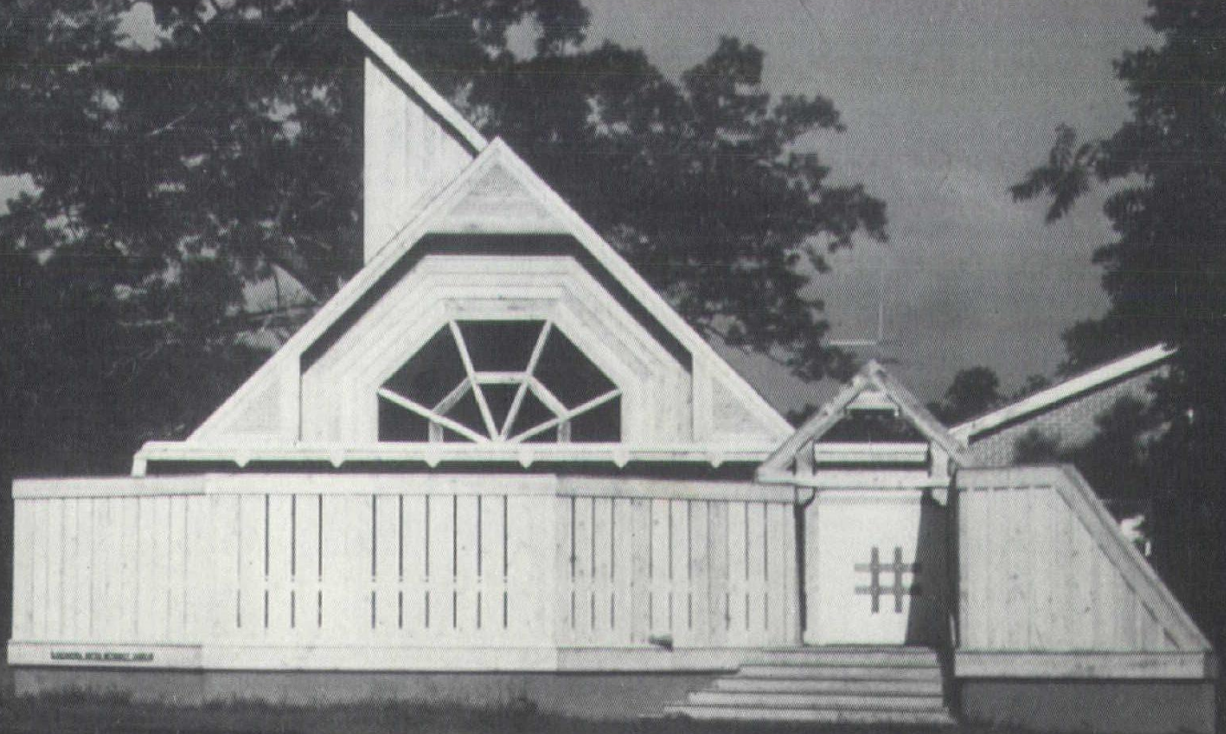


# FAITH & FORM

JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE AFFILIATE OF THE AMERICAN INSTITUTE OF ARCHITECTS  
VOL. XIV FALL 1980 ISSN 0014-7001

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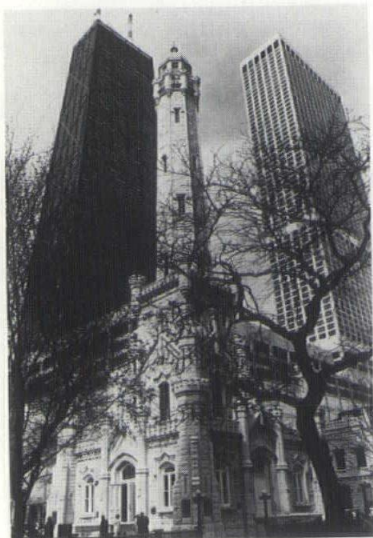


# CHANGE OR DECAY

## INTERFAITH FORUM ON RELIGION ART AND ARCHITECTURE

*Honorary Chairperson  
Dr. Joseph Sittler,  
The President and  
Board of Directors of  
the Interfaith Forum  
on Religion, Art and  
Architecture cordially  
invite you to attend  
the Forty-Second National  
Interfaith Conference  
on Religion, Architecture  
and the Arts.*

*Radisson Hotel  
505 North Michigan Avenue  
Chicago, Illinois  
May 11-13, 1981*



### General Information

"Change or Decay" is the theme of the 42nd National Interfaith Conference on Religion, Architecture and the Arts. The Conference is sponsored by the Interfaith Forum on Religion, Art and Architecture, an international professional society of architects, artists, church administrators, clergy and financial executives responsible for the planning, design, and finance of religious art and architecture. The organization was founded in 1940 as the Church Architectural Guild of America, and expanded to include the members and functions of the American Society for Church Architecture, the Guild for Religious Architecture and the Commission on Church Planning and Architecture.

IFRAA is a recognized affiliate of the American Institute of Architects. Registration at the National Interfaith Conferences is open to any IFRAA member as well as the general architectural, artistic, and religious professionals, clergy and lay persons of local congregations, spouses, and students in accredited divinity and design schools.

The proceedings of the 42nd National Interfaith Conference will be published in the fall issue of *Faith and Form*.

### Workshops

- Fundamentals of Architectural Programming
- Theology — a Basis for Architectural Design
- Educational Facilities for the Religious Community
- Stewardship of Energy in Design
- "Barrier-Free" Architecture for the Handicapped
- Acoustics — Principles and Application
- Theology in Contemporary Art
- Stained Glass Design to Enhance Worship

### Special Exhibits

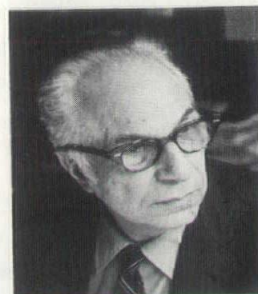
The 1981 IFRAA Arts and Crafts Exhibit  
The 1981 IFRAA Architectural Exhibit  
Stained Glass Competition  
Student Architectural Competition

*(All exhibitions will be held at the Radisson Hotel.)*

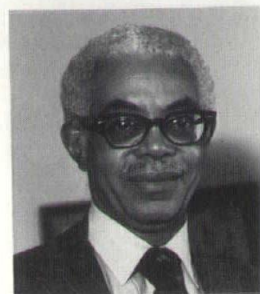
### IFRAA Post Conference Tour

Since Chicago is so rich in art and architecture, the Planning Committee and the Chicago Architectural Foundation has arranged a special bus tour for your enjoyment to discover Chicago, "the world's architectural mecca." Our visits will include a tour of the interior of Frank Lloyd Wright's 1909 Robie House, historical areas, three university campuses and a fascinating afternoon visit through Oak Park, the greatest concentration of Wright's work to be found anywhere. Knowledgeable docents will be our guides through the day.

### CONFERENCE SPEAKERS



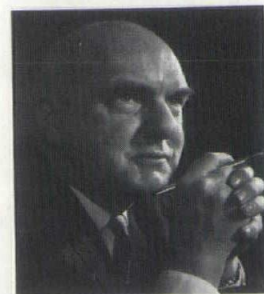
**Joseph Sittler —**  
Honorary Chairperson



**Walter F. Anderson**



**Jean Mary Morman**



**Lawrence B. Perkins,**  
F.A.I.A.

# CHiCAGO





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### MANUSCRIPT SUBMISSIONS

The editors would be pleased to  
review manuscripts for possible  
publication. Please send one copy to  
IFRAA at above address.

### NEW PROJECT SUBMISSIONS

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

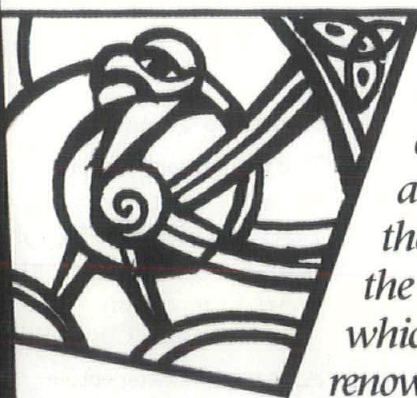
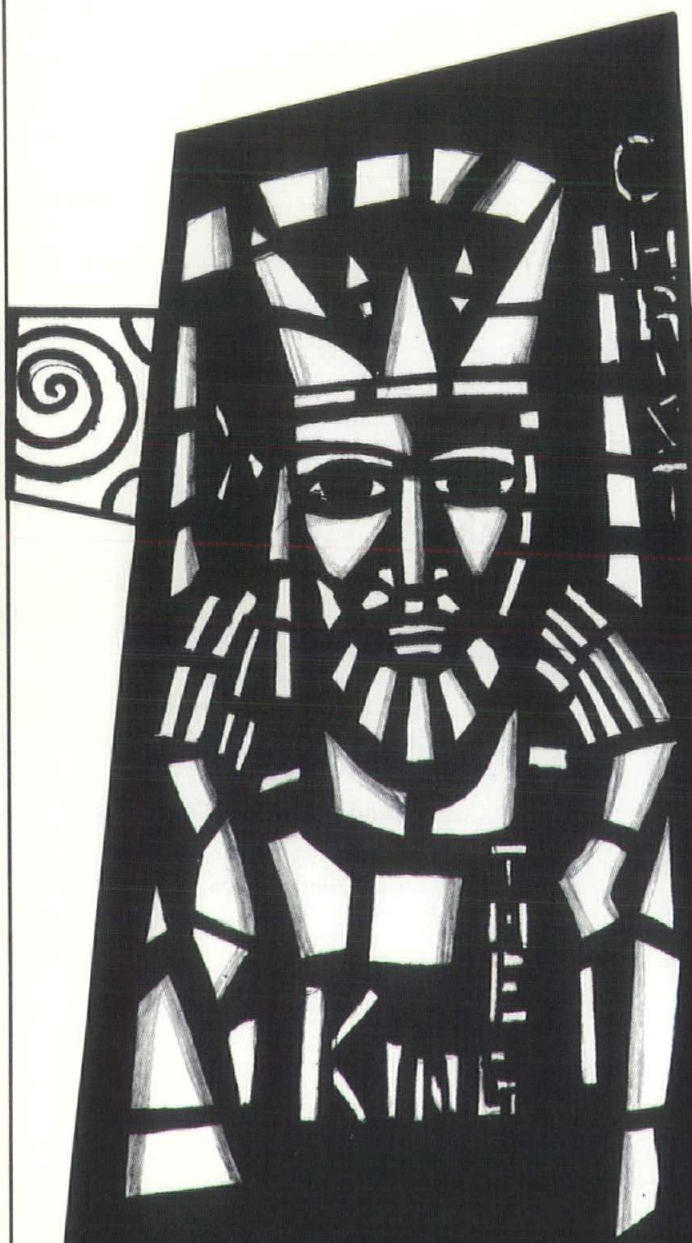
### COVER

This handsomely detailed building with a  
high degree of design integrity was designed  
by Professor Nicholas D. Davis, AIA of  
Auburn University for the United Methodist  
Church in Loachapoka, Alabama. In a  
farming community its wood sheathing  
echoes the local barns and farm buildings:  
The 45-degree slope of the roof and snorkle-  
like window that functions as a steeple were  
derived from the village houses. Particular  
attention was given to the entrance, which

is pulled to the right side of the east front.  
It creates a sense of procession, up five  
steps, then under a tiny pergola through a  
narrow passage which opens to the first full  
view of the front of the sanctuary. The  
compelling focus of the sanctuary is the  
architect's variation of the Jerusalem Cross  
10 feet square set on a free standing screen.  
(For additional details see AIA Mid May  
Journal, Page 138—Allen Freeman).



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Ireland



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# NOTES & COMMENTS

The Board of Directors at its last meeting voted an increase in the subscription price of *Faith and Form* to be effective in 1981. There will be further information on this in the next issue.

## Attention: Architects and artists

The annual exhibit and competition for outstanding work in church buildings, sculpture, painting, metal work, weaving and fabric will be a part of the National IFRAA Conference in Chicago, May 11-13. Full details of the competition, submission of entries and details of the judging are available from Judith Miller, IFRAA Office, 1777 Church St. N.W., Wash. D.C. 20036.

## Dates to Anticipate

1981—IFRAA National Conference,  
Chicago, Illinois, May 11-13

1982—IFRAA National Conference,  
Atlanta, Georgia

1983—IFRAA National Conference,  
Houston, Texas

## Dallas Regional Conference

The theme for the CHURCH BUILDING CONSULTATION in Dallas last March 21 and 22 was set in the opening address "The Challenge of the '80's for Church Development" by Rev. Harold Watkins, President, Board of Church Extension of the Disciples of Christ and the newly elected president of IFRAA.

The two day program was jointly sponsored by IFRAA and the Church Development Task Force of Joint Strategy and Action Committee, Inc. The first day national, state and regional religious leaders considered religious trends in church building from site selection, rising costs, working with building consultants, to how a congregation plans and organizes a building program.

On the second day the local pastors and lay leaders of local congregations joined the first day group in discussions relative to the options of design and construction methods and several workshops on the church building process.

There were over 100 registered for the consultation by invitation from IFRAA and JSAC. The co-chairpersons were the Rev. Martin L. Yonts, Dallas, Texas, Regional Director for the Texas-Louisiana Synod, Division for Mission in North America of the Lutheran Church in America, and the Rev. Nelson Longnecker, a minister of the Episcopal Church and also an architect in Plaquemine, Louisiana.

—C. Marley Green, A.I.A.  
Houston, Texas

## Indianapolis Regional Conference, October 30- November 1, 1980

This conference under the direction of Jack Pecsok, architect, was built around the theme, **Religious Structures: Efficiency in the 80's**. It met at Christian Theological Seminary where exhibits were held and Professor Keith Watkins discussed a theological perspective for the 80's. Edward Larrabee Barnes, Robert K. Koester and Jerry Ellis were architectural speakers with tours and workshops added for discussion purposes. A pre-conference tour to Columbus, Indiana, architectural mecca of the midwest, was of special interest to registrants.

## A Personal Response

—Dr. Fred W. McClellan  
First Presbyterian Church  
Vero Beach, Fla.

The IFRAA Conference held in our nation's capital was a very successful event. It was well planned and directed, and afforded splendid opportunities of fellowship around the tables and in the

Continued on page 36



# THE 41ST NATIONAL CONFERENCE ON RELIGION, ART AND ARCHITECTURE

Washington, D.C.  
April 28 - May 1

The program for the conference reflected the historical integrity of the former Guild for Religious Architecture, the American Society of Church Architecture and the Commission on Church Planning and Architecture. Present day socioeconomic concerns and their relationship to the disciplines of art and architecture were reflected in the years' theme —

*The times are in flux—currents, pressures, visions, uncertainties. The populist flow towards preservation and renewal, the "post-modern" design impulses, the surging awareness of energy shortages, the tide of economic problems, the winds of liturgical change, the budding of grass roots ecumenism—these are some of the factors that planners of religious buildings encounter. How can they be identified, evaluated, dealt with? How may they, how should they be reflected in religious art and architecture.*

This issue of *FAITH AND FORM* is designed to interest and instruct those who could not attend the Conference. Readers must realize, however, that the articles are transcribed from speeches when an actual manuscript was not available, and that illustrations of slides are of necessity minimal. Even with these limitations, however, we feel strongly that the issue will reflect the excellence of the conference.

*Chairman:* Edward A. Sovik, AIA, Northfield, Minnesota  
Robert E. Rambusch, Rambusch Studios, New York, New York

Manuscripts and findings from the Conference Workshops will be reported in the next issue of *FAITH AND FORM*. Manuscripts will include those of Nils Schweizer, AIA, Orlando, FL; Benjamin Hirsch, AIA, Atlanta, GA; and, Moshe Davidowitz, Geneva Switzerland.

*Sponsored by:*

THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE  
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# THE CONFERENCE OBSERVED

Howard H. Hunter  
Chairman Dept. of Religion  
Tufts University  
Medford, Mass.



