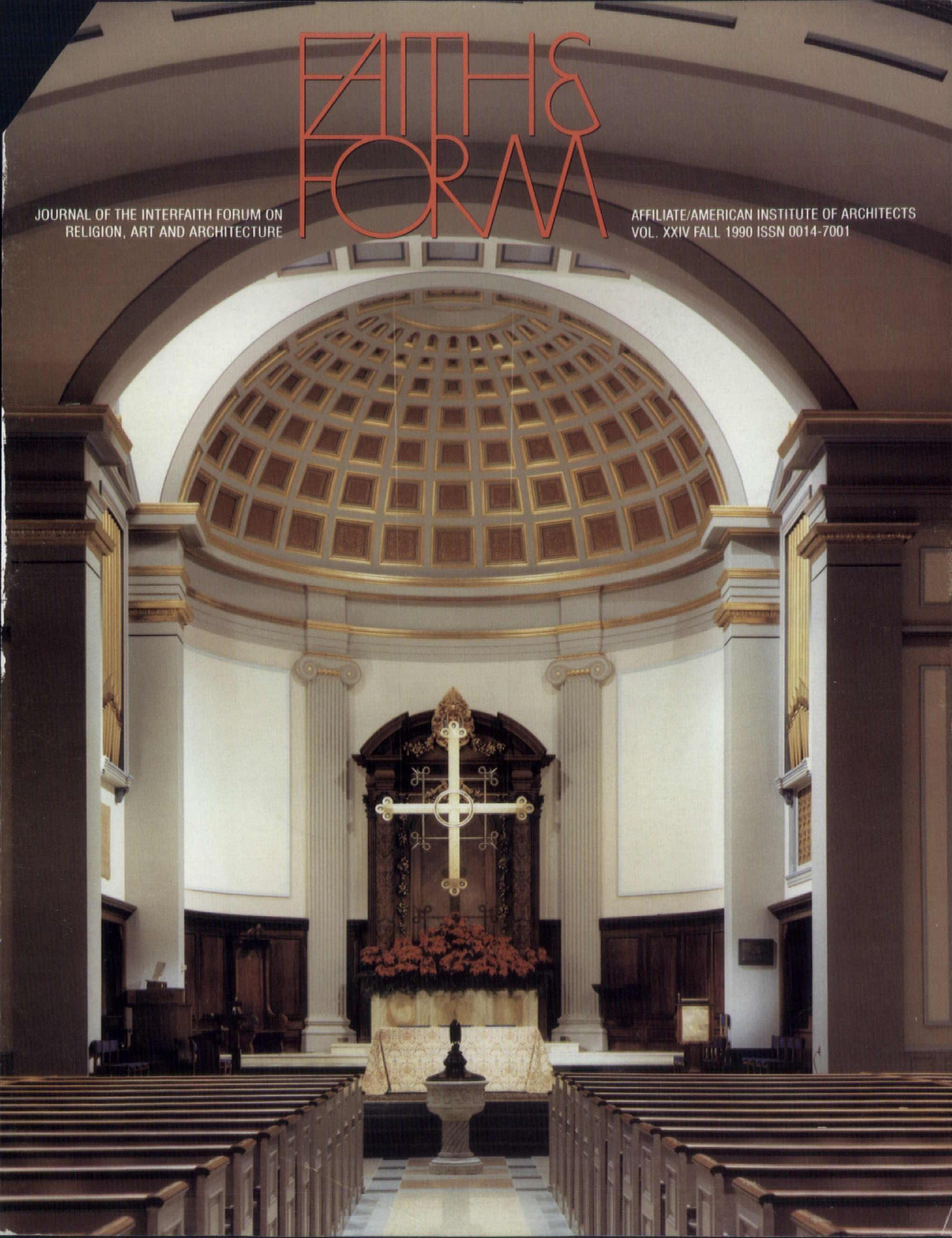


FAITH & FORM

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RELIGION, ART AND ARCHITECTURE

AFFILIATE/AMERICAN INSTITUTE OF ARCHITECTS
VOL. XXIV FALL 1990 ISSN 0014-7001





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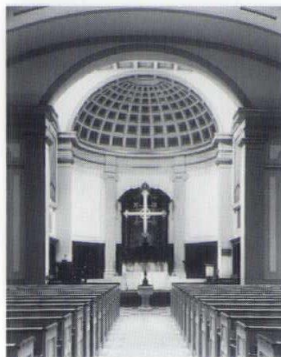
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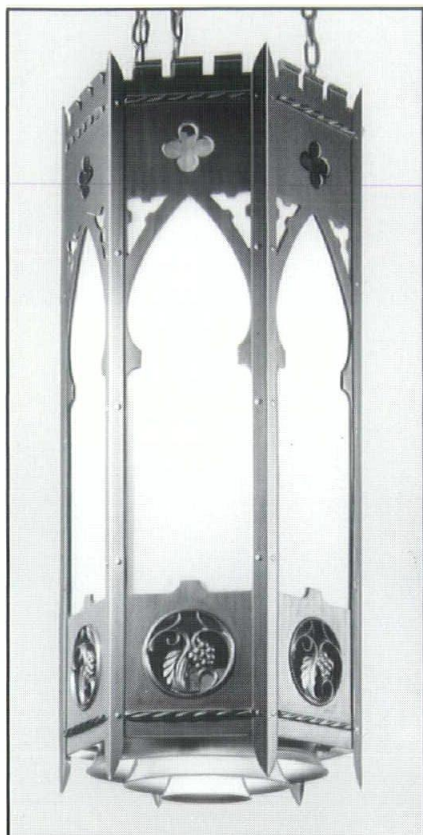


ABOUT THE COVER

The Cathedral Church of St. Paul and Center for Mission, Boston — renovation of interior and adjoining office building by Crissman & Solomon Architects, Inc., Watertown, Mass. (See details on page 4.)

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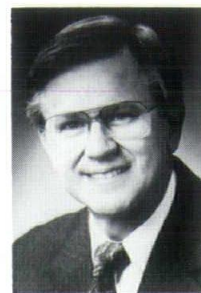
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Notes & Comments

Welcome to Our New AIA Liaison

Phillip T. Markwood established his own firm in Columbus, Ohio in 1973, and the firm has received nine AIA Awards. He has served as president of the Columbus AIA Chapter and the 1600 member Chapter of the State. He is currently serving on the National Board of Directors as regional chairman and is also a member of the AIA Foundation Board. He tells us that his membership and participation in IFRAA are important aspects of his professional involvement and we are grateful. Believing that the quality of religious art and architecture is crucial to our times, he further believes that IFRAA is the best resource we have to improve the standards of design and communication in that work. We look forward to working with him with those goals in mind. Phillip Markwood Architects, Inc., 240 N. Fifth Street, Columbus, OH 43215, (614) 461-8300.



Cataloguing IFRAA Slides Continues

Helene Weis, curator/cataloguer, reports that even though she is spending at least a day a week on this project she has not reached the end yet. She plans to attend the Boston conference with a sample of slides to interest attenders in the collection.

Slides are for sale for \$1.50 each from the IFRAA office. Since the total list is extensive, Helene will search for a particular building, a geographical area, or specific craft that interests you.

We welcome further donations of slides of either your own work or buildings you photograph on your travels. (No commercial slides, please. They may not be sold.) When contributing slides, be sure to include all known information. Many of the slides in the collection have proved difficult to catalogue because data is incomplete. Label slides themselves; they easily get separated from an accompanying list.

A complete duplicate set of the collection is at the Archives of Modern Christian Art in Belmont, California. This emphasizes the archival importance of the project.—H.W.

The Widening World of Rotch

Those who attend the IFRAA National Conference in Boston, September 13-15, may want to visit MIT's Rotch Architectural Library, with its 200,000 volumes, and which acquires about 5,000 new titles every year and holds about 1,800 journal subscriptions. It is noted especially for its broad collection in Urban Studies and Planning, as well as American design from the '20s and '30s. The library is further enhanced by its Visual Collection, a research and teaching resource of 350,000 slides and photographs, and more than 114,000 microfiche and hundreds of hours of film and videotape. Inquiries are welcome. MIT Rotch Library, Cambridge, MA 02139.

About the Cover

The Cathedral Church of St. Paul and Center for Mission, Boston — renovation of interior and adjoining office building: This cathedral is one of the first Greek Revival buildings in America and was designed by Alexander Parris and Solomon Willard in 1820. Fronting on Tremont Street opposite the Boston Common, it included two back buildings dating from the early part of the century: the Sears Building linked directly to the rear and the Clark Building fronting on Temple Place. The two interconnected, but none of the floor levels aligned, and the basement, ground and second levels were occupied by a retail store. Following concepts established by Crissman & Solomon Architects, Inc., of Watertown, Mass., the Sears Building was renovated to accommodate all of the Diocesan and Cathedral offices, allowing them to co-exist on one site for the first time. In addition, the building houses the Diocesan Library, a storage vault for the archives, and a meeting room seating seventy-five. Crissman and Solomon completed a refurbishing of the interior of the Cathedral including repainting, new patterned granite floor as well as new lighting and an improved sound system. A new suspended cross of gilded wood, bronze and crystal was designed for over the free standing altar. Client: Episcopal Diocese of Massachusetts.



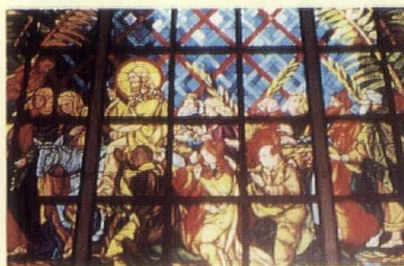
Photos Barry Iverson/TIME Magazine

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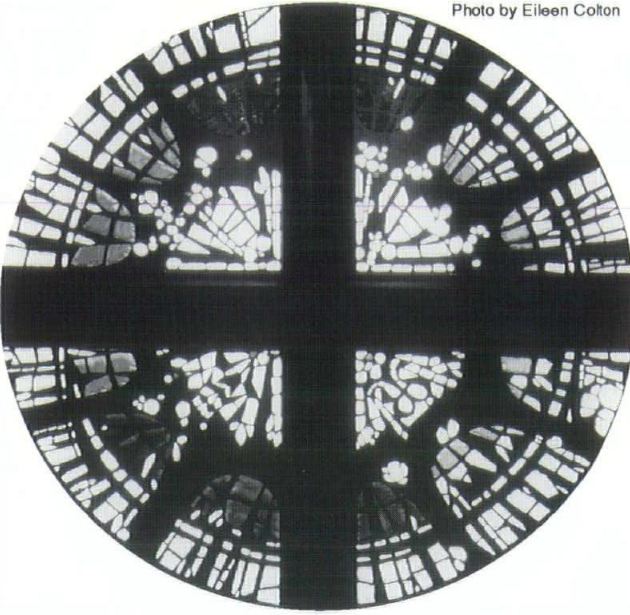


words: "There is nothing which is too big, nothing too beautiful, when it is dedicated to God." ✿ The marble was quarried in Italy—7.4 acres of it. The stained glass was hand-blown in France—four times the amount found in Chartres Cathedral. The organ was built in the United States—by the Allen Organ Company. ✿ When only the best would do, there was only one choice.

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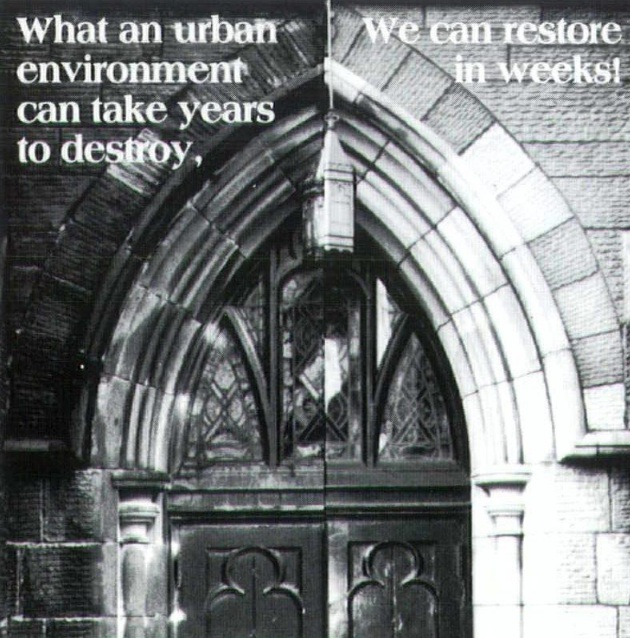


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Unretouched photographs of an entrance to the Cathedral of St. John the Baptist—Paterson, New Jersey.

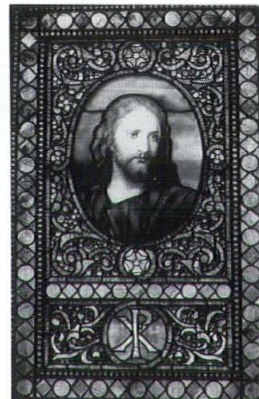
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Notes & Comments *(Continued)*

A Simulated Tour Church Model

Church building committees are usually made up of individuals inexperienced in construction and financing concepts. Since they are rarely knowledgeable in design they may have difficulty understanding three-view drawings, and the small number of perspectives provided is hardly sufficient to compensate. Danzinger-Byrd, Inc. of Louisville, Kentucky, provides a much clearer picture to building committees by taking them on a simulated tour of the "completed" facility. The "tour" shows the building from numerous perspectives using full color and shaded images with shadows. According to President Steven Danzinger, multiple drawings and fly-throughs of the new design are generated by taking advantage of a computer aided design and drafting program. A fly-through is a precise sequence of images of a three-dimensional model, which gives the effect of traveling around the model and viewing it from the very perspective one would see in an actual view. The fly-throughs are later used to generate slides which are extremely useful in presenting the final design to the congregation. Danzinger-Byrd, Inc., 5600 National Turnpike, Louisville, KY 40214, (502) 361-0171.

Memorial Windows Play Uniting Role



When the Rochester, New York parishes of St. Luke and St. Simon Cyrene Episcopal churches decided to merge in 1988, it was an emotionally charged time. The unification meant that St. Luke's would become the sole place of worship for both congregations, and the parishioners of St. Simon Cyrene were saddened to leave their church of 65 years. To ease the transition, a room at St. Luke's was converted into a chapel which encloses the windows from St. Simon Cyrene, a Black American congregation, and many people in both congregations have come to feel that the new chapel symbolizes the harmony the two congregations have achieved. (Pike Studios, Stained Glass has been associated with St. Simon Cyrene windows from their first installation and installed them again within the new chapel.)

—Iane M. Cumble

Resources

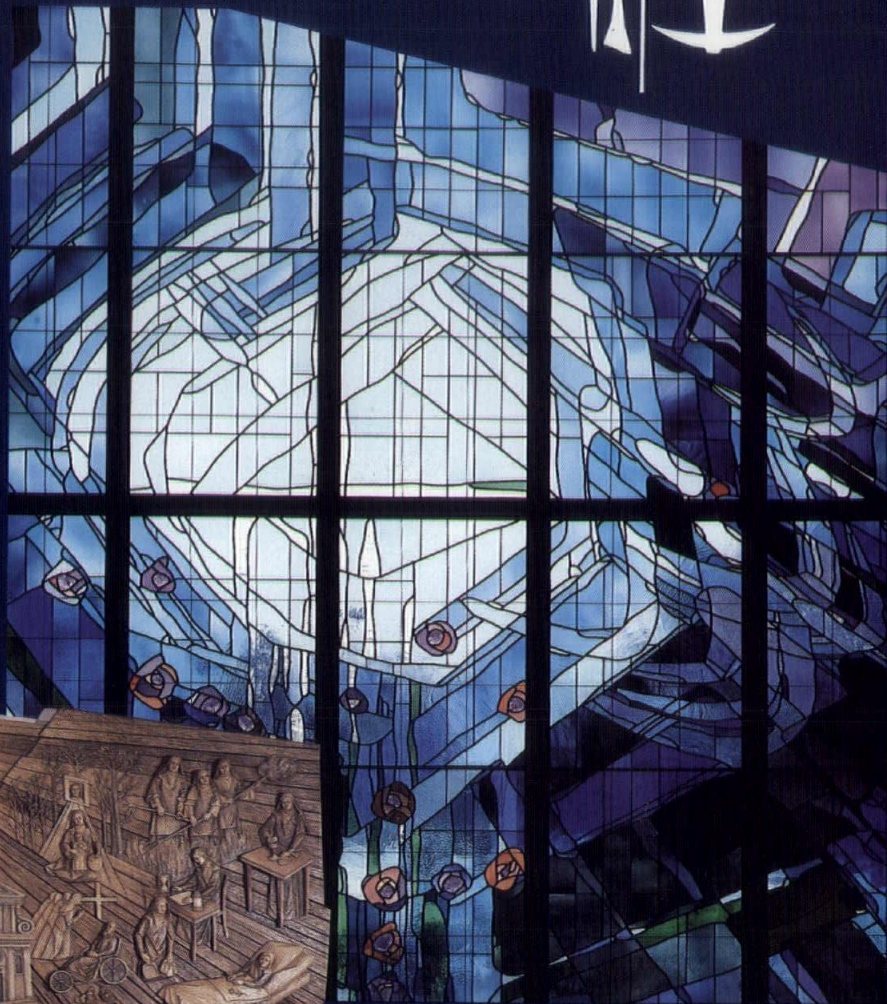
The Journal of American Organbuilding is available from the American Institute of Organbuilders, P.O. Box 130982, Houston, TX 77219. Among resources listed in a recent issue was The Organ Resource Centre, a volunteer project of the Royal Canadian College of Organists, which has compiled a resource list of articles, books and brochures that would benefit the average church organ committee seeking information about organ selection, de-

(Continued on page 8)

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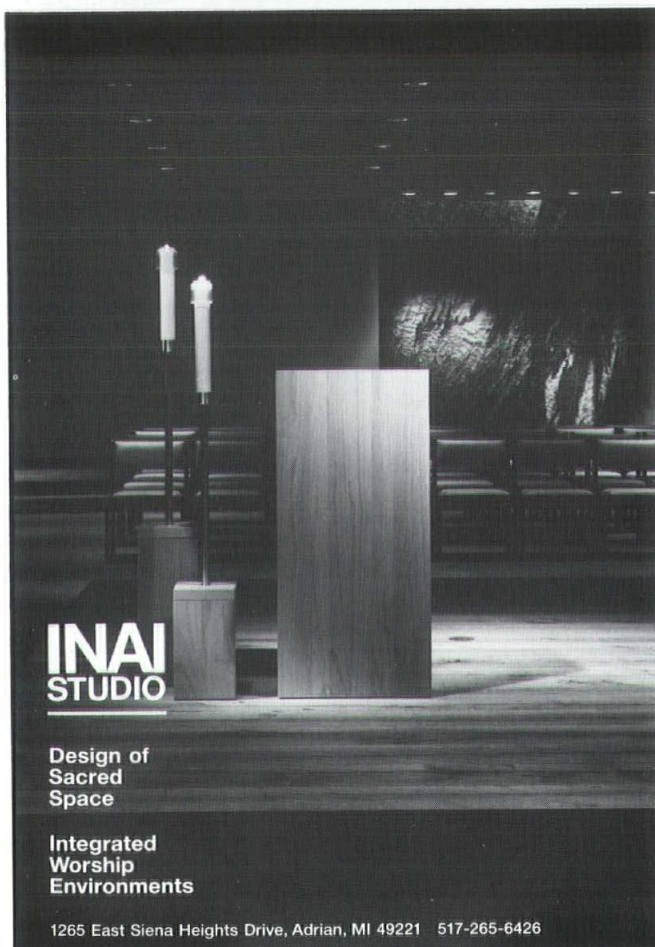
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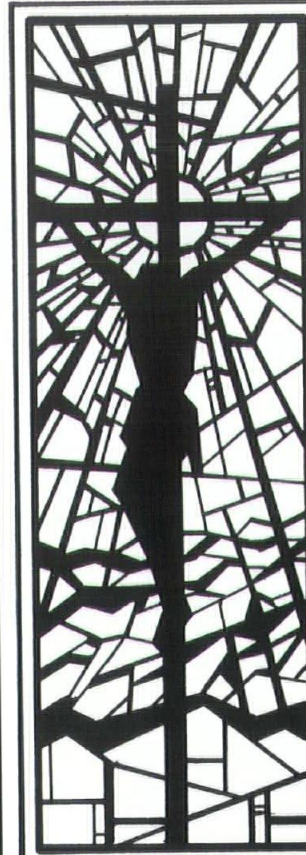
sign and maintenance. Each of the more than 100 titles on the list is available at cost from the ORC, 515 McLeod Building, 10136-100 Street, Edmonton, Alberta T5J 0P1.

Wayfinding The Environmental Research Associates encourages research related to improving environmental design methods and techniques and helps to increase understanding of the social and behavioral aspects of relationships between people and environments. *Wayfinding* in public buildings has been one of their research topics. EDRA, P.O. Box 73124, (405) 848-9762.

FROM THE AIA:

Broadening of Membership. Norman Koonce, active IFRAA member, now President of the AIA Foundation, is asking for support to increase public programming, environmental education for young people, traveling exhibitions, and grants to local AIA chapters. "The opportunity," Koonce says, "is to bring greater national attention to the importance and value of architecture." For the various categories of membership, call Marilyn Montgomery, (202) 626-7564.

Guidebook to Record Historic Structures. This guide with over 200 illustrations discusses each aspect of the documentation of historical structures. Available from: AIA Bookstore, 1735 New York Ave, NW, Washington, DC 20006.



