

FAITH & FORM

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ON RELIGION, ART AND ARCHITECTURE
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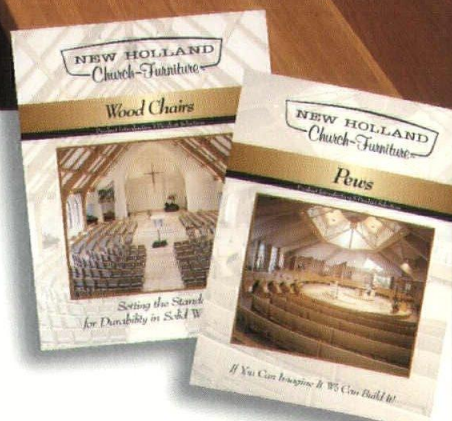
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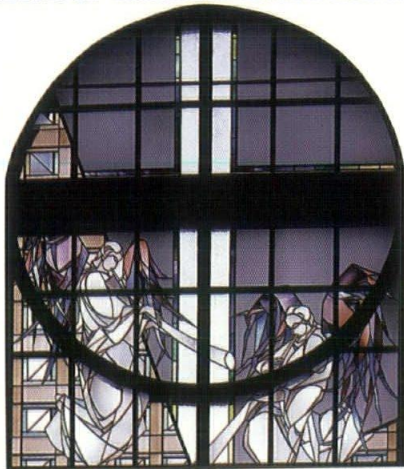
About the Cover

On June 6, 1999, this Holocaust Memorial in Charleston, SC, was dedicated to all who perished in the Holocaust and those who survived as a space that offers beauty, repose and introspection. Jonathan Levi, Architect (formerly Stein/Levi) of Boston, MA, is architect and sculptor. See "The Holocaust: A Reconciliation of Two Portraits" on page 8. Photo by Jonathan Levi.

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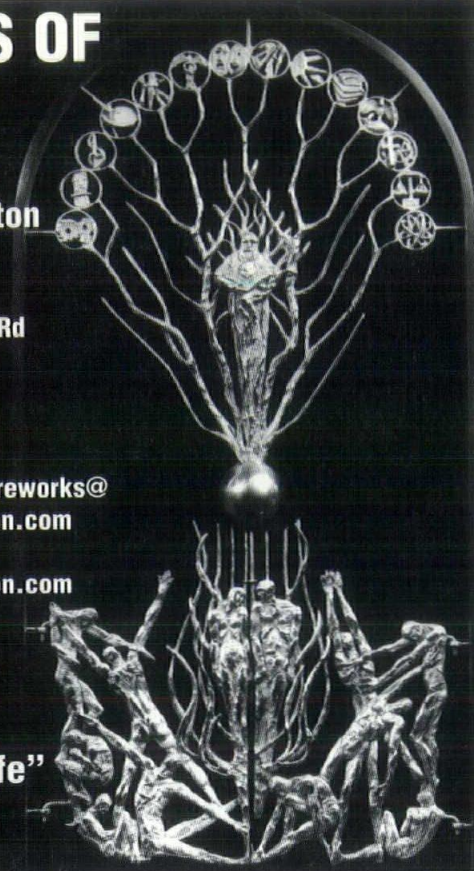
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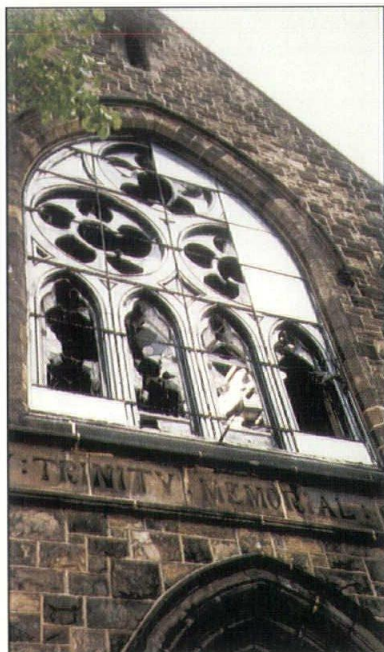
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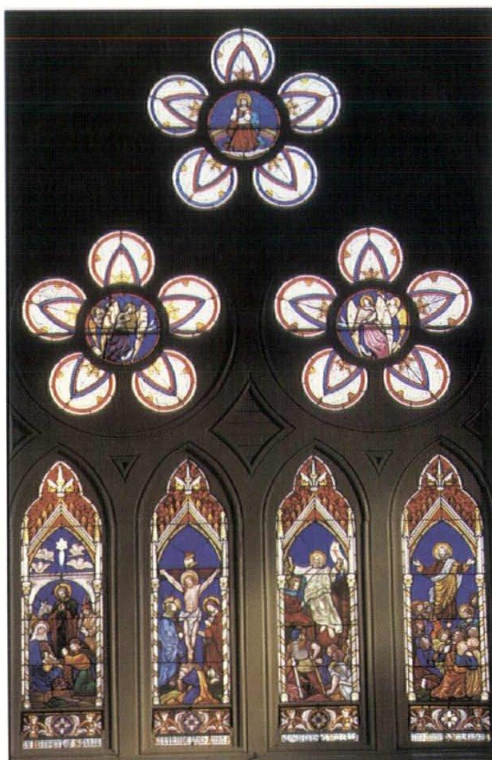


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*Trinity Episcopal Church,
Philadelphia. Before restoration
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Notes & Comments



Greetings from the Editor

Most of us would agree that *Faith & Form's* purpose is primarily educational—to promote study and dialogue in the service of religious communities. Put another way, it is to teach the discipline of seeing: to help us assuage the longing we have for more than just exercises in thought—a longing for experiences that go beyond thought. I believe we have had some success in fulfilling this purpose, but never as much as we would like. What would I envision for *Faith & Form* in the new millennium?

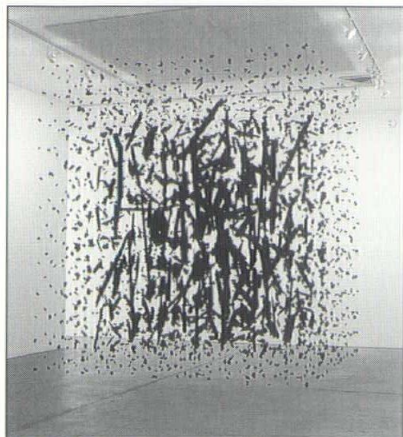
1. Further interfaith and intercultural exchange
2. Continued concern with the visions and designs of artists and architects
3. A heightened awareness of the relationship between theology and architecture
4. An understanding of how individual projects relate to that of a total concept
5. An affirmation (or negation) of the present beyond an appreciation of the historical
6. An awareness that beyond technological advances, the human spirit remains
7. A knowledge that critical reviews should explore all viewpoints
8. A closer association between the artists and architects, the lay people and clergy, the advertisers and construction teams, the academics...all the people involved in a project

We must remember that there are as yet untapped reservoirs of creativity, and that we must not miss the psychic opportunities inherent in the concept of the millennium.

Come One Come All

Ste. Anne de Detroit, the second oldest active parish in the United States would like to invite all of us to help celebrate their tri-centennial over the next two years. Ste. Anne's was founded in 1701, along with Detroit itself and was the only church in town for over a century, ministering to both Catholic and Protestant alike. Father Gabriel Richard, considered the "second founder of Detroit" served as Michigan's first territorial representative in the U.S. Congress, and brought the first printing press and pipe organ to the territory. He and the Presbyterian minister John Monteith founded the University of Michigan. The church itself is a blend of French and Victorian Gothic by the Detroit firm of Albert E. French with Leon Cocquard, a French American parishioner as designer. If you live near or are in the area traveling, they hope you will visit and rejoice with them. 1000 Ste. Anne Street, Detroit, MI (313)496-1701

The Triumph of an Artist



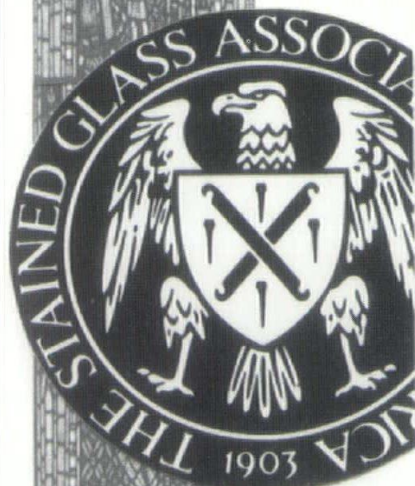
Word has come to us through friends of an unusual art piece which they found fascinating in Santa Fe, NM in a nonprofit contemporary art space, SITE. British artist Cornelia Parker retrieved charcoal from the debris of a Baptist church that had been struck by lightning. She then suspended the pieces of charcoal from steel wire and cotton threads. She titles the work "Mass" (colder, darker matter) while observers sense that somehow she has deflected the lightning into the aesthetic.

(continued on next page)

"Mass (ColderDarkerMatter)" by Cornelia Parker, 1997. 10x10x10.

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Notes & Comments (continued from page 5)

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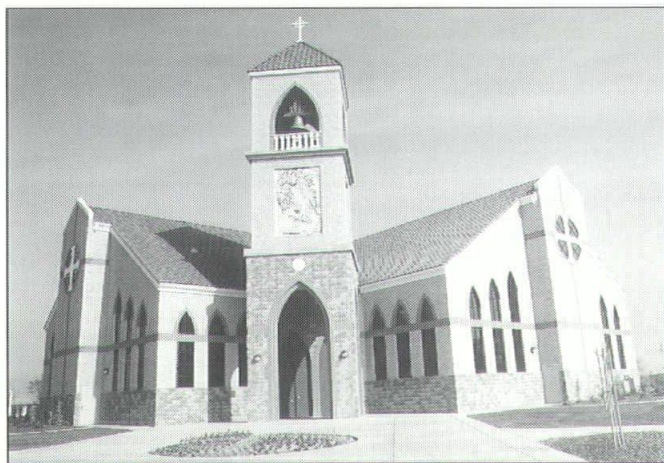
The Spring issue of *Reformed Review*, the journal of Western Theological Seminary, Holland, MI, was a tribute to Professor Donald Bruggink on his recent retirement. Anyone who has traveled with Don on an IFRAA Study Tour will want to express their congratulations too. Professor A. Richard Williams, FAIA, a frequent tour member, was invited to write an article, "The Architecture of Spiritual Space for the New Millennium." Our sincerest congratulations, Don!

An Apology

The fact that Emanuel Milstein's name was omitted as the photographer of the cover of the #1, 1999 issue made me realize how often this happens. Emanuel is both an architect and a stained glass artist whose work has been featured in *Faith & Form*. The fact is that artists and architects are seldom given the recognition they deserve in publications. How often have you read an article in a newspaper or magazine about the dedication of a new church or synagogue and the names of the architects or artists are not mentioned? Perhaps a word to everyone involved in public relations would not be amiss. I apologize to Emanuel Milstein.

The Integration of Cultures

Booker Gery Hickman, Architects, Modesto, CA, integrated elements of Portugese design into the building of Our Lady of Assumption Church, which serves a largely Portugese congregation, in Turlock, CA. A painted ceramic tile mosaic of the



Our Lady of Assumption Church, Turlock, CA. Booker Gery Hickman, Architects.

