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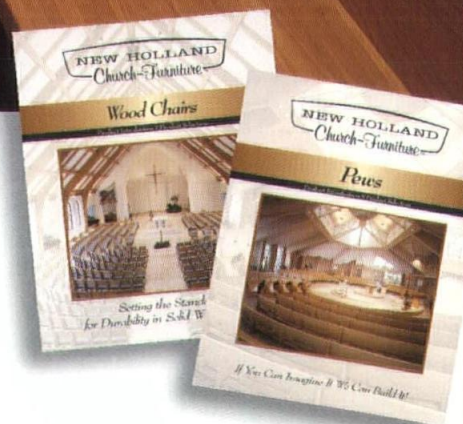
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Contents

Features

Ritual of Death	6
Vessels of Memory Ann Vivian	7
Changing Patterns of Burial Ralph U. Price	9
Three Faiths Speak to Life and Death: • The "Wholeness" of Life and Death in Judaism Lillian Sigal	11
• The Newness of Life Rev. John P. McIntyre, SJ	12
• A Protestant Pastor Reflects on Life and Death Rev. David Reese	14
Thoughts on the Design of the Mausoleum for Emanu-El Jane Landry and Duane Landry	15
Growing in Space and Grace: Building for Worship in Changing Communities Michael J. Crosbie	17
Crossing Over Laura Baring-Gould	20
No Home to Die In John Wilson	21
Both the Past and Present Are Alive Joseph M. Malham	22

Departments

Notes and Comments	5
Artist/Artisan Directory	24
Architects Directory	30

Cover Photo: Crematorium, Baumschulenweg, Berlin. See "Ritual of Death" on page 6. Photo © Werner Huthmacher/Architekten.

INDEX OF ADVERTISERS

Baptist General Convention of Texas	30
Barry Johnston Sculptor	4
Columbarium Planners	8
Dabeau Studios	8
R. Geissler Inc.	14
Holy Rood Guild	12
Jubilee 2000 Design Competition (Fort Wayne, IN) ..	30
Lavi Furniture Industry	32
Meyer-Vogelpohl	12
New Holland Church Furniture	2
Presentations Synagogue Arts & Furnishings	32
Rohlf's Stained Glass	4
Stained Glass Association	5
Willet Stained Glass	4

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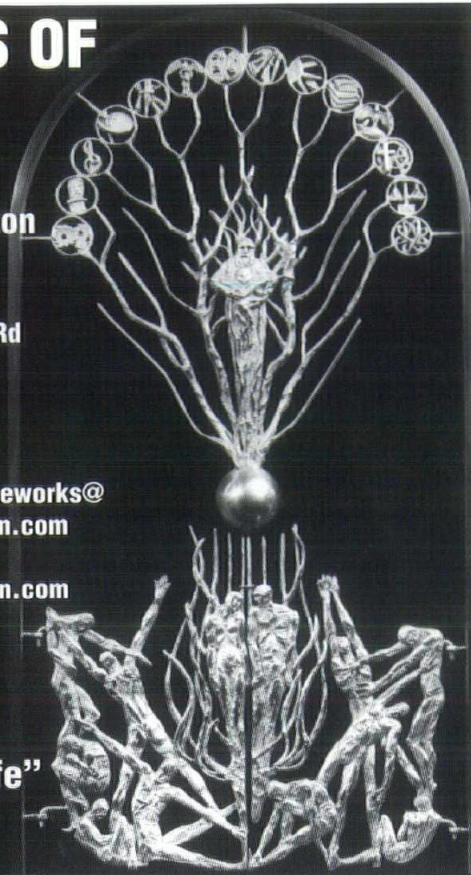
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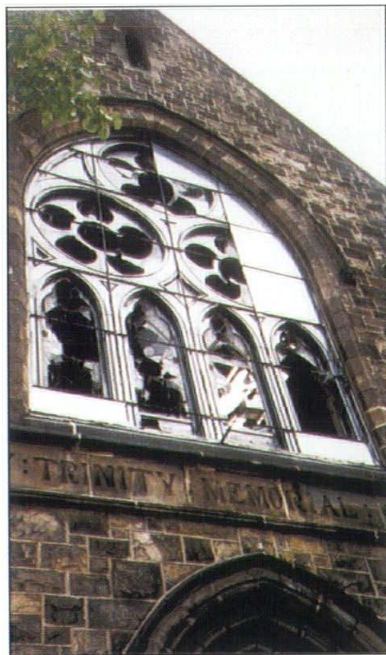
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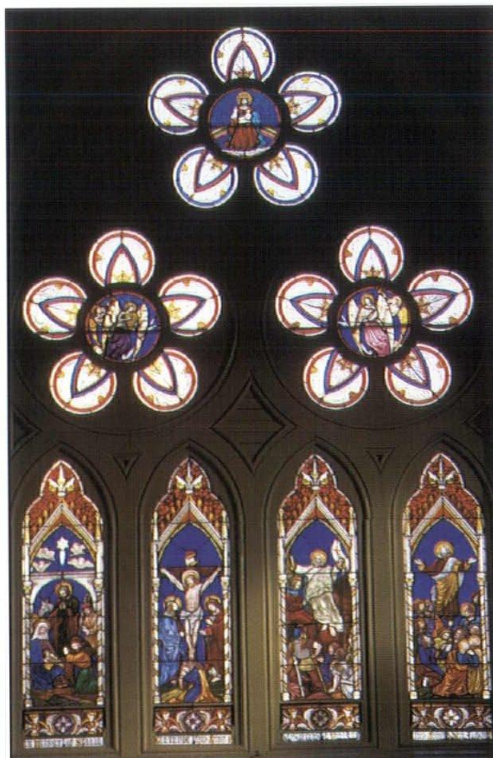


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*Trinity Episcopal Church,
Philadelphia. Before restoration
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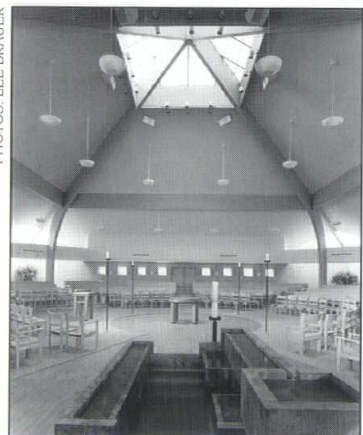
- Richard Bergmann, former IFRAA president, whose biography and work was featured in *Building Stones* magazine, the fall issue
- Norman Koonce, FAIA, who was selected by the AIA Board of Directors as executive vice president after four months of his interim service in the position. Congratulations, Norman.
- Douglas Hoffman, AIA, and Roger Patterson, AIA, who have published two extremely helpful manuals on "Church Building Space—An Architectural Planning Guide" and "Manual Procedures for Church Building Programs." They can be ordered through the United Methodist Church, 475 Riverside Drive, New York, NY 10115.
- Lawrence Cook Associates, architects of Church of the Redeemer in Mechanicsburg, Virginia, was featured in *Inform*, the publication of the Virginia Chapter of the AIA. The project included a 600-seat worship space, a commons and administrative offices.



Church of the Redeemer, Mechanicsburg, Va., Lawrence Cook Associates, architects.

Entry to the building occurs along a sequence of spaces: beneath a gateway of two large oak trees into the high-ceilinged gathering space, through the intimately scaled foyer and into the bright worship space with its soaring pyramidal roof.

At Sunday mass the celebrant performs on the nave floor where some are seated in chairs and the larger portion in pews on elevated platforms. To provide flexibility, the circle is furnished only with movable objects custom-designed by the architect and a liturgical consultant.



PHOTOS: LEE BRAUER

- Sir Norman Foster, the recipient of the 1999 Pritzker Prize and its Laureate.
- Deborah Korluka, whose iconography was recently displayed in a special exhibit at St. Katherine's Ukrainian Orthodox Church in Arden Hills, Minnesota. In April her work was shown at the Monastery of the Caves in Kyiv, the first involving the work of a U.S. iconographer.
- CIVA (Christians in the Visual Arts), who sponsored a seminar with the Massachusetts College of Art on the iconography of the Eastern Orthodox Church. Guest lecturers included Xenia Pokrovsky, Russian iconographer, and Fr. Anthony Ugolink, professor at Franklin and Marshall College.

Faith and Reform Conference

Faith and Reform has announced the theme of its 1999 Conference: "On This Mountain: Raising a Banner of Hope." It will be held October 23-26 in Colorado Springs, and is registered with the AIA Continuing Education Program. Fax requests for more information to 815-332-3476. □

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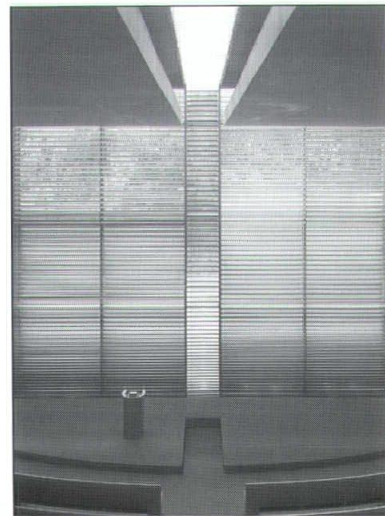
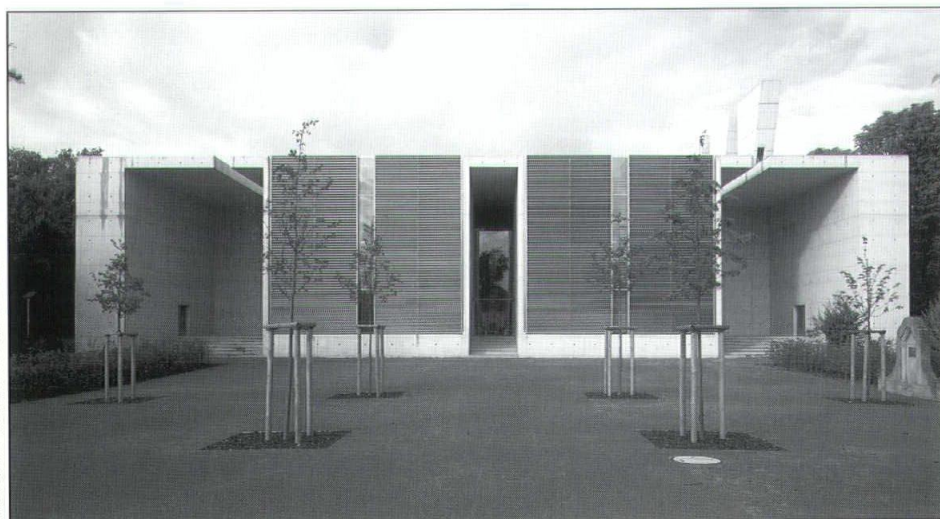
“At the centre of it all a place is needed which weighs the ephemeral against the final, which expresses the heaviness and permits the grief,” is the description architects Axel Schultes and Charlotte Frank give to their crematorium in southeast Berlin, Germany. “There needs to be a space, where many can assemble and yet the individual is shielded.”

In the January issue of *Architectural Review*, a British publication, Editor Peter Davey comments: “A crematorium designer in modern society has to cope with the fact that people that assemble to pay their respect to the dead may be of all faiths—or none at all. We have no agreed religion, yet are perhaps still informed by a vestigial notion of love for the departed, their concern for the living and the formal process of seeing someone off the stage of life.”

