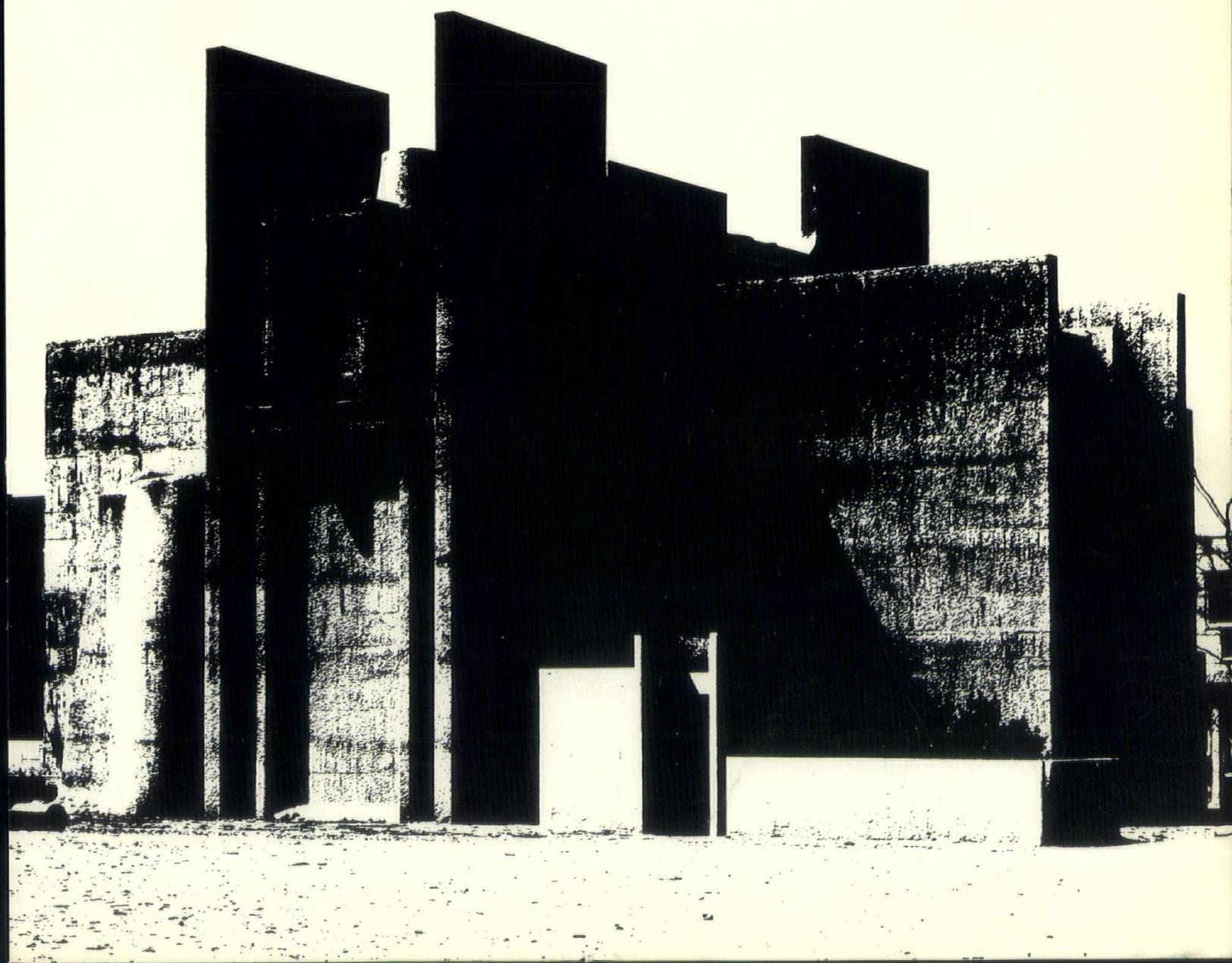


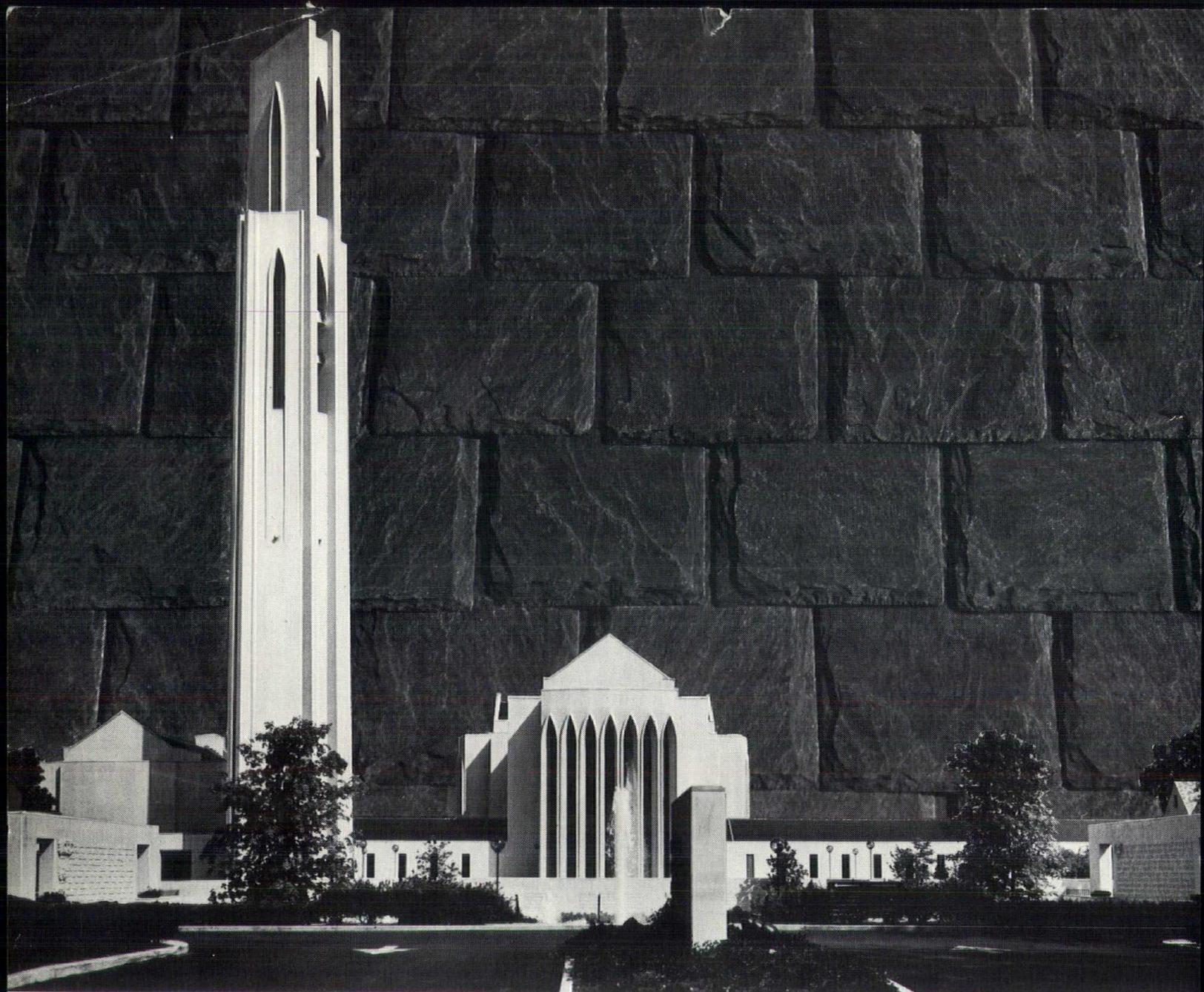
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Vol. V — Spring 1972

Published biannually by The
 Guild for Religious Architecture.

Third class postage paid at
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Opinions expressed by contributors
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Subscriptions: — \$5.00
 (Note: Subscriptions will be honored
 for four issues.)

For architectural and seminary
 students, all members of the clergy,
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 institutions, and all religious
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Post-Conference Issue
 Review of Exhibits and
 Sessions
 Architectural and Religious
 Arts Award Winners

GRA Regional Conference — Boston
 Church-sponsored Housing

Cover
 Lutheran Theological
 Seminary
 Tokyo, Japan

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33RD ANNUAL CONFERENCE ON
RELIGIOUS ARCHITECTURE

REGENCY HYATT HOUSE
ATLANTA, GA.
APRIL 27-28, 1972

PROGRAM

WEDNESDAY, APRIL 26

Registration
Pre-Conference Tour of Atlanta's
Religious Facilities

THURSDAY, APRIL 27

Spectacular in Hyatt House Lobby
NEW SPACES FOR THE GATHERING COMMUNITY
A fresh look at the polemic theology of the
un-used religious building and what to do
about it.

Involvement colloquy for all registrants

THE CHURCH AND THE ELDERLY

A dynamic presentation by Dr. John Van der Beck
who has processed \$350,000,000 in housing for
the elderly

FRIDAY, APRIL 28

WHAT'S NEW IN CHURCH ARCHITECTURE?

Slide presentation by Robert L. Durham, FAIA
dialogue with panel members

Colloquy sessions
Awards Luncheon
Group dynamics
Annual Reception and Banquet

SATURDAY, APRIL 29

Departure for post-Conference tour to Portugal
and Spain, with meeting in Mallorca

Exhibits Open April 27 and 28

Architectural, religious arts, products and crafts
Architects, artists, craftsmen and products
suppliers are invited to exhibit

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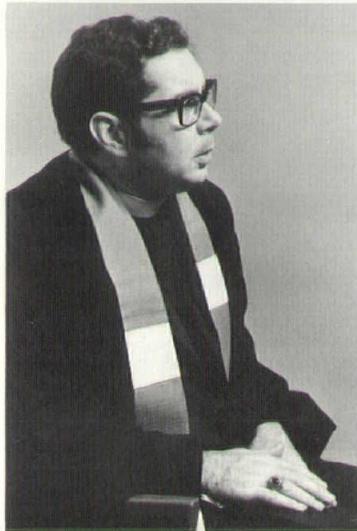
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NOTES & COMMENTS



The Rev. Horace T. Allen, Jr.

"New Spaces for the Gathering Community"

The theme for the 33rd Annual Conference on Religious Architecture, "New Spaces for the Gathering Community," is a response to a pervasive climate of change which is both cultural and ecclesiastical. Most religious bodies are experiencing widespread renewal and re-working of liturgical patterns, as part of their need to find new patterns for relating to society. This liturgical reformation is the fruit of an historic movement in many denominations toward forms which are both more traditional and at the same time more communicative. The Atlanta Conference of the Guild for Religious Architecture anticipates meeting this challenge "head-on" by taking up, in plenaries and colloquies, a number of the major issues involved in such change and the resulting new demands being made on spaces created for the use of religious communities. Special emphasis will be placed, as the theme

suggests, on the corporate or social character of such communities. In keeping with this concern the format and structure of the Conference itself will rely on the creative initiative of conferees working together throughout the Conference.

The Rev. Horace T. Allen, Jr.
Program Co-chairman

Pre-Conference Bus Tour

In keeping with the theme of the 33rd Annual Conference on Religious Architecture, the pre-Conference bus tour—scheduled for Wednesday, April 26—will focus on "New Spaces for the Gathering Community." There will be a single tour featuring six outstanding examples of the Conference theme. The tour map will indicate many other religious structures of special interest, which Conference registrants can visit at their leisure. Those with noteworthy interiors will be specifically indicated. The bus tour is limited to six stops to permit registrants a leisurely tour of the projects in the time allotted.

The tour will start at 11 a.m., and a box lunch will be served at the second stop. Of the six religious structures featured on the tour, one is a national AIA award winner, two are national GRA award winners, and one is a regional AIA award winner.

One stop on the tour offers an unique experience. The Memorial to 6,000,000 Martyrs in Greenwood Cemetery is a place for corporate worship out of doors. It is used by the Jewish community of metropolitan Atlanta on the Day of Remembrance for the 6,000,000 Jews killed in the Nazi holocaust. At such times, from three to five hundred persons have joined in worship. It is also used by smaller groups, by families of some of the victims, for more intimate memorial services, and as a place for individual meditation.

Continued on p. 28



Congregation Or VeShalom

Photo/Charles M. Rafshoon

NEW ! NEW ! NEW !