Blessed Mother was imported from Portugal and located in the center of the bell tower, though the exterior design preserves the traditional feel of the Gothic. The interior is very contemporary with Portugese artwork integrated into the design in the form of ceramic tile mosaics, a cast bronze altar, chair, ambo, baptismal font and candle holders and with a canvas painting of the Stations of the Cross.

Jubilee 2000 Design Competition

The Roman Catholic Diocese of Fort Wayne, Indiana is celebrating its Jubilee by sponsoring a design competition for a new home for a rural Hispanic parish consisting of a church with social and economic facilities. It will serve as a center for Hispanic celebrations and devotion to Our Lady of Guadalupe. The project will be built with volunteer labor and community involvement. For information: (219) 483-3661

An Ancient Tradition Project

The Minneapolis Institute of Arts and the Minneapolis Jewish Federation recently cosponsored a competition among local architects and artists to develop sukkot designs following the specifications of religious law. Sukkot is an ancient Jewish festival of Thanksgiving for the harvest and remembrance of the Jews in Exodus. Six winners were selected and exhibited at six community sites. Finally, they will be sold at auction with proceeds donated to affordable housing issues. Award winners are: Eirik Magnuson, Vess Loikas, Kent Simon, Lucianne Hudak, Gwendolyn Kane and Jason Scott Collender.

Letter to Artists

Pope John Paul II has written a letter to artists everywhere, supporting their special vocation in the service of "Beauty and Common Good." He asks for help in consolidating a constructive relationship between art and the Church. Liturgy Training Publications in Chicago is making his letter available in booklet form with illustrations by Linda Ekstrom. Copies may be ordered. Five dollars each. 1-800-933-1800

Aftermath

The firm WWCOT (Wisdom, Wein, Cohen, O'Leary, Terasawa), one of the largest and oldest independent architectural firms, has in recent years been concentrating on rebuilding and restoring religiously oriented structures damaged in the 1994 earthquake. At present they are in the process of completing six separate assignments for the archdiocese of Los Angeles involving thousands of square feet and millions of dollars.

A Welcome Announcement

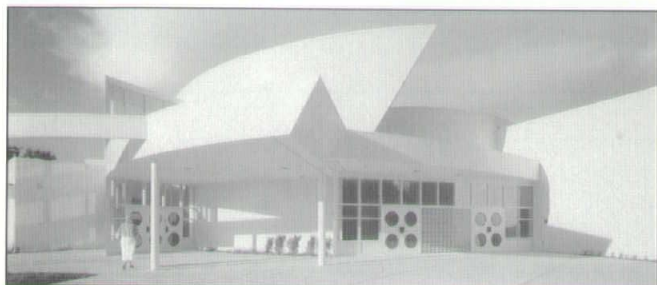
The Board of Extension of the Disciples of Christ has announced the winners of its 1999 Presidents' Award Competition honoring the nine Presidents of the Board. Awards were considered in four categories: new construction, renovation and reconstruction, accessibility, and visual arts. The jury considered not only design aesthetics but how a project facilitates ministry, good stewardship of resources, and environmental friendliness and accessibility. Entries were received from 17 states, and 10 awards were granted.

The five top award winners included Creekwood Christian Church, Flower Mount, TX, for new construction; Cleveland Heights Christian Church, Cheektowaga, NY, for renovation; and First Christian Church, Corvallis, OR, for accessibility. Co-

winners in the visual arts category were Geist Christian Church, Indianapolis, IN, and St. Andrew Christian Church, Olathe, KS.

A Celebration Center

Twenty five years ago when the Mile Hi Church of Religious Science in Denver, CO was envisioned, they asked that the forms of the new church express their religious beliefs. Concrete was poured over earthen topography and when the earth was removed a shell of various contemporary forms emphasized their faith in the future. Each expanding phase has



Mile Hi Church of Religious Science, Denver, CO. Michael Brendle, architect.

updated the design and faith in the future. Architect Michael Brendle, Denver, has designed the new Celebration Center which is placed on axis with the original structure and opens onto a large adjacent wooded area. The main space can be divided into various smaller spaces. The basic form of the original structure was an ellipse and this has been maintained in the entire complex with color and lighting adding to the understanding of the spaces.

From Overseas

Edward Robinson, retired Oxford Professor and woodcarver of altars, keeps us informed about what's going on in Great Britain. He praises a book, *Icons of the Invisible God*, which analyzes the sculpture of Peter Eugene Ball whose work is found in European cathedrals, churches, chapels and private collections. There are over 60 colored plates in the book which was planned to coincide with an exhibit of his work at Southwell Minster. Chevron Books Tel/Fax 01636 702311.

We Salute Loretta Reif

All of us who have valued the Form/Reform Conferences on Environment and Art for Catholic Worship know how much of their success has been due to the work of Loretta Reif. She has been the source of all information both before and after the conferences. We want to congratulate her as she retires and wish her much happiness in the future.

Congratulations to:

- **Williamson Pounders Architects of Memphis, TN**, who captured two of 26 awards from the Chicago Atheneum Museum of Architecture and Design. One for the Memphis Ballet and one for St. Thomas More Catholic Church in Paducah, KY.
- **The Diocese of Grand Rapids, MI**, for a new publication *A House of Prayer Building and Renovation Guidelines*, six dol-

lars. Recommended by the Liturgical Art and Environmental Commission, (616)245-2251.

- **Kann & Associates in Baltimore** who received a Preservation Award from the Maryland Historical Trust for their outstanding renovation and addition to St. Elizabeth's Convent in Baltimore City.

- **Image**, a journal of the arts and religion that is celebrating its tenth anniversary. In addition to publishing, Image sponsors six conferences with well-known faculties. Gregory Wolfe (302)652-8279.

- **The Department of Theology at Boston College**, which has inaugurated a Center for the study of Jewish-Christian relationships. Courses will be taught by scholars of both faiths.

- **Finegold and Alexander**, which is celebrating its 36th anniversary with the reconstruction and expansion of Temple Emanuel in Newton, MA, the largest Conservative congregation in New England. Also to Maurice Finegold, FAIA, on being elected chair of the Board of the Boston Architectural Center.

- **Partners for Sacred Places** for publishing *The Complete Guide to Capital Campaigns for Historic Churches and Synagogues*. This is the only non-denominational, nonprofit organization in the U.S. devoted to helping Americans care for and make good use of older religious properties. (215) 546-1288

- **Paul C. Finney**, a professor of history at the University of Missouri, who brought together an international symposium on the impact of Calvinistic theology on contemporary culture. The proceedings have been published in a volume that covers both European and North American content, and attempts to bring a new perspective to what has sometimes been a negative one. Eerdmans Publishing Co., 255 Jefferson Ave. SE Grand Rapids, MI 49503

- **Richard Giles** whose book *Re-Pitching the Tent* reorders church building for worship and mission. Drawing on experiences of congregations in Britain, North America, and Europe his book should inspire creative and imaginative design. The Liturgical Press, Collegeville, MN 56321.

- **Mackey Mitchell Associates**, St. Louis, MO, who won the 1999 American Institute of Graphic Arts competition for design and the best use of technology.

- **The Episcopal Diocese of California**, which asked all parishes to "make every effort to conserve energy and choose environmentally friendly and renewable resources." Seventeen churches, including Grace Cathedral, have chosen Green-e certified 100% renewable power.

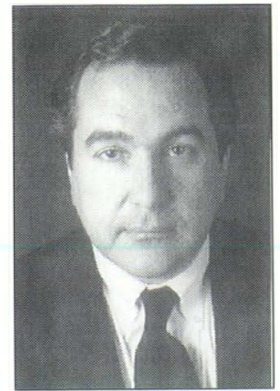
- **The Boston Construction Competition**, a community service event that uses canned and boxed food as construction materials to create unique sculptures that are exhibited in public buildings. After a gala awards ceremony that honors all participants, all food is given to the Boston Food Bank. "Construction" occurs in more than 40 U.S. cities.

Native American Design

The AIA Seattle Diversity Round Table has instituted a series of programs titled "Designing for Diversity," which involves Native American officials, architects and others involved in native projects. Former Oregon Governor Victor Atiyeh and FAIA Johnpaul Jones spoke to the need for community input and respect for Native American traditions. □

THE HOLOCAUST: A RECONCILIATION OF TWO PORTRAITS

Jonathan Levi, Architect



In 1890, Charleston, South Carolina, had the largest Jewish population in North America. It established the first Reform temple and has the oldest synagogue on the continent in continuous use. It is not therefore surprising that the community responded strongly to a letter from three Holocaust survivors proposing that a memorial be built on Marion Square which is the boundary between the historic district known as "downtown" and the transitional area of upper King Street.

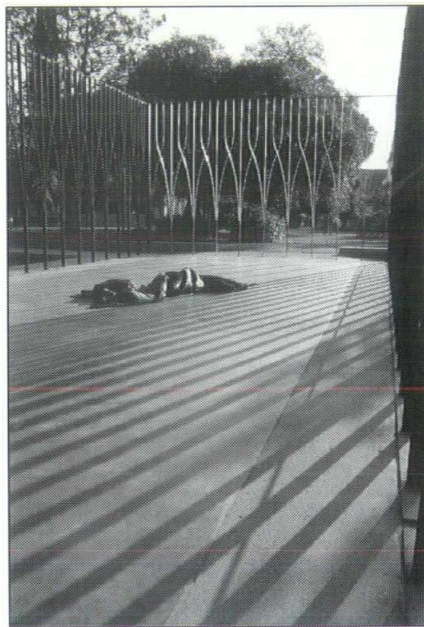
From 15 national prospective designers, Jonathan Levi of Boston was chosen to be the architect and sculptor, and on June 6, 1999 the memorial was dedicated.

Statement by the Architect

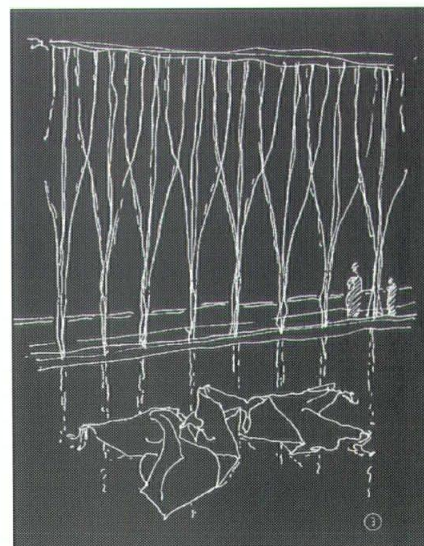
On early visits to Charleston, I was unexpectedly troubled by my empathy with the place, or more accurately, by the problem it posed—how to reconcile two portraits: one of a serenely beautiful city and its people, the other of agitated cruelty and grief? This contradiction between radical poles of human experience became the frame for my meditation on the meaning of the Holocaust and how the mission of remembrance should be molded in view of the present and the future.