The 41st National Interfaith Conference on Religion, Art and Architecture was ambitious! The theme was "our present day socio-economic concerns and their relationship to the disciplines of art and architecture." The Conference was called to study the possibilities of identifying, evaluating, and dealing with the "populist flow toward preservation and renewal, the 'post-modern' design impulses, the surging awareness of energy shortages, the tide of economic problems, the winds of liturgical change, the budding of grass roots ecumenism." As if this were not enough, the stated purpose of the Conference was to move beyond description to prescription. It was not only to say how things are but how they *should* be. How can all of the factors mentioned above be "identified, evaluated, dealt with? How may they, how *should* they be reflected in religious art and architecture?" An impressive formal agenda, a comprehensive set of goals! How well did the Conference achieve its purposes?

Before offering this participant's observations, I wish to identify myself as a newcomer and to express my appreciation for the extraordinarily gracious welcome I received from the officers and members of IFRAA. I attended the Conference not only out of personal and professional interest as a professor of

religion and the arts at Tufts University but also as President of the Society for the Arts, Religion, and Contemporary Culture, a twenty-year old international and interdisciplinary group of individuals in the arts and professions with headquarters in New York City.

It is worth noting at the outset that the formal purpose of such a Conference is, after all, only one part of the Conference. A Forum is an occasion for talk, for exchanging ideas, meeting old friends and making new ones, becoming acquainted with new developments in one's area of special interest. The traveling workshops and the several social hours proved appropriate means for socializing and for learning. A visit to headquarters of the National Trust for Historical Preservation was too brief to be anything more than frustrating, and it is hard to imagine that many Conference participants had not previously visited such sites as the Lincoln and Jefferson Memorials. Much more stimulating was the visit to Saint George's Episcopal Church whose Rector gave a vivid illustrated recital of the strengths and weaknesses of his edifice. A visit to a relocated and restored synagogue whose apparent principal function is as a museum lacked the dynamic relevance of the visit to Saint George's.

It would have been difficult not to have benefitted from the carefully arranged tours of six additional sites on the second day of the Conference. Provocative were comparisons and contrasts of an inner city church serving three worshipping congregations in one building whose efforts at architectural timeliness seem already dated (First Congregational); a brilliant comprehensive church and office whose design makes it both contemporary and classic; (First Church of Christ, Scientist), and the ambitious modern monumental church with obvious efforts to call attention to

its place in the American sun (National Presbyterian Church). We were fortunate to have the latter's architect, Harold Wagoner, discuss with us the development of the building. Some parts of the building, e.g., the Chapel, are fine indeed, but others seem to seek attention. I wonder what Mr. Wagoner thinks of the sign on the bell tower reading "Tower of Faith." As I recall, no such sign appears on Salisbury Cathedral.

Other visits were equally instructive: the Chapel in the Round which from his remarks appeared to please the chaplain but which left some less enthusiastic (American University Spirit of Life Center). What, when one thinks of it, is the Spirit of Life? How can It—or He or She—be given appropriate symbolization? No quick nor easy answers were forthcoming. Another college chapel was an interesting architectural effort to create one space for multiple purposes, but it failed to convey a sense of spiritual presence.

After seeing these two chapels I wondered whether a defensible (if unintended) purpose of such chapel design might be to encourage persons attending services in them to desire to go to Church rather than to an improvisation. At any rate, that's what the traveling workshops did immediately after visiting the chapels. The last two sites were a busy suburban Episcopal Church of no special architectural distinction (Saint Patrick's, Foxhall) and that beginning and end (?) of ecclesiastical design, the Church itself, the Washington Cathedral.

If the workshops were educational in ways both anticipated and unanticipated, so were the several addresses presented to the Conference. The keynote address was disappointing not in what was said but what was left unsaid. It is always a temptation to which one ought not surrender to criticize a

Continued on page 34



# 1980 ARCHITECTURAL DESIGN AWARDS

Judged during the 41st National Interfaith Conference on Religion,  
Architecture and the Arts, Washington, D.C.

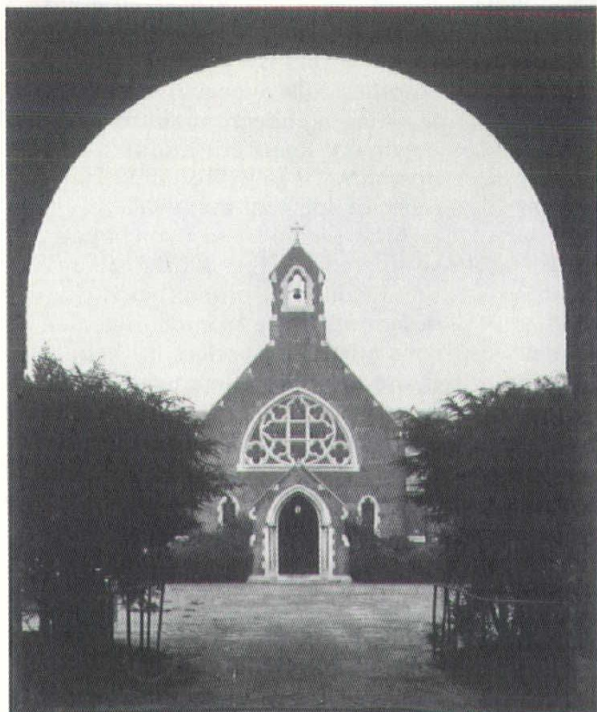
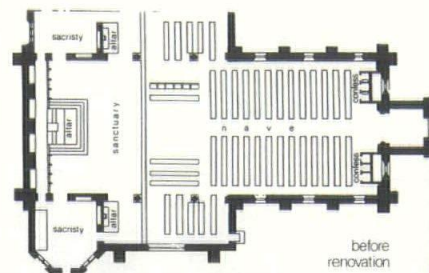
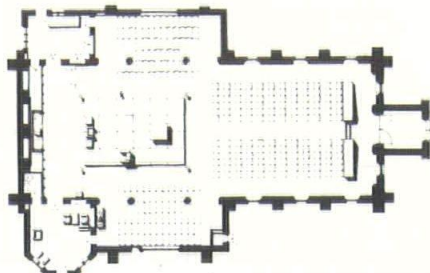
## Jurors:

Eldon F. Wood, AIA, Chairman  
Charlottesville, Virginia

Roger H. Clark, AIA  
School of Design  
North Carolina State University  
Raleigh, North Carolina

Warren J. Cox, AIA  
Hartman & Cox  
Washington, D.C.

Richard T. Feller  
Clerk of the Works  
Washington Cathedral  
Washington, D.C.

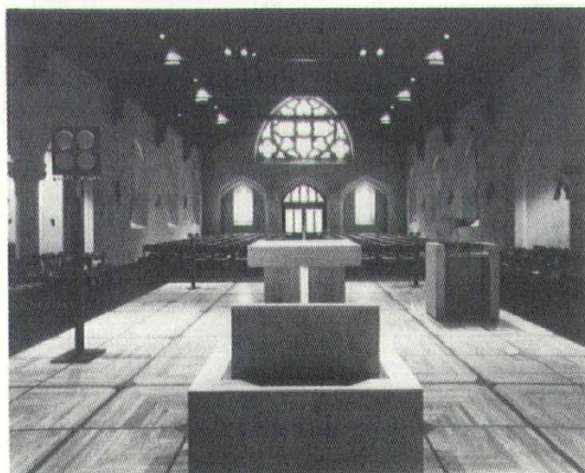


## HONORABLE MENTION

*Dahlgren Chapel Renovation*  
Georgetown University  
Washington, D.C.

SMITH-SEGRETTI-TEPPER Architects  
Washington, D.C.

A simple, straight-forward renovation,  
admirable in its restraint. The honorable  
mention is for what the Architect did  
*not* do as well as for what was done.





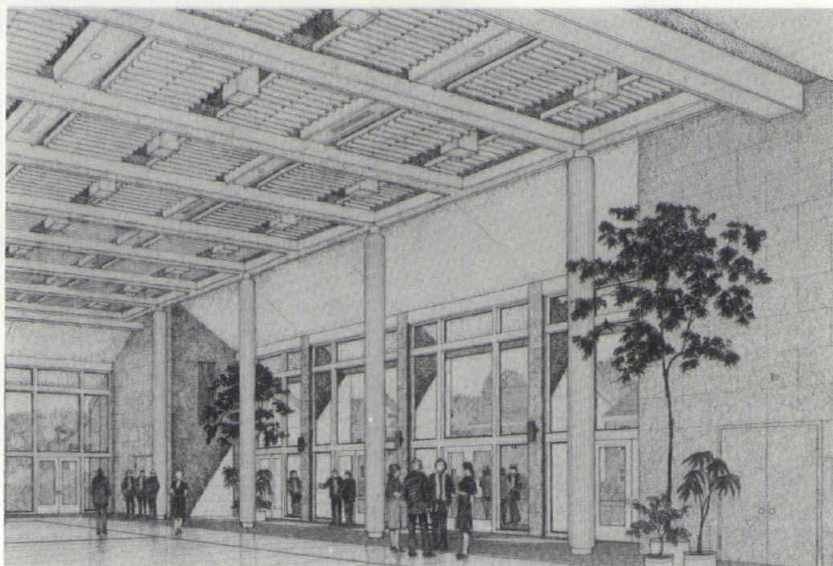


#### HONORABLE MENTION

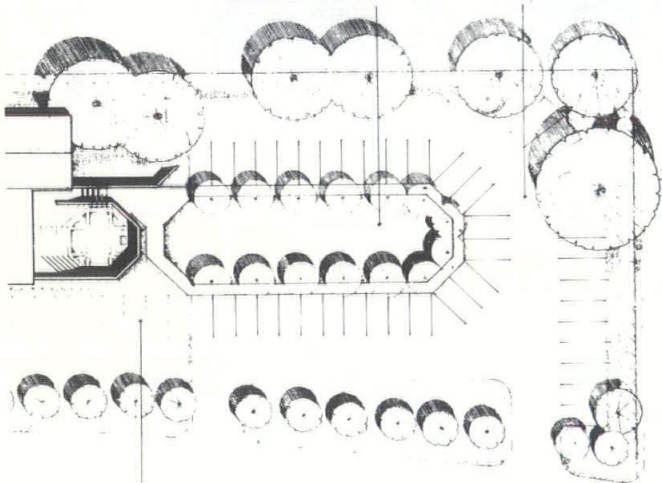
Addition to  
*St. Sophia Greek Orthodox Cathedral*  
Education and Activities Center  
Washington, D.C.

FRANCIS D. LETHBRIDGE &  
Associates  
Washington, D.C.

A restrained, sympathetic addition  
which should relate well to the existing  
cathedral reinforcing its architectural  
character and scale, while holding the  
crucial street alignments.

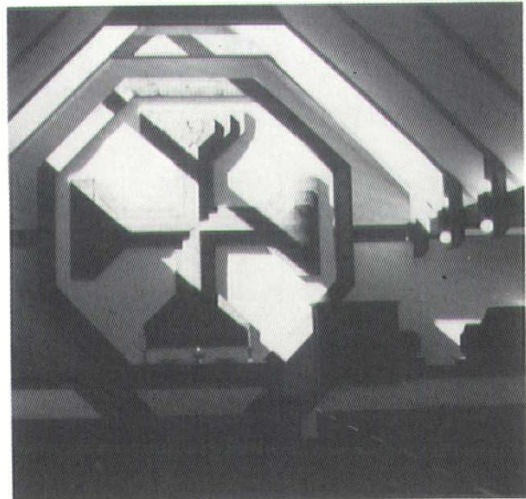




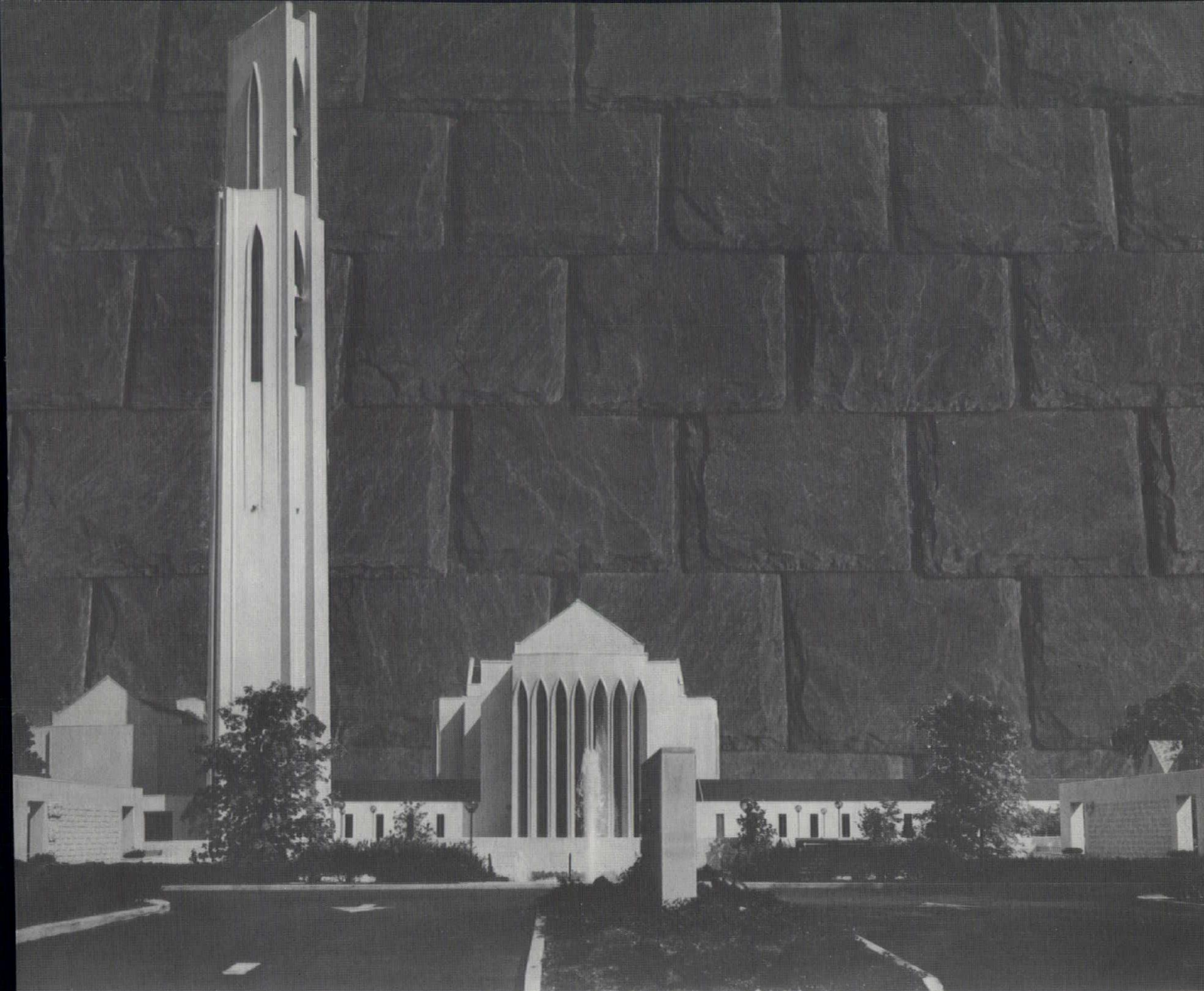


HONORABLE MENTION  
*United Methodist Church*  
 Loachapoka, Alabama  
 Nicholas D. Davis, Architect  
 Auburn, Alabama

A modern, handsome carpenter's church in which everything is considered and designed. There is a careful play of small spaces and strong textures.







