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April, 1961

Indiana Architect

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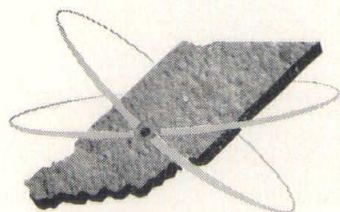
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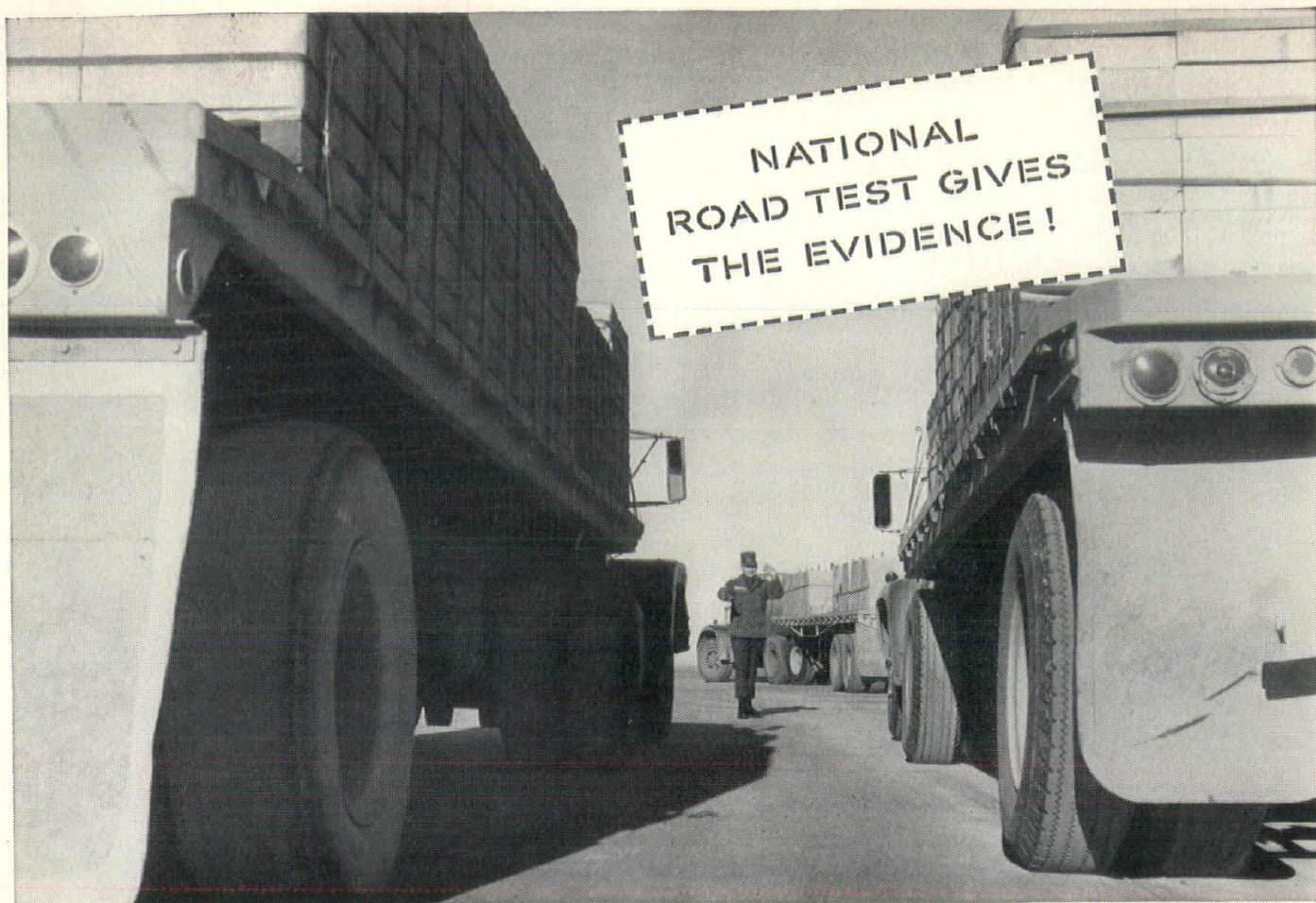
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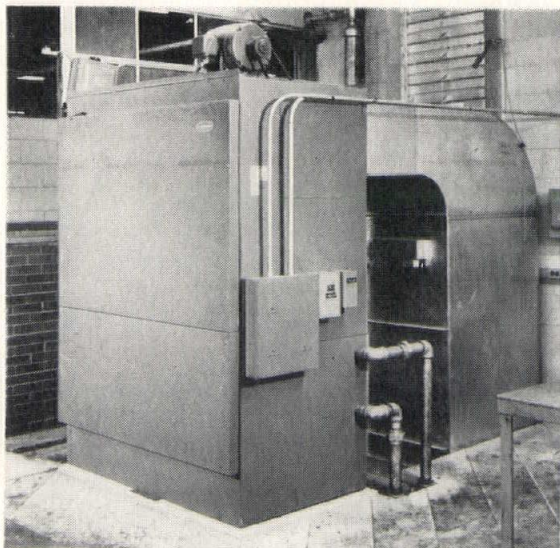
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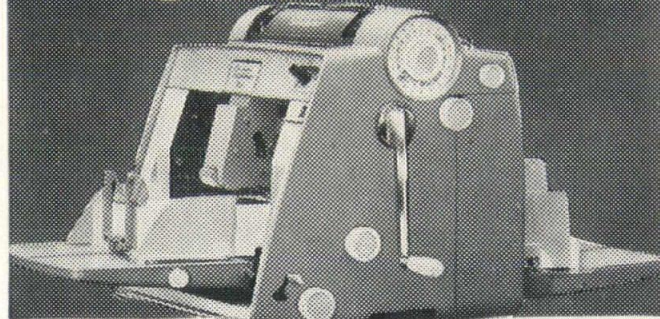
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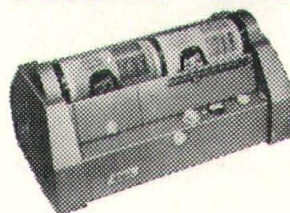


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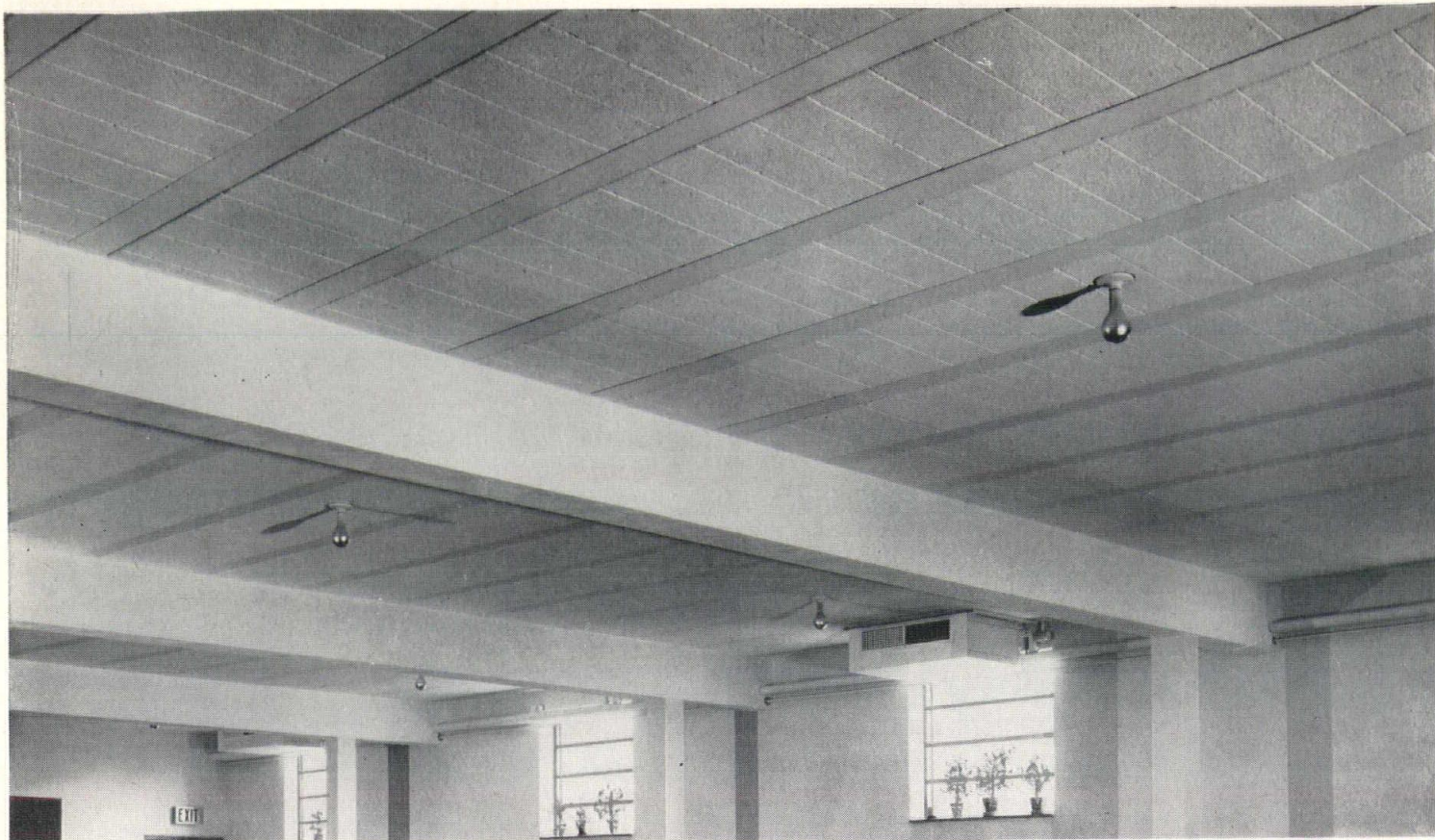
____ Fire Doorater ____ 1961 Door Catalog

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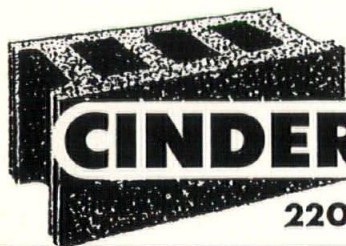


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INDIANA ARCHITECT

Official Journal, Indiana Society of Architects,
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Vol. IV

April, 1961

No. 12

MEMBER, PUBLISHERS ARCHITECTURAL COMPONENTS, 16 Official Publications of Components of The American Institute of Architects, in 26 key states. Advertising



and listing in Standard Rate and Data Service. Headquarters, 120 Madison Avenue, Detroit 26, Mich. Woodward 1-6700. Eastern Office, 18 E. 56th Street, New York 22, N.Y. PLaza 5-3180.

The Indiana Architect is edited and published monthly in Indianapolis by Don E. Gibson and Associates, 3637 North Meridian, P.O. Box 55594, Indianapolis 5, Indiana. Editorial and advertising policy is governed by the Public Relations Committee, Indiana Society of Architects.

Current average monthly circulation is 3,400 copies, including all resident and non-resident Indiana Architects, school officials, selected public officials and members of the Indiana construction industry. Further information and advertising rates available on request.

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A · I · A

CONCERNING THE COVER

The warm and exceptionally beautiful church on this month's cover was designed by Fort Wayne architect, Orus O. Eash, AIA, and constructed in Berne, Indiana. In harmony with the design of the structure is the highly sensitive photographic portrayal captured by Technika of Fort

Wayne, architectural photographers.

THE INDIANA ARCHITECT wishes to express its appreciation to Hugh J. Baker & Company of Indianapolis and the Kalwall Company for making this presentation possible. An article on this church appears on page 27.

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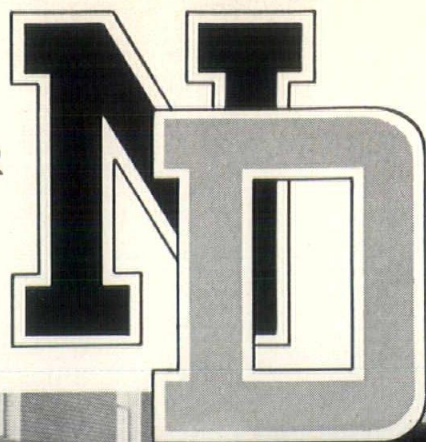
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PermaCushion floor system in Moreau Seminary gymnasium, University of Notre Dame, Notre Dame, Ind. Architects: Belli & Belli, Chicago. Installed by Central States Flooring Co., Inc., South Bend.

permaCushion^{*} ROCK MAPLE FLOOR

Belli and Belli, Chicago architects, specified PermaCushion for the University of Notre Dame's new Moreau Seminary gymnasium with the assurance it would give them the resilient, durable and dimensionally stable floor they desired.

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This air-channeled pad, fabricated to the PermaCushion sleeper, contributes greatly to the advantages of the PermaCushion floor system.

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ISA CONVENTION OPENS MAY 18

Plans for the 1961 Annual Convention of the Indiana Society of Architects were unveiled this past week by Mr. Robert Smith, AIA, convention chairman.

To be held this year at the Marott Hotel in Indianapolis, the convention will open Thursday morning, May 18th, and will end Saturday noon, May 20th.

Opening the three-day session will be committee meetings, starting at 9:00 A.M., EST., on Thursday. At 11:00 A.M., the opening business session of the convention will be called to order. At this time, a report will be made to the membership regarding the state of the profession and the Society, its accomplishments, its needs and its goals.

