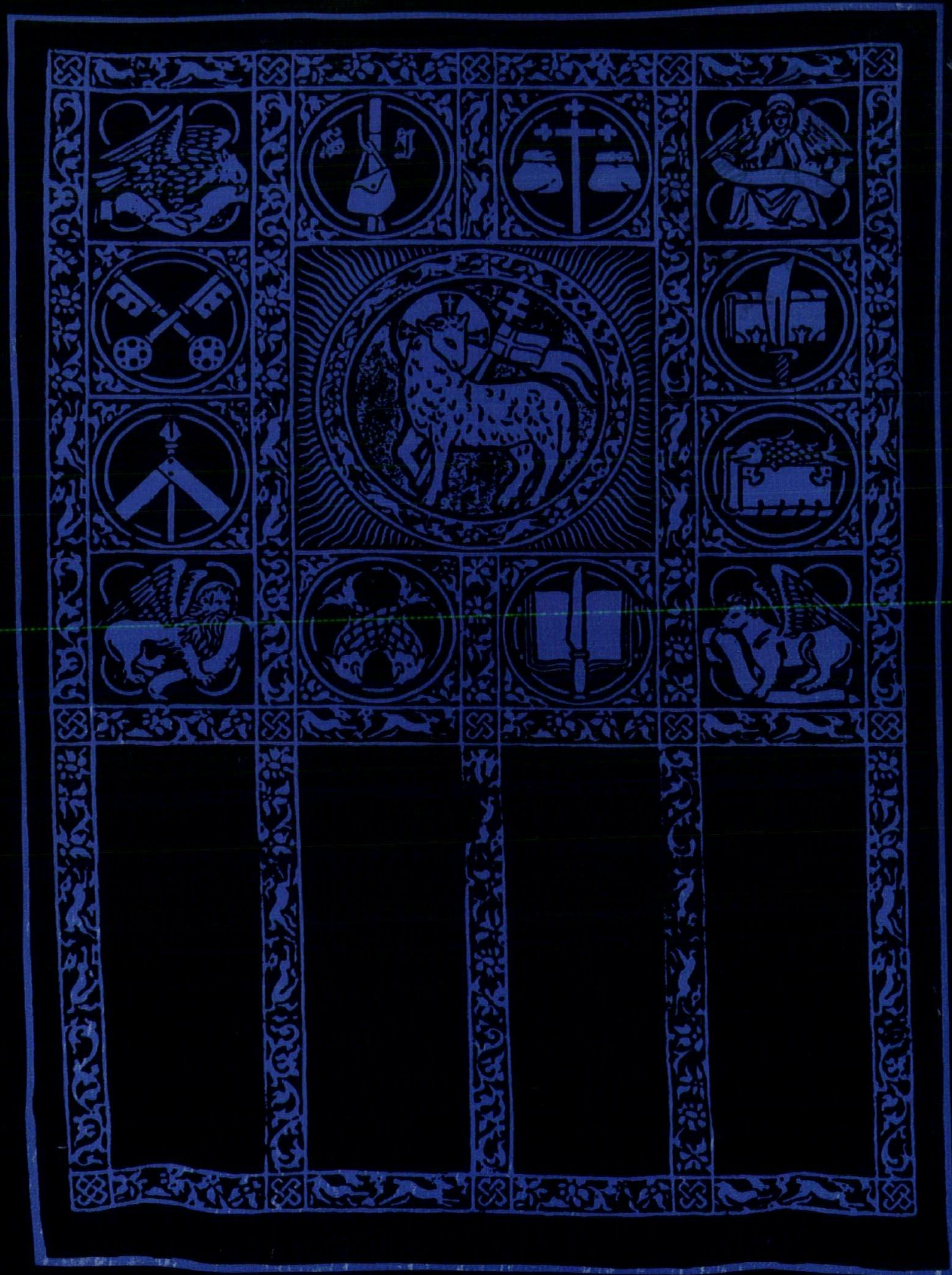




APRIL 1964



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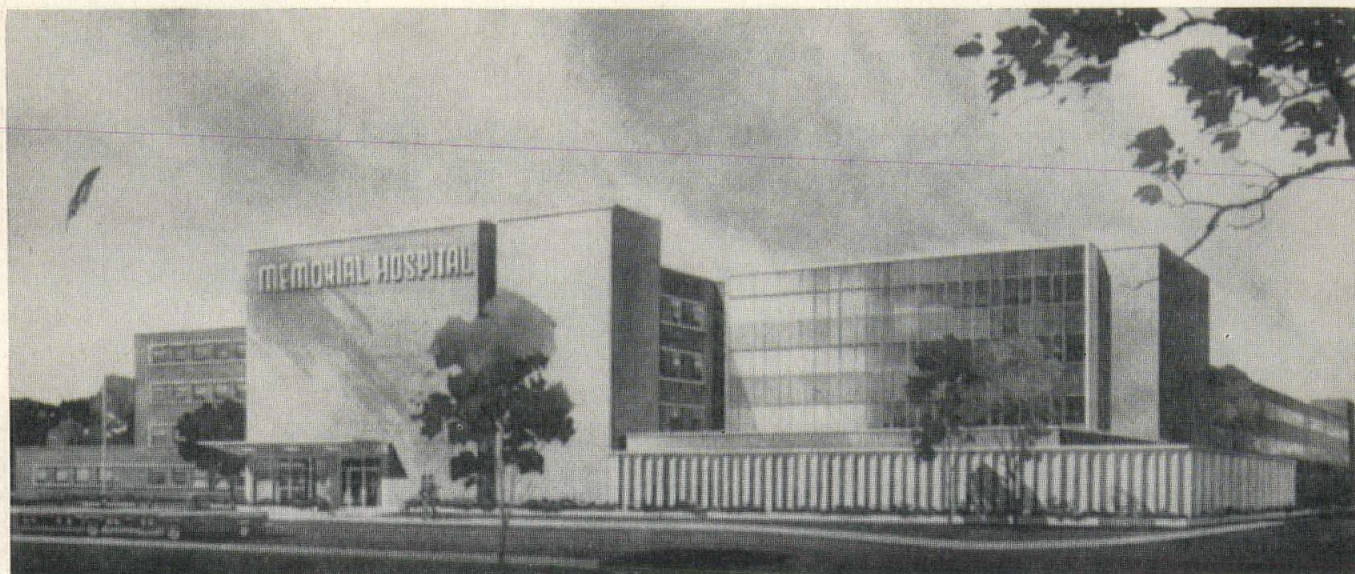
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Indiana Architect

Official Journal, Indiana Society of Architects
and the Northern Indiana Chapter, both Chapters
of The American Institute of Architects

VOL. VIII

APRIL, 1964

No. 1

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Editor and Publisher

Director of Advertising

Don E. Gibson, Hon. ISA Assoc.

Layman Kingsbury

Concerning the Cover

Artist Bob Willis of Design Associates has chosen for this month's cover a presentation in harmony with our subject this month, churches. The richly ornamented tapestry depicted is a dossal, often used in years' past on the wall behind an altar in a main sanctuary.

Dossals often were woven of pure silk, and the ornamentation portrayed the traditional symbols of the religion.

The dossal illustrated is an authentic reproduction of an ancient dossal (also spelled dorsal) about which little is known.



