

FAITH & FORM

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COVER

The symbolic and legendary Phoenix
bird on the cover of this issue of FAITH
& FORM was designed by Maureen
McGuire of Phoenix, Arizona. It origi-
nally appeared as a logo for this year's
40th National Interfaith Conference on
Religion, Architecture and the Arts.

The Phoenix, symbolizing resurrection
and regeneration, is an appropriate
symbol for IFRAA's first conference since
IFRAA itself is the merged product of
three predecessor organizations—The
Guild for Religious Architecture, Com-
mission on Church Planning and Archi-
tecture and American Society for Church
Architecture.

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NOTES & COMMENTS

WE APOLOGIZE—to our subscribers, advertisers and readers for the interruption of FAITH & FORM's publication schedule. IFRAA President, Sherrill Scales, Jr., explains unfortunate and unforeseen circumstances in the following communique:

The success of the 1979 National IFRAA Conference held at the Hyatt Regency in Phoenix, Arizona still lingers in the minds of those who attended. The "Vision of the 80's" and our future role provides a challenge to us all.

As the National Conference began we were unexpectedly deprived of the services of our Executive Director. No word was received until almost a month later from a New York Hospital where he had been admitted and has just recently been discharged. During that month the IFRAA Office in Washington, D. C. was in a state of disarray.

At the same time Jack Lawrence, AIA was being honored by the Conference as the first Honorary Fellow in IFRAA and as editor of FAITH & FORM magazine, we were informed of his death.

These two unexpected events naturally caused the Officers and Board of Directors concern regarding our responsibility to the membership. The decision was made not to compromise with our principle to strive for excellence in all matters therefore:

The 1979 National Conference was carried out successfully with assistance from the Past Presidents, Board and membership. Professional guidance has been secured to edit and publish a Spring-Summer issue of FAITH & FORM. The decision was made not to compromise our high standards of the publication in order to achieve an earlier mailing.

A new Administrative Assistant to the Board of Directors, Mrs. Judith A. Miller, has been secured for the IFRAA, Washington, D. C. Office.

To assist you a schedule of Regional and National Conference experiences will be available throughout the balance of this year and into 1980 as well as new visual and service materials.

Sherrill Scales, Jr.

The Rev. Sherrill Scales, Jr.
President

FROM PHOENIX—The 40th National Interfaith Conference on Religion, Architecture and the Arts, held in Phoenix, Arizona this past April, is now history. However, the 177 architects, artists, clergy, artisans, students, laypersons and spouses who attended will not soon forget the four days of stimulating addresses, practical workshops and tours.

In this issue of FAITH & FORM we offer readers three major addresses on the conference theme—RELIGIOUS ART AND ARCHITECTURE IN THE 1980's.

Dr. Edward B. Lindaman, noted futurist, educator and former aerospace program manager, transported conferees into the depths of space technology as he enumerated the challenges facing mankind's quest for spiritual continuity.—

Pietro Belluschi, FAIA, world renowned architect and teacher, shares personal insights and experiences as he defines the architects and the artists roles as interpreters of mankind's spiritual dreams.—

Dr. John Paul Newport, theologian and philosopher, takes readers through a mini-course on the historical, present and future impact of biblical and cultural influence on art and architectural forms.

1979 CONFERENCE AWARDS—A total of 24 individuals and firms are honored in this issue as conference award winners in professional and student architectural design, art and, for the first time, a stained glass competition.

REGIONAL CONFERENCES

FALL—'79—Under the theme *Faith & Form for the '80's*, the IFRAA Central States Regional Conference will convene this coming October 26-27 at the Sheraton Royal Hotel in Kansas City, Missouri.

According to Conference Chairman, Bishop Russell W. Pearson, the Friday-Saturday event will feature nine workshop sessions entitled *FAITH & DESIGN*, *FROM THE GROUND UP*, and *COPING WITH COSTS*.

Robert E. Rambusch, Liturgical Planning Consultant from New York City, will be keynote speaker.

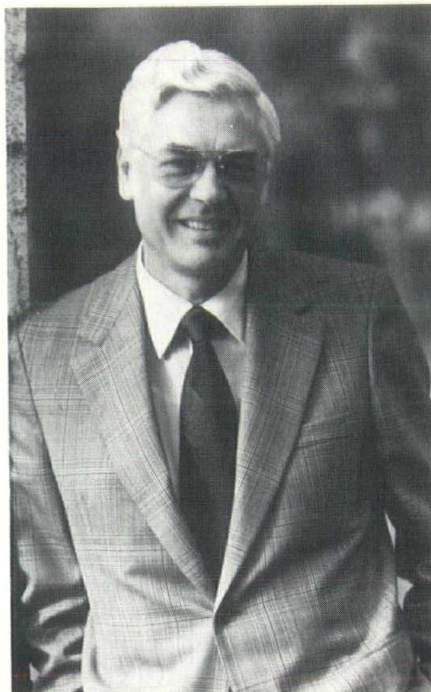
Tours of old, new and retrofitted churches, glass studios and historical sites, as well as exhibits, will round out the program.

For additional information on registration, fees, housing and program write: Bishop Russell W. Pearson, Box 1059, Independence, Missouri 64051.

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Dr. Edward B. Lindaman

THE FUTURE ISN'T WHAT IT USED TO BE



Dr. Lindaman is President of Whitworth College, Spokane, Washington and is an activist in the fields of education, theology, science and technology.

He served as director of program planning for the design and manufacture of the Apollo spacecraft at Rockwell International Space Division. A well known futurist, Dr. Lindaman is an active churchman and author of two popular books, "A New Direction for Mankind" and "Thinking in the Future Tense."

Recently I was invited to be the after dinner speaker at a retirement home on the subject "The Future of Space Exploration" (they chose the topic!). One of my dinner companions, a ninety-three year old lady, handed me a three by five card as we visited together. She said as she was sorting through some of her things earlier that day she came across a clipping she thought I might be interested in. The clipping was from a 1913 newspaper published in Deer Park, Washington, and read as follows: "The Deer Park Literary Society will meet Saturday evening. Discussion will be on the following: Be it resolved that the gunny sack is of greater use than bailing wire."

The future isn't what it used to be! At about the time the above subject was being discussed in a completely serious vein, Albert Einstein was revealing to the world his theory of general relativity. It is unlikely that more than five or six people really understood what that theory meant at that time; certainly, it was not even considered as suitable agenda for the Deer Park Literary Society. Only now, fifty or sixty years later, are we beginning to understand its significance. An oversimplified but effective "gee whiz" illustration might be appropriate here to refresh our concept of the theory of relativity: Imagine that NASA has built a spacecraft capable of travelling 670,000,000 miles per hour (the speed of light) and that an earthman cosmonaut has climbed aboard and has flown away from earth at that speed and returns forty years later. He is 40 years older, but while he was gone the earth has aged 5,000,000 years. We know from testing atomic clocks that atoms run more slowly under weaker gravity. The human body is a collection of atoms, reacting endlessly together in an elaborate molecular dance of life. The rate of all essential living processes are governed by the rates of atomic action. Albert Einstein, in 1920 or so, said that anything that feels the effects of gravity is subject also to the effects of time. Change gravity and you change time. Because of the intense gravity, for example, at the edge of a black hole, time could virtually stand still. A black hole could be used to stretch a person's life and allow him to survive millions of years into the future, although he would have no sense of having done so.

Now, imagine normal time on earth. A million or so years have gone by. In all

probability, the human species will be inhabiting thousands of planets throughout our galaxy. The origin of our life on tiny planet earth will be looked back upon in the same way we now look back upon the fossilized remains in geological formations. Intellectually, people could be so advanced that it would seem unlikely to them that they had evolved from such primitive creatures as ourselves. It would be difficult for them to understand why, for so many generations, we were content to scavenge for raw materials on this tiny planet, fighting and killing one another over land, power and resources. To these people of the future there would be an endless set of new worlds upon which to perpetuate life. Overpopulation would not be a problem; they would simply move on to another planet.

Each of us has different ways by which we are linked to the past and to the future. For instance, I grew up in a small country town of 400 people in Iowa. Each morning the train whistled as it came through the town. Again in the evening, at 5:00 o'clock, one could count on the train whistle. To this day I never hear a train whistle that I am not transported back briefly to that time and place, an enduring link with the past. Seeing a small child in an airport swings me the opposite direction. Each time I see a child traveling by air, I am reminded that his sons will be landing on the moons of Jupiter—and that links me with the future.

Future Linking Imperative

Most of us have no trouble orienting ourselves to past events. In fact, as time goes on past events take on new significance for us; but it has become imperative that each of us link ourselves to the future in positive, creative, and constructive ways. Particularly since the onset of the industrial age, we have rather carelessly aimed our "future thinking" toward whatever was possible rather than toward whatever was best for humankind. We are only now beginning to acknowledge the fact that we can impact the future significantly by our own intentionality. We really do not have a choice concerning our own participation. If we decline, our default has given more power to someone whose concern for the future may be selfish or destructive in the long run. As I see it, there are four steps to "Thinking in the Future Tense:"

- (1) acknowledge that it has power, (2)

- decide whether we want to be involved in the choice of futures, (3) decide how we want to do it and (4) (the tough decision) what do we want? What future do we prefer: When is the last time you asked yourself what future you preferred for your life, your company, your church, your state, your country, your world ten years from now? Once you have embarked on this process, it becomes a vitally essential mode of thinking.

We carry time around in our heads in the form of memory of past events and hope for future events. Hope is the memory of the future. Some of our memories become powerful, wonderful myths and some of our future memories (hopes) become powerful magnets, like, for example, the Kingdom of God. What is that? If our memories do not go far enough back and if our hopes do not go far enough forward, our present is impoverished. Orienting ourselves to the past is easy, but do we go far enough into the future with our preferred options? The more our memory is obliterated, the closer we are to slavery—we forget what has happened to us and let it happen again. The greater the contribution to the future a present occasion anticipates, the greater will be the meaning of our immediacy. In fact, our present has meaning only if it remembers the past and anticipates the future!

The present is where we are and always will be. It is the base from which we function as conscious human beings. It is all we have to go on. Eric Ashby, of Cambridge University, wrote in a recent book: "Institutions of society, like species of animals, adapt themselves, not in anticipation of changes in the environment, but in response to changes that have already occurred. This we have to accept as a fact of social biology. To urge whole nations or their governments to become altruistic custodians of long-term goals is a waste of time. If we are not to make the future intolerable for ourselves, the hope lies in step by step adaption to the homeostatic mechanism which respond to change as soon as change starts to bite. The study of mechanisms is of paramount importance." Ashby goes on to give some examples of societal disturbances to the equilibrium, one of which was the Russian Sputnik which generated all kinds of things in education. Pollution over Manhattan, the Middle East embargo, and very recently, the Three Mile Island atomic reactor—each

of these provokes feedback from society to its institutions, governmental and educational, as well as many others. Ashby says too "that the vulnerability of technological societies and their institutions is due rather to the incapacity to sort out which feedback messages are significant, and which are not, and then to respond to them most effectively and swiftly." Thinking in the future tense requires of us to look at what the "bites of change" might be.

Signs of Emerging Themes

Lewis Mumford, the historian, says every historical era has dominant and emergent themes. Dominant themes of our era might include such things as industrialization, secular humanism, science, social revolution, etc. These are quite easy to detect, but what about the emergent ones? That is where the "bites of change" begin to show up. There is an endless list of them (once you tune yourself in to them), and they are constantly changing. I will share a few of my current list with you just to get you thinking in the future tense, and help you see the tremendous implications in each of them.

1. **Signs of more intentionality with respect to the development of values.** Somehow our system of transmitting values from one generation to the next got lost for a multitude of reasons, but there is evidence that there is a general recognition of this loss and a real concern for it coming from many quarters. A genuine attempt to re-establish values is being made.

2. **Signs of a deepening awareness of a sense of common humanity on this planet Earth,** which, in my estimation, took a quantum jump when we saw ourselves from the moon. We had to decide whether we are a chance combination of atoms, a biological process on a galactic slag-heap, or whether we are children of God. (We still seem to be playing around with this question!) There is nothing in between those two positions, and it seems to me there is a definite relationship between the question and the rise in interest in religion since Apollo.

3. **Signs of the departure of more and more educational experiences from the traditional classroom.** The ivy-covered halls of academia are not quite so hallowed anymore because with electronic sophistication and travel, one can receive a great deal of education without entering those halls or without having to sit

within the four walls of any classroom. This has tremendous implications as people carry out their personal responsibility to pick up the education they want for themselves or their children on their own. Self-responsibility—a sense of freedom from the institutions to which we accorded so much power and which grew so big and cumbersome, we cannot rely on them to do for us the kind of job we want done. So we take it on ourselves.

4. **Signs that technology may be needed in order to have fresh water, fresh air and food to eat.** At one point, we were considering that technology was the evil that brought us to the brink of disaster. But we are beginning to rethink that position and realize that technology in itself is not bad. It is merely whether we make good choices in the use of it that matters. The film, "Close Encounters," was one of the greatest motion pictures ever made, in my opinion. It is an artist's perception of the attitude we need toward technology in the future. I am not here to tout technology, but I have to say that our future now depends on the monitoring and application of it. As a consultant to the Office of Technology

Assessment, which is an arm of our U. S. Congress, I am pleased that we have an official department of this kind which helps bring congressmen up to speed on what the most useful and wise application of our ability to produce things should be.

5. **Signs that diversity is beginning to be understood as an asset rather than a liability.** In the early part of this century, we encouraged people to come to America, the great melting pot. We no longer use that expression; we have discovered richness in each culture and we urge people to keep their ethnic uniqueness as they become Americans. Another "bite of change."

6. **Signs that we are beginning to sense that democracy can withstand tremendous criticism if it is done lovingly.**

7. **Signs that life extension, genetic engineering, and euthanasia are no longer theoretical issues.** They are here now and have to be dealt with. I remember when they were only theory, and we didn't have to make the hard decisions.

8. **Signs that hunger is depriving young minds in this world of their creativity and thus their future.**

9. **Signs of the growing size of a subculture that is becoming information poor.** A post-industrial society, which is what we are, puts high value on possessing and using information. Equal access to information is not an adequate solution to the difference between information-rich and information-poor members of society. Educational, economic, social and motivational factors make information distribution unequal. When the user already is equipped with information, he has an advantage over the user who is ill-equipped. I was in the Library of Congress last week with the Supervisor of the Congressional Research Service. With his computer, he sits there and can virtually play an organ of 18,000,000 books and bring out practically any bit of information anyone would ever want to know on every subject recorded there. That man has power, and in my opinion, it is appropriate because I feel he uses it well. But what about the people who do not even know that all that information exists, or how to get at it if they did know, or who would use it in the wrong way if they had the same power. We really have

Cont. p. 16



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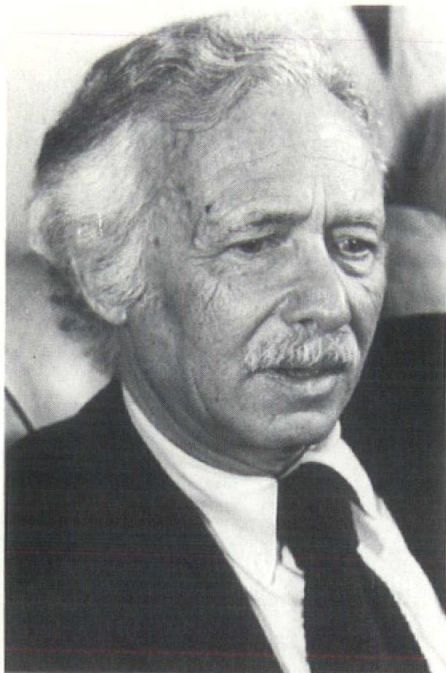
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Pietro Belluschi, F.A.I.A.

