

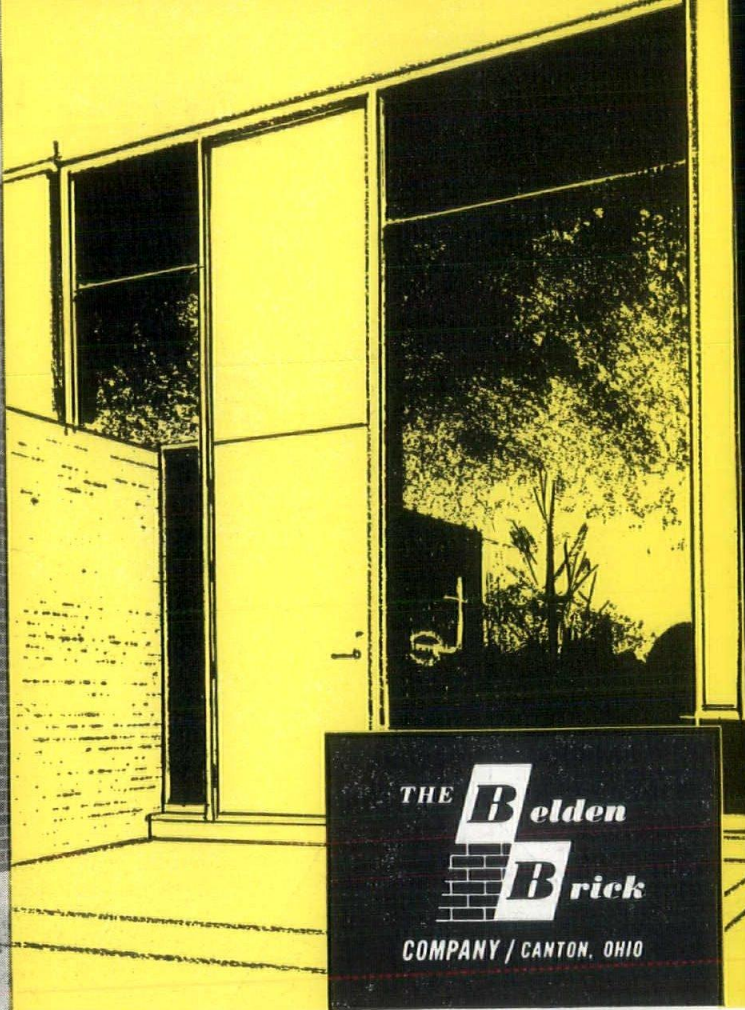
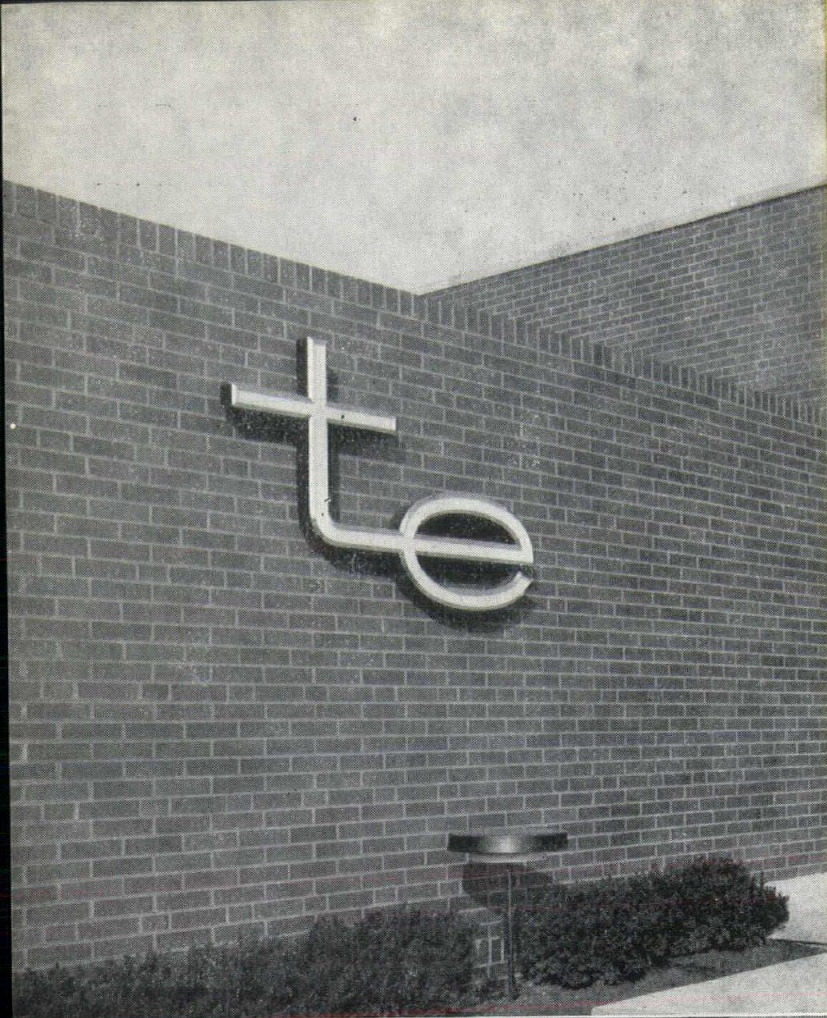


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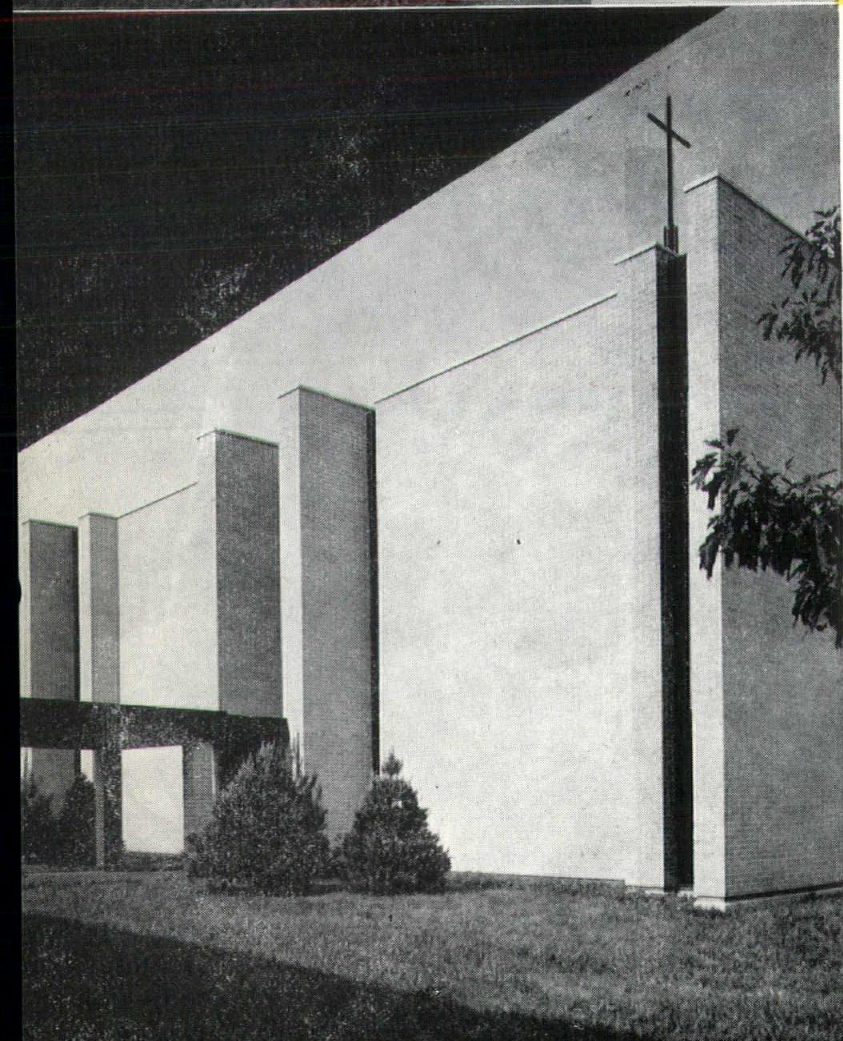


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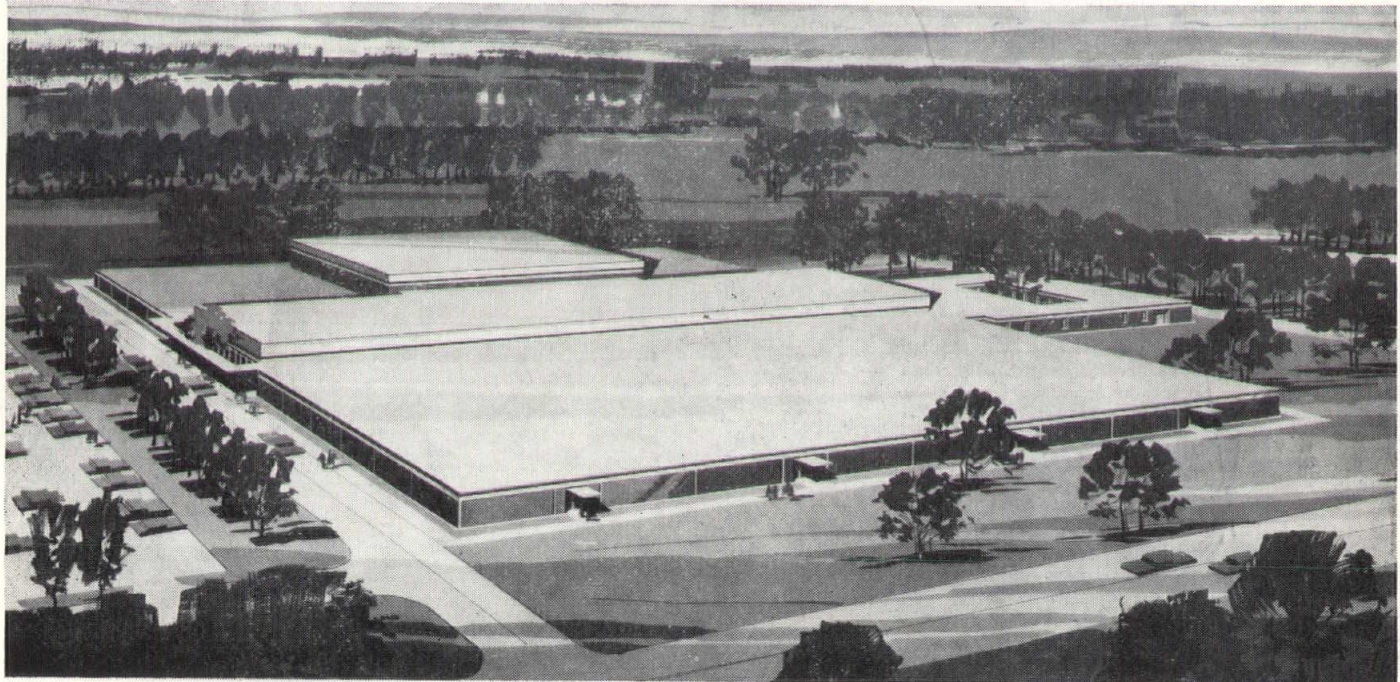
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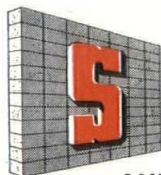