Schultes and Frank admit they were rather frightened when they learned they had won the competition for the crematorium, but decided that they should proceed with “great tenderness but not sentimentality, a sense of occasion without pomp, awe without terror.” They designed a grove with irregularly spaced abstracted trees that reach to the sky and bring light to a cavern-like space that focuses on a calm, circular pool where water flows quietly over the edge. In the abstracted grove there are three chapels, varying in size, looking out over the cemetery. Davey comments that the building “speaks with humility, dignity, generosity and love.” □



Crematorium, Baumschulenweg, Berlin. Architect: Axel Schultes Architekten. Above, the abstracted grove in which trees are ringed with light. Below left, symmetrical front elevation offers three approaches, either through the tall thin central entrance, or through the generous narthexes on each side in which people can gather before and after ceremonies. Below right, middle-sized chapel with veil of louvres.



PHOTOS: © WERNER HUTHMACHER/ARCHITEKTEN

VESSELS OF MEMORY

By Ann Vivian



Where two or three are gathered in my name, I am there among them.—Matthew 18:20

Surely the Lord is in this place . . . and he took the Stone . . . and set it up for an altar.—Genesis 8:16-18

Why has humanity throughout history set apart and designated certain special places for remembering and for gathering for worship? What realities do these spaces make present for us? Is the sense of sacredness embodied in the *function* of gathering or the place designated for gathering?

Function, Space, Place

The scriptural fragments above define the church not as a building or structure, but as people gathered to worship God. From this theological perspective, a structure, place or location is not sacred because it shelters corporate worship, but it is theologically possible for a space to become sacred as it fulfills its intended function. It can become a symbol of what shelters in the same way that a school speaks of its function. It can speak about what takes place there.

In Genesis, Jacob memorializes the place he recognized God, by erecting and anointing an upright stone. Similarly, cemeteries, columbaria, memorial gardens and other designated places become sacred through their association with the ultimate mysteries of life and the memories of loved ones now gone. Such places confront us with the reality of our own mortality, but they also awaken in us memories of lives well-lived and now at peace. Practices of burial may vary from one culture to another, but the experiences of these places encourage our con-

templation of the inexpressible mystery.

A particular place or structure, whether it represents the life of a congregation or the death of an individual, becomes inextricably linked to the identity and definition of the host community. The body of people who worship there collectively remember those who have gathered there in the past who constitute its present and who will make its future. These connections are often the basis for a deep sense of ownership and (often fierce) loyalty that is particularly true for church buildings. A space is not only a theological symbol but also symbolizes a particular

people in a particular place who share a story and identity. Indeed, the sacred spaces of all traditions are symbolic of the universal human-divine drama and typically speak to those outside the community as well as to the host community.



PHOTOS: BARBARA EDWARDS

ANN VIVIAN is a student at Andover-Newton Theological School, Newton-Centre, Mass., and is in practice with Guillot Vivian and Viehmann in Burlington, Vermont.

The St. John's Episcopal Church Memorial Garden in Essex, Connecticut, designed by JoAnn Greenwood, is dedicated by Rev. Hope Eakins, rector, and seminarian L.D. Wood-Hull. The garden is located in a small pocket of space created behind the church, next to an addition designed by Richard Bergmann, FAIA, and provides a private, peaceful setting for the interment of ashes.

Vessels of Memory

The function of memory is a key component of self-identification. People have a real need to know where we are in time and space, a sense of where we've come from and where we're going. Knowing something about one's past gives us confidence that there will be a future to our present, that our lives have purpose and are making a contribution to the future. Without memory, there is little meaning to our existence.

Sacred spaces are vessels of memory. They function like libraries of collective memory, and often as a personal memory file for individuals. In each new gathering or experience there is a remembering of past gatherings, experiences and people. A space becomes sacred as memories float into our awareness and the community remembers its particular story and beliefs held in common. Simultaneously, the sacred space awakens the community's memory of who it is and why it gathers there.

Yet, our memories, traditions and symbols do evolve and change. Remembering is an exercise of creative imagination. I've heard it said that we never remember

something the same way twice and that in fact we are probably remembering a previous remembering rather than the event itself. (Try remembering a space well known to you as accurately as possible. Make notes of your memories, record them on paper, then visit that space again and compare your memories to the physical reality. It is unlikely they will match.)

I suspect that community memory evolves in much the same way. Each new gathering and experience helps accommodate the change and evolution of ideas and ritual. Changes and renewal in our theologies and symbol systems may ultimately be eased in similar fashion, but it is probable that a vivid memory tied to a strong emotion affects a memory's evolution and change may therefore take longer or impossible for communities and individuals holding particularly strong feelings.

Conclusion

The sacred spaces of many traditions and cultures seem to share characteristics in common:

- a sense of location and time and space apart

- a community of people with shared symbolic memory of divine encounter

- stimulation of senses that enhances the mysterious workings of memory

- texture, color, touch and symbol that connect with that which is human, and that provide a glimpse of that which is divine

- the human and divine drama expressed in atmosphere, liturgy and ritual

Each sacred space is encoded by a symbol system that shares meaning and memory for members of its host community. Although each community's symbolic system is unique to its journey alone, it embodies symbolism that represents a community's universal purpose and reason for being.

Sacred spaces are vessels of memory. They hold and reflect the story of faithful individuals with the willingness to listen and to follow the stirrings of their hearts as together they share their memories. Memories are dynamic, living and evolving, and architects and clergy will serve them best if they recognize sacred spaces as vessels of memory and incorporate this into the design or redesign of worship environments and memorial sites. □

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CHANGING PATTERNS OF BURIAL

By Ralph U. Price



In his 1998 *Faith & Form* article, Harvey Cox asks whether designers and architects may "inadvertently become accomplices of antiquarians and fundamentalists of all religions, who would rather see faith die than change?"

Burial practices for those who have lived lives of faith (no matter what faith) have changed radically in the late 20th century. Cremation, once unthought of by most Americans and as a taboo by others, is now 24 percent, with some regional percentage as high as 62 percent.



PHOTO: GIL AMIAGA

St. Peter's Church Columbarium, New York City. Massimo and Lella Vignelli, designers.

What happened? What produced this change? A major factor was the 1993 rescinding by the Roman Catholic Church of its long-standing prohibition of cremation and the even more recent 1997 unduit permitting the presence of cremated remains in the church at the time of the funeral liturgy. With these changes, virtually every Christian identified with the Western Church could opt for crema-

tion without a conflict of faith.

Other reasons for the change include the ever-increasing costs for a traditional funeral, land use regulation, and environmental concern. Things have become so complex that now even the dead are not welcome in many communities.

We know less about the personal reasons cremation is increasing. We should not jump to the conclusion that the reason is purely monetary. Many people see a profound beauty in the actual union of the ashes with nature. From a different vantage point, the National Conference of Roman Catholic Bishops provides guidelines that prefer "a worthy vessel" after which the ashes should be placed in a columbarium. The guidelines are concerned with both the physical and liturgical disposition of the remains. All agree, I think, that such remains rest in "hallowed ground" and that the sense of place and presence play a major role in the healing process for the bereaved.

It is not surprising then that congregations are realizing that far from being a change that threatens their faith, the increasing practice of cremation can strengthen it. Memorial gardens and columbaria are restoring the traditional churchyard cemetery.

My own church, St. Peter's Lutheran in Manhattan, wanted to establish a columbarium program as an extension of their faith. This is a congregation committed to the arts and it asked Massimo and Lella Vignelli, who had designed their worship space sometime earlier, to create the columbarium. They wanted to have it in the much-loved Louise Nevelson Chapel, but since the walls are framed with sculpture, the decision was made to place the columbarium within its primary worship space. Extending the minimalist vocabulary to their design for the columbarium, the cabinet was set serenely into the west wall, faced with a sheer skin Texas lime-

stone selected for its match of the existing wall color.

This columbarium is without embellishment of any kind, its function marked only by the incised names of the deceased. It is as integral to the liturgical life of the congregation as it is to its building. Typically, inurnments are made within the context of the funeral mass. It is central to the commemoration of the dead at All Saints Day and, much like what transpires at Maya Lin's Vietnam memorial in Washington, people often linger on Sunday morning to gently touch the names of loved ones.

In much the same way, Charles Moore placed quietly stapled twin columbarium cabinets into the apse of the chapel of Gethsemane Cathedral in Fargo, North Dakota. While fully visible, the columbarium defers to the altar as it is dissolved into the chapel walls.

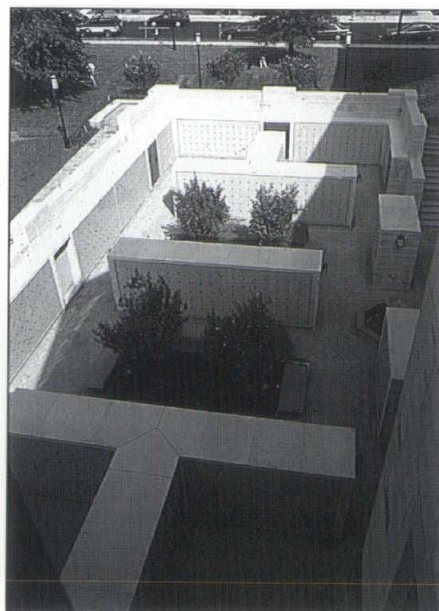


PHOTO: THOMAS H. DAVIS

Columbarium design for Centenary United Methodist Church, Salem, North Carolina. by Columbarium Planners, Inc.

RALPH U. PRICE, architect, serves as a design consultant to Eickhof Columbaria, Crookston, Minnesota. A member of St. Peter's Church in Manhattan, he chairs its columbarium committee.

Confronted with the challenges of adding a columbarium to St. Thomas Episcopal Church on New York's Fifth Avenue, a 1911 masterpiece of Cram and Goodhue design, architect Gerald Allen designed spaces for 1,000 niches in Gothic style. A masterful piece of cabinetry for the small chapel space adjacent to the choir was created by The Century Guild. The exquisite tracery that crowns the cabinet, the face of which is free of any inscription plates giving it a stately but unstated contextual presence, was done by Herbert Read Ltd., Devon, England.

Ging Wong, who designed a garden columbarium for the Philip Johnson-designed Crystal Cathedral in Garden Grove, California, designed a markedly different one for St. Gregory's Episcopal Church in San Francisco. A columbarium cabinet is placed behind a door faced with tiles by Sasha Makovkin, replicating the icon of the Resurrection that is within the church, thus creating a memorial grotto. The icon-fronted columbarium is set at the end of a long cliff wall of natural rock against which a Japanese-style rock fountain was placed to serve as a baptismal font. The ivy-covered cliff physically and liturgically links the font and columbarium and distances the two from the common monumentalism.

