

INDIANA ARCHITECT

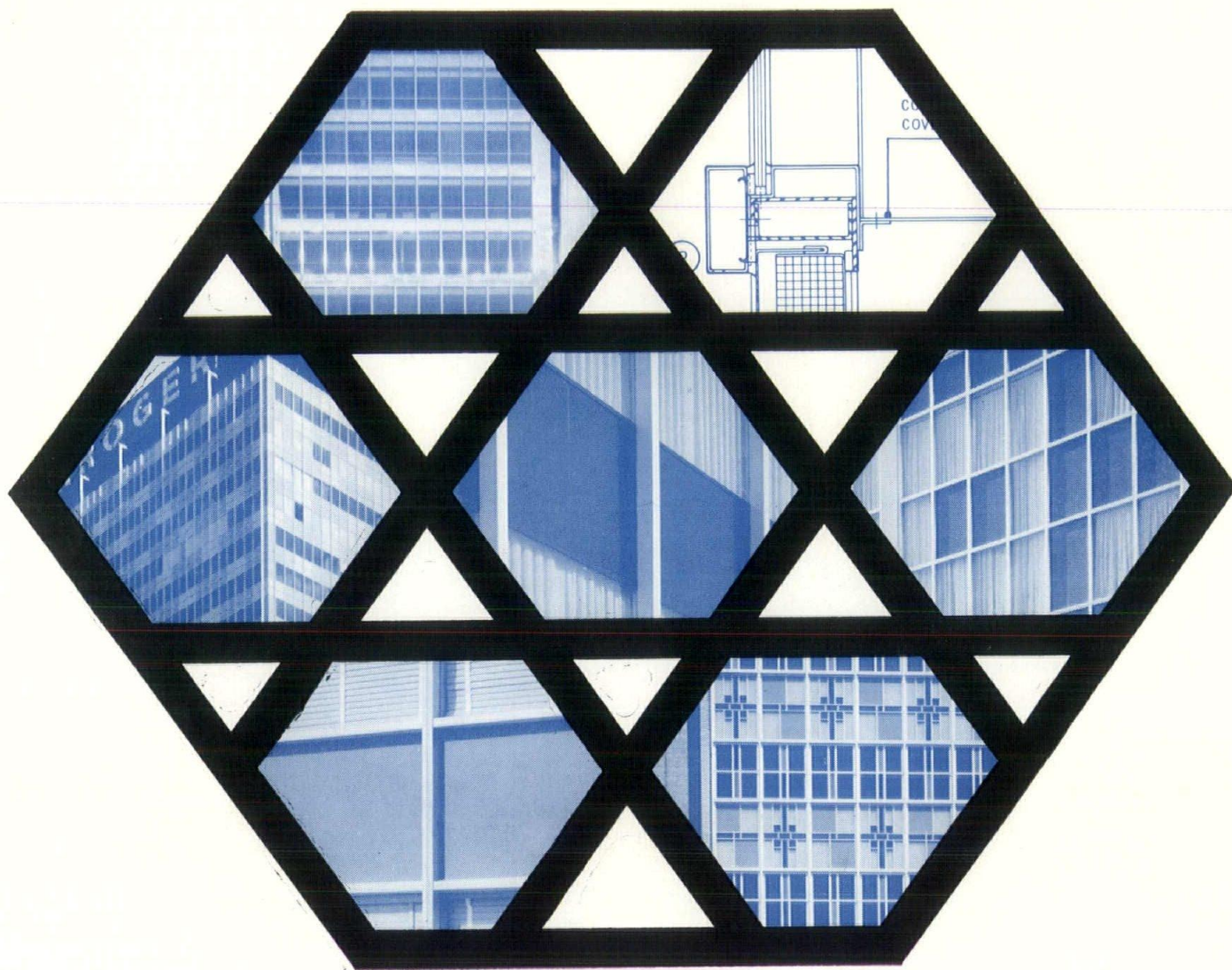
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INDIANA'S NEW STATE OFFICE BUILDING

SEPTEMBER, 1960



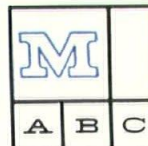


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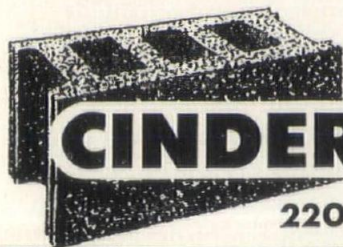
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TO THE POINT

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INDIANA ARCHITECT

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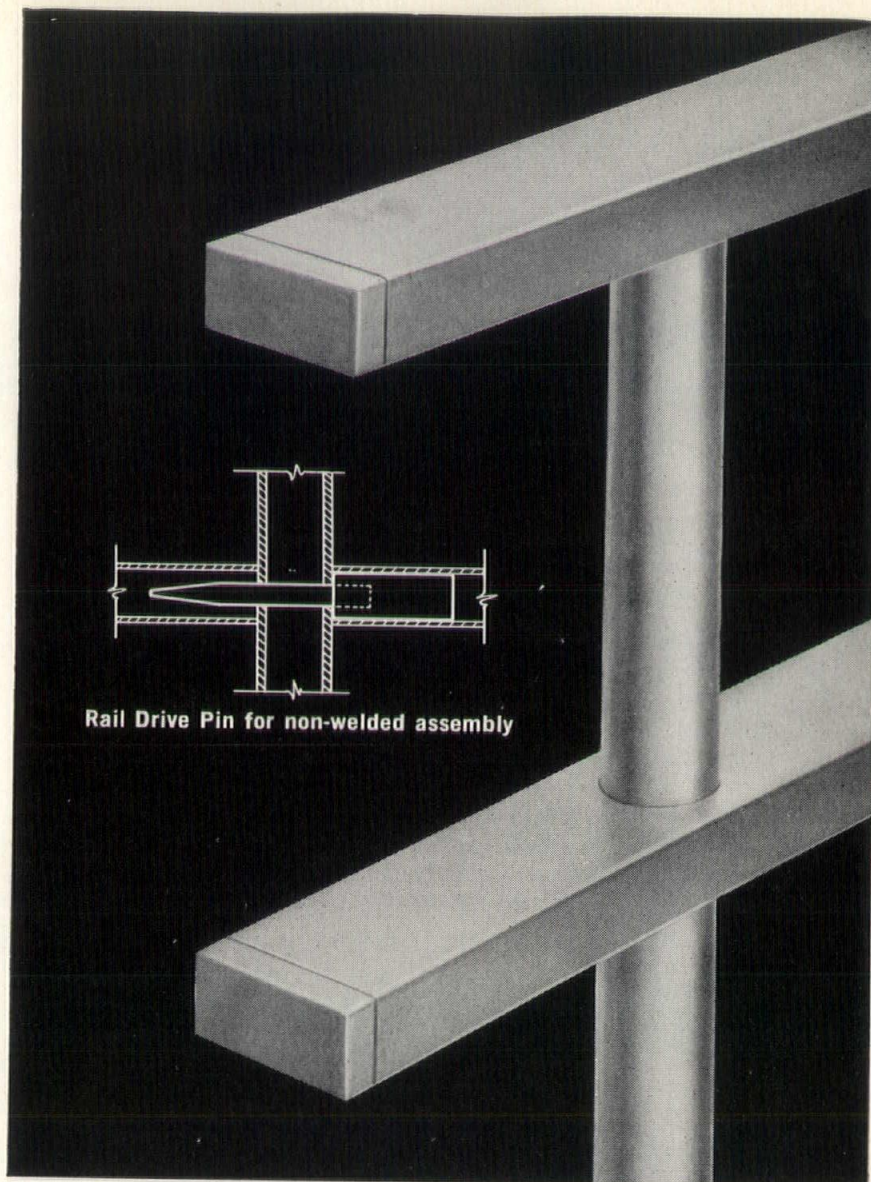
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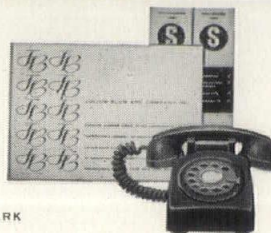
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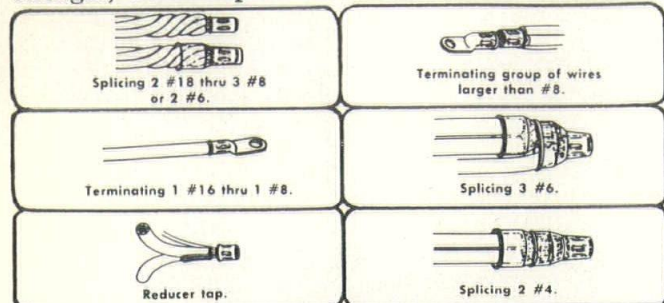
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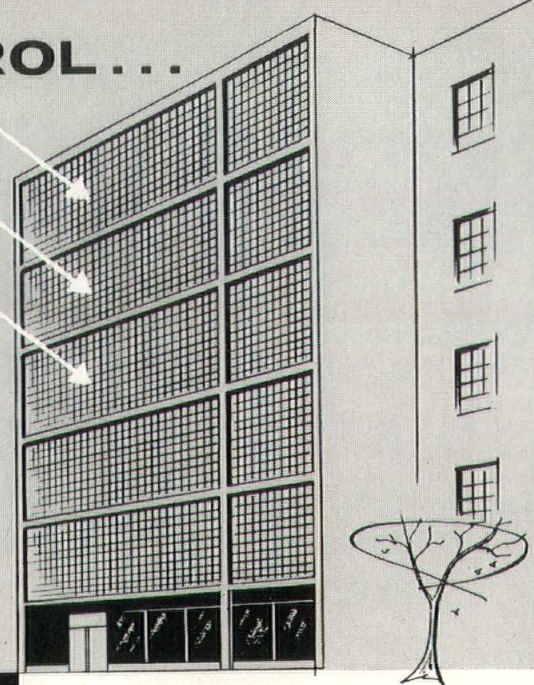
South Bend 15, Indiana

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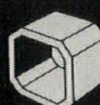
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College Housing Bill Passed

One of the very few measures to be acted upon and passed in the post-convention session of Congress was a bill providing funds for college and university housing and urban renewal. The Indiana Society, acting through a small group of individual members, is proud to have taken the lead in securing the passage of this bill in the closing days of the session.