NATIONAL PRESBYTERIAN CHURCH AND CENTER, WASHINGTON, D.C.  
Winner of the Building Stone Institute Award of Merit,  
Harold E. Wagoner & Associates Architects, Philadelphia, Pa.  
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# 1980 NATIONAL INTERFAITH CONFERENCE ART AWARDS

## *"Art For Sacred Space"*

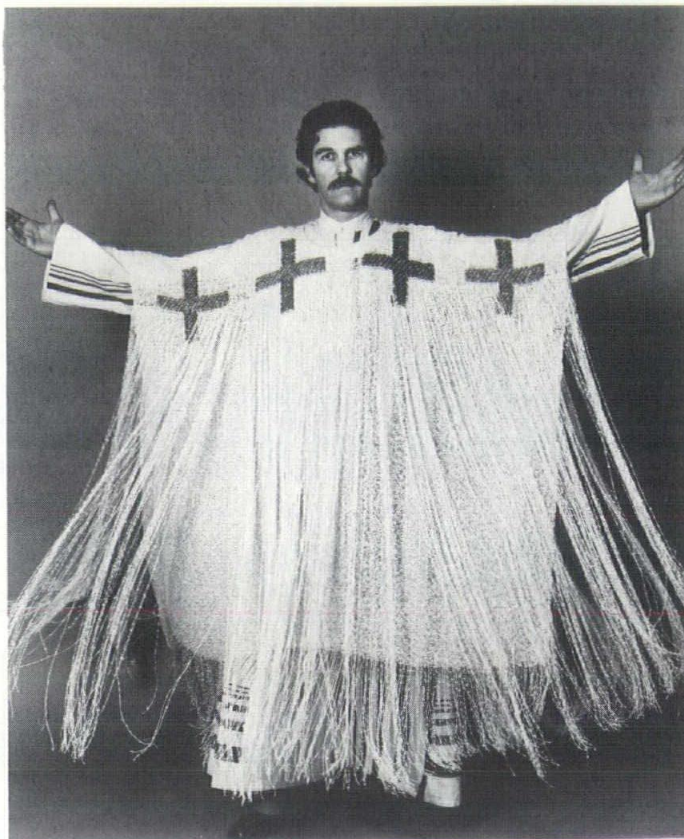
### Jurors:

David C. Driskell  
Chairman of the Art Dept.  
University of Maryland

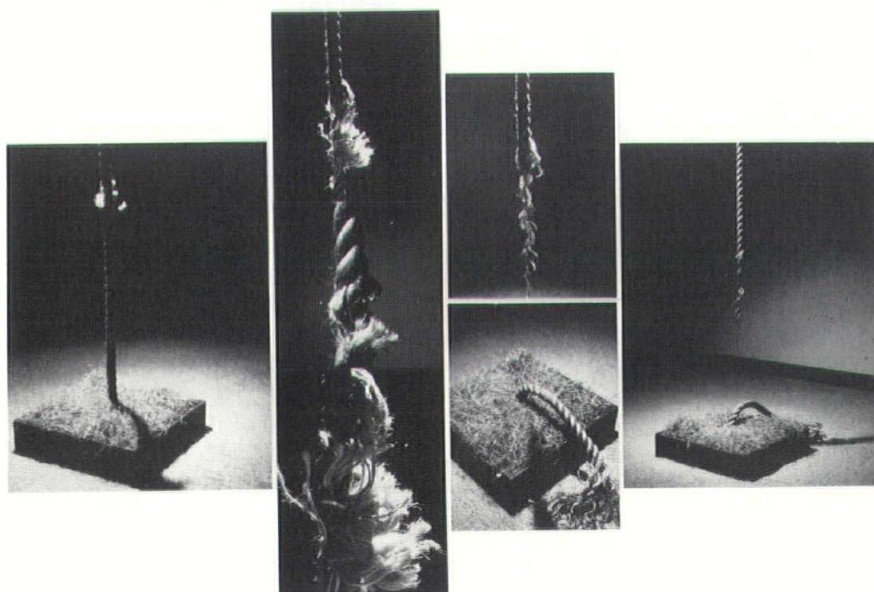
Richard Klank  
Director of Studio Program  
University of Maryland

Rev. Richard C. Martin  
St. George's Episcopal Church  
Washington, D.C.

Paul J. Smith  
American Craft Museum  
New York, New York

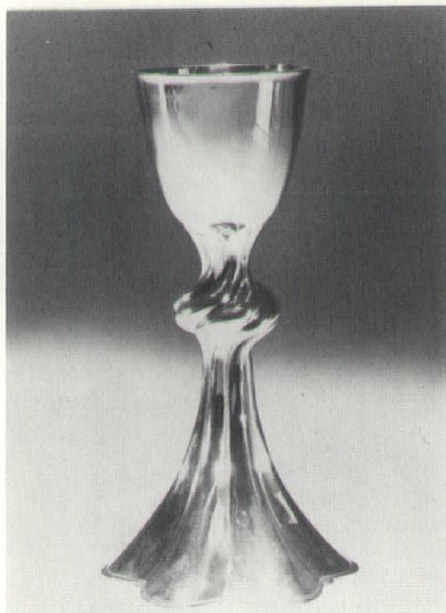


FIRST PLACE  
Crane Day  
Tucson, Arizona  
*"Disco Chasuble"*

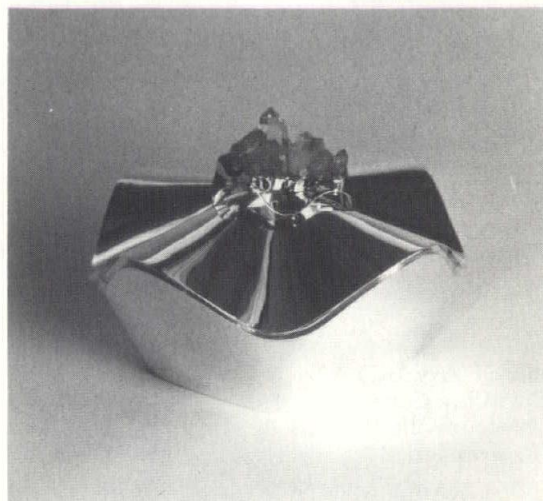


SECOND PLACE  
Barbara Chenicek, OP  
Adrain, Michigan  
*"Crossing"*





HONOR AWARD  
Stephen Walker  
Andover, New York  
"Sterling Silver Chalice"



HONOR AWARD  
Harold Rabinowtz  
New York, New York  
"Etrug Container"



MERIT AWARD  
Ina Golub  
Mountainside, New Jersey  
"Parochet and Torah Mantles"





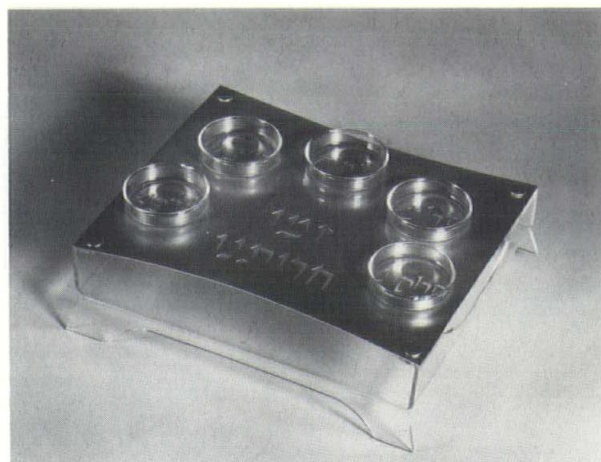
MERIT AWARD  
M. Bloise Lucey  
Chevy Chase, Maryland  
"Peaceful Kingdom"

MERIT AWARD  
David Jay Carter  
Charlottesville, Virginia  
"Radical Series"

HONORABLE MENTION  
Connie Eggers  
Oakton, Virginia  
"Hampden-Sydney Chasuble"



HONORABLE MENTION  
Barry Johnson  
Washington, D.C.  
"Creation"



MERIT AWARD  
Chava Wolpert Richard  
New York, New York  
"Passover Plate"



HONORABLE MENTION  
Sandra Sheppard  
Silver Spring, Maryland  
"Sacrifice"



# 1980 INTERNATIONAL STAINED GLASS EXHIBITION

The exhibit judge was  
Benjamin F. Elliott, F.A.I.A.



## HONOR AWARD

"Sow a Seed" by Inge Trampler—  
Leaded stained glass

Rohlf's Stained & Leaded Glass, Inc.  
Mt. Vernon, New York

"Beautiful balance of jewelled color with  
textured transparent glass."

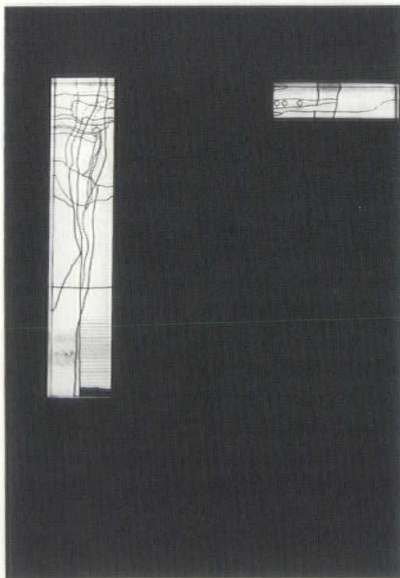


## HONORABLE MENTION

"Rebirth" by Owen deRis—Leaded glass

J & R Lamb Studios  
Spring Valley, New York

"Bold use of rich colors with sensitive  
design elements."

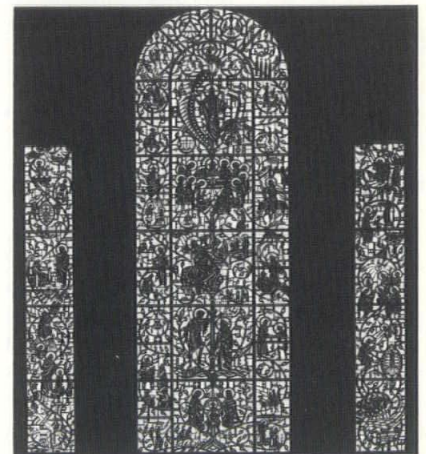


## HONOR AWARD

"Winds" by Peter D. Wickman—  
Leaded stained glass

The Glass House Studio  
San Francisco, California

"Skillful use of lead lines in a non-  
chromatic palette."



## HONORABLE MENTION

"Way of Salvation" by Marguerite  
Gaudin—Sculptured lead gilded and  
applied over leaded stained glass.

for Second Presbyterian Church,  
Louisville, KY. Harold E. Wagoner,  
F.A.I.A. Arch.

Willet Stained Glass Studios, Inc.  
Philadelphia, Pa.

"Sculptured details and rich jewelled  
colors combined into an unusual and  
successful window."

## HONORABLE MENTION

"Bois Mystique" by Job and Michel  
Guevel—Dalle de verre

Job and Michel Guevel  
94240 L'Hay-Les-Roses, France

"Exquisitely detailed with an unusual  
palette executed in one inch thick  
dalles."

## OTHER ENTRIES WERE FROM:

Julia Wirick Kingsley  
Penco Studios  
Louisville, Ky.  
Jean T. Myers  
So. Lake Tahoe, Ca.



# A EUROPEAN PERSPECTIVE

PROFESSOR LOTHAR KALLMEYER

Architect, Editor  
Kunst und Kirche

Let me start with a quote from the paper of a distinguished participant in the symposium "Looking to the Future" at Birmingham University, England in 1976. It was Patrick Quinn who stated that "the end of what we have known as church architecture is clearly at hand." He even expected the "possible end of church architecture in the U.S.," and the European participants shared his feeling for their part of the world.

Examining this opinion only four years later, and in a situation by no means easier, it seems to me that we all let ourselves be depressed by the numerical reduction of building activities resulting from diminishing church attendance and financial resources. What we did not sufficiently take into account at that time was a rebirth of insight and contemplation, signs of a return to quality after a shrinkage process.

This apparent spiritual change is beginning to show influence on the building decisions, but careful consideration of what a church building may be is complicated by a disturbing image of diversification in the current architectural scene.

If a generation ago architects spoke of the "Zeitgeist" to be expressed in modern buildings, nowadays a host of ghosts, and certainly some of considerable age, seem to haunt the ceaselessly creative profession. They in turn respond to a retrospective mood of the public.

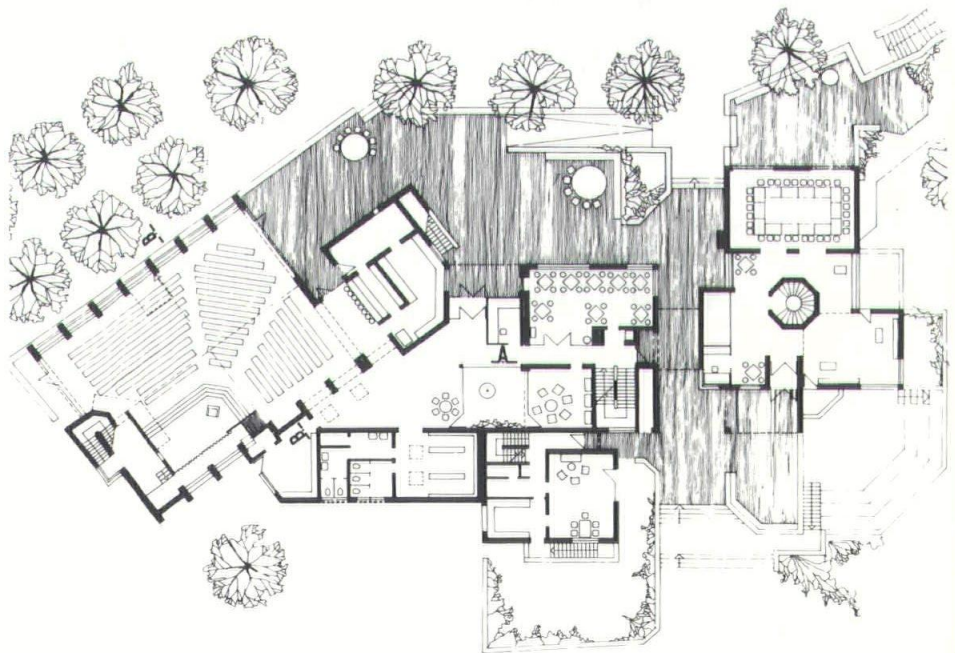
Man is in doubt about modern achievements. He turns to history to find out from whence he came, in search of the bedrock of continuity.

A church building will have to support his search, while at the same time helping him to perceive that a fixation on by-gones limits his spiritual scope. Taking that into account the question seems to arise: Does architecture still offer an appropriate language to transfer transcendent values?

A look at medieval history will emphasize the absolute leadership



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of church building over secular architecture. The dominance of religion was complete and set the pace in all walks of life. One has only to think of the great cathedrals such as Strassburg to realize this was true.

Five hundred years later secular thought was emancipated as a result of the Renaissance and the scales were equalized. If one looks at examples of eighteenth century baroque architecture one can see both power structures very clearly: the absolute sovereign and the ecclesia triumphans. Architectural expression is complying to the same rules, if there is a rift, it opens up between the dominant and the dominated part of the population.

In modern times churches have shrunk to small refuge type structures among towering secular buildings; a clear expression of the apparently diminished role of religion in society. I think an over emphasis on numbers has added to the diminution. But the symbolic value of size is irrelevant. Neither economic, political, nor military forces have been able to eradicate religion completely from any place in the world. As long as churches realize that their offering to men is more than social help or political activity they will continue to live.

In architectural terms, elements of form in the modern period have so far remained closely related in both sacral and secular buildings, causing misinterpretations by some theologians who have overemphasized symbolic expression without considering the current architectural idiom. One can see the direct influence of Mies van der Rohe when one encounters the simplicity of Lehmkuhl's Little Church of the Bohemian Brethren in Berlin, a group similar to the Shakers. Later emotional protests against Mies' box sprang up, such as James Wines who condemned it to destruction or the Viennese sculptor Wotruba who built a very personal monumental structure which can be used as a church, but which is

really a great piece of sculpture, needing no congregation.

Breakaways from the classic modernist image and functionalist architecture began as early as the mid-fifties. While Corbusier was influenced by the ancient Mediterranean architecture for Ronchamp, he nevertheless shattered the ethic that "things are right if they express function and construction as clearly as possible", an ethic which had been turned into a quasi-religious pretension.

Subsequent neo-expressionism may be counted as the most important artistic contradiction against the functionalist image. Among a number of very monumentalized buildings in the 60's Striffler's Memorial Chapel at Dachau stands out as perhaps the most serene and impressive building of the decade. The structure acquires a strong symbolist image through tracing the path of the condemned into the ground.