A NEW KIND OF COLLOQUY CONFERENCE DEALING WITH THE STARTLING CHANGES WHICH ARE TAKING PLACE IN RELIGIOUS INSTITUTIONAL PROGRAMS, AND THE ATTENDANT CHARACTER OF **NEW SPACES FOR THE GATHERING COMMUNITY**

33rd ANNUAL CONFERENCE ON RELIGIOUS ARCHITECTURE REGENCY HYATT HOUSE, ATLANTA, GA. APRIL 27, 28, 1972

ARCHITECTURAL EXHIBITS

MUSIC AND DRAMA

PRODUCTS EXHIBITS

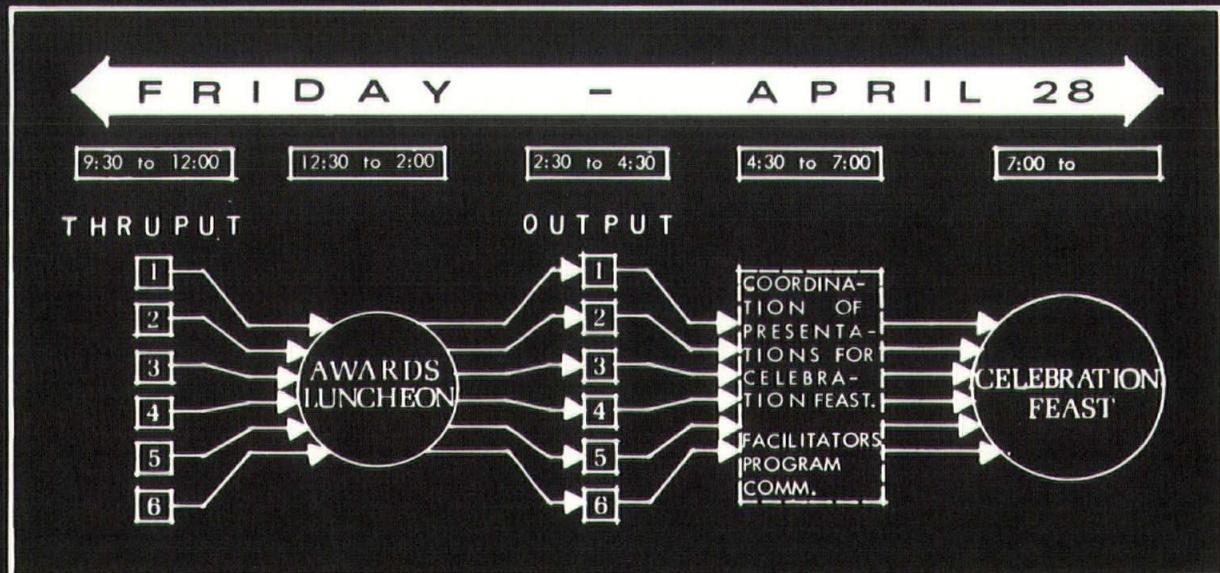
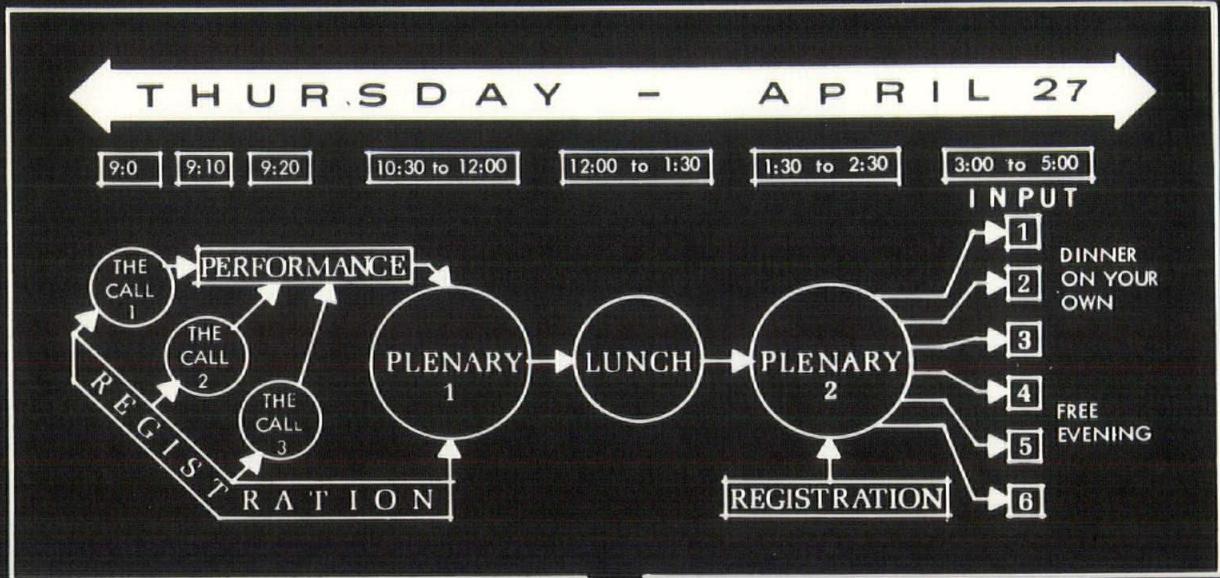
ART EXHIBITS

COLLOQUY SESSIONS

FOR ARCHITECTS

CLERGY

LAYMEN



C O L L O Q U Y S E S S I O N S

1 RENOVATION & RENEWAL
2 LITURGICAL CHANGE
3 CHURCH AS DEVELOPER

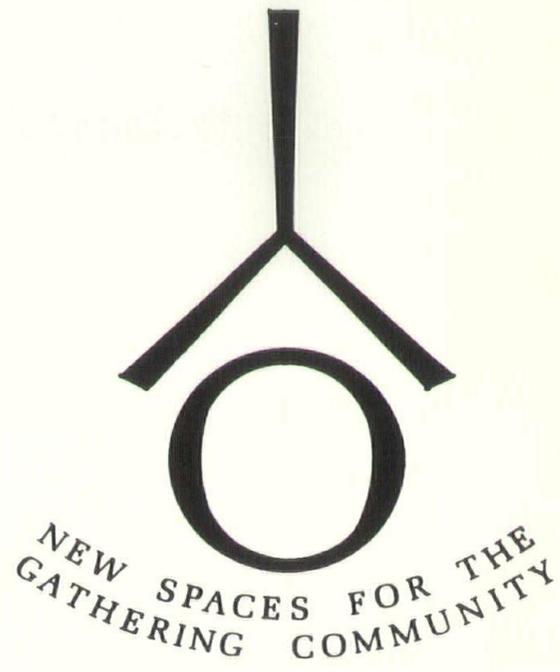
4 WORSHIP, MUSIC & THE ARTS
5 PLANNING PROCESSES
6 CHANGING LIFE STYLES

CELEBRATION PARTICIPATION INITIATION

As the banners unfurl and the trumpet blast echoes through the lobby of the Regency Hyatt House in Atlanta, Ga., those concerned with the implications of change on **NEW SPACES FOR THE GATHERING COMMUNITY** will be called together to grapple with the future.

New Spaces for Worship – New Spaces for Liturgical Change and Renewal – New Spaces for Religious Education – provide the framework for a Conference program innovative in style and content. The Conference structure will be based on colloquy sessions of groups of 25, working together in six areas of concern: Renovation and Renewal; Planning Processes; Worship, Music and the Arts; Church as Developer; Liturgical Changes; Changing Life Styles.

Resource persons and “facilitators” will be present to help formulate the guidelines and synthesize the in-put. Religious leaders of varying denominations will provide insight; among prominent architects who will be present to translate the concerns of the religious community into meaningful design will be Robert L. Durham, FAIA, past president of The American Institute of Architects, Nils M. Schweizer, AIA, president of the Guild for Religious Architecture, A. Anthony Tappé, AIA, architect for the Religious Facilities Center at Columbia, Md. Authors of recent books of challenge to architects and clergy will participate in the discussions and work sessions. **Meet the Authors –**



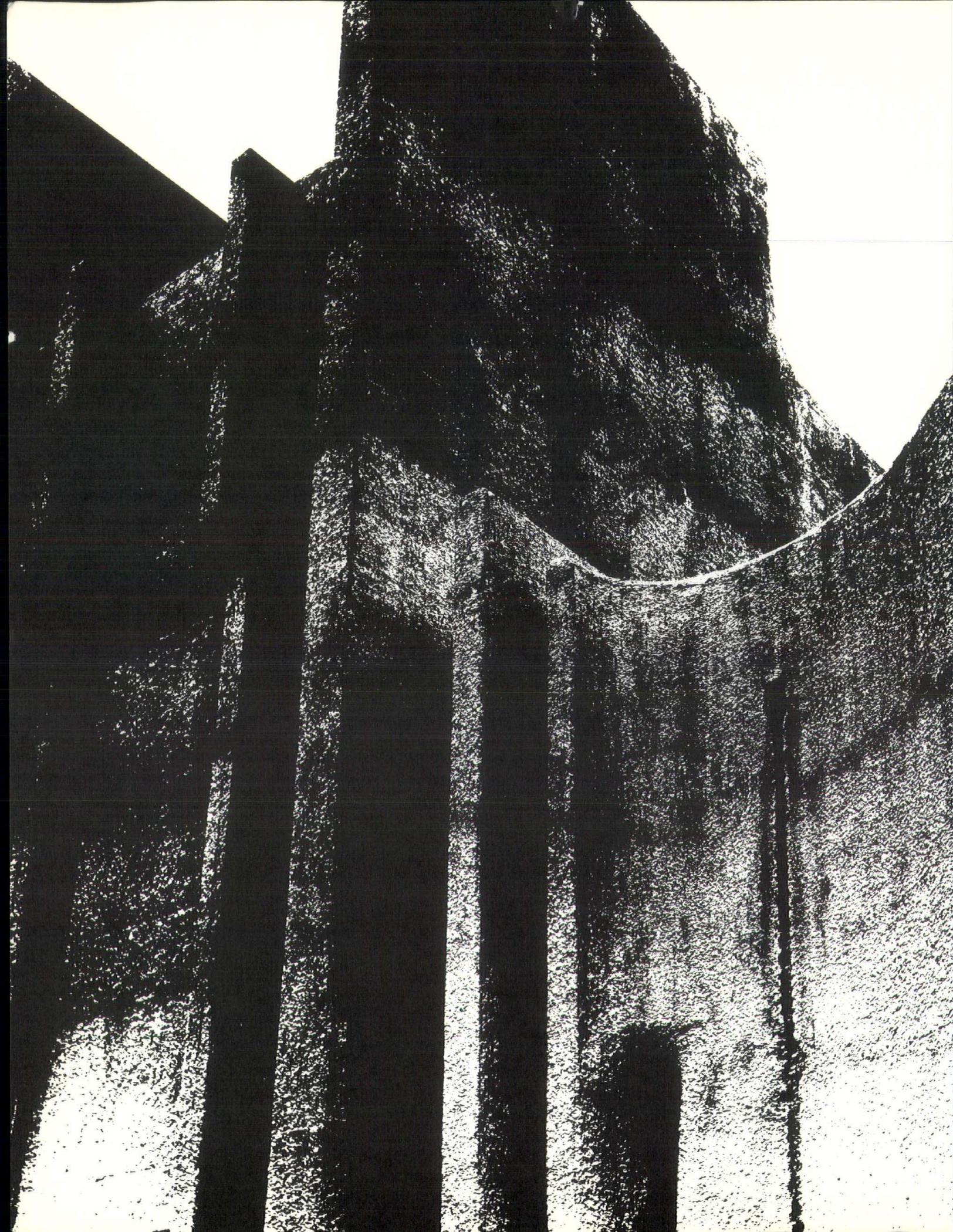
The Rev. Donald J. Bruggink, Ph.D.
Co-author with Carl H. Droppers:
Christ and Architecture
When Faith Takes Form



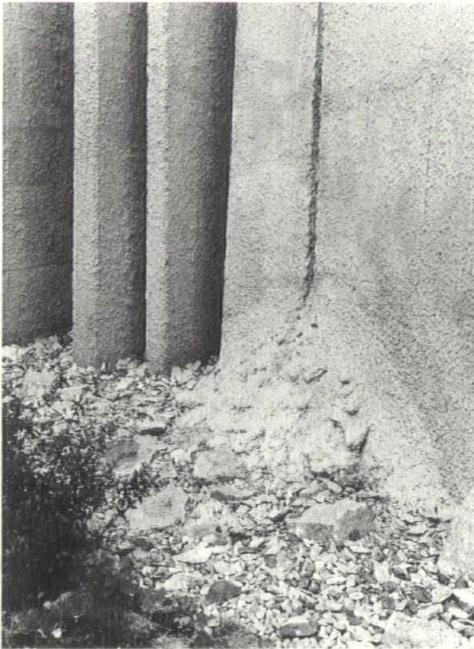
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Serendipity
Groups in Action



The Rev. James F. White, Ph.D.
Protestant Worship and Church Architecture
The Worldliness of Worship
New Forms of Worship



The Lutheran Theological Seminary at Tokyo, Japan



A World Filled with Meaning*

by

Hiroki Onobayashi

I recently went to see Tohgo Murano's new campus for the Japan Lutheran Theological Seminary at Tokyo. In truth, "see" does not exactly define my view of it. I can more adequately express what happened by describing my gradual shift from a purely physical perception—one accompanied by some degree of perplexity—to one of subtly growing awareness and consciousness.

The seminary's architecture affected several senses. It has an indelible impact. From the standpoint of architectural aesthetics and creative method, it has content and structure that are difficult to deal with. It has been a long time since I have had such an experience, and I hope to be able to describe my impressions gradually as I discuss the building.

Unlike ordinary campuses, this college and seminary is a place of prayer, study, research and everyday living as well as an educational institution. It is run on a dormitory system; all students live in dormitories; all faculty members reside in either the faculty residences or in a special apartment building on campus. It is close to a medieval monastery in atmosphere; it is filled with the existence of God; it is the house of the people of God. It is a space for prayer; it is a center for deep psychological self-study; it is a living space for those who have devoted their lives to the faith. Unless one approaches the architectural program and spatial composition with this in mind, the campus is difficult to understand. In fact, only when one understands the religious nature of the entire campus can one develop the awareness of a universal experience arising from the physical one. Of course, understanding of this kind is important in approaching all architecture; without it not only is this set of buildings incomprehensible—many other works of architecture and art become difficult to understand. This process of understanding, this mental attitude enables the viewer to progress from an individual and personal experience to an awareness of universal experience and commonality with mankind. I might be closer to the mark if I called this process of understanding a developing consciousness.

The woods in which the campus is situated provide an environment suited to a life of prayer, meditation and introspection. Leaving a heavily traveled road and turning into a dirt road right-angled to a grove of trees and the school, one

*Excerpt from article, *The Japan Architect*, September 1970

first catches sight of the chapel silhouette, and then gradually of the skyline of the other buildings. The chapel is the main landmark; the campus buildings lead left toward the main access and again left to enclose a courtyard garden.

The placement of the campus buildings is clear and simple. Aside from the chapel and the main building (four stories), most of the buildings are low-rise. The main building, containing the research rooms, is a long structure running across the site; classrooms, library branch from it at right angles. A large, theater-style classroom occupies a wing jutting from the rear of the main building and the dormitory connects with it at an angle. The chapel is an isolated building in the middle of the back side of the main wing, but it is connected to the other sections by means of covered corridors. The individual one-story faculty homes and the faculty apartments—resembling a group of boxes placed one on the other—are dotted along the south side of the campus. Both the ingenious plot placement and the small size contribute to the charm of the design.