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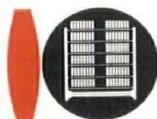
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JULY / 1967

VOLUME XI / NUMBER 2

A Mosaic of Student Work
Department of Architecture, University of Notre Dame

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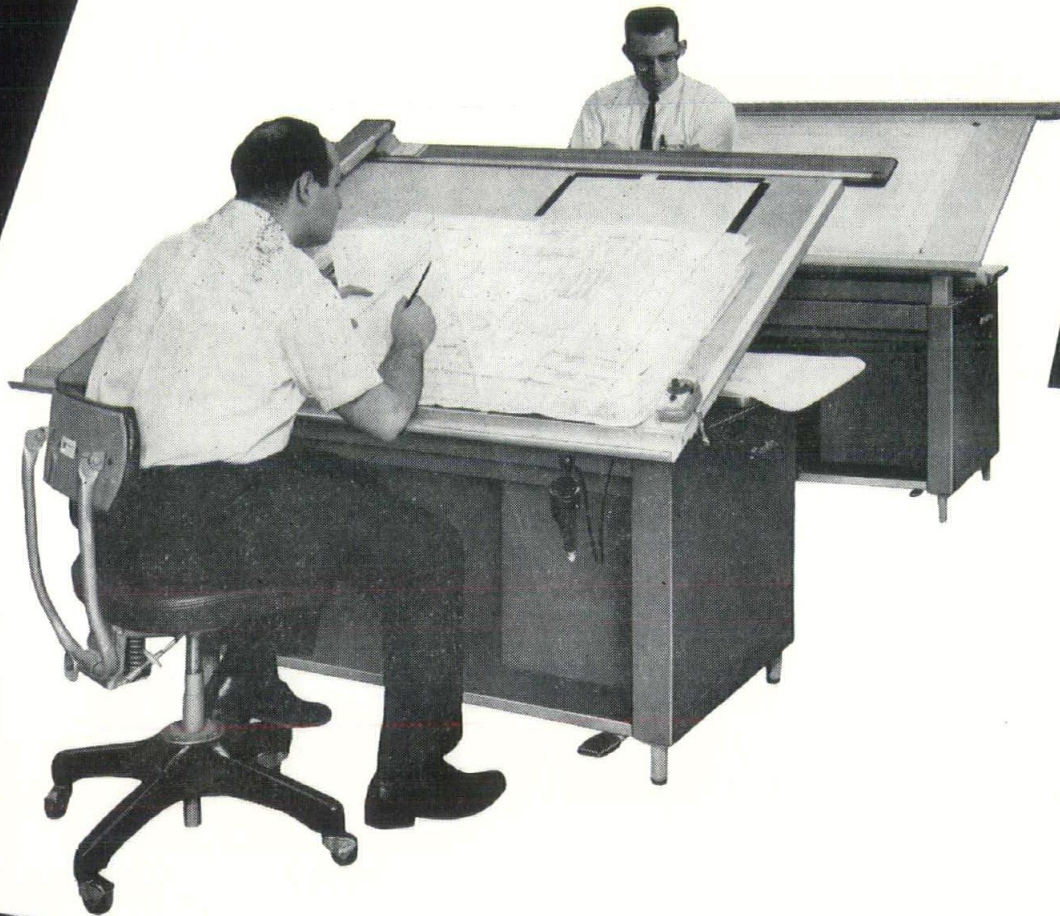
Guest Art Director

Students, Department of Architecture, University of Notre Dame

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Cover Design by James Kachik, third-year student, is symbolic of a dynamic direction being sought by Students of architecture today.

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WHEELER, HARPER, VON FOERSTER TO ADDRESS CONVENTION

C. Herbert Wheeler of Penn State and Dr. Neil Harper of Skidmore, Owings and Merrill have been slated for the Friday afternoon professional seminar on Emerging Techniques at this ISA convention, and Dr. Heinz VonFoerster of the University of Illinois has been scheduled for the Thursday afternoon session. The convention will be at the Dorchester Inn near Hammond, starting Wednesday night, October 11th, and continuing until Sunday, October 15th.

Social highlights include a pre-convention party at the James McClure Turners' Wednesday evening, dinner at the Washington Park Race-track Thursday night, annual banquet and play Friday evening, bus trip to the Notre Dame-Southern Cal football game on Saturday, and a casino night Saturday night.

For the ladies, bus trips to Chicago's Marshall Fields and Old Town are scheduled Thursday and to the Merchandise Mart on Friday.

The full convention schedule is:::

WEDNESDAY, October 11th

6:00 P.M.-8:00 P.M.—Registration, Exhibit Area, Dorchester

6:00 P.M.-10:00 P.M. — Open House, Turner residence, Hammond

THURSDAY, October 12th

9:00 A.M.-5:00 P.M.—Registration, Exhibit Area, Dorchester

9:00 A.M.-1:00 P.M. — Golf

12:00 Noon-1:30 P.M. — Informal Luncheon, Exhibit Area

1:00 P.M.-2:00 P.M. — Regional Council Meeting, Dorchester

2:00 P.M.-4:00 P.M. — PROFESSIONAL SEMINAR "Emerging Techniques"

Dr. Heinz VonFoerster, University of Illinois

4:00 P.M.-5:30 P.M. — Exhibit Viewing

6:30 P.M.-7:00 P.M. — Board buses for Washington Park Racetrack

7:00 P.M.-8:30 P.M. — Informal dining, Washington Park, and racing

11:30 P.M. - 12:30 Mid. — Board buses for Dorchester



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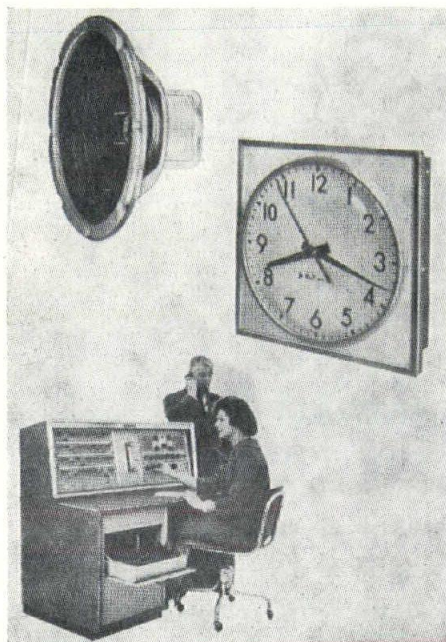
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FRIDAY, October 13

- 9:00 A.M.-12:00 Noon — Registration, Exhibit Area
- 9:00 A.M.-10:30 A.M. — Northern Indiana Chapter Meeting
Central-Southern Indiana Chapter Meeting
Indianapolis Chapter Meeting
- 10:30 A.M.-11:00 A.M. — Coffee, Exhibit Area
- 11:00 A.M.-12:30 P.M. — Indiana Society of Architects Annual Meeting
- 12:30 P. M.-2:00 P. M. — Informal lunch, Exhibit Area
- 2:00 P.M.-4:30 P.M. — PROFESSIONAL SEMINAR (Contd.)
C. Herbert Wheeler, Penn State
Dr. Neil Harper, Skidmore-Owings-Merrill
- 4:30 P.M.-5:30 P.M. — Exhibit Viewing
- 6:30 P.M.-7:30 P.M. — Cocktails, Exhibit Area
- 7:30 P.M.-9:00 P.M. — Annual Banquet
- 9:00 P.M.-11:00 P.M. — Play by Purdue Players

SATURDAY, October 14

- 8:30 A.M.-10:00 A.M. — ISA Board Meeting
Breakfast
- 10:00 A.M.-10:30 A.M. — Board buses for Notre Dame
- 12:00 Noon-1:00 P.M. — Lunch at School of Architecture, Notre Dame
- 1:45 P.M.-3:30 P.M. — Notre Dame-Southern Cal Football
- 3:30 P.M.-4:00 P.M. — Board buses for return to Dorchester
- 6:30 P. M.-7:30 P.M. — Informal Cocktails, Exhibit Area
- 7:30 P.M.-9:00 P.M.—Informal Buffet, Dorchester
- 9:00 P.M.-11:00 P.M. — Casino Night, Dorchester, or Dancing

SUNDAY, October 15

Open

Arrangements for the professional portion of the program are under the direction of Don Spordeder AIA, Notre Dame; social events are being arranged by ISA Past President James Turner AIA of Hammond.

Space has been provided for approximately 30 displays by product manufacturers, and as of June 15th, ten of these spaces had been reserved. Information on these exhibits can be secured from the ISA office, 300 East Fall Creek, Indianapolis 46205.



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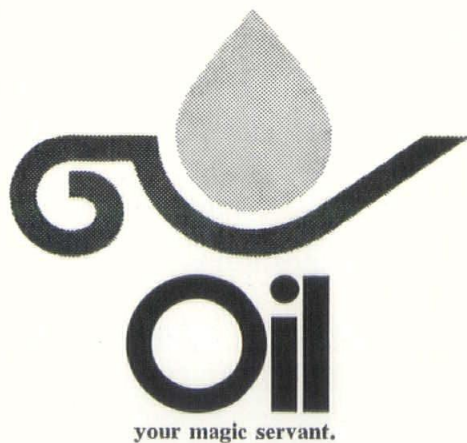
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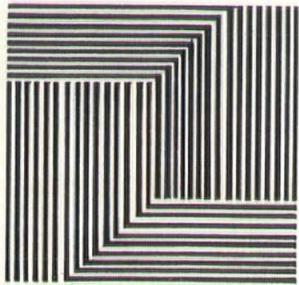
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INTERCHANGE



DO YOU UNDERSTAND the real meaning of architecture and really know why you have chosen the profession of Architecture? Architecture is a vast field and perhaps one of its many impacts may have influenced you. I hope it was an urge generated by a creative and artistic impulse, a desire to

help create an investment suitable to man's growth and development.

Since architecture is an essential function and must relate to man's physical environment, basic fundamentals must be taught within a framework to permit change, physical change—and adhere to ideals of human responsibility in order to do the job for this generation, and with foresight—to build for the future in an orderly evolution.

Training in science, engineering, materials and methods of construction is very necessary for the realization of an architectural concept and consequently, must also be coupled with a thorough training in ARCHITECTURAL EXPRESSION.

We arrive at another question: What kind of individual should you be?

Dr. Donald W. MacKinnon, psychologist and director of the Institute of Personality Assessment and Research at the University of California, Berkeley, has for the past several years made a concentrated study of the personality of creative architects. Among the many characteristics of architects isolated by Dr. MacKinnon are the following:

1) The majority are perceptive types; 2) 100% of the architects tested were intuitive; 3) Architects place equal emphasis upon thinking or feeling.

These three items of behavior must be natural to an architect and all education or exposure to education can do is help them to grow. A curriculum cannot do anything but help designate the paths of investigation and give the student direction and substance to these natural instincts.

All of you have heard me say that DESIGN is most important. Where we live, our environment, will affect our efficiency in work, our health, our nervousness or ability to relax — in a word our happiness. Unless we gain a better understanding of design we shall witness our environment getting steadily worse, in spite of the constant improvement of our machines and tools. Look at the architectural acrobatics going on around you. We have become experts — technology has helped us do anything cleverly.