Works of men like Michelucci and Gaudi, almost outsiders of the architectural profession, often received strong emotional response from lay people because their language cut across abstract theories and tuned into a popular wave length. Functionalists were seldom able to touch the imagination and the yearning for freedom that the people felt.

At the same time parts of the architectural profession emigrated into a utopian never-never land, not realizing that their ideas were incompatible with the needs of the people. Nobody wanted their oppressive utopian structures and so they were never built. Experiencing public rejection architects turned to scientific approaches, reasoning that if one could perfectly predetermine what people want and feed the information into computers then one would arrive at the right solution. Of course artistic impression and emotional response to it were left out, because they could not be formalized. It was easier to ridicule those "aberrations". One scientific

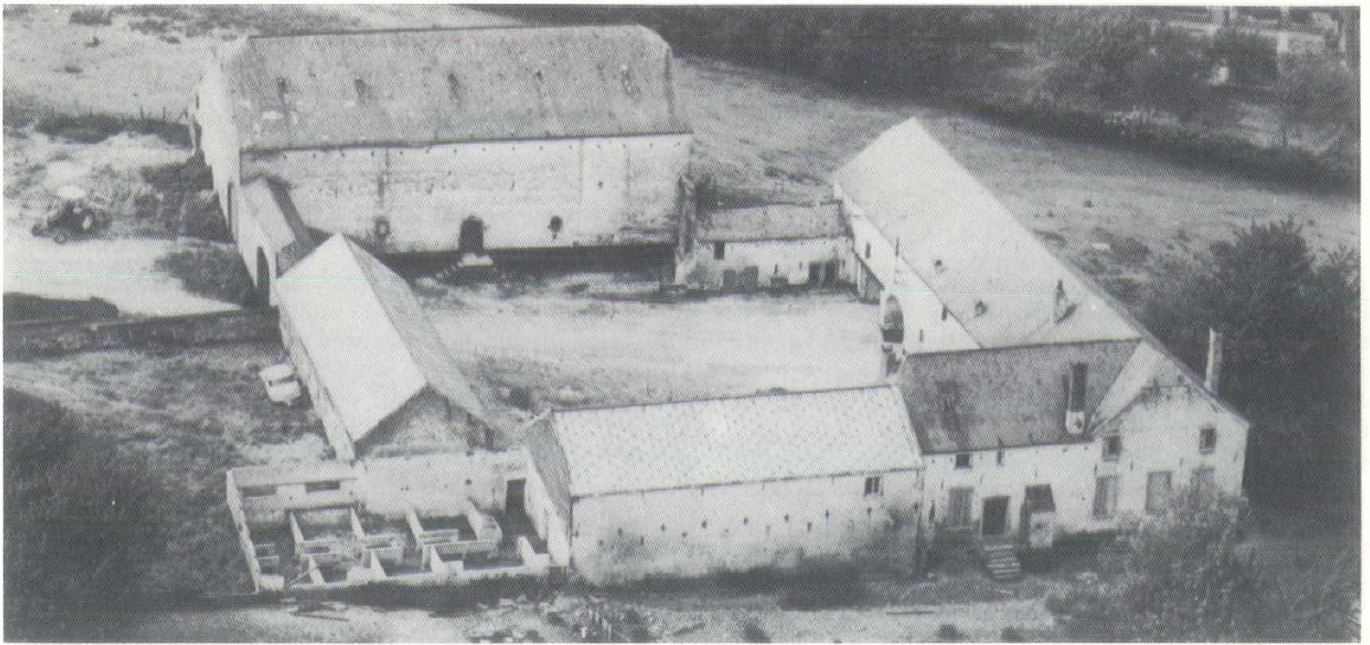
cally organized, super multi-purpose church center near Hannover caused a parishioner to say: "We can neither find nor leave a trace of ourselves in this structure." Indeed the longing for an alternative was so strong that an anonymous architecture sprang up, do-it-yourself products of amazing artistic expression. It is interesting to compare these examples with Gaudi's art and to see how near they are.

Parallel to these uncoordinated activities in Europe, a wave of revolutionary thinking was rising in the United States. Hardly noticed in Europe for years, Robert Venturi wrote books in which he discovered architectural values in complexity, contradiction and popular symbols. When critics derided his "mystification of the trivial" he hit back with "Main Street U.S.A. is almost all right," and certainly had a point there. Perhaps he didn't differentiate enough between a chaos of naive growth that could become the equivalent of folk art and chaos caused by incompetent planning, but he did start a seismic shock-wave of architectural reorientation which caused the present tremors we have to deal with.

Venturi's Brant-Johnson house juxtaposed against a neo-Egyptian cinema from the twenties may help to define some new rules. While the old architect of London dipped into the grab bag of history and pulled out what he liked, he never considered meaning for the popular mind. Venturi, on the other hand, uses language of familiar images to make sure the users feel at home; the roof that covers, the safety of sloping walls, the cosiness of an arched window. The way he puts these things together differs from tradition so much that it is innovative and unique. Charles Jencks defines two levels of understanding, the architect's professional one and the layman's emotional one. This sounds sophisticated and it is.

Lucien Kroll's ideology, however,



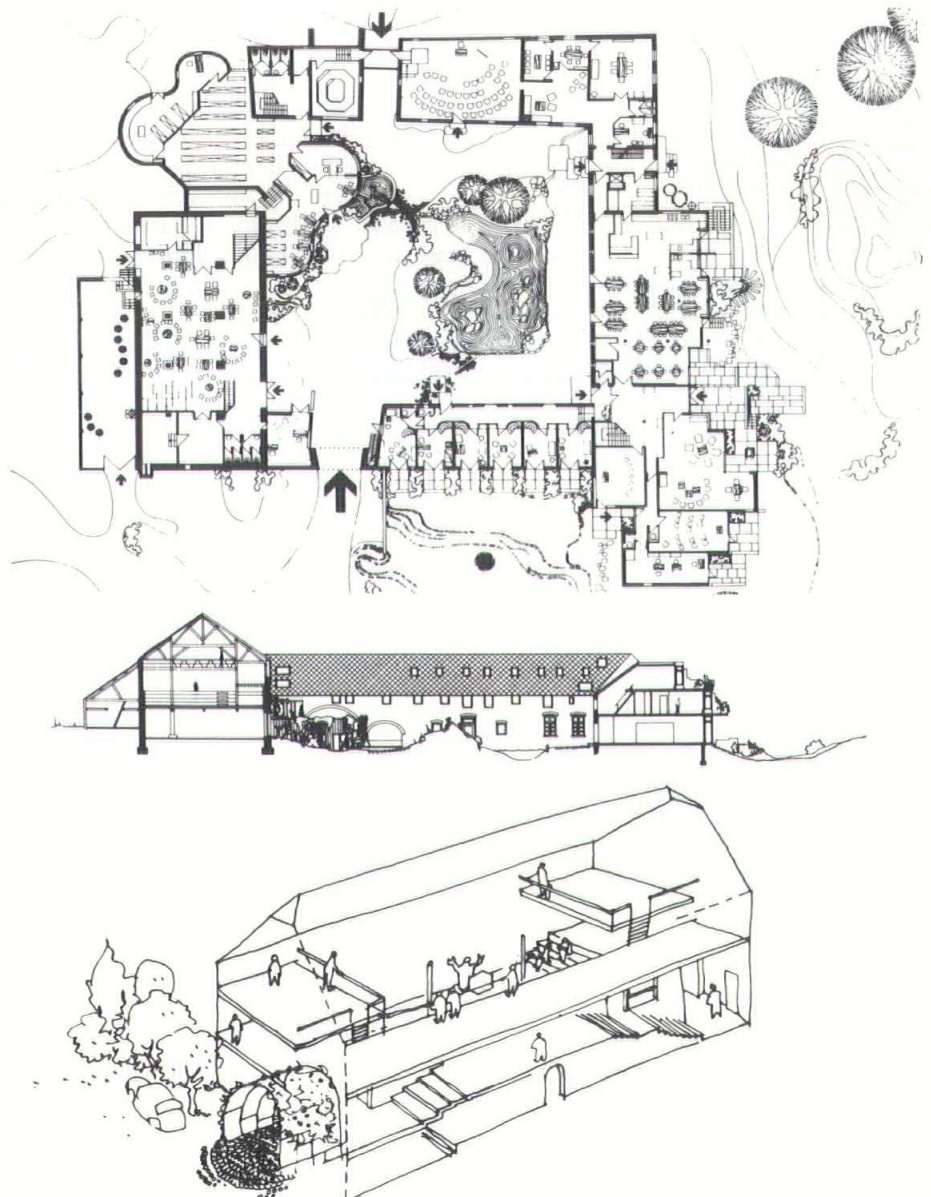


Arch. Lucien Kroll

is of a different scope. He invited student participation in a dormitory housing project in Brussels. His hope was that a democratic process would better the dullness of adjacent hospital buildings. He collided with the University administration as well as a subsequent generation of less revolutionary students who resented the pressures of communal living quarters. Later his adaptation of an old farmyard into a monastery and church shows a very delicate handling of historic substance. The heritage of rural simplicity permeates the building complex and conveys a strong sense of historic roots.

If European architects longed for public acceptance, they found it in what is being called designing in context with an ensemble. Historic cities have provided them with many clues on the incorporation of historic references that will harmonize their buildings with existing patterns. If the public is pleased, many architects raise the question of how much an architect can compromise his personal integrity without losing the "Zeitgeist." Apparently it is still undecided where the line between architects and people's architecture has to be drawn.

Charles Moore far more radically deflates time honored standards of evaluation. His Piazza d'Italia came as a shocker to European architects, an unheard of mingling of classical revivalism with deliberate pop elements, a sparkling piece of showmanship that only slowly dawns on the critics as a humorous persiflage





of learned architectural history. The fireworks are stunning, but it is hard to image them as the prototype of a new style.

At the other end of the spectrum, the New Rationalists discard post modern exuberance. Holzbauer's Catholic academy near Salzburg even features an open air theater on the roof and shows a refreshing liveliness shining through its geometric precision, though Rossi's work in Italy sometimes goes to the limit of sterility.

Unavoidably the time has come for prophets of architectural theory as well. Leon Krier astounded everyone with a proposal for a huge structure to be built in the forecourt of St. Peter's in Rome. The architectural profession always produces theorists who know how to articulate the irrational dreams of their contemporaries, but avoid grappling with feasible solutions. In this case classicist order and the value of handcraft are presented as the remedy against a world of disorder and mass production, fascinating but in vain. The churches in Europe have quite a different relation to history; they were almost choked at times by their architectural heritage. A number of small country churches have even been demolished because there seemed no further use for them. Some have been converted into shops or cafes. Fortunately the European heritage year in 1975 did a lot to open people's eyes and they are no longer yearning for new buildings at any cost.

Large medieval structures sometimes present stiff problems. The Brethren's church in Kassel, a valuable Gothic building, had been made useless by a relocation of roads and shrinking attendance. Re-use problems were aggravated by the longitudinal plan and long acoustic reverberation. A meticulously planned adaptation by Peter Lehrecke refitted the building temporarily for the 1976 church building convention. 350 seats and movable partitions were put in,

5000 square feet of suspended textiles made the acoustics bearable. Nevertheless loudspeakers were still needed and the interior became rather cluttered. It was an interesting experiment of limited success. Churches like historic cities don't have to recreate history but they do face the challenge of not spoiling their architectural heritage which after all symbolizes their spiritual one as well.

Though there are too many churches in some places, there is still a need for new churches in others. Faced with the problem of building anew, the wish of the congregation is more often than not to build a proper church. It should be usable for a limited scope of chosen activities, but in any case it should evoke a feeling of sacral space. A few years ago, even the word sacral was avoided.

Citing Patrick Quinn again: "It is probable that current concerns with perception, cognition and sensory response to space as well as with the increased interest in transcendental meditation, inner peace and personal value will lead to a reassessment of the so-called 'unmeasurable' in both architecture and religion. We may see the re-emergence of the cathedral in a new form . . . and ecumenical in concept." I believe that the first part of this quote has a chance to come true but unfortunately present rigidity makes the second less possible.

Our experience shows a healthy number of grass-root connections between the congregations of different creeds, but they have led only to a very limited number of joint building ventures. The driving force toward progress has nearly always come from local personalities rather than officialdom which is more often silent or determined to block the realization.

One of the few jointly planned ecumenical centers was erected in Hagen in the Ruhr area. Legal and practical reasons led to separate rooms for the divine service of the Roman Catholic and Protestant

congregations. Theological arguments against a joint space were not brought up. The congregations had worked together before while using an old military shed. They declined initial plans for separated centers and meetings rooms are used alternatively.

There are more cases of one denomination lending its church to another. This often leads to ecumenical planning but it takes perseverance to go all the way. Everybody agrees that the walls of denominations do not reach into heaven, but they still seem unsurmountable at times and in some places. It is an encouraging sign, however, that the majority of parishioners welcome ecumenical contacts.

The decision to build inevitably raises the question of how to do it. The architectural scene is verbally and optically overheated. It is here that I want to state my thesis. Contrary to church architecture developing as it has according to the formal code of secular architecture, I believe it may face a different future and that it will be necessary for us to choose.

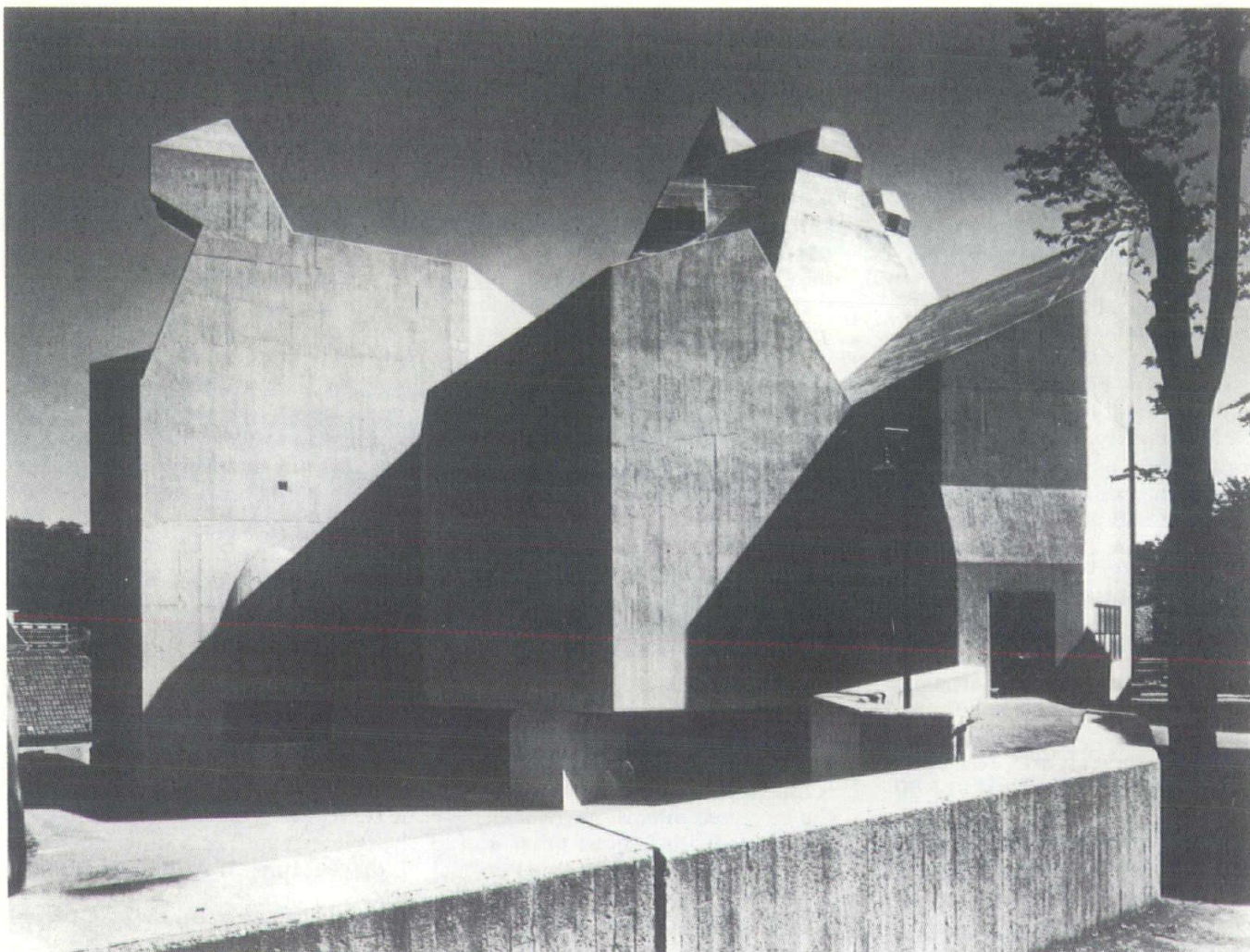
The swirling architectural scene of today is bound to discard a number of short lived fads only to replace them with new ones. This is exactly what would make a church appear untrustworthy. Its building should convey a sense of continuity and transcendence of message; not every firefly of architectural decoration is capable of that.