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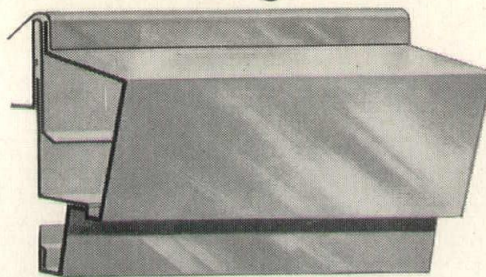
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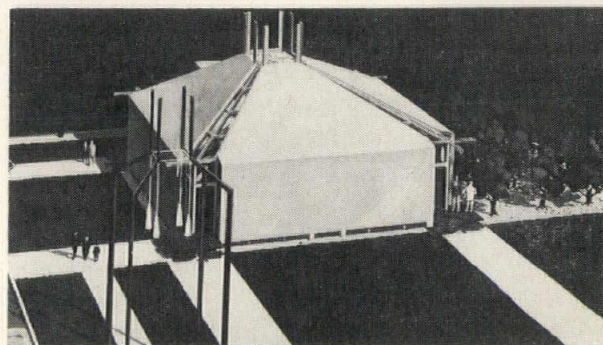
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Mr. Roy Allan Worden, AIA, well-known and deeply-respected South Bend architect, passed away on Thursday, March 19th. He had been recuperating from a heart attack suffered several months ago.

Mr. Worden was born in LaPorte, Indiana, in 1907, but had lived most of his life in South Bend, where he maintained his practice of architecture under the firm name of Roy A. Worden & Associates. He was a 1928 architectural graduate of the University of Notre Dame, and had been registered as an architect in Indiana since 1939.

Always active in Institute, Chapter and professional affairs, Mr. Worden was appointed a member of the Indiana State Board of Registration for Architects in 1949, and served on the Board continuously from that time until his retirement because of ill health last December.

* * *

The Board of Church Extension, Disciples of Christ Church, announces that the 1964 exhibit of church architecture, sponsored by the National Conference of Churches of Christ, U.S.A., and the Church Architectural Guild of America, will be on display at the Extension office during the entire month of May. The offices are located at 110 S. Downey Avenue in Indianapolis.

The exhibit presents the award winners in this year's exhibit, and its appearance in Indianapolis is one of the first appearances in the country. The exhibit is open to the public during normal business hours.

* * *

Richard L. Hartung, AIA, of Bloomington, announces the establishment of his office for the practice of architecture at 116½ S. College Avenue in Bloomington. Mr. Hartung is a graduate of the University of Illinois, and worked in Illinois before joining the firm of Albright, Stipp & Associates in Bloomington in 1962. He is registered in Indiana and Illinois.

* * *

John M. Walters, AIA, of Indianapolis, announces the establishment of his office for the practice of architecture at 1050 East 86th Street (State Road 100) in Indianapolis. Mr. Walters is a graduate of Purdue University, registered in Indiana, and formerly operated his own office in Crawfordsville. For the past few years, he has been associated with other Indianapolis firms.

* * *

The construction industry and architectural profession note with deep sorrow the recent death of Mrs. Fran E. Schroeder of Indianapolis, wife of CSI president and former ISA secretary, Fran E. Schroeder, AIA. Mrs. Schroeder's sudden passing on April 1st came after a very brief illness.

* * *

Members of the Indianapolis Chapter of the Construction Specification Institute have their travelling shoes on; a sizeable delegation currently is in Dallas, Texas, for the national CSI Annual Convention, and on February 28th, Indianapolis President Fran Schroeder, Directors John Fleck, Joe McGuire and Bill Coy, and Member Carl Spaltner journeyed to Detroit, Michigan, for the 10th Regional CSI Conference.

Outstanding news from the Detroit Conference is word that the CSI Specification Index is gaining wider recognition and use, nationally, with the announcement that the AIA is abandoning its filing system in favor of a new filing guide based upon the CSI Index. The F. W. Dodge Corporation has

Architecture in the News

also announced that future issues of Sweet's Catalogues will be organized in accordance with the new Index.

Copies of the Specification Index are available through CSI members.

Other CSI news items include two speeches explaining the role of the Construction Specification Institute by Director John Fleck, AIA, of Indianapolis. In recent months, Mr. Fleck has carried the CSI message to the Mid-West Ready-Mixed Concrete Association Convention in Indianapolis, and the National Association for Indiana Limestone convention in Bloomington.

* * *

Approximately thirty Indiana high school seniors have applied for the 1964 ISA Architectural Scholarship, awarded this year in memory of Ivan Ray Dahlgren, AIA, of Fort Wayne. Application blanks and information on the scholarship were sent to all Indiana high schools in March. Each year, one \$500.00 per year, five-year scholarship (total value: \$2,500.00) is awarded to an outstanding Indiana high school graduate who is enrolled as a freshman for the following school year in the school of architecture of his choice. At present, two Indiana students are studying architecture under this scholarship, one at Illinois and the other at Cincinnati.

* * *

Over 85 architectural students, high school seniors and practicing architects enjoyed the March 28th Indianapolis District Student Banquet and Tour held on the Butler University campus. Everyone involved in the planning earned commendations, especially chairman Tom Whitaker.

* * *

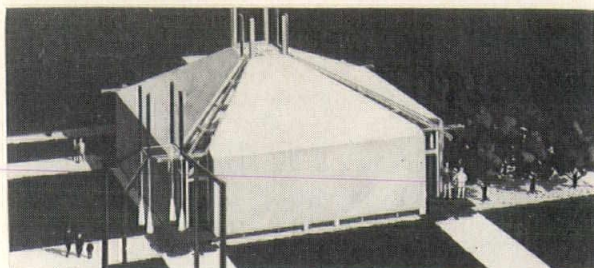
A trip to and tour of historic Madison is being sponsored on May 9th by the Historic Landmarks Foundation. The tour will leave promptly at 8:00 A.M., EST, from 122 E. Michigan Street in Indianapolis, and is scheduled to return by 6:00 P.M.

Tickets for the trip are \$7.50 per member and \$10.00 per non-member, including admission charges, transportation, lunch, etc.

Included on the tour are the Lanier Home, Shrewsbury House, Sullivan Home, Hiatt House and other Madison landmarks. Lunch will be served at the country club.

Further information is available and reservations made with H. Roll McLaughlin, AIA, James Associates, ME 4-6433.