The vistas within the campus grounds are varied; one is aware of detours and enclosures. The visitor is led gradually from one kind of space to another; from one visual angle to another; from a panoramic view to a dynamic one. The subtly rich variety of perception is neither violent nor disturbing. Spaces and vistas appear with no sense of sudden shock. Gradually, the mood of the campus seeps into the visitor's consciousness.

On my first visit to the school, I could not understand how this effect was achieved. I was convinced that from it stemmed the profundity of its appeal. The transition from perceptual experience to consciousness was more than a simple phase change from the world of unconsciousness to that of consciousness. The experience was intensely engrossing. Its quality represented the prototype of Murano's own aspirations, the world of architecture and a universal something accessible to all people.

This seemed to suggest that Murano was either moved by a powerful desire to create an *objet* or by the wish to create a subtle and exquisite formal expression and space; this he certainly achieved.

The campus is neither as vastly magnificent nor as dramatic as Gothic religious architecture. It is also less subtly exquisite. It is not immediately emotional in appeal. The spatial sequence employed in the campus is warm and neutral. The formal expression is reserved and terse; one might almost call it archaic. Materials, textures and colors are restricted to the minimum; everything is controlled, concise and moderate.

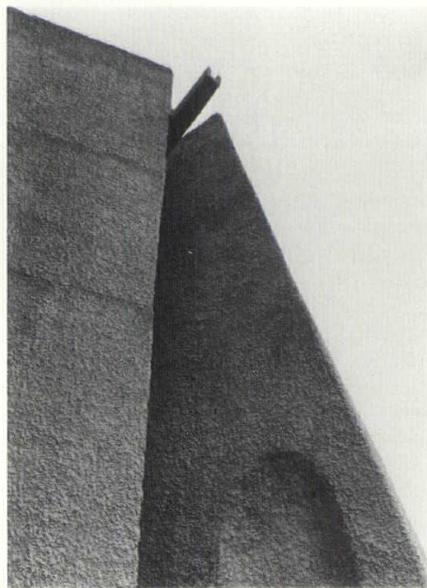
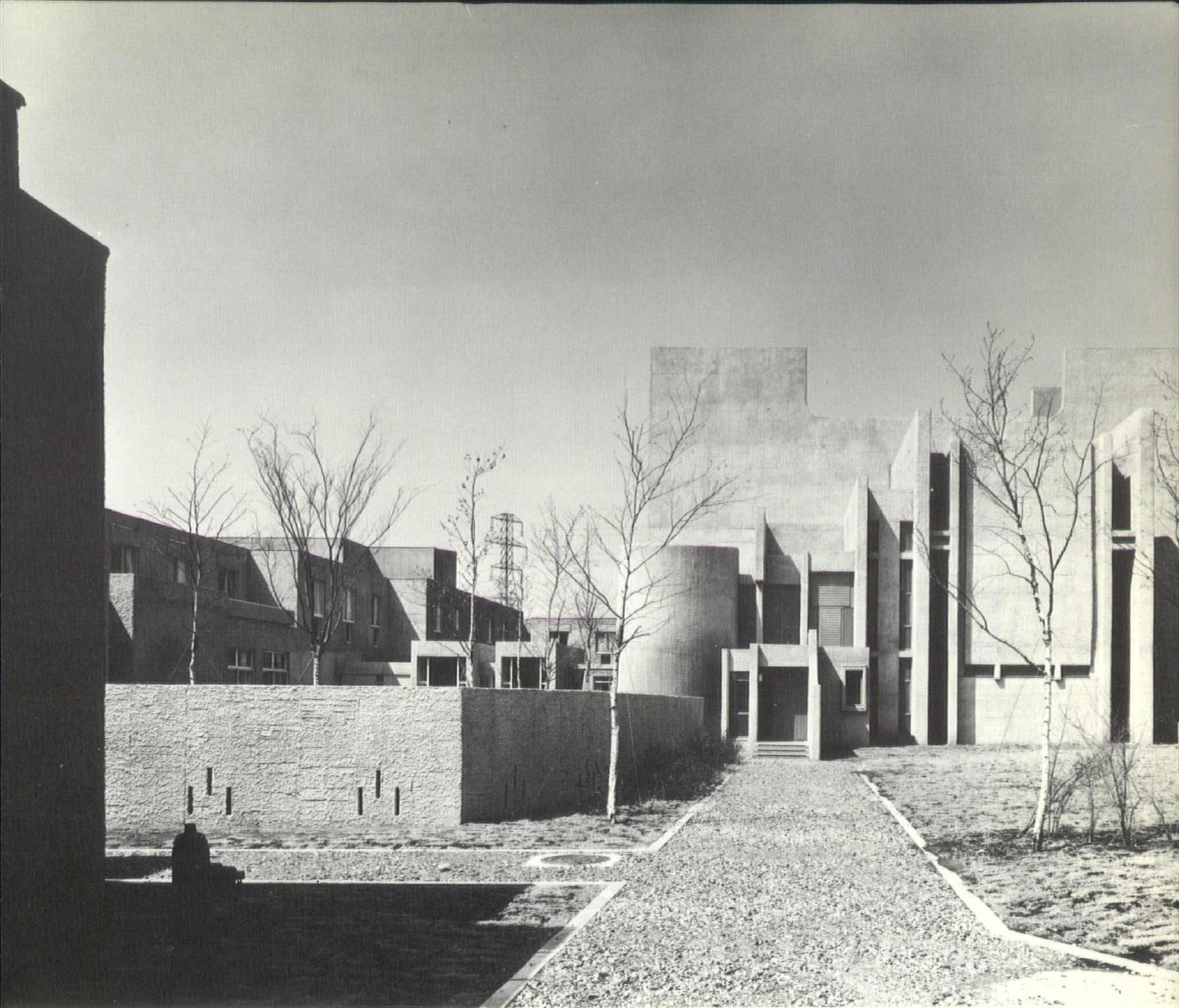
Nevertheless, the spaces draw the viewer until—before he knows what has happened—he finds himself aware of

their enclosing and embracing quality. When he has left the area, he finds that something has remained in his mind—that he has experienced a serene kind of enlightenment. Within this set of buildings are both Murano's architectural theme and a larger intent that surpasses.

E. A. Sövik, FAIA, consultant architect for the construction of this campus, has written that the Divinity does not exist in concentrated form in any specified place but that He is present wherever His people are. Mr. Sövik goes on to say that a seminary must clearly manifest this presence and that, since for Christians the whole world is holy, if architecture is to establish order in this world, it too must be holy. In addition, in terms of architectural form, the static is to be

avoided. Religious buildings must not be memorials but must instead be planned in connection with the activities that take place under their roofs. Since God is where his people are, churches, seminaries, and all religious buildings are not so much the house of God as the house of God's people. They must be of this earth, and they must be places that create a family circle where meetings, exchanges, and acts of faith occur in an atmosphere of secular living. In addition, they must be incomplete, dynamic, and closely associated with processes of space and time. Such spaces only truly exist when people occupy them. The church is not a place for individual meditation, but the scene of human dialogue reflected in certain fixed activities. ■







The Architect:

Tohgo Murano
Murano & Mori

The Japan Lutheran Theological College/Seminary is an historic institution of theological education, which has provided Christian churches and other related fields with committed religious leaders.

The earlier building was a wood and stucco structure, located in the midst of a residential area in Tokyo. The building's age and the limited space of the campus necessitated its relocation to more adequate quarters. These were found in what had been part of the International Christian University campus, which is surrounded by a wooded area.

The new location seems to fit the ideal of communal school life.

As the planning began, the Seminary asked that buildings be started in the order of faculty houses, student dormitory, main school building, and chapel. Each of these was designed independently, but with the aim of coordinating all into an entity which would embody a religious atmosphere.

The front entrance faces that of the adjacent and neighboring Tokyo Union Theological Seminary. With this background, a plane design was naturally developed. In actual designing I attempted to integrate the particularity of the seminary as a center of religious education and the activity of the collegiate life, which constitutes the whole structure.

The main school building, library, and chapel are significantly arranged in focal areas without disturbing each other. The windows are placed to respect the privacy of adjacent buildings and their function in matching the nature of each building produces a deep and smooth silhouette and texture on the walls, creating an appearance and atmosphere complimentary to the whole structure.

The staff quarters in the southern end of the campus are composed of one guest apartment and five other apartments. The public passageway is three-dimensionally surrounded by these quarters. The stairways contain areas of shrubbery and flower beds placed in the approach to each door, providing a warm and home-like feeling. ■



"What's Happening in Worship Today?"*

GRA Regional Conference — University of Notre Dame,
November 1-2, 1971

*Summaries of speeches.

Contemporary Protestant Worship

by

The Rev. Donald J. Bruggink, Ph.D.
Department of Historical Theology
Western Theological Seminary

Architects have the difficult task of distinguishing between substantive liturgical movements and liturgical fads. To build for the latter is to provide a structure that is out of date upon its completion; to assess correctly the former is to build a church serviceable for the present and future.

Such a contemporary, substantive liturgical movement is found in that section of Protestantism which is moving toward the completion of the Reformation in the practice of a biblical weekly worship of Word and Sacrament in which the congregation is more fully participant. Affected by this movement, which is a part of the total liturgical renewal, are those Protestants within the Reformed family of churches: Presbyterian, Reformed, Congregationalist, Methodist and less directly, Baptists. That this movement is not a passing fad will become obvious in examining the historical background in relation to the contemporary situation.

HISTORICAL BACKGROUND

Scholars are agreed that during New Testament times the Lord's Day worship centered about the twin foci of Word and Sacraments. The earliest liturgical records of the church reveal this single shape of the liturgy for the Lord's Day, beginning with the reading and teaching of the Word and climaxed in the celebration of the Eucharist.

At the time of the Reformation both the Lutherans and the Church of England retained the traditional shape of the liturgy. The Reformed and those whom

they subsequently influenced found themselves with an order of worship which focused itself upon the service of the Word. Almost simultaneously with the growing reform movement in Germany, Ulrich Zwingli was engaged in a reform of the church in Zurich. In worship his primary emphasis had been upon a preaching service in the vernacular, while the Lord's Supper continued to be celebrated in Latin. By 1525 the town council, which had assumed the powers of the bishop, ordered Zwingli to prepare a service of the Lord's Supper in the language of the people. When the service was ready, the council not only authorized its use, but limited that use to four times a year: Easter, Pentecost, autumn and Christmas. It is impossible to over-emphasize the significance of this fateful disassociation of the Lord's Supper from the worship of each Lord's Day.

Efforts to reform all of worship were thwarted by the practical men of affairs who controlled the city councils.¹ These men had taken over the bishop's powers and often transferred his property to the city exchequer as well. Much of their religious perception was influenced by their own prior experiences within Catholicism. Their probable custom was to communicate in the Lord's Supper once a year—preferably at Easter. Thus when Calvin urged a weekly Communion, these practical men knew that it just wouldn't work. Their compromise—to

Continued on p. 25

¹See James F. White, *New Forms of Worship*, for an interesting analysis.

Architectural Implications of Trends in Roman Catholic Worship

by

The Rev. Aidan Kavanagh, O.S.B.
Director, Graduate Program in
Liturgical Studies
University of Notre Dame

Since 1963, with the conclusion of the Second Vatican Council, official Roman Catholic policy has been to regard liturgical reform as being comprised in two stages. The first stage, now almost complete, has been a basic reform of existing rites. The second stage, which we are only just beginning to enter, involves the adaptation of these reformed rites to the several cultures that have emerged since those rites were initially conceived and elaborated. Without doubt the adaptation stage will be of indefinite length since it is far more complex and demanding than simple reform of existing rites.

The future shape of Roman Catholic worship will inevitably arise from stage two. For the adaptation process two fundamental requirements will be necessary. The first will be a sense of creative relevance that marshalls the best pastoral insight into the problems and pressures the modern world brings to bear on the community of faith. To reduce this pastoral insight to practical worship formulas will, in addition, require that we bring the best creative talent in music, literature, theology, and architecture to bear on the problems of an old faith in a new world.

A second requirement will be, however, even more crucial than the first. It is that of sensitive reflection upon ourselves. The problems of the modern world we hear so much of are problems that we ourselves create.

The methodology I suggest as not exclusively but most fundamentally necessary to accomplish a real adaptation of ritual worship in our day will be useless unless the preceding two requirements are met. The methodology I mean is an informed religious anthropology above all. This methodology must be capable of detecting our humanness for what it is as an organic reality, not as a typographical problem. Those who in the past have dealt most extensively with problems of liturgy and worship have been theologians

Contemporary Worship from a Lutheran Perspective

by

The Rev. George W. Hoyer
Concordia Seminary
St. Louis, Mo.

Theologians have come as close to wrecking rite as any group of persons can. Theologians teach pastors, pastors teach people, and pastors and people hire architects. What theologians working without the perhaps modest but nonetheless critical corrective of an informed religious anthropology have done to rite may be seen simply by looking at the vast majority of Christian churches in which we force communities of faith to assemble.

The corrective methodology of informed religious anthropology is a tricky thing. It is a complex and demanding discipline easy to manipulate by untrained practitioners and persons with ideological axes to grind. The sort of investigation I am asking for cannot be adequately stated in a brief article, but I would offer an example of how such a methodology might work.

Let us say that an informed religious anthropology looks into baptism. The questions that it will ask will deal primarily not so much with the theological nature of baptism as with how and why Christian initiation has been accomplished among communities of people inhabiting cultures quite different from our own. Such an investigation would turn up an astonishing series of vital symbolisms that should be of critical importance in designing a space in which such rites can occur. The symbolism of light and darkness, night and day, stands clearly in the forefront of such an investigation. The profound effect of public nudity, total nudity, would also be suggestive of an elemental set of feelings and emotions off which renewal of one's life was projected. The tactile impact of having such persons stand upon animal skins in their renunciation of evil supports this same tactile input, as does the act of liberal anointing from head to foot with highly perfumed oils. New clothes make a difference to everyone, and their ability to carry a sense of new life must

Continued on p. 26

Those who design spaces for worship must reckon with the understanding of worship that is being taught in seminary classrooms, and from the practice of worship going on in seminary chapels. The reality of the situation for which they design comes into focus by observation of what the majority of congregations who undertake the building and remodeling of churches are actually doing in the liturgies with which they worship together.