ARCHITECTS AND ARTISTS—INTERPRETING MAN'S SPIRITUAL DREAMS



Pietro Belluschi, F.A.I.A., Portland, Oregon, has been a practicing architect of international renown for over 50 years. Mr. Belluschi is a former director of the School of Architecture and Planning at Massachusetts Institute of Technology and Professor of Architecture at the Universities of Oregon and Virginia. He holds honors from no less than 10 universities and has served as architectural and fine arts advisor to U. S. and foreign governments.

To design a house of worship is in effect to explore our relationship with God and to search for an understanding of the nature of religion as an institution.

When the great Gothic cathedrals were conceived and built in the Dark Middle Ages, religion was the very core of every community. It possessed transcendent powers seldom comprehended in modern times. Religion was then a total commitment of the Spirit. It gave strength and inspiration to mankind, a power which lasted unimpaired for many centuries. The advent of the age of reason filled man with an earthly pride but left them insecure and full of doubt. Ever since, often unknowingly, the Spirit has been yearning for recognition. It is this search for spiritual fulfillment to which I'm alluding when I speak of the nature of religion, though admitting that such a search is also evident in other fields, notably in the arts.

From the beginning of my career I've been intuitively aware of what was demanded of an architect to satisfy this role of interpreter of man's spiritual dreams. Only seldom have I succeeded in my task, but I felt all along that it was important for me to believe in such a role and to hold firm to certain values leading to excellence. Unfortunately, in a fast changing world it has become very difficult to define excellence. We might be reminded that architects have been trained and exercise their profession in a society where the superficial aspects of things and events are systematically over-emphasized. We have learned only too well how to gain immediate attention by frivolous means and how to sell our wares by subtle propaganda. We have done so quite often at the expense of our natural instincts thus becoming less sensitive to lasting values and more vulnerable to inadequate ones. Technology on its part has tended, to some extent, to arrange a world in such a way that it has become difficult to experience it.

Many years ago I attended a lecture by Dr. Sittler in Minneapolis, and I remember being much impressed by what he told us about the religious experience. "The community called church" he said "knows itself to be a community most profoundly when the usual signs and motivations of community are either violently destroyed or authoritatively forbidden. When during the last World War all the visible phenomena that could sustain, support and encourage community

among Christians were either destroyed or forbidden by law, so there could be no meetings, *precisely* in that situation this community has asserted its reality and often performed its common task more profoundly and movingly than at any other time."

Surely the emotions experienced in such encounters were most convincing reflections of man's true relation to his God and best expressing what Paul Tillich has called his ultimate concern. One thinks of the church of Norway during the occupation; of the deeply felt experience of services being conducted in a bombed out tenement in Berlin; or if you will the ecstasy felt by the early Christians meeting in community of worship in secret catacombs, which were nothing but forbidding underground holes, visited and well remembered in my youth.

At this point the central all important question must arise for an architect: by what means should a church building strive to express its transcendent purpose?

All religious congregations, consciously or unconsciously, seek to glorify the Spirit or at least to announce their belief in the supremacy of the Spirit.

In Syracuse, New York, a young pastor once put the problem clearly to me with the following instructions: "Our house needs to enclose us and it needs to free us; it needs to speak specifically to us and it needs to carry us beyond all words and details; it must have our ideas, the smell of our ground and have grown out of the religion in our souls. Let our doctrines and our forms fit the soul, growing out of it, growing with it. A free people build because they have a need to glorify all their best and their most precious insights; they build for remembering, for enhancing, for serving and for dreaming. A free people need to refashion their tradition in fresh new shapes and forms that they may speak vital again."

Those eloquent words did suggest to me at the time that my first duty was to gain the special insights which would permit me to go beyond the easy superficialities which are so much a part of our so-called "modern" architecture. Certainly an architect must open his heart and his mind to the faith which animates the religious world and do so with a kind of humility which strives to understand but admits human limitation in the face of the awesome mystery inherent in all truths.

Eloquent Simplicity Suggests Holiness

Early in my professional practice, perhaps because of my limited talents, I did find "simplicity" as a philosophy to be a most direct and effective means of enhancing the central drama of worship. But I soon found out that it must be an eloquent simplicity, possessing deeper implications. Like poetry, through the magic of words, it must seek the very meaning of space. Its emptiness must suggest a quality of holiness, precious enough to remind the worshipper of the infinity from which it was wrested; space that is more than a shelter, space that gives a hint of other more satisfying purposes.

The design of a church begins with a structurally convincing volume made meaningful by subtle manipulations of light and shadows, by providing multiple visual experiences through suspense and mystery, through textures and colors, through fine proportions and exploitation of natural materials—all brought together in harmonious relationship.

The most important yet the most elusive element to bring space in proper rapport to the worshipper is "scale." Scale is the most subtle and difficult of all tools to achieve the desired effect on the worshipper. The grandeur of the medieval cathedral was overwhelming; the intimacy of the New England white churches brought God and His word closer to him.

The serious professional man must learn to use this undefinable tool; he will achieve strength and beauty by using it with clarity and daring. Of course, it goes without saying that he must also observe all the many practical demands essential to carrying out the project. The Catholic liturgy underwent sharp changes, which in turn generated new forms. The congregation was asked in effect to participate in the services rather than to be observers at the end of a long nave with the altar behind the chancel. The altar became the visual focus not the locus for mysterious happenings. So the space became fan shaped or square rather than oblong, St. Mary's Cathedral being the first important example of such a plan. It was conceived soon after Pope John came to the Vatican.

Idiomatic Forms Detrimental

The generalities I have just briefly described are distillations of my own expe-

rience acquired through the years and are fairly obvious. Unfortunately, it's not easy to give form and substance to one's ideals. We know that through the ages there has been an accumulation of countless idiomatic forms which have hindered rather than helped the architects' task. Within our own time we have seen forms once fashionable quickly lose their freshness and, sad to say, professional magazines have been instrumental in spreading a vocabulary of tricks, fashions and banalities. In my own practice I have not been immune from their influence; but what saved me mostly, I'd like to believe, has been the fact that whenever possible I've sought the collaboration of the most imaginative artists I could find. I knew that one single good work of art could redeem a mediocre piece of architecture through its liberating role and I found it to be indeed a test of the institution as much as it is a test for the contemporary artist to find the power and the grace to search for divine truth in all its infinite aspects.

In one of my addresses, given almost a generation ago, I said that art and religion have been, from time immemorial, two aspects of our eternal quest to unveil or to interpret the mystery of our existence. The human condition, its fragmentation and agony, the very sense of crisis in our anxious age are reflected in the works of our best artists, no less than in the words and acts of our clergy.

Father Couturier, the Dominican Friar responsible for the great works of art in the church in Notre Dame of Assy, in describing his experience in gathering so many famous artists for that project, did admit that great artists are few and we should take them wherever we can find them, as it is better to turn to geniuses without faith than to believers without talent. He was also quoting Saint Augustine who had said, "Many are outside the church who believe themselves to be inside, and many are within who believe themselves to be without." In the true artist, the secret and persistent sources of religious faith never fully disappear or deteriorate; they are still the most precious part of his unconscious on which his imagination feeds. He quoted Matisse telling Picasso, "You well know that what we all strive to recapture in our art is the atmosphere of our first communion."

We cannot explain in a rational way the works of great artists, but they seem naturally directed toward the Holiness of the Spirit by whatever name. But here

I'm tempted to express my personal fear that art today might be in deep crisis, making it very difficult to recognize greatness. I will accept the fact that art, as Dr. Newport pointed out in his address, has recently been nourished in many ways by science. But I cannot help feeling that when it is totally removed from human conditions and passions, it tends to become shallow and spiritually sterile.

So, an architect must suffer the uncertainties of his time in addition to the difficulties of conveying his thoughts and doubts to the client. Some architects also fear the kind of compromise which results from pleasing their client and become impatient with the vacillation of lay committees and find it annoying to have to defend the least obvious aspects of his design. His burden being compounded by his own limitations, which he may or may not recognize and by the manifold prejudices of his age.

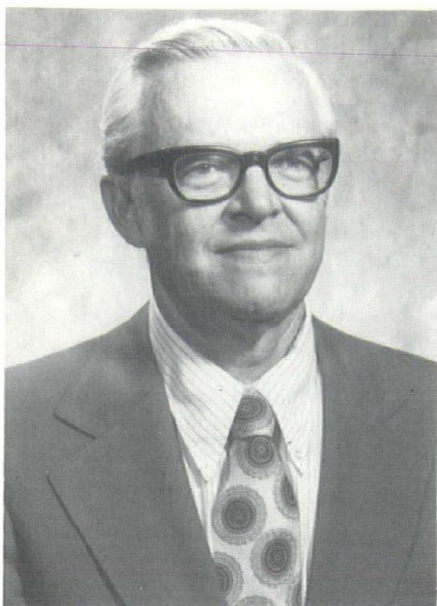
Let me end these brief confessions by saying that as there have been infinite visions of divine power, so have there been infinite ways of defining art or of creating meaningful architecture, which is the reason for their eternal appeal and continued renewal. The important thing is to recognize the problem as well as to recognize our own limitations. It is of some consolation to reflect that it is man's nature forever to search for new expressions in order to witness, though in imperfect ways, his own unique revelation of God and the mystery of his existence on earth.

Here then is the real test of our worth—the ability to recognize true values from transitory ones in the light of our perceptions. It is all too easy to delude ourselves into thinking that all changes are equally desirable or into seeing architecture as an exercise in cleverness. I believe it is not enough just to innovate, but it is important that our efforts be thorough and honest, that innovation be a reflection of deep understanding and inner longings, the result of having found what is central and lasting; or we will be swamped by the tastemakers, who continually demand new fashions soon to be bored by them.

Such are my perplexities and in a way a resume of my lifelong doubts of which I spoke at the outset. Wisdom is supposed to be one of the virtues of old age, but all one learns really is that its acquisition is beyond the grasp of the average mortal. □

Dr. John P. Newport

RELIGION, ARCHITECTURE AND THE ARTS IN THE 1980s



Dr. Newport is Vice President of Academic Affairs at Southwestern Baptist Theological Seminary, Fort Worth, Texas. He has held professorships at Baylor and Rice Universities and at the New Orleans, Golden Gate and Southwestern Baptist Theological Seminaries. Dr. Newport has done extensive advance theology and philosophy studies in the United States and abroad and has authored numerous books on both subjects.

What terms would you use to characterize the America of the 70s and possibly the 80s. Some would use words like "pragmatic," "secular," "practical materialism," and "narcissism." And yet, the convenors of this conference have announced the theme "Religion, Architecture and the Arts in the 1980s." Are they justified in so doing? I think so.

Religion, at least in a generic sense, is very much alive and a force to be reckoned with. I will arbitrarily concern myself with the Judaeo-Christian or biblical religion.

No one can doubt the importance of art forms, including architecture, in our life. Susan Sontag contends that the impact of art forms in contemporary life is so powerful that it is modifying our consciousness and dominating our lives for good or evil.

Not only are art forms powerful, but they have recognized values. Each of us is born into a dynamic world which is chaotic in many ways. The artist helps to bring form and order and purpose to this chaos.

The artist also helps us to renew life. Creativity becomes an endless process because renewal is a necessity of human nature. Sallie Teselle sees the artist as one who awakens and heightens our faculties of perception. And who would deny that the pleasure and satisfaction which art brings are necessary for the balanced life? Furthermore, how would we properly communicate without art forms?

Thus, religion and art are of continuing importance to the qualitative survival of life on this small and fragile planet.

What about religion and the arts in the 1980s? One approach would be to extrapolate present trends without seeking to present value judgments as to the best direction to go. I choose a somewhat different approach.

First, we will admit our indebtedness to the past and seek to appreciate and draw from the resources of the biblical religionists and artists of the past up to the present.

Secondly, we will note that many of the most fruitful artistic developments are congenial with contemporary restatements of the biblical world-view.

Thirdly, we will attempt to point out the implications of the biblical view in relation to art forms.

Fourthly, we will suggest that a collaboration of the biblical view with art can be helpful in meeting the challenge of the 1980s.

Although the emphasis of this conference is on the present and the future, every informed artist knows that the art of the past is important and gives us rich resources for the present and the future. We neglect these resources of the past with great loss. Artists influenced by the biblical tradition, for example, have brought us an emphasis on time and the moral will. Artists influenced by the classic Greek tradition have brought us an emphasis on form and space. Obviously both emphases are important.

It is generally accepted that the Egyptians invented the vertical as a dominant symbolic dimension in organizing space. The awareness of the horizontal was a corollary of the awareness of the vertical. These symbolic structures determined the human imagination for nearly five millennia. Those of us who visit Egypt see the pyramids as a symbol of the Egyptian contribution.

The Greeks inherited this space cage from the Egyptians. But soon the Greeks developed an equally powerful interest in the energies of the swelling surfaces of the body locked together by joints and muscles and suspended on a skeleton. In architecture the Greeks used verticals and horizontals, but also slightly curved lines to express this sense of energy. Upon visiting the Parthenon in Athens, one realizes that it portrays the precarious balance between the energy of the earth and the intelligence and majesty of the sky and moral will.

In the Christian era some artists developed an emphasis on the inner life. The early Christian catacomb art traced the inner life of faith apart from the public order. One does not sense this concern for the inner life in the statues of the Egyptian pharaohs or the great Buddha of Kamakura or the statues of Shiva in India.

Byzantine art was primarily an art of richly colored surfaces shimmering with light. Through such religious art this present world is transformed into the transcendent world.

The famous Gothic cathedrals of Europe brought a discipline to architecture in terms of a more controlled formal intelligence. The Gothic also preserved the Romanesque principle of interior space articulated around the pilgrimage way from the doorway to the altar to the holy region above.

Two crucial developments in painting and sculpture came in the latter part of the Middle Ages. By 1300 A.D. Giotto devised a means in painting to set out

both the inner emotions and outer involvement. Another breakthrough came with the sculpture of Donatello who perfected the linear perspective. With Donatello's help, for the first time, the spectator could stand apart from the imaginary world of the artist and relate to it through the eyes. The relationship between man and the world was thus redefined.

Drawing on the resources of many traditions the artists of Christendom progressively explored the themes of individual personality reaching a climax in the painting of Rembrandt.

Through lectures presented in connection with the Cezanne exhibit in Houston last year I was made aware of the significance of this epoch-making artist. Cezanne gathered up the old and transposed it into something new. In a remarkable way he portrayed the tension between surface and depth and the eternal and time. He portrayed things as having their own rights in interaction with the natural order.

It is well known that Frank Lloyd Wright, in architecture, set forth the main themes of the modern mind. Reality is function rather than substance. Function is to be defined as relation rather than power. The emphasis is given to continuity and coherence over against the distinction between the inner and outer. The authority of the web of mutual relations is seen to be more important than that of the vertical or the hierarchical. A similar development was going on in the relativity and the quantum mechanics emphasis in physics.