This is not a call for stale architecture. The Church is *ecclesia semper reformanda* or always to be reformed. It must rely on architectural expression that is new but that is hopefully willing to serve and powerful enough to convey a lasting message. Its architecture must use a language parishioners can identify with. Identification need not be on the spot; better buildings grow on you.

What are the ingredients that may lead to that kind of language?

We have noticed a renewed inter-





Arch. Gottfried Bohm

est in human values during recent years. Thousands of visitors have flocked to the home of Carl Larsson, a Swedish painter who around the turn of the century, exemplified a happy life in writing, painting and in building his home. Historic narrow spaced living quarters are now being renovated and are much in demand. A Swiss architect said: "We have avoided history for too long. We dare now to remember roots and sources without asking the historian first."

There is a renewed interest in small scale and lively expression. A small wooden country church built in northern Sweden in 1740 is an extremely beautiful example of human touch, scale, and color. The painting and baroque interior is of rural naivete but all the more

touching. Ernst Gisel's chapel on Mt. Rigi in Switzerland in 1964 is in strict modern idiom but it has many similar qualities to the Swedish church. The handling of space, lighting and materials is superb, a place to be enjoyed.

Another basic ingredient of successful church building is an almost primordial simplicity as Emil Steffann, a contemporary of Rudolf Schwarz, reached in his St. Laurentius church in Munich in 1954. The building is an early version of the "circumstantes" arrangement, later canonized by Vatican II. Steffann's buildings evoke the sacral atmosphere of early Christian architecture, but his interiors are more serene than hospitable. This room seems more meditative than any meditation center I have seen in re-



cent years. Guenter Rombold discovered similar qualities in a group of parish buildings around an early medieval church in a small Westphalian town. Cooperation with conservation people, planning in context with site, care in choice of materials, restrained color and maybe a small injection of the vernacular make this a success with people. Spaces need people to be complete, something many architects tend to forget.

Gottfried Bohm, son of Dominicus Bohm who was famous around 1930, is living proof that church architecture can still attain a leading quality even while using elements from secular architecture, proof as well that the impact of personality can still shape architecture more than collective participation. His earlier buildings sometimes touched the flamboyant but his recent work reaches a convincing balance of personal innovation and restraint.

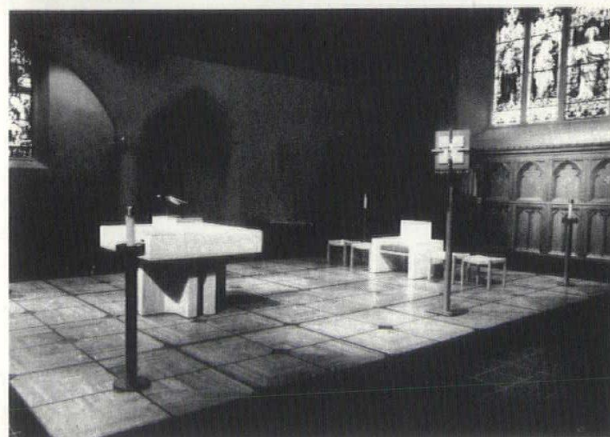
His parish center in Kettwig near Essen uses a light steel structure with aluminum cladding to span masonry walls underneath. He has created an ensemble of spaces in vernacular scale without stylistic compromise. The covered space between the buildings has the quality of a village square, intimate appearance and easy access at the same time. It is used for open air events by the congregation.

This Catholic parish center is used for Protestant services as well. It is planned to keep it that way when the Protestants build their own center on the adjacent site. They will respond by letting the Catholics use their future meeting hall which is equipped for theater, film and exhibition events.

To summarize: I am convinced that we do not face the end of church architecture. I hope we *will* see the end of an overflow of unnecessary buildings and narcissistic artificiality. And I wish that we will be blessed with the insight of architects and clients alike, that retrospective as well as new solutions are desirable as long as they help to convey the message of Christ. □

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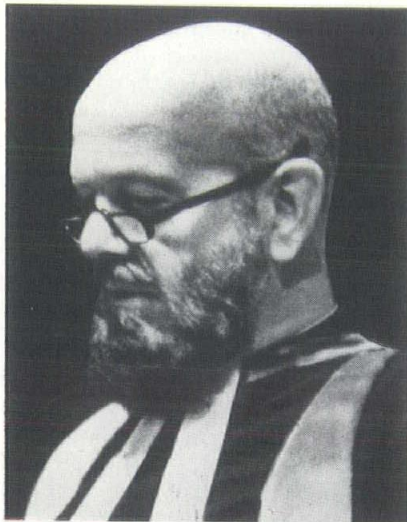
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# ARCHITECTURAL REVIVALISM

Canon Edward West  
Cathedral of St. John the Divine



In a recent article concerning Chester Cathedral the architect, Dykes-Bower had this to say about this last century. "Architecture has been through a difficult time. As an art, it has been made to feel subservient to extraneous assessments and successive phases of thought. One might term this an age of the antiquary, when the older a building was, the greater value to which it was entitled." In New York in the nineteenth century, one of the standard features of many estates on the Hudson was a Gothic ruin that had been built as such. Then somewhat akin to this was the age of the historian, when the story of the building, the sequence of events which molded it, were traced with exactitude and emphasis all on dates and facts. Almost all the societies in our own country that are ancestor minded, date from the 70's and 80's, and it was at that time that Washington stopped sleeping around in so many places. This was succeeded by the age of the art historian who indoctrinated us with what we should admire and what we should not. More recently, and perhaps as a reaction we've been urged to believe that all old buildings belong to a past that this present age has made absolutely useless. Art must be age-conscious, attesting to its modernity by being different. Thus the architectural theories of the 50's and 60's, not yet wholly extinct, have left their mark, not on cathedrals only, but on all that comprised in the favorite word of the period, the environment, the landscape of our lives. Since manifest pathos is rampantly discrediting any faith in this phase, I hope if there is to be a next one, the return to common sense will distinguish it. Any mention of beauty as an ideal is rare in this contemporary world, no doubt because so little has been created. But architecture, not beautiful, does not deserve its name, and recognition of that truth

should stimulate our protection of all that exists, as well as our efforts to produce and protect the same for posterity. Dykes-Bower's article ends by naming the cathedral as a model. It may seem an obvious truism, but it is pertinent, and never moreso than today. The appeal of cathedrals is widespread. They attract enormous interest but the number of people privileged to worship regularly in cathedrals is always limited. The larger number by far have to go to parish churches. Speaking of the Church of England, I believe that its churches and buildings are a unique asset, not an incubus, unwanted or disposable. In architectural matters, I'm not sure that the Church of England always acts with wisdom when it believes itself to be most up to date. Like any other religious body, it is inclined to pick up ideas late and to pursue them just when they are about to die. Piety, to use a good old fashioned word, is a grace not always synonymous with architectural discrimination, a quality which I feel duty bound to hold almost equally important.

The appeal of cathedrals lies in the fact that they do not necessarily always speak in contemporary language. Their power is not weakened, but stronger by that account. There is an extremely fine pamphlet published by the Center for Pastoral Liturgy of the Catholic University of America and the Secretariat of Bishops, entitled *The Cathedral—A Reader*. It is absolutely superb. It is worth remembering as Americans that cathedrals suffer from the idea that a cathedral must be big. Recently I was at a service at Riverside, and one of the speakers referred to it as a cathedral. This was basically because it is so big. All of you who are trained architecturally will remember that one of the finest cathedrals in the world is the tiny little Metropolis in Athens which isn't



much more than a third the size of this room, but it has everything it needs as a setting for the bishop to do the work that is exclusively his to do. The word cathedral means just that it is an appropriate setting for a bishop to do his job. I would point out also that since Vatican II, the emphasis in the Roman Church is on the restoration of the pastoral function of a bishop, and not really on the administrative role. That has been increasingly true in my own communion and I note with interest that it is also true of the Orthodox Church.

Along with this of course, you must have a sense of social responsibility. At one point we were working very hard towards going on with the building of the cathedral and had some money in the building fund which was not to be used in any other way, but immediately surrounding us on the edges of Harlem, there arose a great cry for hospitals and schools. Bishop Donegan decided that in spite of enormous flack that this great public icon could not spend its money so obviously on sticks and stones while this other great need remained unmet. He took tremendous abuse for this perfectly sound point of view. Social responsibility has been very popular in my diocese for a long, long time. It started fundamentally with John Henry Hobart in the 1820's and was picked up enormously by Horatio Potter in 1860, with Henry Codman Potter responsible for driving the Tweed gang out of New York and breaking their enormous power. Then at one point there was an enormous housing scandal in New York and the only way Bishop Manning could help was to get the support of the great, the powerful, and the mighty who still lived in New York. The Bishop was an absolutely consummate showman and he imported a railroad flat. You non-New Yorkers and non-slum

dwellers probably don't know what a railroad flat is, but it's an apartment that has five rooms, two windows in the front, two windows in the back, and there are five rooms between the windows. There is one plumbing facility for roughly 40-50 people, and that's downstairs, four or five flights down. In such a flat you have four beds that are called hot beds, because they're used by three customers per twenty five turnover. You can imagine all the rest of it, the stench, the dirt, the filth. The Bishop placed the railroad flat so that the only way you could get into the cathedral proper was through one entrance and only one. You entered through this slum, and in no time at all people faced the problem. This is what social responsibility is.

Now at this moment in time we are in the fortunate position of beginning again to rebuild our cathedral. The pressure of the community is to get on with it. In a sort of unAmerican way we don't spend the money we don't have, but we do have enough money to cut stone for five years, and we have the necessary skills to do it. We were able to apprentice young people to learn this profession and we have been able to take some from the immediate community of black and Hispanic people in Harlem. An extraordinarily good stone cutter came down with his family from Vermont to do this and will continue since we have the security to pay them adequately and to take care of them. A master mason came from England who had just finished work on the Liverpool Cathedral and who is still engaged in doing work on the Wells Cathedral. He said that of all the groups he has worked with, this is the finest, the most eager, and the most excited. Some of you may recall the advertising we have been doing. We hope to get people individually to pay for stones. Now this is an

old habit in our cathedral. This might not make sense in any other country but I think you will know what I mean. We have the brotherhood bay, the fatherhood bay, the motherhood window, the fatherhood window and the children's arch. Money for the children's arch was all given by the children. It came in pennies, you understand, and this is good building, from our point of view. The more people that are involved, the more the cathedral is doing what it ought to do.

Architects may recognize this part of our history. Bishop Potter got a charter for the cathedral in 1873. When there was an enormous economic slump he had to wait until things had improved. Potter, who succeeded his uncle as bishop appointed an incredibly able committee and announced a competition for a cathedral design. Heins & LaFarge was the award winner. Architects here will understand what I mean when I say that we have always built in contemporary style. If you were building anything in 1890 you were building in Richardsonian Romanesque. That was the contemporary style and that is exactly what LaFarge designed, in the handling of the plot site running three blocks from 110th to 113th and Amsterdam to Morningside. Originally the cathedral was to run north and south so that it would ride the crest of the hill, the highest point in Manhattan, but for various reasons it was turned around. Dr. Huntington, the rector was a liturgical expert and a son of his age and he insisted that the altar had to be in the east for ecclesiological reasons. Internally the design had enormous charm but there were several serious faults between the inside and outside. It's as though you took a superb inside and then put a totally different outside on it, so that the fenestration around the apse had no relationship to the magnificent, great columns



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inside. This caused a great architectural scandal and there was much bad feeling. Dr. Cramm became a consulting architect and ultimately the architect of the cathedral. The real problem that very few people would face is that there had been a change in style.

Later, around 1918 we arrived at a point when the contemporary style evolved into a version of Gothic. We see it in West Point, reflections of it in Princeton and in Yale, a quite intelligent handling of Gothic with some real imagination involved. The architectural firm for the Cathedral was a fantastic one: Goodhue and Cramm. Goodhue was unrivaled in the country for detail. You can go to his churches in Manhattan and take one look at the lock and you will know exactly who designed it. The keys are real and beautiful and open the front door. But that's Goodhue, not Cramm. If Cramm were here he would absolutely blow your minds. He'd have a big board here, jump about like mad, sketch the whole front of the cathedral, and end up having you pay for it. His genius was for the broad scale; generality was his thing. He provided an extraordinary movement in the nave, by alternating large and slender columns so that the whole building becomes terribly alive, and as it moves you have bits of absolutely pure medievalism. Men have to go up 17 stories to change light bulbs. We can't have an elevator because they didn't have one at Notre Dame in Paris. Cramm felt so strongly about style that he would like to have altered every single thing that LaFarge designed, not because he disliked LaFarge because strangely enough, he did not. There was no personal feeling there at all. It was rather that his commitment to his version of Gothic was total. For example, he wanted these superb columns that we are so proud of, completely encased in stone to make them look Gothic with little points at the top. Well, the bishop wouldn't go along with changing anything about these

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great columns. His greatest joy was intellectually trying to cope with the crossing, which is tremendous in space, the first one done in the new country without scaffolding. It was done in the ancient Persian method by starting from the outside and moving, moving, moving right around an end. Cramm's thinking was Gothic to a degree difficult to understand; his private devotional, his public worship was in this vein . . . everything. His idea for the best liturgical effect was a long Gothic tunnel. He did not care at all about speaking acoustics but only how the music would sound. The old fashioned, high altar was fine, no nonsense about putting it at any crossing.