At 12:30 P.M., the convention will recess for the annual Producers' Council Golf Outing, to be held at the Hillcrest Country Club in northeast Indianapolis. This will be followed by the traditional P. C. Golf Banquet, also at Hillcrest.

A discussion on the Practice of Architecture will start at 9:00 A.M. on Friday, at which time the new recommended minimum fee schedule will be presented to the membership for open discussion and action. This session will also consider some of the problems currently facing the architectural profession.

At 11:00 A.M. on Friday, the convention's attention will turn to Relations with the Construction Industry and a discussion of a few of the areas of concern within the industry. Included on the agenda are reports by the Construction Specification Institute of Indianapolis regarding bid peddling, bidder lists, base bid specifications, bid depositories, and so on, and recommendations for actions to improve conditions in this aspect of the industry.

The tempo of the convention will shift during the Friday noon luncheon in the Marble Room, and the afternoon will be spent in the field of design. From 1:30 P.M. to 3:30 P.M., "The Art of Architecture" and "Art in Architecture" will be considered by the delegates.

Heading the discussion on "Art in Architecture" will be four members of the staff of John Herron Art School in Indianapolis, Mr. Donald Mattison, director of the school; Mr. David Rubens, sculptor; Mr. Bruce Gregory, muralist; and Mr. Arthur Weber, sculptor.

At 3:30, delegates will tour a special art exhibit which will be presented in the Hunters' Lodge of the Marott. This exhibit, along with the entire art program, is being arranged by Mr. Raymond Ogle, AIA, chairman of the ISA Committee on Relations with the Design Professions, and will feature largely local art objects by both profession and amateur artists.

Artist members of the ISA are also being invited to submit works of their own creation for consideration for presentation in this exhibit.

The 6:30 P.M. cocktail party also will be held in the Hunters' Lodge, with the art exhibit providing a cultural background for the affair.

The Annual Banquet and Dance (dress optional) will start at 7:30 P.M., and will be held in the Marble Room. Chairman Smith reports that his Program Committee decided not to inflict an after-dinner speaker on the architects and wives gathered together for an evening's enjoyment, so the program will be limited to a lobster feast, presentation of 1961-62 officers and directors and honored guests, and dancing till 1:00 A.M. to the music of Vic Knight and his orchestra.

On the final day of the convention, the delegates will re-assemble at 9:00 A.M. for a look at the public relations aspect of the profession of architecture.

The closing business session will be held Saturday at 11:00 A.M., with adjournment scheduled at 12:30. Following adjournment, an open house will be held at the ISA Executive Offices in the Wabash Fire & Casualty Insurance Company Building, 3637 North Meridian Street, in hopes that many architects will have the opportunity of visiting the recently-completed facilities and of meeting the entire staff.

In addition to the exhibit on art, two other exhibits will be included in the convention programming. The first is a new product and literature exhibit by the local members of the Producers' Council. This exhibit will be in the Marble Room of the Hotel during the entire convention, and special tours will be arranged during the morning coffee breaks. The second is the travelling church exhibit of the Church Architectural Guild of America; this will be the only showing of this exhibit in Indiana this year.

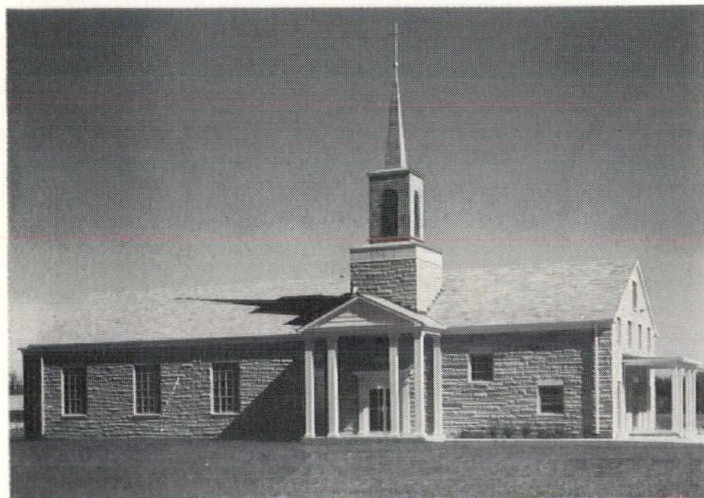
A full program is also being arranged for the ladies. While their husbands enjoy the hospitality of the Producers' Council Thursday evening, the ladies will join together for dinner at the Marott, and on Friday morning the Women's Architectural League will hold its Annual Meeting. Needless to say, of course, the ladies will join their husbands for cocktails, dinner and dancing Friday evening, and are also invited to attend the Friday afternoon discussions on art.

For advance reservations, the price for the entire convention is again being kept under \$20.00 per couple, exclusive of hotel room charges, cocktails and breakfasts.

A very full and varied program has been arranged for this year's convention, and it sincerely is hoped that each member of the I.S.A. can and will attend. Invitations have now been sent to each member, and advance reservations should be made by May 10th. Tickets to each individual function will be available if a member is unable to attend the entire convention.

Sixteen Indiana Churches Choose Electromode Electric Heat

Electromode, with more than 30 years of experience in manufacturing electric heaters, offers a complete line of equipment for all purposes. For that reason, a large share of the electrically heated churches depend on Electromode "down-flow", baseboard, and suspension type heaters to do the best job at the lowest cost.



*Temple Congregational Church, Marion
Kenneth Williams, Kokomo, Architect*

Some Other Indiana Churches With Electromode Electric Heat:

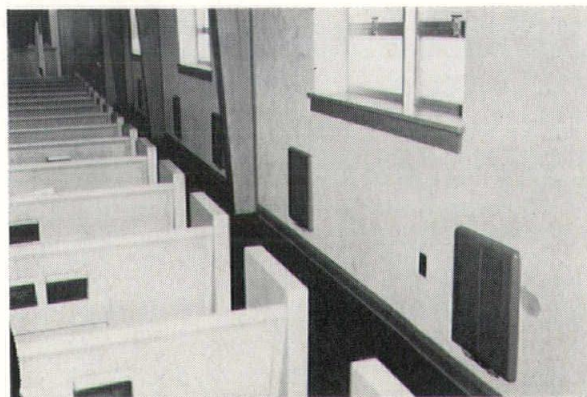
Evangelical United Brethern Church, Marion.
St. John's Luthern Church, Kokomo.
Morris Chapel Church, Marion.
St. James Luthern Church, Salamonia.
St. John's Evangelical Luthern Church, Marion.
Presbyterian Church, Hartford City.
Wesleyan Methodist Church, Sweetser.
Wabash Christian Church, Wabash.
Church of Jesus Christ of Latter Day Saints, Marion.



*First Missionary Church, Berne
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Indianapolis District Entertains Students

More than fifty present and future architectural students attended the first annual Architectural Student Banquet sponsored by the Indianapolis District, ISA. The banquet was held on Saturday, April 1st, at the Indiana University Medical Center's Student Union Building in Indianapolis.

Students from seven universities were among the guests. These schools included the University of Cincinnati, the University of Kentucky, the University of Illinois, the University of Michigan, Ohio University, Massachusetts Institute of Technology, the University of Iowa, and Purdue University. All students (except the one from Purdue) presently are enrolled in schools of architecture.

In addition, high school seniors from twelve of the major Indianapolis area high schools attended. These students were selected by their schools because of their interest in a career

in architecture.

Included on the program were discussions of the additional Indiana school of architecture, now being considered; the recently-announced architectural scholarship program, which is planned to go into operation during the coming year; and the problems and practice of architecture in Indiana. The AIA's new film, "Building the Second United States" was shown, and a considerable number of student questions were discussed.

Approximately twenty local architects attended the banquet for the students, the date of which was selected to catch a maximum number of college students home for Easter vacation. Mr. Horace Boggy, superintendent of buildings and grounds for the Indianapolis Public School System, was chairman of the banquet program.

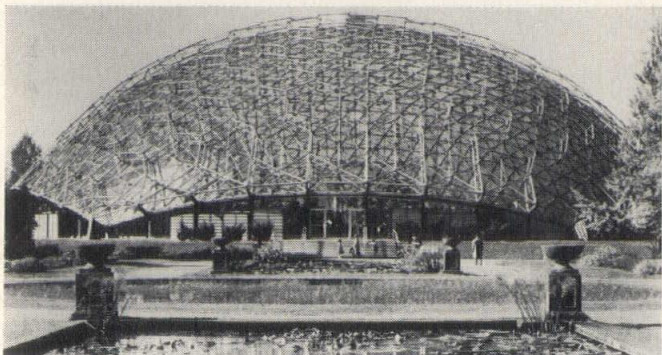
St. Louis Architects Win Reynolds Award

The St. Louis firm of **Murphy and Mackey** has been selected to receive the \$25,000 1961 R. S. Reynolds Memorial Award, the largest annual international award for architectural excellence.

In the five years of the R. S. Reynolds Memorial Award, this is the first conferred on an American team of architects. Previous awards have gone to architects in Spain, Belgium, Australia and Switzerland for buildings in those countries.

The two architectural firm partners, **Joseph D. Murphy** and **Eugene J. Mackey**, were honored for their design of the Climatron, a display greenhouse in the Missouri Botanical Garden, St. Louis.

The selection was made by an international jury appointed by the American Institute of Architects, which administers the Reynolds award.



The Award is conferred annually by the AIA on the architect who has designed "a significant work of architecture, in the creation of which aluminum has been an important contributing factor." The award will be presented formally on April 26 during the AIA convention in Philadelphia.

The Jury reported: "A beautiful and refined version of one of the oldest architectural forms, this application of the Geodesic Dome principles of R. Buckminster Fuller is sensitively executed and strikingly appropriate to its purpose. The climate controlled space is contained by a lacy structural network with a minimum of obstruction of the sky. Lightly posed on five points, spanning approximately 175 feet, it is about the size of the Pantheon in Rome. The uncontrived details exploit the inherent qualities of aluminum and are well refined. Although there is a minimum feeling of enclosure from the inside, the exterior is nevertheless a clear statement of form, uncluttered by additional appurtenances. By raising the dome off the ground, a hovering quality is attained which presages the feeling of lightness experienced inside.

Jury chairman was renowned architect **Minoru Yamasaki**, FAIA, of Birmingham, Mich. Other members were **Paul Thiry**, FAIA, of Seattle, Wash.; **Hugh A. Stubbins, Jr.**, FAIA, of Cambridge, Mass.; **Henrique R. Mindlin**, honorary AIA, of Rio De Janeiro, Brazil; and **Samuel T. Hurst**, AIA, dean of Alabama Polytechnic Institute's School of Architecture and the Arts, Auburn, Alabama.

(More Architectural News on Page 24)

AIA CONVENES IN PHILADELPHIA, APRIL 25

Sir William Holford, famous British city planner and president of the Royal Institute of British Architects, will deliver a major address to this year's annual convention of The American Institute of Architects at Philadelphia, April 25 to 28.

Le Corbusier, the world-famous Swiss-born French architect and planner, will also attend the Convention to receive this year's AIA gold medal at the annual dinner, Thursday, April 27.

The theme of the convention is "Re-designing Urban America." More than 2,000 architects from all over the United States and a number of distinguished foreign guests are expected to attend.

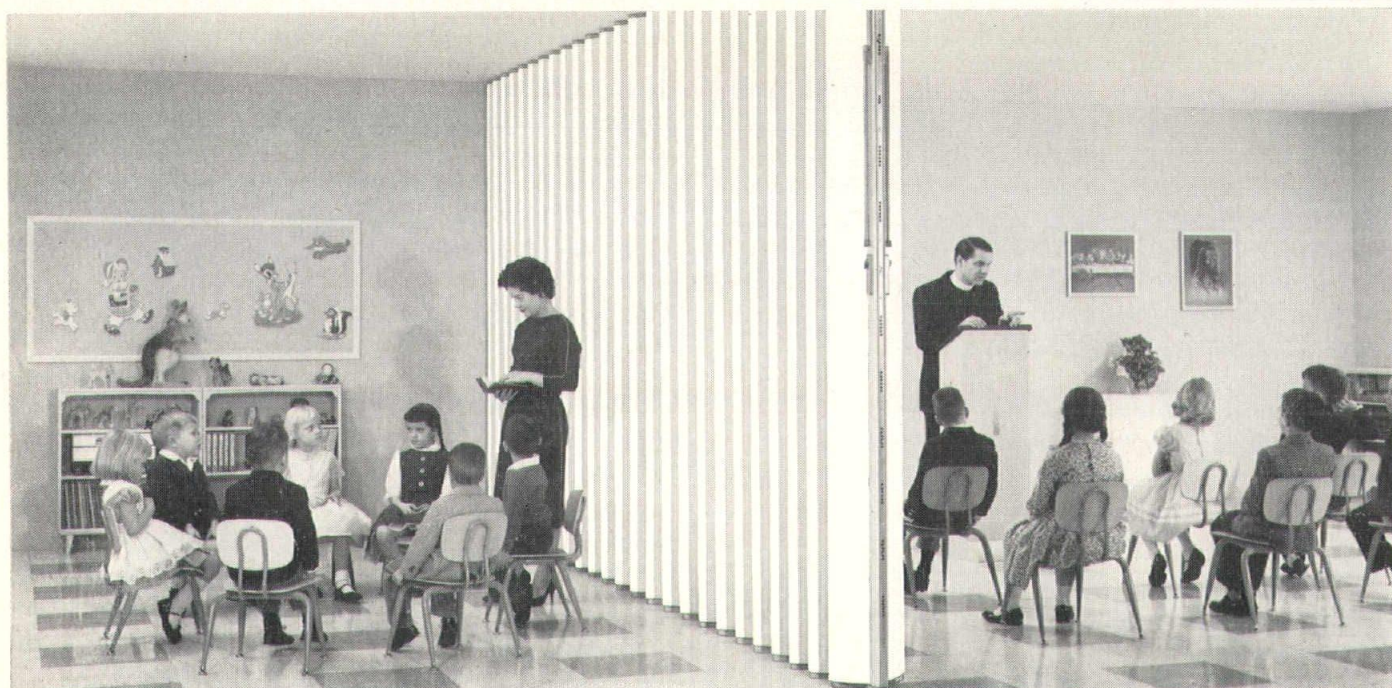
Sir William Holford's address will be followed on Wednesday, April 26, by a discussion on "Culture of the City" by

the renowned author and critic Lewis Mumford and the architectural historian Bruno Zevi, who is coming from the University of Rome, Italy, for the occasion.

