

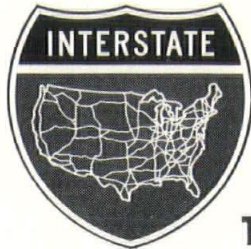
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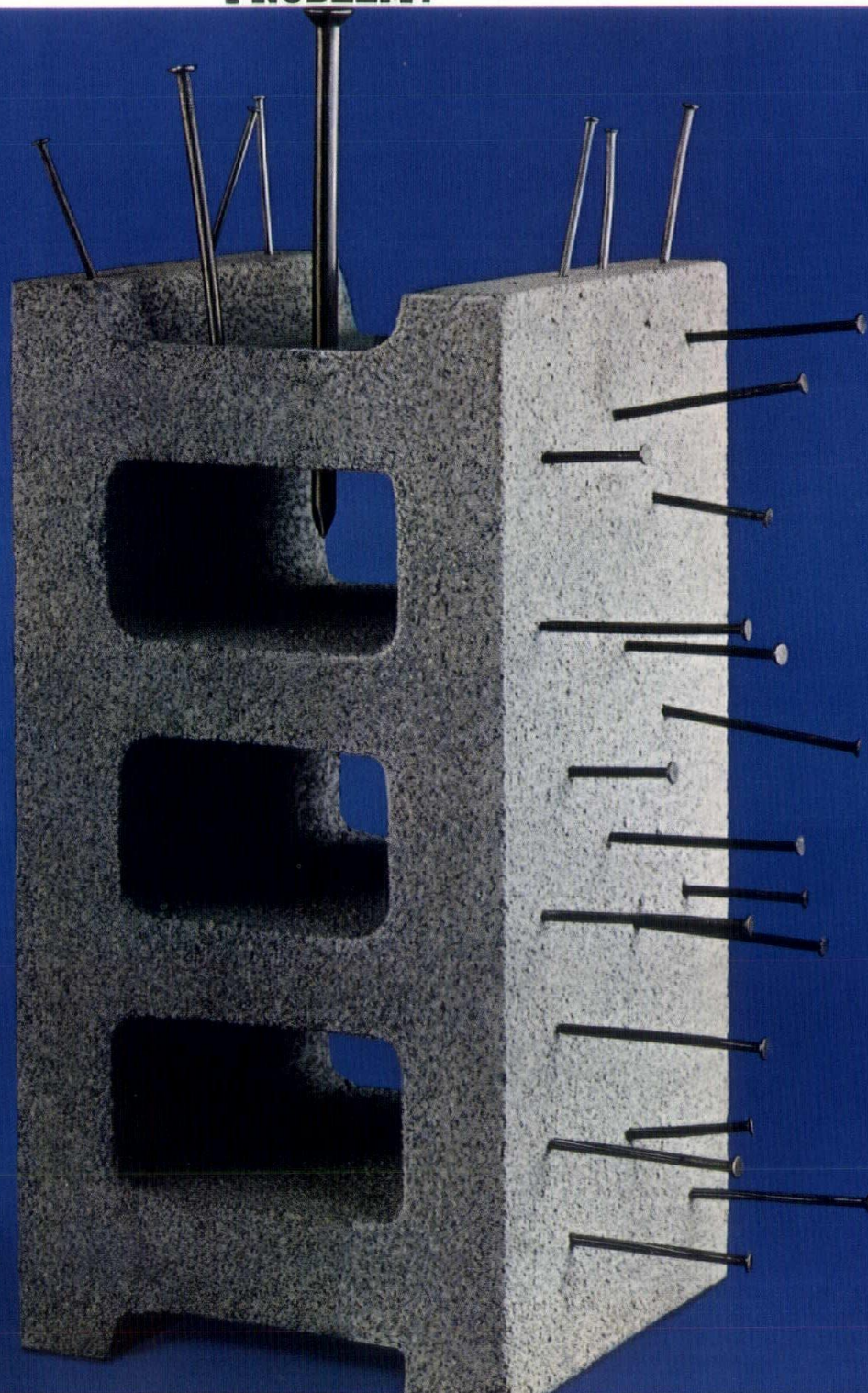
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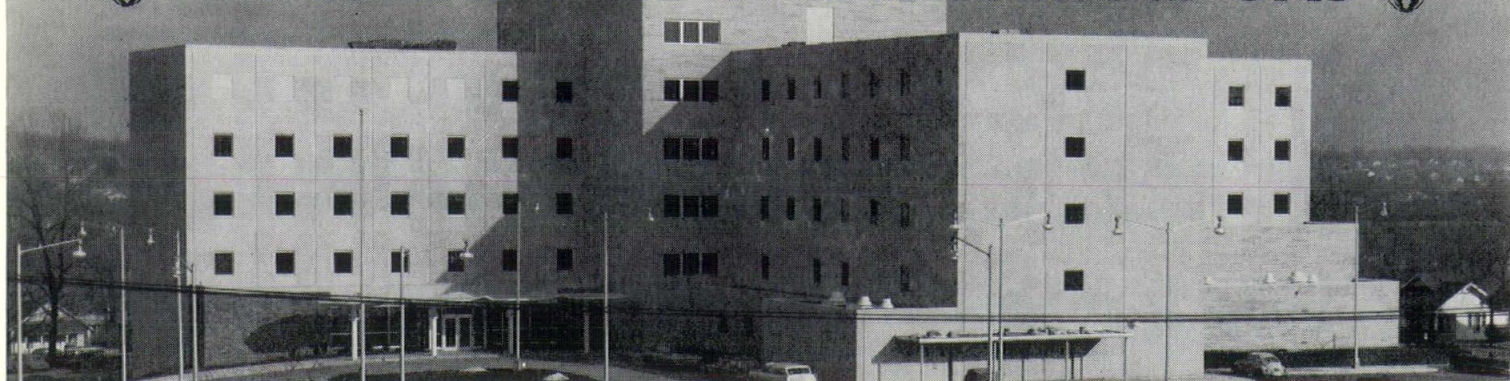
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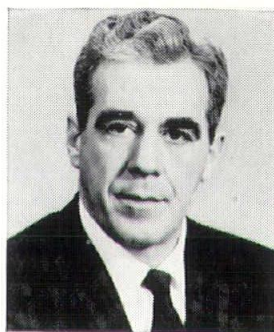
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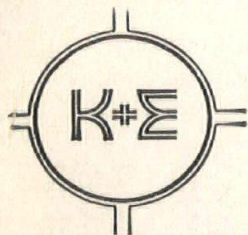
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INDIANA ARCHITECT



