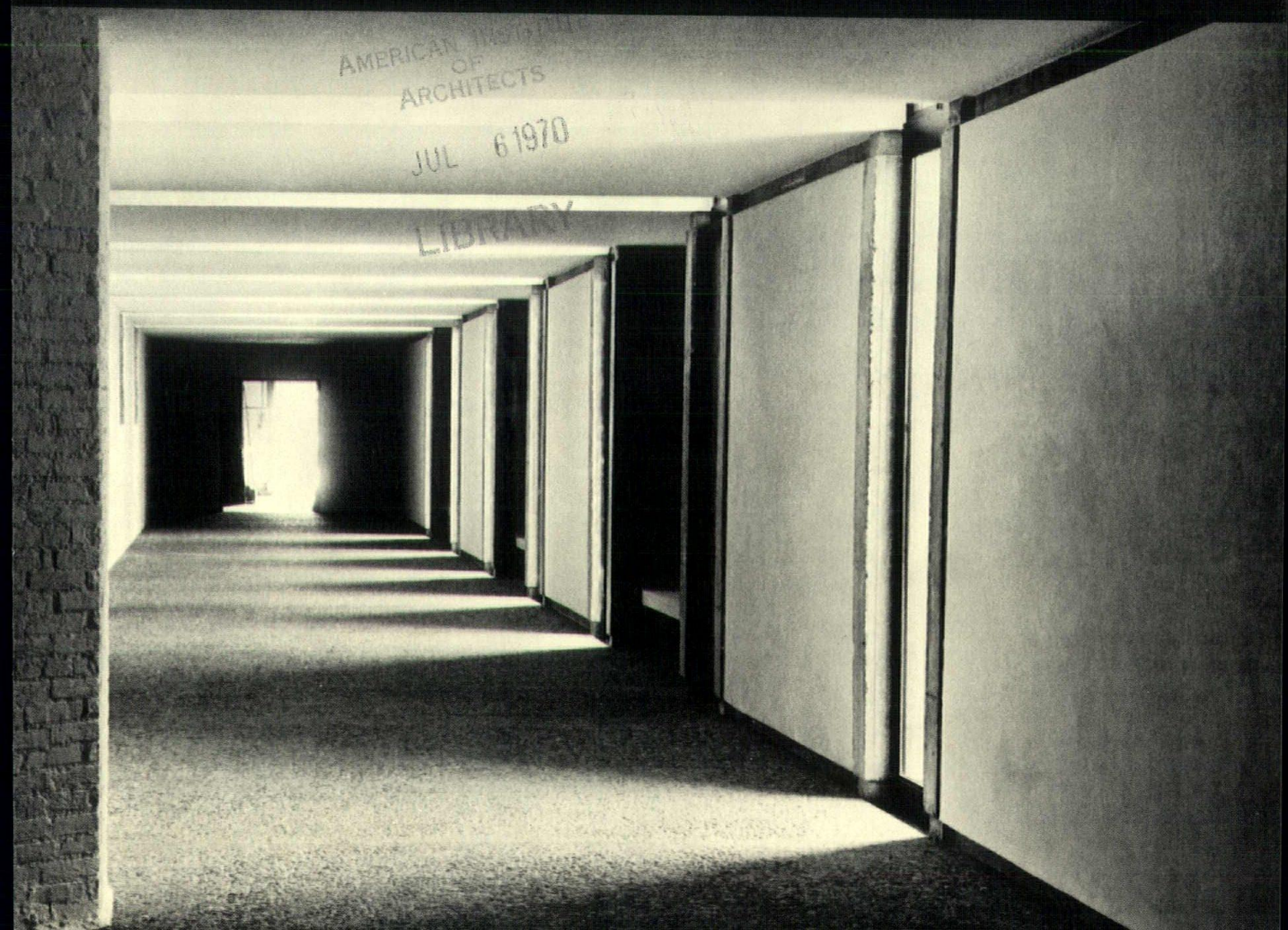
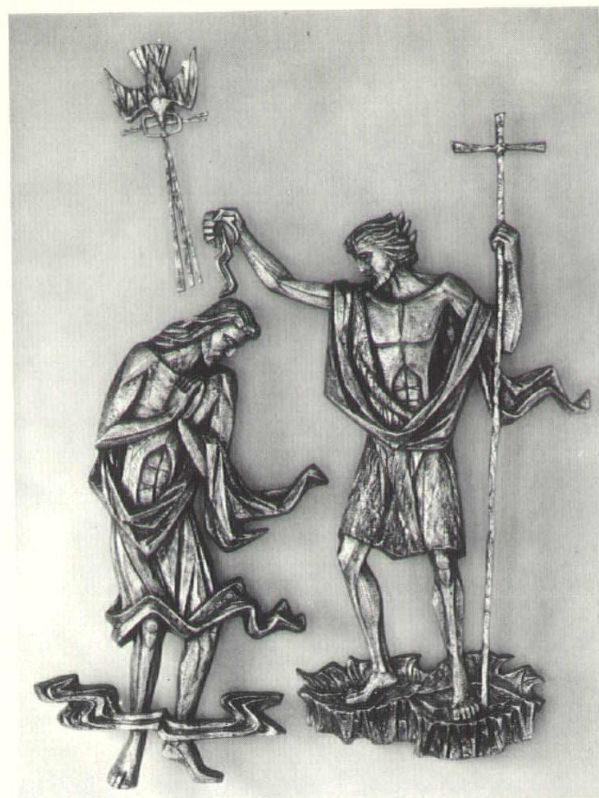


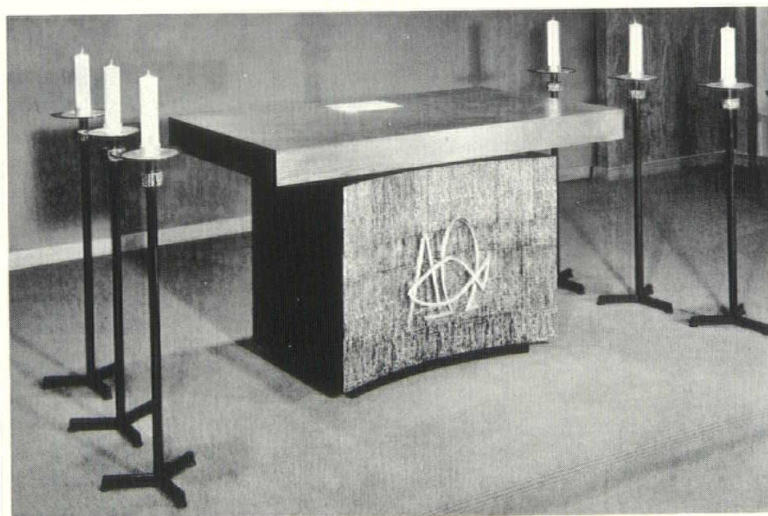
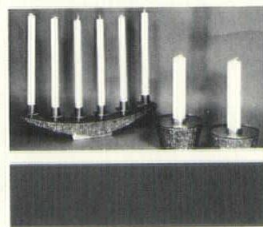
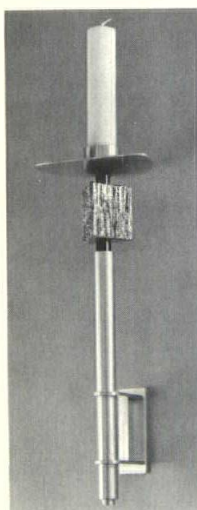
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VOL. 1, JULY 1968

FAITH & FORM





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Next Issue—

October 1968

Liturgical Conference

Competition Awards

Cover

Gethsemani Monastery
Renovation
Tappan, Ky.



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30th National Conference on Religious Architecture
St. Louis, Mo. • April 29-May 2, 1969

EDITOR'S NOTE:

This issue of FAITH & FORM, like the three which preceded it, will be mailed not only to the members of the Guild for Religious Architecture and to other subscribers, but to all corporate members of The American Institute of Architects. Another list of addresses includes libraries, schools of architecture and theological seminaries, officials concerned with church and temple building, diocesan art and architecture commissions, and others whose interests in religious architecture and art are more than private. In all, 23,000 copies have been ordered from the printer.

It should be no surprise to anyone that our journal has depended upon subsidy. The Guild has provided some of this subsidy. The fund of voluntary gifts and loans, which has grown to more than \$3500, is a second source. The contributors must also be considered donors. The people who advertise in FAITH & FORM are, we know, hoping that their ads will justify their cost in responses; but we must at this point count them also among the list of contributors to the subsidy.


It seems appropriate to recognize all these donors gratefully in this fourth quarterly issue. Their confidence and hope supplement and replenish ours.

They should also know that the fiscal health of our publication (and theirs) is improving. Praise for the new publication has been received from wide areas of the architectural profession. Almost all the comments and reactions to FAITH & FORM from many diverse sources have been the kind editors and publishers like to hear.

Those architects who are not Guild members ought to know that FAITH & FORM is a serious and gratuitous effort on the part of the Guild to do something which will be worth while to the profession and worthy of it. And the others who receive FAITH & FORM unexpectedly should know that the Guild is trying through FAITH & FORM (and other activities) to contribute unselfishly to the quality of religious architecture and art. All in all, FAITH & FORM is an affirmative witness to the corporate hope and generosity of hundreds of people.

One thing remains to be said—namely that the corporation is not closed. The Guild, though its growth (past five hundred now) is good, is eager for more members to help. FAITH & FORM is not yet in the black; it has potentials which are not yet attainable, and solicits whatever contributions anyone can make.

E. A. Sövik, FAIA
Chairman, Editorial Committee



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NOTES & COMMENTS

29th National Conference on Religious Architecture

Almost any human action presumes a vast background of rather precise information which we generally take for granted. In his planning for a building, the architect is trusted to bring this background into proper use as he prepares working drawings and specifications.

In some periods of history the truth in man's background assumptions has been taken for granted. In our period vast sums are spent in testing these assumptions. Steel and concrete and stone and glass are now used with a preciseness which is awe inspiring, especially in a building such as the Wells Fargo Bank Building in San Francisco.

The contentions of religion have been stated with great confidence, and until recently were assumed to reflect dependable experience. The very use of the word "truth" suggests information as precise as that provided by steel companies regarding their products. But suddenly religious man finds himself in the midst of an experience described by the late Paul Tillich as THE SHAKING OF THE FOUNDATIONS. Suddenly religious man finds it necessary to test the relative stability of his traditional foundations. The experience of returning religion to the testing laboratory has always provided new precise understandings which help with the erection of both awe-inspiring belief systems and temples.

The 1968 meeting in Miami and San Juan, like others in recent years, showed the honest desire of architect and artist to join clergy and congregation in the struggle to examine basic assumptions and to put into contemporary form man's visions of reality. This will be repeatedly revealed to you as you read the contents of this issue of FAITH & FORM. The 1968 theme—"The Reality of Tradition: Creativity"—was purposely chosen to perpetuate the probing. In fact perhaps it should no longer be the goal of religious man to finalize his descriptions, or to picture being as a fixed state. If so, the challenge is to erect temples which speak clearly of religious people "in process."

The Rev. Glenn S. Gothard
Program Chairman,
1968 Miami Conference

Ecclesiastical Arts Exhibit—Miami Conference

Entries for the ecclesiastical arts exhibit at the Miami Conference were pre-judged from photographic submissions and a final group of some 30 in various media were chosen for display. The jury included The Rev. David Butts, Dr. August L. Freundlich, Kay Pancoast,

George F. Reed, AIA, and Margaret Rigg.

It was felt that the initial screening was difficult because of the great variety of objects and media, and that more definitive entry rules would be helpful. Judging was spirited, with strong and often divergent opinions being expressed by the jury. It was agreed that religious art must express the religious life of the time, and that many of the entries were traditional and represented a re-working of old ideas.

Art should lead—not follow, and the old religious concepts will not make sense in the 20th century no matter how carefully or artistically restated. The concept that "what is holy must be separated from, and foreign to daily life" is a nonviable concept and art which strives to express it will not endure.

A total of \$1000 in prize money was awarded to the following:

BEST IN SHOW

Rodney Culver Hill
Houston, Tex.

"Crucifixion"

FIRST PRIZE—FIBER

Marion P. Ireland
Glendale, Cal.

"Pentecost Paraments"

FIRST PRIZE—METAL

Maxwell M. Chayat
Springfield, N.J.

"Sabbath Candelabrum #1"

FIRST PRIZE—WOOD

Virginia C. Stemples
Coral Gables, Fla.

"The Symbol"

HONORABLE MENTION

Pat Taylor
Hillsboro, Mo.

"Altar Cross"

Educational Exhibits—Miami Conference

The educational exhibits at the Miami Conference offered a group of 35 products and services geared to the needs of current religious design and construction. The exhibits were imaginative and colorful, and provided much helpful information to viewers. In recognition of their contribution to the effectiveness of the Miami Conference, the Guild for Religious Architecture awarded certificates to the following exhibitors:

Buckingham-Virginia Slate Corp. for "Most Imaginative Presentation of Materials."

Key Enterprises, Inc. for "Effective Presentation of Multiple Objects." And to Blenko Glass Co. Inc., P&F Corbin Co., Florida Laminators Corp. and Van Atten-McKelvy Corp. a certificate for "Excellent Presentation of Materials."

Continued on page 27

BOOK REVIEWS

THE SECULAR USE OF CHURCH BUILDINGS

—by Dr. J. G. Davies,
Seabury Press, N.Y., 1968

REVIEWED BY:

The Rev. S. T. Ritenour, Director
Commission on Church Building & Architecture
National Council of Churches

Based upon thorough research, Professor Davies' book gives a definitive and exciting report of the manifold secular uses of church buildings from earliest times to the present.

For those who are historically minded full documentation is given for each era of the Church's history. The reader will find that incidents reported are neither arcane nor anachronistic. In fact incidents sparkle because they should be seen as more than references to a dead past; rather they reflect what is relevant in their times. Questions arose leading to false dogmatism in theology about the true place of the Church in the world.

There is a discussion of "Attitudes and Buildings," and the reader will discover a strange rationale that was responsible for furnishings, i.e. pews. Perhaps he will be amused by arguments by the ecclesiologists. Attention is especially called to "The Problem of Church Building" and "The Consecration of Churches."

The secular uses are documented by Professor Davies under the following categories — living and sleeping; eating and drinking; dancing; sale of goods; meetings; legal proceedings; publication of notices; storing of goods; teaching; libraries; distribution of poor relief; playing of games; acting; defence, etc. Thus you see the scope of activities in addition to the principal purpose of worship.

Professor Davies points up a serious moral: namely that the secular use of church buildings is not an aberration, but represents a genuine and legitimate lay protest against excessive clericalization and unwarranted dissociation of the sacred and the secular.

Since we are currently involved in a debate about how and if churches should be built, *The Secular Use of Church Buildings* should be warmly welcomed and carefully read. In fact we can find "justification" for the many uses for which religious buildings could be developed in this period of dynamic change in program and emphasis.

Professor Davies is or should be well known to readers for such earlier volumes as *The Origin and Development of Early Christian Church Architecture* and more recently *The Architectural Setting of Baptism*, to name just two books from the pen of this able writer and thorough scholar. I heartily recommend this book to readers of FAITH & FORM.

CHURCH ARCHITECTURE AND LITURGICAL REFORM,

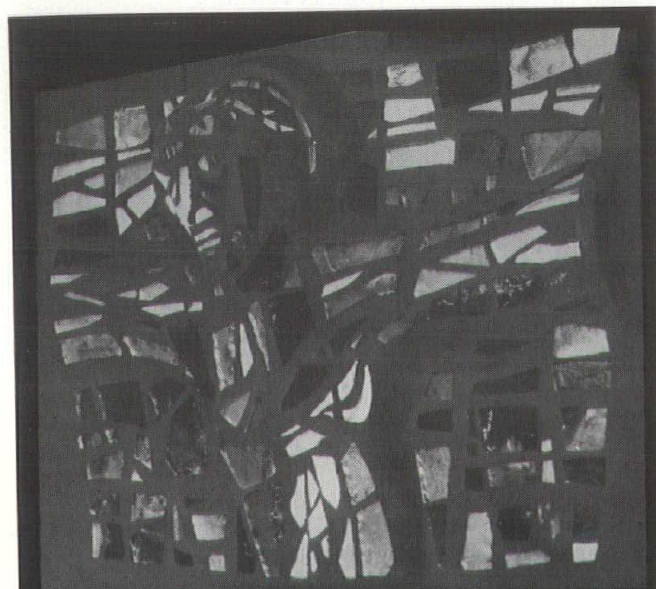
—Theodor Filthaut,
Helicon Press, Baltimore, 1968.
109 pp. paper, \$1.75

REVIEWED BY:
E. A. Sövik, FAIA
Northfield, Minn.

