

# FAITH & FORM

JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART AND ARCHITECTURE  
AFFILIATE OF THE AMERICAN INSTITUTE OF ARCHITECTS  
VOL. XXIII WINTER 1989-90 ISSN 0014-7001

The American Institute of Architects  
Library  
1745 New York Avenue, N.W.  
Washington D. C.

מלכות

מלכות





St. Luke's Catholic Church  
Irving, TX

Robert S. Allan, AIA & Associates, Inc.  
Dallas, TX

## Curved Pews

The circle having no beginning or end is the symbol of the eternity of God. Curved pews unlike mitered or segmented pews carry the symbolism of the circle into the worship space. Curved pews also help provide a feeling of unity and closeness between the church family.

New Holland has been manufacturing curved pews on a regular basis for many years. Various body styles are available including solid seats and backs, upholstered seats and veneered backs, upholstered seats and backs with virtually any end style.

Please phone or write for further information.

NEW HOLLAND

*Church Furniture*

313 PROSPECT STREET  
P.O. BOX 217  
NEW HOLLAND, PENNSYLVANIA 17557

For a free brochure call  
800-648-9663 OUTSIDE PA  
800-548-9663 INSIDE PA





## Interfaith Forum on Religion, Art and Architecture

### BOARD OF DIRECTORS

#### President

David K. Cooper, AIA, Schaumburg, IL

#### Vice President

Rev. Albert Fisher, Durham, NC

#### Secretary

Creed B. Freeman, Jr., Sellersville, PA

#### Treasurer & Publications Manager

Douglas Hoffman, New York, NY

#### Assistant Treasurer

Winifred E. Center, Houston, TX

### OTHER EXECUTIVE COMMITTEE MEMBERS

Lawrence D. Cook, AIA, Falls Church, VA

John Gascho, Archbold, OH

Maureen McGuire, Phoenix, AZ

Robert E. Rambusch, New York, NY

Roger L. Patterson, AIA

### SECTION CHAIRPERSONS

**Administration:** Henry G. Meier, FAIA,  
Indianapolis, IN

**Architecture:** Ernest E. Verges, AIA, New  
Orleans, LA

**Artists:** Maureen McGuire, Phoenix, AZ

**Audio/Visual Resources:** E. Crosby Willet,  
Philadelphia, PA

**Finance:** George D. Blackwell, Jr.,  
Anderson, IN

**Liturgy/Worship:** The Rev. Anita Stauffer,  
Chicago, IL and

Dr. Ralph R. VanLoon, Modesto, CA

**Manufacturers:** Donald Samick, Philmont,  
NY

**Membership:** Creed B. Freeman, Jr.,  
Sellersville, PA

**Outreach (General):** John Dillenberger,  
Berkeley, CA

**Outreach (Seminaries):** Catherine A.  
Kapikian, Rockville, MD

**Performing Arts:** Edward McCue,  
Owatonna, MN

**Program Resources:** Charles S. Partin, AIA

**Regional Coordinator:** John Gascho,  
Archbold, OH

### PAST PRESIDENTS

Lawrence D. Cook, AIA, Falls Church, VA

Bishop Russell W. Pearson,

Independence, MO

John R. Potts, New York, NY

Michael F. LeMay, AIA, Reston, VA

Eugene Potente, Jr., Kenosha, WI

Henry Jung, AIA, Philadelphia, PA

Harold R. Watkins, Indianapolis, IN

Rev. Sherrill Scales, Jr., New York, NY

John G. Pecsok, FAIA, Indianapolis, IN

Rolland H. Sheafor, Sun City, AZ

### IFRAA/FAITH & FORM STAFF

**Magazine Director:** Tish Kendig, 11521 Maple Ridge Road, Reston, VA 22090, (703) 481-5293

**Editor:** Betty H. Meyer, (617) 965-3018 or (603) 585-6640 (June-October)

**Design, Production:** Brenda Hanlon, (703) 683-2505

**IFRAA Executive Secretary:** Doris Justis, (202) 387-8333

*Faith & Form* is published three times a year by the Interfaith Forum on Religion, Art and Architecture, 1777 Church Street, NW, Washington, DC 20036, (202) 387-8333. Copyright © 1989 by Interfaith Forum on Religion, Art and Architecture. Third Class Postage paid at Washington, D.C. Opinions expressed by contributors are not necessarily those of IFRAA.

**Manuscript Submission:** The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

### DIRECTORS-AT-LARGE

Bertram L. Bassuk, FAIA, New York, NY

Norma DeCamp Burns, AIA, Raleigh, NC

Percival Goodman, FAIA, New York, NY

C. Marley Green, AIA, Houston, TX

Herman Hassinger, FAIA, Moorestown,

NJ

Richard Carl Kalb, AIA, Chicago, IL

Jim R. Keown, Indianapolis, IN

George Lund, AIA, Overland Park, KS

Howard D. McAdams, AIA, Nashville, TN

Brian Maridon, AIA, Santa Cruz, CA

Crawford Murphy, AIA, Shelby, NC

D. Dwayne Vernon, AIA, Pawleys Island,

SC

### AIA Liaison

Eleanore Pettersen, AIA, Saddle River,

NJ

### REGIONAL DIRECTORS

#### Northeast Region-Region 1

James Crissman, FAIA

Crissman & Solomon Architects, Inc.

44 Hunt Street

Watertown, MA 02172

(617) 924-8200

#### Great Lakes Region-Region 2

Henry G. Meier, FAIA

6101 N. College Avenue

Indianapolis, IN 46220

(317) 253-1604

#### North Central States & Provinces- Region 3

John Koch

Warren Keith Studio

2808 West Broadway

Minneapolis, MN 55411

(612) 521-2610

#### Pacific Region-Region 4

Frank Mighetto, AIA

Mighetto, Goldin Associates

901 Grayson Street

Berkeley, CA 94710

(415) 548-5700

#### South Central Region-Region 5

Thomas H. Stovall, AIA

6363 Woodway, #504

Houston, TX 77057

(713) 789-7530

#### Southeast Region-Region 6

Brenda Belfield

Studio 322

105 N. Union Street

Alexandria, VA 22314

(703) 836-8746

## SPECIAL EDUCATION ISSUE

# Contents

### Features

- The Value of Good Building Design and the Myths That Keep Us From It  
*By John Burgee* ..... 9
- A Visual Essay  
*Photographs by R. Greg Hursley* ..... 14
- My Dear Daughter Elizabeth and Son John  
*By Paul Chu Lin* ..... 17
- A Hope of Design Literacy: The American Architectural Foundation  
*By Norman L. Koonce and Raymond P. Rhinehart* ..... 19
- Towards a More Integrated Architect  
*By Neville Clouten* ..... 22
- Writing: An Alternative Route to the Imagination  
*By Jane C. Haynes* ..... 25
- The 1989 IFRAA Architectural Design Awards ..... 27
- The Education of History: The Eldridge Street Synagogue ..... 32
- Theological Education and the Arts: A Time for Integration  
*By Wilson Yates* ..... 35
- Architecture as a Calling  
*By John F. Westerhoff* ..... 38
- A Panel Discussion for Congregational Education  
*By Robert Rambusch, John Dillenberger, Donald Bruggink, Terry Eason and Chip Reay* ..... 41
- Gates of the Grove Synagogue: A New Space Encloses the Past, Present and Future  
*By Carol Herselle Krinsky* ..... 45
- A Chapel Renewal: Celebrating the Real Presences ..... 49

### Departments

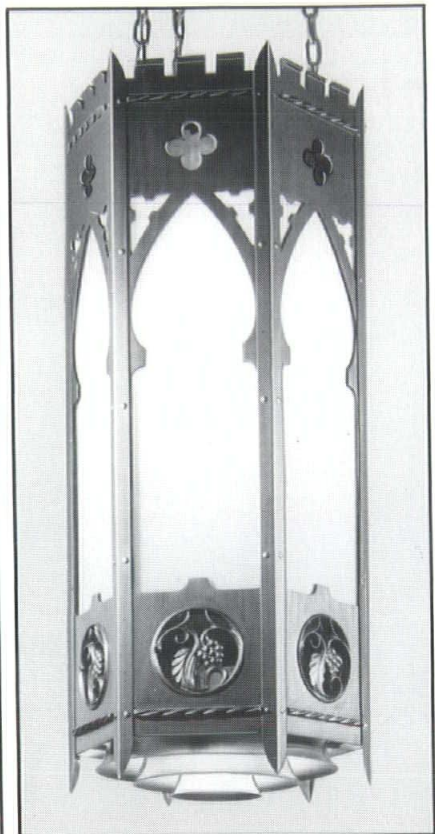
- Notes & Comments ..... 4
- Artist/Artisan Directory ..... 51
- Calendar ..... 56

### ABOUT THE COVER

Gates of the Grove Synagogue, East Hampton, New York. Architect: Norman Jaffe. Photo by Norman Jaffe. More photos accompany article by Carol Herselle Krinsky, "A New Space Encloses the Past, Present and Future," on page 45.



## Church Lighting Specialists



Trust your Church lighting to specialists. The **R. A. Manning Co.** has been manufacturing quality church lighting for over 40 years, and has thousands of installations worldwide.

We offer a large selection of original designs, as well as a custom design service to meet your special needs.

Our qualified lighting representatives are available in your area to help you coordinate your lighting project.

Trust your church lighting to specialists! Send for your Free Contemporary, Traditional or Colonial catalog.



**MANNING**  
CHURCH  
LIGHTING

P. O. Box 1063  
Sheboygan, WI 53082-1063  
(414) 458-2184

## Notes & Comments

### *An Important Announcement to Visual Artists*

Maureen McGuire, stained glass artist and coordinator for IFRAA's expanding Art Awards Program, announces the requirements for 1990 entry. All entries should be in the form of 35mm slides and will be shown at IFRAA's National Conference in Boston in September 1990. Award winners will be published in *Faith & Form*, which is nationally circulated. In addition, beginning this year, winners will be published in a handsome folio of pages, one full 8-1/2 x 11 page per winning entry, which will also be displayed at the conference and distributed to those who attend. This exposure will be repeated at the 1991 National AIA Convention in Washington, D.C. as well as in other locations on the traveling itinerary of the IFRAA Architectural Design Program. Award winners will also have the opportunity to obtain additional quantities of their own page for individual use in brochures or resumes. A nationally prominent jury will judge all entries based on originality of design, quality of craftsmanship, appropriateness to sacred space and quality of slides. Deadline for entries is May 1, 1990. Entry forms and further information can be obtained from:

Doris Justis, Executive Secretary  
Interfaith Forum on Religion, Art & Architecture  
1777 Church Street, NW  
Washington, DC 20036  
(202) 387-8333

OR

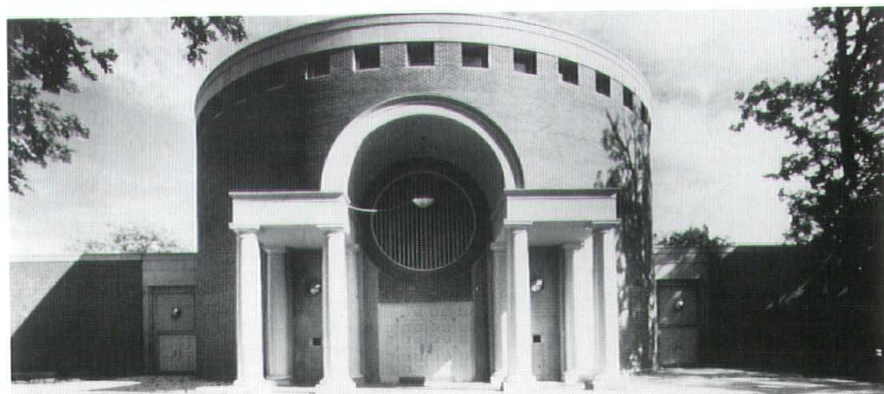
Maureen McGuire, Art Awards Program Coordinator  
924 East Bethany Home Road  
Phoenix, AZ 85014  
(602) 277-0167

### *The Second A. Frank A. Wickes Architectural Award*

Charles A. Albanese of Brooks and Associates was the recipient of this award given by the Disciples of Christ denomination for outstanding achievement in design for a Christian Church. Recognition was given for the sanctuary of the Saguaro Church in Tucson, Arizona and was presented at a dinner by the Disciples Board of Extension. (Photos in spring issue of *Faith & Form*.)

### *1989 Louis Sullivan Award for Architecture*

This award is given once each two years to a U.S. or Canadian firm, not for the design of a single building but for design achievement over a span of time. At least three and no more than five buildings utilizing masonry are required. This year the winner was the Chicago firm of Hammond Beeby and Babka. One of the buildings they submitted (Continued on page 6)



Addition to North Shore Congregation Israel Synagogue, Glencoe, Illinois.  
Architect: Hammond Beeby Babka, Chicago.



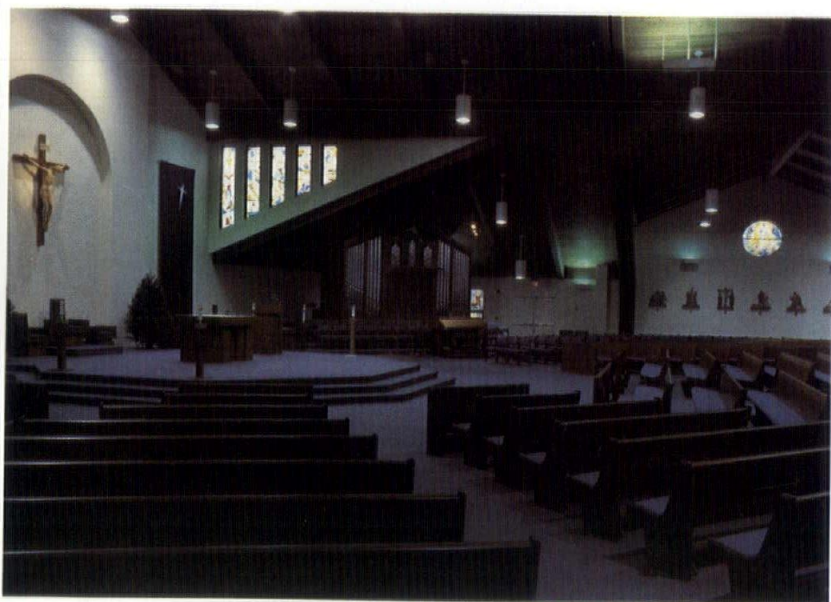
# INTERIOR DESIGN

For over sixty-five years, Holy Land Art Company has been a leader in design and fabrication of liturgical furnishings and artwork.



Holy Land Art Company offers a full array of services:

Liturgical Designs  
Consultations  
Custom Wood • Custom Metal  
Stone • Fine Arts  
Stained Glass • Seating  
Ecclesiastical Painting



## HOLY LAND ART COMPANY

*Sales Offices and Show Rooms:*

160 Chambers Street, New York, NY 10007

(212) 962-2130 (Main); 1-800-962-4659 (outside New York State); FAX (212) 962-5740

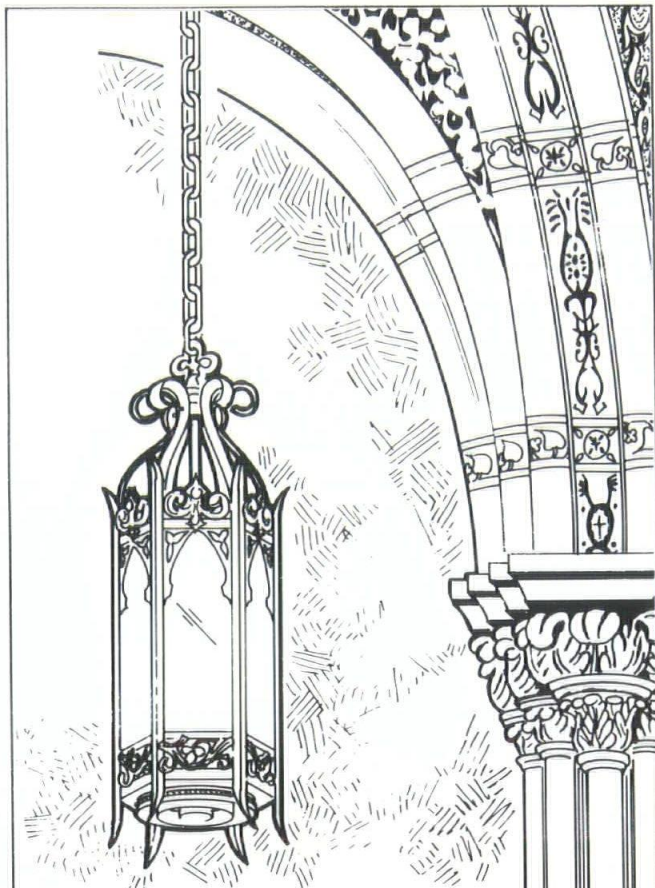
300 Prosperity Farms Rd., N. Palm Beach, FL 33408

(407) 881-5434 (Main); 1-800-526-1294 (Fla.); FAX (407) 881-5431

*Administrative & Design Office:*

99 Kinderkamack Rd., Suite 208, Westwood, NJ 07675; (201) 666-6604; FAX (201) 666-6069





Over 80 years of lighting design and manufacturing expertise. An unlimited range of traditional, contemporary and custom church lighting fixtures to satisfy both religious aesthetics and the practical requirements of worship.

Architectural, HID, Fluorescent and Trak Lighting also available for every lighting need.



**NL Corporation**  
14901 BROADWAY  
CLEVELAND, OHIO 44137  
(216) 662-2080

## Notes & Comments (Continued)

was the addition to the North Shore Congregation Israel Synagogue in Glencoe, Illinois.

### *The Loss and Legacy of a Friend*

Percival Goodman, one of the nation's leading designers of synagogues and a friend of IFRAA through the years, died in Manhattan on October 11. Paul Goldberger, who wrote Mr. Goodman's eulogy for the *New York Times*, described him as well known for his social thought as for his architecture. He believed passionately that the architect has a responsibility not merely to create physical forms, but also to serve as an advocate for improved social conditions.

After having taught at Columbia University School of Architecture, 1946-1971, he continued to design over 50 synagogues and to write *Communitas* with his brother, Paul Goodman, the philosopher, and *The Double E*, a treatise on the relationship of ecology to city planning. Many of his advanced ideas are now being translated into reality.

His synagogues are described by Mr. Goldberger as assertive, modernist structures that reflect Mr. Goodman's belief that the vocabulary of modern architecture can be transformed into something rich enough to express powerful religious feeling. We shall miss the power of his presence.

### *The Praemium Imperiale*



I.M. Pei

The names of six internationally renowned artists were announced in September as winners of The Praemium Imperiale at a gala luncheon hosted by Horoaki Shikanai of the Japan Art Association, which created the awards, and David Rockefeller of the Advisory Committee. Artists in the fields of painting, sculpture, music, theatre and film will receive medals and cash of \$100,000 each. It was I.M. Pei who was the winner in architecture, and who spoke at the luncheon in Rockefeller Center. Editor Betty Meyer represented IFRAA and *Faith & Form* by invitation.

### *IFRAA at Building Virginia '89*

IFRAA was a major participant in this year's Building Virginia '89 conference held October 12-14 in Richmond, Virginia, under the leadership of Dr. John Braymer, Executive Vice President of the Virginia Society of Architects. The IFRAA program, organized by James DePasquale, AIA, of Richmond, consisted of the following presentations: a panel discussion of "Church Design Issues in the 21st Century," led by Robert Rogers, AIA; a presentation of stained glass in the Washington Cathedral by artist Rowan LeCompte, who won this year's VSAIA Allied Professional Award; a panel review of "Design Issues in Historic Churches," moderated by James DePasquale, AIA; and a tour of 19th century churches in downtown Richmond, organized by Joseph Yates, AIA, and enhanced by the depth of knowledge of Calder Loth, Senior Historian with Virginia's Department of Historic Resources.

(Continued on page 8)





• RODGERS •

## *Noteworthy.*

In a choir, character of sound is a blend of unique identities. The same is true of great pipe organs. (We know, we're one of the world's largest pipe organ builders.)

Like pipes, our Linear Tone Generation Technology (LTG) produces each note independently, each with its own individual harmonic identity. LTG is the only technology that achieves the real phase shift found in the world's great pipe organ ensembles.

And while LTG sound sets

the standard all other electronic organs aspire to, only Rodgers electronic organs create the warm, thrilling sound and full harmonic content of pipes. Only with a

Rodgers does richness of sound, not volume alone, increase as the stops are drawn. To learn more about Rodgers' world leading technology, quality and sound, contact your Rodgers dealer. We continue to explore the limits of timeless sound. That's why, in every respect, Rodgers is worthy of note.



**RODGERS**  
INSTRUMENT CORPORATION

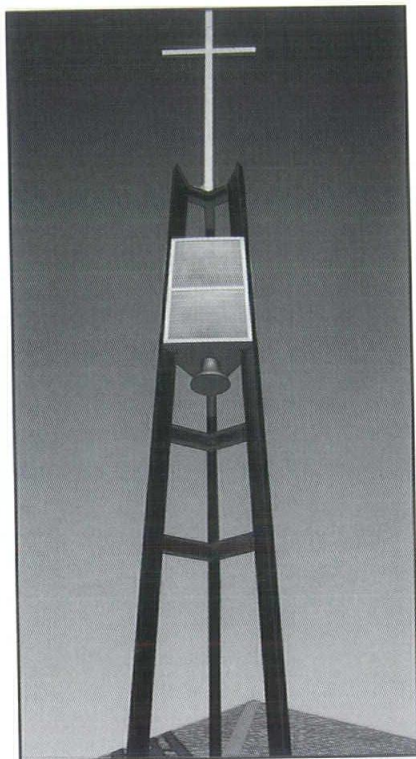
*The sound choice!*

1-800/354-0068  
Call for the dealer near you.



# DIVINE INSPIRATION

*Bells, Towers and Carillons  
Provided by The Verdin Company*



Imagine for your church and community: Majestic towers... The splendor of a carillon or chime... The beautiful sound of a bell pealing. Verdin is the *only* company in North America which can offer you a full line of manual and electronic bell and carillon products and services including:

- Cast bronze bell carillons and playing consoles
- Bell hardware and ringing equipment
- Bell chimes and peals
- Bell towers
- Bell refurbishment and tuning
- Electronic carillon systems
- Bell electrification
- Electronic organ systems

Now in its fifth generation of family ownership, the 143-year-old company is noted the world over for its expertise in crafting and servicing bells, towers and carillons. Find out how Verdin can enhance your church. Call toll-free for more information: 1-800-543-0488 (Collect in Canada, 1-513-241-4010); or send this coupon to The Verdin Company, 444 Reading Road, Cincinnati, OH 45202.

☐ Yes, I am interested in receiving information on:

☐ Please have the representative in my area contact me.



FF/89

Name \_\_\_\_\_  
Title \_\_\_\_\_  
Organization \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

## Notes & Comments (Continued)

Due to the success of this year's program, which drew several new IFRAA memberships, we have been invited to provide an encore next year.

—Lawrence D. Cook, AIA, IFRAA Past President

### A Rare Opportunity

For the first time since it was completed in 1711, the drawings and plans by Sir Christopher Wren for the construction of St. Paul's Cathedral in London will be displayed in a major exhibition at The Octagon. "Sir Christopher Wren and the Legacy of St. Paul's Cathedral" will arrive in the U.S. in mid-February for a three-month showing. The Octagon Gallery is operated by the American Architectural Foundation in Washington, D.C.

### A New Forum for Artists and Architects

A unique, comprehensive annual sourcebook for the architectural design professions has been announced. Its goal is to advance the collaboration between qualified artists and architects and to showcase those of superior quality. The name of the book will be *Architectural Design Collaborators* and the first edition will be available at the beginning of 1990.

ADC intends to become the new industry forum for networking qualified individuals, design companies, architectural firms, and industry associations and societies. It will not only celebrate architectural design talent and the industries that support such talent, but will also stimulate creativity and confidence in artist/architect collaborations.

For more information, contact: Fusco and Four Associates, One Murdock Terrace, Brighton, MA 02135, (617) 787-2637.



When the firm doing the restoration is older than the building being restored, enduring quality comes immediately to mind.

261 Glen Head Road, Glen Head, NY 11545  
(516) 671-3900 (212) 685-6677  
FAX (516) 759-3569

Roofing, Masonry, Sheet Metal, Restoration, Exterior Maintenance



# THE VALUE OF GOOD BUILDING DESIGN AND THE MYTHS THAT KEEP US FROM IT

By John Burgee

After a hiatus of several decades, "good design" has once again become an established buzz-word in the mainstream of real estate and architecture phraseology. One cannot open a promotional brochure on a new development that does not lay claim to it, or encounter an architect who does not enthusiastically profess practicing it.

If everything promoters wrote or said about a new project's design were true, we should be surrounded by some kind of idealized built environment. It is safe to say that we are not. While significant strides have been made, the value of good design is not as accepted in reality as publicity hype would lead us to believe. There are comprehensible, if not substantive, reasons why, despite the collective desire to more consistently create good-quality buildings, we fail to do so. The major culprits are ingrained attitudes that can and must be successfully countered if we are to create better commercial buildings and, by implication, more livable downtown centers.

## What Is "Good Design"?

While everyone is a critic—and definitions consequently are varied and numerous—it is most beneficial to explore the perspectives of those taste- and decision makers who are most intimately concerned with and influential within the process.

---

JOHN BURGEE is a partner in John Burgee Architects, an architectural firm that has designed corporate headquarters, multi-tenant investment buildings, cultural complexes and educational, retail, and religious facilities both nationally and internationally. Permission was asked and granted to reprint this article on design from *Urban Land*, August 1987, published by The Urban Land Institute.

**The Aesthetic Perspective.** From the perspective of the "architectural purist"—a member of a group that can include critics, members of the public, and design professionals—good design revolves primarily around aesthetic considerations: What is the overall impression of the building as a designed sculptural element in the cityscape? Does it relate well within its specific physical context, as well as to the spirit of the surrounding city? What kinds and colors of materials are employed, and how are they detailed? Where does the building fall within architectural currents and within the architect's oeuvre?

When the so-called architectural purist addresses the functional aspects of a building, it is usually through a filter of aesthetics: a building's entrance and lobby are scrutinized more for their dramatic processional qualities than for how competently they handle circulation flow, the public corridors more for their finishes and their detailing than for the logic of their placement. However, despite their approach, purists do not minimize or ignore the dictum that the most successful designs are those that seamlessly unite art and function.

**The User's Perspective.** While tenants/users may consider "presence" and aesthetics to be important, no amount of design quality will lure them to a building if the spaces do not work. Because use is the main reason for constructing buildings, any sensible and realistic definition of good design must also be based on a building's ability to function flexibly and economically for its tenants. Is the floorplate efficiently laid out? Are the core elements, including the mechanical systems, integrated in such a way as to maximize usable floor area? Have the communications systems been designed to enable an ease of personnel move-

ment with a minimum of disruption to the operation of the office and its business?

In a serious quest toward creating good design, the developer and architect should be simultaneously inspired by the expectations of the purist, and guided by the practical concerns of the user. Parameters set by the former help ensure that the building makes a positive, respectful, and civilized architectural statement, while those governing the latter guarantee that the end product is functional. Aesthetics and function, of course, are inextricably linked, with one having a beneficial impact upon the other (as in a concert hall, where a pleasing environment seems to enhance its acoustical qualities).