Columbarium Planners, Inc. of Pinehurst, North Carolina, was asked by

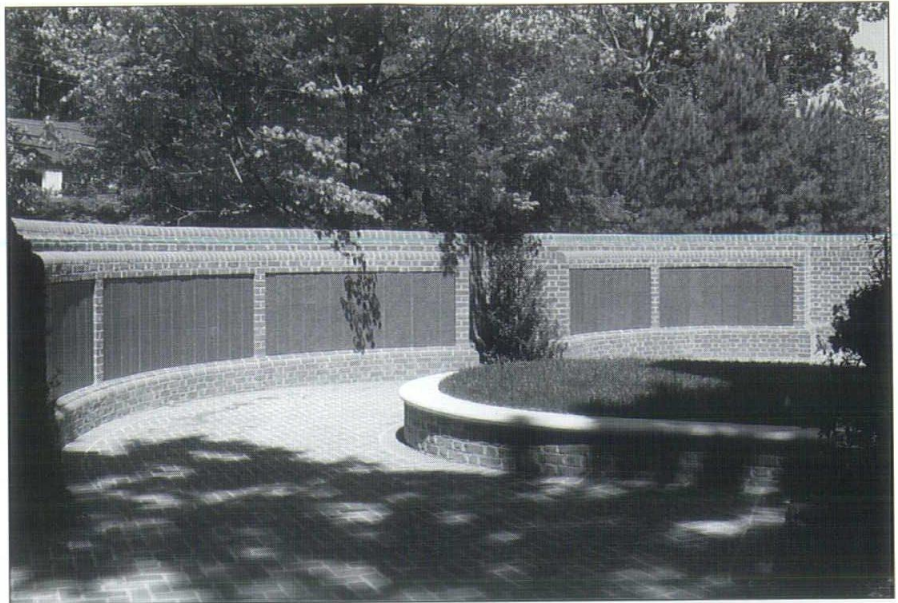


PHOTO: ROBERT BLAKE

River Road Baptist Church, Richmond, Va., 368-companion niche columbarium. Higgins Associates, design. Walls of custom brick match the adjacent Bruton Parish-style columbarium cabinets to create a memorial garden.

Centenary United Methodist Church in Salem, North Carolina, to submit a design for an open area of 55 feet by 95 feet adjacent to the sanctuary. A closed-court design was selected for security, with interior and exterior lighting and lockable gates. Two garden areas provide a softness and contrast to the stone of the church. A fountain, a large cross and a wall of sculpture add appropriate sound and visual elements with seating for visitors.

These are clear examples, I think, that the changing patterns of burial, far from posing a threat to faith, provide an opportunity to revitalize faith and for architects and designers to be courageous enough to redefine hallowed ground.

Cemeteries might well profit from this and not regard the changing practices as unfair competition. Though many established urban areas are land poor, "cemeteries" have been surprisingly slow in providing inurement, except in the context of mausoleums, which can despoil the best of cemetery tradition when they over expand.

Both those representing cemeteries and churches might do well to reflect on how it came to be that in other areas of the world names like Asplund, Aalto or Utzon are linked to outstanding examples of crematoria and columbaria design.

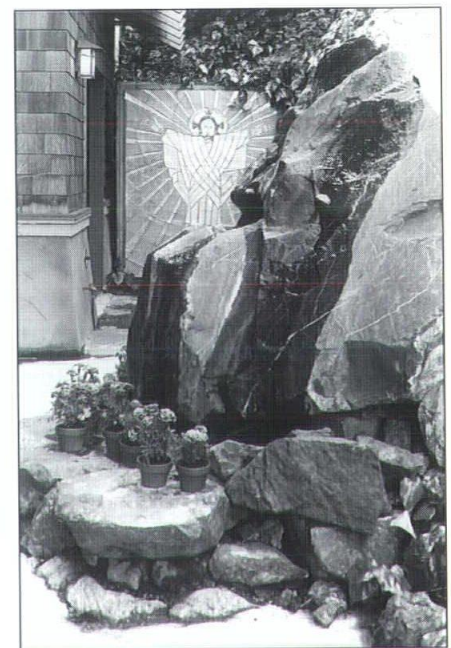


PHOTO: SASHA MAKOVKIN

St. Gregory's Church, San Francisco. Sasha Makovkin, artist. The visitor's eye is led past a rough hewn baptismal font to the tiled "icon" panel that fronts the church's columbarium.

The heart of the matter for all concerned may be expressed in Octavio Paz's observation that "a civilization that denies death ends up denying life." Shirking design commissions related to burial or cremation of the dead may well be a subtle form of denial. Architects and designers should choose their commissions wisely. □



PHOTO: TIM BUCHMAN

St. Thomas Church columbarium, New York City. Gerald Allen, architect. Meticulous design and craftsmanship blend this columbarium into this Cram and Goodhue Gothic setting.

THREE FAITHS SPEAK TO LIFE AND DEATH

The "Wholiness" of Life and Death in Judaism

By Lillian Sigal

When Tevya in "Fiddler on the Roof" sings, "To life to life, Lchayim," he is affirming a quintessential Jewish principle of faith, namely, the goodness of life in the face of persecution, suffering and death. In the very first chapter of Genesis, God declares the world very good and enjoins the created man and woman to be fruitful and multiply. Judaism gives the highest priority to the preservation of life. The rabbis, in fact, maintain that saving a life supersedes the fulfillment of commandments, except the prohibition against murder, unchastity and idolatry. Moreover, they teach that saving one person's life is equivalent to saving the world, because each person bears the image of God and is therefore unique and irreplaceable.

The Jewish daily liturgy blesses God for the miracle of our bodies with all its intricate openings and vessels. The great medieval Jewish physician and philosopher Maimonides confirms the holiness of our physical being: "The preservation of the health of the body is one of the godly ways." In Judaism, then, just to *be* is holy; but death is also part of the "wholiness" of life.

The Kaddish is an ancient prayer, written in Aramaic, a language that was the vernacular in first-century Palestine and probably spoken by Jesus when he delivered his sermons and parables. Ironically, it makes no mention of death or the



deceased; it is actually a doxology, extolling God's holiness and affirming faith in the establishment of God's kingdom. Thus, this hallowed ancient prayer enables bereaved Jews, despite their feelings of disorder and chaos, to express confidence in a divine order that reigns in the cosmos.

A puzzling Hebrew expression for a cemetery is *bet hachayim*, literally, "house of the living." Although this expression may be a euphemism, the Jewish way of death does not reflect its denial. On the contrary, Judaism is characteristically very gritty in confronting the reality of death. For example, the first ritual performed at a funeral is *keriah*, the cutting of a black ribbon attached to the mourner's garment, a substitute in modernity for the former rending of the garment itself. This custom symbolizes the painful separation of the living from the deceased.

Although Judaism is very honest in its approach to the inevitability and tragedy of death, it also wisely provides a ritualized path for stages of grieving that soften its blow.

At the grave, moreover, traditionally the family of the deceased shovels dirt into the grave after the coffin is lowered to emphasize the harsh reality and finality of death. In contrast to our culture's efforts to avoid contact with death, synagogues have a *hevra kaddisha*, a burial society or, literally, a "holy fellowship," which does not immediately turn the body over to a commercial mortician. Instead, out of honor for the dead, this group of lay people washes the body, compassionately watches over it and chants psalms from the time of death until the funeral.

In addition to "house of the living," another name for a Jewish cemetery is *het*

olam, "house of eternity." Contrary to a common misapprehension that Judaism pays little attention to the hereafter, the post-biblical sages assumed the existence of "the next world." In fact, the graveside Kaddish states, "May His great name be magnified and sanctified in the world that is to be created anew, where He will revive the dead, and raise them to eternal life...." Although there is scant evidence for belief in an afterlife in the Biblical canon, the Mishnah and Talmud and other post-biblical rabbinic sources discuss paradise and Gehinom (Hell) as places of reward and punishment in the hereafter.

The prayer books of the liberal denominations in Judaism, avoiding statements about bodily resurrection, nuance the concept of immortality and suggest a kind of continuity of the spirit after death or in the memories of the deceased's survivors. Whatever Jews believe about the great mystery beyond death, there is a sense in which most Jews seem to find comfort in feeling linked to a long procession of generations in the past and into the future.

Traditionally, Jews have regarded cremation as unacceptable based on various biblical proof texts, especially "for dust you are and to dust you shall return" (Gn. 3:19). The disposal of a body by burning was considered a humiliation inflicted on criminals. Liberal rabbis, however, in response to changing mores and sensibilities vary in their willingness to officiate in cremation ceremonies or to permit ashes to be interred in a Jewish cemetery.

Characteristic symbols on tombstones are the seven-branched candelabrum representing the eternal light in the temple, the ram's horn, the Torah scroll, the ark, and the Torah crown. Sometimes the inscription on a gravestone indicted the deceased's religious status. For example, hands raised in priestly benediction indicted someone of the priestly line, and a musical instrument marked the grave of a Levite. Some stones had occupational motifs, such as chains for a goldsmith, parchment with a goose feather for a Torah scribe, or an open book for a rabbi. Death was portrayed by such symbols as a flickering flame, a shipwrecked vessel, of a flock

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without a shepherd. Fear of death was depicted as a fledgling under its mother's wing.

Although Judaism is very honest in its approach to the inevitability and tragedy of death, it also wisely provides a ritualized path for stages of grieving that soften its blow. The rabbis seem to have intuited that the anguish of separation from a loved one should not be repressed. After the funeral, traditionally, the immediate family of the deceased sit *shiva*, a seven-day period in which they remain at home, have prayer services, take time for reflection and grieving and receive visitors. The next stage in the cycle of mourning is the thirtieth day after the funeral, in which family and friends may have a service in the synagogue to honor the memory of the deceased. The last stage involves returning to the cemetery, approximately a year after the burial, to unveil the tombstone. This ritualized grieving process, then, provides deep spiritual and psychological support for mourners.

Life is precious, and Judaism bids us guard our health and preserve life. Nevertheless, when a person is terminally ill, the obligation to prolong life does not include prolongation of dying. According to a certain rabbinic text, Rabbi Judah the

Prince was very ill. Seeing this, his maid-servant prayed for his death. As the rabbis continued their prayers for heavenly mercy, the maidservant took a jar and threw it down from the roof to the ground. In doing so, she created a distraction among the rabbis that caused them to cease praying. In that moment of silence, Rabbi Judah died, and the Talmud praises the maid for her action. This story is often cited as grounds for withdrawing life supports to save a person whose recovery is impossible and whose agony is great.

According to the ancient sage, Rabbi Meir, when God stated upon reviewing creation, "It was very good," that meant both life and death. Death is natural and an integral part of the natural order. Life and death are complementary. Judaism celebrates life in its ordinary pleasures—waking in the morning, eating and drinking, the beauty of nature—and declares them holy.

The Jew sacralizes and rejoices in life's rites of passage—birth, bar and bat mitzvah, and marriage. For the last rite of passage, death, the various rituals of mourning help ease death's sting, give dignity to the deceased, and affirm that life and death are the warp and woof of existence that are interwoven in "wholeness." □

The Newness of Life

By Rev. John P. McIntyre, SJ

In the Roman Catholic Church, the mystery of life and death is inextricably linked to the Easter event. St. Paul makes the connection quite explicit: "Do you not know that all of us who were baptized into Christ Jesus were baptized into his death? Therefore we have been buried with him by baptism into death, so that, just as Christ was raised from the dead by the glory of the Father, so we too might walk in newness of life" (Rom. 6:3-4). Accordingly, the paschal mystery becomes normative for us in that it imposes its form or pattern (Phil. 3:17) on each of us, thereby rendering our personal histories intelligible. In other words, we are comprehended within a greater whole, one that we call "the communion of saints" or the society of friends.



