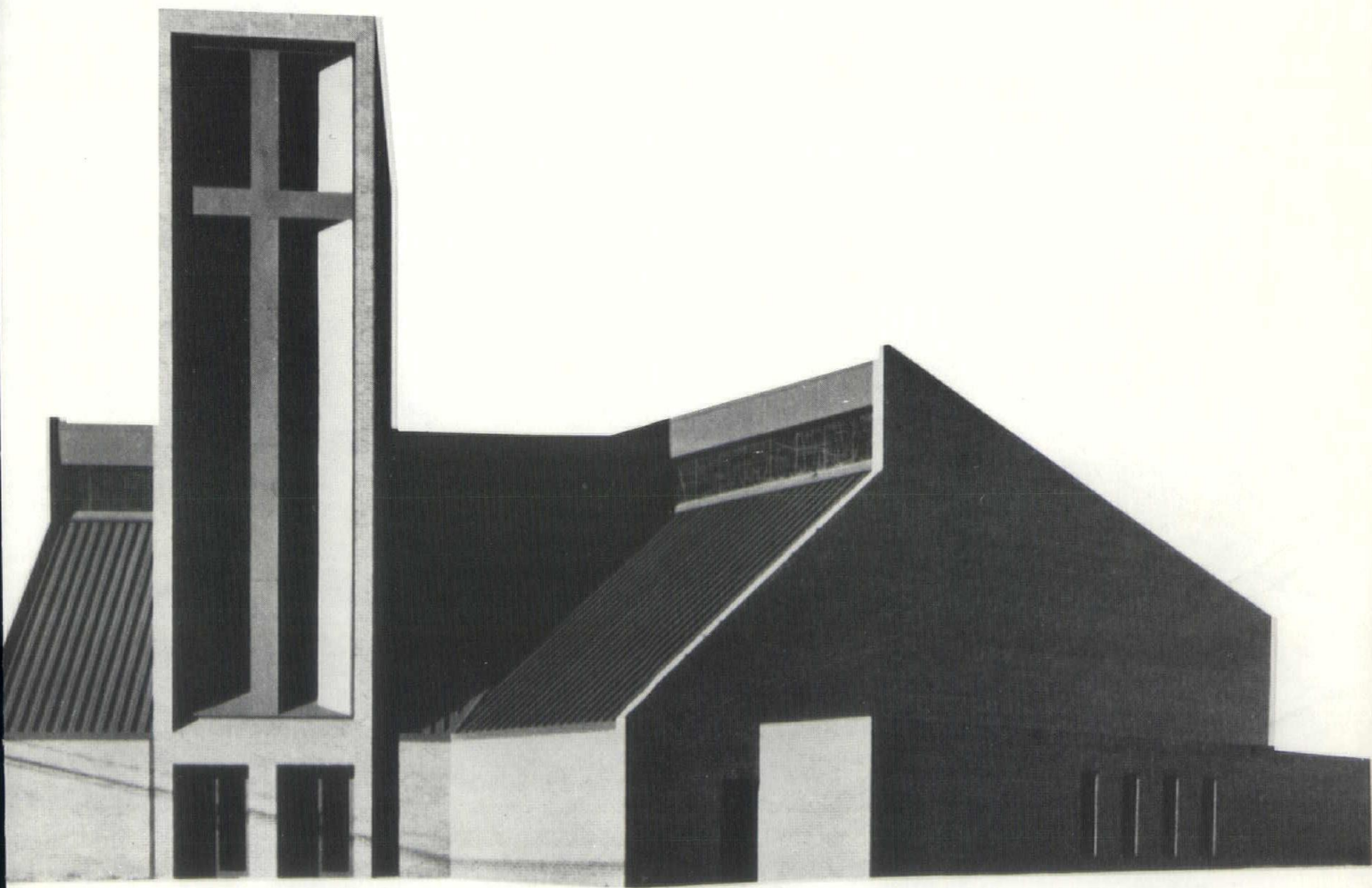


FAITH & FORM

JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART & ARCHITECTURE AFFILIATE OF THE AMERICAN INSTITUTE OF ARCHITECTS VOL. XII. AUTUMN 1978 ISSN 0014-7001





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The editors would be pleased to
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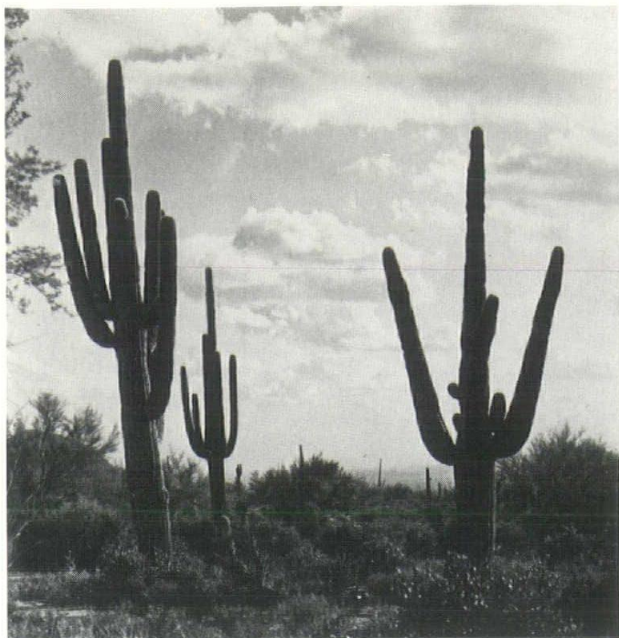
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The architecture editors would be
pleased to review art and architectural
projects of interest to our readers.
Please send two or three informal
pictures and a statement outlining
the significance of the project
to IFRAA at above address

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Columbia, SC

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The President and Board of Directors of the Interfaith Forum on Religion, Art and Architecture cordially invite you to attend the Fortieth National Interfaith Conference on Religion, Architecture, and the Arts. Hyatt Regency Hotel, Phoenix, Arizona, April 17-20, 1979.

Religious Art and Architecture in the 1980s

Registration Information

Registration for the 40th National Interfaith Conference is open to architects, artists, clergy, craftsmen, laymen, their spouses, and students from architectural schools and theological seminaries. The registration fee is \$50.00 until December 31, 1978, and \$60.00 after the first of the year. Please check the NATIONAL CONFERENCE box on the Reader Reply Card on page 32 of this issue, or write to: IFRAA, 1777 Church Street, N.W., Washington, DC 20036.

Hotel Accommodations

The Conference Planning Committee has reserved a limited block of rooms at the Hyatt Regency Hotel. The rate is \$30.00 per night, single or double occupancy. We anticipate that rooms at such a low rate for luxury class accommodations will be in great demand, and urge conference participants to reserve space as soon as possible. Write to IFRAA at above address.

Program Format

For the past forty years, the National Interfaith Conference has been America's principal annual symposium on the religious arts and architecture. Outstanding lectures are supplemented by practical workshops in architecture, art, crafts, liturgy, church finance and planning.

Outstanding Church Architecture: 1940-1980

To commemorate the fortieth anniversary of the Church Architectural Guild of America, and the National Interfaith Conferences, IFRAA's Board of Directors has voted to hold a special exhibition of the ten outstanding works of church architecture in the past forty years. The exhibition will be on view at the Phoenix conference, and will then be available for national and international travel.

1979 Architectural Competition

The annual IFRAA architectural competition will be held in conjunction with the Phoenix conference. All registered architects, or foreign architects holding professional status equal to American registration, are invited to participate. Projects for submission must be a religious facility or a project sponsored by a religious group (new buildings or existing remodeled facility). Projects must have been completed after 1974, or construction contract has been awarded, or preliminary plans must have been accepted by owner and working drawings and specifications are in process. For information, contact IFRAA office.

1979 Arts Competition

The annual IFRAA arts and crafts competition will also be held in conjunction with the Phoenix conference. Exhibitors will be pre-selected by a professional jury from slides submitted. For information, contact IFRAA office.

Extended Tour

The Conference Planning Committee has scheduled an extended tour of Arizona after the conference on April 21-23. Sights include Acrosanti, Montezuma's Castle, the Oak Creek and Grand Canyons. Participation in the National Interfaith Conference and the Extended Tour should qualify most participants and their families for reduced, seven-day excursion airfares. Registration for the Extended Tour is limited, and interested parties should confirm their intentions to the IFRAA office at the earliest possible date.

Rolland H. Sheafor, *general chairman*
Harold R. Watkins, *program chairman*
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**Interfaith Forum on Religion,
Art and Architecture**

1777 Church Street, N.W.
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NOTES & COMMENTS

From San Antonio . . .

Faith and Form begins its twelfth volume year with a special issue, "A Rebirth of Imaginative Vision." You will find here three outstanding papers from the recent Fourth International Congress on Religion, Art, Architecture and the Environment, held in San Antonio, Texas, on May 26-30, 1978.

Paul Goldberger, the distinguished architecture critic of *The New York Times*, has some harsh words on the state of church architecture: dreadful, pretentious, depressingly ordinary. His call for a "rebirth" of imaginative vision in religious art and architecture is must-reading for our profession.

Percival Goodman's "Needed: A Rebirth of Common Sense," continues Professor Goodman's campaign for responsible architectural leadership in conservation, preservation, and planning.

John Dillenberger's "Religion and the Sensibilities of the Artist" is a masterwork of historical insight and contemporary aesthetic sensitivity.

It is unfortunate that space limitations and financial considerations do not allow us to present all the papers from San Antonio. For interested readers, one of the most complete reports will be found in the October, 1978 issue of *Journal of Current Social Issues*. JCSI carries over twenty of the major addresses and material from selected seminars and commentaries. Copies are \$3.75, including postage, and can be ordered from: *Journal of Current Social Issues*, 287 Park Avenue South, New York, New York 10010.

IFRAA wishes to extend its congratulations and best wishes to the Congress planning committee, especially Paul Sherry, Grand Spradling, and James Buell, for their work in making the Fourth International Congress a success. Special thanks also go to the Congress convening

authority, the Interfaith Research Center for Religious Architecture, and the IRC directors: John R. Potts, Robert E. Rambusch, and Myron E. Schoen.

. . . on to Phoenix

All IFRAA members, as well as the general architectural, arts, and religious communities, are urged to set aside April 17-20, 1979 on their calendars. The Fortieth National Interfaith Conference on Religion, Architecture, and the Arts will be sponsored by the Interfaith Forum on Religion, Art and Architecture in Phoenix, Arizona, at the Hyatt Regency Hotel.

The National Conference Planning Committee is preparing several special events in honor of the fortieth anniversary of the conferences and the founding of the Church Architectural Guild of America. One of the most interesting will be an exhibition of the "ten great works" of modern church architecture (1940-1980). Other events include the annual IFRAA arts and architectural exhibits, a student architectural competition, and an extended tour of Arizona's natural wonders and art centers. Of course, the program committee has also planned several lectures, seminars, and dinners.

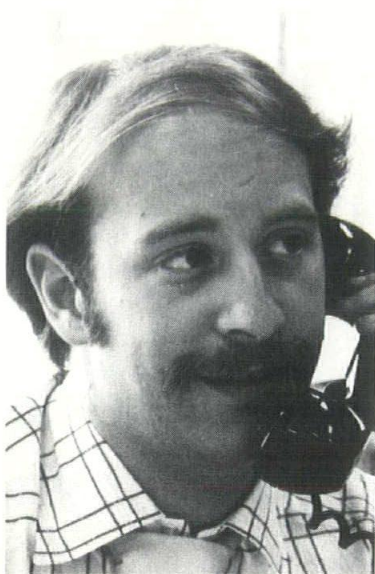
Please see the advertisement on page four of this issue for further details on the conference, the competitions, and other events. You may use the reader reply card on page 32 to obtain more information from the IFRAA offices.

An introduction

With this issue, Jonathan Derek assumes the duties of editor and publisher of *Faith and Form*. Jon was elected executive director of the Interfaith Forum on Religion, Art and Architecture at a meeting of the Board of Directors on May 29, 1978. The election was confirmed at the

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A REBIRTH OF IMAGINATIVE VISION



Most architecture built in the United States for religious purposes is dreadful. Most churches and synagogues built these days are mediocre buildings. When the history of the architecture of our times is written, what churches will be included? A few, of course, but on balance most buildings fall into two categories—the foolishly pretentious and the depressingly ordinary. Rarely is there much of anything that advances the state of the art of architecture.