Styles are developed as a reflection of our society. Beware, however, of the fashionable — Sound Design will live. A designer has the intuitive knowledge and feel-

ing to differentiate between what should be discarded and what should be retained.

This brings me to the important question of the misunderstanding of the capabilities of the mechanical computer. The computer has a better memory than the human brain and will never forget. Has it ever occurred to you that nature causes us to forget the non-essential and retain important principles? A natural selection dependent upon the natural needs—professional or otherwise. I cannot dismiss this subject of the computer without quoting Chris Alexander's statements in ARCHITECTURAL RECORD, January, 1965: "In my opinion the question, 'How can the computer be applied to architectural design?' is misguided, dangerous and foolish . . .

"A digital computer is, essentially, the same as a huge army of clerks, equipped with rule books, pencils and paper, all stupid and entirely without initiative, but able to follow exactly millions of precisely defined operations. There is nothing a computer can do which such an army of clerks could not do, if given time . . .

"In asking how the computer might be applied to architectural design we must, therefore, ask ourselves what problems we know of in design that could be solved by such an army of clerks . . .

"At the moment, there are very few such problems. Although we speak a great deal about the complexity of problems, the complexity of architecture, and the complexity of the environment, this talk, so far, is rarely more than hand waving. In the present state of architectural and environmental design, almost no problem has yet been made to exhibit complexity in such a well defined way that it actually requires the use of a computer . . ."

We must realize that there are other disciplines necessary to the fulfillment of an architectural project. The effort must have the collaboration of specialists from all walks of life who must research and work together. Educators must realize and accept the many roads that lead to the training of the architectural awareness of young men interested in architecture as a profession. There is no one way—no one general formula which will guarantee success—because we are dealing with the most complex computer—the human brain, powered by many impulses and intuition, reactions molded by each person's environmental experience.

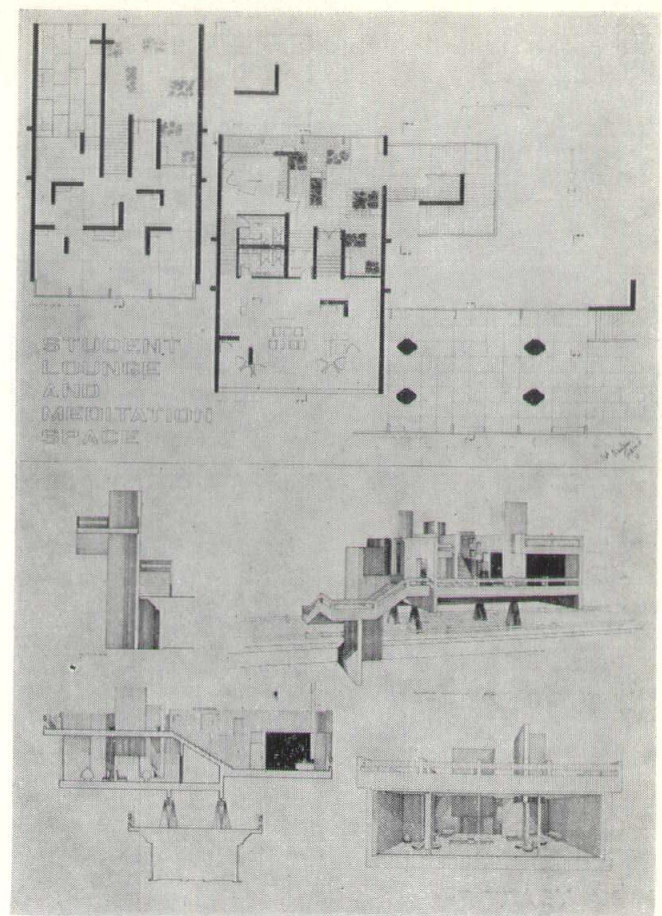
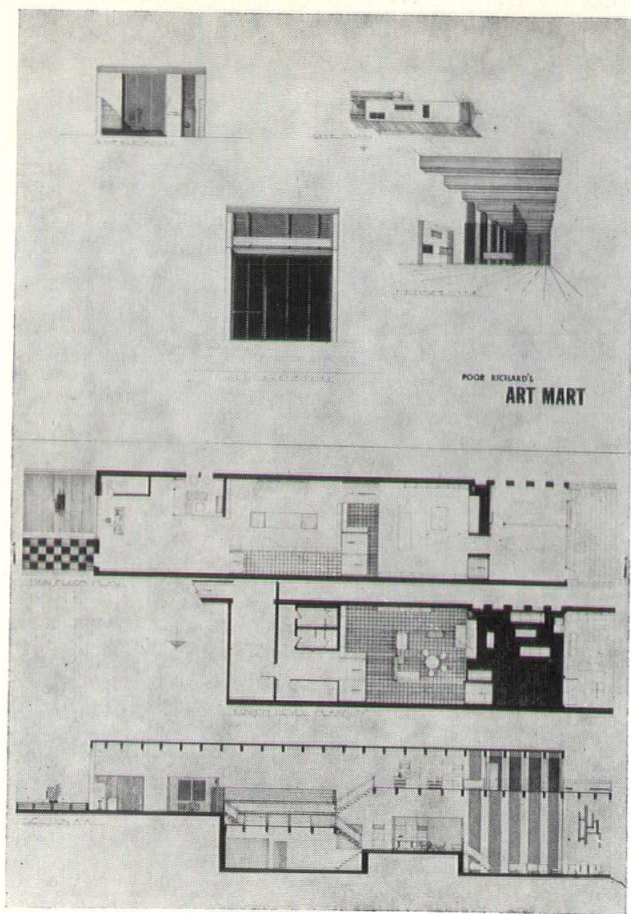
Try to understand the words of Lao Tse who wrote: "We turn clay to make a vessel; but it is on the space where there is nothing that the utility of the vessel depends. We pierce doors and windows to make a house; but it is on these spaces where there is nothing that the utility of the house depends. Therefore, just as we take advantage of what is, we should recognize the utility of what is not."

—FRANK MONTANA, FAIA,
Head of Department of Architecture,
University of Notre Dame



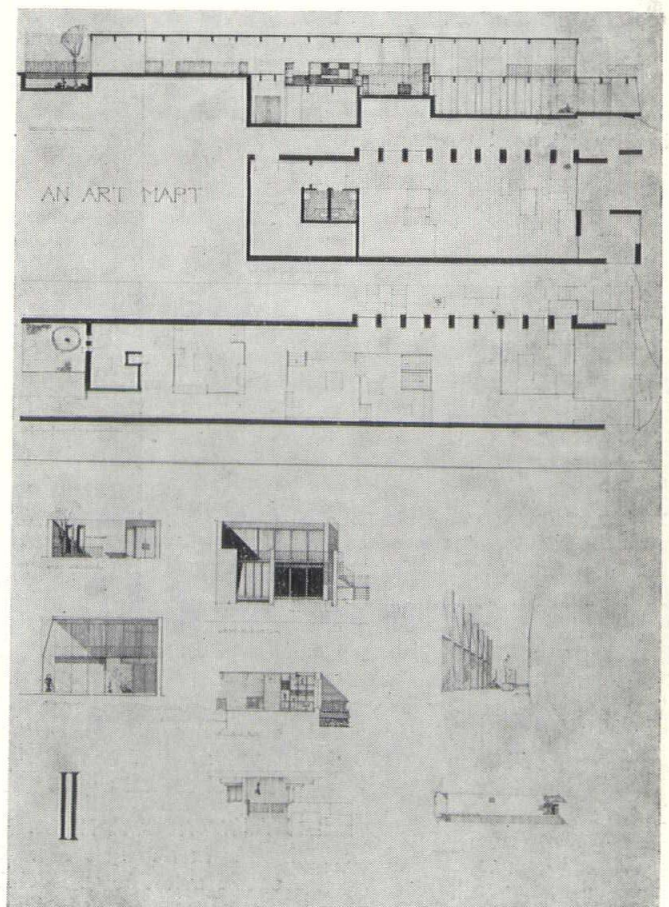
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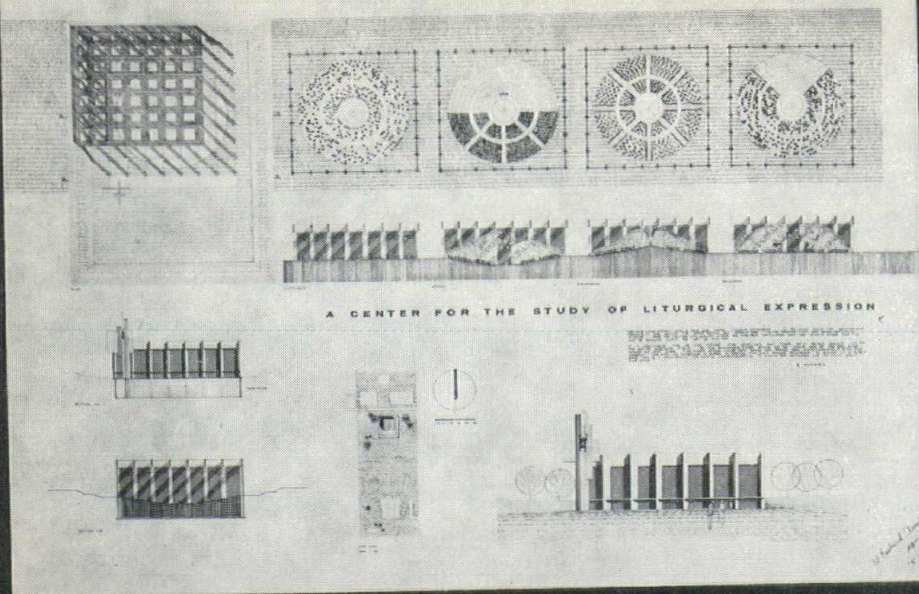