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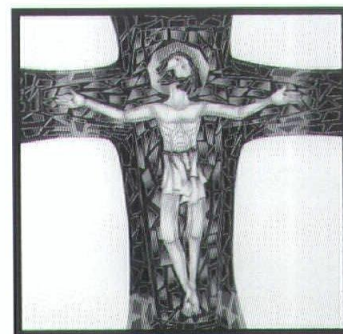
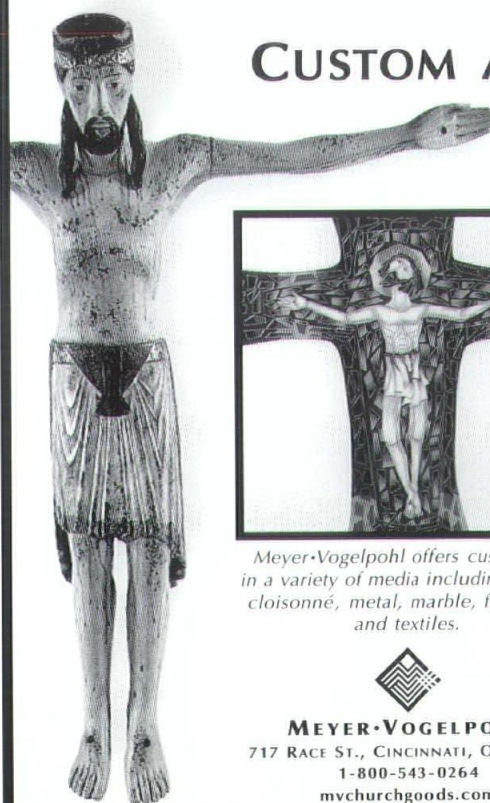
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Consonant with the patristic principle, "What the Church prays, she also believes," we find in the Mass of Christian Burial the following expression: "Lord, for your faithful people life is changed, not ended. When the body of our earthly dwelling lies in death, we gain an everlasting dwelling place in heaven" (Preface I). So we confess "the resurrection of the body" as an article of faith, found, for example, in the Apostles' Creed. The English poet, John Donne (1573-1631), writing his final poem on his deathbed, catches the sentiment quite exactly:

Since I am coming to that Holy roome,
Where, with thy Quire of Saints for evermore,
I shall be made thy Musique; As I come
I tune the Instrument here at the dore,
And what I must doe then, thinke now before.

This stance puts the Christian simultaneously in time and eternity. It underlies a certain kind of eschatological humanism.

In order to clarify this Christian paradox, the Fathers of the Church often used images taken from nature. The seasonal cycle, for example, illustrates a pattern of birth, death, and re-birth. They also liked the caterpillar and its transformation from the cocoon to the butterfly. The Egyptian story of the phoenix also became traditional. These images emphasize the newness of the new life. Today, the Church translates this perception liturgically, particularly on Holy Saturday when she celebrates the Easter Vigil. Beginning in darkness, usually outside the church, the celebrant blesses the new fire, the new water, and the new light. These come together in the paschal candle, a symbol of the risen Christ. After the liturgy of the word, the priest celebrates the sacrament of baptism. He holds the paschal candle in the Easter water saying, "May all who are buried with Christ in the death of baptism rise also with Him to newness of life." For this reason, the baptismal font in many churches faces the paschal candle; one at the back, the other at the front of the church. Dark and light, fire and water, old and new intersect here in order to clarify the paradox that Yeats calls "death-in-life and life-in-death."

Admittedly, if we look to the Lord and His personality, we understand quickly enough that He stands for life, vision, and freedom. As the Lord of life, he compels us to recognize life as a peculiar gift from God. For this reason, the American church is gradually catching up with the teaching of the late Cardinal Joseph Bernardin. He

insisted that we had to make a consistent ethic on life, what he called "the seamless garment." For this reason, we have to respect life from the very beginning of conception to its natural end. For this reason, the Church opposes anything like abortion and euthanasia. These immoral extremes have a way of compromising our experience of the risen Lord, who has promised to be with us for evermore (Mt. 28:20). For this reason, we must do everything we can to resist the "culture of death."

Nevertheless, people do die. And in recent years, we have seen an increase in the use of cremation. Indeed, many churches have built their own columbaria. As a matter of fact, the Church has never forbidden cremation. Under certain circumstances, such as earthquake, epidemic, or famine, it may offer the only practical and humane solution in order to secure a greater good. The latest *Code of Canon Law* (1983) explains the current

"The Church earnestly recommends that the pious custom of burial be retained; it does not however forbid cremation . . ."

(Code of Canon Law, c. 1196 §3)

discipline: "The Church earnestly recommends that the pious custom of burial be retained; it does not however forbid cremation, unless this is chosen for reasons which are contrary to Christian teaching" (c. 1196 §3). Accordingly, in North America, the episcopal conferences of both Canada and the United States have approved a simplified liturgy representing the funeral rites in the presence of ashes.

In the book of Revelation we read, "See, I am coming to make all things new" (Rev. 21:5). In her sacraments, the Church enacts this promise. The liturgical life, animated by the grace of the resurrection, embodies Christ's victory of life over death. That is, we must believe that Christ's "Yes" is greater than Satan's "No." This attitude becomes particularly evident at the celebration of Mass. Under the sacramental sign, the sacrament of the altar, Christ comes to his people over and over again, thereby renewing his paschal form within his own. The eucharist symbolizes conti-

nuity and challenge. This sacrament puts us in continuity with the major events of Holy Week, grounding, as it were, a perfectly mythopoeic perception. It also challenges us to persevere in doing the messianic works that translate secular history into sacred history. St. Thomas Aquinas summarizes the centrality of the eucharist in a famous quatrain; "The sacred banquet/ in which Christ is consumed/ recalls his passion, fills the mind with grace,/ and gives us a pledge of eternal life." Like baptism and confirmation, the eucharist also belongs to the sacraments of initiation. Within this context, we can perhaps understand the basis for Nietzsche's derisory remark when he called Christianity a "Platonism for the people."

Perhaps, by way of conclusion, we can clarify some of these reflections by commenting on the sacrament of the sick. The sacrament of anointing arises from the pastoral letter of St. James: "Are any of you sick? They should call for the elders of the church and have them pray over them, anointing them with oil in the name of the Lord" (James 5:14). Today, the Church takes a very broad view of the infirm. It includes the seniors, the depressed, and the sick, among others. Indeed, we find often enough a communal celebration of the sacrament. On this occasion, the priest first anoints the forehead: "Through this holy anointing, may the Lord in his love and mercy help you with the grace of the Holy Spirit." Then he blesses the hands with unction saying, "May the Lord who frees you from sin save you and raise you up." According to the incarnational principle, illness reveals the fact of "death-in-life." But the sacrament of the sick transforms it into another variation of "life-in-death." At any rate, because of the Golgotha-event, each of us must find our own participation in the events of Calvary. For therein do we discover something of our own identity and our own self-understanding.

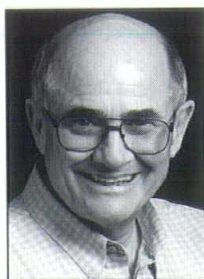
According to the Swiss theologian, Hans Urs von Balthasar, the more complicated the personality, the more necessary the paradox. The Church is quite prepared to recognize our complexity as we gravitate between the natural and the supernatural, the earthly and the heavenly, the demands of body and the necessities of soul. The centrality of Christ mediates between these polarities, revealing our condition of sinners and saints. And in our common wayfaring, the Church helps us to sort out the differences. □

A Protestant Pastor Reflects On Life and Death

By Rev. David Reese

Death is inevitable . . . life is hard. Mystery bonds the two. I believe humans created religion as a bridge to find meaning in these three realities of life, death and mystery. Religion offers us a hope that sustains us with a promise of a reunion in a far better place than we have known before. It gives us a rational and emotional, present-tense connection, with what we have defined as God.

Today, Protestants still struggle with this definition. As we are entering the new millennium, many have an uneasy feeling that our definition of God and the cosmos is outdated and so the connection is broken. There is an increasing awareness



that our holy book is historically conditioned and that there is a real need to create new worship forms that will once again connect young and old to the sacred holy Mystery.

Thomas Berry, a retired Passionist priest who calls himself a "geologist," focused my thoughts with his essay, "The New Story." His words sum it up succinctly:

"We are in trouble just now because we do not have a good story. The old story, the account of how the world came to be and how we fit into it, is no longer effective. Yet we have not learned the new story."

Conservatives fear the consequences in Berry's insights. They cling to "the old, old story that we have loved so long." Creationism is their well-financed, grass-roots effort to impose this world view along with evolution in text books used in public schools. Liberal Protestants either are not aware or choose to refuse the challenge to update the story in the light of present understandings of the universe.

Of course, a new story must enfold into itself an appreciation of the old story even as it considers a new cosmology. I suggest three books that may help with our search:

1. Berry with co-author Brian Swimme offers *The Universe Story* as a start on what a new story might include.
2. Retired Episcopal Bishop John Spong's book, *Rescuing the Bible from Fundamentalism*, acknowledges that a new cosmology must be part of the new story.
3. *Coming of Age in the Milky Way* by Timothy Ferris includes a chapter on "The Persistence of Memory," which helps one appreciate Isaiah's temple experience when he "saw the Lord high and lifted up." He quotes physician Lewis Thomas: "The greatest of all accomplishments of 20th Century science has been the discovery of human ignorance."

Revelation

I believe that revelation did not end with New Testament writers whose unaided eyes limited their understanding of the universe. Hubble telescopes, electron microscopes, astrophysics and other tools give us the opportunity today to discover more truth and therefore more opportunity to learn humility before the vastness

of the universe.

I have heard the name "theistic evolutionist" for someone who believes that an evolutionary force fashioned brains, shaped bones, produced muscle and upright posture. Why could evolution not also bring forth our capacity for wonder, dread, beauty, awe, music and art? As one Jesus scholar suggests, "Maybe God is making it up as She goes along." Maybe the results depend on how we progress in sharing and cooperating with His evolution. Our common future may depend on us.

Adults are sorting out old theories about the Jesus of history and the post-Easter Christ of the historic church. What lies beyond death is a part of this effort. When a culture begins to lose its meaning story, things do fall apart. Carl Jung believed that one cause for emotional illness among his patients was that their traditional religious symbols no longer carried authority in their lives. This social chaos could well be labor pains that signal new revelations and the birthing of a new story.

How rare it is that we enter a building for worship and experience the "holy Other" that Rudolf Otto describes as numinous. It is somehow akin to the near-death experience of awe, wonder, glory, dread, but also peace, goodness, security, bliss. These are the same emotions that describe the birth/life experience. Death and life together comprise the Mystery.

I believe Protestants must find ways to talk together about present-tense encounters with the Mystery. We need to recover viscerally a sense of the sacred. We need music and art that give strength to people as they fight to live or to accept death. Why is it that we hold death at arm's length? We don't talk about it or the grieving process that follows. We can deny it, ignore it, grow cynical or decide to accept it. Healing requires a positive relationship with life as it is. If one has a positive relationship with life, then it should include a positive relationship with death.

Protestants will find ways to update an out-of-date story. They will enfold ancient epic poems about creation into expanded contemporary poetry, and wait upon continuing myths of wisdom. The emerging new story will be a bridge across the hardness of everyday life and connect with the source of eternal life that will remain wondrous, mysterious, and numinous.