The church once occupied a role in society very different from that which it holds today, and everyone knows how that role was symbolized by the church's buildings. It is no news that Chartres Cathedral was the dominating force—physically, emotionally, financially, esthetically—in the small town of Chartres. As a place, it symbolized all that its society wanted, all that it aspired to, and all that it was capable of.

Today things are different. I am not sure that our overall social patterns are necessarily inferior, and I am not suggesting that the model of the Middle Ages is one we should emulate. I merely use this comparison as a means of shedding some light on the role religious architecture has in our society.

Churches would not be likely candidates for inclusion in contemporary histories of architecture; there are simply too few that have meant very much for our art. A history of mid-Twentieth Century architecture would include, instead, high-rise buildings, public housing, museums and libraries, some government buildings, some private houses, and perhaps parks and public squares. These are places which exist to im-

prove the public good, to lift the spirit, to make life a little better. But, after all, this is what the cathedrals of the Middle Ages also tried to do. The cathedrals were creations of physical form, enclosures of space, designed and built in some special way that might not merely house the body and protect it from the elements, but lift the spirit as well. I sense that today this function increasingly is being taken up by non-Church buildings.

There is a parallel here between the role of the church *building*, and the role of the church itself. If the religious *building* does not serve the central function it once did, does the institution itself fulfill its old functions? If the imagination is provoked and if the spirit is lifted by a skyscraper, or by a domed stadium, what is left for the church building to do? What, indeed, *can* an architect make that will compete in terms of a building's ability to move us?

Citibank's Noguchi

This problem was faced directly, indeed literally, in New York not long ago. Hugh Stubbins prepared plans for the Citicorp Center—a 900-foot tower of gleaming stainless steel that is the centerpiece of a development which includes a new home for St. Peter's Lutheran Church. St. Peter's old home had been on the site. In exchange for the land, Citibank agreed to participate in a complex real-estate transaction that ultimately yielded a new church.

What was built was a polygonal granite form, sort of a granite tent. The church's stone and shape contrast sharply with the gleaming aluminum form of the tower beside it. But several problems remain: Is it *right* to have a 900-foot monument to business next to an 85-foot monu-

Paul Goldberger is architecture critic for The New York Times.

ment to God? It certainly renders unto Caesar that which is Caesar's, and it appropriately expresses the different financial conditions of the bank and of the church. But that truth hardly makes me feel comfortable about the whole thing.

The Citicorp/St. Peter's relationship reminds me of a drawing by Hugh Ferriss, the great visionary architect of the 1920s and 1930s. Ferris was troubled by a few early attempts in the 1920s to merge churches with skyscrapers as a means of balancing the budget. These schemes, a few of which were built, put churches in the lower floors of large office buildings, and served to subsidize church operations and make more effective use of the immense land costs. "In such situations," Ferris wrote, "one is inclined to wonder whether the mood of the church permeates the office above—or vice versa. In two or three examples, the architect sought to preserve the identity of the church by giving the whole edifice—whether offices or apartments—an ecclesiastical air. It is necessarily an anomalous solution," Ferris concluded. Then he presented his own version—the skyscraper not on top of the church, but the church on top of the skyscraper, the church raised aloft to crown the skyscraper.

It is surely a more comfortable solution to the religious spirit, but I suspect the Board of Directors of Citibank might have felt uneasy having a church on their roof. Ecclesiastical supervision might keep the bookkeepers in line, but that was not, I am afraid, reason enough for the board to go along with the idea, if indeed it was ever considered. But when I mentioned the Ferris plan to Ralph Peterson, the pastor of St. Peter's who was instrumental in

working out the arrangement with the bank, he offered a good retort—being at the bottom of the skyscraper helps St. Peter's keep in touch with the life of the city in a way that it could never do 900 feet in the air. Peterson suggested that the role of the church today is to bring God down to the sidewalk, not to bring the man on the sidewalk up to God.

Pastor Peterson wanted the church to have a different physical character from the skyscraper, so as to emphasize its different role. The granite and odd shape of the structure were set at a 45° angle to the street. The pastor wanted the church to look like a church, and not, in his words, "a Noguchi sculpture that Citibank put in its front yard."

Unfortunately, I think the building is less successful. It does look a bit like Citibank's Noguchi, although even that is better than blending the church into the skyscraper's sleek gleaming façade.

The sanctuary of St. Peter's begins one level below ground and rises to a height of 85 feet. It is an immense, angular tent, with a skylight running across the top and windows running in a vertical strip down the front. The room is painted ivory, and all furnishings are red oak. The pews are harsh and severe in their lines. There is almost no color, save for cushions in the pews; the worshipers and clergy provide the color. The overall space was designed by Hugh Stubbins, with Easley Hamner. The interior and furnishings were by Vignelli Associates.

A Place of Searching

The aesthetic result is a stark room which never manages to feel cold. There is admirable restraint at St. Peter's—an important assertion that the religious quest is not necessarily

easy. Neither, of course, should the quest be punishing, and full of fire and brimstone. What St. Peter's seems to say through its architecture is that a religious space should be neither too harsh nor too lush. A church should be neither a place in which to feel punished, nor a place in which to be spoon-fed. It is a place of *searching*.

"Searching" is the crucial element, and that is what is missing in most contemporary church designs. Modern designs represent answers, not questions, and the answers are almost always simplistic. Religion is difficult, and architecture is difficult. Combining religion and architecture should be the most difficult challenge of all. Yet most architects—and most church building committees—approach the task with all the certainty of a developer building a shopping center. Perhaps you can build a shopping center according to formula. But if you can build a church that way, what does this say about the values for which the church stands?

It is no wonder that the best buildings of our time are rarely churches—we are unwilling to undertake the anguish, the difficulty, of thinking about what we want in a religious building. No kind of building project is more demanding of that basic, serious thinking. I recall the remark of Rick Brown, the director of the Kimbell Museum in Fort Worth, Texas. Brown chose Louis Kahn as architect for the Kimbell because, "he thought Kahn would approach the problem of building a museum as if for the first time, like Adam." If this is a way that museums should be created, it is all the more imperative that churches be created this way.

But the idea of searching in church

design has two aspects, each of equal importance. It is not only necessary to search for a means toward expressing the idea of a church, but also that the final form chosen be something that, like St. Peter's, helps the users themselves *continue* the searching process. Modern churches should represent questions. Architects should make forms and spaces that encourage us to think, to look, to wonder. I do not think that the offering of easy answers is what religion is, or should be, about.

Vincent Scully, the distinguished Yale architectural historian, wrote some years ago that most churches in the United States, "are embarrassing displays of financial affluence and spiritual poverty." How true this is—the suburban church indistinguishable from the country club, or, as I recall from a cartoon in the *New Yorker*, the modern church with its sleek abstract spire that could be any modern commercial building. (Indeed, in the *New Yorker* cartoon

a couple in a convertible pull up in front of a church, and the wife says in an embarrassed tone to the pastor, "Oh, excuse me, we thought you were a Howard Johnson's.")

It is partially in reaction to the pretentious and vulgar quality of such contemporary church design that some congregations opt for plain, simple buildings of no architectural quality whatsoever. This option can be as much a result of tight budgets, of course. And generally I have found that plain, understated churches are far less disturbing than the vulgar and overbuilt ones—even if they in no way advance the state of the art.

Simple buildings pose an obvious, but crucial question: Should a church be something special at all? What is wrong with worshiping in a storefront, or a brick warehouse, or a wooden shed?

I will be the first to admit that architecture does not determine everything. The spirit that people, espe-

cially a religious congregation, bring to a place is always more important than the physical qualities of the place itself. But to use that argument alone is to cop out, to say that nothing matters, to admit that architecture is a quest not worth pursuing, and to admit that architecture is unable to advance the human spirit or assist people in their communications with God. We know that, difficult as these tasks are for architecture, they are not impossible ones.

The International Style

The campus of Illinois Institute of Technology in Chicago is a celebrated array of buildings designed by Mies van der Rohe. Mies and the "international style" advocated a universal modern style: austere buildings of sleek, pure forms in glass, steel, and brick. Miesian architecture can be very beautiful, as in the Seagram Building where it was constructed with immense skill and with lavish materials and, most important, the function is correctly

Cont. p. 18



Architects: Hassinger/Schwam Associates

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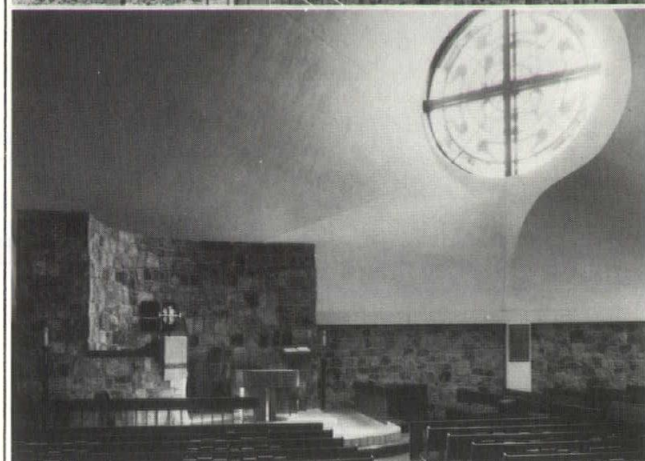
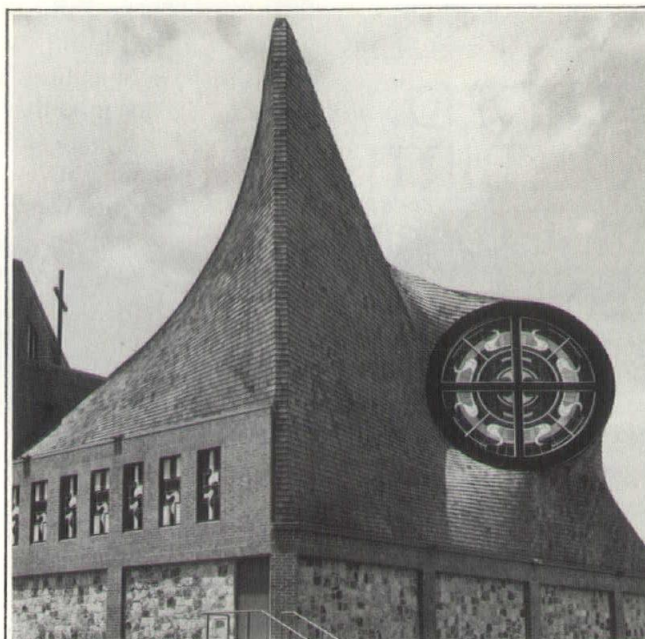
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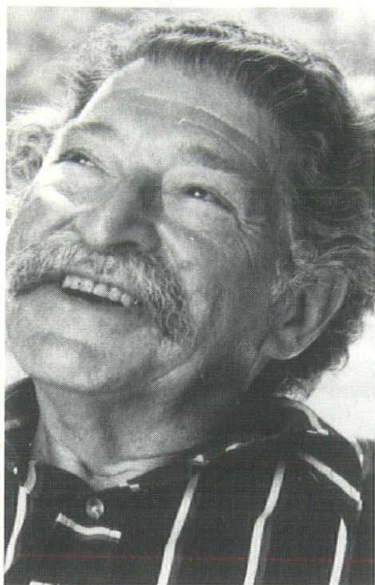
Episcopal Church of the Epiphany,
Rector: The Reverend Joseph DiRaddo
Clovis Heimsath Associates AIA, Architect.

stained glass/metal/wood/lighting/cultic appointments
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NEEDED: A REBIRTH OF COMMON SENSE



Since gurus of all persuasions multiply to fill the ever-expanding communications networks, it is a fact of our time that we suffer no dearth of visionaries. Each visionary has an imaginative reworking of current events. Each has a view as to what is wrong and how to make it right. There is, then, no need to ask whether we need a "rebirth of imaginative vision," but there is a great need to question the quality and validity of the visions touted.

Above all, there is a need for a rebirth of common sense. We are threatened with extinction, yet disarmament is considered a large and difficult undertaking. But all that needs to be done is to lay down the arms, embrace all humanity in fellowship, and beat the swords into plowshares.

