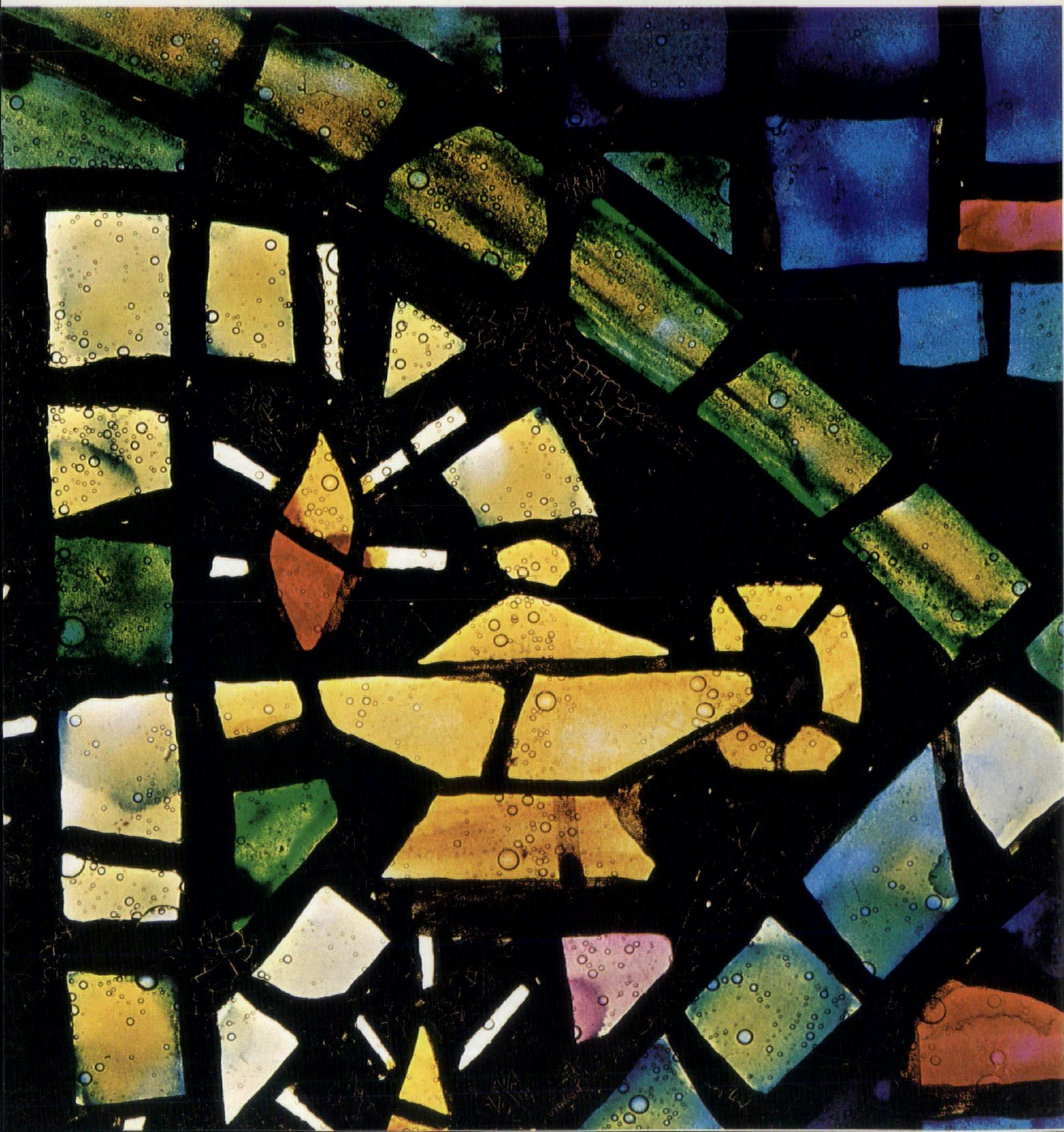


the architect's role in church design

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architect must play assimilator role in designing religious buildings

Perhaps in no other area of his service does the architect come to grips with the foibles of man than when he designs a church. In addition to responding to such technical and practical considerations of the functional arrangement of spaces, traffic flow, budgets, seating capacity, acoustics, lighting, etc., the architect who undertakes the design of churches plunges into an arena of emotions, sentiments, traditions, beliefs, faiths, doctrinal convictions and symbolism among other wispy design considerations.

Often the architect can take the easy way out — seize upon the traditional values of the congregation and give it all back to them in a “contemporary expression” of those traditions. But, more often, today's architect probes deeper. He's aware of the struggles within the church to find its true identity. He understands the frustrations of the church leaders as they acknowledge the changing role of the church in its community. He asks penetrating questions. He confronts. Then he listens...

He listens to one member after another telling of their hopes and aspirations for this new building. He listens to members complain that their services are no longer meaningful; their services do not involve their members enough; they are treated as spectators — indeed their sanctuary is even called an auditorium! They say their services are too liturgical, too routine, too unfriendly, too relaxed, too informal, too noisy. The services are not reverent, have no focus nor art work and are full of corny symbolism...

He listens to their suggestions: “emphasize the light coming from above”; “spotlight the minister as he reads the scripture”; “dim the lights on the chair when the sermon begins”; “hide the choir”; “make room for a real pipe organ in the future”; “start with a multipurpose space that can be used for worship, fellowship, dinners, Sunday School classes and basketball”; “make the chancel spacious”; “provide seven steps to the altar”; “work a lot of symbolism into the communion rail”; “don't be so obvious with the old symbolism cliches”; “make room for an appropriate work of original art”; “provide for a 60-seat choir that won't look empty with our usual 20-member choir”; and even the question, “Do we really NEED a building or should we be out ministering to people in their own places?”

Out of the chaos of conflicting advice, somehow the architect is expected to produce the miracle of organizing the committee's thoughts into a building — one they will all agree upon and one that will arouse and excite the interest (and financial backing) of the rest of the congregation. It is surprising that the congregation expects so much from their architect. But it is more surprising to see he actually does this ... and so often. Eventually all the members of the building committee will see the building go up and remember their bits of input that made it what it turns out to be.

The role then of the architect is that of assimilator. He absorbs the data presented to him in numerous committee meetings, matches it with information he's already stored and brings it out again in a way that uniquely squares the individual requirements of the church with his sense of what is appropriate for the community, the site and the building.

By Vernon Reed, Kansas City editor



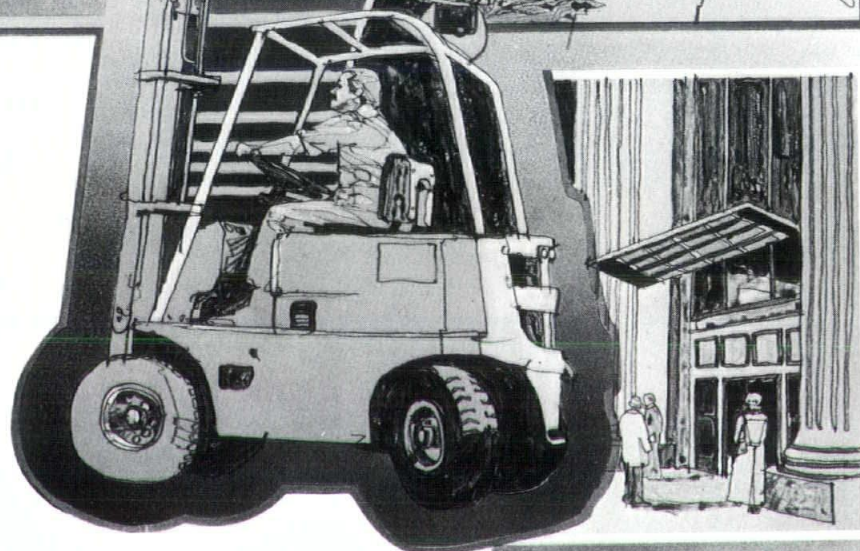
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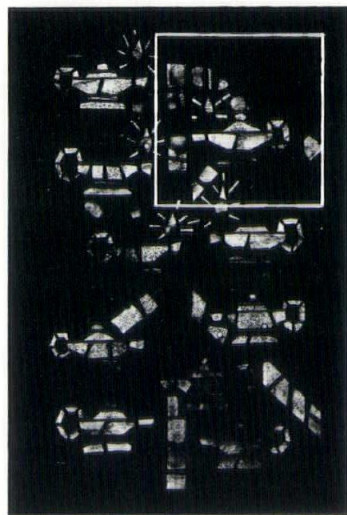
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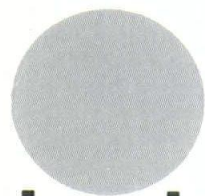
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*A detail of an artist's rendering
 for ecclesiastical stained glass,
 "Window of the Ten Virgins," by
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 Photo by Paddock Produc-
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today's church a reflection of society, not design cliches

Can you remember when a church was content to have a Greek Temple enclosure around an auditorium, a half-basement fellowship hall, with classrooms and offices filling in corners? Nice for oratorical sermons, for impressive weddings and for robust dinners with lots of hands in the kitchen. But, not so nice sometimes because the setting made it easy to flunk Sunday School.