SECOND YEAR

Design I

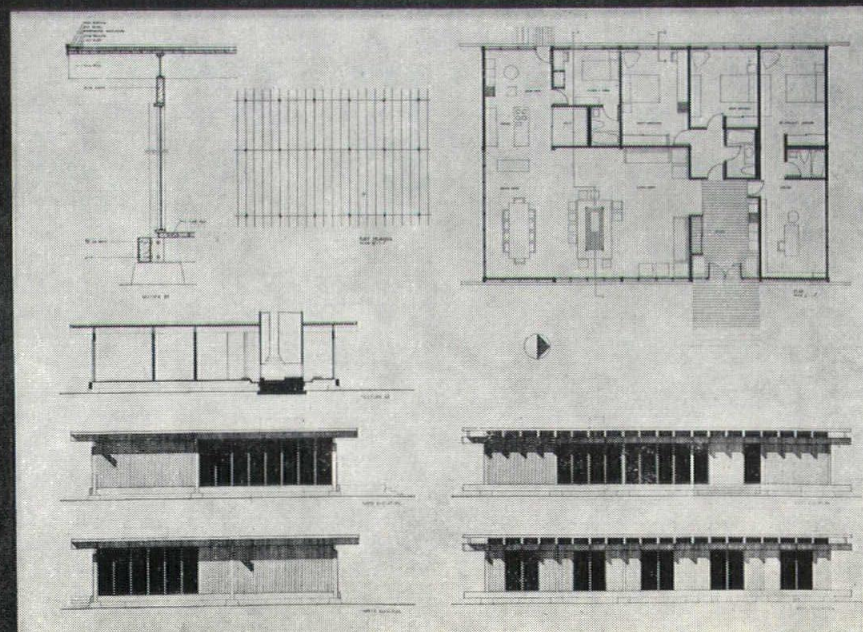
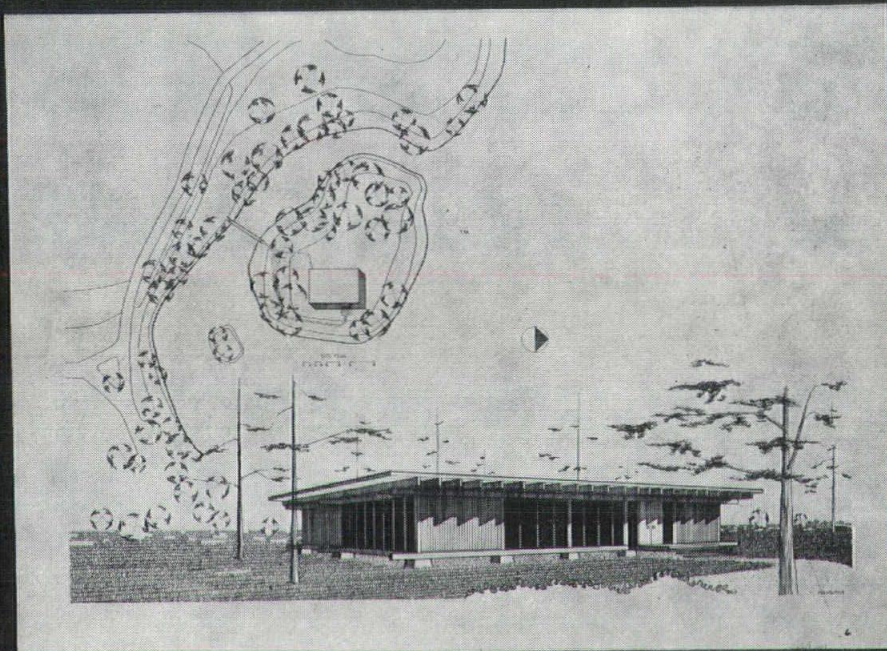




THIRD YEAR

(Above) A center for the study of Liturgical Expression, to be located on the campus of the University of Notre Dame. Design solution by Richard Graham.

(Right) A residence for Professor O'Malley, on the island in St. Mary's Lake, University of Notre Dame. Design solution by Ralph Steinhauser.



HOWARD ROARK, the architectural egoist, has no meaningful existence today. An authentic man must ask how he must live his life in face of death to give it meaning. The architect's orientation can significantly contribute to development of man's environment. If the architect still remains a crusader against the world, he succumbs to the myth of autonomy and succeeds in nothing. By placing himself in a mutual relationship with other people he can make a contribution to the personal goal of finding values in life.

Today the architect questions his very existence. The computer is now capable of doing work usually called architecture more efficiently and much better. The projected growth of the physical environment already is beyond the architect's comprehension. His contributions to this environment thus will be minimal.

Faced with these forecasts, the present man we call an architect seems dead. We must discover the real and relevant problems of architecture to verify the absurdity or the validity of the existence of an architect.

Perhaps we can concretely describe the architect's problems by looking at some present day architecture.

To meet fathomless demands, we must build furiously. Consider the millions of schools, apartments, houses designed within the last 20 years. What are they? Anonymous schools each looking like the last, inhibiting apartment houses in which people are always strangers, monotonous suburbs within suburbs of compartmentalized living.

And why? Generally the architect is concerned with the wrong thing. He imparts abstract qualities of rhythm, balance, proportion, efficiency, to his building. The architect is oriented like an artist scientifically making an art-object to look at. A building which is badly "proportioned" or "inefficient" is criticized as "bad architecture!" It may be, but not necessarily.

If these criteria, the traditional artistic and functional amalgamation, are superficially taken, and do not reach to the roots of true architecture, what is it that architect's should do? What are the correct criteria for seeking a relevant architecture? A more valid approach would be to relate architecture to man. For above all else architecture is for man.

What meaning do these abstract qualities have in men's lives today? Do proportion and efficiency sufficiently direct men's lives? Or does the stimulus result from other reasons? Indeed it does.

Identity, individuality, personality, spontaneity, feeling . . . these are the stimuli that concretely affect modern man. And it is within these parameters that modern architecture must find its fulfillment. When architects can be concerned with the way men live and fortify their searchings, then they have found a relevant purpose.

To continue to view architecture as the creation of art-objects, the architect promotes none of the insight needed to understand why his architecture should exist at all. A well-proportioned, efficient apartment might be inhibiting. A million economical, box-like houses might be monotonous and insensitive to the people they contain. Nothing assures us that these buildings will answer the needs of people because no criteria involving people are used. How does this building affect man? Does it isolate him from others or allow him to choose relationships? Does this building make man barter relationship for relationship or does it help them become more personal?

It is today that man is forever faced with meaningless values . . . the meaning of his life in face of death. The environment that the architect becomes responsible for must be conducive to this quest.

The architect is an artist only in the existential sense where an artist is the man who lives his life authentically to find meaning from the myriad of no meaning. Once a life path has been chosen this existential artist is haunted by the doubt of any validity to his chosen path. What this man's art becomes is the expression of the search for life's meaning. The architect chooses to communicate his views of a way of life, to make his art, through concern for man's environment. But as some artists choose to create art-objects which have, by their very nature, distance from life, the architect is an artist in a different sense. His subject is more involved with life itself. Some effective, purposeful art calls attention to an idea and beckons humanity to look

(Continued on Page 20)



The unit of measurement for space in urban society is the individual.

—Arthur B. Gallion

To understand life, and to conceive form to express life, is the great art of man.

—Eliel Saarinen

For to live, wholly to live is the manifest consummation of existence.

—Louis Sullivan

The content of the way we live rather than the rapping, is far more crucial.

—Jan C. Rowan

Modern man's feeling of isolation and powerlessness is increased still further by the character which all his human relationships have assumed. The concrete relationship of one individual to another has lost its direct and human character and has assumed a spirit of manipulation and instrumentality.

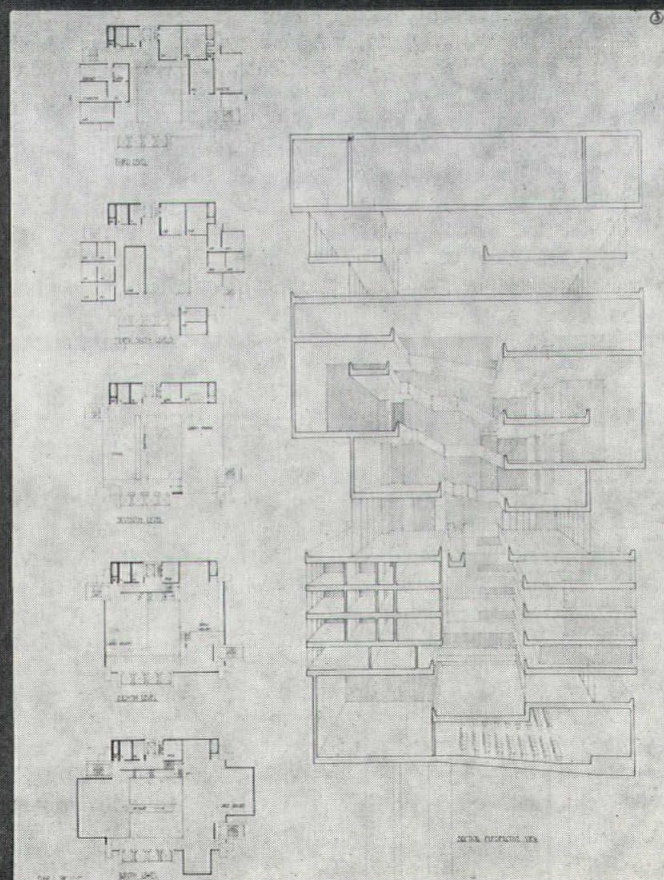
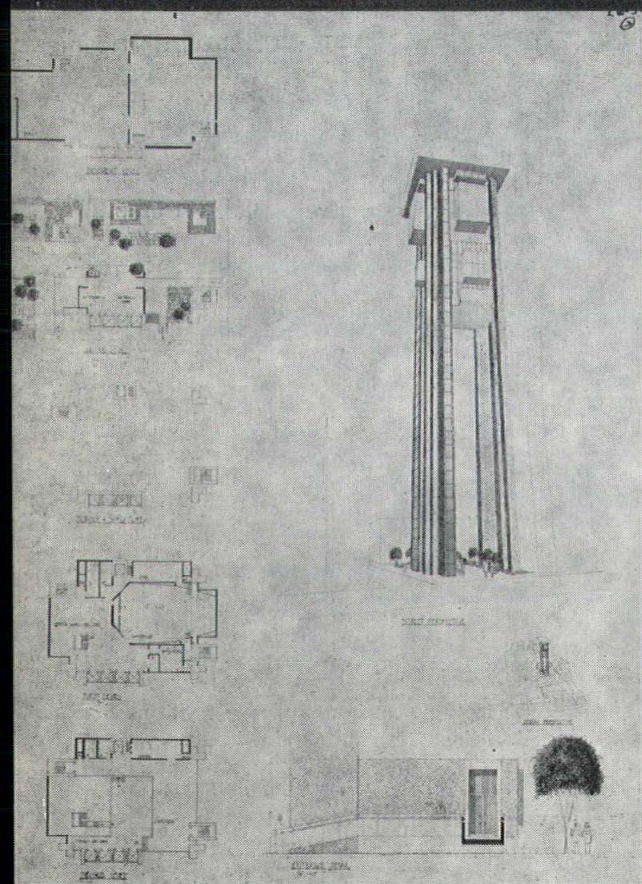
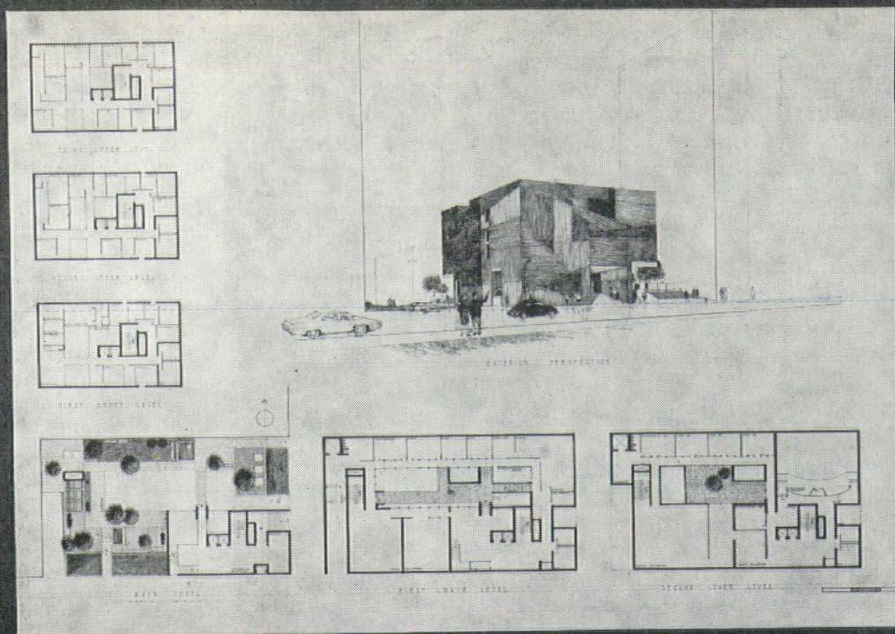
—Erich Fromm

