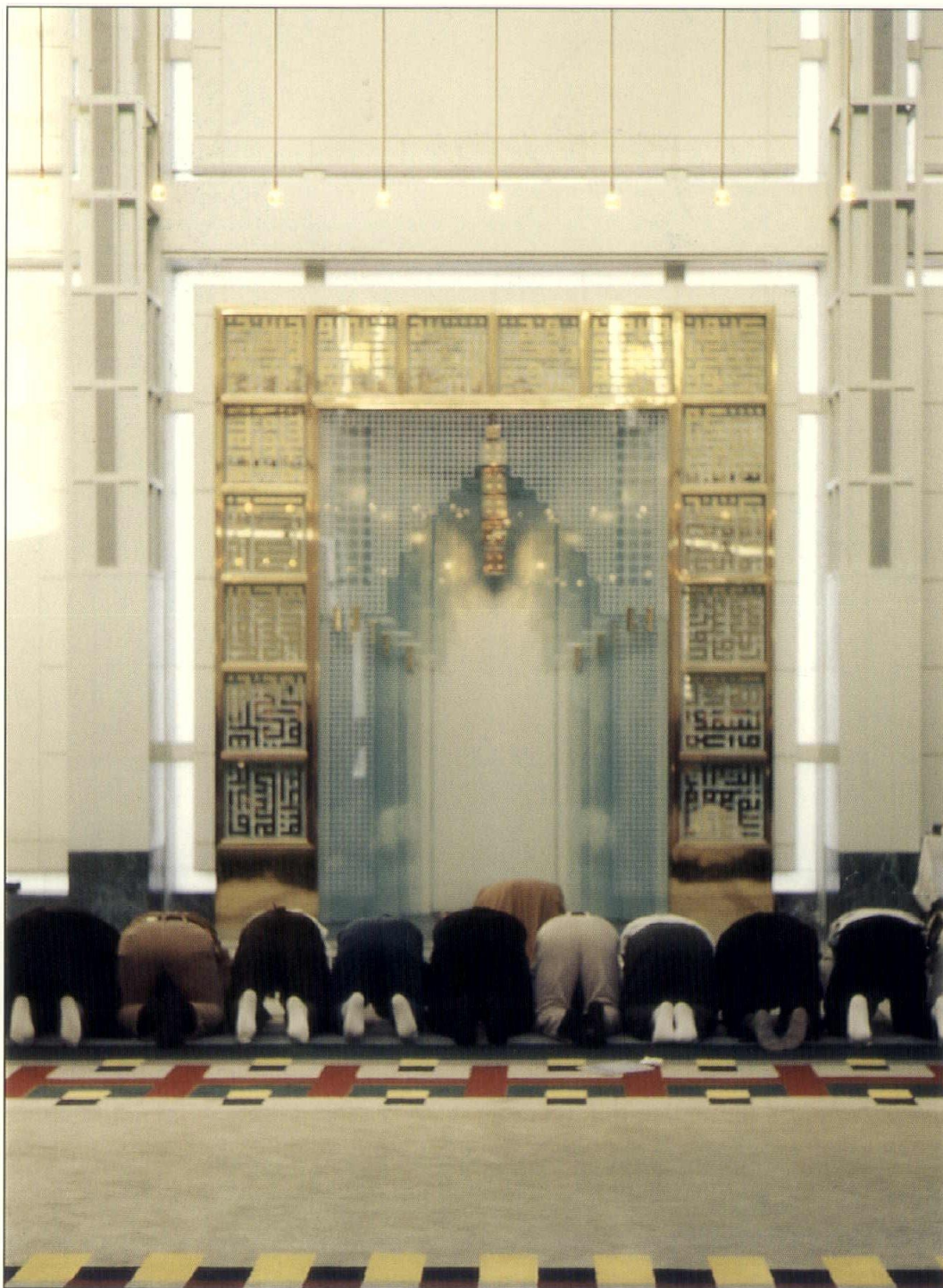


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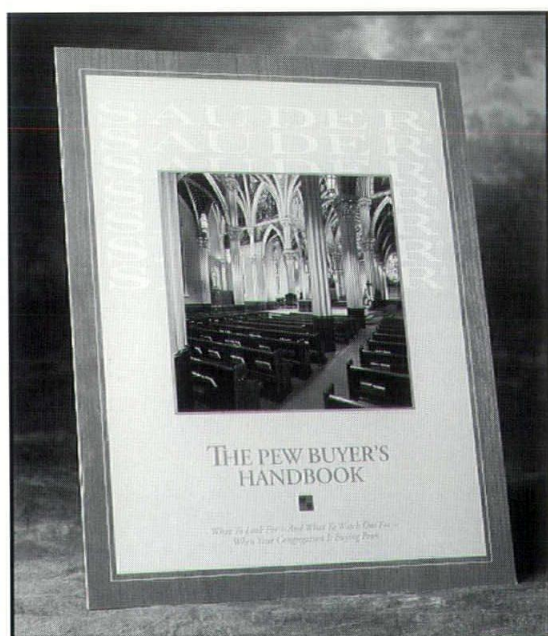
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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned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

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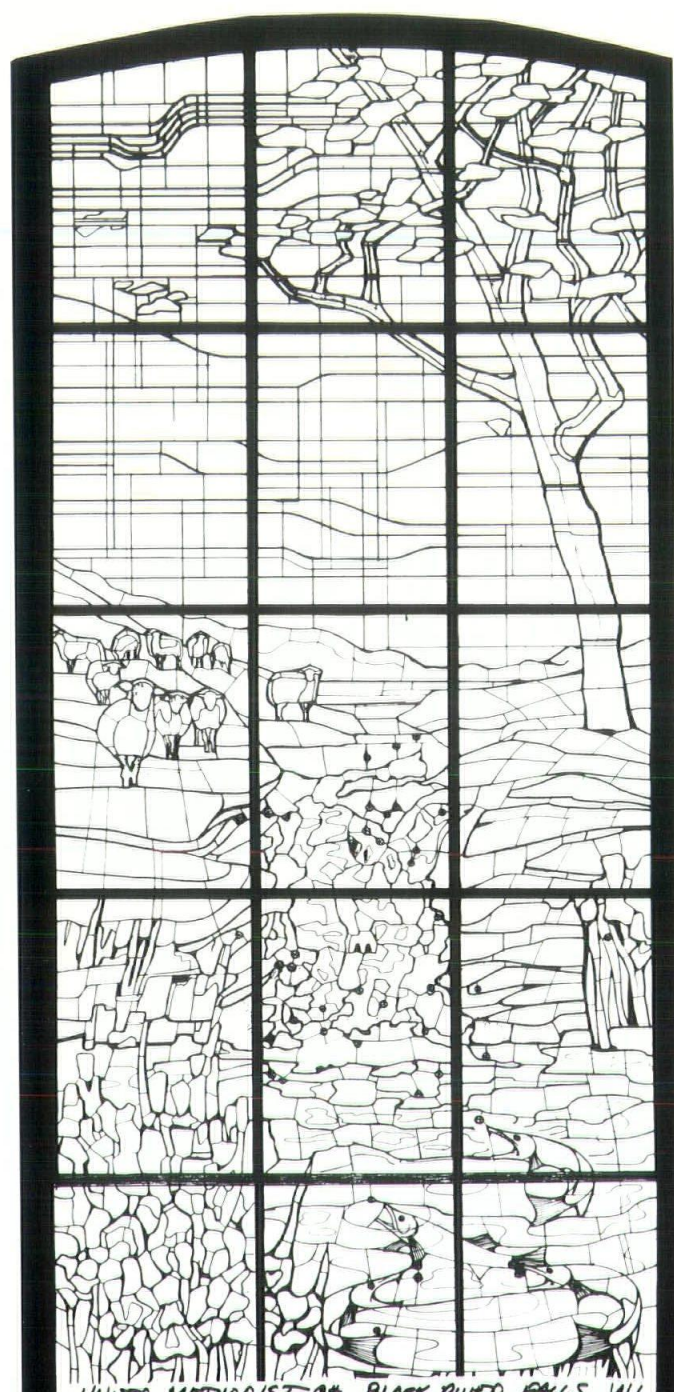
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ABOUT THE COVER

The Islamic Cultural Center in Manhattan, comprising a mosque, assembly room and minaret, is the first built to serve the city's Muslim community. Since 46 Islamic countries supported the project, Skidmore Owings and Merrill Architects avoided distinctly national attributes and deliberately kept the design simple. Mohammad A. Abulhasan, Kuwait's representative to the United Nations and chairman of the Building Committee, encourages meditation and worship for the 2,000 people who attend the Friday morning prayer service. The adjoining 130' minaret was designed by Swanke Hayden Connell, and ground was broken in April for an education/administration building adjacent to the mosque (see page 8). Cover photo of mosque by Richard Bergmann.



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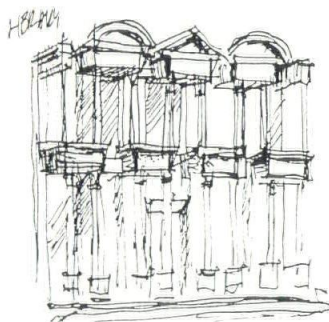
Notes & Comments

A Judson Celebration

It was in 1897 that Judson Studios was established in Los Angeles by three Judson brothers and their father, William Lees Judson, a California artist who became Dean of the USC College of Fine Arts and Architecture. This year they are celebrating their centennial and opening a Judson Gallery of Art. John August Swanson, who has work in the Smithsonian, the Tate Gallery in London and the Vatican Museum, will initiate the Gallery's program. Congratulations from all of us to Judson Studios.

Interdisciplinary Teaching

Duke Divinity School and the School of Design at North Carolina State University are developing jointly offered courses for seminary and design students. Dr. Karen Westfield Tucker, Assistant Professor of Liturgics at Duke, and Dr. John Tector, Associate Professor of Architecture at N.C. State, have helped in each other's courses for the past two years. Dr. Tucker lectured in the studio on church design at N.C. State, and Dr. Tector returned the favor by lecturing to divinity students in the worship course at Duke. Conversations are underway among Duke Divinity School, N.C. State and The Duke Endowment about a jointly offered, team taught course for seminarians and design students. "The first time clergy, artists, architects and liturgical consultants meet shouldn't be at the first meeting of a building committee," notes Dr. Tucker. Those involved hope a jointly offered course will deepen the appreciation that architects and clergy have of the entire design process and contribute significantly to better buildings for religious communities.—W. Joseph Mann



In Memoriam

IFRAA members who knew Charles Pohlmann will be saddened to learn of his sudden death of a heart attack in August. All of us admired Charles for multiple reasons. He was the son and grandson of Lutheran ministers and though he designed many successful secular buildings, churches were his design favorite. In 1984 he won an award from the Minnesota AIA for his interior renovation of the Church of the Holy Redeemer and served as IFRAA's North Central Director. He

loved to sketch (you may recall seeing some of them in *Faith & Form*) and he and Christi traveled the world sketching his impressions of contemporary and ancient religious buildings. We will miss him and want to extend our sympathy to his family.

Religious Information and the Computer World

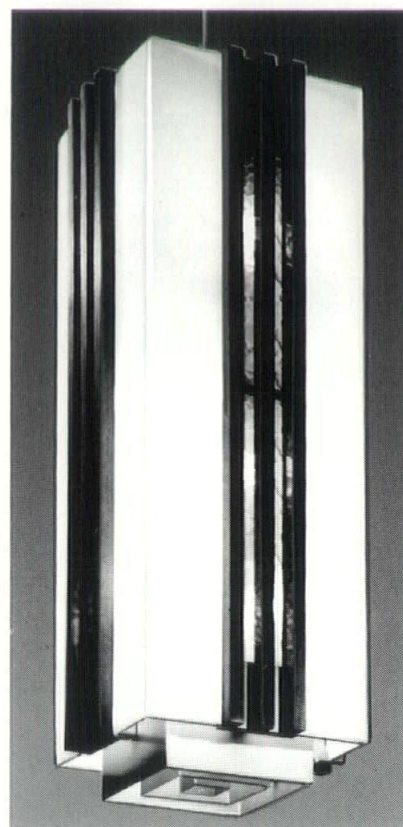
Temple Reyim in West Newton, Mass., admits that maybe only five percent of its members have access to the Internet, but believes this will rapidly change and that all congregations should have their own web page on the Internet. New religious information is routinely entered into the computer as the old is deleted.

A Remaining Sign of Hope

St. Vibiana's Cathedral in the most populous Catholic archdiocese in the U.S. will stay in its original downtown Los Angeles site and will erect a new spiritual building space for its congregation. Jose Rafael Moneo, an architect from Madrid and part-time professor at Harvard, has been chosen as the designer. There has been some criticism by preservationists about the demolition of the cathedral, which is 120 years old, but which has been earthquake damaged and is not thought to be of great architectural value. Moneo was awarded the coveted Pritzker Prize for Architecture this year.

