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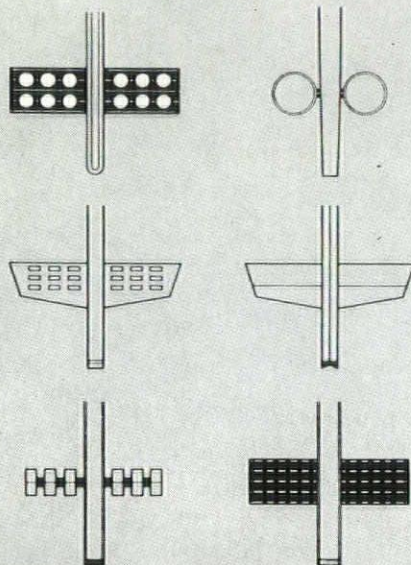
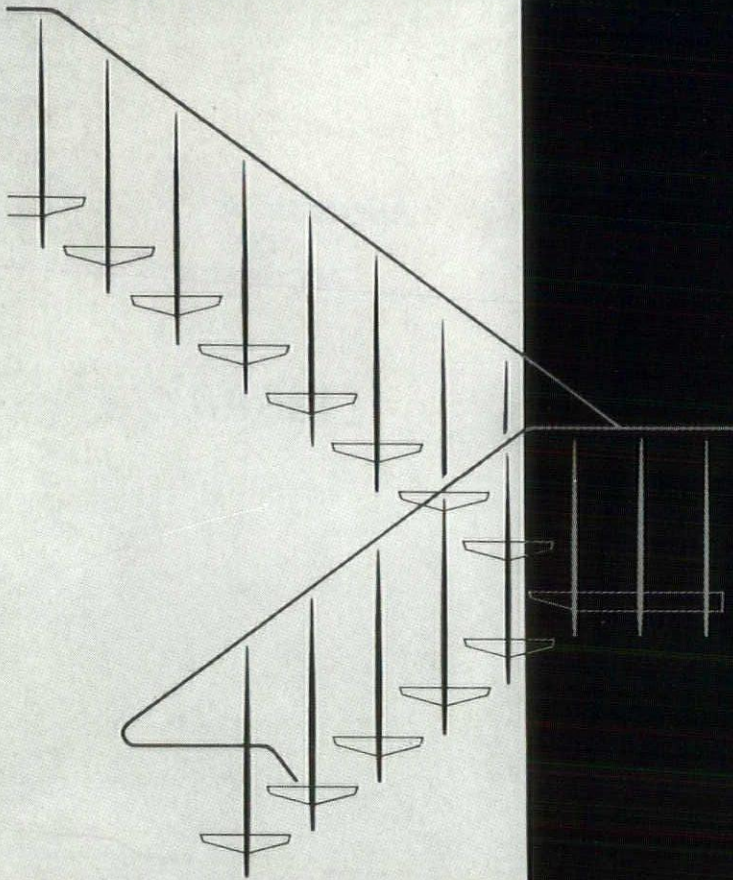
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OHIO ARCHITECT

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO
OF THE AMERICAN INSTITUTE OF ARCHITECTS, INC

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MAY, 1960

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Volume XVIII

Number 5

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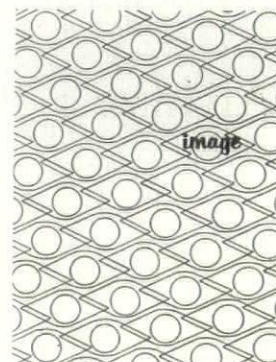
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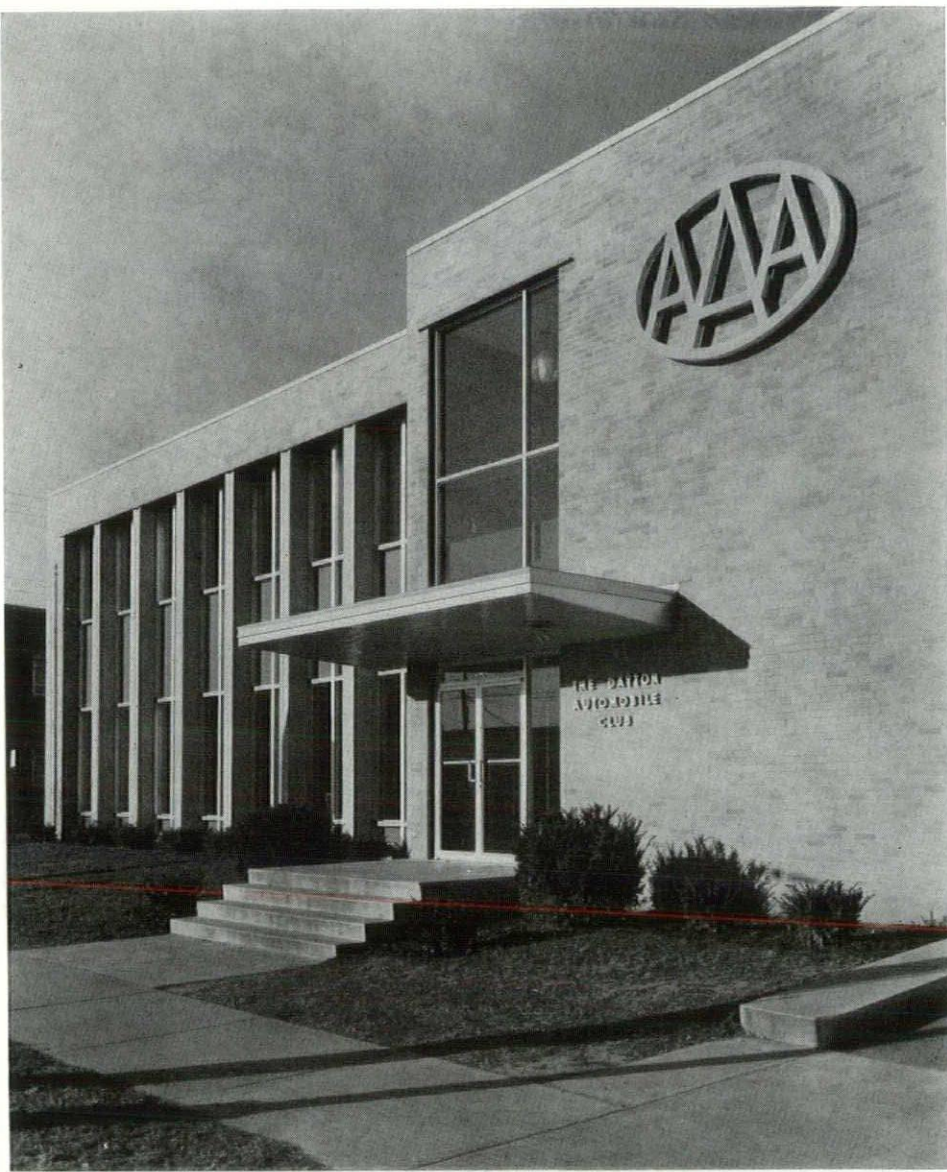
COVER AND FEATURE MATERIAL

Feature material of this issue was furnished by Robert J. Makarius, Jr., AIA, associate editor of the Dayton Chapter of the American Institute of Architects.

Cover, designed by Robert W. Lecklider, AIA, 27th Annual ASO Convention chairman, represents the Convention symbol and theme, IMAGE.



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The Dayton Automobile Club Office Building

Architects Paul Brown & John Head

The Dayton Automobile Club had operated in the Gibbons Hotel with its many departments scattered throughout three floors since 1920.