As few of us feel competent to make judgments, we make do with a few assumptions as to what is genuine and what is fake. Like others, my assumptions are colored by a necessary precondition of my trade—people are directed toward life, not death, and therefore building beautiful physical environments is not a frivolous occupation. Mine is an optimistic view, but tempered with a certain lack of naivete periodically reinforced by reading the latest news. Nevertheless, I take as a working assumption the words of U Thant,

Like it or not, we live on a common planet. We have no rational alternative but to work together to make an environment in which we and our children can live full and peaceful lives.

Although I can quarrel with much in the *Wealth of Nations*, I cheer Adam Smith, who wrote,

No society can live peaceably with one half in misery . . .

I also take it that J. S. B. Haldane stated a fact of nature when he wrote, Insofar as it makes for the survival of one's descendants and near relations, altruistic behavior is a kind

of Darwinian fitness and may be expected to spread as a result of natural selection.

Accepting such statements as guides leads one into decentralist, conservationist positions which aim to reduce humanity's destructive ways with nature and, by extension, into opposition to big technology and centralism, those major dehumanizing factors in modern society.

Utopia and Common Sense

Conservationist positions are uncomfortable for the architect/planner. All town planning and much building construction are in the hands of large bureaucracies which must, by their nature, use overbearing and insensitive technologies. If the architect/planner with such notions wants to practice his trade, he must speak and act with circumspection lest he be branded "utopian." By utopian I mean any conception which, from the viewpoint of the current wisdom, runs counter to current ways—ways which we are assured should work because they have worked. The current wisdom holds that all crises are temporary. All that is needed is a little vision, an expanding consumer appetite, more cars on more highways, a band of nuclear generating plants along the coasts, another dam, an advertising campaign, faith. . . . I think back to 1957 when the National Association of Manufacturers sketched the vision of our future,

guided by electronics, powered by atomic energy, geared to the effortless workings of automation, the magic carpet of our free economy heads for distant and undreamed horizons.

How prosaic sound the recommendations of utopians when compared with these imaginative visions? From Plato down through the centuries, utopians have looked at the world as a place in which to live, not to use up. They have looked at their fellow creatures as people to live with, not to exploit. From their observations, they make obvious (once they are made) criticisms of things as they were, and they propose remedies—some farfetched,

Percival Goodman, FAIA, is professor emeritus of architecture at Columbia University, and is a practicing architect in New York City. He is the author of the recent, The Double E (Doubleday-Anchor, 1976).

some simple and filled with common sense. Consider with Sir Thomas More,

. . . how few of those that work are employed in labors that are of real service, for we who measure things by money give rise to many trades that are vain and superfluous. . . . If those who work were employed only in such things as the convenience of life require, there would be an abundance of them all.

Or consider the words of Aldous Huxley five centuries later,

Overpopulation and overorganization have produced the modern metropolis in which a fully human life of multiple personal relationships has become almost impossible. Therefore if you wish to avoid the spiritual impoverishment of individuals and whole societies, leave the metropolis and revive the small country community, or alternately humanize the metropolis by creating . . . the urban equivalent of small communities in which individuals can meet and cooperate.

It is this simple common sense which is apparently foreign to the minds of the potentates and personnel who run things (since they use so little of it). This would seem to support my notion that, contrary to the common belief, those in control are not thin-lipped, hard-nosed realists whose god, like that of Mr. Gradgrind, is "fact."

An Oasis in Space

Those in control are hopeless romantics who view events through a rosy haze and live in what the sci-fi people call another "time warp." In their world, nature's cornucopia appears everflowing, expansion without limits, GNPs doubling whenever needed, and technology solving all problems.

Those in control live in a time similar to the period that ended on February 12, 1942 at 15:25 hours, when cadmium control rods were pulled from the atomic pile and a nuclear reaction became self-sustaining. This is the moment from which we date a new period, a period we have entered unaware and unprepared. The

problem of the modern period was started in all its starkness by Neil Armstrong when he returned from his moonwalk,

Earth is an oasis of life in space that must be protected against its population.

Not many are being systematically trained to cope with the new period, whose major challenge is to provide for the needs of this small planet—a planet whose population will double within a generation. The lag in resource conservation has vastly diminished the possibilities for feeding and sheltering our people.

One would assume that those designing our physical environments would now be trained to meet this challenge and to view the world as an "oasis in space" made up of fragile, interlocked and interdependent networks in imminent danger of destruction. Not so! The theory and practice of architecture, with rare exceptions, is still bogged down in the first half of this century. As for the planners, the highway is still their stock in trade.

Those multi-level glass boxes with artificial climates proliferate. Roads and suburbs continue to be built for an individual commuter in a big car. Dwellings are still designed as repositories for energy-consuming mechanical devices which heat and cool, wash and dry, chop up, mix up, ring bells, sweep the floor, carve the beef, brush teeth, and mow the lawn.

The backwardness of architectural training is not odd. Since architecture is the social art, reflecting what society holds dear and heeds not, its products conform to the current wisdom. The hallmark of consumer societies is the demand for instant gratification. Our products must be designed to satisfy what we believe to be our immediate needs, whether they be lingerie or shelter. Yet towns, buildings, roads and the like, unlike lingerie, are expected to last. Plans for future use are predicted on projections from the present. Clearly this is a dubious proposition, because works of architecture and engineering often take years from conception to completion: The present has an insidious way of slipping into the

past at each tick of the clock.

So, among all the arts, architecture shows the greatest cultural lag.

From Communitas to the Double E

Many years ago my brother, Paul, and I wrote a book, *Communitas*, which projected a variety of constructed environments made possible by advanced technologies. Among them, we described a more refined version of our throw-away society as a realizable, if not desirable, framework for a way of life.

In the 1960s, I came to the conclusion that such a way of living was not only undesirable, but would soon be impossible. Not only were we on a planet with diminishing resources and more and more people, but the overwhelming population increase was in the poorest countries. Colonialism was dead (or dying), poor people were demanding their share—and soon they would have it, peaceably or otherwise.

But here was a hitch. If India, with a population of more than 500 million, achieved the same standard as the United States in automobiles, well over 250 million cars would be added to the world's supply. If mainland China, with 800 million population, did likewise along with the rest of Asia and Africa, would not our planet's fuel supplies be drained overnight? Would there be air fit to breathe in such a polluted world? And if this should happen with automobiles, what about everything else? The answers are obvious. Our ways must be changed, in a voluntary or planned way, or the four horsemen will ride.

"Changing our ways" is the premise for the *Double E*, a book examining the interconnected possibilities and actualities incident on change from our old industrial way to a way less competitive, less exploitive, and less violent. The book was written to establish guidelines for the redesign of existing habitats and the design of new ones to suit the new time.

Since the built environment is not a thing apart from, but a crystallization of the values of the people, we cannot guess what new forms it will take without making assumptions

Cont. p. 20

RELIGION AND THE SENSIBILITIES OF THE ARTIST

We live in a time when long dormant perceptions are stirring about us, heralding realities to be taken into account beyond those immediately apparent in a technical, affluent society. In the culture at large, new religions of a mystical and contemplative bent have emerged. Charismatic outpourings occur in conservative, materialistic church institutions. Spirituality and spiritual states have made the Holy Spirit as familiar as breathing. Evangelical revivals trumpet a spirituality congruent with the conservative, material values of the societal strata from which devotees are drawn. Simultaneously, Zen, Yoga, EST, astrology, magic, and exorcism have entered the vocabulary of contemporary life, and the mandala, that centering device which emerges (as Jung says) when cultures are insecure, is everywhere.

Just two decades ago, we wondered if there was anything left in which belief and association came easily and readily. Now all things seem possible, and credulity is challenged only in that the unbelievable is believed. There are, of course, those in church and society alike who interpret this bewildering maze as a loss of moorings which needs to be reestablished via a forceful return to traditional verities and institutions. The result is a bewildering, if not divisive mixture, a veritable smorgasbord in which the total meal consists of the predelections of the samplers, hardly a banquet of style or character. This mixture, moreover, merely reflects the responses which come easily in our difficult time. Absent are appropriate disciplines of learning, reflective penetration, or perspective. Instead, the psyche is neither confronted nor stretched, but simply confirmed in its responses.

Hence, the bewildering array of possibilities, while a sign of unease and spiritual longings, never moves past the symptoms of the disease for which it claims to be the cure.

Fresh experiences that do not challenge or transform the human psyche turn discovery into boredom. Counselors now tell us that for many more individuals than we know, the easy sexual morality has given way to the disavowal of sex because it is experienced as a venture more complicating than satisfying. Indeed, a dubious affinity with celibacy is affirmed, hardly realizing that, theologically, celibacy was a renouncing of a recognized passion. When sex is either promiscuous or avoided, boredom is inevitable and a fullsome humanity, not otherwise expressible between those who know love, is denied. An adequate sexuality is not to be confused, however, with seventeenth century clergy who demanded their conjugal rights, and buried four to six wives in the process; that was sexual appetite, not love.

Sensuality and Religion

The connection between sexuality and religion is profoundly real, even if denied by those who thoroughly spiritualize religion or use the connection to the detriment of religion—unwittingly, to the detriment of sex as well, as in rigid, or should I say frigid, Freudian interpretations. The connection between sex and religion is, of course, the role of the senses and therefore of sensibilities. A thoroughly spiritualized religion consistently berates theater, dance, the visual arts, wine, and one must say now, men and women and song. Any sensibility we have, as St. Augustine already knew, can be abused, either by disavowal or by inappropriate orientations, parameters, or contexts. As such, the use of a sen-

sibility is not an abuse. Luther, confronting those who wanted to control passion by degree rather than context, called a traditional counsel not to be too hot in love a pagan rather than a Christian idea. By analogy, an art form cannot be too sensual, though it may be wrongly so.

The above comments stand in marked contrast to much of Protestant history, partly in its Continental, mostly English form. Protestant history, when seen in its relation to its Catholic counterpart, is at once theological and geographical. One can hardly escape the conclusion that the Mediterranean ease with the body, of being at home with it, was nurtured by climate and the natural exposure of the body. The clothed North felt its comfort only within the spirit that tolerated a cold body in cold-insulating clothing. As one moves from south to north, the senses narrow and are inescapably internalized. To overstress that aspect would distort; to ignore such natural subterranean components as a part of history would be equally wrong, for the background triggered opposite directions, rather than corrections, as the abuses of the sensual seemed to become central.

At the time of the Reformation, reports of considerable immorality in all segments of society occur at the same time that the visual is attacked for its seductive power and its hold on the affections and lives of individuals. The visual arts seemed to express a complexity of beliefs and proliferation of expectations, allied to pomp and power, that stood in marked contrast to the clarifying and simplifying power of the Word of God in Scripture, particularly when seen in the conjunction of the verbal and the spiritual. Hence, a moment of decision, not of adjudication, was at hand. On that issue, Luther was

the adjudicator and Zwingli and Erasmus the radicals.

For Luther, Karlstadt's pulling down of images was enough to bring Luther out of hiding. The liberating power of Luther's perception of faith and grace cut equally against the exfoliation that obscured the center, and against the perfectionist impulses that made purity, the opposite of opulence, into a new law. Faith made a difference for Luther, indeed, all the difference in the world. But he never let the pendulum swing to the difference made by faith. When the difference that faith makes is central, Christianity is defined only in visible terms, a visibility that is self-observed—rather than observed by others. For then the horizons shrink, for the impossible, the unexpected, and the sin that belongs to faith is suppressed. Life is made safe by reducing its dimensions to manageable terms. Such individuals sin less because they live less. When faith makes a difference, life with all its ambiguity is incorporated, not negated, in the recognition that faith is the possibility of life, not a living death.

The Continental reformed tradition, as expressed in the Northern Swiss and the Rhineland, defined Christianity essentially in spiritual, observable terms. The world and all that it symbolizes is the fallen matrix from which, through the resources of mind and spirit, we must be delivered. God is spirit, and the focus of God's relation to us is essentially and directly spiritual. There is a connection among spirit, breath, soul, and words so that words, not things, become the particular medium appropriate for the meditation of God's presence.

When Zwingli supervised the removal of all art objects from the Zurich minster, and in his own language substituted the luminosity of whitewash, he was not only rejecting the opulence and near-gaudy aura of the cathedral, but also defining Christianity in totally spiritual terms. Art and music remained as essential ingredients of public and private life, as distinguished from church life.