One thing we have all said and heard so many times is that today's Church should reflect our society and should not echo the design cliches of the past (the Temple, Basilica and Gothic Cathedral). This is true, but it is really going cross-grain to the things that are comfortable for the establishment, of which most of us now are a part.

Defining what our society really is today is very difficult, with such daily and devastating explosions of human emotions spread out on TV. It would be very tempting to use our churches as a place to escape to—to blank out the world around us—to remember the good old days (when these same social emotions were hidden in their proper places)—and to gather around other good Christians who could smile and shake hands warmly. But the role of the Church is not to retreat.

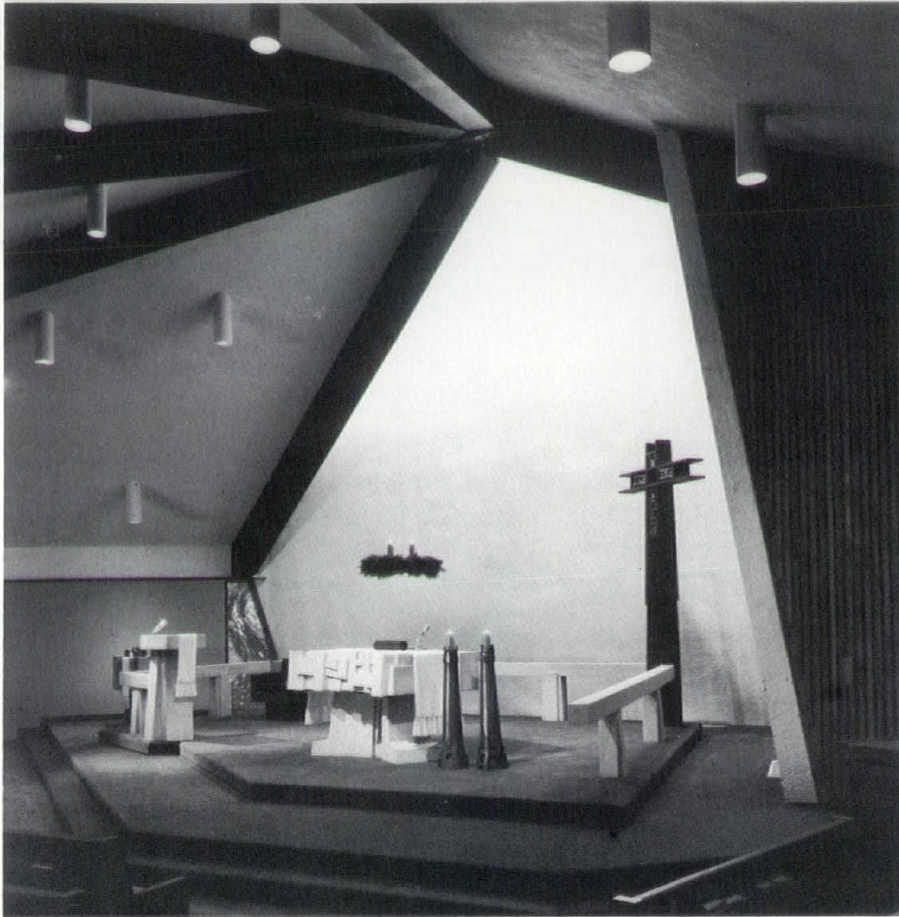
The Real Problem

Each new church building program today starts with heavy blows in the first round. First, high construction costs and high taxes trigger a most searching evaluation of design as it relates to unusual form and to the ratio of building volume to its seating capacity. Then, those concerned with the outreach budget object to any building on the premise that social problems are unsolved, and churchmanship is strictly person-to-person concerns. Church design today, then, usually places the spending of the least money on facilities in the highest priority bracket.

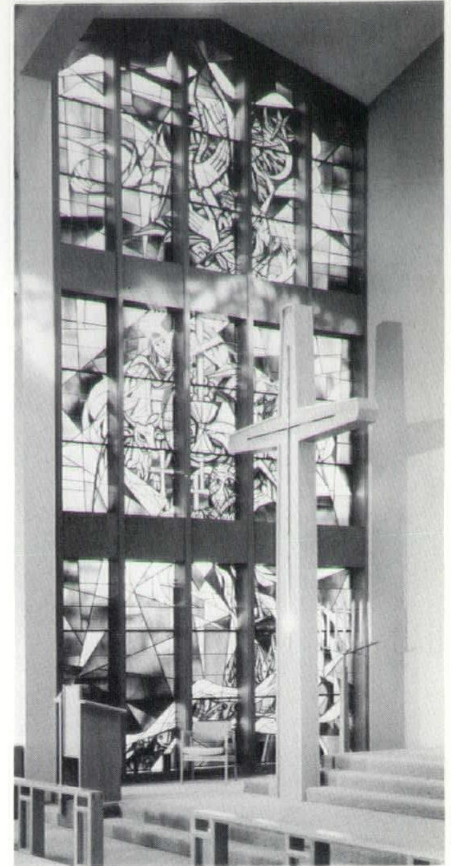
But is the trend really one of NOT designing the best worship setting? An appropriate and inspired church always was an expensive thing—a labor of faith and love. It will always be this way; for quality of design seeks the exceptional, not the ordinary, solution. Design is a problem that faces any type of building—a shopping center, a house, a City Hall, a factory. They all face the same budget balance between quantity and quality. Church design does seem to face this more squarely, though, because it is a highly personal symbol of a group of people banded together to do something functional and significant and to pay for it. It takes rare

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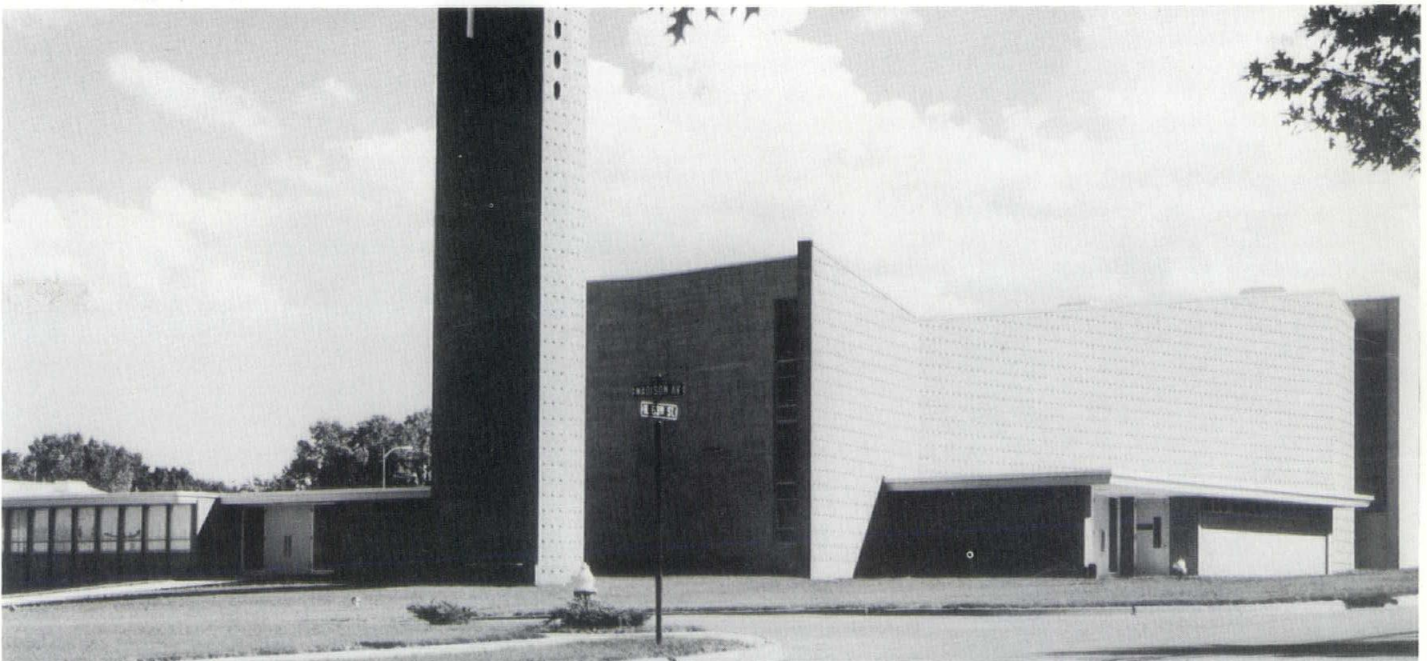
By J. David Miller
Hollis and Miller
Architects and Engineers
Overland Park, Kan.



"The worship room is probably the most difficult design and budget problem because this is where the usual hang-ups and pre-conceived notions occur." Norman T. Brunelli has combined the starkness of primitive and modern design in this setting for worship at Atonement Lutheran Church, Overland Park, Kan.