From this ineffective situation came the decision to consolidate operations and to provide a functional and pleasing facility for its members, management and workers.

That the new building site was located some four miles from the central location which had been familiar to the club members for more than 38 years was a matter of great concern to the trustees.

To offset this inconvenience, perhaps more psychological than actual, every effort was made to provide adequate and convenient facilities for those members who must now drive to the new office location.

Within a year all fears of public nonacceptance of the new location were dispelled as membership increased from 35,000 to 42,000 and many new programs for the benefit of the members were inaugurated. Office hours have been increased and a new building addition, which was originally planned for the distant future, will be started soon.

A building of this moderate size would ordinarily be a rather simple task of design, but the many and varied services which the club provides for its membership added greatly to the complexity of the total program.

The building contains a total of 12,000 sq. ft. of useable floor space and has a structural system of steel and reinforced concrete. The exterior walls are brick masonry with limestone and colored glass window spandrels. Ceilings are of mineral tile and the floors are a combination of vinyl and terrazzo. The building is completely air-conditioned and is heated by hot water radiation supplied from a converter of city steam.

The first floor consists of a large lobby area (a necessity to permit the forming of long lines during seasonal rush periods), an information center, publication center, drivers license department, license plate department, membership department, travel department, foreign travel department, a pickup area with a drive-in window to permit members to call in and pickup materials without leaving their cars and a service and supply area with a conveyor belt running from loading docks to storage in basement.

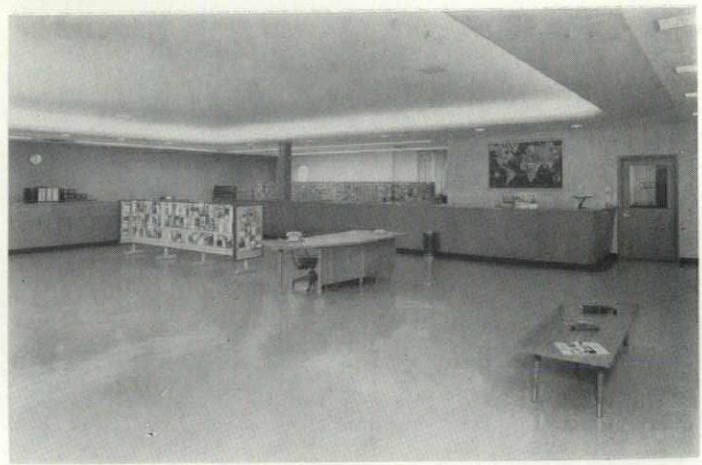
A separate suite of rooms, including a manager's office, claim adjustor's office and a sales area for processing insurance, is connected directly to the main lobby and to the exterior of the building.

The second floor includes men's and women's rest rooms, a spacious ladies' lounge, general office area, board room, manager's office, sales department and assistant manager's office.

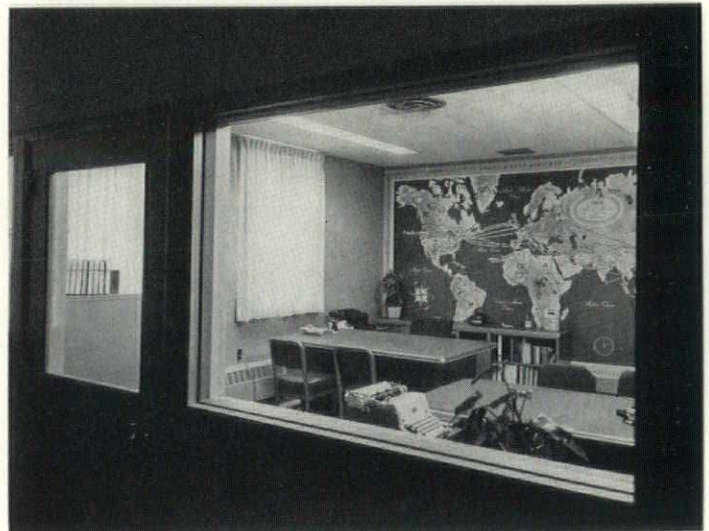
In the basement are an employee's dining room with a small kitchenette, men's and women's toilets, mimeograph and addressograph room, telephone and radio room, storage room, mechanical room, driver education office and a large meeting room.

The building itself is set back far enough from the street line to permit a small landscaped lawn area on two sides, and at the rear of the lot is adequate space to park approximately 50 cars.

MAY, 1960



View from main lobby of Automobile Club shows world-wide travel service, domestic travel service and information and publications center.



Special office is set aside for world-wide travel planning.



Waiting area in main lobby of Automobile Club.



Dayton Area Board of Realtors Office Building

Architects Paul Brown & John Head

The Realtors Office Building is a direct contrast in many ways to the Automobile Club. This building is rather informal in design and has a total of only 4550 sq. ft. with facilities provided for future expansion.

Some rather pleasing circumstances were involved which seldom confront an architect. The property purchased is located in the middle of an established residential neighborhood. The site is fronted by a main arterial boulevard bordering the bank of a river and is within two blocks of the Downtown area. A request for re-zoning for business useage was sent to the City Plan Board and the plan director and the Zoning Commission subsequently approved the request, mainly because of the pressing need for available business

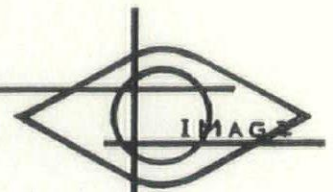
property in the expanding Dayton area.

One stipulation was that the building itself should set a worthy example of good taste and construction for future business growth in the immediate area. A new building setback line was also to be established which would set all future setback lines along the boulevard. Many residences now border the sidewalk and several have little or no front yard. The new building line will enable all future sites to have a generous front yard, helping to enhance the appearance of the neighborhood.

As the office is for realtors, the greatest majority of whom deal in residential sales, a serious attempt was made to design a building that is not only functional and utilitarian for practical

purposes, but one that blends with the existing neighborhood and reflects some of its residential character. The introduction of wood, stone planters, gardens and shrubbery assisted in softening the large areas of glass and aluminum.

The building itself houses a large general office area, a waiting room and information counter, private offices for the executive secretary, a board room, a mailing and work room, toilet rooms and a janitor closet on the ground floor. The basement area includes a small storage room, a mechanical room and a large meeting room. The entire building is heated and cooled by a combination forced air unit. A parking area for approximately 35 cars is located behind the building.



A TRIBUTE

On April 21, 1960, in San Francisco, California, John Noble Richards, FAIA, Toledo, Ohio, concluded a term of two years as president of the American Institute of Architects.

Ohio and Ohio architects are especially proud of John—he is the first Ohioan ever to hold the highest post in the profession's only recognized organization—who has served the Institute, the profession, the construction industry, and the people in a manner that only can be termed worthy of emulation.

The leadership, initiative, intelligence and ability he displayed during his tenure of office will be an influencing force on the Institute in the years to come.

If, among all the characteristics of John, this writer had to select one virtue, it would be his humanity—his sincerity in making you the important person in the business or social intercourse.

John and Norma Richards have worked as a team all of their lives. Indeed, it is difficult to think of John without thinking of Norma. Ohio is proud of them—and we expect still to continue to receive the benefit of their guidance.

Clifford E. Sapp

The real need is for the Architect to review what has happened in the past and project an IMAGE for the future.

The Architect must expand his knowledge to meet the fast changing needs of technological advance. His knowledge must form an IMAGE for use.