The Puritan Development

In England, events took a new turn, turning the spiritual to moral and political directions. Until recent times, the English tradition has focused and formed our dominant social ambience and our institutional life. It is that Protestantism which formed our public life, even its civil religion, and its contrast with the Continental tradition is marked. English Protestantism has roots more in the medieval Lollard tradition and its Puritan sequel than in the Continental reformation.

My thesis is that in England, the Continental reformation was an overlay, full of interesting connections but not determinative of the fundamental ethos. Many of the ideas associated with Protestantism stem in England from Wycliffe and the Lollard tradition, and they continue in the dissenting Puritan thought. Preaching is essential to the Lollard-Puritan development, and the sacraments are relatively unimportant. Except for the Anabaptist tradition, Continental Protestantism continued to stress the presence of the Word in both proclamation and sacrament. Overcoming the neglect of preaching did not lead on the Continent to the neglect of the sacraments. Similarly, the accent on Scripture as the source of all thought and practice in the Lollard tradition made Scriptural statements into a model for the life of the contemporary church. Moreover, each individual's private, unique relation to the text was sufficient for the discernment of its meaning.

While the Continental reformers stressed the centrality of Scripture for the locus and nature of faith, the Scripture was neither a matter of private interpretation nor a necessary model for the life of the church. Scripture was interpreted in the Continental church with the help and guidance of tradition; the tradition of the church, with its historic dimensions as much as Scripture, was used against Rome.

Theologically central to the Lollard tradition of the Christian life was life's *moral nature*. "Moral" in this sense means simplicity of life—

as contrasted with opulence of church and state, or with speculative knowledge, or alleged magical practices in images and symbols. The growth of the Lollard position coincided initially with the rising lower middle class, with the Anglo-Saxons instead of the more wealthy and powerful Normans. This early social split continued into seventeenth century England. Religious and social alliances produced fissures in the body politic. Such conflict existed on the Continent as well, but usually the population of a region were joined in a single religious persuasion. In England, the social-religious split was always present throughout the breadth of the land and never came to a peaceful solution.

The Lollard and subsequent Puritan moral ethos was generally in conflict with the ethos of the ruling class of church and state—with the hope, of course, that the establishment would eventually be replaced by the new creations. The model for such hope was the New Testament community, but even more in its preceding archetype, the history of Israel. Israel stood for a lowly people who had reached fulfillment, only to lose it because of their own defection. Now, in England and then in New England, a new Israel must emerge. The English identification with Israel, a religious people who became a nation, occurs nowhere else in Western history. It is the intentional cutting out of all history between Biblical and English times.

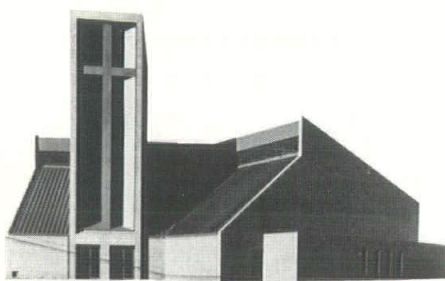
Such an approach meant that the religious dimensions, however spiritual, are simultaneously and directly social and political. It explains why English Christianity, in its dissenting form, never hesitated to try to form and control populations which did not share its predilections and faith convictions. It meant that other religious traditions, liturgical and cultural expressions, or analogs of God's opulent presences were rejected. The religious social horizons shrank and forbade other conceptions.

Thus, the Lollard and Puritan objections to images and to the visual

Cont. p. 21

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San Antonio, Texas, May 26-30

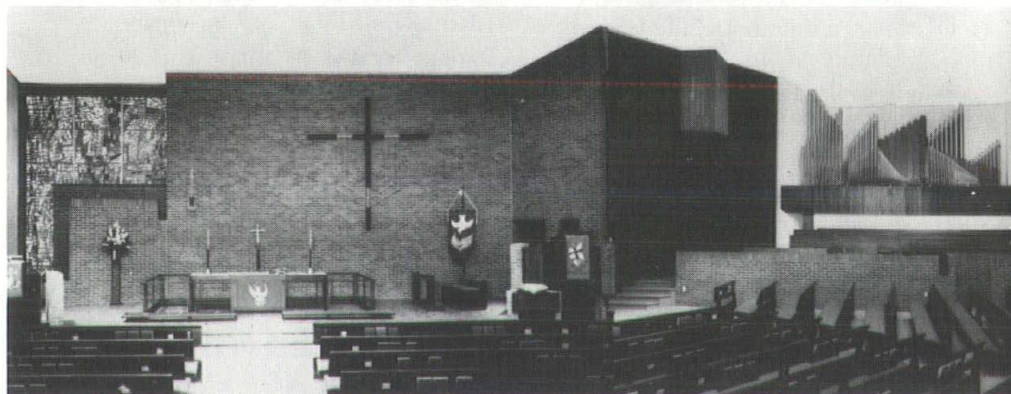
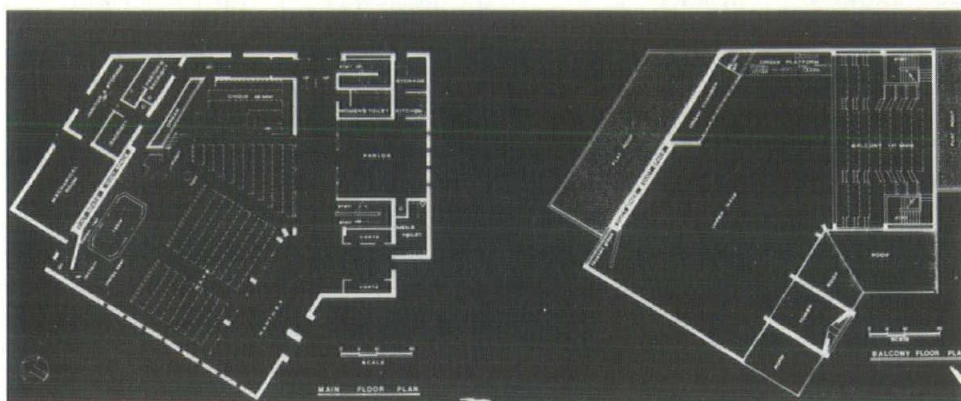


HONOR AWARD

St. Andrew's Lutheran Church
Columbia, SC

Architects: Harold E. Wagoner, FAIA
and Associates, Philadelphia, PA

"The jury was impressed with the interior relationships of congregation, choir, and chancel. The congregation is well-integrated into the worship arrangement. The choir is part of the congregation, yet given identity. The pulpit is central but does not overpower the eucharistic features. The exterior cross is bold and happily combines symbol and structure."



MERIT AWARD

St. Luke's Lutheran Church

West Collingwood, NJ

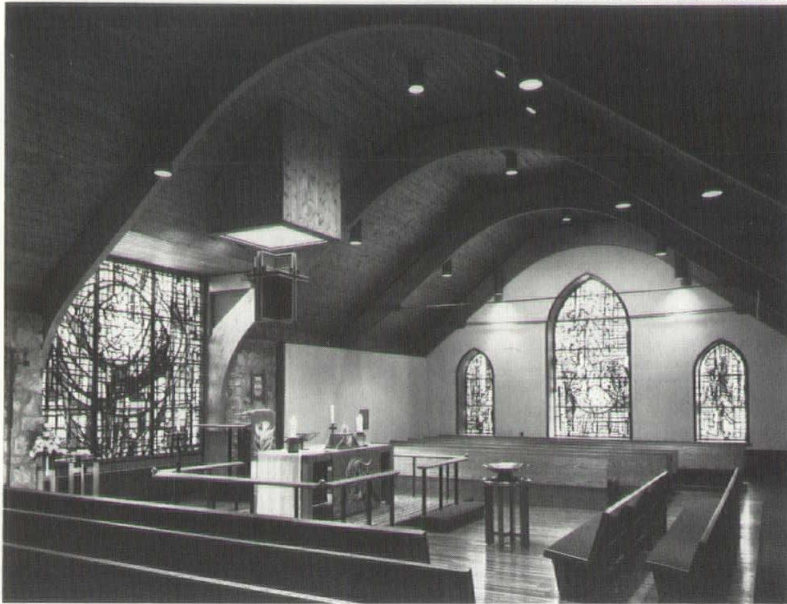
Architects: Hassinger Schwam

Associates

Elkins Park, PA

"A sensitive combining of old and new. Solution indicates a cooperative dialogue between the congregation and architect which resulted in a unity of tradition and circumstance. The jury would like to have seen a greater opportunity for flexibility."

Photos by LAWRENCE S. WILLIAMS, INC.



MERIT AWARD

Trinity Lutheran Church

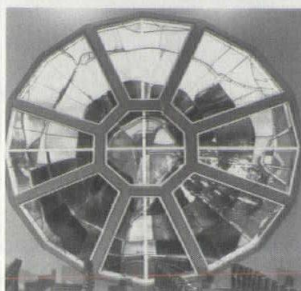
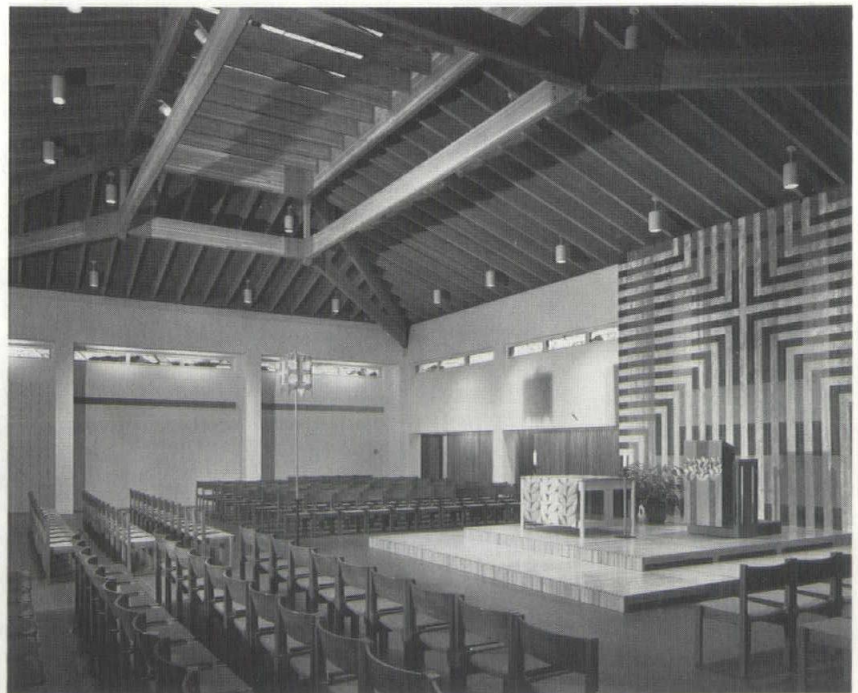
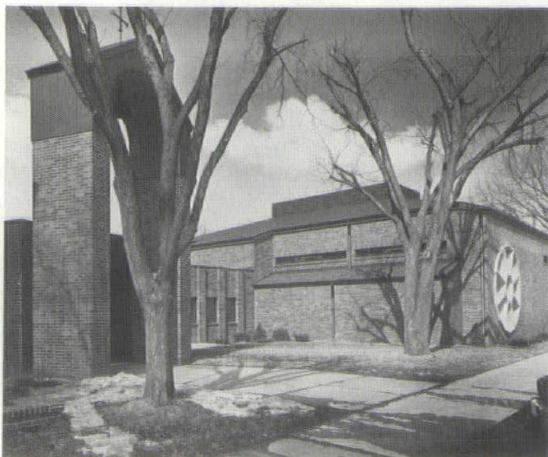
Princeton, MN