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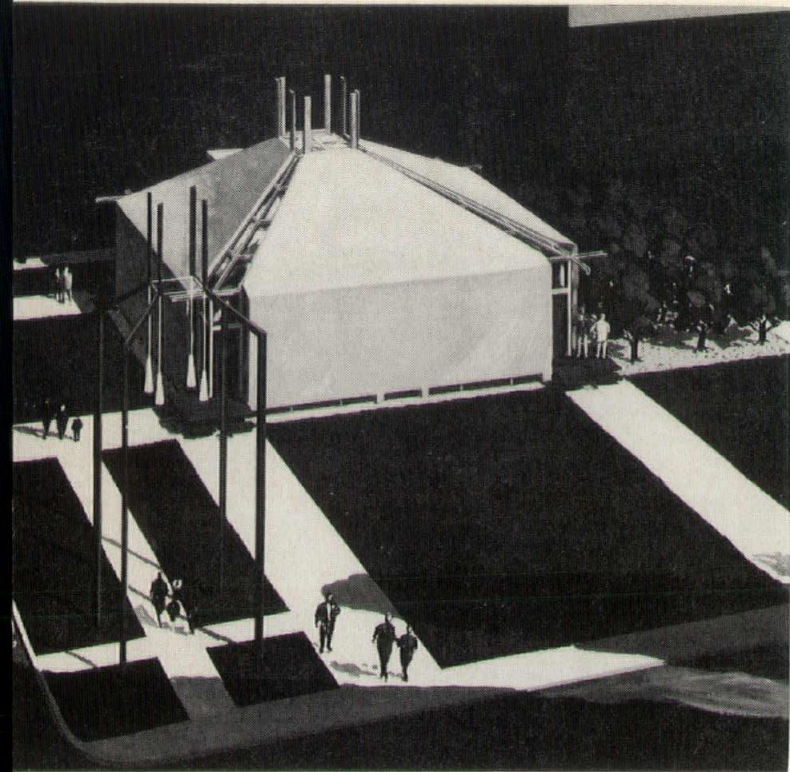
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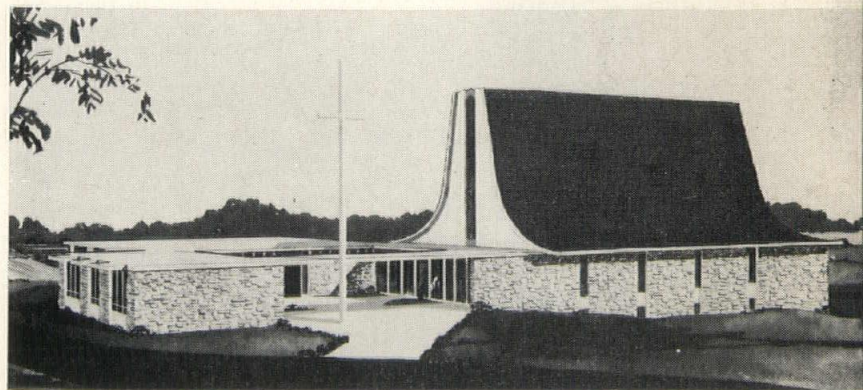
Churches of Indiana



CADLE TABERNACLE CHAPEL, Indianapolis

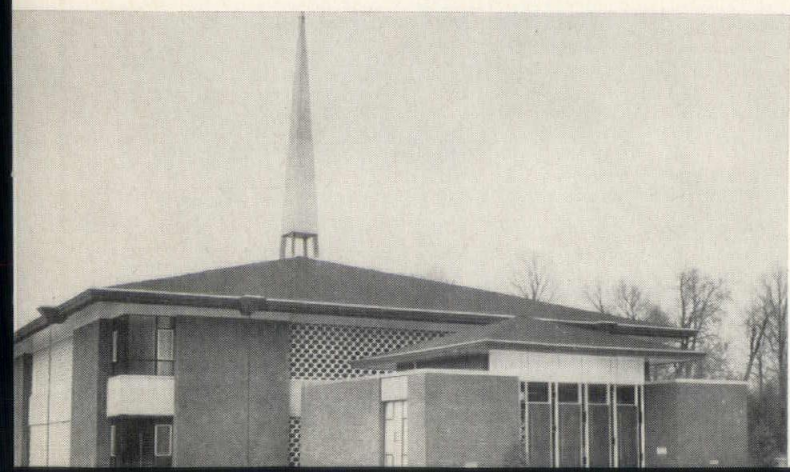
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Architects: Johnson-Ritchhard and Associates, Anderson



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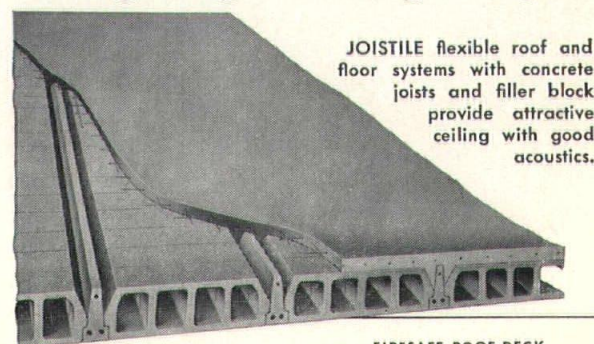
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Edmund Randolph Purves, FAIA, former Executive Director of The American Institute of Architects, died April 7th at the Washington Hospital Center in Washington, D.C., after an illness of several months. He was 66 years old.

Mr. Purves, an architect, devoted the better part of his life to serve and lead his professional organization, The American Institute of Architects. An AIA member since 1930, he joined AIA's national headquarters staff at the Octagon House in Washington in 1941. He served as AIA's Executive Director from 1949 to 1960, remaining as Consulting Director for a further year. He was an Associate of the firm of Chatelain, Gauger & Nolan, architects and engineers, Washington, D.C., from 1961 until his death.

Born on June 20, 1897, in Philadelphia, Mr. Purves attended the University of Pennsylvania. He interrupted his architectural studies in 1917 to join the American Field Service of the French Army. He later transferred to the American Expeditionary Force and attended the famous Artillery School at Saumur.

His World War I service in six major engagements was recognized by the Croix de Guerre with Silver Star, the Verdun Medal, and Field Service Medal and the Victory Medal with four Battle Clasps.

Returning to the University he was awarded a Bachelor of Science degree in Architecture in 1920. In the same year he was a finalist in the coveted Paris Prize design competition.

After a period of study and travel abroad, Mr. Purves opened his architectural practice in Philadelphia in 1927. From 1936 to 1938 he served as President of the Pennsylvania Society of Architects. He was a member of the Pennsylvania Board of Examiners for Architects from 1938 to 1950. From 1938 to 1941 he was a member of the national board of directors of the AIA. He became AIA's Washington Representative in 1941.

Ed Purves Dies

Shortly thereafter, however, he again volunteered for wartime military service. He joined the Seventh Air Force in the Pacific and became Chief of Counter-Intelligence in the Pacific Theatre. During his absence he was named a Fellow of the AIA. A year after his return in 1945 he became the Institute's Director of Public and Professional Relations. This led to his appointment as Executive Director.

An esteemed raconteur and gifted with a perceptive pen, Mr. Purves wrote numerous articles for the AIA JOURNAL, ARCHITECTURAL FORUM, and other publications. Particularly during his last years with AIA he took a great interest in the Institute's foreign relations and served as a U.S. delegate to the International Union of Architects, on several occasions.

He was elected an honorary corresponding member of the Royal Institute of British Architects and of the Royal Architects Institute of Canada.

