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Faith and Form, quarterly journal of the Guild for Religious Architecture, is published as an educational service to the professional, religious and lay community. Its purpose is to provide the most current information available on problems of design and liturgy as related to religious architecture and art.

Faith and Form hopes to offer its pages to differing points of view—to initiate dialogue which will illuminate, challenge, and provoke comment. It plans to survey the architectural scene with reference to religious structures—and through pictures and comment to reflect upon the lessons to be learned.

Faith and Form represents the newest effort of the Guild for Religious Architecture to reach a broad audience of persons concerned with the form and function of houses of worship. This has been the primary goal of the Guild through the years. Its annual conferences, held in cooperation with national religious groups, have dealt with varying aspects of contemporary problems of religion, architecture and art in 20th-century America. The Guild invites all AIA members, religious leaders, craftsmen and artists interested in the Guild program to seek membership. For further information write: The Guild for Religious Architecture, 1346 Connecticut Ave., N.W., Washington, D. C. 20036.

Dorothy S. Adler
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OFFICIAL PUBLICATION FOR MIAMI CONFERENCE TO INCLUDE:
Review and critique—K.L. Sijmons new church, Amsterdam, Holland
Dialogue between the independent artist and the stained glass studio
“The Church Remembers Her Future”—an appraisal of traditional vs modern
symbol in liturgy and worship today.

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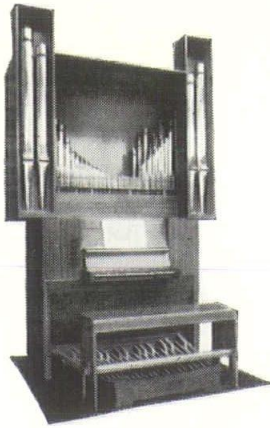
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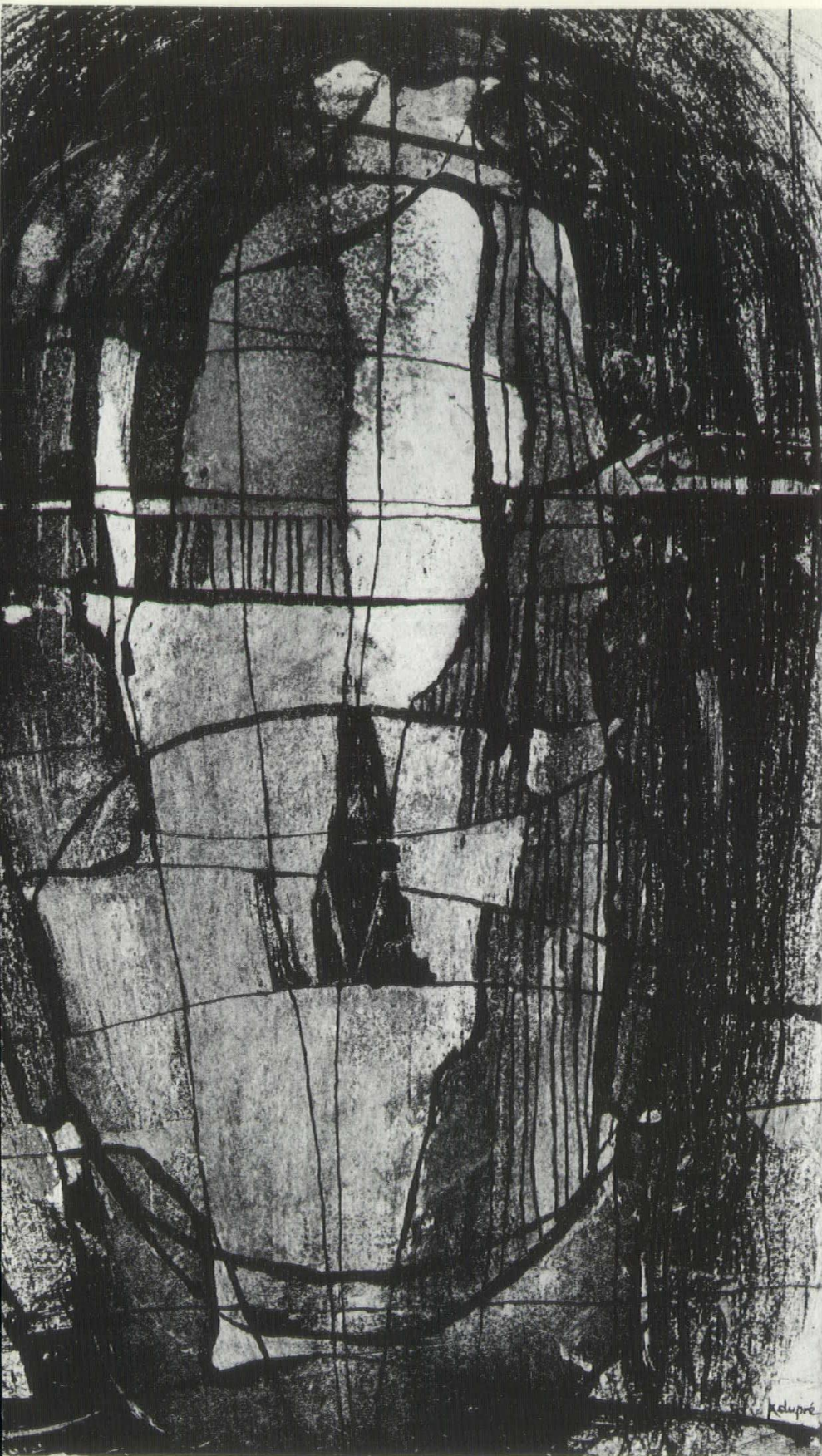
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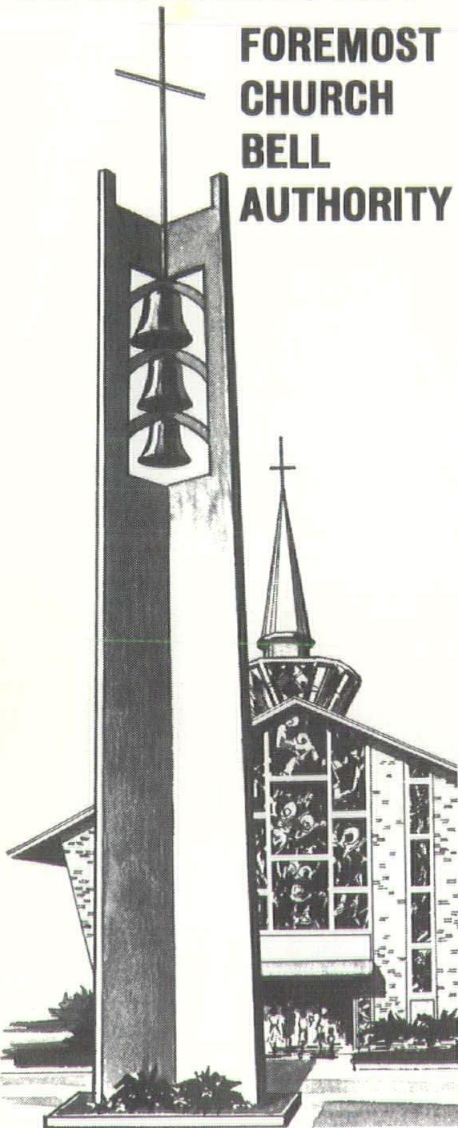
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NOTES & COMMENT

Dissolution of AIA National Committee on Religious Architecture

One of the rules of institutional life is supposed to be that a committee, once established, never dies. It is heartening to note that the cynics are not always right. For following directions previously set, the Committee on Religious Architecture of the AIA has extinguished itself. The action was taken in August 1967. Its significance is that it leaves the Guild for Religious Architecture as the sole agent of the Institute in its concerns with religious architecture.

For nearly a decade, since the Committee on Religious Architecture was established as a "building type committee," its functions were parallel in many ways to those of the Guild. Many of its personnel were Guild members, and its chairmen were successively Edward James, FAIA, Kenneth Richardson, E. A. Sövik, FAIA, and Robert Lawton Jones. Since the Guild became an affiliate of the Institute, it has been apparent that the profession has had two channels in which its members deal with the matters of the architecture of religion. And it was reasonable that the Committee should not be continued.

1967 GRA Conover Award

The Conover award is named in honor of Dr. Elbert Conover who for many years served as a guiding spirit in the organization which is now the Guild for Religious Architecture, and counselled a vast number of church building committees as the first head of the office of church building and architecture of the National Council of Churches. The award is given sometimes by the GRA at its annual conferences to a person other than an architect, whose contribution to the improvement of the architecture of religion in America is particularly notable.

In 1967 the Conover award was presented by the GRA to Dr. J. Gordon Davies of Birmingham, England, Director of the Institute for the Study of Worship and Religious Architecture at the University of Birmingham and Professor of Theology at that university.

Despite his distance, Dr. Davies' voice has been significant in this country. The authority of his theological and liturgical knowledge has been combined with a detailed knowledge of the history of architecture. He has made history relevant to present problems. The Guild honored itself in presenting Dr. Davies with its 1967 Conover Award.

Interfaith Research Center

The Interfaith Research Center on Religious Architecture is a nonprofit educational and religious corporation sponsored by the American Institute of Architects, the Commission on Synagogue Administration of the Union of American Hebrew Congregations, the Central Conference of American Rabbis, the Commission on Church Planning and Architecture of the National Council of Churches

of Christ in the USA, and the National Catholic Liturgical Conference.

Established as a result of the concern of leading architects, theologians, scholars and lay leaders from the major faiths, the Center has as its primary goal the achievement of the most fitting environment for the religious life of contemporary man.

THE CHALLENGE

The principal problem of the church and synagogue in America today is to adapt and create buildings and facilities which relate to the contemporary forms of worship and service.

The Interfaith Center proposes to make a thorough study of interrelated fields, drawing together existing knowledge and thought of religious leaders, artists, architects as well as specialists in anthropology, psychology, and sociology to attempt to achieve a clear understanding of the relationship of religious facilities to contemporary society, and to provide better theoretical, theological, and practical bases for present and future planning.

THE PROGRAM

The following statements indicate the projected scope of the Center undertakings:

1. The collection, examination, and systematization of materials and relevant writings from all of the disciplines related to the Center's concerns.

2. The study of the rise and varied development of church and synagogue architecture within the context of changing American culture.

3. Particular studies of the historical, theological, and liturgical development of each of the religious communities affecting patterns of religious building.

4. Contemporary inclusive and particular studies of religious building trends and of related trends in redefinition of the mission of the various religious bodies.

5. Systematic data collection from all religious bodies on particulars of building activity, trends, problems, etc.

6. Field case studies to describe the complex relationship between congregations and buildings, to be undertaken by interdisciplinary teams, with strong stress on the anthropological pattern of observation.

7. Longitudinal case studies of contemporary congregational needs in the environment of a rapidly changing society.

8. Studies to answer the question, "What are the formative and informative theological, aesthetic, and psychological values of the arts which should be interrelated in a religious building?"

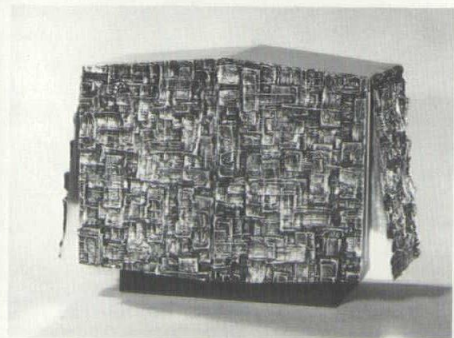
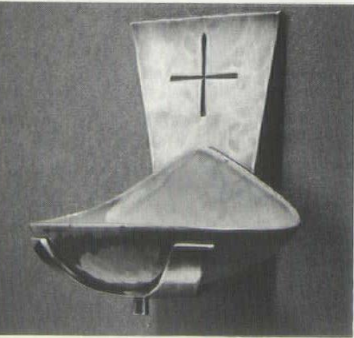
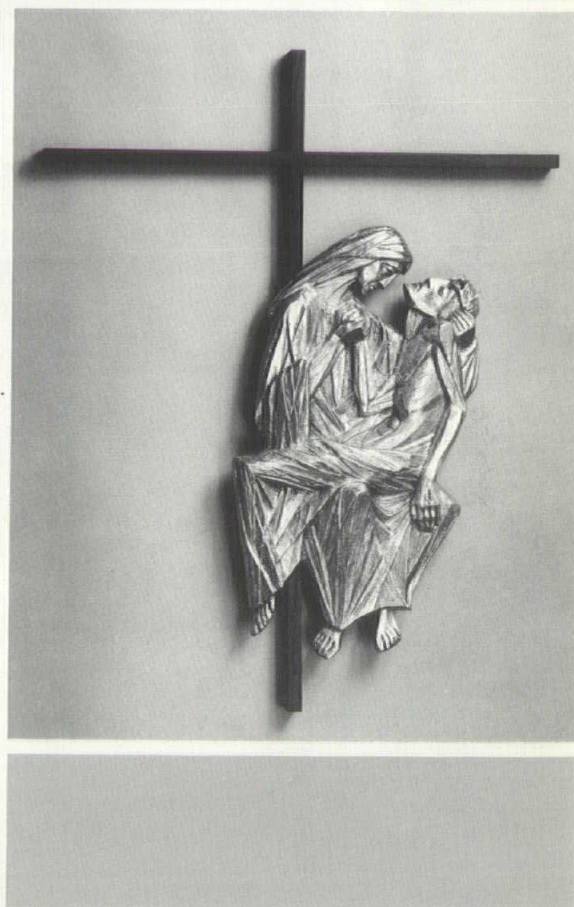
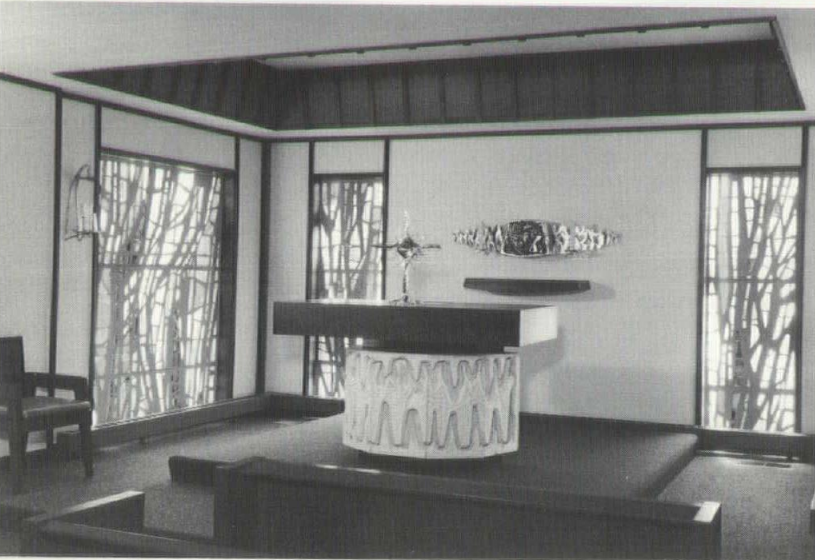
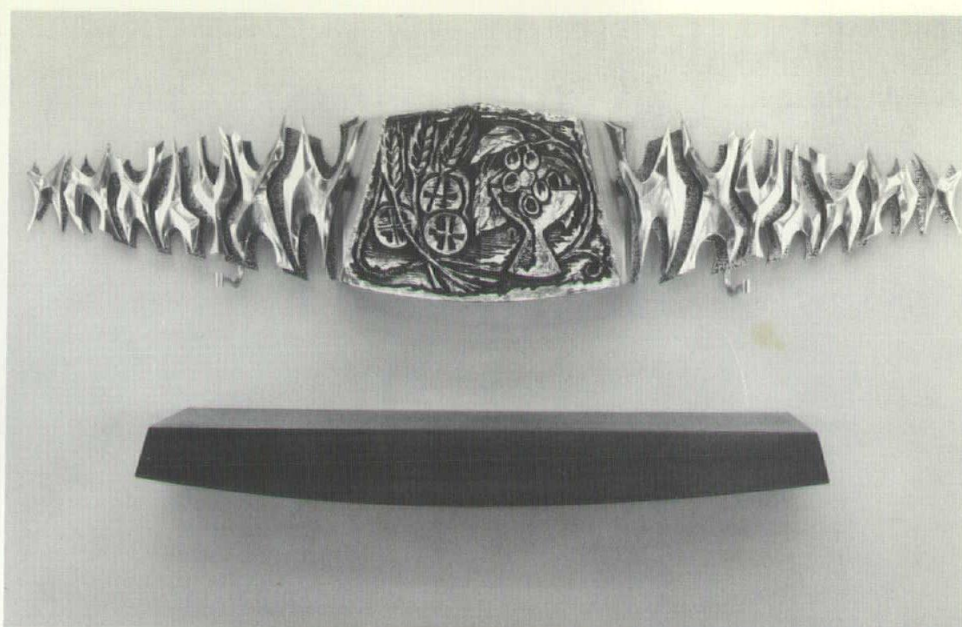
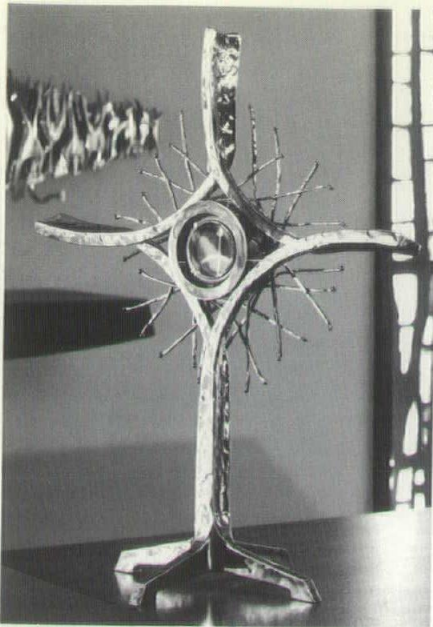
9. An educational program to stimulate the most favorable climate for creativity and provide the means to lead clients and architects toward this end.