After Cezanne the visual arts explored experience in almost every direction. Some artists, such as Kandinsky concentrated on the direct expression of emotional states and the interaction of color. Other artists turned to the circus to get ideas for "happenings." Some post-moderns called into question most of the schemes of representation and laws of beauty that had been built up through centuries of western culture. Dada art was anarchic, satirical, and ironic. The surrealists investigated the subconscious with spontaneous and irrational configurations. There was a parallel movement in the "stream of consciousness" approach in literature. The Action painters moved toward the experience of "creating" as being "the" work of art. Pop art was a protest against some of the abstractions of painting. Op art created a strong visual tension. Kinetic art was intrigued

by the wonder of moving light in its new formations.

Paul Klee is one of the unique visual artists who cannot be classified. He is close to cubism, but he has some emphases close to expressionism, late impressionism, and surrealism. Art critics such as John W. Dixon, Jr.* are convinced that Klee has redefined the making of a work of art and is a key figure in suggesting conditions for fruitful work in the arts in the days ahead. These conditions suggest that we not impose our forms on nature nor surrender to nature, but rather create according to the laws of natural forming. For Dixon, Klee is teaching us how to supersede old dualisms. We are to return to our roots in nature, but not allow ourselves to be reabsorbed into nature. Klee redefines the human in terms of creativity. He sees our relation to the past and does not want to be subject to it or escape from it. We are to learn from the past modes of being human.

It would seem that the Santa Fe center for pastoral liturgy is making some similar emphases. For the Santa Fe theorists, liturgy contains cultural elements which are rooted in certain anthropological imperatives in addition to transcendent theological elements. The anthropological elements give form, substance, and texture to the liturgical act. Liturgy takes place in a human habitat and follows artistic and psychic imperatives that are operative in that given context. This liturgy has been transformed into a dynamic process.

Art and Bible Compatible

In the second place, it can be pointed out that many of the fruitful developments in art history are congenial with contemporary restatements of the biblical view.

Fundamental to our Western way of life are two basic patterns of thinking—the biblical and the Greek. It is obvious that these two patterns of thinking are not mutually exclusive, but complementary. But in the light of our historical survey and the artistic developments which seem to be pushing into the future, the Judaeo-Christian world view appears to be assuming increasing relevance. Some scholars have seen the Hebrew approach as too close to the primitive. It is true that Hebrew thinking stands closer to natural

life than the lifeless, unimaginative, and almost fossilized abstractions of some of our highly scientific thinking. But the dynamic and realistic emphases of the biblical approach are evoking increasing interest.

Biblical Implications for Art

In the third place, let us look at the implications of the biblical view as it relates to art forms.

Biblical thinking can be characterized as dynamic, vigorous, and passionate. This is reflected in the Hebrew language where the verbs always express a movement or an activity. Ultimate reality can only be thought of as a person who is always in movement and activity.

The full impact of the biblical view can be seen as we contrast it with the Greek approach. Greek thinking, especially as it is portrayed by many of the pre-Socratics and in the writings of Plato, is static, peaceful, moderate and harmonious. It is true that Plato recognized that the things of sense possess a certain reality or "being." However, the spiritual world, the intelligible world, the world of the "ideas" or "forms" is the highest reality. The world of appearance is perishable and transitory. These Greek ideas have important implications in relation to art forms.

The idea of perfection stood at the apex of an orderly hierarchy of rational values, making Greek aesthetic achievement predominantly intellectual. Art became the material formation of an idea.

For the Hebrew, the beautiful is that which fulfills purpose. "How beautiful are the feet of them that preach the gospel of peace," states Romans 10:15. Purpose implies power and authority and movement. Therefore, the Israelite finds beauty in that which lives and moves and exudes power and authority. It is not form which mediates the experience of beauty, as for the Greeks, but the sensations of light, color, voice, sound, tone, smell, and taste. John Killinger's call for controlled spontaneity in worship is congenial with the biblical emphasis. This biblical emphasis is also congenial with the use of consoles to provide lighting, music, and other effects. Perhaps space should be allowed in worship centers for more movement. The new brutalism and tactile emphases also seem appropriate.

The Greeks have to conceive of the beautiful in a harmonious way. The Hebrews experienced it in quite another way—the beautiful needed to have no

Cont. p. 19

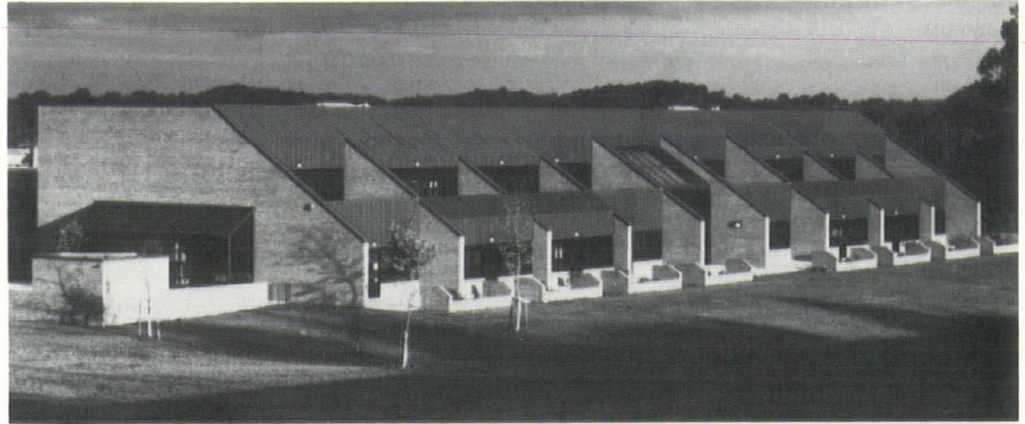
*I would like to express my indebtedness to the writings of John W. Dixon for historical and contemporary insights.

1979 ARCHITECTURAL DESIGN AWARDS

Judged during the 40th National Interfaith Conference on Religion, Architecture and the Arts, Phoenix, Arizona.

Jurors:

Pietro Belluschi, FAIA, Chairman
Robert G. Hershberger, AIA
Calvin C. Straub, FAIA
Rabbi Albert Plotkin
Father Brian Fenlon
Edward A. Sövik, FAIA



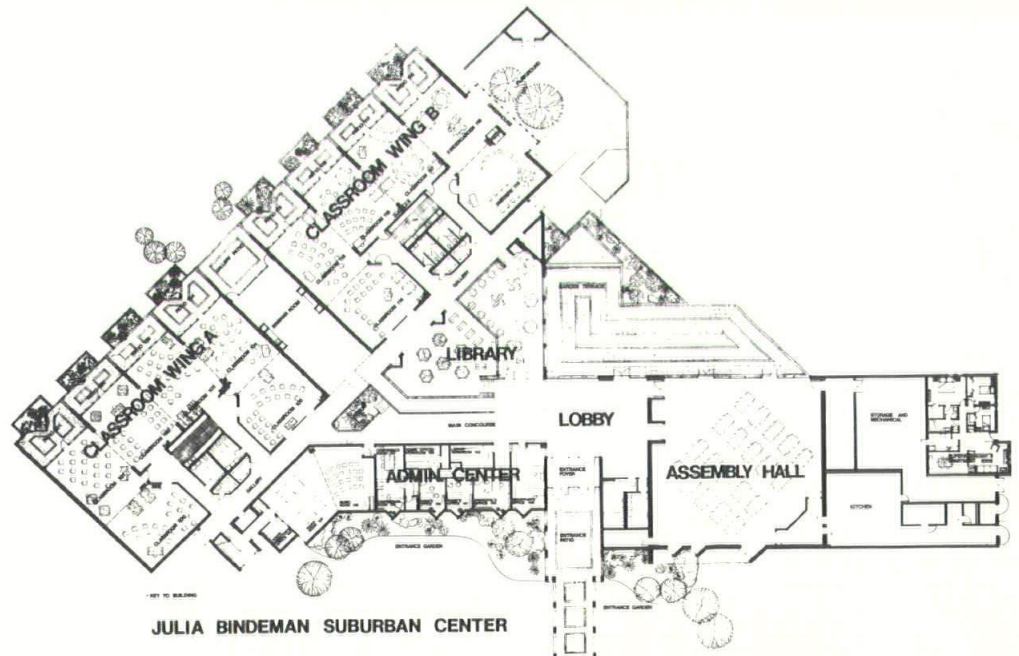
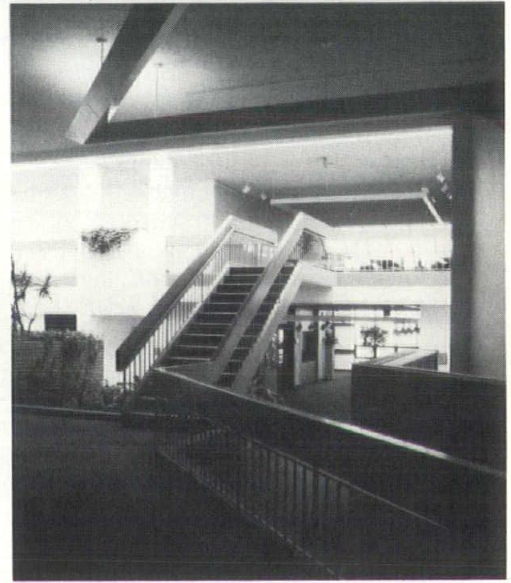
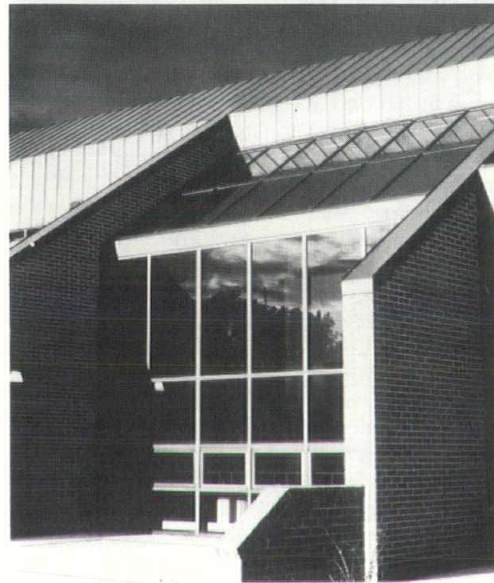
HONOR AWARD

Julia Bindeman Suburban Center,
Potomac, Maryland

Architects:

Walton, Madden, Cooper, Inc.
Riverdale, Maryland

"This private school with its strong discipline, sturdy structure and great size has a sensibility to site, a vigor of shape, logic of plan and simplicity of detail that should make it not only a place for teaching but a teaching place. A fine piece of architecture which though not for rites or liturgies is a good image of religious principles."



JULIA BINDEMAN SUBURBAN CENTER

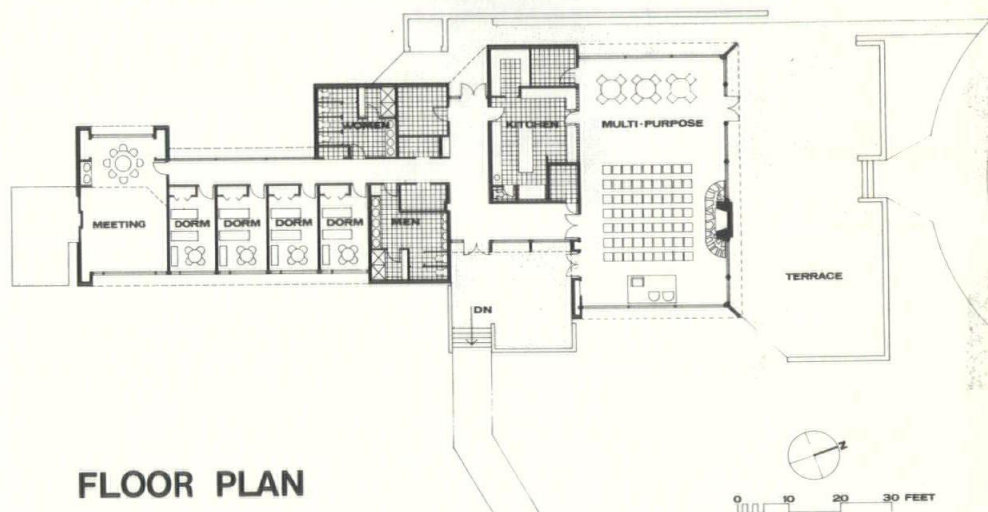
HONOR AWARD

Columbia Retreat,
Winchester, Virginia

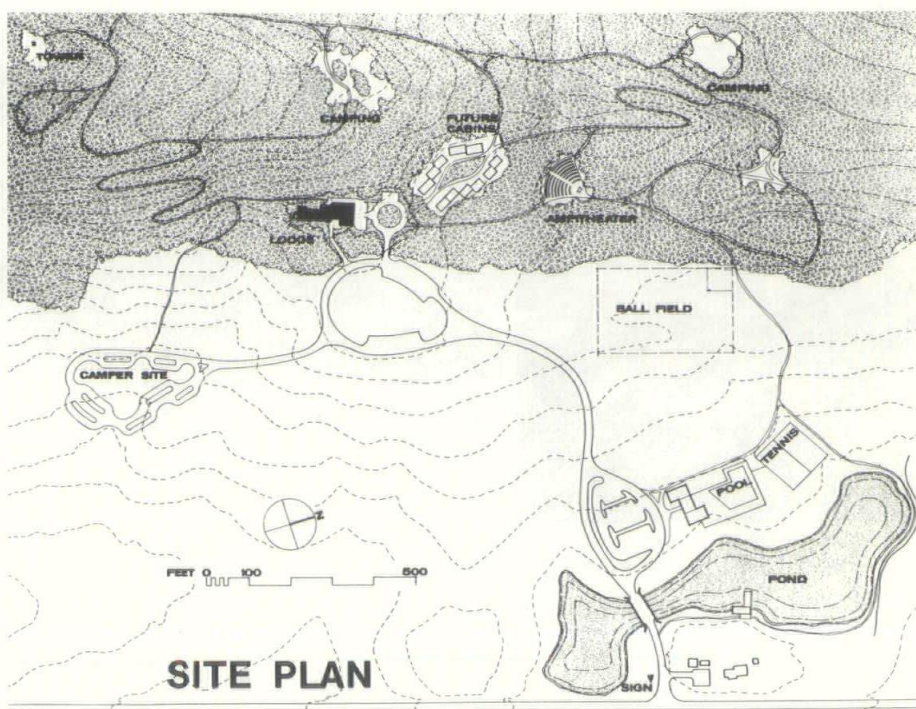
Architects:

Lawrence D. Cook, AIA
Falls Church, Virginia

"This mountain retreat for groups from a large congregation is a fine example of a simple thing, superbly done. The plan is direct, the detailing turns what could be prosaic into quiet poetry."