At 3:30 p.m. on August 25th, the Indiana Society was informed that there was a possibility the Omnibus Bill on Housing would not be passed. The failure of this bill, or a similar one, would mean that at least a thousand architectural firms over the United States would have to put aside plans for proposed construction in university work. Speaker of the House Sam Rayburn stated: "We do not know about the Housing Bill; there is a probability that it will go over to January, but we will see how necessary it is before we decide."

Were this bill allowed to die in committee, a backlog of \$306,000,000 worth of proposed construction by the Housing and Home Finance Agency would be affected. Accordingly, telegrams from the Indiana Society were sent to Senator Homer Capehart and Senator Vance Hartke of Indiana, Speaker Sam Rayburn, Representative William Bray and Representative Alfred Raines, and Vice-President Richard Nixon. The telegrams read:

"We understand the Housing Loan Program, which has been one of the most satisfactory pieces of legislation ever passed by Congress, is having difficulty getting attention this session. It is most vital if we in the college housing business are to be able to take care of the students who are trying to enter college. The requests for space at the moment at universities in Indiana are requiring us to use temporary situations which are not satisfactory and not conducive to good education. Please help us. (Signed) The Indiana Society of Architects."

At 4:15 p.m. on August 25th, Congressman Bray was contacted; he indicated that he was very much in favor of the bill but said there wasn't one chance in fifty that it would pass. It had passed one House, but was expected to die in the Rules Committee of the second House.

Congressman Bray's office is next to that of Congressman Raines and he made an effort that same evening to contact Mr. Raines to explain the importance of the bill to architects across the nation and to the college housing program in providing necessary space for the student load in the next five years.

House minority leader Charles Halleck of Indiana was contacted by a close personal friend and architect. Mr.

Halleck indicated the Omnibus Housing Bill was a dead issue, and that efforts should be made for new legislation to cover funds for college housing.

On Friday, August 26th, the Housing and Home Finance Agency in Washington was contacted at 9:30 a.m. They agreed to prepare a proposed bill which would, in essence, lift out of the Omnibus Housing Bill those sections on College Housing and Urban Redevelopment, and if sufficient interest were shown, to try to get it in the hands of Speaker Rayburn and Congressman Halleck on Tuesday, August 30th. The HHFA felt that if the President, Mr. Halleck and Mr. Rayburn were all in agreement, the bill could be passed in the last few days of the session.

At 9:45 a.m., Philip Will, FAIA, president of the American Institute of Architects, was contacted at his summer residence in Northern Michigan. Mr. Will immediately flew to a larger community where trunk lines could be provided to Washington and other key cities, so that he could try to protect the interests of many architectural firms involved.

At 10:00 a.m., Mr. Edmund R. Purves, FAIA, Executive Director of The Institute, was brought into the picture. Mr. Purves agreed to have a conference with Congressman Halleck to discuss alternate methods of securing funds for these badly-needed projects. Mr. Purves already was aware of the problem, and brought the entire national building industry into the picture, thereby considerably increasing the demand for passage.

At 10:45 a.m., a new telegram was sent to the same important people as before, changing from the Omnibus Housing Bill to a request for a new bill to cover only College and University Housing and Urban Redevelopment projects.

At 11:00 a.m., William H. Harrison, FAIA, of Los Angeles, was contacted; Mr. Harrison is a close friend of many years standing of Vice-President Nixon and his family. At that time, Mr. Harrison was attending a meeting on schoolhouse construction at Sacramento, and he took the liberty of pulling the California group into the fight. The concentrated pressure from the State of California must have added greatly to the volume of pressure to get this bill presented.

At 12:00 noon, the Housing and Home Finance Agency again was contacted, and former Congressman Charles Brownson of Indianapolis, who is now HHFA assistant director, reported that Speaker Rayburn, Senator Lyndon Johnson, and Congressman Halleck were aware of the problem.

(Continued on Following Page)

College Housing Bill

(Continued from Preceding Page)

Mr. Rayburn would not support the existing Omnibus Housing Bill, since the liberal group had tied a billion dollar federal housing tail on the bill, housing which in Representative Rayburn's mind was not necessary. Mr. Halleck and his group, Senator Capehart and the Republicans in the Senate, Mr. Johnson and Mr. Rayburn were in agreement that the president Omnibus Bill should not be brought out of committee.

It was also reported that Mr. Halleck and Mr. Rayburn spent Thursday evening with President Eisenhower, and all three ended in full accord on a bill which would include money for College Housing and Urban Redevelopment. If this bill could be presented on Tuesday, August 30th, they felt certain it would be passed immediately and that none

of the liberal group would have an opportunity to amend or block it.

At 11:00 a.m., on Tuesday, a telegram from the HHFA was received, stating that the new bill had been written and placed in the hands of both the Senate and the House of Representatives. At that time, it had not been presented in either House.

No further word was received on the status of the bill until telegrams were received stating that it had passed both the Senate and the House and would be sent to the President for signature. The first wire was received at 5:17 p.m. on Wednesday, August 31st.

This concluded the Indiana Society's efforts in helping the nationwide effort to secure needed federal funds for college and university housing. The Society, the profession and the nation is indebted to those Indiana architects, who have chosen to remain anonymous, for their effective personal interest and action in securing a badly-needed piece of legislation in a session of Congress which produced very little legislation.

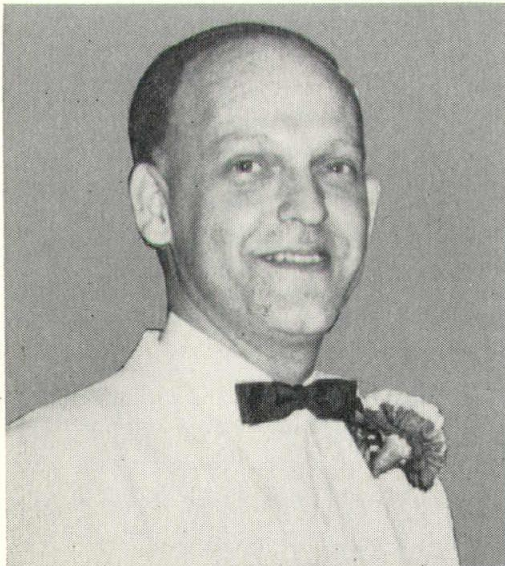
Don Stackhouse Elected Home Show President

Don A. Stackhouse, president of Stackhouse Building Specialties, Inc., has been elected president of the Indianapolis Home Show for 1960-61. He succeeds retiring president Howard L. White, AIA, a member of the architectural firm of Edward D. James and Associates.

Mr. Stackhouse represents the Indiana Chapter of Producers' Council on the Home Show Board, and is well-known throughout the State for his work in the construction industry. A past president of the Producers' Council, he also is serving his second year as president of the Construction League of Indianapolis. Other affiliations include the Indianapolis Building Contractors' Association, Inc., the In-

dianapolis and the Indiana Chambers of Commerce, the Indianapolis Athletic Club, BPOE Elks Lodge of Indianapolis, and the Zionsville Christian Church. He is married and has two children.

Other officers elected at the Home Show's annual meeting included Carl F. Spickelmier, president of Spickelmier Industries, Inc., first vice-president; Donald E. Clark, AIA, with the architectural firm of McGuire, Shook, Compton, Richey and Associates, second vice-president; William Pappas, builder, of Pappas Brothers Construction Co., secretary; and retiring president, Howard L. White, AIA, was elected treasurer for the new year.



DON STACKHOUSE,
Home Show
President

DON CLARK, AIA,
Second Vice-
President



A Civic Planning Competition On Community Improvement

PURPOSE:

To stimulate an ardent awareness of the need for Community Improvement through the participation of Architects, Designers, City Planners, Landscape Architects, Architectural Draftsmen, and Students in Architectural, Landscape and City Planning Schools. It is believed that a competition of this type can and will encourage communities across the nation toward bettering their communities by way of the limitless possibilities resulting from such an endeavor.

DATES:

Programs on the competition will be available September 15, 1960. Competition ends October 28, 1960.

ELIGIBILITY:

This competition is open to any Architect, City Planner, Landscape Architect, Designer, Architectural Draftsman or Draftsman employed in any of the above offices, students of Architecture, City Planning, or Landscape Architecture in any school of collegiate rank who are bona-fide residents of Indiana, or students attending an Indiana Architectural School.

Members of the Jury are ineligible.

PRIZES:

First Prize and Certificate	\$50.00
Second Prize and Certificate	\$25.00
Third Prize and Certificate	\$15.00
Two Honorable Mentions and Certificates	\$ 5.00 each

BASIS OF AWARDS:

Awards will be made on the basis of:

1. Excellence of design and skill in planning.
2. Practicality and esthetic appearance.
3. Presentation, neatness and clarity.

PROGRAM:

An expressway runs along a stretch of lakeshore and river which provides an excellent beach. The auto traffic moves at such high speeds and is so heavy that for a pedestrian to attempt to cross this superhighway is to risk injury. It has been necessary, therefore, to plan an overhead pedestrian walkway connecting a ten foot wide walk on the beach side with another ten foot wide walk contained within a park paralleling the highway.

The expressway is 90 feet wide from curb to curb overall, and contained within this dimension is a ten foot wide island of grass and landscaping (which shall be indicated on the plan) separating the two lanes of traffic. A clear height of fourteen feet should be allowed over the roadbed. The overpass should be no more than twelve feet wide and should have a railing as well as means of being lighted at night.

The materials used in the construction of this overpass is left entirely to the discretion of the competitor, and it is particularly desirable that the design express these materials of construction.

The competitor should bear in mind that provisions should be made for wheeling baby buggies to the opposite side.

DRAWINGS:

Present each submission on one sheet of illustration board 20 inches by 30 inches, and laid out for horizontal hanging. A title shall not be made a part of the composition, and drawings are to be presented in any medium the entrant may choose to best express his ideas.