SPECIFIC STUDIES

The Board of Directors of the Center proposes that the following studies be undertaken as soon as the way can be cleared and funds be made available.

- a. *Inner City Facilities*: An examination of the complex social, economic, cultural and

Continued on page 3



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1967 LITURGICAL CONFERENCE AWARDS COMPETITION IN CHURCH ARCHITECTURE

*The Rev. Robert W. Hovda,
Editor, Bulletin of the
Liturgical Conference,
Washington, D. C.*

The Liturgical Conference is described in its monthly bulletin, *Liturgy*, as a "national Catholic organization of laypeople, religious and clergy for the renewal and promotion of significant contemporary worship." Although it is voluntary and unofficial, its



quarter-century involvement in liturgical education, information and agitation for reform has made it a respected and influential voice in that church. An ecumenical direction is indicated by a sprinkling of other Christians and Jews in its membership, by programs expressing concerns which transcend confessional boundaries, and by the election of a Lutheran editor and pastor to its board of directors last summer.

Since 1959 the organization has sponsored each year an awards competition in church architecture. Four judges include two architects and two experts in liturgical requirements. Accepted entries are exhibited during the Liturgical Conference's annual national, four-day "Liturgical Week." In the 1967 competition, seventy-one entries were submitted by architects, fifteen were accepted for exhibit and seven received award certificates—two honor, three merit and two honorable mention—"for creating a house of the worshipping assembly distinguished by the vision, high

standards and competence of its design and suited for the celebration of God's saving deeds."

The modern alienation of serious artists from the church's life is one of the unhappy facts of that life. Now that the church (at least in its less dormant members) recognizes that it needs artists, it can hardly expect them to leap into the arms that were for so long cold and closed.

So we feel quite encouraged by the number of entries and by the quality of those accepted for exhibit. The forms are beginning to reflect the change in the way the church thinks of itself, conceives itself, in this post-conciliar atmosphere of a continuing reform and renewal. No longer does the church conceive itself in isolation, separateness and withdrawal, but now in relation to the total human community, both as component and as mission. Once dominant and master, now it sees itself as servant. The former "perfect society" and static institution has a new image as a living assembly. The idea of a union of persons has succeeded the old notion of sacramental dispensary.

One of the churches submitted—and honored—in 1967 is a multipurpose building, an illustration of some of the important current thinking in this area. It is both interesting and instructive to note that, with one exception, all of the churches honored with awards employed a liturgical specialist and consultant in collaboration with an architect.

All those pictured here, we feel, are good examples of a functioning, healthy, fresh skin for the Christian assembly and its liturgical deed. We cannot predict what the churches of tomorrow will be. But like the life of faith, these churches belong to today. They live, and because they live *now*, they are authentic witnesses to the message whose celebration they shelter.

Judges for the 1967 competition were Robert L. Jones, AIA, Murray, Jones, Murray, Tulsa, Okla.; Edward A. Sövik, FAIA, Sövik, Mathre & Madson, Northfield, Minn.; Aelred Tegels, O. S. B., *Worship* magazine, St. John's Abbey, Collegeville, Minn.; Robert W. Hovda, The Liturgical Conference, Washington, D. C.

One should never expect that in the submissions of one year's work there should be many really fine projects. And this year's submissions don't negate this expectation. A few really good projects did appear, however. And I am happy that they range broadly in size and cost. I think they prove that neither budget nor size is a hindrance to good design.

The good projects will be on exhibit and their virtues will be apparent. So I shall not spend time extolling them directly. But I think it might be useful to have this jurymen's perspective of the greater number of projects which will not be on display. And whereas the enumeration of the faults that were, or seemed to me to be, apparent may not help much to bring great things in the future, it might help designers to avoid bad things.

The most serious and frequent error is one which is not new—the error of self-assertiveness, pomposity, grandiosity, the eagerness to be impressive. This monumentalism, or ostentation, this eagerness to shout, reflects the general state of our culture to be sure—the age of advertising and the big sell. But it is not appropriate to the Church. Sometimes it appears in a sort of megalomania as in the use of gigantic crosses, sometimes in structural tours-de-force, sometimes in exclamation-point motifs of other sorts.

Often it combines curiously with another fault, the fault of triviality, cuteness, cleverness, prettiness, sweetness. Many of the projects tried to capitalize on the ephemeral and fashionable sort of detail that one sees in country clubs and department stores.

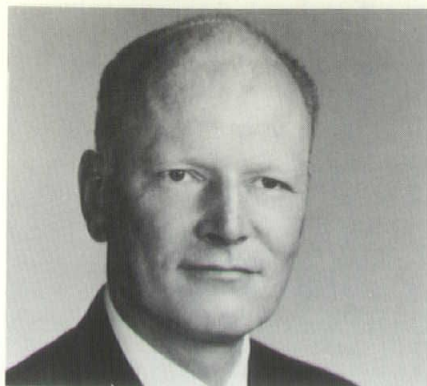
Often also, there was a sort of religiosity—the eager attempt to be somehow otherworldly or “spiritual.” In this sort of project the designer uses shapes and spaces which are as different as possible from those we find reasonable in secular architecture. We have this heritage from the past, of course, and find it hard to shake. But we must avoid it, for Christianity is an incarnational faith; we do not come into God's presence by leaving this world and its realities. God is in this world and it is a spiritual world because he is here. Where the world is most real he is most real. So we must not build churches which are dream-like or fantasy-like.

These comments have concerned themselves with the general character, aura or feeling of many of the projects. The faults can be avoided by real seriousness, courage and discipline.

STATIC SETTINGS

Another series of troubles relates to the understanding of the relationship between theology, liturgy and architecture. And the most insistent of these faults seem to me to be two: the commitment to a static symmetry, and the repeated use of the fan-shaped seating pattern.

We are used to symmetrical geometry in places of assembly. In most of modern architecture we are no longer committed to the Renaissance axialities, but such symmetry still occurs in most of our concert halls,



theaters, and cinemas (not all of them, however). The point I would like to make is that the church is not such a place of assembly—it is a room in which there is no audience peering at or listening to a performance. The whole community is part of the event which takes place. So we have a different starting point. And if we examine the action of the liturgy we discover that it does not reasonably thread itself on a centerline. Ambo does not balance against lectern. Font does not balance against choir or president's chair. A more occult sort of balance seems to me to be more appropriate in a church. We would be surprised to see theatrical stage settings which were designed about centerlines. They are places where action occurs, and a static symmetry doesn't seem appropriate to action. The liturgy is an action; its most fitting setting is not a static one. We can afford to be less rigid in our commitment to physical geometry.

The fan-shaped plan derives partly from the commitment to axial symmetries of course. Perhaps it comes so frequently this year because having been deflected from the circular scheme by good advice, designers have simply truncated the circle. There is surely an improvement in moving from circle to fan, but as developed in many of the submissions the scheme is theatrical in the extreme, and suggests nothing more clearly than the concept of an audience gathered around performers and their props. The division between sanctuary and congregational seating can be very severe, particularly if it is further emphasized by lighting or other architectural features, and this cannot help but diminish the sense of participation.

QUESTION OF CHOIR

There are some other frequent diversions from what, in my judgment, seems proper. One is the tendency to merge the choir into the general congregation. This seems to me to deny the realities. The choir is a special part of the body which has a special function. The instances of choir seating that trouble me are those in which there is absolutely no differentiation between choir seating and congregational pews—where the choir, for instance, would occupy an unspecified number of pews out of a larger group with their backs to a goodly number of the people who are meant to hear them and where the seating is such that the members of the choir might have trouble hearing themselves.

I am troubled for two reasons. For one

thing, the choir sings for people, not only for God, and to situate it in such a way as to imply that it isn't important that they be heard well by the congregation can't be right. The shift to the basilican position has the virtue, among others, of establishing the celebrant's activity as related to the people. I think it is inconsistent to place a choir in a position where they are turning their backs to a substantial part of the community.

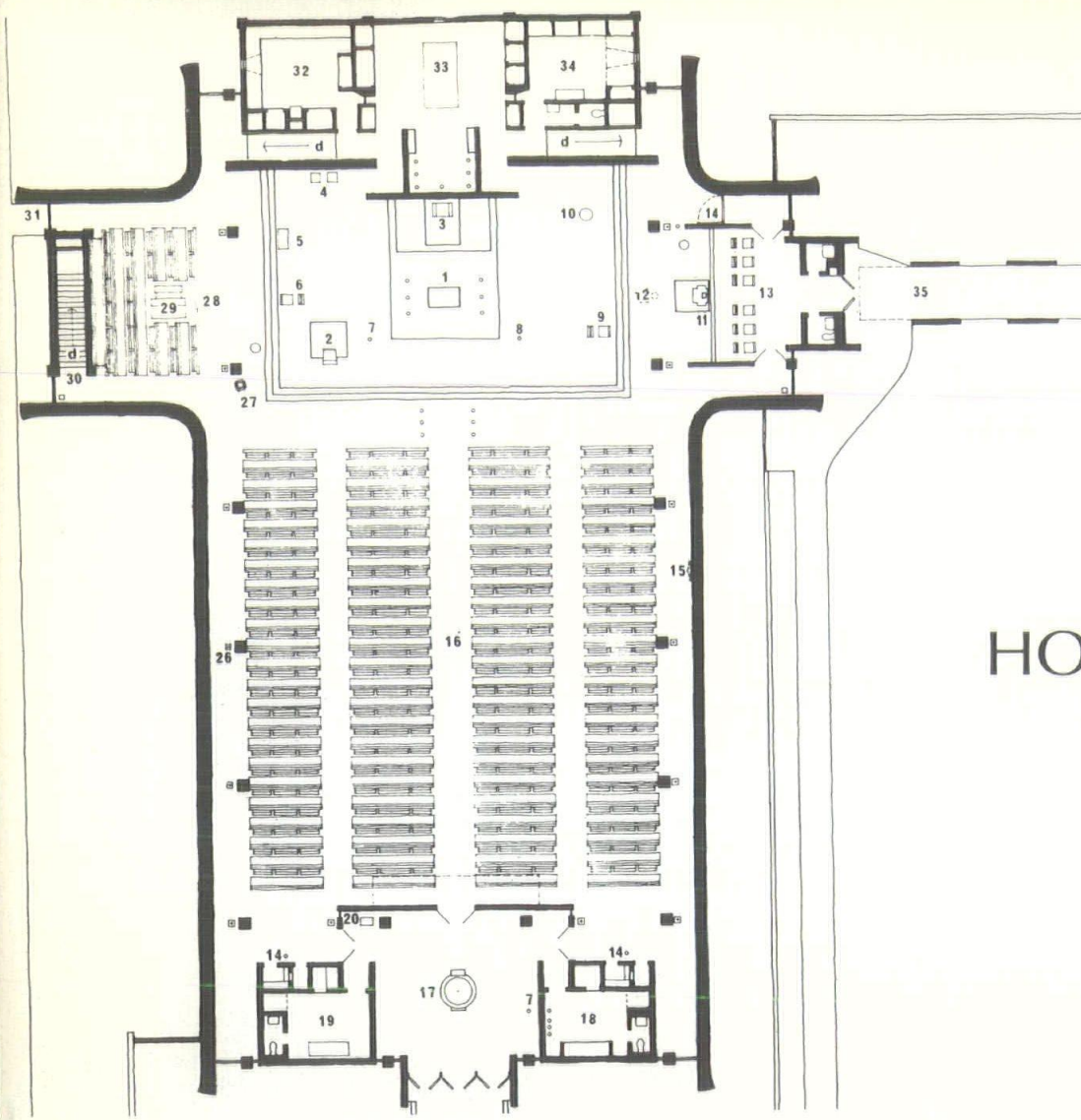
The other matter is a question of quality. A singing group, to sing well, needs to hear itself, see its director, and relate to the organ or other accompaniment. Generally speaking a few longer rows of singers is better than several short rows. And a rebound surface at the side or back of the group is better than a grouping set far out in space. The problem is, I agree, to establish a clear continuity with the people in the other pews. And I think the difficulty of getting a choir location which comes close to meeting both or all of these sorts of contradictory demands is severe. One of the problems of axially symmetrical schemes is that they make it practically impossible.

RELATE TO WORLD

Another issue which is often poorly solved is that of instrumental music. Organs do not need to be large concert organs, but they should be closely related to the choir. A word should be said also, I think, in favor of real pipe organs instead of imitation instruments. In circumstances where people are dealing with realities, as they are at worship, it seems quite wrong to be associated with imitations of any sort, whether visual or musical. In a time when the Church looks forward to change, it seems reasonable also to make provision for the possibility of instrumental music other than the organ; and it would be wise to provide space where the varied musical resources in our communities can be used on occasion if not regularly.

A third concern which may be worth noting is that of keeping the community aware of their unbroken relationship to the real world. We do not escape the world to enter God's presence. Jesus comes to us in the world and in the things of the world. We assert or confess our faith in the incarnation by building not fantasies but real earthy buildings. We tend to deny it, I think, by enclosing ourselves completely away from the natural world. Churches seem less exotic and more closely associated with reality if windows allow somewhere an awareness of the land. This can usually be done without inviting distraction.