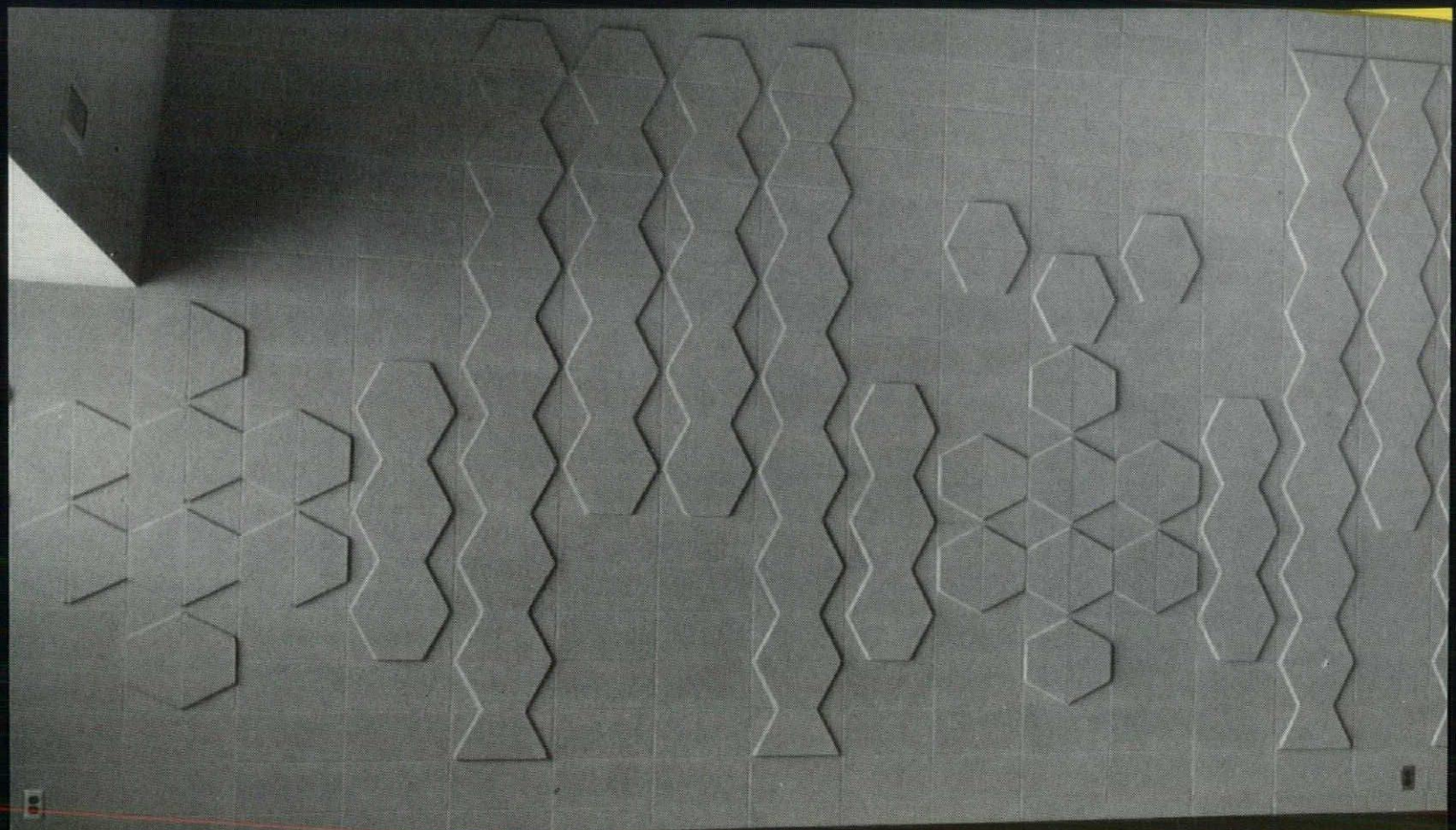
Architects will be called upon to create architectural facilities not yet invented. He must form his own IMAGE for this planning.

Architects must create a respected IMAGE of the profession for the acceptance of the public.

Architects will have new IMAGES with new materials and new fields of design.

The twenty-seventh ASO Convention is planned to have a program geared to the IMAGE of the future. Whatever lies in the future will depend upon the IMAGE the Architect has of himself and of course the IMAGE the public has of him and his services.

1960 ASO Convention
Dayton, Ohio
Biltmore Hotel
October 19-20-21, 1960



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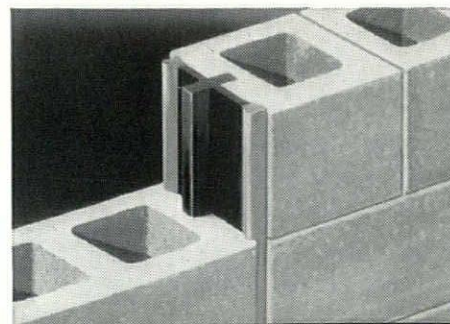


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Co-operation Between Church, Architect And Craftsman

by Paul J. Winterich

EDITORS NOTE: The following article is a condensed version of the speech presented by Paul J. Winterich, Winterich's Inc., at a joint dinner meeting of the Dayton Chapter of the AIA and the IES in Dayton.

It has been rightly said that "The history of architecture is largely the history of religious buildings." The great periods of ecclesiastical architecture have come about when churchmen, architects and craftsmen, with singleness of purpose, have co-operated in erecting our places of worship.

But, in all truthfulness, we must say that church building has had its low as well as its high periods. There have been times when imitation has taken the place of creativity. Art has been commercialized and pedaled in the form of plaster saints and gaudy glass and as ostentation at so much a square or lineal foot. Such procedures have cheapened, if not debauched, our houses of worship and have put the artist and the craftsman in disrepute. Looking at some of the buildings victimized by this sort of thing, Dr. Halford E. Luccock said, "I shall believe that one of Satan's successful occupations has been the designing and building of those churches which help defeat the purpose of worship and of Christian nurture. If you would see some of Satan's monuments, look about at the churches over the landscape." For the most part, we are being delivered from this bondage. However, we are called upon to face a new problem. In our current iconoclastic rebellion against the bric-a-brac and the meaningless ornamentation of our yesterdays, we tend to sweep our buildings clean of all adornment. Shocked at the extremists of Cromwell's day who thrust their cruel pikes through priceless stained glass windows, we find ourselves indulging in what someone has called "a new brutalism" which leaves us with architecture known as "boxes of infinite dullness." As a consequence, man's soul, starved of beauty and bereft of emotion, hardly can expect to be moved Godward amid these stark, stiff, chrome plated, self-conscious structures in which he is often called upon to occupy in his acts of public worship. Such architecture, presented even in the name of honesty, simplicity and economy neglects the basic facts of human psychology. Its austerity is foreign to nature and to the human spirit. Its coldness and impersonality incite the masses of our people to rebellion and invite a reversion to some of the deplorable things we hope we have left behind. It was Talbot Hamlin who reminded us that "mankind has always decorated his useful things, letting his imagination

play over the forms he requires until he makes of necessity a thing of beauty."

Please do not misunderstand me. I am not indulging in a diatribe against contemporary architecture. To the contrary, I am heartily in favor of a new, vigorous ecclesiastical architecture which, somewhat in the spirit of the West German church buildings of today, appeals to the imagination and lifts our faith from dullness and disillusionment. Here a brave artistic use of ordinary materials shaped by the co-operative efforts of churchmen, architects and craftsmen working as a team, have given us something vigorous and appealing. In America we are discovering an increasing effort to effect a rapprochement and a re-opening of the dialogue between the men of theology, the architects and the artists.