(Continued on next page)

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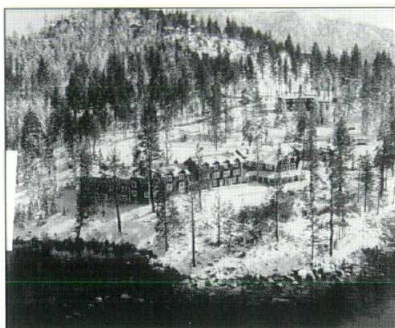
(Continued from page 5)

A Symbolic Return

Margaret R. Miles received her doctorate from the Graduate Union in Berkeley, Calif., in 1977 and after a distinguished career at Harvard Divinity School, is returning to Berkeley as Academic Dean. Among several books she has written are *Visual Understanding in Western Christianity* and *Seeing is Believing: Religion and Values and the Movies*. Congratulations, Margaret.

Building for a Denomination

The historic Zephyr Point Presbyterian Conference Center at Lake Tahoe, dating from the 1920s, recently celebrated the Grand Opening of its new 31,564 sq. ft. conference, lodging and dining facility. The reconstruction, by Loving & Campos Architects Inc. of Walnut Creek, Calif., blends naturally into the surrounding mountains, quiet testimony



to the creative talent and skill required to design and construct structures in a mountain environment.

Share the Wonder with a Child

Michael J. Crosbie and Steve Rosenthal have published four books that will help you do just that. *Architecture Counts*, *Architecture Shapes*, *Architecture Colors* and *Architecture Animals*, for ages 1-5. These books are a visual delight and give adults and children an opportunity to explore and appreciate our built environment in a new way. Contact: The Preservation Press, (800) 879-4539.

A Multi-Cultural Requirement

Believing that churches and their ministers will increasingly find their mission in settings that are culturally diverse, Eden Theological Seminary in Webster Groves, Missouri, has approved two required courses in its curriculum: *Race, Religion and Ethnicity* and *Cross-cultural Counseling*. The faculty is committed to inclusion of the multi-cultural perspective in all of its courses.

An Open Door Policy

Sir Andrew Lloyd Webber thinks that "historic religious buildings are his country's greatest unsung asset," and since he was a boy has carried T. Francis Bumpers' architectural guide and visited them. Two years ago, he was frustrated when every church or synagogue he wanted to visit was tightly locked and inaccessible. So he set up an Open Trust financed with \$1.5 million of his own money so that congregations can be helped with financial hardship and security concerns. □

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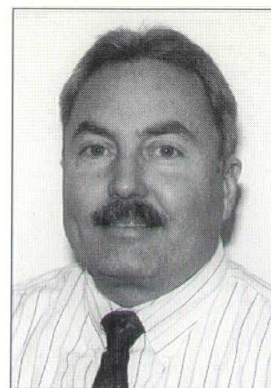
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President's Message

By Douglas R. Hoffman, AIA
Chair, IFRAA of the AIA



On the heels of a presidential election and only four years from the new millennium, the term "historic decision-making" seems a bit overworked. Nevertheless, at the Religious Art & Architecture (RAA) Conference in New York City this October, there was some "historic decision-making." At a Saturday morning meeting in the lower prayer room of the Islamic Cultural Center, former IFRAA members voted to finalize the relationship with the AIA and become IFRAA of the AIA. Several years of planning, three years of mending and many lively, intense discussions preceded this historic decision.

A little history . . .

For those readers familiar with IFRAA (the Interfaith Forum on Religion, Art & Architecture), you know it as the predecessor organization of the AIA's Professional Interest Area on Religious Art and Architecture. You probably also know that three years ago, IFRAA agreed to a trial relationship with the AIA commencing January 1994. This permitted the AIA to operate former IFRAA programs, including regional and national conferences, the visual art and architectural design awards, audio/visuals and the IFRAA slide collection. *Faith & Form* and the IFRAA Endowment remained intact, but all other aspects of IFRAA's operations ceased, including the staff position and the lease at the old office at 1777 Church Street, N.W., in Washington, D.C.

From 1994 to the present, the IFRAA leadership continued to plan conferences, prepare newsletters and manage programs, but all under the umbrella of the AIA. This has meant significant staff commitment from AIA personnel like RAA Staff Director Jean Barber and Vice

President for Professional Practice Dick Hobbs. With their support and everyone's major efforts, we have sponsored many successful conferences over the past few years. Our line item budget has remained constant, but net annual revenues from RAA activities have carried forward to modestly increase and expand our programming.

The former IFRAA design awards program was separated from the PIA and merged with the AIA Honor Awards, and despite a bumpy start, it has increased visibility and participation in the awards program. Criticism has been leveled at the AIA because liturgical consultants and interior designers who have participated on award-winning projects have not been given proper recognition. This is being addressed by the Honor Awards Task Force and will certainly be corrected in future awards issues of *Faith & Form*.

Aside from becoming a small cog in a big wheel, the day-to-day operation of the RAA became surprisingly similar to IFRAA's. While the AIA provided a secure financial base for advance planning, we still needed active membership participation to ensure quality programming and financial success. Oft-heard complaints about not receiving mailings were compounded in the RAA structure that distinguished between architect and non-architect members. Artists, clergy, interior designers and liturgical consultants felt left out of the process and rightfully complained of secondary citizenship status.

After a volley of written concerns by our members, the AIA responded by eliminating the enrollment categories that restricted participation and membership benefits. Now any non-architect can join the AIA as an *Allied* member and receive the same benefits as an architect

member. Further, they are not obligated to join local or state chapters, and may also join other PIAs at the same cost as that for architect members.

And now, our future . . .

We made an "historic decision" . . . now what? We were reminded at the membership meeting that IFRAA is what we make of it, not what the AIA does or does not do. As members, we set the agenda, elect the leadership, support the events and are the lifeblood of the organization. We each bear a responsibility to keep the ideals of the Forum and all of its predecessor organizations alive.

Since appointment to our Board of Directors frequently became an honorary title without specific tasks, we agreed to amend the structure. We divided into three groups, each with responsibilities and an agenda for action. The Advisory Group, composed of the five leadership positions within the organization, will act as the management team. It will set priorities, implement program initiatives, manage the budget and respond to AIA demands for continuing education opportunities.

A second group, entitled the Working Council, is composed of program leaders including regional directors, *Faith & Form*'s editor, the design awards liaison and the chair of the 1998 biennial national meeting. The Working Council provides the day-to-day management of IFRAA programs. It will have an elected leader who sits on the Advisory Group and represents its interests in the budgeting and planning process.

A final group, auspiciously entitled the Wisdom Council, will become IFRAA's "think tank." Members of the Wisdom Council will be asked to develop new and

(Continued on page 23)

AN INTERFAITH EXPLORATION OF SACRED ART AND ARCHITECTURE



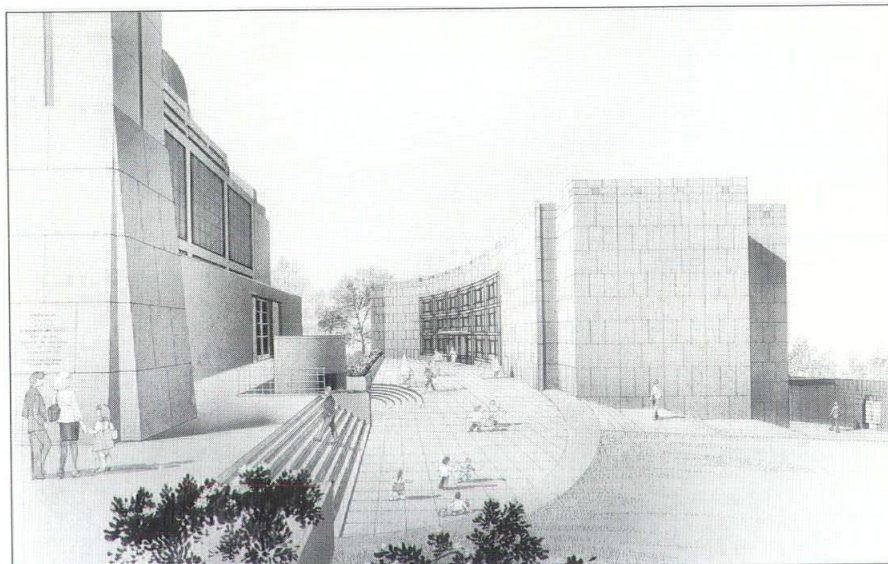
IFRAA Conference Report by Betty H. Meyer, Editor

Even the great city of New York, where our IFRAA Biennial Conference was held October 2-5 and where immigrants have been arriving steadily throughout the years, is undergoing the cultural change that invariably accompanies the admixture of religious beliefs and worship experiences. In fact, it was with this in mind that the theme of the conference, "An Interfaith Exploration of Sacred Art and Architecture," was chosen.

From the sound of laughter and buzz of conversation on opening night at the New York Design Center, one could feel the warmth and camaraderie of people interested in the arts. The reception was hosted by artists and manufacturers whose presentations were sophisticated and professional.

Plans had been made for us to visit outstanding places of worship for three of the world's outstanding religions. To experience these sacred spaces was to give us stimulation and content to discuss our similarities and differences and how these affect design of architectural spaces. The experiences would also give us background to listen and respond to the closing panel with more understanding and sophistication.

If we thought that the Cathedral of St. John the Divine was to allow us a nostalgic visit to our European past and the Gothic period, we were mistaken. After seeing craftsmen restoring the structure itself, we were led by side chapels dedicated to healing and AIDS; to saving the natural environment; to children and education; to poets and artists; the hungry and homeless.



IFRAA Conference participants visited the mosque at The Islamic Cultural Center in Manhattan, which is adding a school (above) to be completed in 1997. Designed by Rogers, Burgun, Shahine and Deschler Architects, the three-story, 35,000 sq. ft., privately funded structure includes 12 classrooms for students of all ages, exhibit space, a cafeteria, library and offices.

After a well-informed guide led us through the building pointing out its many works of art, Dean James P. Morton showed us intriguing photographs of Calatrava's award-winning design of "A High Garden Space for the Cathedral." We were told that the staff is much aware that it is situated in an American city in a time soon to be passing into the 21st century, and that people from all parts of the world are a part of the congregation.

Our second visit was to Central Synagogue, the oldest, continually used synagogue in Manhattan. One feels the legacy of the Near East as one enters. The carefully laid brick, gold ornamenta-

tion and lettering, and non-figurative stained glass are so artfully designed that their very multiplicity attains a unity that is conducive to thought.

An extremely well-informed archivist brought us up to date on the synagogue's history, but when one delegate asked for its present mission statement, the rabbi told us they had been experimenting with ways to bring the congregation into a less formal worship. Front pews had been removed, the organ brought down but then returned to the balcony, and the two doors of the heavy, horizontal pulpit opened for the first time ever. We saw rich areas of wood that reminded us of

the wooden synagogues of Europe, but Rabbi Frelander spoke of the congregation's responsibility to the present, rather than the past, to the deepening of its worship, to the cultivation of brotherhood both in the city and the world.

We also visited a smaller structure, Sutton Place Synagogue, which is conservative in tradition but contemporary in design (1976), using materials and artwork from Israel. Here, one felt the adherence to tradition that is also necessary to the continuance of a faith.

Many in our group had never visited a mosque, and as we approached The Islamic Center in Manhattan, our eyes were given an unforgettable visual feast. Support from 46 Islamic countries made it necessary for architects Skidmore, Owings and Merrill to cut out all national features; they deliberately used simplicity as the theme of their design. As one enters the square prayer hall, one immediately senses a tranquillity and calm.

There are 12 enormous clerestory windows and a ribbed dome that seems to rest on a circle of light. Because Islamic tradition has used geometry with imagination, the architects have used geometric patterns over and over again instead of figurative representation. Women are set aside in the balcony as they listen with the others to a sermon from a staircase topped with a pulpit. The mosque is pointed toward the shrine in Mecca.

Project architect Mustafa Abadan led us through the building. Dr. Muhammed Salem Agwa is the Imam and Director, and Mohammed A. Abulhasan is a consultant from the United Nations. The four-fold mission of the mosque is to serve the Muslim community; to enlighten the American public about Islamic teachings and culture; to provide religious guidance, opinions and legal rulings to Muslim communities; and to promote understanding and friendly relations between Muslims and non-Muslims.

After our visits to the worship spaces of these three religions, we were ready to concentrate on our responses to them. As one listened to delegates' conversations, one heard remarks on the commonalities of the mission statements as expressed by the clergy. All spoke of the need to minister to 1) the individual; 2) the faith community; and 3) those of other faiths. They all spoke of the need to communicate to each other by universal symbols and that these come through art and architecture, which are insepara-

ble...or should be. They spoke of the special need for pragmatics and new directions.

An interactive panel moderated by Conference Chair Michael Berkowitz gave us a chance to focus on their responses: William J. Conklin, FAIA, and archaeologist; Mustafa Abadan, AIA, Skidmore, Owings & Merrill; The Reverend Dr. Vienna Cobb Anderson, Associate Rector of St. Paul's Episcopal Church, Richmond, Va.; Dale Lanzzone, President of International Public Art Ltd.; and Ori Z. Soltes, Director of the B'nai B'rith Klutznick National Jewish Museum in Washington, D.C.

