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THE AMERICAN INSTITUTE OF ARCHITECTS

Rex Whitaker Allen, FAIA
President
259 Geary Street
San Francisco, California 94102

Dear AIA Member:

October 1, 1969

On the fourth anniversary of the affiliation of the AIA and the Guild for Religious Architecture it seems appropriate that I write to you calling attention to the success of this cooperative venture. The Board of the AIA, in accepting the Guild as an arm of the Institute, stipulated that professional membership in the Guild must be open to all corporate members of the Institute who share a special interest in the design of religious buildings, regardless of faith.

Since affiliation, the Guild for Religious Architecture has seen its membership doubled. It has entered into cooperative undertakings with the national leadership of the Catholic, Protestant and Jewish faiths. In carrying out its basic aim of attempting to improve the quality of architecture for religious purposes, it has continued to search for new ways of relating the architect, the clergy and the layman responsible for establishing religious building programs. The Guild for Religious Architecture, therefore, seeks to band together those architects with an unusual interest in a specialized field of architectural practice. The work formerly done by the AIA's Committee on Religious Buildings is now carried out by the programs of our affiliate.

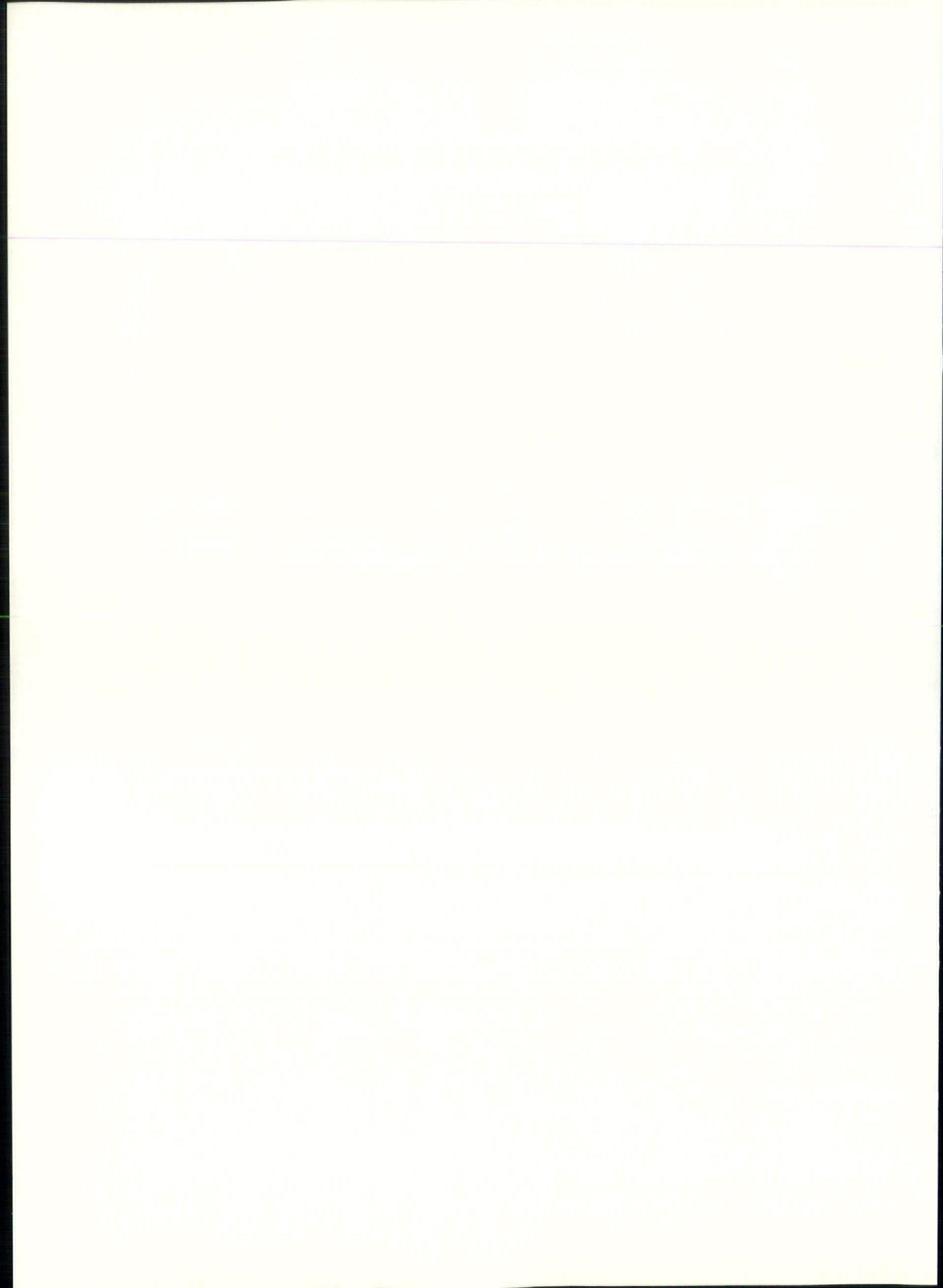
One of the most daring programs undertaken by the Guild has been the production of a quarterly magazine entitled FAITH & FORM. The publication is sent free to the 22,000 corporate members of the AIA and to some 1,800 officials in religious organizations. The editor is Edward A. Sövik, FAIA, of Northfield, Minn. and the publisher is Benjamin P. Elliott, AIA, of Silver Spring, Md. The stated purpose of the quarterly is to provide the most current information and comment on problems of design and liturgy as related to religious architecture and art. AIA members, after receiving eight issues, are now able to judge the value of the magazine to the practitioner or to the religious building client.

Since the Guild is attempting to serve the public as one arm of the profession, it seems fitting that I encourage your personal support, especially if you have a potential interest in the design of churches and temples. There are a number of simple ways in which you can join forces with four hundred Institute members who are also members of the GRA. The most obvious way is joining the Guild as a professional member.

The officers of the Guild invite your participation and support of the publication FAITH & FORM as they collaborate with the Institute's program to improve the environment in America.

Sincerely,

Rex Whitaker Allen, FAIA
President



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Next Issue: April 1970

Conference Issue

Preview of 31st National
Conference on Religious Architecture
April 18-22, 1970—Washington, D. C.

Cover

Church of St. Jude
Marina, Cal.

EDITORIAL

The Guild for Religious Architecture, as an affiliate of The American Institute of Architects, is both grateful and pleased that Rex Whitaker Allen, FAIA, our president, finds it worthy of the interest evidenced by the letter to the AIA membership, which is part of this issue of FAITH & FORM. In it he urges that the Institute membership do what they can to support this publishing venture which the Guild has undertaken. Those involved consider it to be a voluntary assumption of a worthwhile burden of responsibility in behalf of the profession; but as Mr. Allen knows—and many others may not—it is so costly a matter that its continuation is jeopardized. In an effort to cope with this deficit financial operation and yet continue this service to the profession, the Guild has decided to limit publication to twice yearly instead of quarterly for the time being. Thus there will be a Conference issue, published at the time of the National Conference on Religious Architecture and a post-Conference issue, which will feature the award-winning designs from the Conference and reprints of major addresses.

In addition, we second Mr. Allen's suggestion that architects may wish to support our efforts. We would like also to suggest how:

1. Send a contribution to the FAITH & FORM Sustaining Fund. A new periodical always needs capital. Guild members have invested over \$6,000 voluntarily in gifts up to \$500 so far. If you value the journal, which you get as a gift from the Guild, don't hesitate to let the Guild office know by check. (Mail it to FAITH & FORM, Room 804, 1346 Connecticut Ave., N.W., Washington, D. C. 20036.) We expect that FAITH & FORM will become self-sustaining. But it is not yet by far.

2. Send gift subscriptions to non-architects who would enjoy it. It makes an excellent gift for clients, clergy and other interested persons. Regular subscription, \$5.00; special subscription rate for clergy, religious institutions, libraries, architectural and theological students, \$2.50.

3. If a FAITH & FORM ad leads you to an interest in a product, let the advertiser know where you saw the ad. If you know a manufacturer whose product ought to be publicized in FAITH & FORM, persuade him to advertise.

4. Join the Guild. Have a share in a body which is working both in behalf of the profession and of the American public. This is the Institute's arm in the field of religious building. If you do any work for religious institutions, you ought certainly to be a member of the Guild. If you don't, your membership will still be fruitful; religious buildings are an important part of the American scene, and you can help to make them better.

We urge you to act now.

E. A. Sövik, FAIA
Chairman, Editorial Committee
for FAITH & FORM



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NOTES & COMMENTS

Notice to FAITH & FORM Advertisers & Subscribers:

The Guild for Religious Architecture believes its publication of FAITH & FORM provides a valuable educational service to the professional and religious community. It has sought to maintain in the pages of the journal the highest quality of editorial and advertising content.

Although FAITH & FORM was established on a non-profit basis, during the two years of its publication it has continued to be a deficit operation which the Guild has subsidized. However, in view of rising publication costs, the Guild now considers it advisable to publish two issues a year instead of the previously scheduled four. In this way we hope to maintain our standards and lessen the financial risk to the Guild. FAITH & FORM will be published as a Conference issue during April, prior to the opening of the National Conference on Religious Architecture, and as a post-Conference issue featuring the award-winning entries from the National Conference and reprints of major speeches.

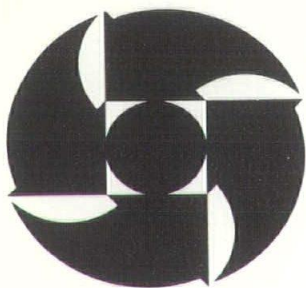
The regular \$5.00 and special \$2.50 paid subscriptions to FAITH & FORM will be honored for four issues, despite the publication in 1970 of only two issues. It is hoped that when the Guild journal is self-sustaining, FAITH & FORM will resume its quarterly publication.

1970 Washington Conference, April 18-22, 1970, Marriott Twin Bridges Motel

The nation's capital provides a natural setting for the theme of the 31st National Conference on Religious Architecture: *Architecture of Involvement*. Prime examples of all that is eroding the social, moral, economic, artistic and religious structure of America can be found in Washington, D. C. The Conference could find no better city for a working case study, or to witness that all planning, all

design, all of our "architecture in the service of religion" are bland euphemisms if the citizenry remains unaware or oblivious to the beneficent culture which religious art and architecture potentially can bring.

The 1970 Washington Conference will point out that the fundamental problem facing the decaying religio-urban scene today is not really one of architecture or planning, but of applied moral responsibility—and in the end religiously motivated concern and response in personal political action. Our culture is dominated by and responsive primarily to the forces of economics and politics; this avenue will be explored in the Washington Conference. Conference planners hope to identify and offer positive end products for active involvement—approaches which will identify the present economic, social and religious conflicts and which may by individual localized adaptations yield nationwide results. Thus *Architecture of Involvement* will seek to benefit not only churchman and architect, but in a broader sense a richer horizon for the American way of life as it seeks to glorify God through witnessing involvement in His purposes. ■



ARCHITECTURE OF INVOLVEMENT

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31st NATIONAL CONFERENCE ON RELIGIOUS ARCHITECTURE

APRIL 18 THRU 22, 1970

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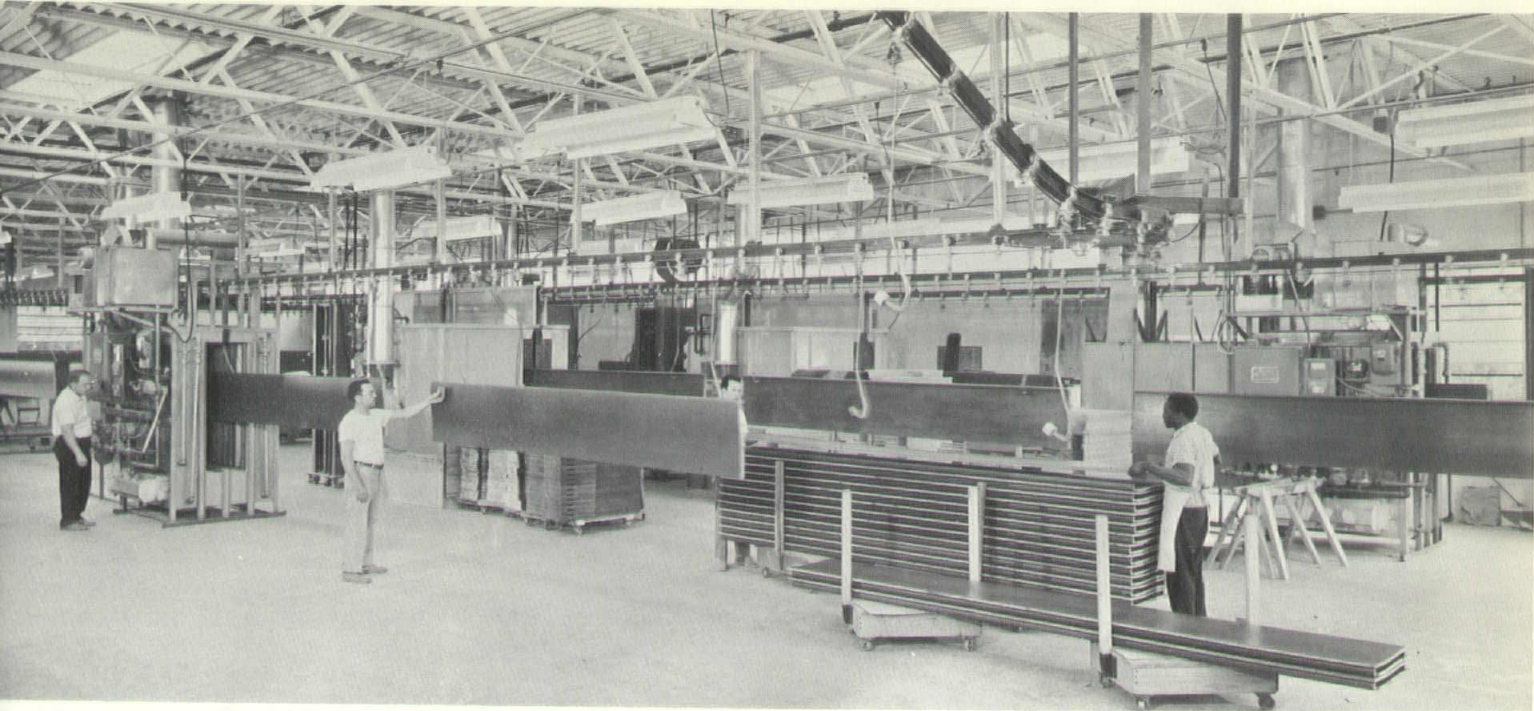
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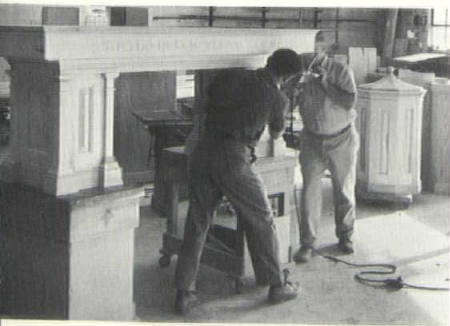
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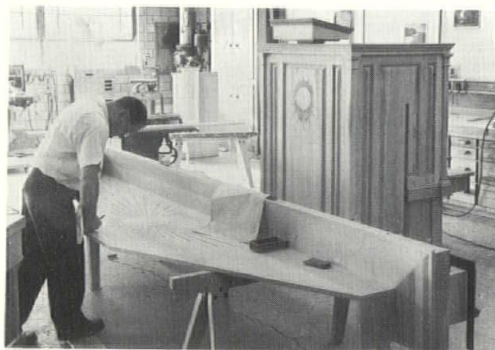
A lot of things happen on the way to church

Hidden things that add up to church furniture which is unsurpassed for beauty and durability. Things like having a choice of pew seats 14", 15" or 16" deep; formed to the body contour or flat. Seats that are 15/16" thickness throughout the entire width and have a plain



Hidden finish, built-in cushion seat or lifetime reversible cushions.