"Re-designing Downtown Philadelphia" will be discussed on Thursday, April 27, by Edmund Bacon, executive director of the Philadelphia Planning Commission and architects Wilhelm von Moltke, Roy Larsen, Oskar Stonorov, Vincent Kling, Robert Geddes and I. M. Pei.

This year's AIA Convention festivities will begin Sunday, April 23, with a worship service of the historic Christ Church in Philadelphia, where George Washington worshipped, and with guided walking tours through the historic parts of the City.

Other events include a special concert by the Philadelphia Orchestra conducted by Eugene Ormandy followed by a Midnight Buffet and Ball on April 25.



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This is a time of intense activity in the planning and construction of religious buildings in communities throughout our nation, imposing a heavy responsibility on church-goers, and not only a financial one. In most faiths, the members of the congregation not only pay the bill for the new building but help decide what it will be like and what facilities it will house. The job is often turned over to a church building committee which, with the pastor, acts for the congregation in its building program.

One of the prime responsibilities of the group will be in its association with the architect engaged to design the church. A great deal of time and effort can often be saved both committee and architect if each understand's the other's role to begin with.

The time for a congregation to engage its architect is at the beginning of the building program, as soon as it decides to build and preferably before the site is acquired. The architect must know the congregation's needs in precise detail, and he can often help determine what they are. It may be advisable for the congregation to conduct a comprehensive community survey, perhaps with the aid of a trained sociologist, before formulating the building program. We should learn all we can about the people for whom we are building now and later — their ages, their incomes, the size of their families, their education and customs. It is particularly important to know how a community is likely to grow within the foreseeable future.

When the stage is reached at which the building itself is to be planned, the consideration of what is to be built often takes the form of a dialogue in which the architect asks questions and the committee answers them. It may go something like this:

The foremost consideration in the religious building program itself is, or certainly should be, the center of worship. Should it be large and monumental, or small and intimate? How many people must it serve? How many people attended the service last week and the week before? How many will there be on special holidays? How many will there be five years from now? (This is where the community survey comes in).

Next, what is to happen in the place of worship? Should the congregation face the altar or Ark or be grouped around it? Should the choir be in front, near the altar, or behind the congregation in a loft? Where should the pulpit be placed in relation to the altar or Ark? Should the place of worship be a bright and airy meeting place, or should it be mysterious and withdrawn from the outside world?

The architect must ask many such questions, questions which often touch on the heart of religious life and the meaning of worship. Together, the architect and committee must

sort out that which is essential and fundamental from that which is merely shaped by convention and the tastes of another day. In the end, each faith, each denomination, and finally each congregation must answer these questions in its own way. To do so, as one prominent churchman put it, is often the occasion of spiritual renewal.

Once all the requirements of worship are set down and seen in their proper relationship, the architect will begin to search for the form which will best unite them. There are other needs, of course. One of the foremost is religious education. Again, it is imperative that the congregation first be clear on what it wants to build before it tries to picture how to build it.

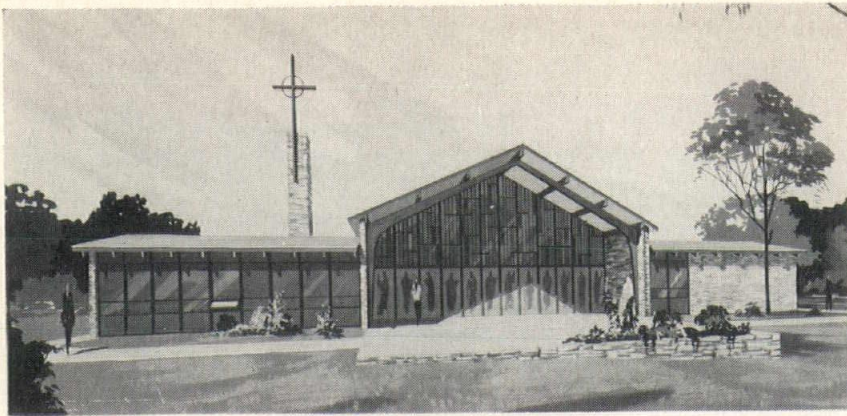
New questions, then, arise immediately. How many children are there now? How many will there be in the various grades in the years ahead? How will we group them together, hold their attention, and assure their willing participation in religious activities? Will the Sunday school remain empty on weekdays or can we use the space for an active educational and social program throughout the week and so save money? What will the center offer young adults, some of them bachelors, and some married couples with small children? Will there be spaces for discussion and study, a library, special rooms for games, music, and reading, a kitchen, and a hall for social gatherings and plays? And what about the older adults, who sometimes must look to the church or temple for attention they unfortunately lack at home?

For some congregations, of course, it may be a matter of years before they can have all the buildings they need. But even in this case, all of the needed units should be planned in advance. Only if there is a detailed master plan can costly and awkward afterthoughts be avoided later. Only then, too, is it possible to select the most suitable site.

The site is extremely important. It should be large enough not only for the buildings themselves but for adequate parking, landscaping, and, perhaps, outdoor social areas. The architect can be of great help in selection of the site; his trained eye may spot real design possibilities in a rugged "white elephant" piece of land which to a layman would seem unsuitable. An opportunity of this sort, which admittedly doesn't come along every day, can save a congregation many thousands of dollars.

Once the congregation has decided where to build and what to build, the architect will begin the work of how to design it. From the physical and spiritual needs will emerge space arrangements. From these will naturally emerge the form of the building itself. Materials will be chosen, structural problems will be worked out, and heating, air conditioning, and all types of equipment

(To Page 30)

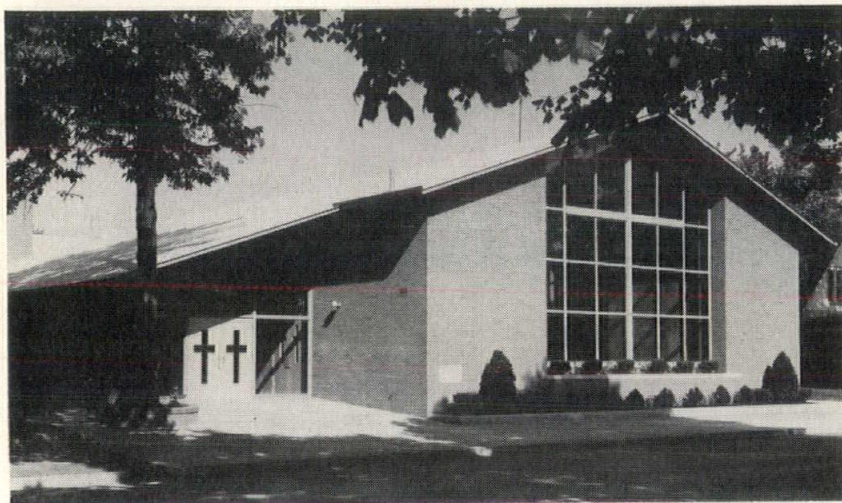


FAITH PRESBYTERIAN CHURCH
Indianapolis

Architects: Wright, Porteous & Associates

Of rough stone and stained wood, the first unit of this project is the fellowship hall, temporarily serving as sanctuary, eight classrooms and minister's study, with provisions to add future additions with a minimum of rebuilding. The temporary sanctuary seats 250.

The exterior is highlighted by figures of the twelve disciples carved in birch panels across the front, the handiwork of project architect C. Charles Lowe, Jr., AIA.

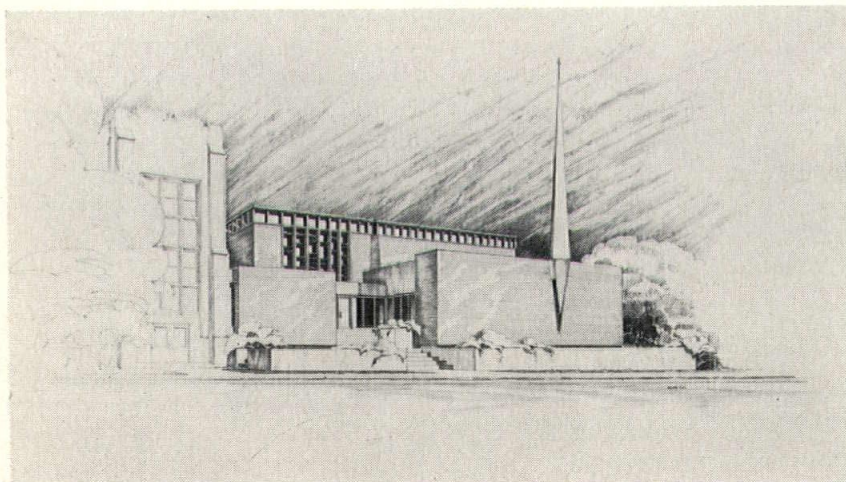


MAPLEWOOD CHRISTIAN CHURCH
Terre Haute

Architects: Weber and Curry, AIA

Built in an older residential neighborhood to replace existing but inadequate facilities for a congregation of 800, this church was designed to harmoniously blend interior space with exterior space. The sanctuary is the first of two units to be built, the second a Sunday school class wing. Presently, an existing residence on the church property provides the educational facilities, along with some facilities in the new structure.

Laminated wood beams, wood deck, block interior walls and brick exterior walls were used in the design.



ENGLEWOOD CHRISTIAN CHURCH
Indianapolis

Architects: McGuire, Shook, Compton, Richey and Associates

Four main masses connected with a chain of sparkling quartz panels represent the direct and simple solution for this church building to be constructed on the site of an existing church. The largest mass is the 700-seat sanctuary, capped with a cornice of aluminum and glass. Flanking the sanctuary on one side is the Sunday school class wing, including general purpose and meeting room and church offices. Movable partitions were used here for flexibility. On the other side of the sanctuary is the chapel, and a fourth brick mass encloses the rest rooms and brides' room.

THE SHAPE of our PLACES of WORSHIP

IT IS CUSTOMARY to think of the church building as a tool to be used by the Christian congregation. We generally expend a great deal of effort to make the tool an efficient and a handsome one. A good church building is more than a handsome tool, it is the visible outwardness—the “garment” for what the New Testament calls the church, the Body of Christ. The good church building is a form which fits, serves and bespeaks the work and worship of the congregation which it shelters. It is a visible sign, a symbolic structure of the abiding wonder in man’s soul and the celebration of God’s eternal grace.

Among the great variety of places of worship built in the last generation there are many which are exciting, clever, attractive and efficient. But one cannot avoid the impression that even the best designs derive their virtue from structural or technical excellence, or from sensual delight. One is disappointment if he looks for a new, consistent, or even clear, revelation of the nature of the church.

With this in mind, we should like to discuss five aspects of the church’s nature with some comments on their influence on one aspect of architecture, namely, **the shape of the worship space**. This is, of course, not only a small part of the complex problem of church building. However, it will indicate what seems to me to be the kind of thinking which has to be pursued if our churches are to be what churches ought to be.

The Congregation as One Body. One of the distinctions of the Christian congregation is that we are **one** community. We are not a priesthood and a laity; we are a “priesthood of believers.” This phrase which epitomized one of the great truths which the reformers recovered for the church cannot be overemphasized. We do not have a clergy or priesthood to worship for us. We are not a community attending worship or watching worship; we are a community worshipping together.

The obvious reflection of this idea in terms of architectural space is that the space should not be divided in such a way as to imply that there is a division among us; nave and chancel should not be separated. This merging of nave and choir or chancel into one is neither strange nor new. In the Western church, the division between nave and chancel, quite logically became more and more clearly defined with the rise of clericalism and the monastic system. The radical separation between choir and nave which was typical of the churches of the late Middle Ages was recognized by the reformers as clearly inappropriate.

It is not as well as it ought to be that in the churches they inherited from pre-reformation times they sometimes turned the choirs into classrooms or chapels while conducting the en-

tire worship in the nave. Sometimes they reserved the choirs for the communion services, with all communicants assembling there (the other parts of the service found both clergy and people in the nave), and in almost all other churches removed the separating screens. The Roman churchmen, also, during the counter-reformation removed most of the screens in their churches, which explains why so few of them still exist.

The new churches which were built before the Gothic revival in the nineteenth century as a rule consisted of a single room. Sir Christopher Wren’s churches and others of the American colonists are well-known examples. This was not only true of Protestant, but generally of Roman Catholic churches as well. And it is interesting to note that among current trends encouraged by official opinion of the Roman Church, is a strong move toward unicameral (single room) churches with the altar thrust out among the people.