"It is a House of God and it must reflect grandeur, humility and compassion with commensurate care and dignity." Grandeur, care and dignity are reflected in this Chancel Trinity Window at Trinity Lutheran Church, Jefferson City, Mo.



"Quality of design seeks the exceptional, not the ordinary solution." This is the contemporary design of Faith Lutheran Church, Lincoln, Nebr.

TODAY'S CHURCH

continued from page 7

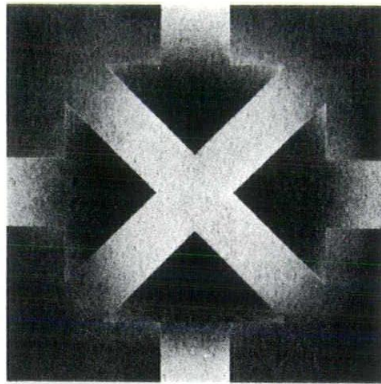
courage for this group—this congregation—to set out to get the best building, one that outwardly expresses their aspirations, and then to commit themselves to paying for it with today's more costly dollars.

The Building Committee's Role

For every poor building committee, there are nine or ten well-

intentioned, receptive and hard-working ones. Occasionally there is even one that is totally enthusiastic during planning! These make the architect's life rewarding and replenish creativity.

Because a church building is to be used by the congregation and not the architect, it is essential that the building committee work tirelessly as a contributing member to the planning concept. The outcome usually is equivalent to the input.



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"To significantly compete with the things our children are exposed to (TV and an improving school environment), a church school should examine the most advanced technique of teaching." This church school area was designed for the Second Church of Christ Scientist, Omaha, Nebr.

An atheistic architect probably could design a good church as long as the committee was not atheistic itself, and could clearly communicate to the architect the meaning of religion to them.

The Architect's Role

Because of his training and understanding of molding form to function, the architect should take a microscope to each proposed room. It is no longer adequate to assign Christian education, for example, to neat compartments. To significantly compete with the things our children are exposed to (TV and an improving school environment) a church school should examine the most advanced techniques of teaching. Whether this actually takes the form of an open-space plan or not depends on the quality of the church school teachers, but the process of reaching a young mind must be understood and utilized. Effective planning of classrooms goes hand-in-hand with a positive program, and the small details that make a difference (the teaching surfaces, storage capabilities and the multi-use of space for different activities) must follow through a clearly defined expression of who, what and how teaching is to occur. The architect knows how to provide innovative environmental features, but achieving results happens only when he also has the skill to create the demand for these

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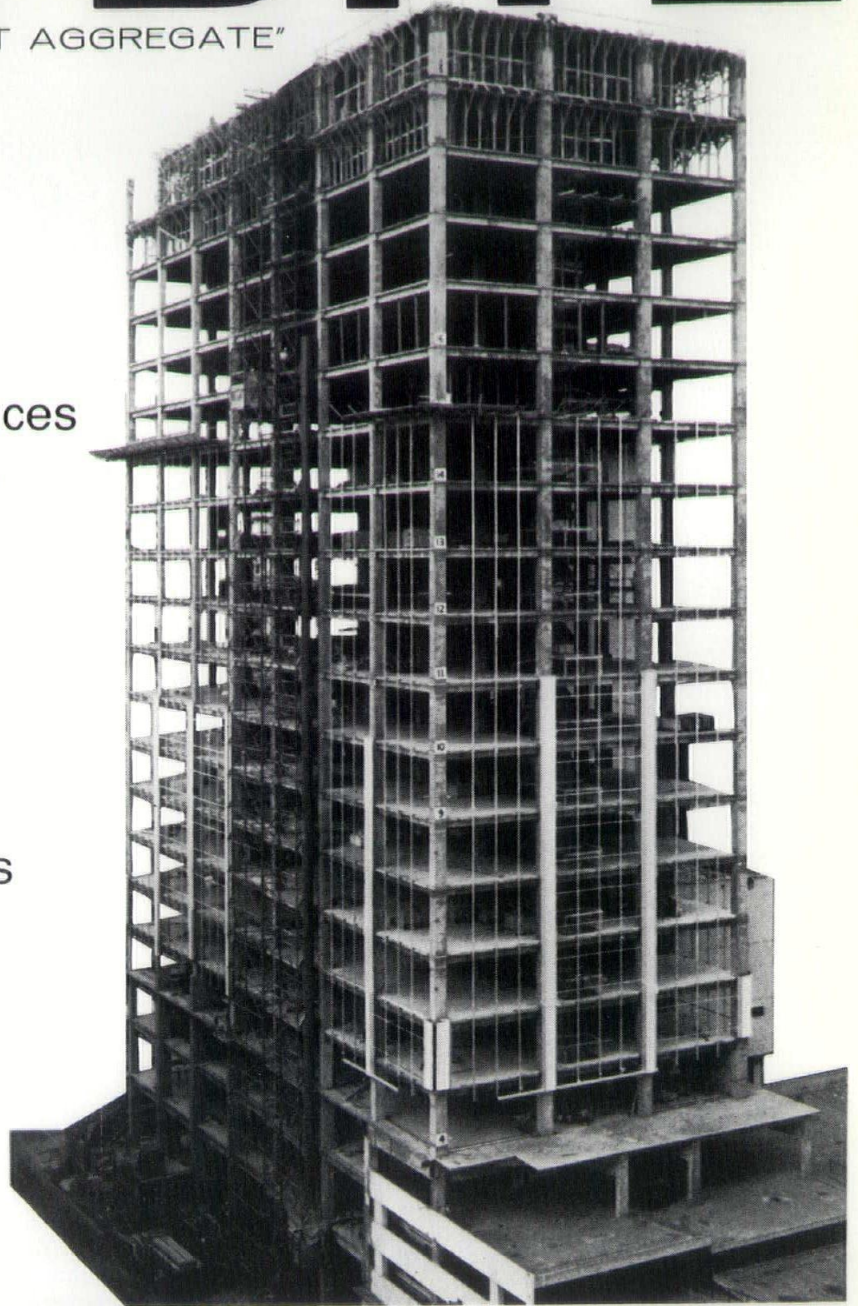
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the flexible cathedral: how it got that way

PUBLISHER'S NOTE: The architect's usual method of expression is through his design and the ultimate structure that results from his efforts to solve a problem for his client. In St. Louis, architects Verner Burks and Kurt Landberg faced the difficult task of drastically remodeling a venerable, downtown cathedral. They were faced with the task of not only preserving the structural integrity and basic design of this landmark structure but also changing its interior to fit the changing and demanding role faced by churches today. Here the two share the problems they, church officials and the congregation faced in deciding upon and achieving the design changes they felt necessary.

**By Verner I. Burks and
Kurt Landberg**

The building Leopold Eidlitz designed for Christ Church in 1867 was beloved like grandmother and rightly so. To celebrate her birthday (the 150th anniversary of the congregation), the Chapter asked Burks and Landberg, architects, to make recommendations. Instead of merely applying cosmetics to make grandmother look pretty for her birthday, we recommended open-heart surgery.

Dean Thom Blair put it this way in "The Cathedral Age": "For some time Christ Church Cathedral had been wrestling with the familiar difficulties which have confronted many churches, difficulties which are magnified in a metropolitan center. Many of those who had made up the population of the city and the membership of the cathedral had moved to the suburbs, leaving behind a shrinking population and a cathedral with a rapidly declining communicant list. Times change. No more did large numbers of faithful worshippers crowd the cathedral for noonday preaching during Lent. The

cathedral still stood in the geographical heart of the city, but an ever-widening gap was appearing between the church and the crowds that passed its doors. If this gap was to be closed, if the cathedral was to remain in living contact with the world, some radical action was necessary. No minor modifications in the cathedral's life would be an adequate response to the growing gulf between the church and the world.

"Several seemingly unrelated events (in the late sixties) brought the issue before the Cathedral Chapter for a decisive response. First, a new organ had been built in 1964 and placed in the balcony at the west end of the nave. The huge walnut organ cases which filled most of the north and south transepts were now empty boxes. Once functional, these could not remain as large useless pieces of furniture in the cathedral. When they were removed, the entire chancel and the transepts would have to be redone. So a major change had to come.

"A second event pushed this

timetable forward: the anniversary of the parish. If a change was to be made, 1969 would be an appropriate year. Consultation was begun with Burks and Landberg, out of which the concept of the flexible cathedral arose. Another factor was my arrival as a new dean. If radical changes are to be made, there is a certain advantage that they be done under a new administration. If the change works, he can take the glory. If it fails, he can blame those who formulated the plan before he arrived. In either case, the arrival of the new dean helped make possible the radical surgery on an already great and wonderful building."

Dean Blair, by his analysis, makes it clear that we already had one of the most essential ingredients for success, a good client. Regardless of how much

The "before" photo shows the dark walnut pews which were replaced by chairs and the towering organ cases on either side of the altar which were removed...the "after" photo of the award-winning interior restoration shows the contemporary chairs which may be placed in any number of seating patterns or removed as required, thus enhancing the Cathedral's use for special events such as concerts, plays, lectures and community activities.

talent and skill the architect has, the problem solving process falls apart unless the client is an involved, contributing member of the design team.