Architects: Sövik, Mathre, Sathrum,

Quanbeck

Northfield, MN

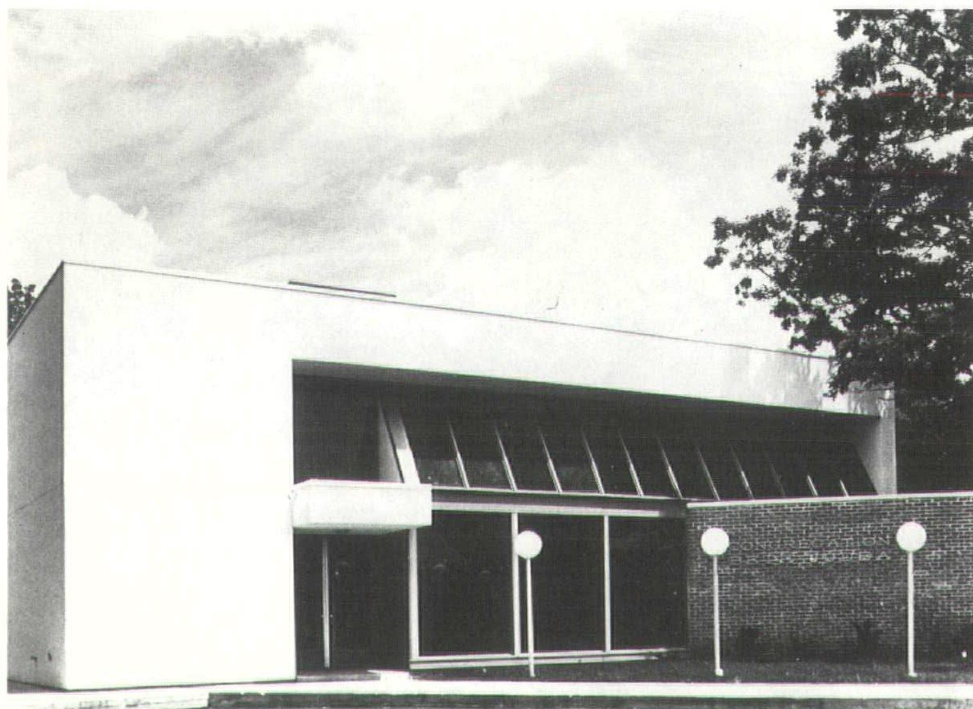
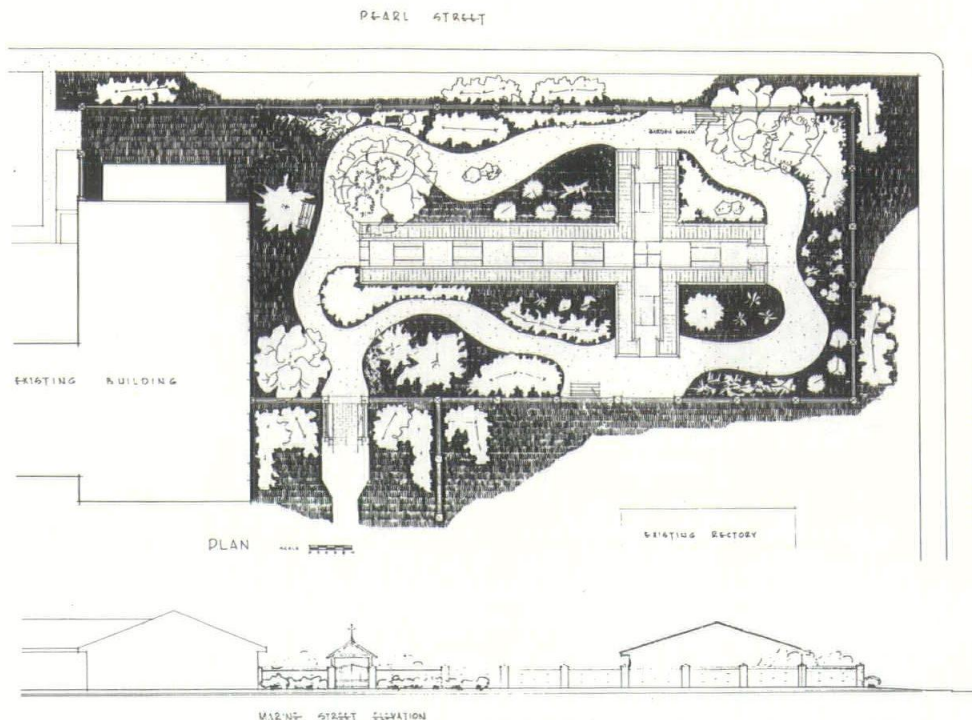
"The spaces are well-defined and patterns and materials interestingly related. The tapestry was considered outstanding. The jury felt that the 'busyness' of the structural elements did allow for a proper focus of attention."



MERIT AWARD

Columbarium
Holy Innocents Episcopal Church
 Beach Haven, NJ
 Architect-Consultant:
 Richard E. Martin
 York, PA

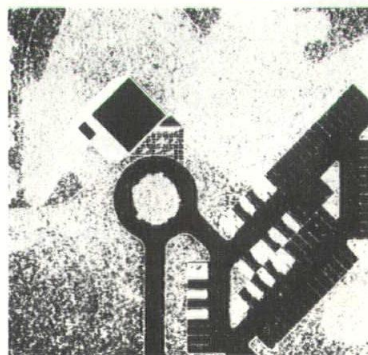
"The project is now under construction, and the presentation did not allow for a complete evaluation of such things as materials and compatibility with the adjacent existing structure. The jury commended the concept and timeliness of the project, and the reflection of a tradition in the use of a lytch gate and the re-creation of the churchyard burial ground."



MERIT AWARD

Congregation Beth-Judea
 Long Grove, IL
 Architects: Jaeger, Kupritz, Ltd.
 Park Ridge, IL

"While the jury lacked certain information about the appearance of the main worship room, they were impressed by the possibilities of multi-purpose space arrangements and the pleasant abstract imposition of the two geometric forms—a triangle and a square."



HONORABLE MENTION

Church of All Nations

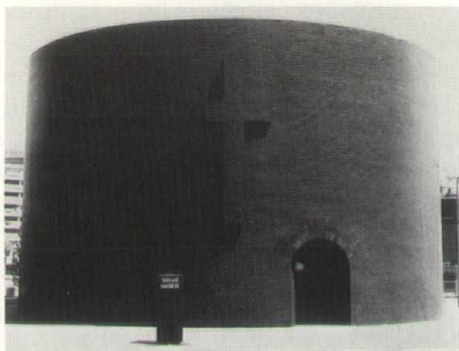
Boston, MA

Architects: Bertrand Goldberg,

Associates

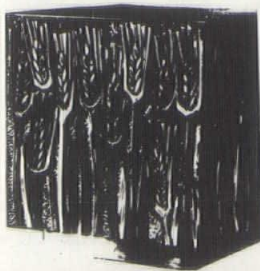
Boston, MA

"The monumental form was very good as a simple abstract architectural expression. Exterior and interior were sensitively and completely detailed. It was felt that the opaqueness of the structure was too extreme, creating a barrier to the community. The form was also master to the function of the spaces and the program facilities."



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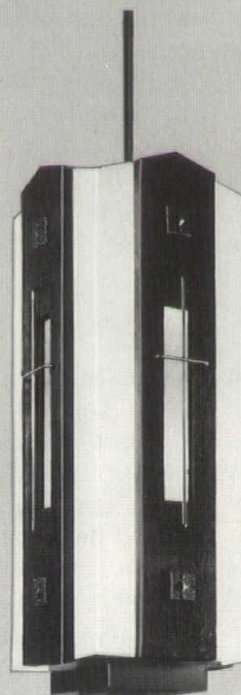
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sued to the style. But Mies believed that his style could be universal, and here is where we get into problems.

Mies' chapel at I.I.T., completed in the early 1950s, is a plain box of brick, glass, and steel. It is a deliberate attempt to tell us that the architectural vocabulary of modernism was so universal that it could serve any function. Well, of course the chapel *can* work. But does that make it a success? It doesn't *look* like a church. It doesn't *feel* like a church. Indeed, to make the problems at I.I.T. seem more complex, there is a boilerhouse near the chapel that looks almost identical to the chapel, save for one thing—the boilerhouse has a smokestack.

If a visitor from Mars, or anywhere for that matter, came to the I.I.T. campus and was asked which of the buildings was the church and which was the boilerhouse, I am sure that the visitor would say that the boilerhouse was the church and the church the boilerhouse. Who could blame him? One building looks entirely functional, the other appears to have some sort of gesture, some sort of *symbol* of reaching upward which is only natural to associate with a church.

Orthodox modern architecture rejected these associations. Today we are beginning to wonder if that rejection was not a mistake, if the austere, puristic environment of steel and glass is the best reflection of our time. We are not about to go back in history. I am not excited by the prospect of a lot of fake Gothic churches sprouting up again everywhere—but we know now that we do not want I.I.T. chapels all over the place.

What is the alternative? Where should church architecture go? I do not want to suggest anything specific, in part because one of the most important design trends of our time is that there is *no* trend. We live in a pluralistic time in which, if I may quote Philip Johnson quoting Chairman Mao, we "let a hundred flowers bloom." I am not even convinced that building a fake Gothic

church today is in any way wrong—at least not in the way the modernists tell us it would be immoral or untrue to our times. Gothic has not been true to a time since the Middle Ages, yet some of the finest buildings of the Nineteenth and Twentieth Centuries are imitative Gothic (Goodhue's St. Thomas Church on Fifth Avenue, Rogers' Harkness Tower at Yale, Renwick's Grace Church on lower Broadway). But we cannot do many Gothic churches today because we can no longer afford it. We no longer have the skilled craftsmen able to produce such buildings, or the finances to pay them.

It is sad that too many architects know that we cannot produce Gothic-revival buildings of any quality today, and these architects persist in trying to reproduce, in some weak and unconvincing way, the *spirit* of an older church. This usually means a steeple and a high, peaked roof. Most of these buildings are of utter banality, with no ideas, with little meaning, and with no sense of searching. They are self-assured and smug.

The best religious buildings of our time rarely look like churches we have seen before, yet they clearly manage—unlike the I.I.T. chapel—to communicate the *idea* of a church. Louis Kahn's Unitarian Church in Rochester, New York, is a good case in point. It is a massive structure of red brick, without a steeple or any of the other elements we might consider conventional church imagery. Yet as one approaches, he knows that this is someplace special, someplace not like other places. The subtle rhythms of the light towers and fenestration begin to tell the story of the building. But like most significant religious buildings, the Unitarian Church does not fully reveal itself until one is inside.

The interior is stark and almost, but not quite harsh. It is of unpainted gray cinder block, raw concrete, and unpainted wood. The room is square. One enters on direct axis with the pulpit, but under a balcony so that the two-story height is revealed gradually. Most remarkable is the

light. It tumbles in softly from four corner light towers, washing the room in a subtle, grayish glow, like a dawn. The proportions are utterly serene; the light can only be called sublime. Together, proportion and light create an altogether powerful architectural experience. There are no conventional religious symbols—Unitarians eschew crosses—yet rarely have I been in any space that was so clearly, so absolutely, religious. The organization of the space on a square is rational, yet the light is of course irrational, and together they achieve a most extraordinary balance.

One can be put off by the deliberate ordinariness of the materials Kahn selected: We are not accustomed to cinder blocks in a House of God. Yet the cinder blocks serve a purpose: Their message reminds us that the most lavish materials are *not* always necessary, that dazzling the senses is not necessarily the highest achievement of the architect of religious space. This message fits into a long and significant tradition of conservative, not to say puritanical, religious architecture—Shaker churches, other New England churches, Quaker meeting houses, and so forth. It is a tradition that has given us some of our finest religious buildings, buildings that in no way should belong to that category of "depressingly ordinary" I mentioned above.

But Kahn was doing something else besides making a religious point. He gave us an architectural message as well. Kahn told us that in architecture as much as in religion, the dollar sign does not determine all. Light and proportion, the two elements that together make the Unitarian Church so extraordinary, are not dependent on lavish materials or on cost. They depend on skill and on an understanding of certain constants in architecture, certain truths about the nature of space and form, that can be achieved without travertine marble.

Not that Kahn himself did not like travertine marble—the Kimbell Museum is full of it, and he was as able a user of lavish materials as any ar-

chitect of our time. But Kahn felt that each thing has its proper place. He knew that the spirit of the Unitarian Church demanded something else. It was that feeling, that urge to find what was right for the particular circumstance, that motivated Kahn—not any Puritan ethic.

