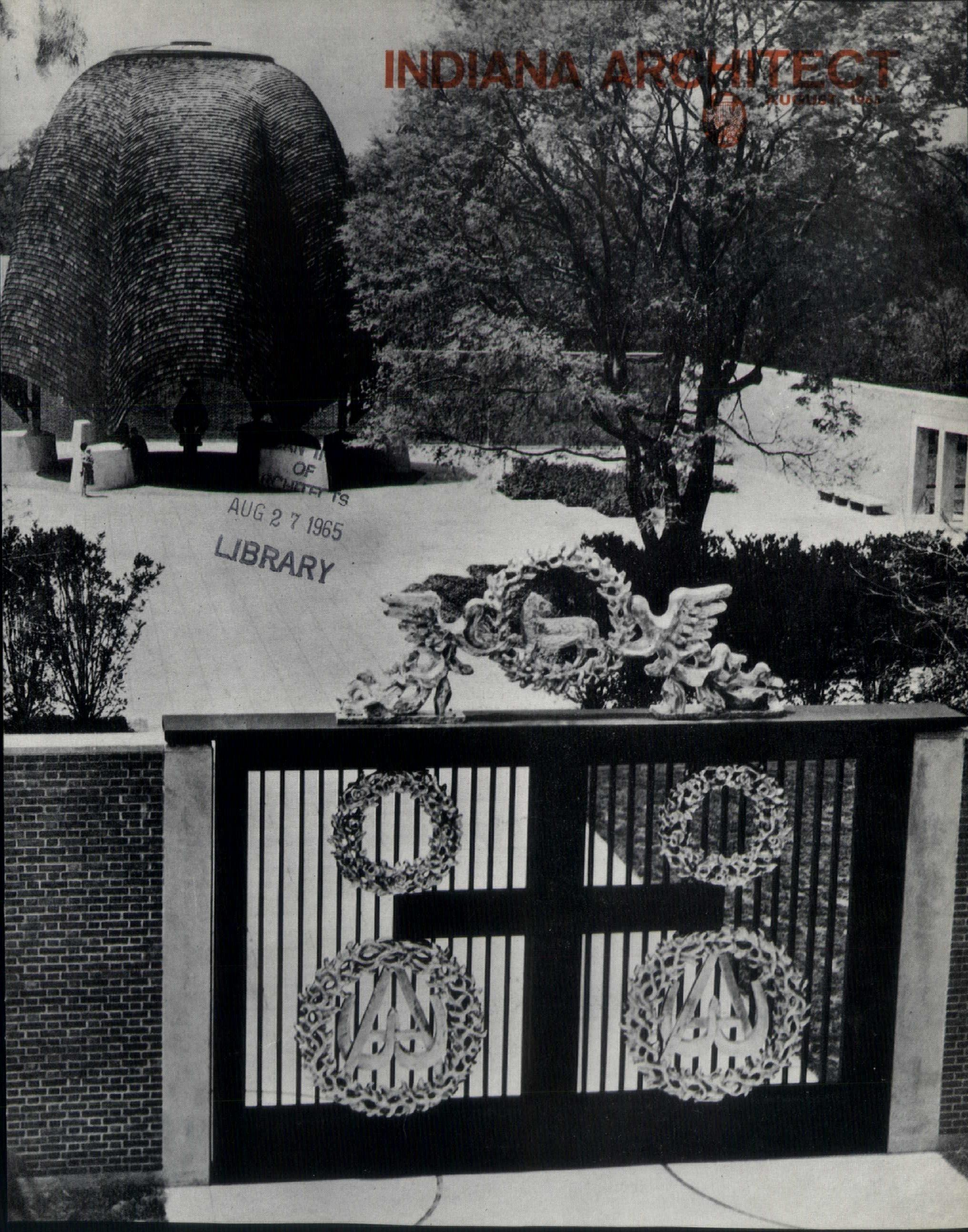
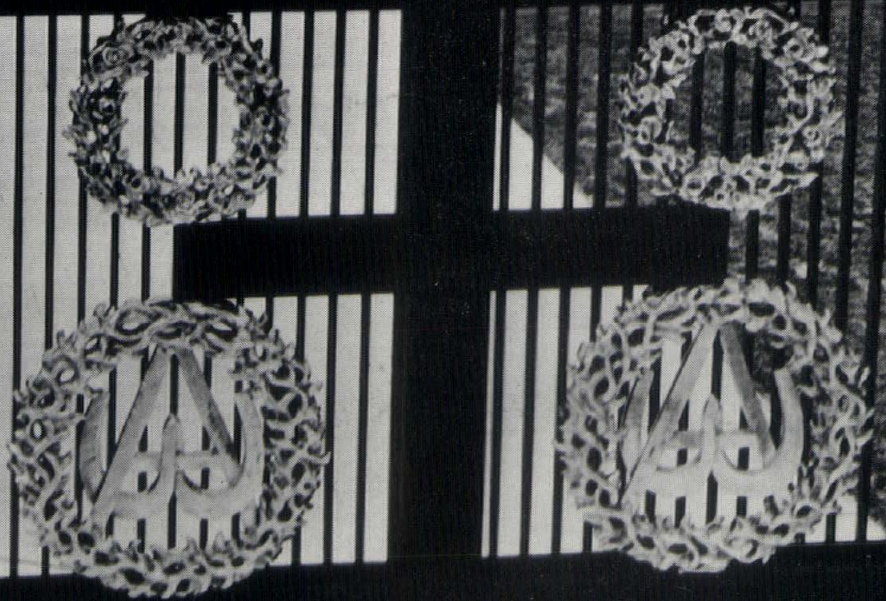
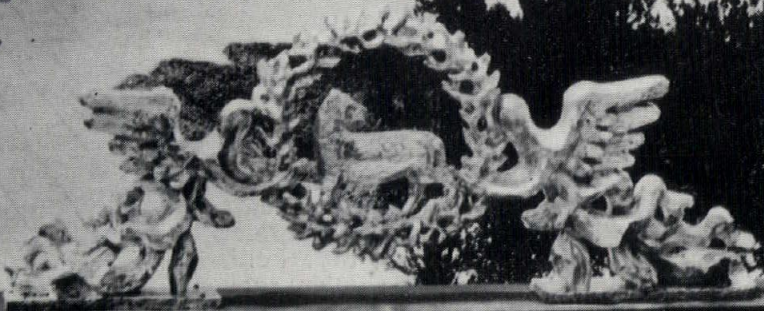