New revelations do not come easily or quickly. But I have faith that as the story emerges it will give us a clearer understanding of life and death and the sacred mystery we call God. □

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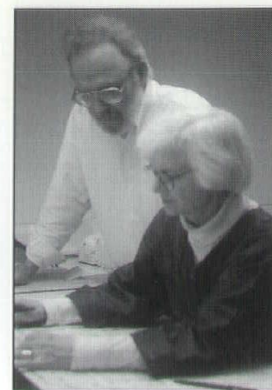
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REV. DAVID REESE served 24 years with the Ecumenical Institute of the Faith and Order Division of the World Council of Churches. He and his wife Joyce, recently deceased, served in various cities of the United States as well as Fukuoka, Tokyo and Tonga. He is now retired in Chickasha, Oklahoma, serving interim pastorates.

THOUGHTS ON THE DESIGN OF THE MAUSOLEUM FOR EMANU-EL

By Jane Landry and Duane Landry



The congregants of Temple Emanu-El asked that a mausoleum, columbarium and small chapel be designed for the remaining triangle of open ground in its historic cemetery. There had been a long unsatisfied need for a mausoleum for members of the Jewish faith and a chapel where small funeral and memorial services could be held.

The building took its shape from the triangular plot of ground which remained unused on the east boundary of the cemetery. At first, it appeared that the site would be ill-suited to a building intended to house a great number of small rectangular crypts. (A triangular building would not have worked well for a traditional mausoleum scheme in which the crypts are commonly outward facing.) However, a more secure arrangement was called for here, one which permitted the crypts to face inward onto an enclosed courtyard. The triangle, which has more perimeter and less enclosed area than any other geometric shape, proved very efficient, offering long exterior walls for crypts around a relatively small interior courtyard. Moreover, the long east wall forms a buffer between the noise of the outside world and the cemetery.

The inward-facing triangular scheme was purely rational, but the unique structural expression of the building came from

JANE LANDRY, FAIA, and DUANE LANDRY, FAIA, have been active in IFRAA for several years. Jane planned the recent AIA tour in Dallas, where their firm, Landry & Landry, Architects and Planners, is located. The mausoleum for Emanu-El Cemetery won an IFRAA Award in 1998.

our search for inspiration and direction—desire that the mausoleum come out of Jewish faith and history. We read several contemporary Jewish works and, most importantly, the prayer book, *Gates of Repentance*. The poetic richness which unfolded through the religious year gave us understanding and feeling, but it was the discov-

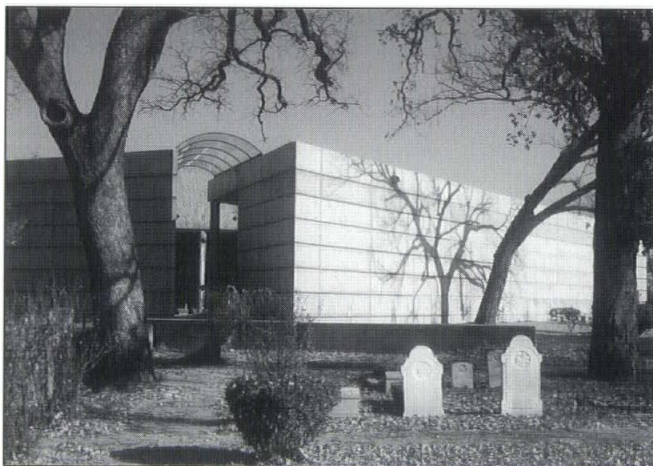
eternal God,
World and eternity are here one word (),
both signify the same unendingness,
We live in this unendingness and from it.
Our domain is the opposite of mere loca-
tion,
of that which has its boundary and writ-
ten description.

Our day is the opposite of finality,
of fate.

Our domain is a going outward
that points to the faraway,
our day is the direction that
leads into the distance.

All that has come into existence
and has been given
becomes a path to the beyond,
and to that which is in the pro-
cess of becoming,
to the world beyond and to the
coming day.

All creation wants to be revela-
tion,
all of the past becomes the
future.



Mausoleum for Emanu-El Cemetery. Photo: Landry & Landry Architects

ery of this meditation, at the beginning of the prayer book by Rabbi Leo Baeck, which provided the direction for which we were searching. It was as if he had written a metaphorical description of this place which must hold in tension *world and eternity*.

We experience our belonging to an infinity.
It presses upon us,
whether we go into ourselves
or go beyond ourselves.

We live in space without end
and are a part of it,
in time without stop as a segment of it
Space and time are fundamentally one
here,
they come from the one, omnipresent,

The imagery of these words suggested that the triangular building be expressed as three separate wedge-shaped segments of crypts surrounding a courtyard. The triangle is broken only at its three points; the segments are held apart in both the vertical and horizontal planes. Had the roof sections been connected, the openings at the points would have appeared as doorway and windows, inadequate to express the sense of journey inward *into ourselves* or outward *beyond ourselves* pointing to the *faraway*, that we may experience our *belonging to an infinity*.

The open, yet protective, courtyard welcomes the change of light and color and sense of the seasons. A sheltering colonnade surrounds the courtyard; its rhythm of columns invites walking around



Emanu-El mausoleum chapel.

the space, as well as offering a place of respite and remembering.

Concrete, poured in place, was chosen as the building material which could best express such a powerful idea—honest, noble, and permanent. Its gray color is the same as that of the stones which mark the graves in the cemetery, giving unity to the whole setting. There is no glossy, superficial cladding; in contrast to the timeless concrete, the crypt covers are bronze, a

living material which will grow richer and more varied over time. The concrete walls of each individual crypt are expressed to emphasize the presence of a People, each one of whom is God's unique creation.

The concrete was poured in six lifts, one for each level of crypts. A rusticated (grooved) joint was formed between the pours to emphasize, rather than disguise,

how the building was constructed. In these rustications, beautiful, hand-shaped, bronze-glazed tiles were set. The long horizontal bands of tile are symbolic of the Temple community, all as varied in length and brilliance as life itself. The tiles tell a further story in the chapel where the artist has carved the names of special donors to the project.

The three open points of the mausoleum are secured by gates or closures made of bronze bars bent into flowing patterns. This is in deliberate contrast to the geometric forms of the

concrete structure—each emphasizes and compliments the other. The fluid forms of the entry gates symbolize, for the sculptor, entwined family units which radiate outward into future generations. The same pattern is repeated in the grilles at the apexes of the chapel and columbarium.

The circular columbarium is fitted into the southeast angle of the triangle. It has a strong sense of closure, yet it is open to both the courtyard and a *path to the beyond*. Above the bronze-covered niches is a band of hand-made raku tiles. The clay was transformed by flame into beautiful iridescent tiles, which reflect their warmth into the space and are enhanced by the six shofar-like bronze light fixtures.

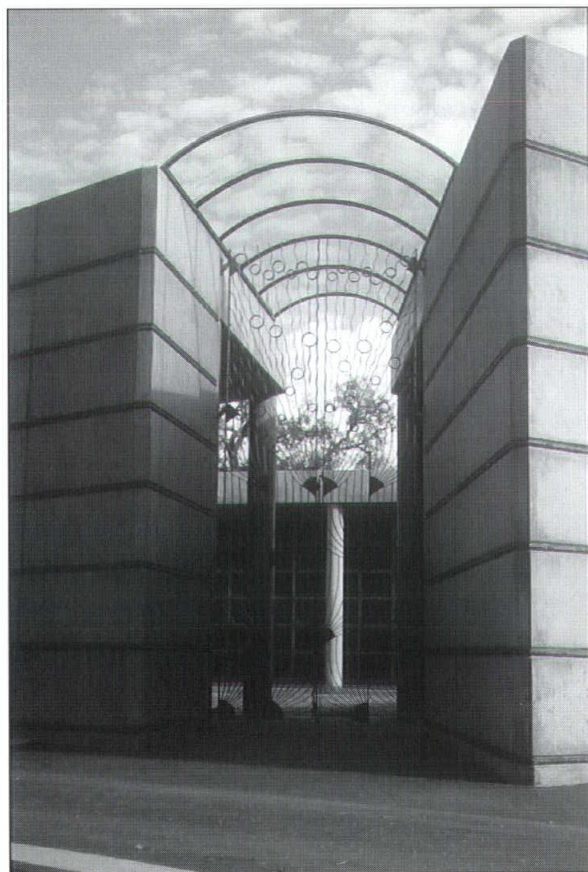
The chapel is formed by the north angle of the building and visually includes a small circular courtyard that is tangential to its side walls. The mullions of the glass wall of the small courtyard continue the horizontal bands of the bronze-glazed tiles set into the concrete walls.

The shaft of light that falls through the opening in the roof casts an ever-moving shadow of the Star of David onto the walls and floor of the chapel. The stream of light carries the eye outward through the open point of the triangle to *space without end*. The bier, when placed in front of the two columns in the chapel, will fall in that path of light. Hand-formed bronze sconces taking the shape of scrolls radiate light on the walls on either side of the room.

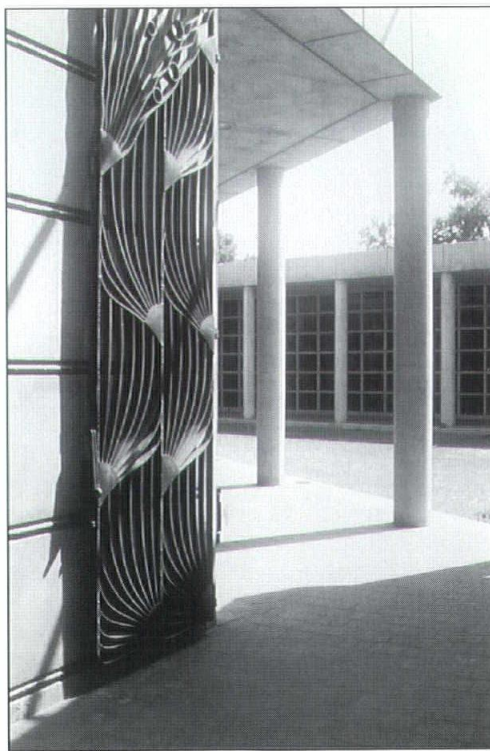
These thoughts on the meaning of the mausoleum are intended only as a framework for understanding the intent of the design. It is hoped that the poetic imagery of this sacred place will unfold and increase as it becomes a part of many lives.

In *This People Israel*, Leo Baeck wrote: "In Poetry, he who opens himself to it becomes a creator, or at least follows in the path of creation. There the creative within man, within each individual, is addressed. In his belief, too, everyone must be a creator."

All creation wants to be revelation. □



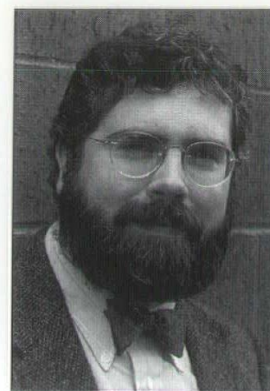
Mausoleum entrance.



Entrance gate into courtyard at mausoleum.

GROWING IN SPACE AND GRACE: BUILDING FOR WORSHIP IN CHANGING COMMUNITIES

By Michael J. Crosbie



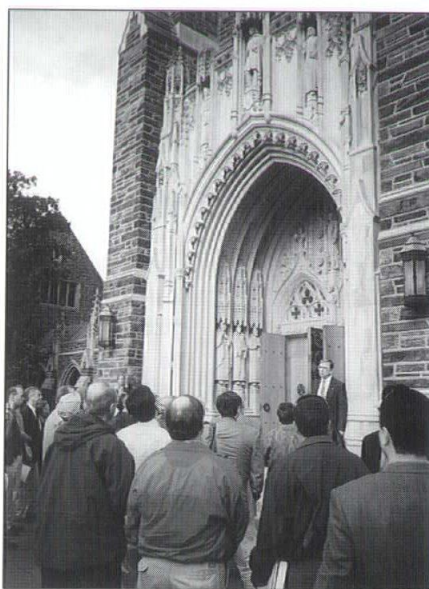
Dramatic change, congregations in flux, and how architecture can accommodate was the pervasive theme of IFRAA's Spring gathering in Raleigh, North Carolina. The two-day session brought together architects, artists, craftspeople, clergy, laity, and academics to discuss how congregations are changing and how denominations are adjusting. Visits to local churches demonstrated a range of responses.