There are other church buildings of the Twentieth Century that rank as high as Kahn's Rochester Unitarian Church, some perhaps higher. An important precursor of Kahn's Rochester Unitarian Church, was the Unity Temple of Frank Lloyd Wright in Oak Park, Illinois (1906). This building is square, and lacks a steeple; there are splendid rhythms to the monumental, poured concrete exterior. But once again what is truly special is the interior space. A visitor enters low, then moves into a high room defined by four corner piers. Balconies weave between the piers. The room is an extraordinary subtle combination of horizontal and vertical elements, all in perfect balance, as is the mix of solids and voids. The room presses in on the visitor, and steps back from him, all at once. Let me quote Vincent Scully:

The interweaving of main masses and details now becomes symphonic, itself a hymn full of deep chords and complicated polyphonic passages. But the general effect is calm. The light is almost golden from the tinted skylights above. . . . It is a might fortress at individual scale, for the individual who, however packed in with others, remains spiritually alone.

What a crucial observation that is—"For the individual who, however packed in with others, remains spiritually alone." Every great religious building—every great building of any sort, or even any great work of art—must do this if it is to succeed. It must at once tie us to the greater body of humanity, and still say something to us, alone.

Eliel Saarinen's great First Christian Church in Columbus, Indiana (1941) does this, through a combination of stirring space, remarkably crafted details, and a sense of balance between solids and voids, between openness and enclosure. It is

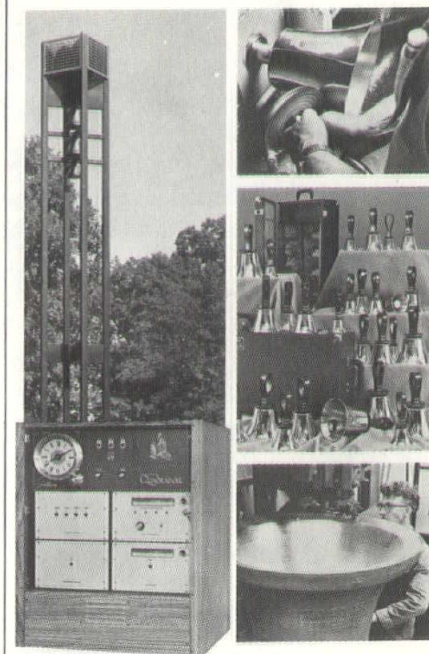
a place of remarkable serenity, yet a place of great power as well.

Ultimately, we cannot say what it is that makes a religious building move us in the way in which we yearn to be moved. I have not written of the buildings in other cultures—the great mission churches, for example. I know from my limited experience that these churches are beautiful and very powerful places. They are simple without ever being neutral, self-assured without ever being arrogant.

Le Corbusier used a phrase that I think expresses all of this well. He spoke of his chapel at Ronchamp as having "ineffable space." It is a good phrase, even though it troubled all modern orthodox historians of architecture such as Sir Nikolaus Pevsner. Pevsner was troubled and confused when Ronchamp was completed in the mid-1950s because it did not appear to be sufficiently rational. Such historians have fallen into the very same trap as Mies van der Rohe in their belief that all buildings had to be rational, had to be straightforward, had to be structurally honest.

Le Corbusier—himself the great rationalist, at least if you believed his rhetoric—knew better. He designed Ronchamp as a complex, swooping, almost curving form—a chapel of white concrete that sails out of the hills like a prow, its movement checked by a round-topped campanile. The walls turn and bend and lean out, and they are punctured by windows of varying sizes at irregular intervals. The inside is a chapel of considerable spatial complexity, a room one cannot describe briefly and that is nothing if not perplexing. In the hands of a lesser architect, this would have been busy and irritating and frenetic; with Le Corbusier, we sense something else. It is a room of beautiful serenity, yet one of movement and action. It pulls us forward, it holds us back. It holds us tight, it lets us go. It joins us together, it holds us apart. It ultimately tells us that for all we know, there is something we do not know, something that we will never be able to understand fully. □

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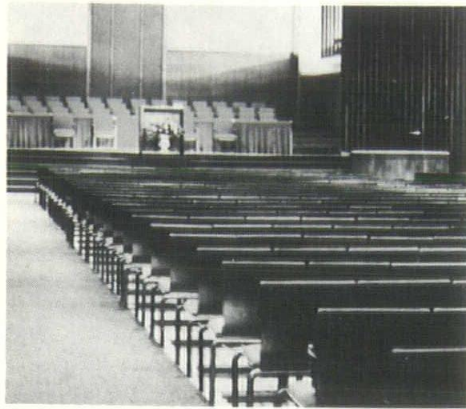
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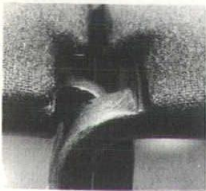
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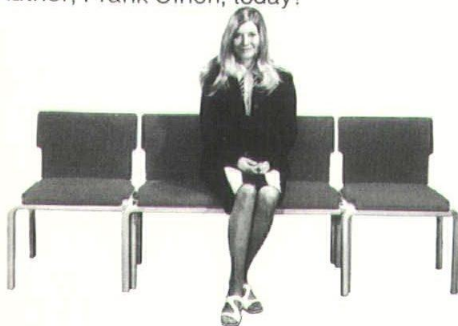
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Goodman—Cont. from p. 11

about the coming physical, social, and moral changes.

In the *Double E*, I take a hard look at our ways, and describe changes which should happen and why they should happen. Among these, I discuss the thoughtless use of technology which has deprived a vast population of meaningful work, and created these anomalies: the redundant person unemployed, unwanted, and unneeded; people as automatons, alienated, estranged, and stultified.

This abomination dates back to earlier times, and happened because,

*There are two laws discrete
Not reconciled
Law for man and law for things;
The last builds town and fleet
But it runs wild
And doth man unking.*

So wrote Emerson during the middle period of the Industrial Revolution. Since then, the law for things evermore powerful has not only "unkinged" humanity, but carelessly poisoned the air, fields, and streams of the kingdom.

Matter into Spirit

The law of man must now take precedence. This can only happen when a sizeable part of production which is now automated is returned to human hands and skill. Then the craftsman will once again become involved in the pleasures of his craft. Then there will be less pollution, irreplaceable resources will be conserved, and the "unemployment problem" will disappear. There may be fewer goods produced, but is it not a fact that we have had a plethora?

There has been a sexual revolution as important as the civil rights movement in our society. The benefits are many: freer sexuality among the young, less hypocrisy at all ages, and a healthy and less-repressed society. Women may now be accepted as equal partners, and are free to decide when, and if, they wish to be mothers. All of these spell out changes for the small and isolated family spawned by the Industrial Revolution.

The changes are evident by the

number of single parent families, the high divorce rates, and the broken homes. It seems probable that the replacement for the old family structure may be similar to the extended family of other times—some kind of communal grouping based on mutual interests rather than blood. Such families will provide secure places for the old and young. If goods are produced in small workshops—once a part of the household economy—then we may begin to visualize dwelling places vastly different from today's apartments and development houses.

The new architecture will be modest in size and frugal in its use of materials. The new buildings will be unlike those imaginative engines of shining plastic and bright metal built on Antarctica, under the sea, or on the Moon a few years ago. Does the new architecture sound dismal? A boring prospect? It will be unless it is imbued with creative spirit. Who can doubt that a society which has escaped from the prison of alienating work will not become refined and selective? Through an understanding of its symbiotic relation to the rest of nature, will architecture not transmute the modest sticks and bones into works of art?

It is this transformation of matter into spirit which is crucial to a life-enhancing future.

A Note to My Colleagues

It is unlikely that many of my fellow architects will wholeheartedly support movements favoring conservation, preservation, no-growth policies, or disarmament. These positions threaten our prospects. Nevertheless, some of us must see the handwriting on the wall and ponder the future. I suggest that we take a leading position: *What the country will not do voluntarily, it will be forced to do. Let us plan for it so as to avoid disasters.*

We should completely revise the curriculum of our professional schools, and prepare students for the problems and opportunities of a post-industrial age. This has begun in a few schools, but a few courses on environment, however excellent,

are not adequate when sandwiched into the old curriculum.

There is, of course, no easy way to change our practices. We design what we are commissioned to design because that is how we earn our keep. But even here there are possibilities for change: We have environmental impact and anti-pollution laws; some of us are using solar energy and the wind as a resource; old-fashioned common sense practices are coming back, such as avoiding unshaded windows on the south and glass walls on the north, planting shade trees, and building wind-breaks.

As shortages grow and prices of materials soar, we must accept little economies. But these are bits and pieces. We need discussion leading to the formulation of unified and comprehensive theories and methods suitable to a new period in history.

When I speculate on future architectures, I find Le Corbusier's phrase, "the house is a machine for living,"

singularly old-fashioned. I find appropriate and lively what William Morris said in the 1890s, "I want to design things that people like to make. I like to make things people like to use."

When I look for a forecast on the form of the future town, I am surprised that it is not Le Corbusier, Wright, or Tange who suggests an answer, but an old Victorian. John Ruskin said that we should first clean up the houses we have, and then build others,

... strongly, beautifully, in groups of limited height. . . . No festering suburb, but clean and busy streets within and open country without, with a belt of gardens and orchards . . . and a sight of far horizon reachable in a few minutes walk.

We have inherited what John N. Wilford called,

... a precious state of affairs produced by the looming threat of nuclear holocaust, the antagonisms and adjustments of post-colonial peoples, the pressures of

escalating populations and profligacy in a world running out of room and its primary source of energy.

As citizens, we must work our way out of this mess; as architects we must start planning the physical fabric suitable for a better world. □

Dillenberger—Cont. from p. 13

arts rested on several conjoined factors. The essential moral stance of this Christianity did not turn toward imagination, apart from the Scriptural text. Moreover, images, paintings, and sculpture belonged to an upper class life in both church and state. The new humanist development aided in this thrust.

Humanists shared with earlier protesters an articulation of the moral nature of Christianity, a rejection of the corruption and abuses of the time, and a rejection of the visual imagination—presumed to be the major source of such corruption. The humanist development, in connection with Scriptural interpretation,



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was a helpful as well as disastrous conjunction, because it led to a literal rather than imaginative use of the text. One only need compare Erasmus, a Continental humanist whose philosophy was most at home in England, with Luther, for whom the visual imagination was never abandoned, though he criticized its current practice.

Only in the light of such history is Henry VIII's easy and successful suppression of the monasteries understandable. The confiscation of art objects which could be turned into revenue, and the destruction of paintings and statues, could be used by him as a way of hitting at an opulent church associated with Rome. Though Henry did not himself share the assumptions of those who readily accepted such an iconoclastic development, it was a shrewd political move on his part, playing to the lower middle class Englishman. This means that the first major iconoclastic wave was initiated, not by a regime sympathetic to the Continental

reformation, but on the basis of political motives acceptable and congenial to those who continued the Lollard sympathies.

Aside from the lives of nobility and crown, to which the English citizens did not have access, the visual arts had been found primarily in monasteries and churches. Their destruction, first under Henry VIII, and then again during the Cromwellian period, meant that the principle of exclusion of art from the church created a vacuum in which the visual arts, apart from portraits, simply ceased to exist. That is why one encounters only sporadic attacks on the visual arts in the Colonies: The visual arts lay outside their normal existence. At the same time, all English classes enjoyed the delights of hearth and home, believing the principle that beauty manifested in worldly things exhibited the glory of God. No work of humanity could equal the Creator's work; but all things together exhibited God's beauty and glory.

It was a part of the English fabric of life to be interested in illustrated manuscripts and books, vessels for liturgical use, elegant furniture, china, and clothing. The English were interested in good houses and jewelry, designs for signs, equipment and household items, in wine, and books; but not in the visual arts which they had lost. The early English had no inhibitions about the good life, as long as it was not contaminated by the opulence of church and state. The long association of the visual with the practices and theology of Catholicism—indeed, the conviction that the visual was in fact the seductive power which led to such an outlook—and the equally long association of painting and sculpture with wealth and the upper classes, together excluded the visual arts from the acceptable good life.