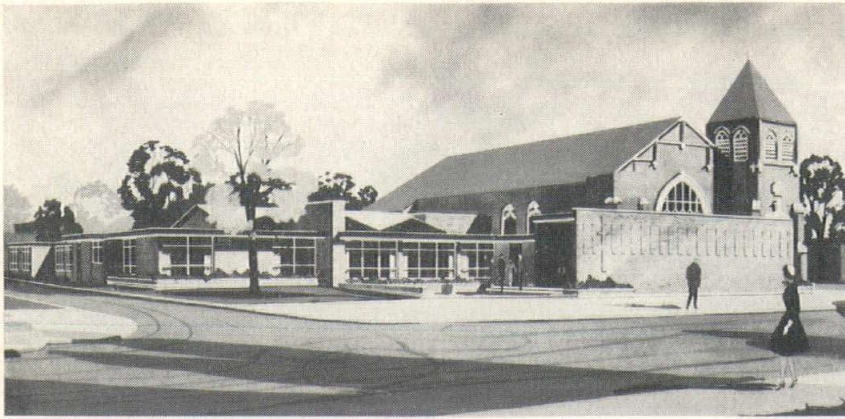
Thus, the image of the church with deep and separated chancels, which is commonly thought to be the appropriate form for Christian worship, is really not justified either by long tradition or by what it implies the Christian community is.

The Congregation as a Family. The church is unique among human associations. We cannot define it with complete accuracy by likening it to other groups of people. However, church builders have always implied in the shape of the church, an analogy between the Christian community and other communities. There are two major patterns in church building. One says that the church is like a procession, a pilgrimage, or an army. Churches in this tradition are long and narrow and the people are ranged in ranks, all looking forward, with the leader facing the same direction as the people as if leading the procession during a large part of the service. It is illuminating to observe that the churches which are most clearly typical of this image were built in the centuries when the church did have its crusading armies, and when pilgrimages were everyday affairs. The image of the church as a procession still has validity; the church is militant, and the Christian life is a pilgrim’s progress.

There is something not quite right in this image. The military corps seems out of character for those who follow the Carpenter of Galilee. And the idea of the pilgrimage into the next world seems less than a proper image also. There is a sense among us that this life is not so much a vale of tears as a gift of God, and that we are not so much traveling in a dark tunnel toward the bright shore, as we are a somewhat disordered household looking for a Father.

The other image in which churches have been built is that of the gathered family.

(To Page 33)



FIRST PRESBYTERIAN CHURCH
Ossian

Architects: Robinson and Fair

Now under construction is this 8,500 square foot addition to an existing church. The addition will include an office suite, dining hall, lounge, kitchen, kindergarten and nine self-contained class rooms, along with proper service areas.

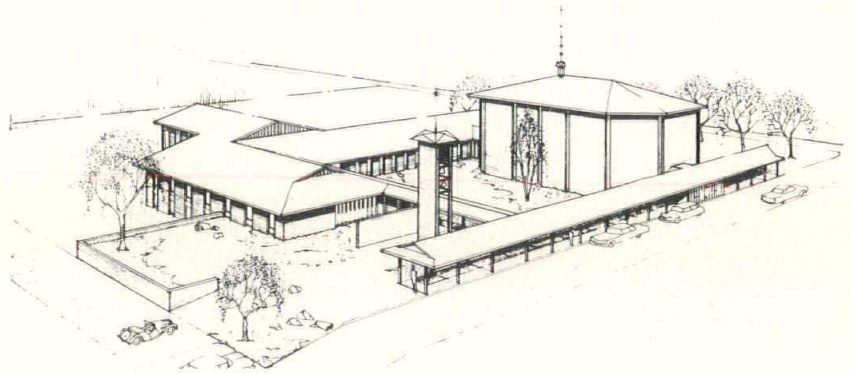
The existing church structure is being renovated with new structural floors and ceilings. All new nave and chancel furnishings and decorating will be included, and a new narthex will be built, thereby increasing the seating from 200 to 400.

EVANGELICAL LUTHERAN CHURCH
of the GOOD SHEPHERD

Architects: Edward D. James and Associates

The solution for a faster plan for a growing and relocated mission church is this court form containing the administration height and fellowship, Christian education program, and worship areas within the arms of the building. The covered walkways and bell tower provide the visual connections and vertical emphasis for this church with an ultimate communing membership of 550.

Brick exterior and interior walls, steel windows, deep gray glass, laminated arches and peaked and cambered beams with wood decking were chosen for expression.

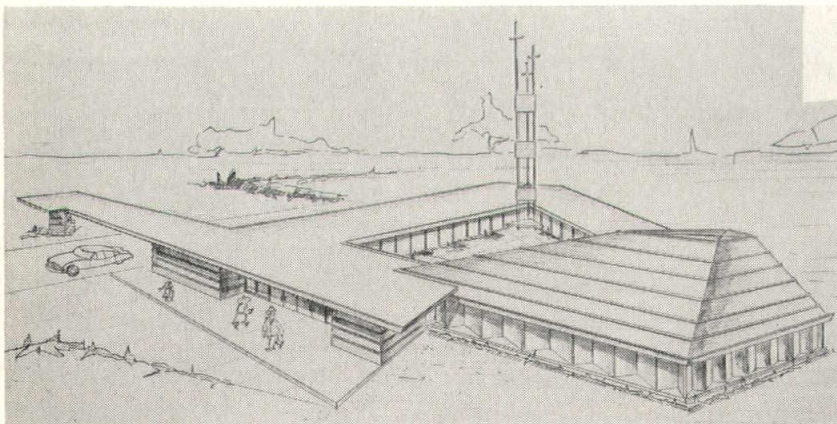


CRAWFORDSVILLE LUTHERAN CHURCH
Crawfordsville

Architect: William E. Davis, AIA

Panels of tilt-up light-weight concrete form the exterior saw-tooth windowless walls of the sanctuary in this contemporary church. A large skylight framed by a structural and symbolic cross and horizontal sheet glass set on the saw-tooth walls provide the natural light for the sanctuary. The roof is red terne metal.

The wings of the building surround a garden courtyard with floor-to-ceiling walls of sheet glass. This courtyard serves as a natural beauty source and provides space for outdoor activities and receptions.



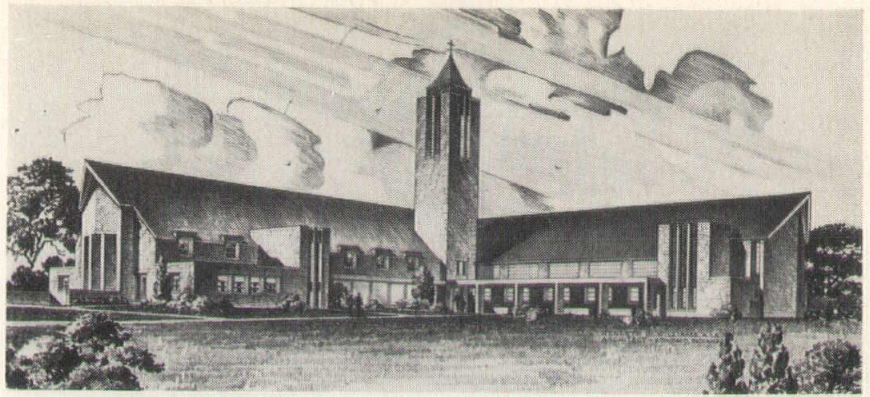
FIRST PRESBYTERIAN CHURCH

Kokomo

Architect: Kenneth W. Williams, AIA

The placement of the three divisions of this plan — church sanctuary, educational unit and fellowship center — accents the natural advantages of an adequate and open site. The main floor is at ground level, and direct and easy access to all divisions is provided.

The nave seats 325 worshippers, and the 325-seat fellowship hall can be used for overflow seating. For church dinners, the fellowship hall can accommodate 200 persons. Complete Sunday school facilities are provided along with a youth center. The church parlor may also be used as a chapel.



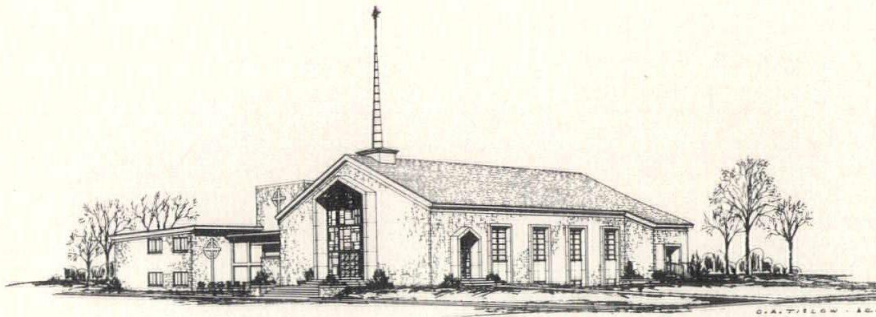
WESTMINSTER PRESBYTERIAN CHURCH

Fort Wayne

Architects: Tislow, Hunter and Associates

Random-laid rough ashlar limestone was used for the exterior of this 45 foot by 97 foot addition to an existing education building. The new addition contains the sanctuary and a 400-seat fellowship hall. A combination entry and stair tower provides access to four different levels, including the landscaped court for meditation and summer Sunday school classes.

An administrative wing at the chancel end provides connection to the existing building and covered terrace in the court area. Provision has been made for future air-conditioning.



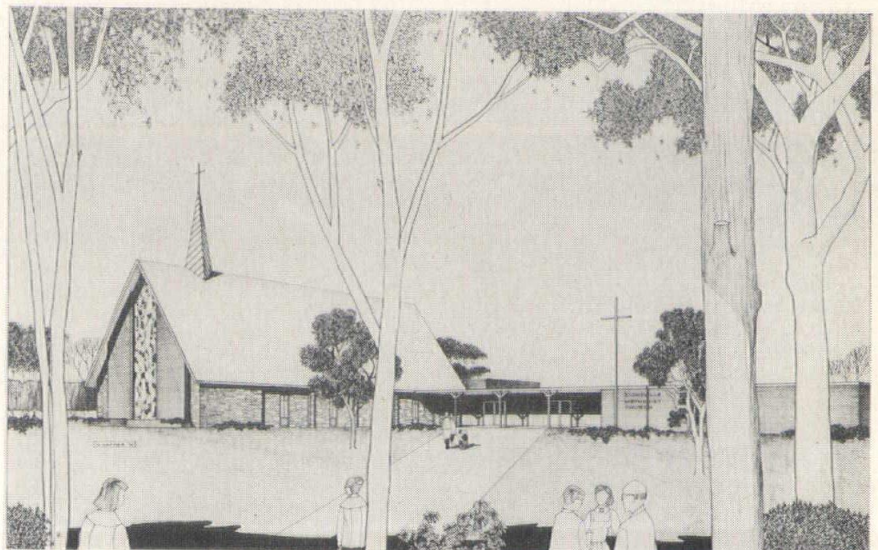
ZIONSVILLE METHODIST CHURCH

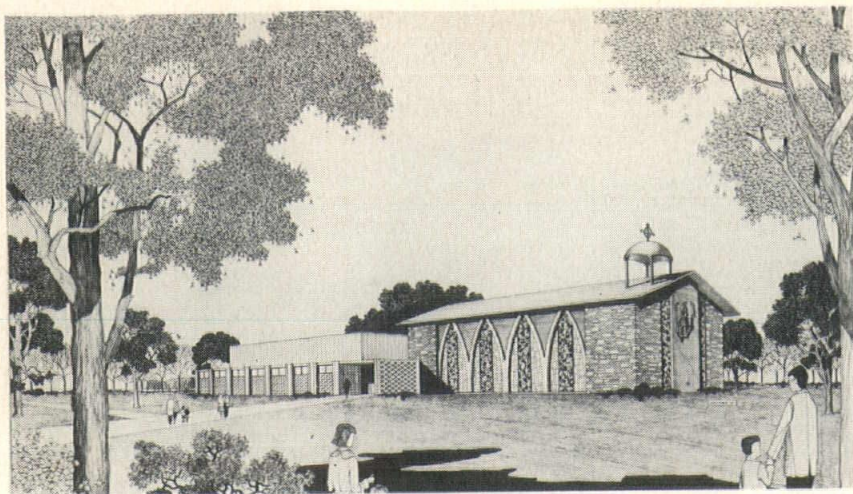
Zionsville

Architects: McGuire, Shook, Compton, Richey and Associates

This proposed church contains 16,400 square feet and uses exposed laminated wood beams and tectum for the flat roof area, and wood arches and decking for the church. Ten classrooms and a crib room are proposed, as well as a Chapel which can be divided for three additional rooms. Seating capacity of the nave is 380 persons.

A youth room and social hall adjoin the kitchen for direct food service. In addition, the social hall will be used as overflow for the Nave.