Such programs and exhibitions as have been fostered by the Church Architectural Guild of America and similar organizations are a manifestation of this desired achievement. The fact that we are thinking here together today about this matter is further evidence of what I am sure we all hope is to become the prevailing approach to future church building—the happy, creative co-operation of all those who bring ideas, their sense of form, their sense of beauty to the house of God.

If this desired rapprochement is to be made more effectual, there should first of all be a master plan to which all persons must adhere. The church should engage the architect; the architect, in turn, should work at his plans and co-incidentally with all the early creative stages of his planning, he should invite in the craftsmen, the designer of windows, the creator of the fine arts and painting and sculpture, and also those who are to design and install the furniture and equipment.

Everything related to the building and its furnishing should be discussed and thought through in detail and then put down on paper where all concerned can see it and understand what is being proposed. If there are to be windows, they should be so indicated and not merely denoted as holes in the wall. If there is to be an altar and that altar is to be the focal point—as it is in most of our churches—there should be a clear understanding of what kind of altar it is to be. If this altar is to be placed in a liturgically minded church requiring many appurtenances or in a less liturgical setting or, perhaps, in a non-liturgical meeting house, there should be explicit specifications detailing exactly what is required.

If symbolism is to be used in decoration, it should be decided in advance, both as to its fitness for the place in the building and

for the uses of the particular church. The architects and the craftsmen should not only bring to the church their best efforts according to their ability, but they should also never fail to inform the client of the reasons behind their proposals. Architects and craftsmen should understand that the work they are undertaking represents the high moment in the life of the church. They should realize that the client may be sensitive in the presence of persons so highly trained as they and be courageous in their interpretation of what is being attempted. If the work is to go forward creatively, the client should be informed in plain language of the over-all cost involved. This will help him to maintain the right sense of proportion in the building budget. It will lessen the tendency to splurge on the outward appearance of the building or, perhaps, upon the pipe organ, and thereby to deprive the building of appropriate adornment. In fact, by lack of thought in the distribution of expenditures, the client may contribute to a marred, if not ill-conceived, church edifice.

Architects and craftsmen should establish an early and continuing understanding. They should fit their ideas together and attempt to forecast possible changes that may need to be affected. They should submit the master plan to the client, make clear all that is involved and give him time to study and accept it before the work is undertaken.

I am confident that the sincere architect will welcome this co-operative effort in preparing the master plan. How many well designed buildings have been bereft of artistic unity and beauty and spiritual vitality by unsuitable decorations and furnishings. Often these are foisted upon the unwary client by some supersalesman who has little or no understanding of what is needed and cares less.

Such a plan as we have been discussing will not cost more in the long run. In fact, it will avoid some of the wasteful procedures which accompany attempts to deal separately with architect and craftsman, or to have the architect design and supervise the building of the shell of the edifice while being denied the oversight of the decoration and furnishings which are so essential to its effective witness to the glory of God.

If all expenses are envisioned and understood at the outset, there will be no disturbing extras creeping in at the end to destroy the satisfaction of the client. Everyone will be satisfied, not only with the functional efficiency of the building, but also with its satisfying artistic unity and over-all beauty and spiritual significance.

(Continued on Page 10)

The creative, co-operative endeavor we envision calls for a considerable contribution from the church client. If, as I have hinted, the architect and the craftsman need to have consideration for the client, particularly in matters where he may lack knowledge of all the elements involved, the good client can contribute to the other parties to the contract by his diplomatic leadership, by being calm in the face of unexpected annoyances which arise during construction and by promoting confidence and good feeling throughout all of the mutual efforts of the designing team. The client can interpret the religious requirements of his church, its theology in the large sense and in its particular application to the church under construction. He can also bring to this three-way dialogue an inquiring, courageous mind as well as a humble realization of his own limitations in the highly specialized fields where the architect and the craftsman must work. He can also, and should, lead his people in granting the architect and the artist freedom to exercise their God-given creativity. Creativity does not flourish in the restrictive climate of arbitrary dictatorship.

The client can also become aware of the wide variety of materials available today and the new methods of construction at hand that were unknown to our fathers. The architect and the craftsman can tell him of the colors, textures, new forms and shapes that are now possible and which permit forms and shapes never before possible. The client can also bring to this dialogue a willingness to be led by those responsible for the design of the building. Above all, the client should, in the words of Otto Spaeth, be open minded in furthering an architectural idiom which speaks to the modern man in the present day world rather than seeking to environ him in places of worship which belong to the Middle Ages.

So frequently the church client pictures the finished job in terms of something of the past such as Romanesque or Gothic or the New England Meeting House. He needs to remind himself that this is "today." His congregation lives out in the world, not in a study or a museum or a pre-architectural monument. His memories are surrounded by things he is accustomed to and likes immensely. Some of them are good. The church client can help to reconcile the conflicting opinions between things new and old. He can also avoid the fatal mistake of being too conceited and stubborn to listen to others, especially the trained persons in his employ whose experience he is paying for and should value.

The client should specialize in knowing and stating the religious convictions of the church. "How to build a church," says Dr. Sittler, "is not first of all a task for engineers and architects, contractors and dec-

orators. It is fundamentally a proclamation of religious faith." The competent architect must be capable of sympathetically identifying himself with the spiritual concepts of the church and of clothing them in architectural forms and fabrics that will honestly, economically and fittingly proclaim the sacred ministry of the church. He must shun "beauty hunting" for its own sake and divest himself of any craving for sensationalism whether on behalf of himself or his client. Likewise, he must patiently battle the closed mind, whether it be his own or that of the church. He may even have to extricate himself from the persistent grip of the dead hand of the past. Above all, he must courageously and patiently hold together at the highest level possible the thinking and aspiration of the church and the skills of those associated with him in creating the fabric of the building which will house the work and the witness of a particular congregation.

Decorative art has recently gone through a long period of drabness. We have been the victims of a sort of snobbery in which we have glorified reticence and refinement expressed by dark stuffiness and murky browns. In our desire for dignity and correctness in our churches we have carried this idea to grave excesses. But now, mainly through scientific study, we are keenly aware of the values of color. We have discovered what primitive man in his simpler relationship with God knew all along, that one of God's most wonderful gifts to us is color. Today, we are beginning to use it rightly to honor its Creator. There has been a renaissance in the use of stained or faceted glass. Nothing can give such magnificent effects as its vibrant colors which lend spiritual quality to the worshipper's environment. It inculcates within him a deep feeling of mystery, wonder and devotion. The light that infiltrates the building through stained glass is a living, ever changing, dynamic expression of continuous beauty.

A word of caution, I believe, is in order. Sometimes this subjects us all to the repeated and somewhat savage things which conservative critics direct our way. We need to exercise not only fearlessness in attempting the use of new materials, but we also need to carry with it the discipline of reverence for God and a consideration for the spirits of those who worship within our church buildings. Certainly no church should aim at the brassiness of a typical turnpike motel or its decor.

Believing sincerely that the matter of cost is many times the difference between success and failure, as a craftsman I would direct your attention to some economies which, I feel, can be effected in modern buildings without sacrificing too greatly the beauty and spiritual qualities which should be inherent in every religious structure. Like the architect and the engineer, craftsmen are developing designs on modular bases by which we hope to supply basic

church furnishings, units of quality. When these have been designed by craftsmen whose traditional and native skills are combined with contemporary training and religious devotional experience, these units shall have a true religious integrity befitting the church.