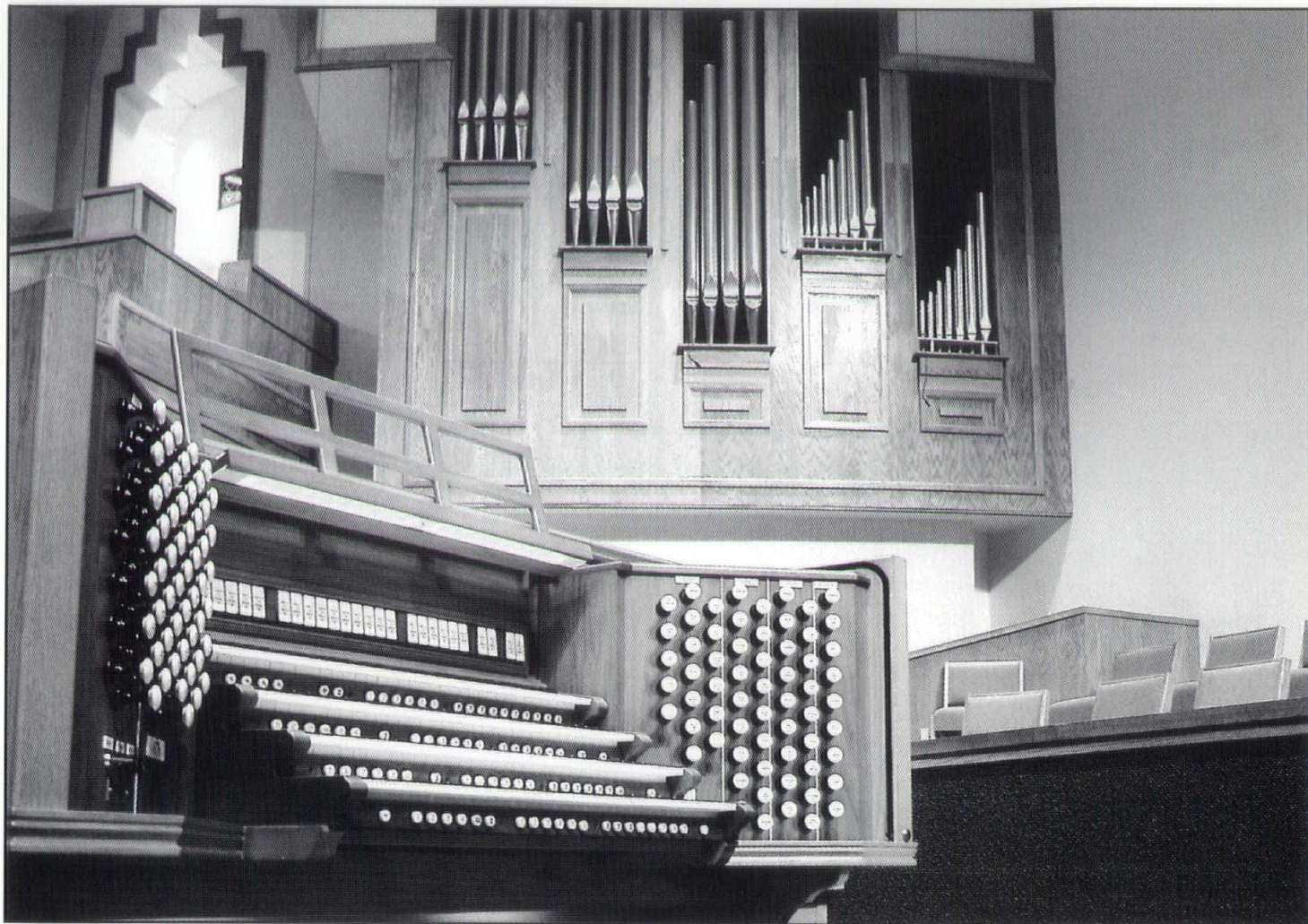
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The Rodgers Oxford 985 pipe organ at North Jacksonville Baptist Church, Jacksonville, Florida, pictured above, includes four manuals, 17 pipe ranks and LTG electronics. This 1989 installation is one of a growing number of four-manual Rodgers in American churches and universities.

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University Christian Church, Boise, Idaho; four-manual with LTG electronics
First Baptist Church, Van Nuys, California; four-manual with LTG electronics
Church on the Way, Van Nuys, California; four-manual with LTG electronics
Evangelical Free Church, Fresno, California; four-manual, 17 pipe ranks, plus LTG electronics
Glenkirk Presbyterian Church, Glendora, California; four-manual, 70 pipe ranks
Calvary Baptist Temple, Savannah, Georgia; four-manual, 21 pipe ranks, plus LTG electronics

Gordon College, Wenham, Massachusetts; four-manual with LTG electronics

Christ Church, Woodbury, Minnesota; four-manual, 27 pipe ranks plus LTG electronics

Trinity Baptist Church, San Antonio, Texas; four-manual, 32 pipe ranks plus LTG electronics

First Nazarene Church, Wichita, Kansas; four-manual with LTG electronics

Chapel Hill Harvester Church, Decatur, Georgia; four-manual with LTG electronics and pipe trumpet en chamade.

Watch for announcements of additional four-manual Rodgers installations in future advertisements.

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TRANSPARENT STRUCTURE: BELLUSCHI CHURCHES OF THE 1950s

By Meredith L. Clausen

Seemingly straight forward, Belluschi's buildings are, like the man himself, highly sophisticated, subtle, and deeply profound. Known for his clearly modern yet distinctly regional and unpretentious forms, Pietro Belluschi was by the early 1950s one of the leading architects in the United States. As the architectural profession moved away from the rigorous functionalism of an earlier modernism and cast around for less austere alternatives, Belluschi's work appealed because of its humanism—highly rational, but also emotional, poetic, and inspirational.

From the outset, Belluschi focused on honest construction and direct expression. He was uninterested in the manipulation of form for its own sake, sensing the danger of superficial stylistic issues and the ephemerality of alluring but fleeting values. Seeking a styleless architecture whose lasting quality would rise above fluctuations of the moment, he told the audience of an AIA conference in 1951 that it was by forms "which are derived from our own needs and devices we shall be known to posterity, and it is by such standard that we should try to judge contemporary architecture, not by the externals, the fashionable clichés and the package embellishments which have become the labels of modernism. It is not so much that the flat roof or sloping roof, the vertical spandrels or horizontal ones, the plastic domes or the two-story glass windows, . . . nor even the brilliant tour-

de-force that make a building truly modern, but its sense of creative inevitability, its respect to its purpose, its surroundings and its people. Exercises in external form should be neither denied nor glorified, only recognized for what they are: words not ideas, the form, not the content of modern architecture. Finally, man must be the measure. Just like politicians, architects must listen, understand, sympathize. They must learn to interpret and lead, not impose."

Belluschi's architectural theory was, like Mies's, based on structural rationalism. The structure itself, rather than anything applied, constituted the form, a structure so perfectly conceived, so thoroughly rationalized and absolutely clear, in itself it comprised the architectural form. He strove in his churches to make

structure lucid, reflecting the order of the universe. In the church's darkened space he alluded, too, to man's most basic mysteries, the unknowns of existence, of why we are and how we got here. Thus, the most elemental of spiritual concerns, universal order and its ultimate mystery, were expressed in the building itself, in its clear rationalized structure and evocative, ineffable space.

Unlike Mies, Belluschi was deeply concerned with the quality of space, its spiritual function and poetic values. Less interested in formal values for their own sake than in architecture as an arena for human activity, Belluschi focused on creating a space for a particular use, rather than a pristine, ordered visual object in space. Architecture is not a fine art like painting or sculpture, though it aspires



Paul Belluschi with Meredith Clausen.

Photo by Jack Sidener

MEREDITH CLAUSEN is an associate professor of architectural history at the University of Washington. She is the author of two forthcoming books on Pietro Belluschi—a monograph on his life and career to be published by MIT Press and a second on his churches and synagogues, by the University of Washington Press.

to the same lofty aesthetic aims; it is a social art destined to serve a practical purpose. At the same time, however, Belluschi acknowledged a fundamental difference between pragmatics and aesthetics, between utilitarian buildings and architecture. Society needs poets to rise above the ordinary, to provide by aesthetic means a spiritual nourishment craved by modern man. Neither pure form nor mere utilitarian, architecture is both. "The test of greatness of any artist-architect," Belluschi said "is not that he be practical but that he allow his inspiration never to be too far removed from the demands of his age, and the emotional needs of his contemporaries."

Nowhere was Belluschi's design philosophy more clear than in his churches. Raised a Catholic and steeped in its traditions, he had acquired an intuitive sense of what constitutes spiritual space: a space vast and uplifting yet quiet, intimate, and conducive to thought. Both other-worldly and humanly scaled, filled with the aroma of incense, inspiring sound, magnificent sculpture and paintings, with a multitude of colors and richly embellished surfaces, the church should appeal to all the senses and make the religious experience a profoundly moving one. He recognized that in the modern era skepticism is the rule and the words and explanations of theologians are unconvincing to modern man. He believed that the power of space, with its appeal to universal spiritual values, is deeper than limiting words, and that spiritual space will lend the church great emotional strength.

Already well known for his Equitable Building and Oregonian churches of wood, in 1950 Belluschi was asked to become Dean of the School of Architecture and Urban Planning at MIT. The following year he moved from Portland, where he had lived and practiced since coming to the United States from his native Italy in the mid-20s. His first commission upon moving East was, not surprisingly, a church.

The Portsmouth Abbey, a private boys' school founded by the Benedictine Order in 1918, lacked permanent quarters for its monks and still had not built a church. Situated in the midst of 118 acres in the rural rolling hills at the southern end of the Portsmouth peninsula in Rhode Island, the school had acquired a hodgepodge of buildings dating back to a clapboard manor house of 1863, a gabled brick and stone dormitory of the 1930s,

and several newer buildings by the Boston firm of Anderson & Beckwith.

His clients wanted a distinctly modern church but without the austerity of the "Bauhaus" architecture then dominating the thinking of the East Coast. Belluschi's work appealed because while unmistakably modern, his unpretentious structures of gently pitched roofs and natural materials blended harmoniously with the rural setting, and had a warmth, informality, and humanism that seemed appropriate.

Belluschi's initial proposal called for a low simple rectangular form, longitudinal in plan, with an undulating thin slab concrete roof and fieldstone exteriors. This was rejected in favor of a form with greater height and more presence, one that would clearly dominate the Portsmouth campus visually as well as symbolically.

Working with Anderson & Beckwith,

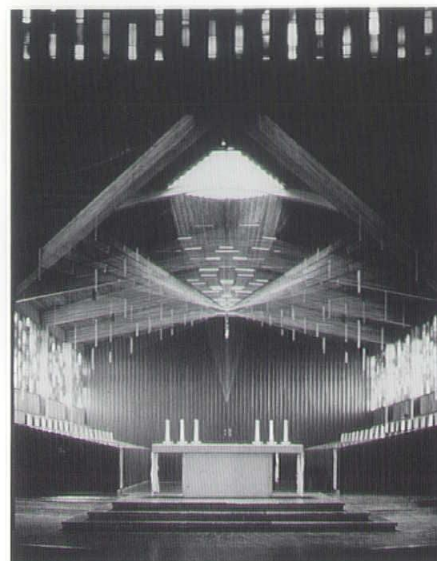


Photo by Joseph Molinar

Portsmouth Abbey Church, interior.

Belluschi revised his plans with a multi-tiered octagonal structure not unlike San

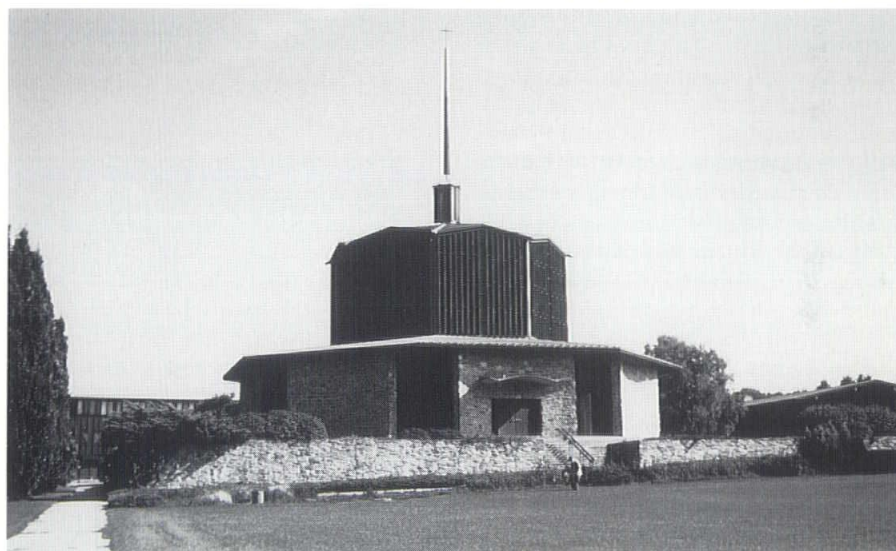
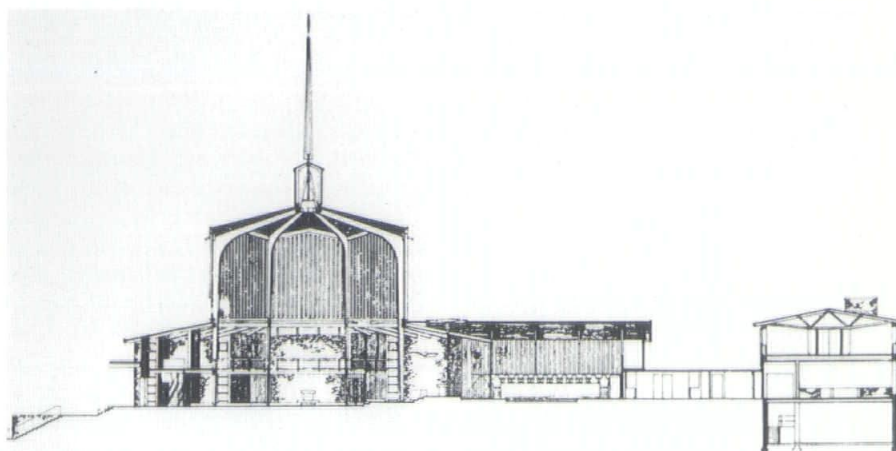


Photo by Meredith Clausen

Portsmouth Abbey Church, Rhode Island, 1952-1956.



Portsmouth Abbey Church, section.

Vitale, Ravenna, in both plan and elevation, with an elongated retrochoir forming a link to a monastic wing behind. Rising above the sanctuary and forming its principal source of light was a high glazed cupola or octagonal, flat-sided dome, with sides of colored glass supported on an internal, fully exposed framework of radiating laminated arches. These bore the roof as well. Exterior walls were non-load bearing screens, alternating panels of vertical board and batten redwood and fieldstone, convex in configuration both for acoustical reasons and to form individual altar spaces for private worship on both main and gallery levels inside.

Understated as it was, sited just below the crest of the hill and raised on a podium of stone, the new church nonetheless clearly dominated the complex. Visual impact was reserved for the interior—space, not exterior form. Forming the centerpiece was an ethereal sculpture of fine radiating filaments of wire by artist Richard Lippold suspended over the altar. Drawing upon and restating the geometries of the structural framework, the great laminated arches, striated batten walls, exposed roof decking, and simple abstracted patterns of the stained glass, the Lippold sculpture at once shot light from an unobtrusive skylight out into depths of the sanctuary space and focused colored light from the dome onto the altar below. Pursuing the same theme of light and space established by the unadorned architectural form, the Lippold sculpture reinforced the meaning of sacred emptiness, of space reduced to its essence not by privation, as theologian Paul Tillich put it, but filled with the presence of that which cannot be expressed in any finite form. The Lippold sculpture and a Puccinelli tapestry were the only added art.

Shortly after Portsmouth, Belluschi was commissioned to design a synagogue for an affluent Jewish congregation in Swampscott, a quiet coastal town just north of Boston. The site was a flat spacious lot in the middle of a wooded residential area well removed from the main line of traffic.

This was Belluschi's first synagogue. Unlike the Christian church with its long patrimony of traditional church forms, the Jewish temple had no time-sanctioned historical prototype. This gave Belluschi a clean slate, freeing him from the weight of the past but at the same time posing the daunting challenge of



Temple Israel, Swampscott, Mass., 1953-56.

Photo by Joseph Molitar

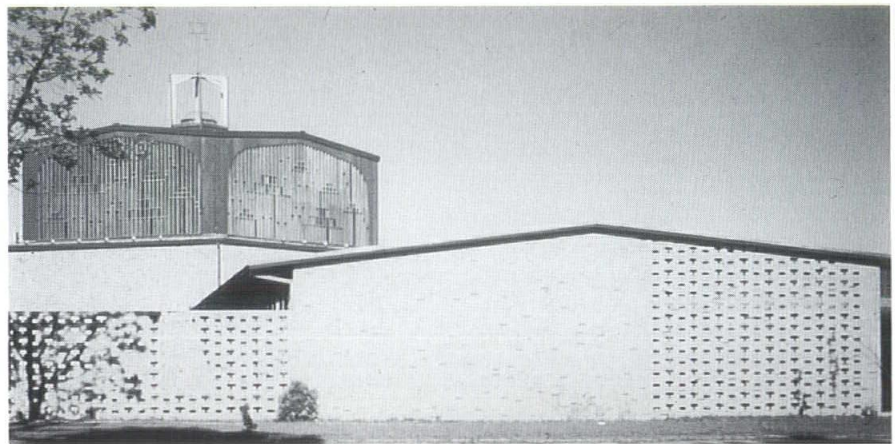


Photo by Joseph Molitar

coming up with a wholly new form, with a character appropriate to and expressive of a modern synagogue. The problem was compounded by the requirement inherent in all synagogue design of a small, intimate space with seating capacity of 250 for regular use throughout the year, that could expand to a capacity of between 1100 and 1800 on High Holidays.

With Carl Koch & Associates Belluschi worked out a solution consisting of a raised hexagonal form over the sanctuary which opened out by means of sliding partitions onto a larger rectangular hall. The sanctuary was centralized in plan, with bema opposite the main entrance and the congregation seated in a semicircle. The building consisted of an internally exposed structural framework of laminated beams and steel, with exterior walls of subtly textured brick and stained redwood. Simple and unimposing, the temple nonetheless exerted a quiet monumentality, both human and inspirational in scale.

Here again was Belluschi's transparent structure, with visual appeal generated by the basic elements of the building itself rather than added ornamentation.



Temple Israel, interior.

Photo by Meredith Clausen

Forming the only decor were the geometric patterns of the tinted glass behind the bema, and the Star of David surmounting a six-sided, open framework cupola above the hexagonal dome on the exterior.

The Swampscott synagogue, like the Portsmouth Abbey church, revealed Belluschi's long interest in exploring new structural systems, but without the rhetoric and exhibitionism typical of the time. These buildings were clear expressions of his belief in the order of the universe, at the core of his design philosophy.

At this time Belluschi received a third commission, the First Lutheran Church in Boston, which presented a wholly different problem. In a traditional Lutheran church, emphasis is less on a resplendent visual setting than on an acoustically refined space that is responsive to the music and spoken word which form the heart of the service.

The site was urban, a tightly restricted corner in the midst of Boston's historic Back Bay. The principal challenge was to design a clearly modern church that would mesh harmoniously with the largely late 19th c. brick buildings of the Back Bay. The budget was small; moreover, having just moved from the Pacific Northwest and unfamiliar with the building industry in the East, Belluschi was confronted with unexpectedly high costs. He was unprepared for the swampy, unstable soil conditions in the Back Bay. Now practicing without an office of his own, he opted to do the Boston church without associates, since the site was close to his home and MIT, relying only on the assistance of a loyal staff member who had followed him from his Portland office.

After months of exploring possible solutions, his final proposal consisted of a simple rectangular brick form, longitudinal in plan, with a thin segmental concrete roof not unlike that originally envisioned for the Portsmouth Abbey. As the use of wood laminates was restricted by the local building code, Belluschi used steel and concrete for the structural framework, with non-load bearing exterior walls of brick. Bearing steel columns were embedded in the cavity brick walls which provided sound insulation as well as privacy from the street; each column extending above the edge of the wall to meet the roof, making explicit its load-bearing function. Articulating presence within the wall as well as relieving the bareness of the otherwise plain brick exteriors were apertures filled with glass block paired on either side of each supporting column. The roof consisted of only a thin concrete canopy hovering over the simple rectangular sanctuary



Photo by Meredith L. Clausen

First Lutheran Church, Boston, 1955-57.

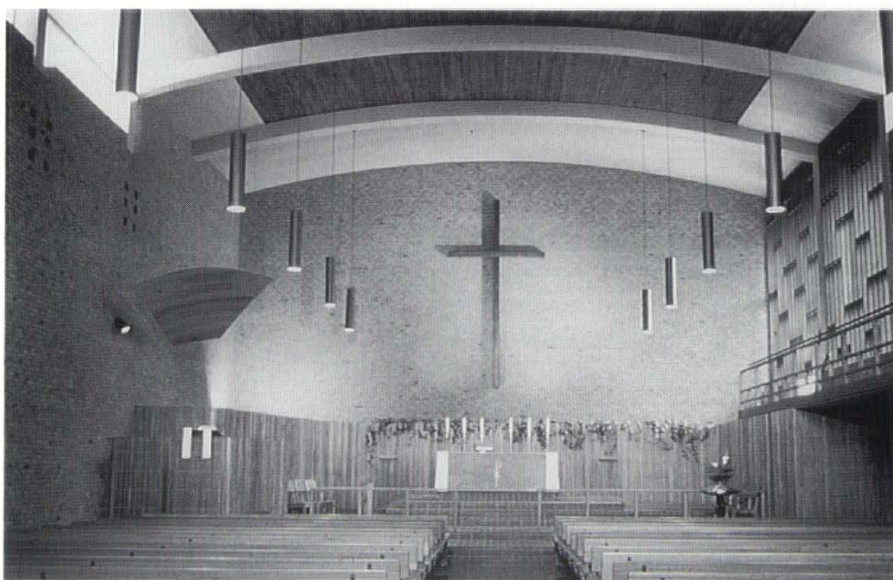


Photo courtesy of Pietro Belluschi

First Lutheran Church, interior.

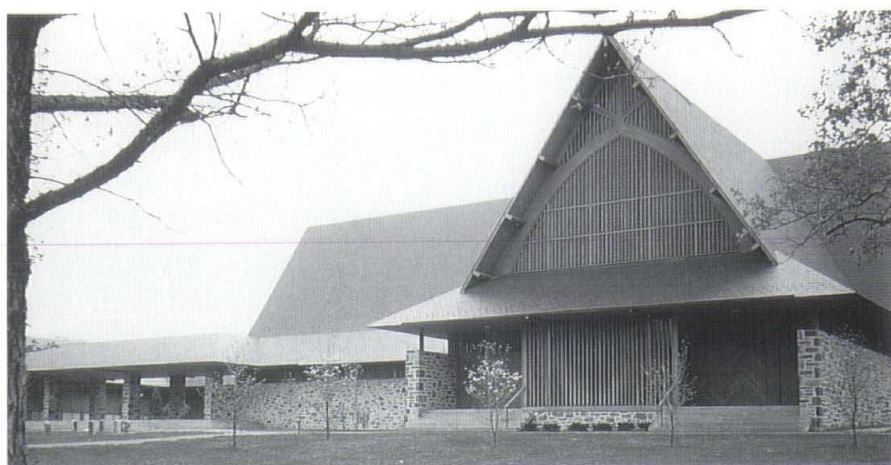
space below.

To provide a transition from busy street to quiet sanctuary, psychologically and emotionally freeing the mind from worldly affairs, Belluschi portioned off part of the site for a private landscaped courtyard through which one progresses before entering. The sanctuary itself is lit by a continuous clerestory zone between the upper edge of the wall and roof. The greatest source of light is reserved for the chancel, lit from one side only by a broad window wall of wood grille and stained glass which faces out to the secluded landscaped garden.