FLOOR PLAN



SITE PLAN



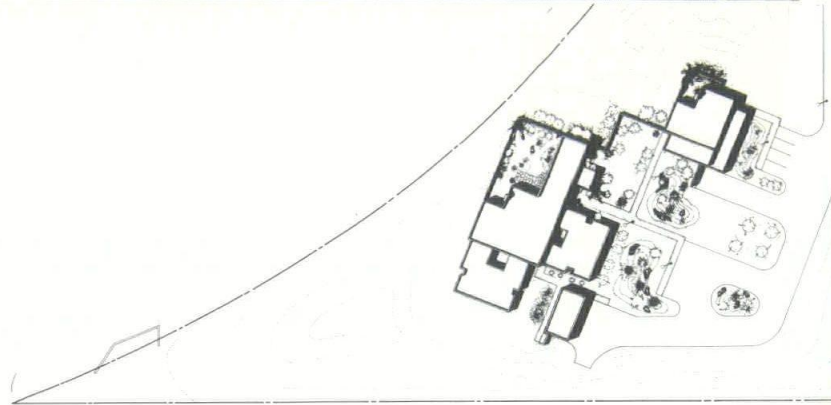
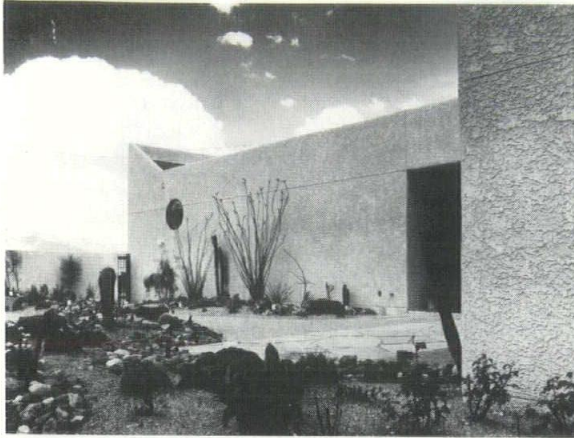
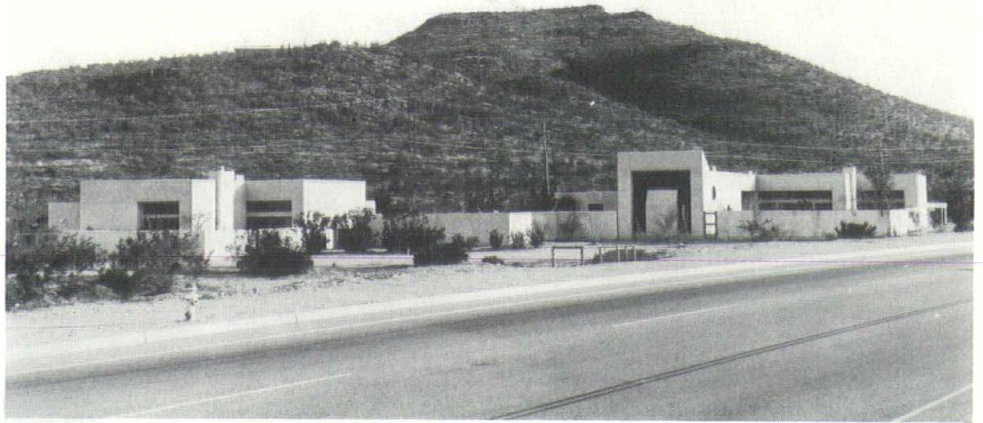
MERIT AWARD

*St. Mary's Convent,
Tucson, Arizona*

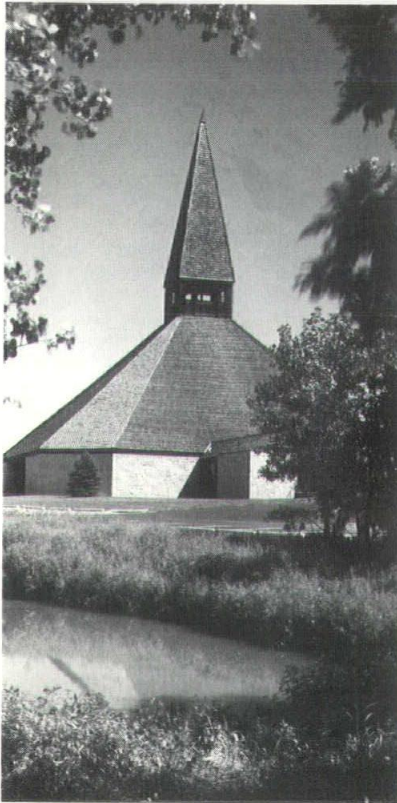
Architects:

Anderson, DeBartolo, Pan, Architects, Inc.
Tucson, Arizona

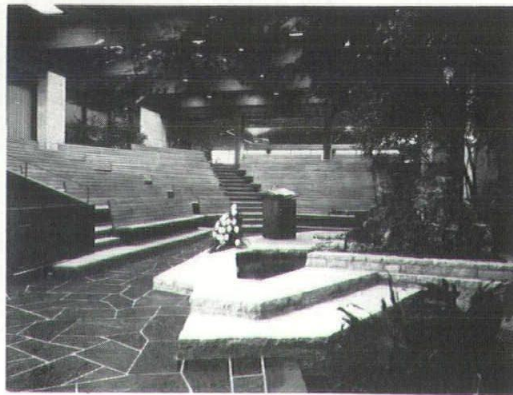
"The historical antecedents in form are dealt with freely and very skillfully. The ritual space is liturgically archaic and its fenestration questionable."



Site Plan



Photograph by Herrlin Studio



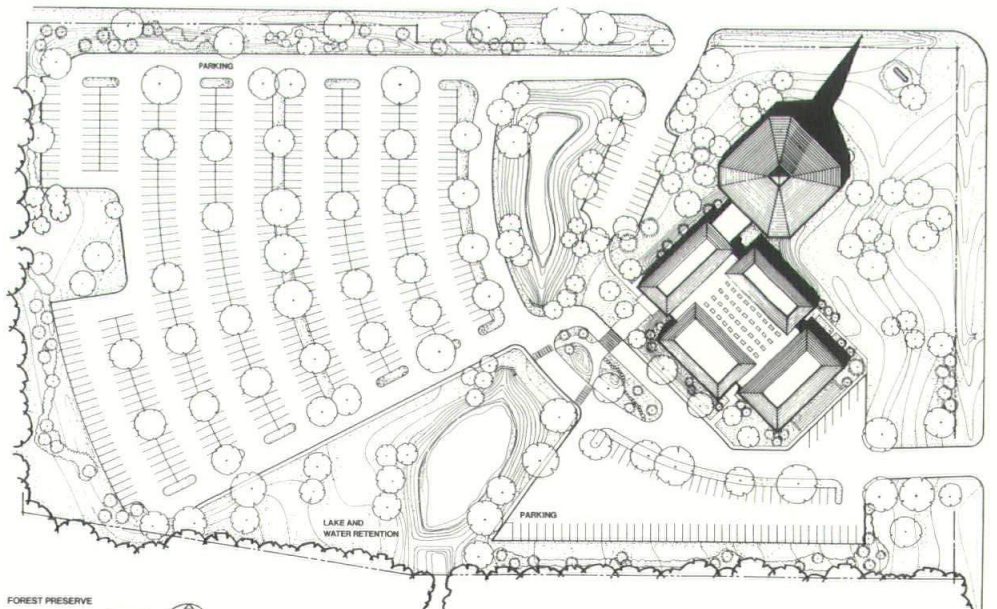
MERIT AWARD

*Christ Church of Oak Brook,
Oak Brook, Illinois*

Architects:

C. Edward Ware Associates, Inc.
Rockford, Illinois

"A large scale project with an exceptionally well-functioning parti. A very hospitable atrium and a responsible restraint in exterior form. The jury questioned the liturgical furniture, some other details of interior such as that of the lantern, and other problems of material relationships."



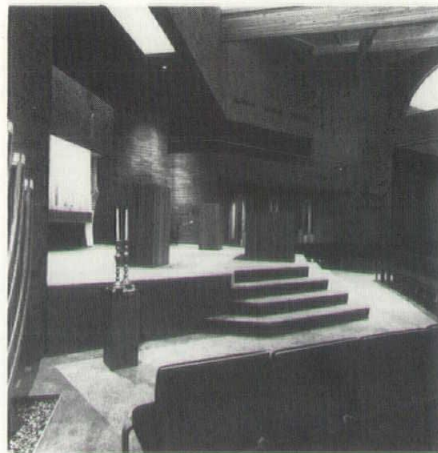
SITE PLAN

MERIT AWARD

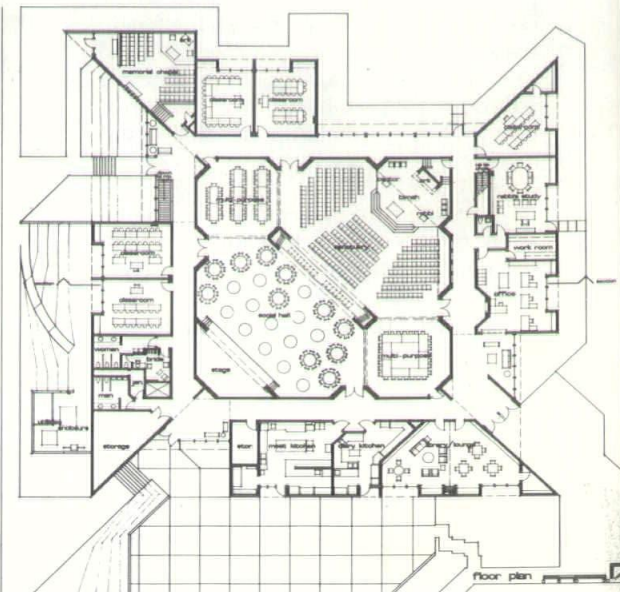
*Synagogue for Congregation Kol Ami,
Salt Lake City, Utah*

Architects:
Brixen & Christopher, Architects
Salt Lake City, Utah

"A soundly built and very well planned building, but so densely and rigorously regulated as to seem heavy handed, without subtlety and at points awkward."



Photograph by Patrick King

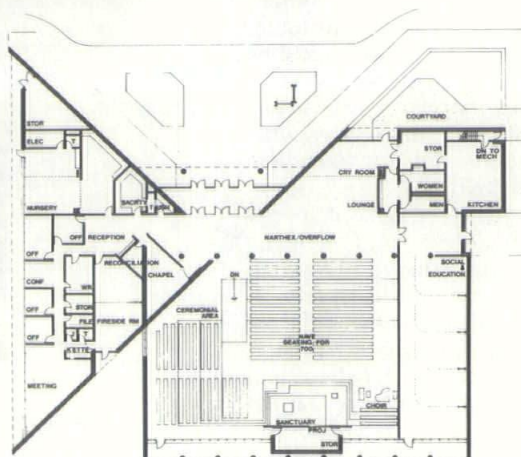
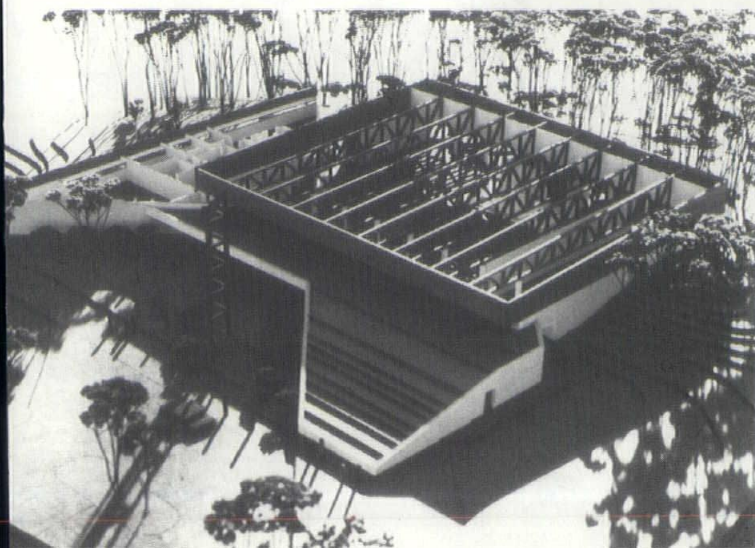
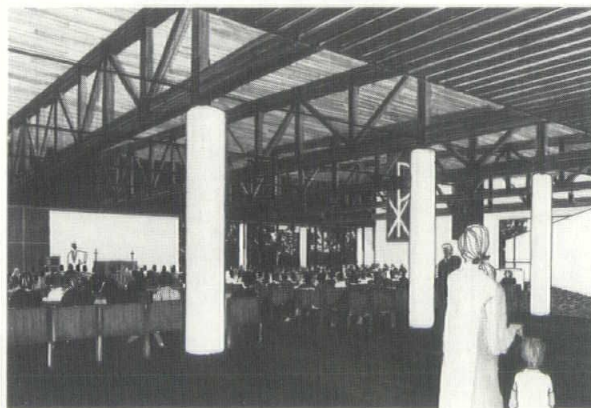


HONORABLE MENTION

*St. John Neumann Catholic Church,
Eagan, Minnesota*

Architects:
Armstrong, Torseth, Skold & Rydeen, Inc.
Minneapolis, Minnesota

"A response to energy futures with earth sheltering; a forthright structural system. Some problems seemed likely with circulation, with daylighting, and other issues not fully developed."



PLAN



to deal with the problems of information-poor people.

10. **Signs of the proliferation of electronic sophistication in media, where more and more people are exposed to vicarious experiences.** Soap operas are a prime example. How many of you know people who substitute the characters in these stories and their problems for the real world? This kind of programming has obvious possibilities for manipulation. What are the implications as this medium becomes even more sophisticated?

11. **Signs of concern over the cumulative effects of pollution and food additives, etc.**—five hundred years down the line.

12. **Signs of a slow and subtle acknowledgement that there might be a limit to the ability of large, complex systems to deal with problems.** That philosophy says if we can go to the moon, we can do anything. There is really very little correlation between going to the moon and solving urban problems. We perfected mechanical systems with a high degree of reliability, and the human factors only had to be dealt with so far as a handful of well-trained, highly intelligent astronauts were concerned. But the city is more human than mechanical, and big systems tend to *dehumanize* rather than *solve* human problems. Bureacracy and greed and quests for power begin to come into play, along with fear on the part of the powerless. Again—“bites of change” are seen emerging as these facts begin to unfold.

A New Consciousness

All of these *signs of emergent themes* and many more provide food for thought as we begin to think and plan in the future tense about just what kind of world we prefer for the future! C. West Churchman has said: “Morality is what future generations would ask us to do if they were here to ask us.” I like that.

William Irwin Thompson, social historian, professor, and author, sees what he feels is an emergent theme today: He says, “There are two character types in our society today who symbolize opposite ends of the spectrum. One is the mystic and the other is the systems engineer.” The mystic is the one who is comfortable with the mystery of things, who acknowledges unknowns, is inner-oriented, deeply trusting of feelings and intuition. The systems engineer, on the other hand, is one who is most comfortable with tasks and facts. He enjoys objectivity, things that can be analyzed; he is deductionistic, numbers-oriented, optimizing, and acquainted with fail-safe.

The words that are more operative for the mystic are subjective, synthesizing, holistic, qualitative and option-increasing. Thompson says that at this point in time, these two opposites are beginning to come together, working both in conjunction with one another and in opposition to one another. He says that where objectivity merges with subjectivity, a new consciousness is born.

At this point, I often ask my audience—“how many people meditate on a regular basis”? Five years ago, I may have had two hands show to this question; in audiences these days, as many as half are likely to answer affirmatively. Many of those who meditate these days would fit into the systems engineer’s end of the spectrum if we were to inquire about how they make their living! What are the future implications for this new consciousness?