The impact of growth and change can be seen everywhere in this region of North Carolina. John Barie, AIA, president of the AIA-Triangle chapter, noted in his welcome that this metropolitan area of a million people is expected to expand by 1.7 million in the next generation, bringing a diverse population with a variety of religious beliefs.

The Changing Congregation

A panel discussion considered changing congregations from various aspects: social, theological, and architectural. Dr. Anne Burkholder, Director of the Association for Christian Training and Service in Durham noted that postmodernism is shaping congregations today to reflect changes in society at large. Postmodern is how we define ourselves today—a distinction that seems to say more about what we are not than what we are. "We aren't modern," notes Burkholder, yet we seem to resist being pigeonholed. Postmodernism has shifted us from a universal, all-encompassing, shared value system, "to a multiplicity of truths grounded in the cultural context." Rational, universal sources of truth are abandoned, and we are not sure who we are or where we are going.

MICHAEL J. CROSBIE, Ph.D., RA, assistant editor of *Faith & Form*, is an architect with Steven Winter Associates in Norwalk, Connecticut.



Conference participants enter the Duke University Chapel for a guided tour.

Postmodernism seems best revealed in the next generation, beyond the baby-boomers. Burkholder says that these societal changes are influencing congregations. Where the older, "modern" generation sees change as disruptive, a response to disasters, the postmodern generation sees change as the social norm. Families are configured in a variety of ways; we are uprooted and move in response to changing careers. With this comes a diminishment of "place." Especially with computers and telecommunications, "near" and "far" are the same. The Internet removes geographical barriers, and identities are no longer tied to a place. Communities—both virtual and actual—are fluid, and we are unsure of our place in the order of things.

Postmodern society, adds Burkholder, has cut loose any sense of universally shared interests. The reality is that we can choose where we wish to live, work, asso-

ciate with, and where we worship. Those who cling to the old landmarks—ethnicity, denomination, political interests, class—are now the targets of moral criticism. In such a multicultural milieu, what binds us together and how do we achieve unity?

How this effects religion, Burkholder says, is that denominations must struggle for relevance in the new social landscape, must be flexible and foster theological and spatial connection with God. They must be welcoming and accessible, "inviting those who do not understand the language of the church into that world."

Dr. Jack Carroll, Professor of Religion and Society at Duke University, transformed the broad picture of society into the particulars of belief, depicted by two couples, the Englands and the Pimmers. The sexagenarian Englands are life-long residents of a small town that encompasses their world, with an extended family nearby. They are active in local groups and a Methodist congregation. In contrast, the 30-something Pimmers moved to the small-town for its amenities and affordable housing. Their family is scattered, and they have few local ties. They attend the same Methodist church as they Englands, but they also drop in at other churches. For the Englands, the small town defines their identity, and they resist change. The cosmopolitan Pimmers go out of town for friends, work, and entertainment, and question tradition or reject it. While the Englands can be described as "religious" and grounded in the institution, the Pimmers see themselves on a quest for connection with the spirit. Along with the Pimmers are the "Gen-Xers," who also distrust institutions, and the "Millennials," postmodern traditionalists who embrace ritual. Such a kaleidoscope of people within a single congregation, says Carroll, is having a profound affect on clergy and

architects alike. Congregations are popping up to satisfy the wants of individual groups, with an array of architectural responses.

John E. Joyner with McClure Hopkins Architects in Raleigh, presented images from his study of rural churches, showing how traditional styles of Gothic revival were strongest in the 19th century, and only gave way to more contemporary styles in the mid-20th century. Meanwhile the reforms of Vatican II in the Roman Catholic Church have echoed in other faiths and denominations to encourage greater participation in the worship service on the part of the congregation.

St. Francis of Assisi Church

After the opening session, we had a chance to see the dynamics of a changing congregation in St. Francis of Assisi Roman Catholic Church in Raleigh. This parish has experienced phenomenal growth. When it was founded in 1982 St. Francis had 125 families. By 1993 it had grown to 1,600 families, this year it will have 3,200. By 2002, it is expected to serve 4,000 families. In the past 17 years it has had four

capital fund-raising campaigns.

"We are formed in our faith by the space we create," says Fr. Daniel McKenna, O.F.M., the pastor of St. Francis. He says that this realization was a revelation to him and to the congregation; that the building forms them as Christians through their worship. "We wanted a sacred room that demands and invites participation ... not a spectator event."

This is reflected in the design of St. Francis' new buildings. The architect, Jon Condoret, AIA, says that he wanted to achieve something light and uplifting, but at the same time simple and unpretentious. St. Francis is a mini-campus of older and newer structures stitched together as the parish has grown. The original church is now a meeting room, while a large gymnasium, which for a time served as a sanctuary, is part of a parish center facility. One enters the campus from a parking lot, into a memorial courtyard garden which contains the first ever columbarium in a Roman Catholic church in the U.S. The columbarium now has 200 niches, but the walls facing the garden can accommodate

an additional 500 niches as the parish expands.

At the center of the garden is a granite altar table, designed by liturgical consultant Br. Frank Kacmarcik, appropriate for open-air services. From the memorial garden, one enters the "Commons," a large, welcoming space that encourages fellowship—a critical function in a parish so large. The hall has a warm, exposed southern yellow pine ceiling, a red brick floor, and a fireplace on one wall.

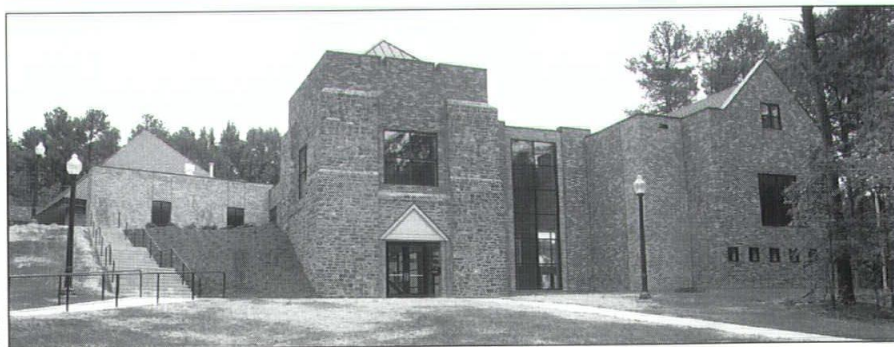
While the Commons is a generous space, nothing quite prepares you for the sanctuary. Through a set of birch doors, this space unfolds before you with natural light, soft colors, and an open roof structure crowned with a clerestory over the altar. This sense of being able to see the entire church at once is achieved by raking the floor up from the center of the sanctuary, much in the way an orchestra hall is. The effect is quite powerful. The concrete block walls are painted white and the windows are glazed with handmade Reamy glass from Germany, designed by Dieterich Spahn. The glass is virtually clear, laced with swirls of gold that color the light to a wonderful warm glow.

This space truly echos the pastor's call for a church that makes everyone a participant. There is seating on three sides, focused on the altar area, which is raised on a brick platform with the presider's chair, the altar table, and the baptismal font. Kacmarcik designed these three elements out of granite, and they have a sense of permanence and solidity. The fixed pews are red oak benches that have a casual, inviting feel. Somewhat surprising is the absence of kneelers. "Kneeling is private devotion," explains McKenna, "so we eliminated the kneelers to encourage communal participation. Standing during the consecration is an act of celebration."

Asbury United Methodist Church

The Asbury United Methodist Church challenges the very notion of what a sacred space can be. According to Associate Pastor Rob Huckaby, it has experienced growing pains. Starting with 150 people in 1979, the original church was badly damaged in a 1988 hurricane. The congregation has since outgrown the church built a decade ago, and has built a new building.

The new building and old church are both used to accommodate over 1,000 people. Services at 8:30 and 11 occur in the older building, traditional in design with its high, pitched roof, altar table on an elevated stage, and choir seating. The 9:35



PHOTOS: CARTER ASKREN

Participants visited the Center for Jewish Life, now under construction on the Duke University campus.

service is held in the new structure, next to the older church. This is Asbury's most popular service, and typically attracts a crowd of about 500. But the worshipers are not coming for the architecture. The new sanctuary is essentially a gymnasium with moveable chairs. There is a raised dias for the clergy and choir on one side, retracted basketball hoops at either end, and the carpeted floor has court markings.

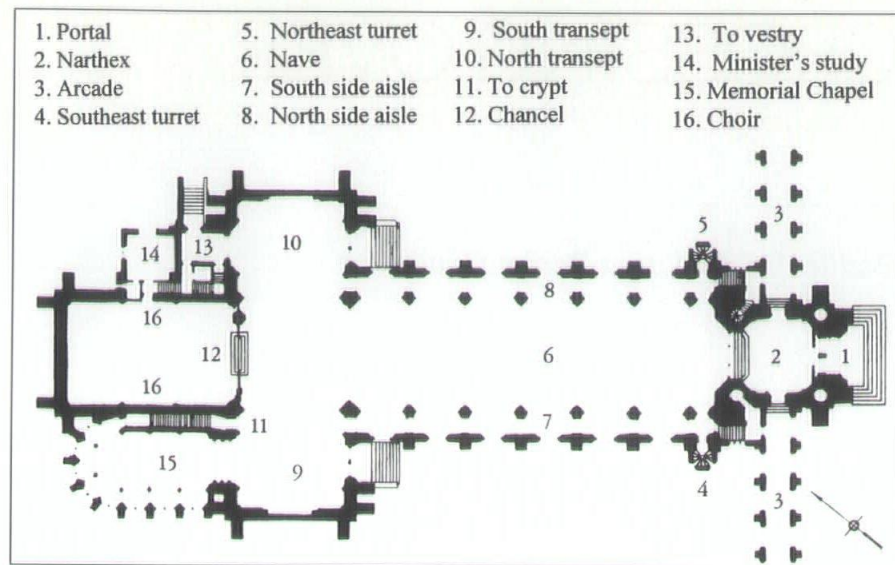
"We wanted a building to house different uses," explains Huckaby, such as youth groups, a kitchen ministry, banquets, and outreach into the community. Such a space seems perfect for "seeker" services attended by people like the Pimmers Jack Carroll described at the opening session, and those from the South where the worship is more relaxed and musical. While Asbury considers this space a temporary solution to its space problems, the building easily accommodates the crowds attracted to its nontraditional, informal service. Now they are planning for another expansion that will be geared to those who prefer the informal gathering.

Builders, Boomers, and Busters

Rev. Andy Langford, who with his wife, Sally, is co-pastor of China Grove Methodist Church in China Grove, North Carolina, noted some of the differences in contemporary worship style reflected in these two congregations and their buildings. "There is no such thing as normative Christian worship," said Langford, "and the reality is that there never has been." There is now a huge variety of "worship options," and the traditional denominations have never been as consistent in their style of worship as one might believe.