Walking through the city, in churchyards and cemeteries tucked away from the street, I stumbled on a characteristic expression of remembrance. A low, spiked, black iron fence surrounds the white marble stones of a family grave. The family is set apart on their patch of sacred ground. Yet in their symbolic exaltation, they are also imprisoned. I understood then that the victims, the perpetrators and we, the witnesses, are all divided—set apart. I conceived of the

As this issue neared completion, we learned that this project was honored by the Boston Society of Architects as one of its award winners for design excellence.



Holocaust Memorial, Charleston, SC. View of sanctuary. Jonathan Levi Architect Inc. (formerly Stein/Levi), Boston, MA, with Design Work, L.C. Owners: City of Charleston and the Charleston Jewish Federation.



memorial's monumental screen/fence, placed in the center of city life, as a question put to all who visit—which place do we take?

Proceeding from the initial idea of a simple cage, I sought to imbue the screen with multiple symbolic readings. In the final version cells balance between separateness and interweaving. The eye produces three alternating figures: an "x", a branched menorah and an eastern or Semitic arch.

Contemplating a central sculpture led to a focus on the potential symbolic power of draped cloth simply placed at the center of the sanctuary space. Using the medium of the traditional three-figured striped funerary cloth or "tallit" (the tallit is essentially a burial shroud with one of its fringes removed as a symbol of death and mourning), I studied the expressive possibilities inherent in the abstraction of modeled fabric. Alternatives were presented that evoked the presence of the human figure by simple association with the textile object, by the plan shape of its prone outline, and by the implication of a concealed mass. The final version draws on all three while being twisted to resonate with the metal work of the surrounding screen.

The memorial plan seeks to reconcile the opposing requirements of visibility and seclusion, assembly and solitary contemplation. Two contexts for the central space/object are formed. Away from the street is a place of assembly formed by low walls, which also define the precinct of the memorial and suggest informal seating and observation. Subtle changes in grade define a simple theater, ramped side galleries and a ceremonial dais with the memorial proper as its backdrop. A rectangular orchestra echoes and reinforces the form of the memorial plinth.

On the street side is a ramped wall and bench with an intimate scale for close viewing and contemplation. Here the precinct wall rises to buffer the noise of the adjacent city and to become the site of inscriptions explaining the purpose of the monument and recording the names of local survivors as well as their descendants. An eternal flame is recessed below the sanctuary plinth facing both the inscriptions and the visitor's bench. The principal approach to the memorial will be along the middle of three bluestone walls.

It is not enough to situate ourselves personally, in the act of remembrance. Remembrance, witnessed over the shoulders of the survivors, is an act of community. Thus, the shape of absent humanity, not ourselves, lies at the center. It is a symbolic gesture of living communal grief, captured spontaneously and frozen permanently in the moment it was made.

From the beginning the Charleston survivors asked for a place of beauty, not a garish depiction of violence or a compilation of facts and descriptions. Their vision was for a place transcending time, for communicating, not with the corpo-

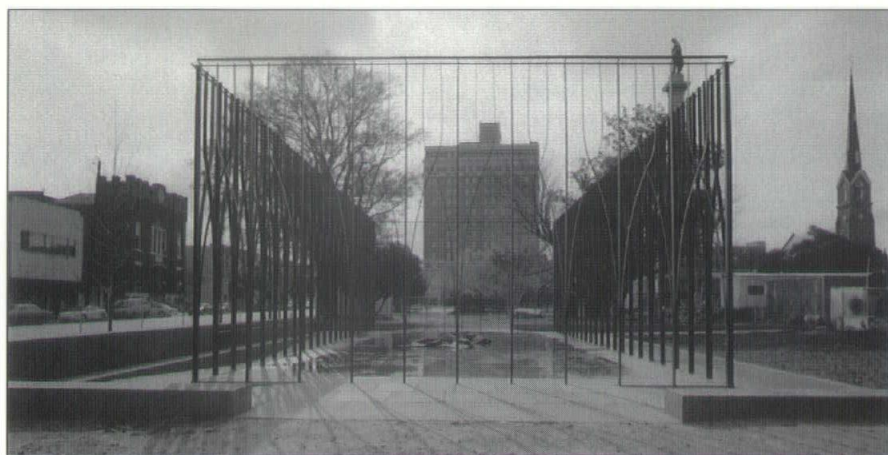
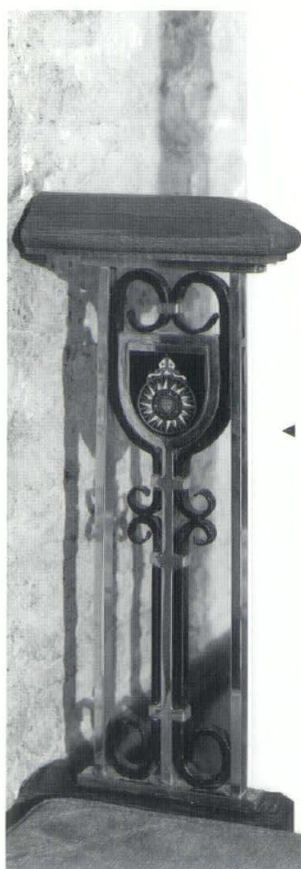


PHOTO: JONATHAN LEVI

real, but with the spiritual. This means we should be concerned less with memorializing our own generation's perspective on the Holocaust, striving instead to build a place for bearing witness, which can be empathized with by many generations yet to come. Only then will the two portraits be reconciled. □



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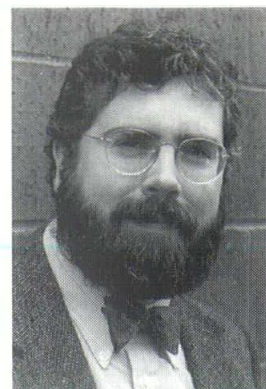
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COLLABORATION IN THE LITURGICAL ARTS

A Report on the 1999 IFRAA Conference

By Michael J. Crosbie



With the benefit of a beautiful autumn weekend, participants at IFRAA's Chicago gathering were treated to a well-rounded, diverse program of lectures and tours of the area's religious landmarks—from some of the city's oldest structures to one of the newest manifestations of worship: the mega-church.

The Relationship Between Space and Ritual

J. Philip Horrigan of the Chicago Catholic Archdiocese Office for Divine Worship opened the meeting with a few remarks about the connection between sacred spaces and the rituals that they support. "Does function shape the architecture, the worship," asked Horrigan, "does faith shape the form?" Horrigan pointed to the Second Vatican Council as having a major impact on church design to bring the architecture in line with the way the Catholic church was changing. He described design now as "client-centered," and the process as part of "understanding ourselves as a church." As the church has changed, ecclesiastical models of church design have been broadened to accommodate new forms of worship. Horrigan pointed out that this movement has emphasized the primacy of the person over the object, that the building is not an architectural monument to the glory of God, but "where the local Christian community gathers for communion."

Old St. Patrick's Church

The first stop on a tour of significant reli-

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PHOTO: DOUGLAS HOFFMAN, AIA

The restored interior of Old St. Patrick's Church brings back ornament inspired by the Book of Kells.

gious buildings was Old St. Patrick's Church, which was started in 1851 and completed in 1856. It is the oldest public building in the city, having survived the Great Chicago Fire of 1871 thanks to a shift in the wind. A bastion of Irish immigrants, Old St. Patrick's had an interior of exuberant decor in stained glass and stenciling, designed and executed between 1912 and 1920 by parishioner Thomas O'Shaughnessy, who took the *Book of Kells* as his inspiration. In 1964 Mayor Richard Daly designated the building a landmark to avoid demolition of the church, but by the early 1980s the number of its families had dwindled to four.

In the 1990s the Chicago firm of Booth Hansen Associates designed a master plan for its structural stabilization and

restoration. George Halik, AIA, of the firm explained that bringing the structure up to code with reinforcement was the first order of work, as well as finishing the dirt-floor basement as a church hall. Under walls covered with several coats of paint, they discovered O'Shaughnessy's rich designs, and the decision was made to restore them. The architects worked with Affiliated Artists to painstakingly uncover, record, and duplicate the ornate decor directly on the plaster walls and on stretched canvas. The sanctuary was expanded and the altar was brought out into the nave on a new circular platform of marble. This material was cut by a state-of-the-art water jet process that carved the intricacies of designs based on O'Shaughnessy's.

Perhaps the most incredible work at



Sinai Temple establishes an urban presence in the heart of downtown Chicago.

Old St. Patrick's is the new plaster ornament that now adorns the main and side altar areas. The work of French designer Gisele Taxil, the ornament is inspired by the *Book of Kells*, but reveals Taxil's facile design sense and narrative talents. The designs are filled with animals, plant life, and other rich details that tell the story of creation. To create these works, Taxil used foam models that were then turned into plaster casts. Drawing them on AUTOCAD allowed elements of the designs to be easily reproduced.

Spertus and Chicago Sinai

A visit to the Spertus Institute of Jewish Studies served as an introduction to the recently completed Chicago Congregation Sinai Temple. Spertus, a 75-year-old institution, has over 300 students enrolled in graduate degree programs, and includes an extensive library and art collection. Spertus staff presented a slide history of synagogues around the world and spoke about several objects in the museum's collection.

Sinai Temple, designed by the Chicago firm of Lohan Associates, is the product of the long history of this liberal Reform congregation, which was established in 1861. Rabbi Howard Berman led a tour of the synagogue, which was completed in 1997. This is the sixth home of the congregation, which at one time occupied a building designed and later renovated by Louis Sullivan. The new building is a radical step for Sinai Temple, which relocated from the suburbs to the heart of

downtown Chicago. In two years the congregation has grown from 300 to 850 families.

Lohan's design for the temple is elegant yet spare, a building rich in allusion to the history of Judaism. All great synagogues are said to house three functions: worship, learning, and community assembly. The ground floor of Sinai Temple is occupied by community spaces, a nursery, administrative offices, and a large multipurpose room. The second floor contains worship space, a small chapel and library, and the top floor holds religious school classrooms. The exterior of the building is clad in Kasota stone, which might suggest the gold-colored building material found in Israel, but whose roots are much closer. Several Chicago landmarks, including many religious buildings, are made of this stone. Across the building's frieze are carved the words that have over the years appeared on Sinai's previous temples: "My house shall be a house of prayer for all people."