**The Economic Perspective.** The final ingredient in good design rests on the ability of both the developer and the architect to produce an economical building—one in which the responsible management of time and expenses translates into rentals that are marketable and yield a reasonable profit.

All three elements of good design—loosely labeled as aesthetics, function and flexibility, and economics—are responsible for making the building marketable and profitable. Certainly, no developer or architect would disagree with this definition of good design nor with the marketing value claimed and realized for a distinctive structure. Why, then, does good design happen so rarely? If such universal agreement exists among those ultimately responsible for the quality of our built environment—on the ingredients that go into good design, as well as on the value that can be produced by it—why is it not more evident in our streetscapes?

In the postwar period, design and construction industry standards were estab-



lished that usually did not consider all aspects of good design. Improper balances were created in many instances, for example, when architects and developers gave paramount consideration to profit without giving sufficient consideration to artistic principles and objectives. Good design and good economics were viewed as being mutually exclusive, and the result was a veritable parade of ugly, banal boxes along many major U.S. thoroughfares.

Many developers—understandably—became entrenched in the idea that design per se lessens profit. They continue to operate under related misconceptions from this period that keep them from practicing not only what their promotional materials preach, but also what they ultimately would like to achieve in their buildings.

### Exploding the Myths

The major misconceptions—psychological roadblocks that hold us back—are listed below:

**Myth #1: Good design costs more (and thus lowers profits).** If this were unilaterally true, it might properly be deduced that poor design costs less and produces greater profit. Experience does not bear this out. While poor design undoubtedly can cost less, it certainly does not guarantee greater profit. The salient question about good design is "Does it help produce greater profits?" A building's bottom line, logically enough, is figured on the basis of results during the many years that follow its completion. It is the Rockefeller Centers, which cost more initially, rather than the cookie-cutter Third Avenue boxes, that exemplify the most striking and profitable real estate ventures.

The Seagram's Building in New York City, to take another example, may have cost more to construct than other neighboring office buildings of its time. Seagram's, however, has fared better than office buildings sharing the same equally desirable address. Unlike many of its Park Avenue neighbors, it has consistently—throughout 30 years of alternating strong and weak markets—had a high occupancy rate and continued to command top rental dollars. (This building is successful despite the fact that its floors are notoriously small and inefficiently laid out: Seagram's is a case in which artistic merit overrides even basic functional considerations.)

Many developers nonetheless feel that



House of Seagram, New York City.

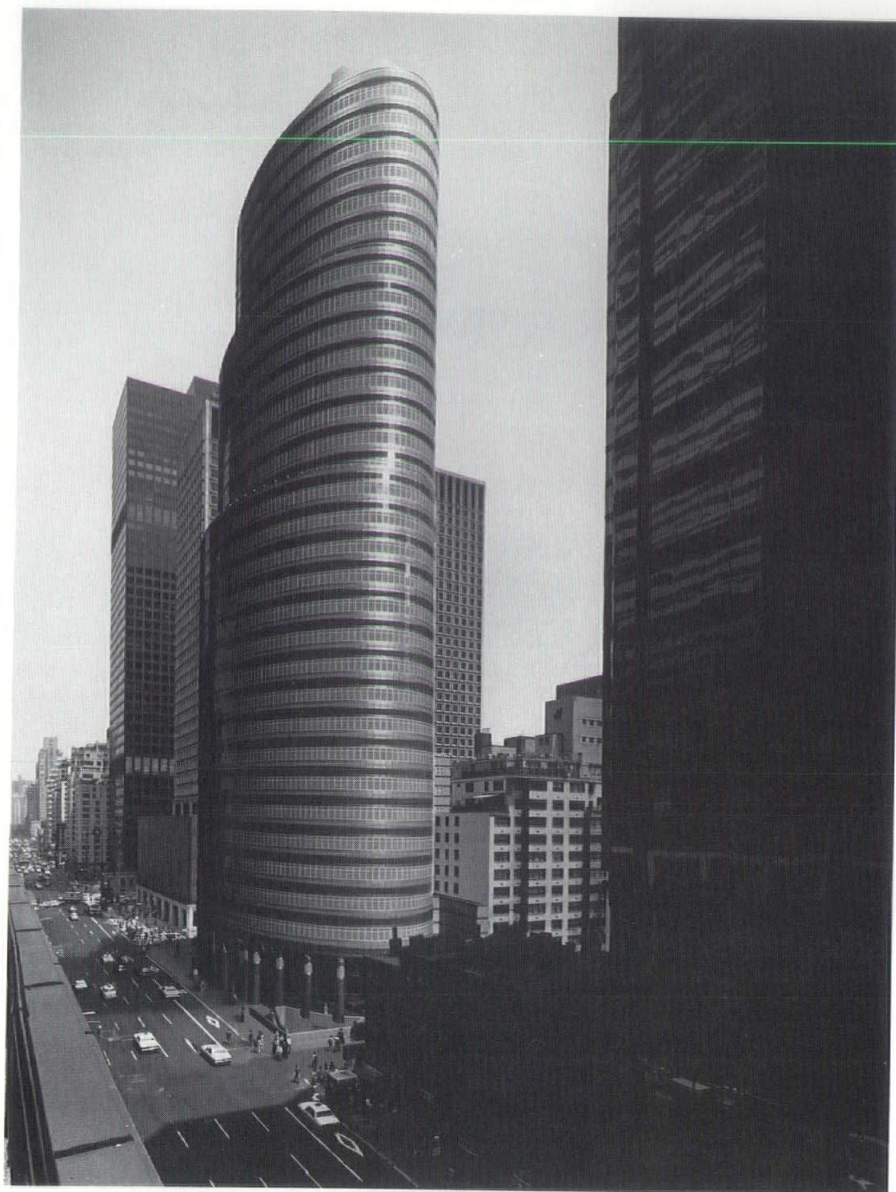
Photo by Malcolm Smith

good design is still beyond their economic grasp. Good design, they believe, is inextricably linked to the extensive use of expensive materials. The aesthetics of a project certainly may be enhanced by the application of a handsome granite for exterior cladding, or through the use of marble and gold leaf to highlight the lobby. Good design, however, is ultimately dependent more on how, rather than which, materials are used. Although numerous examples abound of buildings that misuse expensive materials—like the granite in the lobby of New York's Pan Am building, which is porous and

not well detailed—many buildings make creative and maximum use of less expensive materials without sacrificing good design.

The design process itself is believed to cost more for well-designed buildings. But the added cost of time devoted to refining and perfecting the overall design, as well as to insisting on good detailing, again, must be amortized over the life of the project. Expenditures on design talent are not an insignificant contribution to a project's success and longevity. Consequently, while the time allocated to the design process often seems to be the





53rd at Third, New York City.

easiest to limit—in order to start the income stream earlier—this is a dangerously short-sighted and fallacious view to take.

**Myth #2: Good design is too risky.** It is true that good design is usually not created through blind adherence to accepted, standard formulas. Consequently, it involves a degree of risk, but the reward—a distinctive and profitable building—can more than compensate for it.

Industry gospel for high-rise office buildings calls for 20,000- to 25,000-square-foot floorplates that provide 40 feet of column-free space from windows to a central core. While variations on this efficient guideline will compromise the ease with which planning is usually done, they often also create better buildings.

For example, 53rd At Third departs from the standard formula to create a structure that best accommodates the specific and unusual qualities of its site. In the process of bending the formula, Philip Johnson and I designed what we believe is a more contextual and civilized building. Its oval shape, which extends to the Third Avenue property line, maintains the streetwall along the avenue, and provides space and light where they are most needed—at the corners—while simultaneously making a memorable landmark along the blandness of Third Avenue. The building's shape certainly does not fit the standard office building mold, but it has produced, after a bit of imaginative planning, more interesting interiors and spaces, and provides the framework

for a functional architectural statement.

The developer took a risk, but today this signature building is fully leased while other new buildings in the area remain largely empty. Other designs, based on the rigidly tried-and-true, may have been easier and more economical to construct, but this one took advantage of the site's peculiarities, and thereby enhances the structure's long-term value and marketability.

**Myth #3: Good design sacrifices practical considerations.** Some developers and architects believe that a building cannot have it all; that it can be attractive or it can be functional, but not both. One, it seems, cancels out the other. This is perhaps an erroneous, leftover notion from the period of the International Style, when the virtues of use and simplicity ("less is more") were seen as being dramatically opposed to the ideas of beauty and ornament.

A body of structures, however, continues to be created by prominent developers and corporations—interests concerned with image as well as economics—that belie this idea. Many such buildings are not less functional, efficient, or practical than others for having a thoughtful design presence.

**Myth #4: Signature buildings violate the precepts of good urban design.** While this myth is held more often by architectural critics than by developers, it is worth considering because it seems to be gaining popular currency.

Creating innovatively designed "signature" buildings, ones that aspire to make prominent, identifiable, and breakthrough statements, is not a new phenomenon. In 20th-century New York, for example, Lever House and the Woolworth, Chrysler, and Empire State Buildings did not resemble—in size or design—anything that had preceded them. Today they are not thought of as noncontextual behemoths, but are deservedly world famous, and among the city's most affectionately regarded and treasured landmarks.

It is not signature buildings per se that megalomaniacally destroy urban context, but simply poorly designed buildings—whether large or small, postmodern or of the International Style—that do so. Signature buildings, unfortunately, have been seen by some as a manifestation of the desire to "create image at all costs." While this does happen, most developers and architects do not adhere to this notion. They create buildings that,



while expressing a strong identity, nonetheless respect their immediate surroundings and the city's general tone and architectural sensibility.

### Discipline Is Key

To thoroughly and successfully obliterate the validity of these myths, a project must be defined by one more ingredient: discipline. It is crucial to exercise discipline, of course, in small- as well as large-budget projects, both of whose success is based on maintaining the proper balances. But somehow many believe that in large-budget projects, there is more money to toss around, and that somehow these projects' viability is less subject to balancing costs than are projects with smaller budgets.

As the developer of Houston's Pennzoil Place, Gerald Hines commented: "To be conscious of cost, as everyone in this business must be, is one thing—but not the main thing. To be conscious enough to control cost, every step of the way, to be conscious enough to research your market ... to research your materials, their pricing, when to buy, and in what volume—these are the main things. This is the kind of consciousness that allows brilliant buildings to be built, not the kind that prevents them."

Every aspect of the design that Philip Johnson and I created for Pennzoil Place was scrutinized for maximum economy over the short and long haul. This did not diminish our design intentions, but rather enhanced them. For example, our recommendation for twice the usual number of mullions was explored rather than rejected out of hand as being prohibitive in cost. We discovered, to our surprise and delight, that the cost differential was not great—25 cents per square foot—for a feature that improved the building's design and flexibility. This departure from the standard five-foot mullion spacing gave the building a more pleasing scale and texture than it otherwise would have had. It also provided additional flexibility through the availability of office divisions on a 2.5-foot module rather than the standard five-foot divisions. Many more options of office size (10 feet, 12.5 feet, 15 feet, 17.5 feet, and so on) were created, allowing an office's size to be more flexibly tailored to its use. The total premium paid for Pennzoil's signature—its unusual shape—was 2 to 3 percent of the building's overall cost. The project was 60 percent leased on groundbreaking, 100 percent leased at opening, and



*Pennzoil Place, Houston, Texas.*

continues to rent more easily and command higher rents than many other prestige buildings in Houston. And though it was constructed in a soft market, four extra floors were designed and added during construction.

In this, as well as other projects, Hines consistently proves—if the attention his projects receive from top lenders is any indication—that a disciplined approach coupled with a commitment to good design is profitable.

Philip Johnson, my partner of 20 years, who quite often has the final word, sup-

plies a bottom-line-oriented rationale for discrediting the myths that keep us from realizing the value of good design and that needlessly prevent us from practicing it more often:

The only way you pay for innovation is if you don't rent space fast enough. The only way you do take a risk is if you settle for standards of design that result in the cutting of costs, or of corners, in such a way that a building ends up looking like any other building and, because of all that cutting, costing more to operate in the long run. The only way you lose is by not being smart enough to trust the value of good design.

Photo by Richard Payne, AIA

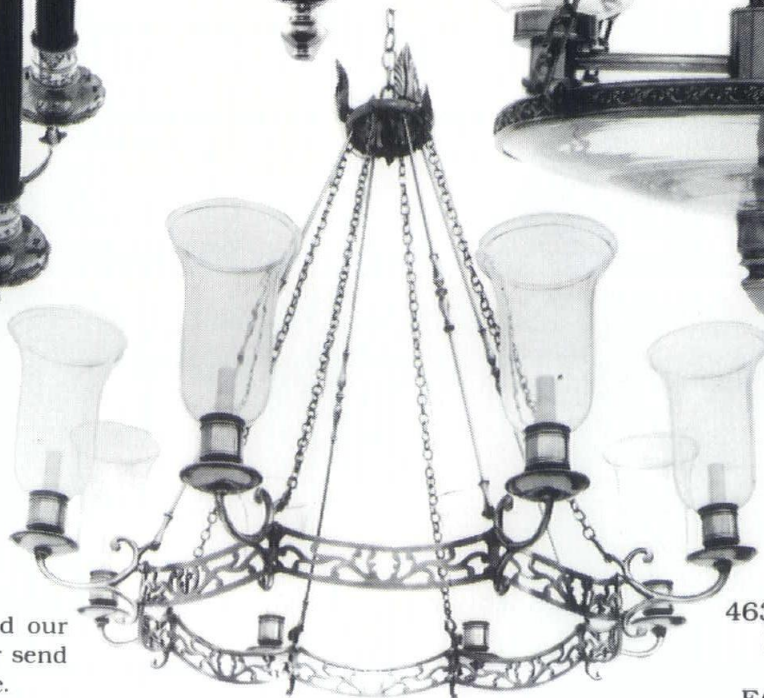
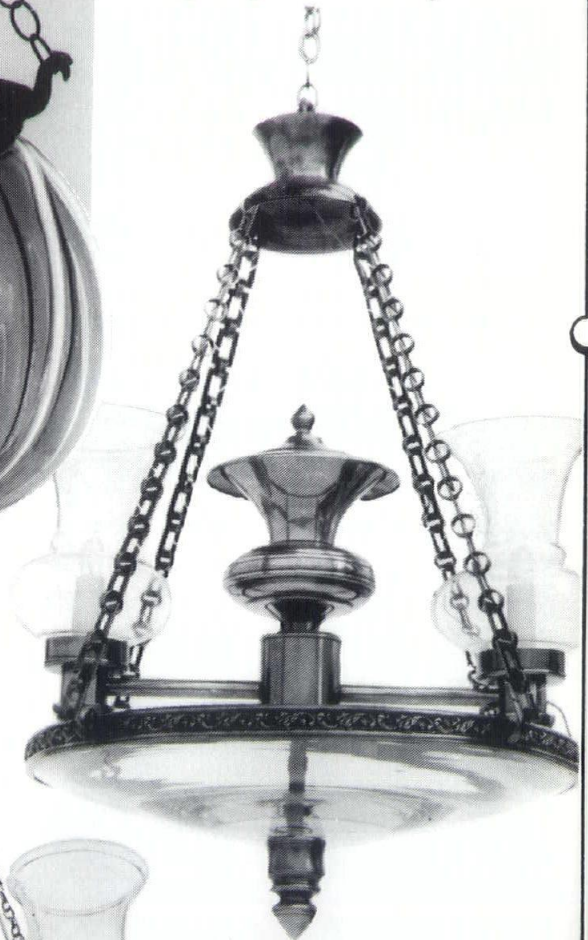
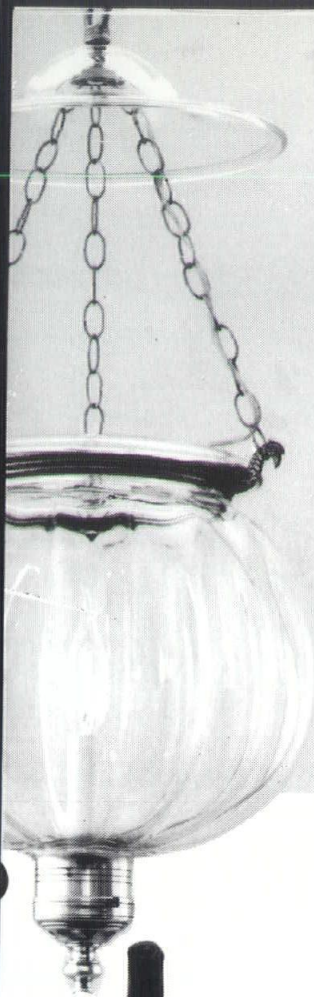


# BALL AND BALL

REPRODUCTIONS OF  
ANTIQUE HOUSE AND  
CABINET HARDWARE  
AND ACCESSORIES

## LIGHTING

Solid brass and hand blown glass crafted with pride into our nation's most authentic reproductions. The "DANA House" pumpkin shaped lamp is from Woodstock VT. The ring type chandelier and the Argand style lamp can be seen in The Old Synagogue, Bridgetown, Barbados. Custom lighting is one of our specialties.



**BALL and BALL**  
Finest Quality Reproductions

Call or write for details and our  
**FREE MINI-CATALOGUE.** Or send  
\$5.00 for our complete catalogue.

463 West Lincoln Hwy.  
Exton, PA 19341  
(215) 363-7330  
FAX (215) 363-7639



# A VISUAL ESSAY

*Photographs by R. Greg Hursley*

---

*"Whenever the assignment involves a religious structure, I can be assured of a quality shooting session. Common denominators of peacefulness of mood, variety of light and form and an awareness of a higher presence, all surface during the shoot and forever in the image."*

---



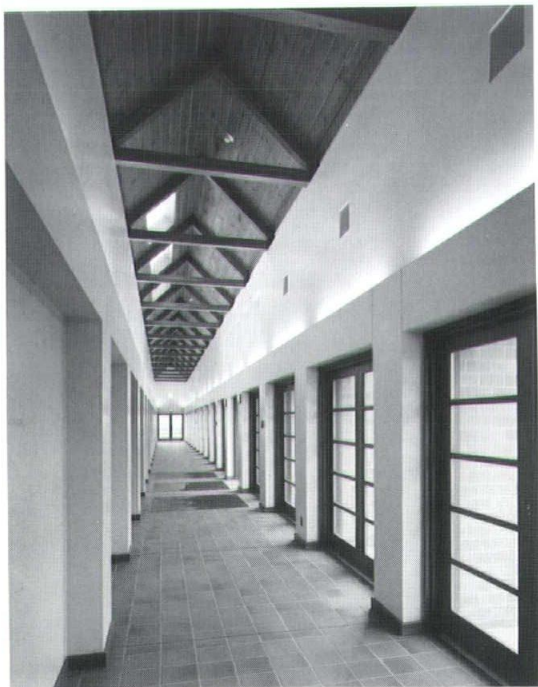
**LIGHT OF THE WORLD CHURCH**

Englewood, Colorado

Hoover-Berg-Desmond Architects

Denver, Colorado

All photographs © R. Greg Hursley, Inc.



**CORNERSTONE CHURCH**

San Antonio, Texas

Jones-Kell Architects

San Antonio, Texas



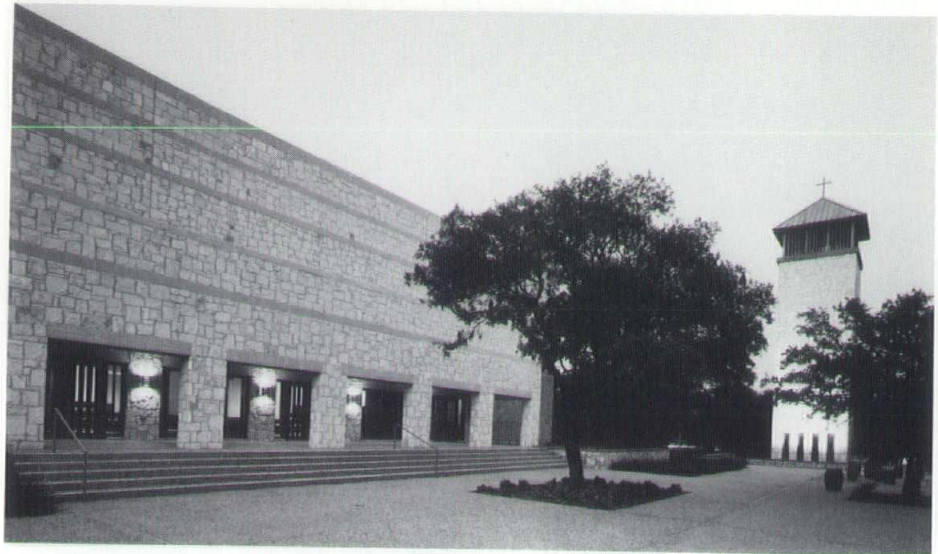
**ST. MATTHEWS EPISCOPAL  
CHURCH**

Austin, Texas

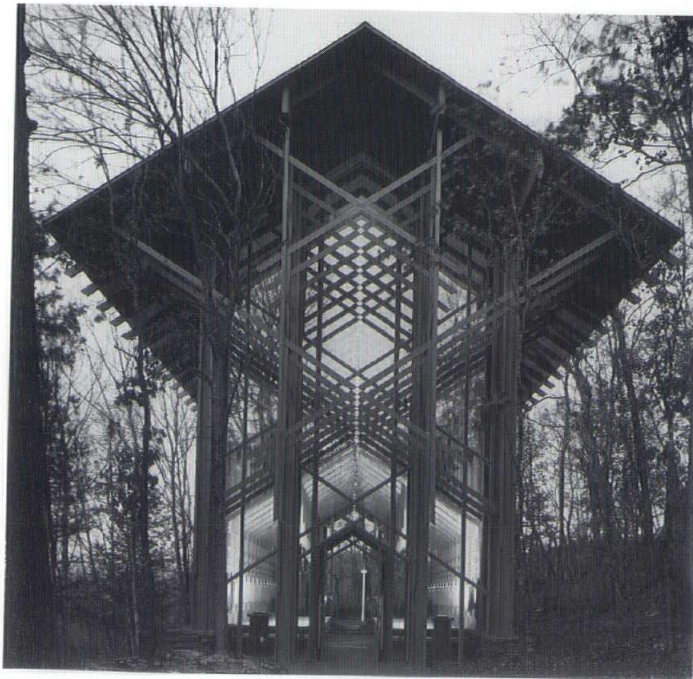
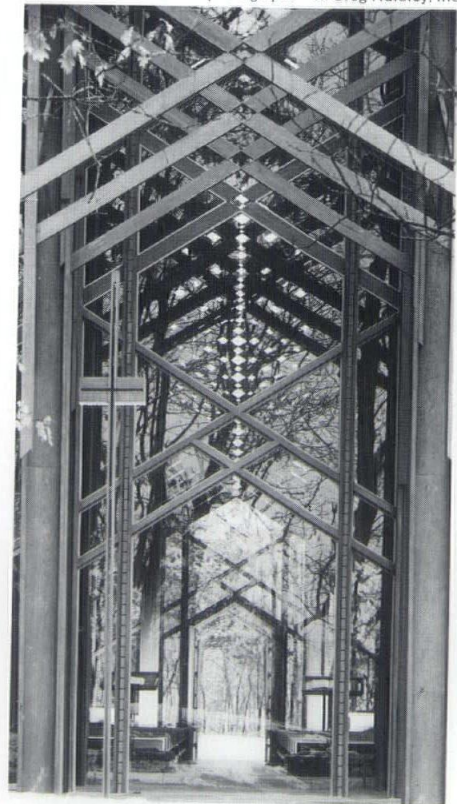
David B. Barrow Jr.-

Charles S. Stahl Architects

Austin, Texas



All photographs © R. Greg Hursley, Inc.



**THORNCROWN CHAPEL**

Eureka Springs, Arkansas

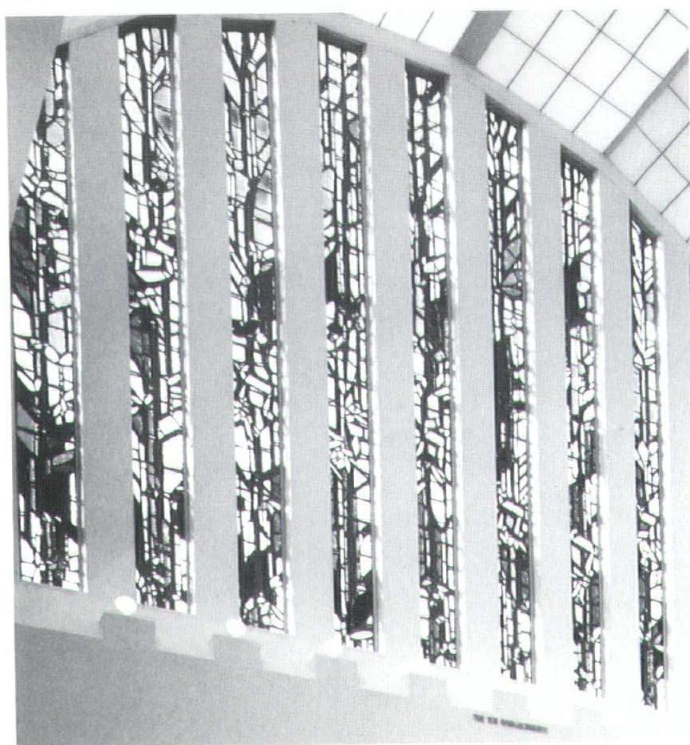
Fay Jones Architect





All photographs © R. Greg Hursley, Inc.

TRINITY CHURCH, San Antonio, Texas, Jones-Kell Architects, San Antonio, Texas



Bergenfield Dumont J.C., Bergenfield, NJ. Bertram L. Bassuk, Architect

Jean-Jacques Duval Gypsy Trail Carmel, NY. 10512  
Represented by

**Rohlf's Stained Glass Studio**  
783 S. 3rd ave. Mt. Vernon, NY. 10550  
914-699-4848 212-823-4545

## REDISCOVER

### *a continued Tradition*



The Broken Anvil Forge is dedicated to the quality and creativity of an art form centuries old.

Working in hot forged iron, Charlie Fuller, Artist/Blacksmith, creates works of art for your specific liturgical needs.

Since being established in 1977, The Broken Anvil Forge has accomplished many commissions for churches, architects, designers and individuals alike.

We invite your inquiries  
write or call

THE  
BROKEN ANVIL  
FORGE



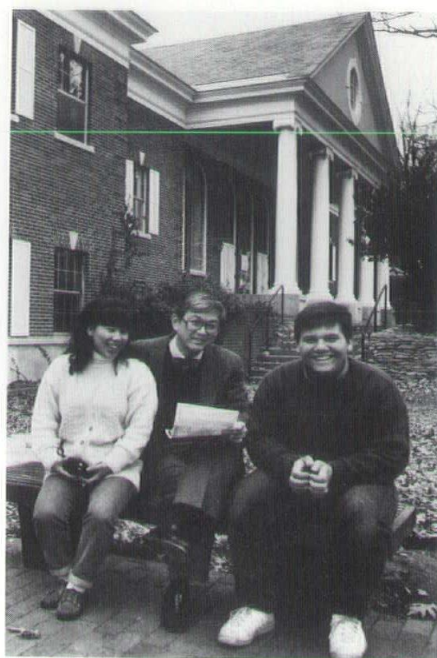
Charlie Fuller P.O. Box 1321  
Pigeon Forge, TN 37863  
615-453-1933



# MY DEAR DAUGHTER ELIZABETH AND SON JOHN

## *Education in the Family*

By Paul Chu Lin



Paul Chu Lin with Elizabeth and John

**M**y dear daughter Elizabeth and son John:

I would like to try to answer some questions that you have been asking: What is the purpose of architecture? What is the importance of history in the development of an excellent architect? How does one evaluate the qualities of good architecture?