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

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CONCERNING THE COVER

Featured this month is the entrance lobby for the "new" home of the Department of Architecture at the University of Notre Dame. Story and more photographs start on Page 9.

Next month's issue — Annual Roster Issue and Residential Architecture.

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Architectural Advisory Committee Visits Ball State

A blue ribbon visiting committee of architectural educators formally visited the Ball State University campus in Muncie during the last week in April to discuss the recently-established College of Architecture and to submit recommendations for the school to Ball State administrators.

Members of the visiting committee included Walter F. Bogner, AIA, dean of the Harvard Graduate School of Design; Sidney W. Little, AIA, head of the University of Arizona's College

of Fine Arts; Henry L. Kamphoefner, AIA, dean of the School of Design, North Carolina State University; Elliot L. Whitaker, AIA, head of the School of Architecture and Landscape Architecture, Ohio State University; and T. Trip Russell, Miami, Florida, architect. The committee was chairmaned by Walter Scholer, Jr., AIA Lafayette, the East Central Regional Council Director.

The team spent two days at Ball State, meeting with department heads, administration officials,



Pictured in the Ball State Art Gallery (first row, left to right): Walter Scholer, Jr., Lafayette; Miss Jo Ann Chatelain, AIA staff, Washington, D.C.; Walter F. Bogner, Harvard Graduate School of Design. (Second row): Sidney W. Little, University of Arizona's College of Fine Arts; Henry L. Kamphoefner, North Carolina State University's School of Design; Elliot L. Whitaker, Ohio State University's School of Architecture and Landscape Architecture; T. Trip Russell, Miami, Florida, architect; Dr. Richard W. Burkhardt, Ball State vice-president.

and representatives from the Indiana architectural profession. Their role in this instance differs slightly from the normal as they were to make recommendations only on the procedures in establishing the school; normally the committee helps to determine the need for such a school and the best location, tasks which were performed in Indiana by the special School of Architecture Committee of the Legislative Advisory Commission.

The concensus of the committee's members was that exciting and challenging opportunities await the prospective dean and faculty of the new college. In submitting the verbal report to the Ball State faculty, Dean Bogner commented: "Anyone in teaching today would jump at the chance to formulate a new program and construct a new building for a college of architecture; it's a rare opportunity."