ANONYMITY:

Drawings shall contain no identifying marks. To the back of each drawing shall be firmly attached a plain, opaque, sealed envelope containing the name and address of the competitor, which must coincide with the name and address on the application form. Envelopes will be opened by the professional advisor, in the presence of the Jury, only after all selections have been made.

REQUIRED DRAWINGS:

1. Plan of overpass with roadway, at 1/16" to the foot.
2. Elevation at 1/16" to the foot.
3. Section or Sections at 1/16" to the foot.
4. A Perspective at as large a scale as possible.

(Text Continues on Page 11)

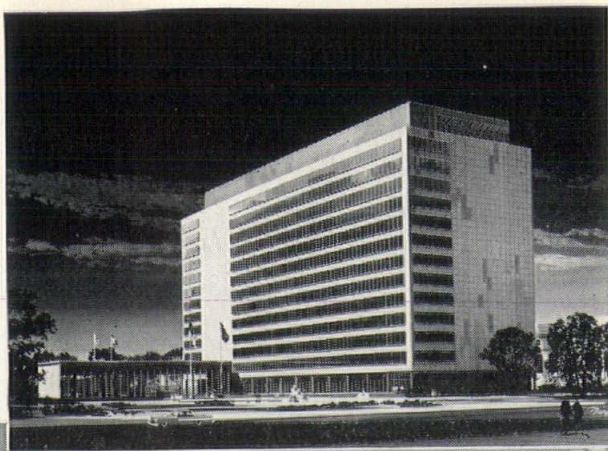
OFFICIAL ENTRY FORM 1960 CIVIC PLANNING COMPETITION ON COMMUNITY IMPROVEMENT

(Please Print or Type)

Name Age Sex
Mailing Address
City Zone State
Permanent Address (if different from Mailing Address)
Status (Architect, City Planner, Landscape Architect, etc.):
Firm or School
Present Position
Location
Marital Status Number of Children
Name of Spouse
Signature

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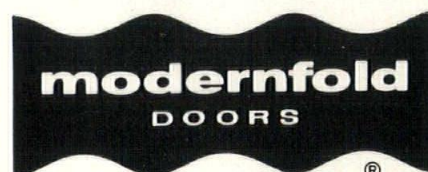


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Civic Planning Competition

(Concluded from Page 9)

DELIVERY OF SUBMISSIONS:

Send submissions pre-paid and securely wrapped, protected against damage in transit, addressed to: The Indiana Society of Architects, 3637 North Meridian Street, Indianapolis 8, Indiana. Entries must be postmarked not later than Midnight, Friday, October 28, 1960, to be eligible. Post Office or date stamp, or Express Company dated receipt indicating delivery of the drawings to the Post Office or Express Office on or before the above date will be accepted as evidence of compliance with this provision. No drawings received after the Jury has commenced its deliberation will be considered. Note: Most postoffices will not accept a package exceeding 72" in length and girth combined.

JUDGING AND JURY:

The Jury will consist of one member chosen from each of the five following standing committees of the Indiana Society of Architects: Civic Planning, Honor Awards and Exhibits, Education and Registration, Preservation of Historic Buildings, and Public Relations and Publicity.

This Jury will meet approximately one week following the contest closing date to determine the successful entries. The Jury will select its own chairman.

The decision of the majority of the members of the Jury will be final and binding in respect to any matter involved in the judgement of the competition.

Drawings will be judged at the next general meeting of the Indiana Society of Architects (on November 11th and

12th in South Bend). All competitors are cordially invited to attend this meeting.

PRESENTATION OF AWARDS:

Names of the successful competitors will be announced immediately after the judging of the submissions has been concluded, and those not present will be notified by mail.

SPONSORSHIP:

This competition is sponsored by the Indiana Society of Architects, a chapter of The American Institute of Architects.

A. I. A. APPROVAL:

This competition has been approved by the Committee on Architectural Competitions of The American Institute of Architects. Institute members are therefore permitted to participate.

USE OF SUBMISSIONS AND OWNERSHIP OF DRAWINGS:

The Indiana Society of Architects reserves the right to publicize, display, or authorize the reproduction of any and all designs submitted in this competition, giving full credit to the designer in each instance. The original drawings will be returned C. O. D. to those submitting them, at the expense and request of the participant, after the sponsors have utilized them for the above purposes.

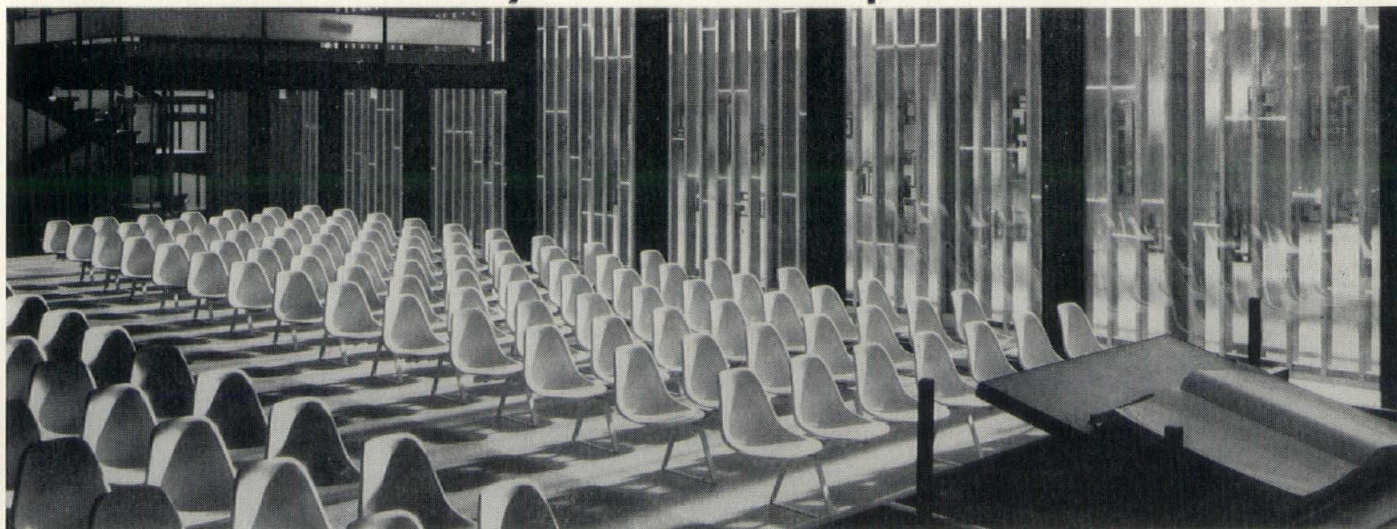
CORRESPONDENCE:

As this is an open competition, no information other than that presented in the program will be furnished. Communications or inquiries cannot be answered.

LEGAL CONSIDERATIONS:

This competition is subject to all laws of the United States and of all various states and of Canada, and of provinces and territories of the United States and Canada.

A Study In Composition

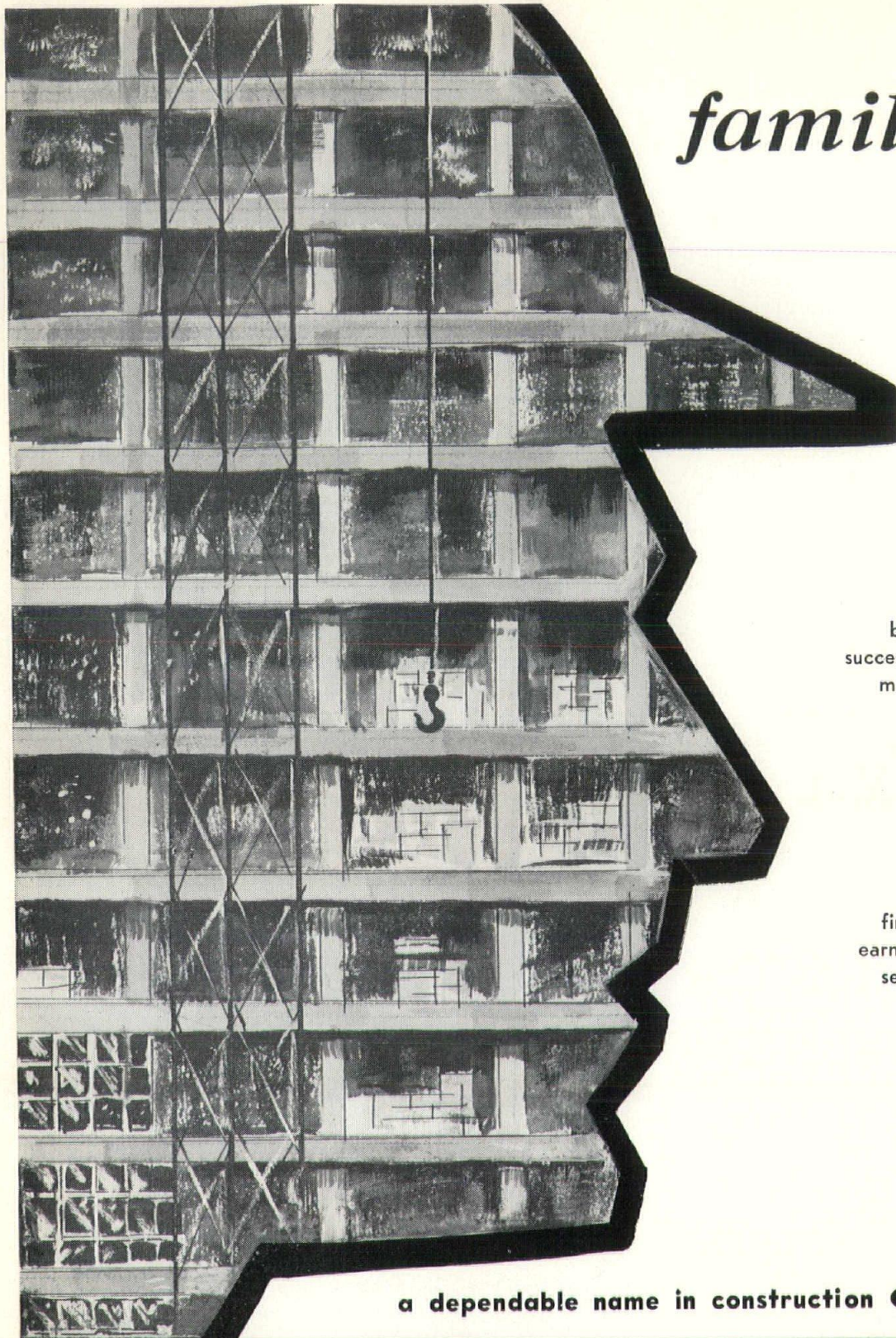


Sanctuary seating in the new University Unitarian Church of Seattle, Washington, resembles a study in composition, with sunlight providing natural, but regimented, highlights and shadows on the concave plastic surfaces of the Eames Multiple Seating units by Herman Miller.