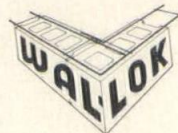
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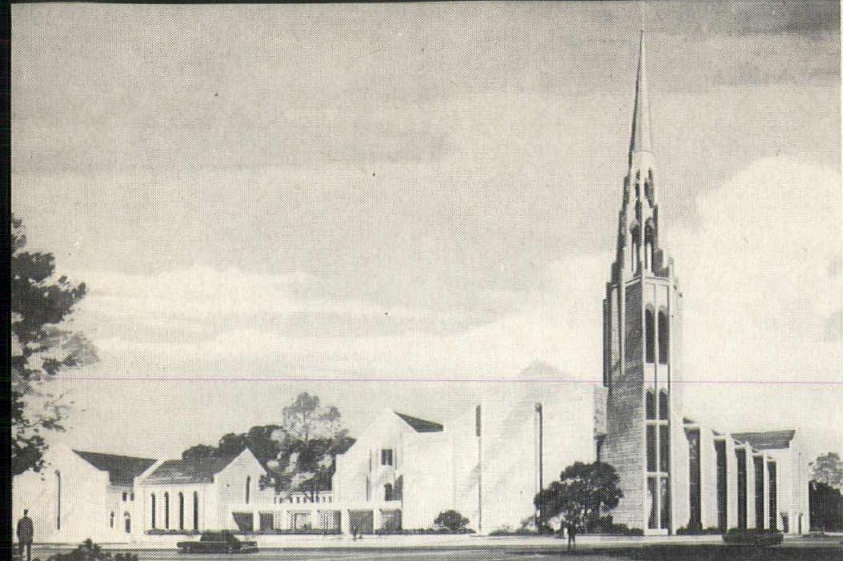
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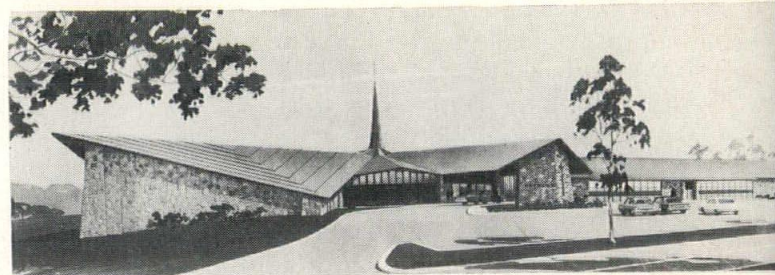
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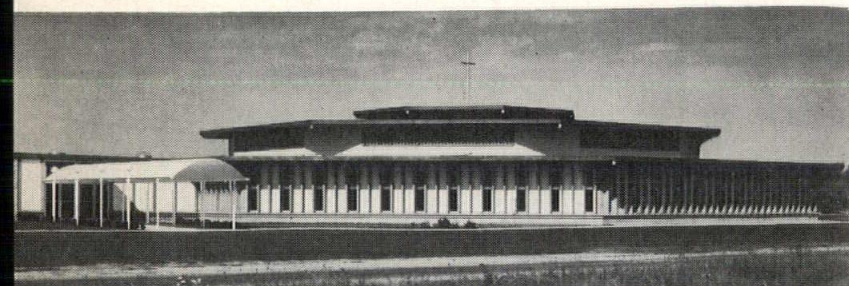
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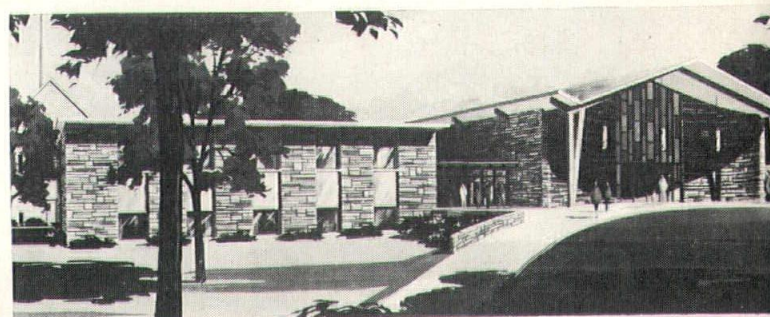
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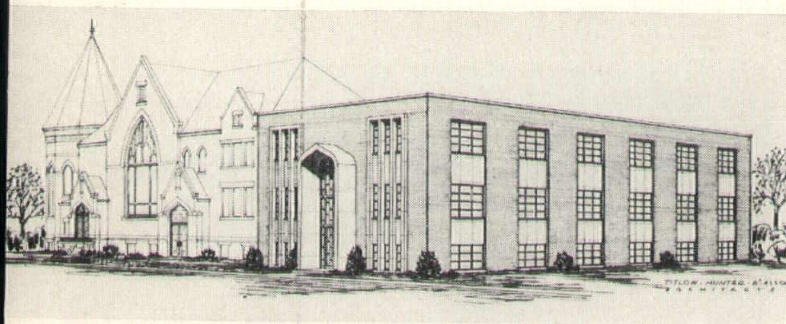
FIRST BAPTIST CHURCH, Elkhart
 Architect: Orus O. Eash, Fort Wayne



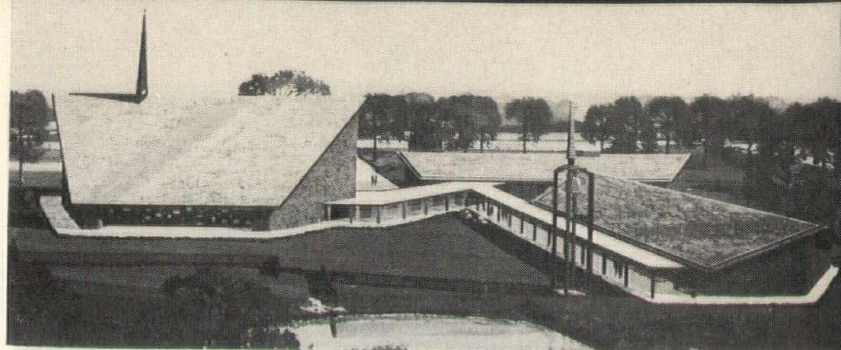
OLD BETHEL METHODIST CHURCH, Indianapolis
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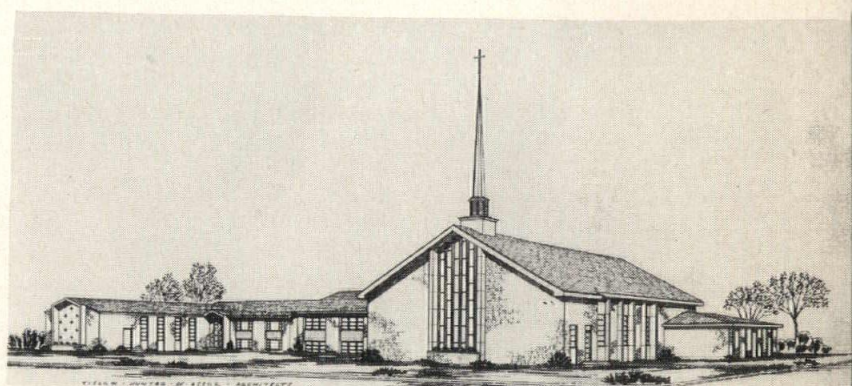
WEST SIDE GOSPEL TABERNACLE CHURCH, Indianapolis
 Architects: Sutton & Sutton Associates, Indianapolis



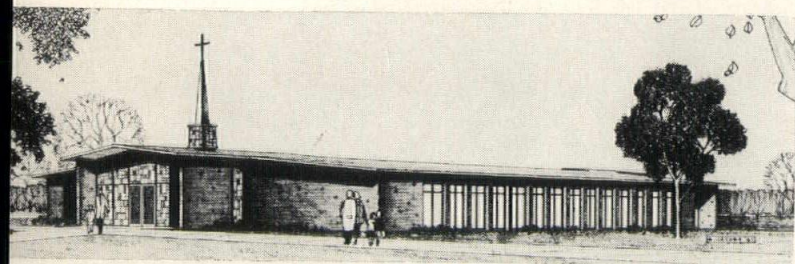
CENTRAL CHRISTIAN CHURCH, Lebanon
 Architects: Tislow, Hunter and Associates, Indianapolis