A worship style is driven by generation, said Langford, and he characterized the three current generations found in most congregations as *Builders*, *Boomers*, and *Busters*. *Builders* are 55 or older, loyal to their institution, and ready to deny themselves for a greater good. They appreciate fixed liturgies, hymnals, prayer books, large choirs, "and pipe organs." They serve on building committees, want to build churches like the ones they grew up in, and are fiscally conservative and functional. Function comes before art.

Boomers, in their 30s to early 50s, are the children of the *Builders*. They make up a third of the population, yet only half have grown up in a religious faith. They have a strong ethic of self-fulfillment. "Tell me something to make me happy" is how Langford characterizes their approach to life in the Church. They don't want a



Duke University Chapel, completed in 1935.

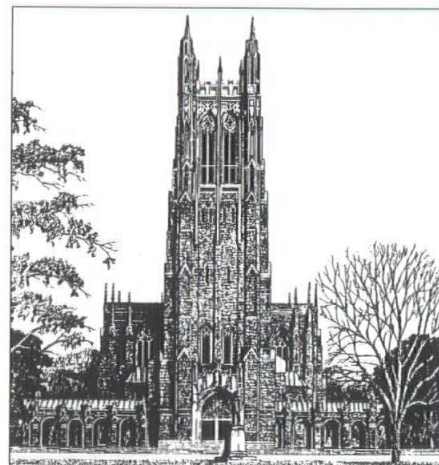
church like the one they grew up in, but a variety of sounds and multi-media as part of their religious experience. They put more emphasis on music, role-playing, and illustrated sermons. They like large halls or gymnasiums for services. As "seekers" they are not particularly loyal to one congregation or denomination, but will float among churches—sometimes for years—before, if ever, making a commitment.

Busters, in their 20s and early 30s, were latch-key kids while growing up, and their lives now are heavily influenced by electronics and all forms of media—a generation raised on MTV that surfs the web for entertainment. Two-thirds of them have never been to church; they have an ethic of survival and are looking for community and friends. They are attracted to small groups for praise and worship. They like a sense of theater and ritual. A good *Buster* service is fast-paced with sound, music, video, no bulletins and no dress codes.

Duke Divinity School Sessions

The final day was spent on the Duke campus, starting with a tour of the famous Duke Chapel. Completed in 1935, it was designed by Horace Trumbauer and Julian Abele, and is one of the finest examples of collegiate Gothic architecture in the U.S.

Seminar sessions covered such subjects as "Surveying Congregations" led by Jack Carroll; "Designing for the Liturgical Year" led by Karen Westerfield Tucker; "Contemporary Worship" with Andy and Sally Langford; some helpful advice on the "Nuts and Bolts of Building Committees"; and a charette critique session on Asbury Methodist and design directions for its future building program.



Conferees were also treated to a peek at a new building under construction on campus: the Center for Jewish Life. This 17,000-square-foot building, designed by Richard A. Gurlitz Architects of Chapel Hill, North Carolina, is to serve students, faculty, and staff of various Jewish ethnic and religious backgrounds.

Three spaces on the east side of the building are for three separate Friday services: Orthodox, Reformed, and Conservative. On the exterior, important spaces are identified by pyramidal roof forms. The building will contain a library, a kosher kitchen with food service for 80 people, a lounge, meeting areas, multi-purpose rooms, and a purifying bath. It is filled with natural light and accented with vibrant hues of blue.

The consensus among participants at a final wrap-up session presided over by Joe Mann of the Duke Endowment was that this conference, with a great deal of variety packed into two days, offered a lot to reflect upon. □

CROSSING OVER

On the Work of Laura Baring-Gould

As an artist, Laura Baring-Gould writes that her work is inspired by the deep, still buoyant mythological questions asking how and where we link different realms of existence. Her decision to work with the archetypal forms of tree and boat initially came from the historical, architectural and spiritual associations between trees and boats and houses of worship.

Two Installations

Trees are perhaps the most universal and cosmological form. For many world cultures they housed deities and offered the first sites of worship. The Yurucas of Bolivia honored the tree as a symbol of life and planted seedlings to announce the birth of a child, but trees were also linked with death, as the Egyptians believed that souls receive the elixir to an afterlife from a goddess who lived in a giant fig tree. Similarly, boats played a strong and vital role as manifestations of a journey. Bound-papyrus boats were built and used along the Nile for religious reasons; they were of great importance in a passage to the afterlife. The ancient Norse buried their dead in Viking boats, and aboriginal people in the Amazon sent their dead to the sea in dugout canoes.

Laura Baring-Gould wanted to reawaken and recontextualize these ancient universal practices and decided to cast an ancient fallen elm from a structurally strong form into light-material fiberglass. Vermont Putney School students and faculty helped cover the entire tree in over 40 pounds of bowling alley wax and the fiberglass resin. When it was completely dry, a thin layer of copper was applied to the form and then rubbed and burnished to bring forth the elm's generous form.

LAURA BARING-GOULD, an artist and teacher, lives in Somerville, Massachusetts.

At right, former church space that housed the installation of a burnished copper tree recessed within arched ceiling with 30 resin boats modeled after Egyptian funerary boats suspended below (*Crossing Over*).

Below right, a total of five Viking funerary boats were suspended within the heavily arched wooden church ceiling (*Means of Egress*).

Means of Egress

In many ancient cultures, boats and ships played a strong role in issues of the afterlife. Vikings would bury their royal dead in large ships as a way of journey to Valhalla. Burial grounds often featured cremation sites marked with stones arranged in ship-like ovals. As ancient Norse used the same word for boat, cradle, and coffin, it seems clear that boats traveled the separation between birth and death. In Greek mythology the ferryman carried the dead in a boat adapted only to the "light freight of bodiless spirits." Many houses of worship share an architectural similarity with boats. Communities in Scotland and Nova Scotia feature full churches made from the inverted hulls of ships. The word "nave" has its origin in the word "navis" for ship-ping and ships.

One does not build boats alone. Both construction and setting sail are communal affairs, and the installations were no exception. The artist's conception included five boats modeled after the ancient Viking funeral vessels. After construction the boats were suspended from the arched gallery ceiling and each was illuminated from within. Two held tanks of circulating water so the sounds of moving water filled

the gallery. Eleven tons of coarse rock salt, a compound born of the sea, covered the entire floor below the boats, creating a soft undulating surface.

Both installations were at the Chapel Gallery of Second Church (United Church of Christ) in West Newton, Massachusetts.



PHOTO: MATTHEW SWARTS

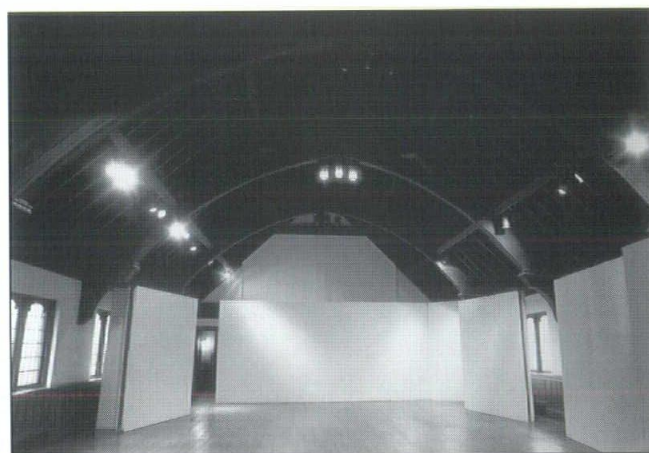


PHOTO: JONATHAN BARING-GOULD

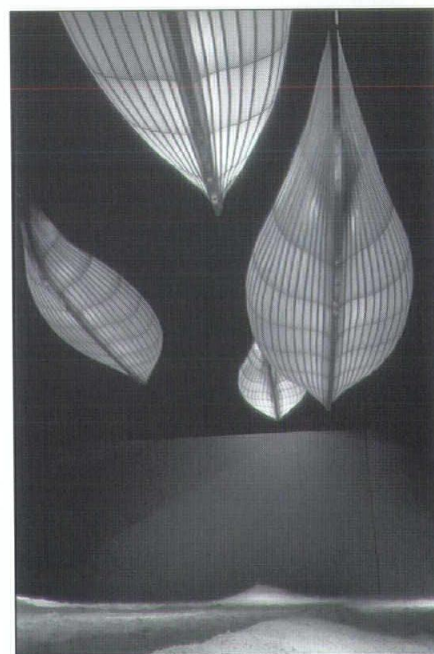
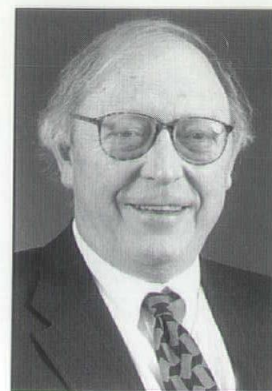


PHOTO: LAURA BARING-GOULD

NO HOME TO DIE IN

By John Wilson



For the past ten years on the Wednesday before Memorial Day, the Massachusetts Coalition for the Homeless has sponsored an interfaith service on the Boston Common in memory of the homeless people who have died on the streets in the past year. There is a desire to create a permanent memorial on the Common for the homeless to pay respect to a lost friend; for families wanting to sort out the life of their lost parent or child; and for the rest of us to have a visible reminder of the holes in our net of care for our fellow man.

My mind goes back to 1986. Real estate development in Boston was hot. The Development Authority was keen on Post-Modernism, wanting new buildings to have "tops" of gold leaf, exotic stone, wood and other materials. It was very willing to close public streets to create enclosed atriums and malls patrolled by private security forces.

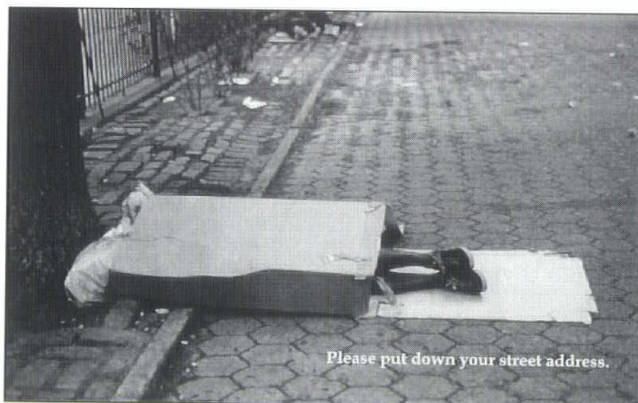
From the Task Force Manifesto, 1987

"Looking up at the mannered tops of the new towers arrayed in downtown Boston you might not notice the people sleeping on the sidewalks at the bases of these towers. They are there, though, and in increasing numbers, actors mounting the stage while you were rapt in contemplation of the muses, cherubs and satyrs on the ceiling. Only a job, a relationship, an accident separates us from them, the

JOHN L. WILSON, FAIA, is a principal and studio director of Payette Associates Inc. in Boston, and is the 1996 recipient of the Whitney Young Jr. Award from the AIA. He is the founder and currently cochair of the BSA Task Force to End Homelessness.

terminally Outward Bound."

The Task Force to End Homelessness was founded on the premise that in the buildings, the squares and the city we must have a place for everyone. Our members are architects, landscape architects, interior designers, graphic artists, marketers, engineers, contractors, bankers, renderers, and students. Allied with us are construction and project managers, real estate consultants, food service consultants, Boston Emergency Shelters Commis-



Abraham Menashe, June 1986.

sion, and nonprofit organizations.