The placement of the tabernacle and font have been in flux of course, and most of the submissions are not up to date. It is instructive to note that where a sophisticated consultant has been associated with a project the solution of these matters has been prophetic. The latest statement on the location of the tabernacle, for instance, was anticipated in some of the projects. It is this sort of visionary, thoughtful, and courageous planning which will bring us most quickly to the fulfillment of our hopes. ■



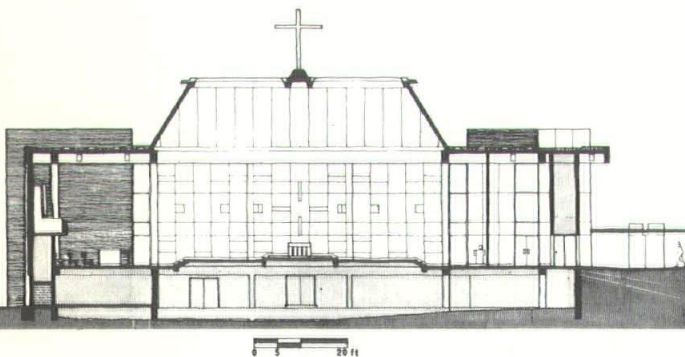
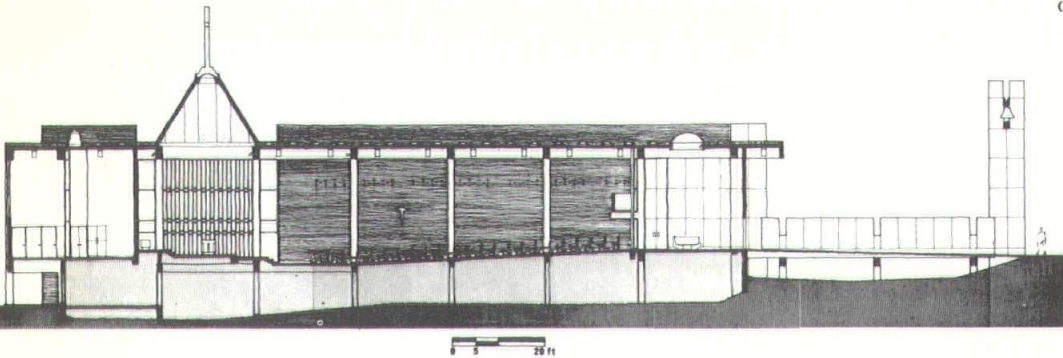
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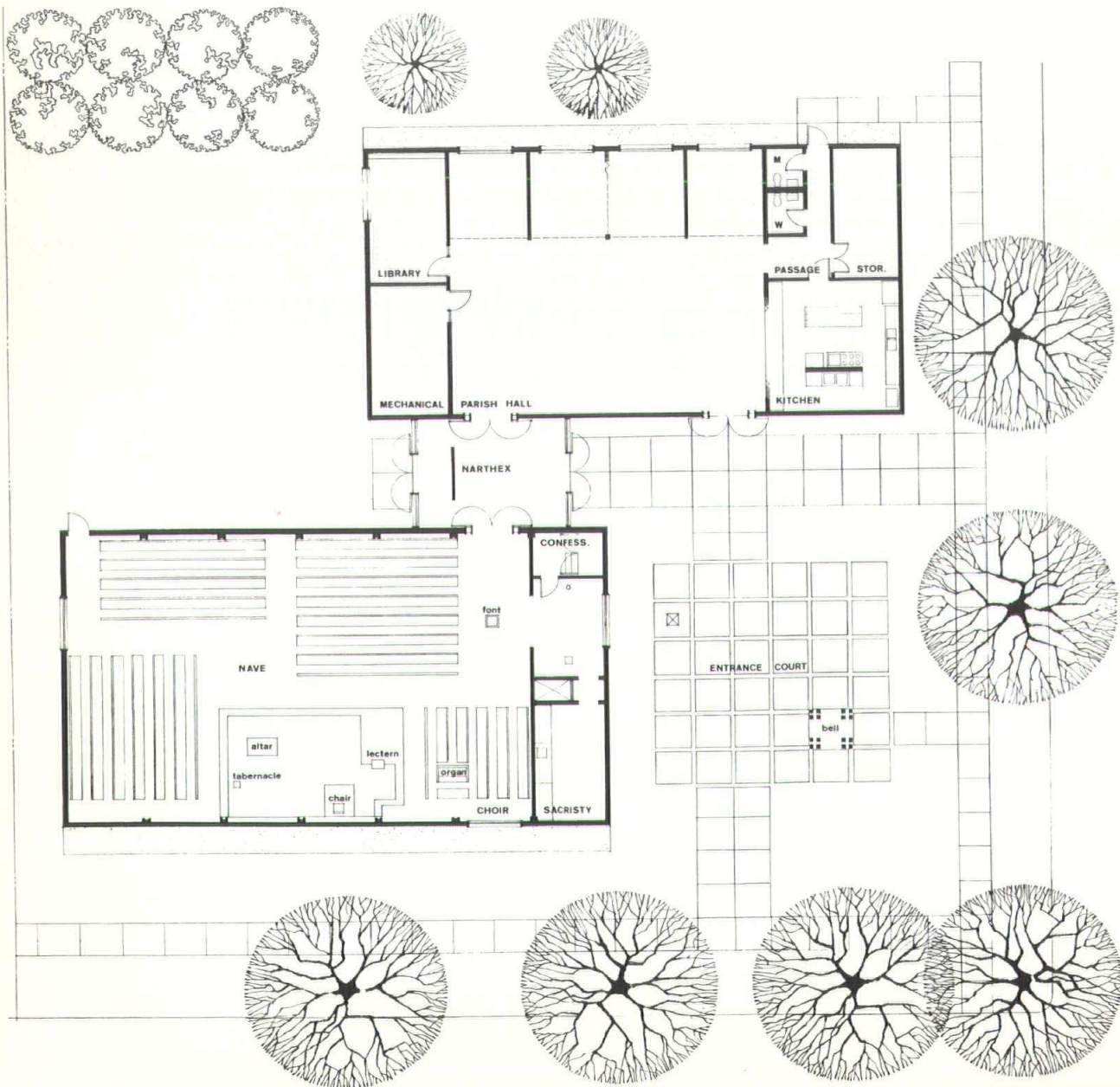
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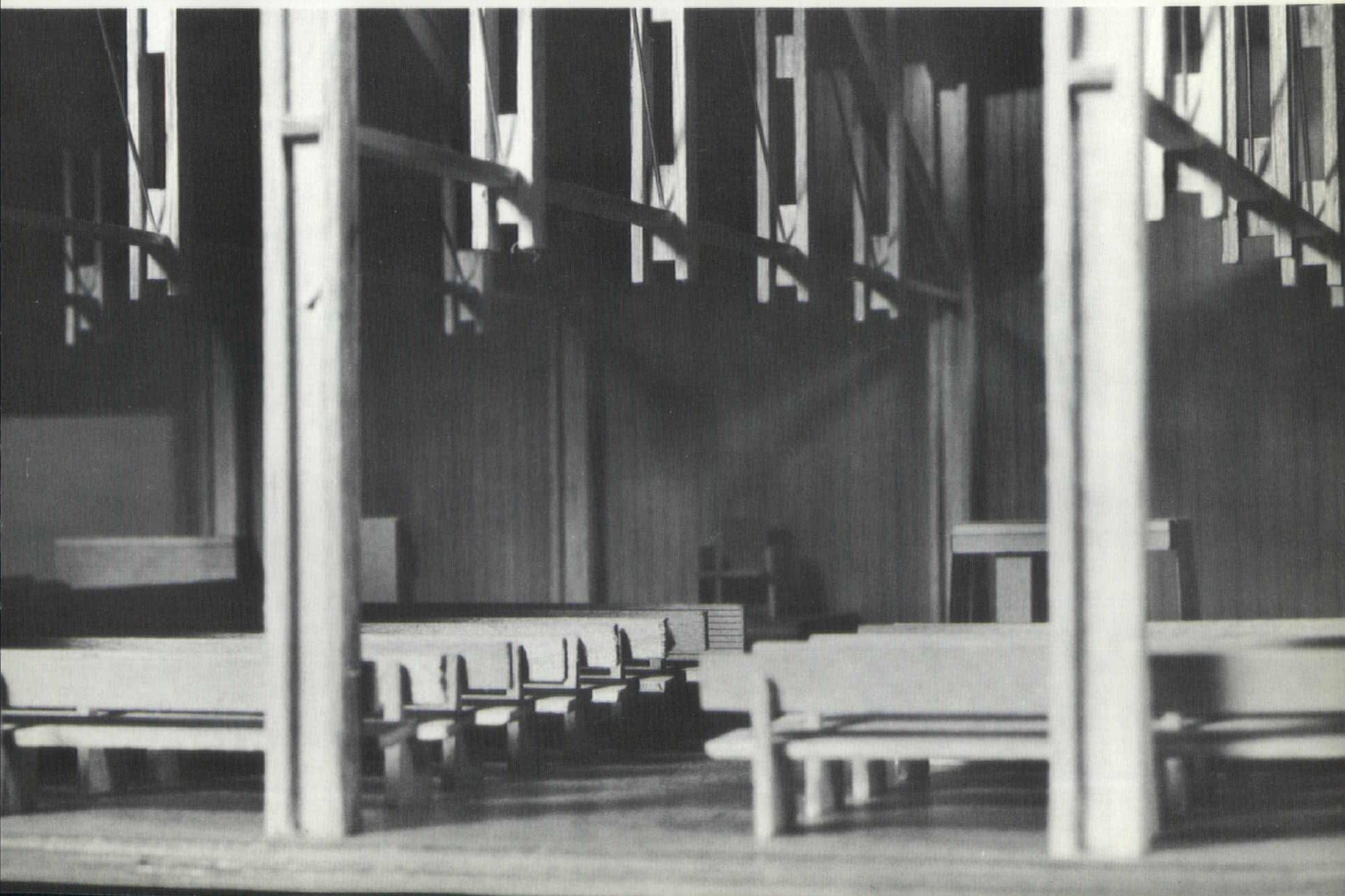
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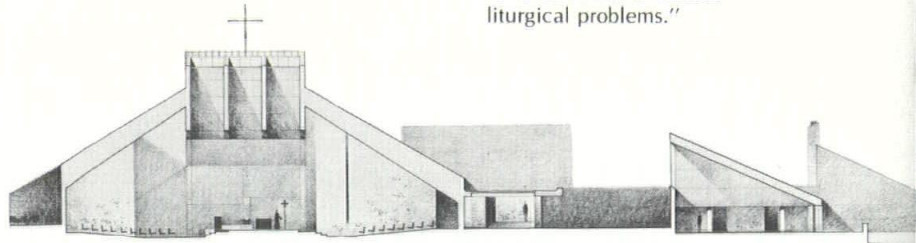
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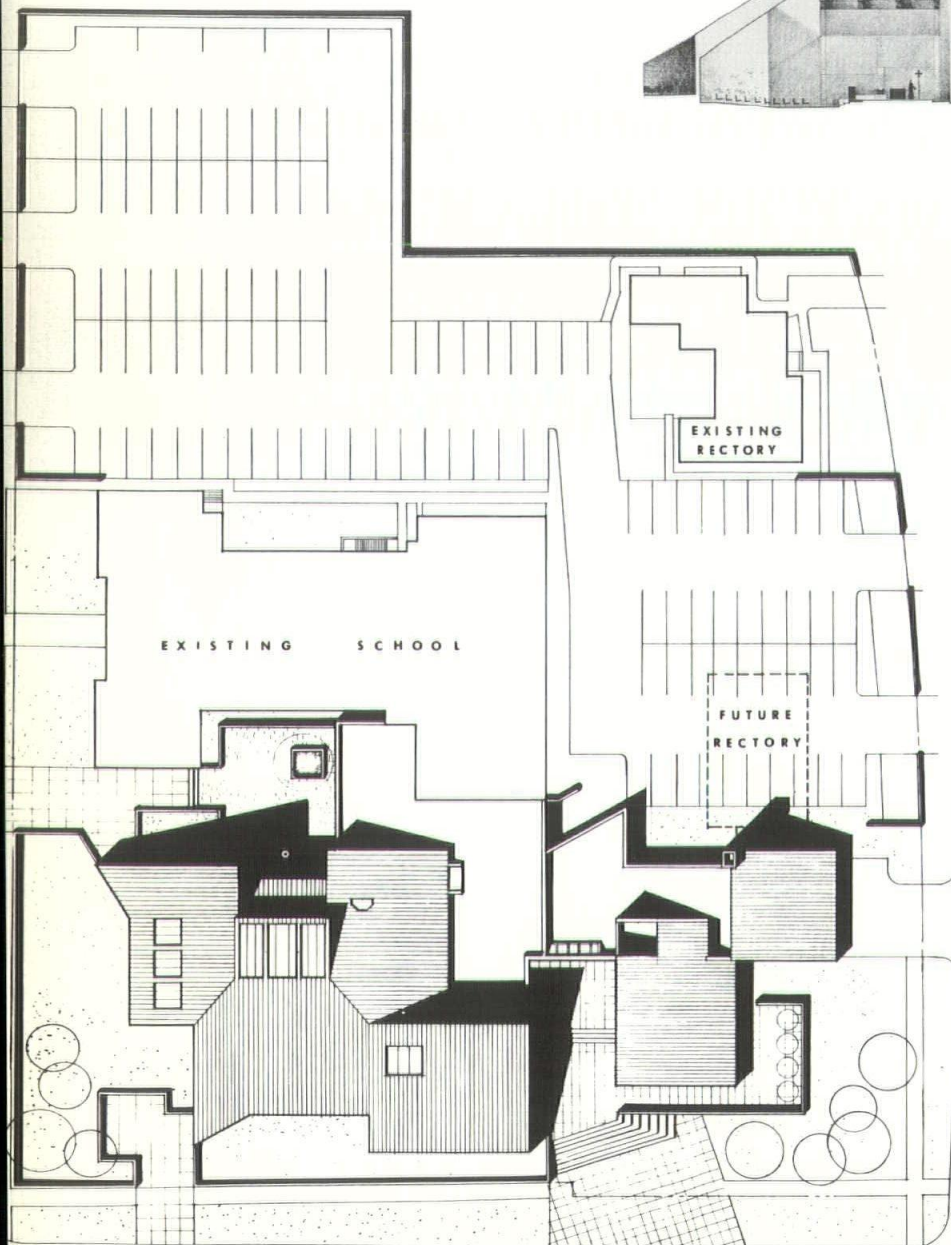
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St. Paul, Minn.