Language as Religious Art

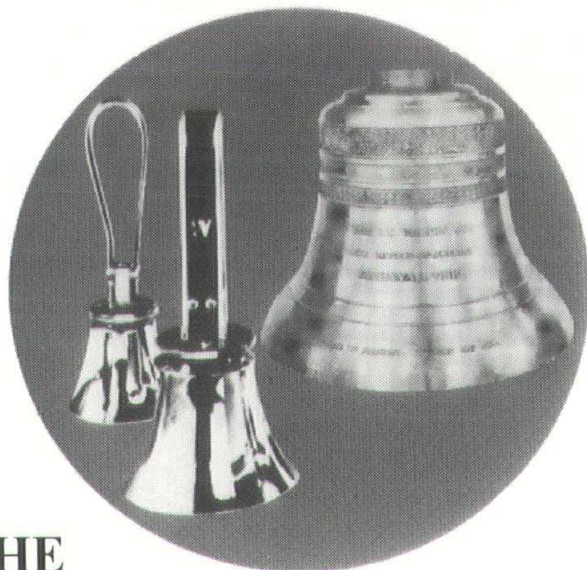
One should not hesitate, however, to point to the English eminence in

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literature. Just as England had no counterpart to Michelangelo, Raphael, Bernini, and Rembrandt, so the Continent had no counterpart to Shakespeare, Donne, and Milton. Even seventeenth, eighteenth, and early nineteenth century clergy in New England considered themselves literary figures. Sermons were carefully prepared, for they were meant to be literary creations as well as instruments of the divine.

The precision and clarifying power of the English language represents a cultural development indicative of distinctive preparations long prepared. It has been noted that by the medieval period the Lollards pushed for a Christianity understood in moral terms, stripped of theological mysteries and dubious images, and that the spiritual home of Erasmus was England. The Protestantism of the English churches was filtered through moral, humanistic eyes. The decided preference was for clarity, with an equally decided suspicion of mystery.

The debate between Erasmus and Luther, while couched as the question of the power or impotence of the will, essentially concerned itself with the difference between the power manifest in clarity of motivation and the continued mystery of the self with respect to its sources of power. Here the English fell on the former side, that of Erasmus, opting for the clarity of the word and for an operative equation, namely the identity of words, reality, and the Word. While the Continentals interpreted the Word of God as the Light that shines into darkness without dispelling any shadows, the English saw the Word as the Light whose clarity takes all shadows away. For the Continentals, the mystery of another world enlightened this world. For the English, the ambiguities of this world, troublesome as they were, were not the sign of demonic powers but of obstacles to be overcome by the light from above.

The Sixteenth Century English Protestant tradition had all the earmarks of a linguistic, hearing culture, in which the eyes were directed by being told what to see. Such a

clarifying power of language produced a significant literature, totally molded theology by language, but narrowed the horizons of visual perception. Seeing was not a mode of learning to be trusted in its own right. The mystery of faith and sacrament was replaced by a clear understanding of what God does, including the nature of humanity's response. When language informs seeing, and mystery is expunged from the center of God's dealing with humanity, the virtue of clarity is gained at the loss of other sensibilities.

At best, then, art is an appendage, not really expressive of humanity's spirituality. It can be ignored. And then in those rare instances when art confronts one with its mysterious power, it is obviously subversive, threatening the clarity of the mind. Safe art is like the Elizabethan portrait, in which all is light and there are no shadows at all. Architecturally, such a view translates itself into auditory space, frequently of exquisite beauty, but the beauty of a fast—not a feast. Such space does not sustain the full range of life, but can, at moments of one's life or at particular historical junctures, become its winnowing necessity. Its simple form is indeed simple; but simplicity is not, I submit, desirable as a conscious form in and of itself, but as an intention by which the riches of diversity and complexity are incorporated to weave a rich tapestry of life.

There is a richness in the history in which language embodies and shapes the contours of humanity, and in which achievements and aberrations are largely social and political. But it leaves out so much of what makes up our life—seeing, tasting, touching, movement. The inventor of the telegraph, Samuel F. B. Morse, found that the role of the imagination was so dangerous in the many ways it could lead one astray, that he was ready, out of his Presbyterian-Congregational heritage, to give it up altogether. As a matter of fact, he gave it up because Congress did not give him a commission.

There have been other traditions, of course—the Continental reformed

movement, the entire Catholic tradition except for the rather limited eastern iconoclastic controversies, Anglicanism since the tractarian movement, the Moravians, and forms of Lutheranism. Such traditions see in fallen creation images and shadows of things divine, modalities of sight, sound, taste, and touch which can become hints and bearers of transcending realities all simultaneously present. For that reason, religious bodies with sacramental propensities include the total range of human sensibilities—seeing, tasting, touching, smelling—none of which can be reduced to direct spiritual reality unrelated to the modalities of the visible world.

The Aesthetic Dimension in Human Survival

History has moved past these older polar traditions, and there is an openness stretching across many boundaries. Most of our contemporary developments exhibit a cultural shift of tremendous importance. The social, ecological setting for the life of humanity is becoming a part of the daily decisions of men and women in all walks of life, and among those making decisions in government and industry. Hence, an aesthetic dimension enters into humanity's survival. Human problems demand human action; but the impulse to social action demands that wider dimensions of humanity's spirit be taken into account, that total configuration and consequences form part of the fabric and context for action.

Theodore Gill has eloquently contended that it is only an aesthetic view, encompassing the ethical, that safeguards the ethical from becoming inhuman. Our humanity cries out for wider dimensions. Surely Black culture testifies that neither oppression nor the struggle for justice can or need destroy art or cultural forms. Indeed, they become the bearer of humanity's hope and spirit, however battered or shattered.

Ours is a time and land of cultural pluralism, which through mutual exposure can send us to the depth exposures and disciplines of encounter

through which our own dormant, even missing, facets of humanity can be restored, widened, and sharpened. It is important that that happen, not by our verbal or thoughtful incorporation of the visual or the dramatic into a structure of thought, but rather by learning directly from the diverging modalities themselves.

Dance, theater, literature, painting, and sculpture reflect diverse gifts and facets, not translatable into each other, but enriching through converging angles and analogies. If a painter could express the same in words, he or she would not paint or perhaps not talk. In a highly verbal culture, artists sometimes deliberately do not talk at all. Having been formed culturally by the almost total victory of the verbal, it is important to recall that seeing was once as important as the verbal.

Bonaventure in the Middle Ages defined the visual in these forms: First, as an open Scripture made visible through painting, for those who

were uneducated and could not read; second, as an aid to the "sluggishness of the affections," "for our emotion is aroused more by what is seen than by what is heard," and third, because of the "transitory character of memory," for things we have seen remain with us more than things we have heard.

Today, this situation is reversed. The culturally ignorant can now read Scripture, but not the paintings or stained glass windows; revivals of faith and devotion have come from words, not pictures; and more individuals remember what they have heard than what they have seen, unless it be nightmarish in quality. Father Nicholas Point, the missionary to the Flathead Indians in the Nineteenth Century, used his gift of painting as a part of his work. He had bridged the linguistic gap, but the Indian's capacity to see, developed in a hunting economy, made them particularly sensitive to the Gospel in pictorial form, and even

led Father Point to see things he had never seen before.

Seeing is not a substitute for speech; but it is a sensibility and modality in its own right, enriching in every way. But it comes only out of repeated seeing, out of a practiced discipline as rigorous as learning to write or to become a writer. While I have been interested in the visual arts for a long time, I learned the discipline of seeing in a hard and delightful way. My wife is an artist. I discovered how primary the modality of seeing was to her, not without verbal capacities and other charms. Living with her, I had to learn to see, and it changed my life.

We must incorporate wider ranges of sensibilities into our lives than our dominant culture has provided. This will come only in a significant way as we are willing to engage in the educational discipline essential to such reorientations. There is much to be said for popular culture; but too much can be said for it. Popular culture lives out of what comes easily. The plethora of church banners adds color but hardly fresh perceptions. Folk art is usually popular because it adds nothing, and gives little that is not already a part of our being. In folk art, the untrained artist and the viewer stand on the same level. Nothing more is required of either artist or viewer. There is every reason to delight in such art. But in all facets of life, education and discipline are also necessary, if fuller facets of our humanity are to be expressed and realized. The creative impulse is not creative without the discipline appropriate to the particular creative expression.

The perceptions of the artist of ability and talent are important, particularly in a time when perceptions no longer come out of the common culture of community, where much of the traditional has become banal, and the source of insight emerges from other arenas. In this, literary folk have an advantage, for even the delineation of the difficulties and of decay serves its art form. Painters have no such possibilities. They have either the possibility of affirmation beyond all the difficulties, or noth-



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ing at all. Protest art without transcending affirmations remains only protest, not art. That is why being an artist is not the discontent of being unable to paint one's vision, but rather the agony, burden, and delight of sensing and purveying seismographic shifts of affirmative perception even in destruction, or having nothing to purvey if that is not possible. The burden of the contemporary artist is that of forming the perceptions, rather than expressing perceptions already built.

Artists no longer reflect religious traditions, but create and express new spiritual perceptions which we are invited to share. The sources of such perceptions are many. In part, they represent individual transformations of residual religious traditions; they reflect a renewed interest in all that has been encompassed by the word "nature;" they express a continued and renewed interest in the art of the Eastern tradition. In the modern world, the spiritual perceptions of the artists and the full scope of religious traditions seldom coincide. Most of all, the sources seem to well up from within, representing humanity's search about its own nature and worth, in and through the complexity and variety of humanity's existence. It is as if the perceptions were as wide and as fascinating as creation itself.

Danger and Grace

The reemergence of new vitalities in our time makes our period closer to the early church than to any period since. In that time, the church was not afraid, for it accepted the vitalities of life, evident in the arts, as dangerous and possibilities to be incorporated into its own life. It was a stretching experience, but also a naming, baptising, transforming one. There are analogies in our own time, albeit too few, for some artists have been given freedom within the church, to the glory of both the artistic community and the church. In Europe, one thinks of Ronchamp, Vence, Assy; in the United States, the Roofless Church, New Harmony, Indiana, St. Mary's Cathedral in San Francisco, the Rothko Chapel in

Houston, and New York's Nevelson Meditation Chapel.

The arts express vitality and, hence, danger—even waste. It is ironic that the world accepts danger and waste everywhere but in the arts. Money can be misspent everywhere, but never in the arts, from the erection of the United States Capitol in the nineteenth century, to the Andre Rocks in Hartford, Connecticut. But the church above all else should know what it means to live by grace. Theologically, to suppress vitalities because there are dangers inherent within them is to insist that one can control one's life, and thus to reject the radical character of faith and grace, namely that the possibility of control no longer exists. There are many for whom such a conception of grace is cheap, demanding nothing of us; but is grace meant to be dear? If grace is cheap because we do not contribute to ultimate resolutions from out of our own resources, then indeed grace is rejected as grace. And grace is cheap because one is not contributing one's share. One is reminded of how many insist on deciding to accept offered grace, which is about as ungracious as one can be, and totally inconsistent with the reality that is announced. Only those who can accept a gift as gift know what a gift is.

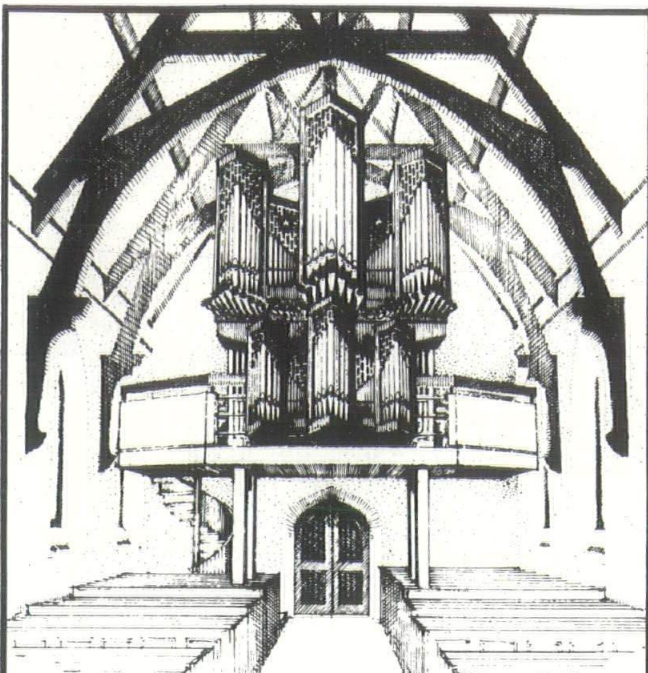
The radical rent in our being which makes every possibility into a source of evil as well as good, and thus makes life ambiguous, is covered by the radical nature of grace, freeing us from the treadmill of self-effort, turning into self-destruction. We face the double possibility of self-destruction by the denial of aspects of our humanity into quests for moral virtue, or by an abandonment to sensibilities cut loose from vision or discipline. The later, in the eyes of the Protestant heritage, and counter to Luther, certainly is the greatest sin of all. Perhaps that is because it is the most visible, more visible than the pride of virtue, which can be mistaken for saintliness.