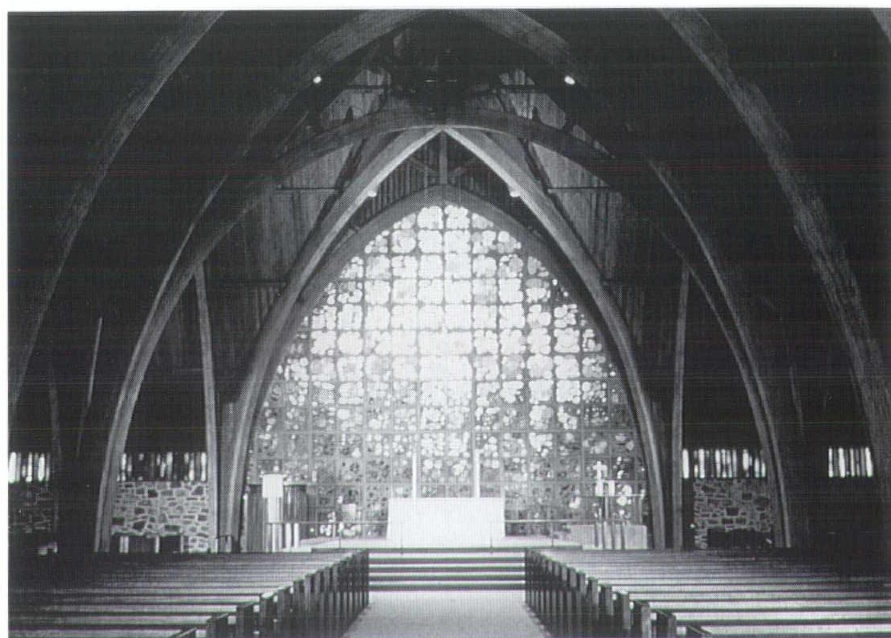
Both interior and exterior walls are of

exposed brick, with a subtle but distinctive Flemish bond. This introduced a barely discernible diamond pattern enhanced by an equally subtle variation in tones of the brick work drawn from a restricted palette. Belluschi's intent was to avoid too busy or garish a visual pattern while providing a subtle texture to the wall surface.

Slatted wood screens on the interior similarly serve both a decorative and functional end. Backed by a sound-absorbing material and placed at both the front and back of the nave, these screens control acoustics while adding to the wall surface's warmth and visual rhythm.



Church of the Redeemer, Baltimore, 1954-58.



Church of the Redeemer, interior.

Though Belluschi's form for this was different from previous churches, his approach remained the same: a straightforward, clear expression of structure and a skillful use of natural materials. No ornamentation was added, save a simple brass cross over the altar on the chancel wall.

Next came the Episcopal Church of the Redeemer in Baltimore, which wanted a building to supplement a small existing English Parish church built in the 1860s.

The principal problem was to add a sanctuary space three times the size of the original without overwhelming it visually or symbolically. The tall original

stepped tower capped by a graceful spire was to remain intact as the dominant focus of the whole complex. A second problem was to fit in a number of subsidiary buildings—administration quarters, parish house, fellowship hall, and Sunday School rooms—without detracting from the natural beauty of the wooded suburban site. Working in close association with local architects Rogers, Taliaferro & Lamb, Belluschi succeeded in combining the ideals of modernism with the legacy of the traditional English parish church. New portions were designed to maintain the massing, roof lines, and materials of the old. Repeating the origi-

nal ornamental ribbing of the plaster vault, a series of free standing laminated arches was designed to relate to the ribs of a Gothic vault, and like them carried the roof. These arches echoed the purely decorative stick work of the 1860's portal. Exterior walls are low and non-load bearing, of fieldstone (quarried from the same source as the original), and with continuous wood-screening and stained glass forming a clerestory between the walls of the great roof.

The new church is entered from a back parking area through an enclosed Japanese landscaped court, down a covered loggia into a broad, shallow narthex.

To accommodate the requisite number of seats, a cross-axial plan was used, with wide transepts almost equal to the main nave. The altar was pulled to the center to conform with current liturgical reform. The series of great arched laminated bents spans both nave and transepts, intersecting over the chancel in the center of the crossing. Tying together transept and nave is the clerestory of tinted glass at the base of the wooden roof. This plus translucent glass in the transept ends casts a subdued lighting throughout the sanctuary. A dramatic climax to the whole is provided by a brilliantly colored mosaic behind the altar by Gyorgy Kepes.

The only other adornment is a fragile metal cross suspended above the altar, barely discernible until light is shown directly on it. It conveys a Zen notion of evoked rather than stated symbolism, of suggested rather than explicit beauty. In fact, a Japanese sensibility is pervasive throughout, from the hovering, pyramidal roof with its *imaye* profile to the secluded landscaped garden with its stimulus to meditation.

Belluschi continued to pursue these identified tenets in subsequent churches and synagogues in the 1950s—Trinity Episcopal Church in Concord, Park Avenue Congregational Church in Arlington, Temple Adath Israel in Merion, Pennsylvania, Temple B'rith Kodesh in Rochester, New York. He was interested in harmonizing traditional with modern; Eastern thought with Western form; and West Coast roots in arts and crafts with East Coast intellectualism. He was successful in reinvigorating his architectural heritage with his highly personal contribution. His gifts, seemingly simple, are in fact complex, seemingly contradictory but in fact consistent, and the results are timeless but very much of their own time.

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PLANNING FOR CHURCH PRESERVATION AND RENOVATION

By Marilyn Brockman



Photo by Lydia May

Each older church has its own special characteristics, materials, and history. These buildings symbolize the growth and changes of their congregations and communities, reflecting hopes and dreams of people who have walked into the sacred walls or those who have simply passed by and remarked on the architecture of the church. The layers and qualities of older church architecture result in a richness often not present in more modern buildings, but often result in complex building problems. These problems are related not only to the specialized materials and designs, such as stained glass and complex slate roofs, but also to conformance with building and safety codes. The problems are compounded by limited resources which are generally only used for critical maintenance items. Building committees are often made up of dedicated volunteers from the congregation or ministry who lack the experience and time to assess and identify problems before they become crises. Because of organizational and budgetary constraints, old churches often suffer from neglect or inappropriate solutions to building problems.

Our architectural practice concentrates on helping institutional clients preserve, renovate, and expand their buildings. In our work with universities,

museums, and city governments, we typically interface with physical plant departments which include employees familiar with building and construction. Churches and grassroot organizations seldom have this luxury. This makes it all the more important for these organizations to have a long-term plan for their structures in order to avoid crises, and be fiscally prepared for regular repairs and

Preservation and renovation of a church symbolize the faith and commitment of a congregation toward its mission and future generations.

needed renovations. As much as I would like to write a universal recipe for preserving churches, I cannot. Preservation technologies change constantly, and proper application methods are unique to each building. However, a good plan for preservation and change is the most important step to take before starting any building project, and can benefit a church community in many ways.

Careful church preservation starts with

developing a Master Plan to create an understanding of what needs to be accomplished, and for what purpose. A Master Plan should describe the building's current condition; identify the goals of the congregation for repairing and changing its building; outline the scope of work required to meet these goals; set forward a schedule for completing the workscope; and provide budgets for the various work items.

Comprehensive master planning requires a team effort by church representatives, an architect, engineers, and specialists. Church representatives set the goals for the plan, and evaluate the Master Plan recommendations. The architect is the prime consultant to the Church, and must therefore be familiar with similar problems and materials faced at the Church and equally well-versed in communicating building issues to clients not fluent in architectural jargon. Mechanical, electrical and structural engineers must also be familiar with similar buildings in order to evaluate building systems and propose cost effective repairs. Specialists familiar with particular aspects of building construction are brought in by the architect to evaluate a particular aspect of the project. Specialists can include material consultants for masonry, stained glass and historic finishes; building code consultants; and professional cost estimators.

Existing Building Conditions

The first step of any Master Plan is an evaluation of existing conditions. Often the best way to start is by digging through old photographs, church records, and drawings to determine how

MARILYN BROCKMAN, AIA is a principal with Ann Beha Associates, Inc. in Boston, MA. She has worked with a number of churches and institutions to preserve and renovate their buildings, including those noted in this article. Her most recently completed church, St. Andrew's Episcopal Church, received a National Wood Council Merit award.

the building has changed or been repaired. This historical research gives an understanding of which architectural elements are original, and assists the church in establishing priorities for preservation. A building repair history points out the unique flaws every building has, items which require constant maintenance, and items which have been neglected over the years.

The next step is to conduct a systematic "health check" of the existing building conditions. This includes careful observation of the building to determine areas of wear, damage and breakdown, and an assessment of electrical and mechanical systems. This review should also identify building code deficiencies including health and safety issues, energy conservation, and handicapped access. Current maintenance practices should be evaluated at this time to determine if the maintenance style is appropriate to the building. For example, spreading salt on walks during the winter will eventually cause serious damage to adjacent masonry.

Programming

Church groups often start thinking about renovations because they are unhappy with some aspect of how the building works. A Master Plan should describe how the building is currently used, the growth or changes anticipated for the future, and identify zoning and building codes affecting the project. An architect should evaluate the appropriateness of particular spaces for reuse, and help church representatives articulate their needs and priorities. Design options should be generated to facilitate discussion and help church members understand what is possible.

Church renovations are often not undertaken for a number of years after a Master Plan has been completed. Consequently, it is critical that the Master Plan explain church goals and motivations for selecting the proposed renovation plans, and include the design options considered and rejected. With this information, future building committees can make informed decisions on how the plans need to be altered to meet updated needs, without starting the planning process all over again.

Work Scope, Budgets and Phasing

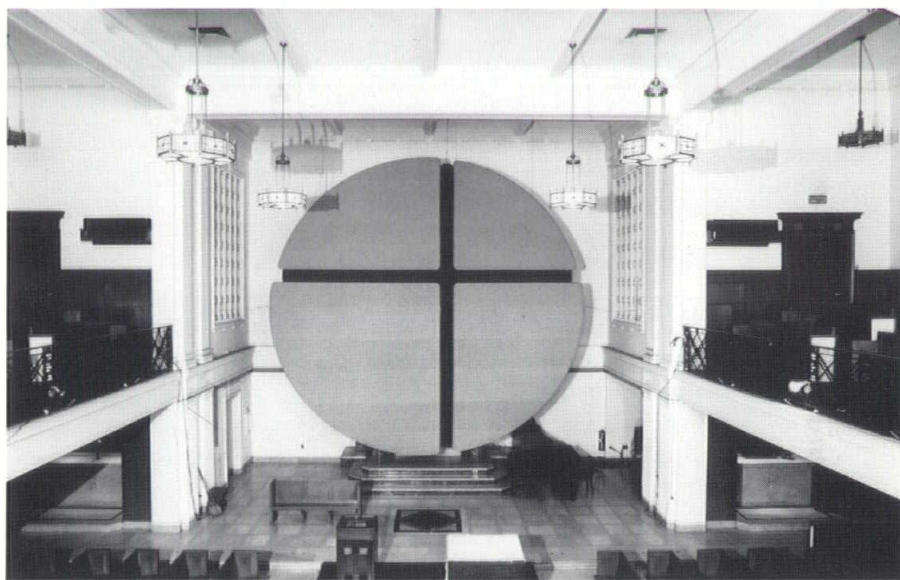
With a good understanding of the existing building and renovations planned for the building, the Master Plan should set

out recommendations and a scope of work for undertaking maintenance, repairs, and renovations.

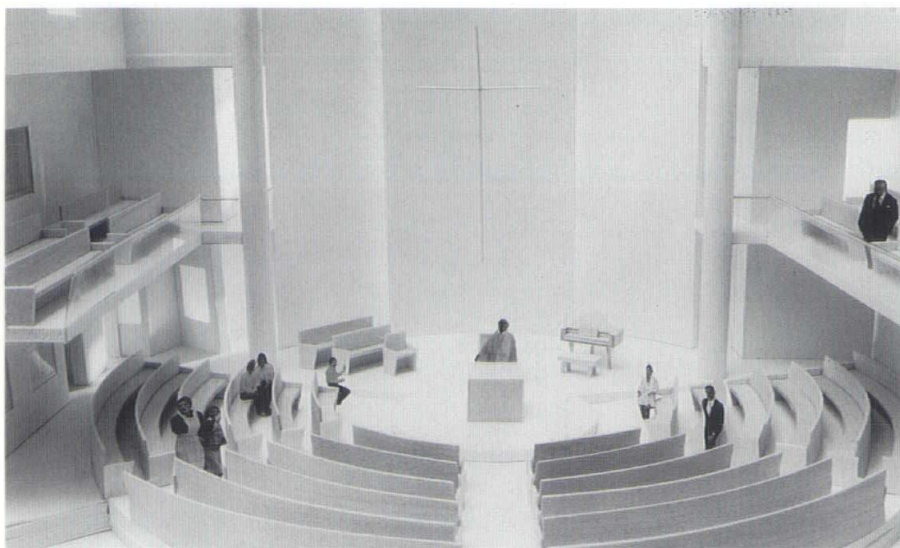
After identifying the workscope, the cost of the project can be developed. The budget needs to address each work item and the nature of how the work will proceed, whether as one large project or in phases. Our firm generally consults with professional cost estimators or local contractors to develop accurate costs reflecting local market conditions and the complexities of executing renovation and restoration work.

Church preservation and renovation projects are sometimes broken into more manageable sizes because of limited funds or the need to occupy sections of

the building during renovations. The Master Plan should group and prioritize work in a logical manner. The first priority should be to solve emergency issues such as building conditions threatening life or building safety. The next priority should be to maintain a weather tight building shell, followed by the repair of significant architectural items. Functional changes and visual improvements to the building can often be divided into phases as well. Generally, budgets can only be projected for two years, so occasional review of project costs and worksopes are required to maintain accurate and realistic fundraising goals. Church members must be apprised of the increased overall costs and time incurred



Paulist Center Community Chapel, existing condition.



Paulist Center Community Chapel, model of renovated chapel as proposed by the Master Plan.

by phasing to make an informed decision regarding project phasing.

Execution of the Plan

Every church community uses its plan in a different manner. Three examples from our firm's experience illustrate how Master Plans have been used:

1. **Paulist Center Community, Boston, MA.** The Paulist Center is an active urban Catholic community, housed in a six-story brick building constructed in 1956. The building includes a chapel originally designed for noon time use by downtown workers, but which now serves a thriving congregation with strong attendance at weekend masses and events. The Center provides a number of important community outreach programs, such as programs for disenfranchised Catholics and a weekly supper club for homeless people, making it an important gathering place for diverse groups. The Paulist Center is located in an historic district, which affects any visual changes which can be made to the building exterior.

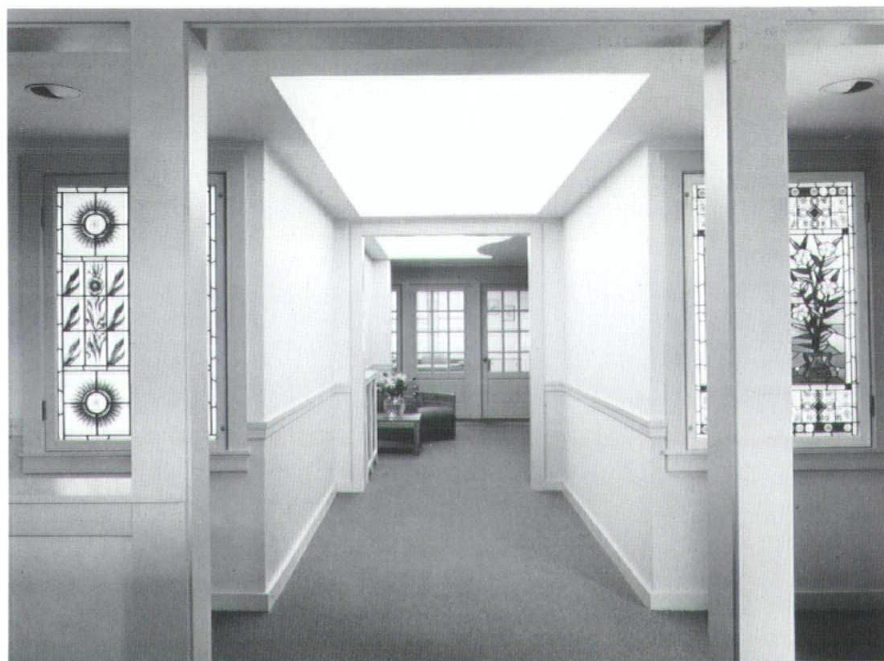
When the Center first hired Ann Beha Associates, it was interested in renovating the chapel to reflect current worshiping needs. After some discussion, it became clear that changes to the chapel would affect heating, plumbing and structural work throughout the building, and that Center members were eager to solve problems in other areas of the building.

A Master Plan for the entire building was essential to guide these interlocking renovations. The plan addresses alterations in counselling and office areas, renovations to the entrance areas and chapel, the impact of renovations on the residential floors, and renovations to the basement kitchen and auditorium. The plan was completed in 1986, when a fundraising campaign was started.

In 1988, the Paulist Center Community experienced failures in kitchen equipment—the heart of the weekly evening meals offered to approximately 150 homeless people. Replacing the failed equipment required substantial upgrading of the kitchen exhaust system to meet the building codes. Although the Master Plan did not include kitchen renovations in the first phase of the project, this crisis made kitchen renovations the number one priority. Since the plan had recommended nearby restrooms to be renovated at the same time to save on construction costs, the Center moved ahead with these renovations as well. In



Elm Street Congregational Church, original condition of the counselling area.



Elm Street Congregational Church, renovated counselling and reception area.

this case, the Master Plan guided the renovation "package," and helped determine the extent of work and budget required to accomplish the project.

2. **Elm Street Congregational Church, Southbridge, MA.** Members of Elm Street Congregational Church were frustrated by the condition of their historic 1870's

brick church and the appearance of their 1950's counselling area, when they approached Ann Beha Associates. An early goal of the congregation was to develop a number of renovation packages with achievable budgets to upgrade the building. A comprehensive Master Plan was developed for the preservation of the historic church, sanctuary renovations, ren-



Elm Street Congregational Church, renovated vestry area.

ovations to the counselling and reception areas, and making the building fully accessible to the handicapped. Phase I included exterior maintenance and repairs, and was conducted with consulting advice from our firm. Phase II included heating system repairs, renovation of the vestry, and renovation of counselling and reception areas, which required full professional services, and was completed in 1985. The Church is continuing its fund-raising to complete future phases.

3. St. Andrew's Episcopal Church, Hanover, MA. Originally built in 1810, and altered in the late 19th and 20th centuries, St. Andrew's Church was substantially demolished by fire on Christmas Day, 1986. A short but necessary planning phase ensued to determine the extent of the architect's work, to define the work to be undertaken by the Parish, to develop the budget for rebuilding, and to analyze expansion possibilities of the undercroft for office and meeting rooms. During the planning phase, the Church set clear goals for the rebuilding: restore the historic exterior, provide handicapped access, enlarge the altar and choir areas to meet contemporary needs, and restore remaining church elements. Ann Beha Associates measured and catalogued remaining fragments of building elements, and reviewed photographs and historic documents brought forth by church members to get a clear understanding of the congregation's history and original appearance of the building.

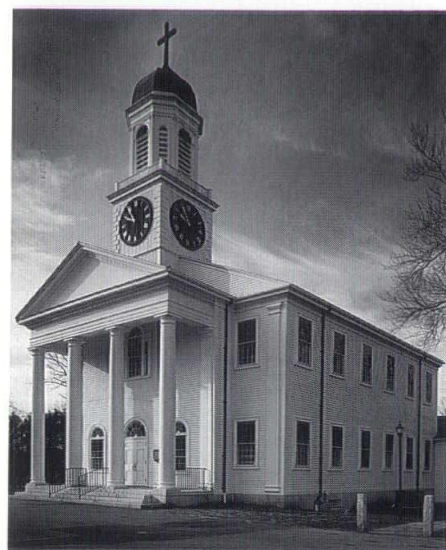


Saint Andrew's Episcopal Church, Hanover, Mass., following fire, prior to restoration.

The exterior is a faithful replication of the original, with an addition to accommodate handicapped access and emergency egress. Substantial efforts were made to salvage surviving church structure and windows, Tiffany stained glass, and the central brass chandelier. The altar was made from charred timbers removed from the original roof.

Conclusion

Good planning results in careful preservation, well considered renovation and proper allocation of church funds. Preservation and renovation of a church symbolize the faith and commitment of a congregation toward its mission and future generations. An architect can ask for no finer task than to be part of a team to continue the life of a well loved church.



St. Andrew's Episcopal Church, exterior after reconstruction.



St. Andrew's Episcopal Church, interior of sanctuary.

Photo by Wallace Gruenberg

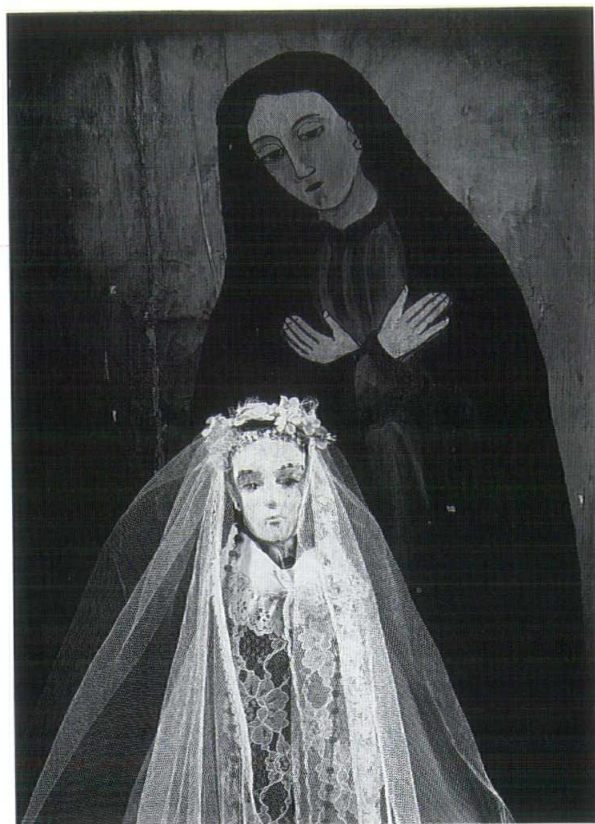
Photo © David Hewitt

Photo © David Hewitt, Anne Garrison

A VISUAL ESSAY

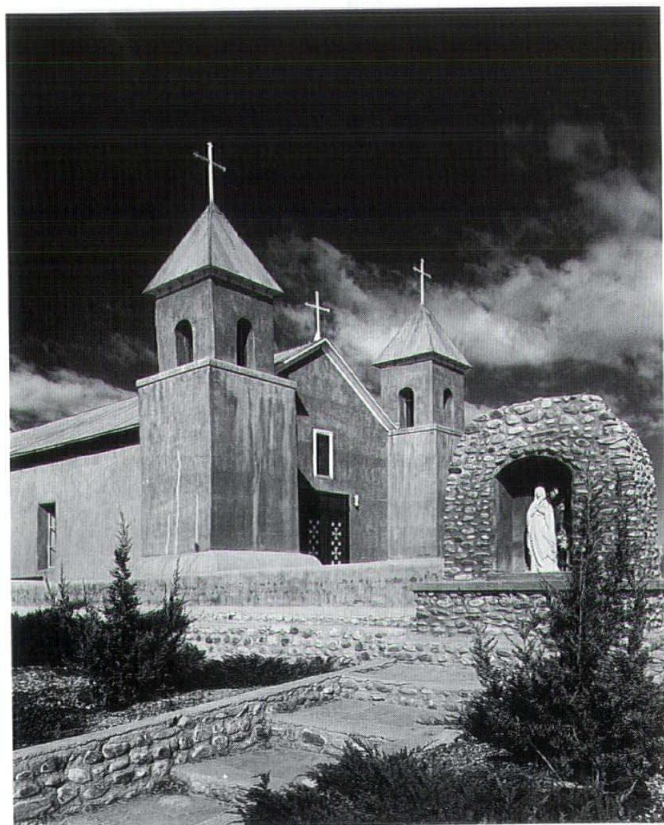
By Kirk Edward Gittings

Kirk Edward Gittings is an architectural photographer in Albuquerque, New Mexico, who has spent four years documenting New Mexico's historic churches. He envisions his work as a triptych: Part 1, entitled "Chaco Body," deals with Anasazi-Pueblo religious sites; Part 2, the present Adobe Churches; and Part 3 will focus on Navajo sacred places. Because he was so disturbed by the possibility that this unique cultural asset might be lost, he secured funding from the NEA and enlisted the help of the Archdiocese of Santa Fe which opened the doors of the churches to him. There have been major exhibits of the work in Silver City, N.M. during Preservation Week and at the Albuquerque Museum entitled "Monuments of Adobe: The History of Religious Architecture of New Mexico."