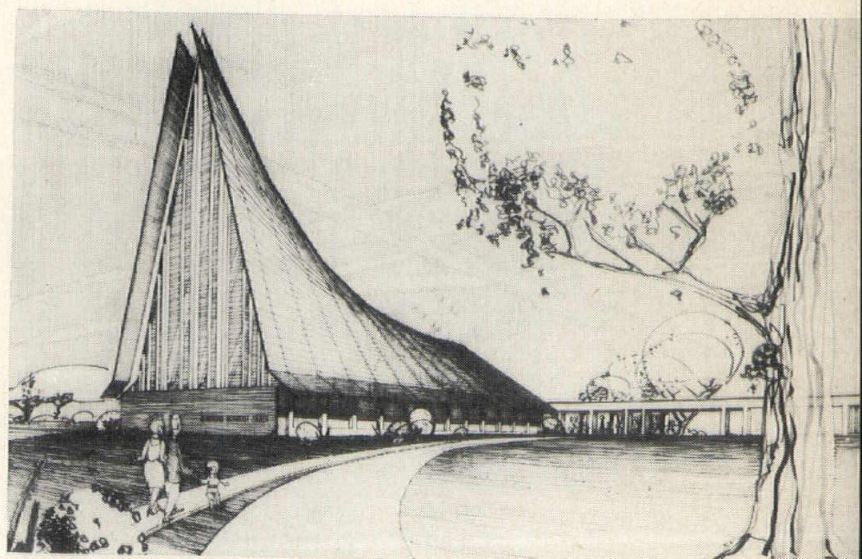
FRIEDEN'S UNITED CHURCH OF CHRIST, Indianapolis
 Architects: James Associates, Inc., Indianapolis
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EASTMINSTER UNITED PRESBYTERIAN CHURCH, Indianapolis
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Architecture of Worship or Worship of Architecture?

ROBERT H. MUTRUX, AIA
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The design of modern churches is as controversial as it is challenging. It is challenging because we are engaged in a massive program of religious building, and future generations of archeologists, architects and scholars are waiting to judge the result. The controversy arises because, despite the variety of outward forms and the richness of liturgical heritage at our disposal, we are not quite sure what we are trying to say.

Our expanding geography, with dubious thanks to the superhighway and the automobile, has taken our bursting population out of the city into the suburbs and new towns, and the church building has followed the same path. The billion dollars spent annually on religious construction in the last decade is economically significant when compared to the four billion dollars earmarked for shopping centers in 1963. The former figure includes the cost of religious schools, with their growing influence on mass education. This cultural aspect of architecture introduces the question of the artistic merit of church building, and paralleling this, the effect of the building itself on our spiritual and daily life.

It may be that, considering its many facets, the church is the most important building of our time. It still stands as the visible symbol of faith, the "evidence of things not seen, the substance of things hoped for," in an age when research and exploration in fields of measurable reality threaten, apocalyptically, to undermine it. In this respect it fulfills its traditional function as a place of refuge. But this is not enough, either architecturally or spiritually. The Christian Church, after it rose from the catacombs, has always had a message. And it is the job of today's architect and today's pastor to translate that message into solid material.

This two-fold challenge echoes a well-established precedent. It recalls the problem which existed when the church edifice, as a monument to man's faith, first came into being. A thousand years ago the architect, as such, did not exist, and monks and priests were, to all intents and purposes, their own architects. About the middle of the eleventh century the Master Builder, who was neither monk nor priest, to whom Erwin Panofsky refers as the "professional, town-dwelling architect," appeared in his own right, and his product was the Gothic cathedral. It was his unique legacy because, far beyond the contributions of all those who were associated with its creation, it was the architect who fully comprehended its message, who encompassed it within the scope of his own vision, and translated it into reality through his imagination, energy and skill.

The local Bishop, "in almost every case," according to Henri Daniel Rops, was the client who made the cathedral possible. He outlined the limits of the problem, prescribed its liturgical requirements, provided the land, and often, through his own purse, or the persuasiveness of his personality, the necessary funds. Labor and material were available in quantity, and the ox, the ass and the windlass provided all the necessary machinery. But it was the architect alone who combined all these separate elements into an organized whole. He was in complete charge, and through his inspiration and under his direction, the cathedral, within less than a century, appeared almost full-blown. In France alone, which is three-fourths the area of the state of Texas, some eighty cathedrals were built, at a time when all of Europe boasted less inhabitants than present-day New England. And despite the shadow of the forthcoming Reformation, and the presence and persistence of heresies, the message of the cathedral and of the entire age was simple and clear, "One faith, one Church."

Is it possible, without distortion, to compare the middle ages with the second half of the twentieth century? In the field of church building, we have the client, in the people as well as the prelate, in all denominations. Judging by the scope and enthusiasm of countless fund-drives, we have the

money. We have machines, fifty-ton cranes to lift entire walls into place, and helicopters to cap the finished edifice with an appropriate fleche. And though it may be ingenuous to compare today's ventures into space with the explorations which started with the Crusades, the spiraling developments in the use of concrete certainly parallel the discovery of the ogive, which was the mainspring of all Gothic construction.

It may be overly optimistic to assume that our age is characterized by comparable religious fervor, yet it would be unfair to the legion of faithful worshipers and contributors to imply that an apparent lack of faith is an impediment to great architecture today. If quantity itself is of any significance, the presence of new churches throughout the country must compare well with the "blanket of snow" which covered the countryside in the eleventh century. In a new Roman Catholic Diocese in New England, some forty new churches have been erected in the past eight years, each seating an average of six hundred persons, and celebrating at least four masses every Sunday. However, despite these impressive statistics, there exists unquestionably a deep chasm between the unity of expression of the Age of Faith, and the variety of religious experiences one encounters in the countryside today. To say that the message of today's Church is unclear is a heroic understatement. Perhaps the most charitable thing that can be said is to make an apocryphal quotation to suit the purpose of our context, and suggest "Quo vadis?"

Architecture, as it reflects religion, is developing centrifugally from the time when there was only one Roman Catholic Church, and only one way to build it. Today, the heterogeneous character of the church edifice is reflected by the fact that there are more than 240 religious denominations in the United States and Canada alone. For several preceding generations, these groups were housed in reasonably faithful versions of the accredited historic styles, with the result that our towns and villages are still populated with romanesque, byzantine, gothic, neo-classic and baroque churches in limestone, brownstone, fieldstone and plaster, and the ubiquitous pseudo-colonial in red brick and white wood.

In the past two decades, we have made a noble effort to divorce ourselves from the historic styles and to establish a contemporary vernacular. We have utilized, with increasing versatility, the geometric purity of the ellipse, the ovoid, the hyperbolic paraboloid, and the technical ingenuity of the thin shell, the folded plate, and concrete, stressed *a priori* and *a posteriori*, to build churches in shapes ranging from simple traditional symbols to the wildest of free-forms.