Our Task Force has:

1. Provided pro bono services to more than 75 projects.
2. Published two booklets:
 - "Guide to Donating and Volunteering in Boston Area Shelters and Food Service Programs"
 - "Meeting the Challenge of Homelessness"
 - a. A guide for nonprofit developers
 - b. A directory of donated professional services.
3. Written articles for magazines and newspapers.
4. Made presentations to numerous organizations.
5. Created and sponsored exhibits:
 - "Where's Home?"—Photos show-

ing the difficulties of battered women with children to find housing

- "Construction Can Share"—Large sculptures made of donated food erected in the lobbies of major Boston buildings.

When I was invited to write this article, I began to think of the seminal influence the design of religious buildings has had on architecture: Le Corbusier's Notre Dame du Haut, La Tourette, and Eglise at Fermigny; Alvar Aalto's churches; William Butterfield's All Saints Margaret Street in London; Frank Lloyd Wright's Unity Temple; Louis Kahn's religious buildings; and Aldo Van Eyck's Wheels of Heaven and his Moluccan Church, both in the Netherlands. All are in my private pantheon of images.

The history of architecture is the history of religious buildings. Cathedrals, mosques, basilicas, temples, pyramids, mounds, caves. But building becomes *Architecture* when it aspires to the spirit of God in Man. Space and light shift from commodities and have numinous qualities. Architecture is building inspired by the humanity it will contain. In general, we think of "religious" architecture as places of worship, but our work has taught us that the concept of "sacred" must also apply to the place we live—our home. Home too is a place set apart from the rest of the world. Home too has a ritual of entry and threshold. It too is a place of revelation, an inner sanctum of the psyche or soul.

Our work has taught us that a place of worship, church or home is a part of a community. Our task force has helped in soup kitchens, special schools, counseling services, housing, and nonprofit offices.

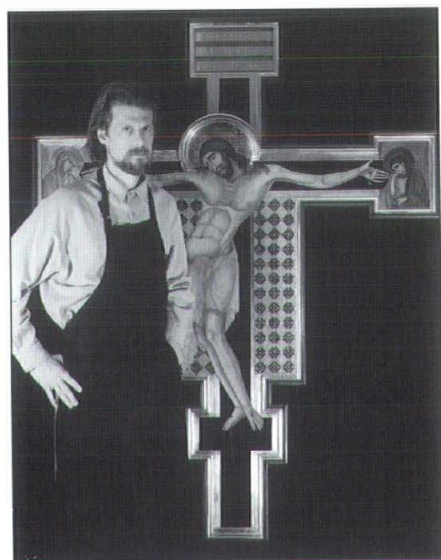
In a country where church and state are supposedly separate, it is often religious
(continued on page 23)

BOTH THE PAST AND PRESENT ARE ALIVE

By Joseph M. Malham



When the great Renaissance sculptor Donatello was finishing a marble saint for one of the Guilds of Florence, a handful of officials came by to check on the progress and began carping and criticizing until the artist quietly closed a curtain around him and the sculpture. After a few minutes of pounding his chisel on his hammer without actually touching the statue, he pulled back the curtain to reveal the "corrections." "Perfecto!" the signor exclaimed and walked away in exaltation over their religious masterpiece.



Joseph Luis Ramirez with "Arezzo Crucifix," oil on linen/walnut.

The legends of liturgical art die hard. A reason for this durability is that any attempt to create art for a faith community, more often than not, ends in rows of Homeric proportions. Ask any member of a

JOSEPH M. MALHAM is an iconographer, writer and critic in the arts with offices in Chicago, Illinois. He is currently engaged in research for a book on liturgical art.

congregation who has sat on a building committee about the experience and the response is invariably the same: rolled eyes and tales of interminable discussions, misdirected goals and indifference to aesthetics. In short, it is almost impossible to arrive at a consensus when building or renovating a house of worship.

What was once unimportant or never a subject for discussion suddenly becomes a barricade behind which warring factions dig in and refuse to budge. What is disposable to one is a sacred heirloom for another. What unifies for one, shatters for another.

Into this breach the liturgical artist or architect must step and present the project in such a way that some sense of unity is achieved, and that still allows him or her to maintain professional integrity.

How is this possible? It is agreed that dictatorship with predetermined ideas, or the opposite extreme of populism in which the artist/architect bows to the general taste, will end with inferior work that says nothing to either this or future generations. The desired result can better be obtained by exposing the committee and indeed the entire congregation to contemporary trends and ideas without sacrificing a sense of the sacred.

The Information Super Highway has an endless supply of information regarding the creation and renovation of sacred space. Workshops, lectures, forums, etc., can challenge the committee to find viable



"Axis Mundi" by Joseph Luis Ramirez.

solutions to intricate problems. It is ultimately, however, the responsibility of the artist/architect to dispel the tension and divisiveness by education that enlightens. The watchwords are "taking charge" and "taking control."

This involves a certain amount of sincere humility on the part of the liturgical artist/architect. A forgetting of self that is subsumed in the communal journey that is beginning.

It is fair to say that the deeper knowledge and perception gained on all sides will be transferred to the work itself.

Joseph Luis Ramirez, a 38-year-old artist in Chicago, comments, "When you're creating works of art that will be vehicles of pity and windows into heaven, you have to go about the process with care and thoughts of the future. Before I begin, I like to visit my clients, pray with them, walk and talk with them, share with them. Then and only then can we begin our journey of decisions together."



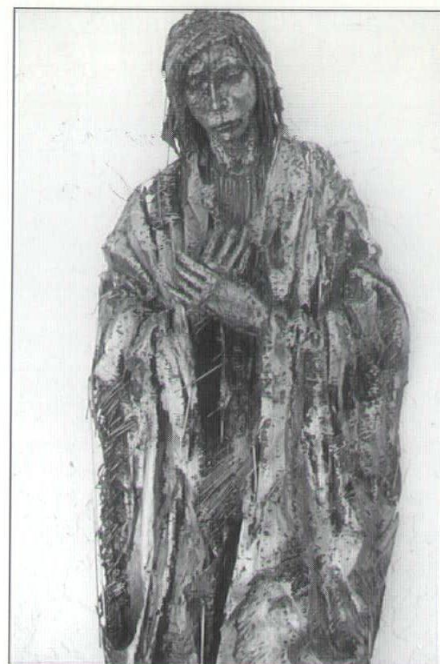
"Baptism," bonded bronze, 24"x18" by Wiktor Szostalo.

Neither artists nor architects necessarily profess a religious faith, but both Joseph Ramirez and Wiktor Szostalo do, though they express it in vastly different styles. Their guiding aesthetic, however, remains deliberately paced, high-quality attention to detail and to the unique needs of each faith community.

Ramirez is a Bay-area native with a Guild-level degree in woodworking from England and a degree in painting from the School of the Art Institute of Chicago. His Axis Mundi Studio of 12 years has been crafted as a sort of Renaissance crossroads of quality and contemporary technical proficiency. A typical example was a commission by Benedictine nuns at St. Scholastica Priory in Chicago to restore crumbling frescoes and outdated chapel furnishings; a project culminating in an intense seven-year commitment. To Ramirez, the past opens to the future.

Wiktor Szostalo, an artist recently arrived from Poland, paints completely in the present. Active in the Solidarity Movement and subsequently jailed for his beliefs, his images are honest and forceful. Because of his own experience with a repressive system, he has been particularly helpful in fashioning sacred images for African Americans, and is the founder of Black & White International, Inc., a design and production company for contemporary religious art of African Americans.

"I love to learn the traditional processes, and then after I master them go really wild," he said. "The artist's material seems to have its own kind of soul, capable of expressing God. But each material is not going to pretend to be something else. When the artist respects the honesty of the



"Mourning Mary," stainless steel, Archdiocese of St. Louis Office of Catholic Cemeteries, 1986. Wiktor Szostalo, artist.

materials, the work becomes a prayer.

While these two artists recognize the importance of workshops and dialogue, they also emphasize that faith of the artist/architect is a spiritual ingredient that can only add to the art they create. □

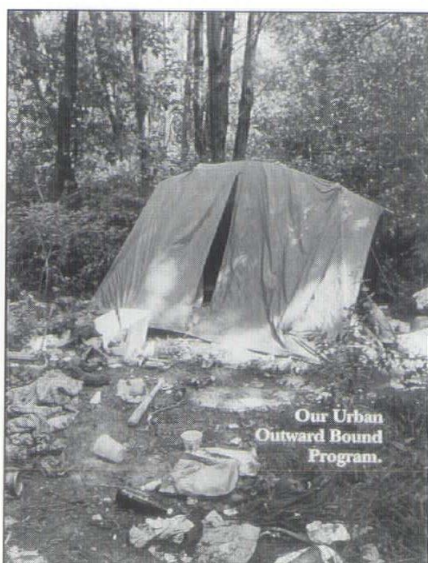
NO HOME TO DIE IN

(Continued from page 21)

institutions that do a lot of the societal lifting that the state does not do. Recently our attention has focused on the booming economy and the political situation and has sometimes tuned out the story of what faces a large portion of our society. Homelessness has increased and abuse of women and children has not abated. Affordable and safe housing, at the rate it is being produced and eliminated by condo conversion, may meet the present need by 3001.

Perhaps trophy houses should be required to include a homeless shelter—no strain on neighborhood traffic since the homeless don't have cars. Employment levels are at their highest in years but figures don't count people working as little as ten hours a week or earning wages that don't support a family of one, much less the standard four. Human services have been repeatedly cut at the federal and state level. Government has abandoned

one of its core responsibilities—helping citizens in need. This task has fallen to nonprofit groups whose numbers have



Bill Pierce, 1987.

grown ten-fold in recent years. This decade has seen an extraordinary rise in volunteerism. Many individuals occupy the vacuum created by government abdication.

But the debate should not be about taxes or the definition of poverty and hunger. We need to find out what it takes to solve these problems and how to pay for the solutions. We have the local nonprofit organizations that are knowledgeable and that could be more effective if they were more financially supported.

I believe that what is missing is the outrage that this situation of poverty and homelessness can exist in a country that is the richest in the history of the world. Surveys have shown that people will pay the taxes and assume burdens if the distribution of the burdens is fair and taxes are used to accomplish something. This is squarely the responsibility of our elected officials and the government they run. Are you at home? The bell is ringing. □

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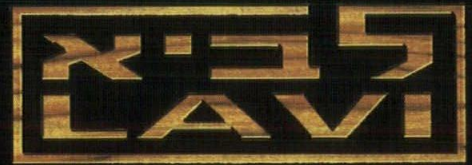
(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings; and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
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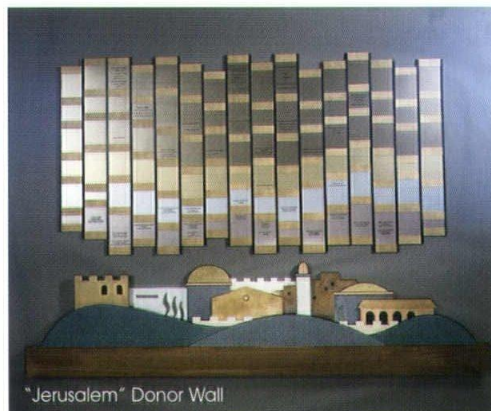
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