Instead of indulging in sentimental sighing over the arts of the past, magnificent as they sometimes were, let us acknowledge that we can and are under the obligation to produce something fine out of the almost limitless variety of materials available to us. The piece of furniture over which one man worked for months or years in times past, can be turned out today at reasonable cost by 10 men, each contributing his part, in a matter of days or hours. Designs of units of furniture and decoration, fitted to churches of various denominations, according to their usage, will be available in the foreseeable future. These modular craft units include such items as vestment cases, confessionals, pews and stained and faceted glass windows. They will be adaptable to various styles of architecture, will be liturgically correct for the church group concerned and will follow the rules governing matters of this kind.

My plea to the client always has and will be to confer with the architect who in turn will work together with the artist and craftsman; to study the architect's recommendations; to avoid holding to one idea and consider all the ideas as they fit together into the edifice and its adornment; to select nothing that disrupts the harmony, dignity, beauty and spirituality of the building.

Decorations and furnishings need to be incorporated into and reconciled to the style of architecture and the religious faith of the people concerned. There is one rule which must govern all decoration. It must inspire the observer to think God's thoughts after Him. The observer must be led to a sense of the Divine Presence. The buildings and appointments should put holiness in his heart.

In summary, it is the function and duty of ecclesiastical art to enhance the beauty of the house of God and to foster the faith and piety of those who gather in the church to assist at the service. Nothing should have place in the church which disturbs or diminishes the devotion of the faithful. There should be nothing which might be unworthy of the house of prayer and the majesty of God.

Permit me to take leave of you with these lines of Kipling:

*"When Earth's last picture is painted,
and the tubes are twisted and dried,
When the oldest colors have faded, and
the youngest critic has died,
We shall rest, and, faith, we shall need
it—lie down for an aeon or two,
Till the Master of All Good Workmen
shall put us to work anew."*

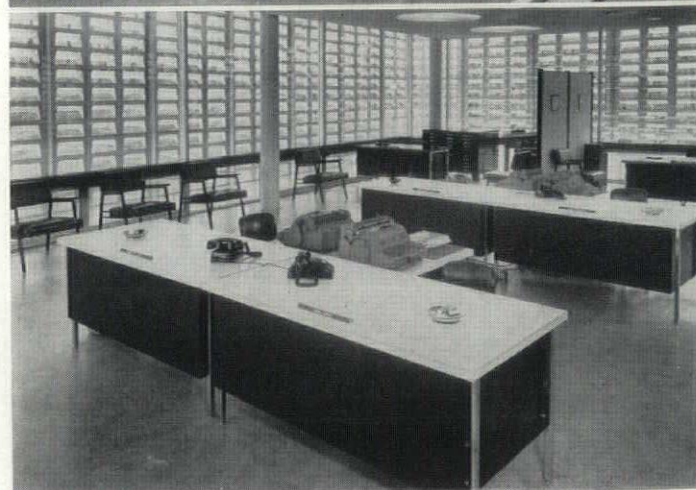
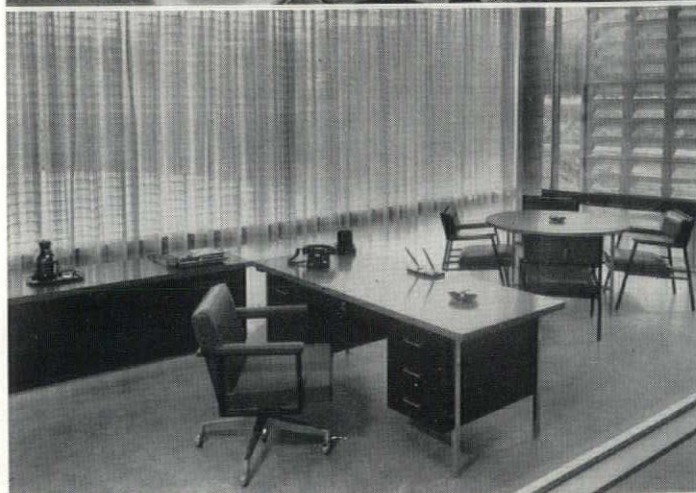
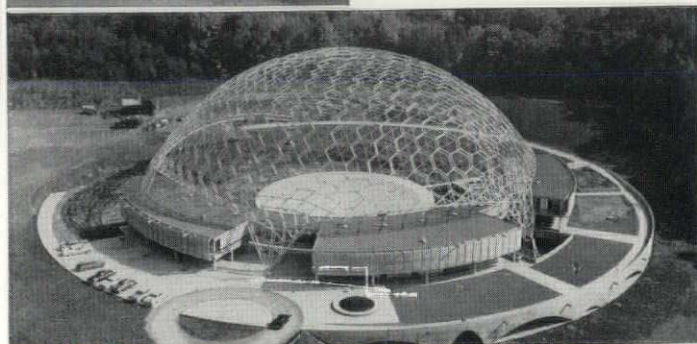
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Above: The private office of Chester L. Wells, Exposition Manager of The American Society for Metals. Below: The general office used by Mr. Wells' staff.



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Program Tops—Entertainment Best

Even though the 1960 AIA Convention is history, it will be a long, long time before the more than 25 architects and wives from Ohio and the more than 2400 persons who attended the event forget the program and the Convention's setting.

Some of them discovered why a tremendous span of steel and concrete is called the Golden Gate Bridge—some of them discovered a view unparalleled from the Nob of Nob Hill—and some discovered a city with a soul.

Equally important, however, architects discovered the wit and common sense of men such as C. Northcote Parkinson and J. Robert Oppenheimer.

Mr. Parkinson, political scientist and Raffles Professor of History at the University of Malaya, defined civilization as "the art of living in cities." The British scholar sketched the ideal city as one with these components: A well defined center of focus; equally well defined boundaries;

open country around the perimeter; and the necessary cultural and social amenities grouped in a convenient arrangement.

"In the United States," he said, "over 50 million people have come to live in what is neither the city nor the country. Suburbanites enjoy the advantages of neither."

Stating that "the vital life of the city must go on if civilization is to endure," Parkinson added that "in suburbia all are dragged down to the intellectual level of the PTA!"

He told the architects that "ours is an age in which the many are coming to rely more and more on the abilities of the few. Give us cities in which we can live, converse and learn."

Parkinson closed his remarks by listing three temptations the architect must overcome.

First was that of the architect thinking of himself as God. "He devises a Master Plan, which is to control

Group picture of architects receiving Fellowship in the American Institute of Architects taken at investiture ceremonies Tuesday, April

19, 1960, at San Francisco City Hall. Ohio's new fellow, Gilbert H. Coddington, is second from right in second row from the bottom.



a city's destiny for 50 years. But Master Plans are always discarded after 20 years and usually after five. We don't live long enough to implement them, and our successors are apt to have ideas of their own. Why shouldn't they? They will know much that we do not."

The second temptation listed by Parkinson was that of using the word "functional." He traced this concept to an inspiration of John Ruskin that a building should be "honest," display "integrity," express its purpose and tell its story. "From this injection of Victorian morality," said Parkinson, "our schools of architecture have never fully recovered." "There are still people about who want a water cistern to look (heaven help us) like a water cistern. The whole idea of functional architecture should have been buried with Queen Victoria. If we must talk drivel, let us find some more recent drivel than that."

The architect's third temptation is to read architectural journals. Parkinson feels that the reading of journals, coupled with the "functional idea" provides the same structure for a city hall, a glue factory, a state college or public baths.

Dr. Robert Oppenheimer, noted physicist and director of the Institute of Advanced Studies at Princeton, urged architects to continue their intellectual vigor. He pointed out the relationship between all creative men and their objectives—but indicated his belief that because of complexities there is no longer a common ground on which men can meet for meaningful discourse.