Like Bieler's little book on the building of reformed churches, which appeared a couple of years ago (*Architecture in Worship*, Andre Bieler, Westminster Press, 1965), this book is a translation from the German. It is also a small book (just over 100 pages long), and it is similarly remarkable for the amount of relevant, lucid and thoughtful material included.

It has its own distinctions, too, of course, as a response to the urgencies developing from Vatican II. And it is so tightly composed — almost epigrammatically — that every architect who has or wishes to have a commission for a Catholic church should read it. Anyone who is unsure of the implications of Vatican II will find the book to be basic. By this I do not mean to say that it is elementary (in Sherlock Holmes usage), or that it is a new rule book. It is a book of fundamentals, and consciously avoids the full particularities in most matters. Anyone who has been reading the literature available — the publications of the Liturgical Conference,

Continued on page 25

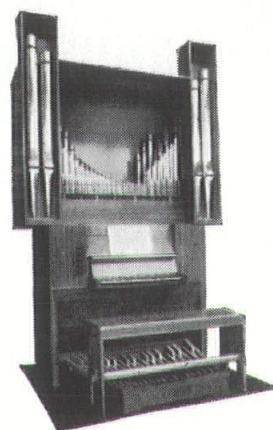


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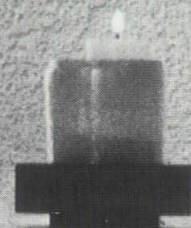
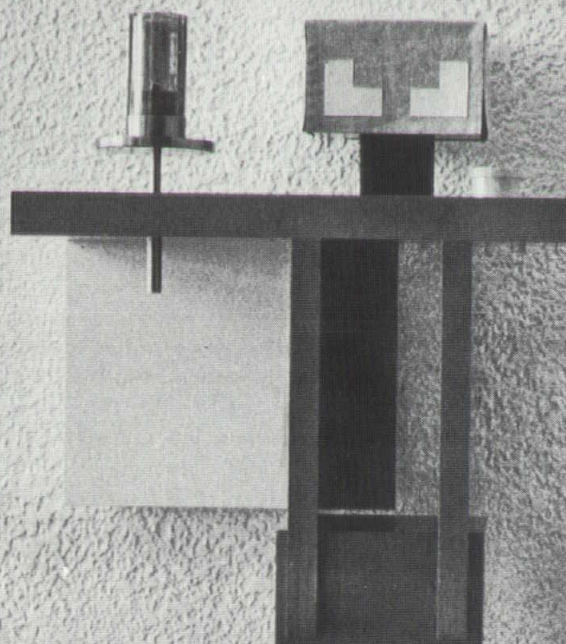
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STICKS AND STONES FOR TOMORROW*

Robert L. Durham, FAIA

Past President,

The American Institute of Architects

It is appropriate that I speak to you as an architect. As a practicing architect speaking to my friends, I cannot escape the responsibility of also expressing the concern of the architectural profession as the voice of The American Institute of Architects.

When I say "speak from the point of view of the architect," I mean a conscious effort to avoid speaking as a theologian, a doctor, a lawyer, or a teacher. After many years of attending national conferences on religious design, it seems appropriate that the architect has a point of view and is brash enough to voice it. Perhaps the title of my remarks should be, in reality, "The Architect Strikes Back."

In attending many conferences on religious architecture in both the United States and Europe, more often than not, at least in the "high level conference," I have noted there has been, or so it seems to the architects, a spirit of anti-architecture and even anti-art. "Why do we need a building at all?" "Why can't we worship in the home or the factory?" After attending this "God is Alive" conference in Miami, perhaps many of us can return home with some hope for our future practice.

First, let me observe that there is no such thing as "church architecture" or "church architects." There is only good architecture and bad architecture. There is an architecture for religious use as there is for education or industrial use. If it is not as creative as it ought to be, if it does not serve man well, then it is bad—even if it looks good, for architecture is a servant of man. It is a tool for accomplishing a purpose. It may create delight, or fascination, or it may dull the spirit, all as a by-product of its intended use.

Sticks and stones cannot be placed together to make religious buildings. They can be placed together only to make good buildings or bad buildings. They can provide shelter, they can provide warmth, they can protect, they can inspire. They can do none of these things if they do not serve the people who use them.

Eero Saarinen said, "Architecture is not just to fulfill man's need for shelter, but also to fulfill man's belief in the nobility of his existence on earth." We

look back to the golden age of Gothic art and architecture with sentimental awe. The anthropologist tells us that Gothic man differed little from the man of today's industrial age. Architecture has always been the fulfillment of man's needs as measured by his values. As needs and values change, architectural forms will, of necessity, respond.

Architect Bill Caudill recently stated, "If architecture is the inner stuff necessary to raise a mere functional building to a higher plateau where it becomes, in a sense, an art form, exuding inspiration and aspiration, then architecture is as permanent as man. But architectural form by itself is not architecture."

I refuse to agree with the Miami hotel owner who, after a hurricane, said, "It blew off my architecture, but it didn't hurt my building."

The world today faces radical changes which are resulting in great changes for the architect. At no time in human history has the rate of change so caught up with an old profession. Although we use new pencils and new plastic paper, we are still producing buildings by much the same process from a design standpoint as we did one hundred or two hundred years ago. Each year the building becomes more complex, it includes more mechanical equipment, more gadgets—more sophisticated dimmers. It is no wonder that a minister in showing off his church and its lighting system to a group of visitors called out to the custodian in the balcony, "Give me a blue, Joe!"

The modern architect has been blessed with an expanding palette of materials—many kinds of stones and new kinds of sticks. This evolution is only fairly well begun. Architects are now talking about the production of three-dimensional modules—"instant space," if you please. Completed three-dimensional units are being hoisted up to be fastened on to skyscraper towers. Scientists are working on living modules for marine sub-surface subsistence—"just like farming," they say. Many architects worry that our sense of taste, our discipline to handle so many different materials, has lagged behind the producers' ability to bring them to the job site.

Technological advances have escalated the changes in architecture so that in the last twenty-five years we have developed styles, ideas, clichés; dropped

them, developed others, and squeezed two hundred years of evolution into less than one-half the normal architect's period of practice. Some buildings are out of style before they are even occupied. The evolution has not been without its aches and pains. Form has not followed function; it has been allowed to supplant function. The extravagant shape, the exaggerated structure, the flamboyant line—pseudo-traditional has been followed by pseudo-modern. Throughout the world there seems to have been an over-exaggeration of roof form, although in many cases the exaggeration has been the direct result of the client's demand for "something different." The age of the tail fin has spawned a tail fin architecture.

During this same period theological concepts have been under continuous scrutiny and growth. Conference has followed conference, each influenced by the demands of society, by changing social patterns, by wars and by conflict. If anything has changed any more rapidly than architectural concepts during my own lifetime, it has been theological thought and understanding. In much of the discussion the architect and the artist have become the whipping boys of the conflict. Architects are blamed for decisions leading to exaggerated forms and for constructing expensive monuments. The artist has either been uninvolved, ignored, or irresponsible. There has been no real marriage of art and architecture.

The architects of the Americas have borrowed much from the lands of our forefathers in Central Europe. Perhaps we have been over-enamored by imagination in the use of stone and the genius of the masters of the cathedral. What modern architect can resist standing in awe in the center of almost any cathedral nave marveling at the balance of forces, the sheer genius of holding up tons of stone interlaced with a pattern of light, texture, color, and form?

The affluence of America is not without blame in encouraging the evolution of an architecture based on a borrowed art, an exaggerated budget, amid the conflicts of the industrial age. Anything became possible when we architects rose to the occasion challenged by the building committee chairman to out-produce the architect down the street. I recall one national conference a few years ago when one of my colleagues came out of a \$2,000,000 church shaking

*Address delivered at 29th National Conference on Religious Architecture, Miami Beach, Fla., May 2, 1968, at which time Mr. Durham was President of the AIA.



his head and saying, "I am almost ashamed to be a Presbyterian."

While this was going on, secular architecture was not without its own aches and pains. As you drive from the airport to the center of any city, you normally do not see anything but bad architecture. If, periodically, there is a creditable building, it is so unrelated to its neighbors that it also takes on the taint of the roadside with a lack of any real relationship to either man or nature. There have, however, been bold pioneers in architecture for both secular uses and for religious purposes. Our debt to the pioneer designers is heavy. We have learned discipline from Mies van der Rohe. We have been challenged by Frank Lloyd Wright. We have been inspired to search for meaningful forms by the Saarinenes. We have been humbled by the talents of Schwartz, and only rarely have we lived up to our real potential.

Today we are living in a computer age. Most of us, including architects, have never seen an actual computer in use. Yet, I am told that the fourth generation of computer, that is, the fourth improvement, can produce 160,000 answers per second. We need some of these answers. Although we are much in debt to our colleagues in various church building departments for beginning to say clearly, "You must know what you believe before you build," nevertheless, we need more answers. It is a rare architect who is given any substantial help by his client by being provided with a fundamental building program. The purposes for which the building is being created are described haphazardly, by untrained people, with ineffectual leadership ability when it comes to program statements. Yet, many architects are interested in the design of churches solely because they see the creative spark in the eyes of a group of dedicated committee leaders. Contrariwise, it is a rare case when a school board really challenges an architect to produce a quality product

rather than an economical product. It is, however, a common occurrence where the architect is challenged by his church client with the words, "Do you suppose you could do a church which really will do something for our people who enter it? Make us better people, perhaps?"

Architects believe that physical and social environment can contribute to, and influence, the quality of behavior. They believe that environment which presents the least obstacle to the intended activity and in a positive way encourages the activity is the best "architecture."

From the evidence of man's earliest history there are significant records to indicate that environment has more than casual importance. I need not take the time to develop the influence of the rock outcropping, the hill, the glen, "the place." Such places set apart have served to influence the developing concept of man's personal and religious philosophy. The significant work done in recent years in anthropology, sociology, and psychology builds brick-by-brick, idea-by-idea, the case for architecture. The case cannot be torn down in a few minutes by those who become over-engrossed in the multi-use of space. We long since have passed the one-room cabin where sleeping, cooking, washing, and worshipping took place. The plain fact is that we can do a better job on each in separate spaces where the impact of color, sound, and effect on the senses can be molded to suit the job to be done.

It is with no apology that I present the case for the importance of architecture for religious use. We will have significant new churches and temples. We will see created new and significant and challenging shapes of sticks and stones. However, we will begin to do it with discipline, with restraint, and with repose. We will learn that as sticks can be placed together in any exaggerated form, so our discipline calls for placing them together in meaningful form based on service to mankind and recognition of the human sensitivity. We will have a better understanding of the human response and its special characteristics. We will study the great, secular architecture with new insight, with new understanding of the freedom offered by new technology. We will see the meaning of the Salk Laboratory by Louis Kahn, and understand the creative implications of the separateness of special use and the interrelationship of space. We will begin to understand that the articles of utility also can be works of art. This is not a new idea, but in our twentieth-century

industrialization, we have all but forgotten it. We will begin to understand that works of art can serve to emphasize place and undergird human dignity. When I asked the Chicago policeman how to get to the Chicago Civic Center, he replied, "Oh, the Picasso is eight blocks down and two blocks to the left." We will learn how to talk to the artist. We will challenge him to accept a responsible position in the dialogue on the meaning of life, the relationship of art, and the meaning of the environment in which we live.

We Americans are self-conscious about art. We occasionally look at art in museums. As architects, we occasionally succeed in placing a minor piece of art in front of a building, but rarely do we succeed in making art and architecture comfortable with each other. Perhaps we must be patient, or so I have been told by a European friend.

But as we progress in our understanding and appreciation of environment, beauty, appropriateness, and simplicity, we also will have to work diligently on the function of our buildings for religious use. We will be challenged by new educational techniques. We will realize that new teaching procedures require new space, but in producing such space, we must make it challenging, appropriate, and harmonious.

It seems appropriate to quote Guild President Ed Sövik, "Architecture for religious use is that architecture which deals with real things in a real way and shuns artificialities, affectations, masks, illusions, deceits and dissimulations; an architecture that succeeds in being coherent in itself and in building integrity between man and the universe; a structure that is as an agent of goodness by being a servant of men rather than a master, and a friend rather than an autonomous object; and serves as an analogy of the holy through its beauty."

Four years ago in a significant seminar, which can in some ways take credit for the three-faith growth of the Guild for Religious Architecture, architects and artists sat down with theologians, psychiatrists, sociologists, and other learned disciplines. The group proposed to analyze our society and the ways its religious buildings can make possible a more meaningful expression of its religious convictions. The participants asked each other, "What kind of people have we in relation to religion in our contemporary American society? What are the forces of today's civilization? Which mold the people and influence their relation to religion? What must be

Continued on page 27

ARCHITECTURAL AWARDS— 29th National Conference on Religious Architecture

The jury for the architectural awards at the 29th National Conference on Religious Architecture at Miami at the end of April was composed of four men: Joseph Amisano, FAIA, Atlanta, Ga., is a partner in the firm of Toombs, Amisano and Wells. He is a broadly experienced juryman, and a member of the Guild Board.

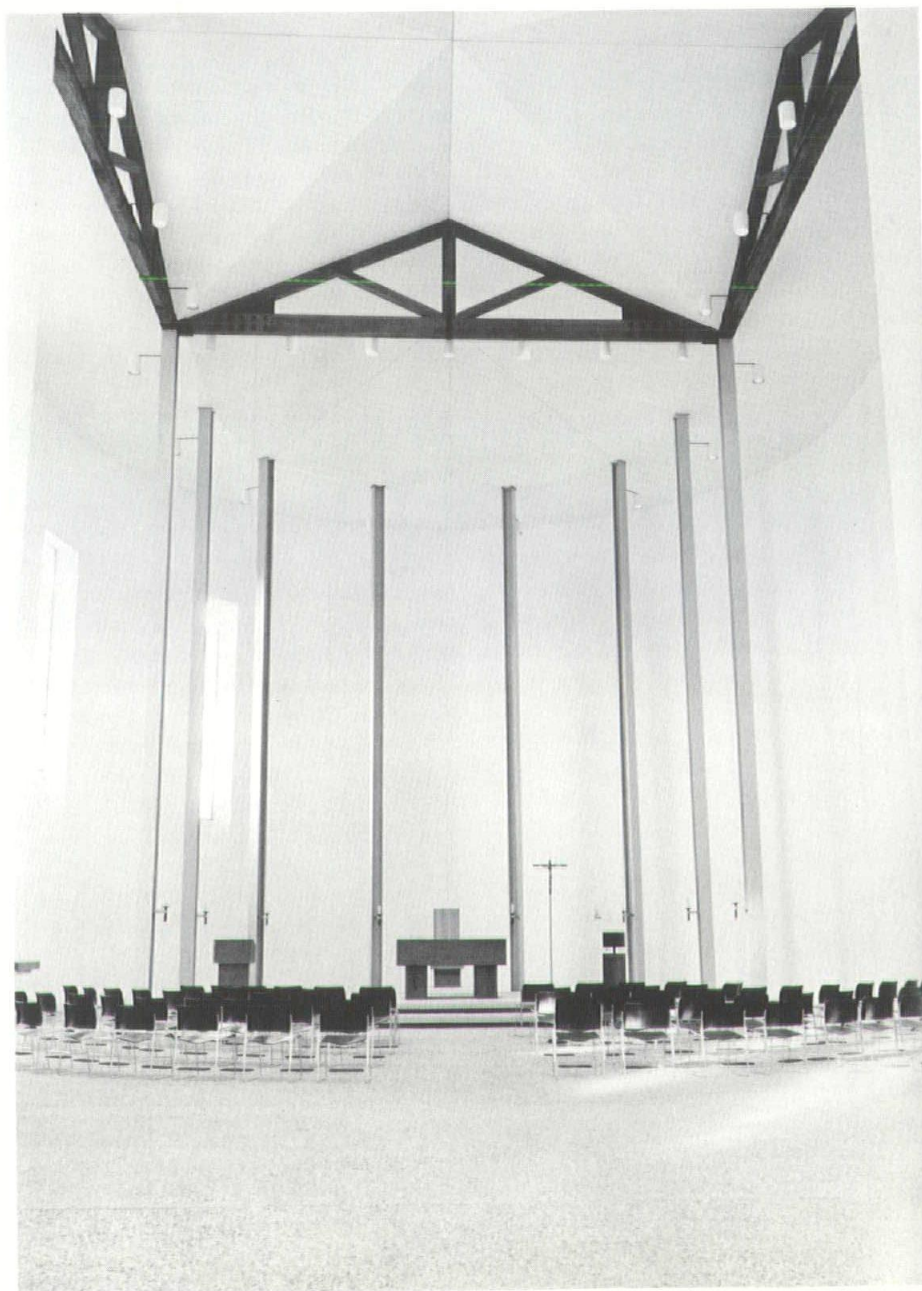
The Rev. James L. Doom, also of Atlanta, has a Master's degree in Architecture from Massachusetts Institute of Technology. He is consultant in church architecture for the Board of National Ministries of the Presbyterian Church in the U.S., Chairman of the Commission on Church Building and Architecture of the National Council of Churches, and a member of the Guild.