Within the framework of the Lutheran denomination, a survey of the distribution of contemporary worship materials provides some data. For instance, the Inter-Lutheran Commission on Worship has prepared a service entitled *Contemporary Worship 2: Services—The Holy Communion*. Published for provisional use by the three major Lutheran church bodies in the United States and Canada, it reflects the first step in fulfilling a joint resolution to cooperate in the development of a common hymnal and service book. Its publication in 1970 permits some analysis of the progress of experimental practices in congregations. Approximately 150,000 copies have been sold, a not insignificant number. But compared to the membership in those three bodies—close to 10,000,000—it is apparent that the majority of congregations are continuing to use the traditional Lutheran service that reflects the western catholic tradition. Many experimental practices are used in parishes, of course, without the guidance of published materials, and these must be taken seriously as the real evidence of groundswell.

What the published materials provided by the Inter-Lutheran Commission and others actually propose supply even more decisive data. There is new emphasis on involving all worshipers as the gathered people of God. The minister is described as the president of the eucharistic assembly, and the use of a free-standing altar is recommended so that he and the assisting ministers, who themselves help to portray the fact that

all Christians are the celebrants, can face one another across the table of the Lord. There is no insistence that each service be prefaced with an act of confession, and Sundays are interpreted as weekly observances of Christ's Easter victory. The primary service is underscored to be the celebration of the Lord's Supper in remembrance of Him.

It should be noted in the same focus, however, that the president of the assembly is always to be an ordained clergyman. There is, if anything, a greater emphasis upon prayer, and insistence on the careful advance formulation of the biddings both to confession and intercession. The words of institutions are included in an eucharistic prayer. There are recommendations for periods of silence in which individuals can address themselves directly to God. These examples are few, but they give evidence that contemporary liturgy within these new proposals continues to stress worship as in its narrowest definition it is to be understood—the direct address to God, transcendent, eternal in the heavens.

That definition remains uppermost in the seminary presentations of at least one of the major seminaries. Not only is the giving of the glory due God's name stressed as the one action that can uniquely be called worship, but it is stressed as an action which contributes to all other aspects of Christian life. Christians alerted to their responsibility of calling God by His name as revealed in Jesus Christ, the name of Father, are in their very act of worship made ready to receive the Word of God as the basic impetus for Christian living. In addressing their Father, they undertake to live as His children. In attributing to Him all that His revelation has revealed Him to be, they are preaching the Word of revelation to themselves.

All of this adds up to a climate—even in so-called contemporary worship—that will not be satisfied by buildings conceived solely as shelters for the peo-

Continued on p. 26

Shopping Center Chapels — A Rebuttal From a Pastor Who's Been There

by

The Rev. Allan W. Kinlock, Jr.
Church on the Mall
Plymouth Meeting, Pa.

Why is it that when we bandy about a subject, we either pick folk who display the bureaucratic attitude that brings a fuzzy generalness, or those who announce total ignorance of the subject with a seeming degree of pride? That is my reaction to much of the article entitled *Opinion: Shopping Center Chapels*, which appeared in the last issue of FAITH & FORM.

My experience is not all that encompassing. However, I gain courage to speak from the fact that I have spent the last six years in market place ministry. *Market place ministry*, I will add, seems to me a much more adequate way of speaking to the subject rather than *shopping center chapels*, which after all begs the question. I began my relationship with this ministry in 1964, while entertaining the fantasy that I had come upon a brand-new concept of mission facilitation. This was, of course, before I learned that others had been working with the same concept for some years.

In 1966, three small Presbyterian congregations merged together to form Church on the Mall. The Rouse Company, developers of the mall—now operating out of their own home town, Columbia, Md., and particularly Jim Rouse himself, accepted the theology that said: "If the people won't come to the Church, let the Church go to them."

Church on the Mall was permitted/encouraged to use the community hall for worship on Sundays. The tenants of the center, after recovering from the shock of being asked, permitted the Church to use their stores for Sunday Church School, thus founding the Sal's Pizza Junior High Class, the Cork and Crown "Coffee House," Zale's Jewelry Bible Study Class, to say nothing of the Management Suite Nursery. The people of Plymouth Meeting soon began to accept this small band of "make-do-with-what-they've-got" Christians, even when the Mall's gigantic fountain became the setting for the Sacrament of Infant Baptism.

The Church on the Mall built a small 600 square foot store-front office for \$12,000, with soft curving spaces inside, bright graphics outside. The Church developed a well-trained cadre of "interpreters," who staffed the reception desk. During the business hours, they interpreted to the curious, the questioning, the doubting, the troubled, the you name

it, all of the reasons for the Church being on the Mall. A Pastor's study was tucked away toward the back of the space for privacy. Quickly it became used as counselling center for the religious of every faith, and the believers in other things than God. A multipurpose room was the focus for young people's rap sessions, chess tournaments, as well as a fish bowl into which people could gape at Church meetings in progress.

We were burned out in a gigantic fire that razed one-half of the Mall in January 1970. The Church did not perceive the fire as an apocalyptic judgment, but simply as a case of defective wiring in a display window. Since that time the church has been operating out of a horribly inadequate enclave in the Community Hall. However, the congregation has continued a ministry in its own stubborn, committed and beautiful way. Agencies in our community engaged in the treatment of drug and alcohol addicts, psychiatric counselling, rehabilitation, teaching of retarded children, have all sensed the vitality of the congregation's ministry, and they have volunteered staff to aid the Church at its mission post to poor, opulent suburbia. The Church has become a complex of services and also a clearinghouse for coordinated community action.

In 1970, Church on the Mall hired a firm of bright, creative, young-to-middle-aged architects, Hassinger & Schwam, AIA. We asked them to build a cover to place over our worship and service programs. The building committee stated what the church needed; what it wanted the building to say to the people who walked by; and finally, the schedule of available money in the budget was very, very carefully explained.

Out of all the input has come a design that will keep out the weather, and with great utility manifest a clear evidence of the two-pronged thrust of Church on the Mall: first, a place of worship, nurture, fellowship and faith; second, a place of service to neighbor.

The social agencies that have been assisting our work for years have approached us about the possibility of renting space in our new facility. A complete treatment center for Family Service of Montgomery County and a model school program for retarded children will share the dialogues and the therapy of healing along with the congregation —



all of us living and working under the same roof. What will be the counselling offices throughout the week will become classrooms on Sunday. The Sanctuary on Sunday will become a community activities center during the week, managed by what we assume is an unique model for shopping centers—a community congress, composed of representatives of the congregation, management, merchants and the community at large.

It is plain to us that the hands that heal can also be the hands of the psychiatric caseworker, the teacher of exceptional children, the arrested drug or alcohol addict, and even those who persist in bringing more quality to human life. We do not feel that God has restricted healing to the clergy only.

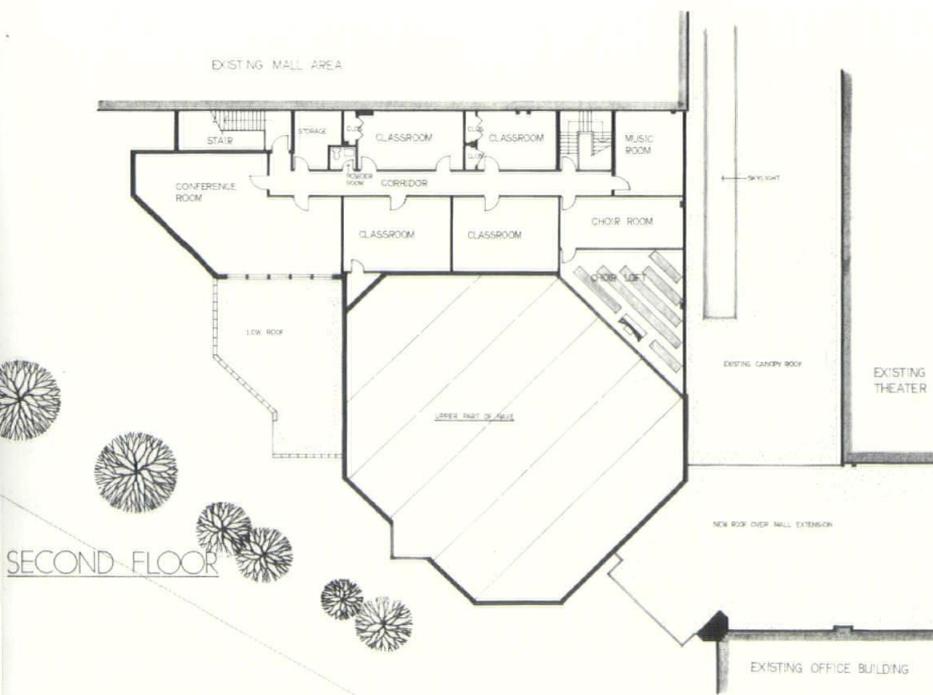
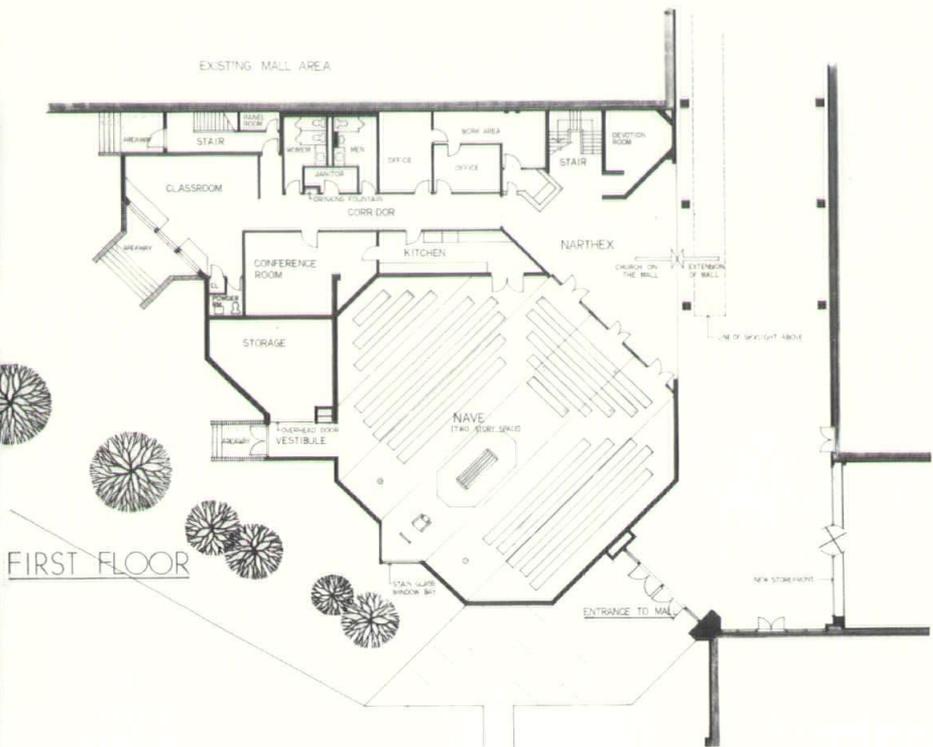
We invite ecumenical cooperation in our work. We stand ready to share all we have learned with anyone who would like to take the time to hear, and we have no special penchant for an exclusive ministry at Plymouth Meeting Mall. Our facility will be completed by October 1, 1972, and we intend to use the building as completely and as flexibly as it was designed.

One of the architects who contributed to *Shopping Center Chapels* questioned "the suggestion that the church should be related to the shopping centers may be founded on the shifting sands of future change." There is little doubt that in forty years, maybe sooner, most malls will have amortized themselves out and will be bulldozed to regain their most valuable asset, the ground they cover.

In the meanwhile, Plymouth Meeting Mall will play host to well over 150 million people in the next twenty years. Now I'm not going to say that the market place ministry is going to help, speak to, or even be noticed by them all. I predict we will not bring Christ's kingdom in singlehandedly. However, Our Lord, who started out in the building trades, still cautioned us about building barns, laying up treasures, and the impermanence of things. He didn't let us off the hook about the priority of the Good Samaritan and the responsibility of loving our neighbor.

Someone in our denomination's Board of National Missions expressed a wish that all ministries should be evaluated on their own merit. Generalities like that, in light of the particular problem new ministries encounter, should be dismissed as incomplete. We simply affirm that at Plymouth Meeting, a community of faith is betting its life that that encounter between God and Man will continue. We believe as did wise old Gamaliel:

"Hey, let them go on man. If it's not part of God's plan, it will phase out. But if God's on to it, you'll never stop it."
(paraphrase my own)



Church on the Mall: Architect's Report on Program, Design and Solution

by

Herman A. Hassinger, AIA, GRA
Hassinger & Schwam
Philadelphia, Pa.

When I first heard about the congregation, their unique mission and their building, I wanted the job very badly indeed. I immediately made it a point to get in touch with the pastor. For three years I kept following up the lead and making a pest of myself. When it came to the architect selection process, they remembered my name. At the interview I must have said the right things because we got the job. Up to that time, we had about four churches behind us. I'm pleased with each one, but they're all basically the same God-Box with a new twist. I'm proud of those jobs; they've won their share of awards and they're damn good buildings. But this job became a whole new ball game.

SITE

The site hassle alone was enough to make strong men cry. At one time or another we prepared preliminaries for three different locations on the Mall. When all the dust settled, we went back to site number one. Our frontage is along a major entrance way to the Mall. The entrance way is one of the most important ones in the entire complex because a 2000 seat movie theater is reached through it, and it is used when the stores are closed. The triangular parcel on which our building is placed is bordered by a tall stand of oak trees, which the Rouse Company had preserved when the Mall was first built. Our building had to accommodate itself behind this row of trees. As luck would have it, it worked!