Representing a new departure in multiple seating

facilities, the system utilizes the familiar plastic side or arm shells on cast spider connections. The result is a pleasing combination of efficient comfortable seating and serene dignity.

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Indiana State Office Building

For more than thirty years, a new office building, containing all divisions and departments of government, has been a goal of the State of Indiana. Every governor in recent years has stressed the need for these facilities, and virtually every Legislature has considered it.

But it was not until 1953 that the Legislature passed the enabling act which would actually permit construction of a new State Office Building. The State Office Building Commission was established and authorized to spend up to \$50,000.00 on preliminary work in planning the new facilities.

Before the end of this year, the new Indiana State Office Building will be occupied by the many and various commissions, agencies, bureaus, and so on which make up State government in Indiana. A need which existed for three decades finally is being satisfied.

Located directly west of the Indiana State House, the Office Building is being built with the main structure of thirteen floors and basement on a east-west axis, with a wing to the north having a basement and three floors. A lobby approximately 125 feet by 60 feet extends to the south from the main structure.

A pink granite plaza with reflecting pool lays to the east of the lobby, stretching towards the State House. An interesting landscape treatment has been given this area, and to the south of the granite plaza, a formal planting of trees gives an orchard-like effect which carries over to the recently dedicated Employment Security Building.

The thirteen stories of the main structure, as well as the three stories on the north wing, were planned for departmental use according to the heaviest public use, with departments having the heaviest traffic located on the lower floors.

Basement areas are used most for service areas, including central data processing, central business machines area, central stationery and supplies storage, central mail room, maintenance area and cafeteria.

In September, 1957, the architectural contract for the State Office Building was awarded to Raymond S. Kastendieck, FAIA, of Gary, and Graham, Anderson, Probst & White of Chicago. One year later, the \$30,000,000.00 bond issue was signed, and shortly thereafter, the general construction contract was awarded to Virginia Engineering Company of Newport News, Virginia, one of the largest general contractors in the country.

The 816,000 square foot building has been planned to allow orderly expansion of the various departments, and all materials used were selected for low maintenance costs.

The exterior of the building is principally Indiana limestone, with 2,000 windows of heat-resistant glass framed in fixed stainless steel sash. On the first floor, glazed brick and stainless steel are featured, with a pink granite floor and Travertine marble columns and walls in the lobby area. The ceiling of this area is plaster, except for a blue ceramic mosaic tile lowered ceiling on the west side of the lobby.

Tunnels and basement area are planned with walls of structural glazed tile. Three tunnels originate from the basement, going to the basement of the State House, the State Library, and the largest parking lot (located north of Ohio Street).

The cafeteria in the basement seats 920 persons at one time, and by using staggered lunch hours for employees, it is estimated that at least 3,200 people will eat in this cafeteria daily.

All interior walls in the office areas are covered with a vinyl wall fabric, floors are vinyl asbestos tile, and the ceilings are formed with metal acoustical pans. Restroom areas have ceramic tile floors and walls.

Over 25,000 light troffers recessed in the ceilings provide a minimum 90-foot candle light rating in all areas. Heating and air conditioning outlets are contained in the troffers, also.

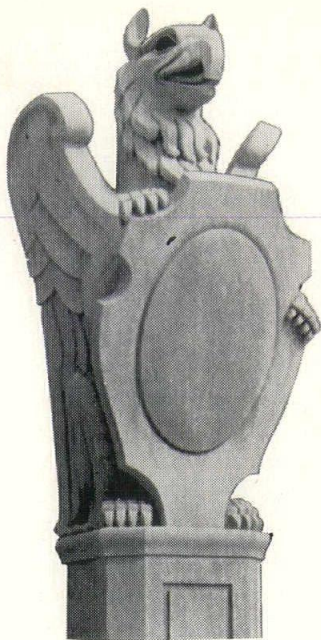
Mechanical equipment for the building is contained in a penthouse atop the thirteen story structure. This penthouse holds the air-conditioning equipment, cooling tower, ventilating fans and blowers. Double air filtration utilizes both mechanical and electrostatic filters. Incidentally, the exterior of this penthouse on the north side contains the longest metal louver ever installed in any building in the world.

Surrounding the penthouse is the equipment for the track-mounted window-washing scaffold.

The building, which rapidly is near completion, will be occupied starting November 15th of this year, although it will take several months for the entire move to be completed. General construction will have been completed by December—holding to the 550 day construction schedule.

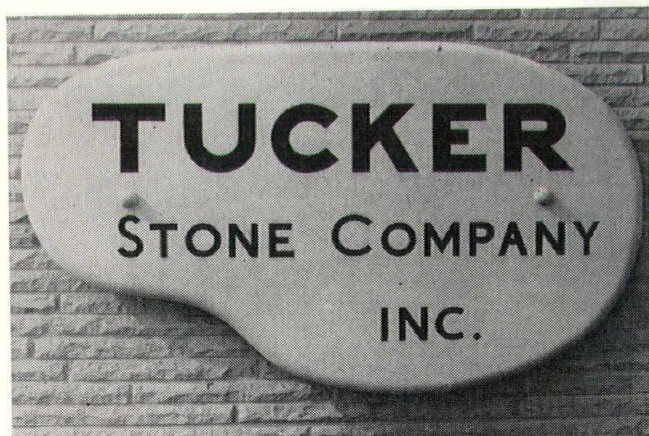
(Pictures Pages 14 to 19)

(Text Continues on Page 20)



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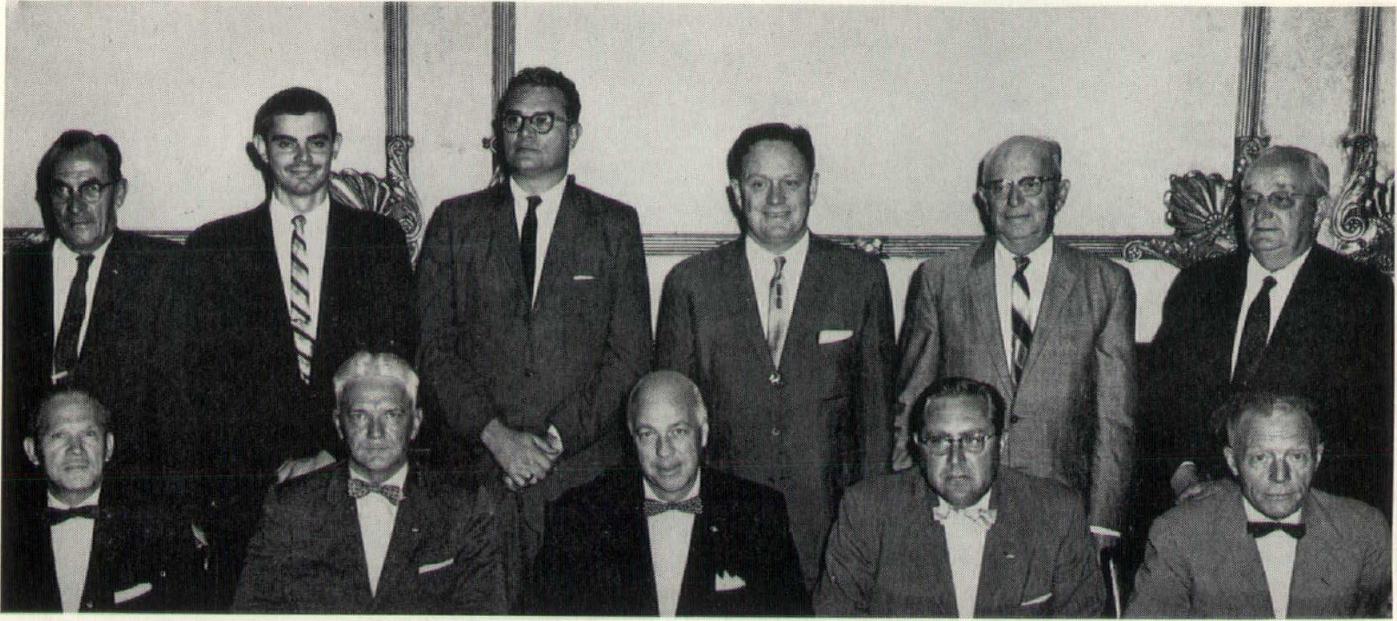
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and Fairland, Te 5-2544

Plant No. 2

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Indiana State Office Building

(Continued)



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Back row, from left, John A. Whitehead, Executive Director; Philip L. Conklin; G. Richard Ellis; Jack E. Reich; Claude A. Gramelspacher; Paul R. Dunten. Front row, from left: Franklyn L. George; Lieutenant Governor Crawford F. Parker; Governor Harold W.

Handley; Attorney General Edwin K. Steers; and John McGurk. Mr. William H. Bell and Mr. Clarence A. Jackson, members of the Commission, are not pictured. Mr. Reich and Mr. Dunten, who are pictured, have since become past members of the Commission.