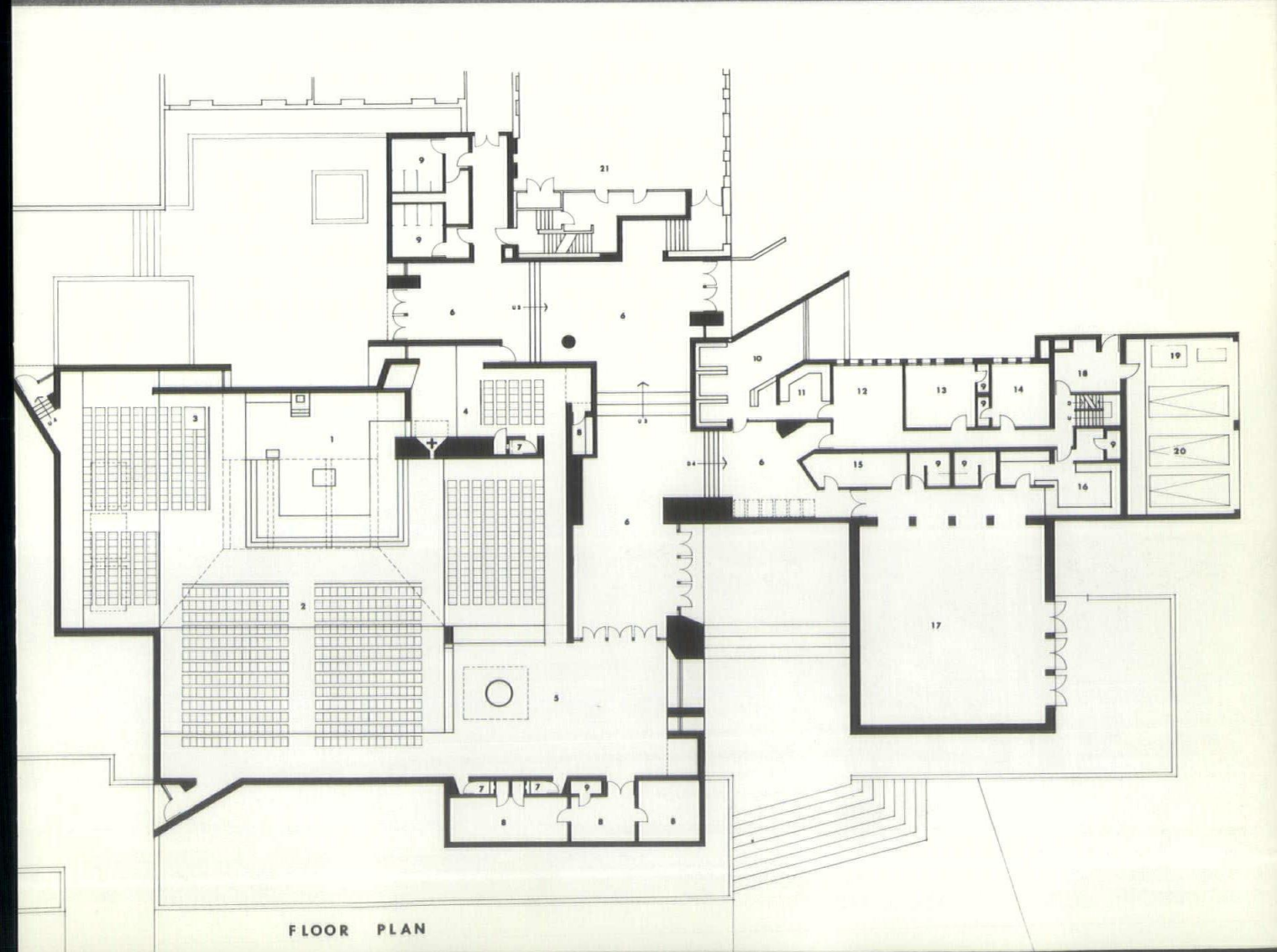
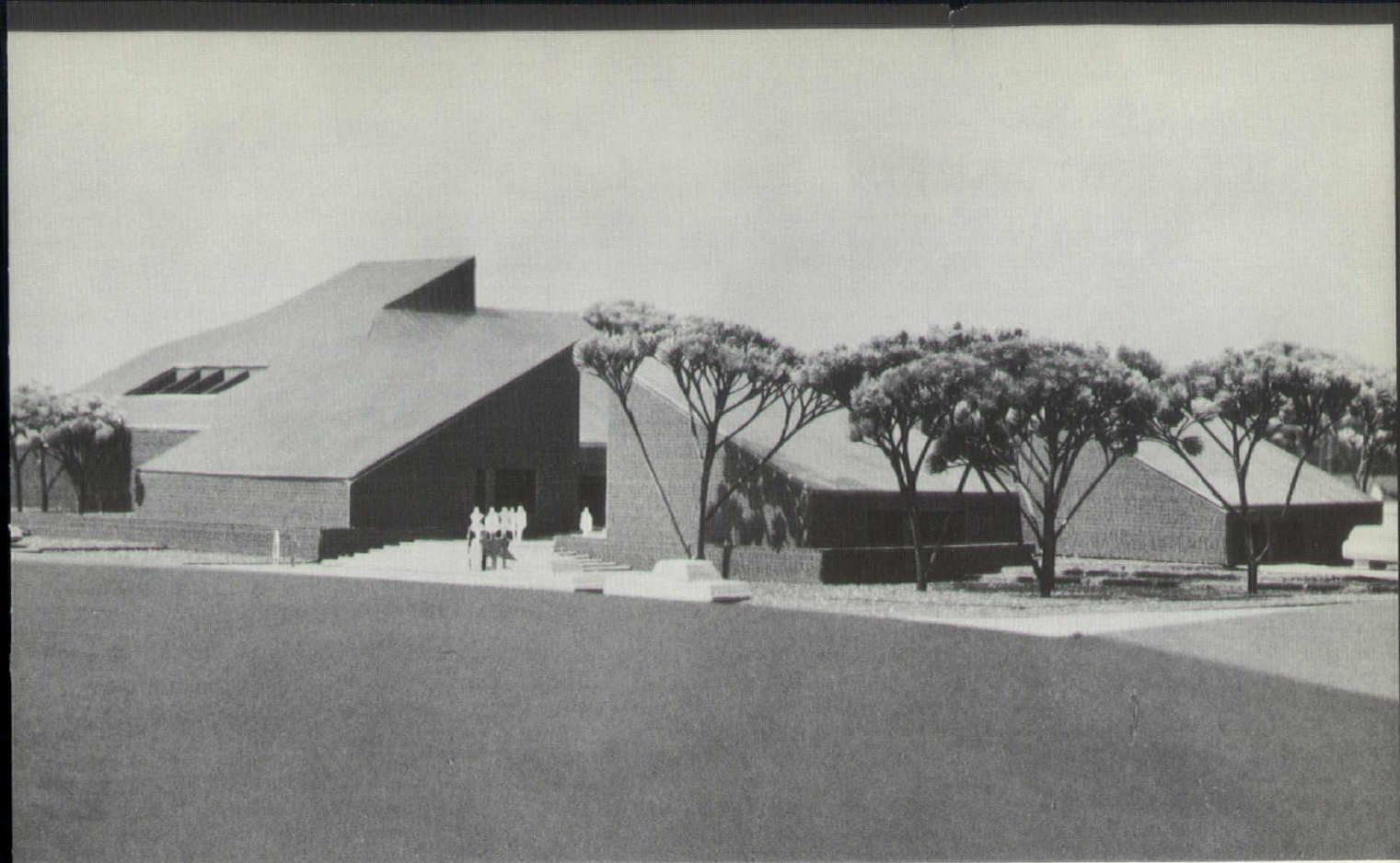
"An interesting plan.
Some simplicity in the
organization of forms might
offer greater opportunity
in the development of meaningful
space. Good example
of integrated planning;
appears to offer
valid solutions to various
liturgical problems."



KEY TO LEGEND

1. SANCTUARY
 - a) Altar
 - b) Celebrant
 - c) Ambo
 - d) Commentator
 - e) Eucharistic Reservation
 - f) Ambry
2. NAVE - 700 SEATS
3. ORGAN CONSOLE
4. CHAPEL - 30 SEATS
5. BAPTISTRY - NARTHEX
6. CIRCULATION
7. CONFESSORIAL - CONFERENCE
8. SACRISTY
9. TOILET
10. LIBRARY
11. WORK ROOM
12. GENERAL OFFICE
13. PASTOR'S OFFICE
14. ASSISTANT PASTOR'S OFFICE
15. COATS
16. KITCHEN
17. COMMUNITY ROOM
18. RECEIVING
19. LAWN EQUIPMENT
20. GARAGE
21. EXISTING AUDITORIUM



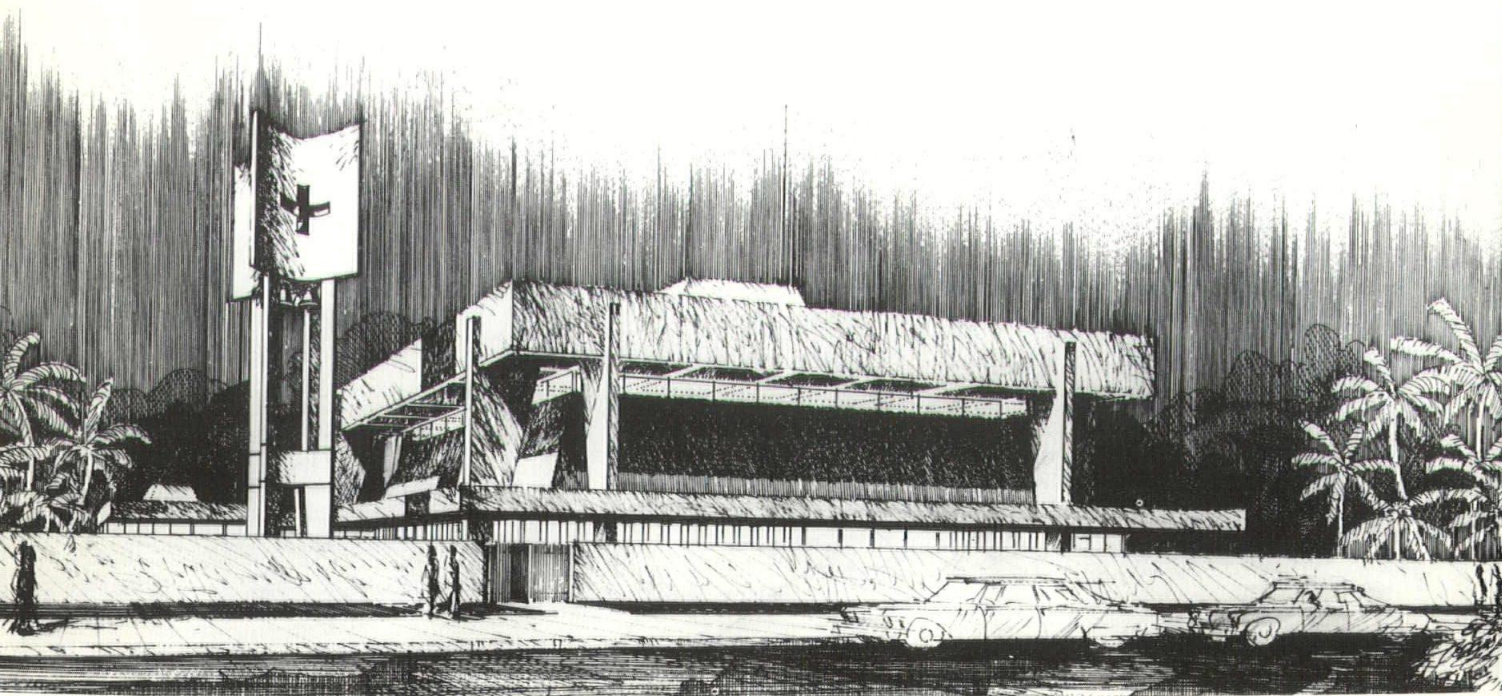
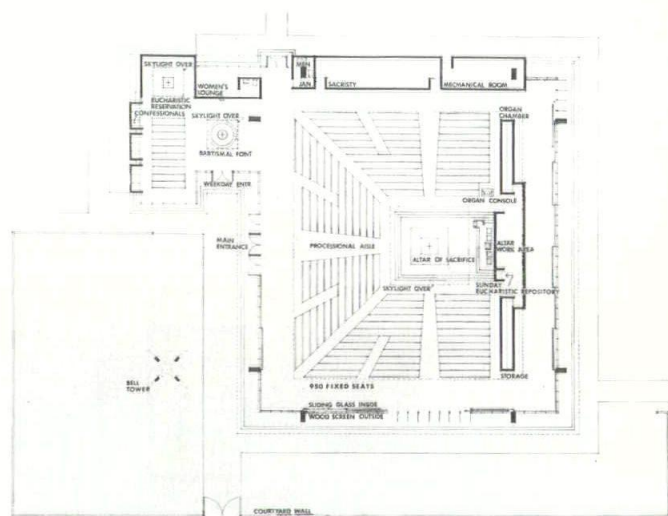
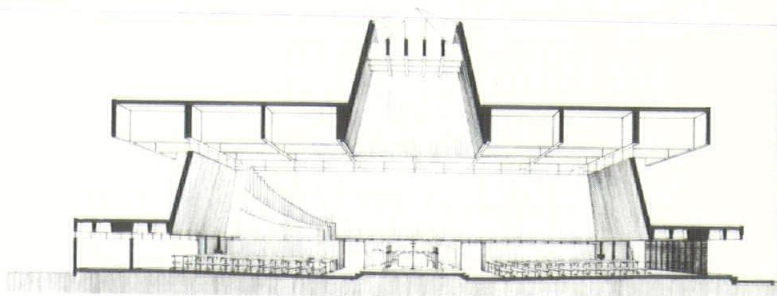


MERIT AWARD

Nativity Catholic Church
Hollywood, Fla.

ARCHITECT: Willoughby Marshall
Cambridge, Mass.

"Skillful job of architectural planning. Shows thoughtful attention and imaginative solutions to all the major elements of sacramental worship and participation."

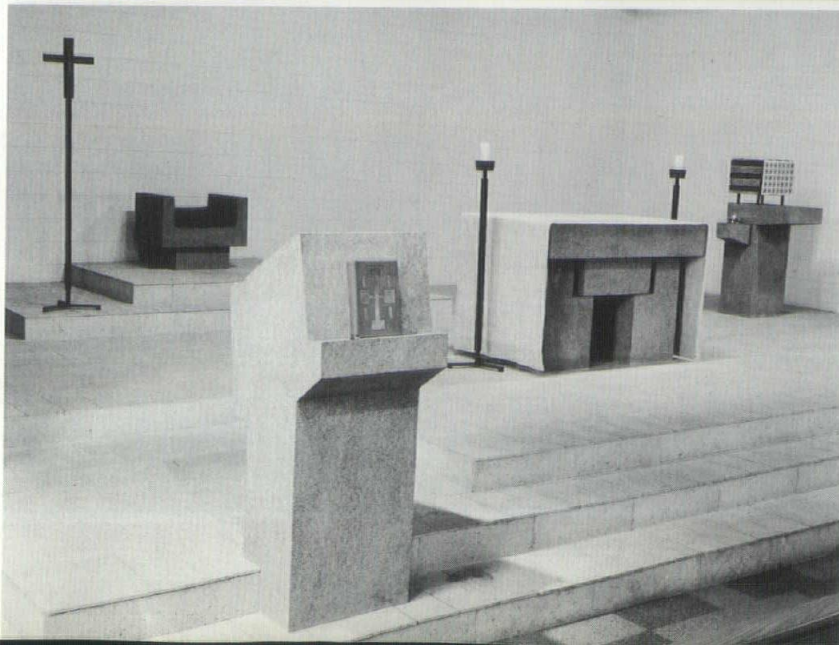


MERIT AWARD

St. Paul's Church
Minnesota City, Minn.

DESIGNER: Frank Kacmarcik
St. Paul, Minn.

"Extremely sensitive renovation
and beautifully designed
furnishings. Asymmetrical
treatment of sanctuary
very well handled. If the future
work in the church — lighting,
pews, etc. — can be done,
the project will
be exemplary."



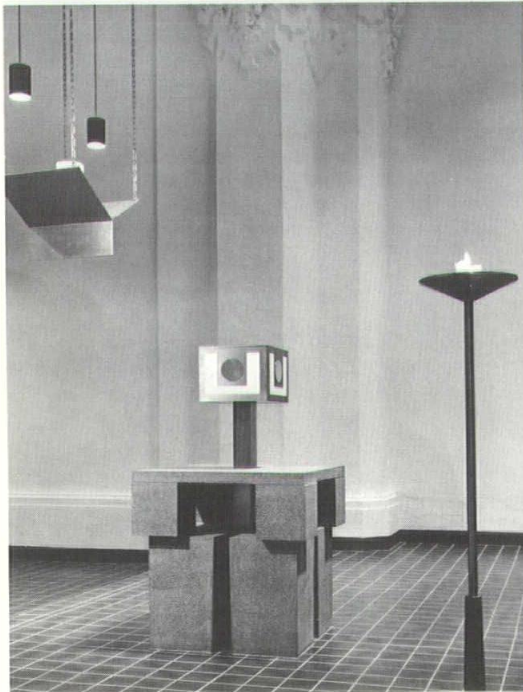
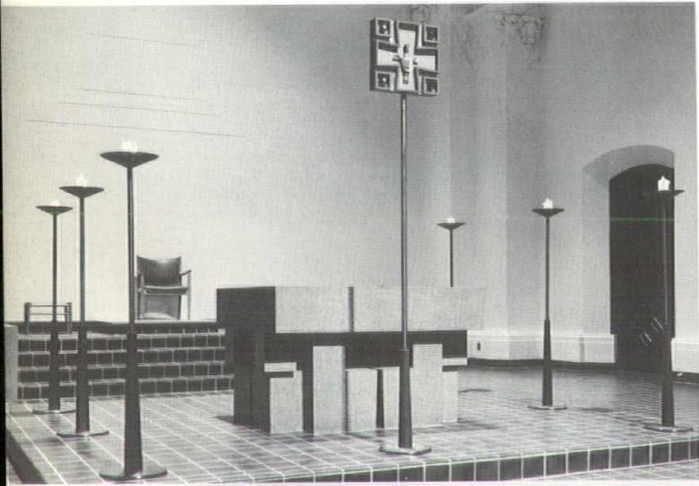
HONORABLE MENTION