ENTRANCE ON TO THE MALL

Our common frontage to the Mall entrance way is 75 feet. Of this distance we have opened up 42 feet, for our entrance lobby. By having so much open, our entrance, lounge and display space will encourage people to stick their heads in to see what's happening. We don't want the building to say, "this is a Church, members only."

THE QUIET ROOM

Just off the entrance is a quiet room. I won't use the word chapel because it conjures up images of the slick, non-denominational chapels that are tucked away in corners of major hospitals and air terminals. This space is what the name implies, a small quiet room. Filtered daylight comes from a hidden

source above. Any person can enter without question, comment or obligation. We think the concept of a "quiet room" can be a meaningful part of this congregation's ministry. The quiet room is the only space in the entire building that doesn't have a multi-use. All other areas serve two, three and even four functions.

OFFICES AND CLASSROOMS

There are no offices and classrooms in the traditional sense. Areas are designated as offices for the pastor and staff. However, these rooms also serve for counselling and small group discussion areas. Certain areas are designated as classrooms. These rooms will be used for the church school program. However, these same spaces will be used as offices for various social service agencies during the week. The use of any area is limited by the imagination of the congregation. The office and classroom areas are stacked in a two-story core. A great deal of the built-in flexibility comes from the proper selection of equipment and furnishings.

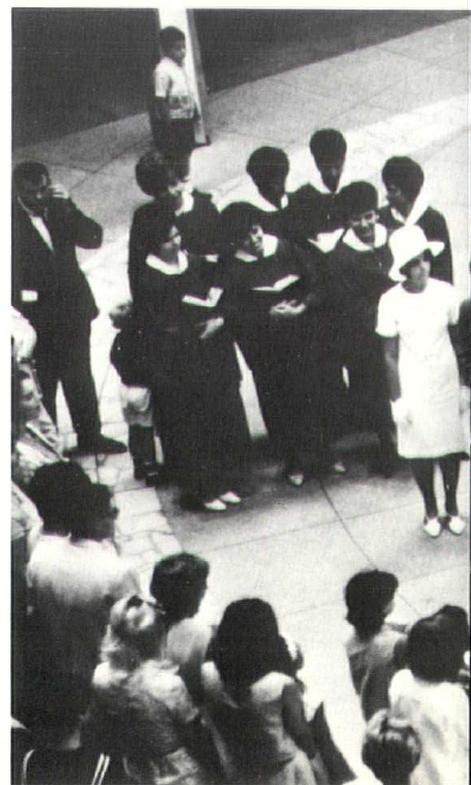
THE BIG HUNK

I must start out by saying it's not a Nave. It's really just the biggest multiple-use space that the congregation has. The big space, or main hunk, is an oblong octagon of 3200 sq. ft., 23 ft. high. The finishes are laminated beams with a wood deck ceiling, exposed brick walls, and plastic impregnated wood floor. One end is curtained off, and serves as the storage area for the liturgical furnishings. It's not our intention to use this curtained-off area as the stage or chancel; however, it could be used in this way. The congregation will use their furnishings in many arrangements.

THE LOOSE STUFF

The loose stuff is pretty uncomplicated; a small platform, a table, a moveable pulpit and a font. These, together with banners, banner stands, and the moveable chairs will be used to develop various worship settings.

Picking the right chair was the single most important furnishing decision of the project. We looked at all of them. We've seen chairs that stack, gang, fold, are imported, are exported and reported. Frankly, we've found something to criticize about every design examined. As



a result, we designed a chair that will meet the needs of this congregation for flexible seating. We're currently working with a manufacturer to develop this chair.

NECESSARY SPACES

Fashionable architectural terms call these areas servant spaces. I'm not sure what that means. I think it's the john, the boiler room and any juicy rooms you have to have . . . we've got those! We also have one big room that's over 300 square feet to store tables and chairs. It's just off the main space and has an eight-foot-wide garage door.

MATERIALS, CONSTRUCTION AND SYSTEMS

- | | |
|---------------------------------|---|
| a. Structure | Steel frame and bar joists with poured concrete floors—laminated beams and wood deck for main space |
| b. Exterior & Interior Walls | Face brick—paneling and drywall |
| c. Flooring | Phenolic impregnated wood in main space and all other areas carpeted |
| d. Heating and air conditioning | Four self-contained gas fired combination warm air heating and cooling units |
| e. Electrical | Recessed incandescent and florescent lighting |

COST AND FINANCES

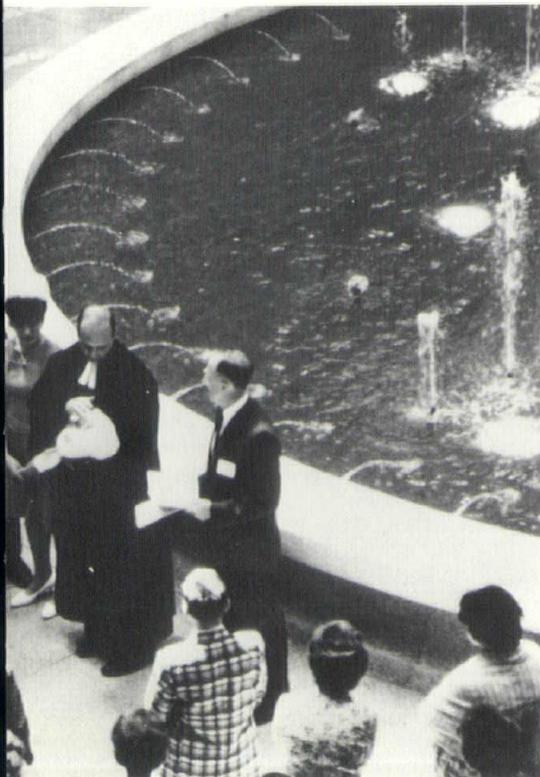
This part of the job was tough. We had to build a no fat standard commercial structure which would have the dignity required for a religious building. The original budget (early 1969) for 10,000 square feet was estimated at \$200,000; cost per sq. ft., \$20.00. The actual contract price for 11,250 sq. ft. was \$251,775.00. This includes all construction, carpeting, mechanical, landscaping and site work. It does not include loose furnishings or professional fees; cost per sq. ft., \$22.38.

THE CHURCH "LOOK"

The Mall is composed of a hundred different bits and pieces, and dozens of different materials. The congregation asked that its building have at least some visual identification as a religious building. The church will have visibility since its deep, rust-colored brick will contrast with surrounding materials. Its diagonal position behind a tall stand of trees is unique among the other structures in the Mall. There is a small alcove along the exterior wall of the main space. Some form of art glass will eventually be introduced here. A simple spire stands above the alcove. We hope the spire and the glass will provide a visual clue about the congregation. This may be an architectural cop-out so people will know it's a church, but it seems to be the only logical solution to the difficult problem of identity. ■



Photo/Mika



Photo/Presbyterian Bd. Nat'l Missions

Symposium: The Future Role of Art and Architecture in an Increasingly Secular World*

Summary

The Rev. Henry Gracz
Secretary, Southeastern U. S.
Catholic Conference on Worship

I'd like to address myself to religious architecture and to what it is for us. Is it a structure that is symbolic of the glory of God, a monument to faith? Or is it a visual expression of the symbol of community, of faith, and of family? That question, I think, because it's not been asked and also not been answered, is part of our confusion today. It's a confusion that's altogether real because as we move about, not having asked the basic questions, we're really not sure of our direction, nor the meaning of people/church—people/world—what God is all about.

Another difficulty that we face—a primary one today—is the fluidity of our own time. Because our world today is so mobile, things have happened in the past seven years that in the past would have taken centuries. Consider perhaps the secular movement that began in 1964. Secularization became an *in* word among theologians and social scientists about that time. In 1965-67 the *God is Dead* movement took hold. In 67-68 the concepts of the theologies of protest and of freedom became prominent. These built rapidly, and even before they matured, the whole concept of the theology of the Pope appeared; in the 70's the re-constituted theology of the transcendent emerged. Within seven or eight years, a whole spectrum of concepts and thought was covered—a whole gamut or cycle—and people were left in various stages of communication with these ideas. There are people today who have just begun to hear of secularization and secular thought, while church people and professionals and para-professionals have left that concept six years ago and are already beginning to think of new things.

Against this confusion, I'd like to project a concept of God that I think is critically important. Those of you in the arts and sciences are already aware of the concept of models. When we talk about model cities, we are not talking about the perfect city; model means a trial city or an attempt city. I think in the arts models are much the same; they are a visual attempt to try and express some-

thing and see how well it serves its purpose spatially and in relationship to other things. Because I feel that words are an expression of a concept, I really think we've got to be aware ourselves of the concepts and models of God that allow us to express in our buildings something of where we are, and something of what man's needs are, and something of the expression of the God the building may or may not be a monument to. I think there are three major ones that in some way will fit into the category not only of Judaic thought, but of Christian thought and really of non-Christian thought. That's a very big attempt at models, but it's not mine. It's the work of Dr. Ebert Cousins, layman and professor of theology in the New York area. He suggests first a model or construct or an experience God that is now the absolute, the source of power: the idea and experience of power and holiness and almost fantastic otherness. When you come into the experience of God you come to the experience of that Otherness, and your own humanity is felt altogether insignificant at times because of the power and majesty and grandeur of God. That's the *first model*.

The second model is the model of the diffusive God—the God who shares himself. Whether you think of it in Christian terms as the man Jesus who is God, expressed and shared in our midst; or in historical terms, with the Greeks whose mythology of human-somewhat divine men/gods attempted to express that same thing: the gods diffusing themselves and involving themselves in mankind. But this is the *second model*. It has to be an operative one if the Christ event is to be a real thing, that's taken into account and is considered significant by men, not only in their deed, not only in their theology, but in their building and in their experience of what life is.

The *third model* is an important one. It's the one we've lost experience of, primarily in the West, and that's the experience of God as the Silent One. The great mystics of the past went through years with the experience of nothing but dryness and aridity. God for them was not a person, was not holy. He was absence; and in that dryness of experience they could *not* say that they were not believers, but that they stood almost in suspended animation with regard to their dialogue and experience of God. These three models represent, I think, the fact that during their lifetime,

men need a variety of experiences of the real God. And these three concepts express also, I think, something we've got to find in religious architecture. Perhaps we've depended almost exclusively on one—the great cathedrals of the past provided the experience of the holy and the experience of the majestic. I'm not sure what experiences there have been that permit us to see the God who diffuses himself among men—who shares himself in the Christian theology of being present in neighbor, present in the one in need.

I have two key ideas for the assembled community—that of faith and that of family. I feel that faith is the personal experience of God, whereas religion is the formalized expression of that. What we do in ritual is an attempt to express faith. What we do in corporate activity is an attempt to express faith. But it's a faith that can be expressed only when we utilize symbol, only when we utilize the mythic, and only when we utilize the ritual. I believe that religious architecture must provide these: a symbol in terms perhaps of all we're speaking of. I tend to think that part of the reason we've misused the cross—or the reason for its having lost its power is because we've duplicated it so much. Tillich once said that when he spoke of symbol, he spoke of what the Catholic meant by sacrament; something that has power to express the reality, and if it doesn't have power to express the reality, then it's not a symbol and it's not sacrament. It's only a sign, and maybe a mis-used sign at that.

When I speak of mythic, it is to say that our buildings have to express not that which is unreal, but that which allows man to dream—to dream in the best sense of the word. To hope in the future, to see that things can be accomplished because of this hope. That dimension of mythic has to be included in any area where we corporately worship. If the sense of dreaming, the sense of myth is lost, you've got a meeting room.

Third, you have to have a place for ritual, whatever that ritual may be. Whether it is the confusion of modern life, which may have a real need to be ritualized today; whether perhaps it is the progression or growth of human life from infancy to adulthood; whether it is the need to ritualize community. Whatever those rituals are, they have to be experienced in that building which is to be

*Loch Haven Art Center, Orlando, Fla. 12/17/71

an expression of faith. In order to do that, I think it important that the assembled community has the opportunity to experience family—that there be human inter-relationships; that flexible room systems allow man to experience family in a small group, and then experience the larger corporate family.

A church monument may express one model of God, but I don't think we have adequately expressed the other models. What we need to provide are environments where all three can be experienced. Man needs a space where he can know hospitality and acceptance in a world from which he is increasingly alienated. He needs to know the peace that comes from the tranquility of being with God and being with friend. There must also be the simplicity, which is an expression of the symbol of Jesus himself.

Religious structures then must have simplicity, humanness, informality. Another dimension of religious architecture would be to provide for man meeting with other men—whether or not it be in particularly church ways. Religious architecture *is* people meeting other people, and not just in a closed sense. If the Christian is to be true to his identity, he must be a man of the world, with some degree of openness to others, especially openness to strangers. That will be symbolized by what the building does—whether on Sunday for the celebration of the Eucharist; whether at a meeting that same day of concerned citizens voting on an issue; whether at a concert of sacred music—or of rock. If the building can provide a home for all these experiences, it provides a foundation that man can build his human experiences on.

I think we can face our society with its difficulties; that we can react by attempting to provide new solutions, solutions that would give a variety of religious experience to a variety of Christians. By and large, I think our problem in the past has been that we failed to allow ourselves to see how man can live by a variety of myths, experiences of life that allow him to dream. We have too often categorized one or the other. Today I think our test—instead of demythologizing the gospel, or removing myths from life, is to re-mythologize man. And as we invent and create that new myth for man, we follow—I think—the pattern of Christianity. ■

Summary

Dr. Walter Gaudnek
Asst. Professor—FTU
Painter and Writer

Are art and architecture relevant as promoters of religious experience in today's culture and in our emerging institutions? Questions of relevancy always concern themselves with levels of human existence. On what level do we place the religious experience? What constitutes a religious experience? I believe art and architecture are potentially the only true promoters of religious experience today. Let us consider four categories of discussion.