While I am talking about Thompson (and he has been a favorite author of mine for almost 10 years), I would like to insert a quotation from one of his books which does not belong here sequentially, but I want to share it with you.

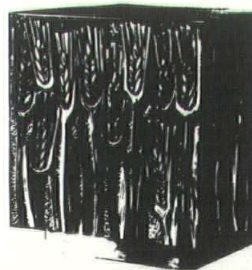
“Events that are too large to be perceived in immediate history register in the unconscious in the collective form of

myth; and because poets, artists, and visionaries possess strongly mythopoeic imaginations, they can put into the microcosm of their works what is going on in the macrocosm of mankind.” Listening to the artist and the poet helps us to see what is really happening in our world and is a guide for us into the future.

When history approaches an even-numbered time, such as the year 2000, it spawns millennialist perspectives from secular futurists. All kinds of fantastic projections were made as the year 1000 drew near. Now we are doing it again. It is rather amazing that all the millennialist perspectives of the secular futurists agree on one point: We need to make some radical changes in the values we hold as a society. What current value seems to be dominant and is causing most of the problems in the world? They all agree that the one thing that can be pinpointed is selfishness! What are the values we need to embrace in the future if we are to be responsible to those who follow us? Again, the secular futurists reply almost in unison: humanity over machines, nature in its own right, community over individualism, interdependence over independence, etc., etc. But are these not religious issues? Are they not part and

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parcel of the Judeo-Christian perspective of humankind? Are they not religious because they have to do with where we are going, and is not that the ultimate question?

The secular futurist, speaking from a non-religious stance is saying he is dissatisfied with the present and hoping for something better in the future. They see that the power of change seems almost beyond human control, and they have a strong sense of the ultimate destiny of humankind. Thinking in the future tense is a religious experience. As I consider this, I am bound to ask: "Has the secular futurist stolen, usurped, or borrowed custody of the ultimate question from the religious community while we have been haggling over building sites and rules for church membership?"

The great Dutch futurist, Frederick Pollock, who is probably the classic futurist of our time says: "The rise and fall of images of the future precede or accompany the rise and fall of civilizations. As long as society's image is positive and flourishing, the culture is in full bloom. Once the image begins to decay and lose its vitality, however, the culture does not long survive." Pollock believes that, for the first time in the 3,000 year history of Western civilization, man seems to have lost the capacity to create, renew and renovate his images of the future. It seems that perhaps the crisis of our time is that utopian, purposeful, inspiring, vital images of the future have faded, or have been replaced with negative ones, or, at least ambiguous ones.

Now, as a group of persons seeking to bring together the potential creativity of art, architecture and religion, it would seem to me that this is the primary question to be dealt with. I, for one, am not willing to let the Hal Lindseys of our time immerse our heads in negative images that are so distant from the promises of God as to be utterly ridiculous. Awareness of ideal values is always the beginning step in the creation of images of the future and the resulting intentional creation of society itself. The power of an image lies in its being a picture of a radically different model. The secular futurist is talking about forecast, projections, extrapolations and predictions, all of which are the function of long range planning; but utopian and eschatological visions, which stand in polar contrast to the present, are the turf of the religious community, and if I have one central point to make that is it.

God's Intent is Mankind's Future

How else can the value and worth of the present be determined if it is not gauged by its relationship to a future ideal that is set before us in the promises of God? In reading the Scriptures, when I

come to the phrase "promises of God," I usually substitute the word "future" for "promise." It gives it a whole new ring. Also, when the Bible speaks of God being "above" us, I feel it is much more appropriate to say that God is "ahead" of us, calling us into His new future. To go a step farther, it is my contention that Christ is the future made present.

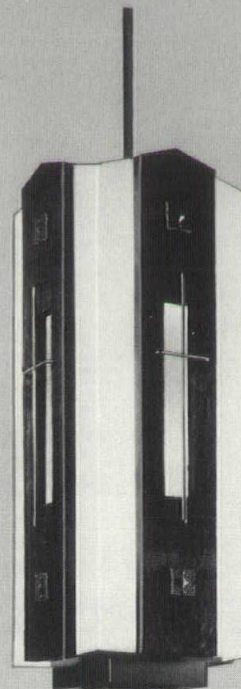
Somehow we need to learn to see. Father Pierre Tailhard de Chardin, the brilliant Jesuit priest, says, "We hope only if we see." He goes on to say, "The history of the living world is the elaboration of even more perfect eyes in a cosmos in which there is always something more to be seen."

I want to tell you a little story that is partly true and partly fictitious in order to make a point more clearly than I could without it. In about 1870, my great-grandfather in his field in Grundy County, Iowa, noticed some men building on the land beyond his fence. When he inquired what they were doing, they answered that they were laying track for the first railroad to cross over Iowa and go eventually to the West Coast. My great-grandfather had never seen a train, only pictures of them. The following spring he heard a noise one day and saw the first train coming down those tracks. Exactly what did he see as he leaned over the fence and stared at this new phenomenon? He saw the smokestack, the cow-catcher, the steam, the engineer leaning out of the window. Ah, but that is the wrong question—what did he *not* see? He did *not* see Chicago. Chicago is there today because of trains; the railroad made Chicago into a city. He did *not* see thousands of men and women moving off farms into industrial centers. He did *not* see the great labor movement—unions started with the railroads. He did *not* see the thousands of tiny towns hooked to ribbons of steel all the way to California. If the railroads were taken out of American history, we would have a totally different America. Did my great-grandfather see that? Not really. But before we pass judgement on him, let me test you on a current illustration:

It is now a couple of months ago and you were sitting in your suburban den looking at TV when on the six o'clock news you saw the 747 carrying the space shuttle piggy-back from California to Florida. What did you see? A space shuttle. Wrong question! What did you *not* see? Briefly, I will attempt to fill you in on a few things that I do not believe you saw (and surely there are many more than the ones I have knowledge of).

In 1985, the space shuttle is going to launch a 100 inch telescope. This is a fantastic program already well underway. A ten-inch telescope in space, is equal to a one hundred-inch telescope on the

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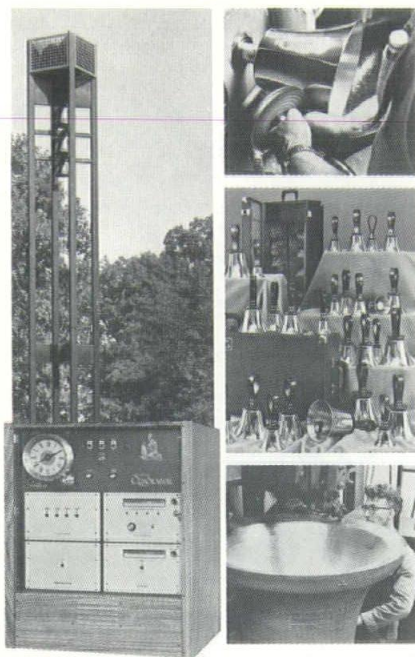


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ground, so you can project the power of the 100 inch one in space! There are ten thousand, billion, trillion (give or take a few) stars in the universe as far as we now know. We suspect that there are probably planetary systems around most of them, maybe all of them. If there are planetary systems around every star in the universe, then we have to multiply that ten thousand, billion, trillion number by anywhere from five to eight to get the number of planets there are out there. When you get into those kinds of numbers, the mathematical odds of there being other earth-type planets increases drastically. In fact, there are hundreds of other earth-type planets out there. The minute you get that many earth-type planets, the odds go up for extraterrestrial life—even extraterrestrial intelligent life. We will need to start dealing with that information when we get the telescope out there because a whole new world will be opened up for us. This program is called SETI—Search for Extra-Terrestrial Intelligence—and is under discussion in Congressional hearings. Did you see that when you saw the first space shuttle? I would be surprised if many of you did!

Have you ever heard of HEAO? It stands for High Energy Astronomical Observatory, the largest unmanned spacecraft orbiting the earth today. It has an 11" x 14' x-ray telescope that is now turned to Cygnus X-1, 6,000 light years away. Why to Cygnus X-1? Because it is a suspected black hole.

Cygnus X-1 came to the astronomers' attention, not because it could be seen, but because the star next to it, HD-226868, a visible star, was being perturbed by Cygnus X-1. This is only one of many stars visible by x-ray telescope, but it is the most conspicuous. It is estimated that Cygnus X-1's mass may be six times greater than that of our sun, but the combination of the gravity which caused it to collapse and the implosive reaction to the blast-off of its outer layers has compressed the residual mass into a ball in which the nuclei of the atoms are all squeezed together. The compression is so intense that light can't escape and, therefore, it is a "black hole." This is then known as a neutron star.

The force at the center of the star overwhelms the nuclear forces that give sub-atomic particles their normal size. As matter is thrown off the companion star, it falls into the "black hole." The violence of the fall creates not red-hot or white-hot material but x-rays that can be seen by the x-ray telescope. This is what the HEAO is observing, and it will be serviced by the space shuttle.

Not so long ago, the associate administrator of NASA was describing a wrist-watch-size radio which he felt in ten or fifteen years would allow any of us who

owned one to speak with anybody anywhere in the world. The reason we are able to make such a radio (I call it Global CB) is because it is now possible to produce the metal for that watch in outer space (via the space shuttle). Because there is no gravity in space, it is possible to obtain a whole new mixture of pure alloys that are not possible on Earth, thereby changing the quality of the crystal needed for such a radio. In addition, the space shuttle will enable us to build large antennae in space that will amplify the signal and send it back. Did we see this when we watched the space shuttle on TV news?

Several weeks ago, Goddard Space Center announced a whole series of new projects for the years 1985 to 2000. One of them is called Earth Watch. These will be eight to twelve spacecraft orbiting 6,213 miles out. They will circle the earth once every six hours and constantly survey it, feeding back instantaneously, information for the whole earth. Crop productivity, forecasting of all agriculture, acre by acre, information as to whether crops are diseased or weed infested, or in need of irrigation—these are some of the vitally important questions Earth Watch can answer for us. Last year an advanced model of Landsat predicted the Russian wheat crop within 91% accuracy by satellite. Think of the implications for dealing with world hunger! Range management, grazing potential determination, forestry, timberland, volume estimates, and resource location in the field of geology are some of the other problems Earth Watch will help us to get a handle on. We discovered a large iron range in South Africa two years ago from an orbiting satellite. Land use classification and management, renewable resources inventory and assessment, land productivity estimates, conservation practices assessment, resource exploration (coal, oil and other minerals), basic ground and oceanic surveys and mapping, coordination of fishing fleets, coordination of airborne fire fighters, weather and disaster warnings, and predictions of disastrous human consequences or broad economic impact—all these things can be accomplished on a global basis with these orbiting satellites.

With a large antenna possible in space by 1988, we will have the home terminal for about \$1,400. What is the home terminal? It is a combination home telephone, television set, video tape recorder, and personal computer. Eventually, it will become the centerpiece of home life. Someday, hooked to it will be a facsimile transmitter for printing out your newspaper and your mail. On this you will be able to tune in pictures of what you want to shop for in a downtown store, order your choice and pay

for it right in your home because you will be linked into the EFTS (Electronic Funds Transfer System of banks, media, and the stores). With this comes the potential for self-education, for different migration patterns, for the possibility of living almost anywhere you choose because everything will be accessible through this home device. You will be able to dial in any motion picture you would care to see, and dial the library anywhere for a printout of any information you desire. In a few years a voice synthesizer will probably be added to it, which means that instead of printing out the information you request, it will talk back to you. All this is possible because of space.

I have one more thing to share with you. It is Boeing's SPS—Solar Power Satellite. The space committee of Congress is even now debating the funding of this project and is investigating intensively its possibility. I definitely believe we need to pursue it. We have the capacity to build a large 3 mile by 15 mile rectangular, solar-power satellite 22,000 miles out in space with fourteen billion photovoltaic cells. A photovoltaic cell is made of a metal that converts sunlight directly into electricity. With this huge satellite, we could generate enough electricity and microwave it back to earth, to take care of the energy needs of a city of one million people. It will never need any maintenance or upkeep, except to be dusted off every few years, which can be done by the space shuttle. No one even has to be up there taking care of it. I call this guilt-free energy. If we build enough of them, we could be energy exporters by the year 2000. Again, this is made possible by our venture into space. Did you see this when you first saw the space shuttle?

What is the future? The future is what God intends, and we do have clues about that. It is also what human beings make possible, what we do together, and what we do as individuals. The key is *hope*. To refuse to hope, says Carl Braaten is an act of treason against our humanity, which is not yet fully redeemed. Hope is the hunch that the frontiers of the possible are not determined by the limits of the actual. Hope is the conscious act of anticipating a future which moves out beyond present facts. *Hope* is an act of creation; *expectation* is not. Most of us *expect*; few of us *hope*. *Expectation* merely looks forward to the completion of a predictable process. *Hope* is different; it anticipates something which is beyond present facts, and that becomes the magnet which draws us out of the limits of the present.

The faithful, I think, will never see the future as a utopian paradise nor as a set of apocalyptic disasters, but as having elements of both. The future for the faith-

ful is both a problem and a hope, and it is hope that enables us to move through the problem. I have a quotation from the great Jewish philosopher, Abraham Joshua Heschel, which I would like to share with you:

"An authentic individual is neither an end nor a beginning, but a link between ages, both memory and expectation. Every moment is a new beginning within the continuum of history, and it is fallacious ever to segregate a moment and not to sense its involvement in both the past and the future. Humbly the past defers to the future but refuses to be discarded. Only he who is an heir is qualified to be a pioneer."

The present, living moment for which you and I, alone, are responsible, derives its meaning and power from the image we hold of what God would have us do and be as we consciously shape the future, as we begin to crystalize our preferred future, which, once chosen, pulls us like a magnet out the limits of the present. We must choose wisely when we think in the future tense. Clearly, there is both joy and suffering in such an activity, but choosing and moving is the essence of our humanity. □

Newport—Cont. from p. 11

graceful, harmonious form. It is not difficult in this connection to see the inner relationship between the Hebrew biblical mentality and modern Expressionistic art. They are both dynamic. Some see a union of the Greek and biblical emphases in the sacred dance in worship services.

It should be helpful to note the significance of the biblical and Greek understanding of time and space as they are related to art forms. Time for the Greeks is the realm of decay and change and thus the enemy of harmony, symmetry and perfection. Hebrew thinking moves in time while the Greeks employ space as their thought form. For the Greek thinker, Plato, time is only a pictorial, moving imitation of immovable and inalterable eternity which represents perfection. Time is more destructive than constructive. Here we can see why the Greeks were interested in harmony, sculpture, and architecture. Through these media they could best portray the form which was behind the sensuous and the changing.

For the Hebrews, God was interested in time. He created in time and acted in time. Time for the Hebrews is important because it was a container of God's revealing events. For the Greeks, if God is to be found, He must be sought in the inalterable and in the world of forms. In contrast, for the Hebrews God revealed

Himself when He acted in history and created.

Thoughtform Influences Architecture

Here we find a clue to the architecture of the Greeks which was an architecture of the idealized type. The temples were not copies of anything in nature, but they exhibit the balance, symmetry and proportion which the Greek mind abstracted from nature. Perhaps these insights will help us to see the relationship between Gothic architecture and certain types of Greek thinking. The Gothic is orderly, logical and cogent. In literature Dante had something of this same emphasis upon form. Some scholars see the intellectual passion of the Scholastic Age of the late Middle Ages in both the Gothic and in Dante.