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tances to give rigidity and keep the furniture looking lovely year after year. Like the workmen who spend many hours devising ways to improve production efficiency and improve quality while whittling away at costs. Such as the unique and extremely modern finishing line illustrated above... a finishing line which applies a perfect finish in a matter of minutes rather than days.



Like the system of having all material including pew body, pew ends, supports, bookracks, card and pencil holders, and other accessories factory assembled in large hydraulic presses. Like having the last coat of finish applied after assembly to completely seal all joints.



Like having carvers who pass their skill along from one generation to the next. Yes, a lot of things happen on the way to church. All of them good when the plans go to Sauder first.

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BOOK REVIEWS

FOCUS: BUILDING FOR CHRISTIAN EDUCATION by Mildred C. Widber and Scott T. Ritenour, Pilgrim Press, Philadelphia and Boston, 146 pages, Drawings and Photographs, \$6.95.

REVIEWED BY: Glenn S. Gothard, Affiliate GRA, Consultant on Buildings, United Methodist Board of Education, Nashville, Tennessee.

The title of this new book may seem to suggest a continuation of our tendency to segment the gathered experiences of a given congregation, and to feel that the parts can function in isolation. But one quickly discovers, as one gets into the book, that the writers see each gathered experience in light of total meaning of all that requires gathering. There are solid background suggestions which reveal an awareness of the theological explorations of our time. There is excellent "process" help which shows an awareness of the location of the sacred "in the meeting," whatever the reason may be for the meeting.

Meanings have a way of escaping us, even those meanings which we once grasped firmly with both hands. This book supports the reviewer's experience that persons in the process of putting into contemporary form their understandings of religious man's responding and behaving; and in the process of anticipating the experiences and spaces which will be required for the gathered life of

a particular congregation, may, quite unexpectedly, recover the meaning of both being and belonging. If this is the case then let fear of process problems be put aside! This book shows confidence, a confidence rooted in years of experience on the part of both authors.

But meanings have a way of escaping us, from the beginning, because we have become enthralled with a particular perspective, or because we have been satisfied with "one nice view." Here the book offers help with what the reviewer believes to be a profound weakness in American religion, especially in Protestant Christianity. Peoples who migrated to the New World from Europe were preoccupied, religiously, with the hereafter. Focusing upon that preoccupation, frontier clergymen abandoned all meanings of "the Gospel" or "the Good News" except the meanings dealing with the hereafter. The reviewer's childhood experiences pictured God as up in Heaven, and the Good News as meaning that those who believe will be with God after they die. The promises offered by frontier preaching were not wrong, they were simply not inclusive of all that a real exploration of the Good News will reveal to the believer. (Maybe it took all our courage to explore the New World, and we had none left for religious exploration?)

DID OUR LIMITED RELIGIOUS VIEW serve as a reason for the widespread use, in America, of fixed perspective design? "Just

so it looks nice from the front!" The man with the camera was led to an exact spot and instructed to get his picture from that spot. Did the multiplication of denominations grow, in part, from each man's absolute certainty that he knew exactly where this spot was, theologically? BUT NOW THE CAMERA is on the move. We see not only the marble front steps and the white columns and front door, but we see the slummy wooden steps at the back, and the garbage cans and the trash burner!

NOW NEW CHURCHES ARE BEING BUILT FROM A MOVING PERSPECTIVE. A good picture can be taken from any direction. And the best churches are a direct reflection of the tireless searching of congregation, building committee, and architect for all possible meanings of the Gospel, or our brightest visions of reality.

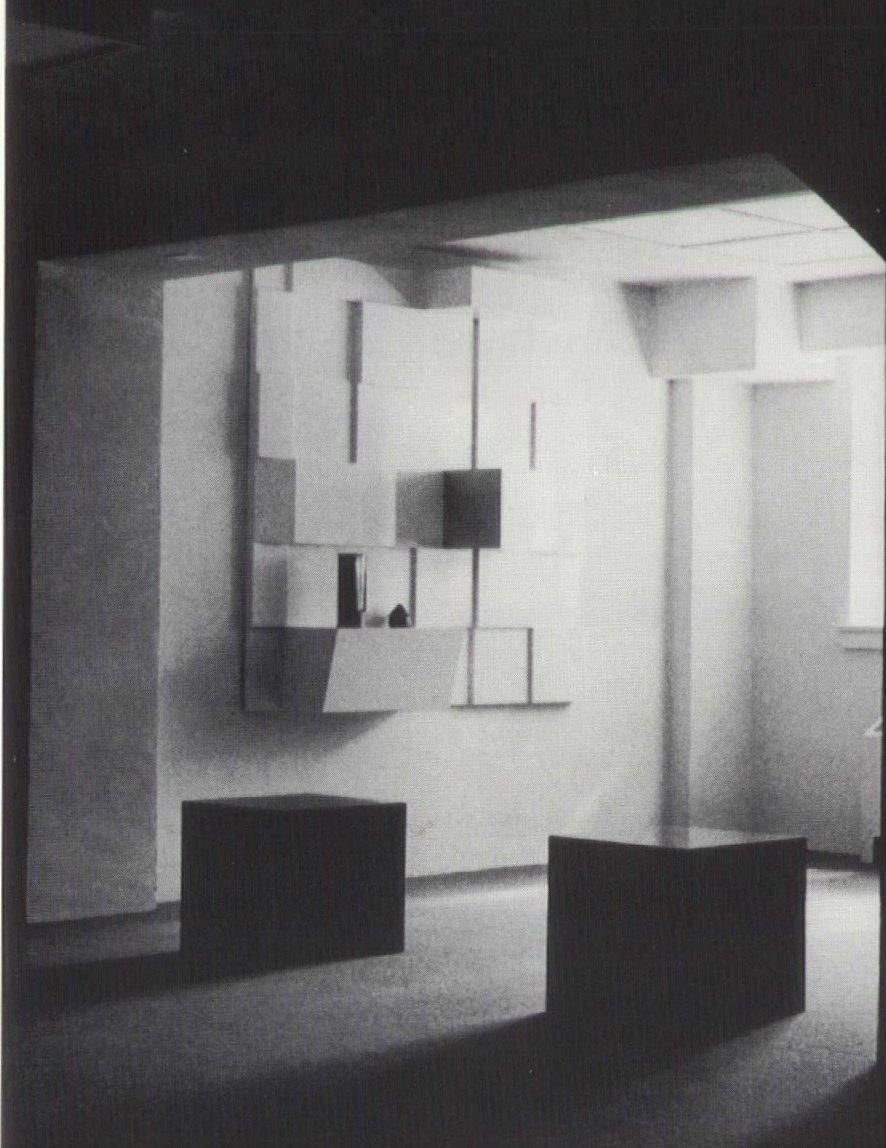
TODAY'S RELIGIOUS MAN IS PREOCCUPIED WITH "THE HERE." So it is the "hereness of God" upon which the focus has turned—THE GOD OF ALL CREATION who is still creating, still seeking justice, still at work to get persons seen as persons, still seeking peace and reconciliation, and who, the reviewer dares to suggest, must get pretty bored in some church services! He is with people! And no groups have been more aware of His "hereness" than building committees which have proceeded on a format similar to that suggested in this book.

Continued on page 31



Solid, reflective materials in the church sanctuary will both enhance the brilliance of the organ and reduce its necessary size.

M. P. M. Ö L. L. E. R
of Hagerstown, Maryland 21740



In this communal celebration space is an intimate Reservation area. The polychromed wall relief provides the setting for enthronement of the bronze tabernacle, a sculptured ciboria shelf with sanctuary lamp and ablution cup. Boland Hall Dormitory Chapel, Seton Hall University, So. Orange, N.J. The Most Reverend John Dougherty, STD, SSD, LL.D., President

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THE LITURGICAL CONFERENCE'S ARCHITECTURAL COMPETITION

by Willoughby M. Marshall, AIA, GRA



The National Liturgical Conference has sponsored annually since 1959 an architectural awards competition in church design. The organization is described as "a national voluntary association concerned with the celebration of the church's liturgy, with education for meaningful participation, and with the promotion of liturgy's renewal in contemporary forms."

More than 20 entries were submitted in the 1969 competition; nine were selected for exhibit during the recently concluded Liturgical Week at Milwaukee, Wis., and five received award certificates—two Merit Awards and three Honorable Mentions. The jury for this year's competition was composed of: Charles Colbert, AIA, New Orleans, La.; Willoughby M. Marshall, AIA, GRA, Cambridge, Mass.; The Rev. James L. Doom, Consultant in Church Architecture, Atlanta, Ga., and the Rev. Aidan Kavanagh, O.S.B., Notre Dame University.

The projects submitted fell into four categories: I—preliminary plan for new church; II—preliminary plan for church renovation; III—completed new church; IV—completed church renovation. The following pages show the award winners, with excerpts from the jurymen's statements regarding them. FAITH & FORM asked that I present my philosophy or point of view as both practitioner and jurymen, commenting on the values I looked for in the entries submitted.

Speaking from my own experience in this field, I believe that certain qualities distinguish good architecture. Good architecture should provide adequately for a given function in a certain place at a certain time. It should have integrity of form; it should blend genuine materials and modern methods with the best as-

pirations and values of the day. It should be unencumbered by the superfluous. It should have many faces. It should unfold. It should neither be church architecture nor bank architecture, but good architecture. It should embody a wholeness and an order that man seeks. It should therefore be many things to man other than a shelter, or a form to fit a particular function.

It should motivate, activate the imagination, it should be a mover, it should broaden horizons, it should open new avenues to the individual, it should provide rest and respite, it should still and it should stimulate. Good architecture, I believe, is empathetic to any mood. It can do all that music, poetry and the other arts can do. It is not just shelter, it is a medium. It is order in confusion, it is a light for all to see, it can be experienced by all men and it is the art with which men are most intimately associated.

Relative to our own day, man is taking a new and thorough look at values and so must the architect; the architect must employ a more perceptive and vital approach. As man is challenged to create a better world for all, so is the architect, through good architecture.

The spirit of our day is bold. This is seen in every facet of life. Man grasps for the future motivated by determination and confidence. Architecture must do likewise as it must mirror the new man if it is to be a witness to the day. Forms will often be complex, reflecting the complexity of man's struggle, but the searching and careful architect must, in the manner of the most able sociologist, extract from among the complexities a positive direction.

With the coming of a new day generating far-reaching social reforms both at home and abroad, with much of the world in varying degrees of revolution, with the conviction of many that a world without wars, poverty, racism, is ours now if we want it, we might cast a brief look at this future. The world is building a future, the foundation of which seems to have little empathy with the immediate past.

Projecting into the future it is impossible to predict just where our churches will be at any given time, but it is easy to predict that architecture will be there and will meet whatever conditions arise.

There will always be good architecture and meeting new needs—even difficult ones—with skill and art, will always be a function of good architecture.

There are indications, however, with regard to the design of churches for the present and the immediate future, that certain trends have become apparent. Far fewer persons have a sense of parish today. More and more persons see the world around them as a means of salvation—some as the only means—and the parish becomes a means rather than the means. There is a trend toward breakdown of people for worship in various groups, intellectual, age, common interest groups, geographical, economic, and so on. There is the liturgy of the strobe light and beating, bouncy instruments, the liturgy of the inner city, the liturgy of physicians, the liturgy of artists. Then there is the parish liturgy which appeals to many from all segments of life and all ages. Though it will undergo many reforms and updatings, it will in all probability remain the liturgy of broadest appeal, at least for some time to come.

To form an opinion as to the architectural merit of an entry, I looked for a solution which related to the program, must serve, in plan, character, use of materials, furnishings, and site.

In most communions today there is a desire for full involvement and participation among ministers and assembly acting as one body. The plan should be so designed that the assembly and ministers occupy one space, in that they are one body, so that the assembly is not broken into segments. Furnishings relating to the word and the eucharistic meal, namely the ambo or pulpit, and the altar or communion table, should be in the view of all. The minister's chair, altar, and the ambo should be so related to each other that their use may be efficiently effected with ease and grace.

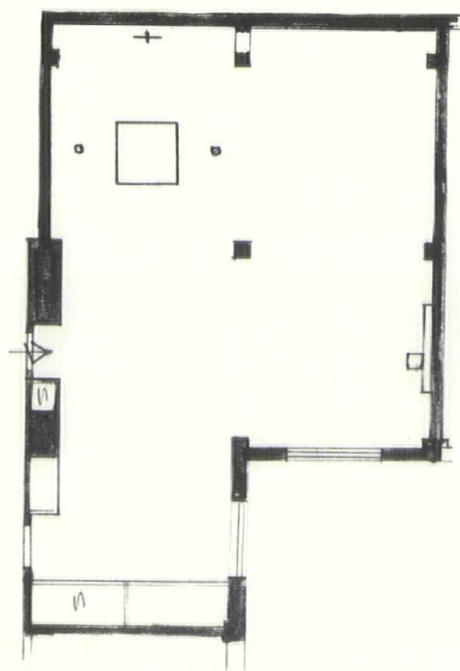
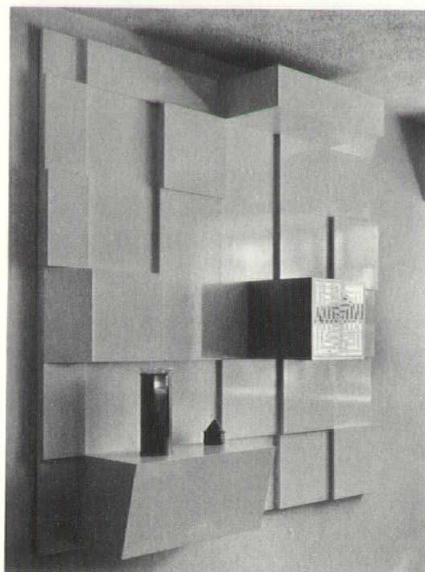
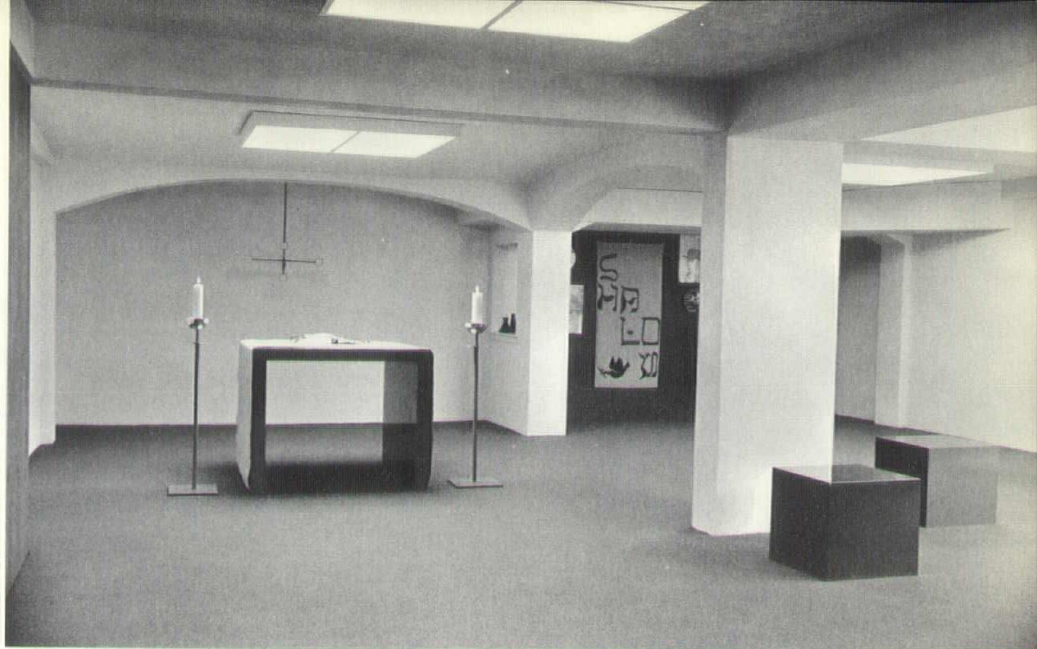
Materials used should be genuine, and no more numerous than necessary to achieve their desired function.