The whole tempo of our age is to appreciate what is functional and structural. I've lived through six definitive plans of change, however and I'm smart enough to know there will be many more. You can't mess up cathedrals very easily, but on the other hand you have to try and try until you find out what suits this building and its place. The west towers that Cramm designed are superb and remember, he did four different versions of them. It's perfectly clear, God willing, that we are going on now to build the southwest tower. We of course, get the endless question, how can you justify spending this amount of money when so much is needed elsewhere? Not meaning to be flip or irreverent I point out that the question was asked of a much better judge, who decided that she'd done a good thing, and that wherever the gospel was preached this thing she'd done would be mentioned. The outpouring of the gift of love and the finishing of our cathedral is exactly one half the cost of a great airplane, and I think that makes its own point. I'm a New Yorker now. It's my life, my home. I have a New York mentality. When foreigners come into our city, they are confused and think we're pushy, hard, cold and grabby. I submit that exterior icons matter a lot. The most important question that anybody can ask is to

go down to Wall Street and Trinity Church and inquire what that land is worth. It is so incredible. When you ask "Why don't you sell it and do something else with it?" the answer will be, "Which matters the most—the glory of God or the income?" As a fixed icon in this part of the world we better believe that Trinity Church is more important than Wall Street. When strangers come to our city they make up their minds as to what we are like by St. Patrick's, St. Bartholomew's, St. Thomas's, Riverside, Temple Emanu-El, and my Cathedral. I'd rather have those as the icons for what a pluralistic America is like. They represent great, great communions powerful in their own right and powerful in the city. They get along superbly with each other and understand that the people who hate one, hate all the rest. The

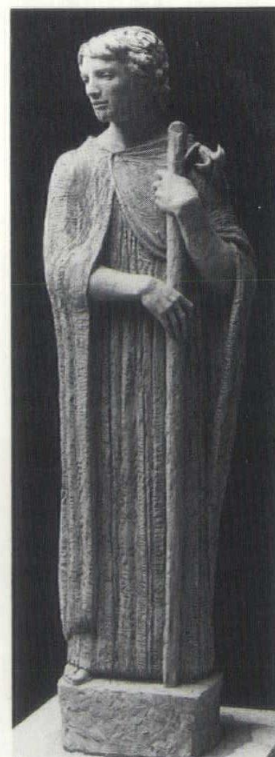
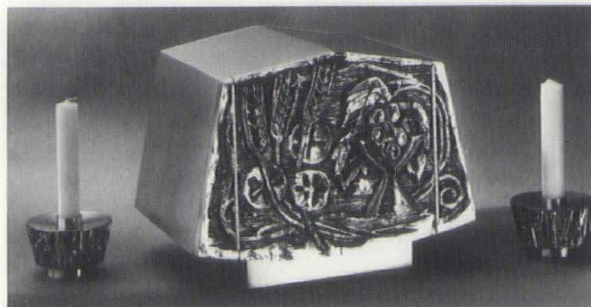
icon's visibility is exactly what it is all about. Icons are to be looked at and to have your own version. It may be a central pulpit, it may be as austere as it can be but it is still an icon, and if it is good ecclesiology, I ought to be able to walk into a religious building and know what you believe just by looking around. This is what good ecclesiology is all about. An icon is meant to be looked at and I'd rather have these great icons I mentioned than the World Trade Towers. Where does your treasure lie? Is the ultimate answer our ideals and vision or what the Trade Center represents? Or does the meaning of the icon in spite of these differences, not lie in our unity of vision for our city? Even in a diverse state the seven great cathedrals of this city speak with one voice that people still care. □

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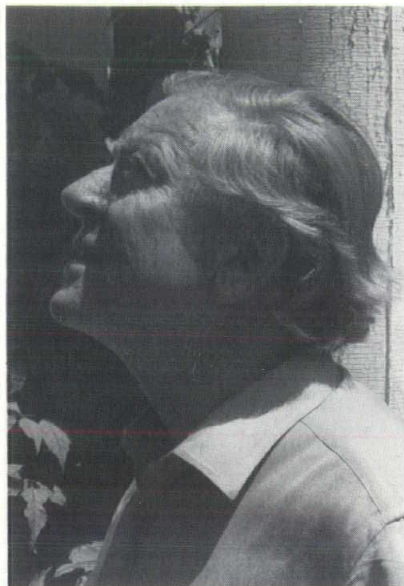


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# ART IN THE SECULAR COMMUNITY

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## *Statement of Intent*

1. To demonstrate both the longevity and paradoxically, the brevity of tradition, socially and artistically. Both aspects of tradition reveal, in more or less degree, the essence of change. Habits may be ingrained yet are also subject to modification.
2. To illustrate how the arts changed in their relationship to the secular cultures from the middle ages to the present, limiting examples to sophisticated societies of the western world. My purpose in recounting this historical review is to prepare a vantage point from which to look at the present.
3. To suggest that the intellectual domination of scientific inquiry and resulting philosophy in the 20th century was, perhaps innocently, paralleled by similar changing aesthetic attitudes.
4. To suggest ultimately that although the activities of the human mind in the areas of the arts and the sciences may seem to be opposed to each other they are inextricably components of the cultures which, together, they form.

Sometime ago there was a book published by the Club Of Old Books in Boston. The author was Dr. Karl Vogel. The title of the book was *What Is Time?* and I think a close examination of time may reveal some new insights into the question of tradition and change. In the book, Dr. Vogel quotes James Ritchie who uses the following analogy to comment on time. He says that, "Suppose that all we know about the world from its uttermost beginnings could be collapsed like an accordion into a twelve hour period, it would then not be until 7:30 in the morning that the first form of life, protozoa, would appear. All through the long, dark night, no life whatsoever. It would not be until 9:30, with 2½ hours to go that the first vertebrate would crawl slowly from the slimy ooze onto relatively dry land. It would not be until twenty minutes of twelve, that the first little creature would spread its wings and fly. It would not be until 2 seconds ago—two seconds—that recorded history begins." And so concludes James Ritchie, "We may well consider ourselves contemporary with the ancient Greeks and Romans."

Once, the famous designer, Christian Dior, said, "It is my dream to save women from nature." I think it is the dream of artists to save society and particularly the secular society from its crasser self. As a teacher, I would like to examine the way artists are trained, (or have been trained in the past) and the bearing this had on society, which may turn out to be not only secular but also religious at the same time. If you think back to the medieval period, for example, there is the trivium, and the



quadrivium, as methods of instruction for a special class of people. The trivium, grammar, logic, rhetoric, were the instruments of order by which the quadrivium was controlled. The quadrivium, arithmetic, astronomy, geometry and music were, in a sense, the arts of the day. Geometry was the way toward architecture; music was the way toward the ear; arithmetic to design; and astronomy a reaching towards the stars, for greater meaning.

As you come down in time those subjects were dropped, and in their place were the classics, where the intellectual mind had begun to work in the 18th and 19th centuries, seeking inspiration from Greece and Rome. However, the people who were so instructed were from the aristocratic classes, the nobles, and the halls from which they came had apurtenances, the furnishings which we refer to now in art history as works of art—the paintings, the sculpture, the furniture itself, the fabrics. When the early settlers came over to this country, they came to a raw wilderness, and when the system of instruction was chosen it was stern and very harsh. The subject matter was Greek and Latin. And so it continued for some time. They forgot in the new world that there was no art; a society developed that was blind as far as the arts were concerned. Instead Science began to take over. For example, Samuel F.B. Morse started life as a painter. He was one of the founders and the first president of the National Academy of Design in 1826, and one would think, from that fact, that the arts were established in the Academy at that point. However, the Academy (though it exists today) was of small social importance and Morse grew discouraged feeling that the society in which he lived was not really interested in the arts. He turned to science and

was of course the inventor of the telegraph.

There was another event of some importance a few years later. In 1829, a volume was published called *Elements of Technology* by Jacob Bigelow. I would like to quote from the introduction: "Our knowledge may be said to have been found out originally by discovery and invention. Discovery is the process of science. Invention is the work of art." The imitative arts which require only boldness and beauty of design, perseverance and execution, were carried in antiquity to the most signal perfection. Their sculpture has been the admiration of subsequent ages, and their architecture has furnished models which we now strive to imitate but do not pretend to exceed. All you have to do is to think back to the 1820's, to the Greek revivalists, and all the little temples that dotted the eastern seaboard from Rome, New York to Athens, Georgia—as far west as Sparta, Wisconsin to know that Bigelow was speaking the truth. And he goes on, "Our arts have been the art of science, built up from an acquaintance with principles and with the relations of cause and effect, and unless the character of the present age is greatly mistaken, the time may be anticipated as near, when the knowledge of the elements and the language of the arts (science) will be as essentially requisite to a good education, as the existence of the same arts is to the present elevated condition of society." That is a pretty good statement of how the secular society of that day was beginning to think.

On the other hand, habit is very strong, and instead of using the word tradition I am going to change it to habit, because we find that habits are so ingrained that they are hard to remove, and in this sense, the habits of instruction in the classical languages continued

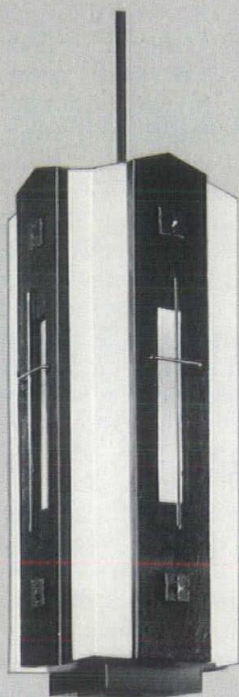
well into the 19th century and the arts were still ignored. Science didn't emerge as rapidly as one might have thought from reading the introduction to the *Elements of Technology* by Bigelow. In the *Quarterly Review of London* for 1865, is an accounting of the House of Lords study of science in the schools and it proved not as important as one might have supposed. "No one can study the various reports and lectures on Science and not be struck with the peculiar attitude of principals and teachers toward science. They admire it excessively, they are anxious to introduce it into their schools, they look forward to the time when it will become an important element in national instruction; but they wish at present to have nothing to do with it. Their respect for it is mingled with fear, and although persuaded to adopt it they beg to be allowed to put it off to a more convenient season." The teaching of science eventually developed and schools began to change in character and to influence secular society.

President Conant of Harvard in his annual report to the Board of Overseers in 1946 gives an indication of how things began to change again. "Even a good grounding in mathematics and the physical and biological sciences, combined with an ability to read and write several foreign languages, does not provide a sufficient educational background for citizens of a free nation, for such a program lacks contact with both man's emotional experiences as an individual and his practical experience as a gregarious animal. It includes little of what was once known as the wisdom of the ages, and might now be described as our cultural pattern. It includes no history, no art, no literature, no philosophy. Unless the educational process includes at each level of maturity some continuing contact with those fields in which value



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judgments are of prime importance, it must fall short of the ideal." And almost contemporaneously with that statement, there was published at the Massachusetts Institute of Technology a report on the committee survey of the arts at M.I.T. saying that an institution so dedicated to science should now include concern for the arts.

I quote from the report. "It may well be that one of the important contributions which a visual arts program can make to modern education is to reverse the usual learning process so that by sharpening the senses, enjoyment will lead to knowing, as well as knowing to enjoyment. But if a more practical example is needed to show how an artistic experience works on behalf of education, one might indicate that civilized accomplishment is normally the result of alert, sensitive, and inventive personalities and suggests that the power art exercises over the imagination can only add to the acumen of a person who can make use of it. Thus, besides directly informing the mind about an extra subject, an art program can cultivate a feeling for intuitive qualities which cannot be strictly advanced by logic, yet upon which the modern scientist finds himself increasingly dependent."

In 1950 I had the privilege of attending the centennial celebration at Northwestern University. In order to celebrate the 100th birthday, the authorities set aside three weekends, one for science, one for social sciences, and one for the arts. I was present at the third. There were five speakers on the panel. Each was asked to say what was wholly new in the field he represented, what was typical of the twentieth century, and not of any time in the past. Speaking for music, Dr. Frankenstein, music and art critic of the San Francisco Times, said the wholly new thing in music was the Shoenberg atonal system. Before that with the regular tonal octaves there is an apriori order, the 8 notes are there, you have to work with them—but with the atonal system each note is relative to the next one, or its neighbor, so there is a flexibility that never existed in music before. Francisco Fernandez, an architect from Mexico City said that the only really new thing in architecture is the change from the fixed symmetrical order by which

Renaissance architecture is identified, to a fluid internal system, whereby the inside of the structure determines the exterior appearance.

Kenneth Burke of Bennington College, said the real change in literature is the change from the apriori fixed plot, wherein the plot is worked out in advance and characters fitted into it, to a situation which is much more fluid and cited William Faulkner as an example of an author whose characters themselves determine the plot.

Francis Ferguson of Princeton, speaking for drama, compared Tennessee Williams, the new playwright, with Henrik Ibsen. The Ibsonian characters are fixed and steady, while Williams' actors determine the setting and plot by reacting to one another.

Henry Hope, from Indiana University, said the new image in painting and sculpture was abstract form which never really existed before except in Moslem countries.

When these people had finished, the moderator looked at them all in turn and said, You have all said the same thing in each of your fields, the change has been from the fixed structure to a more fluid one. It strikes me that this is just what has happened in science also. If you think back to the 19th century, Darwin with his theory of evolution postulated a growth that had to reach somewhere even though it couldn't be defined. It was a fixed part which was to gradually grow out of itself. Whereas Einstein in contrast and in the 20th century was fluid in his feeling of the relative condition and not the fixed condition as imposed by Darwin. In other words the arts and the sciences unconsciously and innocently have now grown together and developed the same condition of mind, seeking fluid relationships rather than fixed apriori structures. Something in the mind governs our secular work, whether it is in one field or another. Some years ago, I instructed a teachers' training program for high school teachers in different subjects: history, math, science, language, etc. They came from their own schools in teams representing different subjects. Notice that I say subjects. I am wholly opposed to the word "Disciplines" in this context. Discipline is something quite different. A discipline is observation, analysis, a



process of the mind, but a subject, such as history, math or science is quite different. The teachers went through a process of drawing, 3 dimensional work; activities were intended to provide a basis by which they could compare their own subjects one with another. We provided a practice group of volunteer children. We wanted to test them ahead of time as well as following the six weeks' experience. So I went to the high school principal, they were high school sophomores, and said that I wanted to give them some money but wanted to check with him first. He said, "You are going to pay children to go to school?" I said, "Yes" and explained why. We had only four absences throughout the entire six weeks—virtually a perfect attendance. We had to have this for testing purposes. We gave the 50 children an Otis I.Q. test at the beginning and found that we had an I.Q. spread from 88 to 142 — a pretty good spread. We compared these individual scores with the I.Q.

test that had been given in the high school the previous fall and found that we were almost exactly duplicating what had been done earlier. However, after six weeks we did a comparable battery of tests and found that we had a jump of 12-16 points. The 88 boy went up to 104, the girl who was maximum 142 went down a couple of points, but the 110 girl went up to 120. Therefore, working on the process of the senses, influenced the minds of these children so that they were more alert, more sensible, more adjusted to coping with problems that the tests covered. We are, therefore, in our society approaching that point where secularity comes very close to religious aspect, because it is through emotions, through the senses and through the imposition of these qualities on the mind itself that we begin to grope with new ideas.

One more quotation. "Art is not one of those human activities that may be laid aside to order, and resumed to order. Nor can it be

retired on pensions as it were. It would not be possible for instance, to suspend the study of mathematics and physics in a nation without thereby causing a retrogression in the special faculties and aptitudes that are exercised in the pursuit of such studies. For just the same reason, if the cultural activities of a people were suspended for a certain time, the necessary result would be a general retrogression throughout the whole cultural sphere and this would result in a process of internal decay." Those words sound quite reasonable and quite emotional but they are words spoken as a result of a poisoned mind. They were stated by Adolph Hitler in Nuremberg in 1937. Hitler knew what it was to command the minds of people. He suppressed the liberal arts. He suppressed the invention, the creative activities in order to command the people he chose to destroy.

The spiritual value of the arts to our society becomes ever more self evident. □

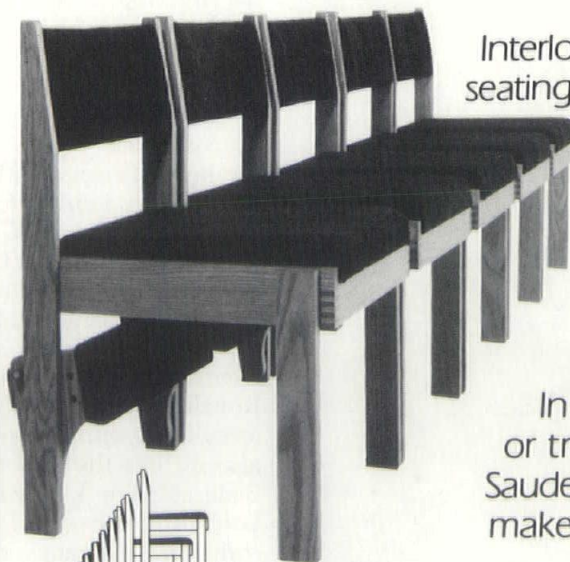
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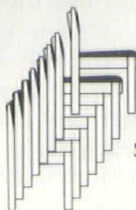
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# ART AND ARCHITECTURE IN THE RELIGIOUS COMMUNITY

John Dillenberger  
President, Hartford Theological  
Seminary, Hartford, Conn.