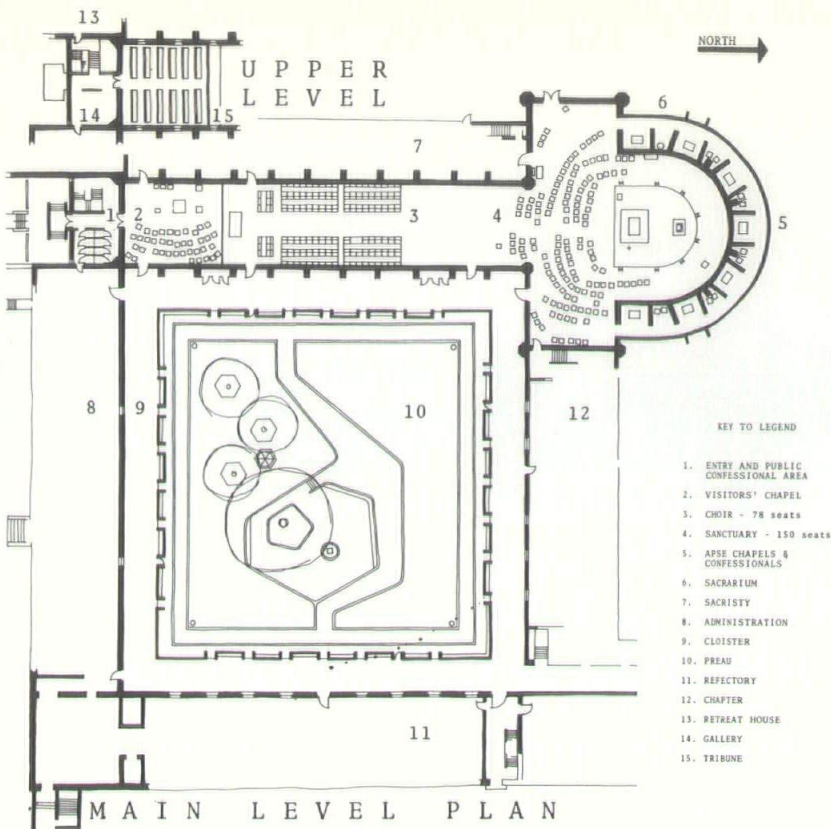
Frank Kacmarcik, a versatile artist and consultant from St. Paul, Minn., has long been involved with liturgical and architectural problems. He has been active as an officer of the Liturgical Conference and represented knowingly the leadership in Catholic renewal.

Nils M. Schweizer, AIA, of Schweizer Associates, Winter Park, Fla., is Vice President of the Guild, and added this task to his duties as Conference Chairman.

The last-minute cancellation (due to ill health) by the man who was to have represented Jewish theological and cultic understanding was regrettable.

The jury invested what amounted to a day's work in their deliberations, which were said by observers to be both intense and serious. The comments printed in the following pages indicate that although the jury was not ungenerous, they were often divided. The ninety projects submitted provided substance for both discussion and admiration. The jury observed that theology and art seemed often to be at odds in the projects submitted. They noted also that some good work has been done around the country, which was not submitted, and expressed the hope that next year's conference will find this less true.





HONOR AWARD

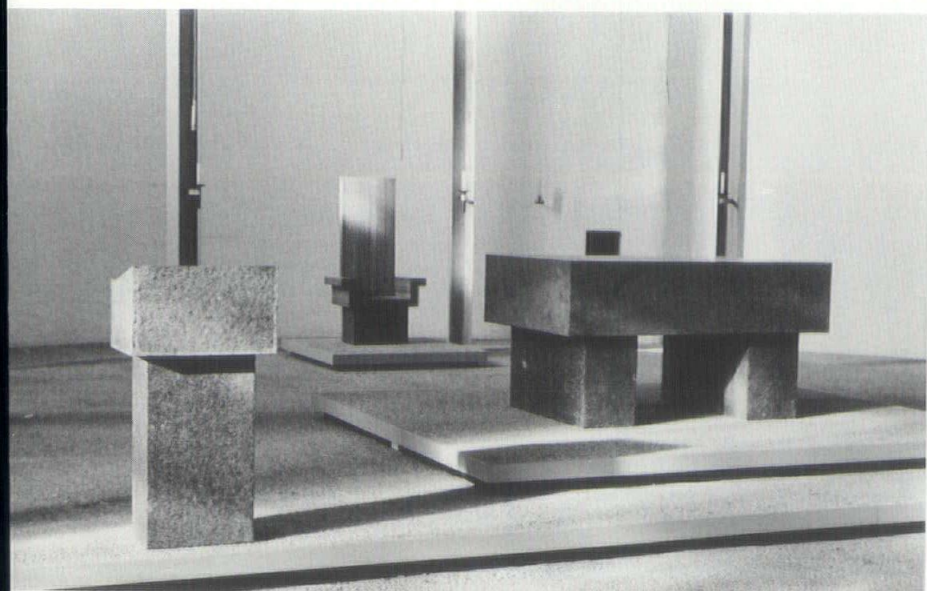
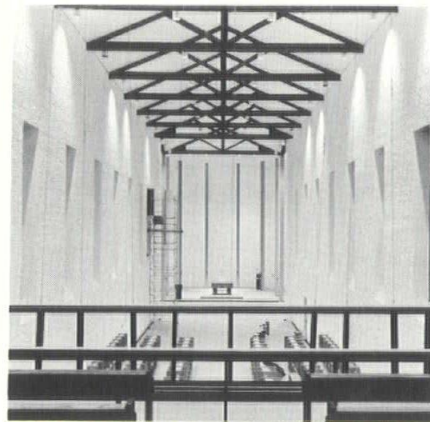
Gethsemani Monastery Renovation
Trappist, Ky.

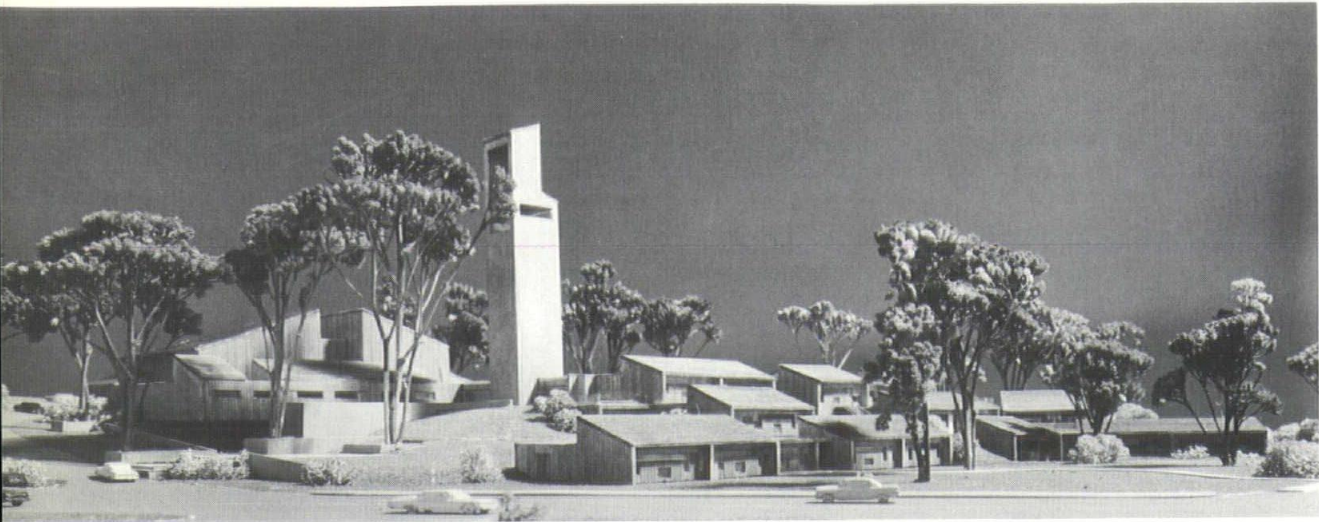
DESIGNER:
William J. Schickel
Loveland, Ohio

ARCHITECT:
Jones, McCormack, Peacock,
Tillar & Garn
Cincinnati, Ohio

"... a thorough and very creative change of style to meet new liturgical and esthetic criteria... happily transforms original space into a superlatively simple interior, fitting for contemplative community... the conversion is modest and the resultant dignity of the room has been achieved with the minimum... sheer beauty without excess... exquisite interiors... details excellently handled throughout."

Photos by J. E. DURRELL, JR.





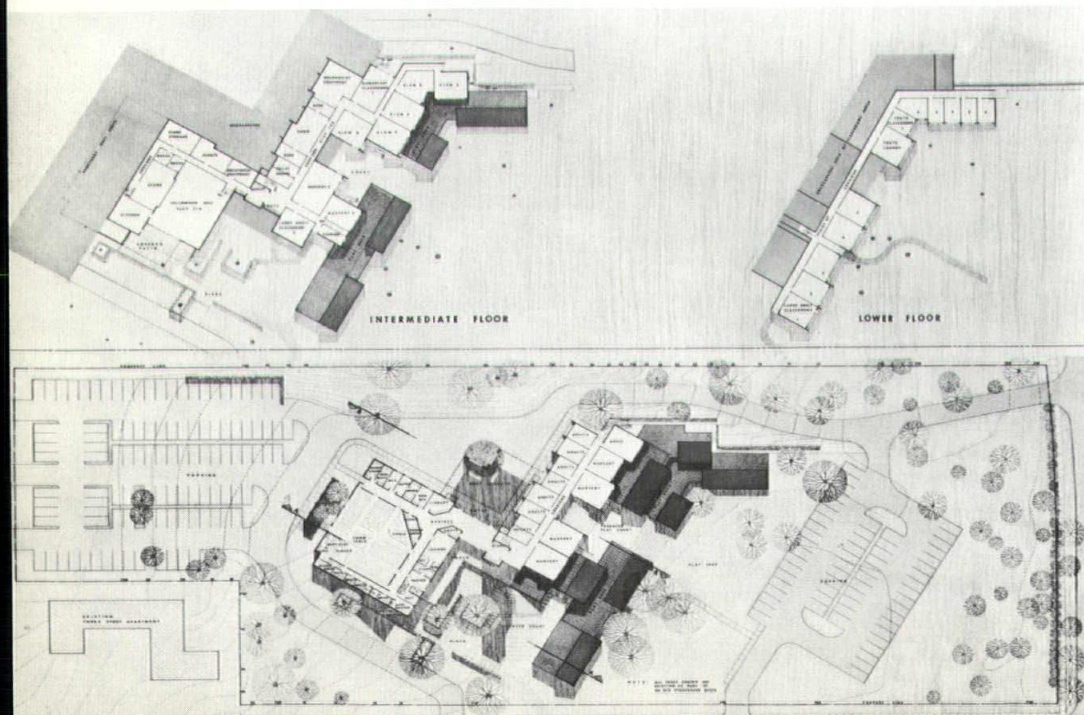
MERIT AWARD

First Christian Church
South Bend, Ind.

ARCHITECT:
Harold E. Wagoner and
Associates
Philadelphia, Pa.

"... well-ordered campus grouping of sanctuary and classrooms ... molds itself to the dictates of the irregular site ... variety of external spaces and exterior volume profiles are most pleasing ... hopefully the finished buildings will reflect the simplicity of execution and interest in detail which are suggested in the drawings ... extremely pleasing composition using the shed-roof concept ... a question raised about propriety of this sort of wood construction in South Bend, Indiana ..."

Photos by LAWRENCE S. WILLIAMS, INC.

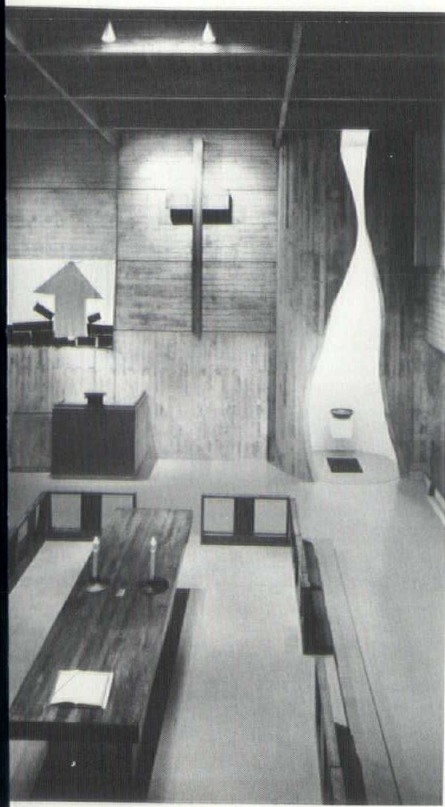
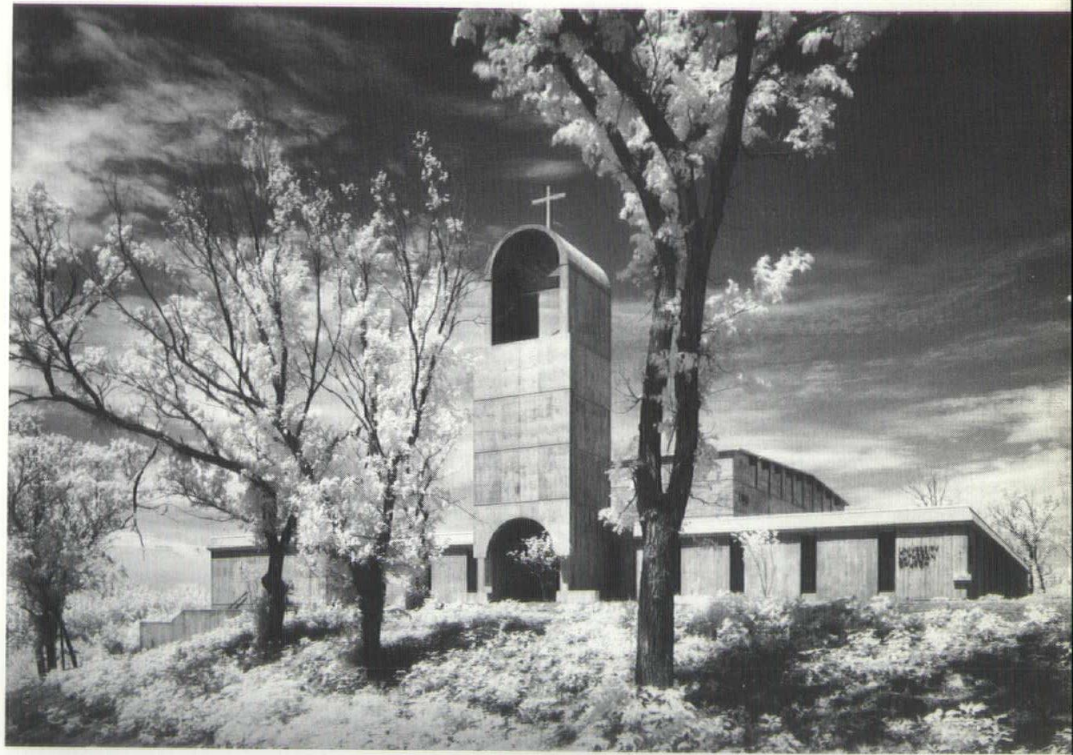
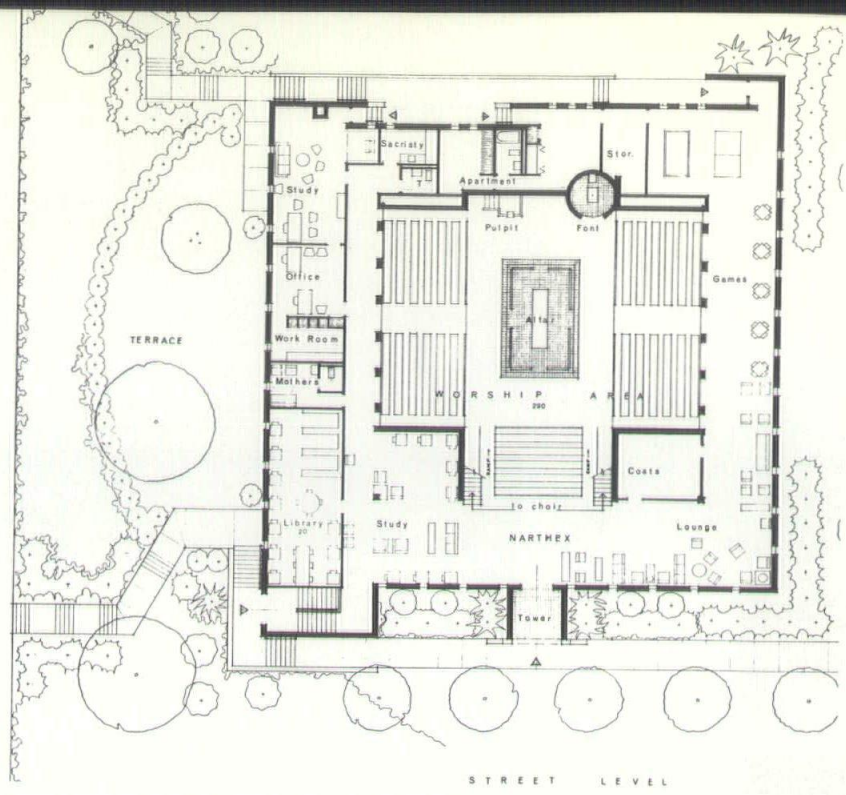


MERIT AWARD

University Lutheran Church and Student Center
Lawrence, Kans.
ARCHITECT:
Ramey and Jones
Wichita, Kans.