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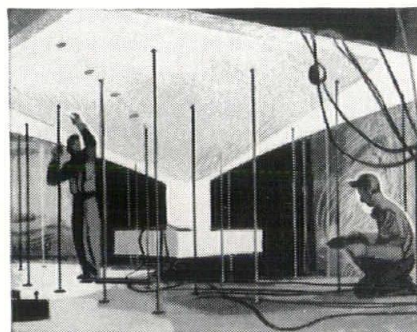
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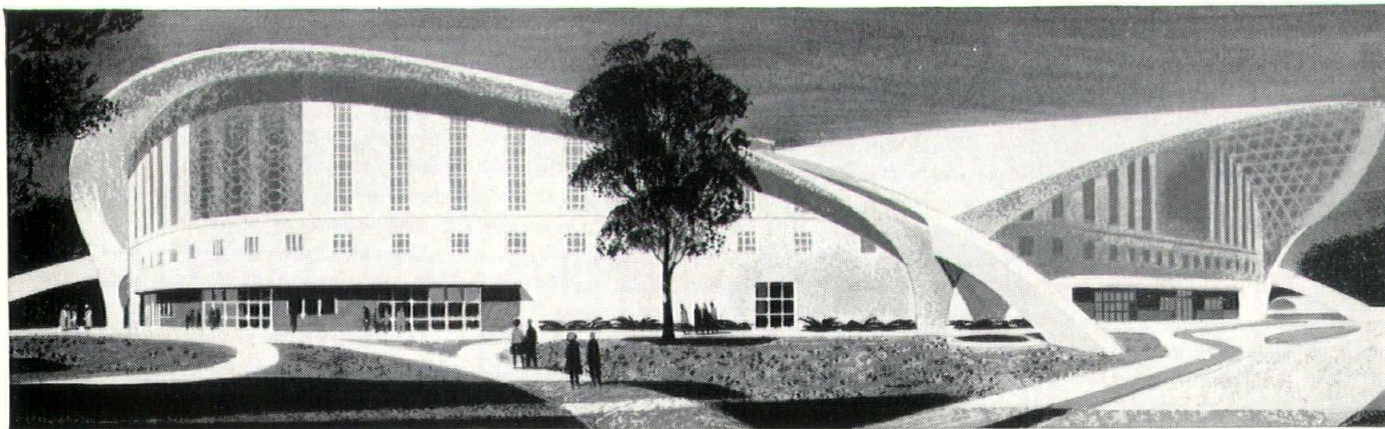
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# INDIANA ARCHITECT



Official Journal, The Indiana Society of Architects,  
The Northern Indiana Chapter and The Central-Southern  
Indiana Chapter, The American Institute of Architects

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No. 5

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## CONCERNING THE COVER

The Roofless Church at New Harmony, Indiana, designed by New York Architect Phillip Johnson and winner of a 1961 AIA Honor Award, was selected for this month's cover salute to New Harmony on its designation as a national historic site. The Madonna statue and ornamental gates are by famed Sculptor Jacques Lipchitz. An article appears on page 8.