Over forty applications for the deanship had been received by Ball State since the school was established by the Indiana General Assembly. The visiting committee reviewed these candidates and narrowed the list to approximately eight potential deans.

In his verbal report, Dean Bogner made the following observations:

"In most cases, we have to prove a need, outline the financial support that a prospective school will need, when we go to a university. But in your case, you're lucky: The Legislature has determined that for you and you're off to a clear start. All we can do is give you our blessings and a few words of advice.

"Architecture has an assured place in American life; there is a fantastic amount of building that is needed, and we will go on building regardless of economic changes because the population explosion will demand more homes, more industries, and other types of buildings.

"There will be a great deal of rebuilding urban areas, modernization of buildings, expanding industry. Architects will be called upon to design buildings which will improve the physical plant of America.

"I hope the entire school will be mindful that modernization must continue. Every tool, every device must be incorporated in architecture to improve the product. I come from a very old, very historic, but very obsolete part of the country where bulldozers have had to level acres of obsolete structures and ghettos. No country can afford this type of waste.

"The architectural program must be a balanced one. There are the creative aspects and the technical aspects of design. In short, architecture is a schizophrenic science, with logic and reasoning on the one hand, and the creative, artistic pursuits on the other. There must not be an overdose of too much engineering, or too much art, but a happy balance of these two ingredients plus those courses which will permit the architectural student time to study and understand the society he is to serve.

"There should be architectural research, and, with Ball State's rich heritage in the teaching field, it would seem that research into school building design would be a natural, for example. I think Ball State has an unlimited opportunity for research in building technology, design, testing of building materials, etc., to provide a lively, stimulating program for the students.

"Your program in architecture will be a five-year program, and must be skillfully planned in order to utilize the student's time carefully to include courses in the humanities, in science, in art, in design, in the study of structures and stresses, materials, and other phases of architecture.

"Also, Ball State has an interesting opportunity to develop related programs in urban design, regional planning, and landscape architecture. All of these help to improve man's environment.

"In getting the right dean and faculty, you will have to provide a number of incentives, inasmuch as you are not in a large city. You are in the Middle West, and there is a great lure for architects to go to the big cities where the building is going on. Take your time in selecting your dean — this will be your most important step.

"Some of the incentives will be, of course, pay, but also the opportunity and the funds for travel, sabbaticals, the opportunity for private practice, professional business, community and cultural opportunities, and the new building for the school.

"The college of architecture building, when it is built, must be an example of quality architecture which will be beautiful and functional for many years. It would be a great shame to erect one that in a few years would be obsolete and just a passing fancy."

Special praise was bestowed by the committee upon the art department of Ball State, calling it "lively and imaginative, and a tremendous asset to the new college of architecture." Also underscored by the committee was the need for the college and the architectural profession to work in closest possible harmony.

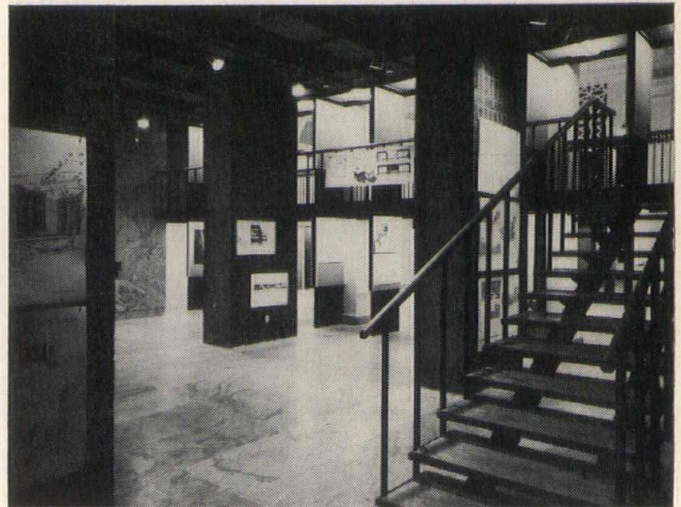


New Architecture Building Dedicated at Notre Dame

When the University of Notre Dame moved into its new thirteen-story skyscraper library in September, 1963, it left behind an empty slate gray building with three stories of library stacks and bookshelves which had served as the University's library since 1917. This vacated building was to become the new home for the University's archi-

tectural department — an experimental laboratory to test the faculty's ingenuity in design and construction.