The making of architecture need not be mysterious, subjective, or capricious. People are products of their history; we are all born into a particular culture. An architect is of necessity a product of his time. Buildings are physical manifestations that are testimonials to specific moments in life. Architecture is idea made permanent for understanding.

The great pyramids are a record of the Egyptian's idea of life on earth. An Egyptian

architect was asked to build a kind of permanent "house" for a dead Pharaoh. He built this house in the shape of a pyramid, the strongest and most stable form in geometry. He used stone, the most permanent material and filled this "house" with items associated with a house and used by the deceased. The pyramid became a kind of symbol which summarized the Egyptian point of view at that time, of the importance of life after death. Likewise, the Gothic cathedral and today the industrial and commercial developments tell about the human spirit and values of a society, as well as the individuals who brought them into being. History is important to the architect; it provides an understanding of the events, ideas and values of a particular time period that generated the desire and realization of architectural development.

If we look carefully at the things that people left behind—buildings, cities, landscapes, tools, art and artifacts—we learn what was important by the way they are made, decorated and placed on the land. This varies from one culture to another, as it should because the people who made up that culture, their time and their situation, varied from one to another.

To ignore the importance of history, which is a record of human events and values, is to deny that each of us has a heritage, roots in the past.

Architecture is an art, and the purpose of art is to give meaning to our environment. Art takes its meaning from our understood world. Architecture must answer practical considerations and provide meaning to a particular problem. It should be understood that art and architecture have no meaning in themselves, but only that which people place on them. Meaning is the revelation of understanding: why it exists . . . how it relates . . . its appropriateness to individual and family. It is expressed in images, concepts, symbols, metaphors and most of all values. You have heard the saying, "Man does not live by bread alone." Well, architecture does not exist merely to satisfy function; that is engineering. The statement that form follows function is valid only if it takes into account the human values that a design should express. This means that it is necessary to determine the appropriate environment for human activities that will make them better and rewarding.

Architecture is, as I have suggested,

---

PAUL CHU LIN is a member of Planning Research Organization For A Better Environment Architects and publisher of the book, *Domino's Mansion - Thomas Monaghan, Gunnar Birkerts, and the Spirit of Frank Lloyd Wright*. His letter was first published in the April 1979 issue of *Dichotomy*, the University of Detroit School of Architecture Student Publication.



the thoughtful making of spaces that are specific "places" for prescribed activities. They are best experienced in the context of a greater whole. Good architecture is based on an appropriate structure related to a particular circumstance. Realizing what the essential components are requires an understanding of the nature of the human activities, their natural relationship to one another, and the relationship of the facility to its particular context. The physical implementation should be more than the sum of its parts, not an exercise in an egotistical manipulation of forms, which then would have no meaning.

In the last few thousand years, man has acquired tremendous power through the explosive development of technology. With this explosion he has become a geological force, much like a glacier or a volcano. He is not only capable of altering the landscape and the balance of nature, but he is also capable of destroying the environment on which he depends for his existence. How man alters the landscape is of concern to all of us. Getting along in this world means not only getting along with other people, but it means relating to our natural world as well. It means living with the sun, the atmosphere, the ocean and the forest.

The architect must realize in his planning that he must consider the *total* environment in which his facility will participate. This applies both to the interior and the exterior. A library is not only the physical building; it is the books within, the sunlight streaming in, the air flowing

through, the earth on which it stands, and most important the people who have come to read. Reading is an introverted activity, a man with a book goes to the light to read. Books, however, do not need light and natural light is damaging to books. The sensitive architect provides for both in his consideration of the total facility.

The environment that the architect created in the Moon-Viewing porch of the Katsura Pavillion in Japan includes a man sitting on a porch and a moon in the sky. The moon, the man, the mats on the bamboo porch *are* the architecture. All parts are necessary, and the whole is greater than the sum of its parts. The architect needs to be sensitive in his insertion of a part into the whole. He should be careful that what he proposes is not a negative visual, social, or cultural imposition. He should be careful that his design summarizes values that are more than his own.

Two serious failures of modern architecture are the lack of recognition of each culture for what it is and the emphasis on being different for difference's sake. A more positive attitude would suggest that new architecture should exist with old neighbors peacefully. It should sympathize rather than shock. This can be fostered by learning the social traditions, associations, and customs of the particular area and studying the materials, colors, scales, textures, etc. used in the environment.

New architecture should also reconcile the difference between an individu-

al's relationship to a project as opposed to a group's relationship to that same project. Those designed in a void, without contextual input, are naive and often devoid of imagination. The question of context should be taken seriously and humbly if we are to understand our contemporary and tenuous situation in the total environment. Throughout history generations have provided us with a gift of a sound environment. What environmental heritage we leave to future generations should be of grave concern to us.

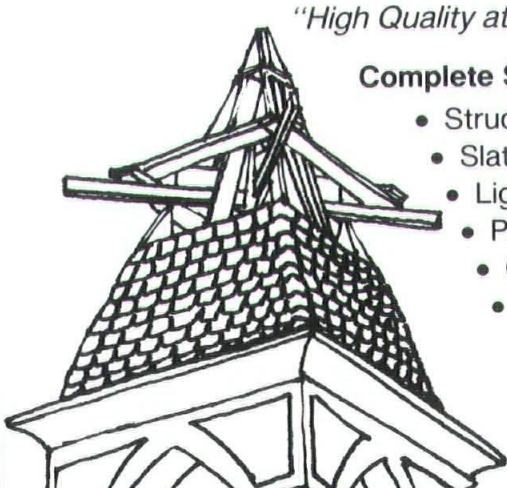
Architects need to be practical, philosophical, ecological and concerned citizens of the world. They need to rise above any extremist movements of cultism, materialism, intellectualism or adulation of youth. They should not be captivated by any one tool of architecture such as technology, structure, geometry, space, forms, colors, etc. They are but the means to express the larger meaning he wants to convey.

In summation, the basis for good architecture is to record man's life: his activity, his experience, and the values he holds important. It includes the modeling of space between things. It recognizes context as crucial in the making of meaningful architecture, not superficially based on fads of styles. The organization of spaces and placement is only a manifestation of the organization of ideas. The force of ideas generates the form. Each form or tool has inherent characteristics and implied intent. The architect has an intent. The viewer or user perceives the intent and gives it a value based on his experience. The inherent characteristic and the intent of the tool, the architect's intent, and the user-viewer's perception need to be meshed to be one and the same. To synthesize the problem is to discover, not invent, the intrinsic structure of information for the problem of defining, correlating, summarizing and concluding. It is a "nature" study . . . with a small 'n.' Hopefully, the results, by the recognition of the importance of history in our lives, and by the founding of an approach based solidly on human values, will mean that we leave for future generations an environment that stands as a testimonial to the celebration of life.

And so, my dear Elizabeth and son John, I have tried to answer your questions and to anticipate others. I want you to have a future based solidly on an environment of intent. As an architect, your father intends to have a part in creating that environment.

**Yankee Steeplejack Co.**

*"High Quality at down to earth prices!"*



**Complete Steeplejack Services**

- Structural Repair
- Slate
- Lightning Protection
- Painting
- Carpentry
- Sheet Metal

CALL  
Toll-Free: 1-800-543-2940  
In Mass: (508) 779-5037

307 Old Bay Road  
Bolton, MA 01740



# A HOPE OF DESIGN LITERACY: THE AMERICAN ARCHITECTURAL FOUNDATION



Photo by Lynne Lewicki, AAF

Norman Koonce (left) and Raymond Rhinehart (rt.)

By Norman L. Koonce and Raymond P. Rhinehart

**Koonce:** Recently, when I was in practice, a friend lamented the fact that she was required to teach a new unit on environmental science even though she was a biology teacher. I told her that I saw her problem as an opportunity and suggested that the AIA could furnish extensive resources and teaching plans for her use.

"We're going to be studying the environment," she patiently responded, "not architecture." When I asked her to define the environment, she mentioned fields and air and trees and streams. However, an ensuing discussion brought an acknowledgement that she spends far more time in spaces where she teaches, shops, worships and retires at the end of the

day. Thus, she realized that these places are all very significant *parts* of her environment.

**Rhinehart:** I have to admit that before I came to the AIA and the Foundation, I would have made the same distinction between the worlds of man and nature. You see, I'm still doing it. The words I use assume that there are in fact two distinct realms.

**Koonce:** The *natural* environment does seem to get the most attention. We view it with an almost mystical reverence which is as it should be. It is regrettable, however, that most people have not recognized that the spaces in which they spend much of their time—homes, offices, schools, public buildings, factories—have the potential to provide a spiritual uplift, a sense of comfort, an enhancement of whatever is done there. In spite of the fact that well-designed spaces can significantly enhance the way we feel and function, people are regrettably often content in their "man-made" surroundings—if the roof doesn't leak, the television works, and the temperature is about right.

**Rhinehart:** When I think back on my own childhood, I recall that building or designing something with my own hands was, for want of a better word, *elemental*. I wasn't unique in that respect. Kids dream in a world of doll houses, sandcastles, forts, igloos, tents—you name it. All of this is a part of a child's basic, instinctive vocabulary.

But after the initial joy that comes from working with building blocks and LEGO bricks, the light dims and goes out. The emerging backs off. Let's assume this is a consequence of weak or non-existing reinforcement. But the result is men and women—citizens—who believe they are not relevant to or responsible for the process that creates their neighborhoods and communities. Because they lack a way of talking about their environment that allows them to discover and articulate their needs, they are in a real sense disenfranchised.

**Koonce:** It is unfortunate, indeed, when we lose our sense of reverence for the world we make around us, a world every bit as miraculous as a tree or bird.

**Rhinehart:** This often results in our seeing no options; exercising no choices. Hospitals whose design begins the healing process, schools that educate before a book is opened, work spaces that dignify labor—all of these, or at least in potential, are left to a very few to bring about. By forfeiting our right and responsibility to shape our environment appropriately and creatively, each of us suffers a loss. We lose the opportunity not only to know our world, but to understand better the world that is inside each one of us.

**Koonce:** Think for a moment how we go about designing our houses of worship. It's the one building type that, by common consent, invites a high degree of

NORMAN L. KOONCE, FAIA assumed his role as president of the American Architectural Foundation in March, after having been actively involved in the national leadership as vice-president in 1987-88. Prior to this he was a principal in Bogalusa, LA. with Knight, Koonce, Howe and Associates. Many of us know Norman as a member of IFRAA's Board of Directors and one who led client groups and design professionals on religious architecture.

DR. RAYMOND P. RHINEHART, Vice-President of the AAF, is responsible for communications and public programming. His plans include an expanding commitment to environmental education for children and the development of a grant program that will have as its purpose the encouragement of alliances between architects and community leaders to achieve more livable neighborhoods and communities.



participation from the eventual users. In all my years of practice I haven't met a building committee that doesn't instinctively understand that there is a link between the design and the quality of worship that takes place within the space.

Yet all too often, a building committee will pass up the opportunity to reach for that which truly reflects what is unique about a congregation and its heritage. Instead, they will rely on the recollection of a church, a temple or synagogue down the street, or even a picture in a magazine. They point to it and say, "That's what we want—except it has to accommodate 500 rather than 250 worshipers." In other words, a half remembered, not necessarily appropriate image, rather than a well studied summary of faith and belief determines the decisions of design for them. A wonderful opportunity to consider a variety of design options is lost.

**Rhinehart:** What you're saying suggests an analogy that hints at why design literacy is not a luxury, but—as children instinctively know—an *elemental*. If faith bridges the gap between humanity and God, can it not be argued that the act of design bridges the gap between man and nature? Push the analogy farther: If design is a way of ordering the resources of this planet just as we shape our "home" in the broadest sense of that powerful word, then the act of designing—at its best, its most appropriate, its most inspired—ought to lead us to an understanding of who we are and how we may enhance our role in life.

**Koonce:** Absolutely. It's no accident that some of history's most profound architects were themselves persons of great spiritual gifts. To *discern* what is important and to *design* responsively leads us deep into ourselves, into others, and into a shared essence of our surroundings. Think of those special places that both humbled and exalted you—Chartres, Manhattan's skyline on a winter morning, Wright's Fallingwater. Weren't you struck by how dramatically they sharpened your inner and outer visions, your sensibilities of all around you?

**Rhinehart:** The challenge for a democratic society like ours is to see how we can empower our citizens to take on the responsibility of shaping more livable, more soul-serving communities through design...

**Koonce:** ... which is, of course, one way



Photo by Walter Smalling, Jr. courtesy of The American Architectural Foundation

*Located in Washington, D.C., the Octagon is America's oldest accredited museum dedicated to architecture and is the central focus of the American Architectural Foundation. Designed by William Thornton, the first architect of the United States Capitol, the Octagon has served as a private home, temporary Presidential mansion for President and Mrs. Madison, site of important historic events, and headquarters for The American Institute of Architects.*

of talking about the American Architectural Foundation's mission.

The years I spent learning about and then practicing architecture were for me the most rewarding thus far in my life. Yet I always found myself pulled away from my drafting board to that part of the design process which had to do with a relationship to a client. This dialogue, when it went well, was tremendously fulfilling: I felt I was coming to know another individual's values, hopes and beliefs. At the same time, I was helping someone to articulate design needs and to explore options, as well as to understand and accept design concepts which would express and accommodate those needs in a way.

When I was invited to become president of the American Architectural Foundation, I welcomed the challenge and opportunity because of my interest in cultivating a public awareness of the significant role that our built environment plays in each of our lives and because of my conviction that through developing an understanding of its effects (a national design literacy), the quality of all of our lives can be significantly enhanced.

Our profession must invest in its future by enabling an awareness and un-

derstanding of architecture in young, formative minds, assuring an ever-increasing appreciation of the role and effect of the environment that we create. Concurrently we must foster enrichment experiences for those who already care, stimulating a desire and expectation among today's decision makers for exemplary design.

These objectives will be achieved only as we effectively involve all our resources—from elementary classrooms to The Octagon; from young interns to superstars in the design world; from the office worker to the corporate executive; from children's cardboard cities to drawings by the masters—to communicate the message that good design enhances the way we work, play, live, and worship, and that good design is good business.

**Rhinehart:** Architecture can be a potent instrument for underscoring the shared miracle of man's world and that of nature, which together make up the environment of every living thing. We are at a point in our history that requires us to participate not only in what goes on in city hall, but to decide what city hall looks like. I believe we have been given the privilege to fire some of the opening shots of such a revolution.



The American Architectural Foundation offers a rich variety of programs that promote public awareness, appreciation, and the understanding that excellent architecture improves the environment and enhances the quality of life.

The Foundation exhibition programs at The Octagon and in the AIA headquarters highlight architecture, design, and the decorative arts. Many of these are circulated to museums, galleries, municipal organizations, AIA chapters, libraries, and historical societies, both nationally and internationally.

Other Foundation programs include a wide variety of educational activities, ranging from PBS specials on architecture, to grants programs that address the issue of shelter for the homeless. Scholarships administered by the Foundation are available to students of architecture in colleges across the United States and Canada. Foundation-sponsored conferences, symposia, and lectures involve professional designers, scholars, educators, students, and the interested public.

The Foundation is also the steward of the internationally recognized AAF Prints and Drawings Collection, and outstanding repository of architectural documents, project records, renderings, and models. The collection gives an in-depth interpretation of the transformations in American architecture and design (an important resource for scholarly research) in addition to providing information on the care and preservation of architectural records.

AAF programs and research are enhanced by extensive publications, such as the richly illustrated *Robert Mills, Architect* and *The Architecture of Richard Morris Hunt*.

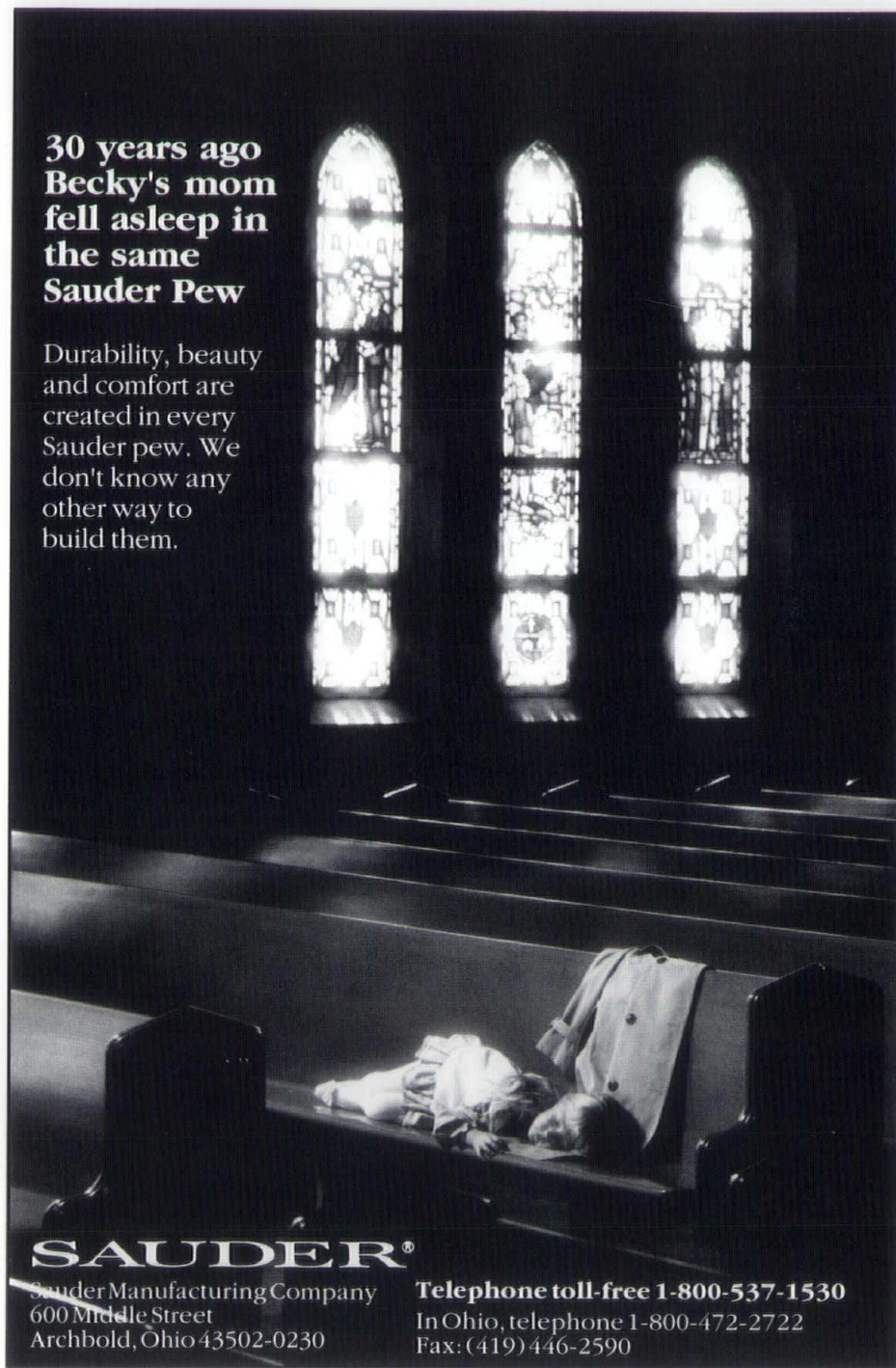
Three years shy of its fiftieth anniversary, the AAF's 14-person staff has embarked on a vigorous new chapter in the Foundation's history. Established in 1942 by The American Institute of Architects (AIA), the Foundation has this past year acquired a new president, launched a campaign to raise at least \$3.5 million to restore the Octagon as a case study of historic preservation, and inaugurated a new form of governance that includes for the first time members of the general public among its 30 national regents.

For additional information, please write to The American Architectural Foundation, 1735 New York Avenue, N.W., Washington, DC 20006 or call (202) 626-7500.

*"It is regrettable that most people have not recognized that the spaces in which they spend much of their time—homes, offices, schools, public buildings, factories—have the potential to provide a spiritual uplift, a sense of comfort, an enhancement of whatever is done there."*

### 30 years ago Becky's mom fell asleep in the same Sauder Pew

Durability, beauty  
and comfort are  
created in every  
Sauder pew. We  
don't know any  
other way to  
build them.



**SAUDER®**  
Sauder Manufacturing Company  
600 Middle Street  
Archbold, Ohio 43502-0230

**Telephone toll-free 1-800-537-1530**  
In Ohio, telephone 1-800-472-2722  
Fax: (419) 446-2590



# TOWARDS A MORE INTEGRATED ARCHITECT

## *Holistic Education for the Individual Architect*

By Neville Clouten



As Chair of the Department of Architecture at Andrews University for eight years, I led in the formation of a professional accredited program in architecture. In this position within a self-proclaimed Christian university there have been opportunities to interrelate institutional statements of mission with secular architectural agendas. While the context of a Christian university is a minority position in architectural education, it is my belief that the ideas presented in this paper can be applied to other institutional settings.

Art and architectural education regularly provide a sequence of design studios. The Deans of the Consortium of Eastern Schools of Architecture have affirmed the studio as "the head and heart of architectural education." I am taking for granted the importance of a sequence of design studios, but in addition will suggest a single reflective studio that can become a symbolic center for the greater integration between the professional community, the society at large and the university campus.

The purpose of this one studio would be to focus on the outcome of the educational process—a graduate who is a more integrated individual who lives by an ethical value system, and who assumes an active and creative role in community campus and profession.

---

NEVILLE CLOUTEN, Ph.D., is an architectural educator currently on a year's sabbatical leave from Andrews University, Michigan. This article, in an original form, was presented at the Institute of Christian College Teachers' Seminar in Lincoln, Nebraska, June 11-27, 1989.

### The Concept of Artistry

Donald Schön, Ford Professor of Urban Studies and Education at M.I.T., has written on education in the professions in *The Reflective Practitioner* (1983) and *Educating the Reflective Practitioner* (1987). Among his illustrations of reflective conversations between a master teacher and student, he includes reflective dialogue from an architectural design studio that goes far beyond any expected jargon. How can one set up such a design studio in which a dialogue of reflection takes place as part of the educational process? The art of reflection which Schön describes is rather analogous to a shared religious vision, for his concept of artistry is linked to the perceptiveness and actions of a reflective practitioner-teacher.

Pablo Casals not only performed as a master cellist, he taught with a high level of artistry. During the first hour of a three-hour Master Class in musical performance, Casals faced the student a few feet away and played a short phrase of a Bach suite. Each phrase was played by Casals and then by the student. Casals then invited the student to listen to the suite in its entirety. With total surprise he watched as Casals changed every bowing, fingering, phrasing and emphasis. At the conclusion of the beautiful and unexpected rendition, Casals smiled and said, "Now you've learned to improvise in Bach. From now on, you study Bach this way."

Artistry refers to more than the familiar competence exercised daily within a profession. It emphasizes the intuitive processes which few practitioners achieve when confronted by unique and conflict-

ed situations of practice. A medical practitioner may be appointed professor of surgery at a teaching hospital and become widely recognized in academia and practice for the way he or she responds to unexpected situations in the operating room. He does not have time to list alternatives or stop to reflect on them. His instant intuitive processes become his artistry. Just so, the master practitioner-teacher in architecture reflects-in-action while both dissecting and communicating with students. The ability for reflection-in-action marks the artistry of the master practitioner and master teacher.

### A Curriculum Proposal

Within the breadth and richness of a design studio sequence, I see an opportunity to focus all the elements of an architecture curriculum at one point in time. A reflective studio could be placed as a one semester full-credit load for students, and positioned somewhere in the middle of a five- or six-year professional program in architecture. By bringing together various issues for reflection and meaning, the holistic nature of this one studio would create a symbolic center for the complete studio sequence and place special demands on setting and personnel.

### The Importance of the Setting

A practicum is described by Schön as a setting designed for the task of learning a practice. It is a virtual world of its own, "relatively free of the pressures, distractions, and risks of the real one to which, nevertheless, it refers. It stands in the intermediate space between the practice world, the 'lay' world of ordinary life, and



the esoteric world of the academy." It is in this setting that a reflective master teacher would actively coach and give students practice facing problems, testing solutions, making mistakes, seeking help and refining approaches. Reflective conversations would be engaged in at every opportunity.

Schön, with his education in philosophy, not architecture, has well described the predicament of learning to design. "It is as though the studio master has said to him, 'I can tell you that there is something you need to know, and with my help you may be able to learn it. But I cannot tell you what it is in a way you can now understand. I can only arrange for you to have the right sorts of experiences for yourself. You must be willing, therefore, to have these experiences. Then you will be able to make an informed choice about whether you wish to continue. If you are unwilling to step into this new experience without knowing ahead of

time what it will be like, I cannot help you. You must trust me!'"

He concludes that "this 'virtuous circle' depends on the capacity of student and studio master to communicate effectively with each other, in spite of the potential for vagueness, ambiguity, or obscurity inherent in the things they try to communicate."

I propose that there is a parallel between a reflective practicum, with its emphasis on artistry, and the *religious life*. Both have a tradition of a calling and a need for the right kind of telling. In a religious institution in particular, it seems to me that there are some experiences which the teacher is obligated to provide. I refer to the inclusion of the broader community and the ability of the studio teacher to reflect with students upon societal needs.

Reflective dialogue would include discussion of the environs, whether urban, suburban or rural, and of necessity would

include some apprehension of the values and religious culture of the community. It might include the relevance, if any, that a religious faith has in fulfilling community needs. How are symbols of religion and cultural history perceived by the community? Do individuals from the community see a relevance to a value system? The following statements might serve as guidelines for a series of discussions:

1. **The creative process in relation to belief in the Creator.** Harold Best, in his essay on "God's Creation and Human Creativity" (1987), suggests that the integrity of the Creator never changes with the purpose of transiency of created works. "There is no model whatsoever in the creation for a division between worth and function, or immediacy and timelessness."