By far the most traumatic change Burks and Landberg proposed was the removal of the pews and their replacement with interlocking, stacking chairs. The pews were not just furniture, because they interlocked with hundreds of important memories of first communions, the wedding of a son or daughter, a funeral of a loved one, and represented tradition. They were one of the

valuable ties between the present and the past. We were concerned that by our approach, the older members would feel that we were desecrating a holy place.

Yet, with the pews in place, the idea of the "Flexible Cathedral" was dead. The rigid seating had permitted little response to a change since the Civil War and if retained would continue to do so. The pews blocked the acoustical solution. The pew cushions and the heavy carpeting absorbed so much sound that it was impossible to hear the choir and the new

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A WHIR and a BLUR to beat Father Time...



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FLEXIBLE CATHEDRAL

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organ. So, the pews had to go.

Fortunately, history was most helpful. Chairs were traditionally correct for a cathedral as demonstrated by Washington Cathedral in Washington, D.C., St. Paul's Cathedral in London, Coventry Cathedral, Westminster Abbey and most European cathedrals. It turns out that pews were an American idea originating in New England, whose real purpose was a fund-raising device. Originally, pews were bought and rented by families belonging to the church and the annual rental of pews became an important source of regular income to the church. With this historical help, removal of the pews became more "restoration" than "desecration."

Still, even with a historical precedent, logical reasons for doing so, and an intelligent and informed Chapter (building committee), there was a good chance

the idea would be turned down as "too radical" if at the same time that we announced "what we intended to throw away" we did not make crystal clear "what we intended to save." Our drawings only confused the confusion. If we were not standing beside them to explain, they were much too complicated to expect a layman to understand. We realized that everything pivoted on first the Chapter, then the congregation, UNDERSTANDING what we proposed to do and why.

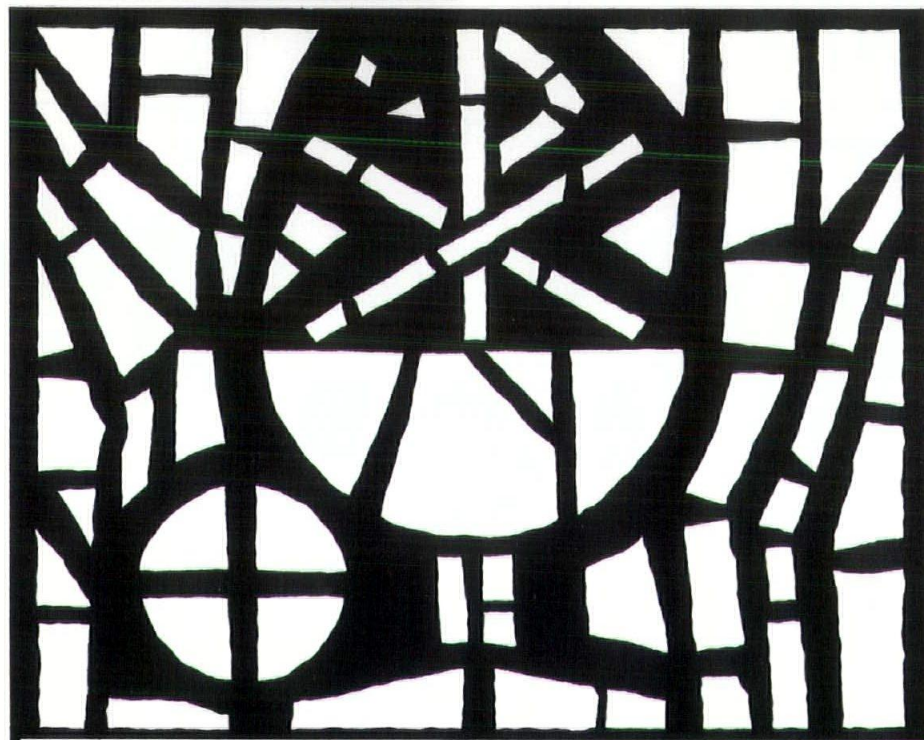
To solve this problem, we built a scale model of the interior. Here was a miniature that showed altar, reredos, stained glass and outside walls all staying almost as they were with no change. Change was shown concentrated on the floor, furniture and platforms, and this implied no disrespect for the historic structure.

In addition to the model, we also carried to the Chapter meeting a most fortunate color photograph from Time Magazine. The photograph was of the Eisenhower funeral services held in Washington Cathedral and it made two important points for our presentation. It showed: (1) Mrs. Eisenhower was shown seated next to President DeGaulle and other world dignitaries IN CHAIRS (not pews); and (2) On one side, somewhat marring the beauty of the cathedral interior, was an ugly temporary platform for extra lighting for television cameras.

That made the point that unless something was done to supplement the lighting of the chandeliers of Christ Church Cathedral, any future use of the room for television would involve similar unsightly temporary lighting equipment, and we were all aware that television was here to stay. That photograph was a big help.

In planning the final presentation to the Chapter of Christ Church, we broke what is almost a standard rule of the firm, BOTH partners rather than one, would conduct the presentation. Verner Burks would present the general overall idea of the design aim and Kurt Landberg would present the detail of the idea of "The Flexible Cathedral."

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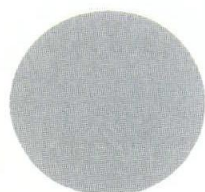
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determination helps a small congregation

Religious organizations have long had the problem of obtaining the financial assistance necessary to build new facilities. Sometimes a more difficult problem is generating enthusiasm among church members to raise funds and support a building project.

The Second Baptist Church in Jefferson City, Mo., solved both these dilemmas. Second Baptist is composed of a small but dedicated congregation. For over 10 years, various members and pastors had proposed the idea of building a new church and attempted to initiate a building fund. Most of these efforts had met with short-lived success.

This state of affairs might have lasted indefinitely had it not been for the Jefferson City Housing Authority. The land occupied by the old church was considered part of an urban renewal area by the authority, and they offered to buy the buildings from the Second Baptist members. This was the spark that united the entire congregation. Realizing that they might lose their sanctuary, a

building committee was formed and an architect consulted.

There had always been disagreement among members as to whether the new church would be built on another site, the old church remodeled, or the new church built on the same site. The meetings between the building committee and the architect provided solutions to this and other problems. By retaining an architect in the early planning stages, the committee was able to present a brochure to the congregation containing plans, a rendering of the building's exterior, descriptions and costs. The brochure and the architect's other suggestions provided substantial selling tools to the committee and congregation.

Finally several trustees and deacons called a meeting with the pastor and urged the plans be finalized and a financial campaign started. The church was divided into six groups headed by deacons. Each deacon was responsible for collecting monetary pledges from his group members. This method proved to

By Seth Evans, AIA
Pallardy-Evans and Associates

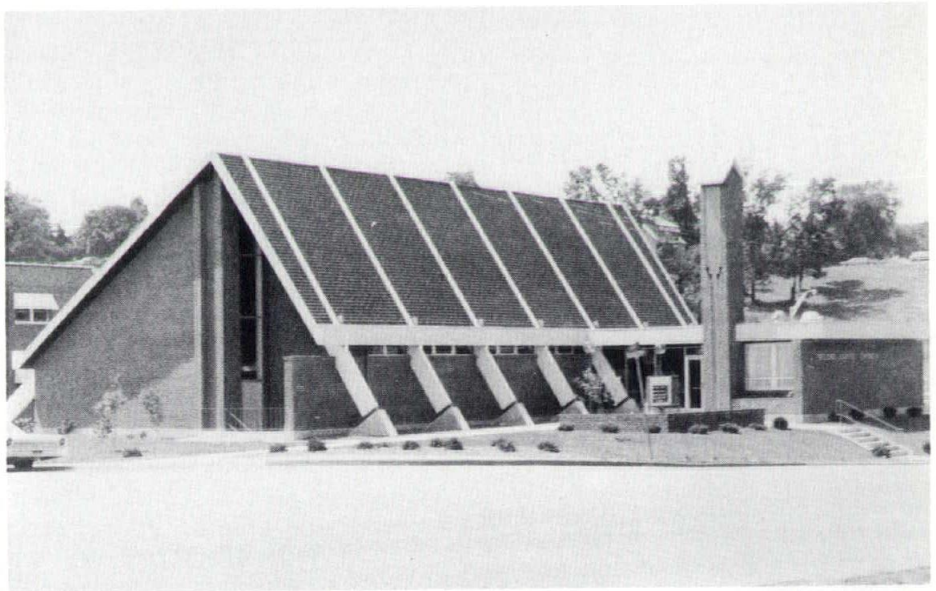
Edited by Kathleen Spicer

Photography by Robert A. Kirk

be highly successful and an accomplishment of which to be proud since contributing members numbered less than a hundred. Meanwhile, the housing authority had purchased and demolished the old church and surrounding buildings. This money combined with a loan and the members' pledges provided financing for the new Second Baptist Church.