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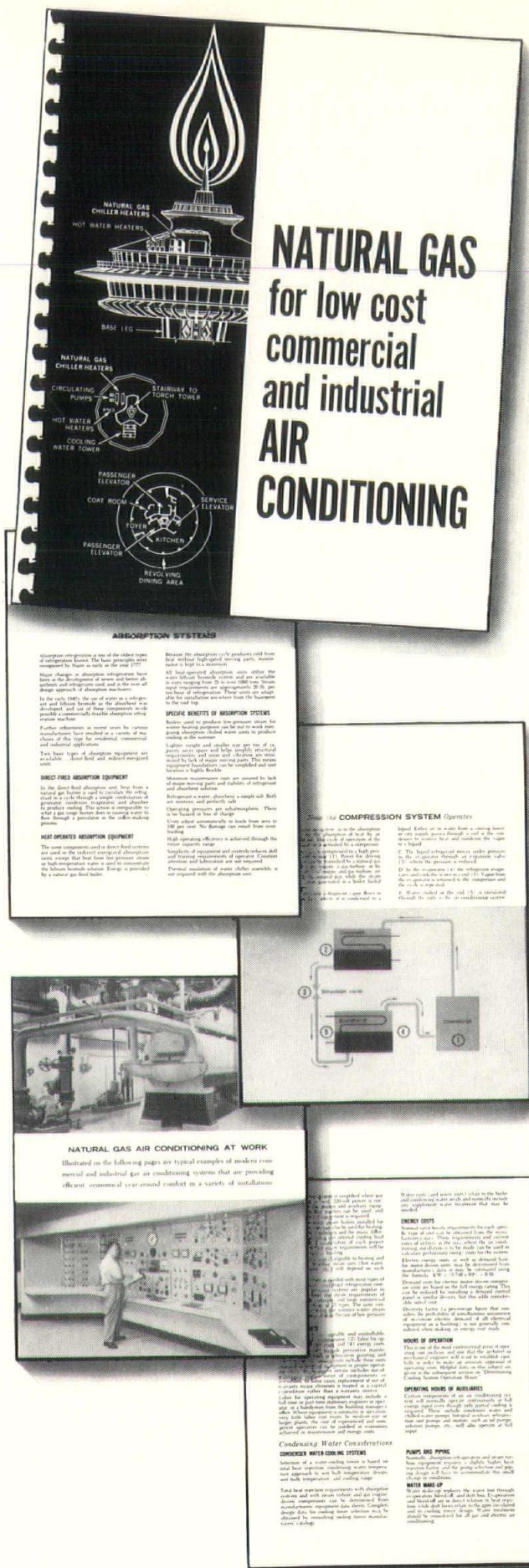
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# Triennial Awards Announced

Forty outstanding Indiana buildings have been selected for exhibition in the 1965 Triennial Awards in Indiana Architecture Program sponsored by the Indiana Society of Architects. Included in this exhibition of work by Indiana architects, all of which have been completed within the last three years, are eleven projects specially honored in the competition.

The Triennial Awards Program recognizes owners and architects who have made significant contributions to Indiana architecture during each three-year period, and also seeks to encourage a greater public awareness of and desire for good architecture.

Judging of the entries in the competition was performed by a Jury of notable architects, Mr. Richard Williams, AIA, head of the graduate school of architectural design at the University of Illinois, Mr. Eugene Mackey, AIA, of Murphy and Mackey, St. Louis architects and winners of the 1961 Reynolds Award, and Mr. Charles Sappenfield, AIA, currently of Asheville, North Carolina, and recently appointed dean of the new School of Architecture at Ball State University in Muncie.

The Jury commented that "the general level of quality of the submissions was quite creditable

and . . . reflected the advantages of a triennial awards program as opposed to an annual awards program.

"Most of the permiated selections reflect a sensitivity to environmental factors of site and neighborhood, topography, other buildings, etc.," the Jury Report continued, and "the better design presentations avoided the 'architectural cliché' and reflected more enduring architectural values . . ."

The judging of the entries required one full day, during which each of the entry brochures was reviewed by each Jury member individually, and then all discussed jointly.

Projects signally honored in the competition were:

John Herron Art School Addition, Indianapolis; Architects: Evans Woollen and Associates. (HONOR AWARD)

Clowes Hall, Butler University, Indianapolis. Architects: Evans Woollen and Associates and John M. Johansen, Associated Architects. (HONOR AWARD)

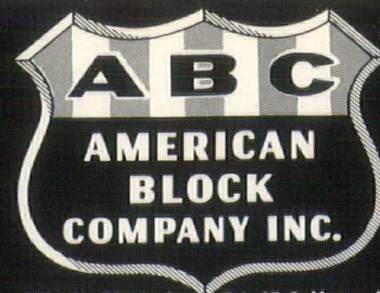
St. Thomas Aquinas Church addition, Lafayette. Architect: E. H. Brenner. (HONOR AWARD FOR INTERIOR)



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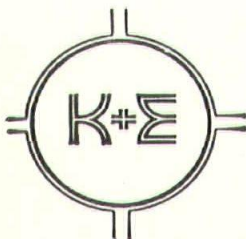
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Stuntz Residence, West Lafayette. Architect: E. H. Brenner. (MERIT AWARD)

Mallory Residence, Indianapolis. Architects: Evans Woollen and Associates. (MERIT AWARD)