Forms and shapes can be assets, but they are often distractions instead. They should be employed with integrity for purpose; they should relate to the function of the building, to the persons who will use the building, to the surrounding environment, to the materials employed. It would be less than honest to design

church with, for instance, an extremely massive roof which could be experienced only from the outside of the building.

I would look for a structure which would welcome men and promote human inter-relation. In this sense it should not stand complete in itself, but it becomes complete with men. I would ask whether the building helps to bring about a challenge to men, in the sense of a vitalization, motivation, awareness. It should not challenge in the sense of vying with, or attempting to dominate in importance. In good architecture, there is always a reason for everything.

Though some of this year's submissions were less imaginative than might have been desired, and while some employed far too many materials and still others cast form against form, there were several really good projects. It is worth noting that the programs of these award entries were quite varied. Of particular interest also is the fact that the winning entries are Roman Catholic, Lutheran, and Methodist churches and that among the winners there are several multi-use entries. It is the kind of thoughtful planning represented by these winning entries that will help architecture to fulfill its demanding role as a witness in our age.



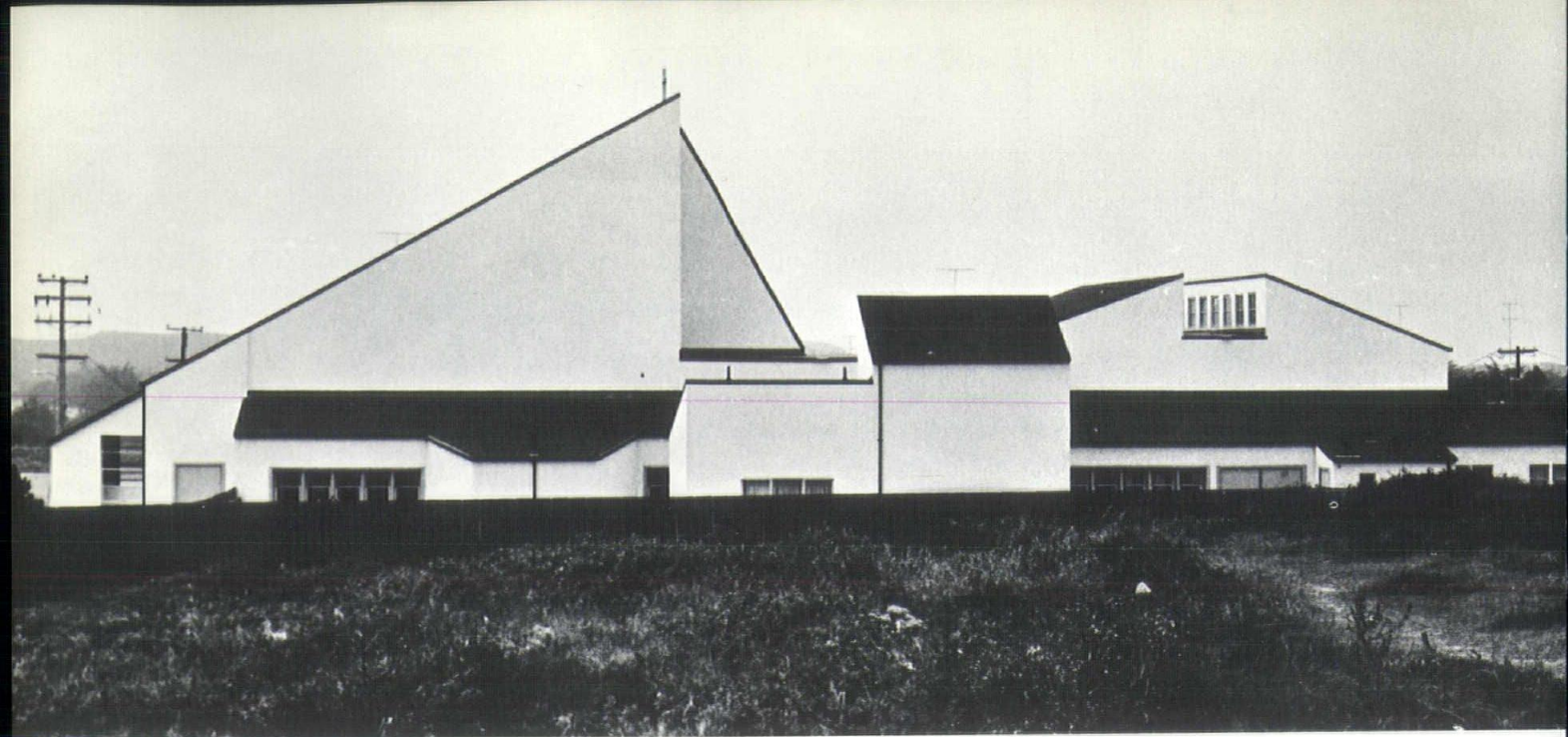
MERIT AWARD

Category IV — Completed Church Renovation

Boland Hall Chapel,
Seton Hall University
South Orange, N.J.

DESIGNER:
Willy J. Malarcher
Rambusch Studios,
New York, N.Y.

"... difficult space trimmed to the bone to allow greatest adaptation to needs of students, and least stress on value of things. Few things necessary are well designed. Room as total sanctuary is interesting concept, allowing good flexibility. Small chapel is thoroughly right, and is elegant in its simplicity."



MERIT AWARD

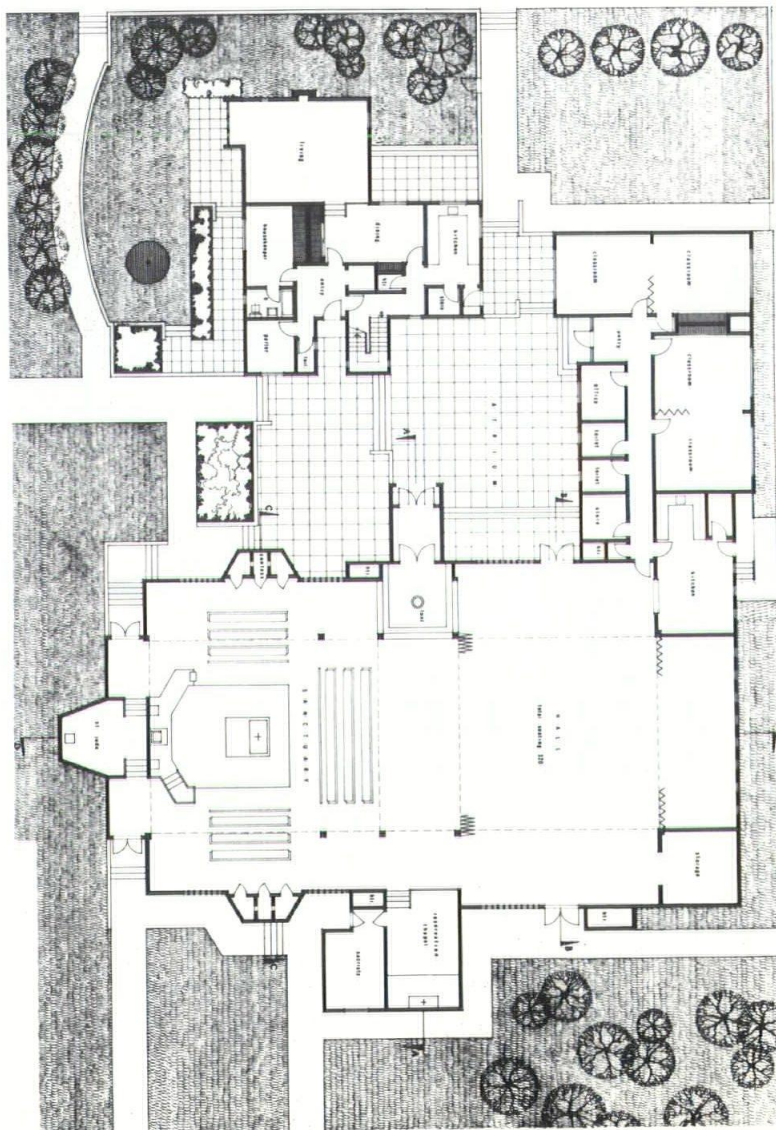
Category III — Completed New Church Church of St. Jude Marina, Cal.

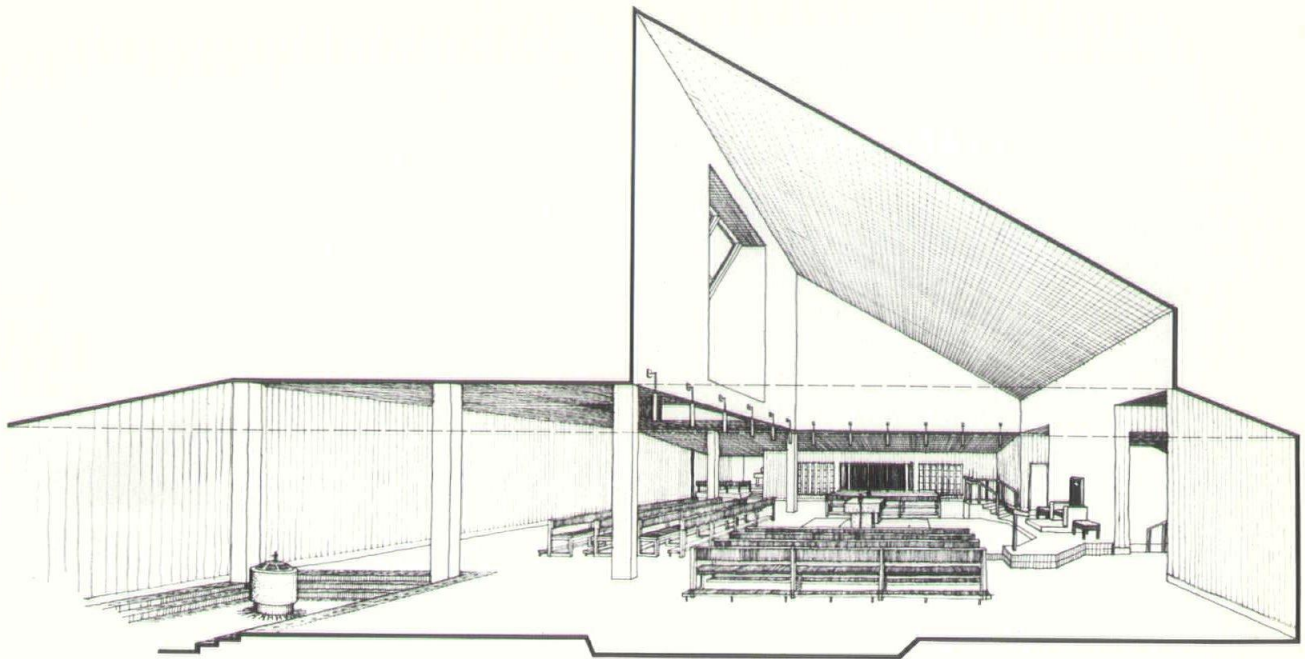
ARCHITECTS:

Patrick J. Quinn,
Berkeley, Cal.
Dennis J. Shanagher,
San Francisco, Cal.

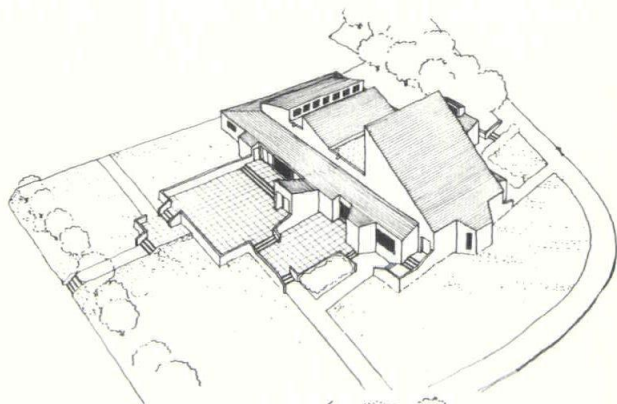
"... here one may see advantages to church architecture afforded by low budget, small site, and a creative architect. In St. Jude's everything seems to fit; even the parking lot is to be masked from view. Completed compound is invitingly attractive, with its jumble of pitched roofs and lights giving a rather domestic feeling in so human a scale as to emphasize not the buildings but the people and what they do here.

"Compact solution in fresh and expressive forms which meets the stringent requirement of a reduced budget. Sequence of phases is well conceived to produce a unified whole."