First: dimensions and magnitude of art works. Obviously, size and dimensions of works of art form a significant component in the intensity of human experience. A small chapel, a charming country schoolhouse church or a barrack-type temple of worship does little, in my opinion, to inspire feelings of awe-evoking majesty. Such buildings belong to a romantic past epoch. The first things the early Christians adopted from the Romans were their enormous assembly halls and Basilicas—besides the catacombs, of course. The immense dimensions of space occupied by the temples and cathedrals of the past no doubt contributed much to the strength and the intensity of the religious sensation or experience.

Second: use of the human figure. Powerful religious majesty and awe overwhelm us when we examine the art and architecture of the past. If we think about it we will have to admit that those churches and cathedrals that have incorporated processions of sculptured or painted human figures have touched our senses in a very special way. Nothing can compare with the contagious hypnotism (let's not be worried about being hypnotized by sacred powers) exercised by a pair of enlarged human eyes in paintings or sculpture. It is not strange that advertising and political propaganda the world over does not think it outmoded to utilize the human face and human gesture. Is it that the religious establishment is so timidly modest (as sometimes they are), or have they lost touch with the real world? Why not show a portrait of Christ in the size of a drive-in movie screen?

Third: the use of pictorial symbols. Throughout history, artists and priests

have been involved with the creation and revision of visual symbols. Religion cannot exist without symbolism. One may say that out of this need, sacred art is born. As a matter of fact, symbols are often utilized in architecture. We find this in the design of Christian churches from the Renaissance on, where the church was designed in the form of a cross in memory of Christ who was nailed to a cross.

Whitehead has said that no elaborate community can exist if its system of symbolism is not generally successful; that the art of a free society consists first in the maintenance of the symbolic code, and secondly, in fearless revision of that code when it is no longer accepted, revered, or relevant.

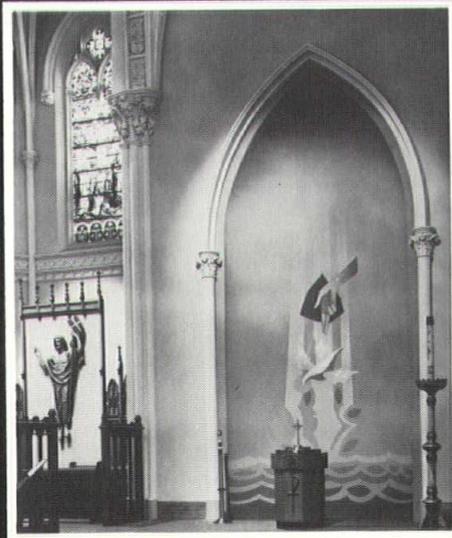
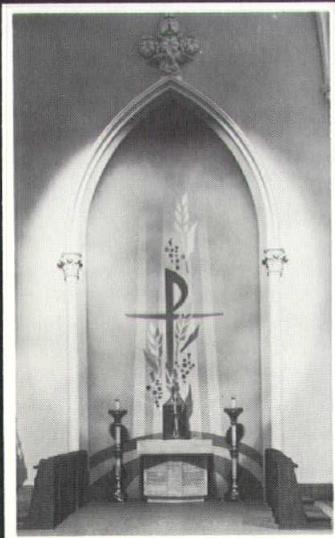
Which are the symbols in need of revision today? Is the cross on a church tower or on a mountain top—with or without neon light—still a symbol able to move the emotions of people? If the cross on a church door no longer serves the need of the people, does this mean that the cross as a symbol has lost its meaning or does it need revision? Could the Ankh cross or Peace symbol (which may both be variations on the Christian cross) incorporated in religious art and architecture, move our emotions better than the graphically atrophied Latin Cross? One thing is very clear to me: it is a wasted effort to hang on to symbols which have lost their potency for a new epoch.

Fourth: the use of the labyrinth in religious architecture. Labyrinth or maze-like drawings and paintings have been made since the Stone Age. They are identified with magical, mystical and religious symbolisms which express the belief that a difficult and winding way may lead from puzzle and enigma to salvation and perfection. I am convinced that labyrinths, as they may be expressed in art and architecture, represent the true human situation—an ever-increasing entanglement in a bursting and cataclysmic complexity of human life on earth and in the universe.

I believe religious architecture has to make use of the ornaments and pictorial symbols—perhaps a jungle of ornaments and symbols is needed to overcome the religious apathy of contemporary man. Modern temples and churches should provide a richness of sense experiences not found in the technological environment. ■



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BOOK REVIEWS

THE ARCHITECTURE OF POLAND

by Brian Knox, Praeger,
1971, \$18.50

REVIEWED BY:

Robert L. Durham, FAIA
Durham, Anderson, Freed Co.
Seattle, Wash.

Few Americans today have visited contemporary Poland. The prospective tourist will find *The Architecture of Poland* by Brian Knox a valuable reference guide. The architectural traveler will find it essential in order to understand what he sees.

The enjoyment of the volume by this writer comes vicariously from a trip to Czechoslovakia and Prague for the convention of the International Union of Architects in 1967. Most of the photographs, many of which were taken by the author, suggest similar scenes or buildings in this neighboring country.

Much of the architecture illustrated might be described as Central European baroque. For those who have been in Vienna, or even Munich, the richness of the highly decorated abbey church will be no surprise. There is an interesting

variety of medieval, neoclassic, baroque and contemporary. As in Germany, some of the most impressive examples are fourteenth century Gothic structures cleaned of the trappings of the last two hundred years.

It is not a book which will be noted for a review of modern architecture. For one who has not personally traveled in Poland, it is difficult to tell whether modern examples are outnumbered by traditional or whether the author was merely so much more impressed by historical structures. There are however, examples by Mendelsohn and Scharoun illustrating the early contemporary period. As in most European cities, the newest housing looks very dull. A scene on a main street in Warsaw suggests that in the central core contemporary architecture sets the present-day environment. A 1959 church in Sochaczew makes one wish to view it personally. However, *The Architecture of Poland* does not suggest that the country is rich in new and interesting contemporary churches.

When one travels from Holland, to France to Germany to Switzerland, the traveler has no trouble determining where he is. This does not appear to be the case in Central Europe. Perhaps there is a reason for this. Few areas of the world have had such fluid boundaries or so many political changes as has the

landscape now called Poland.

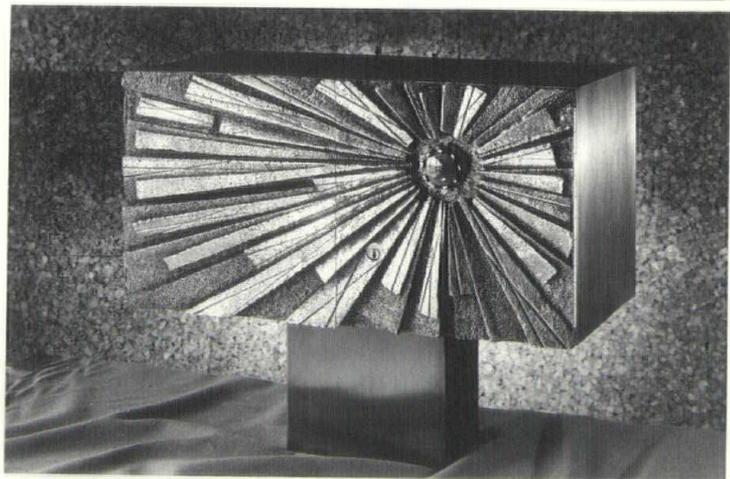
It is perhaps here that Brian Knox offers the greatest contribution to the architectural traveler. "No nation causes greater confusion in the history atlases, advancing, retreating, changing shape: in 1600 eight hundred miles across, in 1800 shrunk to nothing." In fact, if I were going to Poland, I would tear out the author's "Prologue," and stuff it in my camera case.

The author has tried to help the traveler with a compromise between history and geography. Dividing the country up into six regions he provides separate chapters to the chief cities within each. In Cracow, and in Little Poland around it, he traces the rise of the medieval Polish kingdom. In Silesia, Pomerania and Prussia the brick architecture of the late Middle Ages dominates. In Great Poland he portrays the beginnings of a distinctive baroque while in Warsaw one receives an understanding of neoclassicism's distinctive contribution.

Brian Knox has done a good job bringing the character of the countryside and its architecture to us. If you never get to Poland yourself, *The Architecture of Poland* will leave an understanding in your mind for which you will be grateful. If you do visit Poland, you will be even more grateful for the understanding it brings you. ■



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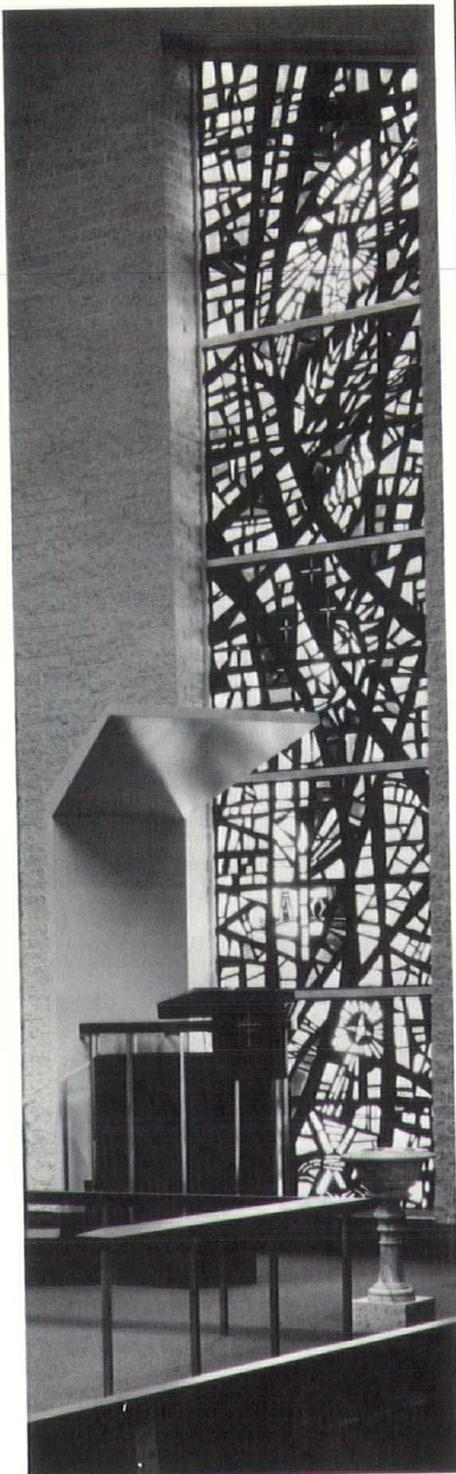
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Book Reviews, Continued

NEW FORMS OF WORSHIP

by James F. White,
Abingdon Press,
Nashville, Tenn. \$5.75

REVIEWED BY:

The Rev. Donald J. Bruggink, Ph.D.
Western Theological Seminary
Holland, Mich.

While not making extravagant claims for new modes of worship, this is a very perceptive and helpful book which is to be highly recommended to the architectural constituency of FAITH & FORM. White has learned much from McLuhan about media perception, but it is with moderation that he establishes norms by which forms of worship (old as well as new) are to be evaluated: 1) the *pastoral norm* by which "the forms of worship must be natural to the perception and expression characteristic of the worshippers" (e.g., no hard rock for the Geritol crowd or [the more prevalent danger] vice versa); 2) the *theological norm*: it "must express the Christian faith" (i.e., just because it produces an emotional impact doesn't mean it's good), and 3) the *historical norm*: "we must learn from those forms which have functioned well . . . in the past" (i.e., don't throw out the basics, especially if we have failed to utilize their potential).

With a clear articulation of the theological and historical norms, White proceeds to discuss worship in chapters on "Environment" (architecture), "Physical Movement" (everything from processions to dance), and "Sounds and Sights" (from choirs to tapes, art and color). In each instance the discussion of the inherent possibilities for worship are illustrated from experience—often those of the services at Perkins School of Theology where Professor White's classes include those on worship. These examples are helpful just because their purpose is clearly stated, and that purpose is usually to clarify, articulate and underline that which has or should always have been a part of worship.

The book reaches its apex in the chapters on the foci of the liturgy: "Sacraments as Sign-Activities" and "Preaching." By approaching the sacraments from the perspective of communication through sign-activities, one is sensitized to a greater awareness of the role of the sign, and thus of the meaning of the sacrament. This chapter should be a real stimulant to architects in gaining fresh insight for liturgical design, for it takes the biblical metaphors seriously in their association with the visible communication of the signs of the sacraments.

As in the case of the sacraments, so with the chapter on preaching. A consideration of contemporary sociology and communications theory proves exceptionally fruitful in pointing both to pitfalls and possibilities open to contemporary preaching. Further discussion to determine whether the pulpit should

reflect sociologically the place of the minister in society, or whether it should reflect the determinative role of Scripture within the life of the Church. The problem is to create a place of proclamation which will not be conducive to "authoritarianism" nor fail to be true to the authority of Scripture and its proclamation within the worshipping community.

This is a stimulating book that should be a must for building committees and architects. It will be useful in colleges and seminaries and will prove fruitful for lay study groups and clergy who wish to engage in more meaningful worship. ■

CHRISTOPHER WREN

by Margaret Whinney,
Praeger 1971, hardcover \$8.95;
Thames & Hudson, softcover \$3.70

REVIEWED BY:

The Rev. James L. Doom
Board of National Ministries
Presbyterian Church in the U. S.
Atlanta, Ga.

Another book about Wren? Surely the man has the best press of any architect. Brief popular accounts of his life were published by Ralph Dutton in 1951; and by Martin Briggs and Sir John Summer-son in 1953.