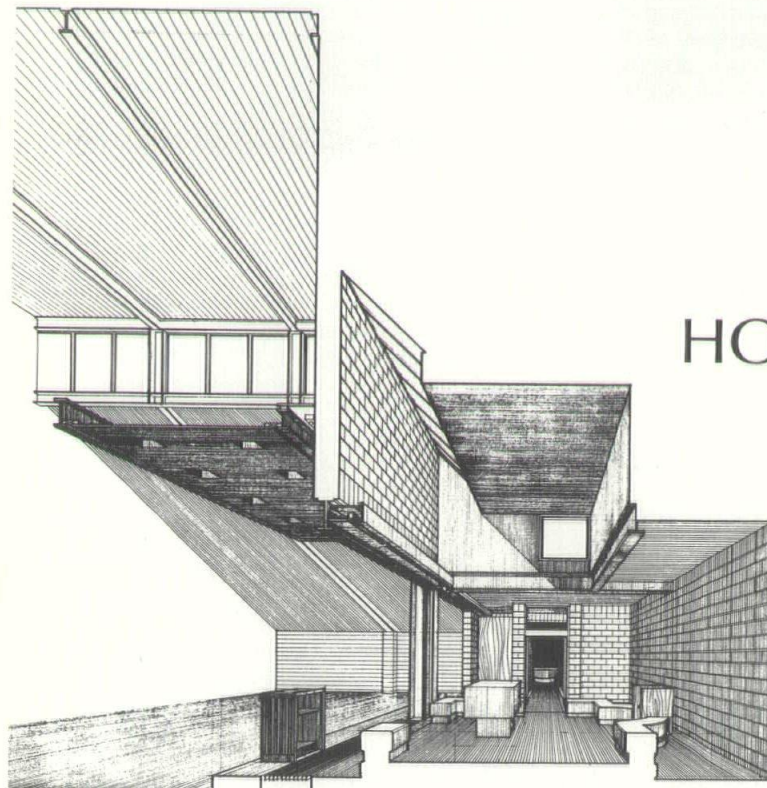
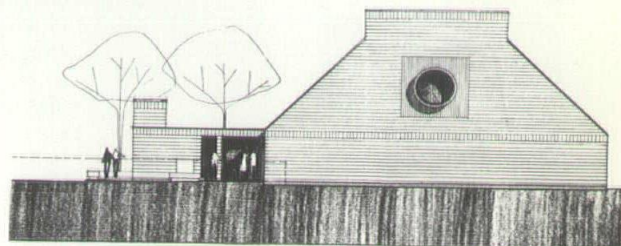
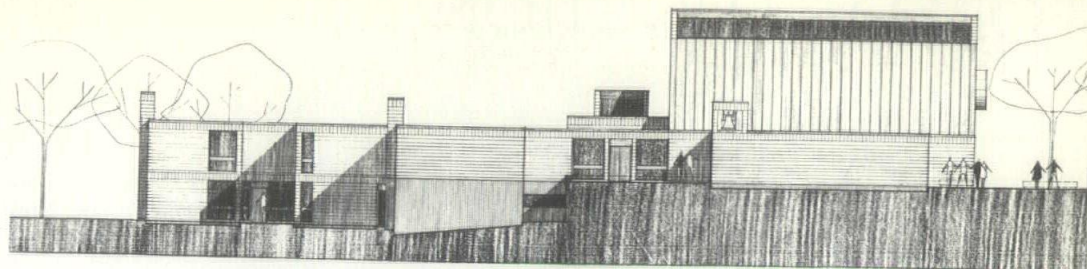
Mount La Salle
Napa, Cal.

DESIGNER: Rambusch Studio
New York, N. Y.

CONSULTANT: Robert E. Rambusch
New York, N. Y.

"A skillful project consistent in detail, except perhaps for celebrant's chair and wooden terminations of masonry elevation. Generally good solutions: the chair perhaps too high and possibly a lower and much simpler candle holder would have been in better harmony with the interior."





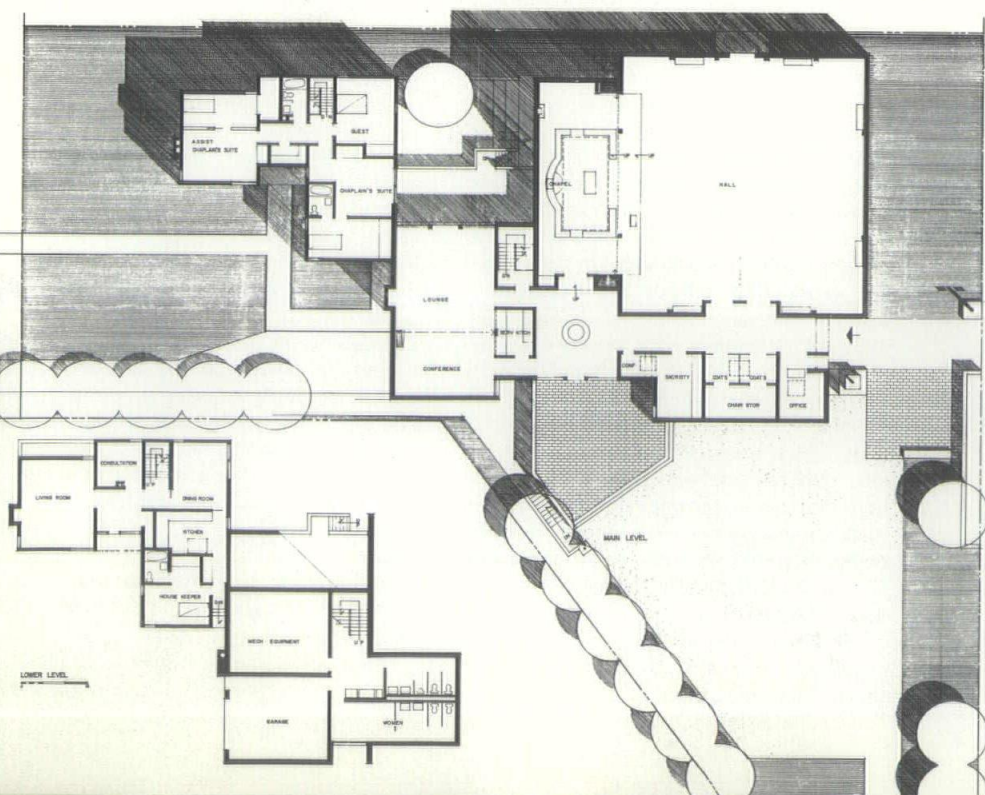
HONORABLE MENTION

Catholic Chapel & Cultural Center
Rensselaer Polytechnic Institute
Troy, N. Y.

ARCHITECT: Levatich and Miller
Ithaca, N. Y.

CONSULTANT: Ade Bethune
Newport, R.I.

"Interesting solution for a campus building which will accommodate worship. A vigorous, earthy, forthright building. Includes adequate solutions to the major liturgical problems. One might wish for more openness between baptistry and chapel areas."



FORM vs FUNCTION

Myron E. Schoen, F.T.A.
Director, Commission on
Synagogue Administration
Union of American Hebrew Congregations
New York, N.Y.



I must begin this article with a disclaimer—one that I have used as preface in many letters and at many meetings with congregational building committees, with architects and artists. I am neither architect, engineer or clergyman. However, I have been engaged in Jewish communal and religious work for more than seventeen years and during that period I have been actively and professionally involved in the financing, design and construction of buildings. In addition, I have had the responsibility for administering the program in these buildings.

Architecturally speaking, I might be labeled as being of the "Freudian school." Do not rush to the nearest architectural library and inquire for Sigmund Freud's volume on architectural design because to the best of my knowledge, Dr. Freud never wrote one nor was he overly concerned with religious buildings. I am merely revealing that my attitudes and opinions had their origin and were conditioned by an experience that took place during my infancy in Jewish communal work.

The agency had engaged an eminent American architect to design a building which would then serve as a prototype of many more that were in the offing. If it did nothing else, it served as an outstanding example of the pitfalls we face when form comes before function.

Long before the official dedication and occupation of the building, we knew that we had an edifice that would receive considerable architectural comment, and that much of this comment would be favorable. We knew too that the building posed a problem to the state highway patrol. Every weekend, as cars streamed along the major artery it fronted upon, motorists slowed down or paused to admire this unique structure. Questions began to flow in as to the purpose it was destined to serve.

However, it wasn't long after the completion and occupancy of the building that our problems came to the fore. The room created for worship proved to be much too large and overpowering for the congregation it was designed to serve, although I'm sure it had the approbation of many architects and artists. At the same time, the lounges and other social facilities were too small and too severe for those who flocked to use them. As the seasons changed, we were faced with still other difficulties. The major expanse of glass which received critical raves failed to take into consideration the climatic conditions of the area. Long months of heavy snow made the maintenance of proper indoor temperatures very costly and keeping the expanse of glass clean almost impossible. When winter gave way to spring and summer, the occupants roasted as the glass served as a giant reflector. To rectify these and similar situations proved to be a costly and time-consuming effort, and took most of the joy

from our reading of architectural journal reviews.

Thus, with an incident from the past, I pose my first question. Can we have a significant work of architecture that neglects the functional needs of a specific congregation?

To introduce a second question—another anecdote. I address many Jewish groups, and occasionally Gentile and mixed audiences on the history and development of the synagogue building. In my introduction I frequently tell of a cartoon that appeared in the *Saturday Review* several years ago. A station wagon is standing before a building. A family is seated in the wagon—mom, pop, kids draping each window and a dog poking his nose out over the tailgate. In front of the building stands a man with hand raised and finger pointing down the road. The man is obviously a clergyman; he is wearing an ankle-length robe and a clerical collar. The caption reads: "No, the Howard Johnson's is just down the road a bit."

The second question that this cartoon brings to my mind therefore is, can we have a significant work of religious architecture that fails to reflect the religious history and aspirations of its own faith?

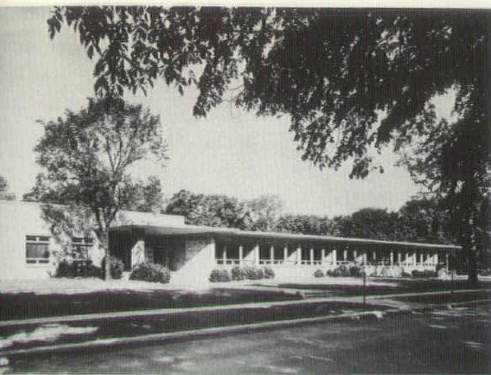
In reality both these questions can be approached together because they are in essence intertwined. The history of the American synagogue gives us ample evidence of this. Following World War II there was great dissatisfaction with the styles in which synagogues had been built. Designs suited for another century, another clime, and for functions at odds with contemporary practices were still in vogue and offended both reason and taste. The Greek temple, the Byzantine mosque, the Gothic cathedral and the Colonial church dotted the countryside and were supposed to be serving the Jewish community's religious needs and to symbolize the presence of a distinct people in this land of many peoples. While we are ready to admit that there has never been an accepted form of architecture identified with the synagogue in all of Jewish history, we fail to take into consideration that this more frequently than not had its origin in the fact that the synagogue was located in a ghetto, either by compulsion or preference. In the United States, the synagogue was no longer compelled to locate itself in a specific place, nor did the overwhelming number of Jews wish to segregate themselves or their houses of worship from the general community.

This was eloquently expressed by Dr. Maurice N. Eisendrath, President of the Union of American Hebrew Congregations, in the preface to the volume, *AN AMERICAN SYNAGOGUE FOR TODAY AND TOMORROW*.¹

"Be it ever so humble, there is no place of

Continued on page 26

¹ Blake, Peter, *UAHC*, 1954.

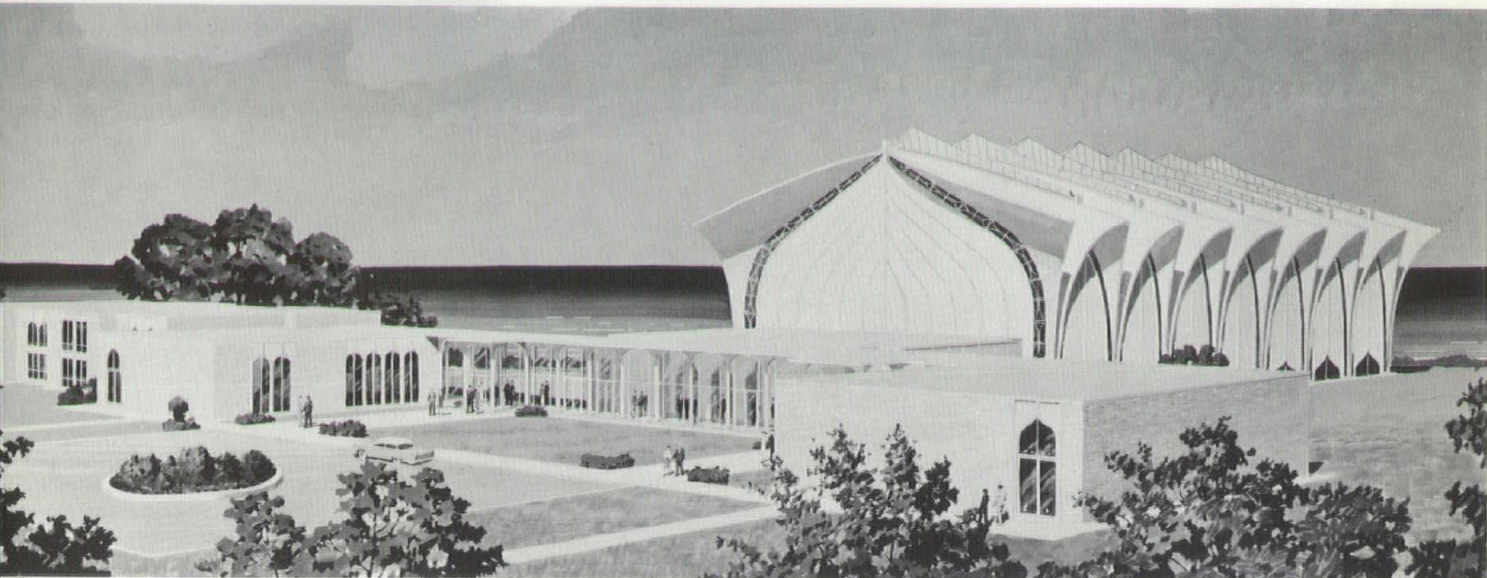


An Attempt . . .

Indistinguishable from other communal buildings—original structure of North Shore Congregation Israel, Glencoe, Illinois.

below,

A significant contribution to contemporary design but not distinguishable as a Jewish House of Worship—Yamasaki rendering of new building.



A Realization...



above, Meaningful measure of Jewish recognition incorporated into present building by Walter Gropius (Architects Collaborative) and Leavitt Associates.

left, Product of its time (1893), the home of Temple Oheb Shalom, Baltimore, Md. until 1960.

1967 INTERNATIONAL CONGRESS ON RELIGION, ARCHITECTURE AND THE VISUAL ARTS



The first International Congress on Religion, Architecture and the Visual Arts was held in New York City, August 28-September 1, with a post-conference session at Montreal, Canada.

Nearly 1,000 delegates from 39 states and a dozen countries were present to hear addresses by the Honorable Abraham Ribicoff, U.S. Senator from Connecticut, Abbe François Houtart, Belgium, Dr. J. Gordon Davies, England, M.O. Onofowakan, Nigeria, Sumet Jumsai, Thailand, Patwant Singh, India, and others.

The Congress generated excitement, enthusiasm, and controversy. The Congress Planning Committee has recommended the scheduling of a second International Congress to be held outside continental U.S. at a later date, possibly 1970.

Following are excerpts from three of the speeches presented to delegates. It is anticipated that full proceedings of the Congress will be published and available for distribution during 1968.

Architectural Theory and the Appraisal of "Religious" Buildings

Prof. J. G. Davies,
Director, Institute for the
Study of Worship and
Religious Architecture
University of Birmingham,
England

We begin with the one matter upon which there appears to be general agreement, viz., that architecture is the ordering of space. Space is "the reality of the building," according to Frank Lloyd Wright, and again, archi-

ture is "space enclosed." Few would demur, and most would endorse the statement of Gropius that "the object of all creative effort in the visual arts is to give form to space." But what is this space to which reference is so constantly made? According to Moholy-Nagy: "space is the relation between the position of bodies." Wright on occasion seems to understand it as volume: "The new architecture finds reality in the space within the walls to be lived in. The new reality of the building is the interior space, which roofs and walls only serve to enclose"—so the walls are the means of creating a spatial envelope.

This great American architect understood architecture as part of nature itself; in so doing he is to be contrasted with both Le Corbusier and Mies van der Rohe. Le Corbusier's architectural theory disassociates buildings, almost brutally, from their natural environment. Mies van der Rohe, although his works are strikingly different, also sees architecture as a synthetic, man-made construction and therefore designs buildings that are sharply differentiated from their setting.