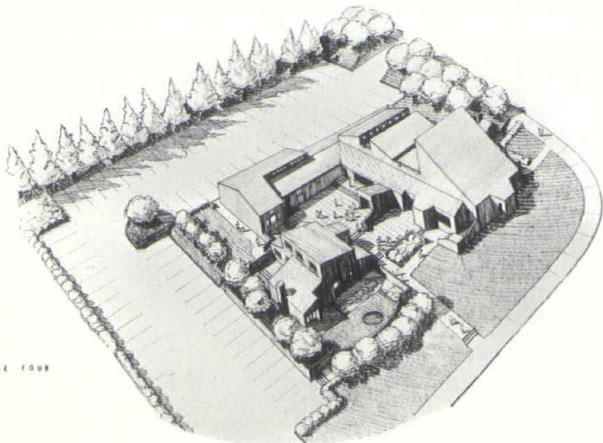




PHASE THREE



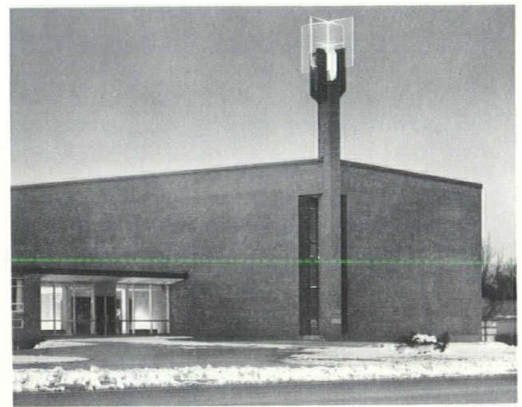
PHASE TWO



PHASE FOUR



PHASE ONE



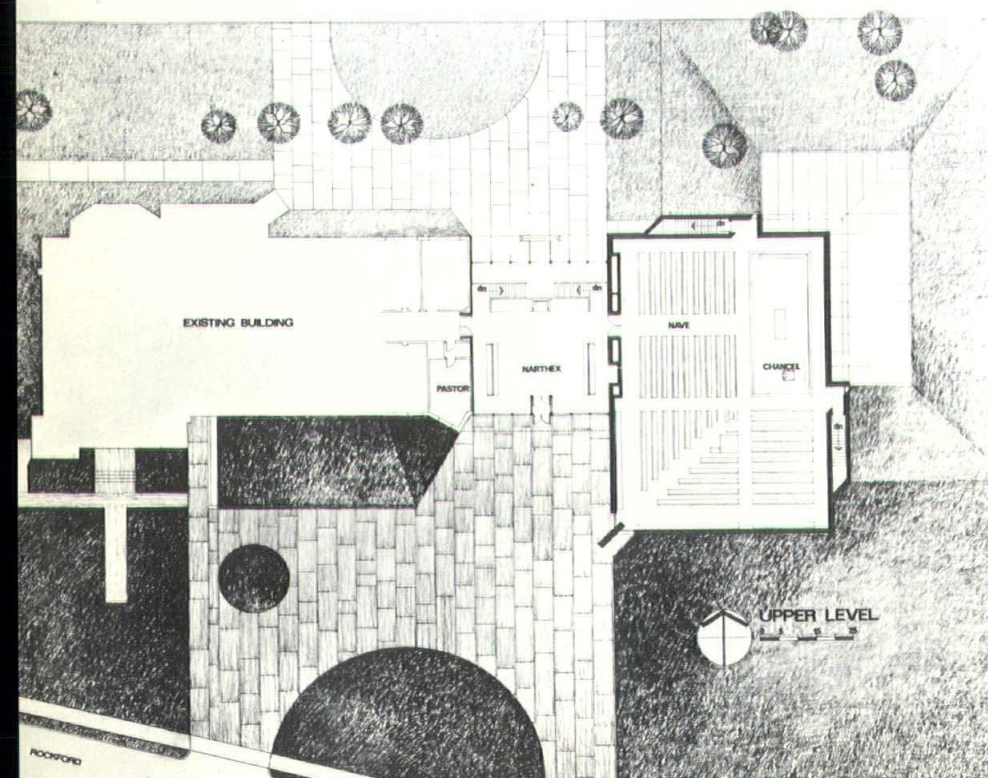
HONORABLE MENTION

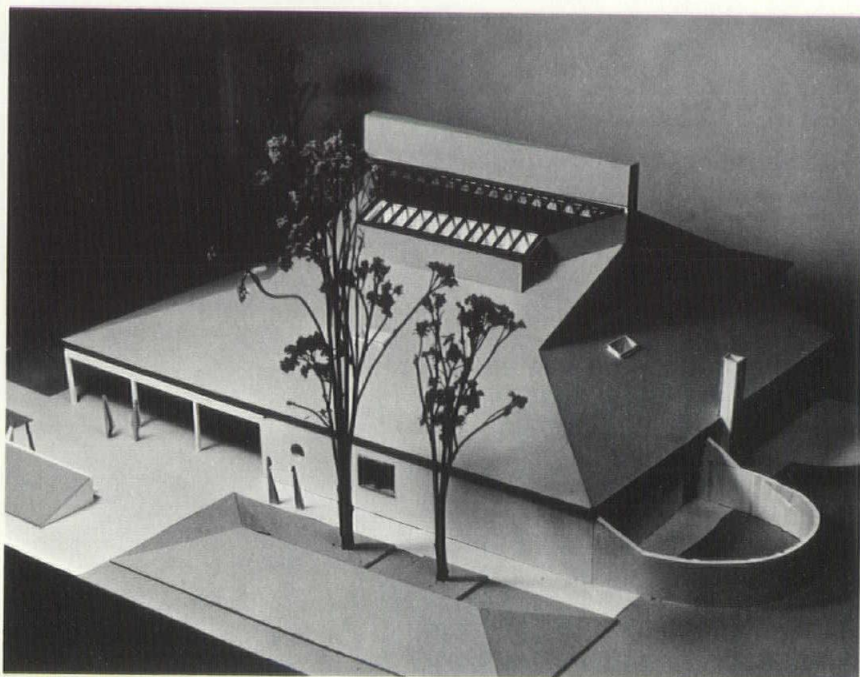
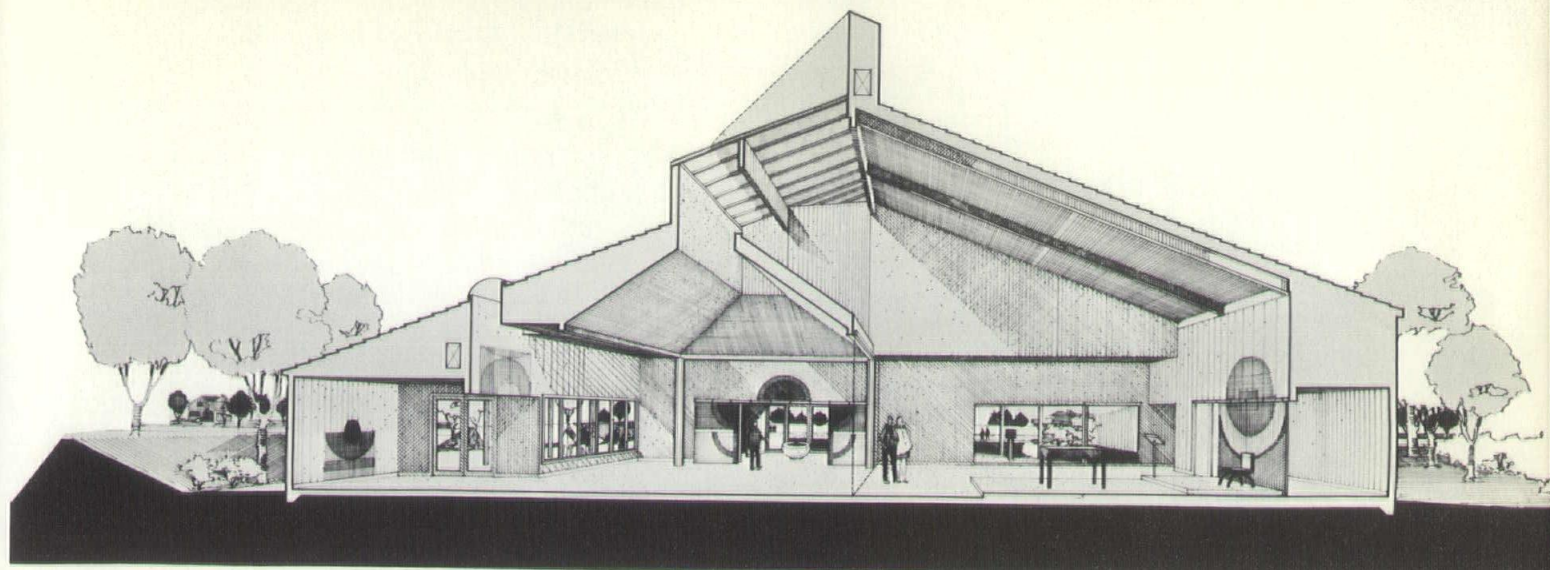
Category III — Completed New Church

Brunswick Methodist Church
North Crystal, Minn.

ARCHITECTS:
The Cerny Associates
Minneapolis, Minn.

"... general pleasing approach both in plan and elevation. Major problems handled well. Good space for circulation effectively separates and unites functions of worship and fellowship. In area of light commercial development, stark exterior makes clear statement of contrast; warmth of brick, woods and carpeting alleviate almost aseptic restraint of the interior."





HONORABLE MENTION

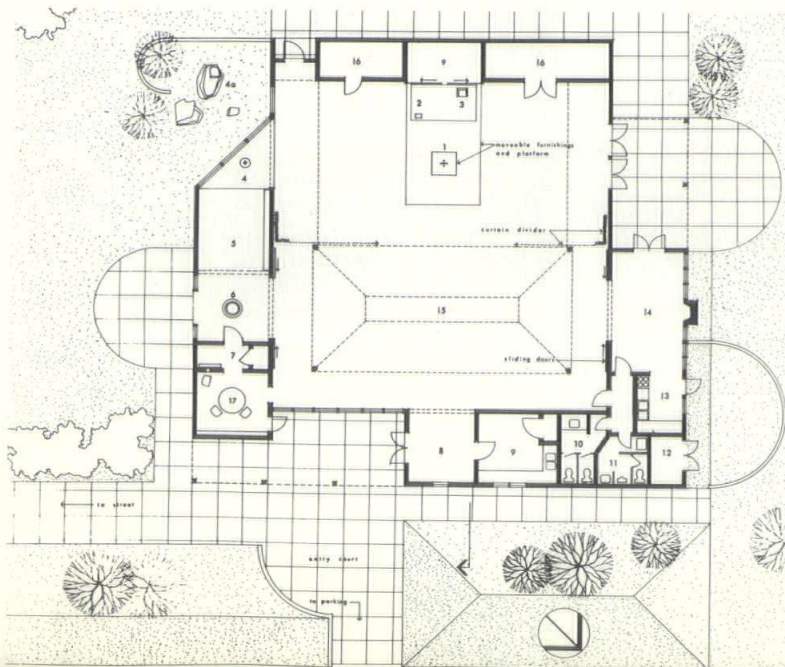
Category I—

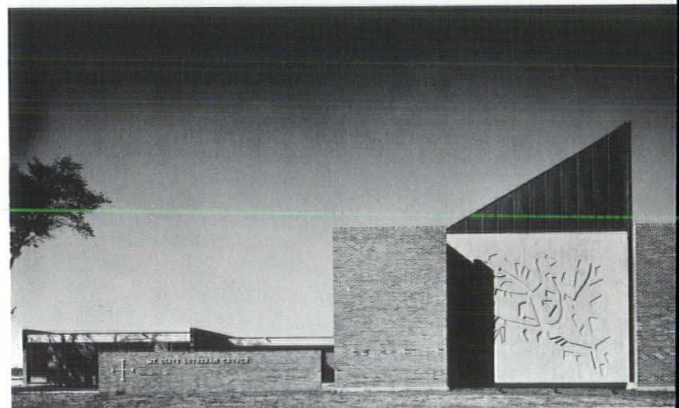
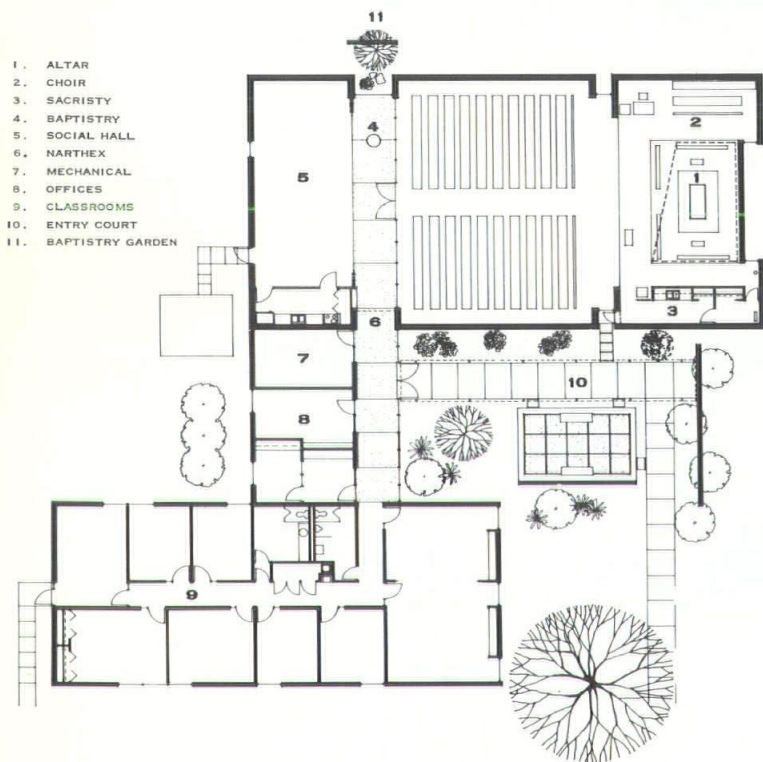
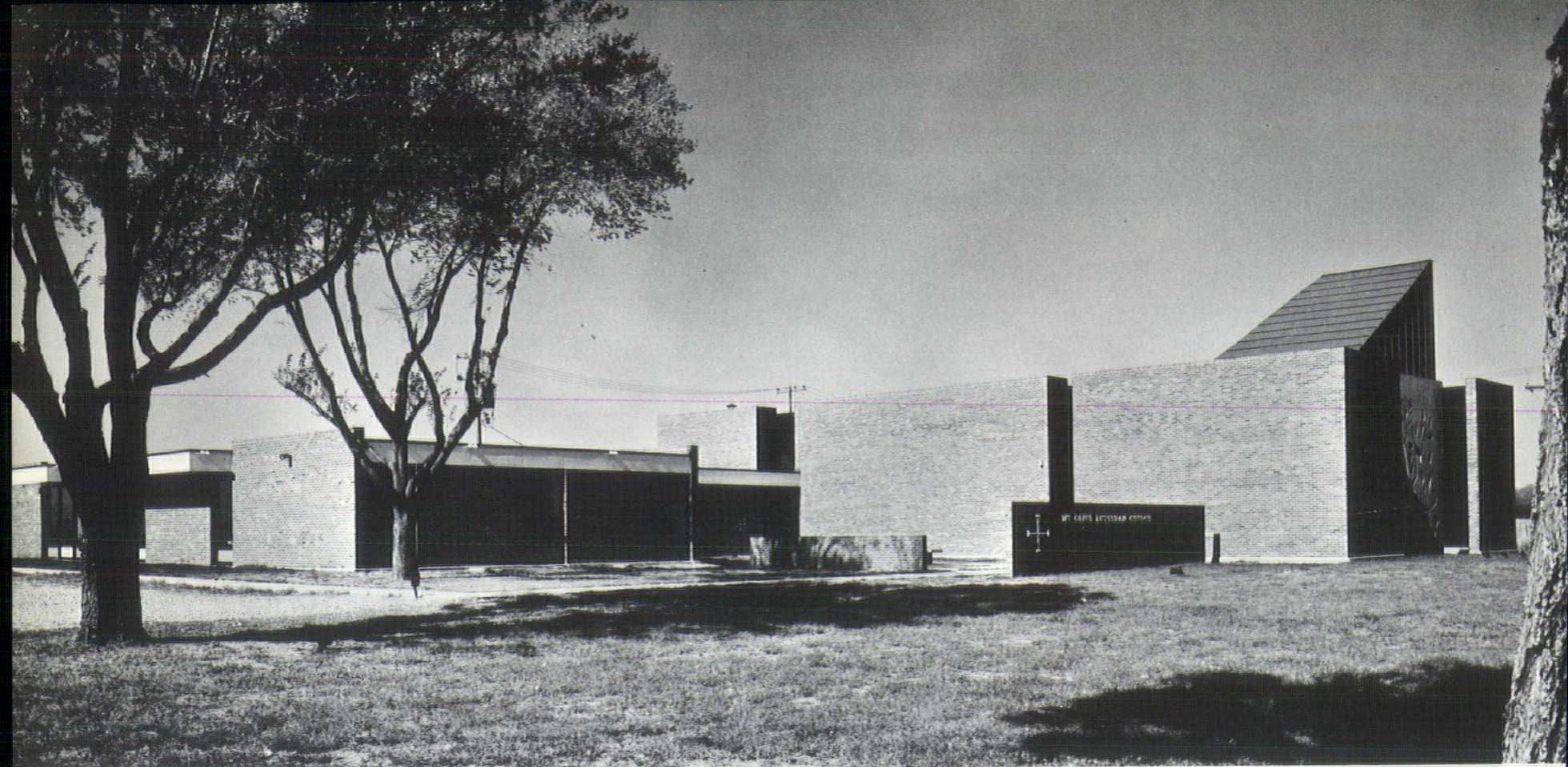
Preliminary Plan for New Church

Church of Divine Savior
Chico, Cal.

ARCHITECTS:
Patrick J. Quinn,
Berkeley, Cal.
Francis Oda,
Associate

"... careful analysis of functions showing insight into the needs of people. Solution not yet matured; parts are not disciplined by the whole. Project is most interesting because of the sketches which plot its evolution, reason and flexibility; areas possibly over-controlled. While the congregation's seating should be moveable, there seems no reason why the altar and its platform should be too. There are contrary ritual reasons why the altar should perhaps be the only element with a permanent place in the hall."





HONORABLE MENTION

Category III —
Completed New Church
Mount Olive Lutheran Church
Miami, Okla.

ARCHITECTS:
Murray, Jones, Murray
Tulsa, Okla.

"... clean-cut solution, with good classrooms well related, achieved on a low budget. But parts do not seem to coalesce into a whole. Would like to see better exterior relationship between classroom wing and church. Over-all, pleasant, clean, modest, and efficient-looking complex."

LITURGICAL WEEK AT MILWAUKEE

by E. A. Sövik, FAIA, GRA

This is the second year that FAITH & FORM has published the award winners from the Liturgical Week competition, and it seems appropriate that these pages carry some comment not only on the competition but on the Liturgical Week, the Liturgical Conference, whose annual convention it is, and other matters of interest to those who read these pages, but are not familiar with the Liturgical Conference and its relation to the enterprise of the Guild for Religious Architecture.