William Conklin, our first speaker, immediately led us away from the *particular* to the *common ground* that holds all art, architecture and religions together. He lamented the fact that for a long time in America the religious and artistic minds have been on separate tracks, with religionists ill at ease with contemporary art and artists ill at ease in the institution of religion. He felt that none of the buildings we saw evoke *contemporary* religious experience, but rather are forms that say, "My sacred space is clearly not yours," and that their definitions of sacred space are too narrow. This, he conjectured, is because of the separation of the artistic and religious spirit.

He dared to suggest that the spiritual frontier in this explosive world is to be found in the art museum, which 66 percent of American people believe are spiritual places. Why did we not include a visit to an art museum where both the artistic and religious could come together? Certainly their aesthetic standards and construction are higher than for religious buildings of any faith. The new Museum of Contemporary Art in Chicago by German architect Kleihues devoted to 20th century art, prophetically takes the form of a temple. Conklin stated, "I was amazed that without sermons or liturgy, it was an incredibly church-like experience for me, but the religion involved was some kind of higher, universal religion with which none of our separate religions could easily identify."

We must always move from the particular to a more universal ground. *When we particularize we limit truth.*

As a clergywoman and theologian, **Vienna Cobb Anderson** reminded architects and artists that spaces are not sacred until people are in them, and that they must learn to know the people. It is

what takes place in that sanctuary that defines the people. All of these—artist and architect and people alike—are on a journey, a quest, and like Moses they learn the importance of "beginning." This involves claiming a vision and then training it. All will undergo suffering, but without vision the people will perish with the artist in banality. The planning of sacred space requires risk and trust and is not attained overnight. Remembrance is important in creating the Presence. Remember that God too will be present in that space.

The senior designer of the mosque, **Mustafa Abadan**, told us that though he did not consider himself religious, his study of Islam has convinced him that the relationship of the person to the space is what is important. Ritual is individual and not communal. However, with this emphasis on the individual, Islam also emphasizes the cosmic and universal. Its art is integral to its architecture; its calligraphy and geometric patterns are built uniquely into the walls. As to the separation of the sexes, this is not a part of the religion itself but a part of its history.

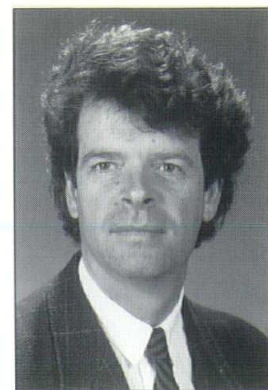
Dale Lanzzone began his remarks by telling us that he was appreciative that Public Art was included in our agenda and that it makes him feel more hopeful. Much of his time, he said, is spent trying to persuade the public that art is important at all. The role of the spirit is so complex that it can also be followed in public art. For instance, Modernism and Post-Modernism are voices of celebration and come through with authenticity. Whenever you have a real artist you will have real sacred space. He said he believes that there is a will and commitment today for a more inclusive spirituality that will allow people to recognize it in many places.

The last panelist, Ori Z. Soltes, used the ancient symbol of the hand to prologue the five points he wanted to make. The four fingers are connected to each other as our faiths are connected, and all are connected to the thumb which represents God who is separate but still a part of the hand: (1) Architecture is a visual mediator between the Divine and man; between the microcosm and the macrocosm; (2) Religious buildings (including funerary buildings) provide a meeting place for this encounter; (3) Architects have the role like a priest of calling forth the spirit; (4) The architecture plays a

(Continued on page 23)

CONCERNING THE SPIRITUAL IN ARCHITECTURE

By Thomas Barrie



When one studies the history of the world's religions and mythological traditions, it is difficult not to be astounded and at times overwhelmed by the sheer number and diversity of the examples. Humans, it is clear, possess an inexhaustible need for religious expression, and symbolism and ritual have always been connected to architecture. However, the study of religion and mythology is not typically a part of an architect's training. The rigorous education and apprenticeship required emphasizes design, technology and construction, and the only courses that come close to the study of culture and religious beliefs are those on the history of architecture and theories concerning it.

My own training as an architect followed this model. However, because I attended a self-described "experimental school" at the graduate level there were few required courses. Also one professor whose approach was fundamentally spiritual gave me a deeper appreciation of the essence and meaning of architecture. It wasn't until I graduated, however, and was confronted with the superficiality of much of the work I saw that I began to search for answers. At first I read religious texts for purely personal reasons, but gradually the apprehension of our basic human need to orient ourselves spiritually in the world and its relationship to architectural form, became apparent to me.

Later I found others who were con-

cerned with these issues. I also found that the many sacred sites I visited were instructive, not only architecturally but spiritually. As an architecture professor now, I find that my students are naturally receptive to exploring the spiritual in

I am suggesting that these voices of the spirit need to be rediscovered if we are to produce architecture that will minister to the basic human need for emotional security and social interaction.

architecture. The design process itself is one of discovery and expression; thus, we embark together on a journey that is both academic and spiritual, and that will necessarily involve twists, detours and struggles.

Broadening architectural education is difficult; however, in part because contemporary Western culture has cut itself off from its roots; it has lost its memory.

Mircea Eliade consistently refers to the "desacralization" of the modern world and to the amputation of the past as the "Second Fall." After the First Fall, humans were separated from God and were conscious of the separation, but today unlike our ancestors we are not even conscious of the separation.

Human beings are above all social animals, and nothing will obviate the need for a sense of place and community. We need architecture so that we can gather for communal and religious purposes. It is our responsibility as architects and educators to address this need and to help our students and clients see the importance of synthesizing the past with the present. Such an approach will consider the general and the specific, the universal and the particular, the timeless and the contemporary.

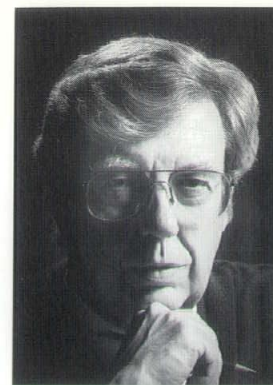
I do not want to minimize the complexity of this challenge. We have only to look around and see examples of buildings that demonstrate a misunderstanding of fundamentals. Equally myopic is the search for a universal order that will provide only easy answers to complex phenomena.

The architectural act is one of discovery as well as creation. Certain questions have been asked since the beginning of time and have remained unanswered except through the voices of myth and world religions. I am suggesting that these voices of the spirit need to be rediscovered if we are to produce architecture that will minister to the basic human need for emotional security and social interaction. I believe such a discovery will establish a new relationship between form and meaning and will also provide the framework for new legible environments. □

THOMAS BARRIE is Assistant Professor of Architecture at Lawrence Technological University in Southfield, Michigan. His book, *The Place and Path in Sacred Architecture*, is published by Shambhala Publications in Boston.

SERVING ALL FAITHS

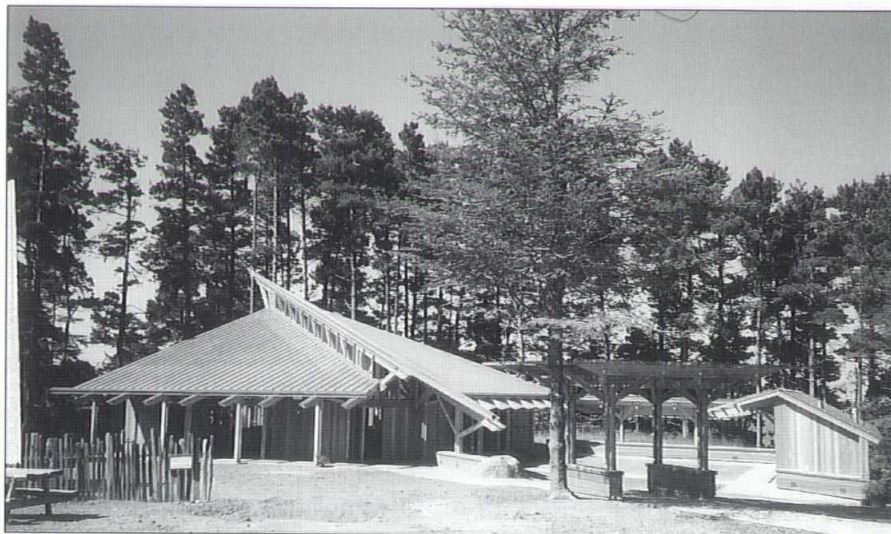
By James E. Burlage



I was a part-time parishioner of St. Aloysius/Mary Catholic Church in Gualala, Calif., and was asked to help with plans to accommodate the growing congregation as the Point became more populated and Sea Ranch was developed. David Arkin, also a parishioner and architect, was asked to assist.

With our guidance and suggestions, a space similar to the traditional cloister with outbuildings provided for social and community needs, with the church proper remaining as a sacred space. Perhaps the unique style might be called Modern Gothic: "As in the Middle Ages, this new church evolved from the desire of a group of people to have their own structure for worship and a place which might serve other faiths. The articulated columns, the diagonal bracing to the beams and the sweeping visual movement to the altar are a Gothic reference, as is the cloister surrounded with sloping roofs."

Set on the crest of a wooded terrace above the Pacific Ocean and Highway One, the design intends to appreciate the sanctity of the natural beauty of the site, rather than compete with it. The primary orientation is due south to the beach and rocks of Gualala Point Regional Park, providing the backdrop for the altar. This axis continues back through the lobby to an entry porch featuring a large symbolic baptismal rock (which catches rainwater collected on the standing seam copper roof), across the church yard and under an arbor. The rear walls of the church open completely via bifold veneer doors for overflow into the outdoors. The church is appended by a cloister, formed by a roofed



Mary Star of the Sea, Gualala, Calif.

bench and an "outbuilding" housing restrooms, a kitchenette and storage, which help protect the cloister from the near constant ocean winds and form a pleasant, usable outdoor space.

In an area which has been heavily logged, particular attention was paid to the use of wood. Every attempt was made to use small dimensioned lumber and expose the structure so that the wood could be fully appreciated.

Custom vertical grain Douglas fir windows along the southeast and southwest sides allow the sun's rays to store heat in the concrete floor. High efficiency radiant floor heating keeps worshipers warm through cloudy periods. The lighting of the church is primarily indirect via halogen sconces. Pendant fixtures add sparkle while hidden bulbs wash the walls between the studs. The "landscaping" around the church is best described as a Redwood Forest Restoration. Over 200

seedlings have been started by members of the parish. Only the cloister, yard and grass-crete parking areas are maintained as "lawn."

The project is testimony to a process of collaboration--between architects, structural engineer, a craftsman of a construction supervisor, and a dedicated team of skilled and volunteer carpenters.

Members of all faiths participated, giving freely of their time to clear trees, set reinforcing, cut and erect wood structure and finishes, plant trees, build walks, paint windows and doors, organize other volunteers, attend approving agency's planning meetings, build cabinetry, locate sculptures and artisans, fund raise and provide support to a dedicated and talented contractor so that a modern Gothic church could become a reality.

Mary Star of the Sea won an Award of Honor for Design Excellence from the San Francisco AIA Chapter. □

JAMES E. BURLAGE, FAIA, RIBA, is a principal architect with over 30 years' experience in the design of churches and educational facilities. He formerly was principal-in-charge of The Architects Collaborative office in San Francisco.

A CAMPUS BEACON

By Carol A. Lettieri



It is estimated that 20 percent of the student population at the Massachusetts Institute of Technology (MIT) participates in the religious programming of the various faiths. The buildings used for this programming have been scattered across the campus. MIT officials decided that it was expedient to consolidate these activities under one roof and suggested the renovation of a building that had housed the Center for Advanced Visual Studies for decades. It was an industrial-grade building, and chaplains complained that it had all the charm of a welding shop. But after a two million dollar renovation, it has been received with enthusiasm as the new Religious Activities Center.