In calling upon architects to lead lives of intellectual vigor he indicated that this might well be the only way that art and science, as well as other fields of knowledge, could stay in balance.

The AIA Business Sessions produced a great deal of healthy discussion and disagreement—along with some confusion. At one point a motion to amend an amendment to a motion to amend an amendment to the original motion brought chaos, but the day was saved by a quick-thinking architect who moved to adjourn—this latter motion passed resoundingly.

Final action was postponed on the proposed change in the Structure of the Institute.

The proposal to admit registered engineers to affiliate membership in the Institute caused immediate argument both pro and con but was temporarily disposed of by adjournment. The proposal was to admit consulting engineers, planners, landscape architects and professional artists to AIA membership as professional affiliates.

It was agreed by some that the AIA is too "aloof" and the membership structure should be broadened to include allied professions. Others indicated they enjoyed their "aloofness" and would oppose such a move.

Proposals to nationalize student and associate membership in the AIA were defeated by the delegates.

New AIA officers are Philip Will, Jr., Chicago, president; Henry L. Wright, Los Angeles, first vice president; James M. Hunter, Boulder, Colo., second vice president; Raymond S. Kastendieck, Gary, Ind., treasurer; and J. Roy Carroll, Jr., Philadelphia, secretary.

MAY, 1960



View of the Registration Desk at AIA Annual Convention in San Francisco. Architect in raincoat (did it rain?) is Joseph Morbito, president of the Eastern Ohio Chapter, AIA.

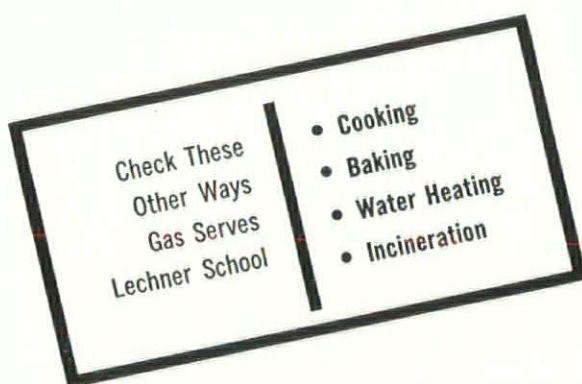


Mr. and Mrs. John Noble Richards, FAIA, president and first lady of the AIA greets guests at the President's Reception at City Hall in San Francisco. Mr. and Mrs. Philip Will, FAIA, Chicago, are shown in center of photo.



AIA officers and wives in the receiving line of the President's Reception greet Mr. and Mrs. Pete Linch, Columbus; and Mr. and Mrs. Harold Goetz, Middletown, president and first lady of the Architects Society of Ohio.

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Procedure For Use Of New Ohio Building Code

To aid in the use of the OHIO BUILDING CODE, the following suggested procedure is recommended.

(1) Determine the occupancy classification of the building as classified under section 1201.30 OBC in the volume titled "Administrative and General Regulations";

(2) Refer to the pamphlet containing the chapter applicable to a building of the occupancy classification determined under paragraph (1). Refer to the section with the number ending in .03 in the occupancy pamphlet to check whether the proper occupancy classification of the building has been determined;

(3) After determining the proposed height and floor area of the building, refer to the section titled "Height and area limitations" in the occupancy pamphlet and determine the type of construction, according to fire resistance, which is required for the building. Greater fire resistance than is required under the code may be used if desired by the owner of the building. The area of the floors may be limited by the requirements under the section with the number ending in .05 in the pamphlet;

(4) To find other regulations which may be applicable to the building, refer to the index in the back of the occupancy pamphlet. The occupancy pamphlets refer to sections and chapters in the volume titled "Administrative and General Regulations". Always determine whether the occupancy pamphlet refers to the sections and chapters in the general regulations before incorporating these provisions in the design of the building;

(5) Regarding the filing of plans for approval, fee for inspection of plans, and other administrative provisions, refer to Chapter 1202 in the volume titled "Administrative and General Regulations".

Where drawings are required to be submitted to the Division of Workshops and Factories per section 1202.16, an application form, required by that division, may be obtained from the Division of Workshops and Factories, Room 221, Ohio Departments Building, Columbus 15.

Price list of Ohio Building Code Books is outlined below. Check or money order, made payable to the Treasurer, State of Ohio, must be enclosed with all orders and sent to the Board of Building Standards, 813 State Office Bld., Columbus 15, Ohio.

Chapters 1201 to 1230, Administrative and General Regulations @ \$1.80

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Chapter 1233, Residential Buildings, Transient @ 20c

Chapter 1234, Hospitals and Homes @ 20c

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Chapter 1239, Business Bldgs., Mercantile, Office @ 20c

Chapter 1240, Storage Buildings @ 20c

Chapter 1241, Industrial Buildings @ 20c

Chapter 1242, Special Occupancy Buildings @ 20c

MAY, 1960

C. D. Camden, AIA, Elected Chairman County Regional Planning Commission

Marietta Architect Chester Dale Camden, AIA, a member of the Columbus Chapter of the Architects Society of Ohio, has recently been elected chairman of the Washington County Regional Planning Commission.

Architect Camden is also vice president of the Four County Development Council and chairman of its Industrial Development Committee, a director of the Mid-Ohio Valley Planning Association and a member of the Industrial Expansion Committee of the Marietta Area Chamber of Commerce.

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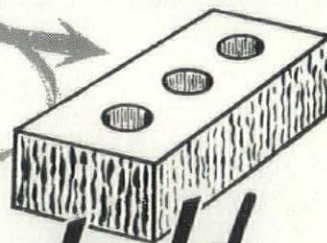
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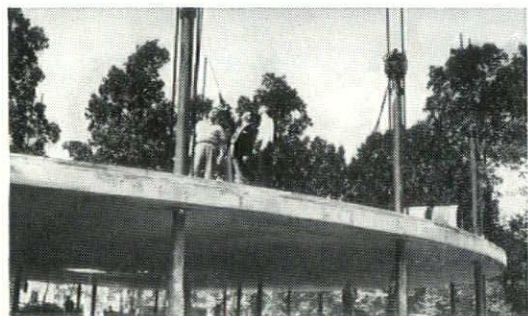
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St. Therese Catholic School, Fort Wayne, Indiana, shows how concrete and new techniques meet the need for accelerated school construction.

Bids were received June 23rd. Construction was under way by July 17th. The ground floor slab was cast in place first. On top of this was cast the second floor slab—and on top of this the roof slab. Lifting of the slabs into position started August 25th.

Hydraulic jacks attached to columns were used to hoist the roof and second floor slabs. Each slab weighed approximately 370 tons and was 150 feet long and 88 feet wide. Lifting rate was two feet an hour. Total school area is 21,560 square feet—12 classrooms, six on each floor.

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Letter To The Editor

Mr. Robert P. Madison, AIA
1335 East 105th St.
Cleveland 6, Ohio

Dear Mr. Madison:

Thursday afternoon I spent a very interesting half hour reading your "Cleveland's Third Downtown Reawakening" in the January Ohio Architect. Cleveland, and the mess that it is now in, is a subject that has been very close to my heart—since it was originally my home town. As you may or may not have noticed, I have been attempting to needle the architects of Cleveland, through my editorial columns, into some sort of action for a plan for cleaning up downtown and the East Side of Cleveland. I have felt that I had little effect! As a matter of fact, I came out to speak to the Cleveland Chapter at its January meeting, but on school costs not on downtown renewal.