First some nuts-and-bolts data: The Liturgical Conference emerged forty years ago out of a predecessor organization among the Benedictines. For many years it was almost entirely Roman Catholic. For many years it sponsored an architectural competition focused on Catholic churches. Its headquarters are at 1330 Massachusetts Avenue, N.W., Washington, D. C. 20005. Dues are \$10.00 a year; membership about 9,000; budget about \$400,000; income derives mainly from publications, some of which come with membership. Architecture and the arts are among several areas of activity.

The 1969 Liturgical Week, which was held in Milwaukee, Wis., demonstrated what might be called the three vivid colors in the spectrum of its life. The first of these is social concern. Among the speakers at Milwaukee were former Senator Wayne Morse, Dr. Benjamin Spock, Andrew Young (Executive Vice President of the Southern Christian Leadership Conference and a Liturgical Conference Board Member), and a couple of Black Panthers. Many of those at the Conference took the occasion of being in Milwaukee to march with Fr. Groppi in a factory picket line. Liturgical Conference leaders are fond of quoting Jesus' words about the necessity of becoming reconciled with his neighbor *before* one brings his gift to the altar. They insist unwaveringly, as Jesus obviously did, that worship and *human* reconciliation cannot be separated. The proper God-to-man relationship is dependent on the proper man-to-man relationship; we dare not mock God by immersing ourselves in matters of liturgical form without committing ourselves to the welfare of men. This has not always been the temper of the Liturgical Conference, and its conventions are not likely always to beat this drum so vigorously; but the state of the nation and the condition of the church at present

seemed to demand it. Needless to say there were those who were troubled or depressed.

A second motif is that of ecumenical impatience. In recent years the Liturgical Conference has become forthrightly ecumenical in its concerns; its membership is increasingly Protestant. The intent of its leadership is that this current should continue to swell so that its forums may be a place where the common life among Christians can be nurtured in ways that are more vigorous and existential than they are in the innumerable ecumenical round tables and debates. "We have a common life," say the Liturgical Conference leaders. "Let us celebrate it, rather than merely talk about how we may achieve it."

A few years ago there was instituted a day preceding the three-day Liturgical Week called the Ecumenical Conference on Christian Worship. This year, in view of the fact that the Liturgical Conference is now so clearly ecumenical, the ECCW voted to disband and to leave its interests in the hands of the Liturgical Conference henceforth. Several Board members are now Protestant, and many are laymen. A Presbyterian, Dr. Robert MacAfee Brown, was the keynote speaker at Milwaukee. Many Protestants were among the planners of the Week and among the three thousand people present. Rabbi Abraham Heschel gave a most thoughtful and moving discourse on the life of prayer. And at the final Mass the issue of whether the communion elements were to be received without regard to denominational affiliation was left in the hands of the people themselves. The sense of unity and brotherhood that prevailed, needless to say, carried through the distribution. Needless to say also, this event was disturbing if not shocking to some of those present, and doubtless even more so to some of those not present.

The third characteristic color of the Conference is its concern that the church be in touch with people of this age through the languages of this age. These languages are not only the spoken ones, but those of all the arts as well. There was no organ music, the lights and sounds we loosely term "psychedelic" were evident; the psalms and texts of the liturgy were rewritten in today's poetic idiom (no more radical a thing surely than the paraphrases of 16th and 17th century hymnbooks), and the music for the final Mass was composed and per-

formed with verve by a Chicago rock group called the Rotary Connection. Under the great vault of the Milwaukee arena the electrified beat was indeed electrifying. The celebration was provided at appropriate times with a visual accompaniment of several lovely girls dancing in colored leotards.

This, possibly more than anything else, set the nerves of some of the congregation on edge. A thoughtful and open-minded man was heard to remark with fine honesty, "I am quite willing to accept jazz as a companion to worship; I'm over that hang-up. But to bring sex along is a bit beyond me now." Then he went on to say, "And yet, why not? If sex is good, and we believe it is, why should it be excluded? The young people haven't got our inhibitions, in any event."

Reactions of the churchmen present expressed, as has been suggested, varying degrees of dismay that the events of the week broke out of the limits of cultic experience to assert the related importance of human reconciliation, and that the forms of worship broke so far from familiar patterns. It ought to be said that pejorative comment also went the other way: there was some expression that the program was not up-to-the-minute enough, and was therefore not sufficiently prophetic. In any event, the Week was clearly something close to the frontiers of ecclesiastical adventure. And it was pretty fair evidence of an organization characterized by imagination and courage. Such an organization ought to be attractive to architects, who as a body, usually think of themselves as having these qualities. In a variety of ways members of the Guild have found themselves in joint ventures with the Conference leadership in the past—in NCRA, and in the visions for the Interfaith Research Center, for instance.

Last April in St. Louis the winning panels of the 1968 Liturgical Week architectural competition were mounted as a separate display. Reciprocally, the winners of the 1969 NCRA competition were on display at Milwaukee. These examples of common enterprise were well attended and illuminating. There was a time when Guild displays were almost all of Protestant projects and the Liturgical Week display was entirely Catholic. Those days are past. Neither is so limited now, and it seems reasonable that NCRA and the Liturgical Conference may one day soon merge their concerns into a single competition, which might be displayed at both the annual NCRA Conference and the Liturgical Week. ■

A PHOTOGRAPHER'S VIEW OF TODAY'S CHURCHES

by Julius Shulman*

"Thank God I'm an atheist!" an architect was heard to say on viewing a new church recently.

He was affronted by what he considered "an assemblage of mechanical forms and harsh materials which in no way created an empathy with the spiritual nature of the church." My own thoughts constitute a perplexity when reviewing the subject, for the restful and reposeful qualities of architecture which can convey a spiritual, and hopefully inspiring, state of mind to the occupants and users of a building are often lacking. Perhaps this is because understatement or quietness in architecture is so difficult to achieve in a period when there is considerable restlessness in architectural pursuits. Verily, this restlessness has permeated all of society; it is evident in music, certainly in motion pictures, embarrassingly apparent in the design of the American motor car, and of course, also in much of church architecture during the past two decades.

I could be called highly anti-religious, for in my personal as well as professional pursuits I have rarely had an experience in a church which transmitted to me what, naively perhaps, I had expected to realize in a visit to a house of worship. Needless to say, my religious impasse seems to stem from what I consider to be the failure of the church to inculcate a relationship between man and his world. The church technically and theologically, I suppose, is expected to provide a spiritual association between man and God, but then this empirically leaves man out in the cold—because most men actually never have any association with God or Godlike experiences, primarily because of their ways of life. This of course is in turn because of too much static from the pursuit of other more important activities, such as money and more of the same!

No, I am not sardonic. I hope wistfully that someday man will stop his mad, headlong rush toward Progress and sit back on his haunches—which is a good exercise, by the way—and think a bit, perhaps around a small campfire in the mountains, to decide whether or not he truly understands whither he goeth.

What does this have to do with the design by an architect of a new edifice to replace one that is worn out because it is not quite as "modrin" as the one down the street!? I cannot help but think of an experience this past year on Ile d'Orlean, the island in the St. Lawrence River near Quebec City which was settled during the days of Champlain. In 1709 a church was built and it was used for these past centuries, until recently the congregation or whoever decided they needed a new, larger and "up-to-date" church. Fortunately the abandoned church was designated as an historical monument and was not razed. The new church, across the street, was embarrassing to see. It included many of the clichés apparently required of a modern church in order to be fashionably "up-to-date." Yet the older church represented the spirit both in the interior and exterior of what I personally thought and felt were the basic requirements of a place of worship. The new church is so busy in its architectural style that it is almost blatantly a mis-statement of its purpose as a house of worship. It seems built in the name of architecture so-called, not in the name of God! I am not a self-ordained critic of architecture, but one who is concerned with a fallacy which prevails in the thinking of too many architects from the moment they draw their first line.

What then can be considered the definitive nature of the church, or need there be a method for measuring any of the values we normally ascribe to structures for a religious purpose? It is a far cry, for example, from Pietro Belluschi's Cottage Grove, Oregon Church (2) to Skidmore, Owings & Merrill's Air Force Chapel in Colorado Springs (1). Spiritual romanticism and the very essence of technological refinement would per-

Continued on page 1

*Mr. Julius Shulman, whose article and photographs appear on these pages, received the Architectural Photography Gold Medal Award from The American Institute of Architects at its June 1969 Convention.



*Air Force Academy, Colorado Springs, Colo.
Architects: Skidmore, Owings & Merrill*

This shining technological sculptural aluminum edifice is the very antithesis of the Belluschi church — see text.



First Presbyterian Church, Cottage Grove, Ore. Architect: Pietro Belluschi

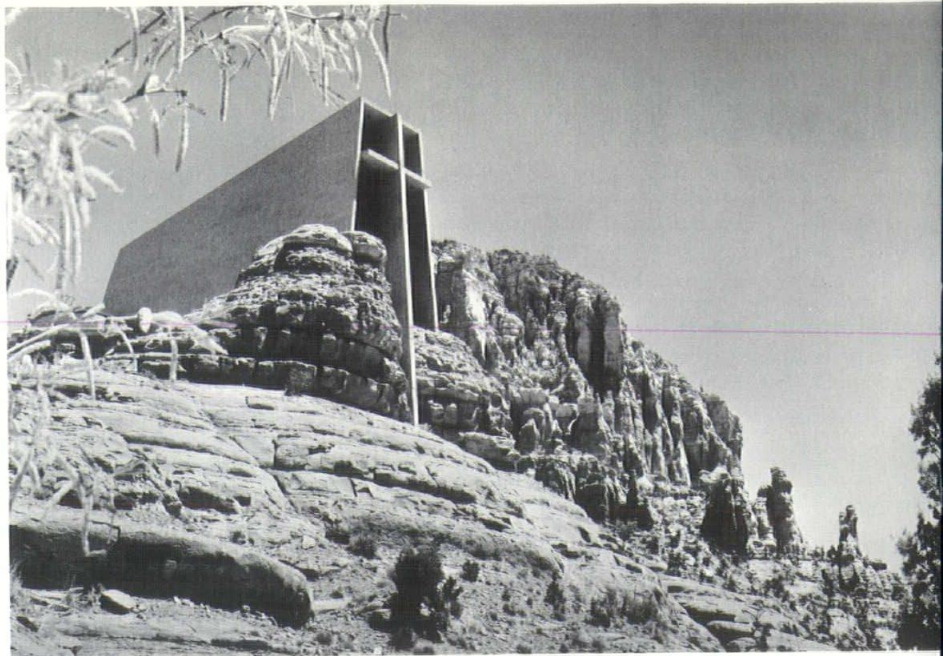
In an area of the country where the forest is predominant in man's life there still clings some hope that architecture can remain uncontaminated. In the Pacific Northwest this hope is evidenced by the abundant and almost spiritual use of wood.

haps be the appropriate calibrations on a scale measuring these two edifices comparatively. I know which one I have chosen as my preference.

Perhaps affluence during the past decades has generated an atmosphere conducive to ostentation in all walks of life. This is evident in the richness of materials, and often in the over-designed structural elements (reflective more of dextrous drawing-board calisthenics than of real design imperatives). The church is not the only structure which has caught this disease; thousands of cafés, restaurants and schnitzel houses springing up all over the country show reverence to the god of merchandising. For after all, big business is with us today, to the extent that even the church is affected. I overheard partial conversations in the waiting room of a church office not long ago, while someone was telephoning the parishioners to threaten them with the wrath of God or at least loss of membership in the church if they didn't "pay up." Further, he was expressing dismay that so many of the congregation seemed not to realize that their new church had cost \$3,000,000 and that the mortgage payments were heavy.

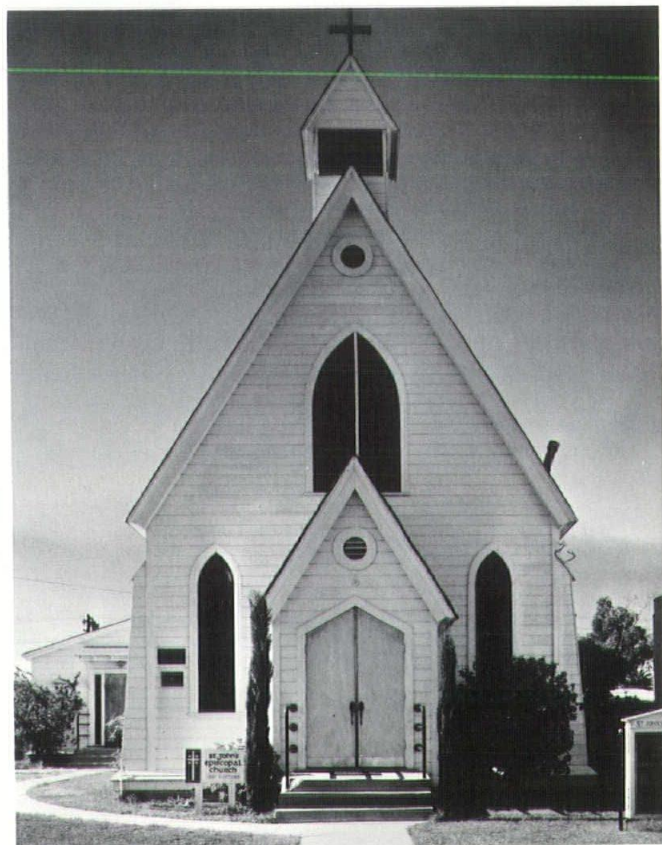
In this particular case, the new church, a "magnificent" concrete block structure in cathedral proportions, had supplanted an old turn-of-the-century, homespun kind of building—which although it had not attracted a full house on Sundays, nonetheless had no expensive mortgage against it, and still somehow allowed sermons to come across spiritually and acoustically in a way the new church could not begin to approximate! Is mine then a disclaimer of progress, or am I merely suggesting that we put on our brakes, tie up our purse strings and reconsider the direction of church design for a moment, with the idea that a new church need not be a sparkling chrome and glass structure for the purpose of advertising that "God is near." Some churches practically seem to have a flashing neon sign with an arrow pointing to a doorway above, which could be a sign saying "thirty dancing angels"! This is not intended as an insult to the architectural profession or as a barb to church boards. It is meant as a plea for a rational, considerate approach to spirit. Will the congregation not come to a church if it is quiet, unpretentious and modestly scaled? Will the congregation not come to the church in the wildwood, in a day of sparkling, extended automobiles and dull, dis-tended minds focused on too many other

Continued on page 20



Holy Cross Chapel, Sedona, Ariz. Architects: Anshen & Allen

Here an understatement representing a respect for the site, a rocky butte in Arizona. How wise not to underestimate the drama and scale of nature!



St. John's Episcopal Church, Wilmington, Cal. (1883)

Curiously, last century's structures have begun to conjure emotions towards what was once a way of life. This tiny and almost whimsical house of worship in today's parlance turns people on!

*Christian Science Church, Berkeley, Cal.
Architect: Bernard Maybeck*

The turn-of-the-century was a period of highly decorative design, albeit one of consistent and imaginative use of materials—here, stucco and wood. The result—a structure of virility through the exposure of the very skeleton of the design elements.



Garden Grove Community Drive-in (Dutch Reformed) Church, Garden Grove, Cal. Architect: Richard Neutra

How to make a drive-in church not echo the ugliness of drive-in theaters or restaurants? Here an exposed structural system of great integrity—one of the elements so often lacking in church design.

elements of life to be bothered with even the thought of the Golden Rule? Are the levels of "popular taste" so confused that the soft-spoken, restrained constituents of a building committee can always be over-ruled by others who seek physical manifestation of wealth, which in design so frequently becomes mere visual "noise"?