The worship space is reached by climbing a flight of exterior stairs that rise from the sidewalk to the second floor, in a recall of scaling the mount to the temple. Inside, one is offered a number of choices—to proceed to the sanctuary, to the chapel, or to the library, which, Berman noted, reminds us of the choices we must make on our own life journey. The sanctuary is octagonal, suggesting the circle in the square—the melding of the divine and the man-made. The octagonal roof suggests the tent structures

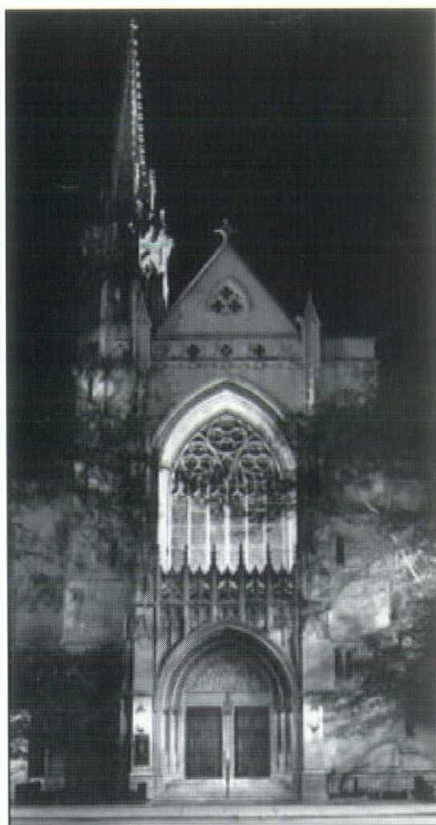
used by desert dwellers, while its wood slats allude to the early wooden synagogues of Europe. In keeping with the openness of Sinai Temple, the ark doors are open gates so that the torah scrolls can be seen. Around the room's frieze are scriptural verses in Hebrew and English, and above the ark is a large stained glass window designed by British artist Brian Clarke depicting the creation. A second stained glass window, designed by Lohan and found in the small chapel near the sanctuary, suggests Jacob's ladder and the ascension of angels.

Fourth Presbyterian Church

A visit to Chicago's Fourth Presbyterian Church underlined the tradition of Gothic architecture in religious building. The congregation was founded in 1871, and its first home (a refurbished church) burned down in the Chicago fire the day after its dedication. In 1910 the congregation commissioned Ralph Adams Cram, who excelled in the Gothic style, to design a new church. When it was completed in 1914, the 1,200-seat church was distinguished by exquisitely carved stone and woodwork, paintings by Frederick C. Bartlett, and stained glass windows in grisaille style. Eighty years later the church underwent a renovation and restoration program by Hammond Beebe Babka of Chicago, which returned the interior of the sanctuary to its appearance when it was first completed, and remodeled other spaces within the complex for on-going church programs.

Inspired Partnerships

Charles Kiefer, Director of Membership and Outreach for Inspired Partnerships, spoke about their work with religious groups in the Chicago area. Inspired Partnerships, founded in 1991 as a non-profit agency, helps congregations through architectural education; referrals to architects, engineers, and contractors; inspections; and project management. Thus far, the group has worked with 5,600 congregations in the metropolitan area. "We take a hands-on approach," explained Kiefer, "inspecting buildings that are in disrepair, particularly crumbling stone work and deteriorating windows. We provide the congregation with a report on the condition of their physical plant and what steps should be taken to correct problems." Inspired Partnerships refers congregations to architecture/engineering/construction professionals who have a track record of good service, and



Ralph Adams Cram's Fourth Presbyterian Church occupies an important site on Chicago's Michigan Avenue.

publishes technical bulletins on a variety of relevant issues (such as stained glass) and a newsletter, *Amazing Space*. They work with congregations on space planning and sharing with community programs such as Alcoholics Anonymous and daycare centers. In recognition of good work congregations perform on their buildings, Inspired Partnerships has an annual awards program (there is even a category for "best custodian"). All of this work is focused on helping congregations to maintain their buildings and to put them to the best use.

Bahá'í House of Worship

In the Chicago suburb of Wilmette, Illinois, stands one of the most unique religious structures in the U.S. The Bahá'í House of Worship was designed by French-Canadian architect Louis Bourgeois, starting in 1909, and not completed until 1953. One of only seven Bahá'í houses of worship in the world, it is a mixture of Persian decoration and Sullivanesque ornament. Made of

cast-in-place and precast panels of exposed aggregate concrete, the building seats nearly 1,200 inside its bell-shaped sanctuary.

The Bahá'í faith recognizes the oneness of God, the oneness of religion, and the oneness of mankind. The faith is founded on the writings of Bahá'u'lláh in Iran about 155 years ago, has no clergy, and emphasizes private devotion. All Bahá'í temples have a strong, singular exterior form. The exterior of this nine-sided temple (the number figures prominently in the religion) was undergoing serious deterioration until a restoration program several years ago arrested the problem. However, the building requires constant attention.

The use of an exposed aggregate concrete, a combination of Portland cement and quartz, contributes to the wearing problems given its exposure to acid rain and pigeon guano. The precast panels were designed by Bourgeois with intricate patterns that include symbols of the world's religions, and then precast by John Early, who had perfected an exposed aggregate material. The panels were shipped from Washington, D.C. to Illinois and hung on the building's steel frame. In 1983 the Bahá'í House of Worship underwent a major review to determine how to clean the panels and keep them from deteriorating. The most seriously worn panels were replaced while others were cleaned with a fog-

ging technique. The 50-foot-high dome, which consists of an inner and outer filigreed concrete shell and an inner dome of glass in an aluminum frame, was also refurbished.

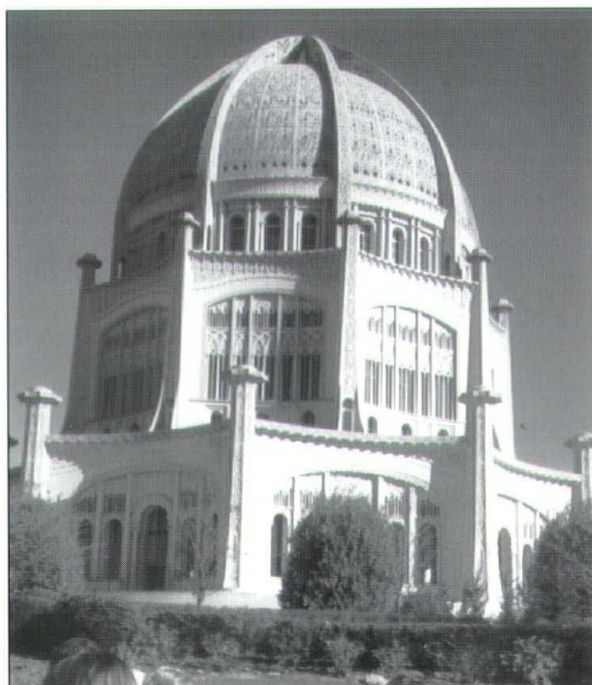
Mexican Fine Arts Center Museum

A quick stop at Chicago's Mexican Fine Arts Center Museum allowed a look into the celebration of the Day of the Dead. The exhibit brought together art works inspired by a tradition in Mexico, Central, and South America that has its roots in pre-Columbian religious rituals. With the arrival of the Spanish in the 1500s, the Day of the Dead took on Christian imagery, although it has been frowned on by the Catholic Church. IFRAA conference participants were given a guided tour of the exhibit and learned of the significance of many of the artifacts.

St. Francis of Assisi Church

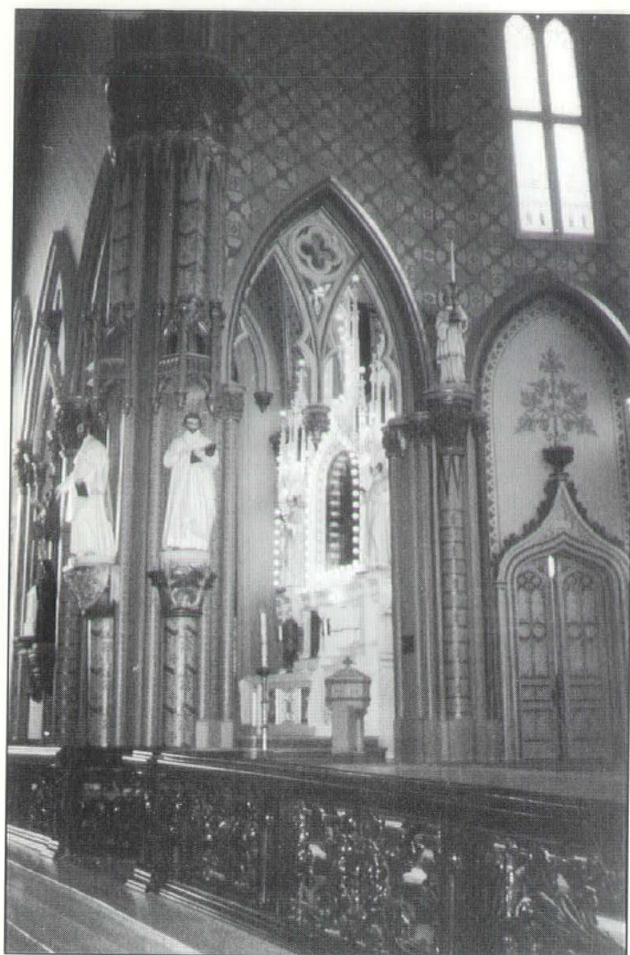
The Mexican Fine Arts Center Museum was involved in the restoration of St. Francis of Assisi Church, a 19th century structure that had been closed for two years before reopening. The Chicago Archdiocese had decided to close the church and merge it with a nearby parish. But a year-and-a-half after the merger, when the old church was on the verge of demolition, parishioners returned and held a vigil to save it. The Archdiocese decided that it had been too hasty in closing St. Francis and reopened the parish. Parishioners were faced with restoring the building, which had been unheated for two years and which had lost most of its stained glass windows and all of its pews. The restoration work was undertaken by Chicago architect Matt Cramer, with Mark Francis as liturgical consultant and Scale Contractors as builder.

Rather than return the building to exactly the way it was, the parish opted to rejuvenate the building with a Latin flavor to reflect the ethnic heritage of many in the congregation. The interior is now bright orange and white, with new oak pews, a new altar wall, and stunning stained glass windows that recount events in the church's history and Hispanic culture. A large glass wall at the back of the nave allows parishioners to see from the vestibule, which serves as standing room during some services. According to Fr. Nevins, pas-



The Bahá'í House of Worship in Wilmette, IL, is one of only seven such religious structures in the world

PHOTO: SARA MALONE



The restored interior of Holy Family Church replicates the stenciling dating from the Victorian period.

tor of St. Francis, the church now serves a congregation of some 3,000.

Holy Family Church

Just down the road from St. Francis stands Holy Family Church, one of the largest and oldest Catholic churches in the city. The Victorian Gothic building was begun in 1857 during an economic depression, money was raised from its ethnic immigrant congregation, and it was dedicated in the summer of 1860. Like Old St. Patrick's, Holy Family survived the Chicago Fire. (The pastor, Reverend Arnold Damen, prayed for a miracle.)

The main altar is an elaborate pile, hand carved by a woodworker who lived nearby, and illuminated with hundreds of electric lights (gas lights were used before the building was electrified in 1900). The great throngs that attended Holy Family in the 1890s (with more than 20,000 parishioners it was the largest English-speaking Catholic congregation in the U.S.) dwindled through the 20th

century. By 1987, with only 250 parishioners, the building was to be demolished.

According to Holy Family's pastor, George Lane, S.J., the Jesuit Order, which owns the building, agreed that if \$1 million could be raised for the church's restoration it would not be torn down. In two years \$700,000 was raised by tapping into a vast network of friends and former parishioners of Holy Family. The last \$300,000 was gathered in one week before the deadline, during a prayer vigil that attracted 3,000 people to the church, thanks to nationwide attention.

Restoration started in 1991 and is ongoing. Phase I included a new slate roof, masonry repair, and structural reinforcement. In Phase II altars were restored, stained glass windows were stabilized and protected, a

new heating system was installed, and the church basement was renovated as a community service center. Victorian stenciling from the 1890s was discovered throughout the sanctuary and nave, and restored in shades of gold and maroon.