**ST GEORGE SYRIAN ORTHODOX
CHURCH**
Indianapolis

*Architects: McGuire, Shook, Compton,
Richey and Associates*

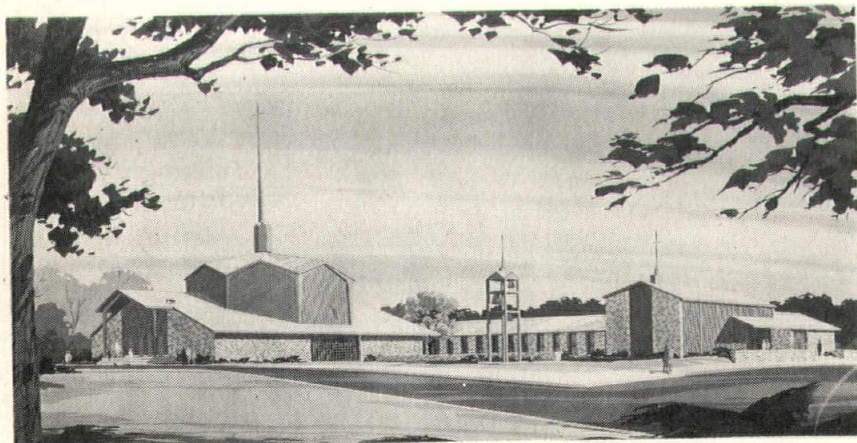
This proposed church will contain 11,400 square feet of useable space enclosed by extensive use of patterned block. The nave will seat 240 worshippers on the main level, with additional space in the choir loft at the rear.

The social hall will accommodate approximately 300 persons for banquets, and will also have a small basketball court. Six classrooms will open to the social hall by means of folding fabric doors.

CRESTVIEW CHRISTIAN CHURCH
Indianapolis

Architects: Edward D. James and Associates

A cruciform shaped church, with major use areas located on the arms connected by administration and secondary social areas, was chosen for the master plan for this suburban church in providing for 1800 members. The overall low elements are increased in scale at the terminus of the arms where a major activity occurs. The worship element pierces the high roof of the narthex and sacristy wing as the principle expressive element. The octagon was selected because of its ability to express the individual and corporate aspects of worship while allowing the closest proximity to the focus of worship for all.



"IN dealing with the lay more than pure creative philosophic approach must be strong desire to expose to tradition and functional re in terms of enclosure, light three-dimensional space for

"The congregation must and seek, striving towards in today's ethos. Only through church architecture today the religion and culture of the greatest periods of arch

"In a largely drifting, particularly in respect to the in today's terms. It must ill to today as in the past. The church as the House of Go

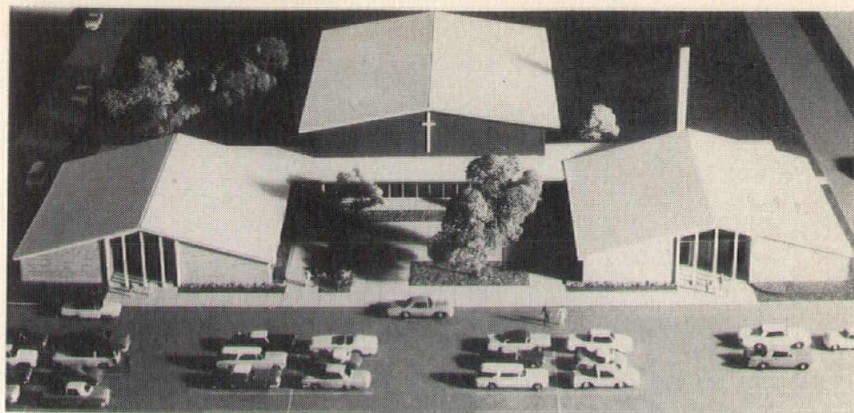
"An architecture at once and stimulating, asserts to dynamic organism."

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CUMBERLAND METHODIST CHURCH
Cumberland

Architects: Martin & Jelliffe

Although economy was basic to the program, the overall plan of this church was developed through the preliminary stage. The three masses reflect the Trinity and define a garden court at the entrance to the building. Direct access to all elements from the parking area is provided, and the only steps in the structure lead to a rear choir loft.

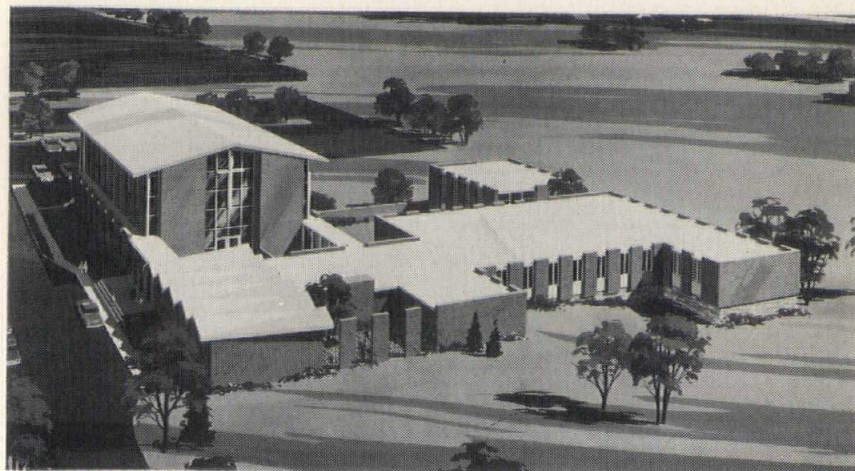
Eventually the present sanctuary, with its 18 foot high vaulted ceiling, will become the chapel of the completed project.

FIRST METHODIST CHURCH
Noblesville

Architects: Fleck, Quebe & Reid, Inc.

Cut stone, cedar shake, brick and polished granite will be used in the construction of this church with its 550-seat sanctuary and chapel. Sixteen classrooms, a youth center, choir rooms, administration facilities, a 400-seat fellowship hall, kitchen facilities, stage and 200-car parking area. The inner court is dominated by an eighty-five foot tall bell tower.

The 350,000 church will be the fourth church erected by the Noblesville congregation. The first church was built in 1824, and like the one which followed, was constructed of logs. The present church was built in 1890.





FIRST CHURCH OF CHRIST, SCIENTIST

Whiting

Architects: L. Cosby Bernard and Company

A narrow inside lot in an old, highly conservative residential neighborhood and a tightly-limited construction budget dictated the program for this church. This contemporary solution provides an auditorium seating 150 with a readers' platform and lectern, reading rooms adjacent to the platform, two small classrooms, a church office and open reading room and service facilities.

Placed far back on the lot, the structure utilizes laminated beam arches on lally columns with timber deck. Exterior walls are brick veneer, and interior walls are wood stud with clear fir boards.



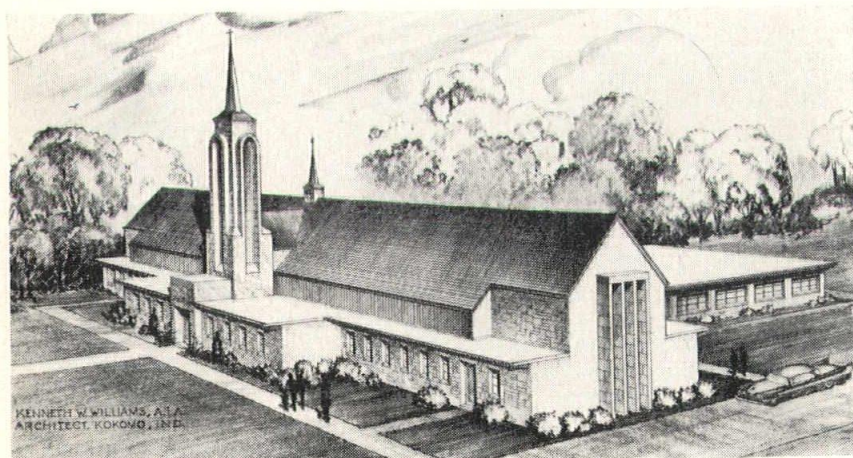
TRINITY LUTHERAN CHURCH

Terre Haute

Architects: Weber and Curry, AIA

Laminated wood beams, wood deck, concrete block interior walls and brick exterior walls were used in creating this first unit of a church complex. The present sanctuary, with a seating capacity of 180 persons, probably will become the chapel of the projected complex.

Designed as a new church located in a new and growing sub-division, the congregation required a structure which would be in harmony with the neighborhood and built on a highly-limited budget. To accomplish this, the Sunday school class areas are used for both classes and social events.



LAKEVILLE METHODIST CHURCH

Lakeville

Architect: Kenneth W. Williams, AIA

The cathedral plan of the nave in this church presents the center carpeted aisle leading to the recessed chancel. The plan of the chancel provides a solemn and dignified setting for the altar or communion table with the dosal curtain and stained glass windows above. Anti-rooms and cross-over passage surround the chancel for the use of clergy and choir, and the 270 person capacity can be increased to 600 by opening the accordian doors to the fellowship hall.

The fellowship hall is designed for auditorium-stage use, and can also seat 150 persons for church dinners. Complete Sunday school educational facilities also are provided.

CENTRAL CHRISTIAN CHURCH CHAPEL
Anderson

Architect: Arthur B. Henning, AIA

Interior view of the 24'x57' Chapel addition to the Central Christian Church, with cut-face Indiana limestone interior and rock-face limestone exterior walls.

In addition to the Chapel, the new facilities created include three-story religious education and administrative building 70'x142', located north-east of the Chapel. Included in the ground floor of this building are a recreation room, fellowship room, 2 classrooms and mechanical equipment. Three classrooms, offices, a study and a library are on the first floor, and five classrooms, including four capable of being divided by folding doors on the second floor.

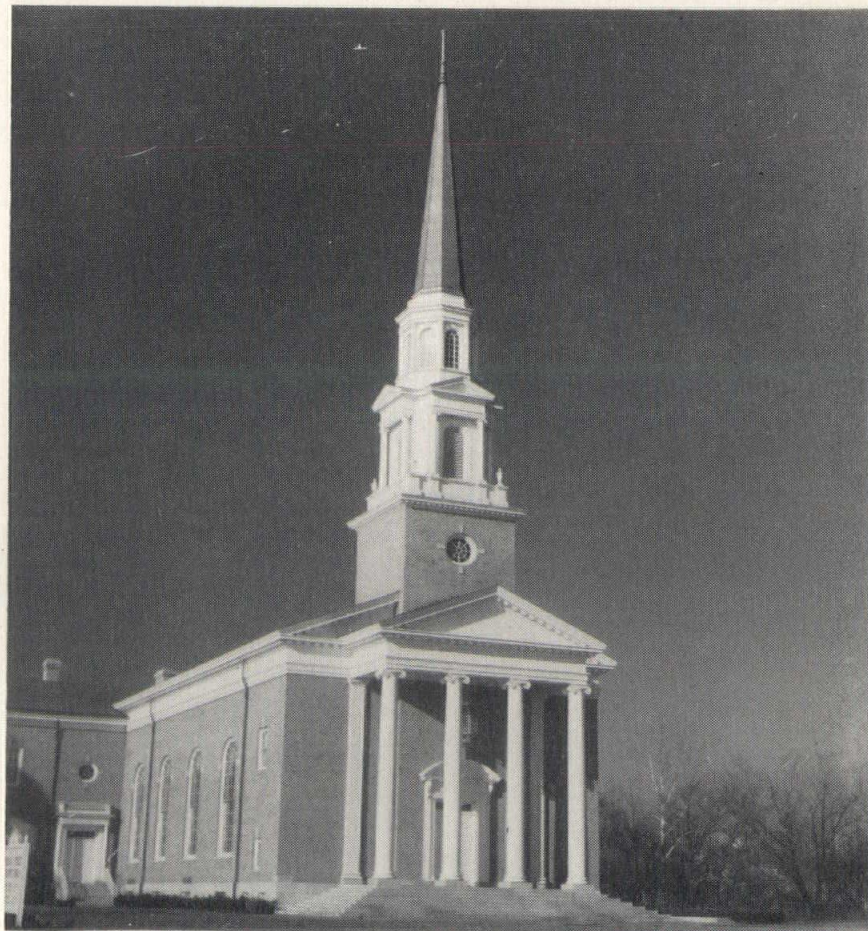


MERIDIAN STREET METHODIST
CHURCH
Indianapolis

Architects: Russ & Harrison; surviving partner,
Merritt Harrison, FAIA

Brick, stone, wood, lead-coated copper and slate were chosen for this Georgian Colonial church, which was designed in accordance with the congregation's special request. Considerable fill was required to bring the site up to street level at the front, and was sloped to the west to permit full window lighting to most ground story religious education classrooms. The center line of the spire was located upon the center line of the abutting street.

The nave has Williamsburg blue walls, white pews and woodwork with walnut trim, and blue carpeting.



ARCHITECTURE IN THE NEWS

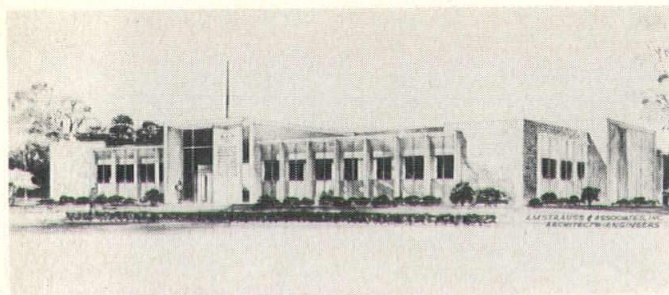
Several architectural firms have announced changes during the past few months. These announcements include:

The reorganization of the firm formerly known as **O. A. Tislow, Architect**, into **Tislow, Hunter and Associates, Architects-Engineers**. Mr. **O. A. Tislow, AIA**, Mr. **Harry E. Hunter, AIA**, and Mr. **Norval E. Stelhorn** are the principals in the firm, which also moved into new offices at 1018 Architects Building, Indianapolis.