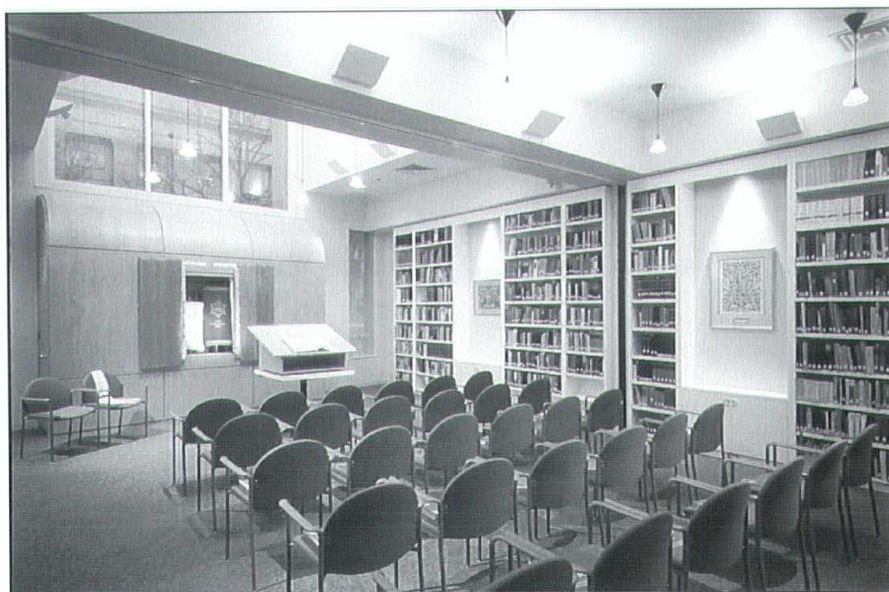
It now serves as a spiritual home for 13 distinct religious groups with widely diverse worship, food preparation and social practices. Opportunities are given to share or make multiple use of spaces. Robert Randolph, Associate Dean, remarks that when groups were located here and there they could avoid recognizing differing points of view and never be challenged to accommodate differences. One of the intentions of this consolidation was to create an atmosphere where there was bound to be some rubbing, some friction, some conversation and ultimately some education of the other's beliefs.

ONDRAS Associates of Cambridge with Martha E. Ondras as principal were chosen as architects and met with campus chaplains and students in brainstorming sessions to shape a program of use that would satisfy the divergent

CAROL A. LETTIERI is associated with ONDRAS Associates Architects, Inc., a rapidly expanding 45-member firm in Cambridge, Mass.

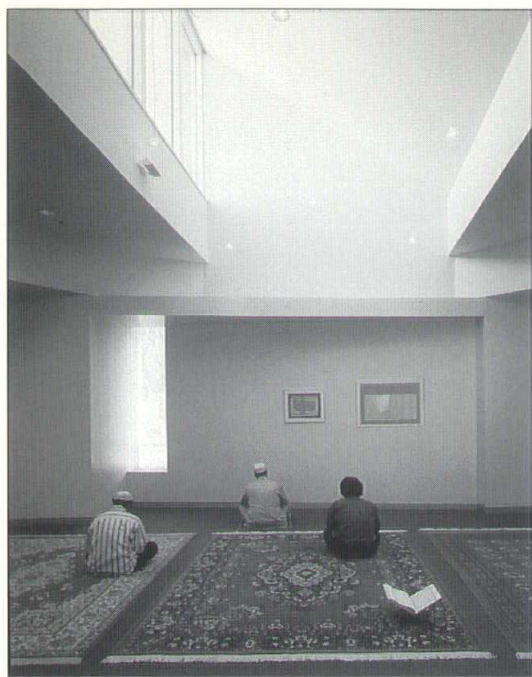


Religious Activities Center, Massachusetts Institute of Technology. Roof monitors from the building's distinctive facade.

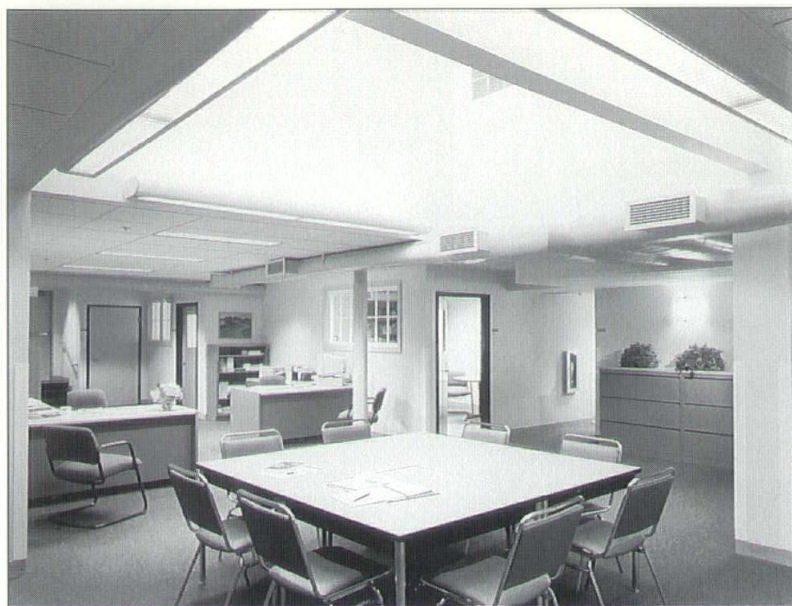


Hillel worship space. The room has a floor-to-ceiling retractable partition and a portable ark so that orthodox and non-orthodox services can be conducted simultaneously.

Photos © Steve Rosenthal



Muslim prayer room. A soaring ceiling with an inscribed circle reference domes and geometric elements common to Islamic architecture.



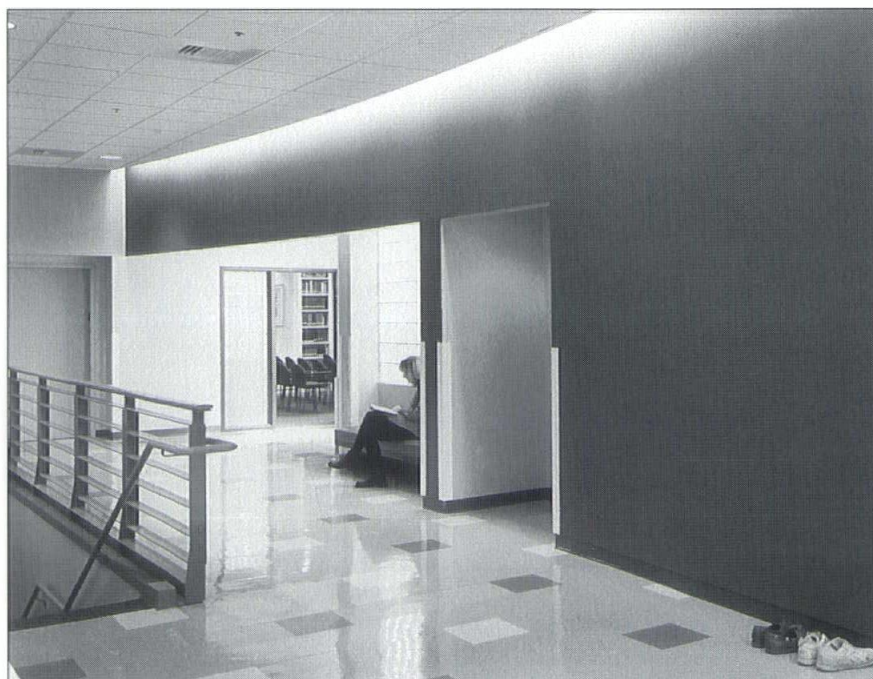
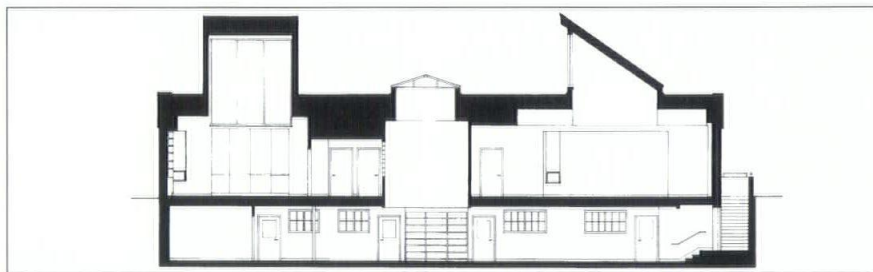
Basement. Light from the first floor skylight pours down the light well to the windowless basement. Farmhouse-style windows let the indirect light from the open area under the light well spill into the perimeter offices.

needs. These included spaces for worship, counseling, study, prayer, cooking and dining, celebration, dancing, chanting and song. The architects reworked the existing floor plan to create a central lobby. The lower floor was opened to the main lobby with a new stair and light well, chaplain/counseling offices and a student living room. The east-facing wall was given special treatment in both the Hillel (Jewish) sanctuary and the Muslim prayer room where worship and prayer are oriented to the east.

Treated with natural wood and warm colors and light filtering shades, the roof monitors were used to create a dramatic sense of space and light tempered to a level appropriate for a contemplative space. To add light and warmth to the windowless basement, one roof monitor was replaced with a skylight and a 10'x10' light well was constructed.

The new Center is almost adjacent to the Saarinen-designed interfaith chapel so that worship services can also be held there. Campus chaplains and students alike seem thrilled with the new facility and report that it has begun to create a synergism among the religiously diverse residents. Hillel and Muslim groups, for example, have started to explore the possibility of sharing a kosher kitchen.

This renovation seems to be a beacon for the future.



Lobby. The spacious lobby area, accentuated by a curved wall, invites congregating and overflow from adjacent prayer and meeting rooms.

Photos © Steve Rosenthal

A TREASURE RECLAIMED

By Betty H. Meyer, Editor



Phyllis Lambert, OC, CO, OAL, FIRAC,
Director, Canadian Centre for Architecture,
Montreal

© Gabor Slassi

The vision of an interfaith center in Cairo was first articulated by President Anwar Sadat of Egypt and now has taken a major step toward becoming a reality with the restoration of the Ben Ezra Synagogue. Situated among medieval churches and an ancient mosque in Old Cairo, it stands at the centuries-old crossroads for Jewish, Christian and Muslim communities. Its restoration returns a major architectural monument and house of worship to the community, as well as provides a facility for the display of artifacts and archival materials.

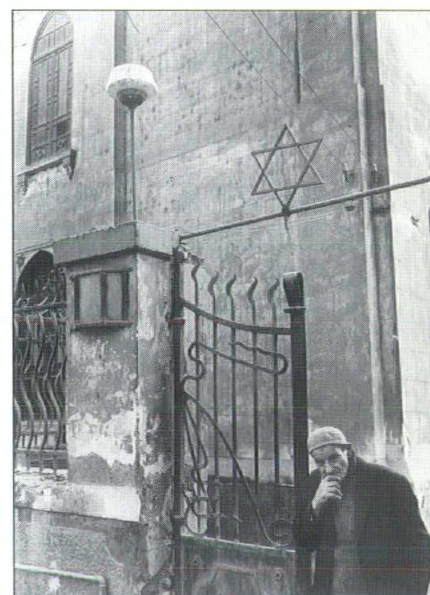
The restoration is the result of a 15-year project under the direction of architect Phyllis Lambert and an international team of archeologists, architects and historians. The present building constructed in 1892 stands on the foundations of a synagogue dating to at least the eleventh century; thus, the site has been a center of Jewish life and worship for more than a millenium. Its neighbors bounded by ancient Roman walls include a concentration of Coptic churches, the Coptic Museum and the Mosque 'AMR, the first mosque built in Egypt.

The architecture of Ben Ezra Synagogue is a mix of local influences and traditional synagogue design. It has strong affinities with the nearby Coptic churches, including the basilican design with nave and walls divided by columns, the triple sanctuary (an arrangement not commonly found in synagogues), the vaulted roof and decorated carvings. As is the case with many medieval Islamic buildings, the design vocabulary of its builders and craftsmen who were probably themselves Copts is easily recognized.

The building also reflects Islamic influences: carpeted floors for worship, the holy man's tomb in the nave, details of carving in the hekha, Kufi inscriptions on lamps and paneling, and the acroteria. The projecting semicircular apse in the eastern wall hints at a local tradition of medieval Jewish architecture.

Declared a national monument in 1984 the synagogue had been revered for its historical and symbolic importance in the life of the Jewish community. Yet, it had not been an active place of worship since the mid-1960s and its physical state had badly deteriorated. Overgrown trees blocked the roof gutters forcing water to seep through the roof causing interior damage. Eaves were crumbling, wall surfaces marred, and the foundation stone undermined by groundwater.

The government of Egypt and the World Jewish Congress agreed to cooperate on a project to inventory, restore and



Photos: Micha Bar-Am

The beadle Shehata Ibrahim Musa at the Ben Ezra Synagogue precinct gate.



Photo: Peter Sheehan, 1990

View of the Ben Ezra Synagogue from the Coptic Museum: full restoration and conservation underway.

The architecture of Ben Ezra Synagogue is a mix of local influences and traditional synagogue design. It has strong affinities with the nearby Coptic churches.

create proper storage conditions. The following year the program was expanded to include dialogue between Muslims and Jews. Phyllis Lambert was invited to organize an appropriate conservation project and propose a program for an interfaith center.

Future plans include exhibitions of manuscripts, documents and ritual art in Egypt, Israel, Europe and the United States.

Note: This project has been documented in a fully illustrated book, *Fortifications and the Synagogue: The Fortress of Babylon and the Ben Ezra Synagogue*. The text has been written by an international team of experts in the field.



Photo: Richard Pare, 1993

View of the interior from the west end of the Women's Gallery.



Photo: Jean-Claude Aunos, 1991

Restoration and conservation completed.