Almost all contemporary churches fall into one of two

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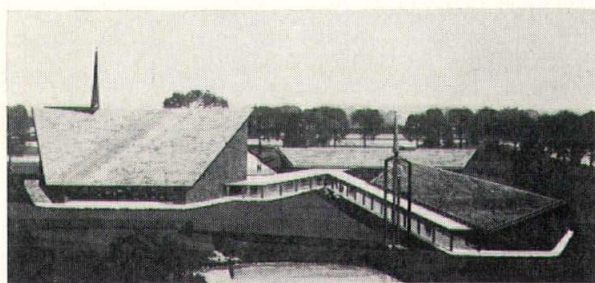
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broad categories. The first and largest is still distinctly and admittedly retrospective. It includes the cathedrals of Baltimore, Washington, Hartford and Coventry. It embraces examples by Wright, Yamasaki, Johnson, not to mention Dominikus Bohm, Felix Candela and Paul Perret. It includes the Stamford Presbyterian church, with its bold pierced concrete polyhedrons, the controversial Air Force Chapel, with its steel tetrahedrons, and the exquisite arched wood interiors by Belluschi. Without exception, these examples and countless others lean heavily upon traditional elements for their success. Each one, though not strictly stylistic in the structural or archeological sense, attempts to recall the spiritual atmosphere inherent in some historic prototype, and does so, often by identical means. The exalting effect of the spire, "a finger pointing toward God," to quote Wright's shopworn phrase, recalls and reinforces the vertical motif inherent in all Gothic churches, and which Yamasaki lists as "the paramount need, a feeling of height and striving . . . to give a sense of uplift." Philip Johnson, introducing the design for St. Anselm's Abbey church in Washington, D.C., goes into more detail. "The alteration of buttress and column not only emphasizes the processional rhythm down the nave, but acts as very practical wind-bracing . . ." and ". . . the lighting affords a diffused glow which should enhance the religious effect." The striking St. Mark's church in New Canaan is described by Willis Mills thus ". . . the reinforced concrete members are considered as the design, much as the piers, buttresses and vaults become the design in a gothic church." And a word of reverence from the arch-iconoclast, Le Corbusier, in a private litany which approaches the poetry of the Gospel according to St. John, "The key is light and light illuminates shapes, and shapes have emotional power . . ." is a part of his libretto for Notre Dame de Ronchamps. There is no scarcity of gratuitous documentation of this type to describe the derivative character of much of today's work. Yet all these cultivated generalizations, though eminently valid for the contemporary buildings they serve, could equally well have graced the notebooks of Villard de Honnecourt, to describe work current in the thirteenth century.

We have not yet seen the limits of architectural ingenuity in laminated wood, exposed steel and textured concrete, in lines, spaces and planes, combined to say something which was said long ago, and far better, at Rheims,

Wells, Ulm, Bourges, Cologne, Milan or St. Stefanskirche. The excitement of size and height, the embellishment of surfaces, the pageantry of rich robes and glittering coutrements, the hypnotism of music and incense, of mysterious heights and dark recesses, all add up to a sum total of sensual excitement which reached its climax two centuries before the discovery of America. We are preoccupied with the building of America. We are preoccupied with the building, its finishes and its fixtures rather than with its basic purpose. The result is the worship of architecture for its own sake.

There is certain to be a continuation of church design of this type, but its place in history has already been measured by past performance. It resembles classical music, whose standard may be equalled but never surpassed, or grand opera in the Italian vein, both of which, though they are not infrequently emulated by modern composers, reached their peak in another time. This is a transitional phrase, a necessary, cautious intermediate step from safe ground into a new and uncharted territory. This group is not moving ahead; it is treading water.

The second group has set its course in diametric opposition to architectural tradition. It is riding a new wave, and the modern figure of speech is amply justified by a quotation from St. Augustine, "This boat represents the Church." The direction it is taking may lead to a new era of greatness in church architecture. It combines a new freedom in design and structure with a review in depth and a serious re-evaluation of the physical, psychological and metaphysical aspects of worship, and, in this regard, contemporary theologians have opened the doors wide. Martin Halverson, Executive Director of the National Council of Churches, said in part ". . . the building will say, in visual form, something of what the church believes. . . ." Dr. Paul Tillich wrote ". . . only by the creation of new forms can Protestant churches achieve an honest expression of their faith." The Roman Catholic reaction is an echo of these statements, with a characteristic note of caution. The Rev. Edward Sutfin and Maurice Lavanoux together phrase it thus "The artist and the architect are left totally free in their expression of the house of God . . . within the bounds of discipline and purpose. . . ."

Response to this broad challenge, though highlighted by several outstanding examples, has been more sporadic than overwhelming. It has been outwardly enthusiastic, but

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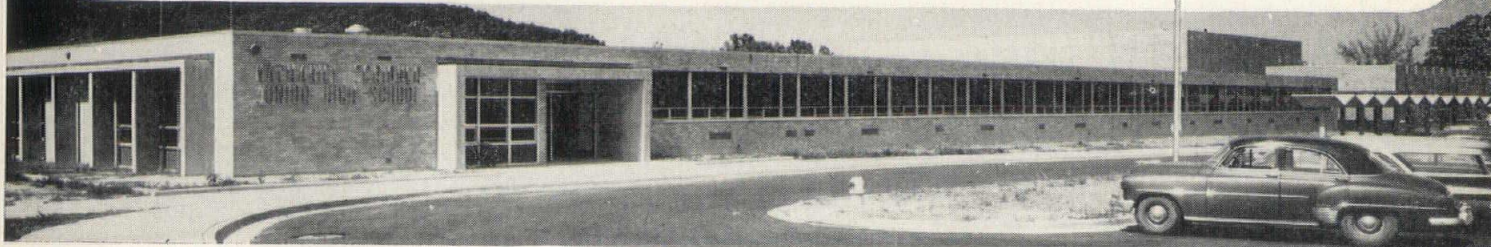
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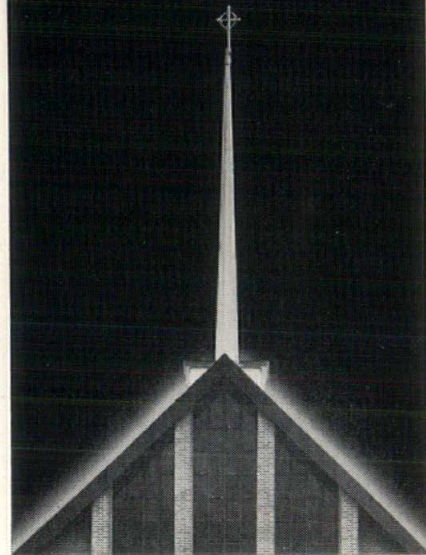
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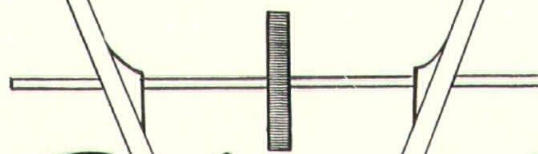
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necessarily cautious, because it presupposes a troika composed of architect, pastor and public, perfectly synchronized to take a giant step into an entirely new field. Recent research and new interpretation of liturgy and ritual have not yet received their imprimatur, and their visual significance has not yet been defined beyond an expanding geometry in seating and a verbal acceptance of the sloping floor. Structure and technique, along with the gamut of air, sound and comfort-conditioning are developing piecemeal, but are not yet coordinated into a new organism.