The merger of the offices of **Edward D. James and Associates** and **Thomas C. Dorste** into **James Associates, Architects**, located at 122 East Michigan Street, Indianapolis. Principals in the new firm are: Mr. **Edward D. James, FAIA**; **Thomas C. Dorste, AIA**; **Stephen James**; **H. Roll McLaughlin, AIA**; **David Olan Meeker, Jr., AIA**; **David F. Snyder, AIA**; **Raymond S. Thompson, AIA**; **Howard L. White, AIA**; **Marion L. Williams, AIA**; and **James D. Wood, AIA**.

The merger of the offices of **D. A. Bohlen and Son** and **Burns and Burns** into **Bohlen and Burns, Architects**, with new offices located at 930 State Life Building, Indianapolis. Principals in the new firm are Mr. **August C. Bohlen, AIA**, and Mr. **David V. Burns, AIA**.

★ ★ ★



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Don B. Fisher, AIA, formerly with the firm of **McGuire, Shook, Compton, Richey & Associates, Architects**, has established his own personal practice of architecture in conjunction with an architectural drafting service for other offices. Mr. Fisher's offices will be located at 3925 North College Avenue, Indianapolis.

Mr. John P. Guyer, AIA, has announced that the firm of **Guyer & Guyer, Architects-Engineers** of New Castle has relocated in new offices at 114 South Main Street, New Castle.

★ ★ ★

The annual **Architects' Banquet** given by the **Lathing and Plastering Bureau of Indianapolis, Inc.**, will be held this year on Thursday, May 25th, at the Athenaeum Turners, 401 East Michigan Street, Indianapolis. The program will open at 5:30 P.M. with cocktails, and dinner at 6:30 P.M. Speaker for this year's banquet will be **Mr. Richard N. Parker**, Technical Director, Metal Lath Manufacturers Association of Cleveland, Ohio.

★ ★ ★

Business Furniture Company, 101 South Pennsylvania, Indianapolis, introduced the nationally-publicized "**Tension Easer Office**" Indianapolis with an open house and special demonstration on Tuesday, April 4th. Demonstrating the new office concept was **Miss Bonnie Prudden**, president of the Institute of Physical Fitness, director of the AMVET fitness program and Fitness Editor for **SPORTS ILLUSTRATED** magazine.



The **Tension Easer** cubicle is part of a system of offices developed by the Executive Furniture Guild under the direction of **George W. Reinoehl, AIA, IDI**. Intended for the relief of tensions, the 36 square foot cubicle includes an inclined wall for standing-style push-ups, a chinning bar, bicycle exerciser and other equipment to enable an executive to work off anger, anxiety, fear, frustration or fatigue. The system can be seen at any time at the Business Furniture Company offices.

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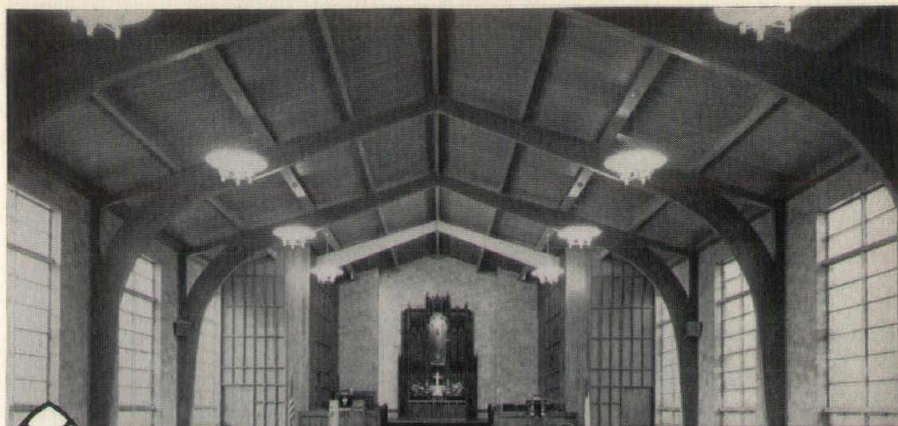
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he above is based on the architect's own words: "Concerning the Rilco laminated arches and wood deck in the Salem Evangelical and Reformed church in Fort Wayne, we are pleased to state we consider the Rilco products to be very satisfactory. We have had Rilco products on several of our jobs and the quality of material inclines us to continue specifying them wherever they can be used."

This enthusiasm is matched by the client: "We have had many favorable comments on the effect which these arches produce."

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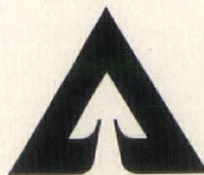
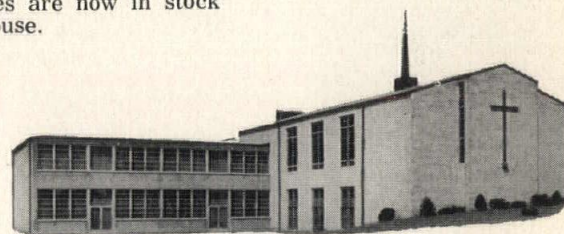
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Salem Evangelical and Reformed church, Fort Wayne
Architect: Humbrecht Associates, Fort Wayne

Contractor: William P. Schenkel and Sons, Fort Wayne

Five arches span 42' 6"
Rilco deck.



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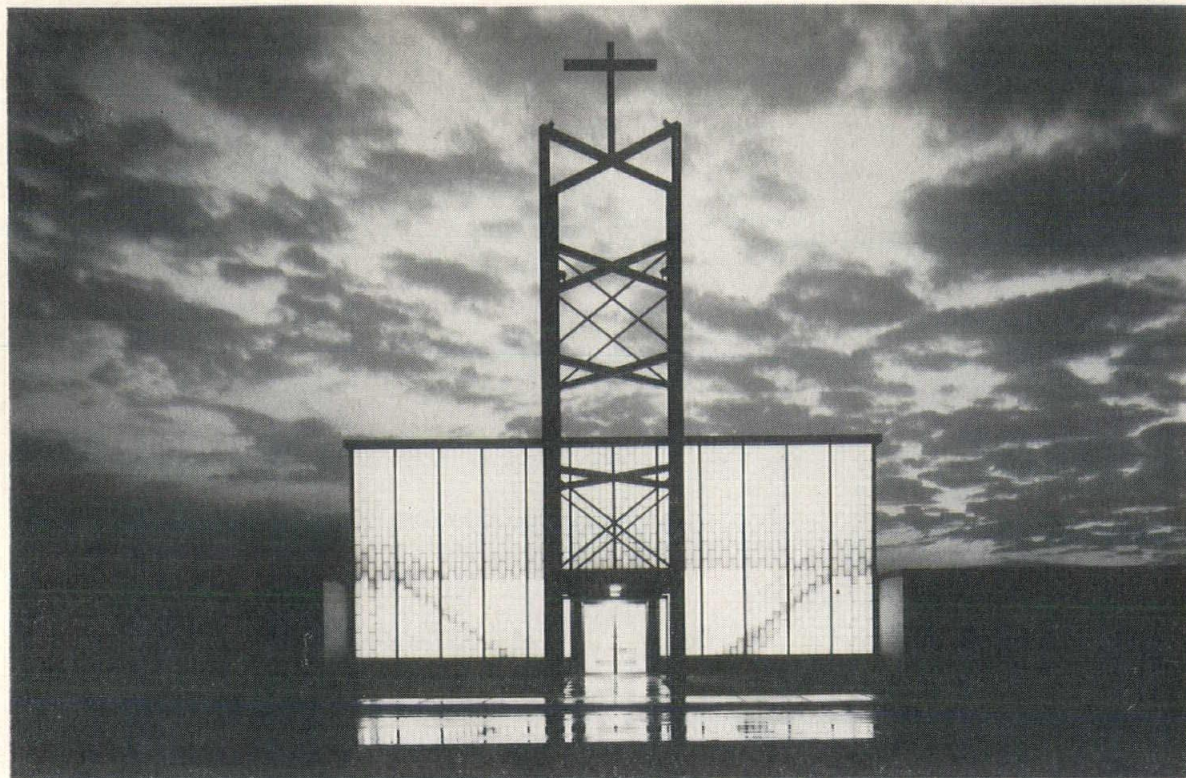
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THE INDIANA ARCHITECT regrets that highly increased costs of publication in the past two years have necessitated this change, the first since the magazine was founded, but firmly believes the benefits of advertising herein have multiplied far beyond the costs of the anticipated increase.



First Missionary Church

BERNE, INDIANA

ARCHITECT -

ORUS O. EASH, AIA

General Contractor

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THE FIRST MISSIONARY CHURCH

Pictured on this month's cover is the beautiful and recently-completed First Missionary Church at Berne, Indiana, designed by Fort Wayne architect Orus O. Eash, AIA.

Presently serving a congregation of about 400 worshippers, the church was designed to serve an ultimate congregation of about 775. The Nave, comprising virtually the entire two-story central body of the church, now provides complete facilities for the anticipated congregation, with no future additions planned. Later, additions will be made for increased religious education facilities, with the present facilities arranged around three sides of the Nave.

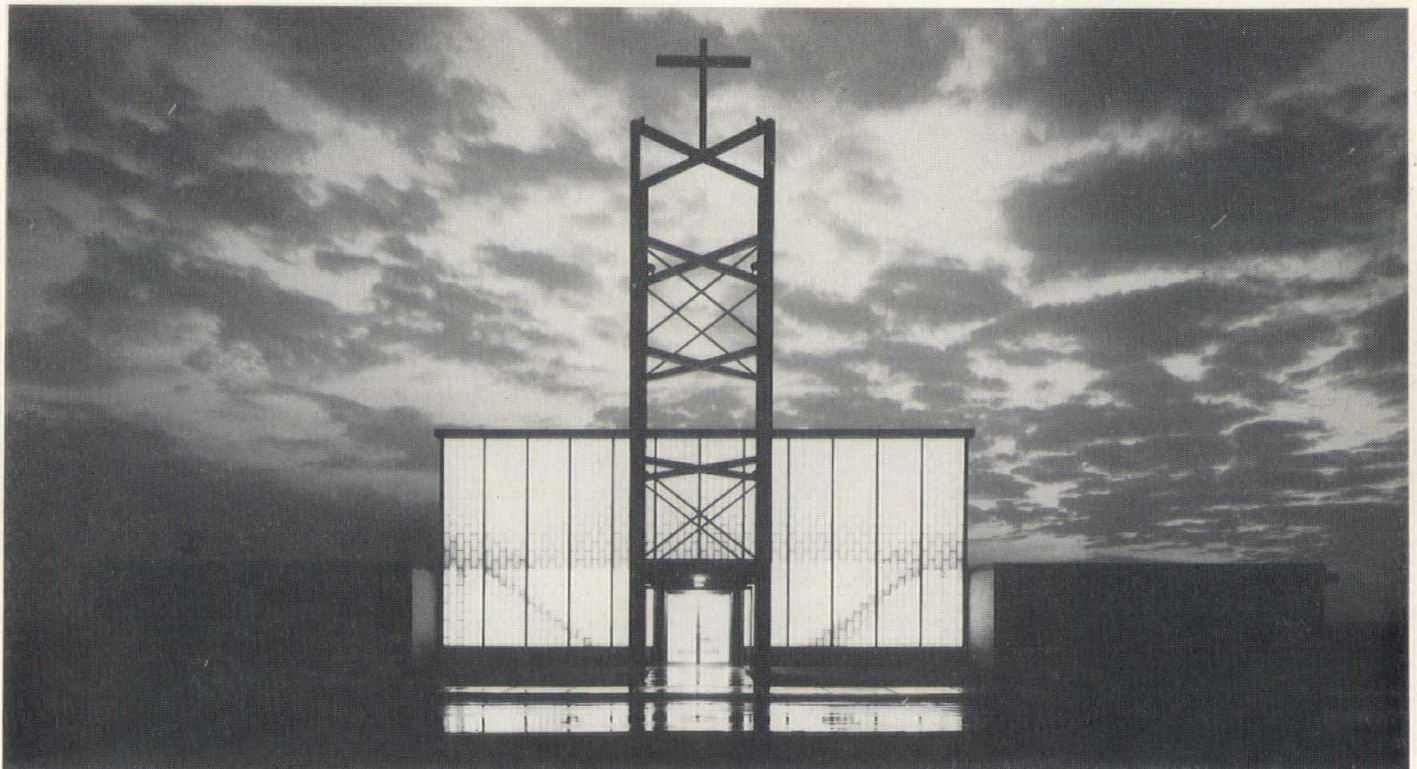
The striking yet warm and inviting facade was achieved through meticulous blending and balance of the structural ingredients of the building and the careful selection of materials and colors. The one-story wings are constructed of warm grey brick, and the structural steel tower and cross are painted dark grey. The entire front wall of the central section is composed of pure white Kalwall panels, flooding the Narthex with light by day and emphasizing the warmth of the church at night by permitting the interior lighting to reach out and welcome the worshipper as he approaches the sanctuary.