"... reflects a strong, implied monastic concept in contemporary form idiom ... the sculptural interior volume embraces the congregation and the worship space joins simply with the other functional spaces ... perhaps the simplicity of the relationship and circulation pattern limits the usage of the ancillary spaces ..."

Photos by JULIUS SHULMAN



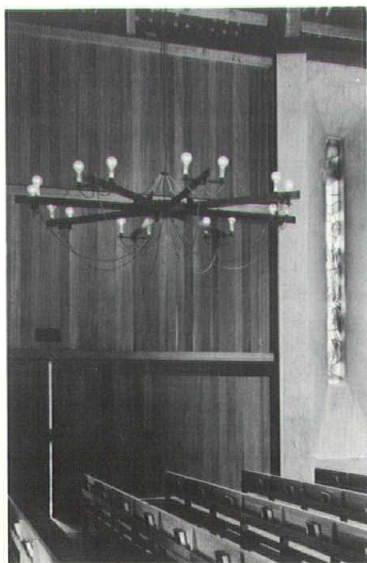
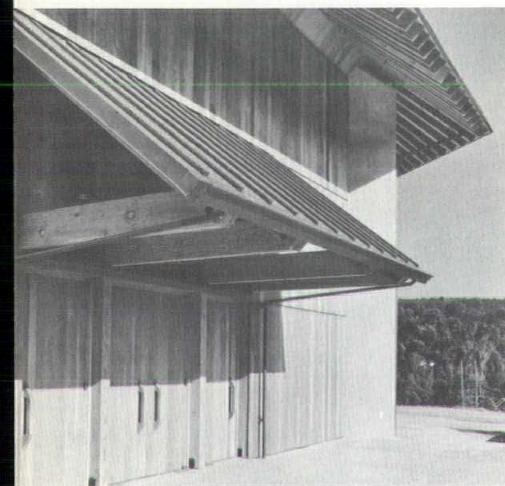
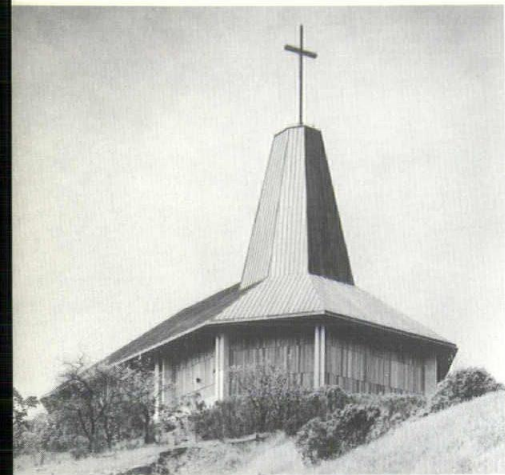
MERIT AWARD

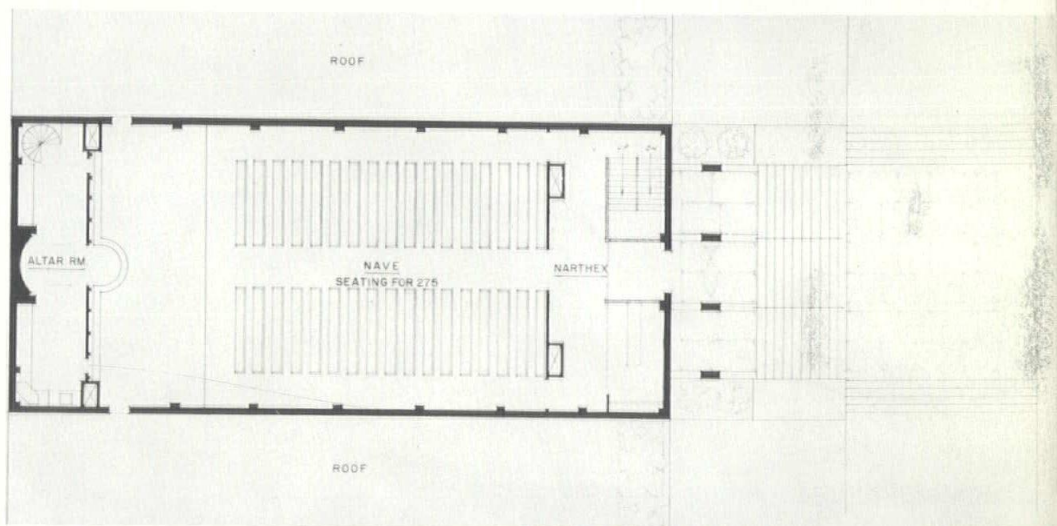
Lafayette-Orinda United
Presbyterian Church
Contra Costa, Calif.

ARCHITECT:
Rockwell and Banwell
San Francisco, Calif.

Photos by ROGER STURTEVANT

"... excellent advantage taken
of hilltop site ... volumes
read well at a distance as well
as close at hand ... fresh
approach as 'house' ...
interior volumes scaled to
emphasize presence of people
... the church is structurally
emphatic and lucid, and this
clarity prevails through many
sympathetic details ..."



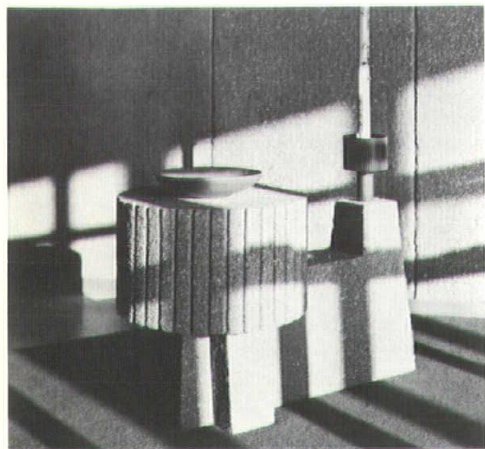
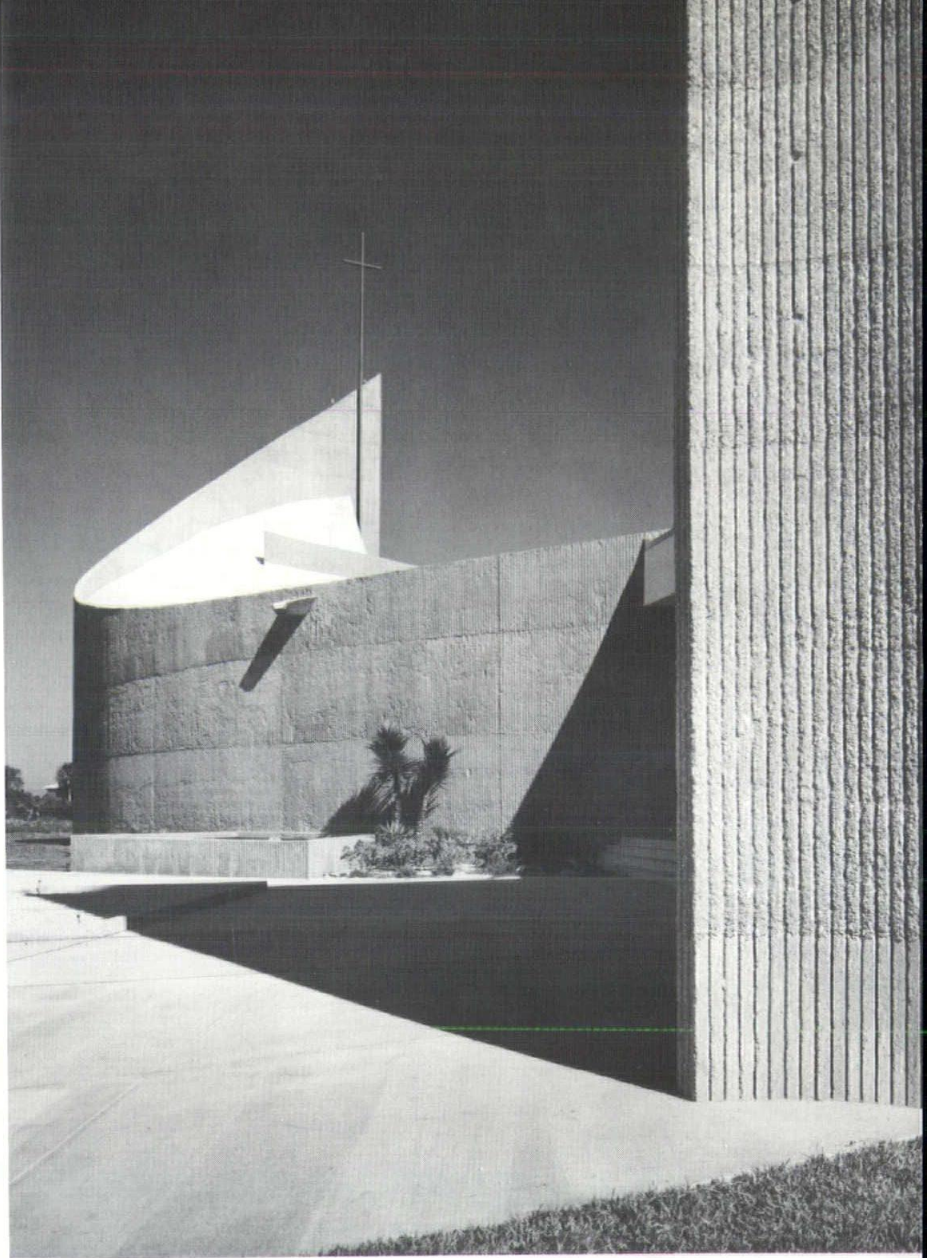
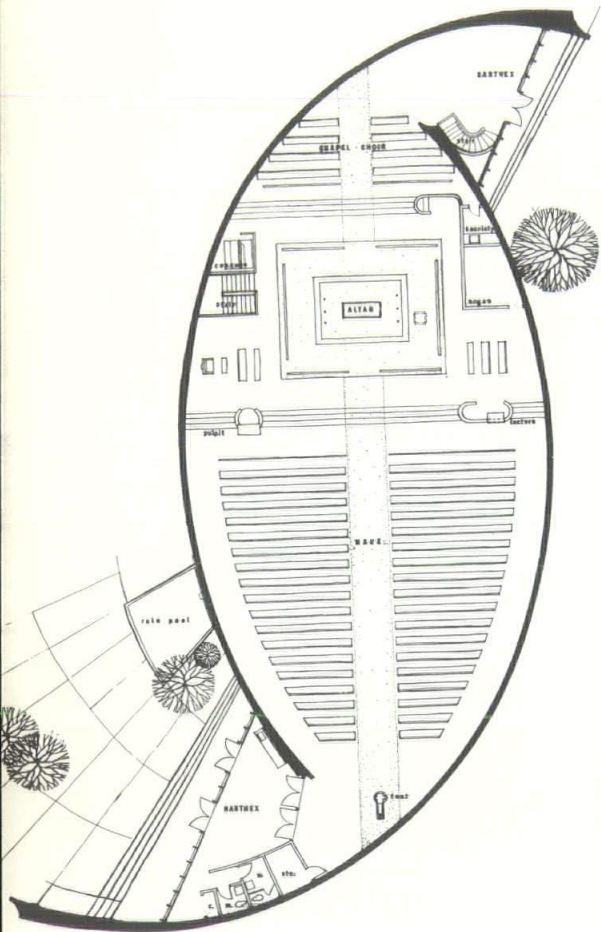


MERIT AWARD

Greek Orthodox Church
Jacksonville, Fla.

ARCHITECT:
Burns & Pappas
Associated Architects
Jacksonville, Fla.

"... contemporary structure
with classical overtones ...
interior space fresh and
dynamic, enshrining the old
iconostasis as contrasting and
precious relief ... use of
screen very well done giving
the space implicit liveliness
... some exterior elements
failed to match the quality of
the sanctuary and weaken
the building as an integrated
work of architecture ..."