It is characteristic of the Hebrews that form was an indifferent matter for them to the extent that they did not emphasize outline or contour. The Israelites were interested primarily in the content of the shape, not in the outline or form of the shape.

In relation to architecture this Hebraic approach would mean that an artist sensitive to the biblical view would not be too concerned with the straight line which is rationally perfect. Actually our experience of God's providence and grace is not symbolized by a straight line. An experience of God's grace involves a world where there are not always straight lines. Some contemporary churches are seeking to portray a new dynamic use of space in the realm of architecture. Wallace Harrison's Church of the Holy Whale, the First Presbyterian Church at Stamford, Connecticut did this by a new creased paper method of concrete construction. The famous chapel designed by L. E. Corbusier at Ronchamps in France captures many of the new dynamic developments in architectural design. It has been suggested that this building is a reflection of the irregularity and mysterious character of man's psychic and religious life. Discontinuity, the possibility of revelation, the unexpected grace of God, inexplicable providences and elusive mystery are all incarnate in this building.

Undoubtedly, our architecture should symbolize our theological perspective. We must not organize space falsely or tell a lie about our convictions. The architecture of the churches says more to the public world and to ourselves about the theology of a church and its mission than we realize. With informed architects and clergy and lay leadership working together remarkable results can be achieved. The new materials, light and color possibilities, and better theological identity afford exciting possibilities.

Expressionism in drama and literature and other arts is also relevant in this connection. The Expressionists were artists who wanted to do more than contemplate the surface of things. In Van Gogh's painting violent colors, crude forms and the restless rhythms reveal man's inner life.

The context of Greek thought and of much Christian thought which follows Greek thought is the "upward and downward" emphasis. The salvation principle is that of ascent to union with God. Mystical union is the sought-after result of the religious discipline—not primarily understanding or necessarily redemptive action. This is the context within which most of our ecclesiastical symbols have acquired their form and definition. Some suggest that it is foolish for people seeking to follow the biblical pattern to even discuss the place of symbolism as long as we allow this "upward and downward" context to remain dominant.

The motif of the Bible is that of "journey and return" after the redemptive pattern of the Prodigal Son. This is the context of man revolting against God, and God's redemptive love plan and man's response and return. Instead of mystical withdrawal into other-worldly absorption, the biblical movement is one of redemptive experience with God in the context of history. In the Bible the purpose of the religious experience was not just the seeking of a mystical union with God, but securing a knowledge of one's vocation.

In the framework of biblical thought, eschatology is just as necessary a conclusion as immutable eternity is for the Greeks. The biblical world view emphasizes philosophy of history and purpose and renews the dimension of eschatology. The world had a beginning and will have an end. Humanity will reach a goal. In contrast, the Greek spatial concept emphasizes the "beyond."

One corollary of this Hebrew emphasis is that repression and withdrawal which are sometimes identified with religion are to be shunned. Rather it is a biblical principle that we are to engage in a positive calling to create as God creates and to form on the finite level as God forms infinitely.

It should also be noted that the biblical view is different from the tragic view of life. The tragic authors hold that human frustration is the ultimate law of life whether due to the jealousy of the gods as in some Greek drama or to a built-in metaphysical necessity as in Schopenhauer. For the Bible it is rebellion and idolatry rather than an inscrutable fate which is responsible for human catastrophe. For the tragic view, the downfall of human greatness is automatic. For the Bible, downfall is due to rebellion against God and misplaced allegiance. Man's

situation is actually more tragic for being avoidable. Not only does the Bible hold men responsible, but it says evil can be transmuted into good.

For the Hebrew, with his dynamic conception of reality, a thing is good if it fulfills function. God is not and cannot be localized in a thing. God manifested himself in events rather than in things and those events were never captured or localized in things. Things can be instruments of worship, such as the bread, the trumpets, the palm tree, but they are not given homage, but used. They are not symbols in themselves.

Christianity Affirms Human Creativity

In the fourth place, I would like to suggest that a collaboration of the biblical view and art can be helpful in meeting the challenge of the 1980s.

As we have already suggested, the biblical view can provide a dynamic theological and philosophical backdrop for artistic creations and life in general.

The Christian perspective affirms creation, a linear and forward-looking view of history, and humanity made in God's image with freedom. There is a personal and cosmic purpose.

This view helps to explain the human urge to create. God is the supreme artist and creator. In a mysterious way, we retain some of God's image despite the fall. We are subcreators under God. Is it any wonder that people have creative impulses? We are to engage in a positive calling to create on a finite level as God creates on an infinite level.

Behind the surface of the Christian drama, is metaphysical depth and underlying purpose. The Christian is convinced that profound artistic life will wither in societies with a reduced spiritual and metaphysical depth. In such societies, art tends to degenerate into mere cleverness and virtuosity which can not move the heart. Grand passions originate from spiritual depth and tensions.

Amos Wilder, who is both a literary critic and a biblical scholar, finds in the Bible a foundation or model for contemporary art. Art could well emulate such qualities as biblical realism and the non-aristocratic level of the biblical narrative and personalities. An additional quality found in the Bible is holism or an overarching world plot with a beginning and fulfillment. The Bible also demonstrates an ability to portray human experience in concrete language. Noteworthy in the Bible is its oral background, depth of motive, prominence of the verb and sensuous vocabulary.

The biblical view would accept the fact that, by common grace, all men have spiritual longings and create religious myths. Such images as the creation, the fall, the hero figure, the dying and rising

god, slaying of monsters, incarnation, and yearning for paradise, rebirth and resurrection are all in men's mythic consciousness.

It is the biblical contention, however, that in the biblical world view these mythical longings and images are crystallized, historicized and fulfilled. In the Bible these images are reconstituted in a powerful way as the Incarnation, the Messiah, the New Covenant, the Word, the Cross and the Kingdom. These master images are transformed and the Bible affords artists dynamic and balanced themes of universal interest and power.

In the second place, the biblical view and the arts complement each other in emphases.

The arts have been helpful in their emphasis on process, relationships, and present celebration. This has called for an emphasis being placed on the actual participation of the people in worship and involvement in the dynamic and ongoing redemptive purpose. The arts have thus called for a helpful emphasis on subjective commitment and new relationships in contrast to abstract knowledge.

On the other hand, the biblical view has a needed emphasis on God as an objective personal reality, a God who is there and is active in the process of history. This God has revealed Himself concretely and historically in specific and particular and empirical events culminating in the Messiah. This revelation continues in the Christian movement which is based on revealed biblical principles and realities which are available to guide and focalize action and commitment.

A concrete example of collaboration is seen in the crisis relating to the mass media influence. The mass media are creating an environment and myth or symbol system which have dangerous implications for life today. These media art forms reach us less at the intellectual level than at the level of dream and fantasy. This image-symbol-subconscious level is obviously more powerful than the intellectual level.

Marshall McLuhan suggests that there must be some group which will create an anti-environment. He calls for the artists themselves to do this work. But Robert Bellah in *The Broken Covenant* calls for the urgency of the perspective supplied by prophetic religion. Many of the media myths are obviously contrary to the historical biblical ideals. The arts and America can profit if biblical leaders revive in church and synagogue groups, the ability to identify myths and evaluate them from a biblical perspective.

Most cultural analysts say that the place to counteract these myths is where people meet face-to-face in small groups. This is precisely where the Christian

churches and synagogues have strength. Here is one place where media and art evaluation can and should take place. Incidentally, could there not be a theological anti-environment created to judge church architecture and its purposes and relevance for our times? What about the servant and tent motifs?

Religion, Architecture, Arts Interdependent

Religion, especially Judaism and Christianity, are more than artistic. They are redemptive, ethical and practical as well as aesthetic. According to Michael Novak, a primary aim of the aesthetic conscience is to create a work of harmony, balance and pleasure. In its higher ranges, the aesthetic conscience often pursues beauty at any cost, independent of honesty, courage, freedom, community and other human values. It prefers form, sweetness and ecstasy. In its lower forms, the aesthetic conscience is often the pursuit of novelty, sensation and adjustment.

Many sophisticated people interested in the arts are not prophetic or ethically

concerned. In fact, some artistic types, like many of us, are unethical when it comes to something that will affect their own private economic or personal interest. This is why there should be a close correlation between aesthetics and an authentic and prophetic religion with universal perspectives rooted on concrete revelation.

Religion, architecture, and the arts need each other now and in the 80s. Solzhenitsyn, in his recent Harvard Commencement speech, called for the West to recover its prophetic heritage. In a response to Solzhenitsyn's challenge, Martin Marty suggests that there is actually nothing which would prevent the people of this country from reappropriating our moral and prophetic heritage. The heritage has been the basis for many of our people acting with reserves of mercy and sacrifice. Of course we cannot return to the state-endowed and privileged church of earlier centuries. Furthermore, we cannot teach religion in our public schools in such a way as to compel faith. Marty suggests, however, that there are many other outlets for the nurture and development of the classic biblical vision

apart from the context of a religious uniformity with actual or implied coercion.

Many cultural analysts, including artists, suggest that the time has come in our Western culture when people are seeking a new centralizing vision which gives purpose to life. As Nathan Scott has said, we have a "broken center." It is time for the centralizing and empowering vision. Alvin Toffler, of *Future Shock* fame, suggests that Americans are starving for positive images of the future.

Can we meet the challenge of the 1980s? Two of our most promising potential resources are to be found in prophetic, universal religion and the arts. In collaboration, the arts and high religion could well help us meet the challenge which Solzhenitsyn issued in his Harvard Commencement speech. Solzhenitsyn called us to a way of life which is above all "an experience of moral growth," and which will help us to "leave life a better being" than when we started.

We need the arts in the 1980s, but we also need the resources of an ancient, but always contemporary prophetic religion for the exciting journey of the creative and worthwhile life. □

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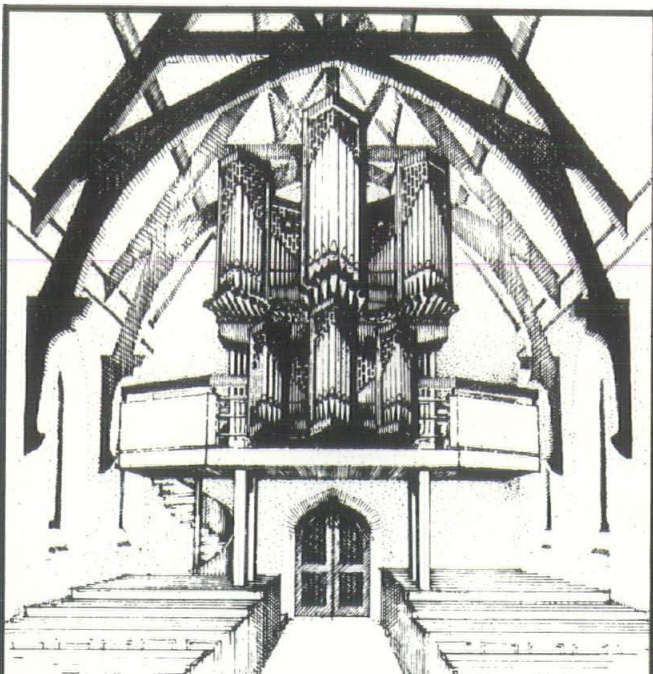
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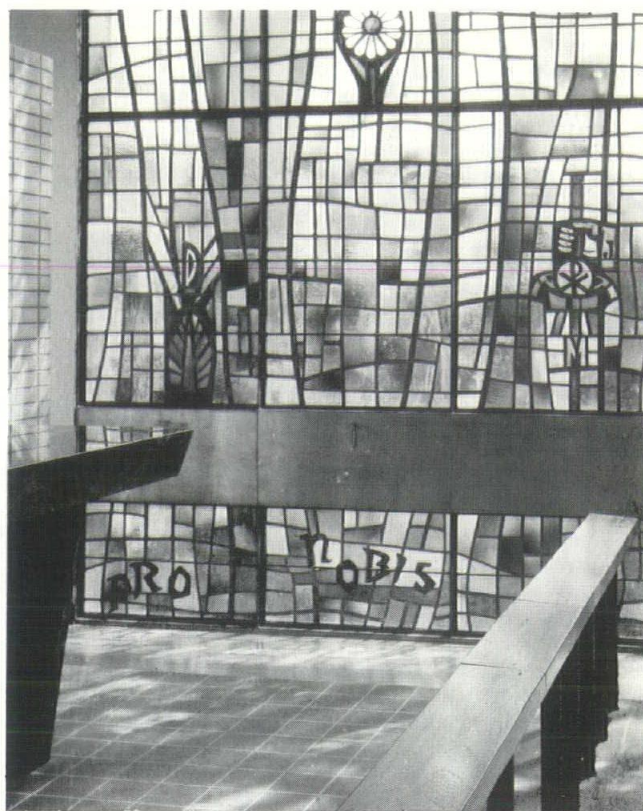
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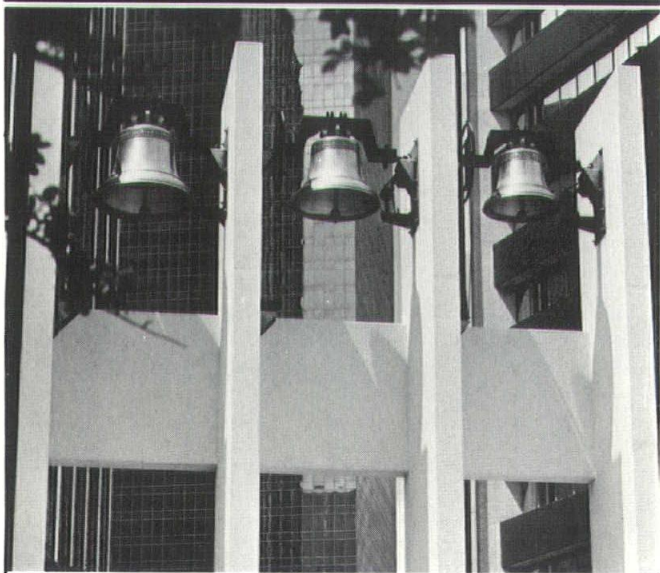