Work continues, including restoration of 12 of the church's clerestory stained glass windows, which are the oldest in Chicago. So far, \$4.5 million has been spent on Holy Family's restoration.

Willow Creek Community Church

The last stop on the IFRAA tour was perhaps its most controversial in terms of the design of religious space. In fact, many on the tour might have wondered whether it was a sacred space at all.

The Willow Creek Community Church was founded in 1975 and its first home was an abandoned movie theater. The church attracted a small, youthful congregation with Christian rock music and dramatic skits to illustrate real-life issues, and quickly grew to more than 2,000. In 1981 it completed its first building on

a 150-acre suburban site in Burlington, Illinois, 35 miles from Chicago.

In less than 20 years Willow Creek has mushroomed as the country's leading "mega-church," housed in a 325,000-square-foot building, with a paid staff of 450 and services four days of the week that attract some 17,000. The operating budget for 1999 was \$23 million. Willow Creek has also franchised its market-driven approach to worship to some 4,000 churches in a dozen countries.

The 9 a.m. Sunday service attended by IFRAA participants was a combination of up-beat, feel-good Christian pop music; singing (there are no hymnals—words are projected on two large video screens); a dramatization of the day's theme ("Forget the past and press ahead to achieve God's goals"); and a sermon by Willow Creek "teacher" Lee Strobel that was a mix of "spiritual sound bites" from the Bible and self-help tips. There was also a collection (visitors were not expected to give). All of this occurred in Willow Creek's main worship space—a 4,550-seat auditorium with a large stage, balconies, and computer-controlled sound, video, and lighting systems. The production values were very high, the theater seating upholstered and comfortable. At the end of the service, which lasted about 90 minutes, the auditorium emptied into a large atrium with a food court, where attendees could grab breakfast and exchange fellowship.

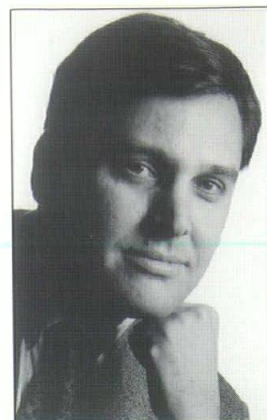
Willow Creek also has a wing devoted to administrative offices and a board room, a wing for nursery/Sunday school that can accommodate some 3,500 children, a chapel for weddings and funerals, and a large gymnasium that is the site of the popular Saturday night rock service for Gen-Xers.

Like its Sunday worship service, Willow Creek's architecture is undemanding. There are no religious symbols. In fact, the \$34 million complex could easily be mistaken for a corporate headquarters, a regional high school, or a mall. This is no doubt due to Willow Creek's goal of not burdening would-be congregants with memories of their past church-going experiences, and also its emphasis on "relationships" rather than an articulation of sacred space. As Willow Creek's slick marketing brochure asserts: "Christianity isn't a religion, it's a relationship."

It was a challenging conclusion to a thought-provoking weekend. □

ROOTS OF THE MODERN AMERICAN SYNAGOGUE

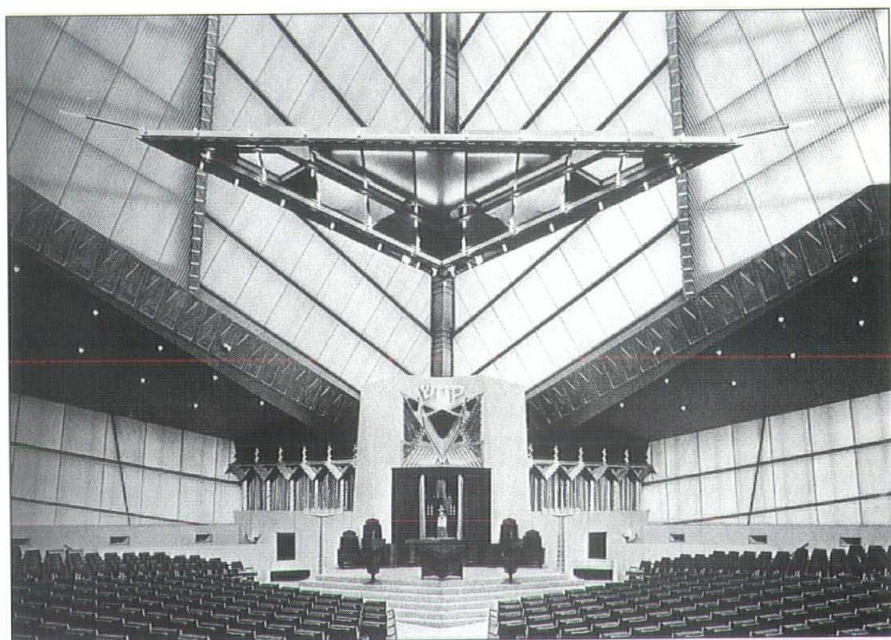
By Harris M. Steinberg, AIA



The synagogue, the Jewish house of worship, assembly and study, is a continually evolving institution that responds to the needs and values of successive generations of Jewish people. The roots of the synagogue are ancient, as the synagogue is believed to date to the Hebrew exile in Babylonia of 586 BCE. It is plausible to believe that the tradition goes back further, with origins in the secular and political life of the early Hebrews as a municipal structure or People's House. The synagogue is a democratic place of assembly and prayer. The word synagogue comes from the Greek word "sinago," meaning to gather. The ground upon which a synagogue is built is not sacred; it is the reading of the Torah (the Pentateuch or Five Books of Moses) that is the holy act. Is there a typical synagogue? The arrangements are simple and typical: a bimah or reader's platform along with a reader's desk, and an ark that houses the sacred scrolls of the Torah. In traditional and orthodox synagogues there is a separation between the sexes, often by way of a balcony or another room.

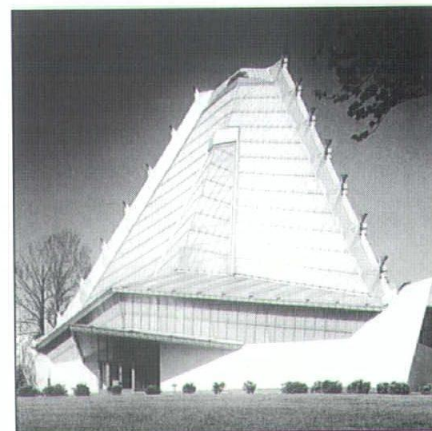
The Temple in Jerusalem had been the center of public sacrifice and worship for the Jewish people from 850 to 70 BCE. Following the destruction of the Temple in Jerusalem in 70 CE, the Jewish people

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Beth Shalom Synagogue, Elkins Park, PA (above and right). Frank Lloyd Wright, architect.

were dispersed throughout the Roman Empire. The synagogue evolved to be a house of prayer, a house of community and a house of study that served as the foundation institution that assured the survival of the Jewish people. The association with the synagogue and teaching began quite early, as ancient religious laws require Jews to be familiar with the sacred texts. The planning of the synagogue has always mirrored local architectural customs. From disparate host cultures and countries, the synagogue has adapted and evolved, responding in a pragmatic manner to the changing needs of successive generations. What then is the modern American synagogue? Can we identify a typical structure, an iconic representation of a contemporary house of prayer?



PHOTOS: PE GUEROURO

In America, we inherited a rich tradition of this continually evolving institution. Synagogue design from both the Sephardic (Spanish and Portuguese) and the Ashkenazik (Eastern European) traditions have provided the source material for our uniquely American houses of wor-



Rodeph Shalom Synagogue, Philadelphia, PA.
Frank Furness, architect.

ship. Particularly American reforms have included the introduction of men and women seated together and the development of the synagogue as a community center with educational programs and social activist committees.

The earliest Jews to come to America were of Sephardic descent. The first group of Jews arrived in New Amsterdam in 1654, and they brought traditional Sephardic values and lifestyles with them to the New World. As strict adherents of tradition and religious law, the early Jews were also active participants in the commercial and social life of the new country. The plans of their synagogues were based on the Dutch council house plan with opposing flanks of seating facing a central open area in which the reading of the Torah took place.

The Touro Synagogue of Newport, Rhode Island (1763) by Peter Harrison is an elegant example of the fine design and craftsmanship that characterized the early Sephardic houses of worship. Typically small and intimate, the Sephardic synagogue served as a focal point for the fledgling Jewish communities of colonial America.

Successive waves of immigration from Germany and Eastern Europe throughout the 1800s brought varying worship styles and traditions to American Judaism. Many

of the new immigrants sought ways to maintain established customs while becoming culturally assimilated within their new communities. The ascendancy of the Reform movement in Judaism in America in the 1800s demonstrates this move toward assimilation. Based on a German reform model, the temples of the Reform movement borrowed formal qualities from the great churches of the day. Hebrew was not spoken, men and women sat together, organ music was introduced and the traditional skullcaps and prayer shawls were abandoned. Rodeph Shalom (1870, demolished 1927), on North Broad Street in Philadelphia, by Frazer, Furness and Hewitt was a striking example of a

lavish Moorish Revival homage to Reform Judaism. The Reform temple was often a large auditorium style plan with great attention given to the design and the ark and reader's desk at the eastern end of the sanctuary space.

An Orthodox Jewish ascendancy occurred at the end of the 1880s, as the large number of Eastern European Jewish immigrants carried their traditions and observances with them to the New World. The "shtetl" or village synagogue was the dominant building type. Small and neighborhood based as opposed to the large Reform temple, the shtetl synagogue was a house of study that was open for daily prayer. Old World values were maintained and a sense of separate identity prevailed. Eventually, Orthodox Judaism gave rise to Conservative Judaism, which attempted to establish a middle ground between the old and new

worlds; a bridge between the Reform and the Orthodox worlds. Traditional yet accommodating to the realities of life in 20th century America, the Conservative synagogue began to evolve as a synagogue-center. The synagogue-center was seen as a place for the intellectual, social and spiritual life of the contemporary Jew. Eventually, the synagogue-center would play a major role in the establishment of the post WWII American Jewish identity.

The post WWII years were a period of prosperity, acceptance and assimilation for the majority of American Jews. In 1945 Bess Myerson was crowned as the first Miss America who was Jewish and Hank Greenberg was hailed as a baseball hero. With the demise of old stereotypes and the rise of a new sense of identity in the post-war years, Jews began to migrate from the inner cities toward the newly expanding suburbs and their congregations followed.

A major synagogue building boom ensued as evidenced by the 150 Conservative synagogues that were either being planned or built between 1954-55. Religious school enrollment swelled along with synagogue enrollment in the suburbs and synagogue designers were faced with the development of a building program that needed to include a school, social hall, assembly space and worship space.

The architectural expression of these post-war synagogues was often grand and boldly assertive, a declaration of having "arrived."