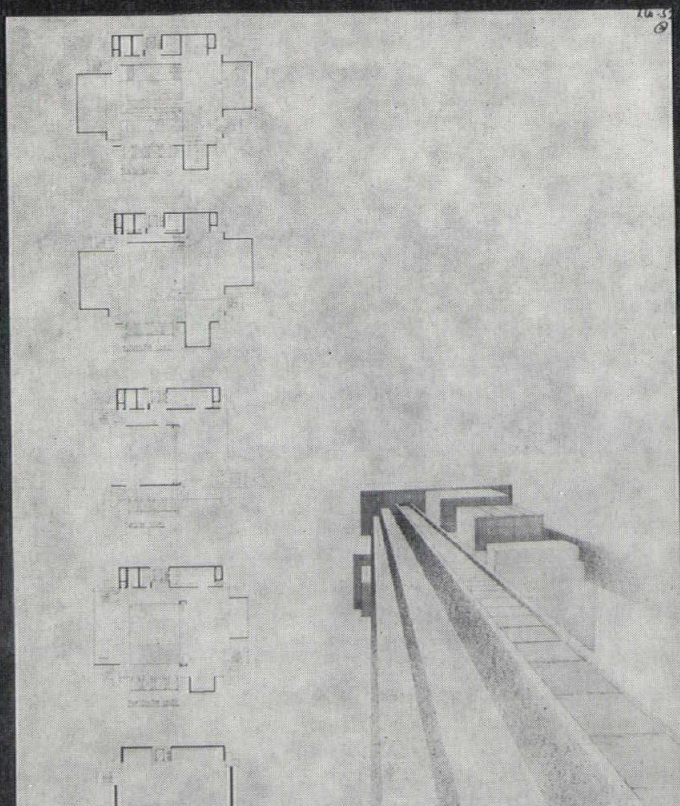
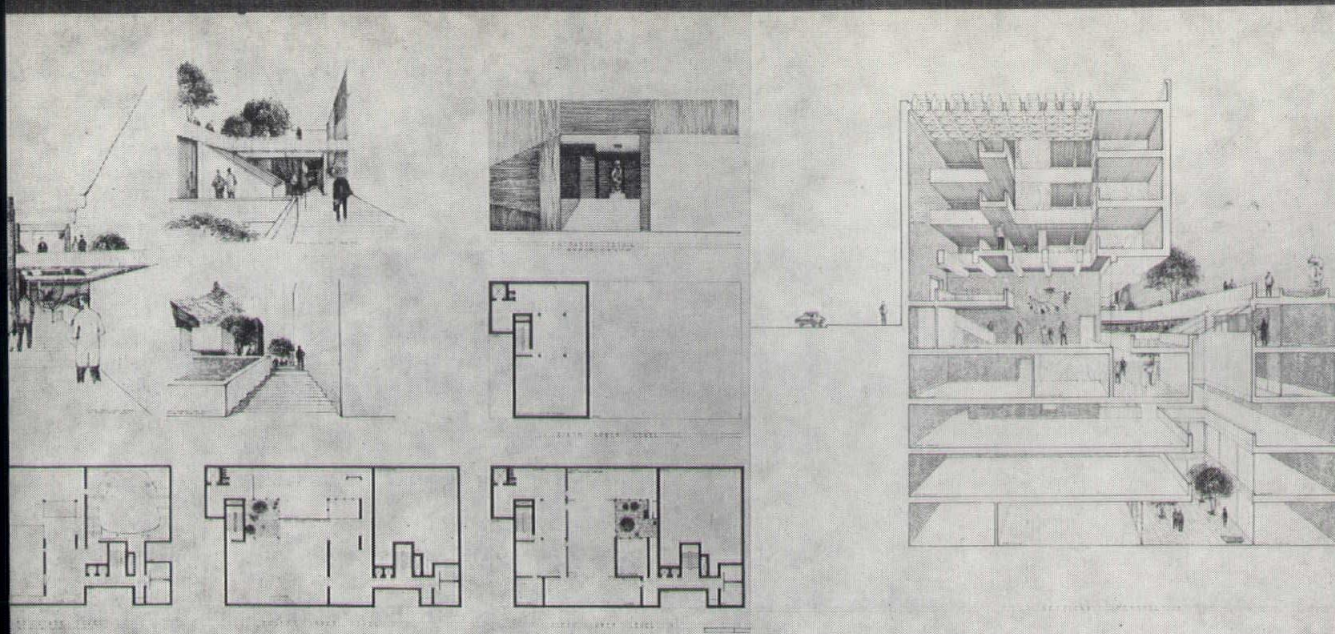
Art is not for arts sake but for communication and enlightenment. Progressive Arch.

We are getting away from the architecture of exclusion to which we've been exposed for most of this century to an architecture of inclusion.

—P/A Awards Jury, 1967

There's no such thing as a totally determined object. Art is discovery to a great degree. To me it is existential. It all has to do with how we feel about how one has to act, and live, and be aware, and be





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Robert Harmicar
(above) and
Robert Bodner
(left).

alive, and have his senses in his fingertips, in this particular age.

—David Seliers

A city cannot be a work of art. To approach a city, or even a city neighborhood, as if it were a larger architectural problem, capable of being given order by converting it into a disciplined work of art, is to make the mistake of attempting to substitute art for life.

—Jane Jacobs

The architect does not work in a vacuum, his products are solutions to problems coming from the environment. He works in situations which are always changing.

—Christian Norberg-Schulz

In some ways we want millions of people living together, because they need and want things possible only in such an environment. In other ways, we want groups as small as 10 families, and as small as a family. There should be a hierarchy of groupings in the future city, so people would have an identity at many levels, and be able to make more of their own decisions.

—Moshe Safdie

That architecture should only express the autonomous personality of the architect is obsolete and of the 19th century.

—Christian Norberg-Schulz

on it as an object. Man and the art-object do not participate with each other except on a reflective level. But not so with architecture. It is more intimately involved with life. Architecture is always a part of the lives of the people who use it. One does not choose to reflect on architecture as he does with an art-object. He chooses to live in it—or not. Thus a distinction arises between a sculpture and a house. The quality of being an “object” away from life cannot be as manifest as the quality of being an integral part of life itself. Yet it is this quality which is invariably forgotten when architecture is considered.

So today architectural art-objects are no longer valid solutions but meaning is on a different level.

If architecture is not an object, then it is not merely building. With this orientation the difference between environment and architecture vanishes. If the architect still is only concerned with this or that building, he becomes doomed. He is nothing more than the autonomous individual who disregards the wider implication of what he is doing. He still sees his purpose as creator of little art-objects. To find meaning the architect must be concerned with the implications of environment.

As the architect realizes what his project is, what it means for him to find relevant answers to the problem of man's search, the significance of more than the building-object becomes apparent. He can no longer design with only a particular building in mind but must take into account the total environment in which that building exists. In his concern for environment the formalized regimentation of planning need not inhibit the architect if he becomes aware that the true criteria of environment, that is, architecture, is people. He must ask what are the characteristics of life that the environment must provide?

The question still remains: How does the architects make manifest his orientation to the personal values of identity, individuality, diversity, spontaneity?

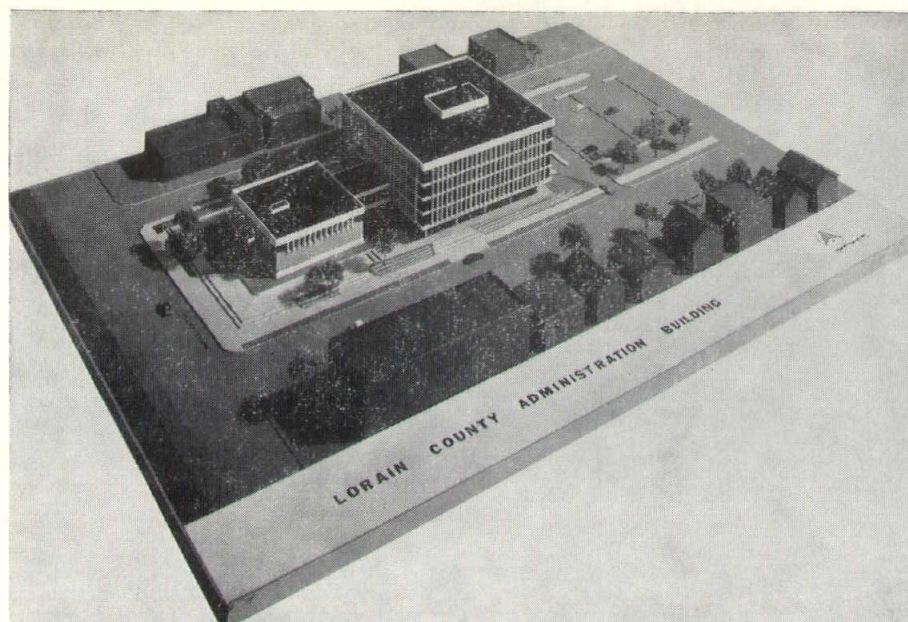
There cannot be under any circumstances any formula or none of these values are accounted for. If the architect remembers his new criteria then he will easily design with these in mind. Housing projects, instead of accommodating the maximum number of people in the most profitable way, can be designed to integrate the activities of ordinary life. Intercommunication from shoppers, strollers, young marrieds, elderly, neighbors, strangers, will be accounted for in the size and number of apartments, intermingling them with commercial ventures. Habitat reflects the diversity and individuality of people that were eliminated from previous complexes. Shopping, various modes of transportation, different kinds of apartments arranged in different ways—all express the potential individuality of the many people that could live there. Churches can express the feeling of community between God and man by emphasizing that God as object is not relevant but God as a personal encounter is meaningful. So the physical barriers to the sanctuary fall away. Stratified class living can be recognized as a ghetto. The rich have ghettos too. A mixture of classes can project the values of the architect's new orientation.

Architecture can reflect a meaningful purpose if the architect faces the problems of the people. If the human architect remains autonomous, the architect of the near future may be a digital computer. For the computer can store all the facts and figures to program efficient buildings far better than the limited human being can. But what will become of that spirit of men that man alone is responsible for. That characteristic which is not entirely logical or rational or able to be programmed is also part of man's composition. If the architect can see the wider implications of himself and what his life path can be, technology in his hands becomes part of the human condition which the architect can be aware of. It is up to the architect to use the new technologies in communicating man's environment.

What architecture is, in this orientation, is forming a meaningful environment. The distinction between planner, architect, artist, and craftsman fall away. The real architect is one who can assume responsibility for environment's meaning. The implication of sociology, psychology, technology, artistry, planning, science, can be coordinated to be involved with human beings rather than objects.

With this orientation architects can realize that architecture is not about buildings but about life.