Campbell, Malan, Kyle & Proffitt Law Offices, Noblesville. Architects: Pecsok & Jelliffe. (MERIT AWARD)

Gibson Residence, Indianapolis. Architects: Fran E. Schroeder and Associates. (MERIT AWARD)

Friedens United Church of Christ, Indianapolis. Architects: James Associates. (MERIT AWARD)

Lawson Annex, Fowler-Benton Library, Fowler. Architect: E. H. Brenner (MERIT AWARD)

Cadle Chapel, Indianapolis. Architects: Lennox, Matthews, Simmons and Ford. (CITATION FOR CONCEPT)

Warner Auditorium, Church of God, Anderson. Architects: Johnson, Ritchhart & Associates. (CITATION FOR ENGINEERING INGENUITY)

Projects honored by inclusion in the display exhibit included the above project and:

Emens Auditorium, Ball State University, Muncie. Architects: Walter Scholer and Associates.

Beta Theta Chapter, Kappa Sigma Fraternity, Bloomington. Architects: David J. Albright & Associates.

Jay County REMC Office, Portland. Architects: Lennox, Matthews, Simmons and Ford.

Men's Physical Education Building, Ball State University, Muncie. Architects: Walter Scholer and Associates.

St. Mary of the Lake Catholic Church, Gary. Architect: James McClure Turner.

Artley, Inc., Elkhart. Architects: Keene/MacRae Associates, Inc.

Citizens' Branch Bank, Evansville. Architects: Hironimus-Knapp-Given Associates, Inc.

Ward Building, Evansville State Hospital, Evansville. Architects: Hironimus-Knapp-Given Associates, Inc.

Indiana National Bank Branch, Indianapolis. Architects: Wright, Porteous and Lowe.

Johnson Residence, Anderson. Architects: Johnson, Ritchhart & Associates.

Old National Bank Branch, Evansville. Architects: Hironimus-Knapp-Given Associates, Inc.

Dental Clinic, Fort Wayne. Architects: Bradley and Bradley.

Loescher Residence, Bloomington. Architect: William J. Miller.

Fitzgerald Residence, South Bend. Architect: Otto F. Seeler.

IBM Research Building, West Lafayette. Architect: E. H. Brenner.

Burch Plow Works, Inc., Evansville. Architects: Hironimus-Knapp-Given Associates, Inc.

Nursing Home, Terre Haute. Architects: Weber and Curry.

Krannert Building, Purdue University, West Lafayette. Architects: Walter Scholer and Associates.

St. James Lutheran Church, New Haven. Architects: Cole, Matson, Matott.

Funeral Chapel, Hebrew Cemetery, Mishawaka. Architects: Montana, Schultz and Associates.

Parking Garage, Purdue University, West Lafayette. Architects: Walter Scholer and Associates.

Residence Halls, Indiana State University, Terre Haute. Architects: Miller, Miller & Associates.

Sweeney Residence (Castalia), Columbus. Architects: James Associates.

Baldwin Building, Indianapolis. Architects: Lennox, Matthews, Simmons and Ford.

Brownstown School, Brownstown. Architects: James Associates.

City-County Building, Indianapolis. Allied Architects: Lennox, Matthews, Simmons & Ford, and Wright, Porteous & Lowe.

Lawrence Central High School, Indianapolis. Architect: Lennox, Matthews, Simmons & Ford.

IMS Motel and Clubhouse, Indianapolis. Architects: Daggett, Naegele & Associates.

All of these projects are included in a travelling display of photographs and/or color slides prepared by the Indiana Society of Architects for use throughout the state, and the eleven cited buildings will be exhibited on display mounts.

In addition, all projects will be featured in the October issue of the INDIANA ARCHITECT in a special pictorial spread.

Awards to the architects and owners of the eleven major winners will be presented at the annual banquet of the Indiana Society of Architects to be held at French Lick on October 9th, during the three-day convention.



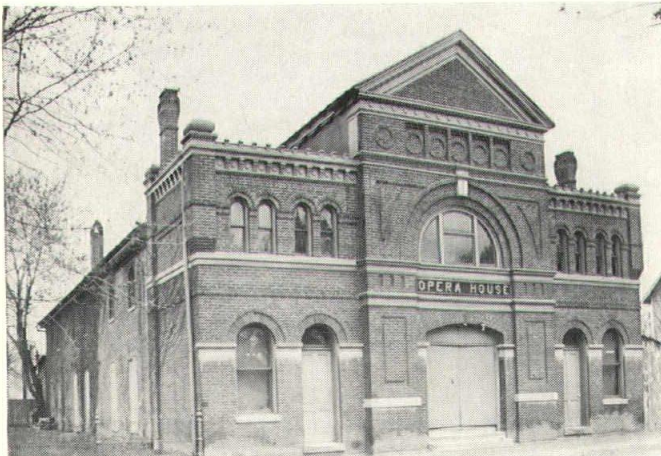


# New Harmony Becomes National Historical Site

A host of state and national notables gather at New Harmony on August 21st to participate in the town's dedication as a national historic site. Indiana Governor Roger D. Branigin, Secretary of the Interior Stewart L. Udall, Senator Vance Hartke, National Parks Director George Hartzog, Representative Winfield K. Denton, Indiana Department of Natural Resources Director John E.