There is no one modern American synagogue, no one clear, iconic expression of contemporary Judaism. Each congregation creates a building program that

reflects the needs and values of its time. The few and simple constants of bimah, reader's desk and ark are organized so as to be respectful of ancient traditions and laws while also serving the needs of the current congregation. Jews historically build of the ages in which we live, as we continually search for the appropriate expression of a contemporary house of prayer. Ultimately, despite the grandeur wrought by their bricks and mortar, our synagogues are ephemeral casings for the sacred rituals that they seek to encase. □

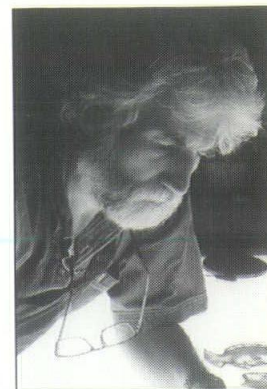


Touro Synagogue, Newport, RI. Peter Harrison, architect.

PHOTO: JOHN HOPF

YOKED TOGETHER IN HISTORY

By Betty H. Meyer, Editor



Lyn Hovey

PROJECT: Two Stained Glass Windows
Grace Episcopal Church
Vineyard Haven, MA

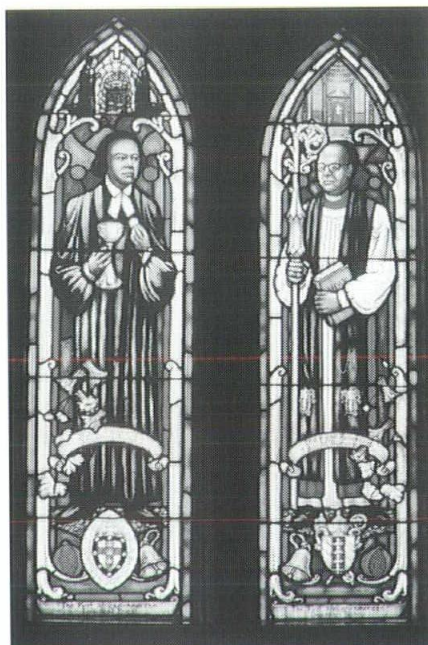
When Bishop John Melville Burgess, the first African American to be named Bishop of an Episcopal diocese in the U.S., learned that his congregation wanted to dedicate a stained glass window in his honor, he asked that instead it be of a prototypical black man. It was the artist Lyn Hovey who told him that a stereotype or idealized image would lose something that a specific person who broke the color barrier would add, that an actual man is better than an abstraction.

John Burgess graduated from the University of Michigan and the Episcopal Theological Seminary in Cambridge, MA, the first African American there in 25 years. After serving a mission church, St. Simon's of Cyrene in Cincinnati, a Cambridge professor asked him to serve as Episcopal chaplain at Howard University, and subsequently he went to Washington National Cathedral as Canon. After that, he went to Boston as arch-deacon of the diocese and superintendent of the East City Mission, and then to Suffragan Bishop of Massachusetts. He is now over 90 years old.

The response was so great to the stained glass project that two windows were designed, the second to honor Rev. Absalom Jones, the first African American to be ordained as a priest, having been born as a house slave and ordained in 1802.

Iconography

The two figures face each other, symbol-

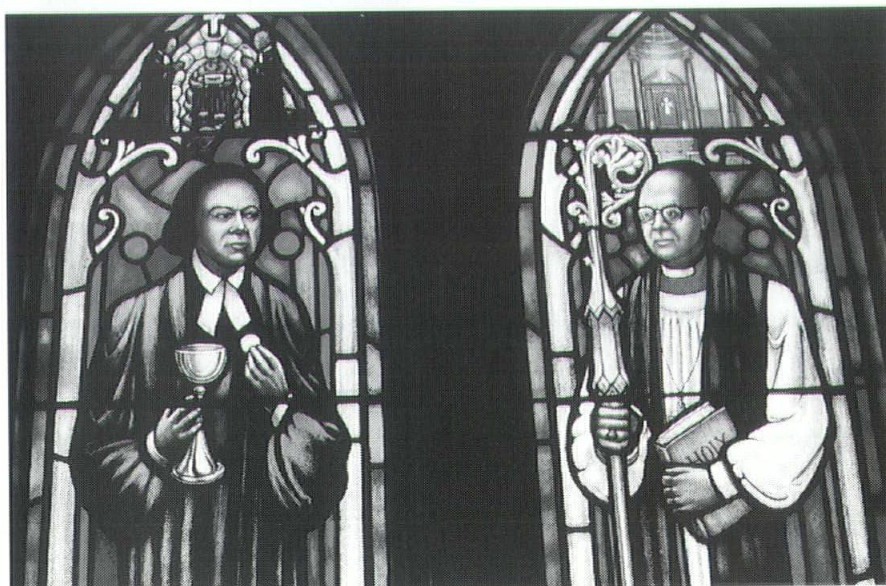


izing that they are yoked together in history and in their profession. At the base of each window are the crest and coat of arms of the Diocese of Philadelphia and the Massachusetts Diocese that each man served respectively.

Above the inscription is a pomegranate and a bell, both Old Testament symbols of the priesthood, adorning the bottom border of the ancient vestments. From the New Testament perspective the bursting pomegranate is the symbol of Christ and the bell the spreading of the gospel. Rising from the solid ground of Christ and the Gospel, upon which these men stand, is the columbine plant, long a symbol of the Holy Spirit, its bud symbolic of the continuing manifestation of the Spirit.

Absalom Jones is attired in the Doctor of Divinity robe typical in 1800 and John

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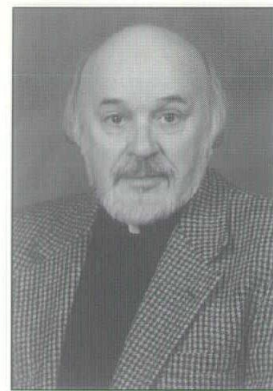


LYN HOVEY, who designed the windows, is a stained glass artist with studios in Boston, MA.

Detail of two stained glass windows by Lyn Hovey memorializing two African American clergymen—Rev. Absalom Jones (l.) and Bishop John Melville Burgess. (Complete view in top photo.)

THE PROMISE OF MULTIPLE PRESENCE

By Conrad L. Kraus

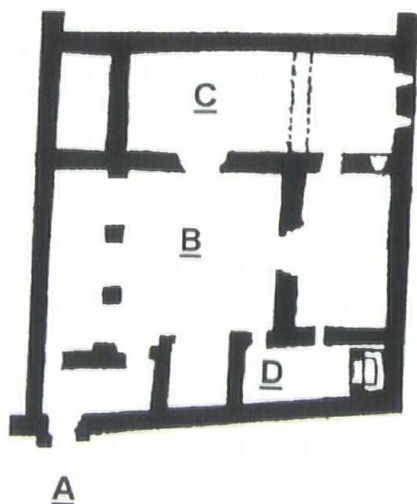


In the beginning....about 2000 years ago

Fr. Josef Jungmann, one of the great voices in 20th Century liturgical research, described the essential difference between a pagan temple and a Christian place of worship. The following quotation is lengthy, but contains the critical issues in defining the place where the Eucharistic gathering takes place.

"The Christian church—the Christian place of worship, I mean—differs and differed fundamentally from the pagan temple of antiquity. The Christian church is constructed for *community meetings*, whereas the pagan temple—whether that of early Babylon, or the temple built by Greek and Roman civilizations—was essentially intended as a *dwelling of the deity*. The pagan temple was meant to be a worthy place for the idol or the sacred stone or whatever else was to be venerated there. For this a small narrow cellar was sufficient. The rest was merely outward structure, ornament and show. At most, there might be lodgings for the priests and a room where the sacrifices were performed. But since the sacrifice was a rite performed by a priesthood it was not necessary that others take part in it. In pagan antiquity there was no form of worship for which it was essential that a praying community be gathered together. This necessity is to be found only in the religions of revelation. In the Old Testament, there was at least a forecourt for the people as part of the temple structure; and the synagogue was a gathering-place of the Israelites for reading and prayer. But it is only in the Christian

religion, in the religion of the New Testament, that the idea is fully developed. In other religions, the place of worship is the main thing; the gathering of the community is at best accidental. In the Christian religion it is the assembled community, the gathering of the congregation, that is the main thing. Hence the place of worship had to be constructed, as a matter of principle, with the community in view.



Dura-Duropos, house church in Syria, in use shortly after 200 AD. No hint of a temple here. A = entry; B = courtyard; C = room for the assembly (enlarged by the removal of an interior wall); and D = baptistry.

A temple could well be described as a place of veneration, the dwelling place of the deity, the place of the action of a cultic priesthood, and a place where the gathering of the faithful is neither necessity or primary.

The Christian place of worship, as Jungmann notes, is founded on the notion that it is the assembly—a holy priesthood—which is primary: its place, its identity, and its activity.

It would be no accident that the name of that place of assembly would be derived from the name of the gathering, *ekklesia*, which comes from the Greek word for "the gathered," "the assembled." The building would be called the "house of the gathering" (*ecclesia*), and as brought into English from the German, "the house of the church."

There is a long tradition of reserving the Eucharistic bread in these Christian churches as a sign of the continuing presence of the Risen One among the community. From the earliest days of the Church, the Eucharistic bread was taken to Christian homes for the sick and the dying, and for those who were absent from the Sunday assembly. As Dr. Nathan Mitchell indicates, the Eucharist was reserved:

"In or near the church building—in a box kept in the sacristy, in containers built or suspended in the main body of the church near the altar (Eucharistic towers, pyxes in the shape of doves) in niches constructed in the church wall (aumbries)..."

Something happened....about 400 years ago

Eucharistic reservation did not seem to be the focus of the space for liturgical action, nor was it in the center of the space or on the center-line of the building. But, as participation in the Eucharistic action by the laity decreased, and regular sharing in the Eucharistic meal (bread and cup) almost disappeared, changes began to appear in the arrangement of the furnishings of the worship space.

Then, to continue the quotation from Nathan Mitchell,

"Increasingly, after the 16th and 17th Centuries, in tabernacles placed directly on the principal altar."

It is the change from a place of reser-

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vation distinct from the worship space to the placing of the reserved Eucharist on the principal altar that raises a question for today. The question is being asked in the building and renovation of buildings in this post-Vatican II era.

In the renewal of the liturgy that followed the Second Vatican Council, the primary reference for the celebration of the Eucharist, the Roman Missal, has the following directive for the reservation of the Eucharist:

"Every encouragement should be given to the practice of Eucharistic reservation in a chapel suited to the faithful's private adoration and prayer."

This long tradition of the place of Eucharistic reservation being somewhere other than in the main area of the worship space might be seen as critical to the understanding of the primary purpose of a Christian place of assembly.

Something happened...about 40 years ago

In the Constitution on the Liturgy of Vatican II, the first of the 16 documents that were presented to the Church, numerous descriptions of the liturgy are found which have to do with the gathering, the assembly, and the action of the assembly. Eight of the descriptions of what should happen at a liturgical celebration follow:

- "Every liturgical celebration, because it is an action of Christ the Priest and of his Body which is the Church, is a sacred action surpassing all others."

- "The liturgy is the summit toward which the activity of the Church is directed; at the same time it is the fount from which all the Church's power flows."

- "The aim and object of apostolic works is that all who are made children of God by faith and baptism should come together to praise God in the midst of his Church, to take part in the sacrifice, and to eat the Lord's Supper."