The contrasting view of Lloyd Wright and van der Rohe, each of which is legitimate in terms of the architecture to which it refers, is symptomatic of a general diversity of ideas.

In an absolute form, the idea that good architecture is produced automatically by strict attention to utility, economy and other practical considerations is to reduce it to engineering. Nevertheless, the idea of fitness for purpose, which is what Sullivan had in mind, is a reasonable one, and in the hands of a Lloyd Wright provides a possible basis for an architectural theory.

Whereas the functional approach has been characteristic of much modern architecture, in terms of offices, factories, etc., it has been too often neglected in connection with reli-

gious buildings. I am concerned also with the nature of the community that is to use the building; for the question of religious building is the question of the religious community and of its function or role in the modern world.

I would sum up the Church's function in one word: service. The Church exists, not for itself, but for others; it should therefore be an agent of reconciliation and liberation; it should concern itself with humanization; it should seek to meet the needs of men in the totality of their physical and spiritual existence. It should therefore plan its buildings in terms of the human needs of that sector of society within which it is serving, irrespective of whether or not those in need call themselves Christian. This is to say that we should plan multipurpose buildings, the functions of which are determined not primarily by the restricted liturgical needs of a Christian group. The plan I am advocating, and it is capable of infinite variety, is one that embraces both sacred and secular within a single volume; one which neither shuts off the liturgy from the world nor the world from the liturgy.

The multipurpose church must provide for worship and a functional analysis of this essential. But a note of warning must be sounded. Liturgy today is in the melting pot; what the forms of worship in the future will be, we cannot tell. Hence to plan churches exclusively in terms of present day understanding of the liturgy is possibly to render them out of date even by the time they have been completed. As the Liturgical Movement advances, it produces new ideas about worship; indeed, its main stages over the past 50 years can be charted by the buildings erected under its direct influence; but many of these churches have already been bypassed by this ongoing movement. They are as much an embarrassment to the contemporary adherents of the movement, as the Gothic Revival churches have been to their forerunners.

In the last analysis religious buildings should be modern buildings for modern man. Let us consider what this means. Architecture, according to Lloyd Wright, "must be the actual interpretation of social human life." This statement pinpoints the crisis of religious architecture today, which is also a crisis of religion itself. If religion is merely a periphery concern and not something which is at the heart of social being, then it cannot generate a vital architectural expression. But if religion is to be central, it must be both meaningful and real to modern man. Modern architecture should be welcomed by religion as something that expresses an understanding of the divine. The sense of economic reality, which arises from a knowledge of financial problems and world poverty, is shown when architects and clients endeavor to produce not cheap but economic buildings, in the sense of value for money.

The appraisal of any building is a complex undertaking in which questions of aesthetics

and function are closely united. A church or synagogue can be aesthetically satisfying and yet be condemned because it does not serve its proper purpose. An adverse judgment on this ground is really a criticism of the brief rather than of the building, of the client rather than of the architect, except insofar as the architect has failed to help his client in the course of the preparatory dialogue, to face basic questions. Nevertheless, I regard such criticism as justified because a religious building, like any building, is not just a self-sufficient work of art. We could have pleasing forms, excellent handling of space, color, etc., and yet have a bad church. So the basis of one's critique must be constantly changing—this arises from the nature of architecture itself, which cannot be treated in isolation from its social setting.

The Achievement of Values in Architecture

Dr. Joseph W. Sittler, Professor
Systematic Theology, The Divinity School
of the University of Chicago

In the guidance I received from those who planned this conference, it was asked of me that I reflect upon the meaning of values, attempt a statement about the present state of them, and relate that reflection to the task of the contemporary architect. I am certain that this paper will reflect some of the torment caused by my assignment.

The topic suggests several lines of inquiry. First, the notion of value must be clarified. How a value is constituted, whence it is given or perceived or won is not a simple matter, and an effort must be made to break the notion down so that we may understand both the difficulty of its complex structure and the persistent allure of the search.

Let us reflect then about the meaning of value. The term invites the mind to suppose that discernment and experience mature into decisions, that these decisions are an activated judgment in which the better and the worse are discriminated, the richer and the poorer possibilities are weighed, the more appropriate and evocative are triumphant over the less appropriate and the less clear. And if we reflect upon the cluster of values which a time manifests in its works we find that there exists a pattern or interior structure among them.

Such patterns are supposed by some to have been given with the very structure of interchange between man and his analysis of ultimate reality, man and man, man and nature, man and society—given, indeed in the very structure of the mind's activity. A thing is the thing it is, has the good it exhibits, has the level of perfection it manifests in virtue of its participation in that truth, or

goodness, or beauty which is eternal. Value, that is to say, is not a creation; it is a re-cognition. Creation is discovery. Value is not made; it is exposed and exemplified.

But if value is a disclosure, we cannot account for the sense of *creation*, surely the most powerful and authentic feeling of the artist. Life is historical, man is an historical being, his thoughts and actions—and most decisively so when they suppose that they are not—are drenched in history as time, as memory, as the awareness of passingness. This historicalness qualifies everything—our thoughts, our actions, our creations. Our supposed participations in the eternal are acts of participation which belong to and are given by the possibilities of historical time, and our investiture with value of the work of this or that era, is not an act of absolute freedom. Man's enthusiasms are not without parents, his preferences are not "happenings" that have no past, his sense that a form that he makes has a value derived solely from his own life experience and time-placement is a flattering but erroneous conviction. Man is always artistically as well as psychologically, in vigorous conversation with what he has been and whence he has come.

We live in a time that is characterized by the erosion or displacement of value, a time in which new perspectives on ultimacy, new promises for man in privacy and man and man in social order, the generation of fresh energy toward the achievement of novel forms of order in all areas. Such a time confronts us with two perils that have to be named, peered into, confronted. I shall call these the error of simplification, and the error of cynicism.

The error of simplification consists of so dramatic a reading of contemporary data as to invite this data to fill the whole field of man's reflective life and thus to suppose discontinuity with the previous substance of culture. Such a conclusion would be particularly catastrophic for architecture, for its creations, monumental or other, have a span of life that remains to chide the generations with the febrility of the merely contemporary. History, like a river, has indeed its turnings, tributaries, turbulencies, rapids. But it remains a river and a flowing.

The second peril which I affirmed to be a present temptation is cynicism. Without making a judgment, I should like to suggest that cynicism, at least in part, is the emotional counterpart of the frustrations of oversimplification. Just as fanaticism is a noisy way of announcing frustrations, cynicism is a quiet and better-mannered product of the same thing. What I am appealing for then is a mood of sanity based upon confidence in the strength of artistic energy to fashion forms to give truthful if incomplete utterance to this seething and groping and experimental time. For that is a mood to which we must all aspire, artists and theologians alike. And I am not unaware of the difference in our works, either, and my sympathy goes out to

the architect. For as he in his way and I in mine seek for such forms as I have envisaged there is a difference in the public exposure of our efforts. For whereas the book of the theologian sheds its light or demonstrates its confusion within a relatively small field, the architect announces his torment and erects the result of his wrestling with the recalcitrant in full view of the public. Nor is the boon of a revised edition commonly available to him!

Response to Dr. Sittler—

Dr. Daniel Callahan,
Associate Editor
Commonweal, New York

Professor Sittler has underscored the incapability of history. This is a point worth bearing in mind in the context of the tension between incarnational and eschatological religion. Christianity has steadfastly rejected a cyclical theory of history; instead, it has affirmed that history is linear, moving steadily forward; it has a beginning and an end. The eschatological dimension, bespeaking that end toward which history is moving, reveals below it still another and wider dimension; that nothing just "happens" in this world. On the contrary, just as history moves, so too do values. Values exist not only because men value things, but also because we live in a purposive world saturated with manifest and latent values. One could then say that the incarnational basis of religion allows us to expect the discovery of values inherent in things and people. We have to work to make these discoveries, but we work with the confidence that there is something to be discovered.

Eschatology tells us something rather different. It says that value still lies ahead of us, that it must be created and realized, that the values we now grasp do not exhaust the realm of possible values. In this respect, history can be looked upon as the continual forward movement of men in time, uncovering the values latent in each historical moment (the incarnational discovery), but also creating those new values which take them from one historical moment to the next (the eschatological discovery).

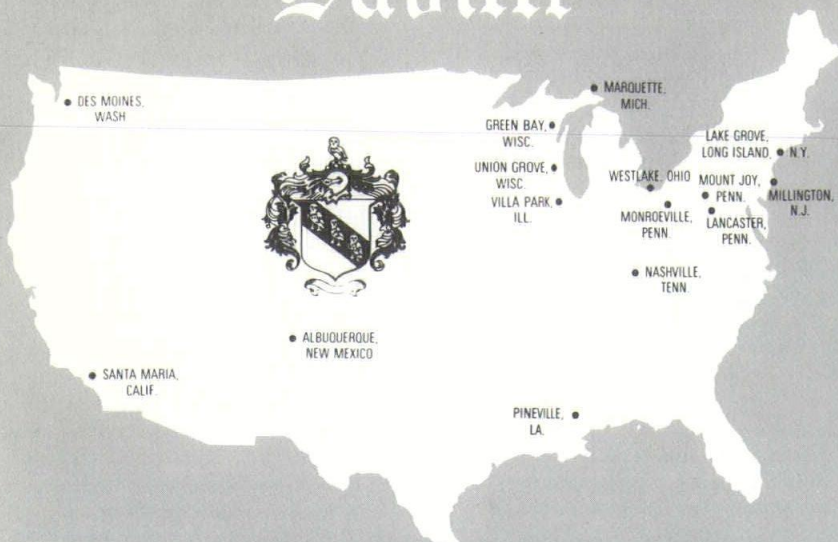
No wonder then that the religious mind—full of values, purposes, directions—has trouble with a contemporary sensibility content to play endlessly with the sensible surface of things, seeking neither value below the surface nor purpose and direction in the movement taking place on this surface.

No one of course has discovered just how it is possible to live only in the present. Those philosophers have a point who refer to the present as the "specious present"; in comparison with the past and the future it seems to have no duration at all. No sooner is it here than it is done. Yet an effort is now being

Continued on page 22

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made to seize it, despite all the difficulties, and it is hardly astonishing that the emphasis should fall on the sensuous surface and sound of things—sensible things which can be seen and touched and heard. The fantastic colors of the psychedelic experience, the fresh noises of the electronic music and Ravi Shankar's sitar, find much of their appeal in making the present seem not specious, but on the contrary, eternal. A resolute attempt is made to conquer history, and the form the conquest takes is denuding of the word "meaning" of all connotations of direction and purpose. A thing, or a work of art, "means" something, according to the new aesthetic, if it has the power of making the present stand still and reveal itself. And what does it reveal? Just itself and nothing more; as an object of joy and play which points to nothing at all because it doesn't have to.

I am not trying to play word games here. I have a point to make. Whatever art and architecture are created today must at least have the value of enabling us to realize the present. It must enable us to enjoy the fact that we have fingers with which to feel and eyes with which to see. Never mind ultimate meanings and values, much less ultimate religious meanings and values. If there is to be a religious art and architecture, it will not be found in any attempt to plant these meanings and values into blobs of paint and pieces of steel by cunning craftsmanship and ingenious symbol-mongering.

But will it be "religious" art and architecture? Should we give up our cherished hidden meanings and values so easily? I see no reason to worry on that score. The religious mind never gives up; come what may, it will discover "religious" values. You can't fool us into thinking there is nothing there but the surface of things. But the artist and the architect will be fooling themselves, or better betraying themselves, if they put those meanings in for us to discover. So a final word to the artists and architects: do as you please and leave it to those of us who work in the medium of words to tell you, after the fact, how you have been loving God.

Summary— First International Congress

It has become a cliché to hear someone say that he intends to raise questions rather than answer them. And I don't remember hearing anyone at the 1967 Congress say just this. But the tenor of the Congress was much in this vein, and the accumulated verbiage did succeed in raising serious questions, and in revealing tensions and polarities with unusual clarity. And the resolutions were more implied than articulated.

One of the issues which, if not new, came with repeated and renewed force was most vividly expressed when Harvey Cox said, "The mission of religious institutions now is not to build sanctuaries but to build cities." This sort of statement titillated the news media, and frustrated a number of other peo-

Continued on page 29



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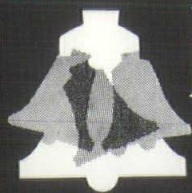


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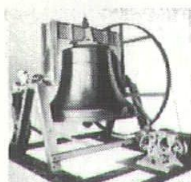
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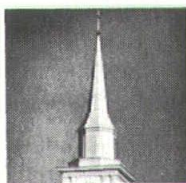
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29TH ANNUAL NATIONAL CONFERENCE ON RELIGIOUS ARCHITECTURE

The Rev. Glenn Gothard
Board of Education
The Methodist Church
Program Chairman, Miami Conference

Changing times make conferences both necessary and helpful. In what better way can persons who are seeking to respond creatively have an opportunity to test their efforts?

On behalf of those responsible for the planning, may I extend an invitation to the 29th Annual National Conference on Religious Architecture at Miami Beach, Fla., April 30-May 3, 1968, Hilton-Plaza Hotel. Interfaith and interdenominational in structure, the conference theme is: "The Reality of Tradition—Creativity."

The theme is appropriate:

... persons interested in such conferences are receptive to change and responsive to creativity.

... the work exhibited is never without an awareness of our heritage.

... the Miami conference meets in an area that has much which dates back to colonial times and much which reflects the creativity of contemporary society.

The main speakers will provide an interesting variety of support for the theme:

"The Traditional and the Novel: A Creative Tension"—Dr. Roger Ortmyer. Dr. Ortmyer's recent sabbatical in Europe can be viewed as excellent preparation for this assignment.

"Group Decision Making and Creativity in Program and Structure"—Dr. Arthur M. Cohen. Atlanta citizens are already acquainted with Dr. Cohen's skill as a human relations expert and college professor.

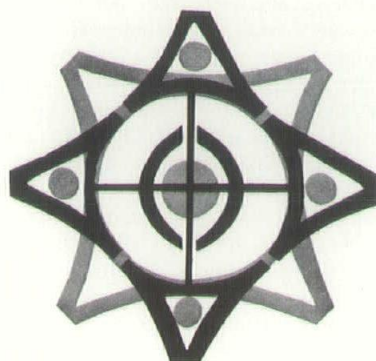
"How Can We Innovate for Education?"—Dr. George E. Koehler. His work for the Methodists—"experimentation with innovations" in Christian education—qualifies Dr. Koehler to discuss the exciting changes in what has been described as "the wasted hour."

"An Attitude toward the Future"—Victor Christ-Janer. An architect and teacher of architects, the Columbia University professor will project exciting perspectives as we look at our opportunities for the future.

Seminars led by specialists will make possible general discussion of problems of special interest among participants. William Belk, Seminar Chairman, is scheduling opportunities for such experience each day of the conference. Registrants for the entire conference may be involved in three seminars.

The exhibits—architectural, ecclesiastical arts, crafts and equipment—will justify your trip to the Miami conference, and ample time has been allocated for viewing.

For further information, please write to the Conference Coordinator, Mrs. Esther F. Martin, P.O. Box 488, Coral Gables, Fla. 33134.



"THE REALITY OF TRADITION: CREATIVITY"

A conference theme for clergy and religious leaders, architects, artists and laymen who, in their religious life and work, wish to respond creatively.

The conference program will focus on the assumption of a strong connection between man's creativity and God's action. It will also assume that the past is best honored by creativity in the present, in knowing what to preserve, what to abandon, and what contribution can be made, so in fact, "creativity IS the real tradition."

SPEAKERS

Dr. Roger Ortmayer, Director, Department on Church and Culture, National Council of Churches.

Dr. Arthur M. Cohen, Director, Communication Processes Laboratories, Georgia State College.

Dr. George E. Koehler, Executive Director of Experimentation with Educational Innovations, Methodist General Board of Education.

Victor Christ-Janer, AIA, Architect.

Robert L. Durham, FAIA, President, The American Institute of Architects.

EXHIBITS

Architectural—projects envisioned and/or innovations reflected in contemporary structures recently completed.

Ecclesiastical Arts—works of religious art in a variety of media, designed and executed for integration with religious architecture.