Two of the typical Rappite homes still in good repair. These homes were prefabricated and prefitted, and then erected on their permanent sites. The omnipresent utility poles are of a later era.



The Union Hall opera house in its glory, featuring the Owenite addition of a new entranceway and upper gallery. The older Rappite dormitory is visible at the left; notice the exits which replaced the original windows.

Mitchell, Indiana State Parks Director Robert Starrett, and State Superintendent of Public Instruction William E. Wilson have all accepted invitations to participate in the official ceremony.

In addition, Robert R. Garvey, Jr., executive director of the National Trust for Historic Preservation, and H. Roll McLaughlin, AIA, trust officer for Indiana and chairman of the ISA's Committee on the Preservation of Historic Buildings, will attend.

New Harmony originally was founded in 1815 by a group of German religious separatists, who called their community "Harmonie," after they had fled Germany in 1803 to escape persecution. These Harmonists, or "Rappites" in honor of their leader George Rapp, had first settled in Pennsylvania but moved further west to accommodate their expanding numbers.

Although the Rappites spent but eight years in Harmonie, before selling the community to Robert Owen for an experiment in socialism, it is their civilization which is reflected in most of the historic architecture of New Harmony. The later Owenites merely used the existing structures to house their many contributions to the social, cultural and scientific life on the early Indiana frontier.

Perhaps most illustrative of this adaptation of Rappite architecture to Owenite culture is the old Opera House, which the Rappites constructed originally as one of four dormitories. (Incidentally, the Rappites embraced celibacy during their first decade in this country, hence, separate dormitories for men and women. This particular dormitory was for men).

Under early Owen socialism, the structure had served as a tenement house, school, and finally grocery and liquor store. The Owens came and

(Continued on Page 13)





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# New Harmony

(Continued from Page 8)

went, socialism lost its foothold in southern Indiana, but the cultural emphasis of the Owenites remained to set New Harmony distinctly apart from other frontier communities.

William Owen had founded the New Harmony Thespian Society in 1827, which for many years performed in the old Rappite church. In 1843, the Society moved to the Number 1 Assembly Room and performed there for seven years. And finally, the group purchased the old Number 4 dormitory in 1855 and completely rebuilt it.

All interior partitions and the second floor structure were removed, a new main floor of yellow pine (from New Orleans) was constructed, and a stage located in the north end. 700 patrons could be seated upon movable seats, plus 200 in the gallery added at the south end, and it was then the second largest theatre in Indiana. They named it the "Union Hall," as a compromise between theatre and ball room, and the first performance ("Damon and Pythias") was presented in 1857.

Old Number 4 served as a ballroom-theatre until its stage was torn away in 1913, after 56 years of cultural service to southern Indiana. New Harmony's rich heritage of culture was diminishing, the Thespians moved out, and Old Number 4 became a garage.

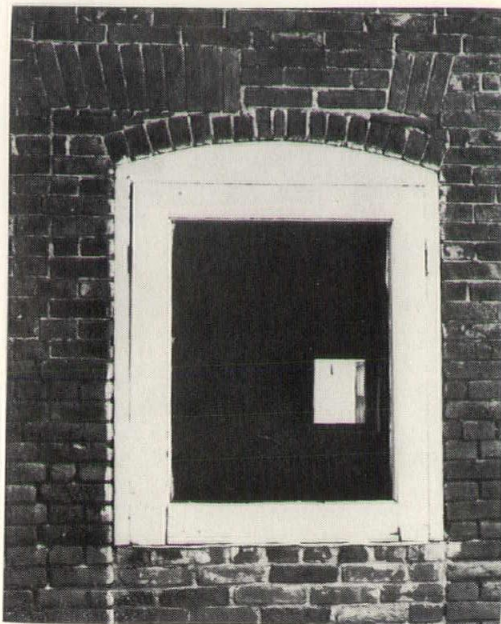
Now Old Number 4 is owned by the State of Indiana, and under the auspices of the State Department of Natural Resources, will be faithfully restored in appearance and use as an opera house. James Associates, Inc., of Indianapolis are architects for the restoration, with Mr. McLaughlin as project architect.

This restoration is part of the step-up of New Harmony's development as a distinctive Mid-American recreation and tourist attraction, and as a center for the renewing of American life and purpose. The project is to be completed in time for Indiana's Sesquicentennial celebration in the summer of 1966, when it will house a diversified drama festival.

The current emphasis on recreating and preserving historic and unique New Harmony actually began just at the beginning of World War II, and is now guided by Harmonie Associates. The Original program for restoration included guidance from another Indianapolis architect who then served as project architect, Mr. Richard Bishop, AIA.