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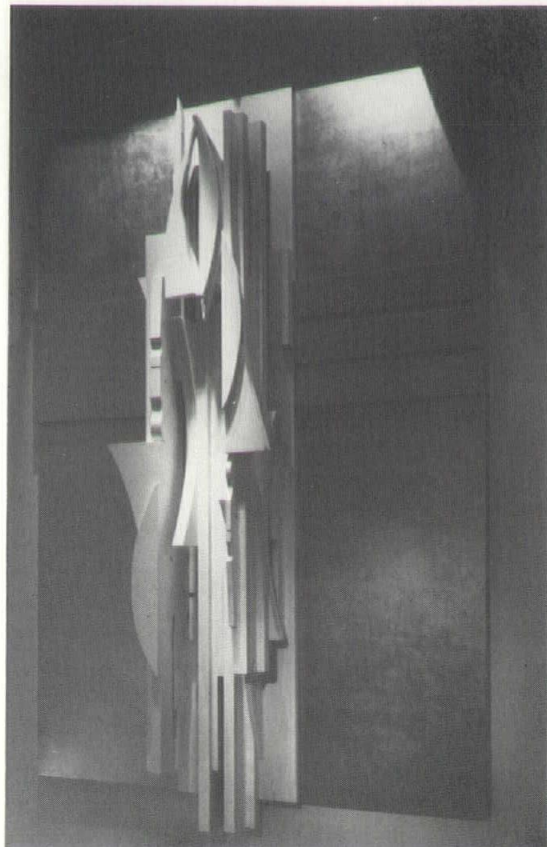
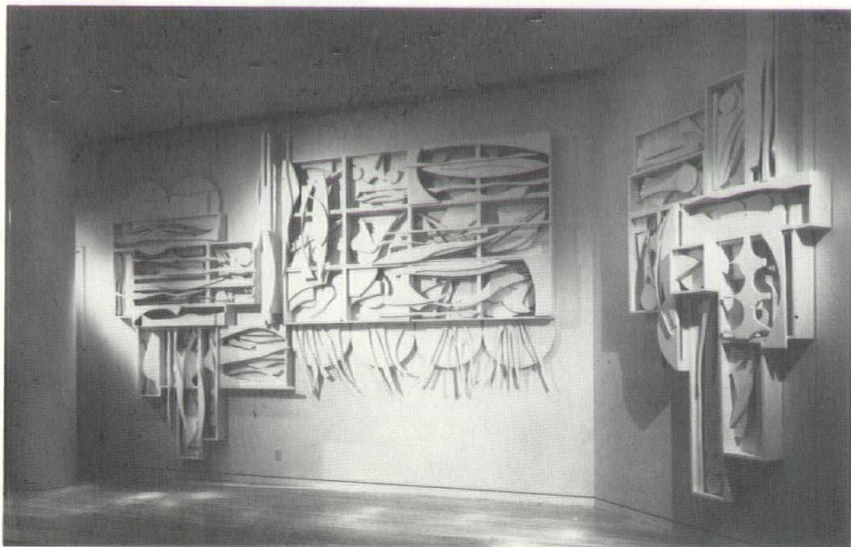
Jurors:

Maureen McGuire, Artist, Chairman
Bennie Gonzales, Architect
Suzanne Brown, Gallery Owner
Ray Graves, Metalsmith

FIRST PLACE

Chapel of the
Good Shepherd in St. Peter's
Church, New York City
Creator: Louise Nevelson, The
Pace Gallery, New York City

"A significant contribution to liturgical art, creating new forms and new symbols which look to the future. A complete integration of art and architecture, setting an excellent example for other artists and architects."



SECOND PLACE

Sculptured Crucifix
Creator: Paolo Soleri,

Scottsdale, Arizona

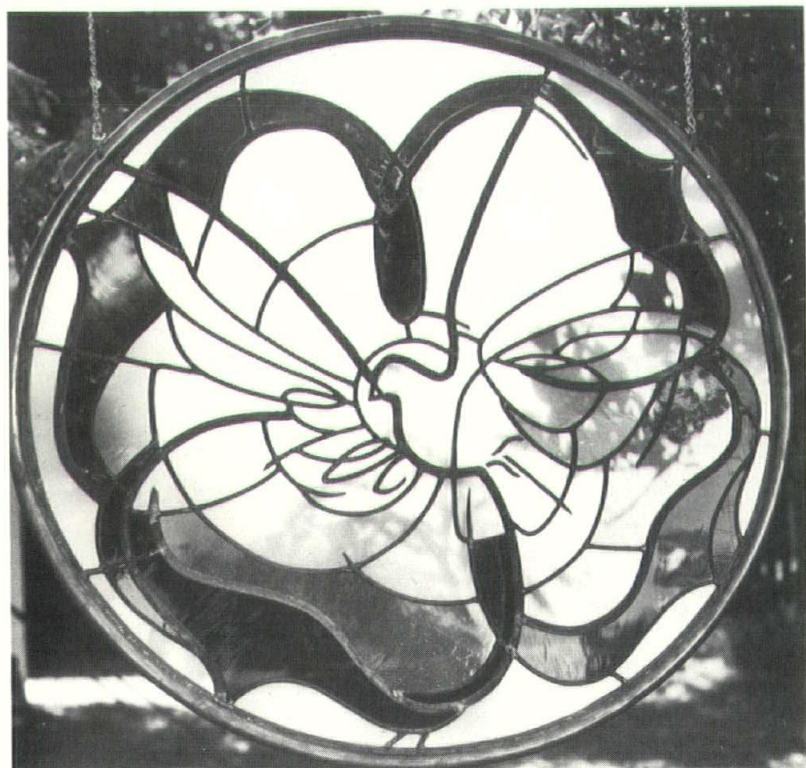
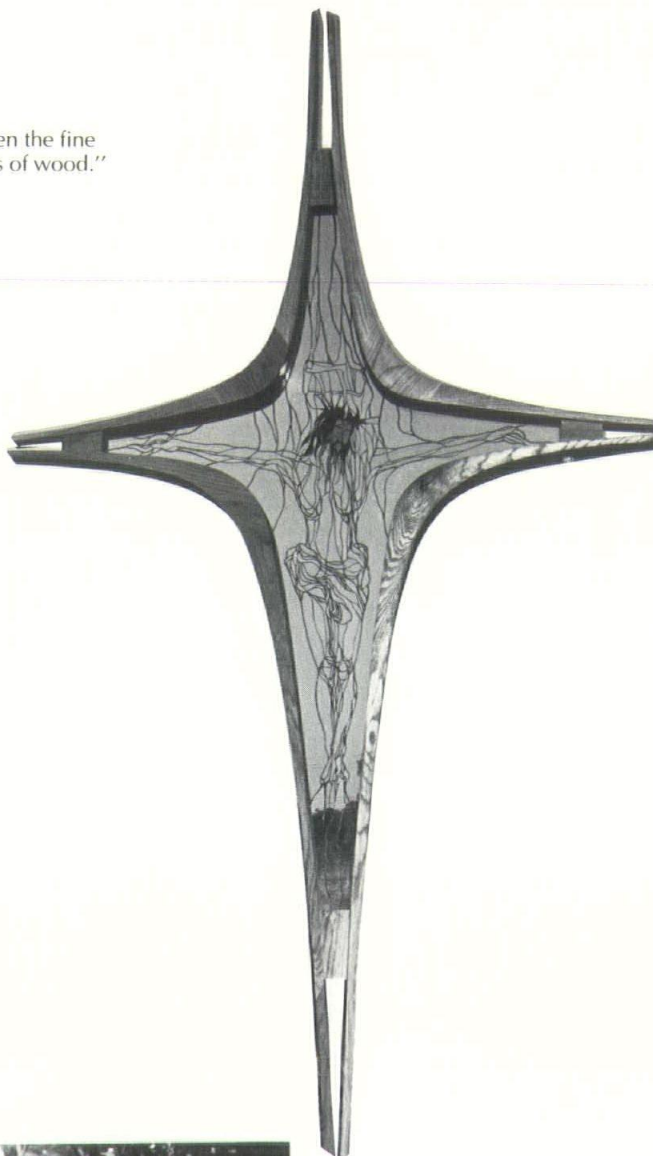
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THIRD PLACE

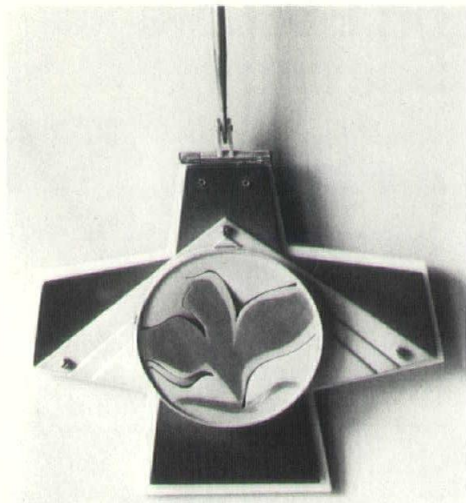
Wood and glass Crucifix
Creator: Robert Berg,
Scottsdale, Arizona

"Admirable craftsmanship and strong contrast between the fine
delicacy of glass against the strong but refined forms of wood."

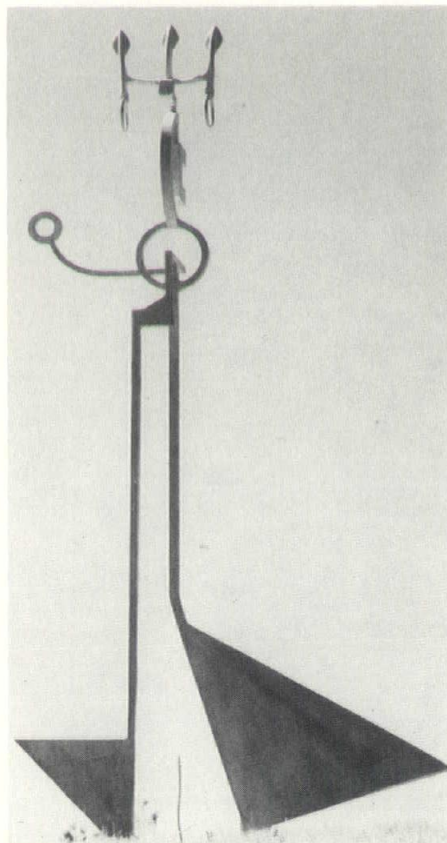


HONOR AWARD

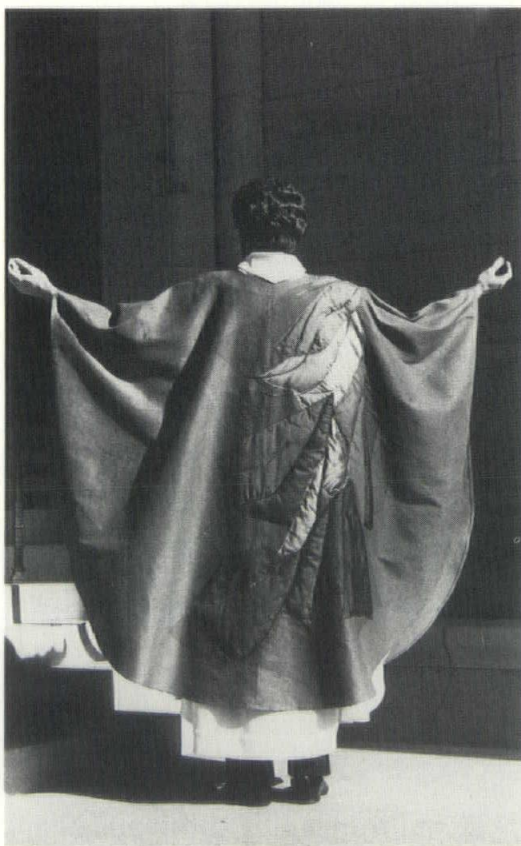
Stained Glass Rose Window
Creator: Maureen McGuire,
Phoenix, Arizona



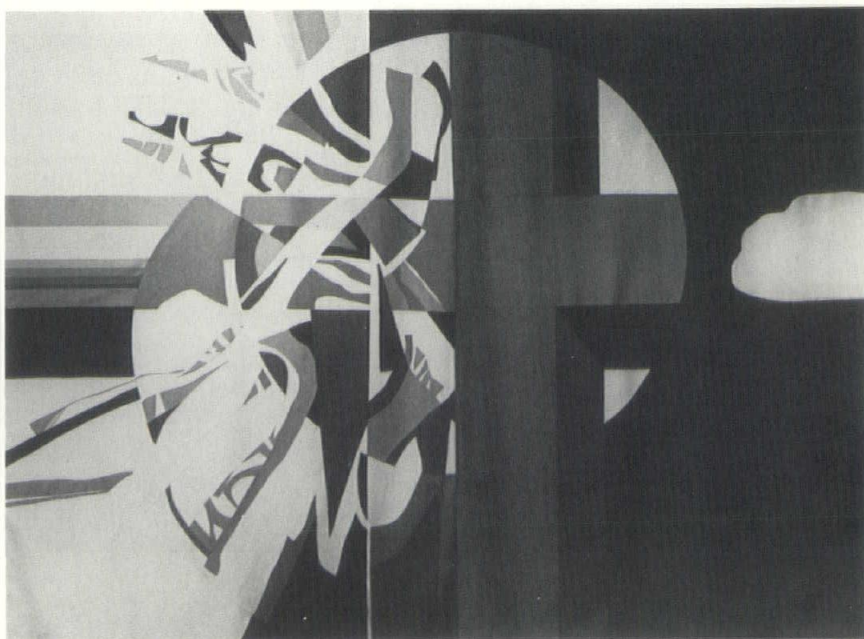
Mark D. Hall, Garden City, Michigan
Titanium and Sterling Silver Pectoral Cross



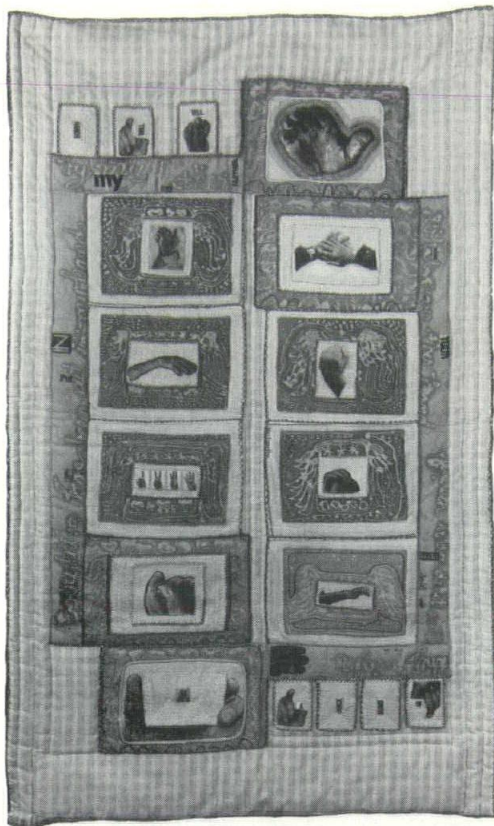
Michael McCleve, Scottsdale, Arizona
Sun Dancer Sculpture



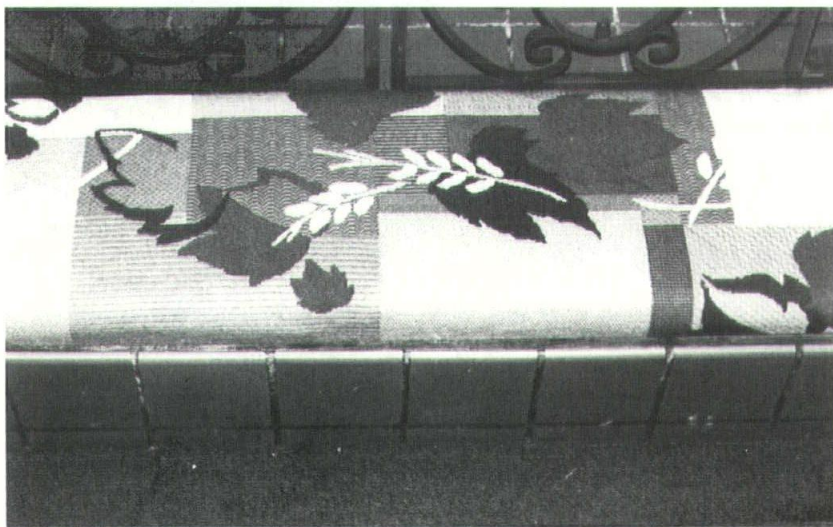
Marjorie S. Coffey, Washington, D. C.
Celebrant's Vestment (Chasuble)