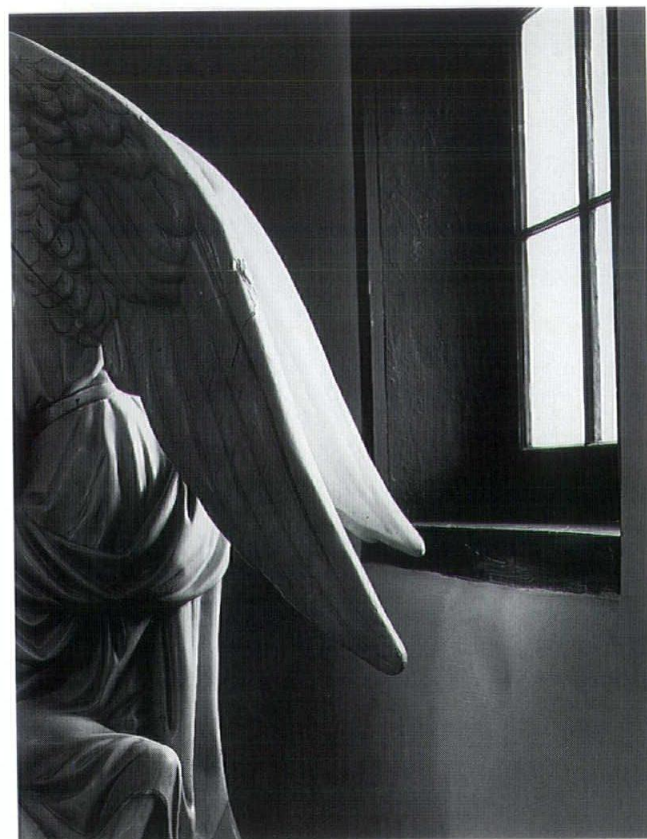


Detail of altar at San Jose de Aracia, Trampas, New Mexico. Const. date 1776.

All photos in this essay © Kirk Gittings/SYNTAX.



Santa Cruz de La Cañala at Santa Cruz. Const. date 1733.



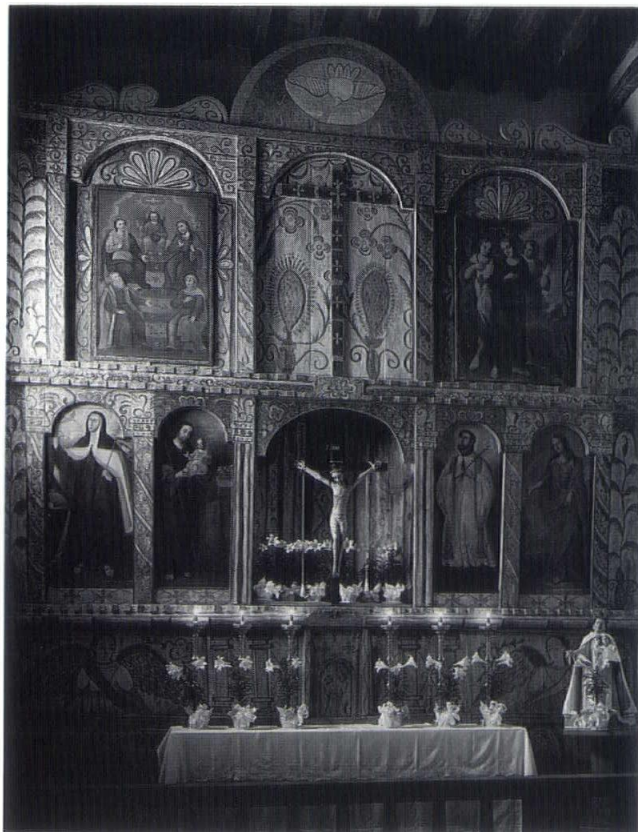
Plaster angel, North Chapel, Santa Cruz de La Cañala.



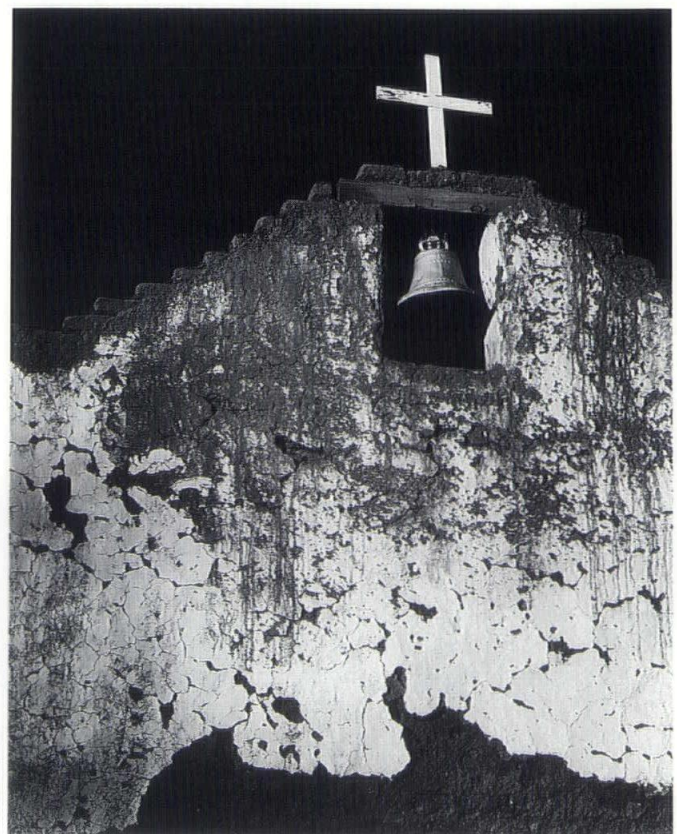
Buttresses at San Francisco de Asisi, Ranchos de Taos, New Mexico. Const. date 1810.



Hand carved crucifix at San Francisco de Asisi in Ranchos de Taos.



Restored altar screen (1979) at Santa Cruz de la Cañala. Const. date 1733.



San Lorenzo de Picuris, Picuris Pueblo, New Mexico. Const. date 1770.

POETRY IN ARCHITECTURE

By Tadao Ando



CHURCH ON THE WATER

Location: Tomamu, Hokkaido

Design: Tadao Ando Architect & Associates

Built up: September 1988

Site area: 6,730 sq. met.

Building area: 344.94 sq. met.

Total floor area: 520.04 sq. met.

Structure: Rigid frame reinforced concrete

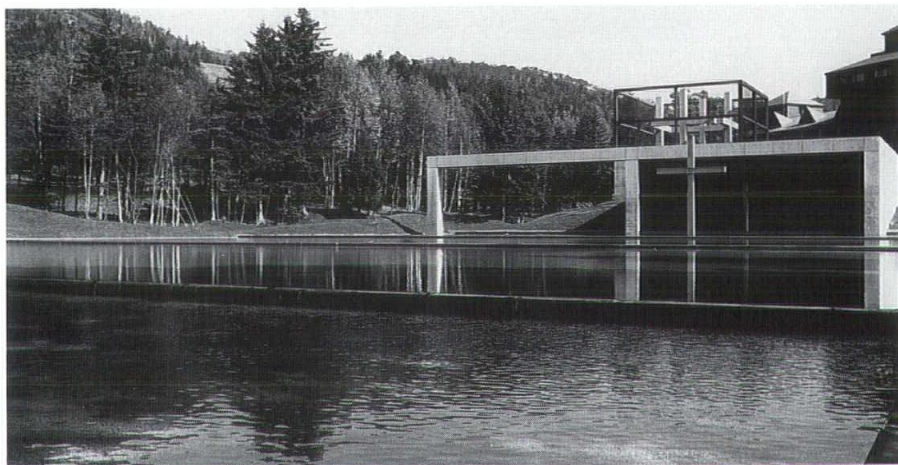
Function: Chapel, attendant's room, lobby

This chapel is built on the edge of a body of water. The entire plan consists of two squares, one 10 meters square and the other 15 meters square, that overlap and are arranged facing a man-made lake. An L-shaped wall is wrapped around these squares. With the man-made lake in view, one walks along the free-standing wall and climbs a gentle slope until one is led to an approach

area, enclosed on four sides by milk-white frosted glass. This is an enclosure of light. Here beneath the sky stand four contiguous crosses. The screen of frosted glass captures a segment of the sky directly and visitors are enveloped in a flood of light. The subtle contrast of lights gives this place solemnity. One continues downward on a dark, curving stairway until suddenly a cross and the dark blue lake appear. The horizon divides the sky from the earth, the sacred from the profane.

The captured landscape changes its appearance from moment to moment. In that transition, visitors can sense the presence of nature and the sacred.

The sunlight, the lake and the sky will no doubt continue to sing in diverse melodies.



CHURCH OF THE LIGHT

Location: Osaka, Japan

Design: Tadao Ando Architect & Associates

Built up: April 1989

Site area: 838.60 sq. met.

Building area: 113.04 sq. met.

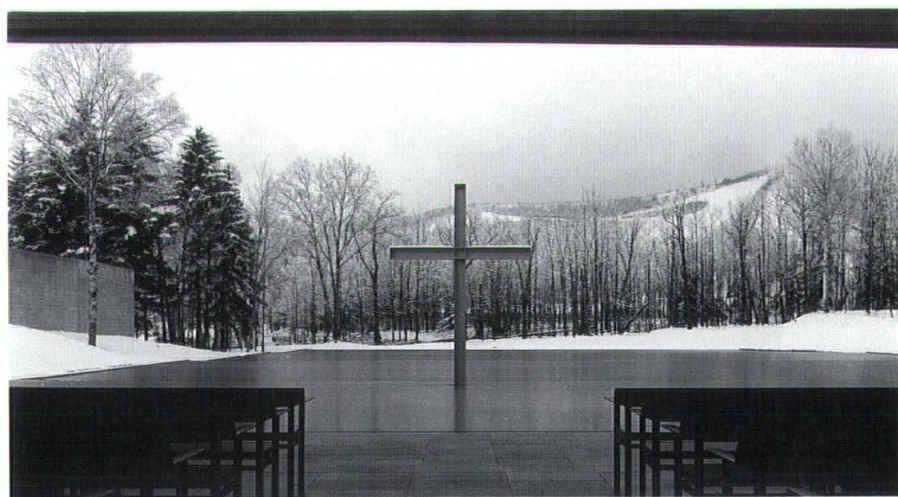
Total floor area: 113.04 sq. met.

Structure: Reinforced concrete

Function: Church

The cost of the building was expected to far exceed the budget. As it turned out, however, contributions by the congregation sufficed, and the total cost was only 25 million yen. I had doubts that it could be completed. Even as the walls went up I didn't think the roof could be constructed.

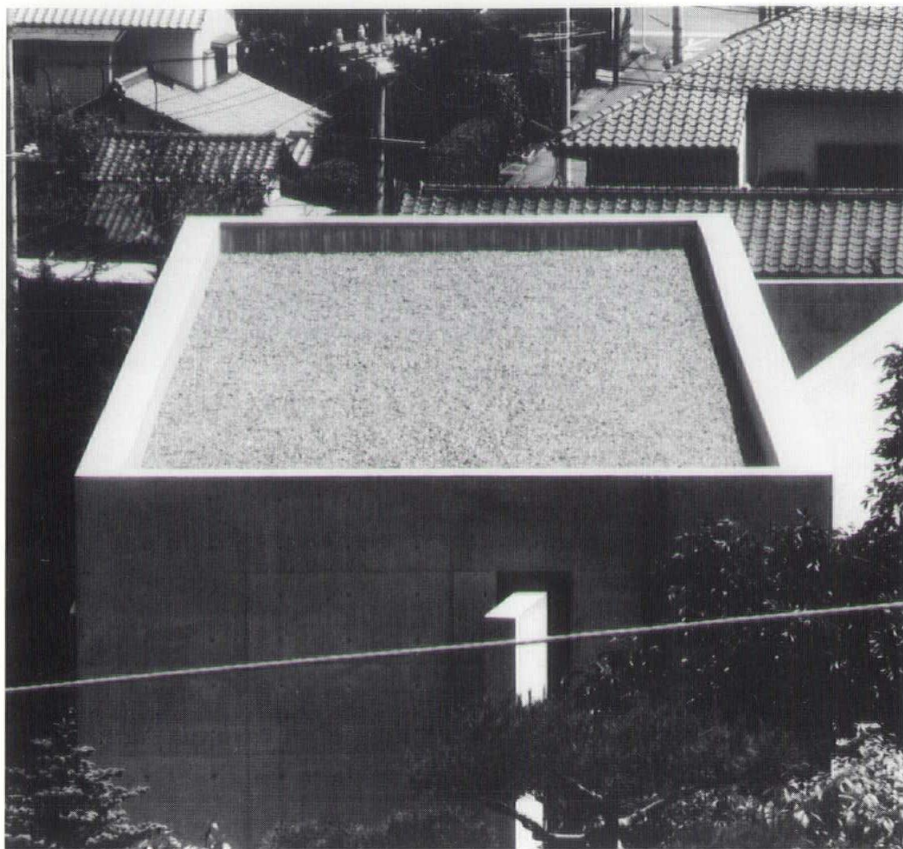
At first, therefore, I was thinking along the lines of a roofless chapel. I thought it would be an interesting process of gradual construction, with the roof added four



or five years after the contributions had accumulated. However, the chapel was completed without going through such a long process, thanks to the enthusiasm of the congregation and the construction company.

Contemporary architecture is under the sway of economic rationalism. Everything is determined by cost, and there is no room for human consideration. Is it possible for architecture to exist today other than as a commercial product? Things are created as consumer goods; they are manufactured and disappear. It is as if the human act of "making" or "using" was something to be despised or to be ashamed of.

This work raises questions about the present condition. It was significant in that it reaffirmed for me the notion that the economically rational way is not the only way by which things may be made. This church is located in a quiet residential district in Ibaraki City, Osaka Prefecture. A chapel and the minister's house, both of wood construction, existed on the site and the church was planned as an addition. The building was sited on the basis of its relationship to the existing buildings and its solar orientation.



Church of the Light



Church of the Light, interior

For further information on Ando's work, see John Morris Dixon's article, "Tadao Ando: Abstraction Serving Reality" in *Progressive Architecture*, February 2, 1990. He describes Ando as one among a select group of architects asked to lecture, teach and compete for prestigious commissions all over the world, but one who is self-taught, learning from experience in a carpenter shop, from his own observing of buildings, and from sketching on four continents. After opening an office in Osaka in 1969, and being shown in the exhibitions, *A New Wave in Japanese Architecture* and *Tokyo: Form and Spirit*, he has been invited as Visiting Professor at Yale, Columbia and Harvard, while maintaining a staff of 20 in Japan.

Mr. Dixon quotes Ando's statement: "I believe that contemporary architects will return to the problems that Modernism left unsolved 20 years ago." Ando believes, however, that Modernism must be counted as at least an accomplice to the "environmental crime" of recent decades that has made the world's cities monotonous environments.

Mr. Dixon predicts that we will see much more of this architect's work.

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THOMAS HARDY, ARCHITECT

By Donald J. Winslow

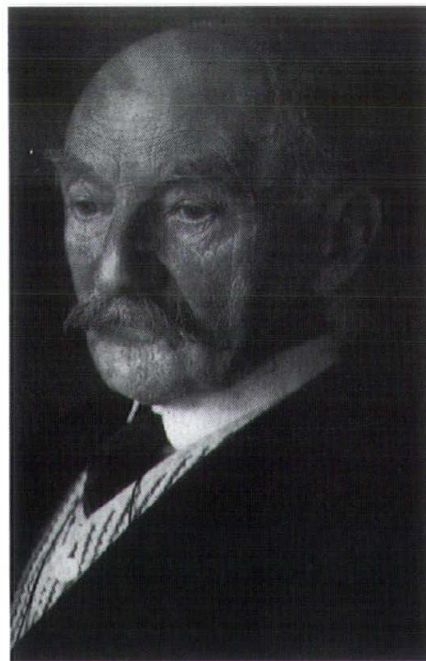


Thomas Hardy's career as an architect was a youthful one, from 1856 to 1870, the fourteen years from the age of sixteen to thirty of his long life (1840-1928). Although Hardy's career as a novelist and poet has overshadowed his earliest profession, he had a lifelong interest in architecture, clearly evident in his writings and in the many accounts of his life. His keen observation of details often has been noted in his fiction and poetry, but it is also evident in his architectural writings, including a remarkable early notebook, full of working sketches made during the 1860s.

Descended from three generations of masons, Hardy was born in a thatched cottage built by his grandfather in the hamlet of Higher Bockhampton, two miles east of the county town of Dorchester, in Dorset, England. His father was a master mason with several assistants working for him. Young Thomas, the eldest of four children, was at sixteen apprenticed to a local architect and church restorer, John Hicks, in Dorchester, where his early experience was often connected with local churches, St. Peter's in Dorchester, St. George's in Fordington (a part of Dorchester), and St. Michael's in Stinsford, the local parish of the Hardy family in Bockhampton.

From childhood to old age Hardy was

intimately concerned with his Stinsford church where the images of funereal monumental sculpture remained in his mind for years and where as a young architect he drew plans of the church as it was in his grandparents' time, before the west gallery was removed. Many churches in England suffered the destruction of their galleries when instrumental choirs went out as pipe organs



Thomas Hardy

came in. In fact, one of Hardy's early novels, *Under the Greenwood Tree*, is especially concerned with this change. In 1862, at the age of twenty-two, Hardy, now trained as architect after five years with Hicks, went to London where he joined

the architectural firm of Arthur W. Blomfield, a highly respected company that included several young assistants. Hardy's five years in London were of great importance in his personal development both as a writer and as an architect. He could well have gone on to become a major figure in the world of architecture, but his literary interest won out and he eventually abandoned a career that his father approved of for that of novelist, which his mother and his wife encouraged him to follow.

In London, young Hardy, at the age of twenty-three, won a prize for his essay, "On the Application of Coloured Bricks and Terra Cotta to Modern Architecture," and received a Silver Medal of the Royal Institute of British Architects at the hand of Gilbert Scott, perhaps the most influential architect of the day. This essay no longer exists, but two years later, in 1865, Hardy published in *Chambers's Journal* another essay, "How I Built Myself a House," a charming, somewhat dramatic sketch, which brought him his first pay for any of his writing, three pounds and 15 shillings. But after five years with Blomfield, Hardy's health was adversely affected by the pollution in London and he returned to the country, once again working for his former teacher, John Hicks, in Dorchester. After Hicks's death, Hardy worked for the architect G.R. Crickmay in Weymouth, a nearby seaside town that was growing rapidly, so that much of the work was the building of terraced houses in the expanding town. However, church restoration was also very much a part of the young architect's work.

Church architects in England are always concerned with restoration of old

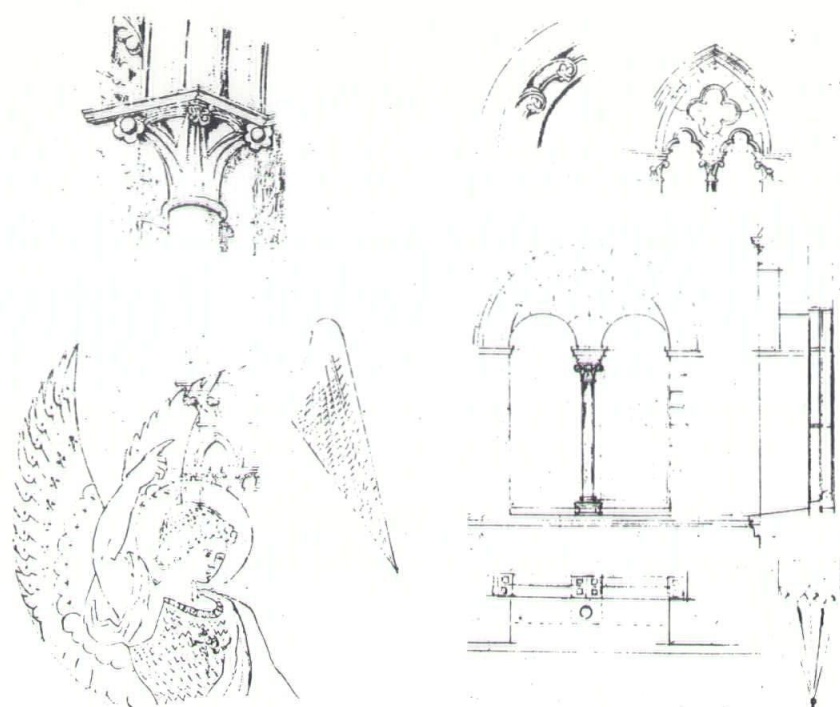
DONALD J. WINSLOW is Professor Emeritus of English, Boston University, where he taught for 41 years, specializing in Thomas Hardy, the Bloomsbury Group, biography, and 18th century literature. He is currently revising his *Life-Writing: A Glossary of Terms in Biography, Autobiography, and Related Forms for the University of Hawaii Press*.

buildings as much as they are with the construction of new churches. When one considers the number of small, village churches built throughout the Middle Ages all over the British Isles, it is clear that many centuries of existence, whether the churches were constantly in use or for years neglected, bring about decay even though the buildings are of solid stone.