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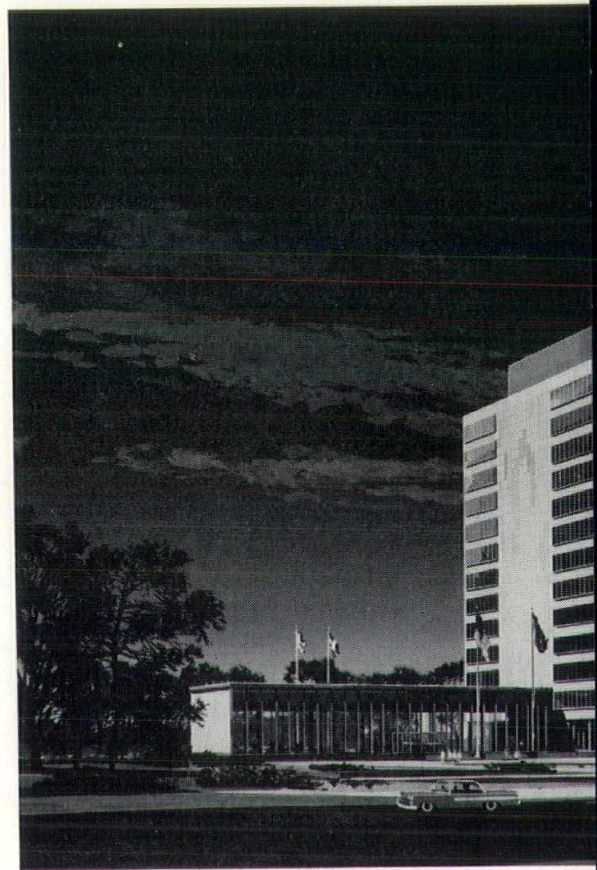
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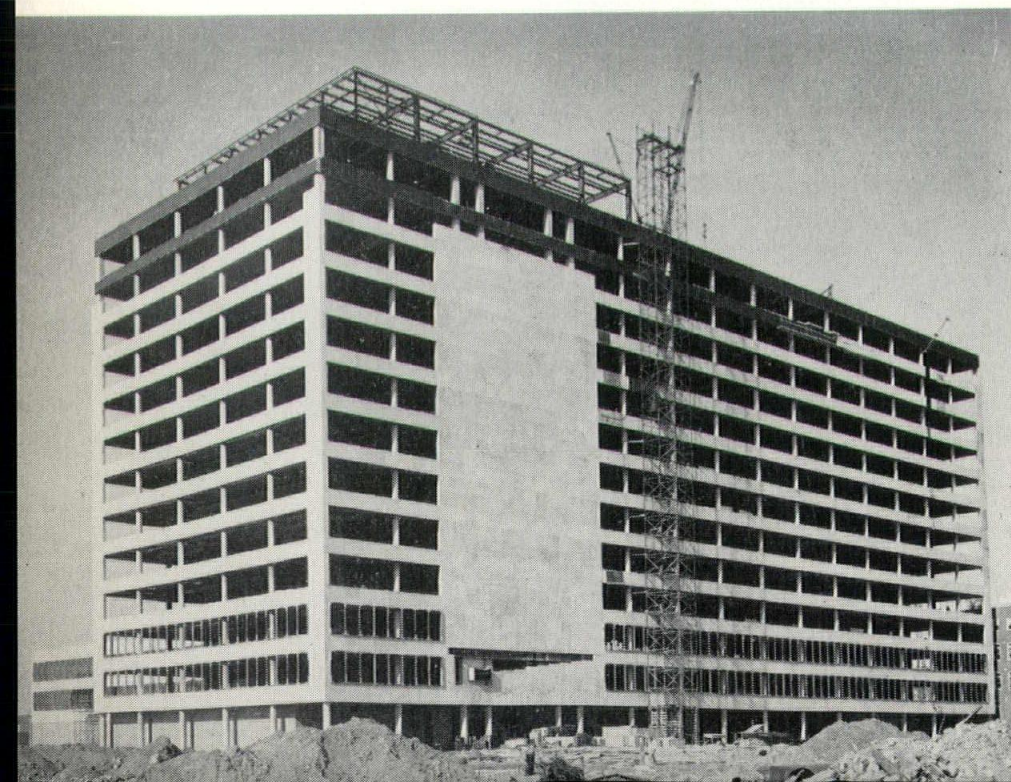
Indiana State



View from Southwest, August 4, 1959



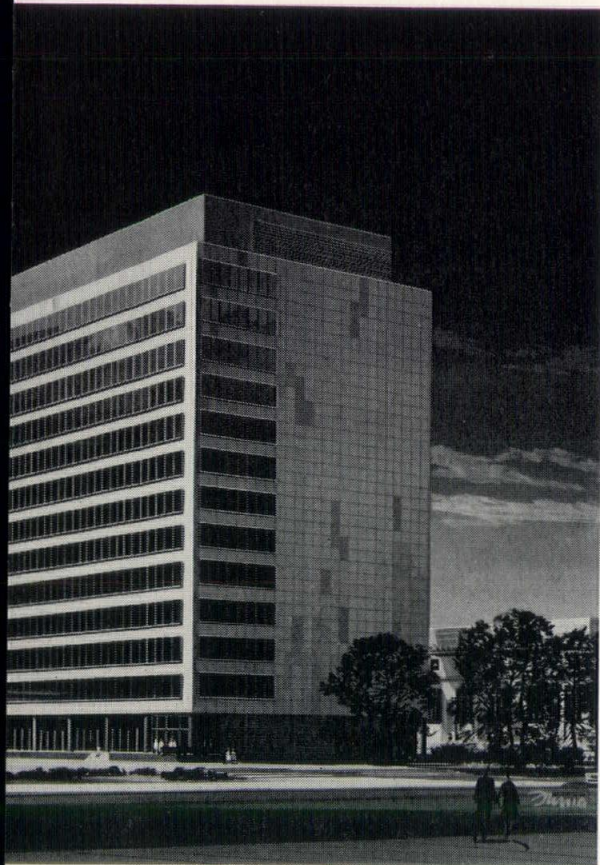
View from Southwest, May 2, 1960



Associated Architects:

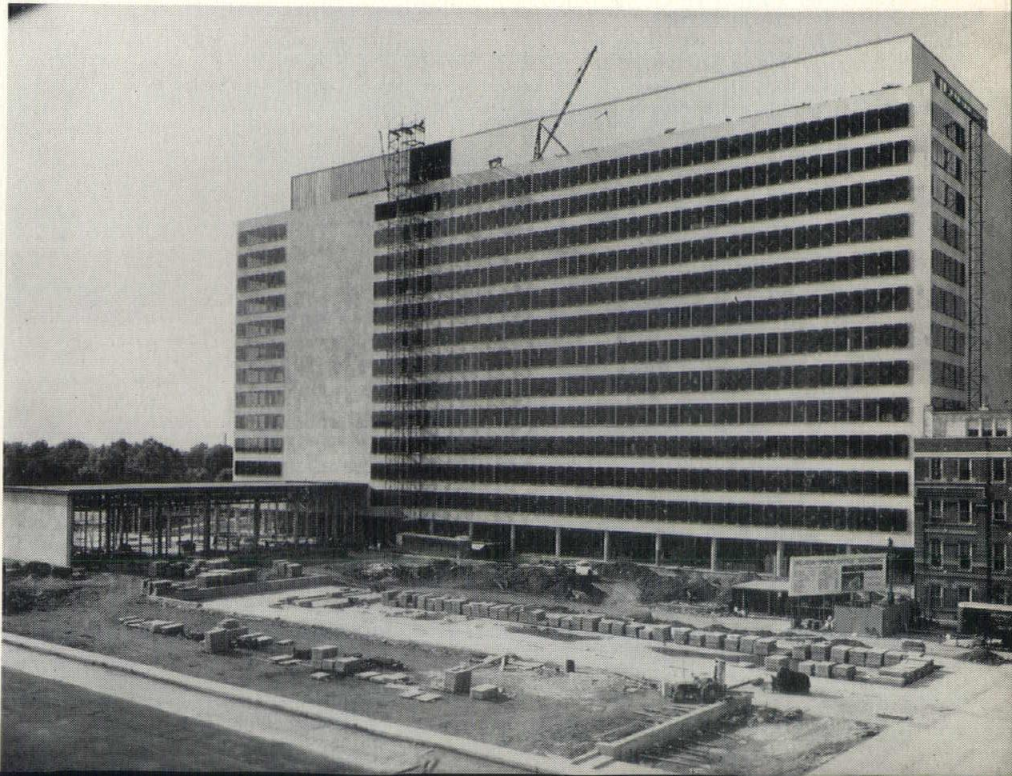
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View from Southwest, November 17, 1959

View from Southeast, August 15, 1960



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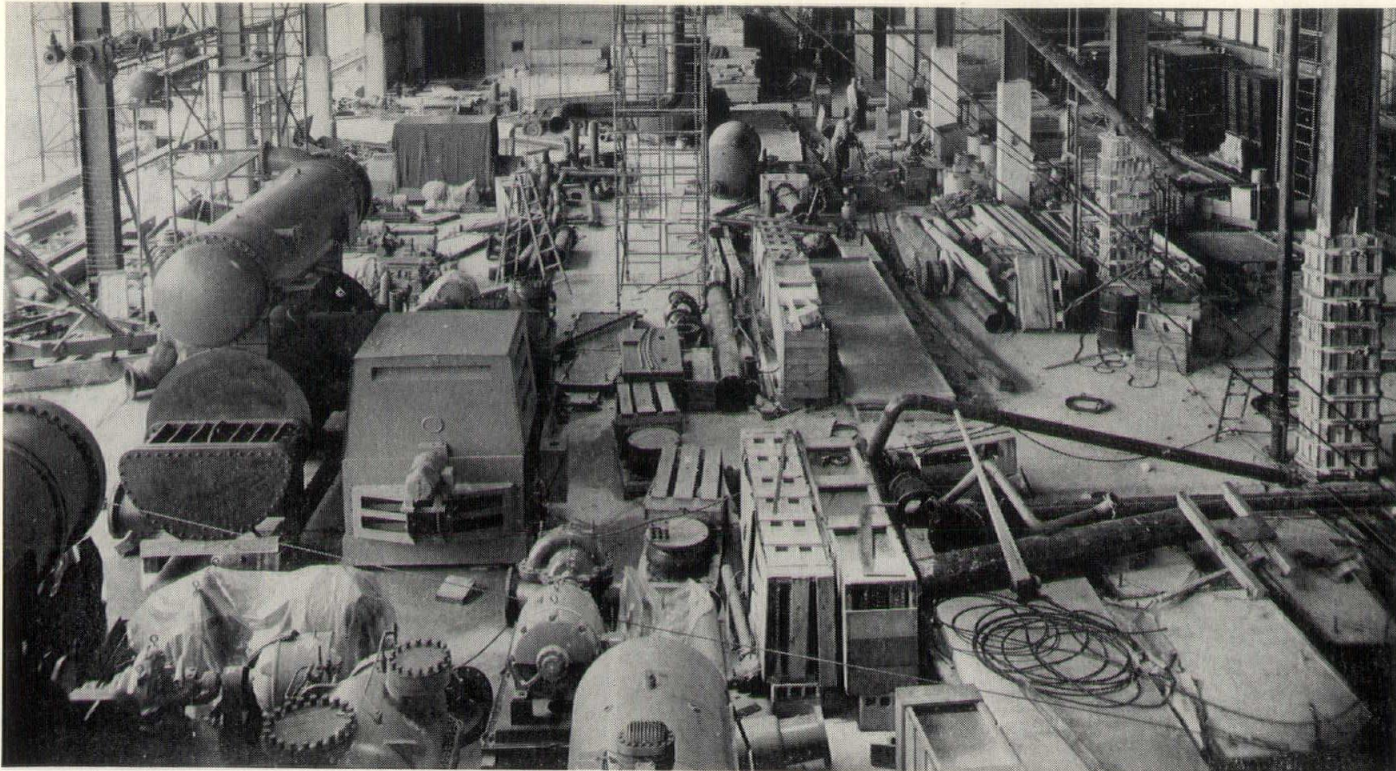
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Indiana State Office Building