Other projects in the present program include the almost-completed restoration of the Old Harmon-

ist Dormitory Number 2, which served as an apartment building under the Rappites and as a school and laboratory in the Owen-Maclure era, and the creation of a 2,000-acre state park.



Window detail shows clearly the various remodellings. The original jack ledge header is still in place over original opening, although patched. A smaller off-center opening was constructed at the time exits were installed, with arched brick and wood header. Finally, the lower portion of the doorway was bricked in and a window installed in the upper portion, during the garage era.

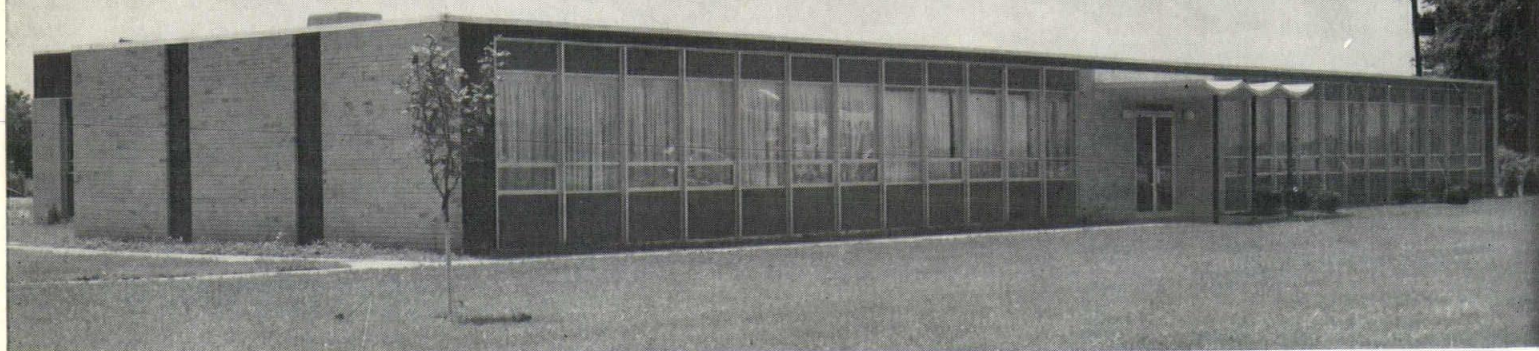
Close-up of the side of the Union Hall as it appears today. The exits were replaced by windows when the building was converted to garage use, but the two wood windows at lower right are original Rappite. The jack ledge brick header visible above second window from the right is original, but wooden header above right window is of later origin. One doorway has been completely bricked-in, and others fitted with windows of varying sizes.







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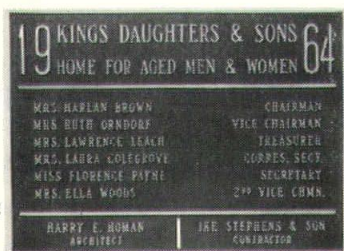
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# Profession Prepares for Convention

As the October 8-9-10 Convention dates draw nearer for the Indiana Society of Architects, the pitch of preparation rises. As this will be the first truly state-wide convention in many years, and the first for the one-year old state association, every effort is being utilized to make it an outstanding and memorable event.

The convention will open on Friday morning, October 8th, with Chapter annual meetings. An informal reception is being slated for Thursday evening, incidentally, to welcome the early comers.

The professional programs will get under way with a seminar Friday afternoon, and then cocktails, dinner and Casino Night to finish off the first day.

On Saturday morning, the professional program will resume with the second of the two seminars, followed by the annual business meeting of the Indiana Society on Saturday afternoon.

The annual banquet of the profession will be held Saturday evening, accompanied by the presentation of the Triennial Awards Exhibition and the bestowing of recognition to the architects and owners of the top eleven projects. Certificates will be presented to both owners and architects, and metal plaques will be given to be placed on the honored buildings.

The convention will close on Sunday, which has been reserved for relaxation.

Following a program instituted last year, lunch on both Friday and Saturday will be an informal buffet served in the exhibit area, to encourage viewing of the commercial exhibits. In addition, the receptions and Casino Night will also be held in the exhibit area.

To date, eighteen of the available twenty-five exhibit booths have been reserved, and probably all will be taken by September 1st, a new record. Several companies have requested, and received, permission to use travelling exhibits similar in

size and layout to the Society's standard exhibit booths.

The main item of discussion planned for the annual Society business meeting is a proposal now being readied by the Board of Directors concerning a full-time office and staff for the profession in Indiana. Seven years ago, the then state-wide Chapter first retained a part-time office and staff, and this operation has been continued through the present time.

Most officers and members have been aware of the need for a full-time operation for some time, but it has never been financially feasible before to institute such a program. However, a special committee including ISA President James Turner, ISA Vice-President Al Porteous, NIC President Courtney Robinson, C-SIC President Carl Bradley, and East Central Regional Director Walter Scholer, Jr., have just finished a comprehensive study of the problem and have recommended a solution of the ISA Board.