In 1956 two Europeans published biographies which considered Wren's place in the development of baroque architecture from the continental point of view. Viktor Furst wrote *The Architecture of Sir Christopher Wren*, illustrated entirely by drawings from Wren's office. Access to so many drawings made the book valuable. But the text, though it displays "Germanic thoroughness," is not easy to read. The author appends 1,048 footnotes.

In the same year Eduard Sekler published *Wren and His Place in European Architecture*. That is a much more readable volume. But illustrations of Wren's parish churches show them as they stood gutted by the fire bombing raids of 1941. Since those photographs were made, some of the buildings have been restored and relieved of 19th century alterations. St. Paul's has been not only restored, but thoroughly cleaned of its black pall of 19th century soot. The silvery grey portland stone sparkling with highlights and shadows of carving properly placed and composed with discipline reveals Wren's concern for surface texture which enriches but does not obscure mass and volume.

In 1959 Kerry Downes published *Hawksmoor*. It is clear that Wren was doing his best designs when Hawksmoor was working in his office. It is also clear that John Vanbrugh did his best work when Hawksmoor worked with him. Until Downes rescued Hawksmoor from obscurity, neither Wren nor Vanbrugh could be thoroughly understood. There is need for a well-illustrated book which brings Wren, his place in the development of baroque, and his relationship to

his English contemporaries into focus. This book does that.

Margaret Whinney is a Fellow of the British Academy, and an Honorary Fellow of the Royal Institute of British Architects. She shows comprehensive knowledge of the literature on Wren, intimate study of his drawings, and direct acquaintance with the state of his buildings today. Her style is clear and remarkably concise. From a wealth of material she selects the salient fact, and pares away extraneous detail. The book reads as rapidly as the shortest of the popular versions. Yet it is so packed with knowledge that it is well worth a second reading.

How do you organize an architect's biography? Some authors follow the chronology of his achievements to show his growth and maturity. In Wren's case that leads to redundancy and confusion. Many a parish church waited 20 years between its initial building and the time when the congregation could afford to crown its tower with a steeple. Construction of St. Paul's took 35 years. Wren was simultaneously designing churches, the Cathedral, university libraries, royal palaces, and hospitals. Margaret Whinney neatly organizes her chapters not by chronology but by the functions of the buildings. She deals with the man and his turn from science to architecture; the City parish churches;

St. Paul's; and the secular buildings in that order. She opens and closes with sound judgments on Wren's career.

Can there be originality in such a well-worn theme? Yes. All biographers have puzzled over the sequence of Wren's designs for St. Paul's. Wren's own favorite was his Great Model design. Like Michelangelo, Wren understood the gathering of the congregation to be the essence of the church. For St. Peter's and for St. Paul's in London each architect made everything else subservient to the great, domed, congregational space. We can still see what Michelangelo intended. Though Maderno's long nave obscures our approach to Michelangelo's central space, that addition was made after Michelangelo's death. Wren was not so fortunate. His Great Model design was defeated before it was built. Wren had two clients for the cathedral: the clergy who would control its use; and King Charles II who controlled its cost. Wren could not bring the clergy out of their nostalgia for the middle ages. They yearned for a long nave for the people and a long chancel for the clergy. Wren's Great Model would have brought clergy and people as worshipers together in one great space for the preaching of the Word and administration of the sacraments. The clergy rejected Wren's innovation. Wren then gained the king's warrant with a design which met the

clergy's program, but which was so grotesque no one has been able to account for its appearance at that stage of design development without denigrating Wren's integrity.

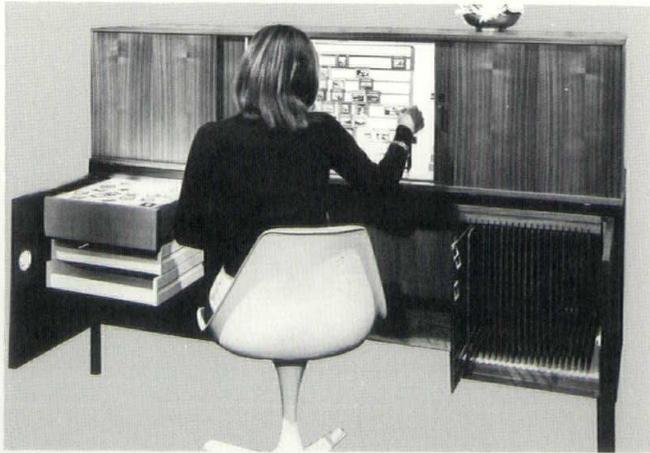
John Flamsteed, the Astronomer Royal, for whom Wren built the Observatory at Greenwich, said of Wren, "He is a very sincere honest man: I find him so, and perhaps the only honest person I have to deal with." Could Wren honestly gain the king's warrant with a grotesque design, and five weeks later start construction on a radically better building? For this puzzle Margaret Whinney proposes a simple solution.

Lastly, does anyone in this generation care about the lives of architects in the past? Dorothy Adler answered that, "I'd like to see beautiful things preserved. . . . So much that may be 'irrelevant' now lends grace and charm and dignity to human life. . . . It is the revelation of the human spirit in art, architecture, religion, music, poetry, drama that gives meaning. Unless we know where we have been, we cannot know where we are nor where we are going."

The book is well produced. All illustrations appear in the text at the point where words, drawings, and photographs illuminate each other. There is no need to flip to the back of the book to find a plate separated from its text. There is a chronological table, a select bibli-

Continued on p. 30

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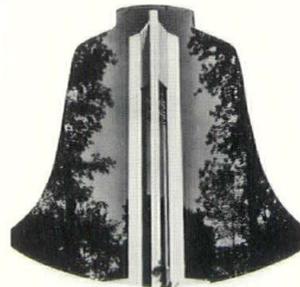
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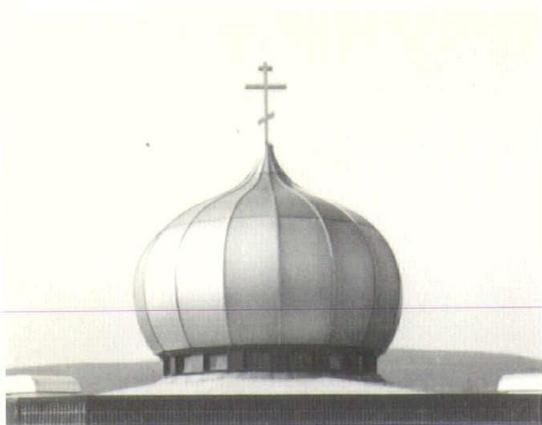
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keep their theologians happy—was to authorize four Communion a year. And so it has been within a large segment of Protestantism.

Why wasn't this situation rectified, especially if Protestants—and in particular the Reformed Protestants—were as biblical as they claimed to be? Unfortunately, the alliance between the Church and the State—the use by the Church of the civil sword to prosecute its goals—together with the admixture of political self-seeking, took its toll of lives as well as doctrines. No group was blameless, but the bitterness and bloodshed soon made anathema of any appearance of compromise. The restoration of a weekly Communion was soon looked upon as a return to Romanism.

THE CONTEMPORARY SITUATION

It is one of the fruits of a half century of ecumenical endeavor that Reformed Protestantism has begun to be open to a weekly communion, and Catholicism has put a greater stress on preaching during the Service of the Word. Today it is significant that the major denominations of the Reformed branch of Protestantism officially call for a service of the Lord's Supper as normative for Sunday worship. The movement toward a weekly celebration of the Sacrament, while slowly overcoming four centuries of habit, nonetheless represents a genuine, biblically and historically sound movement, and not a temporary fad.

What this means in terms of architecture is that even if the pastor and congregation are not yet aware of it, the architect should be sensitive to the movement in Protestant worship toward a more frequent celebration of the Lord's Supper. It would also be well to be forewarned that more and more of these Christians are dissatisfied with the idea of staying in pews and partaking of grape juice out of little cups—a terrible idea that was started by the Methodists during the temperance heyday. Of course, once people put grape juice in the communion cup, it wasn't long before someone objected to the transmission of disease (the early 20th century drive for abstinence from alcohol and germs both seemed to be a peculiarly American type of zeal). The result was little individual cups filled with sticky grape juice, together with all the attendant bother of first filling, and later finding and cleaning all those little cups—which alone puts logistics on the side of infrequent communions. Fortunately, this is no longer regarded as suitable in many quarters, and there are some first fruits of a gradual return to the use of wine and the chalice, together with going to the table to par-

take—either seated, standing, or kneeling, as a more appropriate gesture than remaining in the pews. In short, the architect should be sensitive to the need for an adequate table and space around it commensurate to the manner in which the congregation receives the Lord's Supper: a large table with benches for those who wish to maintain the Reformed custom of sitting at the table; a moderate sized table with space around it for those who wish to partake standing; and a table with kneelers or a step for those who wish to kneel.¹

All of this may be quiet news, but it's the big news in terms of what is happening in low-church Protestant worship today: the substantive direction of liturgy in Reformed Protestantism is that it is slowly rejoining the main stream of Christendom in a worship of Word and Sacrament each Lord's Day.

CONGREGATIONAL PARTICIPATION

Simultaneously, Protestant worship is moving toward the completion of the reformation in the practice of a biblical worship of Word and Sacrament in which the congregation is more fully participant. Despite the Protestant emphasis upon the priesthood of believers, there remained areas of participation which remained closed to the laity, and in the centuries following the Reformation congregational participation was limited largely to a passive hearing within the fixed confines of a pew, with overt activity restricted to standing and the singing of psalms and hymns.

However, if worship is the action of acknowledging God's worth, and if as worshiping Christians we are all God's people, then the people should participate in the action. If worship is a paradigm for the Christian life, then that paradigm should not be one of passivity, but of involvement and action. How does one build for action? While the architect cannot guarantee participation, nonetheless his designs will either severely restrict or encourage action.

Intrinsic to a church which encourages participation of people is a dynamic which is so much a part of the art of the architect that it defies verbal description. It is more than floor plan, more than style, more than the arrangement of the accoutrements of worship—it is the total concept, the total distribution of light and space and the provision for the people who do the liturgy.

On a more mundane level, however, one can clearly spell out certain program needs. We must readily acknowl-

edge that not every worship service will be the same as, or set a precedent for, others. While one may certainly expect the basic shape of the liturgy to remain identifiable with that which it has already held for twenty centuries, one should not enclose the elements within that structure in a rigid architectural plan. Space and flexibility are needed for action in worship. Space is needed—for movement around the font—for movement of the congregation to the table—for movement of the congregation in prayer, praise, hearing and sharing. Flexibility is needed for an openness to present needs, and future change in liturgy. There should be flexibility in terms of pulpit, table and font; flexibility in terms of seating the congregation; flexibility in lighting and in media. There should be flexibility in relation to the pulpit, table and font, and the possibility of using this space for other purposes at other times. If these elements are more or less fixed, flexibility must come from the space around them for freedom of movement. Perhaps even more important, there must be space and flexibility in seating. This may be provided in part by a more generous spacing of pews. Pews represent maximum inflexibility. Chairs represent flexibility of configuration, of numbers, movement, grouping, or they can be removed entirely. An often-overlooked consideration is flexibility in lighting. It should be possible to help shape the liturgical room with light, as well as with configurations of chairs. Perhaps in a church room with fixed pews, even greater attention should be given to lighting to assist in controlling the formation and seating plan of the congregation.

Acoustics should be considered to make it possible to communicate from the people to minister as well as from minister to people, and from people to people. Further flexibility in media should be provided by projectors and TV. It is unfortunate that we don't use projectors or TV more in worship communication. Perhaps the difficulty of doing anything really helpful with this type of communication is such that perhaps it's a blessing in disguise that more churches aren't better adapted to use it. However, if one has flexible seating and flexible lighting, wouldn't it be appropriate also to have at least one wall upon which projected images could be thrown, and a variety of electrical outlets so that the church room wouldn't have to be mined with cords for multimedia presentations.

It should be made clear that the purpose of this space and flexibility is not to make worship a collection of exotica, but rather to allow the congregation a full participation in the action of the liturgy: the action of declaring God's worth in a weekly celebration of Word and Sacrament. ■

¹An excellent solution to the problem of kneeling and a communion rail is found in the Brunswick Methodist Church, Crystal, Minn., GRA award-winning church, published in *When Faith Takes Form*, Bruggink and Droppers.

be seen in the total clothing of the anointed bodies of the newly baptized as they emerge from the baptistry. Entering the public church, where the Easter Vigil has been taking place, must have been a stunning experience for the newly baptized. Their presence was greeted with ovations and banqueting not only on bread and wine but on water as a reminder of their baptism and on milk mixed with honey both as a symbol of their having entered the promised land and as a food for those newly born. Subsequent ages in central Europe would add to this whole rich fabric a fertility emphasis in the public blessing of the waters of baptism themselves—a rite which in modified form has come down to us today.

What one is obviously dealing with here is little short of what we today might call a "sensitivity session." The classic elements of early Christian initiation hold promise for us today, not because the rites are old but because the elements that constitute them manifest a far deeper and quite unembarrassed acceptance of man's response to elemental situations, motivations, and contexts. Far more so, one might add, than dressing all members of the worship assembly in red crepe paper stoles (an innovation reported recently in the press).

Cultural anthropologists tell us that ritual is a form of radical social communication, and that its subject matter is danger—the danger ultimately of non-survival. Christian liturgy is such a form of ritual carried out in a community of faith under the criteria of the gospel. Neither ritual nor liturgy deal professedly with ideology. They deal rather with the myriad crises of non-survival that fill one's day-to-day life—crises of birth, of life, of becoming male and female, of relations within the family and society, of passing into old age, and with death. By ritual and liturgical patterns of repetitive behavior, society offers the individual aid in achieving the adjustment necessary for survival beyond the crisis. When ritual as well as liturgy become totally subjective and individualistic, such aid can be found for many only on the psychoanalyst's couch. When this happens, the symbolisms that ritual works with become shallow, frivolous and bland: liturgically, church becomes a bore and the probability of ongoing non-survival in faith becomes real indeed.