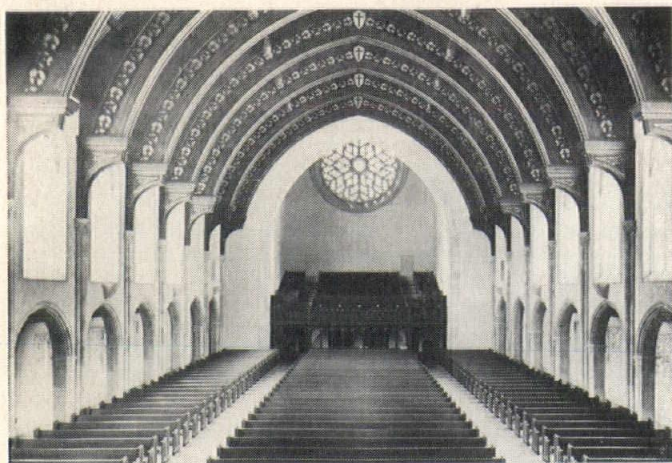
Above the one-story Narthex, which extends completely across the central portion of the structure, is the balcony of the Nave, reached by twin stairs outlined against the Kalwall facade in the photo on the cover and below. The entire

Nave is two stories in height, and here again Kalwall's versatile light properties have been used to fullest advantage in the design. High in the Nave perimeter walls, starting just above the roofline of the one-story wings and reaching to the two-story Nave ceiling, Kalwall panels ring the remaining three sides. A dramatic yet dignified light and spacious feeling is thus achieved, with walls of light on all four sides of the upper portion of the Nave.

Exposed structural steel framing with wood decking and light oak woodwork and pews were used in the Nave to continue the dignity and simplicity of design achieved through careful regulation of components. In the Sunday School areas, laminated beams 6-ft.-6" on centers were used for roof support; every second beam supports a folding door, permitting 13 ft.-wide classrooms when closed and large unobstructed areas if needed when opened. Both classroom wings are 19 feet wide, with exterior side walls composed of alternating 6-ft.-6" modules of brick and glass. Adult and older youth educational facilities are located on one side, with the younger age groups on the other side of the building, permitting the zoning of activities by age groups.

Built on a limited budget, the entire church was constructed for a cost of \$12.75 per square foot and features a water-to-air electric heat pump for the Nave, which is located in a small basement under the sanctuary, and individual room electric heating units in the classrooms.





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THE CHURCH

A religion which is firmly anchored in the life of our day is best expressed by the architecture of our day.

This, to put it simply, is the reasoning behind the new, exciting, and sometimes even startling churches and synagogues which are going up in thousands of communities across the United States. Ours is a time of enormous activity in the construction of religious buildings and of significant change in church architecture.

Church membership in 1900 was held by about 35 per cent of a national population of 75,000,000. Today, it has grown to 60 per cent of our current population of more than 170,000,000. We expect to spend about one billion dollars on new places of worship this year. During the next decade, a church building program has been forecast which will build 70,000 houses of worship at an estimated cost of six billion dollars.

But numbers alone do not tell the story. The gradual transformation of the church itself, both as institution and structure, is far more interesting. Prior to 1954, only one of four churches was of contemporary design. Today, it is one out of two. This would seem to indicate clearly that the new church architecture has been accepted by church congregations with what amounts to astonishing speed.

Still, of course, there are many well-meaning and sincere persons who ask: "But why doesn't it **look** like a church? Gothic and Georgian served people well. Why shouldn't we go on building in the 'traditional' style?"

There are several valid answers to these questions. For one thing, the cathedrals of the middle ages often took centuries to build. This is not an age of cathedrals. The average church-goer would hardly accept the thought that he and his family should drive downtown from a suburban home through heavy and time-consuming traffic. He expects, and rightly so, to find his place of worship in or very close to his neighborhood.

In medieval times, the cathedral was a monumental building which dominated the town or city. Today, a miniature version of the awe-inspiring religious structures of the past would be both ineffectual and distinctly out of place.

Architecture is bound to its own age by a thousand ties. These ties include, among other things, our present-day building materials, today's mechanized techniques and the

OF TODAY

skill of our workmen, and the cost and long-range economies of building. Even more important than these considerations, however, is the need to satisfy the spirit and needs of our present society. "Tradition" is a badly-abused word. In architectural and sociological thinking, it means acknowledgement of the spirit and principles of the past. It does not mean imitation of it. Every style of architecture which we refer to as "traditional" was the modern of its day. The thoughtful architect studies carefully the religious buildings of past ages. But he does not do it to make tracings or copy details. The search for the satisfaction of human needs and aspirations, as in consideration of both art and religion, is a search for truth. To determine what forms our building must take in religious architecture, as in all other forms of architecture, we must ask for a valid definition of the meaning of religion in our time.

As one prominent architect put it, not long ago, in an article in *The Saturday Evening Post*: "With few exceptions, all faiths and denominations have come to feel that they must address themselves to the people in words and deeds related to present-day conditions. They must show the questioning young men and women who have turned to them that religious institutions are not obsolete establishments but lively and sympathetic instruments of spiritual awareness."

"To the uprooted and lonely man of the machine age," the architect said, "the church must offer fellowship and something approaching the social intimacies of the old village communities. The new churches tend to be less stately, and they serve smaller congregations. They are not only sanctuaries but also complex meeting places with Sunday schools, auditoriums for plays and dances, social rooms with dating parlors and hi-fi. Some have bowling alleys, table tennis, and outdoor tennis courts . . . no active congregation today is satisfied with just a chapel for worship."

It should be added that it is up to the congregation itself to decide what facilities it needs and should have. Its members, after all, are the people who pay the bill. The church as a place for both worship and social fellowship is a typical American development. It was inevitable that the fulfillment of this and other needs would produce new architectural forms. Finding and expressing

(To Next Page)

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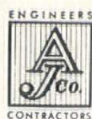
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The Church of Today

(From Preceding Page)

these forms has not been an easy task for architects and church groups. Emphasis on social and lay activities in the modern church creates a problem which is seldom fully recognized—the heightened importance of preserving and enhancing the emotional spirit so necessary to a place of Divine worship.

The effort to express God's mystery is a continuing one which yields no fruit through repetition of past formulas. When made in earnest, it often succeeds as little else does to express the true meaning of an age. This is why the church, throughout its history, has served as the fountain-head of the creative arts — architecture, music, painting, sculpture, and mosaics. In those times when this search has not been made in earnest, the result is sterility. Such a time was the nineteenth century, when in all forms of architecture, we did little more than copy the past.

Today, we can say with pride, this is not the case. Congregations, their pastors and their architects, are taking a deep and active interest in seeking religious buildings which best express their philosophy of worship, their social needs, and the spirit of their community. This is as it should be, and it serves as a good principle for congregations to follow in church planning.

Planning a Place of Worship

(From Page 15)

and furnishings will be selected. Stacks of working drawings will be made, together with a book of specifications listing all materials and their manner of installation. Contracts will be awarded and building will begin under the architect's supervision.

The building process will take time, though not, probably, as long as you would think. But the time given to creative building shrinks to a moment in comparison to the time the building will stand. Once it stands, the congregation is committed to it. Whether this commitment is made in stone, brick, glass or steel, the commitment should be made honestly and in the language of our own time.

It may be true, as one church magazine has suggested, that America's religious architecture stands "on the edge of greatness." This renaissance is, certainly, bringing with it a great revival of religious art. Artists and craftsmen working in sculpture, stained glass, mosaics, and other media are cooperating closely with the architect to reunite architecture and its sister arts in the spirit of worship.

There is no ideal religious building for our time, either for a faith or a given region. But there is an ideal building for every congregation, to meet its particular needs. The congregation alone can decide what the building should do. It is the architect's task to create that quality of space which inspires reverence and makes the building a valid symbol of our faith.



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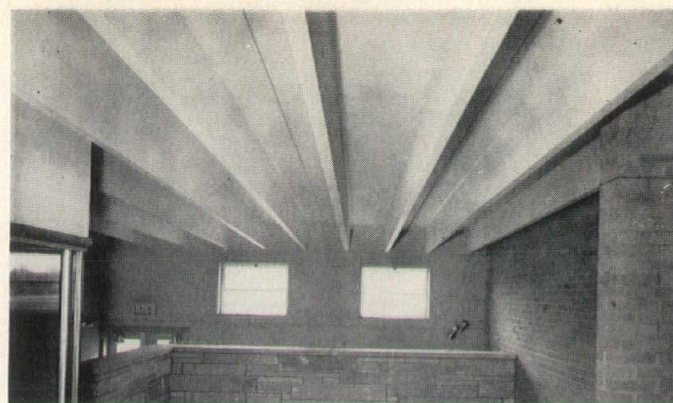
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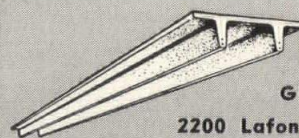


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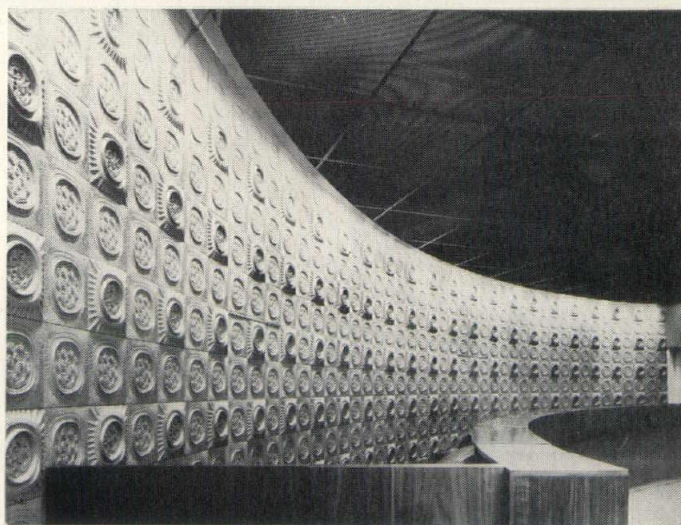
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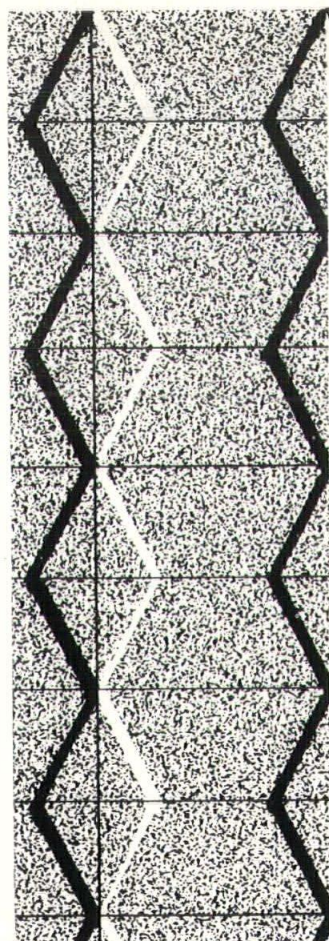
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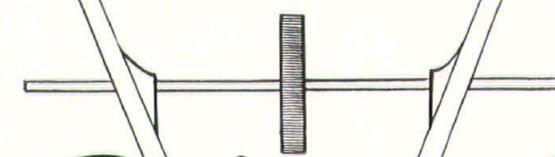


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The Shape of our Places of Worship

(From Page 17)

Here the space is not long and narrow, but in plan may be a circle, or square, an octagon, a Greek cross or any shape approaching these, which has no strong axial quality. Sometimes the scheme has been that of a family gathered around a central table, and this is a very explicit representation. But the family in the home is not always in a circle, and other configurations represent the idea with equal effectiveness. Generally in this scheme the leader of the community does not turn his back on them.

The justification for thinking in this pattern begins with our Lord's words when His disciples asked Him how to pray, and He told them to say "Our Father." The writers of the epistles make it very clear, when they talk about "brothers" and "sisters," that they continue to think of the church as a family. And I suppose that if there is any image which the church can present to the world with propriety in the twentieth century, it is the suggestion that in the church there is a true family among men.

In our fractioned, tense, and brittle society, the representation of the Fatherhood of God and the brotherhood among men through Jesus Christ has a relevance which the concept of the Christian procession fails to have. Thus the architect, it seems to me, should be inclined away from the long, narrow space toward one of the many shapes which suggest the gathered family.

The Congregation at Worship. Another related matter is that of arriving at a space which properly characterizes what the congregation does when it meets together. A good church ought to accommodate the activities which are the form of worship with as much grace as possible; but it should do more than this—it should, if possible, say something about the meaning of worship itself.

The essential idea which distinguishes Christian worship is the same as that which makes the Christian faith unique—namely, the idea of grace. The most important thing that happens in worship is that God comes to many through His gifts; what we do is to respond to these gifts. God's activity is not a response to man's; man's activity is a response to God's.

If the building is to signify the meaning of worship, it, too, should point to God's grace. The congregation should sense itself as more the receiver than the giver, more passive than active.

There is no formula for building this kind of space, but architects are aware that there are some spaces which suggest activity and some which are comparatively static and quiet and in which a person has the sense of being passive. Generally speaking, this is related to the relative proportions of depth and breadth and height; but other factors such as light, color, scale and detailing are also involved.