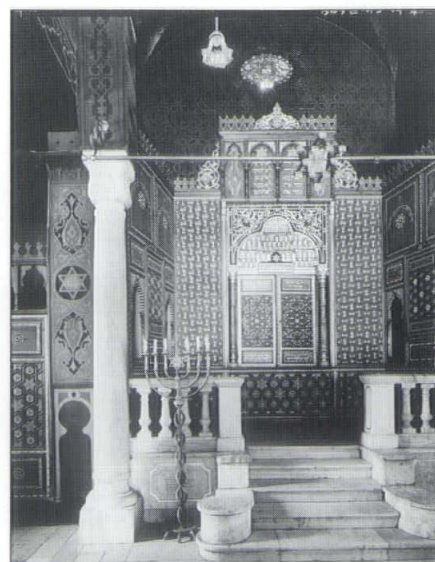
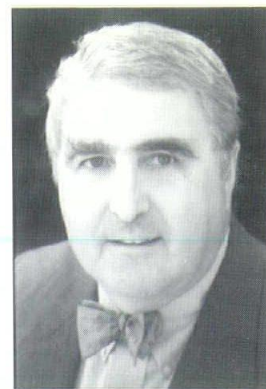


Photo: Richard Pare, 1993

View of the hekhal (ark).

THE HUMAN FACTOR IN CHURCH DESIGN

By Herman Hassinger, FAIA



Several months ago a project of ours had a very unusual structural solution. We took an existing church and widened it as well as extended it in length. The technique, while cumbersome, worked well; the final result is an almost seamless expansion. Behind the solution was the motivation that drove the process.

The existing structure was a simple basilica nave framed with laminated arches (c 1958). The steeple was a stock aluminum structure poorly proportioned. To increase the size, new double arches were sistered to the original arches. These extended the width and roofline to create an additional 20 feet of breadth. Additionally, the side aisles, formerly inboard of the arches, were moved outside of them. The nave seating was increased from 195 to 450.

In the process 40 feet of increased length maintained the original proportions of the nave with much of this area dedicated to an enlarged chancel. In order to reuse the existing windows in the lowered roof line, dormered bays were constructed to reuse the existing stained glass within the newly widened building. Paneling and woodwork as well as pulpit and furnishings were carefully removed, rehabilitated and replaced in the new design.

It was a conscious choice of the congregation to hold and reuse furniture, art and artifacts that were part of their history. Artistic excellence was never a consideration. These objects had been saturated with sentiment. They were an important factor in the make-up and personality of the parish and they had to be reused.

Most stories about church buildings never mention this important aspect:

HERMAN HASSINGER, FAIA (Herman Hassinger Architects) practices in Moorestown, N.J. He has designed over 200 churches in his 40 years of practice.



Grace Lutheran Church, Henderson, N.C., existing building. The patch on the roof is from the prefab steeple lying in the foreground.



The building completed, widened and lengthened. Strong tower and steeple with obvious historic and European references appropriate for an historic Lutheran congregation.

familiar objects that are totally unrelated to their aesthetic qualities or intrinsic worth.

Another recent project reinforced the importance of the human factor. This congregation traced its beginnings to the 18th century. The existing church, a 19th century two-story (nave on top) building was held captive by its graveyard, which allowed no room for expansion or rebuilding. In the 1970s, property was purchased across the street to begin a programmed relocation that would be a single level facility with offices, classrooms, fellowship hall and a new sanctuary. This was accomplished in three stages: 1978, 1986 and 1993 with the sanctuary as the final step.

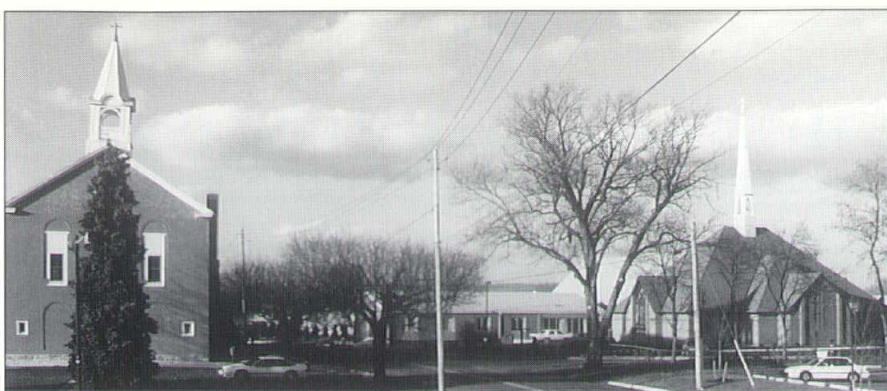
The design of the new structure was a contemporary layout with arena style seating in the half round. It has a freestanding altar and a modern laminated timber structure.

However, they insisted that we reuse all of their liturgical furnishings: altar, pulpit, font and lectern. The stained glass windows were a real problem. Each was a 19th century individual window approximately 4' wide by 10' high. Six were geometric panels and eight had figures with a lot of deterioration. The solution was to completely rebuild and regroup the windows to fit into the scheme of the new building. This was not glass that you would travel out of your way to see. It was typical 19th century glass that you can find in any country church of that period.

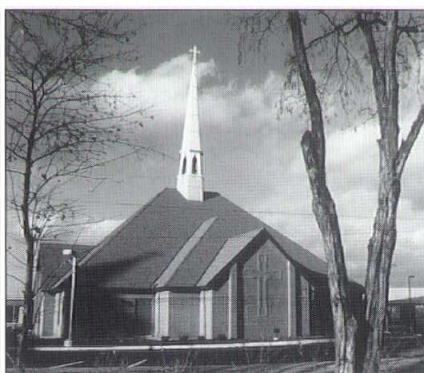
What was important to them were the dedication panels. Families and pastors memorialized in these windows were in the congregation or in the memories of the living. There was no way some "fancy architect from out of town" was going to separate them from the familiar icons of their history.

The final result might never win an architectural design award but it did earn the gratitude of two parishes that they have a link with their history and a means to project their past into the future. □

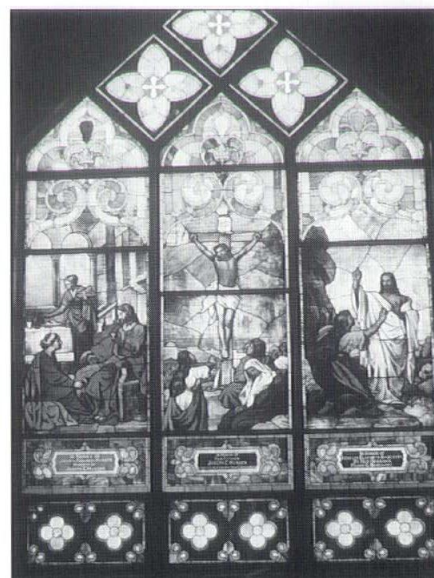
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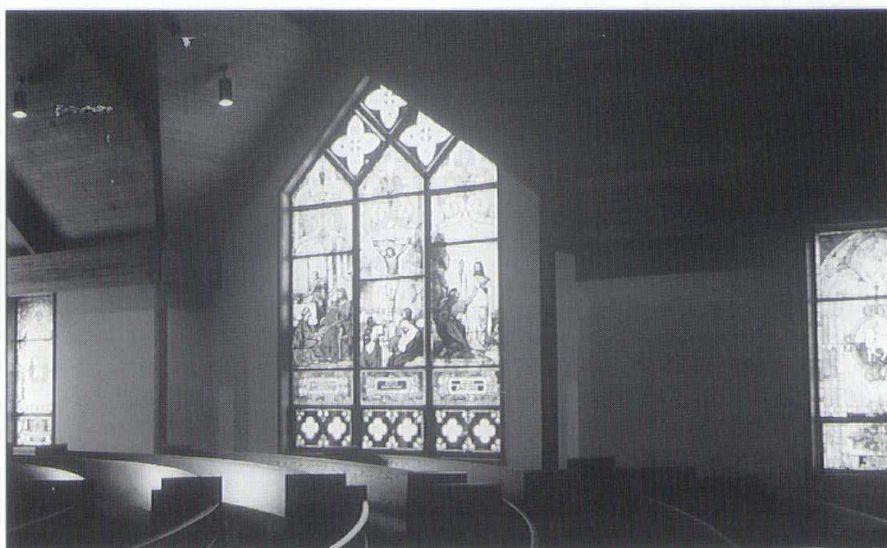
Trindle Spring Lutheran Church, Mechanicsburg, Pa., old and new buildings. Note replacement sash on old building.



The new sanctuary.



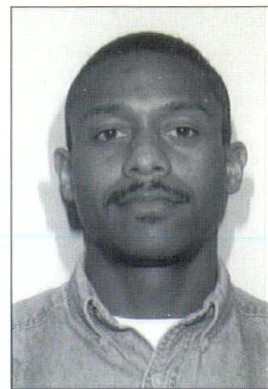
Six figured windows were reworked for the side walls of the nave. All glass used was portions of the original.



Fourteen existing windows were reworked for use in the new sanctuary.

ICONS AND THE HIDDEN EMPIRE

By D.C. Christopher Gosey



Though little known in the West, icons depicting Christian themes have been reproduced in Ethiopia for a much longer period than in any other center of Christianity in Africa. The achievements of Ethiopians in the creation of illuminated manuscripts, church murals, and icons on wooden panels are equal to those of Egyptian and Nubian Christians.

Unfortunately, these achievements have rarely been mentioned in art publications, and representative works are equally rare in collections of European and American museums. This neglect is understandable given the topographical remoteness of Ethiopia. For over 2,000 years, far from the currents of world history (as we know it), these people remained hidden atop their African high plateau. During the Middle Ages the very existence of this hidden empire was a subject of mythology.

In the last 60 years, however, Ethiopia's illuminated manuscripts have increasingly drawn the attention of a few specialists while its murals and the churches that house them have been documented by Dr. Georg Gerster in his book, *Churches in Rocks*. The existence of paintings on wood was virtually unknown until Ethiopia became

open to tourists in the '60s.

Icons kept hidden in churches and monasteries came to light, broadening our knowledge of this remarkable artform. Today, it is estimated that aside from 300 icons housed in the Institute of Ethiopian Studies in Addis Ababa, some 600 more are in the hands of collectors throughout Europe and the U.S. The discovery of these works became an exciting event among Europeans when a landmark exhibition, gathered from this collection, traveled across continental Europe in the early '70s.



D.C. CHRISTOPHER GOSEY, founder of Holy Images and member of IFRAA, continues the ancient tradition of iconography. After five years of interning as an architect, he began his study in the classical tradition of iconography. He studied with Ksenia Pokrovsky whose work is in the collection of the Patriarch of Constantinople, Pope John II and Metropolitan Theodosius of all America and Canada. After embracing Russian Orthodox spirituality in 1988, he was drawn to Ethiopian iconography and his work today expresses this influence. His work can be seen in collections and churches in the U.S., Germany, Africa and New Zealand.

Another reason these icons were virtually unknown is found in their liturgical use by the Oriental Orthodox Church in Ethiopia. There are no icon screens with doors that separate the Beta Mekdes (Holy Place) from the nave as in Eastern Orthodox churches. In general practice, icons are not exhibited during the liturgy except on rare occasions. So holy are

these images in the eyes of the faithful that there would be no thought of having them in their homes.

What Distinguishes the Ethiopian Icon?

Though the traditional definition of the word *icon* is "God's word in lines and color," iconographers rarely transposed images directly from the Holy Scriptures. They borrowed from Eastern and Western models while retaining the flavor of Byzantine iconography. As a result, the Ethiopian Church, like the Coptic Church, developed an iconography distinctly its own.

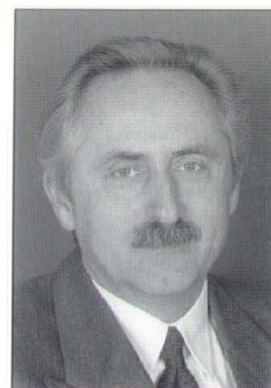
What are its distinguishing features? First, the panels on which they were painted are either diptychs or triptychs while Eastern Orthodox painters primarily used single panels. Traditionally, Ethiopian panels were made from the olive tree or from the Wanza tree and were usually square-edged with intricately carved patterns forming a framelike border. These patterns would also decorate the exterior of the triptych employing crosses, interlaces and diamond shapes. Some iconographers, however, would paint these patterns over gesso rather than carve them.

Another difference is the limited palette of the Ethiopian painters. This palette consisted of red cinnabar, yellow orpiment, charcoal, white gypseous chalk, and indigo blue, which was imported from India. These pigments were mixed with an animal protein forming a tempera applied directly to the prepared panel.