The building itself is characterized by strong vertical lines. Focal points in the sanctuary are the pulpit and baptistry surrounded by both adult and youth choirs. The interior is spacious and utilizes indirect natural lighting. The basement consists of classrooms, a fellowship hall, kitchen and robing rooms.

Since the building's completion in 1971, members agree that they are pleased with the results and happy they chose to build the new church on the site of their previous sanctuary. Hard work, perseverance and organization enabled the new Second Baptist Church to become a reality. ●



This is the new Second Baptist Church in Jefferson City, Mo., that was made possible by assistance from the Jefferson City Housing Authority that bought old buildings on the site under urban renewal authority.



Strong vertical lines highlight the design of the Second Baptist Church. The spacious interior utilizes indirect and natural lighting.

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FLEXIBLE CATHEDRAL

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We both understood that we were asking the Chapter to make a highly controversial, sacrificial decision. The critical question was, "Will you SACRIFICE the comfortable, traditional enclosure of the pews, so that the space can be free for a wider use not only for religious services but for musical and dramatic events as well? We want to drastically change the potential of new uses for the state-ly setting."

The answer "Yes" was historic, at least in the sense of the history of our firm. What a vote of confidence this was, and what a lot of courage it took! We now appreciate it more, because at the time we were so plunged into preparing working drawings that there was no time for philosophical reflection. In looking back as analytically as we can, we think the essence of the success of the idea was that client and architect understood each other at that critical moment.

The next step was most critical for success. Every effort was made to have every member of the church understand the decision and why. It was exhausting for Ethan Shepley, the senior warden; William Richardson, the junior warden; and Dean Blair to attend the countless meetings so that the idea could be explained in SMALL groups. Yet only in a small group would questions flow freely and discussion bring understanding. The risk of alienating members was thus minimized.

A big surprise was that it was not the older members who were most opposed to changes! There were some younger members who thought we were adding water and diluting the wine!

How has the remodeling been? Dean Blair has this answer: "As far as worship is concerned, the flexibility has been a tremendous benefit. The Free Standing Altar can be placed either on the chancel platform, on the floor in front of the platform, or in the center of the nave. We still have

the use of the High Altar. I am convinced that the placing of the Altar, and its height above the congregation, speaks louder than words. There is certainly a time and a place for use of the High Altar, at the east end, elevated above the people. But if God is not only high and lifted up, but also dwells in the midst of His people, there is also the need for an Altar on the nave floor, with the people gathered around it.

"The pulpit is 'on wheels.' It is now normally 'in the midst' of the people at the east end of the nave. This is a much better place for preaching than the high location of a pulpit separated from the congregation. The space available on the platform is adequate to allow drama in the midst of liturgy. We have had a ballet at the time of the Gradual on Easter, and drama at the time of the Gospel for Palm Sunday. We have the space to do many things now which were formerly impossible.

"Perhaps, one of the greatest changes was the whole lightening of the color tone. Before the Cathedral was rather dark. Now it is light and bright.

"What have we learned?" Dean Blair continued. "First, we have learned that this is no panacea. There are no great statistical changes in the congregation. We have not gained great numbers, although the steady decline which has been going on for the last 15 years seems to have stopped, and the congregation seems to be slowly increasing. We have suffered no dollar loss. In fact, we have received more money each year since 1969. Few members were lost through the change.

"We have learned that this places a whole new set of demands on the staff. Ronald Arnatt, with his assistant, Peggy Neilson, has taken on a new responsibility in arranging the programs for the arts. Charlotte Durgin, our 'Artist-in-Residence' has helped us to respond to this new area which has opened up. Our secretaries have found their work greatly increased with the addition of bulletins, programs and publicity to be sent out. Calvin Johnson, who is in charge of the

building, has, with his staff, done the impossible in changing the actual physical arrangements necessary to make the flexibility more than words. Volunteers in publicity and in the arts themselves have done their share. Flexibility is great, but it demands a staff which is willing to do the work required to make it come true. We have this staff, and they make it work.

"We have found that this makes the church a new place. Once it was always available for quiet meditation. Now the meditation is likely to be interrupted by dancing girls practicing and platforms being moved. There is a mix of secular and the holy, which requires continual interpretation. What are the results? We have survived, and more. The losses have leveled off, and we have started up. Hopefully we are on the right track. Our image has changed. We appear to be a Church involved in the world, that cares about something besides religion. Many people have come into the Church who would never have been here before. I wonder what we really say to them? We have a great tool, but the question now is how to use it. We need to examine our experience so that we can profit from it.

"I am personally thankful that it has all happened. The world is changing, the Church is changing. Here at Christ Church Cathedral we have a basic stone structure which shall not be moved. The arches, pillars, the reredos, the altar stand inflexible. I think they can point towards that rock which can never be moved, the Lord himself.

"So I cannot complain about the building, about the tools which have been placed in our hands. We have the equipment. Our job now is to get on with the business of being God's Church in the world in 1973."

For architects and building committees who wish to do further research, there is a new book by Edwin Charles Lynn, "Tired Dragons," which devotes sixteen pages to the remodeling of Christ Church Cathedral. The publisher is Beacon Press (\$12.50).●

design seminar

The fifth annual design seminar, sponsored by American Iron and Steel Institute, will be held March 29 in the Carousel Inn, Cincinnati, O.

Speakers at the seminar will include Louis I. Kahn, FAIA, recipient of American Institute of Architect's Gold Medal in 1972; George Nelson, FIDSA, an outstanding industrial designer and architect; Niels Diffrient, a leader in the field of anthropometrics; Lawrence Halprin, designer of San Francisco's Ghirardelli Square; and Richard E. Paret, assistant vice-president of American Iron and Steel Institute.

Architects interested in attending the all-day seminar are invited to write for registration information to Bruce MacKenzie, American Iron and Steel Institute, 150 East 42nd Street, New York, N.Y. 10017.

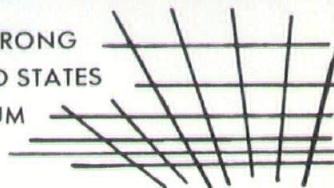
ALLGEIER, MARTIN & Associates, Joplin, Mo., has been selected as architect for the new Jasper County Court building in Joplin.



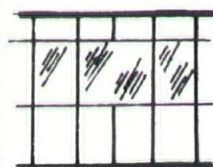
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Crown Center, KC, Mo.

award competition draws 39 entries

Kivett & Myers dominated the 1972 Honor Awards Competition sponsored by the Kansas City chapter of AIA with two Medal awards and two Honor selections chosen from the 39 entries submitted by chapter architects.

Judges for the annual competition were Archibald Rogers, AIA vice-president, Baltimore, Md.; Ralph R. Rapson, head of the school of architecture at the University of Minnesota; and Gene R. Summers, a partner in C. F. Murphy Associates, Chicago.

In general, the jury was impressed with the wide variety of building types submitted and observed that the quality of all entries was unusually high as compared with other similar competitions. It was especially pleased to see the number of small projects which resulted in highly successful design.

Medal award winners were: Kivett & Myers for the Westinghouse Underground Distribution Transformer Plant, Jefferson City, Mo., and the Temple Hall Science Center at Southwest Missouri State University; and Seligson/Eggen, Inc., Grove Swimming Pool Bathhouse, Kansas City, Mo.

K & M's Honor awards were for Irene Nunemaker College Within a College, University of Kansas; and the Kenneth A. Spencer Chemistry and Biological Science Building at the University of Missouri at Kansas City. Other Honor winners were John Lawrence Daw and Associates for Brush Creek Tower Apartments, Kansas City, Mo., and Linscott-Haylett & Associates, for the Feline Exhibit at Kansas City's Swope Park Zoo. ●



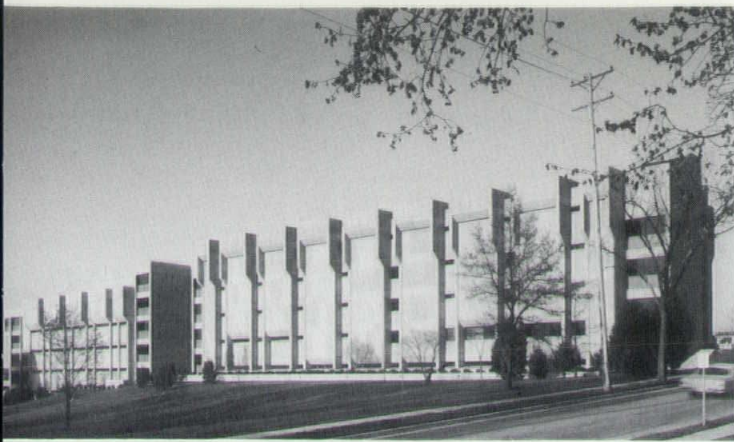
**brush creek tower
apartments**

"The 'atrium' incorporated into the plan provides a central space which denotes and contributes to the importance of community among the residents of the building."