2. **Affirmation of the humanness of humans.** As an extension to a blended core of liberal studies and from the experiences of life, students within a broader

# SCHULMERICH

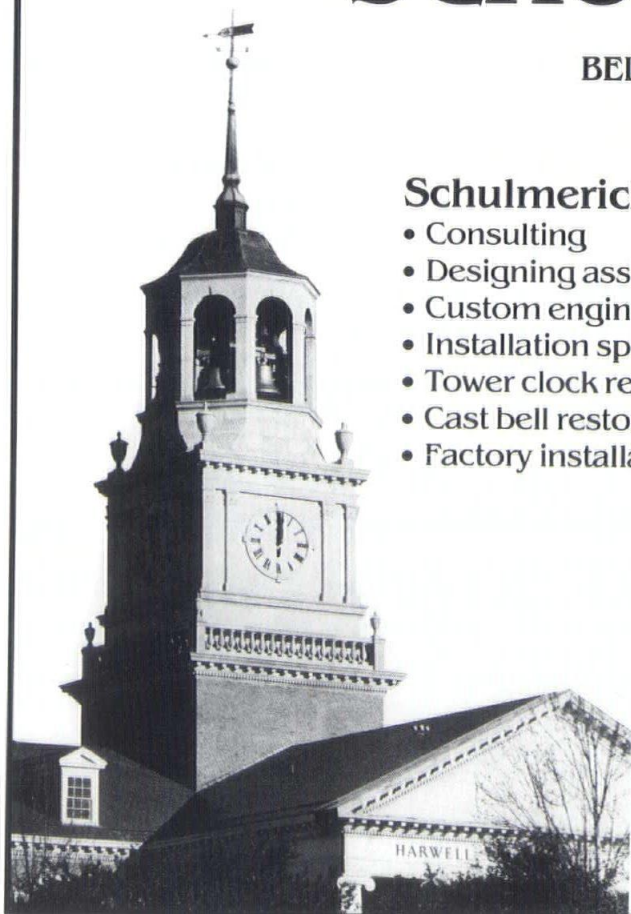
WORLD LEADER IN  
BELLS, CARILLONS AND TOWERS

## Schulmerich Services

- Consulting
- Designing assistance
- Custom engineering
- Installation specification
- Tower clock restorations
- Cast bell restorations
- Factory installation

## Schulmerich Products

- Cast bronze bells
- Cast bell carillons
- Keyboard instruments
- Automated bell instruments
- Electronic bell instruments
- Glockenspiels and animated figures
- Automatic bell ringers
- Towers
- Tower and specialty clocks



**SCHULMERICH**  
CARILLONS, INC.

The bell capital of the world.

498 Carillon Hill • Sellersville, PA 18960

Fax: 215-257-1910

215-257-2771



community would see and feel the agony and ecstasy of the human condition.

**3. Understanding environmental stewardship.** Students would gain insights into responsibilities as "keepers of the garden."

**4. Appreciation of the arts and architecture.** Students would increase the breadth and depth of their experience by allowing aesthetics to add to the compass of life and to enrich joy, sympathy and compassion. Sara Terian, in a recent article in *Faith & Form*, suggests that architecture can be both grace of form and a form of grace. "An architect who sees him or herself as part of the cycle of goodwill and reciprocity, designs from a feeling of bounty rather than a feeling of scarcity. Rather than for the mere fulfillment of needs, such an architect will design with grace as a gift to human beings."

**5. Recognition of the importance of craftsmanship.** Students would experience the dignity in the purpose of making, using the hands to shape details.

**6. Experience of cultural sensitivity.** Students would perceptively see and describe the uniqueness of individuals and communities in the global setting and in relation to Christian faith.

**7. Preparation for service.** Both from an attitude of service and a willingness to design or build for disadvantaged individuals and families and communities, students would "in His Name" begin to share. Projects chosen for the reflective practicum would meet real needs of people rather than egocentric agendas.

### **The Double Setting at Work: Studio and Community**

Following a planned agenda with community officials and organizations, the studio process would initiate a continuing dialogue with resulting perceptions of needs forming a *community program*. Later, students and studio master would analyze the collected data and distill it into a *client program*. Perceptions of environment would suggest ecological and physical resource needs that must be brought together into an *environment program*. Finally, students and teacher would create a *designer's program*. All of these programs would grow out of reflective dialogue.

Initial meetings for isolating and defining problems would most likely be off-campus where the problems exist. The success of the Byker housing development in England, as replacement of sub-

*I propose that there is a parallel between a reflective practicum, with its emphasis on artistry, and the religious life. Both have a tradition of a calling and a need for the right kind of telling.*

standard housing, is largely attributed to an attitude for user participation on the part of the architect Ralph Erskine. He opened his architectural office in an abandoned funeral home in the community.

At the appropriate time the project must leave the community setting for that of the studio. A balance of the two must be carefully established. The educational climate for the reflective studio can be fostered by questioning the conventions of society, the architectural profession, and the religious community. Diversity in thinking about every aspect should be accepted (or at least tolerated) by all participants.

Perhaps the most important part of the reflective practicum will be the relationships that grow between the students and the studio master, as they share value systems and the students begin to recognize professional artistry. Major achievers in adult life often report the significance of a mentor in their lives. A mentor is not one who concentrates on a position of arrival, but sees herself or himself as a fellow traveler. The artistry that the master practitioner-teacher passes on to a new generation is evidence that he or she has been much longer in the learning process. At the

close of a long life as a mime, Marcel Marceau has spent the past few years creating a school of mime in Paris as a means of sharing his artistry with students of great potential.

### **Towards a More Integrated Architect**

Within the design studio sequence, teachers from different academic and professional backgrounds introduce their individuality into the studio. This is of great value. Studio teachers live daily with the problem of trying to communicate information from a multitude of disciplines. To invite participation of professors from other fields and individuals from the community will help to inform the architectural design process.

While the design studio sequence is indeed the head and heart of architectural education, there have been periodic expressions of disquiet about some aspects of studio teaching. For example, some have commented on the failure of transference from abstract principles in lectures to design work in the studio, and others have expressed concern on evidences of asymmetrical practices of societal power being reproduced in studios.

Nevertheless, it is my belief that such a reflective practicum, taught with artistry, will produce a more integrated architect and a better served community. Beyond this personal vision, a glimpse of what some students will want to be is seen in the following quotation from the 1988 findings of the American Institute of Architects Vision 2000 project:

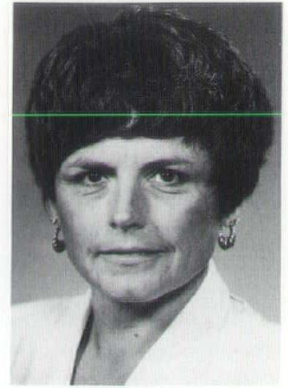
At the pinnacle of the VALS Model of value and lifestyle groups, where experienced Achievers and Socially Conscious people continuously interact and influence each other, a new category is growing ... said to have a quality of mind and character that allows them to transcend dichotomies, finding the best in opposing views and blending them into a new synthesis ... Psychologically mature, they are both thinkers and doers, idealists and realists, easy going yet powerfully mission-oriented in matters they consider important.

Integrated individuals ... have the qualities of leadership that are most likely to set the tone of the next cycle of idealism. "The remarkable person will be the agent of change," not "the central government or large bureaucratic organizations."

The development of the individual is the purpose of education. Artistry and the architectural design process, both by nature a synthesis of experience, can play a larger part in education and in society.



# WRITING: AN ALTERNATIVE ROUTE TO THE IMAGINATION



By Jane C. Haynes

The College of Architecture and Planning at Ball State University has initiated a writing program developed especially for design students. Now in its fifth year, CAP's program won the American Institute for Architects Education Honors Award in 1988. Designed initially to address the serious lack of student preparation in writing, our "Writing in the Design Curriculum" also confronted the students' even more serious lack of inclination to write.

In the spring of 1985, Dean Robert Fisher assembled a committee of CAP faculty to work with me to develop a program that would remedy the students' weakness in writing and at the same time unite the design process with the writing process. The basic outline of the program grew as a response to these immediate objectives. We placed the writing emphasis within the design studios and designated the middle three years of the five-year program for the writing component: One semester of their second, third, and fourth years, the students are enrolled in a design studio that includes a significant writing component.

"Writing in the Design Curriculum" differs from many in its incorporation of sustained support from our English Department. A writing consultant is assigned to the WDC studio for the entire semester. Together, the studio professor

and the consultant develop, present to the students, and evaluate the writing assignments. When necessary, the consultant addresses the entire studio in lecture-discussion format on issues relevant to the writing assignment in much the same fashion as the professor explains the design problem.

Once the assignment is launched, the consultant, like the studio professor commenting on designs in progress, moves from desk to desk conferring with the students on their writing. The fact that the students are involved in designing and that the consultant is present in studio keeps the design course from becoming a pseudo-English class. More importantly, the integration of the design process with the writing process is facilitated since they are neither physically separated nor discussed in isolation. The drawings are as handy to the writing consultant as the written drafts are to the studio professors. The processes complement and reinforce one another when the ideal balance is achieved. As part of a recent course evaluation, a second-year student wrote: "My very first writing assignment helped me to analyze a limiting factor in my mind which was hindering my design process." Another commented: "I believe writing has helped me to answer questions about why I made a certain choice and how it fits my overall concept."

In so clearly stating the role of writing in the design process, these students reflect the program's intended emphasis for second-year students. The first semester of the writing program expects the students to examine the design process and to explore the sources of design ideas. We ask them to think about "the way they think" and to record the discoveries in writing. A student asked to de-

sign a sculpture garden, for instance, wrote about personal garden memories, recollections from early childhood of a grandparent's backyard. Second-year students in the early stages of designing a flight museum wrote from a personal perspective about the phenomenon of flight. They were asked to tap their attitudes and emotions associated with both the thrill and danger of flight. Later in the design process, the students wrote more formal, audience-centered pieces about their designs, but the early expressive writing informed the designs and helped to establish the dominant concepts. Certainly, writing concurrently with early designing prevented the students from designing in a vacuum.

In the third year, the program promotes professional writing. Though expressive writing continues in the early stages of design (often unprompted by an "assignment"), we now ask the students to write resumes, academic autobiographies, letters of application, researched pieces on particular designers and designs. The third year acknowledges the distinct intellectual demands of the academic and professional worlds; the writing assignments reinforce and isolate the distinctions, particularly with respect to audience. The consultant addresses diction, for example, explaining the limitations of using professional jargon in dealing with clients.

In fourth-year studios, student writing includes project proposals, design statements, and site analysis synopses as well as the expressive and professional pieces described above. This semester of the program emphasizes the elements of persuasion since "selling an idea" involves writing strategies quite different from those that explain it.

JANE C. HAYNES is an instructor of English at Ball State University, Muncie, Indiana. She is a graduate of Wheaton College, Norton, MA and Northwestern University, Evanston, IL in British and American Literature and Criticism and is Director of the Writing in Design Curriculum in the College of Architecture and Planning. Robert A. Fisher, AIA is the Dean of the College of Architecture and Planning.



Occasionally during the first year of the program and then with satisfying consistency, both students and professors embellish stated objectives by making assignments and producing pieces that defy our original classifications. Journals emerge in studios and on field trips that cogently express a student's creative journey. Quality writing spills out of classes other than the designated studios. For example, students in a professional practice class submitted lengthy, thoughtful essays, typed and proofread, on topics which the professor, based on prior experience, would never have anticipated.

Student acceptance of the program was by no means immediate and automatic. Second-year students particularly rebelled against what seemed to them an irrelevant and irrational demand on studio time. They posed such arguments as: "I have already had English" and "Why not include basket weaving in studio too?" The overloaded curriculum seemed to stagger under the weight of yet another requirement.

Second-year students grumbled but seemed to resign themselves to the consultants' presence in the studio and to the writing requirements. By the third year, a student asked on the first day of studio if not having had required English would hinder his progress in studio. This implied his acceptance of the importance of writing in the design curriculum.

Fourth-year students never seriously challenged the program's significance; experiences in internship had convinced them of the professional significance of competent writing. Moreover, they claimed to have learned that time management strategies freed them to do all work they saw as relevant. This distinguished them from less experienced students whose tendency was to panic rather than to focus when the pressure was on.

Currently, students' negative comments evaluating the program concern frustration with the lack of time to prepare *quality* writing.

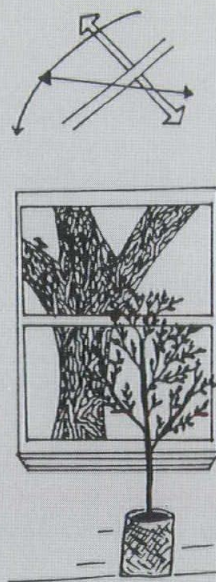
After four years, our "Writing in the Design Curriculum" has resulted in thousands of pages of student writing on varied topics, for diverse purposes, and in individual voices. We believe that the designer who writes about his or her work, in addition to communicating ideas to others, makes important personal discoveries. Each year we have published a book of student writing with the subtitle: *Alternative Routes to the Imagination*. For CAP students, an alternative route is traveled frequently.

## VERBAL VS. VISUAL QUESTIONS

One day an architecture professor with whom I was teamed told me, "Your whole orientation to the world is verbal. You perceive everything in words. It's really fascinating . . . so odd, though." I couldn't understand what he meant. It seemed to me that everyone tries to order or understand the universe with thoughts, and that thoughts are just unspoken words. Then one of the students wrote a paper about Michael Graves' design process, and he mentioned that Graves thinks graphically; during his design process questions come to him in graphic form. I hurried to the student's desk the next day. "Show me one of Michael Graves' questions," I demanded. He opened a book about the design of the Portland Building and pointed to a line drawing. A door in my mind opened, and the universe was suddenly twice as large as I had originally (verbally) perceived it. The drawing showed a dark circle bounded by a light square, but it was more than that. It was a question in graphic form, no more translatable into English language than certain foreign words, such as *élan*, which have no exact synonym in English. I had "thought differently" in perceiving Graves' "question."

A good academic program, I have long believed, is one in which students and faculty all learn and all actively teach each other. The CAP students and faculty have given me a tremendous education in this one insight. I know now

that it is not enough to instruct students in the rudiments of invention, composition, and usage. They must be shown how to perceive their world verbally. That is a challenging, inspiring, rewarding, and difficult approach to writing in the design curriculum. It cannot be completed suddenly or by one method of experience. The half of the world I suddenly glimpsed in Graves' graphic question remains rather dark and unfocused in my mind. Like all valuable insights, this one brings with it many questions, including the following:



—Raileen Peterson

### Example of Student Writing

"A German Church" by Michael Lo-Sasso, Second Year Architecture

In addition to the Gothic style of architecture, the building exhibited many signs of age. Small vines, like ancient hands, clawed their way up the hewn stone blocks that formed the walls of the building. Along the recesses of the wall, dark black soot had settled, appearing almost as if someone had rubbed charcoal into these crevices. In contrast, the reliefs of the wall were worn nearly white by the wind and rain, an effect that highlighted the details of the building.

Realizing that the sunken doorway of the building provided little shield from the elements, we moved inside. The deep-brown rusted hinges moaned as we opened one of the two heavy wooden doors. An instantly warming gust of air rushed to greet us as we entered the building which we then found to be a church. The door closed with a dry me-

tallic click.

The entire space was illuminated by a rich, yellow light. Several candles burned along the walls and filled the air with the smell of melted wax. The interior walls were actually white and smooth; however, they looked much like parchment in the yellow of the candlelight. Fine paintings, metal works, and sculptures decorated the entire area. Priceless works of art gave the church a definite museum-like quality. The walls proceeded upward into great Gothic arches that resembled hickory nuts still in their husks. From wall to wall, endless rows of pews filled our line of sight. The pews were separated by a wide aisle passing through them and up to the altar. To the right of the altar stood the pulpit, like a watchtower over an endless sea of pews. And above the altar hung a cross upon which the battered image of Jesus Christ was nailed.



# THE 1989 IFRAA ARCHITECTURAL DESIGN AWARDS

---

## HONOR AWARD

---

EDWARD LARRABEE BARNES/JOHN M.Y. LEE & PARTNERS  
New York, New York  
Chapel of the Christian Theological Seminary  
Indianapolis, Indiana



Photo by Balthazar Korab

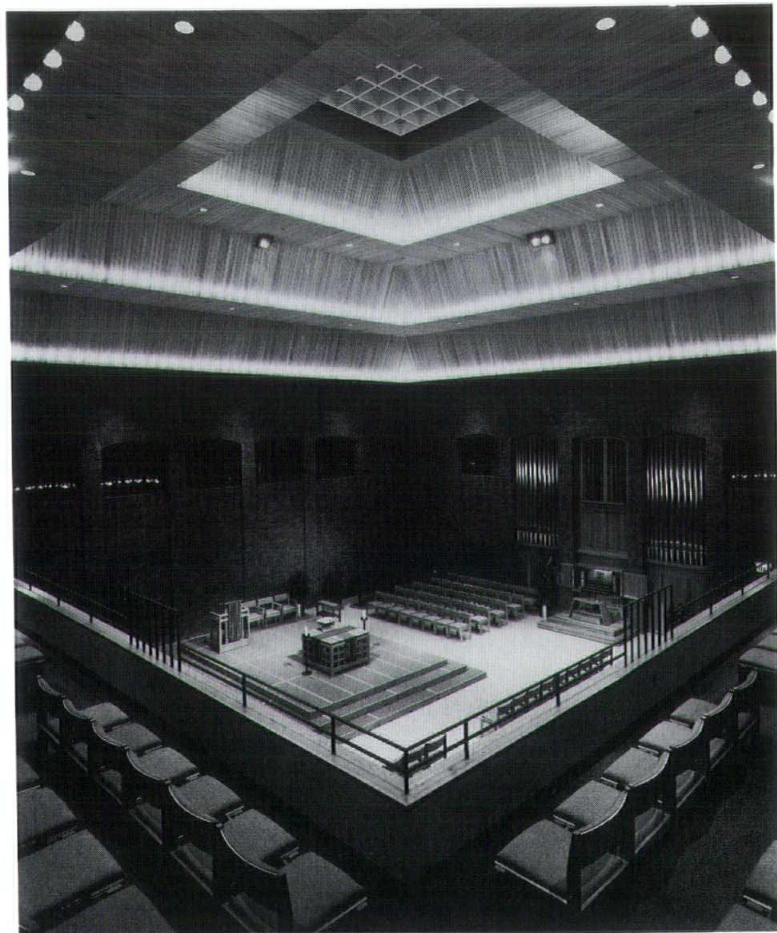


## MERIT AWARDS

SMSQ, INC. ARCHITECTS  
Northfield, Minnesota  
The Worship/Drama/Communications Center Augsburg College  
Minneapolis, Minnesota



Philip Prowse Photography



### THE JURY

Norman L. Koonce, FAIA  
President  
The American Architectural Foundation  
Washington, D.C.  
*and*  
Former Vice President  
American Institute of Architects

Robert C. Smith, FAIA  
Principal  
Smith-McMahon Architects  
Washington, D.C.  
*and*  
Former Regional Director, AIA

Marvin J. Canton, AIA  
Principal  
Marvin J. Canton Architects  
Fairfax, Va.  
*and*  
President  
Virginia Society of Architects

Rev. Paul Chiasson  
Department of Religious Studies  
Catholic University  
Washington, D.C.

Robert E. Rambusch  
President  
Robert E. Rambusch Associates  
New York, N.Y.



LANDRY & LANDRY ARCHITECTS AND PLANNERS  
Dallas, Texas  
St. Catherine of Siena Catholic Church  
Austin, Texas

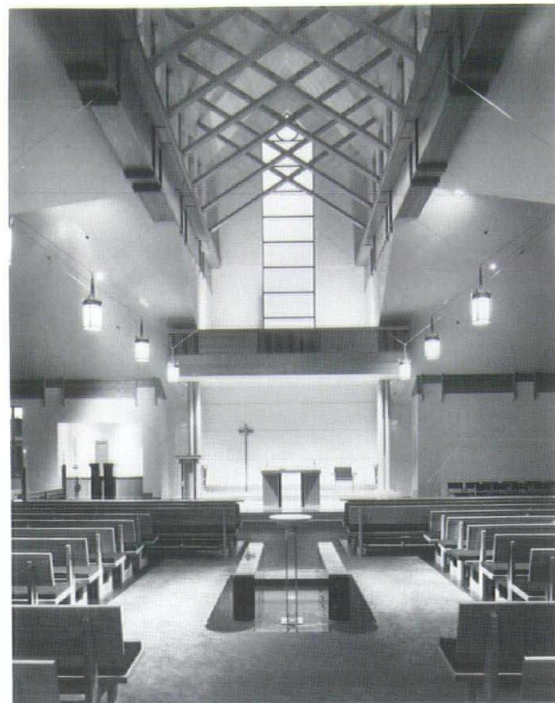


Photos by Duane Landry



## CITATION AWARDS

KERNS GROUP ARCHITECTS, P.C.  
Washington, D.C.  
St. Mary's Catholic Church  
Clinton, Maryland



Photos by Richard Johnson

LAWRENCE COOK ASSOCIATES, P.C.  
Falls Church, Virginia  
Westwood Baptist Church  
Springfield, Virginia





RICHARD BERGMANN ARCHITECTS  
 New Canaan, Connecticut  
**St. Michael's Lutheran Church, Additions and Alterations**  
 New Canaan, Connecticut



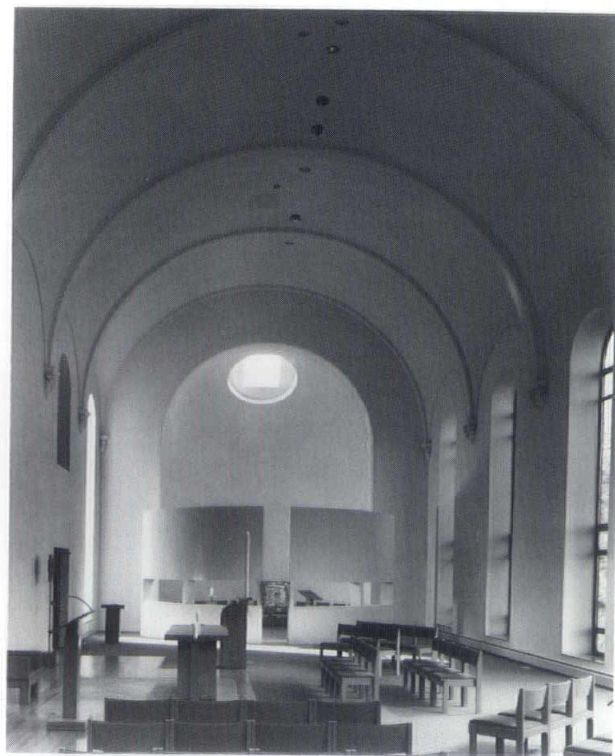
*Addition to extreme left.*

Photos by Richard Bergmann



*Entryway in the Parish Hall addition.*

ALFRED DE VIDO ASSOCIATES  
 New York, New York  
**The Chapel of Mount Saint Dominic, Renovations**  
 Caldwell, New Jersey





# THE EDUCATION OF HISTORY: ELDRIDGE STREET SYNAGOGUE

The Lower East Side of New York City is a gateway through which thousands of immigrants from a variety of ethnic groups have passed on their way to an American future.

A largely Jewish population first called it home, then an Hispanic group, and now a heavily Chinese generation. The streets still retain the color and interests of each group and the neighborhood serves the same function today it has served for more than a century. The continuing history of the Lower East Side is a remarkable testimony to the importance of ethnicity in American culture.

An important part of this history is the Eldridge Street Synagogue completed in 1887, the first synagogue to be erected in the Lower East Side by East European Jews. It was designed by the Herter Brothers and has been called by Paul Goldberger, architectural critic for the *New York Times*, "one of the finest pieces in synagogue architecture in the city. It is an extraordinary melange of Romanesque, Gothic, and Moorish elements and was once one of New York's grandest synagogues . . . an anchor in time, a sign of permanence in a city of change."

"In early years new Jewish arrivals met in spaces rented from others, squeezing worship and communal traditions into storefronts and churches abandoned by Irish and German immigrants," writes Roberta Brandes Gratz, a trustee of the Preservation League. But this building was to be their own and "with grandeur and joy they celebrated in the construction of this building their new found freedom to worship with dignity. The building soared above the grime of the narrow streets and alleyways embellished in every detail with symbols of the treasured Torah and the mysteries of Talmud and Kabbalah. It reflected the up-to-date architectural taste of the longer established German-born Jews who had preceded them."

For a hundred years services continued to be held, but after World War II it became more and more difficult for the now dwindling congregation to maintain

its building as it longed to do. Finally, it regretfully made the decision to close the main sanctuary but to continue services in a small basement sanctuary.

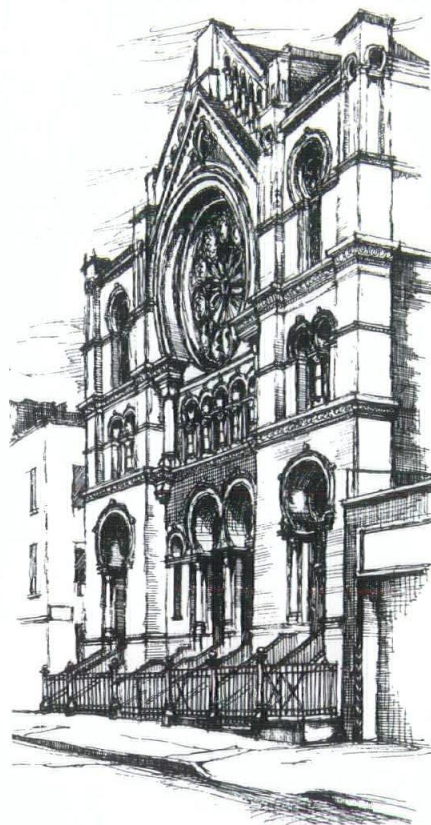
It was into this room that a number of IFRAA members were led on a tour of New York City religious buildings. The sexton for the 50 member congregation unlocked the door and we entered a large room with a low ceiling and a 19th century ark and bimah in the middle of the floor. It was easy to imagine the Friday night services that were held there when there was a minyan.

What was not easy to imagine was what we were to see as we ascended the stairs to the sanctuary that had been sealed since the 1930s. It was like walking backward through time. Dr. Gerard Wolfe, a New York University professor who teaches a course on history and architecture in New York City, describes the first time he entered the sanctuary:

"We pried open a door to an interior staircase. Its walls were sheet tin, rusted and peeling; some of the stair treads were missing. When I got to the vestibule I found the doors of the sanctuary warped shut. I pulled them open and stepped inside, and my hair stood on end. It was like the Twilight Zone. The room was covered with dust. There were prayer shawls strewn about, and ceramic spittoons on the floor. The prayer books dated from 1909 and had been printed in Vilnius. In the ark were thirty Torahs, in various stages of decomposition."

Dr. Wolfe brought his class over and started giving tours so that others might see and believe what he knew he had seen. He asked an architect, Giorgia Cavaglieri, to look at the building and to tell him what he thought about the possibility of restoring this treasure. He said, "The balcony is about to collapse. When it does, it'll bring the walls down, and anyone inside will be killed. The roof leaks, and the facade might fall down too. Other than that, you can save the building."

The Eldridge Street Project was formed at the end of 1984 to initiate a full-scale restoration of what is now recognized as



*Rendering of the Eldridge Street Synagogue taken from the poster of the Historic Religious Properties Awards of the Preservation League of New York State.*

a local and national landmark. Full restoration was estimated at three million dollars. A federal Historic Preservation grant was the catalyst that made raising private funds possible, and many groups and individuals contributed to Phase I which essentially rescued the building. The second half of the three million is now being sought for Phase II, which will provide for the interior finishing work. The goal of the restoration, as it is expressed today, is twofold: continued use as an Orthodox synagogue and new uses as a focus for the celebration of American Jewish history as it unfolded on the Lower East Side.

IFRAA members who had the privilege of entering this sanctuary from the past could not help but be interested in its fu-



ture, and more than one person reached into purse or pocket to have a share in it.

For further information or to volunteer your assistance, call 212-219-0888 Eldridge Street Project, 83 Canal Street, Suite 203, New York, NY 10002.