This proposal, which would not increase the total individual member dues obligation but would institute a minimum architectural firm dues, will be sent to all members prior to the convention, and final action will be taken at French Lick.

All in all, it's shaping up as a great professional convention, so be sure to be there to enjoy it.



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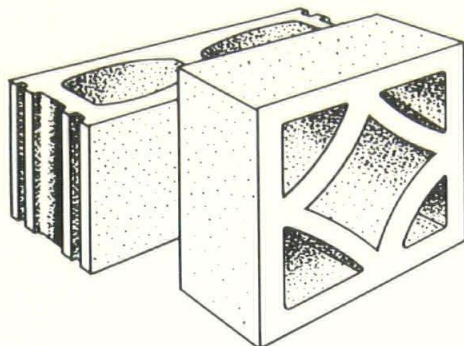
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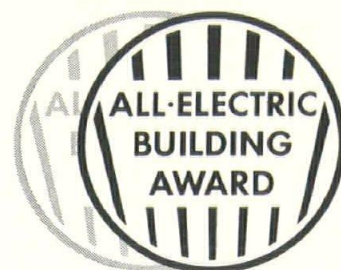
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# Of Architects and Architecture

Architecture is an art, a science, and a profession. It is as much an art as painting, as much a science as physics, and as much a profession as medicine. It is unique, and so is the man or woman who practices it.

By definition, an architect is a person who designs buildings and supervises their construction. He is engaged by the prospective building owner as the latter's professional counselor. It is the architect's job to determine his client's needs and wants, translate them into space relationships and structural language, prepare working drawings and a book of specifications for materials and workmanship, and then see to it that the contractor hired by the owner does his job properly.

The result is a building. To be architecture, it has to have three classic elements which are as valid today as when they were first proposed in the dawn of man's history. Architecture must be functional; that is, the relationship of spaces must be suited to what will happen in the building and how it will be done with an absolute minimum of wasted space; it must have good engineering, and it must possess beauty. When you consider the problem of combining these three equally important criteria and fitting them to a given site, variable climate, and limited budget, you begin to recognize the complexity of architectural practice.

The architect must be part artist, part planner, land use specialist, engineer, mechanic, businessman, and professional guardian of his client's interests. His only compensation, it should be noted, comes from his client. Professional ethics forbids that an architect have any financial interest

in the sale or use of materials. The reason is simple: No man can serve two masters effectively.

A vital part of the architect's task lies in the initial stage of determining building function. Sometimes this requires a special type of diplomatic skill, as when a client planning a new house cannot differentiate between what he wants and what he thinks he wants. In such a case, the architect must gently separate the client from fixed ideas and prejudices so as to permit the design which will satisfy the family's living needs. More often, the functional investigation demands a deep probing into the how and why of human activity.

For example, the architect designing a school must consider teaching methods as well as number of students to be housed. How and what they will study is as important to successful design as the number of bricks to be ordered; the purpose of the building, after all, is not merely to provide shelter but to further an educational process. In planning an apartment building, the architect must know the age, tastes, habits, and living standards of the potential tenants and the relationship between income and rent in the locality. If he is commissioned to design a factory building, he must establish precisely how the product is to be made and handled, and what environmental conditions are necessary to the manufacturing process.

Nothing less than this careful process of investigation will provide the type and scope of information on which functional design can be based. Architectural design is an individual process. Predetermined sizes and types of materials, stock plans, and prefabricated structures may result in



buildings which keep out most of the weather, but they do not satisfy the basic purpose of building — to satisfy the individual social, economic, and spiritual needs of people.

The building system which is to provide the building's structural support involves an engineering decision which, in turn, depends upon the form suggested by the building function. It depends upon other factors, too, of course. A building erected in an area subject to earthquakes or hurricanes obviously demands greater structural strength than one built in a less geographically rowdy region. Depending upon the building function and form, the climate, soil condition, and other factors, the architect may employ the wall-bearing post and beam system invented by the ancients and still used today; a modern form of the vault and dome system of Mesopotamia and Rome; the twentieth-century structural frame, or one of the new complex curved structural forms as displayed in the geodesic dome and hyperbolic paraboloid.

Producing beauty in the process of combining function with structure, maintaining understanding and agreement on the part of a client who may think the gateway to heaven is through the Gothic arch, and meeting the requirements of site, weather, budget, and local building codes is no small task. It sometimes fails of accomplishment. It is, perhaps, a wonder that it ever succeeds.

But, architects agree that there can be no shortcut to beauty within the meaning of architecture. There have been a few who sought to create outstanding architecture by reversing the process—erecting a pleasing form and then cramping the function and occupants into it. This, however, is not architecture, but an inappropriate form of sculpture, and the premise on which such attempts have been based is rejected by the vast majority of practitioners.

Beauty in architecture flows from form, scale

(the relative size and relationship of various parts of the structure) proportion, the rhythm of repeated elements, pattern and texture, the play of light upon surfaces. It can be described only poorly, since it is not only an art but a visual art.