The work of Felix Candela is most important because he has produced a milestone in each of the two large groups of church design. His first, the church of La Virgen Milagrosa, is distinctly Gothic in feeling as well as in concept, despite the unique play of surfaces in compound curves of reinforced concrete. The effect is startling, but it remains a transitional piece of work. His second, the Church of the Tres Marias, is a pure anonymous form, a sophisticated envelope of sheer mathematics, disciplining nature through the authority of its roof, yet acknowledging the desire for abundant light and air through its elimination of structural walls. This building is, in my opinion, an outstanding edifice because it is one of the earliest examples of complete freedom and structural ingenuity in church architecture. The latest in this category is Gyo Obata's Benedictine chapel in St. Louis, a circular fountain of concrete parabolas which bear the stamp of Candela's Italian counterpart, Pier Luigi Nervi. Candela's energy and genius, and that of Nervi as well, unlike the Gothic Master Builders, have contributed to a chain reaction in the use of concrete which is reflected less in churches than in buildings for industry, commerce and education.

Joseph Salerno's United Church in Rowayton is another outstanding example of highly imaginative current work. It is a sinuous ascending spiral in wood, and is the product not only of a gifted designer but of a pastor of broad vision and a highly enlightened committee of laymen. This stimulating creation, located in the heart of conventional New England, contains not one shred of tradition in its plan nor in its structural concept, and yet its success as a house of worship is easily measured by the enthusiasm of its growing congregation. But this church is significant for a deeper reason. It contains a strong flavor of the one element which may be weakness of all contemporary non-traditional church architecture. It is an emphatic statement of self-expression and individuality. There is individuality in its design, individuality in its liturgical approach, and individuality in its sheer forceful demand to be recognized as a structure. Those who are acquainted with Mr. Salerno's work may sense in this creation a gesture of defiance toward the Roman Catholic group who rejected his famous Weston church, despite its cruciform plan and liturgical correctness. This recalls somewhat the classic Protestant gesture in the form of the accusing cock who graces the spire of the traditional Congregational church. The quality of individual self-expression reflected here may easily be abused, and lend discredit to otherwise good work. This church is a striking embodiment of what the Rev. John Lafarge S.J., referred to thus, "... the most appropriate style is one which reflects, in every possible aspect, the complete concept of the sacramentally worshipping community. . . ." But it justifies his admonition, "I am in favor of the new trend . . . but not if it merely utilizes the church structure as a means of publicizing personal idiosyncracies."

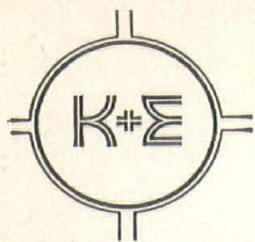
The much discussed chapel of Notre Dame at Ronchamps, by Le Corbusier, accentuates again the extent to which a strong personal element may enter into church design. This building is less a church than an architectural shrine, or, to quote one of the inhabitants of the village, "ce n'est pas une eglise; c'est un monument." Structurally,

it is ambiguous, abstruse and undistinguished. Spiritually, it relies wholly on heavy masses and graded lighting for its interior effect, and in this way it is not dissimilar from certain Romanesque abbeys, Pontigny in particular. Artistically, it deserves great merit in bearing out the principle that, in a spiritual sense, sculpture as architecture may be in advance of architecture itself, and that perhaps the line of division is not too distinct. This church is best experienced in the round with the procession, whatever its nature, surrounding it, leaving the interior for small services and individual meditation. Intellectually, it leaves nothing to be desired. But its prime characteristic is its uniqueness, which is faint praise for a building which will say rather less for architecture as a whole than it will for its creator. This is symptomatic of a trend in which the worship of architecture has broadened to include the worship of its practitioners, and that a church should be famous or exciting as well as a place of inner communion.

There is an unwritten corollary to the broad challenge previously mentioned. The architect cannot be totally free, in the literal sense. If he were not governed by a deep sense of taste and discretion, his product, offered in a world of competition and advertising, would soon degenerate to the level of the amusement pavilion and the supermarket. In order to enhance its appeal at the temporal level, it has already bowed to the magnetism of novelty and the mesmerism of repeated brand names. The famous church at Assy in France has proven conclusively that an assemblage of great names in modern art may produce a museum, (or a monument to Pere Courturier) but hardly an atmosphere conducive to meditation and the worship of God. And church architecture in the United States was invited into a new horizon when a building committee recently challenged a prospective architect with "Can you design us a church which will get into *Time* magazine?"

It is not difficult to imagine a time when several denominations which formerly graced the village green will group themselves around the communal parking area, sharing a symbolic existence with the shopping center; each denomination, with its own assortment of attractions, inward and outward, will vie for the Sunday shopper's attention without conflicting with more mundane pursuits. This full use of land, particularly in the Megalopolitan section of the country, would certainly not be frowned upon by town planners, nor the institutions which specialize in financing religious institutions.

It is possible, on the other hand, that in time a broader, more elevated outlook will establish itself, and that the church building will reclaim its rightful dignity in our day. Perhaps a generation of collaboration among the architect, the spiritual leader and the congregation may yet bear fruit in the form of another great period, not reminiscent nor retrospective, but an architecture worthy of the worship of God. The future is as broad as the horizon of man's imagination and the breadth of theological interpretation. The architect may yet measure the depth of his vision by producing "something of what the Church believes" and "new forms to achieve an honest expression of faith" along the road suggested by Swami Vivekananda, who said, in his Bhakti-Yoga "... all the various sects of the various religions are the various manifestations of the glory of the same Lord." This all-embracing philosophy may carry an immediate message to us all, architects, pastors and laymen, and presage a far broader view of religion than our 240 sects can now boast. It certainly presages an all-permissive architecture which is bound to be perpetually stimulating. There will be many good churches, each one perhaps an embodiment of the enigmatic "many mansions" referred to by St. John, but how this heterogeneous procession will look in the panorama it is impossible to predict.