## ON THE OCCASION OF THE HUNDREDTH ANNIVERSARY OF THE ELDRIDGE STREET SYNAGOGUE

December 5, 1988

Remarks by Bill Moyers

Flesh and blood, soul and bone were those men and women who built that house of worship and pressed into its quarters in such numbers that at times a guard had to be stationed at the entrance to manage the crowd.

Lawyers, merchants, artisans, clerks, peddlers, bankers and laborers; families, friends, visitors and strangers gathered to hear the voice of the Lord God above the din of the tenements and the streets and alleyways. Of course, Jehovah had competition.

This was more than a house of worship. This was the portal of a new life in a new land for the largest wave of immigrants ever. They had found a home in a far country, and this synagogue was where they held family reunions. There was news to be shared from the old country, tips on surviving in America, gossip of erring brothers and sisters, rumors of broken deals and broken hearts. They would, the records show, announce with joy the betrothals and births, the new beginnings. They would receive with sadness word of the recent loss of friend or kin.

Tales would be told, as well, of fortunes found and lost by the brave and the foolhardy among them who had moved ever westward in the restless search for manna, to distant places with strange names: Cleveland, St. Louis and Chicago. One-third of all Eastern European Jews were transplanted to the United States during the last half of that century, and the Eldridge Street Synagogue—the first they had built in the new world—became a cross-roads of their hopes and aspirations.

### Can stones speak?

Go there and listen. You will hear, I swear, the endless murmur of ten thousand tongues expressing wonder, wonder at *being alive*, wonder at *being here* and

wonder at *being free*. You and I are so free today that it is almost impossible to understand the exultation they must have felt in walking along Eldridge Street without the boot of the cossack on their heels. They had *never before* lived in a country where freedom of religion existed.

Even here in New Amsterdam in the beginning, two centuries earlier, they would have been trespassers. Governor Peter Stuyvesant had complained to the Dutch West India Company—the owners of the colony—that Jews must not be granted "free and public exercise of their abominable religion" because "giving them liberty we cannot refuse the Lutherans and the Catholics."

My own spiritual forbears had tasted that same bitter fruit. They were Baptists, hounded from Europe for being *different*, but here in the New World they found an established religion whose authority was suffocating. They were flogged for teaching what was called those "damnable errors." They were fined and imprisoned for worshipping without permission. They were harassed for refusing to pay taxes to support ministers of the state religion.

One of them, Roger Williams, was expelled from Massachusetts for being a nonconformist, and spent a long hard season in the wilderness. He emerged to found Providence, Rhode Island, as a settlement whose cornerstone was absolute religious liberty for all—Jew and Turk included, said Williams. He secured a royal charter, the first of its kind in the world, that said no person within the boundaries of the colony shall in any way be molested, punished, disquieted or called into question for any difference of opinion in matters of religion, and the idea took hold.

Standing on Eldridge Street last week I could imagine Roger Williams spiritually at home there, too, as I was, pleased at how richly diverse the flowering of that religious liberty for which he and others had toiled. In the last half of the 19th century the fertile soil of liberty was producing in America a veritable thicket of religions, so that as the Jews of Eastern Europe arrived here they found a place freely to be Jewish. No more hiding behind drawn shutters to worship. No more asking anyone's permission.

### Here they could go public and they did.

They published in brick and mortar. Go there and read. You will not find anywhere a more eloquent expression of

Jewish faith and American freedom.

That it has stood a hundred years is a miracle. Through the 20th century, as synagogues all over "civilized Europe" were being profaned and demolished, this one has proclaimed in America a message as old as the story of Moses—the Faith of the Fathers—and as bold as the Declaration that in this new order of the ages, here in America, all of us are created equal.

### Just consider the architecture.

Our nation's founding fathers were intrigued by the numeric rhythms of this ancient faith, so I can imagine one of our first gifted architects, Thomas Jefferson (if he had lived but another three score and ten), relishing the courageous symbolism of the synagogue's facade—the configuration of twos, for the tablets of the ten commandments; the three points of the central pediments for the three fathers of Israel, Abraham, Isaac and Jacob; the four doors for the four daughters, Sarah, Rebecca, Leah and Rachel; the cluster of five small windows for the five books of Moses; and the twelve roundels of that magnificent rose window, for the twelve tribes of Israel.

Surely, too, would a smile come to the face of James Madison, if he could stand there, just a few blocks from where George Washington took the oath of office as President, and see a house of refuge built in this world by people who had been scourged, besieged, hounded, and persecuted on account of conscience in the old world of Europe.

So it is no mere building that is the focus of this endeavor for which we have gathered this evening. It is a magnificent building, to be sure, and must, for beauty's sake, be saved. New York is enriched as a city by every particular of its glorious ornamentation and grandeur—from the carved balustrade around the Cantor's platform to the four corners of the Bimah with its brass torches and glass shades; from the graceful hemispherical domes to the round-arched windows; from the gold stars on the dark blue walls to the walnut ark on the East Wall, facing Jerusalem.

### But this is a landmark of the spirit as well:

The spirit of an *ancient people* on a *new exodus* and the spirit of a *new nation* committed to the old idea of liberty. Every synagogue is a means of keeping alive the Jewish consciousness, but this one's mis-



sion of memory is unique in the world. Four-fifths of today's American Jews descend from that wave of eastern European refugees who came in that exodus. The Eldridge Street Synagogue connects these generations physically one to another. But it is sacred ground to many of us who are *not* Jewish: Sacred to the very love of freedom that drew *all* our forebears here.

#### So what is our obligation?

One of the wise men of your faith once said that "in remembrance is the secret of redemption." I puzzled over that a long time, until I read again George Orwell's novel 1984. In that novel, you will remember, Big Brother banishes history to the memory hole where inconvenient facts simply disappear. The power of despotism described by Orwell rests not alone on the police but on a complete rejection of the past—its rejection and abolition. The past, you see, is indispensable to freedom. Consciousness is memory. People without it are prisoners of the present, ruled by those who can say that what was so is no longer so.

In his speech accepting the Nobel Prize for Literature, Czeslaw Milosz, the Polish emigre, now teaching in this country, said: "We are surrounded today by

fictions about the past. The number of books in various languages which deny that the holocaust ever took place, and claim that it was invented by Jewish propaganda, has exceeded 100. If such an insanity is possible, is a complete loss of memory as a permanent state of mind improbable?" Yet, Milosz went on to say, "Our planet that gets smaller every year, with its fantastic proliferation of mass media, is witnessing a process that escapes definition, characterized by a refusal to remember"

#### A refusal to remember.

Abraham Lincoln would have been appalled by it. He knew the power of memory to shape the continuity and character of a people. In his first inaugural address, Lincoln talked about the "mystic cords of memory which stretched from every battlefield and every patriot grave to every living heart and hearthstone all over this broad land." Those words define something especially human, a power of transmitting experience from one generation to another down through the corridors of time. They connect us emotionally and spiritually to the human beings who came before and who will follow.

I believe that in every one of you tonight live the genes of your grandfather

and your grandmother, and I believe you will find in the Eldridge Street Synagogue the living presence of a past that connects you as much to the history of your faith as the genes in your body connect you to the forebears who lived and died for you and for us, living memories just as powerful tonight as the very air we breathe. History becomes a continuing conversation between past and present and the question is whether we listen.

So we must preserve that synagogue for the sake of beauty itself. Every particular ornament in its glorious architecture makes this city a little better for being there, but it is that spirit which animates beyond the power of a building to speak that carries on this conversation between the past and today.

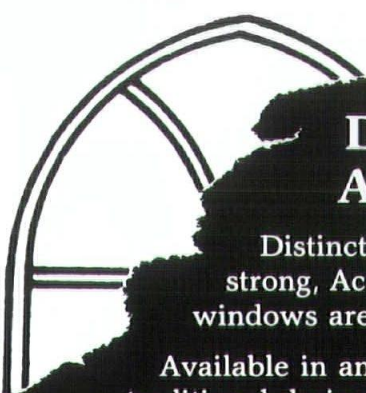
Bertolt Brecht said it this way:  
 "New ages don't begin all at once;  
 My grandfather lived in the new age,  
 My grandson will live in the old.  
 New meat is eaten with old forks,  
 From the new antennae come the old  
 stupidities.

Wisdom is passed from  
 mouth to mouth."

Do stones speak?

They do on Eldridge Street.

They say: "In remembrance is the secret of redemption."




**Discover Accolade**

Distinctive and strong, Accolade church windows are built to last.

Available in an array of traditional designs and colors, Accolade will match your existing windows, or build to meet your design requirements.

Your stained glass is a reflection of you. Protect it for generations to come.

Discover Accolade. Call or write for more information today.



**Accolade Inc.**

P.O. Box 37 • Mosinee, WI 54455-0037  
 715-693-5600 FAX: 715-693-5601

## THE JUDSON STUDIOS

*Stained & Faceted Glass*

*Etched Glass*

*Mosaics*

*Restoration and Protective Glazing*

**200 South Avenue 66**

**Los Angeles, Calif. 90042**

**(213) 255-0131**

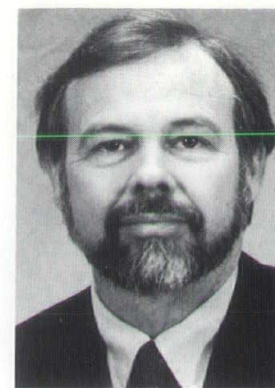


*Tradition, Innovation, Since 1897*

Contractor's License #23917



# THEOLOGICAL EDUCATION AND THE ARTS: A TIME FOR INTEGRATION



By Wilson Yates

After World War II, there developed a slow but growing interest in the role of the arts in theological education. Before the War, music was the only art form given any significant consideration. But in the 1950s a dialogue, informed by such theologians as Paul Tillich, Amos Wilder, Jacques Maritain, and Nicholai Berdyaev, was begun that led to seminaries becoming intellectual centers for the exploration of religion and the arts. The fruits of this period were many and certainly so for literature and drama, which gained a foothold in theological studies if not an equal footing with music. The momentum of the period was eclipsed in the 1960s by events that relegated interest in the arts to a more marginal status, but in the late 1970s a renewal of interest began to take place. In the decade that followed, there was a movement toward greater inclusion of the arts within the theological curriculum and greater interest in the question of integration. It is this renewal of interest that I want to explore. More specifically, I want to note certain findings that I made in a study on *The Arts in Theological Education* (1987, Scholars Press) regarding what is happening in seminaries and lift up the issue of integration of the arts within theological studies, which I consider to be the central issue facing us.

## What Are the Seminaries Doing?

The study, in which we surveyed the cur-

riculum of 134 theological schools for the years 1984-86, provides documentation regarding the number of schools treating different art forms, the types of art forms included in the curriculum, the courses and the curricular areas where the arts were considered, the type or depth of treatment provided, and the focus given to work with the arts within the curriculum. The following tables summarize that data. The first table offers insights into the number of schools treating different art forms. (Table 1)

THE NUMBER OF SCHOOLS TREATING EACH ART FORM (total schools: 89)	
Music	83
Literature	72
Painting/graphics	48
Architecture	49
Media (video, radio)	45
Film arts	41
Drama	37
Dance	30
Sculpture	30
Stained glass/mosaics	23
Photography	20
Fabric arts	16
Craft arts	13
Popular culture (comics, clowns, cartoons, ads, etc.)	15

Table 1.

When we look at the courses in which each art form is treated, it is important to recognize different levels or types of classroom consideration. The following table offers a summary of the number of courses and types of consideration the courses provided. The types, which have to do with the depth and extent of treatment, include the following: Type I—courses where art is used as *illustration* (e.g., the use of the Gothic cathedral to illustrate some point in medieval theology); Type II—courses where art is used as a *significant subject* or *source* in the treatment of the class's overall subject, (e.g., a worship course's consideration of the importance of architecture or music in the worship life of the church); and Type III—courses where art is used as the *primary subject* of study (e.g., a course in theology and the arts). (Table 2)

When we look at the number of courses in terms of Type II and Type III treatment of the arts, there are a total of 328 Type II courses and 546 Type III courses offered over a two-year period. The following table indicates the different curricular areas where they are offered (Table 3). Of these areas, the study of architecture is most frequently treated in worship, historical studies and theology.

When we consider the focus given to the treatment of the arts within the theological curriculum, three foci can be identified. (Table 4)

In the case of architecture, work is located primarily in Focus II where works of architecture are used as sources for historical analysis and in Focus III where ar-

THE REV. DR. WILSON YATES is Academic Dean and Professor of Religion, Society and the Arts at United Theological Seminary of the Twin Cities in New Brighton, Minnesota.

In this summary, we can note that architecture, roughly equivalent to the visual arts and media, was third in treatment after music and literature.



chitecture is considered in courses on worship.

### What is Needed?

The number and range of courses is significant. We can, I think, conclude that there is a significant inclusion of the arts in theological education. But inclusion is only one part of integration and these findings indicate that the process of integration has only begun. The task, therefore, is still before us: We have yet to realize as complete an integration as we need.

What is integration? In the study, I worked with the following definition:

The integration of the arts within a theological curriculum exists when the treatment of the arts is considered a necessary part of the tasks of constructing theology, interpreting faith and culture, and preparing for the practice of ministry—in effect, when the arts inform the theological curriculum in such an inclusive and necessary way that they become an essential part of theological education.

The degree of integration implied in this definition is not easily realized and yet it is what we need if the arts are to play the role they should. When I explored the rationales respondents (primarily deans) gave for the arts, I was able to delineate eight major reasons for their inclusion and integration. They were:

1. The arts can serve theology as a source in identifying and understanding the religious questions of human existence.
2. The arts can serve theology as a source for understanding the spiritual character of a particular culture.
3. The arts can serve theology as a source of prophetic judgment and protest against human injustice and idolatry.
4. The arts can serve as document and source for understanding the nature of historical and contemporary faith.
5. The arts can serve as a model for the creation of theology.
6. The arts provide forms integral to liturgy and worship.
7. The arts provide essential means for communicating the meaning of the Christian faith to the church and to the world.
8. The arts can play essential roles in the professional and spiritual growth of students by helping them to develop their intuitive mode of knowing.

Architecture serves as a source for each of these roles, but particularly those related to understanding the spiritual character of culture, understanding the nature of historical and contemporary

THE NUMBER OF COURSES IN WHICH EACH ART FORM IS TREATED (total schools: 134)				
Art Forms	Illustration	Significant source	Primary subject	Types II & III
	Type I	Type II	Type III	Total
Music	(25 +)	97	245	342
Literature	(46 +)	93	94	187
Painting/Graphics	(27 +)	35	66	101
Drama	(11 +)	32	54	86
Architecture	(17 +)	25	57	82
Media	(17 )	35	28	63
Film	(23 +)	24	43	67
Dance	( 1 +)	23	7	30
Sculpture	(10 +)	16	34	50
Photography	( 3 +)	5	—	5
Craft Arts	( 4 +)	5	1	6
Stained Glass/Mosaics	( 5 +)	2	—	2
Fabric Arts	( 3 +)	2	—	2
Popular Culture Arts	( - +)	3	2	3

Table 2.

COURSES AND CURRICULAR AREAS: NUMBERS OF COURSES OFFERED IN EACH CURRICULAR AREA (over a two-year period)			
Curricular Areas	(Type I)	Type II	Type III
Biblical Studies	(25 +)	28	10
Theology	(38 +)	44	127
Historical Studies	(16 +)	32	38
Worship	(19 +)	94	194
Communication/Media	( 6 +)	29	87
Church and Society	( 5 +)	7	10
Ministry Studies	(11 +)	14	29
Homiletics	(33 +)	22	9
Ethics	(10 +)	6	0
Religious Education	( 7 +)	17	25
Spiritual Formation	( 6 +)	15	4
Pastoral Care	(19 +)	2	0
Evangelism	( 1 +)	5	8
World Religions	( 8 +)	12	2
Missions	( 1 +)	1	3

Table 3.

faith, as a model for the creation of theology, and as a form integral to worship. Whether architecture is integrated within the theological curriculum or not, depends on whether it is understood to be a *necessary* source in these areas of engagement. In effect, is it a necessary source in constructing an understanding of faith, culture, and the life of the church?

In the inclusion of the study and use of architecture in the curriculum, there are a number of academic areas that must be drawn upon such as architectural theory and criticism, the history of architecture

and particularly church architecture, and "the doing of architecture" as embodied in the day to day work of architects. This means interdisciplinary work in which historical, critical, and practical work are brought into play with theology, history, and practical theology. This is happening, but it needs a disciplined focus and inclusion that it has not received to the degree that it should. Certainly the work of *Faith and Form* contributes to this end. But much more work in professional societies and special consultations is needed as well as a body of literature and curricular models regarding such work.



THEORETICAL FOCUS I	ANALYTICAL FOCUS II	PRACTICAL FOCUS III
The arts treated in light of their theoretical relationships to religion and theology with a particular concern for rules of interpretation, definitional questions and methodological issues.	The arts treated as sources and documents in the historical and contemporary analysis of faith and culture.	The arts treated in terms of their roles in the practice of ministry and worship.
Each of the curricular areas has one and several have two of the three foci. They have been identified with one or two of the foci in the following manner:		
Theology History Ethics	Theology History Biblical Studies Church and Society Ethics World Religions Missions	Worship Communications/Media Homiletics Ministry Studies Religious Education Pastoral Care Spiritual Formation Evangelism

Table 4.

### Where is Work Going On?

A number of schools are dealing with the issue of integration albeit in varying degrees and styles: the Graduate Theologi-

cal Union, Berkeley; Pacific School of Religion, which is a part of the GTU; Yale Divinity School, through its emphasis on religion and the arts and the work of the

*We are at a crucial time for the arts in theological education.*

School of Sacred Music; Candler School of Theology; Christian Theological Seminary, Southern Baptist Seminary, Louisville; Union Theological Seminary, New York; United Theological Seminary of the Twin Cities and particularly so through its publication, *ARTS, The Arts in Religious and Theological Studies*; and Wesley Theological Seminary. Each of these schools is working seriously with the arts and takes seriously the matter of integration.

We are at a crucial time for the arts in theological education. More is now happening than has ever happened in American seminaries. What remains to be seen is whether genuine integration will occur. If it doesn't then we are in danger of losing the moment and seeing the arts return to a marginal role within the theological enterprise. If it does then we shall be company to a truly new partnership that bodes well for both theology and the arts.

## C.Z. Lawrence

C.Z. Lawrence Stained Glass  
106 West Allen's Lane  
Philadelphia, PA 19119  
(215) 247-3985

DESIGN  
FABRICATION  
ARCHITECTURAL  
STAINED GLASS



Saint John's Episcopal Church, Southampton, N.Y.

Charles Zierler Lawrence's major commissions include Reformation, Ministering Angels and Healing Arts windows, National Cathedral, Mount Saint Alban, Washington, D.C.; reception room window, Gore Manufacturing, Cherry Hill, Md.; Greencastle Elementary School, Silver Spring, Md.; Watkins Mill High School, Gaithersburg, Md.

Lawrence is an American craftsman who has been involved in stained glass for religious and secular institutions since 1956. He has won awards for his work from the Stained Glass Association of America and IFRAA.

## RUDOLPH N. ROHN STUDIOS, INC.

LITURGICAL ART AND ARCHITECTURAL CONSULTANTS AND DESIGNERS

807 CRANE AVENUE

PITTSBURGH, PENNSYLVANIA 15216

412-561-1228

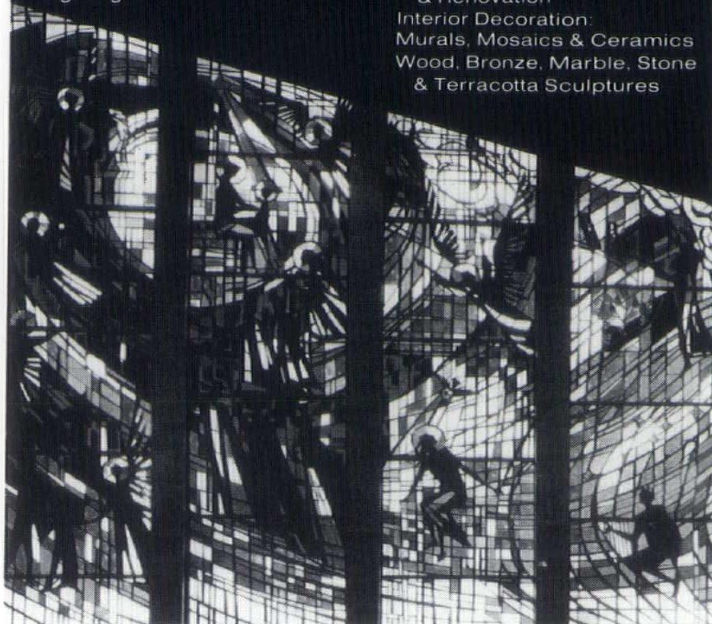
412-561-2266

Consultation, Design, Fabrication

Leaded, Faceted & Etched Glass  
Furnishings & Appointments

Seating  
Lighting

Complete Interior Restoration  
& Renovation  
Interior Decoration:  
Murals, Mosaics & Ceramics  
Wood, Bronze, Marble, Stone  
& Terracotta Sculptures





# ARCHITECTURE AS A CALLING

By John F. Westerhoff

While all of you are architects, I am a practical theologian. Practical theologians strive to find answers to the question, "How are we as believers in Jesus Christ and members of his Church to live?" As a theologian I build with words; I create images that attempt to give shape and form to God's self revelation. By so doing I intend to help people reflect on their relationship to God and to each other. You build with materials. You create artifacts that attempt to give shape and form to space in which persons can relate to God and each other as Christians.

I am also a writer and lecturer. I have had both successes and failures, all of which are there for everyone to see; they also will remain long afterward, but you know that experience. You, too, have your successes and failures, and they are there for everyone to see, and they too will live on long after you die. Hopefully, that provides us with enough in common to explore together the theme of this confer-

ence, "The United Church of Christ and Architecture."

First, I believe that as architects you are engaged in a theological task. You express in buildings convictions about God and life with God. You engage in a sacramental activity, that is, you attempt to present that which is hidden, outward visible signs of inward spiritual realities.

*Just as in every home that you build, you have to take seriously the personalities of the churches which you build. You also need to take seriously the denominational ethos or character of groups for which you build.*

THE REV. DR. JOHN F. WESTERHOFF is Professor of Practical Theology at Duke University. This (edited) address was given at the Symposium on United Church of Christ Architecture, November 3-6, 1988, at the Colonial Church of Edina, Minnesota. This was the first-ever gathering of 60 architects from Maine to Hawaii who are active members of United Church of Christ congregations. The purpose was to explore the heritage of the UCC and to learn how to incorporate this in the planning of new and in remodeling or expanding existing facilities. The Symposium was sponsored by the United Church Board for Homeland Ministries Division of Evangelism and Local Church Development, The Rev. Dr. Robert L. Burt, General Secretary.

A new audio-visual tape, "Symbols, Sacraments and Spaces," has been developed by Dr. Westerhoff and was reviewed by the architects as a tool to help congregations take their architectural responsibilities seriously. The Board has also produced a Planning Guidebook for faithful building for congregations. UCBHM, 475 Riverside Drive, Tenth Floor, New York, NY 10115.

You engage in work that others see. Seeing and faith have much in common. Faith is a way of seeing, which explains why there are so many healings of blind men in the Scriptures. Christian faith is concerned with being able to see correctly. It may be easy for us in the Reformed tradition to think hearing is more important than seeing. Still, seeing is essential to Christian faith and life and architecture is a visual activity. It is, therefore, by its nature an activity of faith.

There is a story that comes out of the Sufi tradition. In this story a ferryman runs a boat across a river. One day he is taking a teacher across the river and the teacher asks, "Is it going to get rough?" and the mulla answers, "I have got no idea." At that point the teacher says, "Sir, have you never learned any grammar?" "No," says the mulla. "Well, in that case you have wasted half of your life." And on they go. A storm comes up and the little

cockleshell begins to shake and water starts coming over the edge and the ferryman turns to the teacher and says, "Teacher, have you ever learned how to swim?" The teacher says, "No." "Well," says the mulla, "In that case all of your life is wasted, as we are sinking."

The questions we ask are a matter of life and death. I would like to suggest that the question architects need to ask is, "What makes church architecture, church architecture? Is it just the designing of buildings called churches? One answer is found in Rudolph Otto's book, *The Idea of the Holy*. He points out that religion is made up of three commitments. First, a commitment to truth. You could say, to right doctrine or to theology. Second, a commitment to goodness. You could say, to right behavior or ethics, and third, a commitment to beauty, to right worship or aesthetics.

The history of architecture is the history of splits among these three commitments. For example, whenever the Church realized it was not living a life that was true or good, it became dissatisfied with buildings which only took beauty seriously. Such works were attacked because they did not hold truth, goodness and beauty together. One historic result was what Paul Tillich called the Quaker truth and the Quaker error. The truth is that all of life is sacramental. You therefore do not need special place or special time. But the Quaker error was that if we don't have special times and special places persons will never know that all time and all space are sacramental.

For the architect tensions will develop as you strive after truth, goodness and beauty. Tensions such as these between the profane and the secular, between the immanent and the transcendent, between the intellectual and the intuitive, between the Word and our hearing of it, and the sacrament and our seeing it, between continuity with the past and change for the future.

One of the earliest churches built after



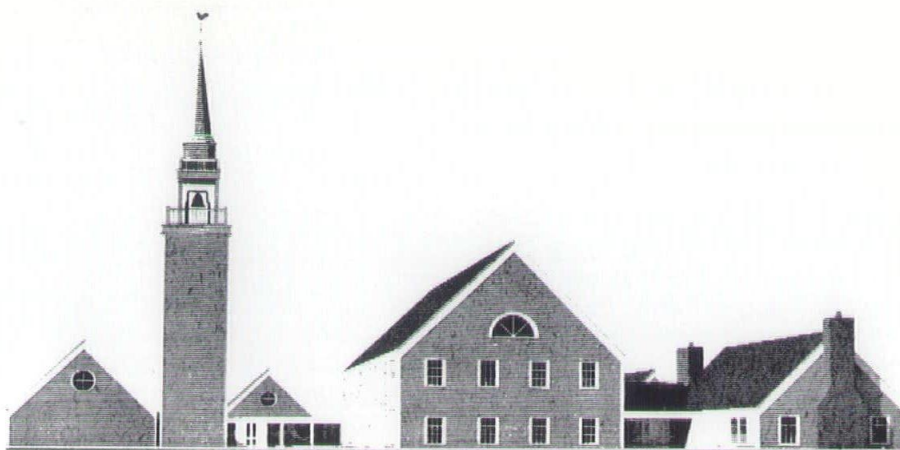
the beginning of the reign of Constantine was one he designed and his mother helped to build. A space was built that was definitely secular, modeled after those where political meetings were held. It was created for the service of the Word. A space for transition was also developed. It was a trail over the hill where they had found the cross on which Jesus was crucified. And then a space was constructed, a sacred building for the celebration of the Lord's Supper. By connecting these two buildings with pilgrimage space Constantine expressed the tension between and the relationship of the sacred and profane. Gauguin, the painter in a letter to Pissarro, wrote: "All art is a statement of extremes." But he also said: "Salvation exists in the extremes." We believe that Jesus is fully human and fully divine. Church architecture needs to express this paradox and perhaps this can be expressed in another Sufi tale.