- "In the reform and promotion of the liturgy, this full and active participation by all the people (a chosen race, royal priesthood, etc.) is the aim to be considered before all else."

- "Liturgical services are not private functions, but are celebrations belonging to the Church... liturgical services involve the whole Body of the Church."

- "Whenever rites, according to their specific nature, make provision for communal celebration involving the presence and active participation of the faithful, it is to be stressed that this way of cele-

brating them is to be preferred..."

- "In liturgical celebrations each one, minister or lay person, who has an office to perform, should do all of, but only, those parts which pertain to that office."

- "The people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and signs, as well as by actions: gestures, and bearing."

The liturgy, as described and revised by the Council, would fit perfectly in the description of Jungmann's place of worship for Christians: a place where the focus is on the assembly and the action of the assembly. This gathering takes place around two pivotal elements: the table of the word and the altar table. It is this action of the assembly as the Body of Christ at these elements that makes the place of the action, this building, different from all other places.

It could be argued from the consistent teaching on the revised liturgy, with its focus on what liturgy is and on its importance to the life of the gathered people (as well as to each individual) that anything which distracts from that primary action should be removed or located in another space. The official documents of the Church are consistent in calling for a place of reservation which fulfills the reasons for which the Eucharist is reserved. These would be for the administration of

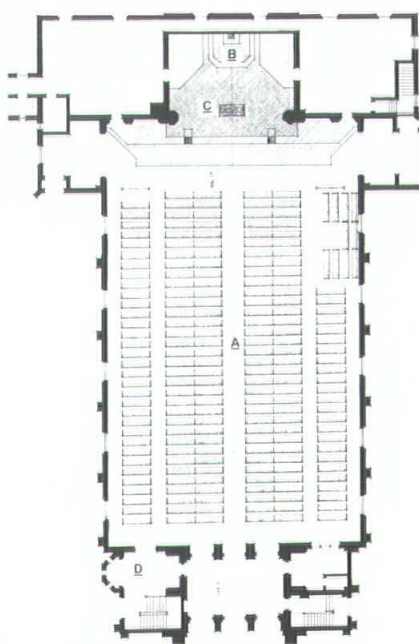
viaticum (the sacrament for the sick and the dying), the giving of communion (outside Mass) and the adoration of our Lord Jesus Christ who is present in the sacrament.

Of these three reasons for the reservation of the Eucharist, none of them take place during the celebration of the Eucharist. The celebration of the Eucharist involves the full and active participation of the assembly in the proclamation of, the listening to, and the breaking open the word of God—as well as prayer, the acclamations, the meal, and the procession to the altar table.

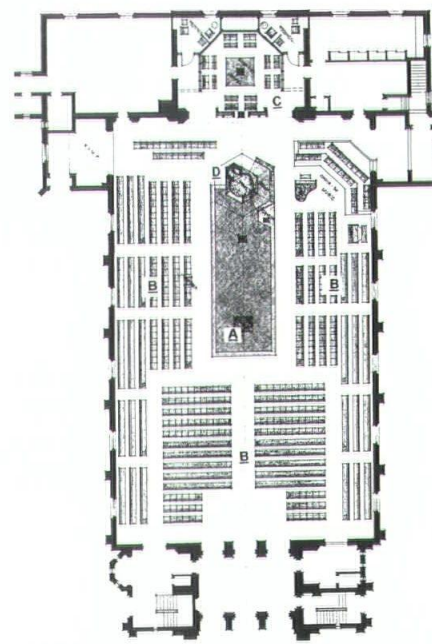
Something is happening...in the past few years

A considerable amount of activity connected with the coming of the Third Millennium has to do with the building or renovation of a worship space for the Church of the 21st Century. The issue of the place of reservation frequently surfaces. Charges of "not believing in the real presence in the Eucharist" are beginning to be leveled against those who attempt to implement the directives of the revised liturgy with respect to the place of the reservation of the Eucharist.

The core issue might well be that for religious buildings, the theological, liturgical, and architectural principles get lumped together both in the design



Sacred Heart Church, Erie, PA, built in the 1950s, just before Vatican Council II. A = assembly; B = original altar and tabernacle; C = altar for present use; D = font.



Sacred Heart Church renovation in progress. Crowner-King Architects, Erie, PA. A = altar; B = place of assembly; C = Eucharistic reservation; D = font.

stage and the understanding of their use. "It doesn't look like a church," "churches have pointed windows and steeples," and comments like these are often heard at planning sessions. The building committee might well need to be schooled on the difference between temples and churches—Christian churches, that is. The basic models could be identified as "the place of the liturgical worship of the Body of Christ." The last of these three would be consistent with both the long-standing tradition of the Church as well as with the teaching of Vatican II.

The research that preceded the Vatican Council and the documents which followed it are both testimonies to a rich faith in the presence of Christ in multiple ways. In no less than 12 official documents, the Church professes a deep and lively faith in the multiple modes of the presence of Christ: in the assembly, in the Word, in the Eucharistic elements, in the sacraments, and in the person of the minister.

Making space for the presence of Christ in the worshipping assembly—the

worship space which as a place of Eucharistic action—is balanced with the presence of Christ in the Eucharistic elements—the place of reservation.

Something is still happening....a recurring event

The gift of those who prepared the Council documents and those who implemented them remind us, along with the Scripture writers and the Apostolic Fathers of the Church, that the promise of the presence is much more abundant than we thought possible. This presence is abundant, is real, is available, and is able to be responded to in many ways!

The celebration in the Eucharistic assembly is one of those ways which requires the full and active participation of all the gathered. It has its own space.

The sharing of the Eucharistic gifts in the sacrament of the sick or the adoration of the reserved Eucharist have their own time and place. □

YOKED TOGETHER IN HISTORY

(continued from page 16)

Burgess in that of the 1960s. Rev. Jones holds a chalice and wafer in his right hand, as the first to be given the authority of a Bishop's office. In his left hand is the Bible, symbolizing his dedication to guiding and shaping a growing church.

Above the large figure of Absalom Jones Hovey has pictured a setting in which Jones is kneeling in prayer before his ordination in 1787. He and his friend Richard Allen are presiding over a service in a rented blacksmith's shop, having left their assigned church in protest over segregation in worship services.

Pictured above Reverend Burgess is the chancel of St. Paul's Cathedral in Boston. The contrast between the blacksmith shop and the cathedral illustrates the breadth of the vineyard in which these two disciples of Christ have labored. □

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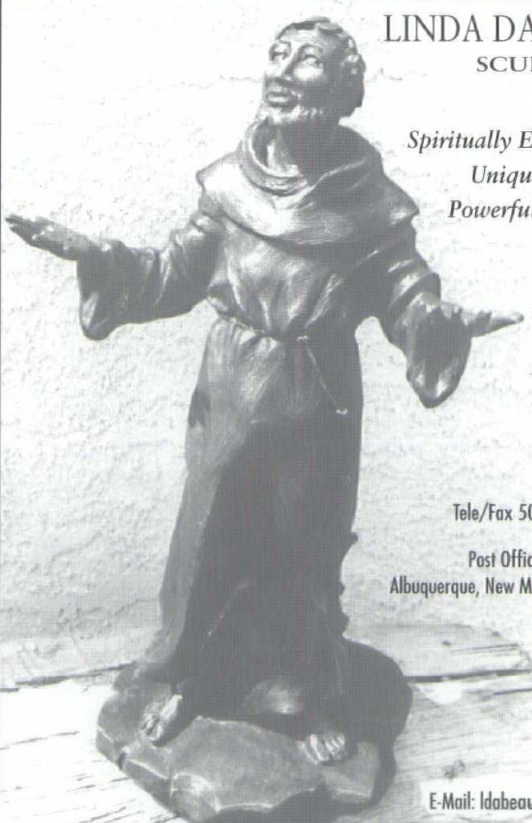
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FOUR GENERATIONS OF QUALITY

By Betty H. Meyer, Editor



(l-r) Edwin Peter, Viggo Bech, Martin Viggo Rambusch

This year marks the one hundredth anniversary of the atelier Frode Christian Valdemar Rambusch founded when he emigrated from Sonder Omme, Denmark to the United States. The fourth generation of the Rambusch family is continuing his tradition of excellence in the interior decoration of buildings, ecclesiastical arts, stained glass, art metal and the design and manufacture of architectural lighting fixtures in its own studios and craft workshops.

In congratulating the Rambusch family on this anniversary, we are reminded that they have designed through the Victorian, the Art Nouveau, Beaux-Arts, the Colonial Revival, Art Deco, Modern-

ism and now the Post-Modern periods. Robert Rambusch, an independent liturgical consultant, has served on *Faith & Form's* publications committee for several years and helped us understand significant changes resulting from the Second Vatican Council. Viggo Bech Rambusch and his staff have consistently used a style appropriate for a particular architectural setting and refused to bow to a specific design vocabulary or "star" influenced style. At the same time, they are constantly anticipating trends of the future.

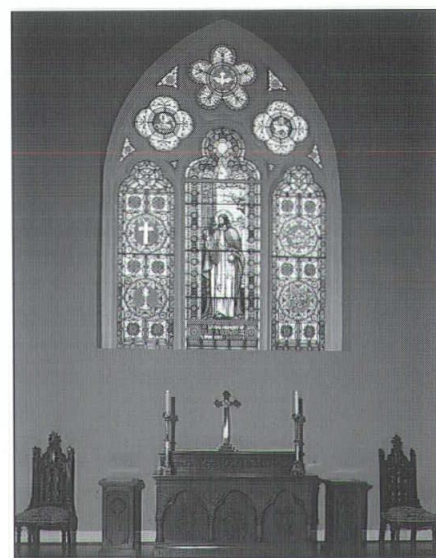
It was as far back as the 1920s that Frode's son, Harold Rambusch, developed a group of craft studios to encour-

age collaboration between clients, designers, artists, and craftsmen. Today, the studios continue to function on the guild model, ensuring this cooperative exchange. Each commission is handled with a Rambusch family member as job captain. As Philip Johnson once quipped, "Call Rambusch and you get a Rambusch."

The evolution of the Rambusch lighting products began as far back as 1908



Prince of Peace Church, Sun City West, AZ. C.C.B.G. Architects. A complete church interior designed and fabricated by Rambusch Studios: liturgical furnishings, stained glass, decorative and engineered lighting.