MERIT AWARD

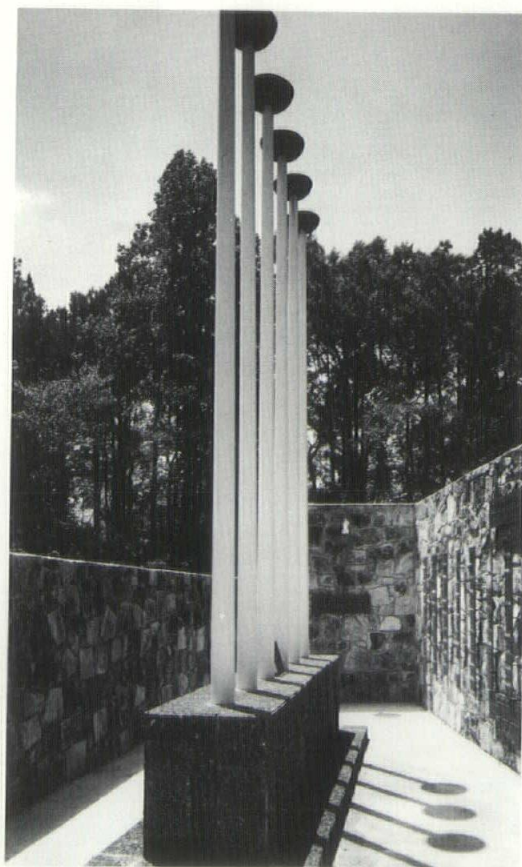
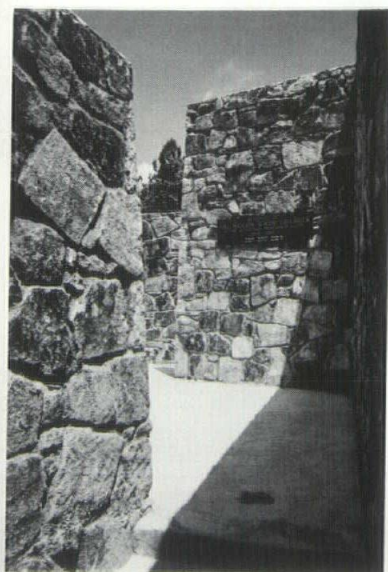
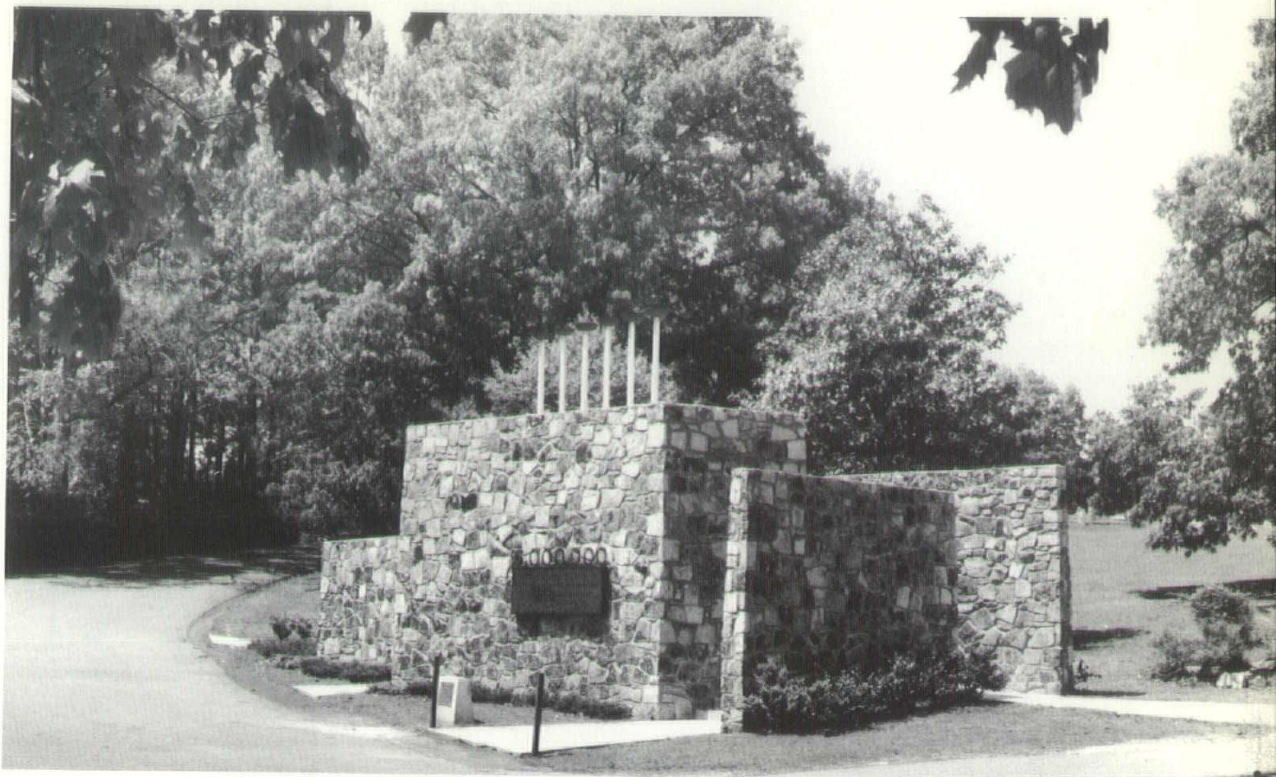
St. Paul's by the Sea
Jacksonville Beach, Fla.

ARCHITECT:
Ellis, Ingram & Associates
Valdosta, Ga.

"... excellent siting, simplicity of form ... fine detailing ... a cohesive and elegant architectural statement ... monumental concept with form so fascinating that it will run the risk of distracting attention from the liturgical intentions of the gathered people ... ancillary buildings are across the street so the formal autonomy of the structure can be maintained ..."



Photos by G. WADE SWICORD



MERIT AWARD

Memorial to Six Million
Jewish Martyrs
Atlanta, Ga.

ARCHITECT:
Benjamin Hirsch
Atlanta, Ga.

"... obviously designed as a space for remembering and solitude ... an effective structure ... architecturally oriented ... a sense of place is created both within and outside the walls ... interior space is a fragmented path of travel, well-suited to ideology ... the two plaques are simple, provocative and well-placed ... obvious sense of scale is not provided, at least in photographs ... scale of candelabrum is questionable ... concern expressed regarding stonework which though very rough, is laid up in relatively flat planes ..."

Photos by WILLIAM A. BARNES

MERIT AWARD

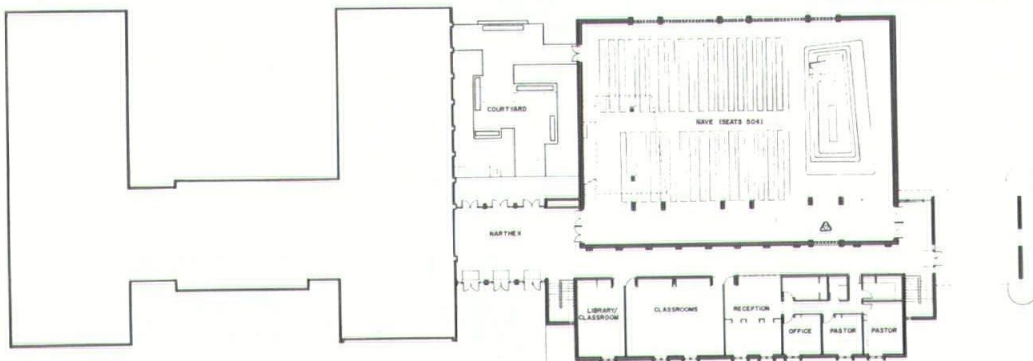
Good Shepherd Lutheran Church
Moorhead, Minn.

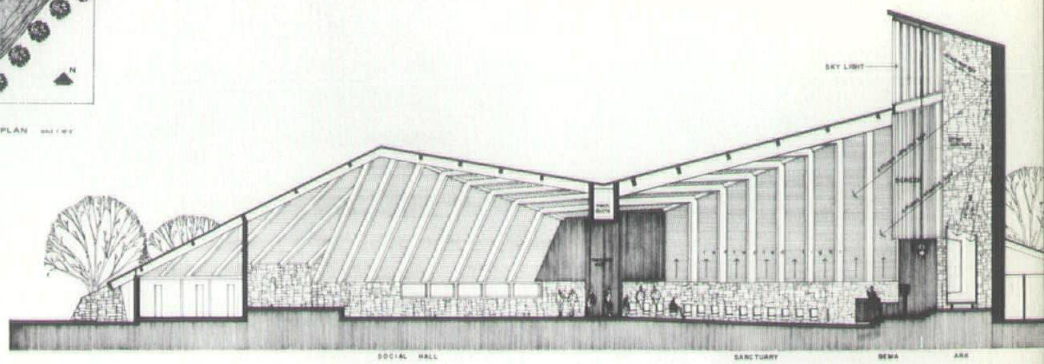
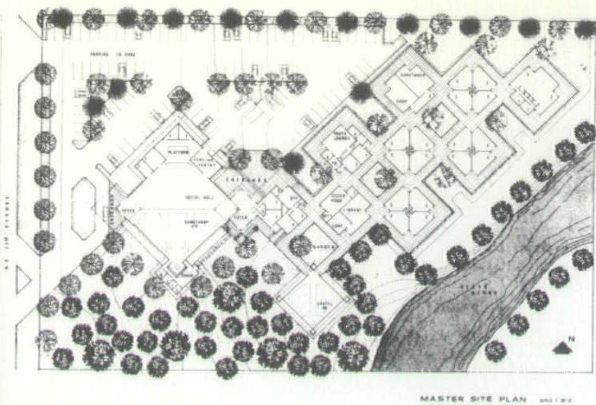
ARCHITECT:
Sövik, Mathre & Madson
Northfield, Minn.

"... the jury commends the strength and simplicity of this worship space, the clear expression of materials, the controlled detailing, especially in the interior, and the coherence created by design ... the jury notes that while worship and learning are two parts of one experience, each essential to the other, the large and small spaces respectively appropriate are difficult to relate ... some conflicting scales of volume appear which detract from the meaning of architecture as a whole ..."



Photos by MICHAEL MYERS





MERIT AWARD

Temple Sinai of North Dade
Miami, Fla.

ARCHITECT:
Russell-Melton Associates
Miami, Fla.

"... an understated complex of simple dignity scaled to its wooded site . . . architectural forms are simply and directly conceived . . . clear suggestion of a place for gathering and worship . . . fellowship hall relates to and does not dominate sanctuary . . . good spaces with tension and polarity . . . effective indirect lighting . . . disciplined group with a certain modesty."

Photos by PETER R. BROMER

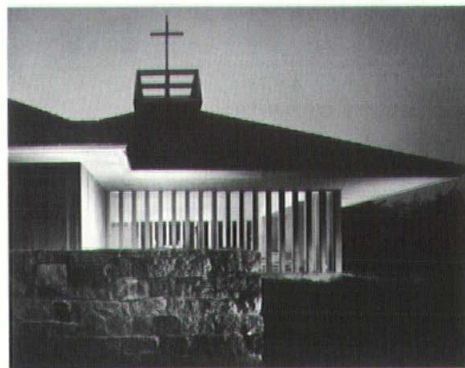
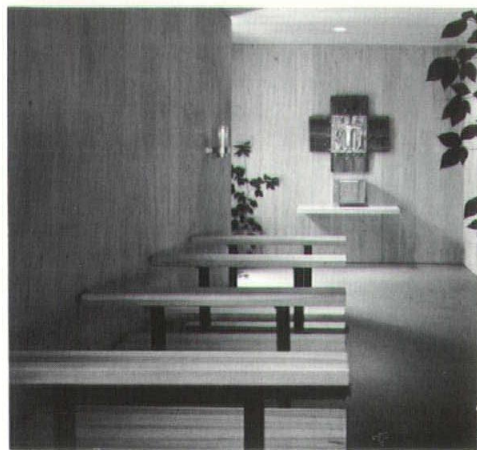
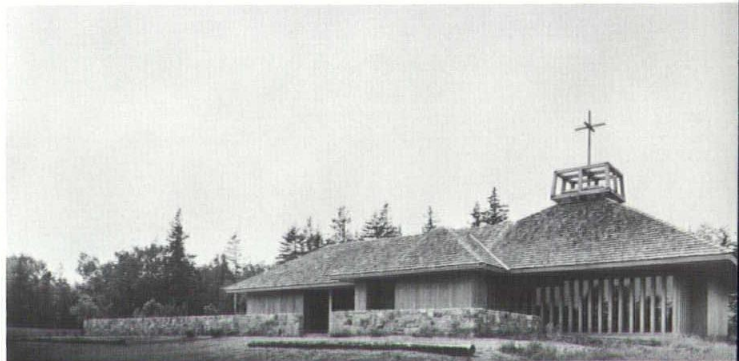
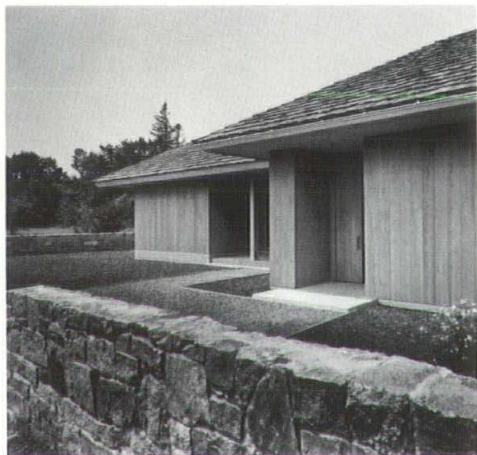


MERIT AWARD

St. Peter's Church
Mount Desert Island, Maine

ARCHITECT:
Willoughby Marshall
Cambridge, Mass.

"The architectural vernacular
is appropriate to the area . . .
restrained forms using
natural and basic materials
. . . arrangement consistent
with liturgical-theological
reforms . . . simple furnishings
. . . respects landscape . . .
welcomes people . . . merging
expression of liturgy and
religious understanding . . .
jury wonders whether
building is as good as the
photography . . . baptistry is
perhaps too isolated for
communal participation."

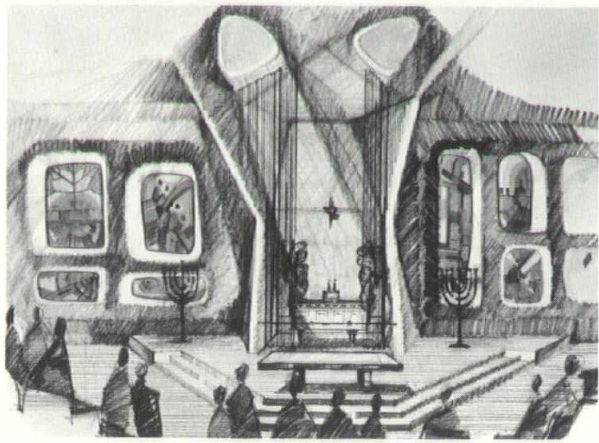


MERIT AWARD

Chapel, Temple Israel
Miami, Fla.

ARCHITECT:
Kenneth Treister
Miami, Fla.

"... non-rational, psychologically tensioned, highly individualistic ... striking example of contemporary form achieved with steel frame and sprayed concrete appropriate to contemporary man ... jury commends congregation for trust and cooperation in form not easily understandable ... also extraordinary achievement of architect ... final judgment of experimental form will come only through experience and use of space as yet unfinished ... jury recognized possible distraction from theological function by exotic form ... relation to existing buildings which it abuts is weak ... virtuoso performance always has its blind side."

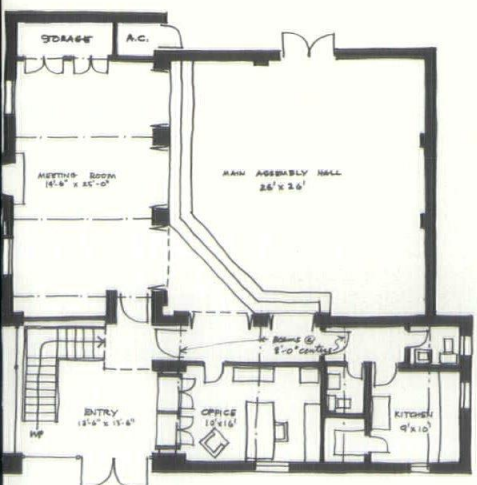


MERIT AWARD

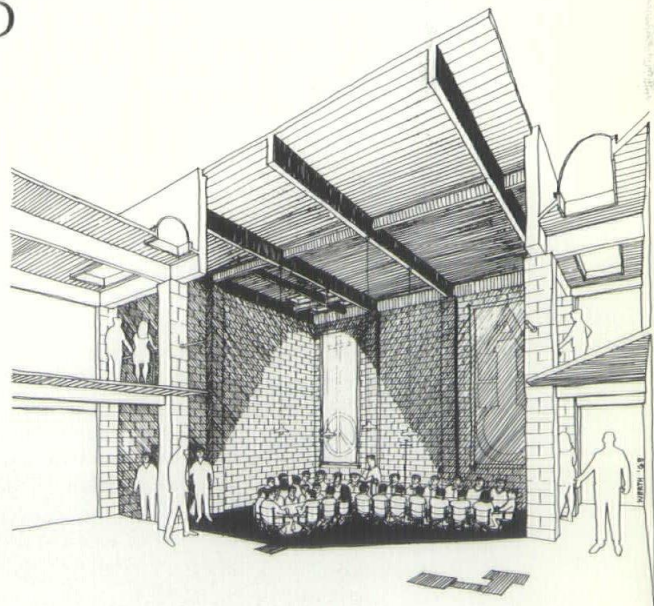
Beth-El United Presbyterian Church
Texarkansas, Ark.

ARCHITECT:
Downing A. Thomas
Dallas, Tex.

"... building houses an experimental ministry apparently on a small site and with a limited budget ... imaginative use of space makes possible complex program: worship, learning, arts, recreation, counseling, living quarters for staff ... forthright use of space and expression of materials in service to the community ... jury notes that it is hard to visualize completed building, but sketches are most convincing."