The distinction between art in the secular community and art in the religious community—a distinction which the designers of this conference suggested to two of us—is viable if one thinks of place rather than the content or subject matter of art. But if one confines oneself to place rather than subject matter, the number of notable instances of art in the modern or contemporary religious community is not large, even if one thinks of two active building cultures, Europe and the United States. In Europe, one notes the church at Assisi, the chapel of the Rosary at Venice, the Corbusier designed church at Ronchamp, and the rebuilt cathedral at Coventry, England. In the U.S., one thinks of the Breuer University Church at Collegeville, Minnesota, the roofless church at New Harmony, Indiana, the ceramic sculpture for the Newman Chapel, University of California, by Stephen D. Staebler, Lip-pold's baldachino for St. Mary's Catholic Cathedral, San Francisco, the Rothko Chapel in Houston, and of course, most recently, St. Peter's Church, New York City, including the Beker Chapel, with sculptures designed by Louise Nevelson. If one includes stained glass, one could add the Presbyterian Church in Stamford, Connecticut and the Community Church of Pocantico Hills, New York. If one adds architecture to art, one can also mention Ronchamp, Coventry and Collegeville again, but one should then also include the works of Pietro Belluschi, Frank Lloyd Wright and Louis Kahn. Even if I have missed some major commissions, the number could not be greatly increased. On the other hand, activity in art, that is involvement of churches in trying their hands in weaving, painting, ceramics, and, of course, the yardage of banners, has had a heady production.

The discrepancy between the qualitatively few and the quantita-

tively many is characteristic of most disciplines. But the distinction between the two comes easier in most areas than in the visual arts. Most people easily distinguish between pop music and a symphony; between an amateur and a professional production of the same play; between a trivial work of fiction and a masterpiece; between a Saturday night pianist and a professional performer. I submit that the distinction is just as clear in the visual arts, for those who have trained, even minimally, a sensibility of seeing. One does not need to try one's hand at writing to know the difference between trash and quality, or try one's hand at playing an instrument or singing to know the difference in music or voice. If one already has a trained sensibility, such involvements may enrich us, even while more fully convincing us of the difference. In this context, I think that James White is dead wrong in believing that the real way to understand art is to become involved in trying to paint or sculpt. It is precisely that syndrome which perpetuates the unwillingness or incapacity to see the difference between the inept and the professional, the banal and the competent. The art involvements in our time may be important, not for the contribution to understanding art, but for accentuating a pool of interest from which exceptional talent may emerge. There is everything to be said for the Sunday writer, musician, artist; indeed, that these interests and activities belong to the entire week. But we must, in the visual arts, come to find the ways of accepting the joys of both the casual and the profound; being able to commute between the two, while knowing the difference.

The conclusion, therefore, is that there is considerable activity in the visual arts in the churches, but that notable art is not in great abundance. That fact is troubling as well



as promising when one realizes that the religious perceptions found among contemporary artists are expressed in works that are neither commissioned by the church nor finally placed in churches. These range from the abstract expressionist paintings, in which layers of paint convey their own sublimity over against every recognizable, banal form, to the more recent return to recognizable forms, whether in the colorful emerging human figures of Nathan Oliviera's spirit paintings, or the more assertive figures in Alfred Leslie's *Raising of Lazarus*. Here, the religious has entered the secular community where, indeed, it has been for a long time. The many religious subjects of nineteenth century American artists did not find their way into churches either, but rather into the private and public realms, even though the culture was generally religious. With the nineteenth century style out of vogue, many think it is just as well that they are outside the churches, which, of course, would not be a problem for those with discerning eyes.

More important, the religious/secular distinction does not work in the visual arts. It is not that all great art is religious, as many suppose, though it could be said to be true if one said that meaning is the equivalent of religion. While the latter may be true, it is too tautological to be instructive. Religious dimensions are widely affirmed by contemporary artists and critics, who have no relation to religious institutions. The art journals are full of artists of religious backgrounds and religious perceptions in art. There is a new preoccupation in the art world with religious issues.

Within Protestantism, art has remained largely outside the church, while in Catholicism the plaster statues largely fall short of any aesthetic value. Indeed, art with a religious subject matter was largely outside the Protestant churches from the Reformation on. In the modern world, the artists, sometimes more than the church, have become the bearers of religious perceptions, but such perceptions are private, individual and have no corporate context. They are analogous to, but different from, the new religiousness expressed in individual terms or in small groups

banding together to form an alternative to society. Nevertheless, we live in a secular society with transcendent yearnings but with no transcendent structure. In conservative groups, materialism and religiousness form a unity in which an individual of piety accepts the material world without question. The material world is not to be rejected; indeed, the contrary. Only that material which has not been made an end unto itself is able to convey another reality in and through its own, sensuousness, a sensibility that can be said to be spiritual. A spirituality unrelated to the material world is ethereal, *other* worldly. Hence, there is a connection between the material and the spiritual, but not between materiality and spirituality.

Historically, the rapid change from the early church being a house-church, a hiding from public recognition, to the church's sudden recognition as the state-church under Constantine made it impossible to have a gradual development of an appropriate painting or architectural style. No separate style was evident in the major centers, though the Dura-Europa materials, preserved in a provincial town, nevertheless hint that there may have been emerging interior styles behind traditional house facades. The recognition of Christianity under the aegis of the emperor, Constantine, resulted in a massive building program, with the prototype of the Roman Basilica. The result was that the Church, which previously had no exterior visible signs, became, under Constantine, the most dominant and monumental of buildings, though few remain and survive from that time. But the original St. Peter's is a case in point, both stylistically and in the fact that the building was completed in less than five years' time. St. Paul's-outside-the-walls, which was rebuilt after a fire in the nineteenth century, yet shows the plan and proportions of the fourth century churches. Only government-sponsored projects could deliver such results, though that was before bureaucracy kept things from happening more slowly than in other sectors of the body politic. The first distinctly developed architectural church style, and indeed, one that incorporated the visual in terms of mosaics, was also under imperial sponsorship, namely the Byzantine development. The

dome over the altar, which was also the dome of Heaven, united Heaven and earth, emperor and people, clergy and laity, in a common place of sanctification. The Romanesque style, built with the principle of barrel-vaulting and rounded arch as appropriate to masonry, grew out of the monastic development and, hence, was usually part of the monastic establishment. Its painting of interiors, vigorous in the South, was restrained in the North. The medieval cathedral, related to the emergence of major city cultures, reflects the transformation of Romanesque into Gothic by the entrepreneurial bishops marshalling the resources of a new society with a particular theological vision. The result was that engineering and theology were fused and hard to distinguish, with the light from stained glass and the graceful, painted arches fusing technology and piety.

In the reformed and the believers church traditions of Protestantism—and this includes Anglicanism until the nineteenth century Tractarian movement—two architectural consequences followed. One was the reconditioning of medieval buildings and the second was the eventual erection of newly needed buildings in light of the new theology. Medieval buildings, whether cathedral or local, were stripped of art and artifacts and put to uses appropriate to the new forms of worship. Altar or chancel sections were largely sealed off, left to themselves, accumulating debris that later turned out to include long-lost treasures, or turned into janitor or sexton's rooms. That was appropriate, of course, for a non-sacramental church, in which the Mass (now the elements) was no longer central. No pivotal place was needed for performing the mysteries, no aisles for processions carrying the Host, no vistas for seeing the Host, were necessary. Instead, a table, placed at the end of the central space, with a pulpit frequently towering over it or near it, formed a different ambience for worship. The same orientation resulted, of course, as new buildings were needed, as in the Wren buildings of London. These were auditory spaces, created for the range of the human voice. If, in the medieval cathedral, the pulpit, stone-hewn, and hard to move, remained amidst the people—where it always had been—the newer



churches curiously placed the pulpit at the end of the major space, thus removing the pulpit from the midst of the people to a focal point symbolically similar to the more ancient and traditional altars. It was a way of saying that the pulpit replaced the altar. Symbolically, it took the pulpit away from the midst of the people. In this context, the Tractarian movement within Anglicanism, while returning the Mass and the altar to the chancel end, mainly incorporated the pulpit at the edge of the chancel, as many of our nineteenth century Gothic buildings do, and is evident in the unfinished Washington Cathedral. That Gothic tradition, without accepting the theology which the Tractarians and the Camden Society proposed, became more or less standard in the early twentieth century for many denominations who did not at all share the theology of the Tractarians. Hence, it was not unusual for Methodists to place altars against the chancel end, with lectern and pulpit at the forefront of the chancel. Indeed, that movement was at its height just when the second Vatican Council created a theological and liturgical ambience in which Roman Catholics pulled the altars away from the end walls so that the priest could get behind them, facing the congregation.

These diverging views of liturgical usage, particularly in the first half of the nineteenth century, led to two major views about architecture. One was based on the earlier New England Protestant model of a plain, auditory space, usually punctuated with steeple, placed on the village green. Its architectural integrity or simplicity, free of all embellishment except for modest wood design or stencilled Biblical texts, is its source of beauty. I submit that it is appropriate to a simple gospel, but one that is so simple that it brackets out interesting cultural vitalities appropriate to life. The simple shape was appropriate to a principled, narrowed humanity, expressed as an extended Biblical commonwealth. The Biblical material itself was considered to be the appropriate model. The Gospel was not the source of illumining, of shaping, or of baptizing the lively currents of life and cultural expressions around it. It was a culture of its own; a model alleg-

edly based on Scripture. The critical question is whether the Gospel is meant to form society in its own terms, either as a total society as in the original New England, or as a New Testament alternative within a larger society. Or, is the Gospel meant to be a forming, creative ingredient in diverse cultures, making many new creations? Is a New Testament description of community a model directly to be emulated, or is it an analogy for us as to how the Gospel forms society or societal patterns and relations? As a direct model, I submit, the New Testament Gospel loses its life as the living social organism it once was. Such models have the limited vibrancy of all imitative systems. That is why the New England system could not survive, though it took the world temporarily by storm; why reactionary or repressing movements have meteoric rises and falls.

The New England architecture is the adequate and rightful expression of that relatively pure, restricted view of the Gospel and of human existence. The late nineteenth century classical buildings for both church and civic buildings continue that view, creating neo-classical versions of auditory space. It is interesting in that context that public and church buildings in the classical style could seldom be distinguished from the exterior, particularly when the steeple was not added or when the steeple was hidden from view by other buildings or trees. There is surely no compelling reason why, in twentieth century society, churches need to be recognized as such from afar. Indeed, steeple vistas have long been superseded by the height of buildings, even in the absence of skyscrapers.

The nineteenth century interest in neo-Gothic buildings was related, as already suggested, to a theology opposed to both Protestantism and Catholicism, but one in which the sacramental realities again became central. While most of such buildings were Episcopal, sometimes built through the work of distinguished artists, such as Upjohn, more frequently they evolved from pattern books and from the visit of interested parties to the English scene. Not infrequently, other denominations also opted for the neo-Gothic mode, hardly recogniz-

ing that these neo-Gothic buildings were based in a wholly antagonistic theological position. This was the time when theories about the inspiring arches of the neo-Gothic buildings, which were likened to the ancient groves of trees ascending heavenward, were an ever-repeated cant; and when mystery was reinforced by subdued stained glass windows that were meant to diminish light, with no recognition that, in the medieval period, stained-glass was meant to bring in light and that the grime of ages, not design, now makes cathedrals dark. Anyone who has been at Chartres recently and seen the cathedral in the light of the cleaning of many of the windows, will know more nearly what a medieval building with stained glass was like.

Architecture, like the arts and theology, reflects the theories and/or fads of a time, and occasionally forges the future in constructing grand and transcending creations which weather the ravages of time. Certainly one can say of twentieth century architecture in relation to the church that it has followed no particular dogma, that it has frequently tried to provide the versatility appropriate to church life, that it has had a due regard for the appropriateness of space and an economy of means. Sometimes, the dictum of "form follows function" led to a utilitarianism that does not allow for changing functions, nor provide a structure that also speaks to the human spirit in and of itself. A building that does not function is a disaster. A building in which form merely follows function only accidentally has a tomorrow. It has no being by which architecture as art adds something to us as we inhabit it. Sometimes it is said that architecture must make a statement, that it will do so in any case. Putting it that way, however, returns the question to the abstractly verbal. Would it not be better to say that architecture provides a reality in its own right; a space that is different because we are in it, but which also makes us different by being in it? The subtleties and sensibilities experienced vary with respect to individuals who inhabit space. Indeed, many of us cannot inhabit some spaces with ease. None of us is unaffected. Architecture ought, then, to combine function with a



spatial reality that transcends the function. In that sense, good architecture is no different, whether built for the body politic or for the church. In both instances, function and a reality beyond it are central. In an adequate delineation, the appropriateness of both will become visible.

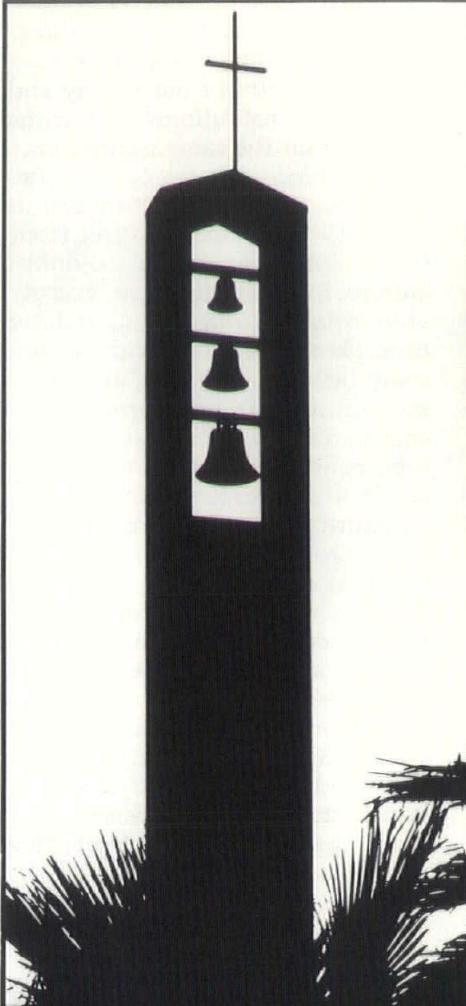
We have already touched on the issue of how a church is recognized as being a church. Certainly, when the church was the center of the life of a community, its visible centeredness called attention to itself from every angle of sight; reality and symbol were joined. Today, the church is not the center of the community, though it may be a center for a segment of a community that overlaps with other communities. Surely, there is a way in which church buildings may be recognized that lies somewhere between the traditional steeple and the sign 'Jesus Saves.' That recognition may well have to do with the form and reality of the building, rather than with the obvious props to which we are accustomed. A building such as St. Peter's, New York, is interesting precisely because it cannot be confused with an office building while, at the same time, it does not have the traditional signs of a church. Like modern art, St. Peter's could be declared to be something different than it is, yet its appropriateness is recognized when seeing and reality coincide.

Protestantism has generally been more interested in architecture than in the visual arts. In this sense, architecture can be said to be the art form of Protestantism. Since the visual arts have seldom been a part of the Protestant heritage, architects, therefore, have also had to pay little attention to such forms. Therefore, when paintings are hung in churches, we usually enter a decorative, rather than an artistic, mode, and they are hung in places not originally designed with paintings in mind. A working relationship between architects and the visual artists has been minimal. One can imagine what it might have been like if the Rothko Chapel had really been designed in close collaboration with Rothko and his paintings, or one could imagine what the Beker Chapel might have been like if the space had been more appropriate for Louise Nevel-

son's sculptural creations. We do need some commissions in which the two are wedded in equal proportions; in which genuine collaboration exists between sculptor, painter and architect.

Since the church had little regard for the visual arts and only a partial interest in architecture, the result has been that the arts and architecture have not had the nourishing spirit of the church. They have been left to themselves; indeed, to the creation of their own spiritual perceptions, nourished within or without the church. The artists did not desert the church; the church deserted the artists. This means, of course, that those in the church believe that fundamental realities are expressed elsewhere. That is the first hurdle to be overcome. The church believes that verbal predilections are the fundamental reality. We would, of course, be sub-human if it were not for language. Yet language is a forming modality which has won such a victory that it no longer points to, but defines, reality. The moment that happened, language was no longer enriching; instead, it became the basis for the diminishing of our humanity. Only among some of our poets, playwrights and novelists has the artistic medium declared the artistic reality that also belongs to a full humanity.