The primary distinction of Ethiopian icons lies in the canonical rules governing every inch of subject matter. These unwritten rules, firmly established by the 17th century, are still adhered to by artists. □

ACCESSIBILITY TRANSCENDS THE PHYSICAL

By James Oleg Kruhly



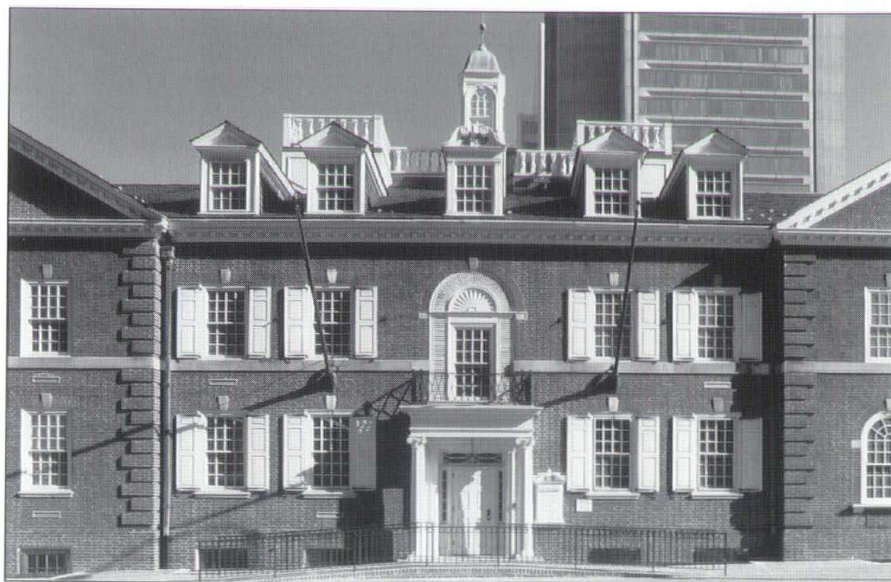
I have always believed that there is a reward for a good deed, but often it reaches the doer in an unexpected manner.

The Americans with Disabilities Act was legislated in 1992 for the benefit of millions of disabled Americans. The law, besides establishing fair employment practices, gave not only the government but businesses, institutions, and all other providers of "public accommodation" impetus to make their facilities accessible. The reassessment and self-evaluation resulting from this new set of Federal mandates have led not only to major changes in facilities, but in many cases to a rewarding new definition of accessibility which transcends the physical.

Although the language of the ADA exempts two groups, religious organizations and private clubs, many church groups have taken the lead toward accessibility with vigor and enthusiasm. Regardless of denomination, religious institutions have been reviewing the accessibility of their community mission as well as the adequacy of their ministries to the congregation. The question most often posed is, "Are we accessible to those outside our congregation who are in need?"

In 1992, First and Central Presbyterian Church in the heart of Wilmington, Delaware, began to evaluate its compliance with the ADA guidelines. The initial goal was to make the building completely "accessible" to persons with disabilities, even though churches are legally exempt in Delaware. In some states, the federal law has been amended to include religious groups.

JAMES OLEG KRULY + ASSOCIATES, established in 1977, is an architectural firm with offices in Philadelphia and Paris, specializing in significant renovations, adaptive reuse and additions to existing and historic structures.



First and Central Presbyterian Church, Wilmington, Delaware, entrance to Education Building with new ramp.

Built in 1928, First and Central's neo-Georgian brick building consists of a 6,000 square foot sanctuary and a three-story education wing containing 28,000 square feet. The complex anchors one corner of Rodney Square and sits directly across the street from the DuPont hotel, Wilmington's most noted landmark. Since its construction, the church buildings have not been renovated in any substantial way. Most of the original walls, ceilings, floors and most of the finishes remained, which is unusual for a structure of that age.

Seventy years ago, accessibility was not a pressing issue. Churches were built primarily for the congregants, who took great pride in belonging. Tradition and a sense of stability were highly valued. Both inside and outside, the architecture emphasized tranquillity, privacy and compartmentalization. Interior spaces lacked openness and "flow."

At First and Central, the double-loaded corridors of the education wing lacked natural light, resulting in a dark, introverted and unfriendly atmosphere. Solid wood doors with meager six-inch round view ports separated the classrooms and other activity spaces from the circulation spaces. To make matters worse, the complex had a total of six floor levels, impeding access for the disabled and elderly.

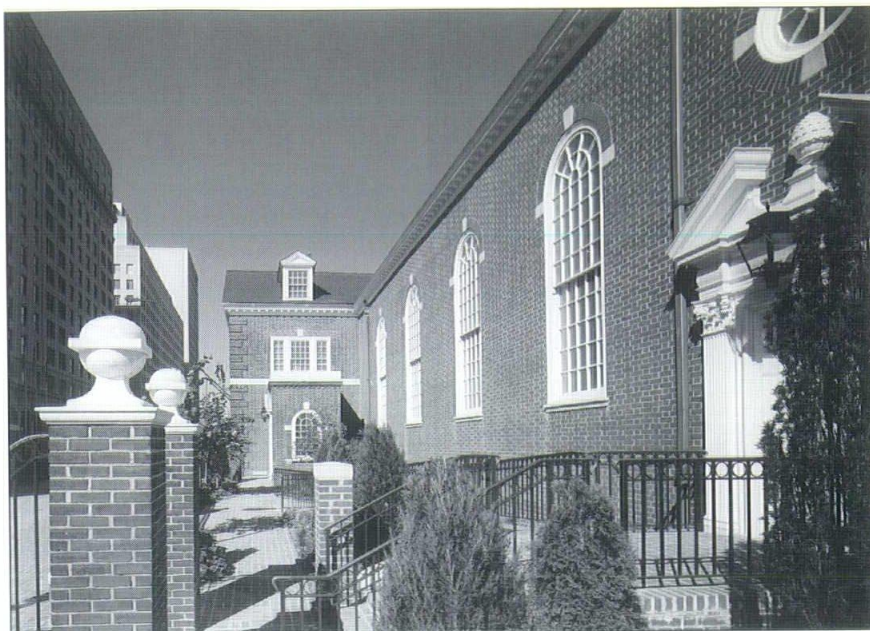
After organizing a renovation committee, First and Central Presbyterian defined a scope of work required to make the building accessible and began the search for an architect. My firm had the good fortune to be invited for an interview. During the course of our presentation, I realized that the building committee had a larger goal for which the accessibility issue had been only the spark. The church's real objective was to bring new life to its facility by making it not only physically acces-

sible, but accessible in the greater sense—truly inviting and welcoming to the community at large. With this goal in mind, we recommended that client and architect work together to plan major changes. The building committee was in complete accord.

We began our design by establishing accessible circulation routes to and through the facility. We made a commitment from the outset to locate the proposed elevator in the front of the education building, not in the rear, and to allow each of the six levels in the building to be accessible by elevator. This would require penetrating the classically composed roof scape of the education building, but we were confident we could creatively resolve this problem. Outside, two new ramps gave access to the education wing, the side door to the sanctuary and the entry to the chapel.

On the interior, we insisted on bringing natural light into hallways wherever possible. Where privacy was not required, we replaced the solid corridor walls and doors with glazed openings, multi-paned in the style of the existing Colonial Revival exterior windows. Where visual access was not desired, we used solid doors with etched glass transom units above. The glass walls introduced natural light "borrowed" from the perimeter spaces while inviting glimpses of the activity within.

To further enliven the corridors, we selected warm, light paint colors to contrast with the deeper hues of the room walls. New vaulted corridor ceilings, uplit by custom pendant light fixtures, increased



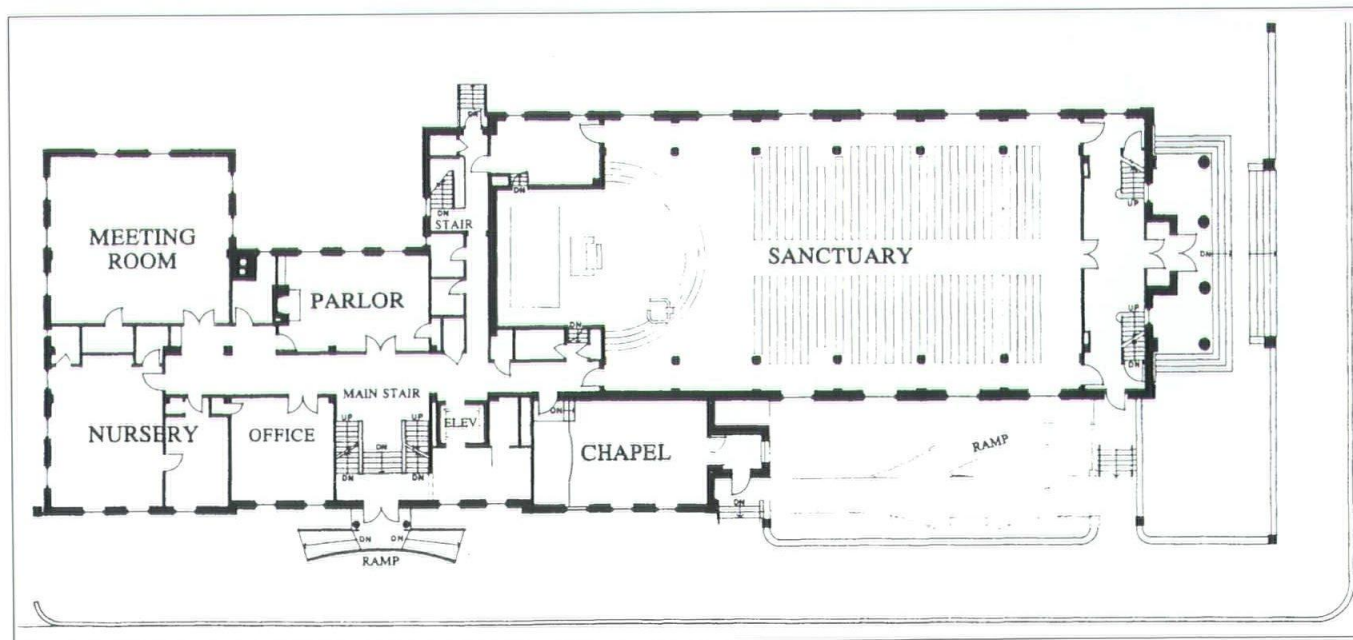
New "urban park" created out of a need to provide barrier-free access to the sanctuary (right) and chapel (straight ahead).

the sense of movement and light.

On the exterior, the new brick entrance ramps were designed and detailed to be sympathetic with the historic building, iron fences and paving. The original route to the sanctuary door led through an enclosed green space, inaccessible to the public. With the help of a talented landscape architect, Margaret S. Judd, we transformed the area into a small urban garden, a virtual extension of Rodney Square and an offering to the city.

The garden is a fine example of how the

initiative to comply with ADA guidelines can evolve beyond the need for a ramp into a multifaceted overhaul reaching beyond the letter of the law and into the spirit of the law, a greater accessibility. This can happen only if architect and client join forces in taking an expansive view of the issues at the heart of the legislation. Accessibility is more than a metal lift at the back door. It is an invitation to people of all abilities, from within and outside of the congregation, to enter and enjoy the facilities with dignity and equality. □



A FUTURE IS SAVED

By Betty H. Meyer, Editor

It was a church that didn't deserve almost two decades of neglect. It was founded in 1839 by a former slave, Trueman Le Pratt, and according to legend was painstakingly constructed over a period of ten years by slaves and freedmen who laid the bricks by torchlight. It was the first black church in Maryland, and the basement had a tunnel reported to have been used to harbor slaves on the underground railroad.

But time moved on and the congregation flourished and moved to the suburbs, this time hiring architect Frank Davis to design an impressive Renaissance Revival church, which still stands today. The original church was slated for demolition but fortunately was saved by local preservationists and listed in the National Register in 1976.

It wasn't until 1991, when the nonprofit Baltimore Urban League was looking for larger and better headquarters, that a proper restoration was envisioned. City and state funds, a grant from the Maryland Historic Trust, and a \$600,000 construction loan from NationsBank Community Development made restoration possible. The African-American community itself raised a half million dollars.

Experts agree that the restoration was done with superlative taste and historical consideration. All materials in the 22,000 sq. ft. complex were restored or replicated. Windows of authenticity, never built commercially, were assembled by a manufacturer. Decorative painting and stencils were restored. The sanctuary is once again graced with a pine wainscot, cherry railings and three rows of balcony pews supported by iron columns. The sanctuary will house a museum of African-American history and culture. The catacomb or underground tunnel was retained as a meditative space. The Urban League will have ample program and administrative spaces as well as a fellowship hall and classrooms.

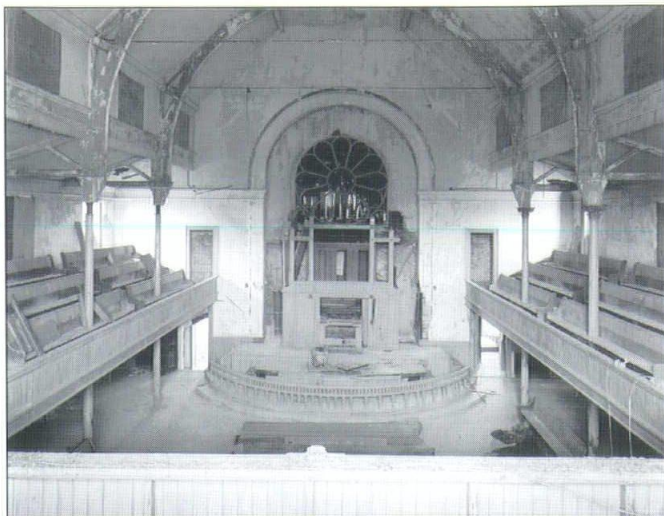
The entire community has been given a great gift.