(Continued from Page 13)

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Site of the building offered many problems, but was the most feasible area in which to construct the facilities. The State of Indiana already owned several pieces of land on the selected site, the valuation on the other existing building was within reason, and the site was immediately adjacent to the existing Statehouse.

The problems included not only the demolition of 56 separate buildings in the area, but also the rerouting of a canal and a railroad. Almost one-fifth of the total cost of the building had to be charged to the purchase of land, demolition, and the moving of utilities.

Some of the statistics on this building are interesting. More than 600,000 square feet of blueprints were required in the design of the structure; approximately 126,000 square feet of glass was used in the building's 2,000 windows. Over 130 miles of electrical conduit have been installed—containing over 1,600 miles of wire.

Contractors on the project, in addition to Virginia En-

gineering Company as general contractor, include:

Tucker Stone Company, of Bloomington and Indianapolis, suppliers of the Indiana Limestone used on the facade.

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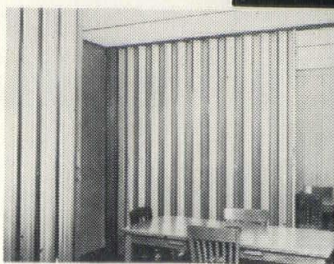
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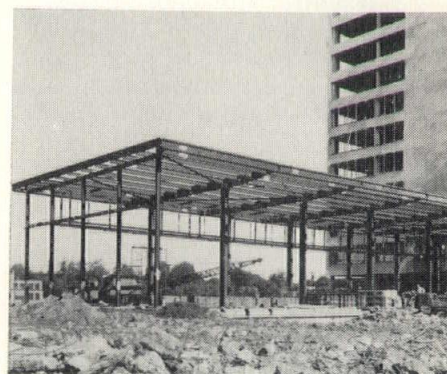
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Conference on Church Architecture

A one-day conference on church architecture and building will be held in Indianapolis on September 16th. The conference is being sponsored by the Indiana Council of Churches, the Indiana Society of Architects, and the Department of Church Building and Architecture of the National Council of the Churches of Christ in America.

Location of this year's conference is the University Heights Evangelical United Brethren Church and Indiana Central College, Hanna Avenue at Otterbein, in Indianapolis. One of the outstanding features of the conference will be the exhibit of the Church Architectural Guild of America.

The purpose of the conference is to bring together all who are concerned with church building needs of their communion or their church. There will be a strong practical and local emphasis, as nationally recognized executives in church building and architecture offer their leadership.

Invitations to attend this conference have been extended to state executives, pastors, Christian education directors and local church superintendents of Christian education, church building committees, and others interested in planning, financing, and otherwise providing adequate facilities for worship, Christian education, and fellowship.

PROGRAM OF THE CONFERENCE

Friday, September 16, 1960

MORNING SESSION

9:00 Registration and Viewing of Exhibits.

9:30 General Assembly: The Rev. A. Glen O'Dell, D.D., Superintendent, Indiana Conference South E. U. B. Church, and Chairman, Division of Research and Development, Indiana Council of Churches, presiding. Welcome: Dr. Russell J. Humbert, President, DePauw University and the Indiana Council of Churches.

Introduction to the Conference: Dr. Grover L. Hartman, Executive Secretary, the Indiana Council of Churches.

Devotions: The Rev. Gerald L. Clapsaddle, D.D., Superintendent, Indianapolis District, Methodist Church.

9:45 Film, "A Place to Worship," in sound and color, by The American Institute of Architects. Comments by Alfred J. Porteous, A.I.A., Architect.

10:15 Address: "Prepare Through Long Range Planning"—The Rev. Fred W. Michel, Director, Division of Research and Planning, Church Federation of Greater Indianapolis. Discussion.

11:15 Recess.

11:30 Panel: "Organizing to Build."

Dr. E. F. Adcock, Director of Church Extension, Church of God, Anderson, Indiana.

Charles J. Betts, AIA, Consulting Architect, Board of Church Extension of Disciples of Christ Church, Indianapolis.

The Rev. Edward S. Frey, Executive Director, De-

partment of Church Architecture, United Lutheran Church in America, New York City.

The Rev. Scott Turner Ritenour, Executive Director, Department of Church Building and Architecture, National Council of Churches.

12:40 Luncheon (\$1.25), Cafeteria of Indiana Central College.

AFTERNOON SESSION

1:30 Address: "From Belief to Program to Building"—The Rev. Edward S. Frey.

2:15 WORKSHOPS (Choose one)

A. Planning the Total Program for the Small Church
Charles J. Betts, AIA.

B. Financing the Building Program
Fred E. Lietz, Executive Secretary, Church Extension Department, Board for Missions, Lutheran Church, Missouri Synod.

C. Building for Christian Education.
The Rev. Scott Turner Ritenour.

D. Building for Christian Worship
The Rev. Edward S. Frey.

3:45 Report from Workshops and Summary.

4:15 Adjournment.

Leaders of the Conference will be available for appointment with ministers and building committees desiring to consult with them. Literature on church building will be on sale throughout the day.

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Clash and Concert of Architectural Minds

By ROBERT L. DURHAM, F.A.I.A.

(Editor's Note: From time to time, THE INDIANA ARCHITECT is proud to reprint outstanding articles from other publications concerning architecture. This article by Mr. Durham, which appeared originally in the September, 1960, issue of PROTESTANT CHURCH magazine, is such an article. It is reprinted here through the cooperation and permission of PROTESTANT CHURCH and the author.)

Recently, a group of American and European architects and clergymen met in historic Chateau de Bossey in Switzerland, to discuss the lively subject of a church architecture for today. Architects came from Norway, Sweden, France, Italy, England, Belgium, Holland, Denmark, Switzerland and the U. S. At times the animated discussions, carried on in several languages, reminded one of the Old Testament Tower of Babel. The use of interpreters and ear phones made the dialogue intelligible to all participants, and gave the meeting a kind of United Nations flavor.

The core of the conference discussions was succinctly stated by Rev. Marvin Halverson, of the Department of Worship and the Arts, National Council of Churches of Christ. "It is important," said he, "that the architect should begin a conversation with the congregation on how religious life can find its outward form in church buildings today, and how, on the other side, it can be manifested that the church building should be rooted in the whole of human life in society. A church building ought to be a symbolic expression of what the Christian congregation has received in faith and received again and again, and what it has to say and give to the world."

With this introduction, and similar statements from other participants, it became evident that two great international ideas were becoming fused together in pointing the direction for new Protestant church buildings. One is the new interest in the church as a community center in European countries, and the other is the great attention being paid to liturgy as affecting design among architects and church builders in the United States.

Following each of the several prepared discussions, there was an interesting and sometimes heated debate among the participants. There was agreement, however, that the difficulties in getting the architect and the congregation to come to grips with the subject seem to be universal. The need for patience on the part of the architect in working with building committees seemed to be an international requirement, especially when the typical committee does not display any great amount of basic knowledge in questions of architecture or on the nature of the church itself. Someone has said, "A camel is a horse designed by a building committee."

The participants agreed that to consult with an architect is sometimes no less difficult, since in many cases he does not know much about the real meaning of the church and is not interested in getting involved in a discussion of this subject. In Holland, to the contrary, it was reported that there are courses for architects in which they can become familiar with the questions of concern to a congregation. Rather than dealing with technical questions only, accent is here put on the congregational liturgy, defined as "the whole of Christian worship in whatever form it takes place and is concerned with Epiphany, with the invisible becoming visible, the inaudible audible, and the inarticulate articulate. The congregation entering into the quietness before God from the restlessness of the day is to be prepared again for being sent out into the world. It is the task of the architect to seize these happenings and represent them by architectural means."

Interspersed with these discussions were prepared statements given to groups of architects. For example, a group representing England, Norway, Holland, Scotland, Germany and the United States were asked to deal with such questions as:

1. Does the role of the congregation in a Protestant church inhibit the creative work of the architect?
2. How can the church building relate corporate worship to daily work?
3. To what extent do building materials possess an autonomy which dictates the character of the building?
4. Does the architect need to be a church member?

Replies to these questions varied greatly. Professor Ricci, architect of Florence, Italy, spoke with nostalgia of the church of the Middle Ages. "The church at that time was everything. It was a place where a man in despair could hide and find himself again. The church was a place where the old could chat, and in the church people sought shelter from the heat outside. Children played in front of the church and lovers met each other there. In short, the church was really Church. That is to say, the house of men where they could meet with God. But what about today? Today the church is only the church on Sunday."