A character is not sure which of two women he should marry. One day they both corner him. "If we were both to fall in a river, which one of us would you save?" asked the small, beautiful one. The mulla turned to the other, large, wealthy woman and asked, "Can you swim, my dear?"

In maintaining extremes in tension there are two criteria to be met. One is integrity. All church architecture is symbolic and must point beyond itself to the truths of the faith. The second is appropriateness. It has to meet and fulfill certain functions. It is not easy to meet both these criteria. Sometimes we let one or the other dominate. The important thing is to apply both.

Another concern is cultural context. A culture is a people's learned, shared understanding of customs, rituals, and life styles. Racial groups have cultural characteristics, so do denominations and different parts of the country. Unless a people's culture is expressed in its architecture, an unfortunate split between Church and world is created. Every congregation also has a personality which is more than the sum of individuals who comprise it.

Just as in every home that you build, you have to take seriously the personalities of the churches which you build. You also need to take seriously the denominational ethos or character of groups for which you build. It is my conviction that the ecumenical movement is not a movement to blur all the denominations together. My hope for a united



*Colonial Congregational Community Church of Edina, Minn.*



church is that all Protestant denominations will be seen as the equivalent of Roman Catholic religious orders.

Having written a book with a Dominican, a Franciscan, and a Jesuit, I know how different these orders are from one another and that the health of the Roman Church lies in the recognition of its diversity. All churches cannot look alike. There is no generic characteristic. You belong to the United Church of Christ, a denomination that has its own unique identity and ethos, just as Presbyterians, Lutherans, Baptists, and Episcopalians do. You must help the U.C.C. to maintain its identity and uniqueness so that it can speak with an authentic voice.

Of course, the United Church is made up of four parts: that in part is its uniqueness and its difficulty. Each of these four parts has a particular sense of who it is and its contribution to the whole. Architecture needs to express both that particular and that corporate unity. The building that we are in, the Colonial Congrega-

tional Church of Edina, Minnesota, is an excellent example of the Separatist pilgrim tradition that is one part of the United Church. It is authentic but cannot be the only style for the United Church of Christ. Architects need to take diversity into account when designing a United Church of Christ building.

I am quite aware that this is not an easy assignment, and so another Sufi story may be useful. A certain character is servant to the king. The king tells him that he is hungry and his servant brings him a plate of delicious vegetables. "These vegetables are the very best in the world," declares the king and his servant agrees. Later, after having been served the same vegetables five days in a row, the king is upset and says, "Take these away. They are the worst vegetables in the world." The servant agrees, and the king says, "Really? Last week you said they were the best in the world." "I did," says the mulla, "but I am a servant of the king and not of the vegetables." You may



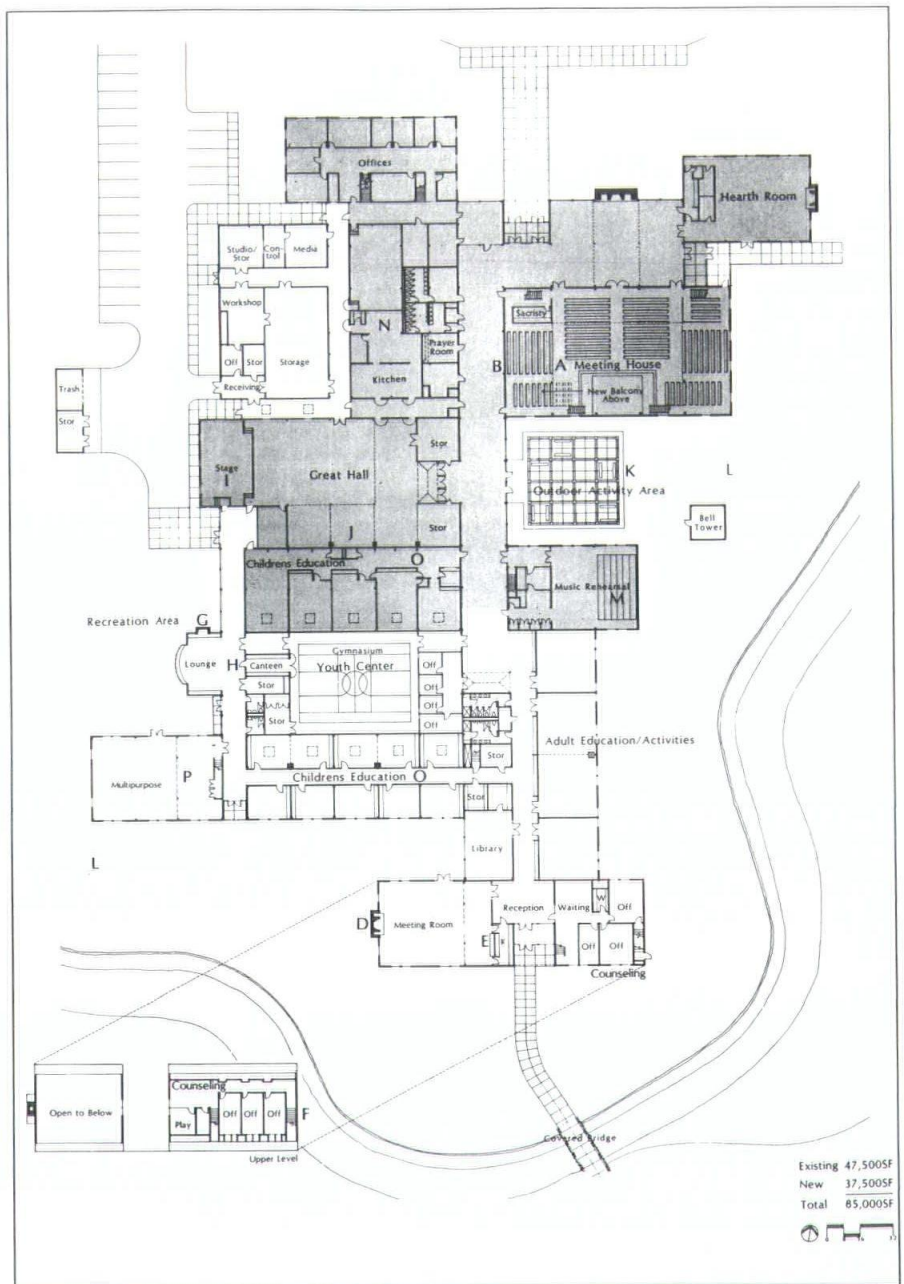
have excellent vegetables to serve, but you are servants of the gathered congregation.

To be a church architect is to have a vocation. It is a holy calling from God. You are not just a professional with knowledge and skills from God. You are in a profession that needs to be marked by vows and commitments to the Christian faith and life. The Christian life implies a knowledge of scripture and tradition, but it also requires a dedication to a spiritual life that seeks an ever deepening relationship to God. It is out of this relationship that the Christian architect creates. Graham Greene wrote a book entitled *Dr. Fisher of Geneva or the Bomb Party*. In it there is a man who has many friends and runs dinner parties. A daughter and her husband come and observe his friends at one of these parties and have a conversation about them. It begins when she asks her husband if he has a soul. "I know you have a soul," she insists. "The first thing necessary to the spiritual life is to be able to embrace suffering, not wallow in it, not seek it out but to embrace it when it comes, to live out life in its depth and not on its surface." Every artist and architect understands this. It is out of the depths of life that one creates and brings to the surface that which reveals truth, beauty, and goodness.

There is another character in the book, a Monsieur Belmont who is a tax lawyer and a specialist in tax evasion. "Does he have a soul?" the daughter asks. "Oh, no," her husband says, "they keep changing the laws and he has to keep working to find ways to get around them. He doesn't have time for a soul." To have a soul is to live a life marked by moments of silence and solitude. This is difficult in our country.

We use a word that no other English speaking country uses: vacations—we escape or vacate, which explains why we are often tired when we return. The rest of the world takes "holidays"—Holy-days for silence and solitude. Every artist and architect needs Holy-days in order to reach into the inner self to discover truth, beauty and goodness, out of which creation emerges.

Another character is an aging movie idol. "Oh, no," they decide, "he doesn't have a soul. He likes his old films too much; he keeps playing them over and over again. He is too satisfied with them and himself." Graham Greene recognizes the value of a certain restlessness of spirit as essential to spiritual life. We



Floor plan, Colonial Church of Edina expansion, 1987.

can never be satisfied with a creation; we need to always be striving for more.

The novel closes when the daughter asks, "What about my father? Does he have a soul?" and her husband replies, "He may have a soul but if he does it is a damned one." The friends of her father could not see in him any image of God and so he could not recognize it in himself. If we are to have a soul, Greene believed others must see the image of God in us so we may see it in ourselves, and if

we do *not* see it in ourselves, then we cannot truly create. God is the supreme Creator and we are creative in so far as we are created.

And so I charge you to be architects to the Church, to take seriously the task of keeping goodness, truth and beauty in creative tension, to enhance your knowledge of theology, scripture and tradition, to live out of the depths of your own spiritual lives so that you may develop space in which others can express and grow in Christian faith and life.



# A PANEL DISCUSSION FOR CONGREGATIONAL EDUCATION

Robert Rambusch, John Dillenberger, Donald Bruggink, Terry Eason and Chip Reay

In the following dialogue (excerpted), the consultants are discussing art for the Worshiper's Path in the New Temple of the World Headquarters for the Reorganized Church of Latter Day Saints.\* This is a long corridor with eight dividing bays which the worshiper enters from the reception hall and follows along to the sanctuary. The Path is a preparation for the worship experience. It is a part of the architectural symbolism, reminding the worshiper that humanity is of the earth, earthy (1 Corin. 15:47) for as one enters, it is at the ground level, and then, following an ascending spiral pathway one and a half stories to the sanctuary, one is met by the Lord of Heaven, represented by the descending spiral.

## THE ENTRANCE

**Bruggink:** There seems to be no architectural indication that is clearly understood by the public who will want to know where to go. Perhaps a Cross of

Peace or church seal should be located over the entrance area. It would call attention to itself and to the entrance.

**Rambusch:** I have a suggestion to make. This Church believes in visions. The Temple is a temple in the profound sense in which God intervenes via revelation, and causes the Temple to come into being. You, of all people, must say: Prophecy and sanctity are alive and well in America. I recommend that a statue of Joseph Smith be affixed to the exterior, surrounded by two pedestals, one bearing a see-through model of the Temple at Jerusalem and the other of the Kirtland Temple. Joseph would be looking up at the Temple which he prophesied would be.

**Dillenberger:** The building is too dominant in form to keep people from knowing what it is. I do not think an exterior symbol is needed. The cleanness of the architecture may be better served by having no symbol affixed to the exterior surface.

There was some discussion about the possibility of an exterior cross, but it was finally decided that nothing should be added to the statement of the architecture itself.

## THE WORSHIPER'S PATH (to the Sanctuary)

**Bruggink:** Do you intend for the Worshiper's Path to prepare the congregant for worship (and therefore programmatic) or is it to be an open-ended challenge to religious reflection? Is it to be didactic or experiential?

The committee said that it is to be both. Its purpose is to challenge, stimulate, and encourage preparation for worship.

**Bruggink:** Most people do not read art

*"We had been well impressed with what we had seen and heard about IFRAA as an organization and so we invited, with Robert Rambusch's help, five consultants to advise our art committee: Donald Bruggink, Western Theological Seminary; Terry Byrd Eason, Liturgical Consultant; John Dillenberger, theologian in the arts; Chip Reay of Hellmuth, Obata and Kassabaum; and Robert Rambusch, Liturgical Consultant. We spent a full day with the consultants and from the tape recorded sessions produced a thirty-page commentary. As the art committee for the international headquarters of our World Church, we are extremely concerned about the art that will find a permanent place there."*

Alan D. Tyree, Chair  
Temple Art Committee

well. I suggest that the emphasis be on programming with a brochure for those who want and need it. The art works can be sequenced (and thus the theological suggestion) with a high degree of intentionality. That is, the first works of art should be relatively simple and representational, with a possibility of later works being somewhat more abstract and requiring deeper reflection and association. Some people develop feelings of guilt and resentment when in the presence of abstract art because they do not understand it.

**Eason:** I agree that the art should communicate with the average man on the street, without necessarily becoming a

\*The Reorganized Church of Jesus Christ of Latter Day Saints is a Christian denomination organized in 1830 under the leadership of Joseph Smith, Jr. and now maintains its headquarters in Independence, Missouri. The leadership, first of Joseph Smith III and subsequently of three of his sons, expanded this denomination (RLDS) into an international one of over 70,000 members in many countries. (Bishop Russell Pearson, a former president of IFRAA, is one of its members.) This group is not to be confused with a large, dissenting group, which separated and moved westward under the direction of Brigham Young and became the Mormon (LDS) Church in Salt Lake City, Utah. These two groups have a common historical origin, but there are major differences in theology, methodology and interpretation.



matter of the least common denominator.

**Dillenberger:** We must remember that most periods of art were abstract. Primitive art is quite abstract. Only the classical Greek and Renaissance periods were figurative and then for a few decades only. In point of fact art was a way for the illiterate to read; now literate people find it difficult to read art. I find no problem in using abstract art or in mixing realistic and abstract art. But I confess to mixed feelings about a programmed Worshiper's Path. It will be used in so many ways by the variety of people who come.

Pilgrims will use it as an orientation and take more time. Regular users will hurry through or take another route. In some ways, I think it might be preferable to use it as a religious art gallery, rather than to have an approach that is too programmed. The art works there should have content but never be illustrations. If the art object is used as a memory symbol, it can tie the past and the present together. Perhaps half of the works could be programmed pieces of fine art and the other changing and revolving on a temporary basis.

**Rambusch:** In the Worshiper's Path we

are trying to do several things at once. Some will find it familiar ground that they only need to be reminded of, but it will be a new experience for visitors who come for the first time. For the former it should surely be *experiential* but for first visitors it should be programmatic, didactic and meditative. Otherwise, they will only ask about the Temple in terms of how high it is, what it cost, etc. To appreciate it for what it is intended to be, the Worshiper's Path must educate and inspire them. To do this, it needs to be programmed. In a sense, we need to de-program people before we program them. In the four to ten minutes they will spend in the Path, we want to prepare them for worship in the sanctuary.

**Dillenberger:** It is only that we must be careful not to be manipulative. I agree that this area should ideally be used as a meditative place—not for worship per se and not only as an art gallery. Art has a seductive quality that will encourage meditation and draw the people back again and again to make use of the Path as a true means of entrance to the Sanctuary.

**Eason:** If they have a truly meditative experience, then they will want not only the

meditation but a real feeling of involvement which they will find in the Sanctuary.

**Rambusch:** Then we seem to agree that the question of whether a work of art is figurative or abstract is not as important as whether it is appropriate and relevant to its purpose and location in the Worshiper's Path.

**Bruggink:** Before we discuss any art for the interior, perhaps we should think about whether there should be a theological sequence.

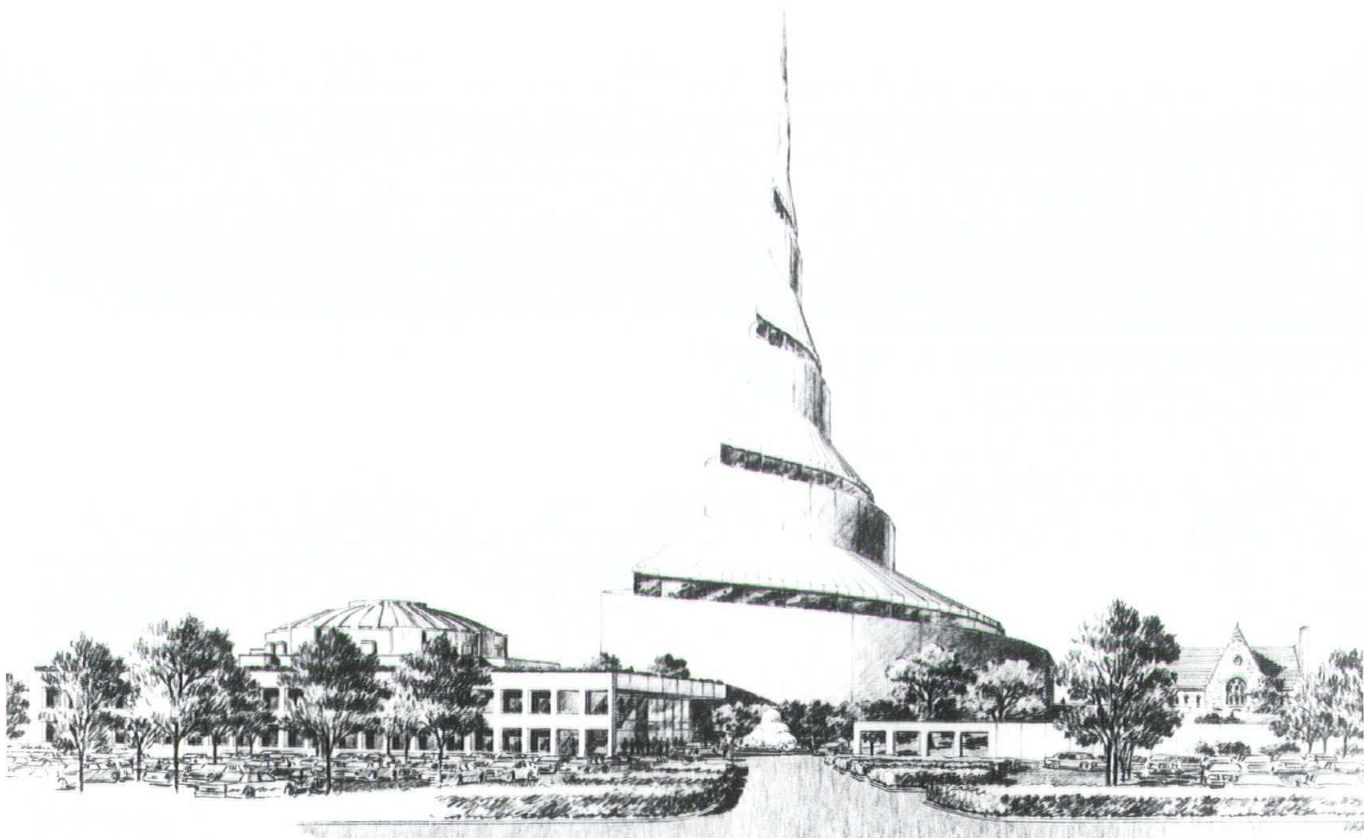
*After a theological discussion it was agreed that there should be an intentional sequence, beginning with an early recognition of the Divine Presence, perhaps through a symbol of creation, and moving through symbols of the human condition, the Cross, discipleship, involvement, etc. Works of art would express these concepts to the worshiper who moves through this path.*

#### THE SEQUENCE

**Rambusch:** I see this space as essentially an ascent rather than a strict tunnel.

**Edwards:** I think it is important that the space not be too cluttered and that there is time for silence.

**Bruggink:** There will be eight bays be-



*The Temple of the Reorganized Church of The Latter Day Saints.*



tween the pillars for a display of art objects. I think we will agree that these should be on eye level to avoid a billboard feeling and to be available to the children.

**Reay:** I think the different bays should have differing treatments of space. Some could have quarter-rounded alcoves or niches, with the curved or rounded space in view as one walks up the Path. Some could be seen only by looking backward when one is even with or past the work of art.

**Bruggink:** I suggest that there should be a uniformity of the modes of expression. All of the works should be two-dimensional or three-dimensional and not alternating.

*Robert Rambusch and John Dillenberger disagreed and saw no reason not to mix the art forms.*

## THE EIGHT BAYS

### Art Objective 1: God's Presence in the World

Reay thought a tapestry should begin the Path rather than a bas relief as Bruggink suggested. Rambusch thought a three-dimensional, representational terra cotta with the earth tones of creation would be the most appropriate. Rambusch suggested the use of benches in each bay so that people may sit and reflect or simply rest.

### Art Objective 2: Shadow of the Cross

**Reay:** If we have a tapestry or a terra cotta sculpture in the first bay, I would like the committee to consider a cross for the second bay, perhaps with back-lighting to cast a shadow across the path and opposite wall. It could be a stylized cross or a rough-hewn form.

### Art Objective 3: Sculpture or Light

The discussion centered around the use of overhead light to contribute to the sense of discipleship as worshipers move forward, observing those ahead of them walking in the light, in response to the cross.

### Art Objective 4: The Flowering of the Human/Divine Relationship

Brother Sekine reminded the committee that Ikebana, the Japanese art of flower arranging, is an art of self-realization. It is clearly concerned with contemplation and meditation. Reay suggested that gold leaf or gold tea chest paper be used to line the bay where the flower arrangement will be placed. All seemed to think this was an appropriate solution.

### Art Objective 5: Baptism

The use of flowing water was discussed (as a universal symbol) but was rejected as being too costly. Jack Garnier spoke of the importance of the baptismal scene with Jesus and John and that the baptism of the spirit is very important in the faith.

Bob Rambusch suggested that a bronze sculpture would cost between \$75,000 and \$90,000, but if the bulk of the money is put into the clay sculpture from which the cast art object would be made, then the committee could choose from various options the material for the permanent piece. Stylistically, he said, the trendy or flamboyant should be avoided.

## ENTER THE SANCTUARY: The Worship Experience

### Art Objective 6: Saints Departing to Serve

After the theme of the baptism of the spirit, a departure to serve seemed appropriate, and exiting figures in bas relief or fresco were discussed. It was hoped that this would encourage identification with people of the historical church and people all over the world.

Dillenberger applauded the use of a good mural but cautioned that it would be easy to end up with illustration rather than art. Such a mural can also become dated, depending on the content. He wondered if this subject is not one that would lend itself better to abstract art.

Rambusch agreed that abstract would be less risky because it is less confrontational, but he said, confrontation is needed here. He recommended the use of photography saying that photographs by a good photographer are longer remembered than sculpture. He suggested color transparencies, 8"x 10", 100 or more of them, back-lit for impact. He thought pictures of average persons from all over the world should be the subjects.

### Art Objective 7: A Sending Forth

It was agreed that a discreet use of scripture passages over the exit doors would send the worshipers forth to serve. The English language would be used, perhaps in bronze letters in relief.

### Art Objective 8: Doors of the Continents

The six interior doors represent the six continents where the Church is established. Each would have an inset panel donated by the churches of the continent it represents. The design is to be that of an artist from that continent, approved by the committee. There need not be any unity among them, but sketches should be sent ahead for approval.

### Art Objective 9: "The Field is White Already to Harvest" Window

This is to be a stained glass window representing fields of harvest. Wheat and

## WORLD HEADQUARTERS FOR THE REORGANIZED CHURCH OF LATTER DAY SAINTS, INDEPENDENCE, MISSOURI

**Architect:** Gyo Obata, Principal Designer and Chairman/President, Hellmuth, Obata & Kassabaum, Inc., St. Louis, Missouri.



Gyo Obata

The design of the Temple was inspired by a seashell—the intricate spiral shell of the chambered nautilus. The Temple is 200 feet wide at its base (about the width of a city block), and it tapers upward to form a spire that peaks at 340 feet. A band of clerestory glass follows the spiral of the roofline and provides natural light to the sanctuary, which is located below.

School and office facilities will be housed in an L-shaped wing that wraps around the southern edge of the Temple. A two-story reception hall, which will be topped by a skylight, is located in the transitional space between the sanctuary and the school/office wing.

*Obata's previous religious buildings include the award-winning Priory Chapel and the B'nai Amoona Temple, both located in St. Louis; and a mosque at the HOK-designed King Khaled International Airport in Riyadh, Saudi Arabia, capable of accommodating 5,000 worshippers.*



rice lend themselves easily to an abstract design. Rambusch suggested that the selected artist be asked for a mock-up of the glass used with samples of the specific glasses.

#### Art Objective 10: Bronze Exit Doors with Seal of the Church

In most houses of worship, one exits by the same means that one has entered. In this instance the Path continues on beyond the Sanctuary through a different exit route. In essence, it expresses theologically the concept that we have met with God in the Sanctuary and that we exit together with God to serve in God's world.

#### THE CHOICE OF ARTISTS

**Bruggink:** I would give prior consideration to church artists, but inasmuch as they are in-house and therefore harder for us to judge, I would recommend a well chosen, outside jury to make the selection in terms of their previous work.

**Dillenberger:** But a sensitive artist, even an unbeliever, can produce good religious art. There are good artists who produce religious works of art, but there are not many good religious artists. The headquarters of a large denomination such as this should set high standards so that others will follow. If I had to choose between half a dozen good works of art or a dozen of average quality, I would choose the half dozen greater works. In the long run, the quality work will give more to the people and will bring them back more frequently. Another reality emerges when we are confronted by good art. It speaks of content beyond itself.

**Eason:** We should not compromise at any point by adding poor art. If necessary we should forego a piece of art until we can afford it.

**Dillenberger:** It would be possible for us to use good works of art from relatively unknown artists, provided we are not committed to a permanent display. Commitments could be made for a specified period and on a rotating basis, until a more permanent work can be selected. Good things beget good things.

**Bruggink:** The hardest question we have to consider is: Does the art have sufficient integrity to be there? The commissioning of works of art is alright if you follow a system. First, request the artist's cartoons and use these as a means of further dialogue, and then let the program

define what the work of art is to be. By following this approach each step of the work can be appropriately agreed upon and the committee can easily dismiss the artist at any step along the way if it is not satisfied.

**Dillenberger:** You can never tell an artist what to do, but only give him the program—that is, the spiritual end you hope to serve. But he or she must be left free to create on his own.

**Rambusch:** I disagree. We need to tell the artist what we want. We have to help him or her understand our theology. We should hire only humble artists; arrogant artists are really insecure. We should ask for samples of work: slides, photos, etc. We should provide a description of the nature of the work and inquire about the average cost of similar completed work. We should ask to see slides of a similar nature with the client's name, address and telephone number. We should maintain control throughout our proceedings. The contract should provide payments at proper progress points along the way so that we are always holding some monetary control over work.

**Eason:** We should keep in mind that artists are often temperamental, and it may be difficult to get their work done on time. We should allow sufficient time for this prior to the opening. After the contractor has finished, there will need to be approximately six months in order to assure that everything is ready for use. This is not too much time to have as a buffer.

**Rambusch:** This budget of \$350,000 should be spent very carefully. A tithe of \$25,000-35,000 should be set aside for two persons to travel the continents to discover the finest examples of art. A cameraman should be sent to film the entire journey of discovery and then make the film available for a suitable fee. A grant from a supportive foundation might also be sought. Your theology would have to be shared with the artist so that he becomes "grace-filled." You should look for artists who are capable of seeing extraordinary art in the everyday. Folk art should certainly be considered. The folk of a culture do not necessarily see a distinction between the sacred and the secular.

*Various types of art such as frescoes, paintings, sculpture, stained glass were discussed.)*

**Bruggink:** I am wondering if perhaps a competition would give you greater options and choices. Asking for slides from artists, leading to a selection of participants, and then an art show with a catalog would leave the committee free to acquire the desired works.

**Dillenberger:** A competition represents a great deal of time, work and energy if it is done well. It also takes money. An invitational competition would be better than an open competition. I would also caution that the jury and award committee probably should be the same, or you may end up with a work of art that is not suitable for the environment intended. A competition is a good way to obtain publicity but it has drawbacks too. I would advise against it.

## Stained Glass Associates

#### DESIGNERS OF :

Traditional,  
Contemporary  
and Abstract Glass.