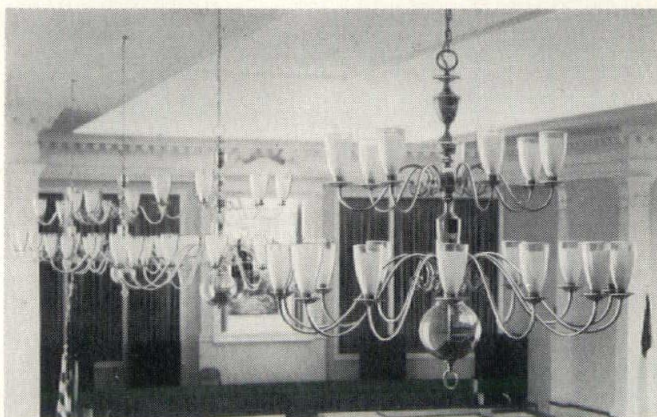
STRONG verticality will suggest the passive; clear horizontal, the active. Since the axis of a domed room or a cylinder is vertical, this kind of space tends to be passive. And many other shapes which

(To Page 35)

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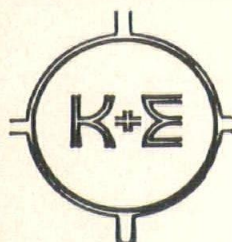
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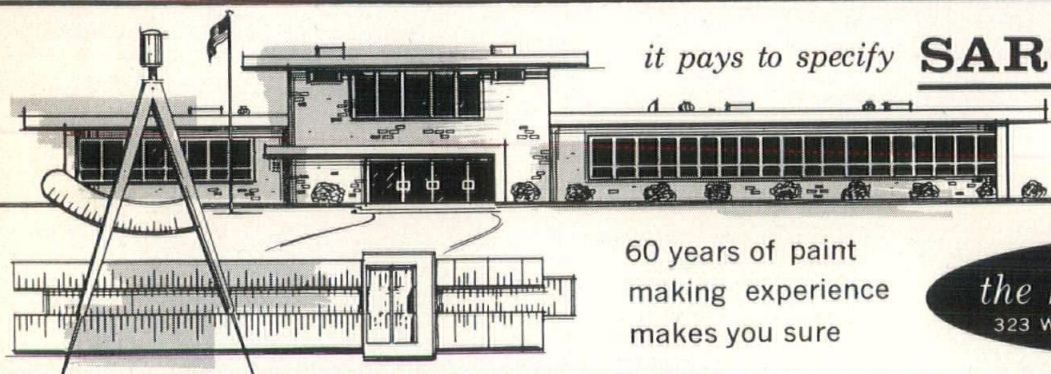
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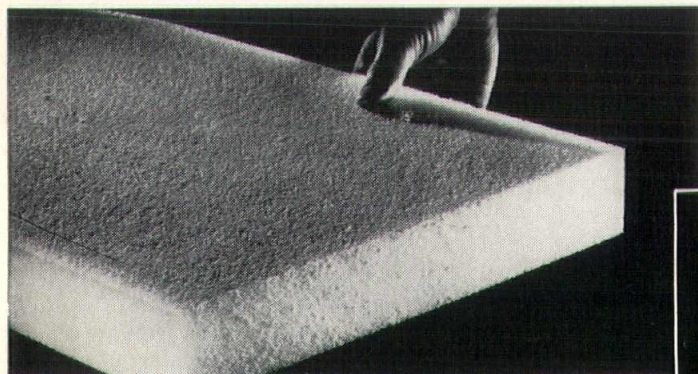
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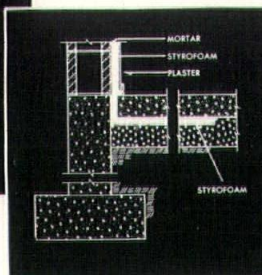
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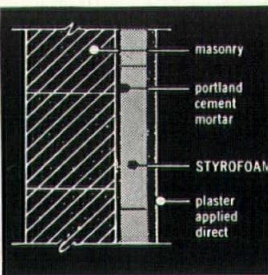
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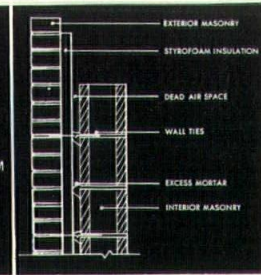
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(From Page 33)

are not as simply geometric as these can achieve this sort of character. Spaces like the popular "teepee" churches which have a strong horizontal break near eye level, tend to accent the horizontal.

It is probably appropriate to add that just as God's gift of grace is answered in the Christian's response of loving behavior, and the gift of God in His Word, which is the essential of the Christian worship, is answered by the congregation's thanksgiving praise and adoration, so the dominant verticality in a church building ought to be answered by a contracting horizontal.

Perhaps a valid question can be raised at this point about the circular church with the altar in the center. Here the center becomes so strong as to provide a completely static space without the appropriate tension between the vertical and horizontal. One of the great things about medieval builders is that they were willing to go to the extreme difficulty of counteracting the imperative horizontal of the long nave with towering verticals of the piers and vaulting.

The Congregation in God's Presence. The congregation, when it meets for worship, thinks of itself as gathered in the presence of God. The attempt to suggest this is probably the most familiar thing in church design and the conventional methods are well known.

The Roman church accomplishes it with clarity by using the sanctuary light which burns when the Host is in the tabernacle on the altar. This is, of course, more than a symbol; the Host to the Roman Catholic is the very corporal presence of Christ, and the light is a sign that it is present.

Among Christians who do not believe in transubstantiation or in the reservation of the Host, care ought to be taken to avoid the impression that the altar is the seat or focus of God's presence. Shrine-like chancels have no congruity with evangelical Christianity. God is Spirit and He is where His people are. It seems reasonable that whatever it done in a church to support this concept is proper, and whatever is done to suggest that God's presence is more real in one location than another is a misrepresentation.

Among Protestants there are a number of patterns that are questionable in this respect. One is the communion rail which appears to be a fence. Properly, a communion rail is an elongated prayer desk, inviting proximity rather than implying segregation, and its design should suggest this. The Bible established as a central focus can imply a sort of devotion to the letter of Scripture as being the vessel in which God is preserved. And there is a whole series of devices, such as shafts of sunlight in chancels, great crosses, and elaborate reredoes, which provide an insistent focus and lead the worshiper's mind to infer that there is a peculiar reality to God's presence at a particular location.

The intent of all these patterns of designs is not to be impugned. The designer when he is faced with trying to make a symbol of God's presence chooses to symbolize His transcendence and sometimes quite consciously depends upon the liturgy of the service—the ministry of the Word and sacraments to carry the idea of God's immanence. One must concede something to this view. However, the result is that the building says one thing about what Christians believe and the service another. If we believe

(To Page 37)



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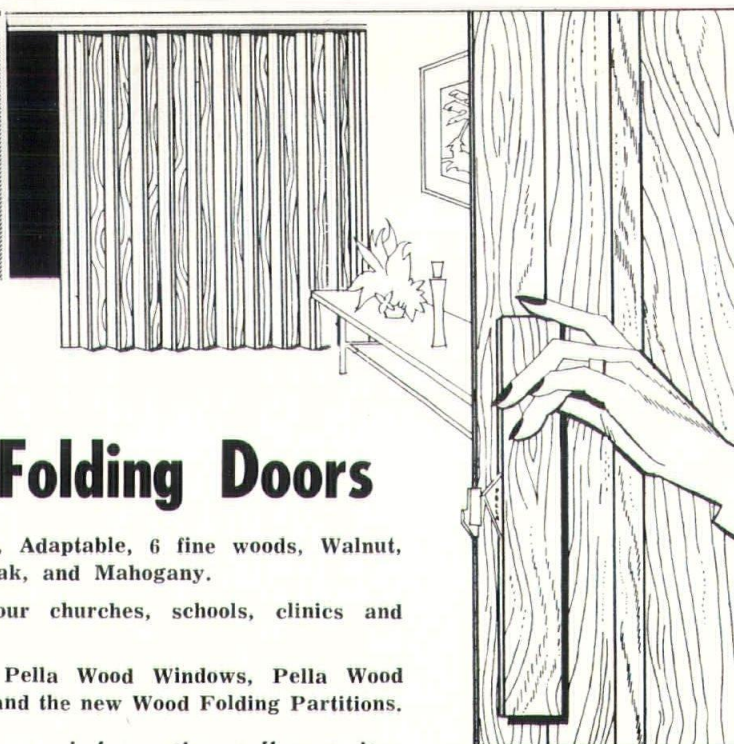
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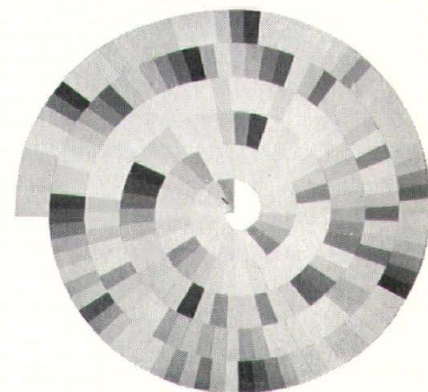
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and 9 Mid-American States

(from Page 35) that God is both transcendent and immanent, we believe that He is always transcendent and immanent, and the church building should imply the whole paradox if it is to be a faithful symbol.

The solution to this difficulty seems to me to be largely in the disposition of the space and light, because space and light are the best symbols we have for a Spiritual Being. The Old Testament Ark of the Covenant in which the symbol of the deity was simply a vacant space between the cherubim is worth noting in this respect. At a completely different scale the symbolic value of space is convincingly used in a great many churches, the most inspiring, perhaps, being the domed space of Ste. Sophia with its drum of light and the wonderful clusters of suspended lamps which hover over the peopled floor. No painted, carved or even jewelled symbol can possibly say what the space and light say about the transcendence and immanence of the Divine. In these churches the mysterious, the intangible, the immeasurable is also the immediate and the present.

The Church and the World. One final matter in which the treatment of space says something about the nature of the church is the matter of the church's relation to the world. (We use this word both in the sense of the physical creation and of human society).

In the earliest days when the Christian community was a sort of secret society, it was perfectly reasonable that the church buildings should close themselves away from outside spaces, and these habits of thought persisted understandably

far into the generations after the church was legally recognized.

This period merged with a long era in the life of the church during which the physical world was considered to be a symbol of evil. Matter of whatever sort had evil connotations, and nature was a fearful thing which was thought of as the instrument of God's austere judgment. Partly for this reason, presumably, it seemed appropriate that when churches were built the interior spaces were isolated from exterior spaces.

Another reason for this sort of isolation was the comparative separation during the pre-reformation times between the life of worship and the life of work. It is illuminating to observe that the reformers' recovery of the sense that a man's work and his devotional life are not at odds resulted not only in the dissolution of the monastic system among Protestants but may also have been a reason why church buildings in Protestant countries tend in the post-reformation period to conform in scale to other public buildings, and to have used much more clear glass in their windows. This is particularly evident in the New England meeting houses where worshippers apparently had no impulse to separate themselves visually from the surrounding community when they went to church.

The "Social gospel," which despite the fact that it has been depreciated and qualified remains as one of the real visions which the church has in modern times, provides a fourth reason why the

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(from page 37)

containment of the worship space within itself seems less reasonable than it was once. The congregation does not live for itself, but with the consciousness that it has a mission in the world outside itself.

Today, conditions are such as to suggest that it is quite inappropriate to build churches in which the space is completely contained. We do not need to worship in secret; we do not need to turn our eyes away from created nature to worship the Creator; we do not isolate the activity of worship from the activity of life; and we must not forget that we exist as the Body of Christ so that Christ's work in the world may be done.

Our church spaces should, and frequently do, imply that there is a continuity between what is inside the church and what is outside. The technology of glass which is available to us and the current esthetic of "interpenetrating" spaces both encourage the designer to work in this direction.

What we have been saying about the church building has been said not with the idea of trying to provide a pattern for the building, but with the hope of suggesting a pattern of thinking.

Essentially, if we are to build good church buildings, we have to start out by learning what the church is, what it does, and what it believes. We must be dedicated not to art or architecture or beauty, but to the Lord, so that the spaces we enclose and shape will be so ordered as to bear eloquent witness to the glory of God and to evoke a fitting human response.

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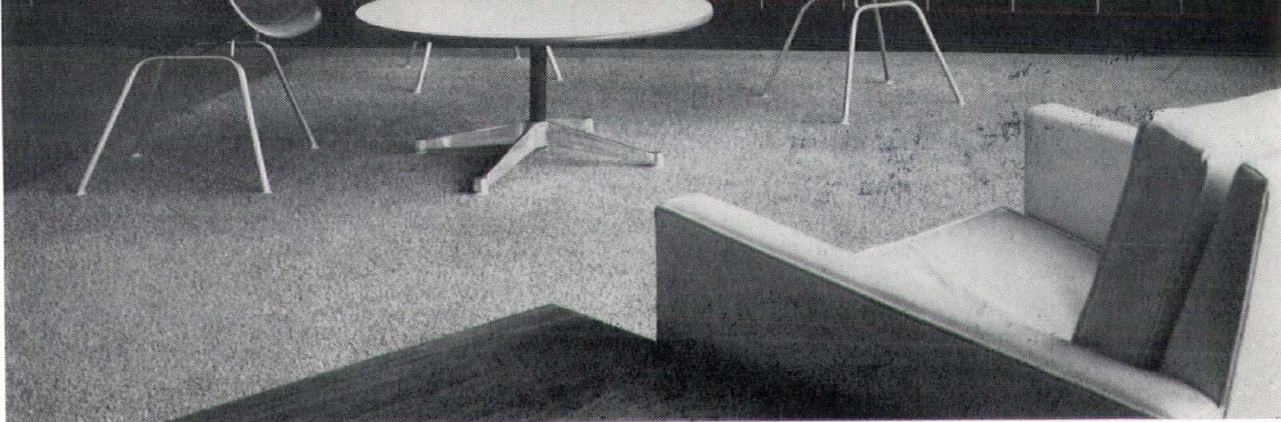
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