Crafts and Equipment—the latest in building materials and furnishings for religious sanctuaries as well as for educational facilities.

FOR FURTHER INFORMATION WRITE:

Mrs. Esther F. Martin, Conference Coordinator
P.O. Box 488, Coral Gables, Fla. 33134

Christian worship that cannot be easily identified as a home of Christian faith . . . It is the same with sanctuaries reared by the adherents of virtually every other faith . . . each proclaims architecturally the purpose that it spiritually serves. Not so the synagogue . . . While excavations of ancient synagogues and other research indicate that from that distant day down to the present the Jewish people have guarded vigilantly . . . certain sacred symbols of their past . . . our Houses of God . . . are virtually the least distinctive embodiment of our Jewish faith."

This might well be expressed in another manner, and at another time. At the turn of this century the famous Dutch painter, Isaac Israels, was questioned about his support of Zionism and how he managed to be both Dutchman and Jew. He replied to Her Majesty, Queen Wilhelmina, "Every man is a product both of his present and of his past, which makes its influence felt in the present. Holland, that is my present; I live it and I love it; but all things Jewish are my past, in which I have my roots, that great past to which I owe my allegiance. It is the two together that make me into an harmonious entity. A wise man once said that it was easily possible to move around two centers;

that it was by no means against the law of nature; the planets did it too!"

Thus, we have before us the challenge still unmet, the unfinished task of creating an authentic Jewish house of worship that makes full use of the freedom and technology of our time and place.

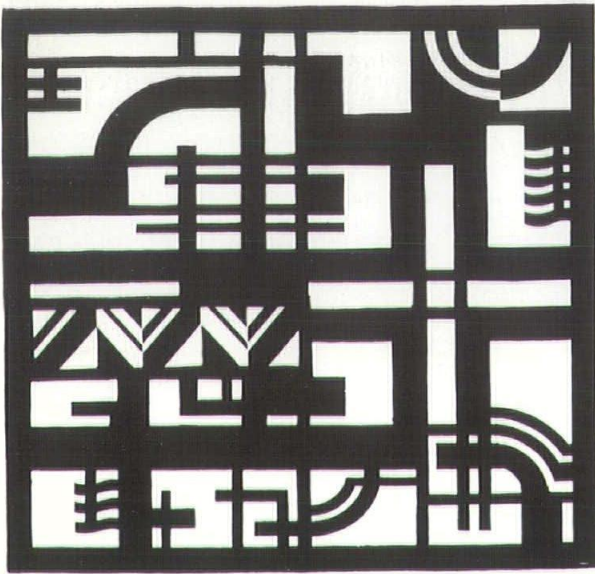
I have come to believe that contemporary design and the utilization of contemporary materials and technology are not the sole answers to producing an authentic synagogue building. We must have a building that will meet the contemporary liturgical forms and practices and at the same time tie in the proud and meaningful past of a people and their faith. The architect and the artist who would hope to design a synagogue building today, for today's American-Jewish community, must seek to capture some of the uniqueness of this people and their faith. It is not enough for the architect merely to take hold of the common threads in contemporary design. Even more difficult, he must comprehend in its fullness the spirit of Judaism as reflected in its long history and the development of its ceremonial practices.

Synagogues must still be designed from the inside out. Not only from the inside of the worship mode, but the inside of the people that will populate it, worship in it, study in it, and socialize in it. Unless the architect is able to maintain a unique Jewish concept

in all these aspects, he is merely developing another communal structure—one that will readily serve the communal needs of all faiths and races in that community.

The designer of the contemporary synagogue can no longer use the excuse that it is essential that a building be erected—any building—so a Jewish congregation may be housed and the children be educated. In a land devoid of ghettos and one that prides itself on a pluralistic way of life, the synagogue building must serve as a symbol of the different but acceptable faith that will be practiced therein.

It has been estimated that close to 1,000 synagogue buildings have been designed and erected in the United States since 1947. Far too many neither meet the functional needs of the congregants, nor serve as that symbol of the presence of the Jew and his faith. Let us hope that those who will design the synagogues of tomorrow will bear in mind the injunction of Avram Kampf, who wrote in the recently published CONTEMPORARY SYNAGOGUE ART, "Today, the synagogue remains one of the most original creations of the Jewish people, the mainstay of their cohesiveness, assuring the survival of their religious group, their cultural identity and their historical consciousness. It answers their social, religious, communal and educational needs."



STAINED GLASS

TRADITIONAL and CONTEMPORARY

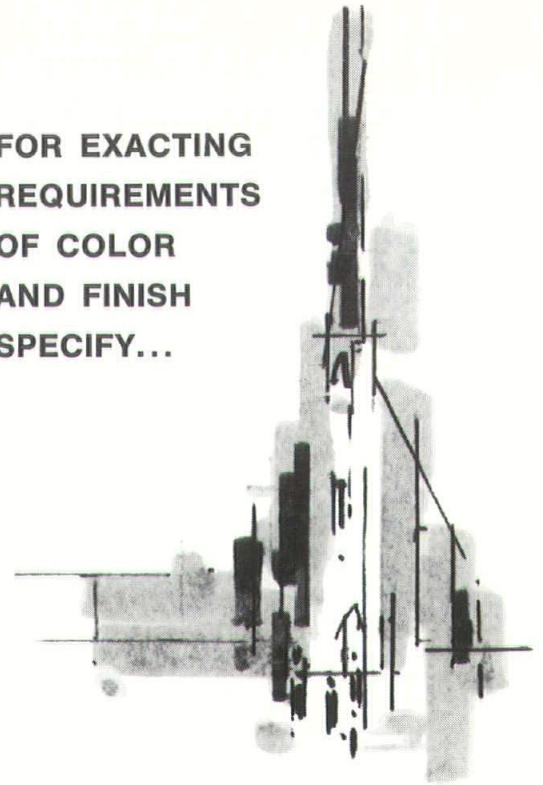
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**Benjamin
Moore**  **paints**

Relationship of the various elements in this sanctuary includes the forward location of the stone Altar of Sacrifice surrounded by a jeweled processional cross and 6 candlesticks. Also, the celebrant's chair, a stone Altar of Reservation with tabernacle of bronze and enamel, and pendant bronze sanctuary lamps.

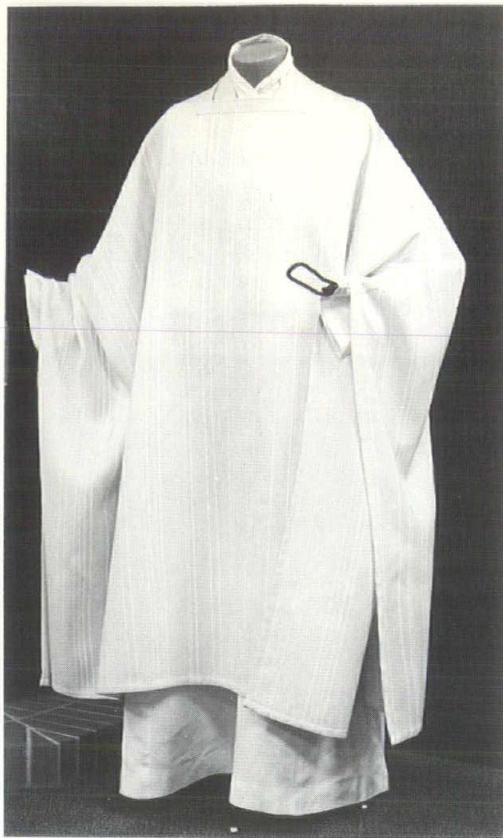
Bon Secour, Marriottsville, Maryland. Reverend Mother Mary Alice. Architects: Office of Gaudreau.



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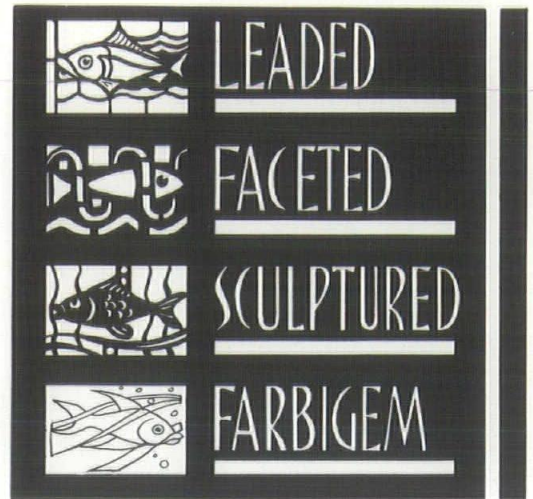
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The placement of the organ within the church has a profound effect on the success of the installation. The rear gallery has been a traditional place for the organ, with choir and console in close proximity to the pipework.

Various other attempts at placement have been made: so-called organ chambers are unsatisfactory, while chancel locations often pose difficult problems of console and choir placement.

A mutual understanding between architect and organ builder of the problems involved can lead to a happy solution. Possibly Wicks experience can be helpful to you. We invite you to discuss your organ placement problems with us.

ple at the Congress—and there are a number of possible responses. One can respond to it reasonably by saying that it was totally irrelevant and therefore not fruitful because the issue of whether congregations should spend their money and energy on houses of worship or the urban problem is not an architectural or artistic issue at all. It is a question which deals with program and mission, not with the concerns of the Congress. But on reflection the matter seems too general and too serious to divert it so simply.

A second response might be that the position espoused by Cox and others doesn't properly define the choices. One can assert, for instance, that the most appropriate means the religious institutions have of building cities is precisely to build sanctuaries. This presumably would have been the position of Philip Johnson, who pleaded for grand monuments on the thesis that grand monuments are necessary to the good life. It seems to me that Johnson's posture comes most easily to those who are fairly well insulated from the pressures and urgencies of current urban society, and he did not generate much sympathy. It comes easily also to those who must cherish the grandeur of the architectural heritage and wish to add to that heritage in our generation, and architects might be expected to be among them. But one must also assess the cost of the architectural monument. Do we dare value our delight in the

great pyramid above its cost in the lives of the slaves who built it? Didn't the same monarchical arrogance which built Versailles ultimately effect its own ruin? Was the impoverishment of the Ile de France for a century or more compensated by our wonder and admiration of the cathedrals? Wasn't St. Peter's Cathedral both symptom and to some degree the cause of the breach in the Christian church? Is it really true that we build the cities by building houses of worship?

One can modify this position, of course, and say that we have no ambitions toward reprehensible grandiosity. And that it is good for the health of our congregations to rally their energies and commit their funds to building ventures which give them a sense of pride and achievement. A lesser and qualified grandeur is possibly all that one can expect in a democratic and pluralistic society, but this should be possible, and defensible.

Or finally, one can take what may be seen as a realistic position—that the chatter about moratoriums on church buildings is hyperbole; that religious communities *do* need shelters for their gatherings, and they *will* build them; that to propose a choice between building sanctuaries or cities is academic; that if houses of worship are indeed being planned and built, our concern is not *whether* they ought to be built, but *how*.

Cox's statement, whether intended as hyperbole or not, was, as I have suggested, one of a cluster of opinions and expressions voiced at the Congress. These voices, I think,

really merged about a most important issue current in our work—the matter of "secular" religion and its influence on architecture and art. What "secular" religion asserts is that this world is both the arena and the object of redemption, and therefore a religion or an art which is next-, or other-, or un-worldly is irrelevant and fruitless.

One way of reading Cox's statement is simply to take it as a vigorous statement of secularity: true religion is not self-serving, not institutionally self-conscious; its focus of service is the world, its commitment is to the total society, and its commitment is unqualified. If this is the understanding people have of religion, the shelters that they build for worship are not going to be grand monuments to their institutions, or full of ecclesiastical idioms and devices which "make a church look like a church," and separate it from the vernacular of secular architecture. And they are not going to be what many new churches are nowadays—buildings which are simply less monumental and less ecclesiastical than ancient patterns. Secular religion calls for a radical change, not a half-hearted and timid one. And this is the point at which there is relevance in Cox's statement. If buildings for worship are to be built (and presumably they are), it does say something about how they should be built—not as sanctuaries, with all the implications of detachment or separatedness which that word carries, but as cities are built.

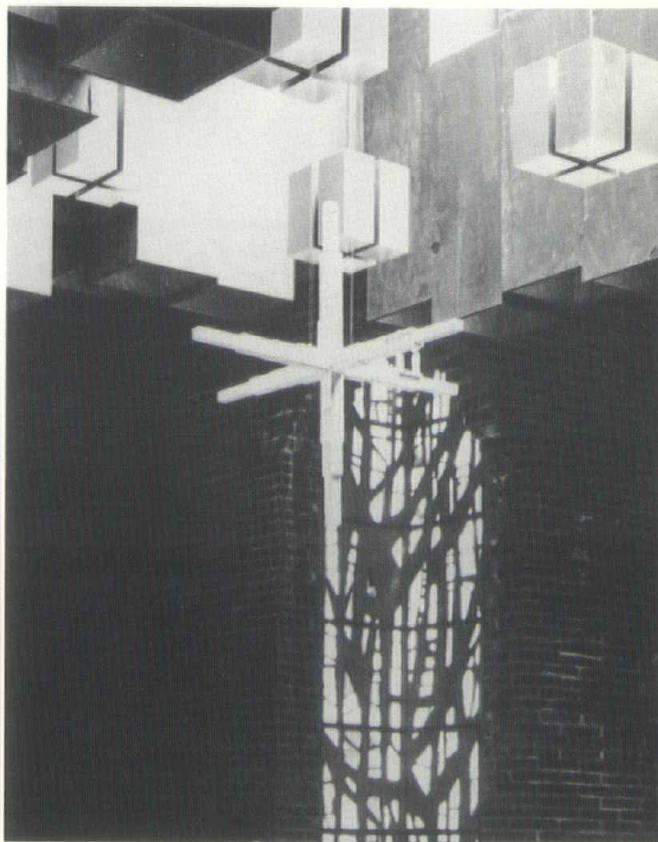
Continued on page 30

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LETTERS

A friend of mine has an illuminating comparison. Much of our liturgy and much of our religious architecture, he says, has been like the hallucinogenic drugs. To experience it is like "taking a trip." It is intended to be an escape from the world of common consciousness into another world of pseudoreality. What our cultic architecture and our worship ought rather to do is to vivify, intensify and bring meaning into the experiences and things we call real life or ordinary existence. This calls for a different sort of architecture.

"Metaphors," the photographs of architecture (sponsored by the AIA and the GRA), and Sister Mary Corita's vividly decorated cardboard box display at the Congress (called "Life with Style") were both expressions of this sort of assertion. They had other things to say as well.

It may be that the conferences we have in the future ought to be defining "secular religious architecture" more lucidly. It is clear that in the context "secular" must not be seen as the opposite of "sacred." The opposite of "secular" is that which is "out of this world," "exotic," "religiosity" (in contrast to "religious"). And it may be that at some future congress, when architects, artists and religionists gather, there will be some conversation not only about how cultic architecture can be secularized, but also about how the other architecture we provide for our cities can be made to reflect and witness to a religious commitment—can be made religious.

E.A.S.

Dear Ben:

The purpose of this letter is two-fold. First I would like to congratulate you on publishing the article "The Architect as Organ Maker" by Charles B. Fisk, in the first issue of *Faith and Form*. This is an excellent article, and I agree with most of the conclusions which have been drawn.

However, as is usual with articles such as this, they are written by people whose primary concern is with music. They fail to realize that music, however important in the modern religious service, is only a component part of all that transpires.

Mr. Fisk states in part "The heart of many a musician is broken when, often simply for lack of height, new buildings have turned up with less than 2 seconds reverberation, today regarded as the absolute minimum for church music, though meager compared to the 4 to 8 seconds of the medieval church."

In the opinion of many authorities, the optimum reverberation time, which obviously varies with the listener, also varies with the volume of the building. A 2 second reverberation period in some churches is entirely *too long*, unless one has no interest in hearing the sermon.

Articles such as Mr. Fisk's should point out, in all seriousness, that low reverberation times while in many instances improving the quality of the musical sound, correspondingly decrease the ability of the listener to hear clearly the spoken word.

Mr. Fisk points out the desirability of hearing the "consonants and vowels" of music; it is appreciably more important, I

believe, in most church services to hear "consonants and vowels" of the spoken word.