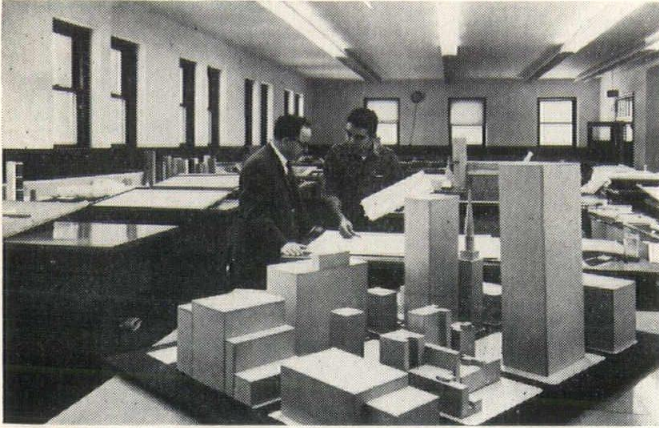
Professor Frank Montana, head of the architectural department, created and executed the designs used in transforming this former library into a functional showcase of the latest designs



Lobby Area

and materials in the building industry. The renovation process cost \$250,000, with some twenty-five building supply firms assisting by the donations of their latest materials.

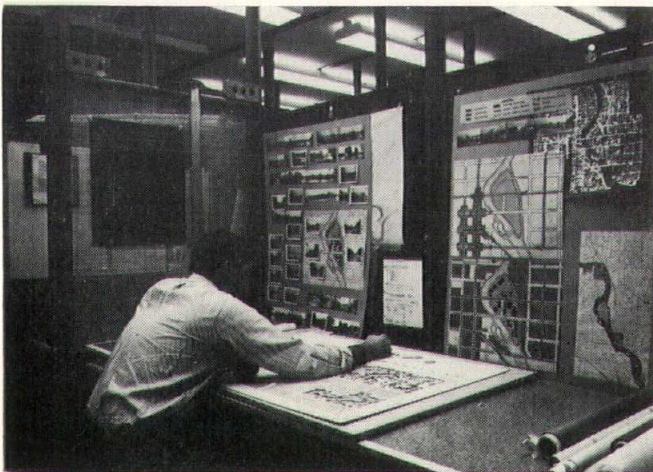
On May 1st, formal dedication ceremonies were held at the completed project, with Dean Pietro Belluschi, dean of the School of Architecture and Planning, Massachusetts Institute of Technology, as the featured speaker.



Drafting Room

The library stacks created the biggest problem in remodeling the building, Professor Montana said, because they were supporting the floors. In order to remove the stacks, a diagonal brace had to be trussed on top of each column before removal. On the ground floor, where removing vital columns would weaken the building, Prof. Montana employed these columns as partitions for making twenty-five carrels for thesis students. Thus a potential liability became an asset as the 7 x 8-foot carrels are more spacious than those ordinarily found in schools, providing ample room for work tables and equipment. Each carrel is partitioned by a different type of pattern in concrete block. On either side of the central core area of carrels are class and work areas for the third and fourth year design students, containing work tables built by the students.

The main floor, which contains the administration area, faculty offices, a conference room, a lecture room and the architecture library, is a masterful blending of diverse materials and designs.



Thesis Carrel

The lobby area features different styles of brick murals on the walls. A back wall is done in marble which was transferred from the walkways in the former library stacks. Columns from stacks that had to be retained for support have been used to create display areas in the lobby. These areas have been surfaced with pre-cast panels, each panel containing a different type of aggregate.

The lecture room, a converted reading room, uses a folding wall to cut the room in half for smaller classes. Two types of flooring are used in the room, the one a vinyl flooring over a fibrous material which gives the floor the texture of carpeting, and the other a travertine vinyl asbestos. The walls are surfaced with finished walnut paneling which is zippered into place in sections. All lighting and movie equipment in the room are centrally controlled by the speaker from the lecturn.

The floor and ceiling are the two most notable features in the administration area. Luminous ceilings in leaf and "squiggle" patterns are used

in Prof. Montana's office and in the conference room. A minimum of maintenance is needed for the epoxy cast floor which has natural stone and marble chips.

Ironically, the only area of the former library which is still being used as a library also had to be altered. In a former reading room which has been designated as the architecture library, all of the shelves had to be extended in order to accommodate the architecture books, which are much longer than the average book.