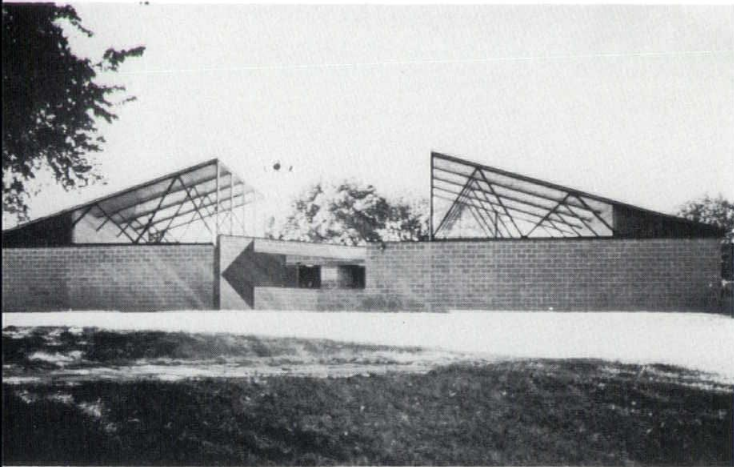
**westinghouse underground
distribution transformer plant**

"Extremely fine land planning accompanies good design throughout the project. The effort to subordinate the architecture to the natural terrain...The use of graphics is very effective."



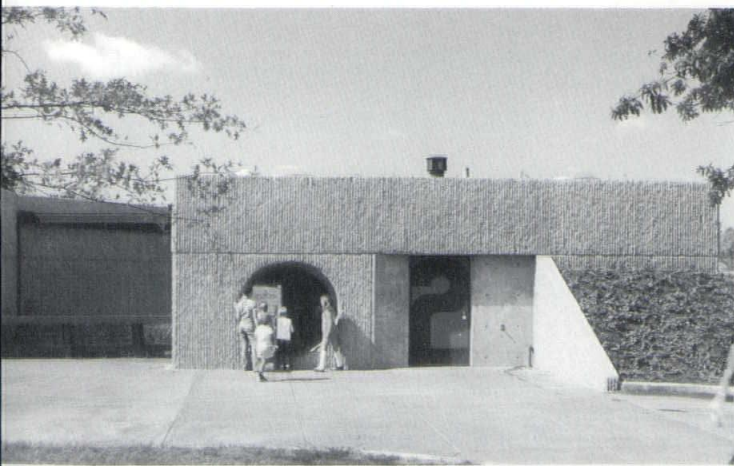
kenneth a. spencer chemistry and biological science building

"The building displays a good and traditional organization of the plan with a well-worked-out mechanical system...The character of the laboratory interiors is enhanced by the exposure of the piping and all of the utilities."



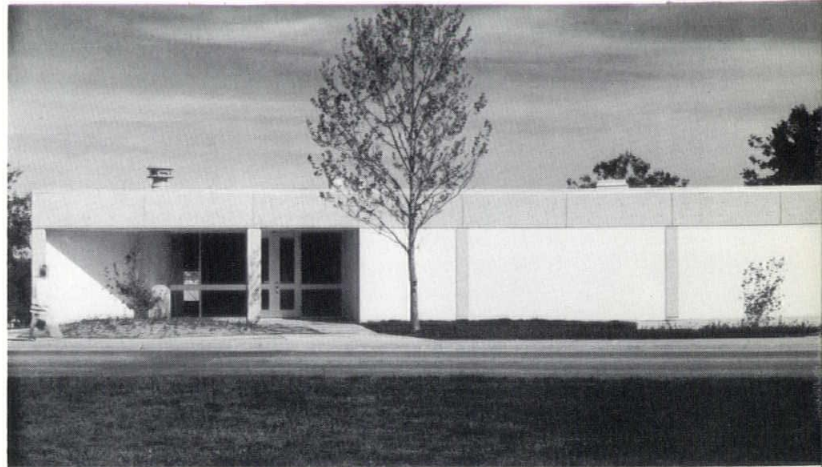
grove swimming pool bathhouse

"This is a very effective work of art for a rather modest assignment accomplished with a limited budget. It displays good control of architectural forms which are functionally meaningful."



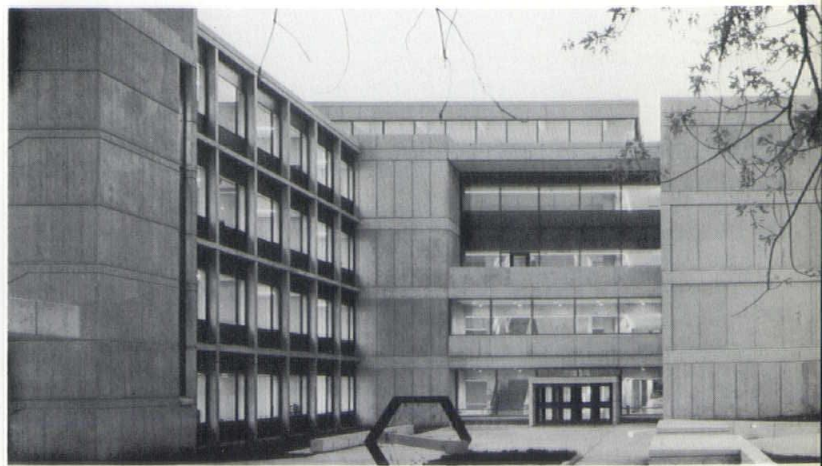
feline exhibit, swope park zoo

"The concept is interesting and fresh in its planning aspects. The scale of the building is good with relation to its park surroundings. The character of the structure is distinctive."



irene nunemaker college within a college

"The design represents an inventive manipulation of space within a clear and straightforward structural frame. There is the appearance of high quality in the interior with consistent use of materials."



temple hall science center

"This building is of simple, sophisticated, harmonious design in all of its architectural elements, despite the apparently complicated mechanical problems. An exciting interior space has been created."

children center underway

A recent ground-breaking ceremony in Hickman Mills, Mo., marked the beginning of construction of a development center for retarded children. The new "comprehensive development center," nearly a \$1 million project, will be the first of its kind in Missouri.

Located on a 10½-acre tract at 100th Terrace and Grandview Road, the center will be unique in that it will provide "life services" for the retarded multiple-handicapped children and adults of the Kansas City area. A sheltered workshop and work activity center for sheltered employment are planned for the facility in addition to domiciliary cottages for continued lifetime care.

The center is sponsored by the Greater Kansas City Foundation for Retarded Children. Designer of the project is Leon Maslan & Company, Kansas City, Mo.

st. louis firms picked

Two St. Louis firms have been selected to do the architectural work on the downtown convention center for St. Louis, Mo.

Architects named for the approximately \$1 million contract are Hellmuth, Obata and

Kassabaum, and Jenkins-Fleming, Inc.

Design and engineering work are expected to be completed by the end of the year; target date for completion of the center is January 1, 1976.

new officers named

Six new officers have been appointed in The Drake Partnership, Architects, Inc., St. Louis Mo.

They are Vincent M. Piskulic, associate vice-president and manager of production; Lawrence C. Hultengren, associate vice-president and director of construction management; Warren Hauff and Shiv Singh, assistant vice-presidents for planning and design; John Elkin, assistant vice-president for production; and Jack Lindquist, assistant vice-president for materials technology.

PLANS FOR A HOUSING COMPLEX have been announced for Higginsville, Mo. The project will consist of a 24-unit apartment complex for low-income elderly occupants and 24 units of low-rent housing. Dean Arter and Associates, also known as Devco, Inc., Lincoln, Nebr., will design the project.



Members of the St. Louis chapter of the American Institute of Architects chat with S. Scott Ferebee, Jr., FAIA, national AIA president, at the recent Grassroots '73 in New Orleans, La. Shown with Mr. Ferebee are (l to r) Gerhardt Kramer, FAIA, president of the Missouri Council of Architects; Mrs. Kramer; Joseph A. Cernik, vice-president of the St. Louis chapter; Mr. Ferebee; William L. Slayton, executive director of national AIA; D. Robert Downey, president of the St. Louis chapter; and Betty Lou Custer, FAIA, St. Louis chapter member. All chapters in the central states region were represented by their officers and executive staff members in the discussion of on-going and new programs for AIA in 1973.

committee assignments announced by kc chapter

Committee assignments for 1973 have been made by the Kansas City chapter of the American Institute of Architects.

Seven men have been named executive committee coordinators. They are R. Bruce Patty, Edward J. Wimmer, Julian M. Ominski, John C. Monroe, Allan H. Selders, Stuart M. Hutchison and Dean W. Graves.

Following is a breakdown of committees, chairmen and members:

Program—William P. Midgley, chairman until June 30; Robert J. Berkebile, chairman after July 1; Herb Duncan and Bob Koppes, advisers; Cary Goodman, Tom Lindsley, Herb Looney, Tom Nelson, Steve Polson and Gene Young.

Judiciary—Frank R. Slezak, chairman; Tom Geraughty and Frank Grimaldi.

ACT—Dale A. Nelson, chairman; Keith Herrin, Leon Maslan, Tom Nelson and Don Sledd.

Fellows—J. David Miller, chairman; Dwight Horner, Clarence Kivett and Frank Slezak.