The fact of the matter is that symbols, like the patterns of ritual in which they become functional, must speak with force and depth if they are to discharge the function for which they exist. This is the direction in which Roman Catholic worship, among other forms, will have to move in adapting itself to the needs of

our times. Far more will be required in this process than good taste. It will require an architecture of *elemental force*, not of efficient traffic patterns, multiple use of spaces, and not even of "quietly distinguished" taste. ■

Hoyer, Continued from p. 13

ple of God. If the church building described as a house of God is too limiting for the God whom the heaven of heavens cannot contain, yet the God who involved Himself in incarnation must be recognized as the One who deigns to dwell with man and to make His power available through the simple means employed in His services in churches. As Ulrich Simon says:¹

"... a service-by-the-people-for-the-people simply cannot answer. The Church longs for a return of the Glory. Her priests are called to serve an altar, and not a kitchen table. The people thirst for religion, and not secularity. The Holy Spirit calls the Church to the Presence of God through the Scriptures, the arts and music, the dance and silence, the tradition and the unpredictably new. The volcanic pressures of our time serve as the fuel for a creative (and still humble) access to the Transcendent... We have discovered one another in communion. God still remains to be found." ■

¹ *Theology*, May 1971

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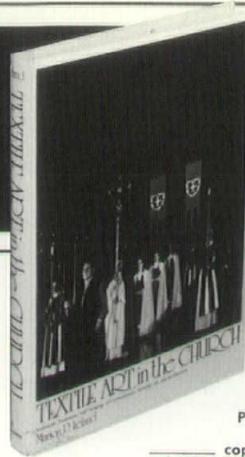
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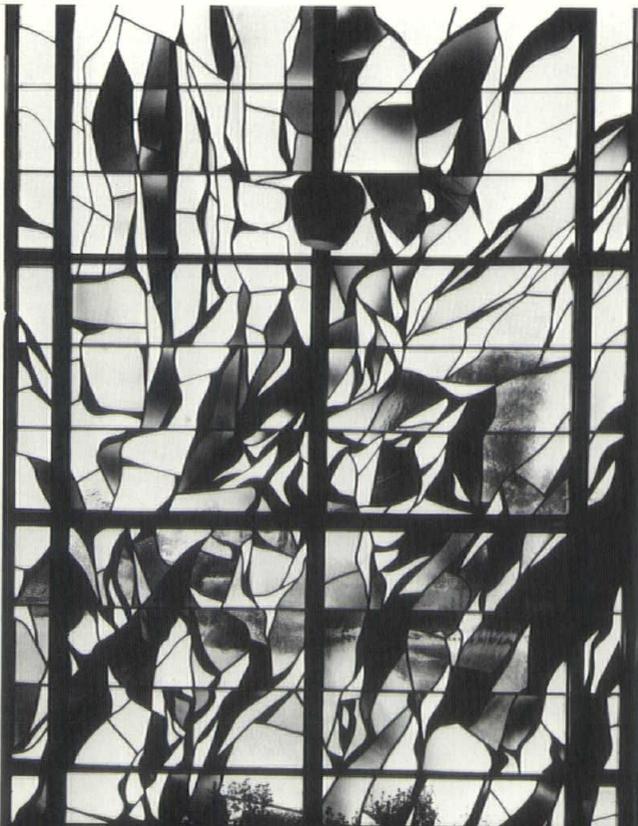
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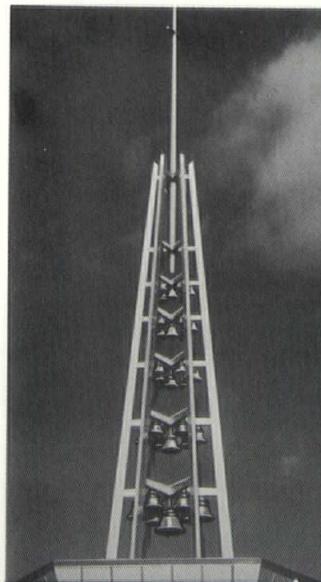
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Toward Understanding Modern Churches: A Filmstrip

The Commission on Church Architecture of the Lutheran Church in America has produced a filmstrip of special interest to architects, building committees and church councils. It is designed to illustrate the relationship of worship to its surrounding environment, and to provide a background which will help the viewer to understand new forms that are

emerging as a result of changing concepts of worship.

A panoramic view is given of the development of church design. The spread of the Liturgical Movement is described, taking visible form in what is known as the Ecumenical Movement. Important architectural changes reflect the increase of the involvement of people in the liturgical action. The contemporary churches shown at the end of the series illustrate the conclusion that the primary purpose of a church building is to house the viable family of God in the most functional manner.

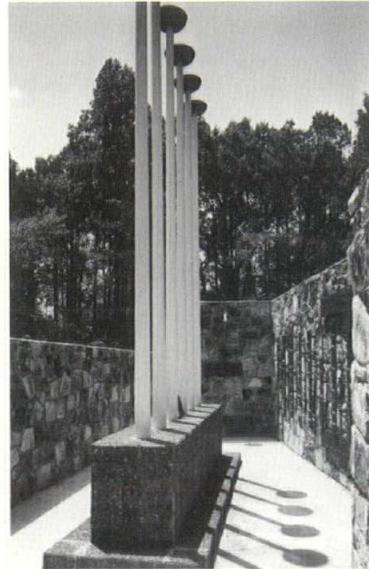
The package contains a color filmstrip of seventy-four slides, with a 33 1/3 rpm record of the script. A printed guide provides identification of the projects, as well as a copy of the script. Discussion questions and a reading list are included.

The filmstrip is available from the Lutheran Film Associates, 315 Park Ave. So., New York, N.Y. 10010; cost—\$12.00.



Central Congregational Church

Photo/Charles M. Raisboun



Memorial to 6,000,000 Jewish Martyrs

Photo/William A. Barnes

GRA Regional Conference — Boston, Mass.

Church-sponsored housing in urban and suburban communities was the theme of the recent GRA regional conference held at the Boston Society of Architects, January 29-30, 1972. A. Anthony Tappé, of the Boston firm of Huygens & Tappé, GRA Northeast Regional Director, was the chairman for the meeting, assisted by Willoughby M. Marshall, architect from Cambridge, Mass. Representatives from the Massachusetts Redevelopment Authority, the Interfaith Housing Corporation, the Benevolent Fraternity of Unitarian Churches as well as the diocese of Providence, R.I. and the archdiocese of Boston discussed the strengths and weaknesses of the programs already initiated and/or completed.

The Boston meeting was the second in a series of regional meetings sponsored by the Guild for Religious Architecture as a service to the professional and religious communities. The sessions were taped, and extracts from the addresses will be published in the fall issue of FAITH & FORM.

The next regional meeting will be held in June at Southern Methodist University, Dallas. Further information and details of program and registration available from:

Guild for Religious Architecture
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Photo/Alexandre Georges



Decatur Church of Christ, Decatur, Ga.

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LETTERS

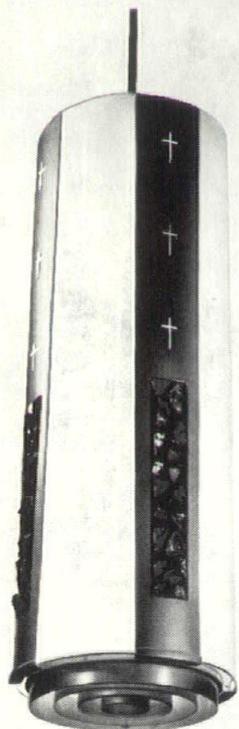
I am writing in response to the excellent coverage in the fall '71 issue of FAITH & FORM, dealing with opinion on the subject of Shopping Center Chapels.

After reading the statements and finding a great deal of stimulation—particularly by the comments of James Doom and E. A. Sövik—I feel that experience from the area of leisure ministries, particularly at resorts, may be related. Certainly, I would not say that what we have done in certain leisure ministry resort situations is paradigmatic, but some of the same questions come up. I would feel that our concern must be with the informal person-to-person ministry in shopping centers, as well as other places, rather than the concept of a

Continued on p. 30

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ography, and a useful index. If you want to buy only one book about Wren, this would be the book for the general reader. If you mean to gather many books on Wren or on English baroque, this book should certainly be among them. ■

WHEN FAITH TAKES FORM,
Donald J. Bruggink
and Carl H. Droppers,
William B. Eerdmans
Publishing Co.,
Grand Rapids, Mi.
1971, \$3.95

The authors of *Christ and Architecture*, Donald J. Bruggink and Carl H. Droppers, have published a new volume, *When Faith Takes Form*, subtitled: "Contemporary Churches of Architectural Integrity in America." The authors ask: "How does one identify integrity in liturgy and architecture?" In their foreword to the present volume, they offer a partial explanation:

"Liturgical integrity is essentially a matter of whether or not the church and its furnishings accurately give form to the liturgy and theology of the church. . . . Architectural integrity is more difficult to define insofar as it involves aesthetics, which is perhaps an even more disputed area than theology. Nonetheless, if one were to try to find a point at which to start a discussion of architectural in-

tegrity, it would be at the point of the combination of function and beauty."

Twelve churches are reviewed in the book. Not all architects—and possibly not all theologians—will agree with the authors' judgments, but the validity of their point of departure is evident. The black and white photographs illuminate the text, which reflects an informed and scholarly evaluation of the projects considered.

Quotations from architects associated with two of the churches provide insight. E. A. Sövik is quoted as having said; "... the most important things in a church are not the communion table, the font, the cross or the pulpit, but the people; and God's presence is associated not with any part of the building but with the service and proclamation of His Word."

Eero Saarinen, working on the North Christian Church at Columbus, Ind., wrote: "I really, really want to solve it so that I as an architect, when I face St. Peter, am able to say that out of the 20-30-40 buildings I did during my lifetime, one of the most important and one of the best in my mind was a church I did in Columbus, Ind., because that church has a real idea in the way worship is expressed by the architecture. . . ."

Architects and lay readers interested in design for religious purposes will find the book a valuable guide. ■

physical structure although I would opt, I think, for a more temporary or "secular" place rather than an ecclesiastical appearing structure.

Some of us have observed in the development of ministries at lakes in our own state that the real ministry is what a pastor who has been placed there by the total Christian community can do with persons who find their livelihood in providing recreation facilities.

The Rev. Earl N. Kragnes
Executive Director
Oklahoma Council of Churches

I am pleased with the Guild journal, FAITH & FORM. It is very informative and projects great insight for the future direction of religious architecture.

I have tried in vain to purchase additional copies of FAITH & FORM in Los Angeles. I tried several periodical and book stores. I contacted numerous city libraries and even college libraries, but to no avail. I do not understand why such a fine periodical is not more readily available to the general public, and especially on our college campuses. This type of information, I feel, should be available for students in architecture, engineering, art, etc.

Charles E. Fife
Monterey Park, Cal.

[Editor's Note]: Mr. Fife was a Religious Arts Award Winner at the 1971 Los Angeles Conference. FAITH & FORM shares his wish that the journal could be made available to public, private and college libraries. A gift subscription to such, at \$2.50 for four issues, would provide educational value.

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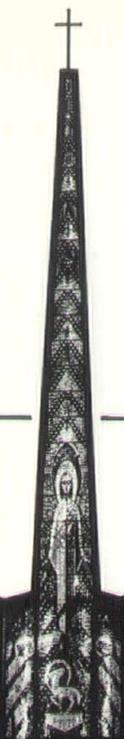
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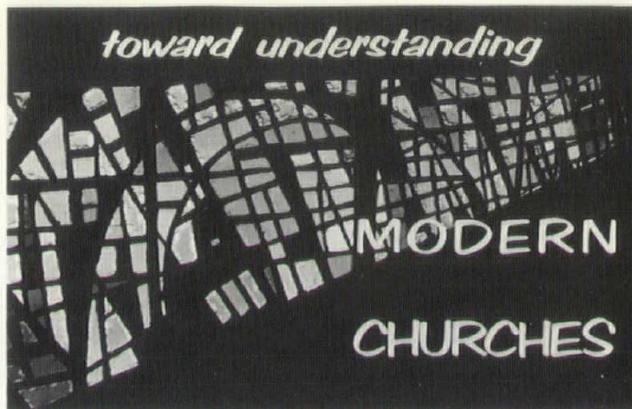
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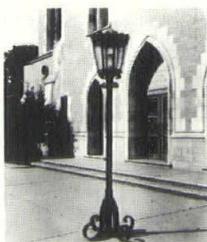
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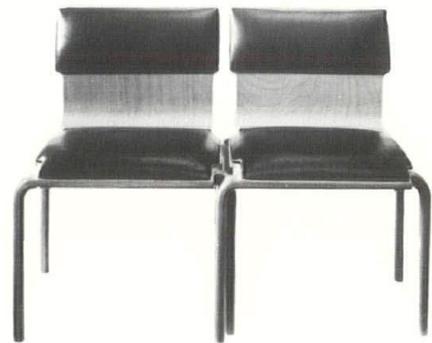
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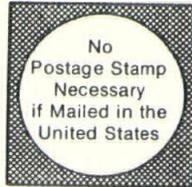
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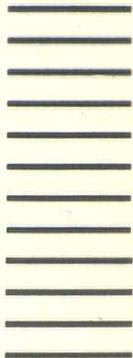
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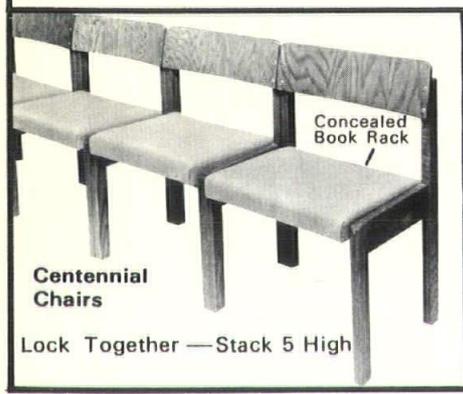




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