Throughout the nineteenth century in England there was widespread activity in the restoration of old churches, part of the Gothic Revival reflected in art and literature as well as in architecture. It was with small, sometimes isolated, churches that Thomas Hardy, as a young architect, was especially concerned. Then, as now, there was controversy over the architecture of public buildings, though today Prince Charles and his critics are more concerned with museums and office buildings than they are with churches.

In the mid-nineteenth century Hardy was caught up in church restoration. Most noteworthy for him was the church at St. Juliot, Boscastle, in Cornwall, where he was sent in 1870 by Crickmay to survey the situation of the seriously deteriorating building. Hardy made detailed drawings and was to return to St. Juliot several times to supervise the work of the builder, but not only for that reason. On the occasion of his first visit he met the sister-in-law of the rector, Emma Lavinia Gifford, and fell in love with her. Four years later they were married. The story of both his love affair and his job as church restorer is to be found in fictionalized form in his third novel, *A Pair of Blue Eyes*, where the hero is an architect. Many years later Hardy wrote that this novel was written at a time when "the craze for indiscriminate church-restoration had just reached the remotest nooks of western England."

Even from the beginning Hardy was disturbed by the damage that was being done to ancient fabrics by the ruthless "improvements" restorers were making. The desire for modern regularity in Gothic buildings resulted in the loss of historic features of the old buildings. At St. Juliot, Hardy recalls years later, he once returned to find that the builder had removed an interesting early English window and had replaced an old oak rood screen of deal "varnished to a mirror-like brilliancy." When he inquired of the builder about the location of the valuable old oak screen, he found that



From THE ARCHITECTURAL NOTEBOOK OF THOMAS HARDY.

the builder had burned it up to heat the workmen's "kittles."

It seems likely that Hardy disappointed his father in not continuing in the field of architecture, but the younger son, Henry, did follow in his father's business and carried on with local buildings and also the brick-making business. In the mid 1880s, when Thomas Hardy's career as novelist was well established, he designed for himself and Emma a house on the eastern edge of Dorchester, on a piece of land leased from the Duchy of Cornwall. The actual building of the house, Max Gate, was by brother Henry. The house was—and still is—a substantial Victorian brick establishment, now owned by the National Trust, though privately lived in.

In reviewing Hardy's career as an architect, one finds two publications of most significance. The first was an article published in *Cornhill Magazine* in 1906, "Memories of Church Restoration," and the second is *The Architectural Notebook of Thomas Hardy*, published by C.J.P. Beatty in 1966, with a preface by Sir John Summerson and a long introduction dealing with all aspects of Hardy's architectural career.

The "Memories of Church Restoration" essay was prepared to be presented to Hardy's fellow members of The Society for the Protection of Ancient Buildings, an organization founded by Sir Gilbert,

eminent architect and enthusiast for Pugin's notoriously Gothic works, including the Houses of Parliament. The main theme running through this essay is that of the conflict between aesthetics and antiquarianism in the restoration of Gothic churches throughout England. Hardy and his colleagues had been strongly influenced by Gilbert Scott, but Hardy came to regret the damage he had participated in by "restoring" from "a wanton wish to erect a more stylish" church. The shifting of windows, arches, and old monuments he had come to recognize as desecration, along with the leveling of tombstones in churchyards. His experience led him to make other judgmental remarks:

Next in harm to the re-designing of old buildings and parts of them came the devastations caused by letting restorations by contract, with a clause in the specifications requesting the builder to give a price for "old materials"—the most important of these being the lead of the roofs, which was to be replaced by tiles or slate, and the oak of the pews, pulpit, altar-rails, etc., to be replaced by deal. This terrible custom is, I should suppose, discontinued in these days [1906]. Under it the builder was indirectly incited to destroy as much as possible of the old fabric as had intrinsic value . . . Brasses have marvelously disappeared at such times, heavy brass chandeliers, marble tablets, oak carving of all sorts, lead work above all.

Hardy gives numerous examples from his own experience, at St. Juliot and elsewhere.

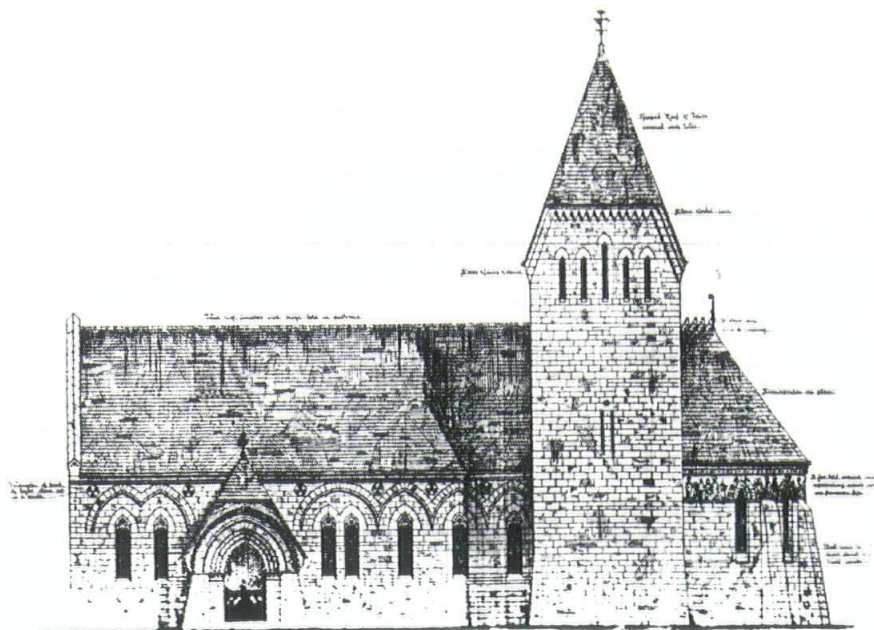
Another aspect of restoration of churches Hardy complained of was the rehanging of church bells:

A barbarous practice is, I believe, very general, that of cutting off the cannon of each bell—namely, the loop on the crown by which it has been strapped to the stock—and restrapping it by means of holes cut through the crown itself. The mutilation is sanctioned on the ground that, by so fixing it, the centre of the bell's gravity is brought nearer to the axis on which it swings, with advantage and ease to the ringing . . .

Hardy then tells of an incident connected with new bells at a church where he was involved in the rebuilding:

It being a popular and fashionable occasion, the church was packed with its congregation long before the bells rang out for service. When the ringers seized the ropes, a noise more deafening than thunder resounded from the tower in the ears of the startled sitters. Terrified at the idea that the tower was falling they rushed out at the door, ringers included, into the arms of the astonished bishop and clergy advancing in procession up the churchyard path, some of the ladies being in a fainting state. When calmness was restored by the sight of the tower standing unmoved as usual, it was discovered that the six bells had been placed "in stay"—that is, in an inverted position ready for ringing, but in the hurry of preparation the clappers had been laid inside though not fastened on, and at the first swing of the bells they had fallen out upon the belfry floor.

Hardy says in 1906, now so many years after his architectural career, that if he were still practicing in the profession he would not "undertake church restoration under any circumstances." He finds no really satisfactory resolution between the "enthusiasm for newness" and preservation of the old. Compromise seems to be impossible between the "material and spiritual attributes of Gothic artistry." Hardy's sympathies lie more with the antiquarians than with the architects. He opens his essay with the comment that "if all medieval buildings in England had been left as they stood at that date, to incur whatever dilapidations might have befallen them at the hands of time, weather, and general neglect this country would be richer in specimens today than it finds itself after the expenditure of millions in a nominal preservation during that period."



A church design by Thomas Hardy.

Triangles of dark & light stone set in a circle
Tiled roof—finished with ridge-tile in patterns
Stone Eaves Course
Hipped Roof of Tower, covered with Tiles
Stone Corbel-table
Wrought iron Cross & Cresting.
Semi-circular on plan.
A few bold incised lines representing scenes from our Saviour's life
Buttresses to resist thrust of Vault inside.
Base of Tower built battering to a height of 8 feet.
Low wrought iron gate to keep out children & animals.

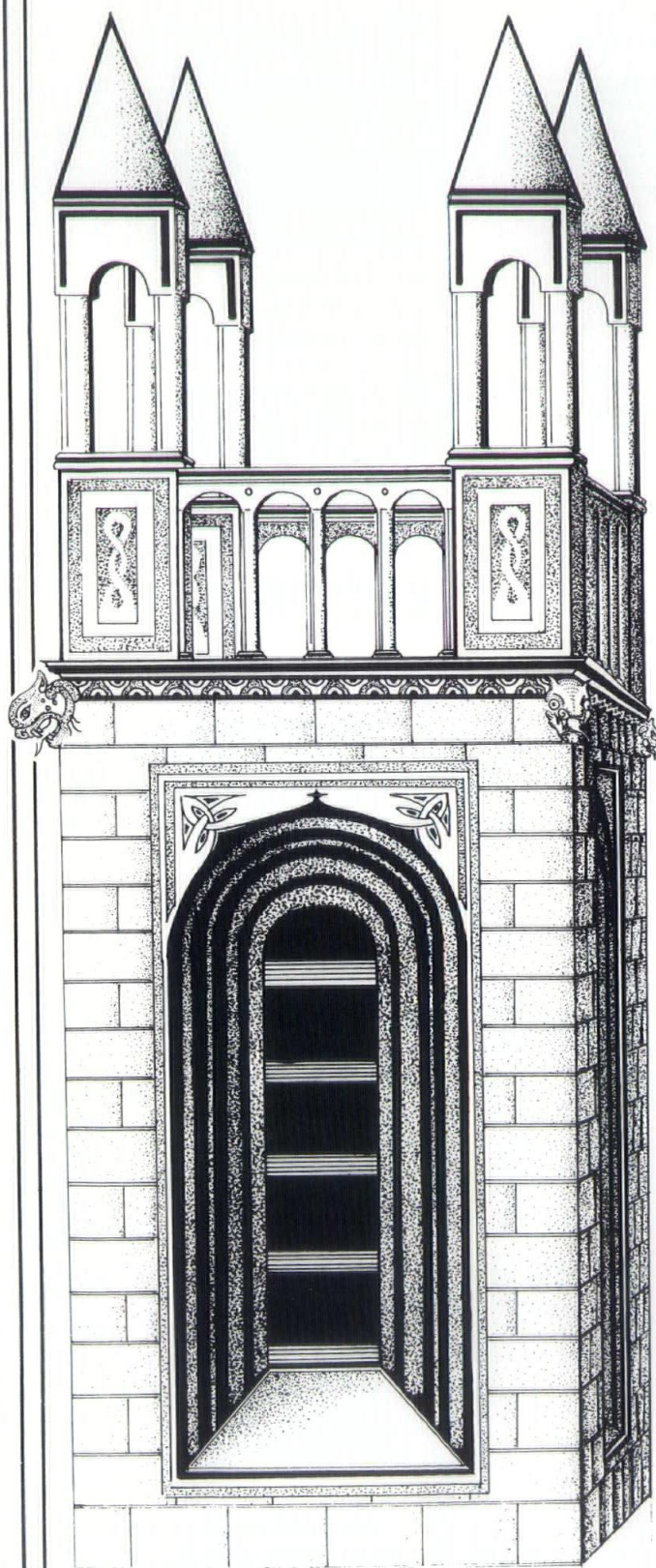
The Architectural Notebook of Thomas Hardy is a small book of about 180 pages filled with sketches of church windows, fonts, decorative details, floor plans, along with notations. It is a worker's notebook, full of practical drawings and notes, often on specific buildings, especially Stinsford church. The 40-page introduction by C.J.P. Beatty is an admirable source of information not only on Hardy's architectural career, but also on Victorian church architecture in general. The notebook is, as Beatty says, "a microcosm of the Victorian age," for it includes "almost every aspect of Gothic church architecture."

To the student of English literature, Hardy's architectural interest is a major aspect for the interpretation of his novels and poems, for they are full of allusions to architectural matters and many a character is of that profession, most notably Jude Fawley, in *Jude the Obscure*, who as a mason works in Christminster (Hardy's Oxford). The hero of a lesser-known novel, *A Laodicean*, is a modern architectural

engineer, and the hero of Hardy's next to last novel, *The Well Beloved*, is a sculptor who comes from that fascinating Isle of Portland, off the south coast of Dorset, where the quarries have provided Portland stone for many London buildings, such as St. Paul's. All the 15 novels contain evidences of Hardy's architectural interests and his keen eye for details of buildings, from the smallest workman's cottage to the cathedrals Hardy knew so well not only in England but also on the Continent. From the 1870s on, throughout the rest of his life, Hardy continued to act as consultant on the restoration of various churches in Dorset.

In the annals of British architecture Thomas Hardy's position may not be large, but in certain specific areas his essays and his notebook constitute an interesting reflection on the widespread church restoration that was going on during his lifetime. Perhaps more important, Hardy's comments continue to reveal eternal problems for architects in any age.

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Project

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Congregation

65 members in a small town, Manteca, California
Ralph Maier, Minister

Architect

Arthur Dyson, Fresno, California
Interior Designer, Audrey Dyson
Furnishings, Blake Miller, Don Finney, and the congregation

Problems/Solutions

1. **Scale of sanctuary** — 9-1/2' tall, 36' wide, 50' long. Pulpit raised one foot.

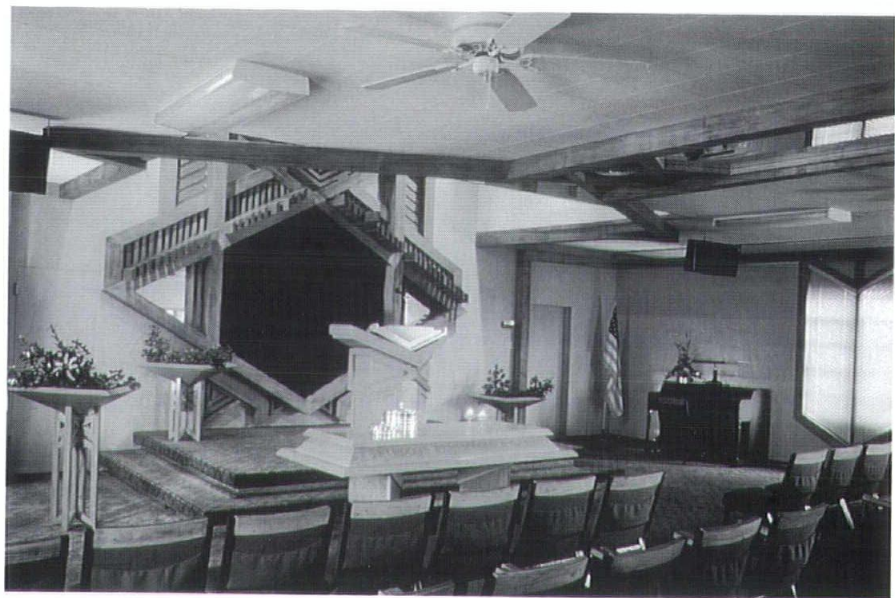
Solution: Opening ceiling over pulpit area to bring in natural light. A continuous strip of mirror placed where the ceiling butts the wall all the way around the room, creating an illusion of flotation as well as height. The old fluorescent light structures and existing ceiling fans kept, but the lights reoriented to run parallel rather than perpendicular to the length of the building, and fans were painted white to blend rather than attract attention.

2. **The wall space behind the pulpit**, including the baptistery. Two doors, one on either side of the pulpit but not equidistant. The baptistery appearing as a rectangular window directly behind the pulpit with gold curtains, impressing a newcomer as reminiscent of a puppet theater.

Solution: A large wall mural of Douglas fir strips. The geometric design of the mural became the central feature of the building, reflected in varying degrees throughout the interior and exterior. It is a diamond shape, paralleling and reflecting the pitch of the roof, now visible from the interior. The opening for the baptistery was left rectangular but was made the center of the diamond framed with wood trim and a navy blue drape cut to fill the shape of the frame, thereby diminishing distraction.



Main wall chapel (before).



Main wall chapel (after). Note new ceiling opening over pulpit.

3. **Dark wood paneling on walls** created a depressing atmosphere.

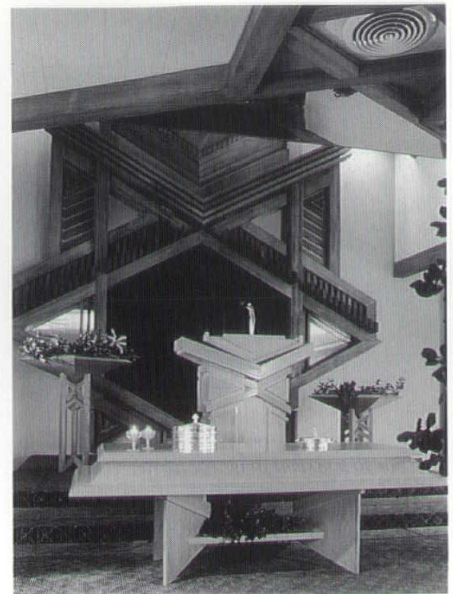
Solution: Skilled craftsmen in the small congregation were asked to work on interior pieces designed by the architect with no departure from his design. They created a pulpit, communion table, and flower stands of red oak and plane sliced oak plywood. All were based on the diamond pattern with lines crossing and forming

angles to draw the eye up to the expanse of light above.

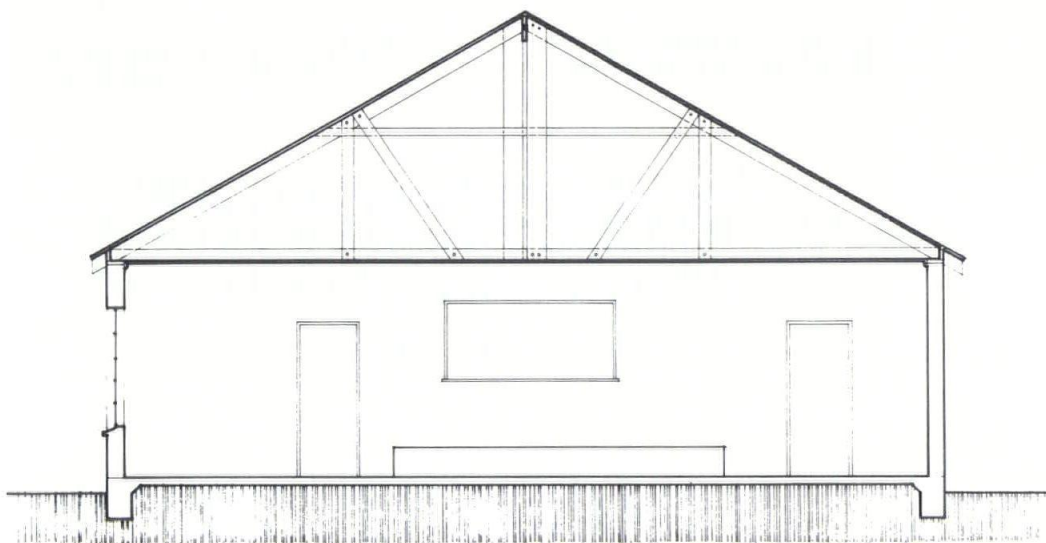
The title and material for this article were given by Cynthia Collier, a California writer, who attests that every Sunday from every angle a new view of relationships and interactions of lines is presented to the congregation. Satisfied with its interior renovation it is now ready to tackle the exterior.



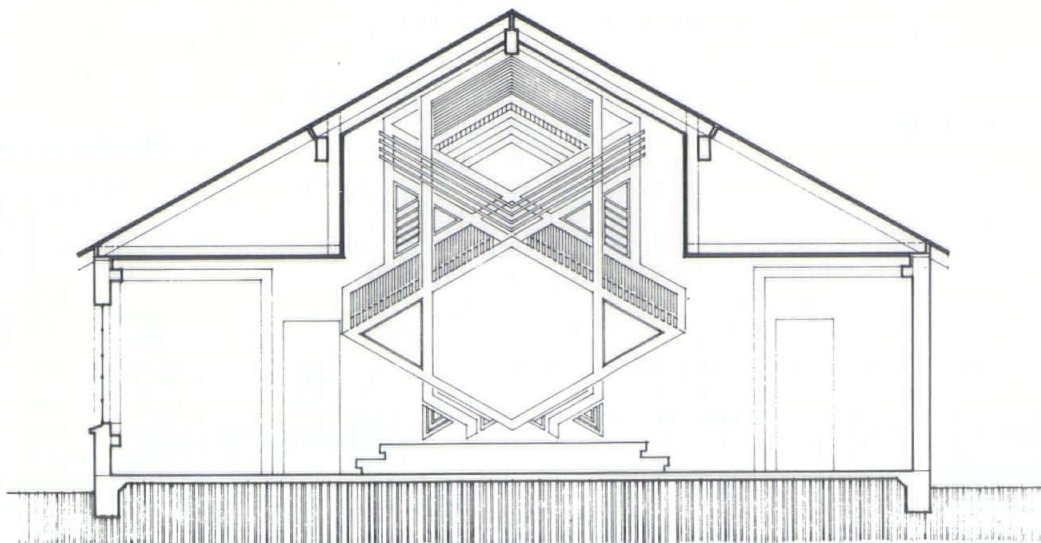
Pulpit area (before).



Pulpit after (showing new furniture).



Section before.



Section after.

AREAS OF DIFFERENCE

In 1920 the Boston City Directory listed 53 synagogues, including one listed as Vilna Shul which served an Orthodox, working class congregation. It had been founded in the 1890s by immigrants from Vilna, Lithuania, the greatest center of rabbinic learning in Eastern Europe, and built for around \$20,000. Boston architect Max Kalman had designed the two-story, L shaped building with a large, circular stained glass window incorporating a Star of David.

Arnold Berke describes the interior in the February issue of *Preservation News*: "The interior is reminiscent of a colonial church but integrates the traditional elements of an orthodox synagogue, including the elaborately carved wooden ark on the rear wall of the second floor sanctuary. Designed by local cabinet maker Sam Katz, the ark is embellished with Jewish symbols but topped with a freestanding bald eagle with spread wings—a tribute to the immigrants' new country. Separate seating is provided for women in a section oriented at a right angle to that for men. Marble plaques in both sections list in Hebrew the synagogue's earliest members."

The congregation enjoyed worship on 14-18 Phillips Street until urban renewal in the 1950s changed the demography of Beacon Hill and a slow decline in membership began. They became afraid that their synagogue might be taken by eminent domain and so in 1964 they passed the following by-law:

If at anytime the synagogue shall be taken by eminent domain or any governmental agency, all monies received from said taking must be distributed to traditional religious organizations in Israel such as Yeshivas, Orphans or Old Age Homes within 30 days of receiving these monies.