Perhaps the idiom of church design has been perverted through mistaken ideas. Soaring spirits are not necessarily generated by wildly soaring and expensive roof structures. Are we trying to invite the soul or attract the sight? Is there a competition between spirit and emotion? Perhaps some of my cynicism is a natural product of world events during the post-World War II decades. We have not had peace. Even in the church, we have had unrest—the antagonism between Protestants and Catholics in Ireland provides a vicious example. I feel the hypocrisy of man is supported there by what is occurring in the name of religion. Even the reactions of children in that beautiful country are distorted. A radio-television crew recently toured the country, chatting with children on the subject of what they thought was happening, and whether or not they thought there was any hope of reconciliation between Protestant and Catholic in their country. The constantly recurring opinion of the children was "No, they were not good"—referring to the other denomination. "If they would let us alone, perhaps there would be some hope, but on the other hand they never would because they were that kind of people."



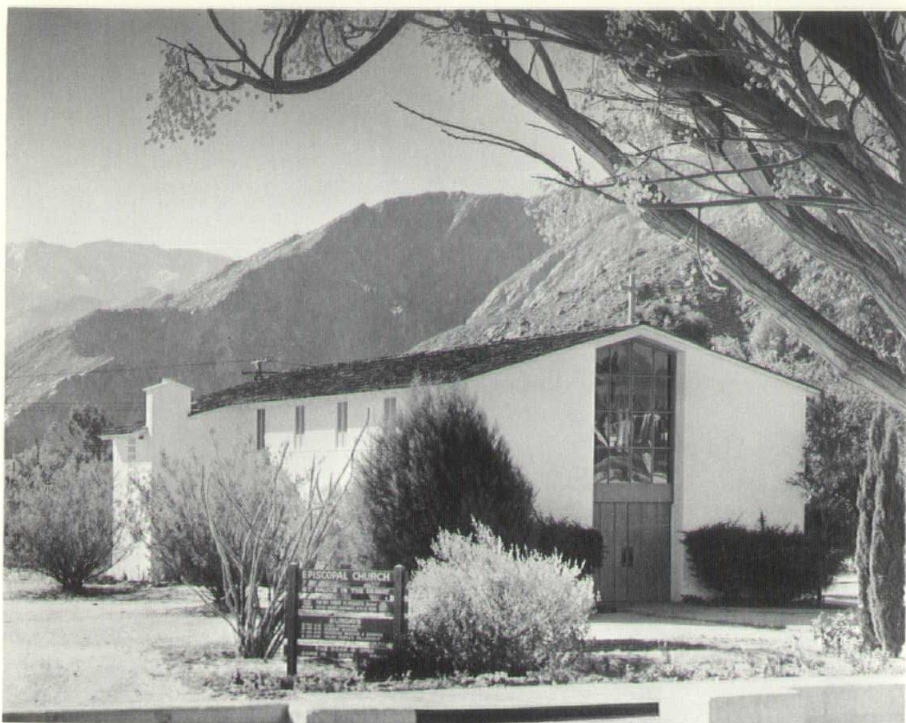
*St. Matthew's Chapel, Pacific Palisades, Cal.
Architects: Jones & Emmons*

One of the most successful churches in Southern California's history—a post-war adaptation of a military building became a genuine sanctuary. The services expressed a true spirit.



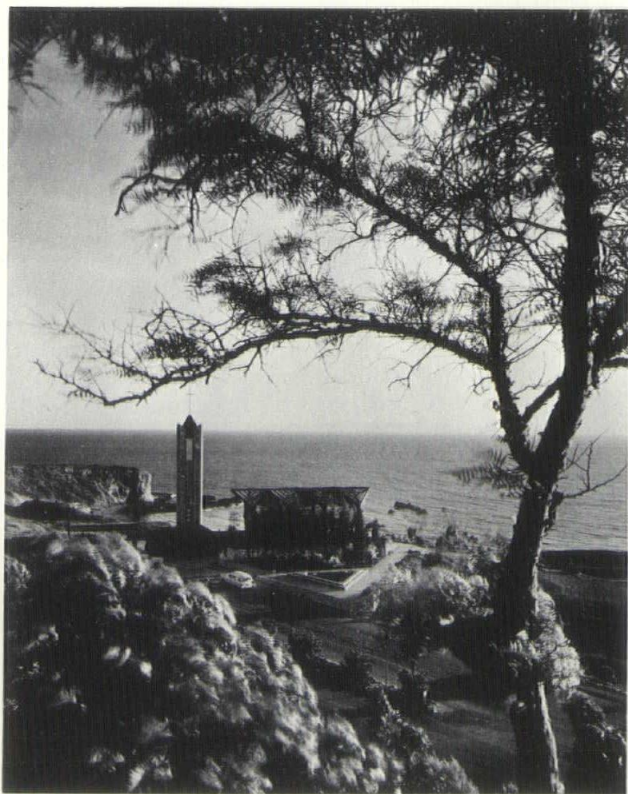
United Covenant Presbyterian Church, Danville, Ill. Architects: Crites & McConnell

Consistency of form and material results here in no jarring elements. The verticality of the bell tower echoes the triangular forms which house other elements. And the simple and sincere use of cedar reflects the purpose of the church.



St. Paul's in the Desert, Palm Springs, Cal.
Architects: Clark & Frey

The art of siting a building is a responsibility for the architect, just as is the design. Here in the desert at the foot of a huge mountain range the architects did not attempt to pre-dominate the scene. Rather the architecture of God and man are One.



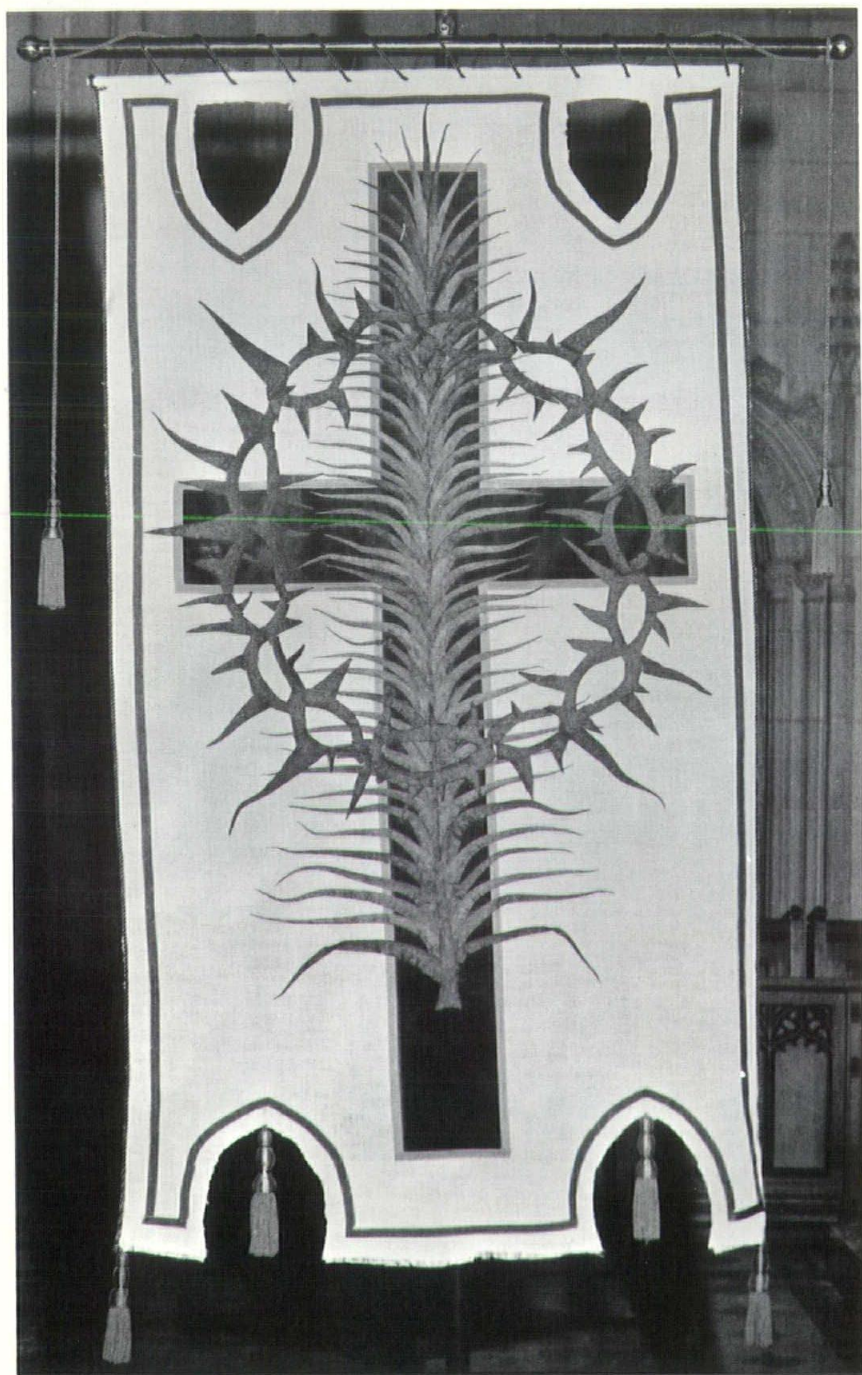
Palos Verdes Chapel, Palos Verdes, Cal.
Architect: Lloyd Wright

Like the sinewy bones of a giant, this structure is almost organic in its reflection and encompassment of space.

In other words, here is a world in which so little hope prevails that one wonders Where is God, and ergo Why Architecture? I sense futility in the path taken by the many nations in this world. There are so many new churches and yet there are so many crimes and so many murders and so many divorces and so many broken homes and so many hippies! The latter the result of a disturbed and sick society in so many cases. And yet we continue to answer the problem by building new church buildings and new banks! How ironic that man has such magnificent technological ability to heal the body through the processes of advanced medicine and surgery; yet the writing of countless volumes on how to heal the mind has not so far generated any hope, at least none that I feel, that either tomorrow or the day after will begin the millenium when man will love man and not produce atomic bombs or jet fighter planes or exotic, multiple-headed nuclear weapons in the name of defense.

Buddha and Confucius, Moses, Christ and Allah be praised, we have gotten nowhere. It seems to me that spiritual leaders have found neither time nor place for the establishment of a genuine relationship between the spiritual teachings of the church and the application of even minor practical degrees of brotherhood in the daily life of man. Why could we not somewhere, somehow find a common denominator at least in an architectural sense! Not that this will bring us back to Earth and back to God, but perhaps if the church leads the way in demonstrating the appropriate qualities in physically quiet building, those attending services will experience the impact in such a way as to make them stop for a brief moment of thought and reverie before they dash off to their Sunday afternoon golf game! ■

CULTIC ARTS TOO WELL DISPOSED?*



Banner for the
Washington Cathedral,
Washington, D. C.

ARTIST:
Father Sandford Lindsay

Photo by H. Byron Chambers

If the number of entries in this year's cultic arts competition (Liturgical Conference Week) is any measure, too many objects of art, disposable variety are getting disposed before they can be touched by creativity. Six artists submitted sixteen entries in the competition whose theme was disposable art used in worship. Fifteen of the entries were, predictably, banners. The competition judges were: Paul Smith, Director of the Museum of Contemporary Crafts, New York; Sister M. Thomasita of Cardinal Stritch College, Milwaukee; Dr. Roger Ortmyer, Executive Director of the Department of Church and Culture, National Council of Churches of Christ. The judges selected four entries for exhibition at the Liturgical Week, but decided to make no awards.

The banners selected for exhibition were done by Father Sandford Lindsay for the Washington Cathedral; by Karen Pellaton for Saint Thomas of Canterbury Church, Cornwall-on-Hudson, New York; and by Sister Rachel, O.C.D., for Holy Rosary Church, Detroit Lakes, Mich. The junk sculpture was the work of Professor Reinhold Marxhausen, head of the art department at Concordia Teachers College, Seward, Neb. This particular work by Prof. Marxhausen was done as a Thanksgiving Day project for Saint John's Lutheran Church in Seward. It involved a trip to the dump and a search there for the round objects which we are thankful for.

Since there seems to be some danger that banners may soon be as acceptable as marble or plaster statues, the work of Prof. Marxhausen should help to keep the possibilities open. Two of his creations were on display at the Washington Cathedral during last August as part of an exhibition sponsored by Christian Art Associates of Chicago. It was a banner display and featured work by Norman Laliberte and others; prices on ninety-

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*Reprinted by permission, *Liturgy*, Vol. 14, No. 7, Sept. 1969.



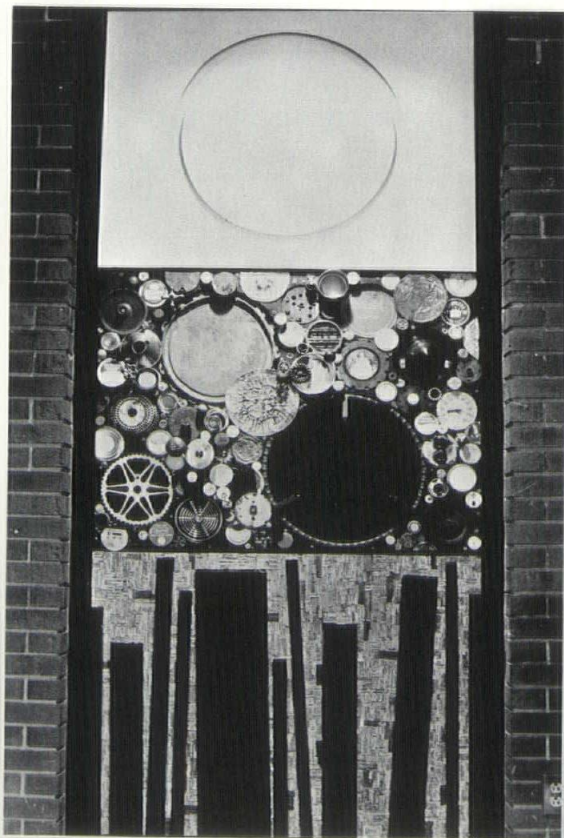
Banner for
St. Thomas of Canterbury Church
Cornall-on-Hudson, N.Y.

ARTIST:
Karen Pellaton,
Ossining, N.Y.



Banner for
Holy Rosary Church
Detroit Lakes, Mich.

ARTIST:
Sister Rachel, OCD,
St. Paul, Minn.



Sculpture—St. John's
Lutheran Church,
Seward, Neb.

ARTIST:
Reinhold Marxhausen,
Concordia Teachers College,
Seward, Neb.

BEFORE DESIGN — PROGRAMMING

by Uel C. Ramey, AIA, GRA

A visual survey of any community will reveal that the art of planning and erecting churches has not progressed much in the last ten years. There are some exceptions, but they are hard to find.

There are several possible reasons for this lack of progress, but the principal one may well be a lack of understanding of the importance of programming.

Programming, as related to a church building project, is the process whereby the needs of the congregation are established. The ultimate purpose of the program is to serve as a guide, not only to the architect for the actual planning of the building, but also to the congregation for the implementation and successful completion of the project. The success of a building program is directly related to the care and thoroughness with which the program is prepared. A congregation that is willing to invest the skill, time and effort necessary to prepare a comprehensive program can be assured of a building that suits its needs—needs that are related to the purpose and functions of the Church. The more limited the congregation's resources, the more time and energy it needs to spend in programming.

Programming can have two direct benefits to the congregation. One has already been mentioned—a functional building. The second one, perhaps more important than the first, is a renewed dedication to the purpose of the institutional church. In the process of developing the program, the congregation is compelled to take a good look at itself, define its purpose, and evaluate its functions and ministries in relation to its purpose. The self-study aspect of programming is profitable even though no building is contemplated.

It is in the programming phase of a project that the congregation faces up to the question, “Does the congregation

really need this building to carry out its purpose?” It is important that this question be asked, not that it will delay or stop a project—although this might be a desirable result in some instances—but rather that it can have a profound effect upon the type of facility actually built.