SPECIALIZING in  
Restoration.



#### CRAFTSMEN OF :

Leaded, Faceted  
and Mosaic  
Stained Glass.

Safety Glazing  
also available.

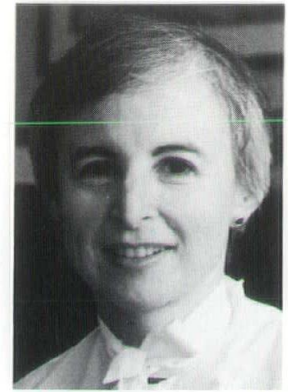
P. O. BOX 1531 RALEIGH, N.C.

27602

(919) 266-2493



# GATES OF THE GROVE SYNAGOGUE: A NEW SPACE ENCLOSES THE PAST, PRESENT AND FUTURE



By Carol Herselle Krinsky

A building at once modest and impressive, modern and traditional, has just opened in East Hampton, New York—the new synagogue for the “Gates of the Grove” congregation. Designed by Norman Jaffe, an architect previously known for domestic architecture, this building should be satisfying to worshipers and will offer ideas for architects and building committees contemplating new synagogues elsewhere.

The design of a synagogue usually poses difficult problems, and this one proved to be no exception. Apart from the usual constraints of a site, or budget (in this case, quite generous, about \$2 million) or the demands of certain individuals—a synagogue is a building type without a definable tradition on which to rely.

Synagogues vary in appearance and plan according to the degree of orthodoxy and geographical ritual embraced by the congregation, and according to the period and locality. Before the 19th century, it was hard to spot a synagogue

---

CAROL HERSELLE KRINSKY is the author of *Synagogues of Europe: Architecture, History, Meaning* published by MIT Press. She is a professor of fine arts at New York University and a past president of the Society of Architectural Historians. This article was first written for the East Hampton Star, New York, and is reproduced with its permission and that of the author.



Gates of the Grove Synagogue, East Hampton, NY. Norman Jaffe, architect.



because it could occupy an ordinary house or be concealed from the street, owing to restrictions placed on Jewish life in many European towns. If it was visible, it was usually small and designed in the style then used for minor buildings, with nothing to distinguish it from the outside as having a religious function.

During the 19th century, as Jews were gradually given civil rights, synagogues became more conspicuous, just at a period when architectural styles took on political meaning. Gothic, for instance, was usually reserved for churches and buildings erected by Christians, who hand-invented the style. Synagogues then had to develop a particular style to avoid being simply minor elements in a local vernacular. One solution was to take on trappings of Moorish architecture and exotic elements associated with the Middle East, displaying six-pointed Stars of David, twin tablets of the Ten Commandments and other Jewish symbols. Gradually members came to expect these symbols even though they were not necessarily of great antiquity, or found in all Jewish communities.

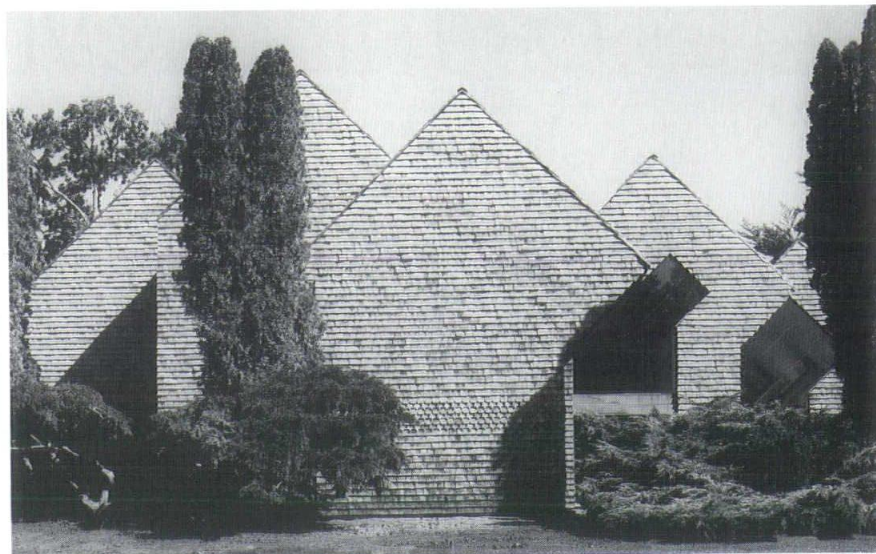
What, after all, is a synagogue? Not Abraham's tent in the wilderness or the portable ark described in the Bible. It is unlike the Temple in Jerusalem, which was a place of sacrifice as well as prayer. Today there are also educational and community needs, functions of the synagogue that must be closely observed by the architect.

This new synagogue, about 5,000 square feet, occupies a site adjacent to an existing shingled house, where services have been held for some years. As the congregation grew, the need for a larger sanctuary became urgent, and it was decided to add to the west of the house, along the same east-west axis. Behind the buildings is a grove of trees planted as memorials, and the new structure had to be shallow enough to avoid interference.

The sanctuary, therefore, extends laterally, unlike many synagogues of the last century which have relatively narrow facades but deep rooms behind them. This has resulted in an unusual interior, composed of a long and relatively narrow entrance corridor that opens into a broad main space.

#### Sight Lines Obscured

The breadth of the room presents some problems, which have been solved with considerable although incomplete suc-



*Gates of the Grove Synagogue*

cess. Reform Jewish services have traditionally focused the attention of the congregation at one end—the east end, when the site allows it. There the rabbi removes the Torah (Pentateuch) scrolls from the ark, delivers a sermon and reads from the Torah after unrolling the scrolls on a special table, called the bimah. Selected members of the congregation assist in some of these tasks, and a cantor may lead prayers as well as sing sacred music.

Worshippers want to see all these activities, and on days when only about a hundred people are present, they will be able to sit in the center of the room where sight lines are excellent. When the room is full, however, some members will be able to see only the entrance to the area housing the ark and the seats for those who assist in the service. Nevertheless, all will have at least a partial view of this area, and everyone will have a full view of the bimah, as the seats are arranged in a U configuration around it.

#### Traditional Bimah

The bimah occupies a place approximately equidistant between the doors of the ark and the entrance corridor, but because the ark and the seats for synagogue elders are in their own space extending north from the main, broad room, the bimah appears to be closer to one side of the building, as it actually is in Reform practice. But before the 19th century Reform movement arose, the bimah in German-rite (Ashkenazic) synagogues had been in the center of the con-

gregation, as this one is in fact. This seems a satisfactory response to the interest of some congregation members in more traditional elements of Jewish practice.

The question of tradition affected the overall appearance of the synagogue and its ornamentation. At first, some influential congregants expressed a preference for a long room, adorned with stenciled patterns, colored glass, and details drawn from historic revival styles, as seen in 19th century synagogues. They hoped to cover the ark doors with the words of the Ten Commandments, Stars of David, and perhaps some gold leaf, following older practices of enhancing the enclosure for the Holy Scriptures. The architect gave them less of this familiar decoration but more of a subtly handled group of Jewish references.

The building is made of wood, and partly shingled. Wooden synagogues were characteristic of areas in central and eastern Europe from which many of the members' ancestors came. Wooden shingles also are seen widely on the South Fork, so that this building also conforms to the local vernacular, as synagogues did before the 19th century.

#### Visual "Arches"

The interior, with its entrance corridor, broad room and recessed ark area, is created by sturdy squarish pillars supporting projections at 45 degrees that hold long wood-covered ceiling beams separated by glass skylights. The pillars are staggered, creating some spatial interest



along the side walls and giving the wooden elements the form of successive proscenium arches. These "arches" are highest in the center of the room, offering traditional emphasis to the point where the bimah is closest to the worshippers.

Norman Jaffe asserts that the "arches" have literal references as well—the canopies that cover a Jewish bride and groom, the angular forms of Hebrew letters, the shawl covering the traditional Jew at prayer, and the angle assumed by the Orthodox Jew who bends back and forth while praying.

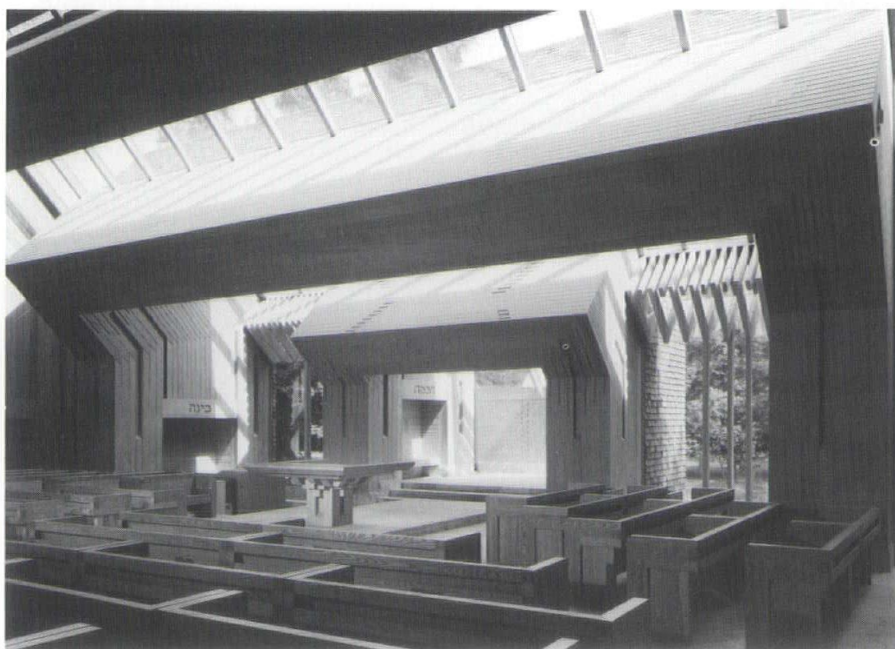
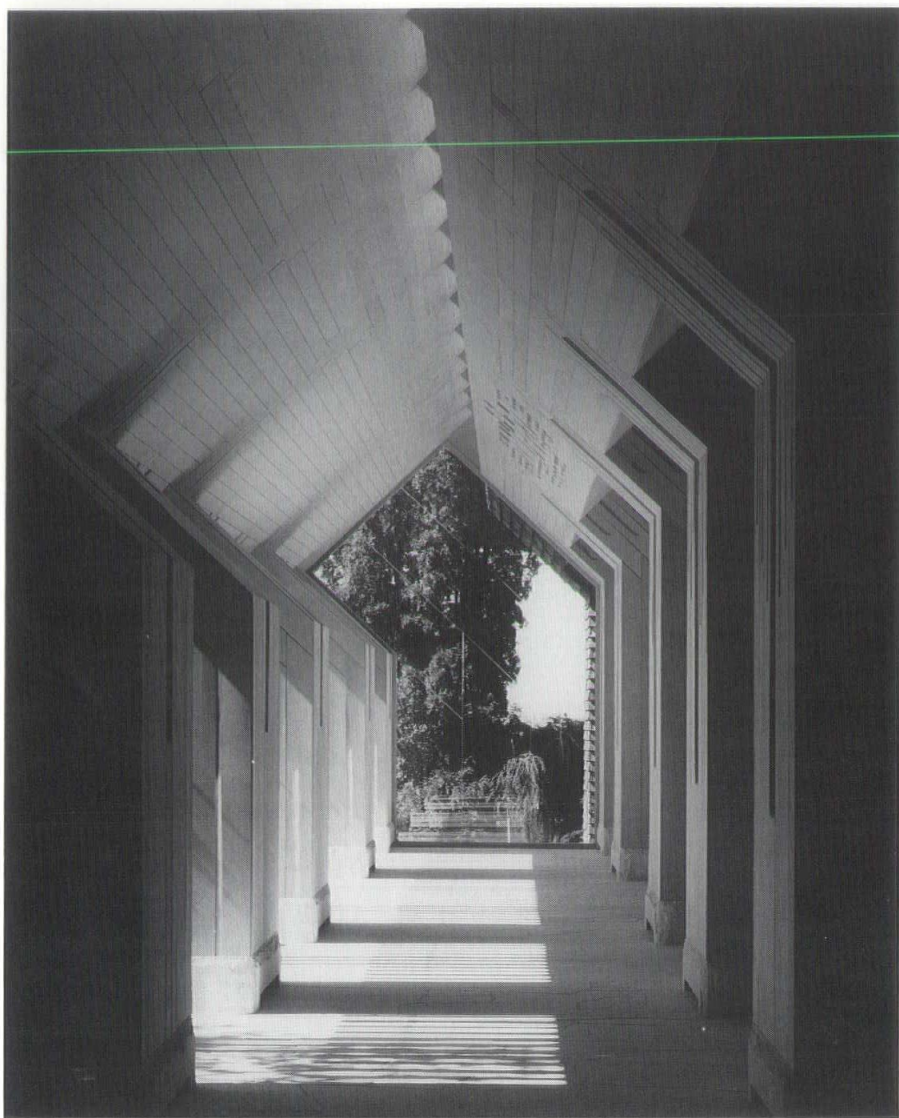
The interior has been kept free of painted decoration and obvious symbolism, but familiar images are present nonetheless. The floors and dados are made of beautiful limestone cut from irregular pieces and roughened at the edges. The stone and its handling may bring Jerusalem and its antiquities to mind, although one is not forced to make this association.

### Jewish References

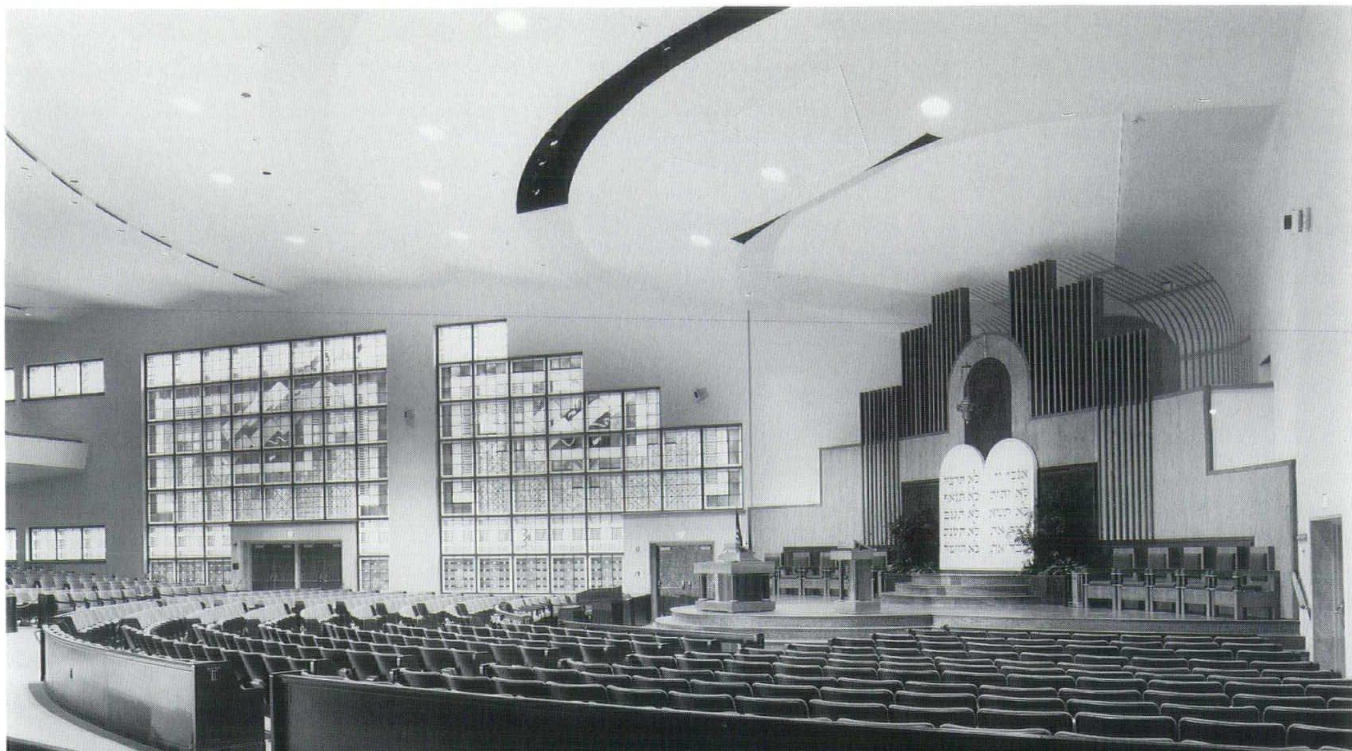
There are ten Hebrew words incised above seating niches along the side walls, reflecting virtues mentioned in Hasidic teaching (although Reform congregations have little in common with Hasidic ones), and using a number associated with the Israelite tribes and the Commandments. One can discern a six-pointed Star of David bent over the two planes of the angular "arch" above the entrance to the ark area; smaller and more easily recognizable stars appear also on the exterior, attractively relieving the repetitious standard shingles.

Supporting the bimah, in niches along the side walls, and in the woodwork of the tall windows that face the street and flank the ark, are designs recalling trees. Mr. Jaffe connects them to a tree known in Hasidic legend and to the grove behind the building. Where the columns change directions and angle outward to support the ceiling, parallel incisions suggest the candles of a Menorah.

It would be hard for anyone to spot the trees and Menorah without having been told that they were present, but the symbols are there for those who want them. Their abstract form allows one to ignore them in favor of the smooth texture and beautiful blond tone of the Alaskan yellow cedar that has been carefully crafted by master woodworkers—a blending of natural, or divinely created, elements and the work of man, which may be even more satisfying to contemplate.

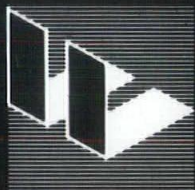






**SANCTUARY RENOVATION • WASHINGTON HEBREW CONGREGATION**

■ SPACE PLANNING ■ FURNITURE ■ LEADED GLASS



**DAVID WILSON DESIGN**

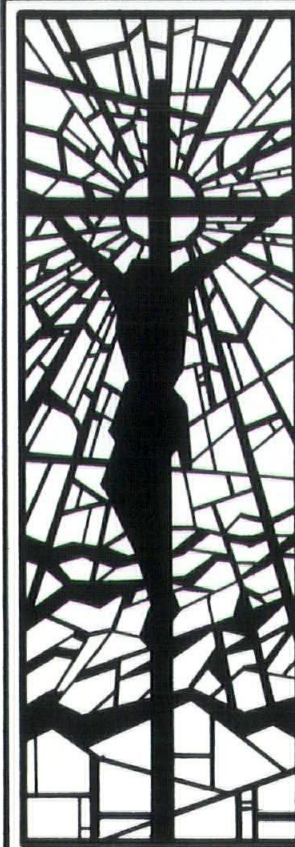
RD 2, Box 121A  
South New Berlin  
New York 13843  
(607) 334-3015

## WINTER SCULPTURE STUDIO

207 WEST MEADE STREET PHILADELPHIA, PA 19118  
(215) CH 8-2122



ARCHITECTURAL LITURGICAL  
FOUNTAINS COMMEMORATIVE PLAQUES  
BAS-RELIEFS MEDALS PORTRAITS



CUSTOM DESIGNS IN FACETED,  
LEADED, ETCHED AND  
BEVELED GLASS



BENSON DESIGN STUDIO  
INC.

3845 E. MIRALOMA AVE, STE. B  
ANAHEIM, CA 92806  
(714) 572-8791  
(800) 266-GLAS  
FAX (714) 572-8886



# A CHAPEL RENEWAL: CELEBRATING THE REAL PRESENCES

*The Renovation of the 1893 Chapel of Mount Saint Dominic,  
Caldwell, New Jersey*

*Alfred De Vido, FAIA, Architect*

Religious architecture is theology in wood and stone. The theology embodied in the Motherhouse Chapel from 1893-1988 is the theology which initiated and supported the cloistered religious life of our founders. A chapel honoring this theology celebrated one Real Presence and called the community to pray by withdrawing from the world.

The theologies of an apostolic community call our attention to the other Real Presences: In the Work, In the People of God, and in the world we serve. The renewed chapel preserves our traditional devotion to the Real Presence, but it is intended to expand that and to embody the teaching of the American Bishops: "There is one faith, but many theologies."



*Chapel of Mt. St. Dominic new interior. Architect: Alfred De Vido, FAIA, New York, NY.*

## What Are We Doing?

1. The old sanctuary is being converted into a small circular space separated from the body of the chapel by a low curved wall. This space will be used both for private Eucharistic devotion and for a choir of no more than 30 seats where daily liturgy of the hours can be celebrated. The tabernacle, set in the low wall, will be visible from both sides.

2. The stained glass windows have been removed and the ten window frames extended down almost to floor level.

Clear glass brings in natural light throughout the day as the sun moves from east to south to west, and the two-story, round-arched windows reveal a changing landscape.

3. The altar of sacrifice will be moved into the midst of the assembly and flexible seating will be arranged around it.



*Old interior.*



## Why Are We Doing It?

The sanctuary:

1. To fulfill the liturgical requirement for a separate chapel for private devotion to the blessed sacrament.
2. To provide the local community with an intimate space for sharing the presence of the word through the liturgical hours.

The windows:

1. Physically, to meet the need for natural light.
2. Psychologically, to renew the space and the community with natural energy.
3. Theologically, to celebrate the presence of the Creator.
4. Symbolically, to replace the painted Dominican icons with a living Dominican symbol.
5. Historically, to embody a new image of ourselves as we are evolving outward and called beyond ourselves.

To embody the liturgical theology which "invites the people of God to experience themselves as the locus for God's Presence."

## Problems and Objectives

The chapel dates from 1893 when it was designed by a cloistered community to promote a spirituality of withdrawal from the world. Hence, the chapel is accessible only from the interior, and the atmosphere of the building is inhospitable. Minimal, cosmetic alterations and repairs, last done twenty years ago, did nothing to solve the main problem: an environment of darkness, physical discomfort, psychological stress, and a floor plan which placed God at a regal distance from a congregation of spectators. Moreover, the resident community, which now numbers about 20, were surrounded during their daily prayer by rows of empty benches—grim reminders of a day when the resident community numbered 100.

The renovation plan provides for both physical and psychological renovation. The physical renovation now provides flexible spaces for choral office, Eucharist sacrifice, private devotion, liturgical gathering, and processions. The Blessed Sacrament is set in the dividing wall between the meditation space and the

main chapel and is visible from both sides. Seating and other furnishings, all in light oak and stainless steel, are movable into many configurations. The psychological renovation transforms gloom and rigidity into warmth, light, and openness to nature by replacing opaque stained-glass with gigantic clear glass windows opening onto the changing landscape. The clean, uncluttered, space creates a visual silence.

—*Sister Elizabeth Michael, Chair of Renovation Committee*

## Reactions

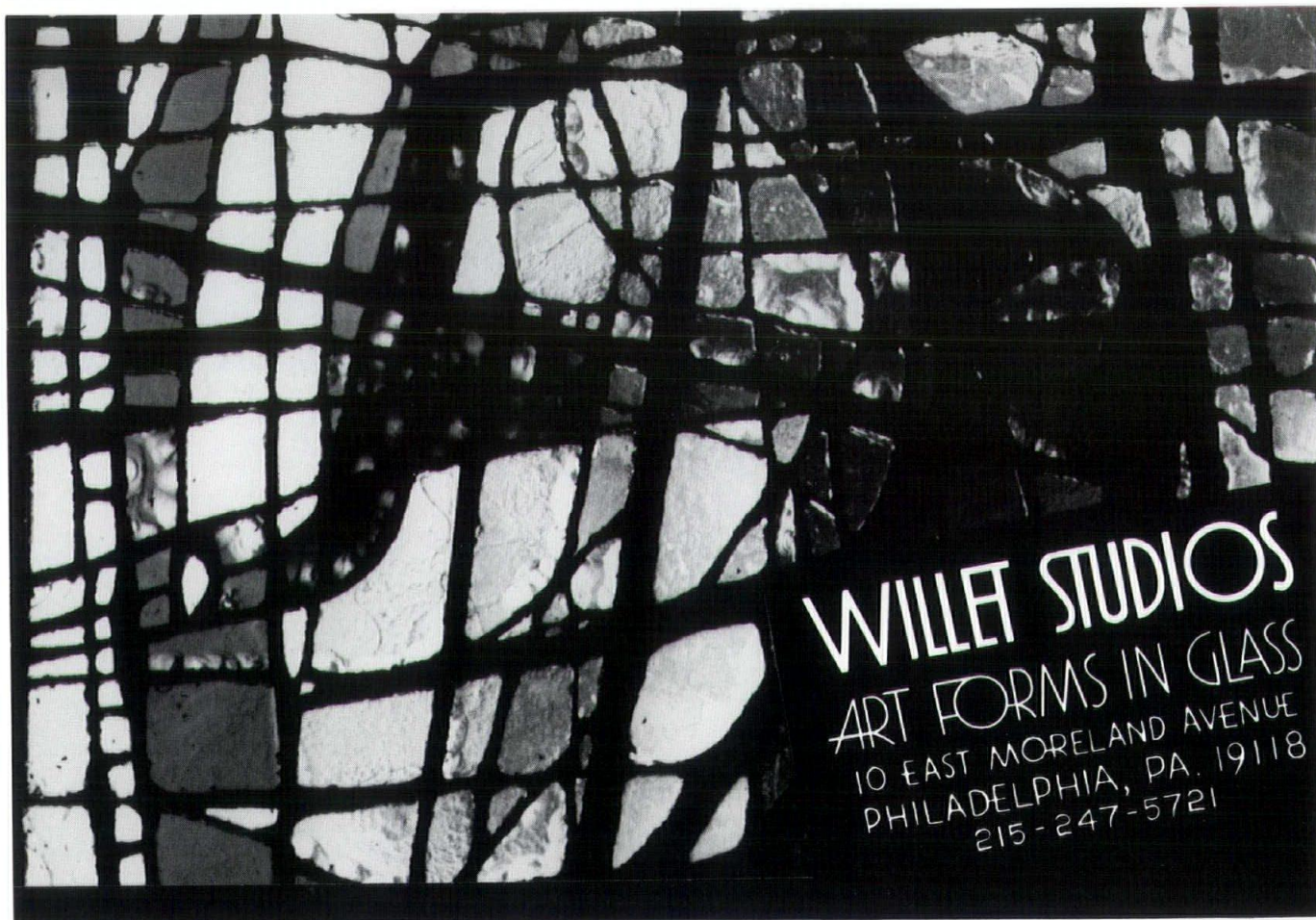
"This is just what I need—a whole new beginning!"

"Jesus must love this simplicity!"

"I was afraid to look at it. I loved the old chapel and I thought the new one would look too modern. But this is so monastic! It feels right."

"I can't remember what the old one looked like, except that it was always dark. This looks as if it was always meant to be this way."

"Open! The whole room says, 'Open up!'"