An ideal building for worship is one which attempts to establish a reasonable balance between the optimum reverberation period for music and the optimum reverberation period for speech. These are *not* the same. Indeed the optimum reverberation time even for music could be said to vary with the kind of music which is being played. That is, staccato notes are not easily effective in a building with a long reverberation period.

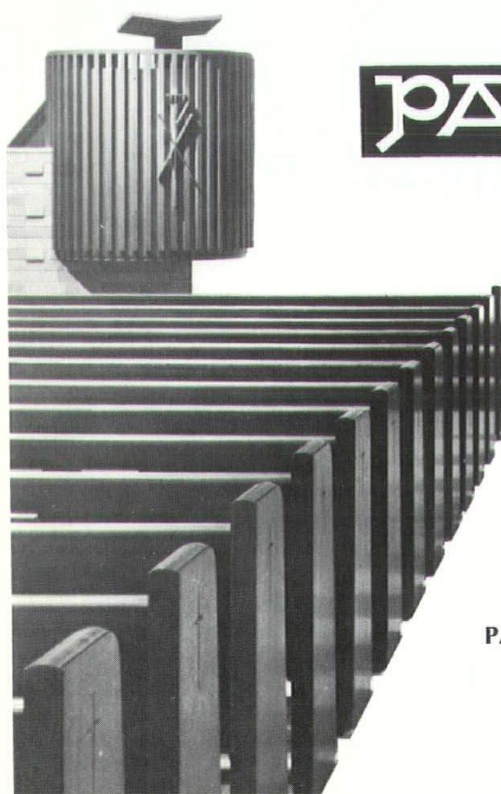
It certainly seems patent that architects ought to know more about organ building. Conversely organ builders ought to concede that modern churches should be something more than concert halls.

Harold E. Wagoner, AIA, GRA

Lines Occasioned by Buckminster Fuller's Banquet Address at the 1967 Congress—"The Invisible Cathedral"

We sat and heard the wizard
Talk of space ships and of bees
He waved his arms in circles
As he searched about for keys
To let us share his visions.
We're not sure what they're about
But I'll concede that Bucky
As he zigzagged on his route
Did remember where he started
And knew whereon he stood.
He is somewhere in the cosmos.
And I'd follow if I could.

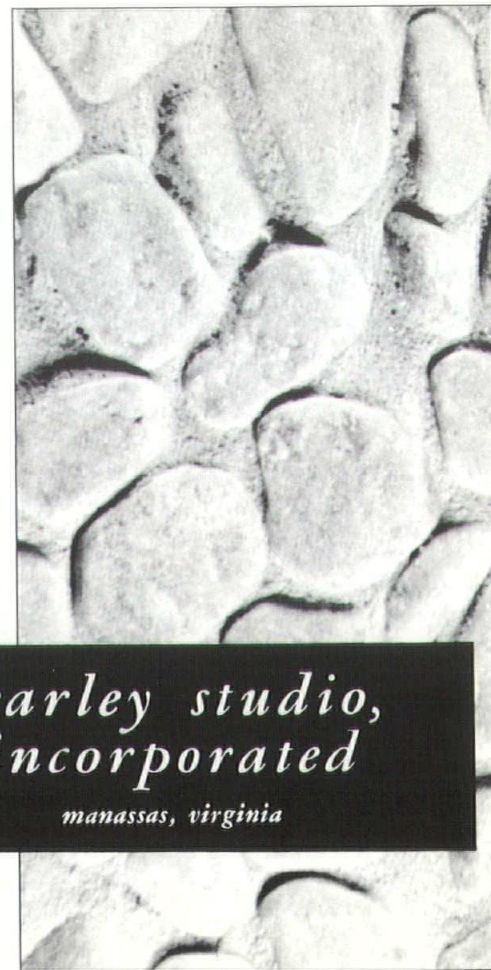
Dr. T. Norman Mansell, AIA, GRA



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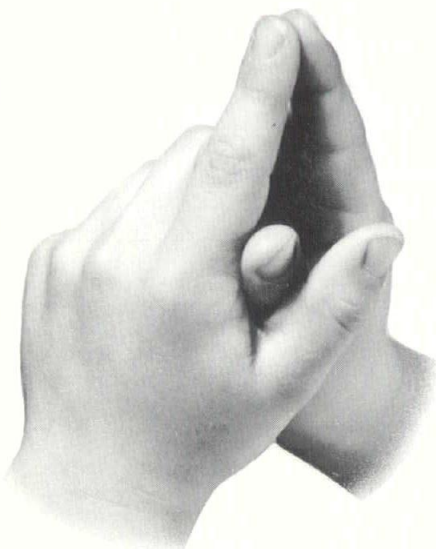


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spiritual factors of the inner city to determine how existing buildings may be adapted to present and future needs, as well as what kinds of new facilities should be built.

b. *College and University Centers*: A study to determine the feasibility of common facilities for diverse religious groups in the college and university setting.

OFFICERS

Officers of the Center are: Milton L. Grigg, FAIA, President; Rev. S. T. Ritenour, Vice-President and Chairman of the Board of Directors; Myron E. Schoen, FTA, Secretary; Robert E. Rambusch, Treasurer.

Board of Directors: Rabbi Dr. Bernard Bamberger; Paul L. Gaudreau, AIA; Maurice Lavanoux; Rabbi Eugene J. Lipman; Rev. Dr. Frederick R. McManus; Rev. Dr. Clement McNaspy, S.J.; John E. Morse; Daniel Schwartzman, FAIA; Rev. Dr. Joseph W. Sittler; Edward A. Sövik, FAIA; Rev. Dr. Theophilus M. Taylor.

Inquiries about the Intertfaith Research Center should be addressed to The Octagon, 1735 New York Ave., N.W. Washington, D. C. 20006.

The Rev. S. T. Ritenour

Report on Bologna Congress, September 1967

Bologna, Italy was the scene for the biennial congress sponsored by the International Society of Christian Artists (SIAC), September 15-18, 1967. Approximately 250 persons attended, representing all of the countries of Western Europe, several South American countries, and a sprinkling of countries from other continents.

The ambitious topic which had been chosen for the meeting was "Spirituality, Art and Culture in the Civilization of Tomorrow." Cardinal Lercaro addressed the opening meeting, and was in attendance during many of the sessions. Papers were presented on the "City of Tomorrow," "Spiritual Foundations of Modern Society," "Message in the New Language," and "Integration of Culture and Life in the New Language of Youth."

For many, the highlight of the meeting was a presentation by Kenzo Tange, the Japanese architect, on the subject "New Tasks and Structures for a New Community." Tange noted the changing relationship between man and space, comparing the period prior to 1960 with the late 60's, which is witnessing tremendous advances and changes in communication and transportation. He argued that space is essentially a field for communication, and that it was essential in creating a city to make the communications network visible in all aspects of the city's life. So-called "functional" architecture was criticized for its failure to provide for the communicative character of space, and Tange concluded by noting that space is not only a place for function, but also for communication, and indeed for the molding of man's character and personality.

Dr. Gilbert Cope of the Institute for the Study of Worship and Religious Architecture, University of Birmingham, England, presented a provocative and challenging paper on "The

Sign," as it is known today. Dr. Cope suggested that the most meaningful signs for much of our life patterns were the Bomb and the Pill. If these two symbols are interpreted broadly, the Bomb represents man's obsession with technology and the destruction which results, and the Pill represents man's attempt to escape the results of his technological madness through the use of chemical controls. He suggested that the fascination of today's youth with drugs is the logical result of youth's rejection of one symbol (the Bomb) and the inability to find an appropriate expression for idealism through traditional religious practices. His conclusion was that Christianity must provide a further alternative.

As these concerns are applied to Christian art and architecture, Cope stated that "revivalism" as such is "out," that we know what not to do, but we are deeply puzzled by what is "in." The best guidelines are found in terms of persons, not institutions. Today's emphasis is on Christ the servant, rather than Christ the king, and this emphasis must be reflected in the "things" of this world that the Church uses, such as art and architecture.

The Congress was a success in many ways. The papers were thoughtful and often incisive, and the language barrier was handled reasonably well by the use of simultaneous translation.

If the Congress had a weakness, it was in the failure of the planners to provide an adequate method by which the delegates could share in the input. The sessions were all conducted as formal statements, and no provision was made for questions or discussions.

The Congress also suffered because of its overly-close identification with the Catholic Church. There is a basic problem which exists whenever any institution, be it the Christian Church or any organization, becomes so identified with the sponsorship that it inhibits rather than provokes. This problem is not unique to SIAC, and is a constant threat to the program integrity of any meeting. Program content should be separated from the self-interests of the sponsoring organization, or the result will inevitably be a dilution of program to accommodate institutional needs and demands.

James Johnson Sweeney was elected first vice president of SIAC, and will be the principal liaison for the organization in the United States. The next Congress will be held in 1969, in Austria. Among the United States delegates were the Rev. Scott T. Ritenour of the National Council of Churches, the Rev. Thomas F. Mathews, S.J., and the undersigned.

John E. Morse,

29th National Conference on Religious Architecture — Miami, Fla., April 30-May 3 1968

Architects are invited to exhibit their new or recent work at the 29th Annual National Conference on Religious Architecture, Miami, Fla., April 30-May 3, 1968. Religious structures for all faiths will be judged to determine which meet most imaginatively and realistically the religious needs of this age and

today's circumstances. Architects and churches nominated for awards will each receive certificates from the Guild for Religious Architecture.

The deadline for submissions is March 15, 1968. For further information and application forms write:

Kenneth Treister, AIA, GRA
Architectural Awards Chairman
3139 Commodore Plaza
Coconut Grove, Fla. 33133

Arts and Crafts Exhibit—

29th National Conference on Religious Architecture

Artists and craftsmen working in the field of religious arts and crafts are invited to submit slides or color photographs of their work for exhibit at the Miami Conference, April 30-May 3, 1968. A jury representing the arts, architecture and clergy will review submissions for selection of interfaith exhibit. A first prize of \$500 is offered.

For further information and application forms write:

Dr. August L. Freundlich, Director
Lowe Art Gallery
University of Miami
Coral Gables, Fla.

Architectural Tour of Scandinavia—August 1968

A study tour of the architecture of Scandinavia will be held August 8 to September 6, 1968. It is sponsored by the Commission on Church Planning and Architecture of the National Council of Churches in cooperation with the Guild for Religious Architecture.

The contemporary churches and art centers of Norway, Sweden, Finland and Denmark will be visited. An English-speaking Swedish architect will accompany the group. The tour will include the fjord country.

For detailed brochure write:

Dr. Harold F. Fredsell
Director of Church Development
and Architecture
United Presbyterian Church, USA
475 Riverside Drive, Rm. 1151
New York, N. Y. 10027

1968 Liturgical Conference Awards Competition

An awards competition and exhibition in the field of church architecture is sponsored annually by The Liturgical Conference, a national Catholic organization for the renewal and promotion of significant contemporary worship. Its purpose is to stimulate interest in, and to honor, creative and contemporary solutions to the problem of housing the worshiping assembly and its liturgical act.

The Liturgical Conference invites architects concerned with solutions to the problems relevant to today's world to submit designs or pictures in any of these categories:

- 1) concept (i. e., completed preliminary plan) for a new church
- 2) concept (i. e., completed preliminary plan) for the renovation of a church
- 3) completed new church
- 4) completed renovated church

For further information and entry blanks, write:

The Liturgical Conference
2900 Newton St., N. E.
Washington, D. C. 20018

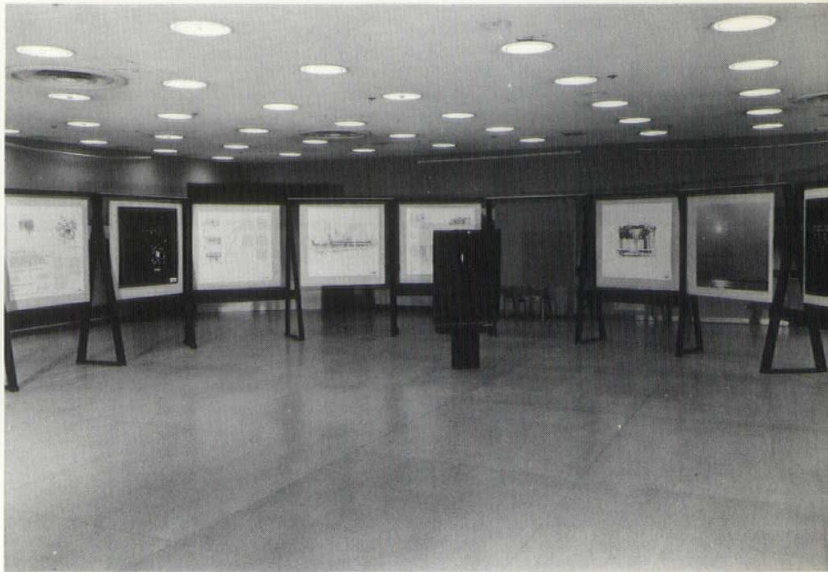
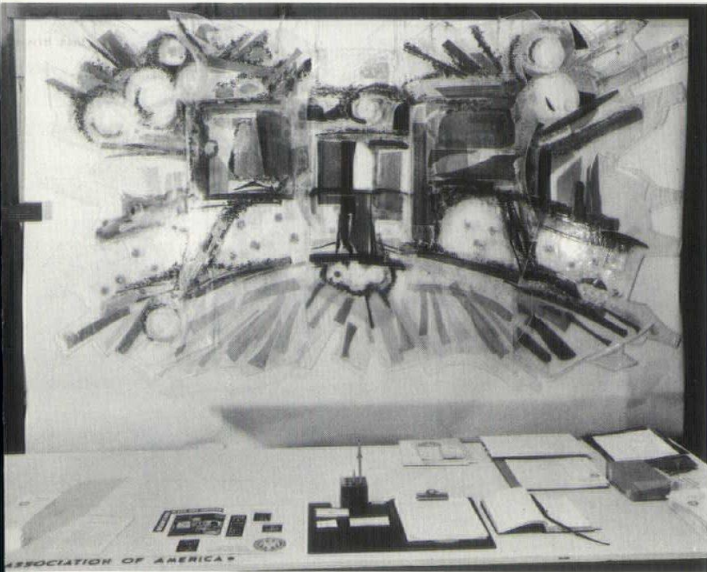
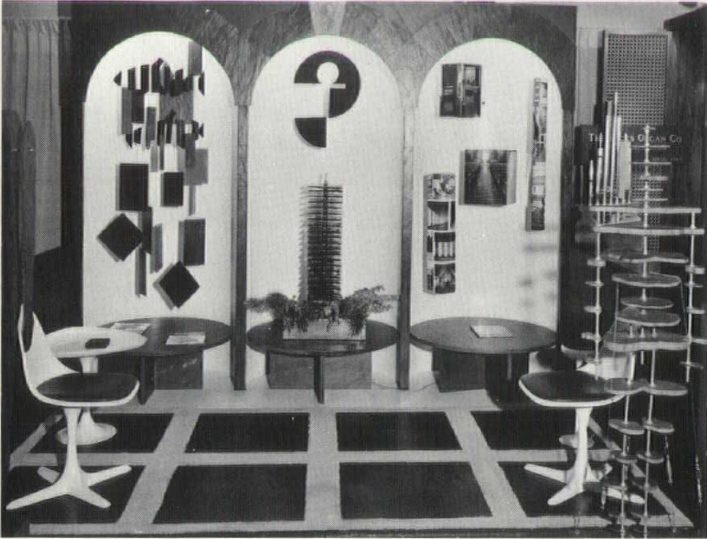
Featured at the first International Congress on Religion, Architecture and the Visual Arts—an outstanding group of educational exhibits. Included were displays of building materials, interior furnishings and appointments designed to meet the requirements of today's religious buildings. On behalf of the Guild for Religious Architecture, the jury composed of Milton L. Grigg, FAIA, Benjamin P. Elliott, AIA, and Robert E. Rambusch awarded Special Honor Award Certificates to the following:

- 1 Buckingham-Virginia Slate Corp.—Best Booth (Single)
- 2 International Institute of Liturgical Art—Best Booth (Multiple)
- 3 Stained Glass Association of America
- 4 "Beginnings"—Interfaith Educational Exhibit

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Official Opening of Exhibits 1967 International Congress on Religion, Architecture and the Visual Arts





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