Services, though reduced, were continued through the '70s, but by 1985 only one member remained. This last member requested voluntary dissolution as a synagogue with the proceeds from the sale to go to nine charitable organizations in Israel as had been directed by the congregation.

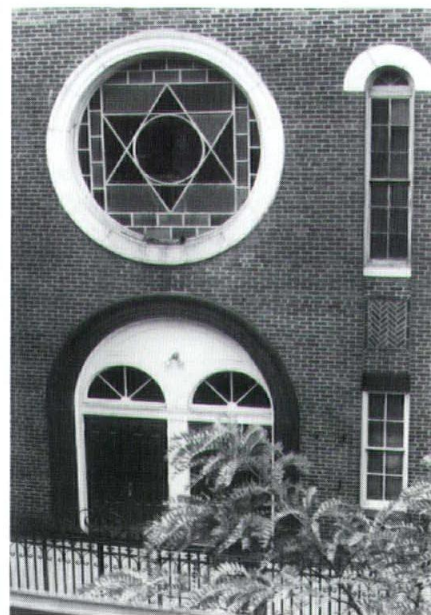
It is unfortunate that since that time



West End, looking toward Leverett Street, 1910.

the future of Vilna Shul has been in doubt. Just when everyone thinks a permanent decision is to be made, another barrier prevents it. A nearby synagogue has laid claim that a legal doctrine called CY PRESS is applicable in this case, namely that proceeds of a dissolved charity are to go to the most similar organization in the area, and therefore, the proceeds rightfully belong to them. This was resolved by the court charging the state attorney to sell the building and distribute 85 percent of the net assets to the appealing synagogue and 15 percent to charities in Israel.

Neighbors and friends of Vilna Shul petitioned the Boston Landmarks Commission to make a study of landmark eligibility for the interior; the exterior is already protected by stringent Beacon Hill preservation codes. Landmark designation was approved 8-1.



Vilna Shul.

Photo courtesy of Boston Public Library. © Historic Boston Inc.

Photo by Carter Wilkie. © Historic Boston Inc.

As a result of this, *Historic Boston* (which describes itself as "bringing people and resources together to preserve endangered significant structures") made a proposal to buy and restore the shul as the Vilna Center for Jewish Heritage, much as the Museum of Afro American History, also on Beacon Hill. (See *Faith & Form*, Fall 1989.) The second floor would serve as a museum and the first floor would house income producing offices. This proposal was made contingent on non-removal of the original ark as had been petitioned by another synagogue, and which was at first granted.

"The ark was built for that space," a neighbor was quoted, "and if it is removed, it will damage the ark and the structural and cultural integrity of the building." But areas of difference became apparent. Others protested, saying that Judaism is a living religion and that holy items are holy only as long as they are used by practicing Jews, and not if they are in a museum.

It is inevitable in a case of this kind that the separation of church and state issue will arise. It is clouded in this instance because the Vilna Shul was dissolved so many years ago and is only an echo of a living thing. In fact, it would have been illegal for the courts not to consider a petitioner's request, which in fact was made.

Regardless of the difference in opinions for the future of Vilna Shul, it remains a fact that it is the only remaining synagogue built by Jewish immigrant communities that flourished in Boston in the late 19th and 20th centuries.

Estelle Shohet Brettman who today lives on Beacon Hill and whose great grandfather's name appears on Vilna Shul's marble plaque says, "Its sanctuary is fraught with the memories and spirit of its founders who pooled their meager earnings to build a monument to their beliefs and the observance of their religious ritual. The shul is also, I think, its own memorial to the resistance and destruction of World War II in their homeland of Vilna."

Current Status

The Boston City Council voted 8-4 against the landmark decision and the Supreme Judicial Court Justice enjoined them from reconsidering until further order of the court. *Historic Boston's* option to buy the shul has been rejected and their check returned. Mayor Flynn, the Boston Globe, and Jane Holtz Kay, architecture



Sanctuary, Vilna Shul.

Photo © 1989 Ben E. Watkins



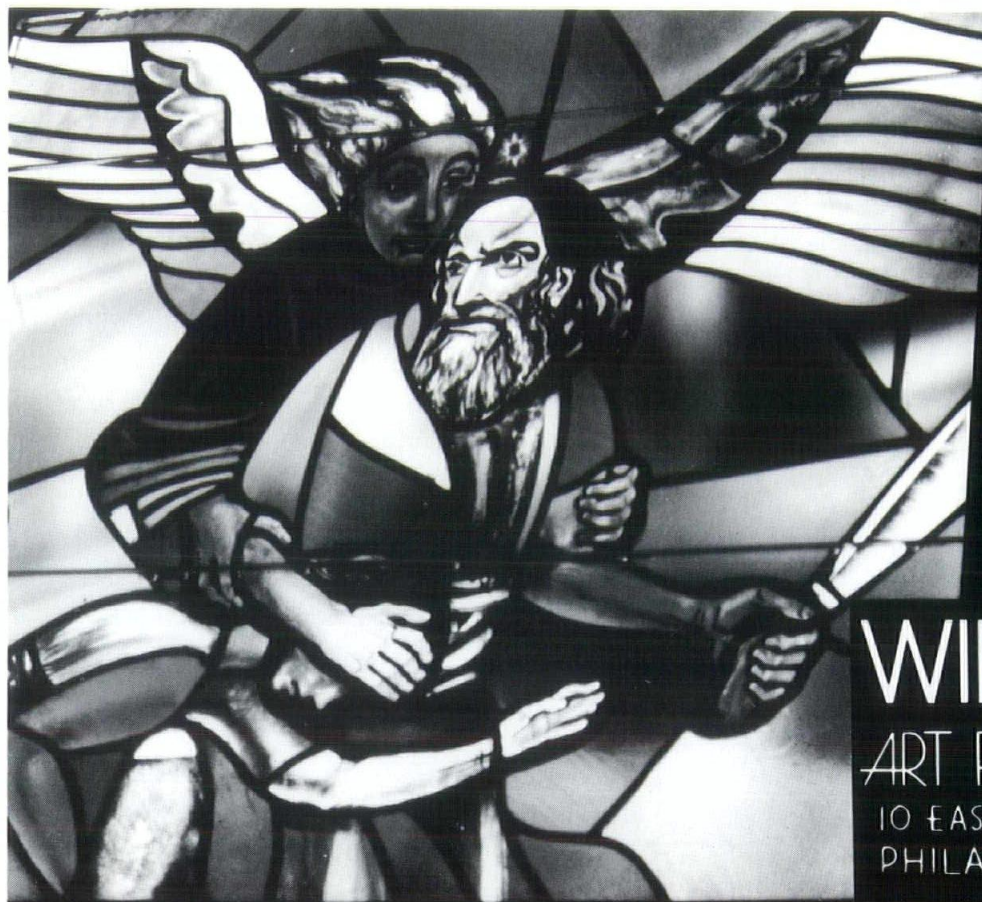
Ark, Vilna Shul.

Photo © 1989 Ben E. Watkins

critic for *The Nation* and author of *Preserving New England* are strong supporters. The Landmarks Commission has asked its attorney to pursue its options in ap-

pealing the case.

Editor's Note: Those attending IFRAA's National Conference in Boston may want to climb Beacon Hill and see Vilna Shul as it stands today.

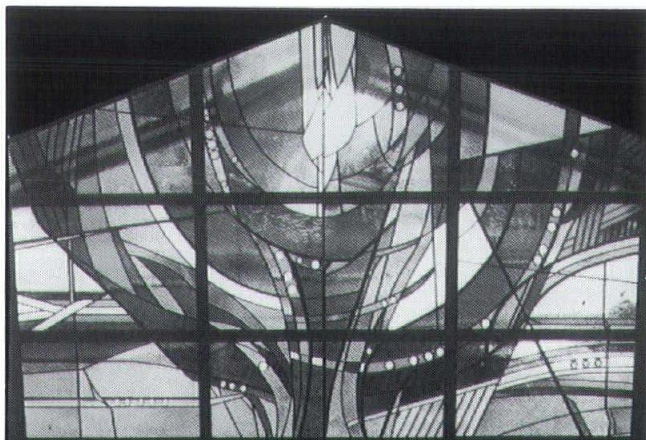


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CONCRETIZING SPIRITUALITY: REFLECTIONS ON BUILDING THE NEW TEMPLE ISRAEL



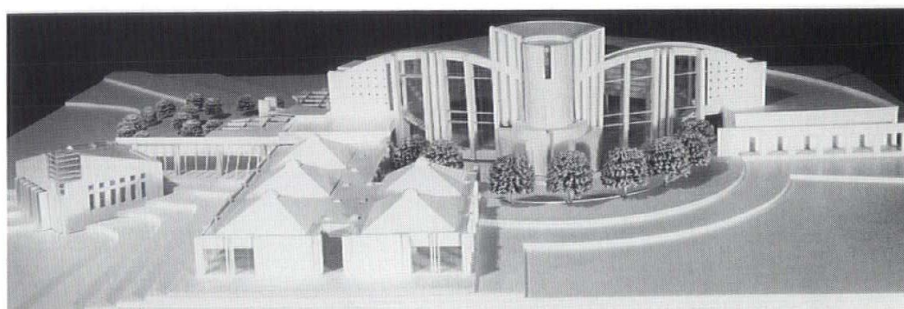
By Marc Wilson

Reflecting on building a synagogue, particularly one's own, brings on a rush of ambivalence. On one hand is the impulse to concoct an elaborate rationale for its design that moves forward from the first chapter of Genesis. On the other hand is the inclination to eschew making profound architectural statements. We *are*, we could credibly claim, the "People of the Book," who have never gloried in magnificent edifices or profound architectural statements.

Yet, it is true that Jewish committees have built noteworthy synagogues, and relatively few have been such monstrosities that they have desecrated the spirituality they were meant to embody. How does one use architecture as an instru-

RABBI MARC WILSON *has been the leader of congregations in Morton Grove, Ill., and Atlanta, Ga., with a current position in Charlotte, N.C. Educated in New York Yeshiva and DePaul Universities, and Hebrew Theological College in Chicago, he has been active in community affairs serving on the Executive Committee of the Mayor's Religious Advisory Committee, the American Civil Liberties Union, and projects for the homeless and various interfaith committees. In 1983, he was awarded the Atlanta Journal Community Service Award as Public Servant of the Year.*

The architectural firm of Lee • Nichols is located in Charlotte, N.C. Its design for Temple Israel received an award from the North Carolina AIA Chapter.



Model of Temple Israel, Charlotte, N.C. Architects: Lee • Nichols Architecture.

ment for stimulating the spirit and for giving a sense of at-homeness in the worshiper or even in the casual visitor? That question becomes especially challenging when we bring it to the special idiosyncratic demands of Jewish worship, study and fellowship.

When the final chapter is written, it will no doubt be proved that the Jews, not Louis Sullivan, coined the maxim "Form ever follows function." For, the central question to meaningful synagogue architecture is: Which architectural forms will help create the environment most conducive to actualizing the spiritual and communal visions of Judaism? Not what spiritually and communally do you think you can make out of the space that we have designed for you?

I had the privilege of asking the late Percival Goodman, the dean of American synagogue architects, what he considered the most beautiful synagogue in the world. Significantly he reminisced not of New York's Temple Emanu-El or Lon-

don's Bevis Marks, but about a plain whitewashed room in Jerusalem, the last rays of daylight streaming through the windows, the only appointment a simple table around which a group of Chasidim sat, singing the doleful melodies that bid the Sabbath farewell. Had there been even one more element or adornment in the room Goodman insisted, the perfection of the moment would have been entirely lost.

Since the Jewish approach to spirituality and communality is not monolithic, and since Judaism perceives architecture as a means, not as an end in itself, we must address two prerequisite questions as we embark on a synagogue building project:

1. What *kind* of spiritual-communal atmosphere do we wish to create?
2. How can architectural forms best create the ambiance through which those objectives will be realized?

The two questions may also be posited as a mandate and a response: rabbi and

congregants must convey to architects their vision of a spiritually uplifted, harmonious congregation, and architects must reply with structural and aesthetic forms that best actualize that vision.

Let me as the rabbi of the new Temple Israel in Charlotte reflect on the spiritual-communal ideals that underlie the charge we have given our architects.

1. An Intimate Environment

Creating a sense of warmth and intimacy in our sanctuary is of primary importance. Judaism calls for a feeling of comfortable approachability to the Divine. This poses a problem since our regular Sabbath congregation is 150-400 but expands to 1,500 on High Holy Days.

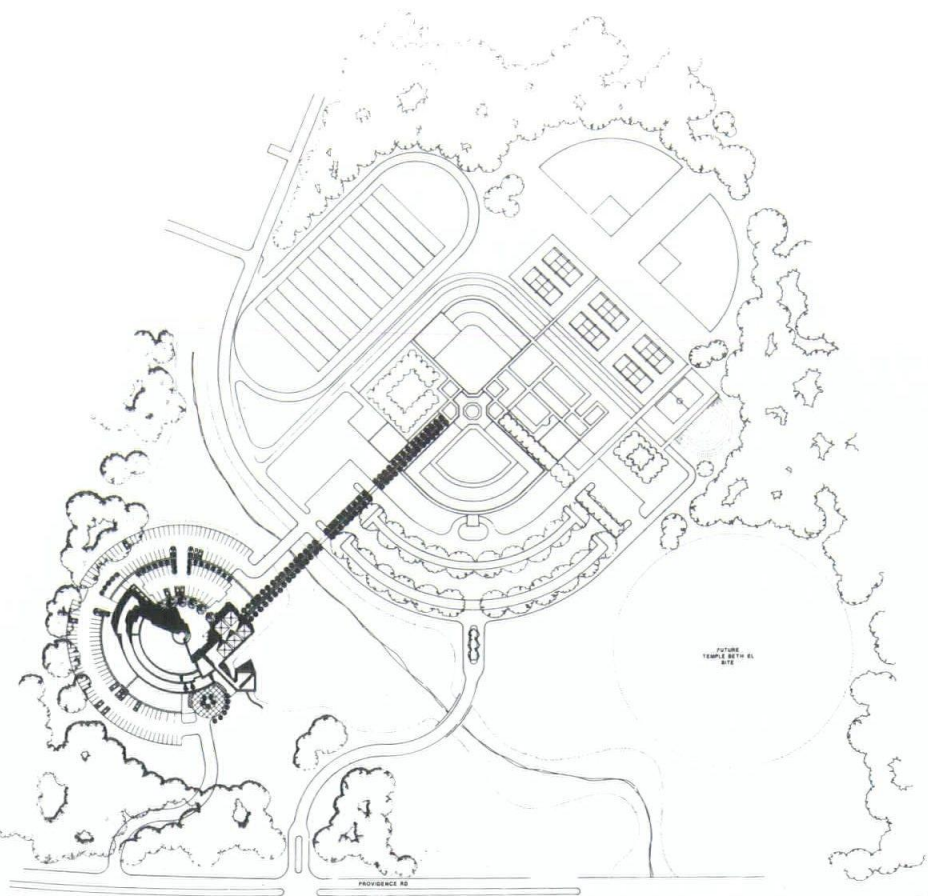
2. Participants, Not Audience

Of equal importance is the compelling need to create a sense of unity, not separateness between pulpit and congregation, between clergy and laity. This stems from the venerated belief that the rabbi is neither priest nor intercessor, but teacher, and that every member of the congregation is equally suited, equally holy and capable of presenting prayers before God. We envision services as fully participatory with congregants sharing equally in the consecrated task of creating an inspired ambiance. We reject any configuration that implies that the rabbi and officiants are actors on stage performing before a passive audience of congregants. Architecture should encourage bridging such a chasm rather than exacerbating it, particularly in the unison chanting of traditional prayer melodies.

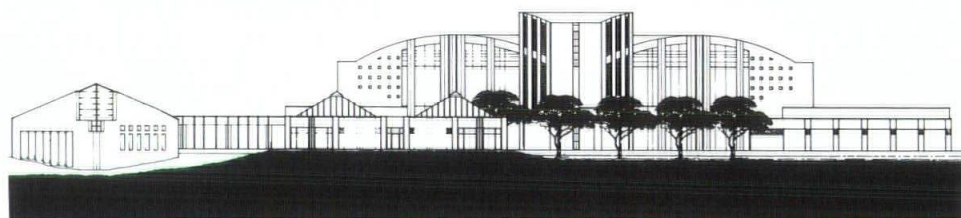
3. A Coherent Jewish Theme

Significantly, the question of a unifying theme or symbol is secondary to the sociological concern of a participatory environment. This relates to Goodman's observation about simplicity. Warmth and participation are in themselves the theme and unity, for it is a basic tenet that a House of God must first and foremost be a place of human fellowship, a prototype for the ideal community we should be creating in the outside world once we have left the sanctuary. However, this should not preclude the possibility of a more overt symbol. Lamentably, this is difficult since (though the idea is noble) the execution of an appropriate symbol is problematic.

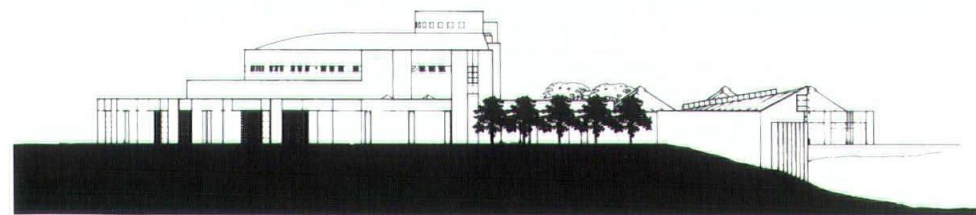
I know a congregation that ran out of funds toward the end of its building pro-



Site plan.



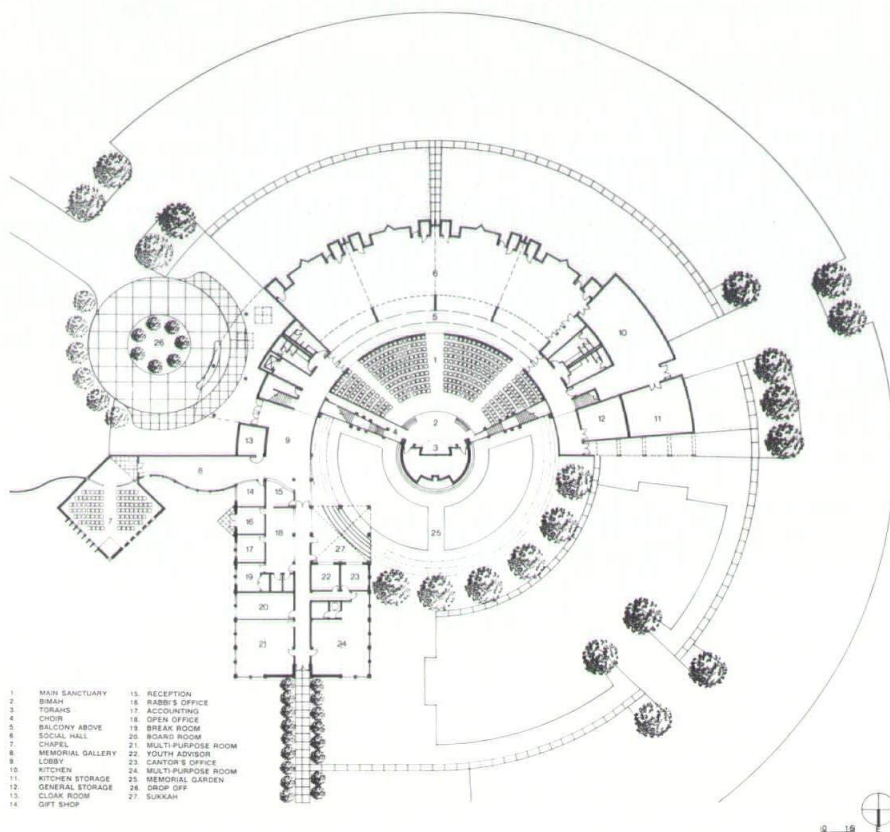
East elevation.



South elevation.

ject and justified the use of Madison Square Garden style lighting by claiming it symbolized the star-studded sky on the night before the Revelation on Mt. Sinai. There is a tendency to overdo, to be childishly literal, to violate the delicate line between sentiment and sentimentality, to choose symbols that are trite or ostentatious. After many metaphysical

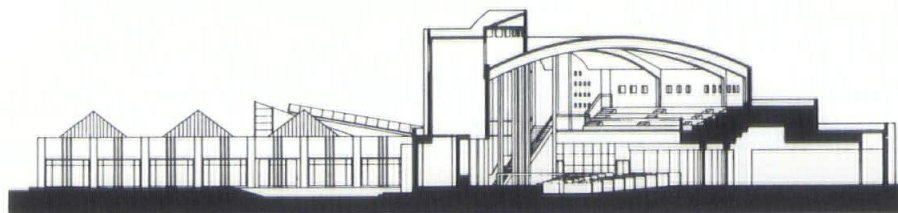
discussions relating to communality we arrived at a symbolism for our temple that was inspired by the recurring imagery in our liturgy of God spreading "His canopy of peace" over the world. This metaphor aptly conveys our vision of God's presence as being the force that galvanizes isolated individuals into a harmonious people-hood, into a conse-



Floor plan.



Memorial Gallery section.



Sanctuary section.

crated community with a sense of calling that is transcendent. Worship under this "canopy of peace" thus becomes an occasion for communion with God, a moment of coalescence of all the positive forces in the universe (the Hebrew word for Peace, *shalom*, literally means completeness), and a sense of

oneness with fellow worshipers of the past, present and future.

4. The Significance of Orientation

Religious law mandates that all Jews worship facing Jerusalem, thus requiring that our sanctuary be directed toward the East. This was particularly challenging,

given the overall site plan of Shalom Park: Logically, the main entrance to the synagogue should have been along its eastern perimeter, the side that must, by religious requirement, be occupied by the pulpit and Holy Ark.

On the other hand, the eastward direction does provide additional ground for rich symbolism: (a) the notion that we are united in our worship with fellow Jews everywhere, directing our hearts, minds, bodies to the place we perceive as the spiritual center of the universe; (b) the idea that the forces of nature have influence over the way we worship, thus the impetus to draw upon the inherent beauty of nature, to minimize artificiality, and to create a strong bond between "outside" and "inside."

5. Statement of the Larger Community

The community campus concept of Shalom Park (see *Faith and Form*, Fall 1988) is an endeavor to draw together the strengths and resources of the Jewish community. It could, however, be erroneously perceived as a "circling of wagons," or self-imposed ghetto. Our purpose is not to aggrandize Temple Israel, nor to signify any withdrawal from the mainstream of communal life, but to project a prominent presence to daily passersby on Providence Road.