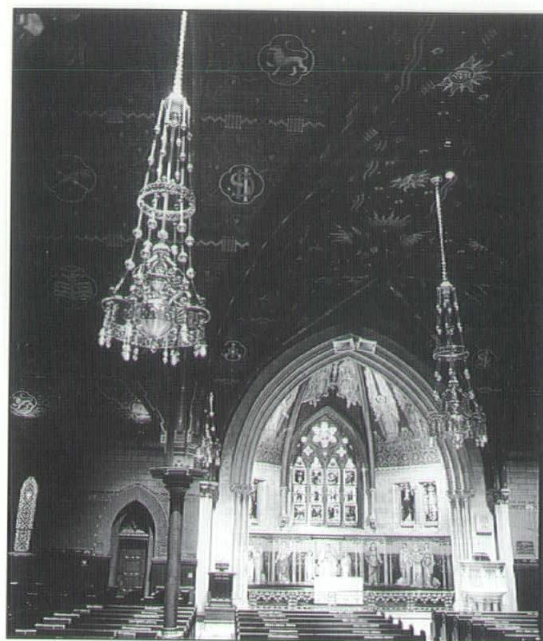


Christ Church, Pensacola, FL. Carter Quina, AIA, Architect. The congregation commissioned Rambusch to make an exact replica of the oldest stained glass window in Florida, dated 1873 in the National Register of Historic Places Report, to install in their original 1832 building, also on the National Register as the oldest standing church in Florida. The original is made of painted antique colored glass, the center panel of which is 9 feet by 6 inches high and 3 feet by 4 inches wide. The design source is Christ knocking at the door from Holman Hunt's painting, "The Light of the World." Glass painting by Nikki Vogt.

when Frode Rambusch noticed that the glare of a single bright electric light suspended in Philadelphia's Cathedral prevented him from seeing the murals he had created. He developed a repousse metal shield that directed the light onto the painting while protecting the eyes of the congregation. The Rambusch signature unit, the "Downlite," was patented by a cousin, Edward Rambusch, in 1936. Driven by new energy sources, the firm continues to produce the Downlite with 1,082 possible variations. Today, 90 years later, the Rambusch catalog lists sophisticated lighting fixtures, such as state-of-the-art uplights mostly spearheaded by Edwin Rambusch.

After the demolition of New York's Pennsylvania Railroad Station in 1964, Viggo Bech Rambusch convinced the family that equally as important as creating the new, was the preservation, restoration and renovation of landmark buildings. Much of this includes restoring or redesigning old light fixtures.

Not infrequently, Rambusch is commissioned to restore its own work. Edwin, one of Viggo's twin sons, has



Sage Chapel, Cornell University. Rambusch's state-of-the-art lighting techniques give new recommended light levels to a venerable building without negating its historic architectural features.

developed an intensive training session for Rambusch lighting representatives across the country. His brother Martin heads the crafts and liturgical arts divi-

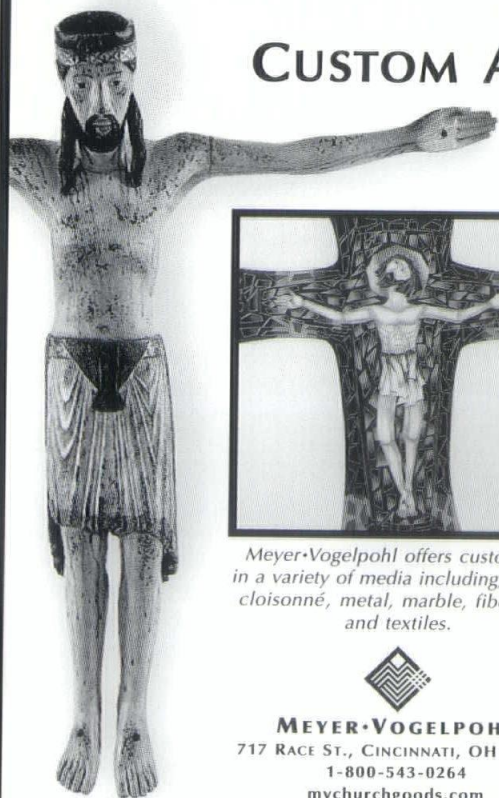
sion. Windows by Tiffany, LaFarge, Lamb and Armstrong have all received state-of-the-art restoration in the Rambusch studios, while new work abounds.

During the century it has been in business, Rambusch has completed over 20,000 commissions of amazing variety around the globe. Objects designed and fabricated by the firm are in the collections of the Metropolitan Museum of Art, the Art Institute of Chicago, the American Museum of the Moving Image, the National Museum of American History, and the Smithsonian. The National Archives of Canada and the Avery Library of Columbia University have drawings and photographs from the archives of the firm, prior to 1970.

Frode would be proud of these accomplishments. He would be equally proud of the hundreds of individuals, many of them immigrants, who have been trained at this last of the old ateliers and who are now serving the public around the world.

Faith & Form sends congratulations to the Rambusch family on this stellar anniversary and celebration. □

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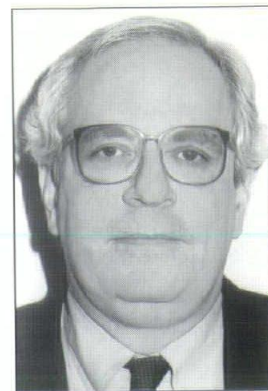
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PREVENTIVE MEDICINE

By Carl E. Doebley



Religious buildings, just as people, go through changes and cycles. They are born of a difficult process that joins clergy, building committees, fundraisers, architects, engineers and contractors, who collectively give form to the worship house. They have a useful life that can extend for centuries, but, often, the parts begin to fail before the whole. Sometimes they meet with untimely demise through neglect or forces of nature. Like us, their health and well-being can be maintained and even extended through regular check-ups, preventive care and thoughtful treatment.

The condition assessment study—the building equivalent of the annual physical exam—is a perfect tool to monitor a building's health. For those responsible for a congregation's physical plant, assessment studies are of critical concern. Churches and synagogues often suffer the fate of many not-for-profit institutions, where money is short and emphasis is weighted toward capital improvements rather than maintenance. When funds are available, there is a tendency to spend them on more visible projects such as carpeting or new stained glass. Often, the underlying fabric of the building is overlooked.

Condition assessment studies should be performed periodically to assess a building's architectural, structural and engineering systems, and to plan for future repairs and improvements. As a rule of thumb, assessment studies should be undertaken at least once a decade, if not more often. They will aid the property committee immensely in making well-founded decisions as to

where to commit available effort and funds.

Multi-disciplinary teams should be retained to perform condition assessment studies. Buildings are complex creatures with interdependent building systems; to understand them, a number of different specialists should be brought together as a team to perform a thorough physical check-up. Typically, that would include an architect, who coordinates the team; building and art conservators; and structural, mechanical, electrical, plumbing and hazardous materials engineers.

Buildings are complex creatures with interdependent building systems; to understand them, a number of different specialists should be brought together as a team to perform a thorough physical check-up.

The first step in any condition assessment study is background research. To understand the whole building, you must know its history. Drawings and specifications for the original construction and subsequent alterations should be located if possible. Old photographs will help document how the building has

changed over time. Church records are especially valuable in mapping past repairs and alterations as well as recurrent problems.

The next step is for those who have a hand in maintaining the building—clergy, building committee members, choirmasters, sextons and staff—to meet with the study team to discuss the building's history, problems and any functional wants. In a volunteer environment, responsibility often is spread around, so the team should make a point to speak to all the individuals having a role in functions and services.

A system-by-system, material-by-material condition assessment follows. Every element of the building is evaluated. Structure, roofs, windows, doors, floors, pews, statuary, and heating and air conditioning equipment are all inspected. The roofs are walked to judge their soundness. Stained glass is eyed for warping or moisture infiltration. The condition of ceiling decorations and murals is examined with the aid of high lifts or ladders. Sometimes, imminent failures are uncovered, especially in places not readily inspected such as attics and towers. It is not uncommon to find a high degree of maintenance at the ground level, while three stories above, stones are ready to fall. At this time, a code analysis also should be performed to determine any deficiencies. To properly evaluate the condition of a building, a detailed study is necessary.

After research and careful evaluation, a scope of work that addresses any deficiencies is prepared. Although the scope is detailed, it is not a design. It is a first step, and if work proceeds, the normal design process necessarily follows. For clarity and convenience, the scope should be organized in the Construction Specification Institute (CSI) format. CSI

CARL E. DOEBLEY, CSI, is a partner at Dan Peter Kopple & Associates in Philadelphia, PA, where he heads the Restoration and Conservation Studio.

major divisions include site work, concrete, masonry, metals, wood and plastics, thermal and moisture protection, doors and windows, finishes, specialties, equipment, furnishings, special construction, conveying systems, mechanical and plumbing, and electrical work.

Once the scope of work is formulated, the key question is the cost of the proposed repairs and improvements. A condition assessment should include a budget-level cost analysis. This is particularly important if fundraising is necessary, as is usually the case. As with the scope of work, the budget will be preliminary in nature and will contain assumptions and contingencies. If design proceeds, the budget will be refined again at the schematic, design development and construction document phases of design.

Following the cost analysis process, the scope of work should be prioritized so the building's stewards, if necessary, can make hard choices about what work can be accomplished within given financial constraints, or, if necessary, how to phase the work. The priorities can be agreed upon among the institution and the consultants.

A recommended approach would be to set life/safety issues as the top priority. The second priority would be repairs, which if not done, would result in further and increasing deterioration of the building. The third and fourth priorities would be function and aesthetics. For historic buildings, historic preservation must be given high priority.

The final report, generated after a condition assessment study, typically includes historical information, specific details of the study and its results, architectural drawings and photographs to illustrate details, recommendations for repairs or restoration, budget and list of priorities. The final report should be an honest assessment of the building's condition. Reports that exaggerate problems (Chicken Little Syndrome) could backfire and leave some people feeling overwhelmed. This is counterproductive. A good condition assessment report will communicate clearly and concisely.

Select an experienced firm to perform and coordinate the condition assessment study. A firm with experience in preservation and restoration work is ideal for older churches and synagogues. Ask for three or four reports that the firm has prepared in the past. Do not compare condition assessment teams by cost alone—one firm could be describing a



Cathedral of St. John the Baptist, Savannah, GA.

simple walkthrough evaluation while another is describing a much more detailed assessment study. Talk to previous clients about past studies, project scopes and costs.

A condition assessment study has the power to paint a very accurate picture of a religious building's health. Subsequent restoration, rehabilitation or repair work can extend a building's life by hundreds of years. Religious buildings are an important part of religious practice, and should be monitored to maintain their stability and function.

Project Example: Cathedral of St. John the Baptist, Savannah, GA

The Cathedral of St. John the Baptist is located in Savannah, GA. It is noted for both religious and architectural significance. Originally constructed in 1876, the Cathedral experienced a fire and subsequent restoration work during the late 19th century. An elaborate decorative scheme was completed in 1912, and the Cathedral was "finished." In 1997, The Diocese engaged Dan Peter Kopple & Associates to perform a full interior and exterior condition assessment study. The study determined that rehabilitation work was necessary for roofing, terra cotta elements and stained glass. Restoration and rehabilitation work is currently underway at the Cathedral. □

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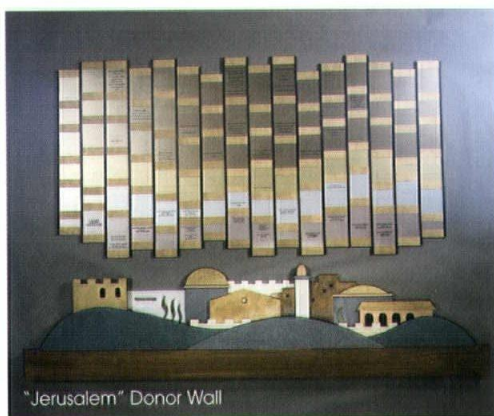
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