Friday, Carl Feiss, AIA, AIP, chairman of the AIA Committee on Community Planning, called me up to say that he had just read your article and wanted to suggest that it might be good material for reprinting in the AIA Journal. As I hope you have noticed, we have been running a series of articles on downtown renewal, as sponsored or sparked by AIA Chapters, in the Journal for the last year. We have done this in collaboration with the Community Planning Committee. Carl thought your article was excellent—as do I. Would you be interested in having your article reprinted in the Journal? We should like very much to have it, either as is, or with some re-writing if you feel it necessary. If you are in accord, we can correspond further regarding length, photographs, etc. I am sending a copy of this letter to Clifford Sapp, managing editor of the Ohio Architect as a means of obtaining his permission for this reprinting—which I am sure will be satisfactory to him.

I remember meeting you at Mr. Dalton's house in Cleveland during the Convention nearly two years ago. That was a very pleasant evening. I look forward with interest to your reply.

(Permission granted)

Joseph Watterson, AIA
Editor, AIA Journal

MAY, 1960



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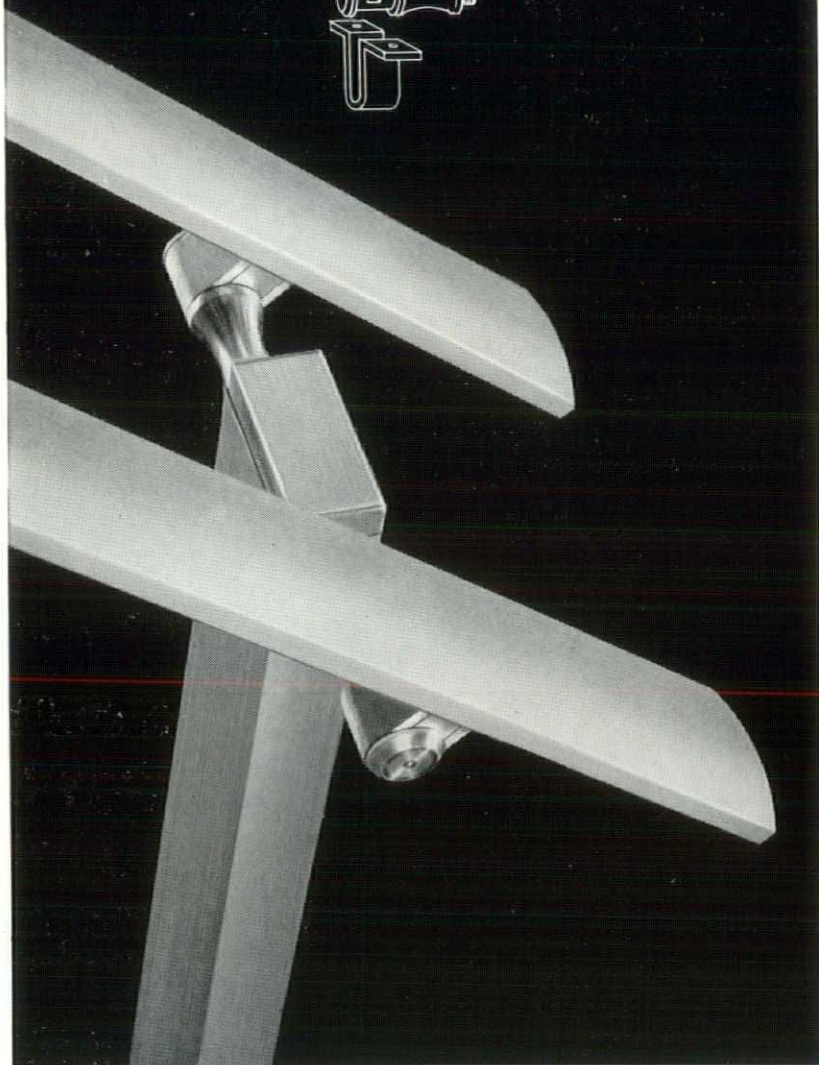
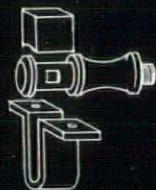
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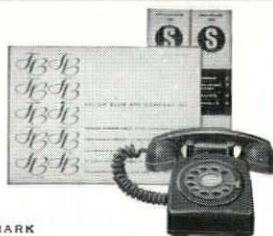


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(Continued on Page 19)

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Receptions, interviews and briefings will be held with distinguished members of the professions. Adequate leisure time has been provided for the pursuit of personal interests and shopping for the ladies. A comprehensive program of sightseeing including special events for the ladies such as a fashion show at one of the leading coutiers in Paris have been scheduled throughout the tour.

In Paris visits will be made to the CNIT (Centrale National Industries et Techniques), achievement of architects Camelot de Mailly and Zehrfuss including new buildings at Nanterre and the new UNESCO building. Plans and models of future realizations in the Maine-Montparnasse district will be viewed. Mantes, Rouen and Le Havre will be visited and sightseeing will include the reconstruction projects by Perret and others. The new bridge over the River Seine will be seen at Tancarville.

Officials of the County of London and Town Planning Dept. will brief the group on all phases of their work including visits to new apartment and shopping centers. In Amsterdam, Rotterdam, Haarlem, Leyden, La Hoya and Delft planning officials of the Netherlands will accompany the group including visits to Bouwentrum (international information center for building and housing) where a prominent exhibition of building materials, modern furniture and interior decorating will be seen. A field trip will be made through the port and new installations at Rotterdam. In Antwerp the General Motors plant, oil refineries, dry docks, old and new port facilities including the locks and new housing projects will be visited.

New construction projects in Cologne, insurance buildings, hospitals and the new buildings of the University of Cologne will be seen: the new shopping center, the modern building of the Swiss Aluminum Co. and the dramatic concrete bridge over the River Sihl in Zurich; modern apartment buildings,



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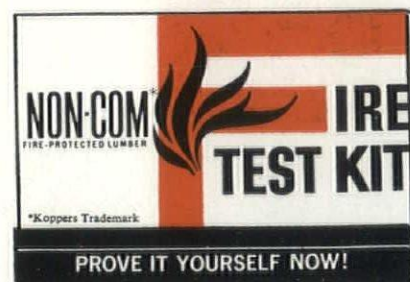
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**Architect Receives
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Architect Carl A. Strauss, AIA, Cincinnati, is one of 20 architects in the nation to be honored by *Architectural Record* as designers of the best architect-designed houses of 1960.

The dwellings, to be featured in the mid-May issue under the title "Record Houses of 1960," won recognition for their interior and exterior appearance, their structural design, their electrical and mechanical systems and for their filling of the special needs of the families who occupy them.

Each architect will receive an honor scroll for his work from the *Record*.

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Architects Told To Plan 20 Years Ahead



Douglas Haskell, editor of ARCHITECTURAL FORUM, (center) speaks with Noverre Musson, president of the Columbus Chapter, AIA, (left) and Loren J. Staker, immediate past president, at Columbus Chapter meeting.

By MARDO WILLIAMS

Reprinted from the March 1, 1960 Edition of the Columbus Dispatch newspaper, Columbus.

The editor of *Architectural Forum* proposed, in an address to the Columbus Chapter, AIA, that downtown Columbus should change its face to regain its "original lure."

The first move, suggested Douglas Haskell, might be a downtown pedestrian mall extending along High St. between Town and Spring Sts. Under-street walkways would provide safe access to all business places.

Small specific-use shops could be established along the State House grounds if opposition were not too great. This would tend to keep shoppers on the same side of the street.

Architects were told they must assume a more dominant role in future planning.