The actuality of grace has as its corollary, not what we can achieve, but the development of the discipline of maximizing all our sensibili-

ties, ambiguously but positively, for the fuller expression of our humanity and the glory of God. Sight, touch, taste, demand an orientation, training, education, discipline, as much as do speech and hearing. The discipline of touch turns self-expression into a giving which, by an alchemy all its own, turns into a gift. If a man and a woman do not find that loving each other is a greater delight and joy to both at age sixty than at age thirty, then the joy of touch has not been disciplined as its expression has repeatedly occurred. Doing takes on its own ambience and form; and the discipline which becomes second-nature discovers new delights. In that sense, sexuality takes on its greatest expression with the maturity of one's humanity, a factor not identical with, but usually correlative to, the age in years. Taste, too, is developed by repeated savoring. But savoring is different from stuffing—indeed, its opposite. Commenting once in my student days to Reinhold Niebuhr on how fast he ate any food placed before him, he remarked that for him food was only fuel. Considering his considerable sensibilities, that statement has remained vivid in its stark contrast to the rest of his life.

It is obvious that we are not all alike in predelections and gifts, but there is hardly a sensibility which cannot be nurtured and stretched and so developed that it has a character developed in the discipline of doing. Not all of us have the gift of music in the sense that performance would take us far, but few of us, through the discipline of hearing, cannot be brought to the horizons where music brings perception unique to its own modalities, forming aspects of our humanity. The same is true of all the arts.

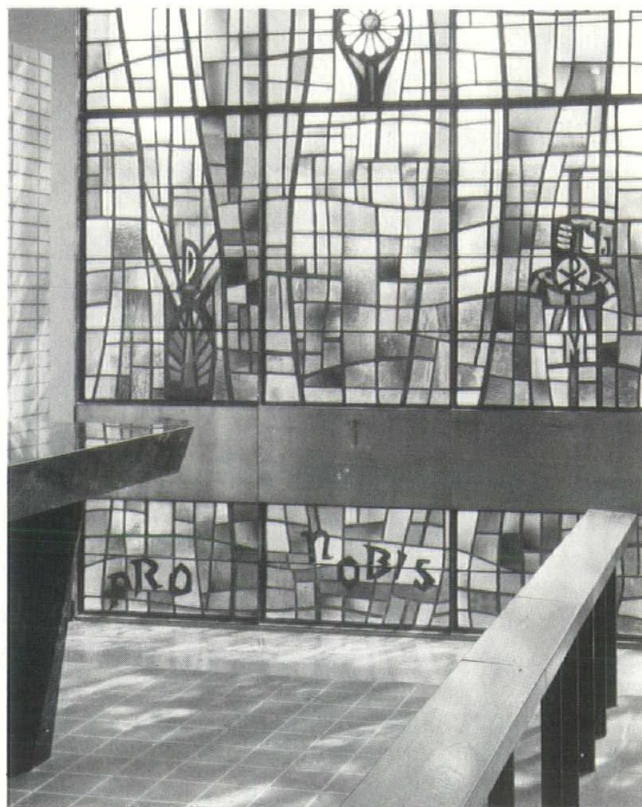
We must give more attention to the range of sensibilities and vitalities that comprise our humanity. Speech and language do contribute the core of civilized humanity, but language is not a vehicle for the direct, full explication of its many facets and facts. That is why rationalists, empiricists, and linguistic analysts distort our humanity through



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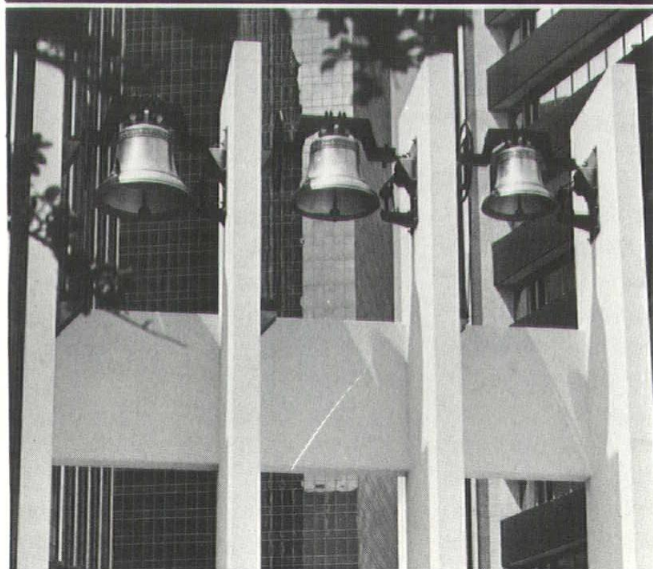


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their equation of language and life. Language plays an illuminating role in centering and expressing meaning, but its precision stands in polar relation to the facets of humanity which cannot be verbally declared. Language must be both precise and imprecise, pointing, suggesting, enshrining mystery as well as clarity. The mystery and imprecision of language belongs to our humanity as much as does its clarity. It is also important to know when not to speak, when other sensibilities inform and structure what we are and do. In such ambience, we need not worry about making symbols—which is not how symbols emerge. Instead, they will just come to be and surprise us by their delight and power. □

Notes & Comments—Cont. from p. 5

annual meeting of IFRAA members that followed the Board meeting.

Jon is a 1971 graduate of Saint Vincent College, and has done graduate work at Columbia University and the University of Louvain in Belgium. His professional background includes experience in publishing, university administration, and continuing professional education. From 1971 to 1976, he served as operations manager and managing editor at Teachers College, Columbia University. Most recently he was assistant executive director of the Continuing Education Council.

Faith and Form Supplement

Church and synagogue art and architecture are entering a "boom" period. The Dodge/Sweet's Survey estimates that almost \$1.2 billion will be spent in calendar year 1978 on new church construction and remodeling of existing facilities. Several church financial officers contacted by *Faith and Form* believe that this figure is very conservative.

To meet the needs of the expanding market, as well as the needs of the growing IFRAA fellowship, six supplements will be published each year to *Faith and Form*, in addition

to the two regular issues in the Spring and Autumn. These supplements, of eight to sixteen pages, will follow our regular format and include articles of interest to the art and architectural communities, new projects of interest, as well as expanded coverage of financial and planning news, liturgical concerns, and information on religious manufacturers and suppliers.

We also hope to expand our coverage of current publications in the fields of religion, architecture, and the arts. An enlarged book review section will appear in future issues of *F&F* and the *Supplement*. A qualified professional will be added to the staff to serve in a voluntary capacity as Book Review Editor.

Faith and Form is available on a subscription basis to all interested parties, at a rate of \$6.00 per four issues. Clergy, libraries, and architectural and divinity students are eligible for a \$3.00 discount on the standard rate. Members of the American Institute of Architects receive a complimentary copy. We regret that financial considerations prevent us from providing copies of the six supplements to any but members of the Interfaith Forum on Religion, Art and Architecture.

IFRAA Membership

On August 4, 1978, the National Conference on Religious Architecture, Inc. became the fourth national association to join the IFRAA merger. Previously, the Guild for Religious Architecture, the American Society for Church Architecture, and the Commission on Church Planning and Architecture had united to form the new Interfaith Forum on Religion, Art and Architecture. Total IFRAA membership, following the merger, stands at 608.

The Board of Directors has voted to expand professional membership to 1,000 over the next fourteen months. Membership is open to qualified professionals in the fields of architecture, arts and crafts, religion, religious goods manufacturing, and church and synagogue administration.

An "Inquiry into Membership"

form is included on pages 29-30 of this issue. Each inquiry is handled promptly and discretely by the Committee on Membership. Qualified individuals will receive an invitation to membership from the Board of Directors.

The principal benefit of IFRAA participation is the facilitation of professional development. Professionals in the fields of religious art and architecture need the "cross-fertilization" contacts with workers in related fields. In effect, IFRAA membership is the equivalent of membership in seven different associations—architecture, the arts and crafts, theology, finance, church administration and planning, liturgy, and communications.

Several members have also mentioned an interesting secondary benefit. Architects, artists, and clergy are frequently caught between the professional imperative to advance the state of the art, and the financial/political/social realities. What "should be done" is not necessarily what "can be done" on a particular commission. Because IFRAA unites in one organization the principal architects, artists, clergy, craftsmen, church officers and financial executives involved in the planning, design, and finance of religious art and architecture in America, IFRAA members individually and collectively have a significant influence on the development of these arts. Over the next twenty years, IFRAA, through its members, will create the climate and set the standards for excellence in religious arts and architecture. Workers have a professional, indeed a *moral*, obligation to participate in IFRAA.

Purposes and Goals of IFRAA

The Board of Directors has established the following draft of a "purposes and goals" statement for IFRAA. Comments are requested from the architectural, arts, and religious communities:

1. To promote excellence of design in religious art and architecture, and to foster a better understanding of the meaning of religious art and architecture.

2. To foster a greater appreciation of the essentials of religious art, architecture, and planning on the constituencies of religious bodies.
3. To assist architects, artists, clergy, craftsmen, church financial officers, manufacturers and suppliers toward a better understanding of the essentials of design for religious buildings and artwork in their environment.
4. To foster the study of religious art and architecture in theological, technical, and architectural schools, and to promote this study through continuing education, publications, and other communications media.
5. To provide a forum for organizations serving the religious community in such areas as development, planning, finance, education, liturgy, and fine arts so that these organizations may better

meet the needs of their constituents.

6. To develop and establish criteria for excellence in religious art and architecture.

IFRAA Directory

A revised edition of the *IFRAA Membership Directory* is being prepared, and will be published on January 1, 1979. Copies are free to IFRAA members. Others may order copies from the IFRAA office at 1777 Church Street, N.W., Washington, D. C. 20026, price \$3.50.

Dates to Remember

January 24-25, 1979, IFRAA Regional Conference, Fort Lauderdale, Florida. April 17-20, 1979, National Interfaith Conference on Religion, Architecture and the Arts, Phoenix, Arizona. Forty-first National Interfaith Conference, Washington, DC.

May 4-10, 1980. Other regional conferences, training seminars, and invitational conferences will be announced in *Faith and Form* and the new *Faith and Form Supplements*.

Traveling Exhibit

Reservations are still available for the 1978-79 IFRAA Traveling Exhibit. This exhibit is the only national exhibit which focuses on architectural projects designed for the religious communities. The Award Winners from the 1978 architectural competition held at the Fourth International Congress on Religion, Art, Architecture and the Environment (highlighted in this issue) are included, along with the honor award winners from the 1977 competition.

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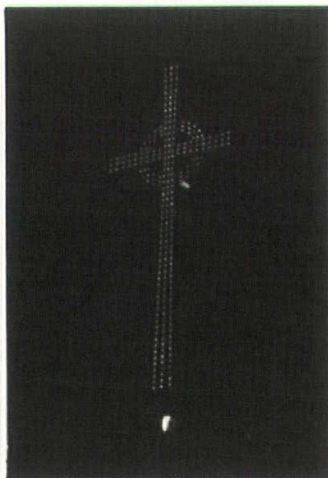
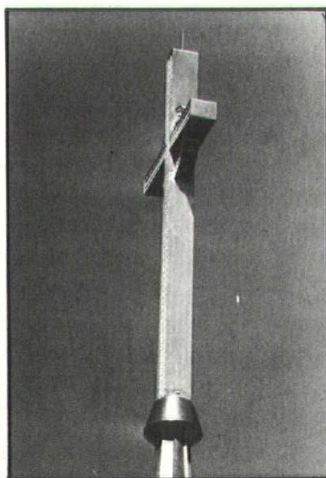
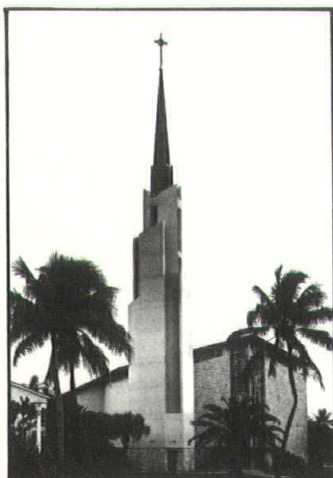
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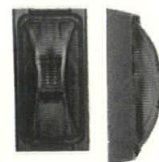
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