(Continued on next page)

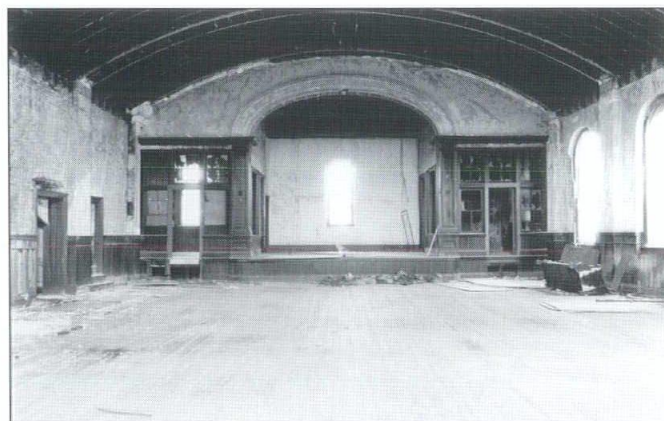


Orchard Street Methodist Church, Baltimore, Md., before (top) and after.

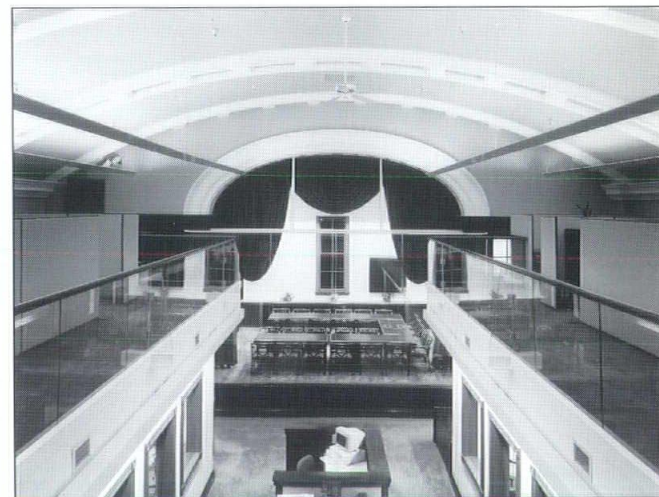
Photos: Kelly Clayton & Majisek, Architects and Planners



Orchard Street Church sanctuary, before and after.



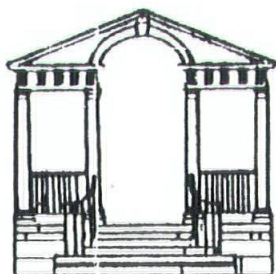
Sunday School Auditorium, before and after.



Photos: Kelly Clayton & Mojzisek, Architects and Planners

* * *

Kelly Clayton and Mojzisek (KC and M), Baltimore, were the architects who worked with Anthony R. Johns, Professor of Architecture at Morgan State University. The project was completed in 13 months by Struever Bros., Eccles and Rouse, General Contractors. □



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President's Message

(Continued from page 5)

monitor existing programs to maintain the ideals of design excellence, active participation by non-architects, and quality programs that appeal to our diverse membership. Composed of past leadership, theologians, consultants, artists and architects, the Wisdom Council may well become the conscience of IFRAA. They also will have an elected leadership position on the Advisory Group, who represents and advocates their ideas and evaluations.

For those who have felt left out in the past, and for those who simply feel the price of membership is too costly, we have developed a new benefit. Simply write a letter to Jean Barber at the AIA (1735 New York Avenue, NW, Washington, DC 20006) and request to be placed on the IFRAA Supporter Mailing List. This will include you on IFRAA mailings, conference announcements, special reports and the Honor Awards "Call for Entries." While this service is provided at no cost, it is our hope that you will recognize the benefits of membership and consider joining!

Finally, what is the future of *Faith & Form*?

We believe *Faith & Form* is in a strong position to continue providing top quality articles and insights on religious art and architecture. Since the magazine remains independent of the AIA, *Faith & Form* can keep a clear and focused eye on IFRAA. Once every year, an issue will be dedicated to the award-winning entries in the religious art and architecture Honor Awards. Complimentary issues of *Faith & Form* will be provided as an added benefit to *Allied* members, at the expense of IFRAA. Unfortunately, there are not funds to subsidize free subscriptions to all architect members, but the cost of a subscription remains \$26.00 per year. For subscription information, tear out the reply card in the center of the magazine. Supporting the magazine ensures the survival of this vital communication link that crosses all our professions! □

INTERFAITH EXPLORATION

(Continued from page 8)

part in the transformation that takes place and with its continuity; (5) The Western move to secularism has turned away from the idea of Divinity or its institution, but the search for the spiritual is alive.

His closing remarks addressed William Conklin's reference to the museum as a spiritual place. Divisions between the faiths are blurred now, he said. They find that they are all using symbols that are essentially universal. The symbol of the cross, the crescent, and the star of David are still used though their origins go back beyond the particular faiths to primitive cultures.

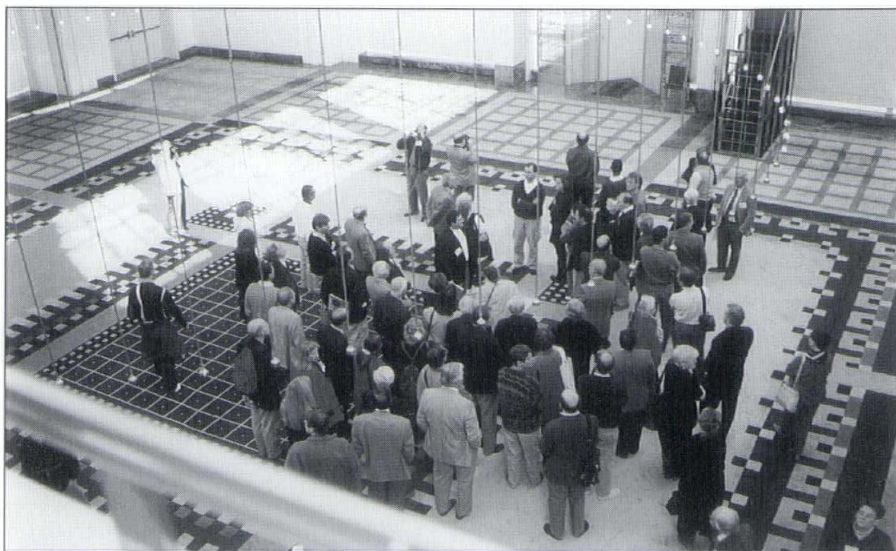
The word *museum* comes from *museo*, which means temple of the muses, or a recognition of divinity. He believes the museum is a valid sacred space if it functions spiritually. Think of the Rothko Chapel in Houston, or Barnett Newman who did the Stations of the Cross and then Judaized them by abstraction and gave them a universal voice, or Keifer who went to church, perhaps not to pray but to meditate on spirituality which then informed his work.

The discussion after the panel was lively with many agreeing and many disagreeing. Questions were asked and comments made about their own experiences working with the language of symbols. □

For new members who have never attended an IFRAA conference, I should tell you that the awards banquet on the last night is always a fun and festive occasion. We all dress up and are ready to applaud the award winners for excellence in the visual arts and architecture. Robert Rambusch was our master of ceremonies and his intelligent wit led us through a slide show of the winning projects and introduction of the winners.

The climax of the evening was the announcement of the prestigious Frey and Conover Awards bestowed upon two special individuals. As chair of this committee, Crosby Willet introduced this year's winners: Edward Larrabee Barnes was the recipient of the Frey Award as an architect who has contributed immensely to the field of religious architecture, and John Dillenberger received the Conover Award as a theologian who continues to make us aware of the relationship of the arts and religion.

And so this exploration into the interfaith sacred arts and architecture came to an end, but I suspect that there will be many times in the coming year when an artist or an architect will pause and recall some of the comments made at this conference. There is always another year and another conference. We hope to see you there. □



Conference participants on guided tour of The Islamic Center mosque.

Books

THE SYNAGOGUE. H.A. Meek. Phaidon Press Ltd., London. Available from the AIA bookstore, 1735 New York Ave., NW, Washington, DC 20006, (800) 365-2724. 230 pp.

Throughout the long and often tortuous history of the Jews, the synagogue has been a constant presence and a source of spiritual strength. Playing a symbolic as well as practical role, it has acted as a force for the faith of countless Jewish communities all over the world."

So begins the rich narrative by H.A. Meek, who leads the reader on a long and turbulent journey from the tent tabernacles of antiquity to the synagogues of today. From the ruins of Solomon's temple and subsequent efforts to rebuild it in the sixth and first centuries (B.C.E.), it is not an untimely reminder to know how much the reconstruction of the temple at this site plays in the arena of international politics and at the interstices of three of the world's dominant religious faiths. One need only read the international news of bombings in Israel and Jerusalem to know that this is the flashpoint of an unresolved and 2,000-year-old quest.

Presented in a casual, almost conversational manner, Meek introduces his story on a Sabbath morning, and leads the reader through a typical worship service in his local synagogue outside of London. With the care of a friend explaining an unfamiliar ritual, he describes the service and conscientiously details the purpose of the physical elements such as the bimah, the ark, the torahs, and the eternal light. He notes the segregated seating galleries and explains the history of this male-dominated tradition.

From the intimacy of this introduction, Meek moves to the real thrust of his enterprise, exploring the architectural evolution of the synagogue. Focusing on these same physical elements of ritual, he traces historical texts, drawings and sketches to illustrate their evolving design and changing relationships. Through both the Ashkenazim and Sephardim traditions to the more contemporary Reform and Orthodox synagogues built in the last two centuries,

there is a rich heritage of design forms, plan configurations and architectural styles.

Meek reminds the reader that while many of the traditions mirror the architectural heritage of the particular locale, the peculiarity and generally estranged relationship of Jews to their host nation frequently led to discretion in synagogue design. This is particularly true of the exterior facades, which were consciously intended to blend in, to be unobtrusive and non-threatening to the dominant religious and political leadership. However, the interiors were often far more elaborate and designed for the benefit of the members without fear of offense to the ruling class.

The value of this book goes beyond strictly stylistic concerns, as the author provides written documentation of significant houses for worship that otherwise would exist only as oral tradition. Whether discussing the divinely proscribed and biblically documented tabernacle of Moses, or the nineteenth century East European wooden synagogues torched by the Germans less than 60 years ago, all that remains are the traditions that keep these memories alive. Meek broadens our knowledge of these with descriptive narratives, architectural plans, artists' renderings and found photographs that preserve and enhance our understanding.

Since the book is constructed chronologically, the final chapter documents modernist interpretations of synagogue design. As some of the most prominent pioneers of the modern movement were German-born architects (Behrens, Gropius, Mies van der Rohe), it is ironic and telling that synagogues they designed remain in relative obscurity. For example, a Peter Behrens designed synagogue in Zilna, Slovakia, was erected in 1928, damaged during the war, restored and minus its Star of David now serves as an assembly hall for a university building. While other Behrens designs are championed as forerunners of the modern movement, this synagogue is seldom noted or attributed to his body of works.

One of the more interesting new synagogues is The Gates of the Grove, designed by Norman Jaffe and built in Easthampton, Long Island in 1987 (see

Faith & Form, Winter 1989-90). Meek cites this as an example of a contemporary house of worship evocative of the lost wooden synagogues of Poland. He segues this into a closing query, "Is there a specifically Jewish architecture?" Meek responds,

"Not really. Even the builders of the great wood synagogues of Poland were, in effect, just pushing the techniques of Polish church architecture a little bit further, unencumbered as they were by the rulings of the Council of Trent. In the hand of Israel itself, no consistent tendency is discernible." (p. 227)

What distinguishes this book from a simple cataloguing of buildings and architectural styles is the author's ability to get inside the mentality of the congregations that built them. He shares this insight in a fashion that allows the reader to experience the building, moving through the photographs as if on a walking tour, even though the building may have been destroyed or abandoned in one of the many pogroms Jews have endured. Whether building wooden structures consciously self-effacing in design, or creating grand displays, these buildings became the embodiment of the people and the faith that built them.

Meek does an admirable job not only in documenting the architectural high points of several thousand years of synagogue construction, but also in educating us on the significance of this unique building as house of worship and cultural center for the Jewish people. His informal style brings the substance of his work to a tangible, experiential dimension that few architectural writers achieve. Nevertheless, his book ends without an ending; it just trails off like an unfinished chapter. Perhaps this was his intent, that the real story, i.e., the reconstruction of the temple in Jerusalem, is yet to be told.