Not since the Reformation has the institutional church been so severely criticized as it is today. Many sincere and knowledgeable Christians have some doubts about the relevance of the church in its present forms for the needs of today. The questioning is so serious and the search for new forms for the church so intense, that the congregation about to build must do some soul searching before going ahead. It is generally estimated that a congregation expends 90 percent of its resources for survival—maintaining the institution—the status quo. When a Christian congregation recognizes all the needs and opportunities for service confronting the church today, it cannot commit the major part of its resources for 15 or 20 years in a building program without considering every alternative. I am acquainted with congregations and pastors who firmly believe that a new building will solve all the congregation's problems. Nothing could be farther from reality. I also know of other congregations whose normal programs are threatened by burdensome building debts. I am not saying that congregations should cease all building construction and divert those funds to other purposes. But I am saying that the congregation must answer the question asked in the foregoing paragraph, and that the answer must take into account the total purpose and functions of the institutional church.

The institutional church has changed, is changing and will continue to change—not in its purpose and functions—but in how it performs its function in pur-



suing its purpose. Forces within and without the church are bringing about changes. One must be aware of these forces in order to plan for the church. The congregation has an important role to play in Christ's ministry. The parish church can remain a vital segment of Christ's Church if it is willing to look at itself objectively—especially before entering upon a building program.

The principal guide for the self-study phase of programming is objectivity. A study that loses its objectivity and becomes nothing more than an expression of opinions, a consensus—is of little or no value. It is very difficult to be objective when examining the institutional church. There is probably no other institution whose members are as deeply immersed in tradition, emotion, and sentimentality as are the members of the church. I am aware of the value of these characteristics and am not suggesting that they be ignored or brushed rudely aside. But I do suggest that they be relegated to their proper place in a self-study, and that purpose and function be given first consideration.

A self-study together with a study of worship and architecture for worship, will provide the material necessary for the writing of a comprehensive program for the building. Such a study will en-

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ASCA SEMINAR AT CRANBROOK ACADEMY

by Richard L. Critz, AIA

On September 1-3, 1969 the American Society for Church Architecture held one of its too infrequent get-togethers, this one a seminar on "Art, Architecture and the Church," at Cranbrook Academy in Bloomfield Hills, Mich. The seminar was attended by approximately 30 artists, architects and churchmen from Arizona, Wisconsin, New York, and points in between. Since so few were present, it was a gathering of unusual intimacy, and there were other unusual features as well.

Perhaps most notable was the significant participation of young people. During the full conference time, six young people ranging in age from 17 to 25 were present. They took part in all discussions, arranged and presented parts of the program, and were generally very much with it. These young people were an inspiration, and they contributed significantly to both the serious deliberations and to the fun. In the latter department, we had lots of rock music, which is so much a part of the ethos of youth. We had a complete performance of the rock opera *Tommy*, an amazing creation of power and depth that will repay additional study and listening. We had a "happening," with slides, balloons, bubble-blowing, food, etc., that eventually turned into what Robert Raynolds calls "an occasion of God" for several of us, including Pastor Edward Frey.

Another unusual feature of the seminar was its "unstructured" character. The whole company of 30 was divided into five discussion groups. With no instructions beyond the title of the Conference, each of these groups met for several hours each day; each group included at least one of the young persons; and each reported to the whole company on Friday morning. It was an interesting experiment, perhaps a bit anxiety-producing for many.

There was the usual minor excitement about ecumenicity, and about the let's don't build any more churches theme, but the really great things of this seminar, somehow, were apart from all these; they were shared by all who came, and they found moving expression in the summary address by Pastor Edward Frey on Friday morning. I think the best way to convey the flavor of the seminar

is to try to reconstruct that gracious address. Thus, the remainder of this brief review is from the address of The Rev. Edward S. Frey, Director of the Commission on Church Architecture, Lutheran Church in America.

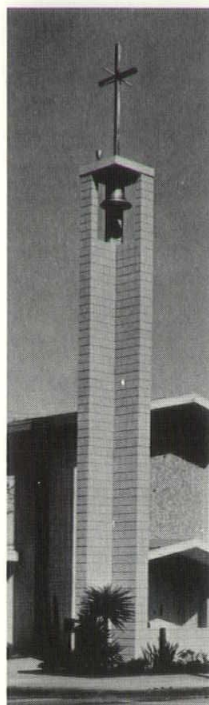
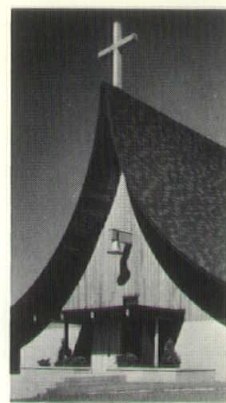
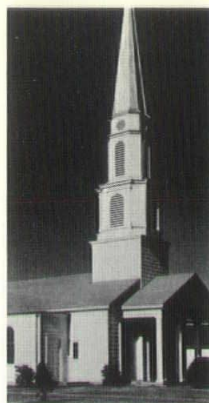
These have been precious days. I'll have thoughts about these days for the rest of my life. You will too. And they'll be mostly thoughts about people. It has struck me for a couple of years now that at these conferences we don't really talk about art and architecture. Not really. You see, they're way down stream from the thing we're really interested in. And the reason that we can't do very good churches or create any art that anybody but ourselves really understands (and the value which is only in the making—not in method of communication, not in the befuddled pattern)—can we, or must we, even care much about these? Talking about church architecture can be so terribly boring. Somehow we've got to get rid of the idea that church buildings are going to say anything. A building can't say "I believe in God the Father, God the Son, or God the Holy Ghost." Or even just "I believe that God is." To ask the question, "Can a building say these things?" is to know the answer. How could it?

No, the value of these conferences is in the getting together. It's in the talking together, it's the growth we undergo when we're together that really matters. And on that score this has been a great seminar.

I came here with the usual expectations, to see old friends, all of whom I love—to meet new ones, and to love them too. Not much hope for any "enrichment of the spirit" really. But if I were a wiser man, I should have known that enrichment would come anyway.

It all started with a nasty punch for me. I almost felt betrayed right at the very beginning. But it was the most honest thing that could be done! You know, it's funny how things usually continue the way they begin. There are potentialities right at the start, like genes, from which any given thing takes its direction, and from which it can never really depart. (Environment is not really as important as some of you fellows think.) A man is what he is, what he's got the material in him to be, and you can't change him. If

Continued on page 26



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God hasn't saved us at the very beginning, he never will.

Our leader began with a few gracious words of welcome, and then he hit us! He asked each of us to say what we were praying for, what was uppermost in our minds for the days ahead as we started, and then he called on me, first! My heart really sank! It was a blow, and I tried to think of some way to get out of it. But I rose, and into my mind came a prayer I often pray—the prayer of the troubled father in Mark 9:17-24, "Lord, I believe; help Thou my unbelief!" And then I remembered a ritual prayer of my church, "We praise Thee, O God; we acknowledge Thee to be the Lord. The glorious company of the apostles praise Thee. The goodly fellowship of the prophets—" For me, the whole thing began in praise—that's where it all begins. Our praise is our art and our lives and our loves and our adventures. Our goings and our comings, and the crazy things that happened here, crazy things that were said—stupid things some of them. But all of them right because they were honest. And that's the way it started, and that's the way it grew right to the end.

Really, this seminar was a good one because it was honest from the start. We've each brought our own life style to this place, and each of us has brought his own praise, and his own art, and all these things are kind of tied up together. You know, if your life style is not noticeably connected with your art, you're phony! And you hadn't better try to praise the Lord if you're not honest, if your whole style of life isn't worth showing forth, because *art is praise*, and you have to be honest for it to come out. But I think here we were all started out on a note of honesty by that call for prayer—at least I was—and I want to try to tell you what kind of spiritual enrichment I have undergone here as a result of it. That won't be easy, for as John Dixon has noted, "You really can't talk too well about something that can't be said." Well, here goes.

There's something I've learned recently—should have learned it years ago from Scriptures, from childhood experiences. But I've only come to it recently, and it's this: you don't have to believe. This is an impossible task anyway. All you really have to do is have faith. Not faith in faith, I hasten to say, but faith that God is. That's all you have

to do—and everything else will come right.

It's impossible to make yourself believe; it's impossible to make someone else believe. We can't *make* things holy, we can only *do* holy things. Your art will never say a thing if you try to use it to make somebody else believe. You'll never make it. Well, where does this leave us? Oh, yes, what can we believe. It seems to me that Dixon was right when he said that the critical event of the twentieth century is not the death of God theology, but the death of the vertical. When I came here my mind was full of this idea, but I wasn't sure just what it meant. In these days it has all come clear. For four and a half millenia men have pictured the world as a flat plane, a grid with God at the top of a great world axis. There's been an up and a down. But that's all changed now. Trees don't grow up anymore—they grow radially out of a round earth. And consider this—how does a man in New York think about where Calcutta is? There is no longer any up or down in the old sense, no longer any vertical in our world.

What happens when there is no longer any axis in the world? Where is God?



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What happens to Him? Is He dead? We have to picture Him in new places and seek Him where we never thought to look before. But where? Dixon answers with a little poem that goes:

Remember the word, the one from the manger.

It means only this — you can dance with a stranger.

Did Jesus himself not try to tell us God was not really up there? Oh cautious men! Do you not think it strange that Jesus Christ should undermine the work of his church by dying on the Cross?

Yes, the old pictures are gone. The concepts of higher and lower on which all our theories of space, and our orientation in them depend simply aren't true any more — they never were. All the hierarchies are thrown down, and we are just men now — all children of God, together. This seminar has helped me to see at least one new direction.

Remember the word, the one from the manger.

It means only this — I can — no, I *must* dance with a stranger.

I think we grew to that point here — or at least I did!

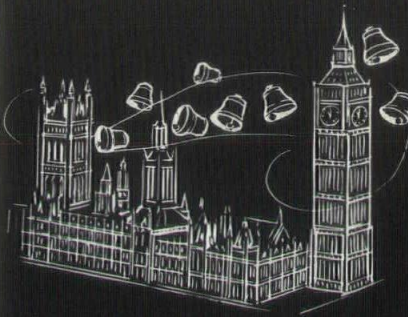
BEFORE DESIGN Continued from page 24

compass not only the congregation, but also the immediate community, and in some cases the entire metropolitan area. The study will look back as far as possible (the church has a wonderful heritage); it will look at the "here" and "now," and it will project as far into the future as reasonable visibility will permit. It will inquire theologically into the purpose and functions of the church.

The program, prepared in written form, conveys the goals and needs of the congregation in a language both congregation and architect understand. When a congregation tries to convey its needs by showing the architect plans and photographs of other buildings, it is trying to converse in a language with which it is not familiar and to suggest answers to needs with which it has not come to grips. This can only result in confusion and an unsatisfactory solution to the problem of planning a facility.

The erection of a building requires a great deal of time, skill, and resources. It is important that the building serve the functions for which it is intended, not only for the immediate future but for

Continued on page 28



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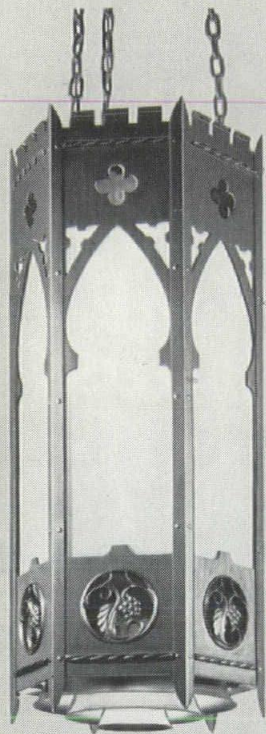
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BEFORE DESIGN Continued from page 27

many years to come. A carefully prepared comprehensive program can help achieve this goal. It is the congregation's obligation to prepare such a program.

It is important that the congregation's concept of its purpose and functions be spelled out clearly and concisely in the written program for the building. Committing these concepts to paper in the process of writing the program compels the congregation to rethink its purpose and to come to agreement on vital issues. It is not safe to assume that all are in agreement on the purpose and function of the church, nor is it wise to assign this task to the pastor alone. It is not for the pastor's functions that the building is being proposed. Neither is it for the pastor's idea of what the function of the congregation ought to be. Nor is it for some idealized vision of what the church should be, but rather for the actual life of the people of God as they propose to live it out at this time and in this place.

The ministries and functions of the institutional church involve people. The way people participate, or propose to participate, in a given situation determines the formulation of the program. In preparing a program for a building, it is not particularly pertinent to state that

a room so large is needed for such-and-such a group. It is more meaningful to describe the people involved, the type of activity in which they are engaged, its purpose, and the tools and equipment which are used. The equipment and tools necessary for these people to accomplish these purposes will include some of the following: space, seats, altar, font, pulpit, musical instruments, desks, files, chalkboard, bulletin boards, kitchen equipment, books, paper, business machines, tables, crucifix, candles, art, chalice, flagon, paten, processional cross, vestments, bells, kneelers, banners, automobiles, etc. Most of these, when not in use, will require storage space. These are some of the things that must be spelled out in a program.

A church plant conveys a message to the community. Pastors come and go, the membership changes, but the building remains, an honest witness to the values the Christian community espouses. Therefore, in writing the program for a building, the congregation should express, as succinctly as possible, what it feels this message should be. It should not, however, attempt to impose upon its architect how that message should be expressed, as for example by specifying a particular "style" of architecture.

It is desirable that the program be

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oriented toward a ministry or function, rather than an organization or program, i.e., "equipping adults to be Christ's ministers," rather than "adult Bible classes"; or "conserving, acquiring and using resources," rather than "administration." By thinking in terms of the purpose, rather than the vehicle used to accomplish the purpose, new and more effective means of accomplishing the purpose may be discovered. These discoveries can affect the building plans.

In summary, the work of programming may be stated briefly in terms of the information which the architect needs before he can plan a building:

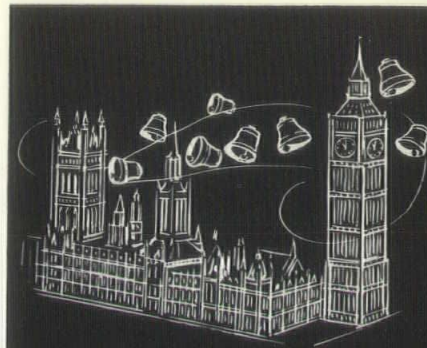
1. A statement setting forth the purpose for which the congregation exists.
2. The ministries and functions necessary to carry out its purpose.
3. The number and types of persons participating in the various ministries and functions, and the frequency of meetings.
4. The equipment (tools) necessary to carry on the work.
5. Anticipated changes in activities, people, and equipment in the years ahead.
6. The approximate amount of money the congregation wants to invest in the project.

CULTIC ARTS Continued from page 22

eight of the hundred displays ranged generally from \$100 to \$3000. The other two were Marxhausen's, \$25 each, done from paper, one of them newspaper, instead of cloth. They were almost certainly the only pieces whose content and form were likely to stop the viewer with the question: What's that doing here? The reaction is just what the artist wanted when he pasted together half a dozen full pages from the daily paper, painted in heavy, black letters "LONGER LASTING PAIN RELIEF" on it and titled it "Christ the Greatest Sufferer." "People always want to understand," Marxhausen says. "But we shouldn't worry about or rule out things we don't understand. If you don't understand, then you're curious. And the more you are curious, the more you are apt to understand."