An observation gallery overlooking the main floor, with marble steps and wrought iron railings, has been constructed from an old gallery which supports the third floor.

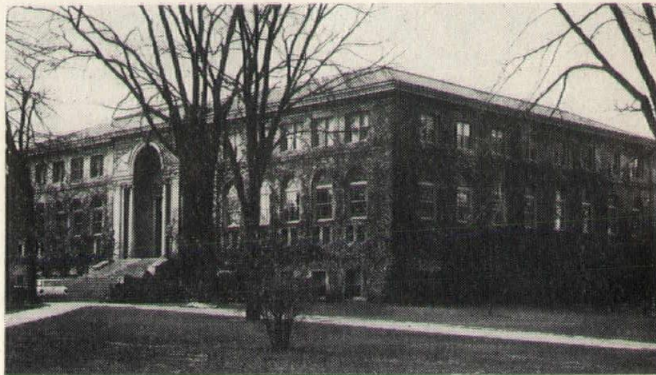
The main floor faculty offices, as well as those on the top floor, have white walls and ceilings with stained wood door and window frames. The same colors are carried out in the corridors, giving a light spacious appearance to formerly cramped walkways. The top floor also contains all of the classrooms and drafting rooms, accommodating over 100 first and second year students.

Although classes began in the new building November 9, 1964, the final touches in remodeling are just being completed. In the mezzanine area a heliograph which measures sun angles and sun penetration will be installed so that students can measure these factors anywhere in the country to determine such factors as weather wear on materials for Brazil or Boston. This floor also contains a large lounge area which is to be furnished by a student group.

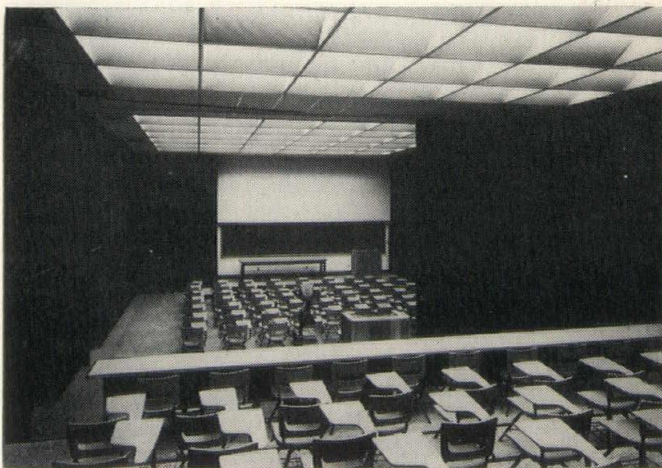
Even the construction area, which ordinarily would be inaccessible to students, has become a laboratory for study for architecture students. On the "floor between floors," a former stack area between the ground floor and main floor, students can enter and study the way in which the supports were built and the columns cut, as well as ventilation design techniques.

The transformation of the old library has been so complete that the only hint of the building's original use can be found in several strange shaped storage compartments created from former stack areas. But, as Mr. Montana points out, every available inch of space has been utilized in the building.

Contracts for the remodeling were awarded to Thomas L. Hickey Construction Co., Inc., general contractor; Southside Electric Co., electrical contractor; and Vic Trippel Plumbing and Heating, heating contractor; all of South Bend.

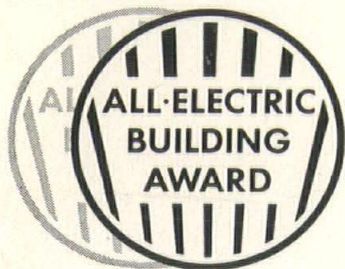


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The New Image of Industry

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

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

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

However, it would be hard to imagine the inte-

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

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

Partly because the factory has moved away from

congestion to areas where there is more room which costs less, today's site is almost invariably far larger than that of the old factory. With the freedom of design which additional space permits, the modern plant, except in cases where the manufacturing process decrees otherwise, is almost always found as a sleek, one-story structure. Too, sufficient elbow room permits the various departments and processes of the plant to be located and interlocked in the manner most productive to the owner. Thus the individual, physical nature of the site markedly influences the design of the plant structure itself. The local climate — prevailing winds, sun load, humidity, temperature variation and similar factors — also creates design differences, particularly when the manufacturing process demands rigid control of environmental conditions.