FIRST FLOOR PLAN
Scale 1/4" = 1'-0"



THE TRADITIONAL AND THE NOVEL: A CREATIVE TENSION*

*The Rev. Roger Ortmyer, Director
Department of Church and Culture
National Council of Churches*



*What has happened to Christian worship?
What has happened to Christian architecture?
What has happened to music? To dance—drama—sculpture—painting?
What has happened to aesthetics?
What has happened is the twentieth century.
What has happened is Max Plank and Henry Ford, Heisenberg and Wiener and
Wonderbread, Jonas Salk, Scott Carpenter, Ringo, Picasso, Liz Taylor, World War I
and World War II, Vatican II, John Cage, Leary, the pill and on and on.
What happened is happenings.*

At least that is one thing that happened. And perhaps it can point up as well as anything the inventiveness, the confusion, the new continuities, simultaneities, messages and forms, by which we are confronted; in which, I am convinced, we must work our way.

What has happened is Expo '67, Montreal. What has happened is a new locus of celebration, new forms in styling, new shapes and materials. Aesthetics have changed and so has engineering. Theology has changed and so has the liturgics upon which it reflects. Fundamental to any dealing with the arts and architectures of today is the realization that the old *stasis* has come unglued, that art moves and people move and liturgies move, and the houses that give them staging must be flexible. The venerable, frozen static objects, framed and isolated in aesthetic distance from the viewer are in museums mostly today. Now we are directly related to and involved in art. Not only is it dynamic, it is process—usually open-ended, becoming, unrepeatable. It is a cliché, today, to say that the old categories have come apart, that the bounds between painters and poets and musicians and dancers and rioters and happeners and even architects as environmentalists have been taken down like the famous "wall of Jericho" blanket of the 1930's movie, "It Happened One Night." We could no longer isolate the artists into

categories any more than you could keep Clark Gable from Claudette Colbert.

The emphasis has turned to action. "Where's the action?" may have begun as an underworld argot inquiry into the whereabouts of floating crap games; today it is as native to art as to athletics or gambling—maybe more so.

Art is like religion today in that it has to *do* something. Perhaps, as Igor Stravinsky, commenting on a recent hospital experience, spoke of his art, or musical, frustrations: "... my pilot-light may not be very gem-like or hard anymore, but it is still burning even when the stove is not in use. Musical ideas stalked me, but I could compose them mentally only, being unable to write at the time and unable to remember now. And the mind needs its daily work at such times, far more than the contemplation of its temporality. To be deprived of art and left alone with philosophy is to be close to Hell."

In doing something, art threatens to undo the past. This is particularly a threat today when the new is a part of a fundamental life change. To be undone is a terrible thing.

Only one cannot undo architecture as one might an oratorio, a drama, or even a liturgy.

Let me make some generalizations about a couple of the words of liturgical usage: worship and celebration.

Worship practices and rites are basic for Christians. I am not going to proceed through word definitions, for definitions may be a part of our fixation in worship today—a fix that

seems to tighten up the more we struggle to loosen ourselves. It may be, however, illuminating to take a look back over the last generation.

As World War II was engaged in 1939, a few things seemed clear:

1. The worship situation in local congregations in Protestantism was appallingly barren—something had to be done.
2. Liberals, in worship, had already burned through worship as psychological mood-making; there was much discontent with the pyromania of "follow the gleam" in youth camps and fellowship halls, the boot-strap operations of "Are Ye Able" were petering out and the more theologically rigorous examinations of worship were getting the main attention.
3. Two developments, which satisfied theological vigor, seemed to be fruitful possibilities for renewal: a. the liturgical scholarship, which was unhappy with the medieval pretentiousness and liturgical mysticism spawned by the Cambridge and Oxford movements, had found a lot of good mining material B.C. (before Charlemagne) and in the explorations of primitive and early Christian practices could arrange a kind of authoritative critique of contemporary practice. b. found an alignment with a burgeoning ecumenism resulting in exposure and use of practices from other communions, plus the preparation of acceptable papers and books reflecting a common scholarship.

*Address delivered at 29th National Conference on Religious Architecture, Miami Beach, Fla., April 30, 1968

4. Over it all hung the tacit acceptance of the notion that the people who really knew about worship were knowledgeable Anglicans and certain Lutherans and probably Roman Catholics because they had traditions to be faithful to and costumes prescribed and feast days and prayer books and Gothic buildings and Latin lists and there must be something to the mysteries of the Orthodox.

Now it is 30 years later, and a few things seem clear:

The worship situation in local congregations in Protestantism is appallingly barren—something has to be done. (Thurber "The Bear Who Let It Alone.") And for the rest?

Some of the pyromania has flickered out and we have centralized sanctuaries instead of divided chancels and nobody can afford Gothic anymore; we have a magnificent storehouse of scholarship exhuming the history of Christian practice and nobody seems to know quite what to do with it; the Romans got rid of Latin, the Liturgical Conference won its battles and now it has so many folk masses and synocopated prayers it sounds like Ryman Auditorium in Nashville, Tenn., the home of "The Grand Ole Opry" in its pristine days when it was the home of gospel revivals rather than Minnie Pearl and the Suggses. And the Anglicans were supposed to be the bridge, but the river seems to have wandered off someplace else.

So, what to do? Many of us are beating our breasts, confessing our guilt and inadequacies, going through the motions, looking for novelties, or simply going on in dumb resignation. But, naturally, we cannot do that and here we are.

I have no solutions. But many find some joy in worship and this is a part of how it has come about, and some of the thinking that has gone into it.

I said that what has happened to worship, to art, to architecture, to life, is the twentieth century. Not only has the focus shifted, but the whole style of existence has been revised. The Cartesian complex (I think, therefore I am) cannot provide a framework to our world that has any meaningfulness. Curious that an ultimate rationalism turns into meaninglessness.

Yet we continue to "build" worship services by the think-logic along single lines of cause-and-effect continuities—as if quantum had never been seriously entertained. Our sounds in church are almost exclusively tonal in structure—a framework that has been dead for most serious composers for fifty years. In the church my family attended for ten years, a congregation that prided itself on its urban urbanness, the pastor and music director worried about the decline of hymn singing, tried a device the worship committee called "The hymn of the month." Of the 12 hymns selected, each to be sung every Sunday for a month, not one was a product of the 20th century, and most of them came from the 18th or earlier. How quaint—the congregation should have come

dressed in periwigs and buckle shoes, dispensed with their interior plumbing and central heat and air conditioning, so as to have felt at home.

The architecture of worship, the church building, has reflected many of the incongruities, and has also shown that what seems abstractly incongruous, in actuality is workable and exciting.

Remember, for instance, the great cathedral at Aachen, the cathedral church of the Holy Roman Empire. The core was copied, in Charlemagne's time, from Justinian's church of San Vitale in Ravenna. It had the central octagonal organization of the model, the bright marble, the radiant handling of the lights. But the 10th century did not last forever, and the space was inadequate and the Cluny reforms had asked for something different in worship. So a great Romanesque nave was added, destroying the central organization in favor of the linear, but the times asked for a different kind of procession, different habits in ritual. But that was not enough for along came the 13th century and the brilliant architectural mutation that the purist derided by calling it barbaric, or Gothic. But the movement of the times had to be satisfied, so a magnificent choir was added on the opposite side of the central octagon. But came the 17th century and a fine baroque tower was added on the west.

All of the styles—Byzantine, Romanesque, Gothic and Baroque—were strong and independent developments. They came out of different eras, were necessary that each time could celebrate its realness, its self-understanding—necessary for each to be. It is bankruptcy, almost a non-being in reality, to be caught in doing derivative patterns. Builders in the 10th century, the 12th, 13th and 17th had neither the materials nor the technology to build for obsolescence so they made incongruent styles congruent.

But even while we often admit that, we still get hung up on what seem to be aesthetic incongruities. Things must fit, we say; but fitness is more serious than taste and we usually seem to make our minds up on taste as fitness rather than the essentials of existence and function.

Worship, for the church and the churchman, is the celebration of life, that is, the expression of what gives life and holds off death.

Religion seems to have an unappeasable appetite for tradition, no matter how ludicrously incongruous its performances may become. Largely from this penchant, comes I believe, the quaint aura of irrelevance with which a huge sector of the populace today views us.

Being with it today, has much to do with the seriousness of worship. It looks to me as if much of what we are pleased to call worship is hardly worship, but something else, a theme, a project, a concept . . . something other than worship as celebration.

Suppose, as pastor, I labor hard on a vigorous, hard-hitting sermon on social justice.

Then I develop a worship service that will be an illustration of my sermon ideas. All the elements are supposed to work: confession will be confession of social exploitation and irresponsibility, the hymn will be "That Cause Can Neither Be Lost nor Stayed" or something else from the abolitionist or social action index, scripture is bound to be from Amos or Isaiah or James . . .

But look at the trap—is this worship? or an illustration?

Worship as illustration of topics, themes, occasions—dramatized movements of adoration, confession, thanksgiving and dedication—linear representations of sacrifice or recapitulations of divine biography—we've gone through all that . . . so often it seems that we have gone through everything but worship as worship.

Let me return to happenings.

The happening, as such, is a new art form that does not seem new. It just is new.

O.K., a happening may seem like Halloween evening in the church basement or the Grange Hall a generation ago. It seems like it, but it isn't. Picasso sometimes seems like an African fetish carver, or a relic from European proto-history. But he isn't. Or an Arel composition as an untuned radio that is only sounding static. But it is not static.

Allan Kaprow says "The name 'Happening' is unfortunate. It was not intended to stand for an art form, originally. It was merely a neutral word that was part of a title of one of my projected ideas in 1958-59. It was the word which I thought would get me out of the trouble of calling it a 'theatre piece,' a 'performance,' a 'game,' a 'total art,' or whatever, that would evoke associations with known sports, theatre, and so on. But then it was taken up by other artists and the press to the point where now all over the world it is used in conversation by people unaware of me, and who do not know what a Happening is. Used in an offhand fashion, the word suggests something rather spontaneous that 'just happens to happen.' For example, walking down the street people will say, humorously, when they see a little dog relieving himself at a hydrant, 'oh, isn't that a Happening?' Now there is a certain natural poetry in such instances. But there is also the question of whether people are not just relating them to show that they suspect every authored Happening of being no more than a casual and indifferent event, or that, at best, it is a 'performance' to release inhibitions. It is one thing to look acutely at moments that just happen in one's life. It is quite another to pay no attention to these moments ordinarily but then invoke them as evidence of the foolishness of the Happening as an art form. This hostile sense of the 'Happening' is unfortunate.

"In another sense it is unfortunate because the word still has those implications of light indifference which such people pick up on. It conveys not only a neutral meaning of 'event' or 'occurrence,' but it implies something unforeseen, something casual,

Continued on page 23



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perhaps—unintended, undirected. And if I try to impress everyone with the fact that I really direct a Happening inside out, as most of us do, they do not believe it. They say, 'It's not spontaneous? We don't do what we want to do?' I say, 'No, not at all;' and they say, 'Well, why do you call it a Happening?' . . . Thus, just as Cubism may at first have caused one to look for 'cubes' which weren't to be seen, so for a while we shall be stuck with the implication of Happening-as-happenance." (Allan Kaprow, "A Statement" in *Happenings*, ed. by Michael Kirby, N.Y., E. P. Dutton & Co. Inc., 1966, p. 47f.)

As art, the Happening may be the first really new theater in 2500 years. Happenings have shifted the matrix of the artistic event from the predetermined script with its cues in logical, or psychological sequences, i.e., the dialogues move according to an orderly pattern of continuity, a procession of cause and effect in plot disclosure and character realization—the happening has shifted from such a matrix to that of simultaneities held together by locus and time rather than cause and effect.

Instead of event we have events, in place of resolution we are given process, becoming instead of climax and denouement. There is no beginning with its prelude, nor end with its postlude. Beginnings and endings are arbitrary.

Last fall I was responsible for getting a conference started down in Dallas, Tex. When I got back to my office I found this news release from a general news service: Dateline Dallas, Nov. 10, 1967:

"DALLAS—It was an electronic, cacophonous, psychedelic assault on the senses—and more.

"It was a 'Happening,' the opening event of the National Methodist Conference on Christian Education here. The initial session was designed to help the nearly 1,300 members of the conference experience the meeting's theme, 'The Issue is Change.'

"The printed program described the 'Happening' with such terms as 'psychedelic imagination . . . technological sounds in music, holy graffiti, new rhythms of the body . . . free form and indeterminate sequences.'

"Reactions differed as greatly as the many aspects of the event itself. They included: 'It made me mad!' 'It gave me a headache!' 'It was great!' 'I had fun!'

"The Happening was a real parable of all the noise and confusion of the world,' declared one person.

"The sign above the door of the Statler Hilton Hotel meeting room said 'Grand Ballroom.' But when members of the conference entered through a sort of 'funhouse' passageway, the ballroom had been transformed. There were islands of activity on several platforms or stages in different sections of the room.

"Colored lights swept around the room. Discordant sounds created a din. On one stage, modern dancers performed with an old Fred Astaire-Ginger Rogers movie as a backdrop. At the same time on other stages, dancers acted out in their own way different

ideas, 'rejection,' for instance. Members of the conference milled around, but it was not long before, with encouragement from the 'performers,' they too were involved—blowing balloons, throwing cardboard boxes in a pile, playing follow-the-leader, giving flowers to one another, and participating in other ways. Finally, after nearly two hours of participation and experiences, they broke bread together, passing loaves and pinching off pieces and singing, 'Let us break bread together on our knees.' Many of them did kneel, and some, in discussing the 'Happening' the next morning said the total event, with all its fragmentation, different experiences, and unfamiliar sounds, was a worship experience for them throughout.

"It would take pages to recount the different facets of the 'Happening.' What was the meaning of it all? To answer that, one participant said, would be like trying to explain the 'meaning of downtown Dallas.'

"This is a fragmented time, a time of alienation,' said the Rev. Dr. Roger Ortmyer, New York City, who directed the event. 'These and other things were symbolized in different ways and from different directions.'"

The problem is that I said no such thing. But if there is anything that the religiously oriented will do with you, and what you do, it is to turn it all into a symbol of something else—which may be one of the neat tricks of the religious to bypass reality. And it is one of the thrusts of the contemporary in art to resist symbolization.

A few years ago I wrote a play titled, "The Word . . . Is." Inevitably I was asked, "the word is what?" I said the play tries to say that the word is. "Is what?" Is nothing. It just is. "But that does not tell us anything. You say the word is. We want to know what it is. Because you are a Christian we suspect you mean that the word is love. Is that it?" "No," I said, "the word is not love, nor hate, nor fornicating, nor eating. The word is." "Oh!" they said, turning the subject to something else, convinced that I secretly meant that the word is love.

At the recent International Congress on Religion, Architecture and the Visual Arts, held at the New York Hilton at the end of August, we pushed the conferees out of the plush accommodations of the Hilton and down to Washington Square to an event called "Ordeal" organized by Judson Memorial Church people. It was just that—from an effusive handshake and a kiss at the entrance to a standup Polaroid shot of each person on a cross, to jingly nursery rhymes and libidinous fairy tales to dancing with transvestites and taking an examination with contradictory directions and being given a whip and ordered to use it on a mannequin and finally getting pushed out into the street where some of the participants were interviewed by TV news and said it was great—just like the Christian pilgrimage!