Detail of faceted glass, Second Presbyterian Church, Carlisle, PA



# Artist/Artisan Directory

---

## ACOUSTICS

**AYYAPPAN, D.P.**  
dp(A) Consultants in Acoustics  
1908 University Drive  
Richardson, TX 75081  
214-644-2130

**HALL, GAINES B.**  
Kirkegaard & Associates  
4910 Main Street  
Downers Grove, IL 60515  
312-810-5980  
*Excellence in acoustics through close interface with architect and owner. Special expertise in spaces for pipe organs.*

**KLEPPER, DAVID L.**  
Klepper Marshall King  
Associates, Ltd.  
7 Holland Avenue  
White Plains, NY 10603  
914-761-8595

**MAHONEY, ROBERT F.**  
R. Lawrence Kirkegaard &  
Associates, Inc.  
954 Pearl Street  
Boulder, CO 80302  
303-442-1705  
*Consultation for the unique acoustical needs of worship spaces: encouraging congregational singing; planning for pipe organs; and designing specialized electroacoustic systems.*

**PAOLETTI, DENNIS A.**  
Paoletti/Lewitz/Associates, Inc.  
40 Gold Street  
San Francisco, CA 94133  
415-391-7610

---

## AUDIOVISUAL SYSTEM CONSULTANTS

**HALL, GAINES B.**  
Kirkegaard & Associates  
4910 Main Street  
Downers Grove, IL 60515  
312-810-5980  
*Excellence in acoustics through close interface with architect and owner. Special expertise in spaces for pipe organs.*

---

## CARILLONS

**SCHULMERICH CARILLONS, INC.**  
Carillon Hill  
Sellersville, PA 18960  
215-257-2771

---

## CHURCH INTERIOR RESTORATIONS

**RAMBUSCH, MARTIN V.**  
Rambusch  
Philadelphia, PA  
215-828-9072

---

## CHURCH PLANNING CONSULTANTS

**LEIFESTE/BELANGER & ASSOCIATES**  
Architecture/Land Planning  
6100 Richmond Ave, Suite 224  
Houston, TX 77057  
713-782-0081

**WILLIAM E. POOLE**  
Branches, Inc.  
800 Trafalgar Court, Suite 310  
Maitland, FL 32751  
407-660-8800  
*Programming, master planning and consultation for churches, schools and missionary organizations.*

---

## GOLD AND METAL WORK

**CLEARY, THOMAS D.**  
Liturgical Designer  
Holy Land Art Company, Inc.  
160 Chambers St.  
New York, NY 10007  
212-962-2130; 1-800-962-4659

**CONRAD SCHMITT STUDIOS, INC.**  
2405 South 162nd Street  
New Berlin, WI 53151  
414-786-3030  
Fax: 414-786-9036

**DESIGNER'S CHOICE**  
Gregory & Patricia Cropper  
7610 Miramar Road  
Suite 6000C  
San Diego, CA 92126  
619-530-0868

**SANCTUARY DESIGN CORPORATION**  
11 Holmes Place  
Lynbrook, NY 11563  
516-599-3173

**SKYLINE ENGINEERS OF MD., INC.**  
5405 Beall Drive  
Frederick, MD 21701-0671  
301-831-8800

---

## HISTORIC DESIGN AND PRESERVATION

**LUCEY, MARY BLOISE**  
P.O. Box 79  
San Francisco, CA 19101  
415-431-9403

**RAMBUSCH, MARTIN V.**  
Rambusch  
Philadelphia, PA  
215-828-9072

**SKYLINE ENGINEERS OF MD., INC.**  
5405 Beall Drive  
Frederick, MD 21701-0671  
301-831-8800

---

## INTERIOR DESIGN

**EASON, TERRY BYRD**  
6341 Ridge Avenue  
Philadelphia, PA 19128-2527  
215-483-8020  
*Understanding worship with strong concepts for new space, respect and enhancement for historic space; master planning liturgical, social, administrative, educational needs.*

**INAI STUDIO**  
1265 E. Siena Heights Dr.  
Adrian, MI 49221  
517-265-6426  
*Design of contemporary sacred space; integrated worship environments. Site-specific focal appointments. Renovation and new construction.*

**POHLMANN, CHARLES F.**  
320 Prospect Avenue  
Minneapolis, MN 55419  
612-825-5672

**RAMBUSCH, ROBERT E.**  
Robert E. Rambusch Associates  
One Fifth Avenue  
New York, NY 10003  
212-473-4142  
*Historical restorations and renovations of new and existing interiors.*

**RAMBUSCH, VIGGO BECH**  
Rambusch  
40 West 13th Street  
New York, NY 10011  
212-675-0400  
*Creation of interior environments for liturgy. Restorations of existing interiors, architectural lighting.*

---

## INTERIOR SANCTUARY PLASTER MAINTENANCE

**SCHANBACHER, PAUL R.**  
G.H. Schanbacher & Son  
300 East Ash Street  
Springfield, IL 62703  
217-528-8444

---

## LIGHTING

**CLEARY, THOMAS D.**  
Liturgical Designer  
Holy Land Art Company, Inc.  
160 Chambers St.  
New York, NY 10007  
212-962-2130; 1-800-962-4659

**MANNING, R.A.**  
R.A. Manning Company, Inc.  
1810 North Avenue  
Box 1063  
Sheboygan, WI 53082-1063  
414-458-2184 and 458-2185  
*Design and engineering services available.*

**RAMBUSCH, VIGGO BECH**  
Rambusch  
40 West 13th Street  
New York, NY 10011  
212-675-0400  
*Lighting consultation and equipment; development and building of custom lighting fixtures, high-bay downlighting.*

---

## LITURGICAL DESIGN CONSULTANT

**CLEARY, THOMAS D.**  
Liturgical Designer  
Holy Land Art Company, Inc.  
160 Chambers St.  
New York, NY 10007  
212-962-2130; 1-800-962-4659

**EASON, TERRY BYRD**  
6341 Ridge Avenue  
Philadelphia, PA 19128-2527  
215-483-8020  
*Working with clergy, architects and committees to establish appropriate layouts and designs for interiors of places of worship, new buildings or renovations.*

**EREMITO, REV. ANTHONY J., M.Div., M.A., A.A.S.**  
Pastor, Church of the Holy Cross  
329 West 42nd Street  
New York, NY 10036  
212-246-4732

**CONRAD SCHMITT STUDIOS, INC.**  
2405 South 162nd Street  
New Berlin, WI 53151  
414-786-3030  
Fax: 414-786-9036

**INAI STUDIO**  
1265 E. Siena Heights Dr.  
Adrian, MI 49221  
517-265-6426  
*Design of contemporary worship environments marked by simplicity of form and focus.*  
(Continued)



# Artist/Artisan Directory (Continued from page 51)

## MAUREEN McGUIRE DESIGN ASSOC., INC.

924 East Bethany Home Road  
Phoenix, AZ 85014-2147  
602-277-0167  
*Contemporary designs for today's worship.*

## McGRANAHAN, THOMAS

The Studios of Potente, Inc.  
914 60th Street  
Kenosha, WI 53140  
414-654-6665  
800-776-3585

## POTENTE, E.J.

The Studios of Potente, Inc.  
914 - 60th Street  
Kenosha, WI 53140  
414-654-6665  
800-776-3585

## RAMBUSCH, ROBERT E.

Robert E. Rambusch Associates  
One Fifth Avenue  
New York, NY 10003  
212-473-4142  
*Consultation design and fabrication, delivery and installation of original liturgical furnishings.*

## SANDQUIST, CARL H.

The Studios of Potente, Inc.  
914 60th Street  
Kenosha, WI 53140  
414-654-6665  
800-776-3585

## SCHANBACHER, PAUL R.

G.H. Schanbacher & Son  
300 East Ash Street  
Springfield, IL 62703  
217-528-8444

## TAKACH, RICHARD M.

Richard Michael Takach, ASID  
12704 Twin Branch Acres Road  
Tampa, FL 33626  
813-585-4237; 813-855-1356  
*Consultation and design of places of worship and support facilities for the clergy, congregation and educational community.*

## TOOMEY, OP., STEPHANA

4900 Wetheredsville Rd.  
Baltimore, MD 21207  
301-448-1711  
*Liturgical consultation with educational process; design of worship environments that focus on the action of Liturgy with artforms and appointments unique to the setting in their subtle use of color, form and texture; from concept to installation.*

## VOSKO, RICHARD S.

4611 Foxwood Drive South  
P.O. Box 2217  
Clifton Park, NY 12065-9217  
518-371-3009  
FAX: 518-371-4113  
*Collaborative process, liturgical consultation, education, architectural programming, furniture and appointment designs for renovations or new worship environments.*

## LITURGICAL FURNISHINGS

## BYRNE, EDWARD

Box 1118  
Doylestown, PA 18901  
215-348-2577

## CLEARY, THOMAS D.

Liturgical Designer  
Holy Land Art Company, Inc.  
160 Chambers St.  
New York, NY 10007  
212-962-2130; 1-800-962-4659

## DIANE BROTT COURANT

21 Cedar Street  
Belfast, ME 04915  
207-338-2782  
*Dorsals, paraments, environments. Slides*

## DESIGNER'S CHOICE

Gregory & Patricia Cropper  
7610 Miramar Road  
Suite 6000C  
San Diego, CA 92126  
619-530-0868

## MAUREEN McGUIRE DESIGN ASSOC., INC.

924 East Bethany Home Road  
Phoenix, AZ 85014-2147  
602-277-0167  
*Contemporary designs for today's worship.*

## POTENTE, JR., EUGENE

The Studios of Potente  
914 60th Street  
Kenosha, WI 53140  
414-654-6665  
800-776-3585

## RAMBUSCH, ROBERT E.

Robert E. Rambusch Associates  
One Fifth Avenue  
New York, NY 10003  
212-473-4142  
*Consultation and design for worship environments, both renovations and new religious buildings, by preparing worshipping communities for changes through educational process.*

## RAMBUSCH, VIGGO BECH

Rambusch  
40 West 13th Street  
New York, NY 10011  
212-675-0400

## CONRAD SCHMITT STUDIOS, INC.

2405 South 162nd Street  
New Berlin, WI 53151  
414-786-3030  
Fax: 414-786-9036

## VOGELPOHL, JOHN C.

MEYER-VOGELPOHL  
717 Race Street  
Cincinnati, OH 45202  
800-543-0264  
800-582-1035 Ohio  
513-241-4454 Fax

## MOSAICS

## THOMAS HOLZER GLASS DESIGN

PO Box 2278  
Boulder, CO 80306-2278  
303-449-2085  
*Consultation and design of contemporary liturgical mosaic murals.*

## FRANZ MAYER OF MUNICH, INC.

343 Passaic Avenue  
Fairfield, NJ 07006  
201-575-4777  
*The new and exciting American mosaic studio—based on the tradition and experience of the 145-year-old renowned studio in Munich, Germany.*

## PIPE ORGAN ARCHITECT

## TYRRELL, JOHN J.

8620-152 N.W. 13th Street  
Gainesville, FL 32606  
904-371-1752  
*Design for Music: Planning spaces and instruments for the worship service.*

## PIPE ORGAN BUILDING

## STEINER-RECK, INC.

415 East Woodbine Street  
Louisville, KY 40208  
502-634-3636  
*Custom pipe organ building.*

## RENOVATION/RESTORATION

## CLEARY, THOMAS D.

Liturgical Designer  
Holy Land Art Company, Inc.  
160 Chambers St.  
New York, NY 10007  
212-962-2130; 1-800-962-4659

## HAUSER STUDIOS OF STAINED GLASS

James A. Hauser  
177 Lafayette Street  
Winona, MN 55987  
507-457-3500  
800-533-3960

## LAMB STUDIOS

Donald Samick  
P.O. Box 291  
Philmont, NY 12565  
518-672-7267

## RAMBUSCH, MARTIN V.

Rambusch  
Philadelphia, PA  
215-828-9072

## ROHLF'S STUDIO, INC.

783 South 3rd Avenue  
Mt. Vernon, NY 10550  
212-823-4545; 914-699-4848  
*Stained glass conservators.*

## CONRAD SCHMITT STUDIOS, INC.

2405 South 162nd Street  
New Berlin, WI 53151  
414-786-3030  
Fax: 414-786-9036

## SKYLINE ENGINEERS OF MD., INC.

5405 Beall Drive  
Frederick, MD 21701-0671  
301-831-8800

## WATERS, G. DALE

Waters Craftsmen, Inc.  
326 N. Royal Ave, Box 567  
Front Royal, VA 22630  
703-636-1395; 1-800-232-1395  
*Restoration of stained glass windows, wood, steel and stone frames, doors, columns and mill work.*

## WILLET, E. CROSBY

Willet Studios  
10 East Moreland Avenue  
Philadelphia, PA 19118  
215-247-5721

## WYSOCKI, ROBERT J.

T/A Stained Glass Associates  
PO Box 1531  
Raleigh, NC 27602  
919-266-2493

## SCULPTURE AND DECORATIVE ART

## BYRNE, EDWARD

Box 1118  
Doylestown, PA 18901  
215-348-2577

## CLEARY, THOMAS D.

Liturgical Designer  
Holy Land Art Company, Inc.  
160 Chambers St.  
New York, NY 10007  
212-962-2130; 1-800-962-4659



**DESIGNER'S CHOICE**

Gregory & Patricia Cropper  
7610 Miramar Road  
Suite 6000C  
San Diego, CA 92126  
619-530-0868

**LAMB STUDIOS**

Donald Samick  
P.O. Box 291  
Philmont, NY 12565  
518-672-7267

**MAUREEN MCGUIRE DESIGN ASSOC., INC.**

Maureen McGuire, Designer  
924 East Bethany Home Road  
Phoenix, AZ 85014  
602-277-0167  
*Specializing in woodcarving and ceramic sculpture.*

**CONRAD SCHMITT STUDIOS, INC.**

2405 South 162nd Street  
New Berlin, WI 53151  
414-786-3030  
Fax: 414-786-9036

**TURANO, DON**

2810 27th Street, N.W.  
Washington, DC 20008  
202-462-3718  
*Wood, stone and bronze.*

**VOGELPOHL, JOHN C.**

MEYER-VOGELPOHL  
717 Race Street  
Cincinnati, OH 45202  
800-543-0264  
800-582-1035 Ohio  
513-241-4454 Fax

**WINTER, SHERL JOSEPH**

Winter Sculpture Studio  
207 West Meade Street  
Philadelphia, PA 19118  
215-248-2122

**STAINED GLASS****BRENDA BELFIELD, Designer**

Studio 322  
105 N. Union Street  
Alexandria, VA 22314  
703-836-8746

**BENSON DESIGN STUDIO, INC.**

Barbara Benson  
3845-B East Miraloma Ave  
Anaheim, CA 92806  
800-266-GLASS  
714-527-8791  
714-572-8886 Fax

**BYRNE, EDWARD**

Box 1118  
Doylestown, PA 18901  
215-348-2577

**CITY GLASS SPECIALTY, INC.**

2124 South Calhoun Street  
Fort Wayne, IN 46802  
219-744-3301  
219-744-2522 Fax  
*Design, fabrication and restoration of stained glass, faceted glass and mosaics.*

**CLAGNAN, RAYMOND**

Rambusch  
40 West 13th Street  
New York, NY 10011  
212-675-0400  
*All kinds of stained and faceted glass, painting and gold leafing, etched and sand-blasted design; exterior protection plastic panels.*

**CLEARY, THOMAS D.**

Liturgical Designer  
Holy Land Art Company, Inc.  
160 Chambers St.  
New York, NY 10007  
212-962-2130; 1-800-962-4659

**CUMMINGS STUDIOS**

P.O. Box 427  
182 East Main Street  
North Adams, MA 01247  
413-664-6578

**DESIGNER'S CHOICE**

Gregory & Patricia Cropper  
7610 Miramar Road  
Suite 6000C  
San Diego, CA 92126  
619-530-0868

**JEROME R. DURR**

The Just Glass Studio  
202 Marcellus St.  
Syracuse, NY 13204  
315-428-1322

**DUVAL, JEAN-JACQUES**

Gypsy Trail  
Carmel, NY 10512  
914-225-6077

**GAYTEE STAINED GLASS**

2744 Lyndale Avenue S.  
Minneapolis, MN 55408  
612-872-4550

**HAUSER STUDIOS OF STAINED GLASS**

James A. Hauser  
177 Lafayette Street  
Winona, MN 55987  
507-457-3500  
800-533-3960

**THOMAS HOLZER GLASS DESIGN**

PO Box 2278  
Boulder, CO 80306-2278  
303-449-2085  
*Studio for consultation, design and execution of contemporary architectural and liturgical glass installations.*

**HARRIET HYAMS**

P.O. Box 178  
Palisades, NY 10964  
914-359-0061

**JACOBSON/ASSOCIATES**

P.O. Box 8711  
Canton, OH 44711  
216-452-4107  
*Specializing in synagogue stained and faceted glass windows and arks.*

**KEEGAN STAINED GLASS STUDIO**

John W. Keegan  
1011 Cedar Lane  
P.O. Box 297  
Wycombe, PA 18900-0297  
215-598-7800

**LAMB STUDIOS**

Donald Samick  
P.O. Box 291  
Philmont, NY 12565  
518-672-7267

**LAWRENCE, CHARLES Z.**

C.Z. Lawrence Stained Glass  
106 W. Allen Lane  
Philadelphia, PA 19119  
215-247-3985

**DANIEL MAHER**

Daniel Maher Stained Glass  
22 Gray St.  
Arlington, MA 02174  
617-641-0444  
*Design, fabrication and conservation of stained and leaded glass. Traditional and contemporary design.*

**FRANZ MAYER OF MUNICH, INC.**

343 Passaic Avenue  
Fairfield, NJ 07006  
201-575-4777  
*Studio in Munich, Germany since 1845.*

**MAUREEN MCGUIRE DESIGN ASSOC., INC.**

924 East Bethany Home Road  
Phoenix, AZ 85014-2147  
602-277-0167  
*Contemporary designs for today's worship.*

**MURRAY, VALERIE O'HARA**

Pike Stained Glass Studio, Inc.  
180 St. Paul St.  
Rochester, NY 14604  
716-546-7570  
*Stained glass and related products.*

**MYERS, JEAN T.**

Jean Myers Architectural Glass  
P.O. Box AG  
South Lake Tahoe, CA 95705  
916-541-7878  
*Contemporary designer: stained glass, faceted glass, sand carved glass, slumped glass; glass and ceramic tile mosaics. Brick carving.*

**PICKEL, PAUL**

7777 20th Street  
Vero Beach, FL 32966  
407-567-1710

**ROHLF'S STUDIO, INC.**

783 South 3rd Avenue  
Mt. Vernon, NY 10550  
212-823-4545; 914-699-4848  
*Creating stained and faceted glass for today's environment.*

**SAULL, BARBARA**

Creative Stained Glass Studio, Ltd.  
85 S. Union Blvd., Unit C  
Lakewood, CO 80228  
303-988-0444  
*Architectural and leaded stained glass, faceted slab glass, etching, painting, sand carving. Contemporary and traditional custom designs.*

**CONRAD SCHMITT STUDIOS, INC.**

2405 South 162nd Street  
New Berlin, WI 53151  
414-786-3030  
Fax: 414-786-9036

**VOGELPOHL, JOHN C.**

MEYER-VOGELPOHL  
717 Race Street  
Cincinnati, OH 45202  
800-543-0264  
800-582-1035 Ohio  
513-241-4454 Fax

**WILLET, E. CROSBY**

Willet Studios  
10 East Moreland Avenue  
Philadelphia, PA 19118  
215-247-5721

**WILSON, DAVID**

R.D. 2, Box 121A  
South New Berlin, NY 13843  
607-334-3015

**WYSOCKI, ROBERT J.**

T/A Stained Glass Associates  
PO Box 1531  
Raleigh, NC 27602  
919-266-2493

**SYNAGOGUE ART****DIANE BROTT COURANT**

21 Cedar Street  
Belfast, ME 04915  
207-338-2782  
*Dorsals, paraments, environments. Slides*

**DUVAL, JEAN-JACQUES**

Gypsy Trail  
Carmel, NY 10512  
914-225-6077

(Continued on next page)



# Artist/Artisan Directory (Continued from page 53)

**JACOBSON/ASSOCIATES**  
P.O. Box 8711  
Canton, OH 44711  
216-452-4107  
*Stained glass, textile, wood, metal and stone artists and craftspeople.*

**LAMB STUDIOS**  
Donald Samick  
P.O. Box 291  
Philmont, NY 12565  
518-672-7267

**SANCTUARY DESIGN CORPORATION**  
11 Holmes Place  
Lynbrook, NY 11563  
516-599-3173

**CONRAD SCHMITT STUDIOS, INC.**  
2405 South 162nd Street  
New Berlin, WI 53151  
414-786-3030  
Fax: 414-786-9036

**TURANO, DON**  
2810 27th Street, N.W.  
Washington, DC 20008  
202-462-3718  
*Wood, stone and bronze.*

## SYNAGOGUE FURNISHINGS

**JACOBSON/ASSOCIATES**  
P.O. Box 8711  
Canton, OH 44711  
216-452-4107  
*Bema and sanctuary seating, arks, lecterns, torah stands, hi lo torah tables, kiddush/candelabra tables, pews, theatre seating, flexible seating.*

## SYNAGOGUE LITURGICAL DESIGN CONSULTANTS

**JACOBSON/ASSOCIATES**  
P.O. Box 8711  
Canton, OH 44711  
216-452-4107  
*Professional team of architects, designers, artists and craftspeople.*

## SYNAGOGUE PLANNING CONSULTANTS

**JACOBSON/ASSOCIATES**  
P.O. Box 8711  
Canton, OH 44711  
216-452-4107  
*Programming, master planning, architectural and interior design service for design through construction documents.*

## TEXTILES

**CENTER, WINIFRED E.**  
7702 Braesridge Ct.  
Houston, TX 77071  
713-988-9161  
*Fabrics for religious spaces; woven, appliqued, embroidered, quilted, printed.*

**DIANE BROTT COURANT**  
21 Cedar Street  
Belfast, ME 04915  
207-338-2782  
*Dorsals, paraments, environments. Slides.*

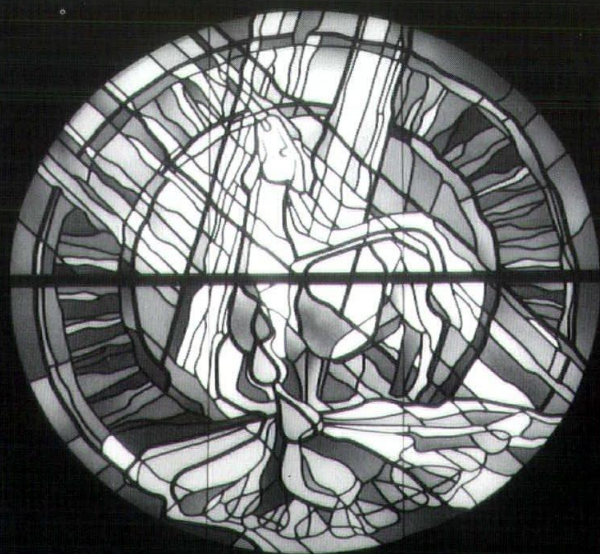
**NIXON-HUDSON, CYNTHIA**  
Images in Fabric  
317 South Gill Street  
State College, PA 16801  
814-238-7251  
*Custom-designed quilted wallpieces with dyed and painted representational imagery. Since 1976.*

**VAN de WATER, ELEANOR**  
202 NE 68th Street  
Vancouver, WA 98665  
206-699-5315  
*Commissioned dossals, frontals, paraments, stoles.*

**VOGELPOHL, JOHN C.**  
**MEYER-VOGELPOHL**  
717 Race Street  
Cincinnati, OH 45202  
800-543-0264  
800-582-1035 Ohio  
513-241-4454 Fax

### Artist/Artisan Directory listings:

- \$20 per listing—IFRAA members;
- \$50 per listing—non-members.
- Deadline for Spring 1990 issue: February 19, 1990
- Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.



**MAUREEN McGUIRE DESIGN ASSOC. inc.**  
924 EAST BETHANY HOME RD. PHOENIX AZ 85014  
(602)277-0167

IMAGES FOR  
TODAY'S  
LITURGY



STAINED GLASS  
SCULPTURE  
CHURCH FURNISHINGS



**DIMITRIOS KLITSAS**

*Fine*  
**WOOD**  
SCULPTOR

· 705 UNION ST · WEST SPRINGFIELD · MA · 01089 ·

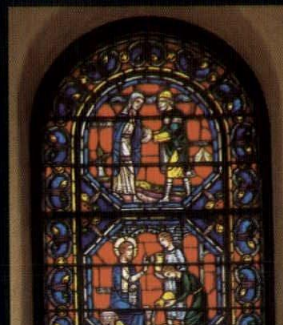
· (413) 732-2661 ·



# Chapel of St. Bartholomew's Episcopal Church: A renovation exemplifying Rambusch's versatility.



Restoring mosaic, marble, limestone, and woodwork.



Cleaning stained glass windows.



Refurbishing original hanging lanterns.

Conserving an historic altar painting, refinishing the original pews, planning and fabricating a new lighting system.



Chapel of St. Bartholomew's Episcopal Church, Park Ave. NY Rector: The Reverend Thomas D. Bowers Church Design: Bertram Goodhue (1918)

An extensive renovation of an historic church by Rambusch, principal contractor-coordinator. The total renewal of this 1918 chapel is an exemplary application of the skills of Rambusch artisans. Enhancing and honoring the integrity of the worship space with old world disciplines and new technologies. The completed project reflects Rambusch's commitment to quality and service.

# RAMBUSCH



# Calendar of Events

1990

January 19-21

## IFRAA Region IV Conference and Board Meetings

St. Andrew's Presbyterian Church, Newport Beach, CA

Workshops (January 19): Worship Space Planning, Ecclesiastical Values, Worship Space Acoustics: Form and Function, and Worship Space Illuminations. Join us for this informative and enlightening seminar in sunny California. This day-long event includes presentations, a panel discussion and social gathering time.

Contact: Maureen McGuire, (602) 277-0167

May 1

## IFRAA Visual Art Awards Program Deadline

Entries should be received no later than May 1 and will be in the form of 35mm slides. Winning entries will be on view at IFRAA's National Conference in Boston, September 1990, and at the AIA National Conference in Washington, DC, 1991.

Contact: Maureen McGuire, Visual Art Awards Program Coordinator, (602) 277-0167 or Doris Justis, IFRAA Executive Secretary, (202) 387-8333

May 19-22

## IFRAA Participation at AIA National Conference and Board Meetings

Houston, TX

At the AIA National Conference in Houston, IFRAA will again organize a cluster of manufacturers displays. Last year's St. Louis display was a huge success. Presenting the IFRAA related manufacturers to the 10,000 AIA members in attendance was a great benefit to each company. We encourage the participation of all manufacturers.

Interested exhibitors contact: John Gascho, (800) 537-1530

September 13-15

## IFRAA National Conference

Boston, MA

IFRAA's biennial National Conference featuring workshops, seminars and tours of historic churches in the Back Bay/Beacon Hill areas of Boston. Conference opens with keynote address on Thursday, September 13, and concludes with the Awards program and dinner on Saturday, September 15.

Contact: IFRAA National Office, 1777 Church Street, NW, Washington, DC 20036, (202) 387-8333

September 16-30

## IFRAA Post-Conference Tour/Seminar in Scandinavia

Contact: Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423, (616) 392-8555 (office), (616) 335-3607 (home).



Interfaith Forum on Religion, Art and Architecture  
1777 Church St., NW  
Washington, DC 20036  
Phone: (202) 387-8333

Nonprofit Org.  
U.S. POSTAGE  
PAID  
Permit No. 1215  
Washington, DC

ADDRESS CORRECTION REQUESTED

Library  
American Institute of Architects  
1735 New York Ave. NW  
Washington, DC 20006