—Douglas R. Hoffman, AIA, IFRAA President

* * *

THE SYNAGOGUES AND CHURCHES OF ANCIENT PALESTINE. Leslie J. Hoppe, OFM. The Liturgical Press, P.O. Box 7500, Collegeville, MN 56321, (800) 858-5450. Paper \$11.95.

The thesis of this book is that both Christians and Jews look to the literary legacy of their traditions for information about the way their ancestors believed and lived, but deprive themselves of information from an enormous quantity of non-literary sources. Today, archeology is not just concerned with unearthing and describing artifacts and architecture but with helping us understand something of the daily life, religion, economy and politics of a culture. Hundreds of ancient synagogues and churches have been excavated and specific sites have been chosen in the book to help the reader understand early Judaism and Christianity and to illustrate the problems of interpretation.

There were three principal types of synagogue architecture:

Basilica—two rows of columns divided the interior into a nave and two aisles. One had to turn to face the ark that directed worship toward Jerusalem.

Apsidal—an apse added to eliminate awkward turn.

Broadhouse—Bema placed on one of the broad walls.

There are interesting chapters on synagogues in Galilee, Capernaum, and four that relate to the zodiac and astrology. Christians will be interested that it is probable that Jesus preached in the Capernaum synagogue and that it is mentioned in the Gospel 16 times. Josephus took refuge in Capernaum after being wounded. It was destroyed in the seventh century but is still being reconstructed and is considered by many to be the most beautiful of all the ancient synagogues.

After Jesus' death, Christians continued to meet in the Temple and local synagogues but finally those who believed in Jesus as the Messiah felt the need to be separate. They met in homes, city squares, caves, markets and rented rooms, but as a distinct liturgy developed they needed to meet regularly. Because they did not want attention they preferred house churches with a meal as the core of liturgy. Gradually, churches began to be built in memory of a particular person, or at the site where something had happened. The basilica form was simple and convenient and later a transept was added to give it cruciform shape. The emphasis, however, was always on the interior. The book has chapters that cover almost all of the identified churches.

It concludes that there was no such

thing as a typical church or synagogue. Both traditions have been willing and able to take an "alien" architectural form and adapt it for their own use. It is impossible to describe the intellectual and emotional appeal of this book. I cannot imagine that any Jew or Christian who has a religious or architectural interest would not find it as fascinating as I did.—Betty H. Meyer

* * *

Specialized Books of Interest

The Art and Architecture of Islam. Sheila S. Blair and Jonathan M. Bloom. Yale University Press, P.O. Box 209040, New Haven, CT 06520-9040. 348 pp. \$65.

Architecture of the Contemporary Mosque. Ismail Serageldin and James Steel. Academy Editions. 176 pp. + 100 illus. Hardback. \$69.

Craft and Architecture. Princeton Architectural Press, 37 E. 7th St., New York, NY 10003. Paper. \$24.95.

This is a collection of essays addressing the relationship of craft and the art of building. Its stated purpose is to establish a critical approach to the making of architecture and so conceive craft as a vital source for design. It investigates contemporary possibilities as well as historical examples.

Sacred Space. Photographs from the Mississippi Delta. University of Mississippi Press, 3825 Ridgewood Road, Jackson, MS, (601) 982-6205. Cloth \$35. Paper \$19.95

This book is filled with powerful images of the sacred landscapes that are the nucleus of black life on the Delta. It examines the symbolic meanings of sacred space and discusses the historical and cultural importance of the African American Church.

Conservation of Stained Glass in America. A Manual for Studios and Care-takers. Julie L. Sloan. Art in Architecture Press, Inc., Tonetta Lake Road, Brewster, NY 10509, (914) 278-2187. Paper \$24.95 + shipping.

This complete manual by the director of projects for Harvard University's Memorial Hall, Boston's Trinity Church and Wright's Robie House in Chicago should be in the possession of any owners of stained glass.

The English Parish Church. Russell Chamberlin. Photos: Simon McBride. Trafalgar Square Publishing, North Pomfret, VT 05053, (802) 457-1911. \$39.95.

It is interesting to trace the history of England's parish churches through the years from pagan sites and years of change to today's decline. Each chapter looks at a different aspect of their life and development: people who built them, communities that used them and the village parsons. Attention Anglo-philis!

Symbol and Magic in Egyptian Art. Richard H. Wilkinson. Thomas and Hudson, Inc., 500 Fifth Avenue, New York, NY 10110. \$24.95.

Egyptian temples, pyramids and visual arts only have meaning as one understands the fundamental symbolic code that was used for thousands of years. This is the first thematic treatment that covers the symbols of shape, size, color and number, location, hieroglyphics, body language, etc. It should be helpful to all those interested in symbolism and meaning.

Encyclopedia of Architecture. Doreen Yarwood. Trafalgar Square Distributors, North Pomfret, VT 05053.

This book is the result of 30 years of research and on-the-spot study of architectural history. Published in Britain, its stress is there but a number of entries are written from an international viewpoint with reference to American and European architecture. Extensive index and bibliography. 448 pp., 800 drawings, 230 photos.

Encyclopedia of Medieval Church Art. Edward G. Tasker. Trafalgar Square Distributors, North Pomfret, VT 05053, (802) 457-1911. 800 photos. Hardcover \$75.

This should be an essential reference book for students of medieval history. It provides a comprehensive and unique guide to its imagery. The author shows how the artists drew the imagery not only from the Scriptures and Apocrypha but from the contemporary works as well. Its focus is medieval England.

Old Order Amish: Their Enduring Way of Life. Donald B. Kraybill. The Johns Hopkins University Press, Hampden Station, Baltimore, MD 21211. \$35.95. □

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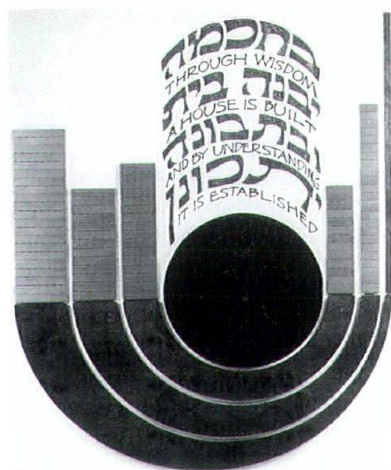
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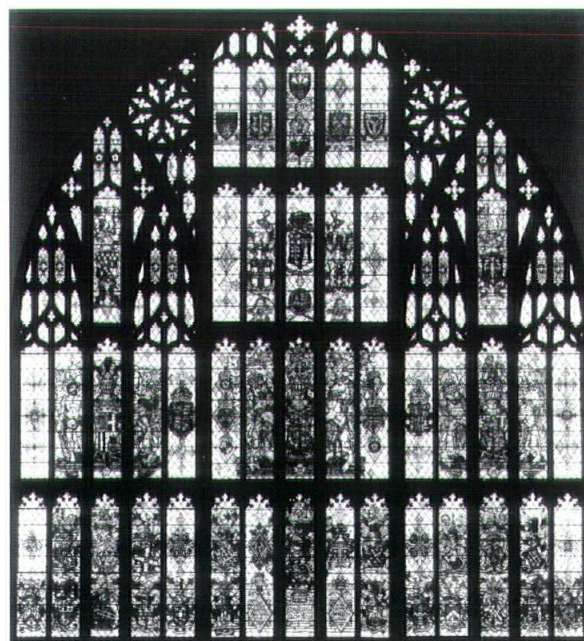
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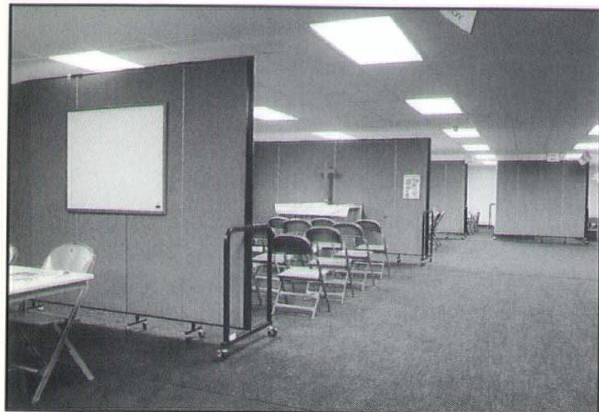
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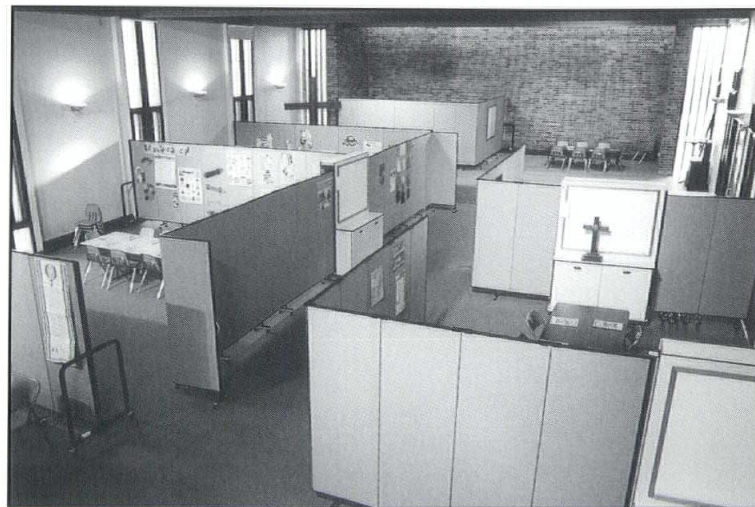
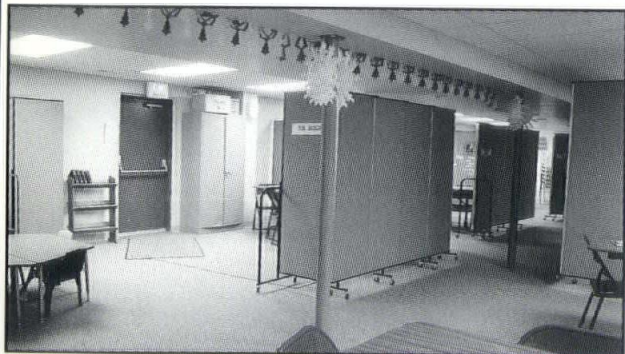
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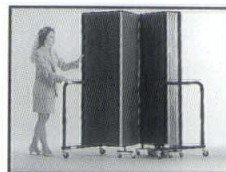
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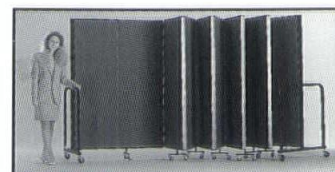
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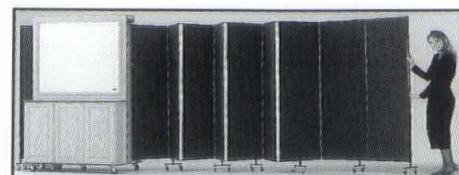
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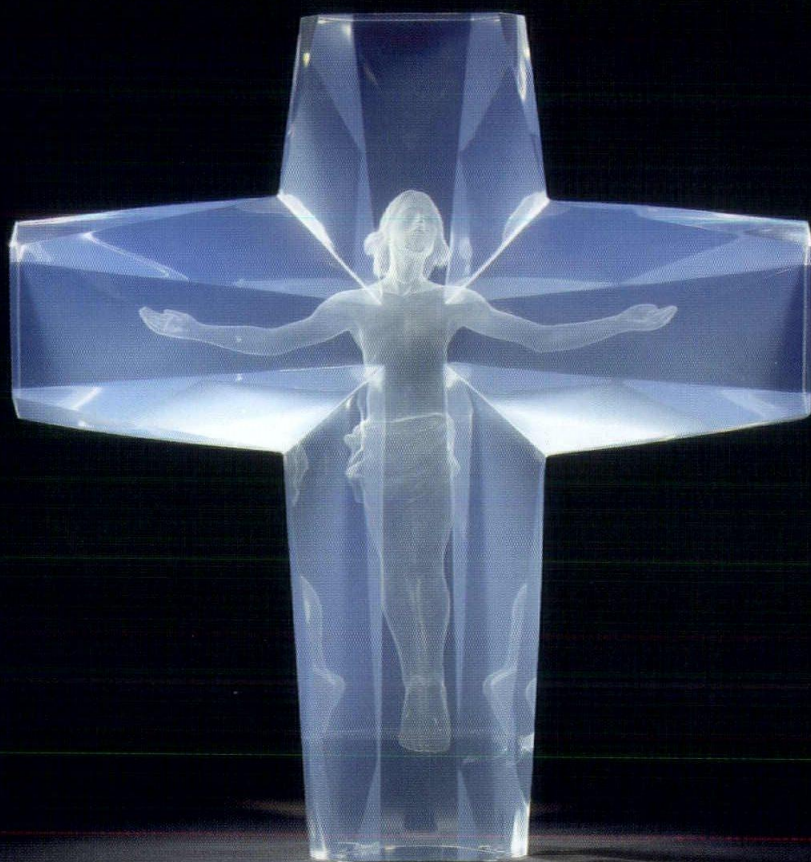
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