6. A Friendly Place for Children

It is crucial that our Temple be a friendly and inviting place for children. Often they see a sanctuary as a forbidding, stern place. Architectural forms can have strong positive or negative influences. We want our children to have an almost Pavlovian association between the sanctuary worship and the sensation of being embraced and nurtured. Judaism traditionally has emphasized the linkage of the generations and this should be evident.

7. Enfranchising the Handicapped

It is equally crucial that the handicapped and elderly have complete and comfortable access. This means more than creating a "user friendly" environment or compliance with building codes, but rather a fulfillment of the Divine imperative that special sensitivity and caring be shown to those who are physically, or for that matter emotionally or mentally impaired. The scrupulousness with which we include them under our canopy becomes a prototype for the caring of the larger community.

8. How Big?

The new Temple must be of good service to its current membership (approximately 650 families) but it also must anticipate continued growth commensurate with the growth of Charlotte and the Jewish community. How large a facility we should build, however, should not be determined solely by funds and acreage, but by the deeper questions of determining the point at which we would sacrifice the ideals of spirituality and communal-ity.

This calls for the congregation to sublimate any tendency to see itself as being all things to all people, and to reject the notion that its manifest destiny will be fulfilled only if it continues an uninhibited growth. The pragmatic need for a large

membership in order to sustain a large budget, staff, and programming must at some point be counter-balanced by the impetus to found other synagogues in new areas. This has become a national trend among visionary congregations.

Needless to say, concerns of largeness and anticipated growth have profound impact on architectural plans. This is one of the areas in which architects may be justified in taking a bold advocacy, reminding synagogue leaders that ideals, along with dollars, dwindle as largeness becomes a predominant motive.

These eight principles represent the most important values, ideals and visions that, to the extent possible, we hope will be translated into architectural and aesthetic forms as we build a new

synagogue. The most thoughtful among us realize, of course, that ultimately, "a space is just a space," unless it is filled with spiritual and humanizing qualities that architects cannot create. By the same token, we understand that some architecture is more conducive than others to achieving our highest objectives.

"What is a House of God?" a Chasidic master was once asked.

"It is," he replied, "nothing more and nothing less than any place you are welcome when you come and missed when you are gone."

To the extent that architecture can be an instrument for conveying that sense of welcome-ness and missing-ness, we will have truly worked together toward creating an authentic House of God.

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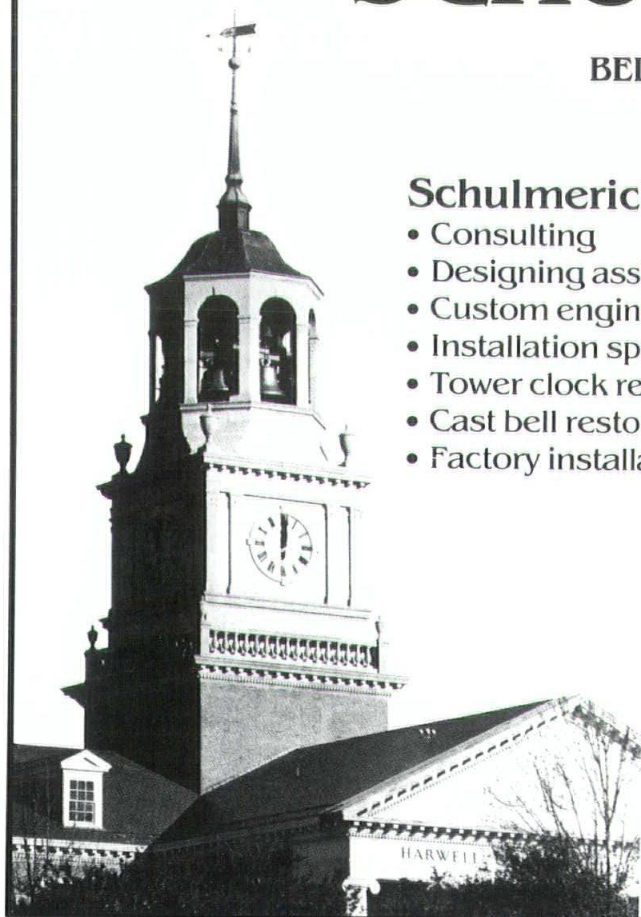
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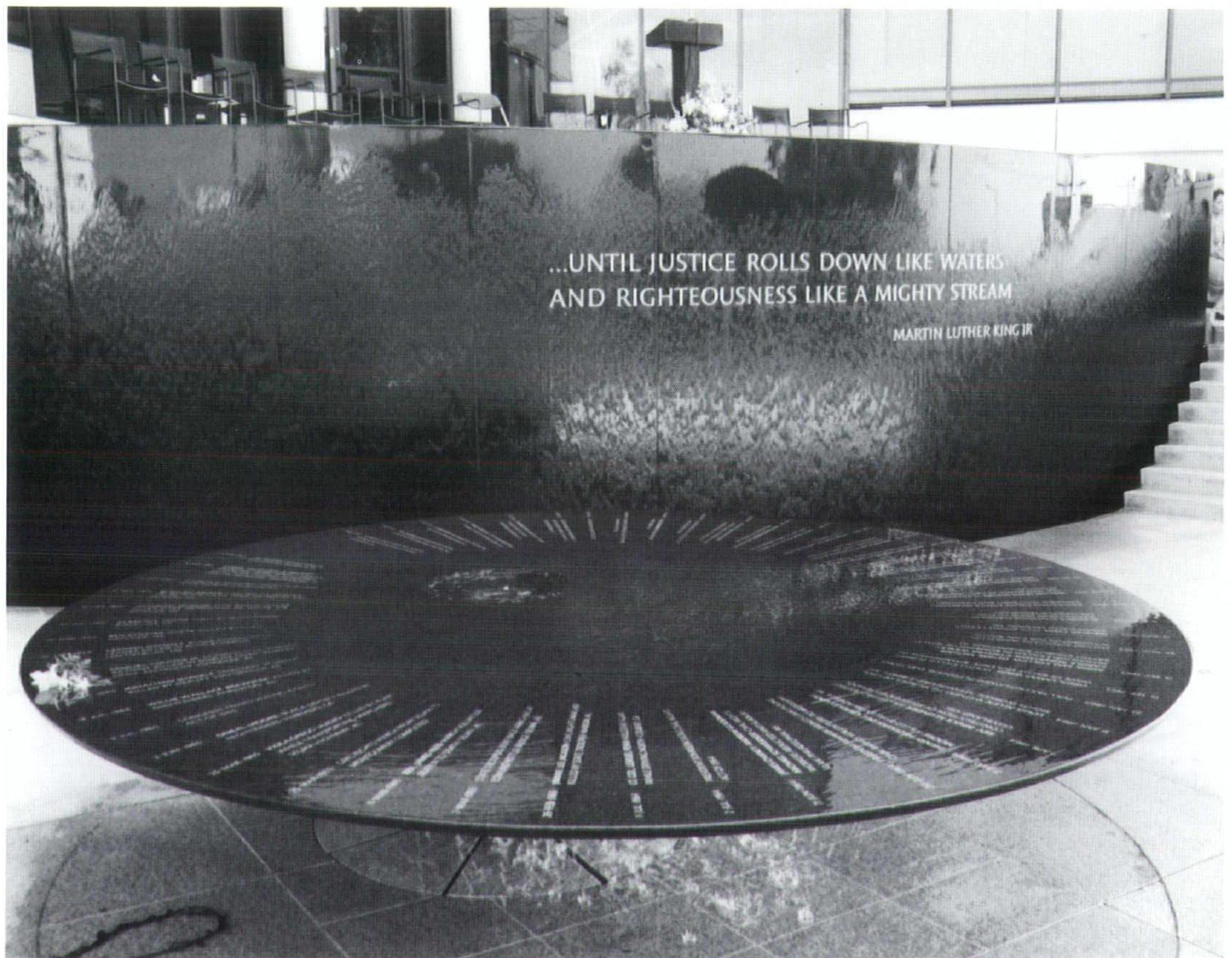
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TWO RECENT MEMORIALS



Paul Robertson Photography, Inc.

Civil Rights Memorial, Montgomery, Alabama, by Maya Lin.

The viewer of architect Maya Lin's Civil Rights Memorial recently dedicated in Montgomery, Alabama is involved immediately with the sight and sound of falling WATER as a healing and sustaining life source. The curving black granite wall is bathed in water and inscribed with Martin Luther King's biblical words "...until justice rolls down like waters and righteousness as a mighty stream." Water flows up from within a 12 foot

granite disk and gently and continuously reveals the names of those inscribed in memory.

Morris Dees, the executive director of the Southern Poverty Law Center who provided the funding for the memorial, speaks of Maya Lin: "She can capture the essence of a moment of history with simple forms that evoke the widest range of emotions."

A ten foot bronze monument entitled *Behold* was recently dedicated at the Dr. Martin Luther King, Jr. Center in Atlanta, Georgia to commemorate the first national celebration of Dr. King's birthday. Patrick Morelli, a sculptor who lives and works in Manhattan, created his concept from the baptismal scene in Alex Haley's book *Roots*, in which the heroic father raises his infant child to the heavens . . . Behold! Mr. Morelli, educated at Duke and Syracuse, is an educator as well as an artist and has devised a special program in sculpture for students in Brooklyn. The Smithsonian Institution has selected for its permanent collection the *Behold* infant sculpture and it will be exhibited there.



Associated Press photo

Mrs. Coretta Scott King, actor John Amos (left) and sculptor Patrick Morelli unveil the permanent 10 foot bronze "*Behold*" monument at the King Center National Historic Site in Atlanta, Georgia on January 11, 1990. The sculpture overlooks the tomb of Dr. Martin Luther King, Jr.

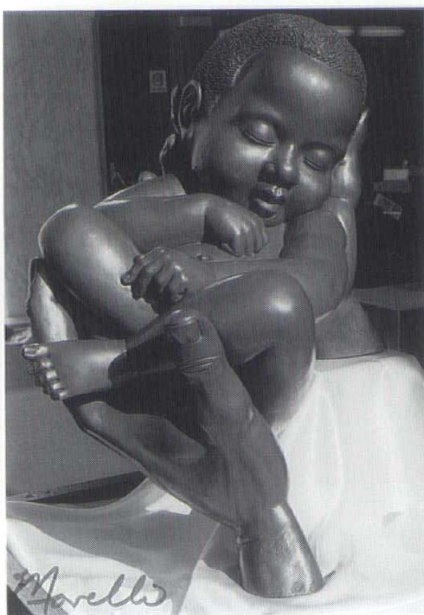


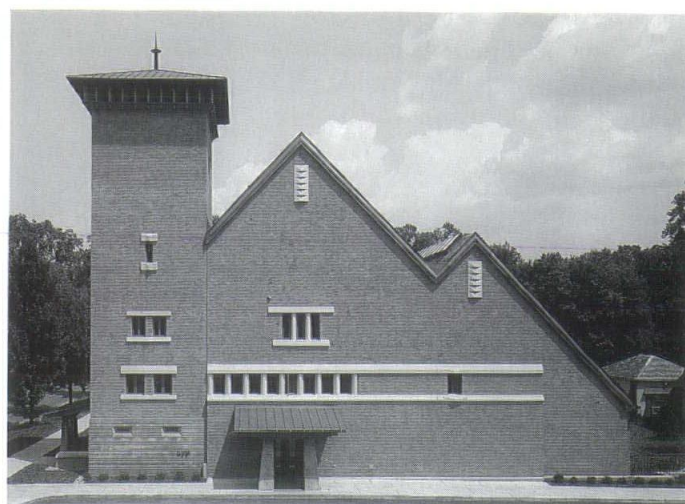
Photo © 1986 Patrick Morelli

The Smithsonian Institution has selected for its permanent collection a monumental casting of the "*Behold*" infant sculpture (bronze, 25"x20"x20"). The sculpture will be exhibited at the Smithsonian's National Museum of American Art in Washington, D.C.

WESTMINSTER PRESBYTERIAN CHURCH

Peoria, Illinois

Phillips Swager Associates, Inc.



Phillips Swager Associates believes in a true team effort of the owner, architect and contractor. When required by the project, the architectural portion of the team can include specialties beyond those available in their office. In the Westminster Project, Weese Hickey Weese was selected jointly by the owner and Phillips Swager Associates to provide the physical design of the facility. Tom Wilson was the principal-in-charge, and R. Lawrence Kirkegaard the acousti-

cal consultant.

The design process included study and analysis of issues relating to Westminster's history and culture. There was a strong sense that the new facility be reflective of the past and at the same time responsive to the needs of the congregation of today and the future. Weese Hickey Weese was heavily involved in the design phases of the project with the major balance of the effort handled by Phillips Swager Associates, Inc.

The Design for Westminster

In designing the new Westminster Church, the task was to embody through its architecture the broad spiritual aspirations of the congregation. From the initial client interviews through the building completion, the ongoing collaboration of committees, congregation and architects directed this design process. The client clearly articulated the needs in words. The architects' duty was to respond in full measure to build those words into three dimensions, to imagine an entire structure, integrated, consistent, and cut from the whole cloth.

Disposition of the building elements followed the natural desire to symbolize this edifice as a church; tower, facade, and porches standing apart from external distraction opening only to a cloistered focus on the south. The overall setting harmonizes with its neighbors and the wider landmark district.

Interior spaces leading from outer narthex to chancel—or alternatively to the chapel or parlor—are intended as a step-by-step progression that draws us forward to successive focuses of our attention. We proceed now from low, darker spaces to higher, brighter ones in preparation for the worship setting.

This forward processional movement culminates at the main chancel of the sanctuary. Here organ and choir are included but immediately superseded visually by the light from above and beyond which compels us to focus symbolically at last on the cross and communion table.

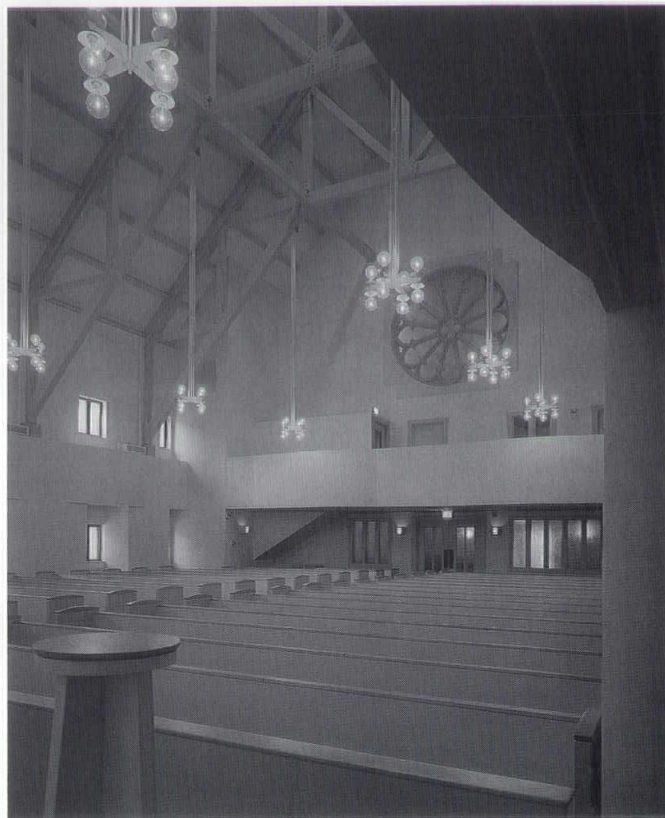
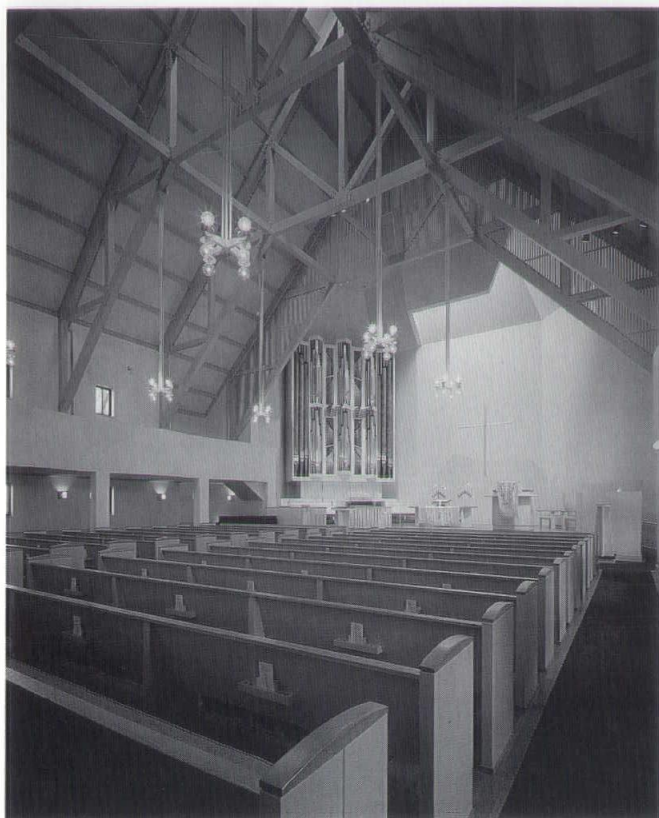
How will we measure the impact of this architecture on our lives? For such



buildings we must maintain the highest goals and standards, hoping and praying for the working of the Holy Spirit in them.

We trust the architects' allotted task has been achieved, and this place of worship will afford sanctuary for spiritual healing

and a special gathering place for growing in our Christian faith.



A STATEMENT BY THE DESIGN ARCHITECT

Architecture to me is an intuitive process of visualizing three-dimensional space in one's head. This process is the starting point. It takes precedence and demonstrates the essential inadequacy of words or graphics. The conception of an object or a work of architecture should ideally take place in the inner imagination—that is, with one's eyes closed and preferably lying down and meditating on it. Insofar as one can "walk through" in the mind's eye, sequentially visualizing space, light, surface and texture, the priority has been set. By this means, one experiences the primacy of the internalized image and develops and exercises the intuitive process. Words, graphics and models are a "secondary source" and a means to facilitate the concrete realization of the internal image as a final object or

building. Given this process and the primacy of the internally visualized image, words and graphic representations cannot be considered as primary sources or ends in themselves but only as means or tools. Confusion in the profession continues to give words and graphics a primacy and authority they should not have and do not deserve. They are at best a surrogate for the more fundamental experience of the object itself.

If we accept the idea that the "internal eye" conceptualizes objects and spaces, additional confusion may arise over defining the sources of these images . . . at least when the initiator *also* is expected or ventures himself to explain them. Is it really useful for the same person who synthesizes images to be asked to analyze them? Other minds, other disci-

plines, and other individuals are needed at this point. Only thus can we avoid the well known unreliability of architects' attempts to describe their sources and influences. The origins of an internalized image are really a complex neurological issue. How and why do image linkages occur? The total memory bank of images from childhood on is stored somewhere in the brain, and this vast storehouse in the subconscious is brought selectively to consciousness by a means we must admit we truly cannot explain.

With a fundamental understanding of and respect for the source of images and an appreciation of the difficulty in defining their origins, we must fall back on the basic resource—intuition itself—and the careful development and deliberate appreciation of these skills.

—Ben Weese

A BUILDING SPEAKS

By Linda Mason Hunter



"It doesn't look like a church," passers-by are known to comment. Indeed, Faith Lutheran Church in Clive, a western suburb of Des Moines, Iowa, takes a non-traditional approach to church design, sparse in detail, without even a stained glass window. Yet, to experience it is to experience powerful architecture. Judges in two 1988 AIA Design Awards programs thought so too, bestowing upon the design an award for excellence from both the Iowa Chapter and the Central States Region.

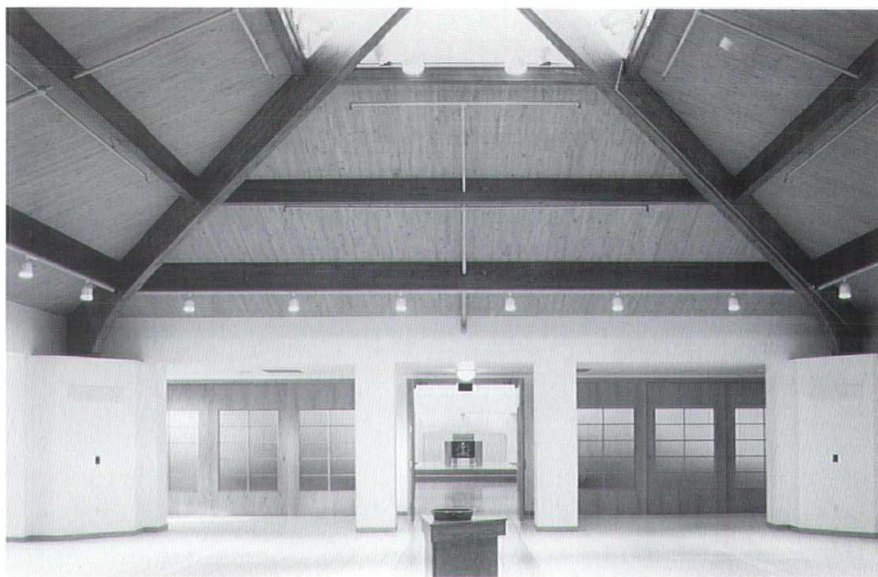
Every building tells a story. To understand the story you must listen to the language—what its architecture is telling you. The subject of the story is the building's function, both practical and symbolic. This is the story of Faith Lutheran Church.

When the building committee of Faith Lutheran Church first hired the Des Moines-based architectural firm of Herbert Lewis Kruse Blunck Architecture in 1985, they were in need of a large expansion to the existing facility. Since the original 4,800 square foot building was constructed in 1976, the size of the congregation has increased dramatically. They had merged with another church and the neighboring community had grown rapidly. The budget was tight, so they wanted to make use of the existing building and parking lot on the 3 acre site, yet add enough space for a 500 person sanctuary, a large fellowship hall, and classrooms.

LINDA MASON HUNTER writes about architecture and design for several national magazines. She is the author of a new book, *The Healthy Home: An Attic-To-Basement Guide To Toxin-Free Living*, published by Rodale Press.



Faith Lutheran Church, Clive (Des Moines), Iowa.



The addition needed to both honor yet reinterpret the original generic mission church design, incorporating the existing building in a new form, a new architecture. The vision statement called for a "family shelter," a gathering place with a special sense of the "mysterious transcendence of God." It called for an honest, well-crafted use of materials which appeared "hospitable but not sentimental, simple but not austere." The four

main elements of worship—the Baptism, the Sacrament, the Word, and the music—needed both a separate and a collective identity. This was the architectural challenge.

To meet that challenge, the architects went beyond some of the decorative church imagery, opting instead to base their design on the traditional order of a cruciform plan—a layout in the form of a cross. The new biaxial focus is on the

original sanctuary, now an open Commons area with the new baptismal font at the center. On each side of the Commons, at each of the four legs of the cross, are the major centers of the church—the entrance, the sanctuary with its altar, the family room with large bay windows, and the fellowship hall (see plan). Nearly 20,000 square feet was added.