In quite another spirit, Dutch architect Srijmons stated in his paper that there are strong efforts on the part of many architects in his country to view a church building in the light of the central needs of parish life. He stated that the whole problem of church architecture is essentially a problem of form—of architectural and liturgical form—both being inseparably fused. The essential need of our time is to return to the simple basic truths, to preach the church's

(Continued on Page 27)

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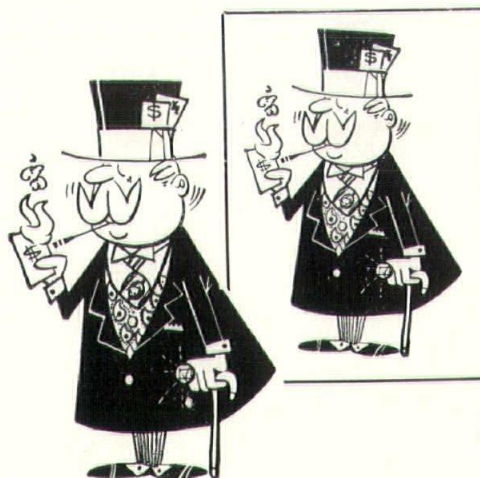
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Clash and Concert

(Continued from Page 25)

message in the simplest terms, and to express it in tangible form through visual art.

In all, the main emphasis is on the sermon and so, during the last decade, there has been a lot of argument about the position of the pulpit in the church. Some people think that the place of honor should be given to the communion table. Mr. Srijmons pointed out that in a large church in Holland 80 to 100 worshippers must surround the communion table, since communion is actually celebrated by the communicants sitting at a table rather than kneeling at a communion rail or taking communion in the pew.

Baptism is becoming more central in the church and more attention is being paid to the organ and to the facilities for music. Each of the liturgical functions might be held in a different part of the church so that the congregation will not just sit in the pews and listen, they can become participants.

Architecture is the art of using space. What is needed today, said our Dutch friend, is a new use of space which does not cling to historic forms. In the new architecture, plastic art will play its role, but will not degenerate into mere decoration, since it will have a liturgical function.

Following some days of such animated debate as we have been referring to, it is evident that there was a meeting of minds on the many aspects of church buildings for the church of today. The members of the conference, not content with debate, then took to the highways to have a good look at the church buildings of Europe. First in the line of march was the famous church of Audincourt, France. The architecture is quite ordinary, but the mosaic on the facade and the stained glass on the interior have brought a steady stream of visitors to the town. Much of the glass was designed by the famous modern painter, Legar. He produced a series of abstract scenes in "glass in cement" running around the top of the unbroken walls. It was very interesting to go from one small group to another and hear the comments and questions raised. "What do you think of it?" "It's wonderful," said one. "It's bad," said another. "I like the glass but I don't like the church," was another comment.

From Audincourt we went to Ronchamp to view Notre Dame de Haupt, the controversial church designed by LeCorbusier. The Italian architect, Ricci, knew one of the priests who took us inside the roof construction. This gave us a very intimate understanding of what the architect had attempted. Many of our group said that LeCorbusier had built this church purely as an architect. Others were equally emphatic in maintaining that he had carefully acquainted himself with the nature of Catholic liturgy. All agreed, however, that the result was really a church in which the liturgy of the congregation has already become a reality in the building itself.

On the following day, Sunday, we toured a number of

the churches of Basel, Switzerland. And what a "dissecting" company our party turned out to be. Each church was taken apart, orally, piece by piece, in six different languages. Illustrations could be found for all the problems mentioned in our previous discussions, particularly the contact lacking between the architect and the congregation. This was obvious from the fact that the interior of many churches, apparently, had become nothing short of concert halls.

We saw demonstrated in an impressive way that material such as concrete and glass are very capable of establishing for congregational liturgy the exact kind of room the church needs. There are many examples of questionable ways of incorporating other branches of art in church architecture. In these instances the art had not really been assimilated. This evoked the comment, "Churches are not intended to be art museums." All agreed that the art should be an integral part of the church and not merely decoration.

From our days spent together, it is evident that as much as we agreed about common international problems facing church architects, there were vast differences among our methods of practicing architecture.

For example, in Norway, large churches are paid for by the State, and smaller churches are subsidized by the towns. The typical church in Norway is Lutheran, while in western Norway there are Methodist, Congregational, Presbyterian, and other denominations. We found that most churches are used by older people. Committee members are, therefore, elderly persons. Plans must be reviewed by a bureau.

Some of our group felt that many of the best new churches are in Denmark, and while those in Finland are dramatic, they are "more to look at than to worship in."

Sunday school is usually held in the nave except in the small towns, where it is in the social room. This room is also used during the week by the women of the church to make articles for church bazaars and so on.

In France, Protestants number only about seven per cent of the population. In the past, so we are told, the Protestant Church had been persecuted and, as a consequence, did not, in days gone by, wish to attract attention to itself. Such conditions no longer obtain and the new churches are beginning to become more striking and significant in their architecture.

In Holland, there are many new housing projects and a great need for new churches. Here, some subsidy is given to assist congregations in building needed new churches.

In Switzerland and Scandinavia, most churches are designed under our system of competition, and the best solution to the problem is given the contract for designing the building in question. Usually, the jury which selects the best submission consists of four architects and two laymen, with the result that the congregation has little or no part in the planning or acceptance of the plans and design. This procedure is also followed for the Reformed Church in France, and for many churches in Germany. Perhaps this

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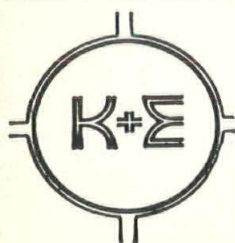
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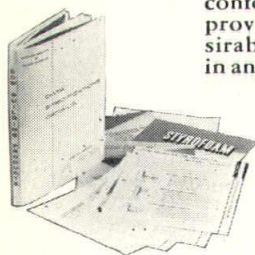
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Clash and Concert

(Continued from Page 27)

is the reason why the lady at the registration desk in one of the hotels in Switzerland said. "Oh, are you the architects who designed those horrible modern churches?"

The practice of architecture would obviously differ greatly between the system of competition in Europe and the complete lack of it for church design in America. One of the greatest contrasts, we found, is the fact that the European Protestant Church is attended by five to seven per cent of its membership while the average attendance in America has risen from 40 to 60 per cent in the last few years. It seems evident that a great lesson could be learned here by Americans, if we can be persuaded that attendance becomes smaller as the subsidizing of a church becomes larger. Apparently, people respect only what they must work for and pay for themselves.

The discussions carried on during our tour of church buildings continued after our return to Bossey. It was generally agreed that the architect should, preferably, not be a specialist in church buildings alone, as this might easily lead him "to lose contact with the world." If he builds nothing but churches, he may get to the point of no longer conceiving the church building in the concept of the whole town. Participants agreed further on the point that the church building must, in some way, be inviting and open if it is to take into account the purpose of the church. It was unanimously stated that it was high time for Protestant churches to be kept open to the public at all times.

Discussions inevitably came back to the problem of the freedom of the architect which he must claim for his task. There seem to be an international plea on the part of the architects to "let the church choose a good architect and let the architect be the architect." However, it was stated that the good architect should become completely involved in his task and that everything should be done to let the architect himself live with the Christian congregation so that he can create his work out of the conversation on church building that is to go on between him and the congregation. The hope was expressed that this would give the opportunity to overcome a fruitless separation between the religious and the secular.

The conference regarded it as a great task to try with all efforts to create a better understanding and better conditions among young theologians and congregations for fruitful dialogue between architect and congregation.

The last part of the conference dealt with the question of the architect and the artist. Professor Stephen Hirzel of Germany, editor of *Kunst und Kirche*, pointed out that if artists in other fields are to take part in the building of churches, then their works ought not to be regarded as something additional and decorative but something that should fit in organically within the whole of the architectural plan as conceived by the architect.

In this new co-operation between architect and artist, it was felt that caution should be exercised; otherwise, the

improvement in genuine architecture may be lost once again. One danger, to be noted, arises from the insistence on the part of pastors and congregation for decorations which are the choice of those who have little understanding of art and are the product of second-rate artists. The church building, which is impressive in itself, loses much of its good effect through the introduction of poor, second-rate additions of art.

Some pastors are so enthusiastic about art that they hastily try to make up the time lost by the church with regard to modern art. Successful cooperation is insured only if the architect knows that the artist working with him is ready and able to adapt his ideas to the general plan of the building as a whole. The congregation sometimes imagines that a painter who is pious and a regular churchgoer is bound to be a great artist.

"If the architect wants to avoid weak compromises," stated Professor Hirzel, "he has the following possibilities. He can give up the idea of finding an artist who will co-operate with him and carry out his ideas himself, as Corbusier did at Ronchamp. He can convince the pastor and the congregation that it is more advisable to do without decorative additions and simply keep to pure architecture for the time being or he can convince the church that the artist whom he himself proposes is the right one to employ. To achieve any one or all of these ends is sometimes more difficult than moving mountains."

Meanwhile, it might be well for the church to realize that it "need not be completed all at once, down to the last detail. It should be planned in detail, but the completion may run over a period of years. In the Middle Ages, it took centuries to complete a cathedral. This did not prevent it from being used for services as soon as the chancel was finished. It would be a good thing if modern congregations had a little of this patience."

At the conclusion of the conference, the committees were busy pulling together the important points to which the discussion had led. These might well be summarized as follows:

1. Scientific progress and materials of today and new ways of thought and living do not invalidate the ageless message of Christianity. Life today is calling the church into the common life of man away from the enclosed sanctuary to witness in his daily work. This may create new forms of Christian community life which will lead to expression in church buildings which will represent the thinking of modern man.

2. A serving and not the dominating role of the church should be kept in mind. This can be expressed in the building but also in the way the building is related to the town plan. The church building should not be a venture in personal expression, a monument to the architect, or merely a sensuously satisfying design achievement.

4. The church must take account of the need of modern society through the use of community centers, such as a worship center in a housing project or a chapel in an industrial factory.