Richard Wiegmann, Seward, Nebraska
Stitchery entitled, "Light of the World, Two Natures"

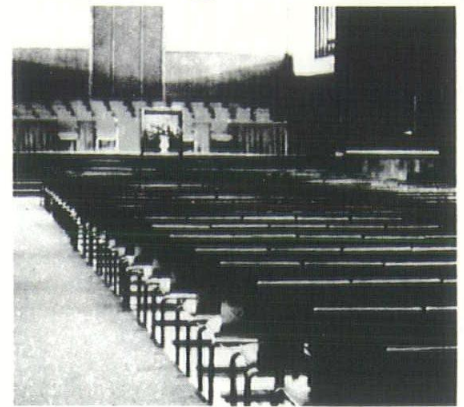


Janet Ross, Sheboygan, Wisconsin
Stitchery entitled, "A Quick Show of Hands Will Tell"



Pat Aloe Stauber, Scottsdale, Arizona
Needlepoint Kneeler Pads titled, "Plants from the Bible"

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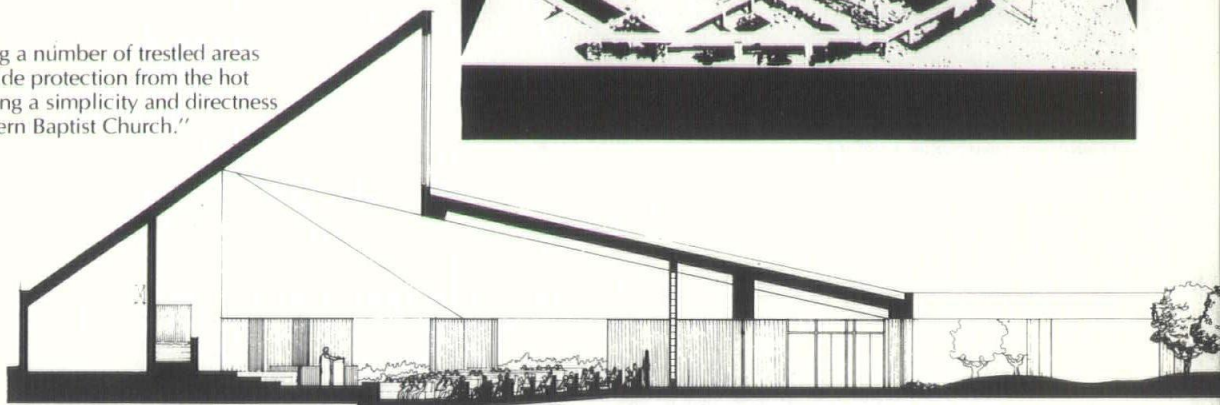
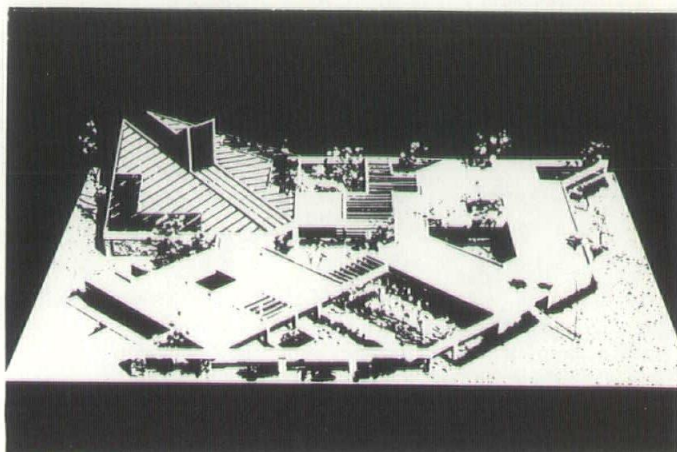
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Competition was based on the design of a medium sized southern Baptist Church facility, presented in the same format as the professional competition, but also including a model.

Design faculty for the project, including Professor George Christensen, A.I.A., Level Coordinator; Professor Robert Hershberger, A.I.A., Competition Coordinator and Professor John Jakob, A.I.A., selected nine finalists from which the professional IFRAA awards jury selected the following winners:

FIRST PRIZE—
Dennis Lee

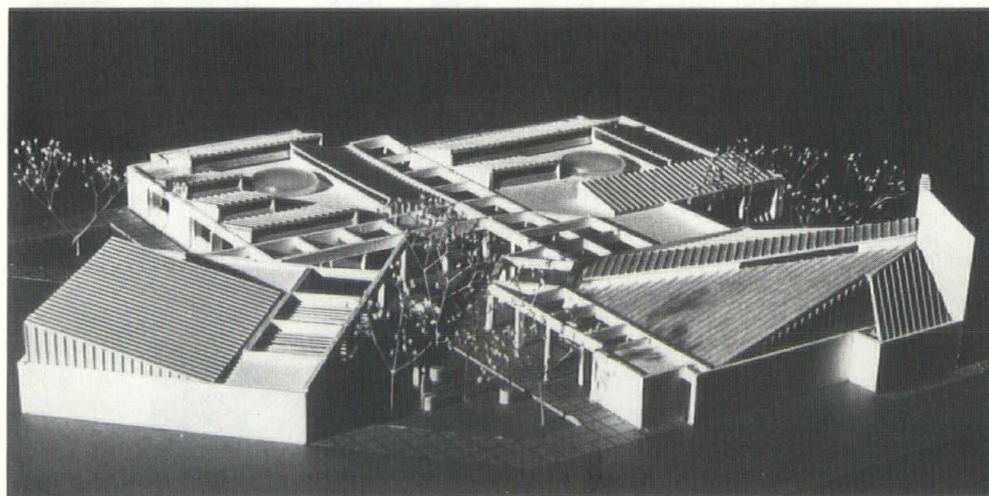
"An outstanding design featuring a number of trestled areas adjacent to the church to provide protection from the hot southwestern sun while retaining a simplicity and directness of form appropriate to a Southern Baptist Church."



SECTION 1/8" A

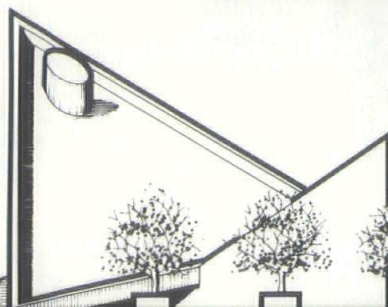
SECOND PRIZE—
Alfred Cappello

"A very sensitive design in relation to program, climate and form."



THIRD PRIZE—
James Cline

"A most formally exciting scene but with questioned concern for its appropriateness as a modest sized church."



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COMPETITION FINALISTS also included Marjorie Miller, Mark Abel, Linda Congreve, Robert Fender, Deborah Tripp and John Strodthoff.

STAINED GLASS AWARDS

Three stained glass studios in America, one in France and one in Canada, won honors in the first International Stained Glass Design Competition sponsored by the Interfaith Forum on Religion, Art and Architecture and judged at its 40th National Conference in Phoenix, Arizona this year.

A total of 27 entries from the United States, Canada, France, England and Luxemburg were presented to jurors, Harold E. Wagoner, F.A.I.A., Architect; Robert E. Rambusch, Liturgical Planning Consultant and Ludovikus Oidtmann, stained glass designer.

FAITH & FORM is proud to present this competition's first award winners and jury comments

HONOR AWARDS

Job Guevel, Designer
Paris, France
Windows—Jardin d'Eden
(Garden of Eden)

"A highly original faceted glass work in which somewhat circular patterns of different thicknesses of glass combine to produce a textural effect of great richness within a limited palette of colors."

Julia Wirick Kingsley, Designer
Penco Studios, Louisville, Kentucky
Windows—Sanctuary, Westwood Presbyterian Church,
Louisville, Kentucky
Windows—Confessional, Christ the King Catholic Church,
Bossier City, Louisiana

"Strong geometrical design in subdued tones."

Maureen McGuire, Designer
Phoenix, Arizona

Windows—Our Lady of Perpetual Help Catholic Church,
Scottsdale, Arizona

"Clever geometrical design and sensitive use of strong but warm chrome values."

MERIT AWARD

Lutz Haufschild, Designer
Vancouver, British Columbia, Canada
Windows—Baptistry, Sanctuary and
Narthex, Trinity Lutheran Church, Olympia, Washington

"Bold use of strong rubies and blues contraposed against each other but punctuated by almost clear spots, producing an abstract but fresh and appropriate historical allusion."

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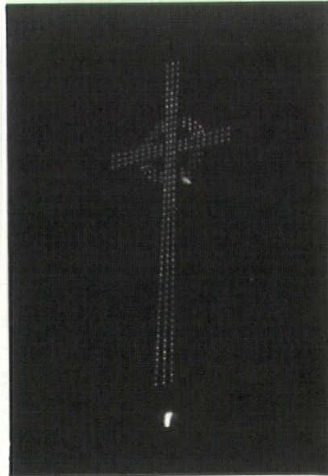
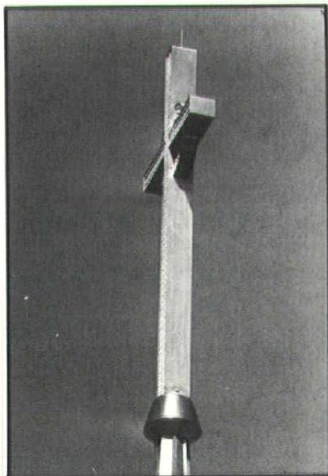
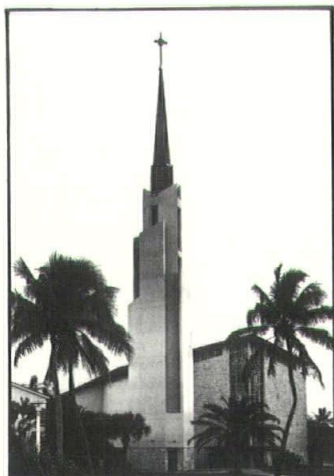
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Photos courtesy of Jaybo of Miami. Designed by Harold Wagoner and Associates, Philadelphia, Pa. Illustration shows Miami Shores Presbyterian Church, Miami, Florida.



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SPRING—'80—The Southeastern Regional IFRAA Conference on Religious Architecture in the '80's will take place in Orlando, Florida at the Harley Hotel, February 24-27, according to Program Chairman, Nils M. Schweizer.

Program format will include speakers, "how to" mini-seminars, resource persons, art and architectural exhibits and awards, as well as discussions on energy conservation, regeneration of older buildings, financing, flexible space, and the Catholic Church's recently published booklet, "Environment and Art." For information write: Nils M. Schweizer, F.A.I.A., P. O. Box 1471, Orlando, Florida 32802.

NATIONAL CONFERENCE—An important item for your calendar.

IFRAA 41ST NATIONAL CONFERENCE, APRIL 28-MAY 1, 1980, INTERNATIONAL INN, WASHINGTON, D. C.

Program will include internationally renowned theologians, architects, artists and government leaders. Workshops, tours and exhibits will be oriented to religious, social and architectural revivalism with emphasis on new, preserved and rehabilitated ecclesiastical structures.

40 YEARS OF EXCELLENCE—A color slide presentation of award winning church designs over the past 40 years is available for bookings through the IFRAA office.

Titled, A CELEBRATION OF SACRED SPACES IN TRANSITION, the package will include 75 2" x 2" slides in a carousel holder and a script.

Thirteen church facilities in nine states, all winners of design awards between 1940 and 1980, were selected as "expressions of the fulfillment of human need and vision as well as excellent design."

Write the IFRAA office for information.

IN TRIBUTE

JOHN W. LAWRENCE, AIA
1924-1979

John Lawrence died in April of this year, but his contributions to the Interfaith Forum on Religion, Art and Architecture, his community and his profession will long be remembered.

Jack earned his Bachelor of Architecture degree, cum laude, from Catholic University of America in 1951. He organized his own firm in 1967, then entered into a partnership which still bears his name.

Although his extensive practice permitted him to design buildings of all types, he had a special interest in churches and could design them to be both attractive and functional while meeting strict budget requirements.

Jack contributed significantly to the high standards of his profession by serv-

ing in a number of capacities with the Potomac Valley Chapter, AIA, Maryland Society of Architects, Construction Specification Institute, the American Arbitration Association, and the Guild for Religious Architecture.

Jack was active in his community and parish, serving as lector of St. Michael's Church.

He received recognition for dedicated service to the Potomac Valley Chapter, AIA and the Montgomery County Cultural Center.

IFRAA members have been especially indebted to him for his long service as Chairman of the Publication Committee of FAITH & FORM. For his heavy investment of time and effort IFRAA named him its first honorary FELLOW. His judgment, taste and sensitivities will be difficult to match.

IN TRIBUTE

ARLAND A. DIRLAM
1906-1979

Arland A. Dirlam, who was president of the Church Architectural Guild of America, in 1953-54, died in early June at age 73 in Marblehead, Massachusetts. He had centered his architectural practice for more than forty-five years in that city.

His reputation for church design carried him far across the country and won him high honors and commissions such

as the restoration of Old North Church in Boston.

For many years he was active in CAGA, and older members of IFRAA will remember his eloquent speech and resonant voice.

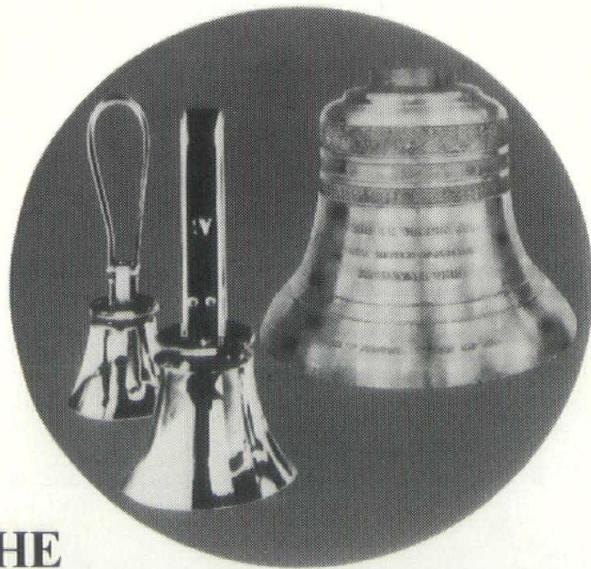
Although confined to a wheelchair he attended the Phoenix Conference this spring and was honored for his services in the interest of church architecture.

TRAVELING EXHIBIT—An exhibit of six award winning architectural designs from this year's conference competition is now available for bookings through the IFRAA office.

Composed of ten photo panels measuring 22 inches by 28 inches each, the exhibit is designed as a hanging display and is packaged in a single shipping case.

A \$25.00 deposit, required when ordering, will be refunded when the exhibit is returned to the IFRAA office or forwarded, at the exhibitor's expense, to the next show location.

MEMBERSHIP DIRECTORY—Due to problems explained by President Scales, production of an updated membership directory has been delayed. Mrs. Judith A. Miller, Administrative Assistant, asks for your patience and cooperation as contacts are made to confirm membership status. You will be informed when the directory is available. □



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