A second hurdle also confronts us. A truncated religious ethic believes it helps the poor by modesty without style. Frequently, the financial calculations, figured for a time or over time, are themselves wrong. It is simply a fact, not a judgment about desirable social policy, that great works of art are created and distinguished buildings erected and appreciated in cultures where social disparities are pronounced. The poor seldom have our hangups. "The poor you always have with you," is not a declaration of social policy on the part of Jesus—though it is certainly a neglected passage among New Testament commentators—but a recognition, in the context of the pouring out of ointment, that the senses also serve human spiritual values. There is an identification with, a sharing in a reality that unites individuals and groups across disparities, that is grander than any segment, positive or negative, in a body politic.



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Would we give up the great cathedrals, ambiguous as their creations were from a limited social view?

The pluralism of our society and of religious institutions, both within and without the same institutions, has deprived us of the cohesive factors that can unite a culture and its art; but it has also set us free from the inhibiting facets of a too-unified culture. We can, therefore, acceptably experiment in art and architecture. Having abandoned the dichotomy between preaching and sacraments, and particular forms of community, we can create multiple foci, equally important, within a single structure. Removing a pew structure, strangely stemming from an auditory inflexibility, we can move, not to atrocious, multi-purpose spaces, but to multi-focused centers, used singly in some services, multiple in others. No longer dependent technologically on particular architectural structures which automatically defined walls and windows for us, the occasion for painter, sculptor and architect, working collegially, is a tantalizing new possibility. □

Continued from page 7

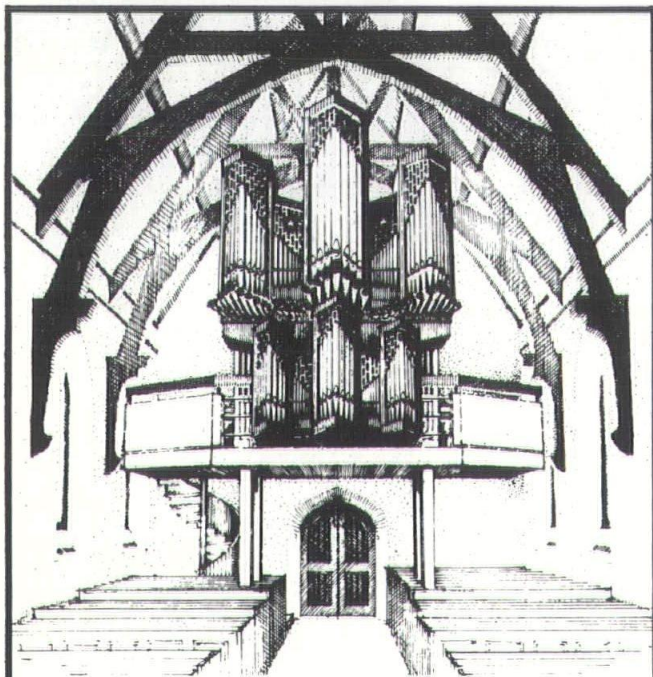
performance for what it did not intend to do. So, if Donald Canty, Editor of the *Journal of the American Institute of Architects*, intended only to rehearse what must have been quite familiar terrain to those in his audience, his address achieved its goal. Modernism, post-modernism, environmental and economic factors, the mixed response of architects in this era—these were presented quite clearly.

I was quite unprepared, however, for that to be both beginning and end. I wished to know more of what the speaker thought of these architectural facts of life. I wished for him to offer prescriptive as well as descriptive data. I wanted to know what he thought I should think of the protagonists in the drama of contemporary architecture. I had expected the Conference to do what its purpose said it would try to do: to argue about what we *should* reflect in our art and architecture about the factors Mr. Canty noted.

It was another editor, Professor

Lothar Kallmeyer, of the distinguished German journal *Kunst Und Kirche*, who both described and prescribed. He presented and defended a case for continuing church architecture "free of unnecessary buildings and narcissistic artificiality." His carefully illustrated lecture was full of informative detail as well as informed judgments regarding the style of ecclesiastical architecture in several major Western European countries. His concluding statement is characteristic in both style and substance, "And I wish that we will be blessed with insight of architects and clients alike that retrospective as well as new solutions are desirable as long as they help to convey the message of Christ."

One speech and the responses to it struck me, and many others as well, as providing the kind of stimulating critical exchange we expected of the conference. I refer to the witty and articulate presentation by Canon Edward West, Sub-Dean of the Cathedral Church of Saint John the Divine in New York City. His topic, "Architectural



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Revivalism," was a natural one for him and he offered few surprises in defense of the theory and practice of medieval architecture in contemporary New York City. Mrs. Betty Meyer, newly appointed editor of *Faith and Form*, respectfully but forcefully challenged the principles upon which Canon West built his case. No doubt work on the Cathedral will continue to the satisfaction of some and to the regret of others, but at least a clear though abbreviated exchange of strongly held and opposing views made this speech distinctive.

Reflecting a long and distinguished career as educator, historian and administrator of the arts, Bartlett Hayes, Jr., correlated developments in architecture with those in science, music, painting, drama, sculpture, and literature. His erudite discernments helped his audience better understand the contemporary cultural conditions of flexibility and variety rather than fixity.

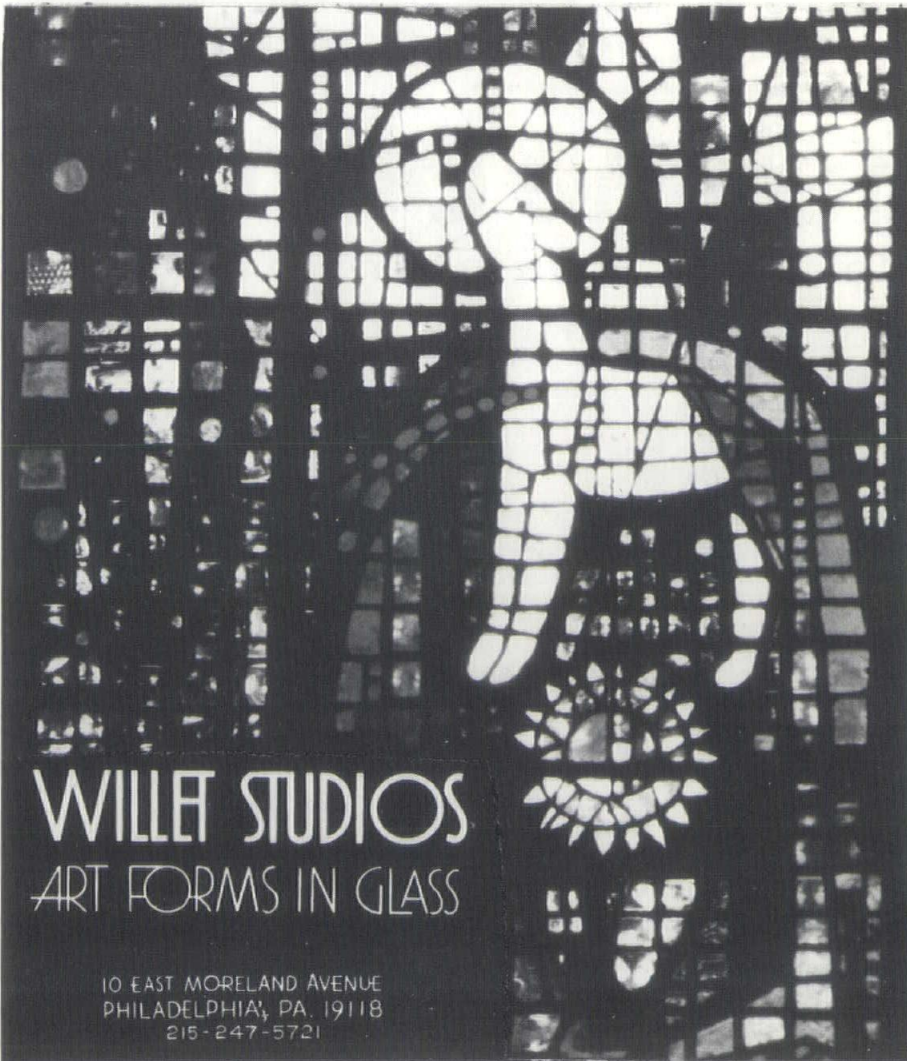
John Dillenger, historical theologian, and President of Hartford Theological Seminary, followed with a careful and thought-provoking analysis of the actual and the ideal relationship between the religious, the secular, and the artistic enterprises. His presentation was enhanced by apt references both historical and recent, one of the latter was especially pertinent, since it referred to Dr. Dillenger's recent experience in working with an architect, Richard Meier, to provide a new building for the Hartford Seminary.

Professor William J. Murtaug, Director of the Historic Preservation Program School of Architecture at Columbia University, New York, offered the final address. His slides provided instructive examples of that most active of current architectural enterprises: the putting of old buildings to new uses. The remainder of the conference was given over to eight workshops dealing with the following subjects: "Synagogue Design" by Benjamin Hirsch; "Current Church Design" by Nils M. Schweizer; "Ecumenical Influences" by the Reverend John A. Gurrieri and the Reverend Ralph R. Van Loon; "Ministry of Music" by the Reverends Virgil C. Funk, David L. Klepper, Lawrence P. Schreiber, and John J. Tyrrell; "Renovation of Religious Buildings"

by John G. Pecsok and the Reverend Richard S. Vosko; "Patronage of the Arts" by Dr. Moshe Davidowitz; "How to Get Your Church Built Without Exceeding the Budget" by Harold E. Wagoner; and "Energy Conservation" by Jerry Ellis. A special event of great value was the exhibition of works and models by architects and artists in various media and the awarding of prizes for outstanding achievements.

It would be presumptuous for me to assess the success of the Conference. Each participant must do that according to his or her expectations. For myself, there was a sufficient number of stimulating events to make me wish to attend the next conference. But there were also disappointments and a sense that with so much talent available and at hand the conference could be significantly improved another time. I found myself wondering whether there was a sufficiently clearly-defined common purpose for

the conference. I wondered whether I, as a newcomer, had perhaps missed the "vision" of IFRAA. I wondered whether it would be appropriate to announce the theme of the next conference or conferences well in advance and to have papers prepared and circulated for serious reflection and discussion. I saw opportunities for edifying critical exchanges inadequately utilized. I was disappointed by the one artistic performance (a child dancing) which the whole conference witnessed. I question the inappropriate and unnecessarily self-limited understanding of religion and art as essentially ecclesiastical. Though it is, of course, quite legitimate to focus upon the physical structures and artifacts of religion and art, it is also a profound disservice to both religion and art to neglect even for a moment the truth that the end of art is not art and the end of religion is not religion, not even religious architecture. □



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Continued from page 5

lobbies. The hotel had excellent facilities for meals and discussion groups. Considering the four day meeting as a whole, it was stimulating, inspiring, informative and rewarding. Such a conference presents opportunities for discussion by architects, ministers, and members of church building committees.

The special tours afforded us the opportunity to see varied types of churches, some large and some small. Some churches reflected outstanding planning by architects. Some were outstanding because of stained or faceted glass. Some proved that economically built sanctuaries could also be striking and attractive. The National Cathedral forced us to look up at the exceedingly beautiful vaulted ceilings. Seeing these buildings broadened our knowledge and understanding of church architecture and decoration. Likewise, it was a rare privilege to see Washington, D.C. arrayed in all its glory with spring flowers in full bloom.

The workshops enabled the leaders to share helpful ideas, and to inform us of current trends in architecture, and to give guidelines in renovation, and in the financing of church construction. We were especially helped because we could ask questions freely.

Another highlight of the conference was the inspiration from the speeches in the assembly hall. We were all inspired by the messages along the line of art and its place in society and worship and architecture and the varied uses of church buildings. It is often said that, "There is no perfect time to build a church because of the cost." The address by Canon Edward West of the Cathedral of St. John the Divine refuted this statement. He made his message *Architectural Revivalism* come alive as he defended the glory of great churches. Why should a Christian nation that puts so much money in beautiful office and public buildings not have the same amount of concern for constructing beautiful Houses to the glory of God? The crowd responded enthusiastically and I was tempted to exclaim "Hallelujah".

I am thankful for the opportunity to attend such a conference and I came away inspired by a renewed interest in church construction, renovation and beautification of America."

### *In Memoriam*

It is with extreme regret that we note the sudden death of Walther J. Wefel, Jr., on July 30 in Cleveland Heights, Ohio. Paul Winterich paid tribute to him in a letter notifying the office. "Walther was a very devoted and hard working member of the Guild for Religious Architecture for many years. I had the privilege and pleasure of working very closely with Walther, traveling with him throughout the country setting up and conducting the Annual Conferences which were the highlights of the GRA."

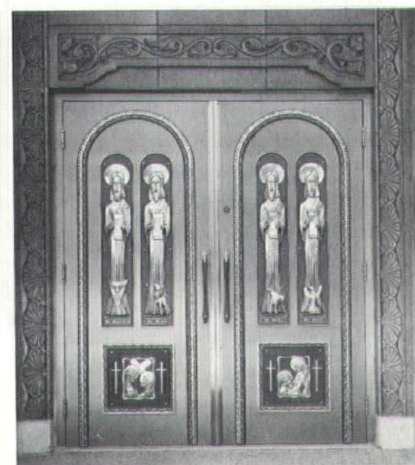
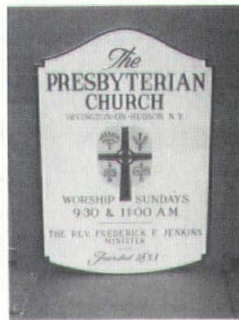
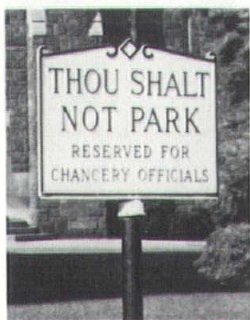
He was a past president of the GRA, the Architectural Plan Reviewer for the city of Cleveland Heights, and a member of its Architectural Review Board. We are grateful for the dedication with which he approached his work and extend our sympathy to his family and friends. □

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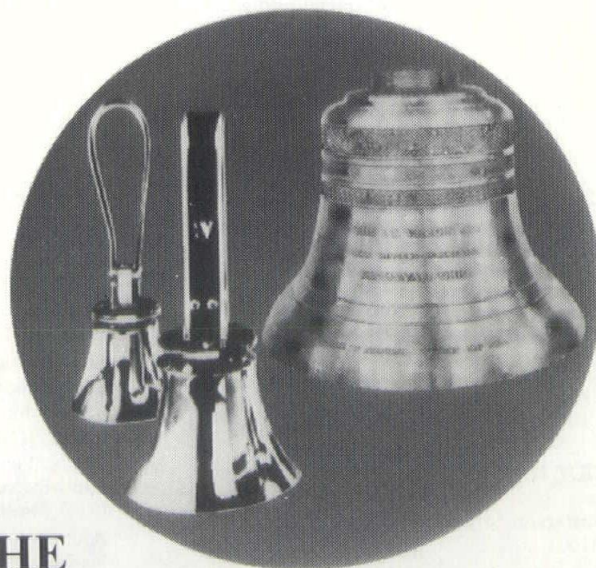


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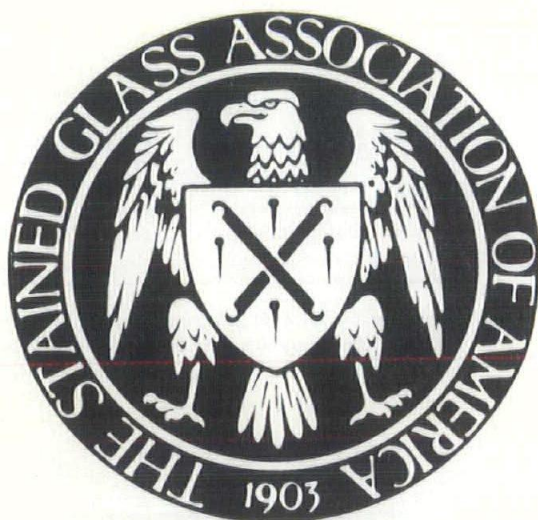


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