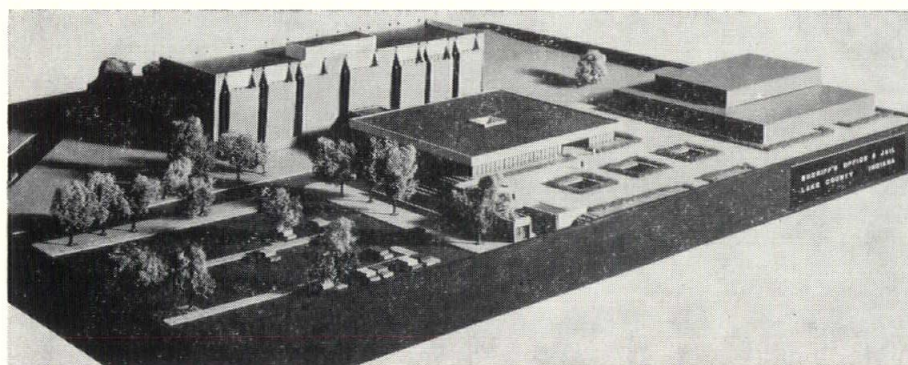




THESIS: County Administration Building, by Robert Gurchik.

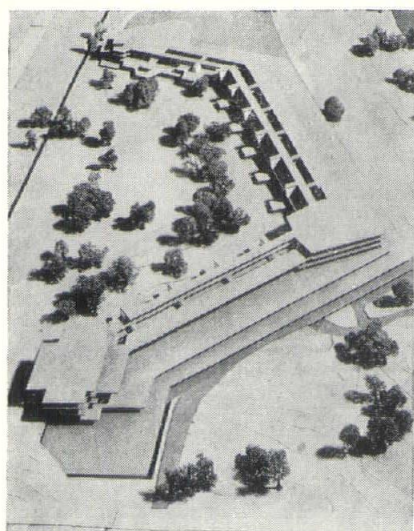
This building is located in the business district of Elyria, Ohio, and in a block adjoining the present courthouse. The building is to house the administrative facilities of the county while the judicial facilities are to remain in the present courthouse with new sheriff's facilities and penal areas to be constructed on the same site as the existing courthouse.

The administrative building includes the department of the Commissioners, Assembly, State Examiners, Attorney for the Humane Society, Coroner, County Engineer, Treasurer, Juvenile Probation, Probation, Auditor, Recorder, Central Reproduction, Tax Map, Board of Education, Welfare, Regional Planning Commission, Veteran's Relief, Board of Elections, Building and Zoning, Agricultural Agent, and mechanical space to serve the building.



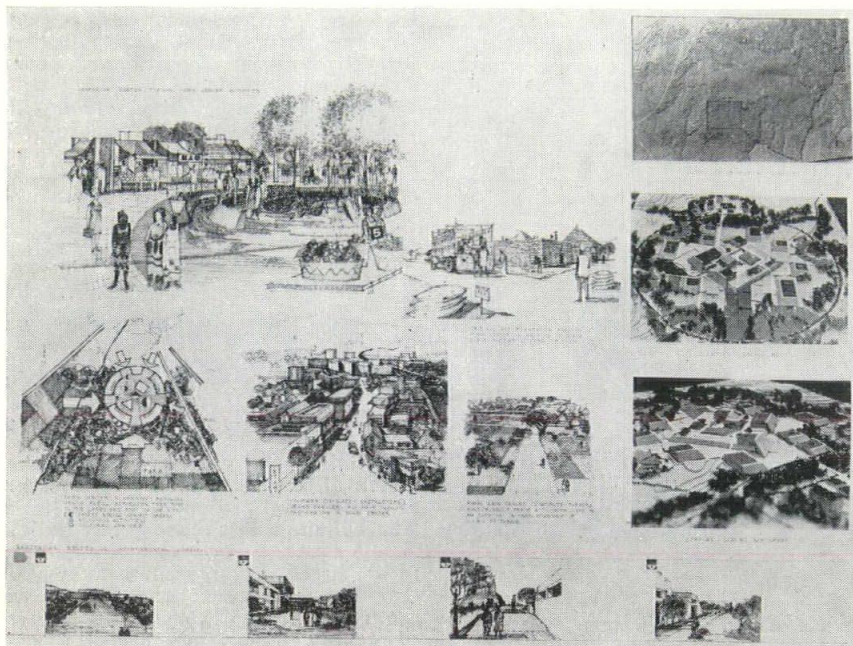
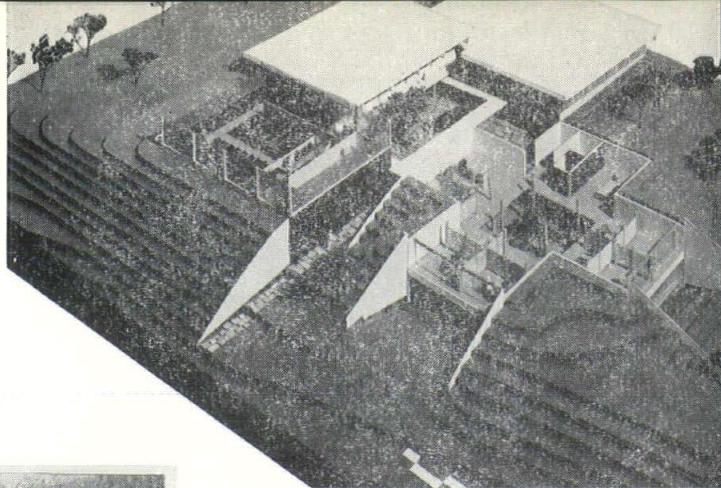
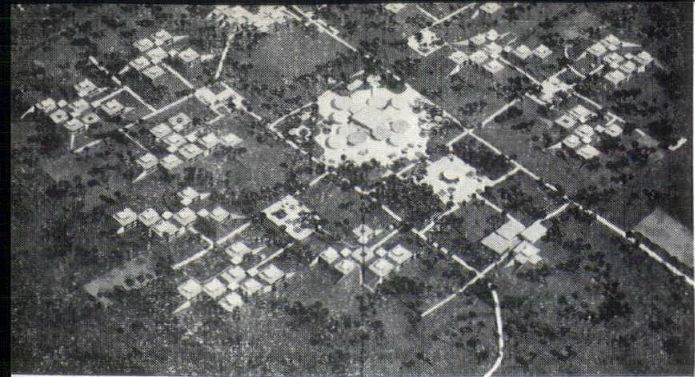
THESIS: Sheriff's Office, by Richard Kozdras.

A definite need exists for the consolidation of the Lake County departments of government presently located in various buildings in Crown Point, Indiana. As the county has grown over the years, most space requirements have been met by a policy of expediency, with the result today that all departments of county government considered in this study are inadequately housed, communications are strained, custodial and maintenance expenses are high, environmental working conditions are poor, and parking is inadequate.



THESIS: A Metropolitan Junior College, by Richard T. Fiory. In 1964 the people in the Metropolitan Area of Kansas City, Missouri, voted to establish a separate Junior College District and to elect six trustees to direct the affairs of the Metropolitan Junior College—Kansas City. In a special election held in 1965, \$25,220,000 in bonds was authorized for (1) the acquisition of three campus sites conveniently located throughout the district and (2) the initial campus development of one of these sites in the central portion of the Junior College District.

It is our thesis proposal to select a centrally located site within the Kansas City, Missouri, School District and design the initial campus development. Program objectives are based on philosophy and objectives of the Junior College.



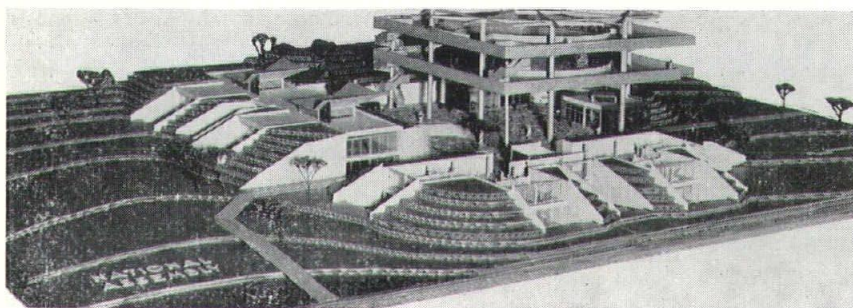
The final design of the Governmental Complex for Malawi, Africa, has evolved through research of the site, climate, economy and the idea of their governmental system.

The site was chosen because of the proximity to the existing town and because of the direction of the wind, a dominant factor in this extremely warm climate. The area has a slight slope, and has no obstructing hills on the windward side.

The earth-formed walls on the east, west and north provide protection from the heating rays of the sun. Philosophically they are representative of the country and its agricultural heritage. The sides without berms are directed towards the wind, for cooling breezes and a view without glare.

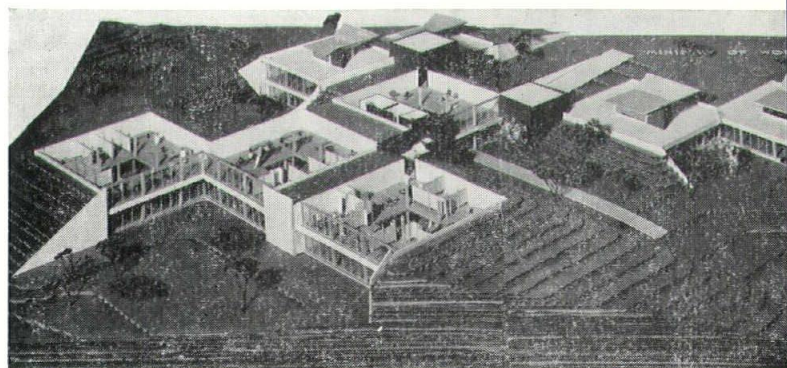
There are no basic relationships between the functions of ministries, therefore their placement is not functional. The buildings on the raised plaza are the higher functions of the government, with the three ministries located there because the president is their minister and they have a direct relationship with the country.

(Editor's Note: In preparation for this thesis, the students contacted many of the emerging African countries soliciting their cooperation. The government of Malawi responded that the students wouldn't be interested since their seat of government was just then approaching the problem of relocation. Naturally, the students definitely were interested, and this most interesting thesis is the result.)



FIFTH YEAR

THESIS: A Governmental Complex for Malawi, by Robert Bodner, Robert Harmicar and James Velleco.



REHABILITATION

A STUDY IN COMMERCIAL/RESIDENTIAL RELATIONSHIPS

IN MOST OLDER urban neighborhoods, different land uses, especially commercial and residential, exist side by side. Many of these commercial enterprises run on a marginal basis, and the small income provided precludes all but the most basic maintenance of the physical structures. Deterioration inevitably sets in.

At one time, planners thought mere mixing of land uses caused blight, and therefore separated land uses in renewal plans. Experience, however, in even greater rates of decay in renewal projects, has proven the planners' assumption wrong. In fact, an increasingly large number of planners hold that positive social values are gained in close relation between residential and commercial land use.

The problem is how to relate land uses, and in this paper, how to relate them in older urban areas scheduled for rehabilitation rather than demolition. Our approach is to examine the viewpoints of various professions involved, and use their analyses as design parameters for structuring a physical relationship.