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Clash and Concert

(Concluded from Preceeding Page)

5. The selection of an architect for a church need not be on the basis of formal membership in the Christian community or prior experience in the church's problems. (This brought out some heated discussion.) Good architecture is the essential and the best architects are the men of imagination, energy and artistic integrity who are willing to serve the church as ably as they do other clients. Properly run architectural competitions help churches in making the right choice of an architect, since the church must speak to the world as well as to itself. (This also led to some divergent opinions.)

6. A good church building is normally the finished work of a single designer. The congregation has the obligation to brief the architect fully. Throughout the briefing process, the church must leave the designer free to speak his mind and do his work. Good churches are never built by committees, but by skilled men. Let the architect be the architect.

7. The architect should understand his client's needs in all its aspects and endeavor to fulfill that need through the medium of architecture which he produces.

8. A dialogue must continue between church and architect, and in this dialogue the church should not insist upon the right to make artistic decisions. (This would be hard for some building committees.) The architect, for his part, must endeavor to serve the purpose of the church.

9. The substance of this conversation is the work and life of the church as a community with a mission and a living message to the modern world.

10. The place of worship should help the congregation to act corporately in the praise and service of God. Design must avoid distraction so as to focus attention on the worship and its expression through symbols of the church building. The fixing of the mind upon God is a corporate and active undertaking of the church. Scientific, theological and architectural studies of this problem should be conducted by churches, through the bringing together of specialists within the growing agreement on the nature of worship in the ecumenical movement.

11. Fine art in the church should not be understood as something additional or merely decorative but as an organic part of the architecture, arising from the work and wor-

ship of the church. The church must not be a museum of fine arts or architectural relics. The highest standard of industrial design achieved in everyday life should be applied to the furnishings of the church, including all the minor arts such as printing, posters and fabrics.

12. Church authorities, theological students, building committees and congregations need to be educated in the meaning of contemporary architecture by literature, exhibitions, filmstrips, and other means and, similarly, churches must educate their architects.

13. The churches pray for the unity of the world. Let those who erect our buildings work toward this end. If we put away the habits and patterns which represent unessential differences between the churches, if we provide buildings which meet the purpose of the Christian community in today's world, we may find that in tomorrow's world we will, indeed, be a truer Christian community, broad enough to encompass the differences which should and will remain.

Student Awarded Rome Fellowship

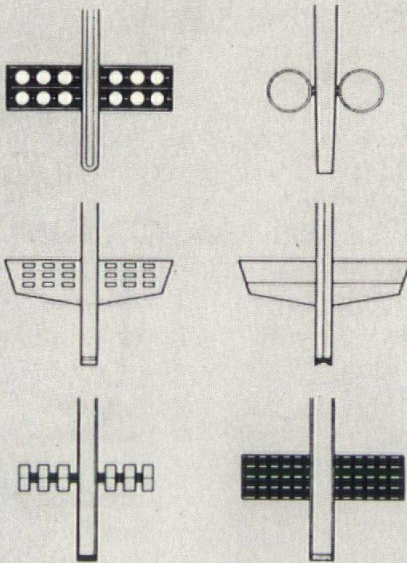
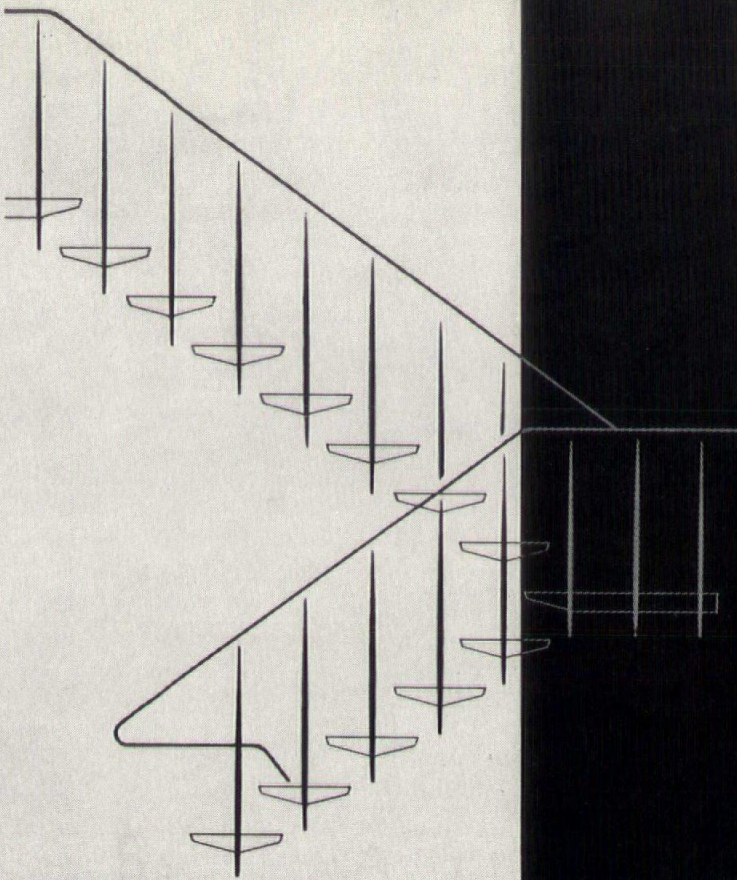
Michael Graves, 25 year old student in architecture, and his wife, Gail, both former residents of Indianapolis, will sail from New York on September 22 to Rome, Italy. Mr. Graves has been awarded a Rome Prize Fellowship by the American Academy in Rome.

Each year the Academy offers a limited number of these fellowships to students and artists capable of independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. The awards are given on evidence of ability and achievement and are open to citizens of the United States for one year beginning October 1st with the option of a year's renewal.

Mr. Graves attended the University of Cincinnati and received a Bachelor of Science in Architecture degree in 1958, at which time he also was the recipient of the Ohio Society of Architects Award for the "Outstanding Graduate in Architecture." He received a Masters degree from Harvard last year.

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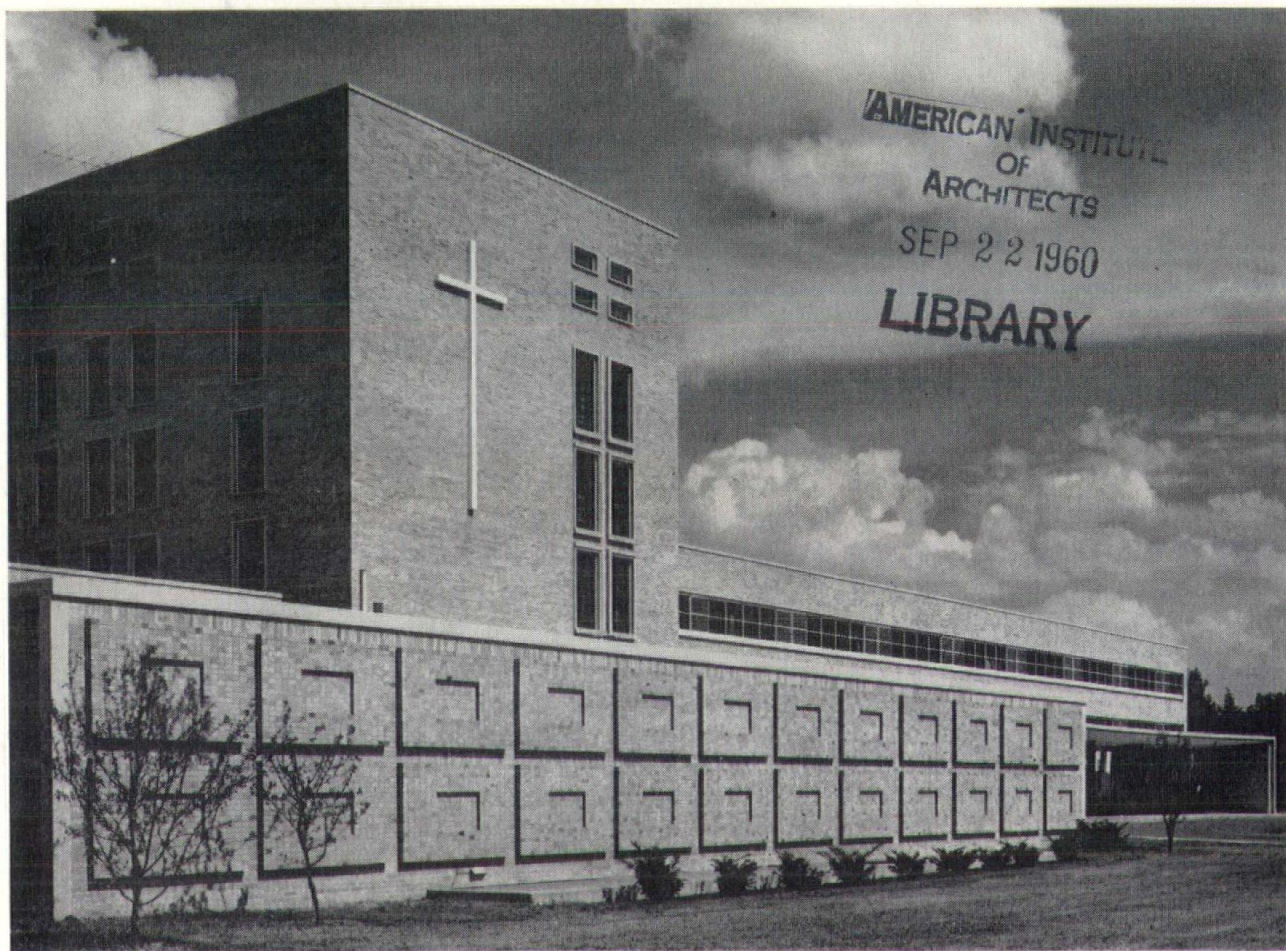
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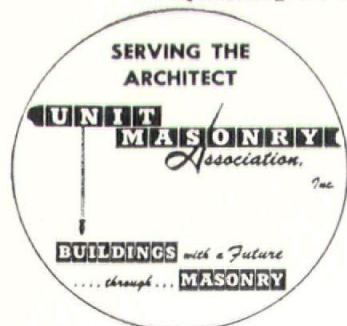


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