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

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

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

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

There is no excuse today for poor design. The length of wall and amount of roof area of a well-designed plant and a badly-designed plant may be identical. The cost of each may be the same. The difference is architectural design — design for a specific purpose, an individual site, for flexibility and expansion, community harmony, a specific manufacturing process, and for the people who run the plant and work in it. This is the secret of modern factory planning and the catalyst to the effective decentralization of American factories which are reaching new markets, expanding our economy, and enriching thousands of communities throughout the nation.



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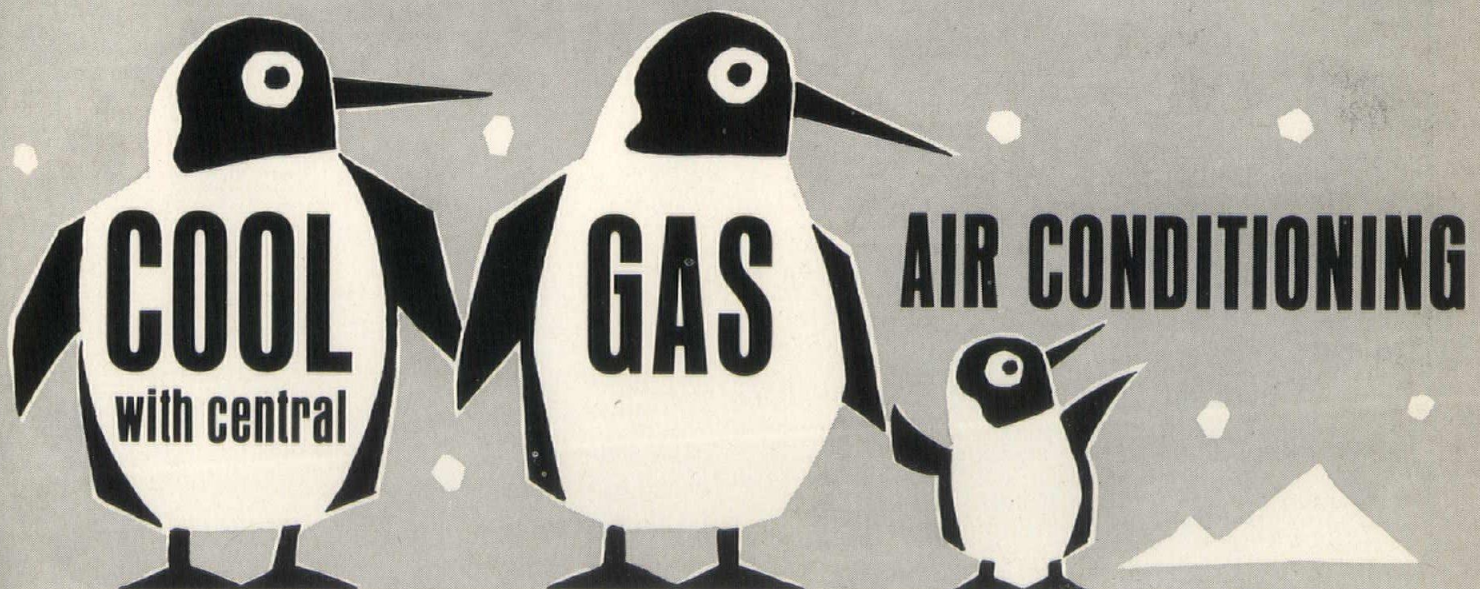
First AIA Community Excellence Awards Bestowed

Two American cities of vastly different size qualified recently for the newest, broadest and perhaps most important award of The American Institute of Architects.

The City of Detroit and its citizens and the City of Shreveport, La., and its residents, have been

presented the Institute's first citations for excellence in community architecture, an award program established by the AIA board of directors in January, 1965.

The AIA, like most professional organizations, has a host of awards it gives annually to outstand-



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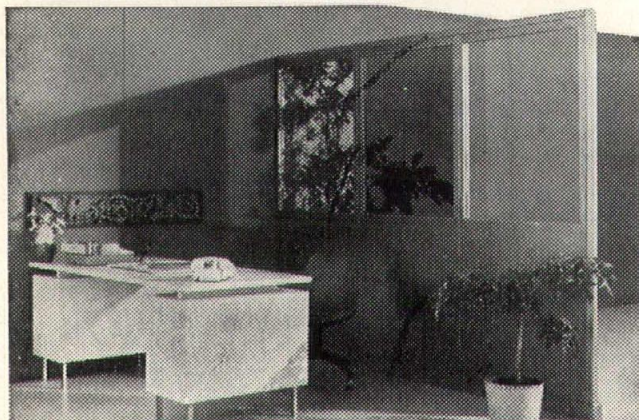
ing individual practitioners and related design professionals. Chief among them is the annual Honor Awards program, the "Oscars" of architecture.