Urban sociologists are interested in economic ecology, the study of different types of stores and their physical relation to the city to determine existing patterns of spatial distribution. As for retail stores, he has defined three types: 1) convenience goods stores 2) shopping goods stores; and 3) luxury goods stores. Convenience goods stores (supermarkets, drug stores, etc.) are generally standardized in volume and price, operating on a large volume, small markup basis. These stores tend to locate throughout the city in relation to population, income, and accessibility variables. Shopping goods stores (furniture, clothing etc.) handle more expensive items with a large range of prices and types. The markup varies greatly and they tend to locate near one another to invite comparison; in specialized clusters built up throughout the city but generally close to the central business district. This is the most complex type of store and will be discussed later. The luxury goods store (jewelry, art shops, etc.), handles speciality items with no standardization of price or quality. Operating on a high markup, small volume basis, they locate in the central business district for maximum accessibility to a metropolitan clientele.

In Form's study on why people shop at a particular convenience goods store, we get the social psychologist's view. There are three primary reasons why people shop at a particular store: 1) economic (sales at the various stores); 2) utilitarian (most conveniently located store); and 3) personalizing (treatment accorded or social interaction found there).

Economists Claude and Nina Gruen studied means for predicting sales at alternate locations for shopping goods stores. They found that the traditionally important population, income and accessibility variables were not adequate to accurately predict sales. Their studies eventually

"... pointed out the implications of varying consumer preference for products which serve identical functions, but vary in the minds of the consumers.

"Each retailer is a monopolistic competitor with a distinguishable identity that provides him with the ability to attract certain consumers past other stores to his own counters and racks. Any forecast of sales must consider the particular demand for the services of this retailer, as determined by the preferences and habits of the consumers attracted by his identity and the location with which he associates himself.

"Because the retailer's competitive appeal is a

function of his particular identity, as perceived by certain elements of the population, the research method must carefully study the nature and impact of that identity. Therefore, the research method must also provide information needed to forecast the impact each locational alternative would have on this identity."

Smaller shopping goods store must locate near a "puller" store, such as a department store, whose function is strong enough to draw people by itself. This is the economic equivalent of Jane Jacobs' idea of primary functions. Because of the presence of people drawn by the "puller," smaller stores spring up around it. These smaller stores may then draw even more people, and other types of commercial enterprises, such as restaurants, may develop, again reinforcing the population. This process is a form of positive feedback.

How then can we characterize the relation between residential and commercial? We can limit our discussion to shopping goods stores because luxury goods stores locate almost exclusively in the central business district and convenience goods stores locate wherever population, income and accessibility variables are favorable.

From the above studies we know: 1) shopping goods stores tend to locate near to one another according to specific type, to invite comparison. A single store in an area will die, because the average consumer will not purchase an item until he compares. 2) The retailer will try to get near some "puller" function in order to assure a customer base. 3) The retailer must consider some characteristics of the population and also the impact that a location would have on his identity. 4) The consumer places high value on economic and utility (convenience) considerations.

Jane Jacobs' idea of complete intermingling of residential and commercial only works in special circumstances (such as Greenwich Village). The more logical development is to have commercial streets in a predominantly residential neighborhood, since shopping goods stores locate near each other and Americans value convenience. This implies a concentration of commercial functions within the existing structure of the old urban neighborhood, i.e. along the street.

The growth pattern would seem to occur thusly: The initial commercial enterprises locate near the "puller" function, not necessarily economic, and spread along that street for a considerable distance. Apparently it reaches a maximum, but on what this distance is based is not definitely known, perhaps on convenient walking distance, perhaps on accessibility of desired customer type. At some point this lineal development stops and any further commercial growth begins on streets perpendicular to the original. The extent of this growth will depend on the commercial potential of the residents of the area plus its ability to attract outside customers.

Shady-Side in Pittsburgh still seems to be in the lineal stage of development. Old Town in Chicago seems to have reached its maximum lineal growth and extensions perpendicular to Wells Street are appearing. Back of the Yards in Chicago seems to have the most complete development.

The commercial streets there have divided the residential area into almost equal segments, taking advantage of the maximum potential of its resident customer base.

Aside from a few convenience goods stores, bars and the like, the hard-core commercial development will tend to concentrate along one street and stay separate from the residential streets. When the lineal development has reached its maximum, it will develop on perpendicular streets.

Projections to the primary commercial street could be controlled so that the economic potential of any given area is not exceeded by the number of business. This will almost certainly reduce the number of small businessmen in the area, but hopefully the ones that remain will not have to operate on a marginal basis, will be able to maintain their property, and will have time and energy to become involved in community affairs.

The last point is that lineal development could be one way of developing continuity between adjacent areas in the city. The major lineal element could connect two areas while the projections could again be controlled so that the residents of the two areas are brought together in this activity of shopping.

—Edward Meinert



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NEWS BRIEFS

JOHN R. TRUEBLOOD has been made a "name" member of his firm, to be known now as Kennedy, Brown and Trueblood, located at 3925 N. College Avenue, Indianapolis. Other partners in the firm are Robert N. Kennedy AIA and Eugene C. Brown AIA.

AIA

ARCHITECTURAL STUDENTS at Ball State prepared fifty different proposals for a suitable memorial to the late astronaut Virgil I. "Gus" Grissom of Mitchell, Indiana. The proposals ranged from a wooded park and a city plan to an elaborate tri-shaft memorial commemorating the deaths of Grissom and two fellow astronauts who perished aboard the Apollo spacecraft during tests at Cape Kennedy.

The proposals were presented to the Virgil I. Grissom Memorial Committee, and were sponsored by the Indiana Limestone Institute.

AIA

FLECK, BURKART & SHROPSHIRE of Indianapolis received First Place honors in the Construction Specifications Institute's annual specifications competition. The award was in the Institutional Buildings category and was for the specs on Phase 11, James Whitcomb Riley Hospital for Children, Indiana University Medical Center, Indianapolis.

AIA

KEENE/MacRAE ASSOCIATES, INC., Elkhart, has announced the merger with their firm of Mr. Richard Paul Miller, formerly a partner in Wiley and Miller, Inc., also of Elkhart. The new firm will be known as Keene/MacRae Associates, Inc., and Richard Paul Miller, Architects, and will remain located at 2204 California Road, Elkhart.

Mr. Miller is a graduate of the University of Notre Dame, and has in the past been associated with Paul Jernegan of Mishawaka and Maurer and Maurer and Andrew Toth, both of South Bend.

AIA

WALTER SCHOLER JR., FAIA, of Lafayette has announced the appointment of Mr. William W. Warren as director of a new Community Planning Division in the firm of Walter Scholer and Associates, Inc.

Mr. Warren attended Indiana University and received his degree in Architecture and Planning at the University of Illinois. He received graduate training at Columbia University and Ohio State

University, and served on the faculty at both Ohio State and Illinois. He has more than sixteen years experience in professional city and campus planning.

AIA

W. E. "BILL" BAKER has joined the Lathing & Plastering Bureau of Indianapolis, Inc., as its full-time representative in the greater Indianapolis area. A native of Indianapolis, Mr. Baker most recently had been with the Grand Rapids Gypsum Company as a sales representative. He is a graduate of Tech High School in Indianapolis and attended Butler University and Indiana Central College.



AIA

CHARLES F. WILEY AIA has announced the reorganization of his firm as Wiley and Snyder, Inc., Architects. The firm will continue at its present location, 1218 Meadowbank Lane, Elkhart. Officers of the firm include Mr. Wiley as president and Daniel A. Snyder AIA, vice-president.

Mr. Snyder, a graduate of Notre Dame, had been associated with the former firm, Wiley and Miller, Inc., as an architect for ten years.



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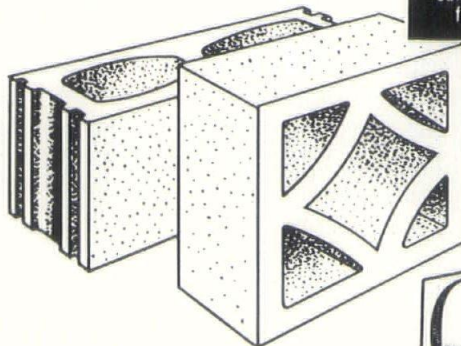
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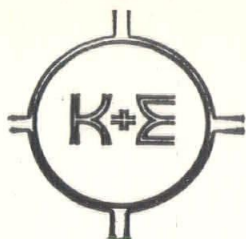
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ing periods. ■ The program is supervised by a ten-man committee drawn equally from the Mechanical Contractors Association of Central Indiana and two trade unions, the Plumbers Local 73 and the Pipe Fitters Local 440. There are no restrictions on race, color, creed, or national origin. ■ In Greater Indianapolis, at least, today's College of Hard Knocks is producing a new breed: An intelligent and earnest young man with a high degree of technical proficiency who can contribute significantly to the building of his community and nation. ■ AND REMEMBER: When considering construction, it's wise to first see a Registered Architect and Consulting Engineer.

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19 NEW ARCHITECTS

THE INDIANA STATE BOARD OF REGISTRATION FOR ARCHITECTS has announced the names of the nineteen applicants who successfully passed the 1967 Indiana State Architectural Examination given last March. They are:

Charles David Gardner (with Lester W. Routt & Associates), Vincennes

William B. Ulmer (with Eli Lilly & Co.), Mooresville

Richard Woolum Bay (with Lennox, Matthews, Simmons & Ford), Indianapolis

Ramon Lee Stair (with Lennox, Matthews, Simmons & Ford), Indianapolis

Lester Schader Olds (with Cooler, Schubert & Associates), Indianapolis

Dick Lee Gibson (with Bradley & Bradley), Fort Wayne

Herman George Rall (with C. Wilbur Foster & Associates), Indianapolis

George Louis Wiley (with Geupel Architects), New Augusta.

Frederick Allen Schulz (with Strauss Associates), Fort Wayne

Clyde Elroy Woods (with Fleck, Burkart & Shropshire), Indianapolis
Frederick Barch Rice (with Indiana University), Indianapolis
Alvaro M. Gurdian (with Roland Salk & Associates), South Bend

Larry A. Blackman (with Walker, Applegate, Oakes & Ritz), New Albany

Donald Edward Appenzeller (with Charles W. Cole), South Bend

Joel P. Blum (with Everitt I. Brown Co.), Indianapolis

Kenneth B. Curtiss (with Everitt I. Brown Co.), Indianapolis

John Robert Trueblood (partner, Kennedy, Brown & Trueblood), Indianapolis

Walter Scott Blackburn (with David F. Snyder), Indianapolis

David Wm. Reynolds II (with Walker, Applegate, Oakes & Ritz), New Albany.

The four-day written examinations are given once each year, during Easter vacation. For the first time, the exams were given this year at the School of Agriculture building on the campus of Ball State University in Muncie.