To qualify for such an effort, the architect is made, not born. His training, much like that of the physician, has three parts — school, apprenticeship, and practice. The student goes to a school of architecture for five years, after which he usually serves one year of apprenticeship in a qualified architect's office. Only then may he take the state examinations and be registered and admitted to practice.

There are more than 11,000 architectural firms practicing in the United States today. They range in size from offices of one and two persons to offices containing hundreds. The architect performs many varied tasks himself; additionally, he often hires either as consultants or employees varied types of specialists — structural, mechanical, electrical, civil, acoustical and other engineers — who are paid out of the fee the architect receives for his services. His staff also includes job captains, draftsmen, project inspectors, production workers, and others.

The architect serves as the leader of America's building team, coordinating and supervising the efforts and skills of contractors and scores of trades employed on the building site. Only when the building is completed and occupied does the architect's responsibility end.

Today, this responsibility is not confined to single buildings — the house, school, bank, office building, or church; architects are planning the redevelopment of entire communities across the face of America. There will be, economists predict, an estimated 600 billion dollars worth of construction during the next 10 years.

The architect's responsibility is a big one; obviously, it will grow bigger.



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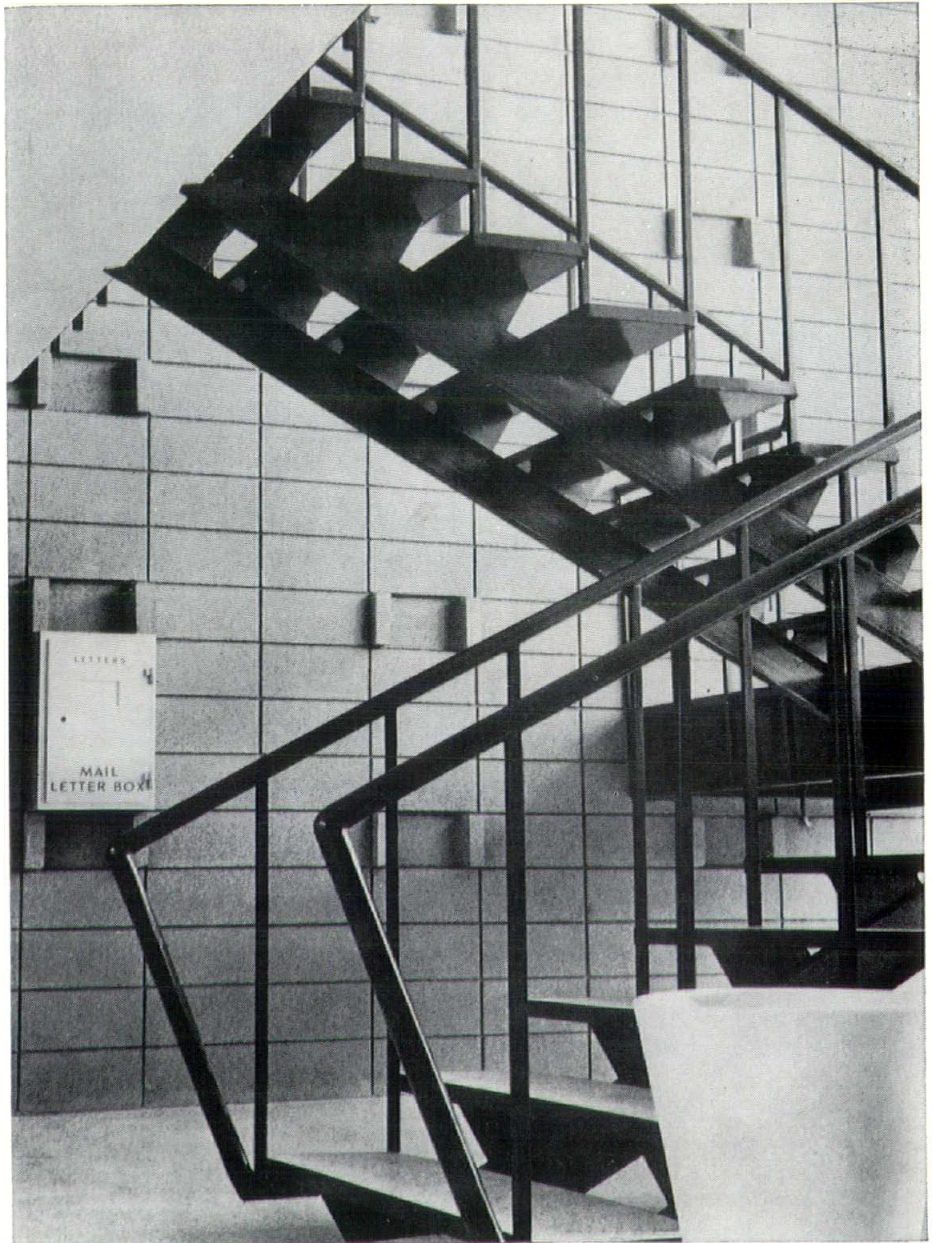
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