Architects, he explained, have the power to visualize in advance how things are going to go together, and if the proposed improvement will be agreeable to those who have to see it or work with it each day.

Areas of "peace" must be included among the architectural "tumult"—the ups and downs—of today's central business districts, the editor said.

"We must think 20 years ahead", he insisted. Urban renewal must be made a continuing process, without the dawdling that has created five-year vacant areas while rehabilitation is taking place.

He said industry should take a greater interest in solving traffic and other challenges. Downtown business people should insist on more beauty in the central patches of living greenery.

Autos have disrupted downtown business; they should be kept at a different level than pedestrians, Haskell told his listeners. He proposed moving sidewalks as one method of solving the foot traffic problem.

In this age of speed and growth—jet plane travel, an estimated 213 million population nationally by 1970, and 50 to 60 million more autos on the highways by end of this decade—"we can't lay out a runway at Port Columbus without considering the directions of the runways in Washington, New York and Chicago," he said.

Columbus has become part of an industrial plant whose operations are dispersed across all of the Middle West, he said. The new breadth of operations requires different concepts.

"You must relieve your minds of inhibited clutter," the architects were warned.

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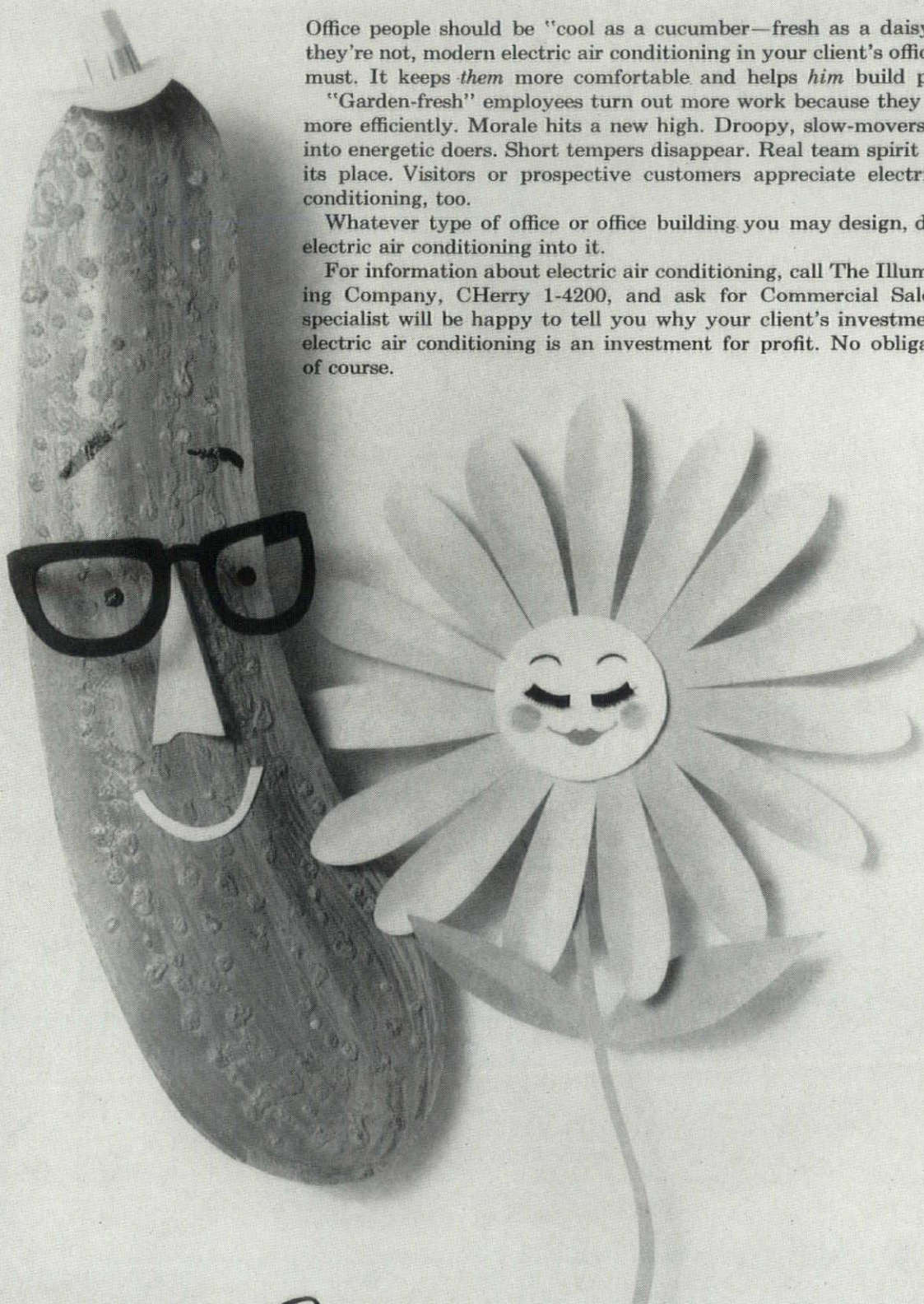
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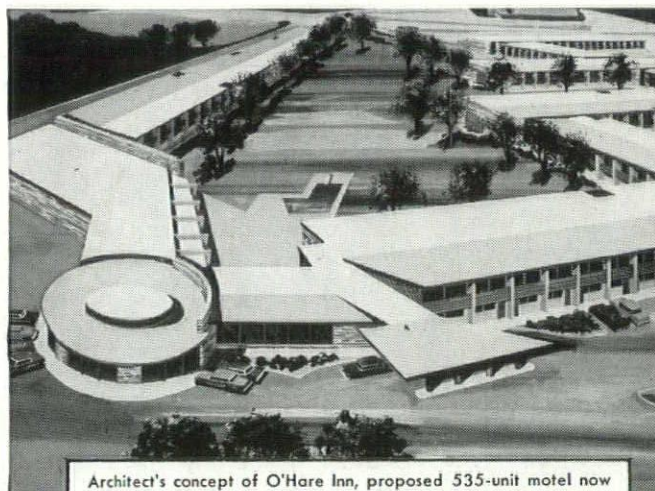
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NEW Masonry Insulation KEEPS WALLS WARM AND DRY...permanently!



Architect's concept of O'Hare Inn, proposed 535-unit motel now under construction near Chicago's O'Hare International Airport. This handsome structure will utilize Zonolite water-repellent Masonry Fill in block exterior walls, also in cavity walls between rooms. Arch.: Arthur Swanson. Gen. Contr.: John Theodosakis.

ZONOLITE® WATER-REPELLENT MASONRY FILL INSULATION FOR BLOCK AND CAVITY WALLS

An exclusive, patented process renders Zonolite Masonry Fill water repellent, answering your need for an insulation that will remain permanently dry and effective in block and cavity walls. Because it actually *doubles* the insulating value of such walls, extensive and costly interior wall installations can often be eliminated; yet rooms remain dry and comfortable. And because Zonolite Masonry Fill *stays* effective, heating and air-conditioning costs are cut for the life of the building!

Check the long-lasting advantages of Zonolite Masonry Fill against *your* requirements. Let its fire-safe, water-repellent qualities keep your buildings comfortable and efficient. Mail the coupon *now* for full details.

☒ CUTS
HEAT LOSS
as much as
50%

☒ CUTS AIR
CONDITIONING
COSTS up to
25%

☒ CUTS
INSTALLATION
COSTS up to
60%

ZONOLITE COMPANY, Dept. OA-50

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Send me your FREE booklets MF2 and MF3, giving complete details on Zonolite Masonry Fill Insulation.

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