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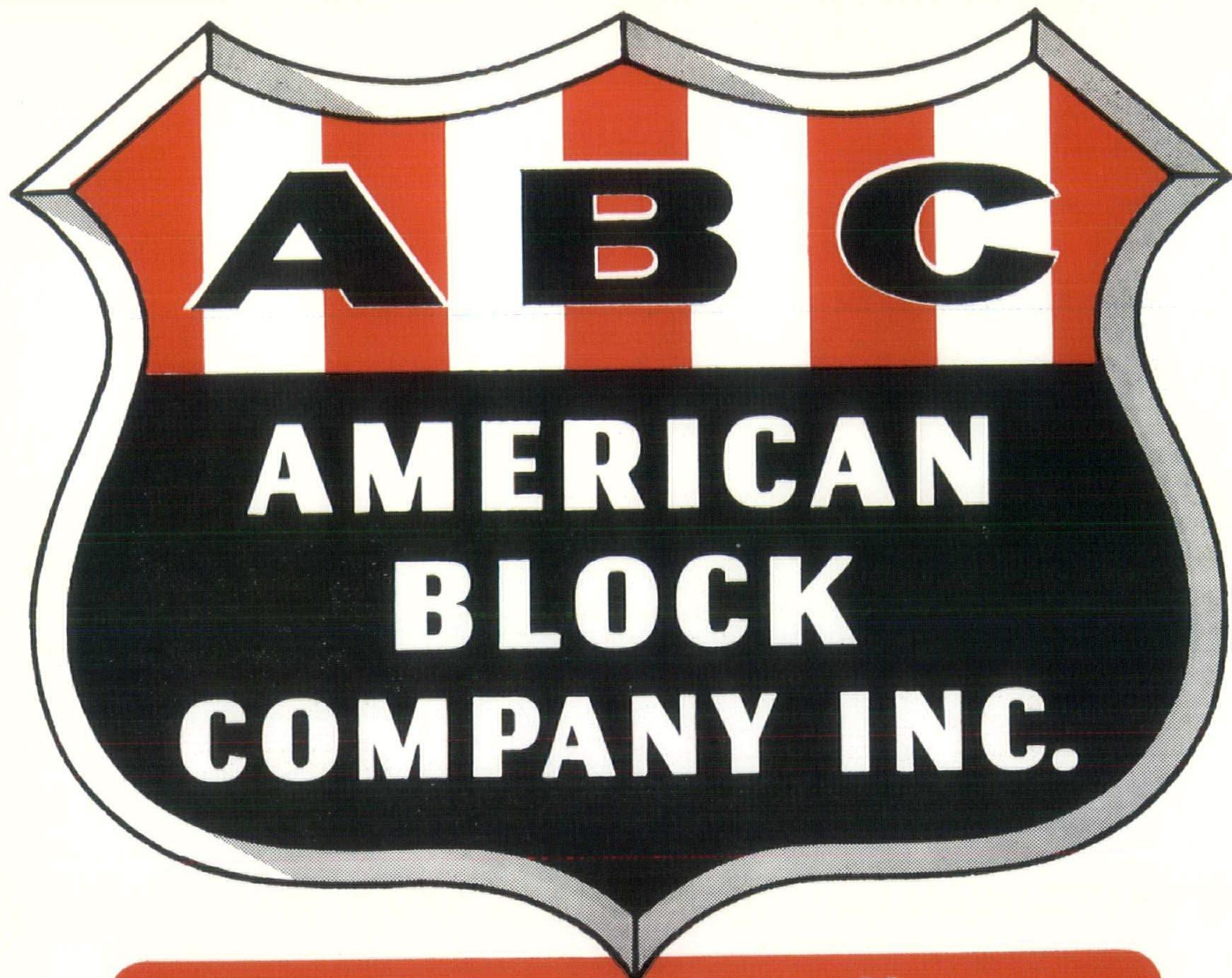
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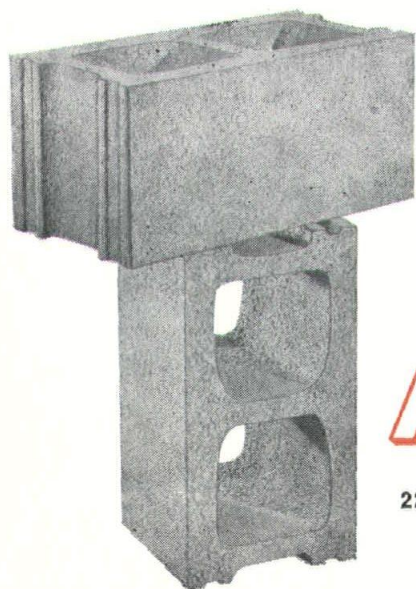


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SUZY HOWELL

SUZY HOWELL, an ISA Associate Member employed by Hironimus-Knapp-Given Associates of Evansville, died suddenly at her home in Evansville on May 23rd. She was twenty-six years old.



Associated with HKG for the past two years, Miss Howell was a native of Clinton, Missouri, graduating from the University of Florida with a bachelor of architecture degree.

Tremendously interested in both her profession and her community, Miss Howell was quite active in the Evansville Cham-

ber of Commerce's beautification-cleanup program and had arranged a number of showings of the AIA film, "No Time For Ugliness." In addition, she was involved in architectural preservation of several of Evansville's historic homes and buildings and was secretary of the Women's Rotary Club.

While with Hironimus-Knapp-Given, she had participated in the design of several new buildings in the area, including additions to two Presbyterian Churches and the Rolling Hills Country Club and a proposed Farmer's Daughter Beef House.

Funeral and burial were at Clinton, and she is survived by her mother and father, Mr. and Mrs. Lynn Howell, of Clinton.

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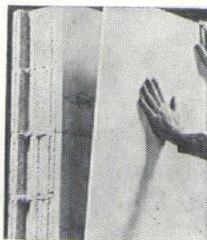
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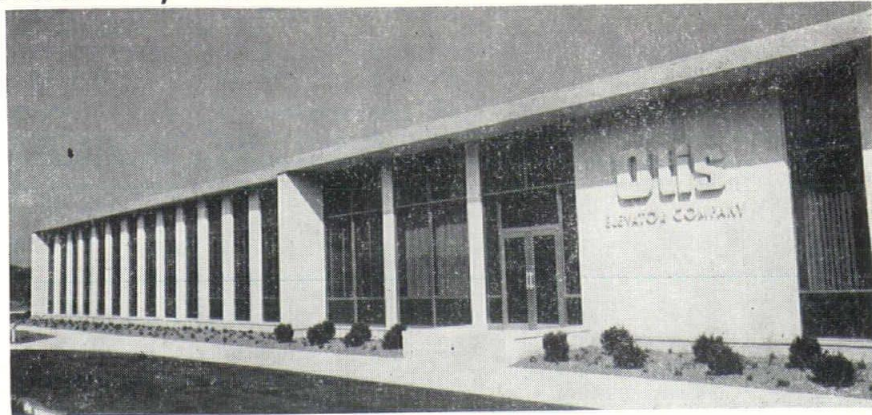
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DAGGETT, NAEGELE WIN FACTORY AWARD



DAGGETT, NAEGELE AND ASSOCIATES of Indianapolis have been cited by FACTORY magazine for their design of the Bloomington, Indiana, plant of Otis Elevator Company. The recently completed facility was named as one of the "top-ten" new plants for 1967.

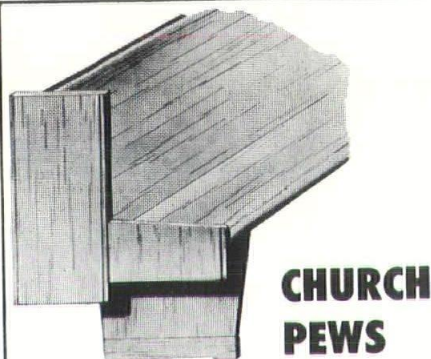
The McGraw-Hill publication chose the Otis facility for its "centralizer, integrated plant that provides tighter control, additional space, freer movement and greater accessibility to its equipment." More than 1,500 entries were received.

Designed to produce complete equipment (driving machinery, control systems,

cars and entrances) for elevator installations, the plant is laid out for efficient straight-line production.

Mussett, Nicholas & Stevenson, Inc., mechanical engineers, and Fink, Roberts & Petrie, Inc., structural engineers, were consultants on the project. The George A. Fuller Company of Chicago was the general contractor.

Robert Frost Daggett Jr. AIA and representatives of Otis received the honors at a banquet in New York City on May 17th.



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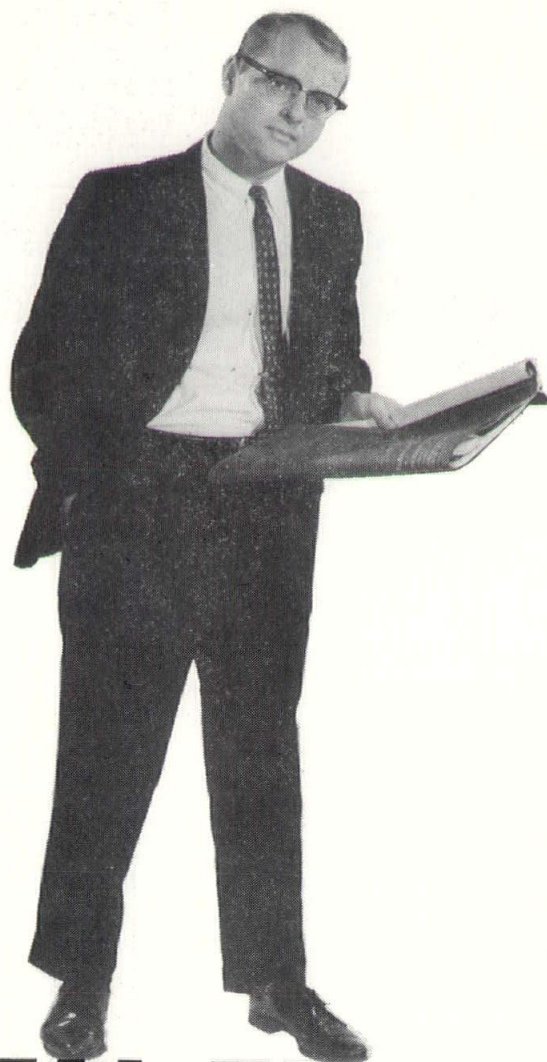
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.. uses electricity, the one source that can provide energy for every function in your building—lighting, heating, cooling, motor power, business machines, elevators, water heating and a hundred others.

.. can rely on the business experience and know-how of the local electric utility to deliver energy to your building during its entire life, in any quantity required, at high reliability and continuing low cost.

.. makes use of a single distribution system within the building — electric wiring — to deliver energy to every energy-using device in the building — even the coffee maker in the employees lounge and the clock on the wall.

.. is designed around the **electric space conditioning** concept, to take advantage of lower annual owning costs for the owners and lower annual operating costs for the occupants.

For more information on Total Energy and its applications to your own building designs, please call or write James C. Zeiler, Indiana & Michigan Electric Co., 2101 Spy Run Avenue, Fort Wayne, Ind. 46801. Phone Area 219, 743-0331.



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Modern masonry is reaching new heights with loadbearing concrete block

***The high rise* — Newest concept
in concrete masonry construction.**

Concrete block is coming up in the world—and fast. The Hanalei Hotel is another recent example of the far—and high—reaching structural advantages of innovative concrete block. The loadbearing walls of scored 8"x8"x16" block were completed at a rate of one story per week over a four month period, enabling the owner to open for the summer season.

Today concrete block possesses more compressive strength than ever before, yet still provides more wall area for less material and labor costs. This, combined with the wide variety of shapes, sizes, colors and textures, helps to elevate the most creative design; the most demanding loadbearing requirements to new highs. And with these structural advantages go the many traditional qualities of block always held in high regard: complete fire-safety, extremely high sound isolation (perfect for party walls) and impressive self-insulation head the list.

Little wonder, concrete block is the building material more people are looking up to in high rises of every nature: hotels, condos and apartment buildings, college dorms, hospitals and office buildings.



The Hanalei Hotel • San Diego

Architects: Hendrik & M



Indiana Concrete Masonry Association, Inc.

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