Organization of the exterior massing centers around the church's three symbolic focal points—the entry bell tower, the baptismal font, and the altar—each of which is set apart by a raised lantern (or cupola) which introduces light into the significant space below. The 57 foot tall steeple with its raised glass chapel is the largest of these, an enormous shape, resembling (in an odd way) a corn crib or a grain elevator—thereby placing this distinctive design smack dab in the middle where it belongs—either as the chapel high on the hill overlooking the roofs of the village below or as the farm complex in the heart of corn country. Translucent windows in the steeple lantern keep the sun's glare out of the sanctuary while still bringing a wealth of natural light. Horizontal lines in the sanctuary roof break up the dark mass of shingles and

tie this bulky form in with the rest of the design.

Inside, the atmosphere is one of economy and simple elegance. Building materials are earthy and natural—lots of wood, ceramic tile, and lots of windows overlooking the prairie neighborhood. In the sanctuary, the simple design evolves into one drama evident in the rising limbs of laminated beams and the delicate geometry of its raised chapel above the altar, admitting streams of sunlight to fill the space and raise the eye upwards. Stage set track lights are positioned here to dramatically illuminate the sanctuary at night.

Instead of the traditional linear arrangement, the 75 foot square sanctuary is organized "in the round" with the altar at the center, emphasizing a gathering of people actively sharing and discussing the gospel, rather than a passive congregation receiving the Word from a preacher. The square layout results in a broad meeting house roof form which symbolizes this interactive liturgical attitude. Red oak sliding doors with translucent window lights divide the sanctuary from the Commons, opening to provide a larger space for exit, granting a gentler traffic flow after worship services and admitting

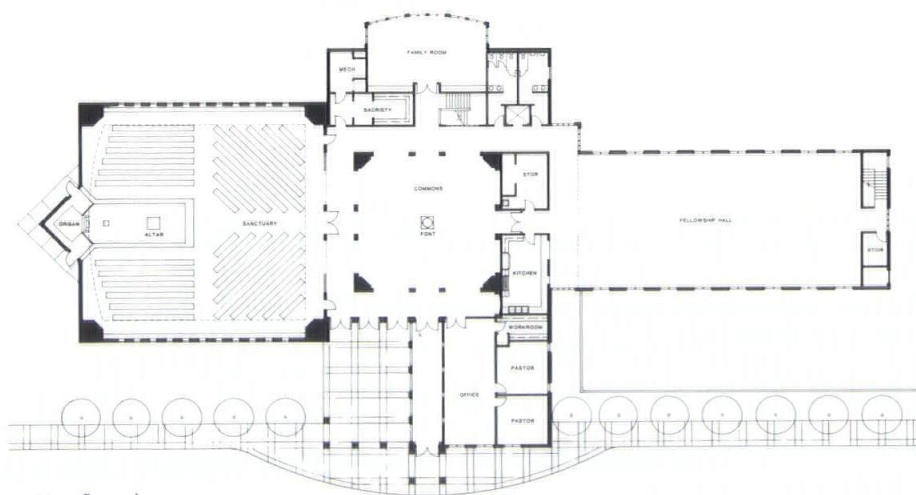
an overflow crowd when necessary.

Though there is a conspicuous lack of ornament, there is a wealth of religious symbolism in this design. For example, the baptismal font, symbolizing Christian rebirth, is appropriately placed at the key biaxial intersection in the center of the original sanctuary also symbolizing the rebirth of the existing church. The raised glass chapel which is over the altar but rises out of the meeting house roof, represents the church's philosophy of divinely guided interactive worship. A few strategically placed windows throughout the building are square and divided with muntins to form a stylized Greek cross. Crosses are evident in other places as well—in the sanctuary's small glass block windows, in the gray ceramic tile pathway leading from the entrance to each of the main parts of the complex, and on the furthest exterior angle of the steeple where white glazed brick subtly contrasts the buff brick background to form a slender cross all the way up the 57 foot steeple. Inside and out, naturally colored and expressed building materials of brick, textured concrete block, and wood suggest dignity and permanence—this is something that will last.

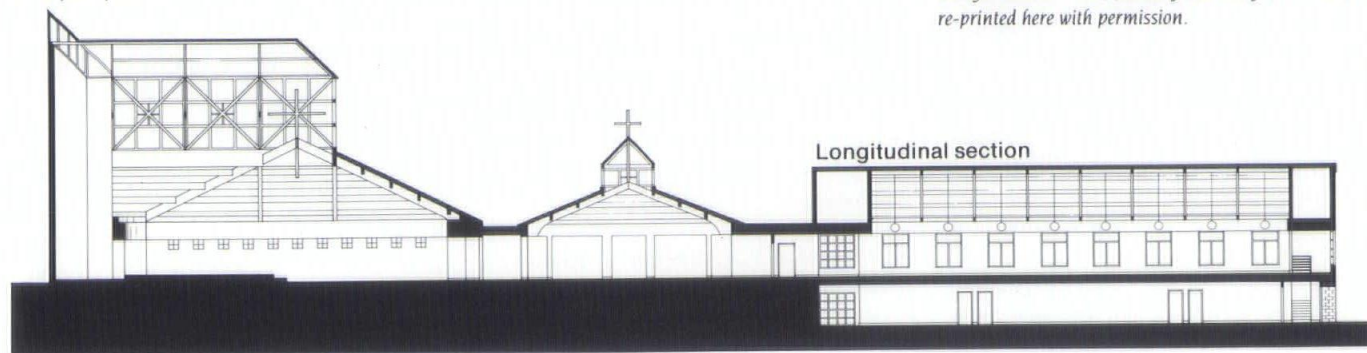
Light is integral to this design. By following the brightest light you'll reach each of the interior focal points effectively located under a lantern of clerestory windows. The most dramatic of these is the raised chapel over the altar in the sanctuary, a rising light-filled space symbolizing the ethereal presence of a higher spirit in our midst.

Every building speaks a language. And in every building the language of the form embodies a meaning. In Faith Lutheran church that form is a simple cross, a metaphor that needs no elaboration. The power of that form is felt throughout the architecture, in its simplicity and its light.

This article was first published in Iowa Architect, Design Awards Issue, January/February 1989, and is re-printed here with permission.



First floor plan.

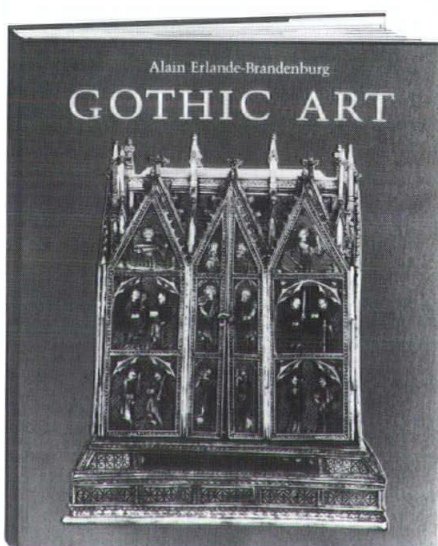


Longitudinal section

Books

WESTMINSTER ABBEY: THE MONUMENTS. Photographs by Joe Whitlock Blundell. Introduction by John Physick. Distributed by David and Charles, Inc., North Pomfret, VT 05053, (802) 457-1911. 1989. 128 pp. \$22.95.

Westminster Abbey has the greatest collection of sculpture in Britain, but this is the first guide to devote itself to dwelling on individual figures and to bring in reach even those too high up to fully enjoy. There are 76 illustrations with captions which detail the lives of the individuals. These works make one ponder the most inscrutable of mysteries, man's relationship to his own death.



GOTHIC ART. Alain Erlande-Brandenburg. Translated from the French by I. Mark Paris. Published by Harry N. Abrams, Inc., 100 Fifth Ave., New York, NY 10011, (212) 645-8437. ISBN 0-8109-0631-7. 630 pp. \$135.

This handsome volume presents Gothic not simply as a style of the Middle Ages but as an extraordinarily fertile artistic movement whose influence extended well into the 19th century. The author not only encompasses the well-documented Gothic monuments, but he also extends his survey beyond France as far afield as Portugal, Southern Spain, Italy and Syria.

One is led beyond architecture through the whole range of fine and decorative arts of the era, from sculpture and painting to illuminated manuscripts, tapestries, stained glass windows, and masterpieces of metalwork. With 178 color plates and over 750 black and white illustrations, together with biographies of all the major patrons, architects, sculptors and painters of the period, Gothic Art is not only an important reference work but also an unforgettable visual record of one of the richest periods of western art.

ARMENIAN ART. Jean-Michel Thierry and Patrick Donabedian. Published by Harry N. Abrams, Inc. and the Prelacy of the Armenian Apostolic Church of America, 100 Fifth Ave., New York, NY 10011, (212) 645-8437. ISBN 0-8109-0625-2.

This large volume, a work of art in itself, is the most comprehensive ever published on this relatively unfamiliar subject. Influenced by such various sources as ancient paganism, Hellenism, and the Byzantine Empire, Armenian art has always retained a strong individuality and thrived on successive contributions. Christianity, which was adopted as the state religion in the fourth century, has played the greatest role in shaping Armenian art over the last two millennia inspiring artists, craftsmen, calligraphers, and architects to create works of lasting beauty. This unique mixture of original and Christian motifs, along with an individual style of architecture, gives Armenia a very special place in the history of religious art and architecture.

Dr. Jean-Michel Thierry is Professor of Armenian Culture at the Institute of Oriental Languages in Paris and Patrick Donabedian is the author of one of the most complete inventories on Armenian sculpture. Contains 959 illustrations, including 173 full color; maps; diagrams; ground plans; elevations; bibliography; glossary, etc.

Note: FAITH & FORM will soon publish an interview with Dr. Lucy der Manuelian, Professor of Armenian architecture at Tufts University in

Medford, Massachusetts, by Cecilia L. Kausel, art historian.

CATHEDRALS OF ENGLAND AND WALES. John Harvey. Distributed in the U.S. by David and Charles, Inc., North Pomfret, VT 05053, (802) 457-1911. 1989. 272 pp. \$29.95.

The author has written extensively on the Cathedral and the Medieval Period. English medieval art was steeped in one tradition and not torn apart between several as were the French, Germans, Italians, Iberians, and Scandinavians. The English cathedrals are the highest examples and the most complete and fully developed summation of all. They were not churches alone, but the greatest of art galleries, the noblest of lecture halls, the sublimest of opera houses. The best of sculpture and painting, of music and of verse were not too good for its services. There are 206 illustrations with historical and descriptive notes on each cathedral.

ENGLISH MISERICORDS. Marshall Laird. Distributed by David and Charles, Inc., North Pomfret, VT 05053, (802) 457-1911. 1989. 128 pp. \$22.95.

Misericords are carved corbels, topped by a narrow ledge for half sitting against when vertically positioned, on the underside of tip-up seats in the choir stalls of medieval churches. Their originality of design, breadth of subject matter, and artistry render them England's finest surviving medieval wood carvings. This volume is a photographic survey of 60 handsome illustrations which allow one to enjoy these vivid images to the fullest extent of their vigor and variety.

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A RICH TREASURY OF DESCRIPTION

THE BEACON GUIDE TO NEW ENGLAND HOUSES OF WORSHIP. G.E. Kidder Smith. Beacon Press, 25 Beacon Street, Boston, MA 02108, (617) 742-2110. ISBN 0-8070-5101; BP 827. 192 pp.; 168 photos; 6 maps. \$9.95 original in paperback.

Reviewed by Howard Hunter

This book amply fulfills both its title and its sub-title, "An Architectural Companion." It is a knowledgeable compact guide to one hundred houses of worship in New England. Colonial, Federal/Greek-Revival, Gothic-Revival/Victorian, and modern churches of a dozen denominations are carefully located with maps, exterior and often interior photographs, and given a succinct but expert description by the distinguished architectural historian and IFRAA member G.E. Kidder Smith.

Helpful indexes by building, architect and denomination, and a glossary of building terms enhance the book's helpfulness. An appreciative foreword by Dean James Morton of the Cathedral of St. John the Divine provides selection of what he terms "seven sacred caches of rare jewels" from Kidder Smith's impressive array of significant church buildings. And the author himself provides a capsule history of New England meeting house and church architecture in his Introduction. As a guide well worth keeping in the car during a trip through New England, this book will reward both amateurs and professionals alike.

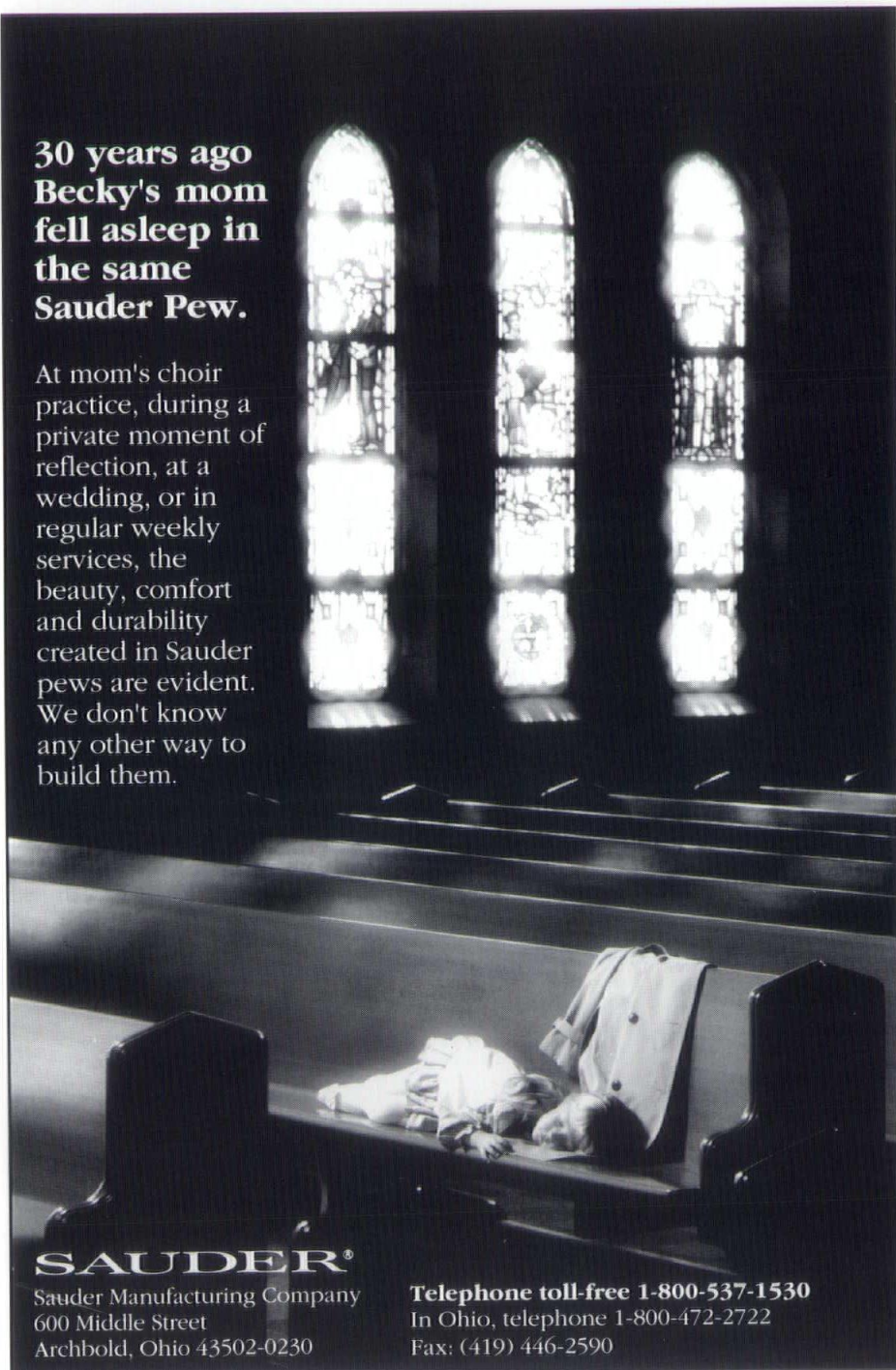
But the book is more than an authoritative guide; it is indeed a companion. I have kept it on my desk throughout the winter months and have found new and deepening appreciation for the richly varied range of meetinghouses and churches which grace places prominent and obscure throughout New England. The book provides the satisfaction a

trusted companion offers: each new encounter is enhanced with increased familiarity. The spiritual journey made visible through framed emptiness, through chaste white clapboard, through wood

and glass and stone and steel, is represented eloquently in Kidder Smith's pictures and prose. The book uplifts the spirit. The journey it invites its readers to take is within.

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HOWARD HUNTER is Chairman of the Department of Religion at Tufts University, and deals with visual images in his courses on religion and film. He also serves as co-minister with his wife Doris at the Unitarian Church in Rockport, Massachusetts.

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Calendar of Events

1990

Sept. 13-15 IFRAA National Conference
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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 Thurs., Sept. 13, and concludes with the Awards Program and dinner on Sat., Sept. 15.

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

Sept. 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)

Oct. 26 Region 4: "Art and the Worship Space"

Phoenix, AZ, Maureen McGuire Studio, 7:30-10:00 p.m.

Contact: (602) 277-0167

Nov. 8 "Scandinavian Art & Architecture"

San Francisco, CA, CCAIA Headquarters

Contact: (415) 548-5700

Dec. 13 "IFRAA '90," Boston to Scandinavia

Berkeley, CA: IFRAA Region 4 Headquarters, 901 Grayson St.

Contact: (415) 548-5700

1991

Feb. 8-10 IFRAA Regional Conference and Board of Directors Meeting

Tampa, FL

Contact: Richard M. Takach, 12704 Twin Branch Acres Rd., Tampa, FL 33626, (813) 586-0197

May 17-19 IFRAA Participation at AIA National Conference

Washington, DC

IFRAA Seminar and Board of Directors Meeting

Contact: Brenda Belfield, Studio 332, 105 N. Union St., Alexandria, VA 22314, (703) 836-8746

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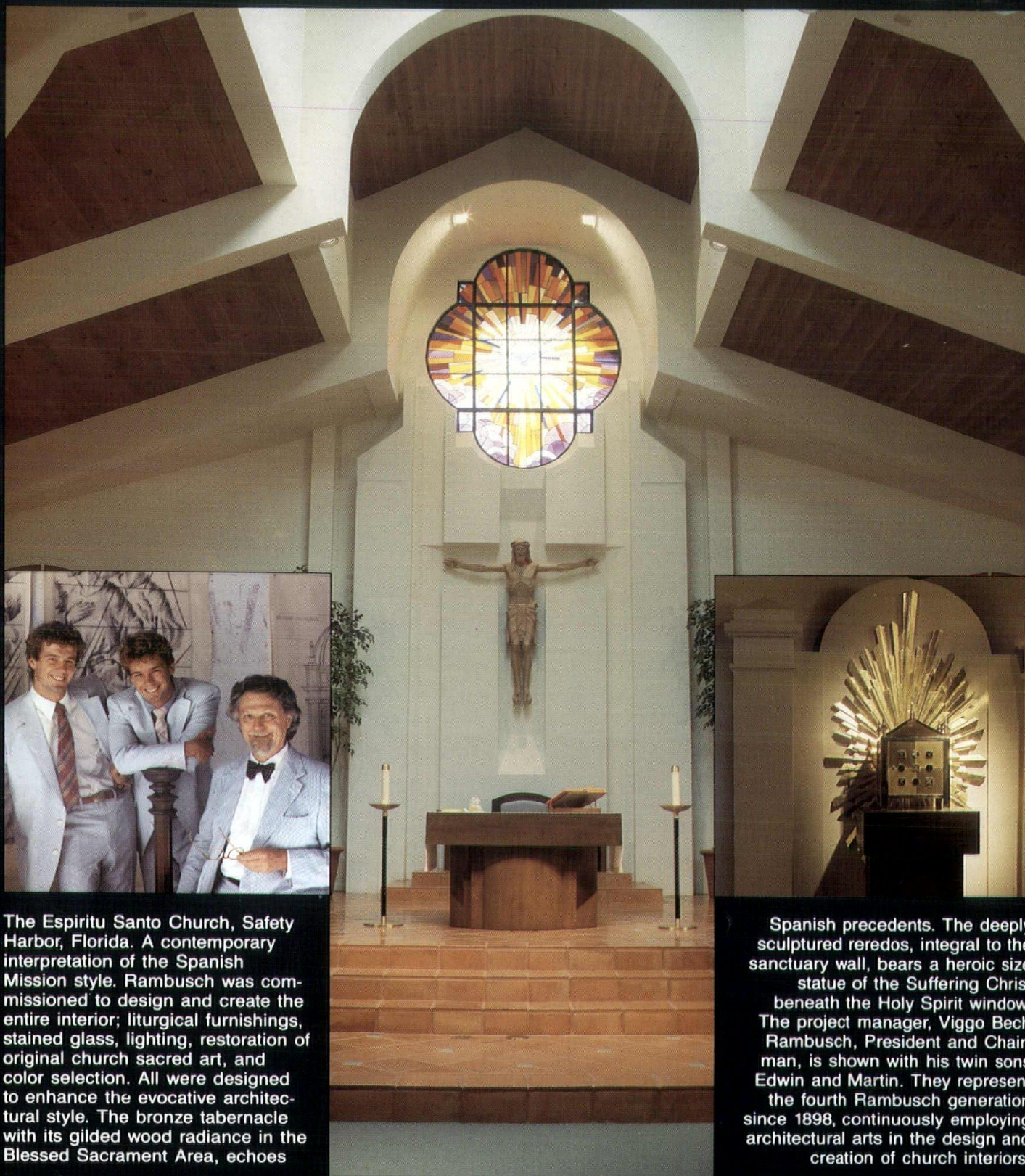
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Espiritu Santo Church. Rambusch creates to reflect a rich architectural legacy.



The Espiritu Santo Church, Safety Harbor, Florida. A contemporary interpretation of the Spanish Mission style. Rambusch was commissioned to design and create the entire interior; liturgical furnishings, stained glass, lighting, restoration of original church sacred art, and color selection. All were designed to enhance the evocative architectural style. The bronze tabernacle with its gilded wood radiance in the Blessed Sacrament Area, echoes

Spanish precedents. The deeply sculptured reredos, integral to the sanctuary wall, bears a heroic size statue of the Suffering Christ beneath the Holy Spirit window. The project manager, Viggo Bech Rambusch, President and Chairman, is shown with his twin sons Edwin and Martin. They represent the fourth Rambusch generation since 1898, continuously employing architectural arts in the design and creation of church interiors.

Espiritu Santo Church. Most Reverend W. Larkin, Bishop of St. Petersburg. Reverend Patrick Clarke, Pastor. Edgar Wilson, Jr., Architect. Rambusch Designer, Thomas Glisson.

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