National convention—R. Bruce Patty, liaison.

Membership—Raymond L. Voskamp, Jr., chairman; Keith Edwards, Gene Dirk Ellis, Kenneth M. Frashier, Thomas J. Geraughty and William Love.

Midwest Architect—Vernon Reed, chairman; Ed Harper and Mark Viets.

Historical resources—Robert J. Claybaugh, chairman; Ed Baker, John Lawrence Daw, Joe Fountain, Neal Hansen, Jacki Seligson and Ben Wearing.

Social responsibility—William H. Johnson, chairman; Phil Clark, Tom Lindsley, Marvin Manlove, Leon Maslan, George Murphy, Richard O'Leary and Terrence Stone.

Continuing education—William Webb, chairman; Dale Brock, Duane Huber, Marion Hymer and David Miller.

By-laws—Richard Wheat, chairman; Don Rea.

Associates—Wayne C. London, chairman; Ed Alexander, Mitchell

Brown, Tieh-Chun Chen, Ron Juhnke, Robert Stuckwish, Ben Wearing and Bill Winkler.

CIAC—Bill Love, chairman.

MCA—Bob Koppes, chairman.

Construction/union affairs—Bill Linscott, chairman.

Legislation—Robert B. Jarvis, chairman; Paul Duffenback, Tom Lindsley, E. Crichton Singleton and Robert E. Newell.

Display—Larry Thomas, chairman; Dave Fitzsimmons, Joe Lange, James R. Marshall and Max Simpson.

Health facilities—Charles L. Terry, chairman; Richard J. Conklin.

Craftsmanship awards—Neal Hansen, chairman; LeRoy Bradford, Elwin Elswood, Lou Geis, Warren Gibson, Price Hays, Wayne London and Leslie J. Wood.

Architectural tours—Michael T. Fickel, chairman; Virginia Bryan, secretary; Gary Duncan, Gary Jar-

vis, Herb Looney, Bill Midgley, Terry Stone, Larry Thomas, Gordon Wood and Kurt Youngstrom.

Cultural affairs—Theodore H. Seligson, chairman; Robert S. Everitt.

Educational affairs—Joseph J. Oshiver, chairman; Larry Downs, Marion Hymer and Duane Huber.

Building codes/zoning—Peter Keleti, chairman.

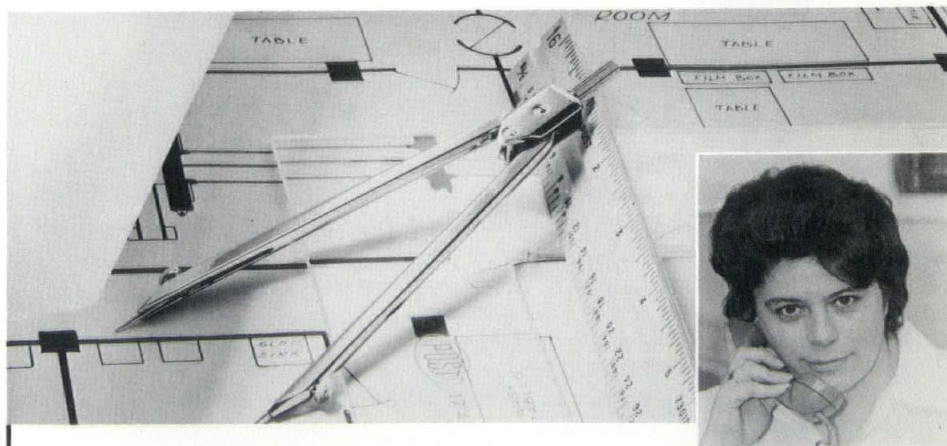
Box city task force—Rodger Wilkin, chairman.

community federal expands

A new branch office for Community Federal Savings and Loan Association will be built in the South Center shopping center, St. Louis, Mo.

The contemporary new office will provide approximately 5,000 square feet of space for customer service functions and branch operations. A solarium will be placed at both ends of the building. Full spectrum fluorescent lighting also will be a feature.

Architect is Thomas J. Millerbaugh, an associate of Bank Building Corp., St. Louis.



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TODAY'S CHURCH

continued from page 8

features from the building committee and the users.

A teen-ager's car being worked on in one's front driveway provides a learning experience for the teen-ager, but it puts the neighborhood ecology out of balance. Properly nudged to completion, the learning process reaches conclusion for the teen-ager, and neighborhood balance is restored. In the same way, a

good church school facility should be capable of enduring chaos and then return to balance with a minimum of human effort. Space provides the envelope for learning, but the thoughtfulness of the work surfaces and equipment (which the architect generally determines) makes adaptability either easy or difficult.

It is no longer adequate to plan a fellowship hall and kitchen without knowing exactly what type of use these facilities will really receive (pot-luck, catered, fully prepared meals, extent of com-

munity use, group sizes, etc.) The time that today's housewife takes to participate in church kitchens has changed, and this area of the church building oftens costs more than its share of benefits. But, effectively planned and used, this place becomes the center of events between people—between eyes—a place for a touch of understanding—a tangible extension of the Last Supper.

Special areas of the church (the offices, special meeting rooms, the library, the "lounge") take special attention to get the most miles out of the investment—and the most effective multi-use exposure.

The worship room itself is probably the most difficult design and budget problem, because this is where the usual hang-ups and preconceived notions occur. This is the form that most dominantly sets the exterior design. It is also the most costly space, resulting in the most discussion. It is strange that people need a place for worship, but, having a place—a really effective one—does expand the worship experience for most people, and makes it meaningful. It takes extreme care in interpretative skill on the architect's part to detect what the clergy, the usher, the maintainers of accessories and the participants of a worship service really need—to go far beyond just taking care of basic needs to making needed tasks not only easy but inspiring to perform and witness.

The Result

A church (building) becomes a church, then, when the ideal combined effort of an enlightened building committee's wishes are carefully translated by an architect who has the interest and dedication to achieve restricted perfection.

How often do we see an electrifying entertainer—one that really causes goosebumps? That is exactly the impact an architect should seek to achieve in a church environment. It is, after all, a House of God, and it must reflect grandeur, humility and compassion with commensurate care and dignity. ●

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Enough concrete for a two-lane highway six miles long was poured into the nearly-completed Crown Center Hotel, 12 blocks from downtown Kansas City, Mo. The hotel, part of a \$200 million redevelopment project by Hallmark Cards, Inc., is scheduled for opening in mid-April. The Hallmark plant is at right background.

crown center hotel to open in april

Kansas City's new 730-room Crown Center Hotel, part of a \$200 million redevelopment project by Hallmark Cards, Inc., will open in mid-April. The hotel is one of 50 new buildings planned for the 85-acre Crown Center development on what was once a blighted neighborhood in Kansas City, Mo.

Features of the V-shaped hotel include a six-story indoor waterfall and tropical garden in its lobby; a ballroom that will accommodate 2,700 persons; three glass-enclosed elevators; a circular all-weather swimming pool; tennis courts; a jogging track; and a Trader Vic's restaurant.

The natural limestone bluff on which the 20-story hotel stands will form part of the building's 12,000-square-foot lobby. Waterfalls will cascade 60 feet down this sloping rock formation.

The hotel was designed by Harry Weese and Associates, Chicago, Ill., and will be operated by Western International.

When all the buildings in the complex are completed by 1983, Crown Center will have more than a million square feet of office space; 2,240 apartment units; a 100-unit motor inn in addition to the hotel; two retail shopping areas of some 500,000 square feet; and parking for more than 7,000 vehicles.

'new directions III'

The Kansas City chapter of the Construction Specifications Institute will hold the third of a series of annual education conferences related to specifications and the construction industry on March 3.

"New Directions III" is the name of the conference at the University of Missouri - Kansas City. Registration fee of \$20 includes buffet lunch, coffee and conference materials. Further information is available from Jim Thoennes, Cook Paint and Varnish Company, 1300 Oak, Kansas City, Mo. 64106.

lectures to continue

"Armchair Tours through the Architects' Eyes," the hour-long illustrated lecture series sponsored by the St. Louis chapter of the American Institute of Architects, will be continued throughout 1973.

The public-service programs enable the public to see contemporary and historical buildings located throughout the world. Presentations will take place at 8 p.m. on the fourth Thursday of every month in the second floor auditorium of the University City Public Library, 6701 Delmar.

Miss Betty Lou Custer, FAIA, also will continue as coordinator for the "Armchair Tours." There is no charge for the monthly programs, nor are reservations required.

Following is a schedule of the presentation titles and the architects who will give them:

February 22—"Another Look at Russia," Joseph D. Murphy, FAIA, of Murphy, Downey, Wofford & Richman.

March 22—"California Inspirations," Mary Lou Drosten of Drosten Designs.

April 26—"The Area of Bavaria," Carl W. Martin of Hellmuth, Obata & Kassabaum, Inc.

May 24—"The Traveling Eye" (sight and sound), John A. Schulte of Hellmuth, Obata & Kassabaum, Inc.

June 28—"Mexico, with and without the AIA," Frederick C. Sternberg, Architect.