Implicit in the recognition of the architect in the Honor Awards program is equal credit to the client who insisted on outstanding design. But the new program, administered on a regional basis, honors literally millions of clients, the taxpayers in cities having planned projects which "successfully realize the objective of creating vital environments for the core of American cities."

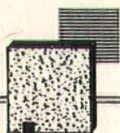
The first citation was presented at the Michigan Regional Convention, to the City of Detroit and its mayor, Jerome P. Cavanagh, for "their vision in implementing a comprehensive plan for the central thirty square miles of Detroit which will transform and revitalize this great metropolitan region."



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The citation further "commends the skill of the Detroit City Plan Commission and its architects for their creative solution of present problems and their bold anticipation of future needs to reassert and enhance downtown Detroit's historical role as a cultural and commercial center."

The second citation to recognize "an excellent example of the economic, social and esthetic value of an architectural plan encompassing buildings, structures, utilities and their total physical environment" was presented to the City of Shreveport, La.

Shreveport, its mayor and citizens and Downtown Shreveport Unlimited, an organization of businessmen supporting the plan for which the city was cited, were voted the award for a comprehensive preservation and rebuilding program to be executed over the next 15 years in the "Ark-La-Tex Capital."

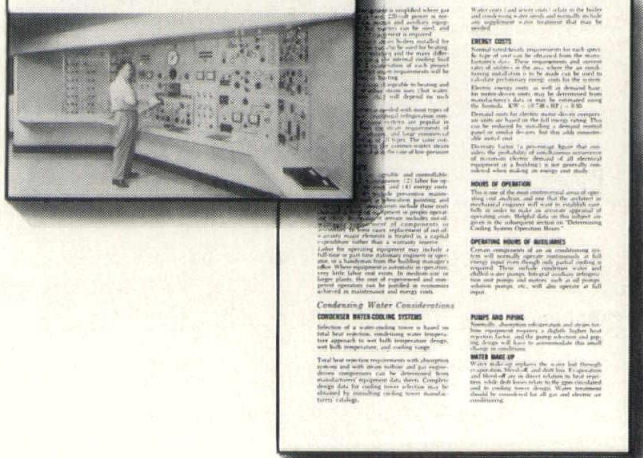
The plan was approved in January of this year by the city council of Shreveport, the Shreveport Metropolitan Planning Commission and Downtown Shreveport Unlimited.

Under terms set by the AIA board of directors, a project, to be considered for a citation, must be planned and approved, or under construction (or completed) so that "every valid step toward the realization of creative urban environmental architecture may be recognized and its sponsors encouraged to proceed with its completion."

The AIA Commission on Architectural Design, through its committees on urban design and esthetics, is responsible for searching out, evaluating and proposing for citations suitable projects in each of the 17 AIA regions. The director from each region makes the nomination to the national board of directors after it has the approval of the AIA chapter located nearest the project.

In further specifications, the board asserted that only projects which recognize the need for separation of pedestrian and motor traffic, integration rather than separation of human activities, and the need for overall traffic planning to serve the project and its surroundings should be considered.





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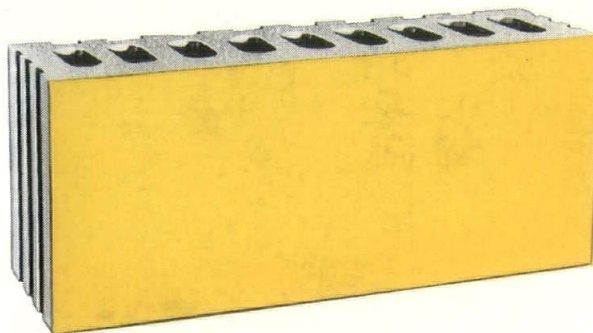
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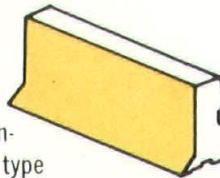
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