Marxhausen is serious about disposable art. For some, that term seems to imply that something is made from disposable objects, then kept. Marxhausen goes all the way; he says that when we make something, use it, keep it to use again, it becomes too important to throw away. And if it is kept long enough, it may become impossible to dispose of and we'll never need anything new: "Now, the worship of banners begins and new religious relics will

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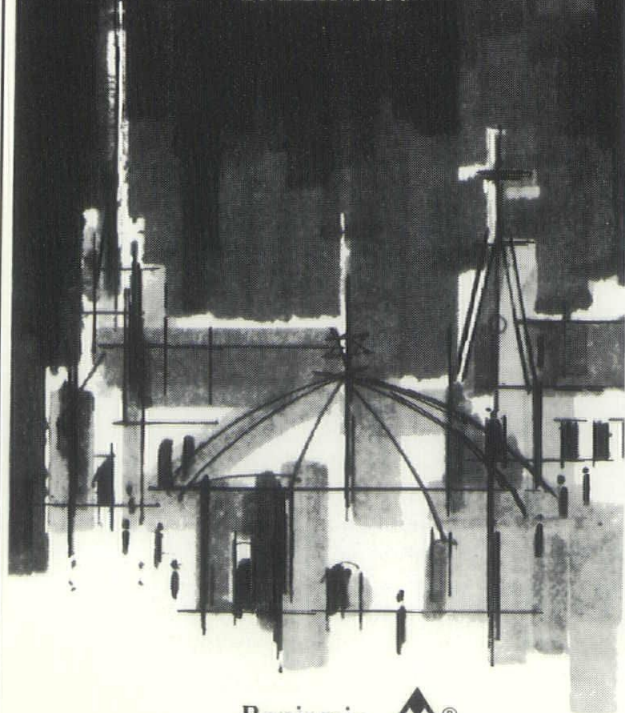
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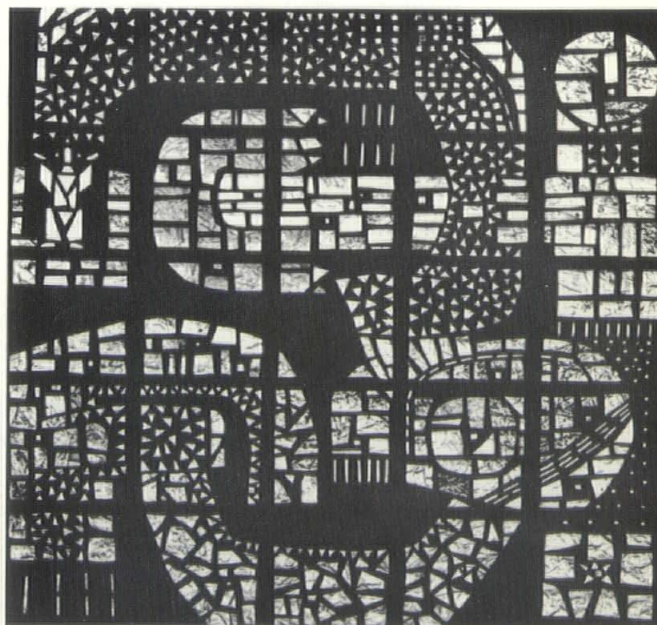
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have been added to the church collection of memorials, gifts, and religious things." Disposable means just that: "And as the words on Sunday may go into one ear and out the other, so the accompanying banner may be tossed out and burned after the service. Some of the words may be remembered. Some of the visual symbols may be remembered. If all of the words were the only and right ones, one sermon would be all that is needed. Time goes on and changes take place. There will always be another sermon and there ought to be a banner also, if for but a moment."

Perhaps what is needed in order to stimulate real variety in disposable cultic art is a less demanding competition, or simply a big room at the Liturgical Week where "show and tell" time can run twenty-four hours a day. Some sense of the possibilities needs to be given, and this must include the inexpensive possibilities. Marxhausen went to the dump. Corita went to the supermarket, but most of us are still beating a path to the religious goods store, with a quick stop at the fabric shop. What is possible? Some places have a new vestment every Sunday; you take one piece of bright crepe paper, cut one hole for the head, put it on the celebrant, and

cut the ends off at ankle-length. Then do something to it with streamers, pictures and paste, magic markers. Afterwards, throw it away. Children can do it in Sunday school, or families can take turns. One parish had eighth graders do a life size nativity scene with empty boxes from the grocery store and lots of tempera paints. Stack the boxes and go to work: Joseph stood five boxes high, wore sandals and jeans, and was white. Mary was black, four boxes high, quite pregnant. Shepherds and wise men came from different periods, one on each side of a stack. Charlie Brown took his place along with Balthasar. Mobiles of all kinds, papier-maché statues, pennants and paper flowers and things to decorate people with are all forms of cultic, disposable art, cheap and available, involving in their creation and liberating in their usage.

The theological case for disposable art was well made by Rosemary Ruether in a *Living Light* article (Summer, 1967). She says that since this is an age that is witness to the crumbling of images, it can be made into a time for fitting artistic expression of a God whose first command is that he remain imageless. For too long the images have separated man from God; if they are to be truthful, they

have to be self-destructive, get out of existence before being idolized. That's the way God is, constantly new. Disposable art is faithful to this vision in form. The content, of course, is going to depend on the artist and the community. The materials of such an art will be those at hand, for these are best able to speak of God's work in history. "Such an art reflects an understanding of a church which lives, not in temples but in tents, which travels light and gathers manna from heaven afresh each day."

Disposable art in worship must be evaluated also by the clarity, force and integrity of its statement, but it demands that the situation at hand be an essential factor in any judgment. Marxhausen calls for a little pragmatism in judging disposable art: look to the creative use to which the object is subjected. The art cannot be separated from the community and what was going on the day it was made and used. Disposable art is to take to the community the visual: just as everybody can sing now at worship, all can express themselves in color and shape. We still need professional musicians, we still need artists. But the way they are needed has changed.

Perhaps what we need most is a "THINK" sign over every garbage can.

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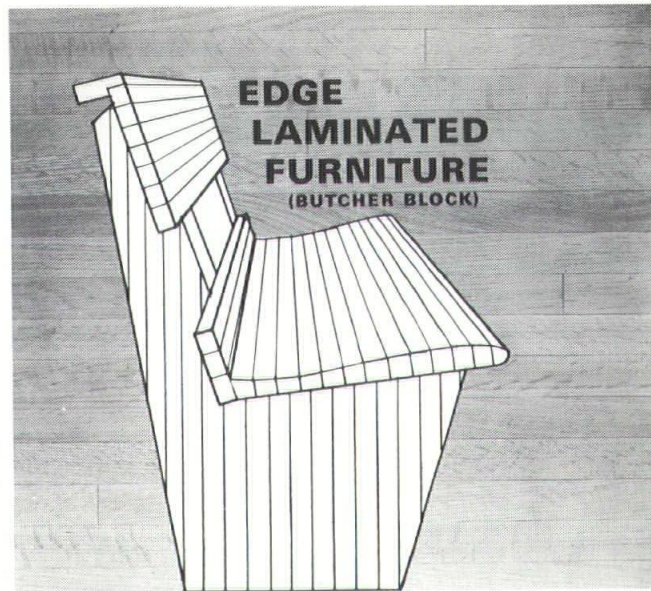


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If Christian education can be defined as the way we equip ourselves to be Christian in this world, then this book is directly to the point. It reflects the newly developed foundations of curriculum in Protestant bodies in recent years. It reflects the honest struggle of clergyman, layman and theologian to add to our understandings of religious meaning. It reflects the explorations of learning theory, and the insights of sensitivity training. It shows an alertness to the cries of the critics of church construction. Acknowledging current warnings that we should be a "Servant Church," the authors respond: "Where and how are members of a congregation to be taught to be servants?"

The book could hardly raise a more timely question. For one of the fruits of an earlier focus is the generally unexamined assumption that "if a man's soul is saved he will be automatically equipped for effective functioning in this world." The growing realization that we live in a new and changing world for which we are *not well equipped* presents Christian educators with a real challenge. It is in the gathered experiences of the congregation that we are to be taught to be servants. Guesswork regarding how to do this teaching is rapidly being replaced by real insight regarding human growth and change. This hopeful atmosphere is reflected in this book.

If the reader of this review seeks more

practical information the Data Charts in Appendix C:

- Describe the person at each age level
- Outline his relationships
- Suggest appropriate teaching methods
- Suggest the number of persons per room
- Suggest the ratio of teachers to pupils and assume that each group would have at least two teachers who work together.
- Indicates the floor space per person
- Indicates equipment
- Indicates at what ages it is possible to make a multipurpose use of space
- Indicates rooms needed in relation to size of congregation

But it is better not to get over-focused on a given portion of the data charts. Perhaps a congregation with 40 students in grades 5 and 6 does *not* need two rooms, but two sessions with half of the 5th and 6th graders at one session and the other half at the other session.

Likewise a congregation with money problems (and what congregation does not have such), should resist the temptation to insist on a room for every learning group and should build *fewer* large rooms. Some learning groups may need to come to the church at other than the traditional hour, or meet at the lodge or fire hall.

The reader should not overlook the excellent suggestions regarding ecumenical planning for education. Thousands of American villages could have one building for educa-

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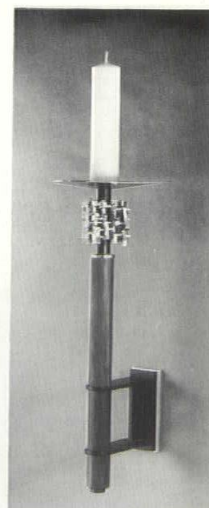
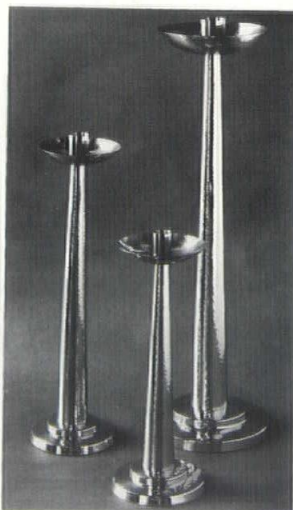


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tion, used cooperatively to whatever extent and in whatever fashion the denominational loyalties will enable the people of the community to tolerate.

Chapter 15 suggests that committees should keep up with the current news regarding innovations of a religious nature. It rightly points to the need for leadership education to match the opportunities of the age and the expanding need for servant skills. (No building will do the work by itself.)

How can we so design that the space and equipment provided will furnish a minimum of frustration to the congregation which wants to consider itself in a continual experience of evaluation and innovation regarding its gathered experience? This new book gives real help in this direction.

A CONCISE HISTORY OF BRONZES,
George Savage, Frederick A. Praeger,
Publishers, New York, Printed in
Great Britain

REVIEWED BY: Dr. T. Norman Mansell, FAIA, GRA
Mansell, Lewis & Fugate, Wynnewood, Pa.

Printed on a heavy smooth matte stock which receives its sixteen color and over two hundred black and white illustrations very well, this book is worthy of the attention of anyone interested in the arts or bronzes. Anyone unfamiliar with bronze works of art would gain a pretty solid background in this

field through this publication.

Photographing bronze pieces is always difficult. The prints in this presentation happily do not have the black shadows without detail that are too common in bronze print copies.

Mr. Savage has an engaging style coupled with a selective discernment and appreciation for fine bronzes and the appropriateness of the sculptors' design for the material.

He ushers the reader into this art field by providing information about ancient bronze, what constitutes bronze, the effect of its burial in earth, and patina and surface treatments. The reader begins then with some feeling for the material and related design.

The book is divided into time-area sections; the ancient world, the classical world, Romanesque and Gothic, Asia, the Renaissance, 17th Century, 18th Century, 19th Century and after.

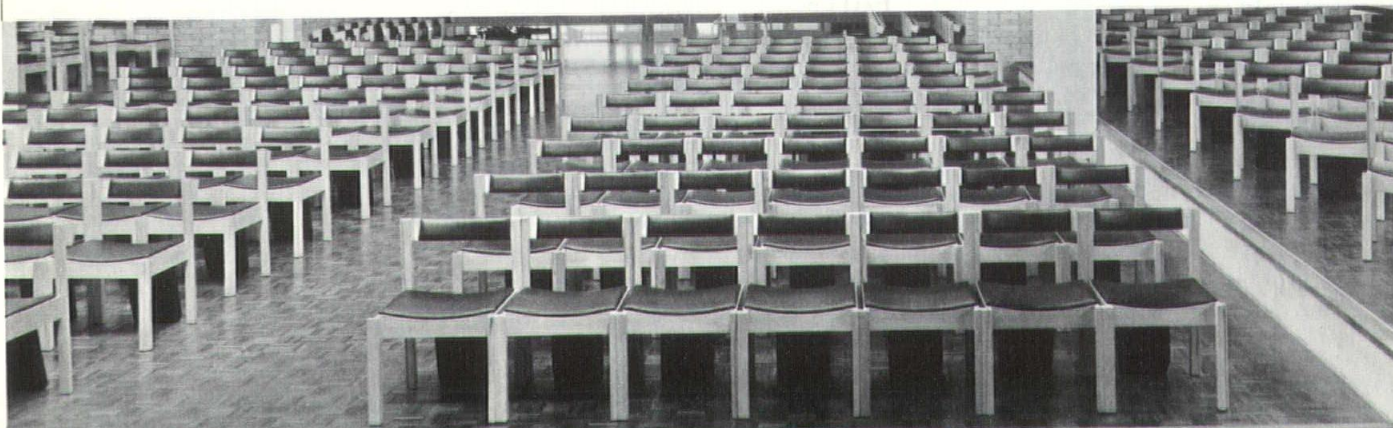
Mr. Savage approaches today by ending his book with bronzes by Picasso, Lipschitz and Jean Arp. We wish he had found it possible to go further to include artists in bronze who have recently arrived or are on the way. We need not only concise statements about the past but also "opinions" about the work of living artists. In this connection we think for instance of the small delightful human figures in bronze by Frank Eliscu of New York, so full of motion and done with dash and courage despite their small size, and the sensitive portraits by Dexter Jones of Philadelphia.

The author's obvious experience and judgment would make such opinions valuable to the artists, to architects and to those in position to direct the use of sculptors' work today in private and public places. Perhaps he could be encouraged to chance the criticism inherent in a sequel to this book, noting opinions about the work of living artists.

There is much in this book for a technically minded interest in bronze. It will not give detail casting processes but it does refer to bronze, brass, pot metal and other alloyed proportions, and in general to casting methods and the sculptor's modelling processes. Covered too are the uses of other arts and material such as gold, silver, electrum, mother of pearl, incising, riveting, chiselling, engraving, repoussé and chasing as related to bronze work.

Frankly, this reviewer approached this book hoping not to be disappointed by a laborious and pedantic result of much research of the work of previous writers and of records. He was not disappointed. It has all the factual material that such research produces but with so live a presentation, with anecdotal, personal and related historical commentary that this reviewer found himself so personally interested and involved in this story about bronze that he found it difficult to preserve the critical and analytical mental posture needed for a review. For an informative and historic sort of book this is indeed a recommendation.

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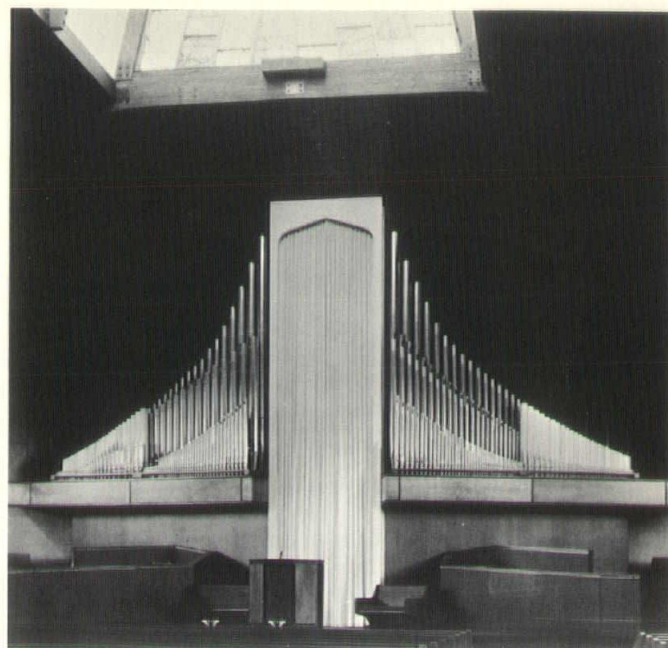
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