And it is just here, I think, where the temptations, the hangups, and the possibilities of renewal in Christian worship are located. Our temptations are to turn everything into allegory and thereby sliding off

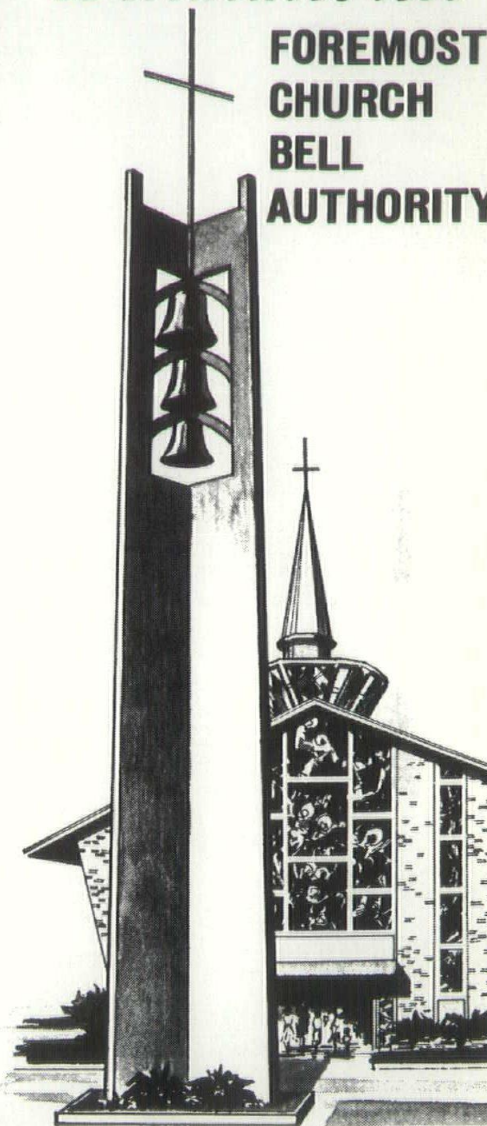
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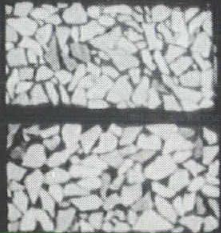
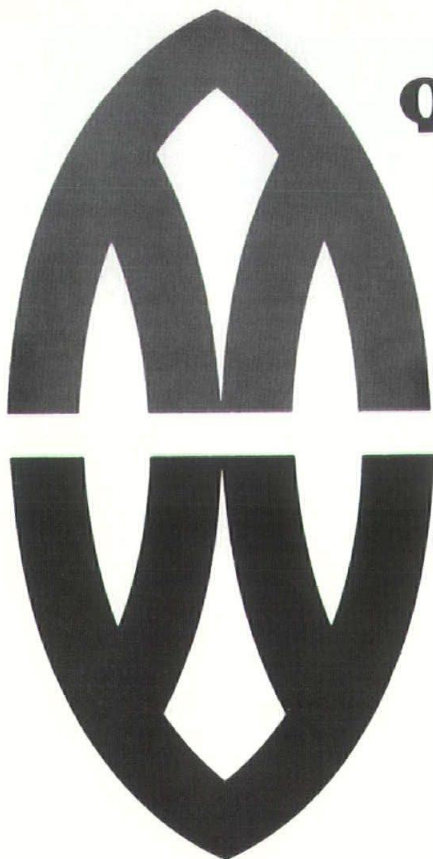
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without ever confronting reality. The temptation to allegory has made of Christian worship a whitened sepulcher, a magic incantation, a mechanical game of correct costume and gesture.

Even when the Christians have moved these trappings and posturings over into the more loving and vibrant language of symbol itself, we have been hung-up on another level of our cultic actions. We have demanded and insisted upon the objectivity of worship, been suspicious of subjective involvement. Thus worship as thing, object, which has its own existence and life, its validity indeed is to be established quite apart from the personal involvement. Somehow or other, according to this posture, the keys of heaven are rattling and the great white throne imperturbably sits above all the clash and clamor of man's days, pleased with man's praise, but unmoved. This aseptic version of worship had a kind of theological plausibility for what we used to call the neo-orthodox—it does not have much to do with human beings—especially those human beings who know and respond to the Electric Circur, Bob Dylan, Andy Warhol, Ravi Shankar, Rod McKuen, The Beatles, The Whitneys, Antonioni and Castro,—to name a disparate few. That which is common to them all is that they are celebrators and the events which they are may be the rightful tunes for Christian celebration.

Celebration is the important word in the emphasis because of its focus on event-in-the-world. Our hearts are moved in the worldly life of God's people. The emphasis is process, not objective content, the intimate relationship of life, the particular presence and action of God, his presence with us.

The fundamental struggle of art and architecture in our time has been the realization of process—it is anti-hermeneutical. That which is realized by the artist has not been content, but form. The form is content. This is diametrically opposite to the clergyman who has conceived of the art of worship as search for the form to hold his content. Absolutely antithetic. The form itself is the content, not some fitting vessel to carry the content, but the thing in itself.

Celebration is the religious analogue. Don't ask, "Celebrate what?"—say "celebrate!" Celebration is joy, it is love, it is contrition, it is despair, it is . . . it is . . . it is.

The architecture of celebration must be fluid, flexible. One of the places we can look to is the grand pop-art-architecture scene that was Expo '67 in Montreal. It summed up beautifully, as a kind of grand happening, where the technologies and events of the 20th century have been leading us. The content of many of the exhibitions and projections, considered rationally, were as inane and silly as a Shakespearean love sonnet. But like Shakespeare, they had something to say about love and life in a way by which the form became the content. It was event-in-the-world, an analogy to that which Christians see as event incarnation.

And it made clear where the tension be-

tween the traditional and the novel lies—it is not in aesthetics, in architecture, in happenings, but in life styles.

The traditional that we must cherish is not Gothic architecture, nor Baroque art, not Georgian rationality nor Romantic sentimentality. It is not a style at all—it is the event in the world.

The one event-in-the-world that concerns Christians is that in which God made himself known—in his people Israel, in his son, Jesus, in his church. All the rest is disposable art, like the Christian's central symbol, the Eucharist. Disposable are Gothic and Byzantine, Greek and Roman, and all the other styles. Essential now, the kind of flexibility that Expo' gave us some clues concerning: Buckminster Fuller's miraculous dome which for once gave the U.S.A. an enchanting and fluid kind of exhibition of life from the games that children play in Pound Ridge and the tools cowboys used to use to the equipment of astronauts and the charms of Marilyn Monroe and Gary Cooper. Architecture that would house liturgy today, like a happening, must have the wrap-around environmental sense of the building that housed The Labyrinth at Expo', the tent-like shelter of the German pavilion, the mirror stretched walls of Kaleidoscope. It must be available to back and front projections, to simultaneous, wrap-around events that go on at the same time.

It must be amenable to the new sculptor's art which uses electric circuits and amplifiers instead of hammer and chisel. All the new circuitry of oscillators, digital computers, the sounds and sights and feel of the electronic milieu must be built into the new houses of worship. The wonder of moving light will be as integral to the rituals now being developed as were wall mosaics to the Byzantines or colored glass to the thirteenth century pilgrims and churchmen. The wonder of moving light will be integral, not just as shapes to illuminate, but giving brilliant and new color formations—seeing and showing new sights with camera and projections.

The tension is not with the old styles. The tension of the novel is with the ever living tradition of God's acts in the world. That's the only tension that counts in building for worship. ■

BOOK REVIEWS Continued from page 4

for instance—will find the book to be an orderly and thoughtful review.

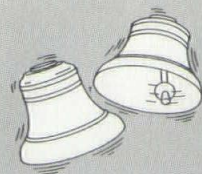
It need scarcely be said that a book first published a year and a half ago is not quite current. Nor does it carry the same emphasis at certain issues that other commentators do. Father Hovda, in an excellent introduction, closes the gap as far as possible.

The implication of earlier sentences in this review was that the book is for architects doing work for Catholic churches. This should be amended; the book is basic enough so that it is fruitful reading for any church builder. The issues it deals with are mostly the same issues which the thoughtful designer of non-Catholic churches faces. ■

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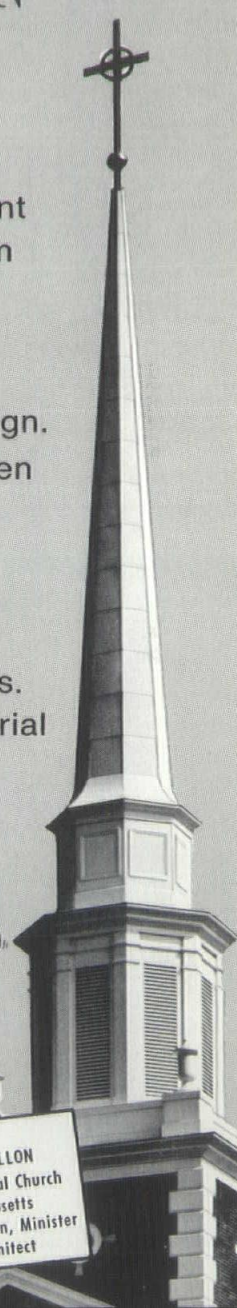
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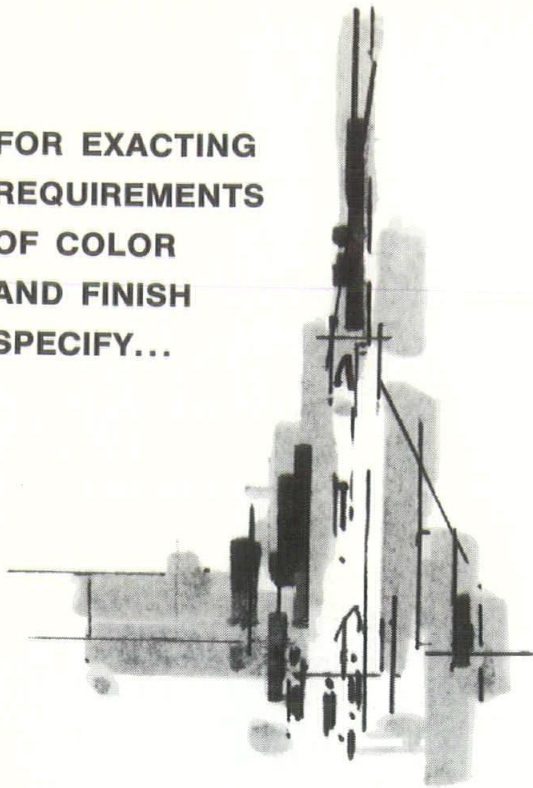
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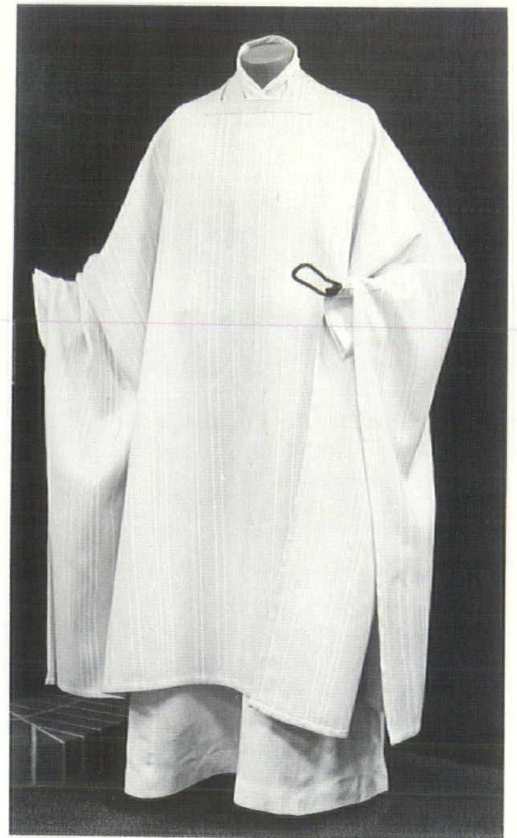
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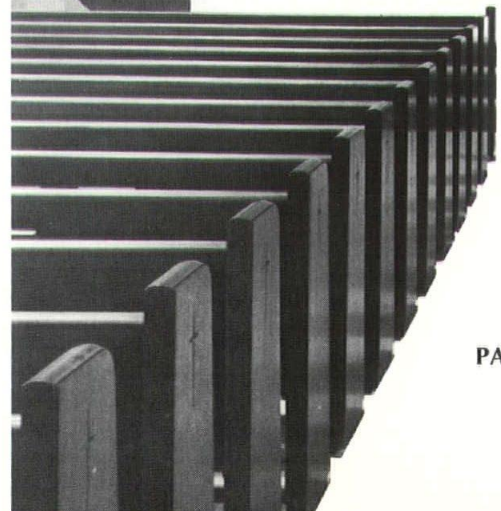
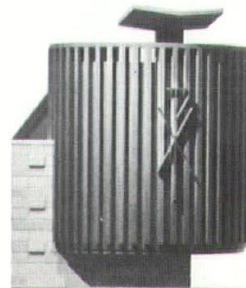
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achieved in religious buildings to provide the environment in which contemporary American man can find religious fulfillment?"

Four years later the questions are still relevant and still unanswered.

To my colleagues in this assembly, I urge a rededication to the undertaking of research that will find the answers. But even as we search for answers the world and society are changing. There are, however, important trends which are apparent.

Modern man is awakening to the need for a better environment. In an affluent society it is not a matter of whether we can afford better buildings or art in our buildings. For the price of one martini per person any American city could afford a major piece of art in its public square every night in the week.

We are beginning to team up to solve problems. Highways, once the province of engineers, now are being designed with the help of sociologists, planners, economists, landscape architects, and architects. Perhaps it is time to sit down with the sociologist and the psychologist in the design of our churches. For, if architecture is to be meaningful to people, a tool for better communities, we must learn how to communicate to people through this medium.

There are going to be new churches. Our country will move ahead with an unprecedented increase in population which will bring about new towns, and new cities, and the changing social responsibility which America will assume will bring about better communities with more opportunities for all. The construction industry must solve the techniques of providing housing at prices people can afford to pay. We will begin to use our land with more conservation instead of letting suburbs and highways gobble it up at 3,000 acres per day. We already are well underway to realizing fully that the environment of our towns and cities has something to do with the quality of the life of the people who live in them. It is up to us to apply the same skills that will lead to a solution of many of our country's major problems to the problem of the architecture of the church. Adequate dedication with the use of new tools, including the computer, can lead us to a solution.

I am confident that we need more architecture, not less; but, more importantly, that we need good architecture — an architecture that will provide for and encourage communication between man and God. ■

A Living Memorial — (see page 15)

Every day tombstones are erected for departed loved ones. Occasionally a monument is built to commemorate an event of importance to the world, or to a particular community. When we, the survivors of Nazi Germany's purge against Judaism, erect a symbolic tombstone for our departed loved ones, it is incumbent upon us to make it also a monument to the tragic event — the murder of 6,000,000 Jewish human beings — that should be important not only to the community of survivors but to the entire human race.

What must this Tombstone-Monument do to serve its purpose or purposes? It must be designed to serve three basic functions:

1. For the survivors of the concentration camps who lost their families, or for those who lost families without physically suffering the brutality of Hitler, it must be a substitute for the graves of their loved ones which to their knowledge do not exist. It must be a place conducive for saying The Kadish (memorial service for the dead), a place conducive to contemplation and meditation in privacy.
2. For the generation of Jews and non-Jews who were little affected personally but who lived through World War II and are often prone to say "How long must we remember," for these it must be a constant reminder that this unbelievable act of man against man occurred during their lifetime and that our "civilized" world did not prevent it.

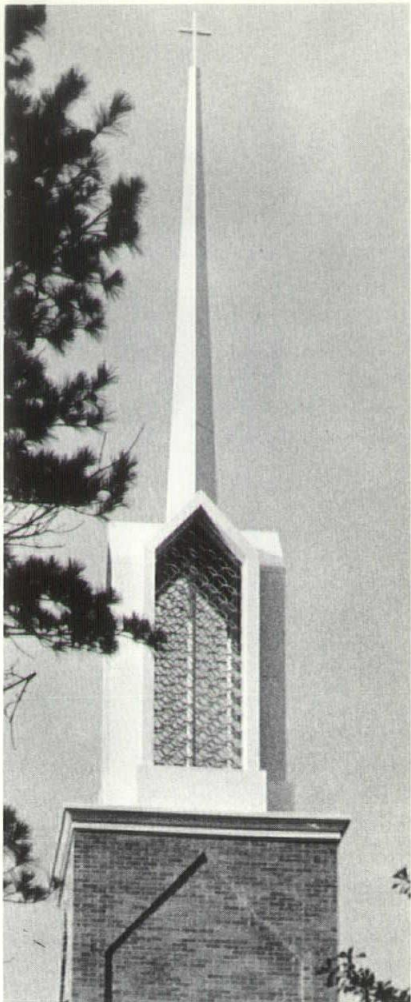
3. For future generations, the monument should stimulate inquiry into an event which may likely by then be minimized in the pages of history.

The design of the Tombstone-Monument must therefore be imposing enough to fulfill the latter two functions. It must be a space that invites the public, yet achieves the privacy and holiness required by the first function. The manner in which the limits of this space are confined becomes, therefore, the major design criteria for the monument at Greenwood Cemetery.

Defining the space are four, free-standing, weathered granite walls, creating four entrances to the space. The symbolic purpose of these four entrances is to invite persons from the four corners of the earth, regardless of race, color or creed, to enter and to share the message. The abstract relationship of one wall to the other provides the necessary privacy despite the entrances, thereby making the space accessible but not apparent until it is entered. Stone walls in the eyes of the designer have been throughout history a symbol of conflict and oppression. They could be considered reminiscent of the ghettos of Europe, or even of the wailing wall of Jerusalem. It is hoped that each individual is stimulated to read his own symbolisms in the abstract use of form and material.