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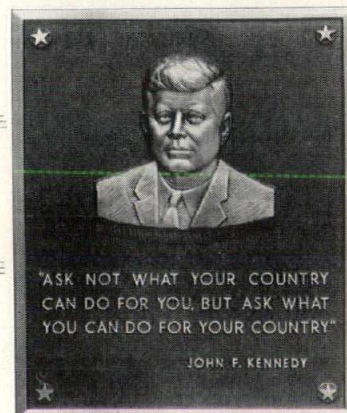
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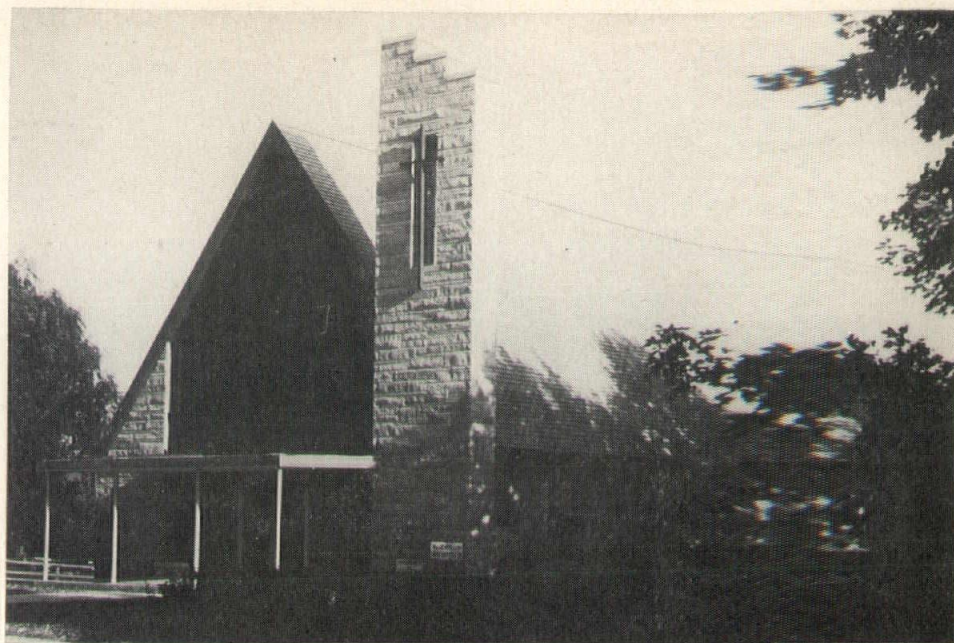
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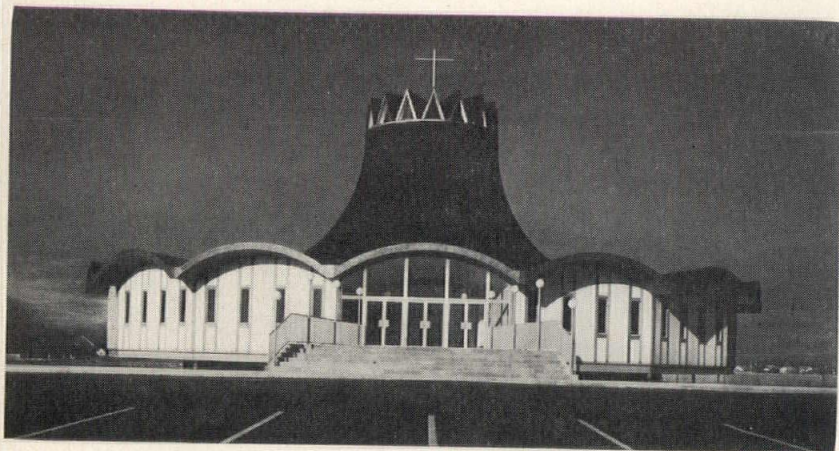
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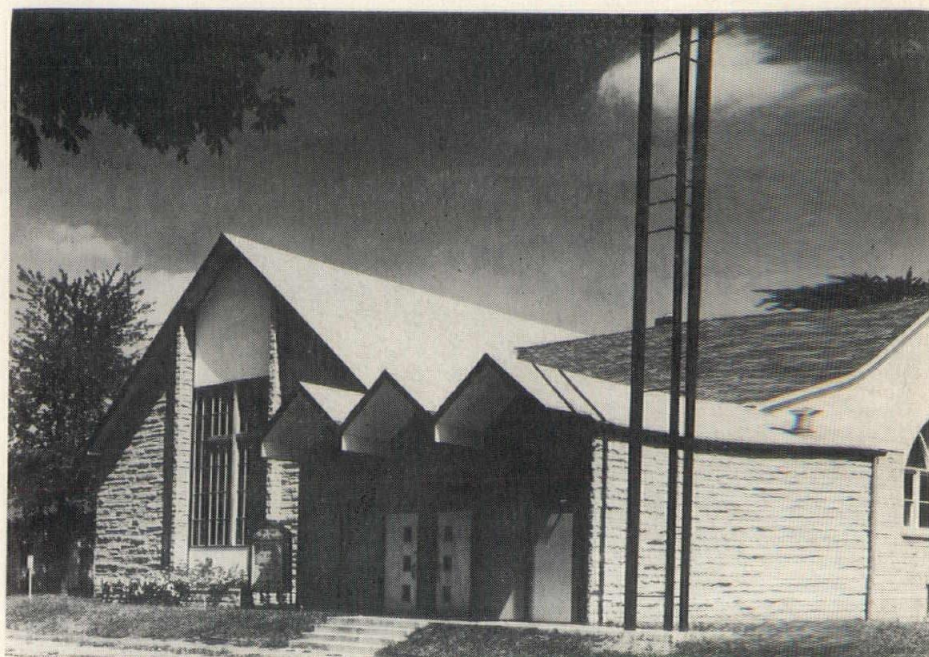
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Architect: Orus O. Eash, Fort Wayne



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Architects: Pecsok & Jelliffe, Noblesville

Registration Exam Schedule Announced

Applicants for examination and re-examination for Junior Architectural Examinations are hereby notified by the **Indiana State Board of Registration for Architects** that the Junior Architectural Examination will be given Tuesday, Wednesday, Thursday and Friday, June 2, 3, 4 and 5, 1964, at Purdue University, Indianapolis Campus, 1125 East 38th Street, Indianapolis, Indiana, in Rooms 250 and 252.

Applications for the written examinations must be filed by May 18th, 1964, two weeks prior to the date of examinations. Applications will be received at the office of the Board, Room 1002 State Office Building, 100 North Senate Avenue, Indianapolis, Indiana.

To be eligible for examination, an applicant must have graduated from an accredited school of architecture and have gained after graduation a total of one year's practical experience in an architect's office; or have completed ten years' practical experience working under the immediate supervision of a registered architect and have gained no formal architectural education at a recognized school; or have a combined total of education and experience which in the opinion of the Registration Board equals the experience and educational requirements above.

Schedule of Examinations

June 2nd - 5th, 1964
Purdue University, Indianapolis Campus
1125 E. 38th Street, Indianapolis, Indiana

DATE	TIME (E.S.T.)	EXAMINATION	MONITOR
TUESDAY, JUNE 2nd	8:00 A.M. to 11:00 A.M.	HISTORY (Exam C)	Charles J. Betts, FAIA
	11:00 A.M. to 12:00 Noon	LUNCH	Walter Scholer, FAIA
	12:00 Noon to 5:00 P.M.	SITE PLANNING (Exam D)	
WEDNESDAY, JUNE 3rd	8:00 A.M. to 8:00 P.M. (EnLoge)	ARCHITECTURAL DESIGN (Exam E)	James O. Johnson, AIA
THURSDAY, JUNE 4th	8:00 A.M. to 11:00 A.M.	BUILDING CONSTRUCTION (Exam F)	James L. Walker, AIA
	11:00 A.M. to 12:00 Noon	LUNCH	Wm. G. Rammel, AIA
	12:00 Noon to 5:00 P.M.	STRUCTURAL DESIGN (Exam G)	
FRIDAY, JUNE 5th	8:00 A.M. to 11:00 A.M.	PROFESSIONAL ADMINISTRATION (Exam H)	Charles J. Betts, FAIA
	11:00 A.M. to 12:00 Noon	LUNCH	James L. Walker, AIA
	12:00 Noon to 5:00 P.M.	BUILDING EQUIPMENT (Exam I)	