July 26—"St. Louis, Past/Present," Richard L. Bliss of Wedemeyer, Cernik & Corrubia.

August 23—"Family Safari" (Kenya and Tanzania), Stanley M. Glantz, Architect.

September 27—"Observations on Aegean Island Towns," Constantine E. Michaelides, Architect.

October 25—"Venezia Folk Lore" (sight and sound), George J. Maguolo of Maguolo & Quick.

November 29 (fifth Thursday)—"Walking Trips Out West," Charles W. Lorenz of Lorenz & Sorkin.

December 27—"Romantic Montreal," Anthony J. Amato, Jr., of Wedemeyer, Cernik & Corrubia.

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old 4-day exam schedule to be used the last time

By John D. Sweeney, FAIA
Chairman of the Board

EXAMINATION INFORMATION: March 13, 1973, is the deadline for applying for architectural registration under the current format of a 7-part 4-day examination scheduled in June, 1973. Thereafter, applicants will be examined under the new format—two separate 2-day examinations. The first two are known as the *Equivalency Examination* (June 1974) and the second two days known as the *Professional Examination* (December 1974).

Now that we are about to enter a period of transition from the "old" to the "new" examination procedure, the average Board member can look back upon many months of intensive study, re-assessment of registration as a whole, and some very serious planning for the future.

Many felt that the uniform examination given to architects these past many years was good and productive. Voices of dissent became increasingly evident in recent years, however, and last year in Seattle the big step was finally made. We shall now embark upon a new procedure for examining applicants for licenses.

In the opinion of many Board members, however, this new examination is not all that new. After all, the same subjects of study are involved, the same number of hours are used up, and the same number of days will be involved. I prefer to think of the new examination as something different in that it re-orders priorities. What has happened is that less time will now be assigned to that which may be considered as academic and more time to that which may be considered as professional. Sixteen hours devoted to strictly professional matters out of the entire 36 hour examination automatically places a considerable amount of importance upon the getting of practical experience.

The examinees may consider taking any examination a difficult experience, but examiners themselves will be on trial as they attempt to develop a type of examination which will be pertinent, free of nonsensical questions, and capable of extracting from the examinee all of such vital information as is pertinent to the success of a good job well done.

There is no way at this point in time of predicting the comparative toughness of the old vs. the new examination.

The graduate student with a degree in his possession comes to the examination relatively strong on academic matters and weak on professional matters. On the other hand, the non-graduate comes to the examination being simply loaded with practical information and experience, and unless he has been very well self-disciplined, he is relatively weak on academic subjects.

As of now, Missouri and a number of other states such as and including California, Kansas (Ohio to some extent), New York and others will require ALL candidates to take both the Professional Examination and the Equivalency Test. One happy note to recall, however, is that the 4-day period of blood, sweat, and tears experienced by so many young architects is gone, we hope, forever. By offering the 2-day examination in June for those subjects which are largely academic in nature and the remaining 2 days in December for professional matters, the candidate at least has a period of rest between two lesser ordeals.

A NEW ADDITION to the Cass County Memorial Hospital in Harrisonville, Mo., is being constructed. Robert E. Champlin, Kansas City architect who designed the original hospital 10 years ago, drew up the plans for the \$80,000 addition.

new masonry head

Raymond W. (Bill) Pautler has been appointed executive director of the St. Louis Masonry Development Trust. He will be in charge of administering programs and will serve as the masonry contracting industry's personal representative to the St. Louis construction industry.



PAUTLER

Mr. Pautler was previously director of technical services for the St. Louis Metalworking Industry Fund and architectural representative for the F.W. Dodge division of McGraw-Hill Information Systems Co. He is a member of the St. Louis chapter of the Construction Specifications Institute.

The St. Louis Masonry Development Trust was founded in 1971 by the St. Louis Mason Contractors Association, in cooperation with Bricklayers Local #1, to promote increased masonry construction through advertising and public relations programs.

school addition approved

The Francis Howell Board of Education, St. Louis, Mo., has approved architects' plans for construction of an addition to Hollenbeck Junior High School and for the air conditioning of the Francis Howell Junior High, Daniel Boone and Weldon Spring buildings.

The Hollenbeck Junior High project includes 18 classrooms and space for general offices, a guidance office, speech therapy, work rooms, health office and storage.

Architects are Lorenz & Sorkin, St. Louis.

A NEW BANKING facility is being built by Lewistown State Bank in Ewing, Mo. The \$75,000 bank will have a drive-in window, night depository and walk-in lobby. Architects are Charles L. Dutz & Associates, Decatur, Ill.

building officials conference

The eighth annual Building Officials Conference will be held on March 20-21 at the Howard Johnson Motel, I-70 and Noland Road, Independence Mo.

The conference is sponsored by the University of Missouri - Kansas City; Metropolitan Kansas City chapter of the International Conference of Building Officials; Missouri Department of Community Affairs; and the National Association of Housing and Redevelopment Officials.

JOHN A. COOPER has been appointed head of Missouri's division of construction and design under the governmental reorganization plan of new state governor Christopher S. "Kit" Bond. Mr. Cooper, 34, has been an architect with the University of Missouri. He formerly was a resident architect with Florida Atlantic University and was associated with an architectural firm at Delray Beach, Fla.

wins design award

Parkway North Senior High School, St. Louis County, Mo., will receive a special award for architectural design in late February at one of the national conventions of the American Association of School Administrators in Atlantic City, N.J.

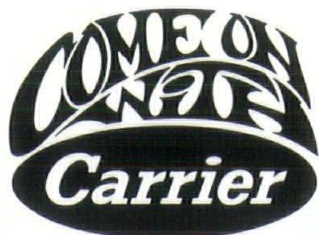
The school is among 220 school building projects selected for display at the AASA/AIA Exhibition of School Architecture to be shown at the conventions.

The Walter Taylor award will be presented to the architect and administrator of the Parkway North project. Louis Saur, Hoffman Saur Associates, St. Louis, was designer of the school. The awards jury commended particularly the school's interior spaces, which they said "make...use of sculptural, non-institutional, visual forms which recognize that learning is integrated, spontaneous and situational."



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25 missouri architects named to national committees

Twenty-five architects from Missouri have been named to serve on national committees of the American Institute of Architects for 1973. Seventeen were selected from the St. Louis chapter, the largest number of any one year in the chapter's 83-year history.

Special honor was given to two St. Louis architects in being named chairmen of committees—Robert Elkington, FAIA, chairman of the housing committee and Merlin E. Lickhalter, chairman of the regional committee. Mr. Lickhalter also was selected to serve on the architecture for health committee.

Other St. Louisans named to national committees were Eugene J. Mackey III, resolutions and urban planning and design; Charles E. Fleming, housing; Rex L. Becker, FAIA, architecture for health; Anthony J. Chivetta, Jr., architecture for arts and recreation; W. Philip Cotton, Jr., state preservation coordinator for Missouri; Bryce Hastings, corrections architecture; George E. Kassabaum, FAIA, college of fellows;

William Bodley Lane, vice-chairman of historic resources; Robert O. Little, architecture for education; Louis R. Saur, architecture for education; Harry B. Richman, urban planning and design; Chester E. Roemer, office

practice; Kenneth M. Schaefer, steering committee of documents board; Thomas J. Bear, Jr., corrections architecture; and George F. Hellmuth, marketing architectural services.

Kansas City architects named to committees were Lawrence L. Downs, systems; Dean W. Graves, environmental education; Dwight C. Horner, structures; William M. Linscott, labor liaison; John C. Monroe, Jr., corrections architecture; Theodore H. Seligson, historic resources; and Robert G. Westvold, personnel practices.

James T. Darrough of the mid-Missouri chapter was selected for the historic resources committee.

new head of kc contractors

Archie Smith of Universal Construction recently was elected president of the Kansas City chapter of Associated General Contractors of America. He succeeds outgoing president, J. E. Dunn, Jr., of J. E. Dunn Construction Company.



SMITH

Mr. Smith takes his position at the helm of AGC during Kansas City's current \$3.2 billion construction surge. He started with Universal in 1941 and is now first vice-president of the company.

Other new officers elected were first vice-president—Chester Carson, Carson-Mitchell, Inc., Springfield, Mo.; second vice-president—J. M. Senter, Winn-Senter Construction Co.; and treasurer—W. W. Bennett, Bennett Construction Co.

Newly elected board members are James C. Thomas, Thomas Construction Co., St. Joseph, Mo.; Ted A. Anderson, Fogel-Anderson Construction Co.; Robert Callegari, Callegari Construction Co.; L. H. Maxwell, Maxwell and Associates Construction Co.; and Mr. Dunn.

air-conditioning course

A week-long course on air-conditioning systems analysis will be offered at the University of Missouri-Rolla in May.

Analysis in the course, which is scheduled for May 14-18, will be made from the viewpoint of energy consumption, performance, control techniques and economics. Complete text material will be provided. Cost is \$250.

More information can be obtained by writing John Short, Continuing Education, University of Missouri-Rolla, Rolla, Mo. 65401.