Within the space, six tall white candles sit on a black rectangular casket. This is the monument within the monument. Each candle

Continued on page 29



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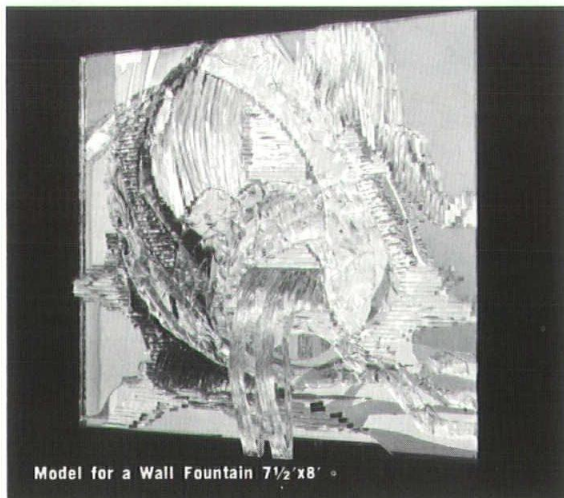
The size of an organ which will be required for a proposed church building is a matter of concern to every architect. This determination, however, depends on the location of the organ space and the acoustic environment.

If the organ space is within the room where the organ is to be heard and in direct line of sight to the audience, and if a proper reverberation period can be provided, then a smaller instrument will perform as well as or better than a larger one under adverse conditions.

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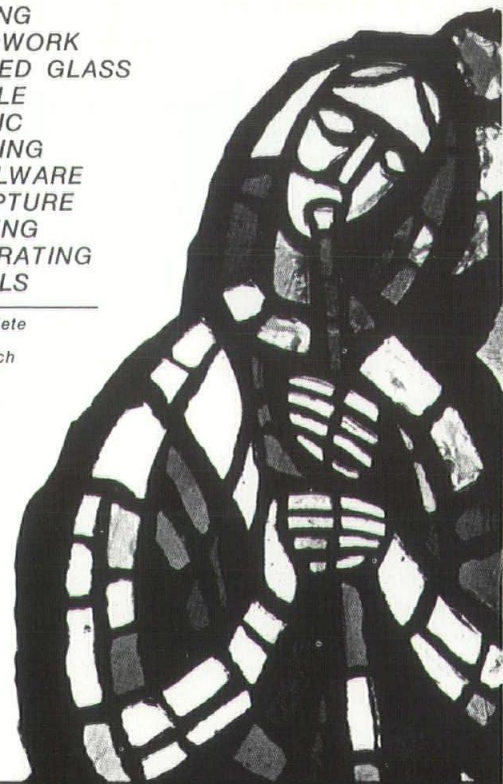


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NOTES & COMMENTS Continued from page 27

or torch commemorates the lives and souls of 1,000,000 Jews who died because they were Jews. The candles are fueled with gas jets and are to be lit periodically, requiring the active participation of future generations. In complying with this demand, the purpose of the monument will at least partially be achieved.

Texture and color were important factors in selecting the materials. The inscription plaque on the front wall is made of cast iron so that it will rust. Throughout the monument, materials are coarse in texture: the granite walls, the broom-finished concrete floor, and the black exposed aggregate base (or casket) for the six candles. Only the candles are smooth and white. The intention was to contrast the coarseness, the brutality of the holocaust with the innocence and purity of soul of the victims — a forcible reminder that we are on the one hand commemorating a tragic event, and on the other memorializing the six million victims who were martyred for their belief in God.

Benjamin Hirsch, AIA, GRA

GRA Executive Vice President

The Board of the Guild for Religious Architecture has announced the appointment of Mr. Paul J. Winterich as Executive Vice President. Mr. Winterich's responsibilities will include acting in a liaison capacity between the Guild and the National Conference on Religious Architecture, managing exhibits at national conferences, handling advertising for FAITH & FORM, promoting Guild membership growth. It is anticipated that Mr. Winterich's appointment will result in a more coordinated organizational effort, which will be reflected in the growth and increased influence of the Guild.

GRA Members Named Institute Fellows

The Guild for Religious Architecture salutes its members whose appointments as Fellows have been announced by The American Institute of Architects:

Robert E. Hansen, Ft. Lauderdale, Fla., for public service

John N. Highland, Jr., Buffalo, N.Y., for service to the profession

T. Norman Mansell, Wynnewood, Pa., for service to the profession

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Continued on page 31

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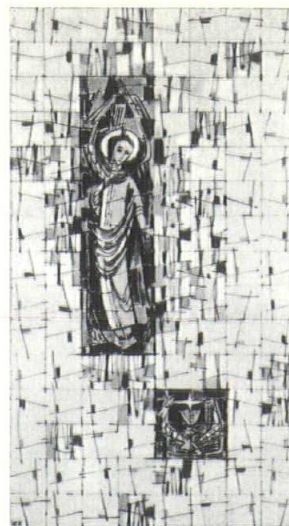
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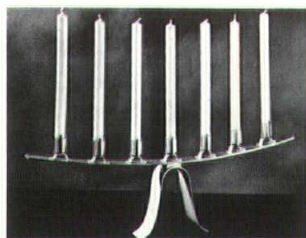
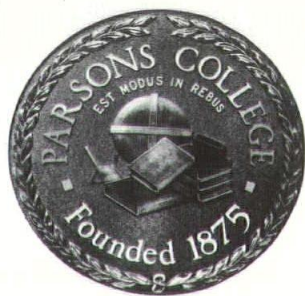
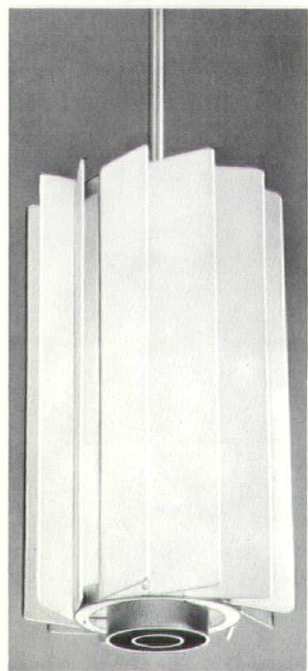
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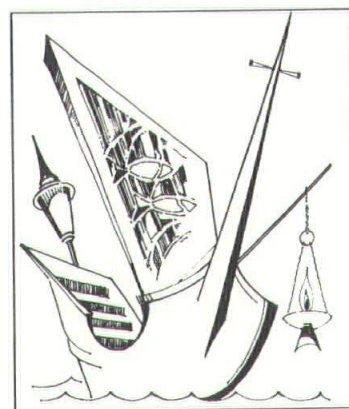
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1968 Liturgical Week

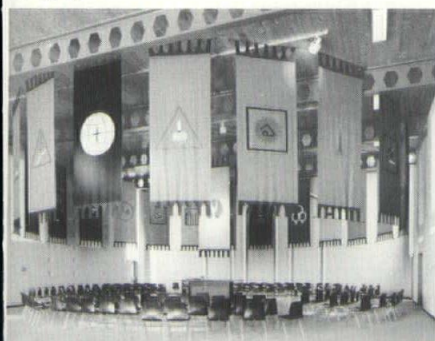
Revolution: Christian Responses is the theme of the 1968 Liturgical Week scheduled for Washington, D. C., August 19-22. Speakers at the general sessions include Abbe Francois Houtart, The Rev. Daniel O'Hanlon, S.J., The Rev. Gerard S. Sloyan, Mr. Floyd McKissick and Mr. Marcus G. Raskin. Workshops dealing with facets of the conference theme, viz., *Revolution in the Christian Community, Non-violent Revolutions, Politics of Revolution, etc.*, will follow.

The 1968 Liturgical Week will explore the contemporary revolutionary situation in the context of Christian hope. Its aim is to increase the religious community's involvement in the revolutions of today—if these have a basic human rightness. For further information write: 1968 Liturgical Week

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Banner Art in St. Louis Church

Brilliantly colored felt banners, hanging from the ceiling, transform a multipurpose space into a meaningful room for congregational worship in the new Hope United Presbyterian Church, 1443 Ross Ave., St. Louis, Mo. Architect Kurt Landberg, of Burks and Landberg, took an old idea from the cathedrals of Europe to solve a new problem creatively: "how can a flexible space suggest the color, stained glass, and traditional elements of Christianity and still remain flexible?" He felt strongly that the necessity of using the room for a fellowship dinner, or a hootenanny for teenagers should not compromise its prime purpose as a worship area for the congregation.



The twenty-eight banners, designed by Carl Ritchie, a commercial artist and a member of the building committee, are boldly imaginative. They show twelve Christian symbols and sixteen occupations of church members. The 12 x 4½' banners were made by the women of the congregation, and are suspended from the ceiling by hooks.

According to the Rev. Robert Cuthill, pastor, the response of church members and visitors to the adaptation of banner art to contemporary building has been enthusiastic. He says: "The comments have ranged from 'exciting,' 'worshipful,' 'meaningful,' to 'wild!' "

LETTERS

June 12, 1968

I have received the issue of FAITH & FORM showing pictures and critique of my church in Amsterdam.

My congratulations upon the splendid photographs and content of the April issue. Thank you for the care you have shown in the story on my church.

The Rev. Ortmyer's critique was excellent—and refreshing. I applaud his sentiments where he says: "Why the inevitable organ anyway?" The ubiquitous organ can sometimes be a tragedy for the architect designing churches.

We live in emotional times—things are moving. Why not have movement in churches, permitting people to walk around, and allow for the music of string instruments?

The decision makers on churches today are too rigid and do not look further than their own generation. We architects build for the future. We must be visionaries and think of ourselves as prophets in the desert. The church has a responsibility which extends to the next generation—much remains to be done.

The Rev. Ortmyer's article impressed me deeply. His understanding is far greater than the organ committee of this church. Had he seen the church himself, or was his knowledge of it only from the photographs?

Please send me ten copies of the journal. It is important that people here read this critique for themselves.

Sincerely yours,
K. L. Sijmons, Architect
Amsterdam, The Netherlands

Paris, France

...With reference to the illustrations for "Form vs Function" (FAITH & FORM, January, 1968), I am thoroughly familiar with both structures, having been the designer of the portion of the "former" shown, built about 20 years ago. I am a great admirer of Mr. Yamasaki's temple, particularly of the interior, which I consider beautiful without qualification.

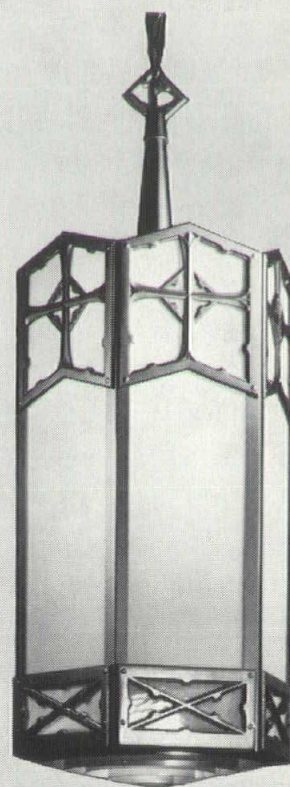
It is, however, unfortunate that Mr. Schoen used these illustrations with the captions he wrote because—unwittingly I am sure—they are misleading. The upper illustration is only the addition to the religious school portion of the original structure, designed by Alfred S. Alschuler (Friedman, Alschuler, Sincere and Ernest A. Grunsfeld, Jr.) some 40 years ago. The portion shown in this upper photograph can only be compared with its counterpart in the Yamasaki rendering, which is the small low wing to the extreme right. With all due modesty, I think I can say that there isn't much to choose between the design solutions of the portions shown—if anything the later solution is the more banal.

Ernest A. Grunsfeld, Jr., FAIA

Just a note from the former editor of the AIA JOURNAL to congratulate the Editorial Board and Staff on an excellent magazine. I have just finished reading the April issue of

Continued on page 32

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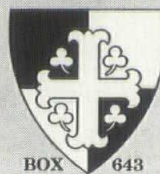


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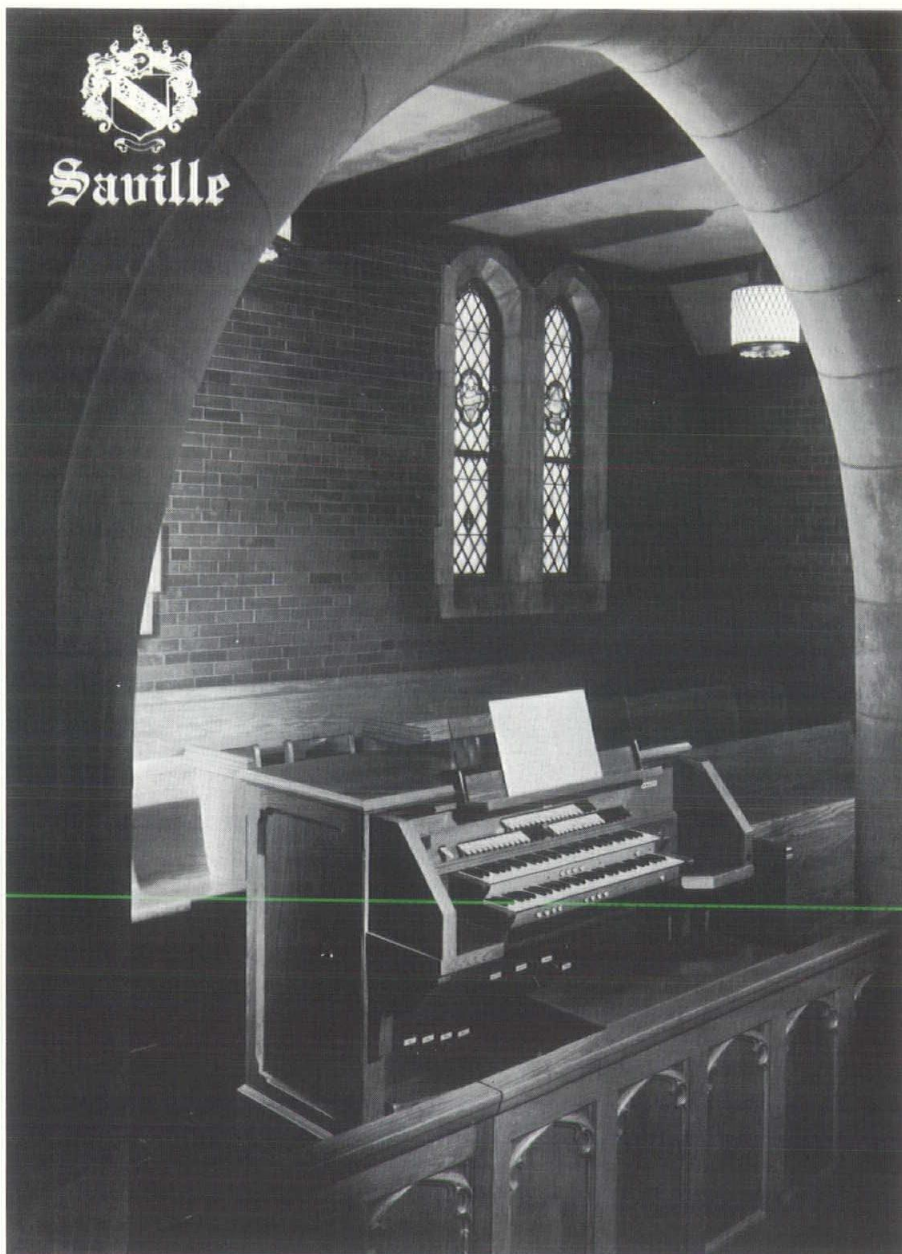
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LETTERS Continued from page 31

FAITH & FORM. It is very thoughtful and thought-provoking; good articles, good illustrations, good format.

*Joseph Watterson, FAIA, Chief
Division of Historic Architecture
U. S. Department of the Interior*

... If FAITH & FORM continues to publish the better contemporary works of religious structures, it will perforce be a real value to both student and practitioner.

Can't quite agree with Schoen, his comment on Yamasaki's synagogue (Form vs Function, Jan., 1968 issue). The rendering, I admit, is not good; in reality it's great.

You're doing a good job. Keep it up!

*Sincerely,
Dr. Paul A. Goettelmann
Head of Architecture Department
The Catholic University of America*

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