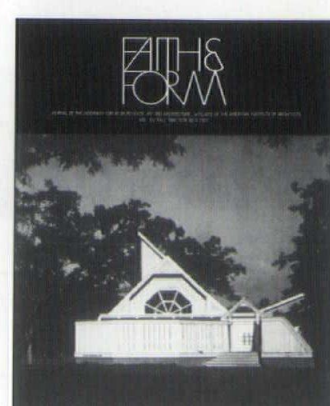
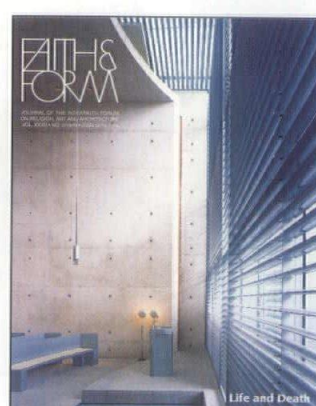
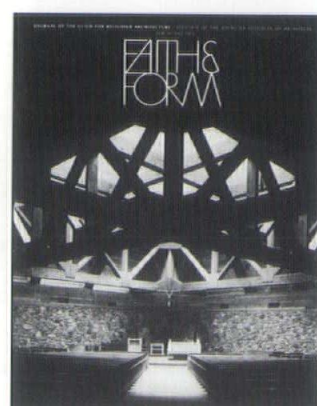
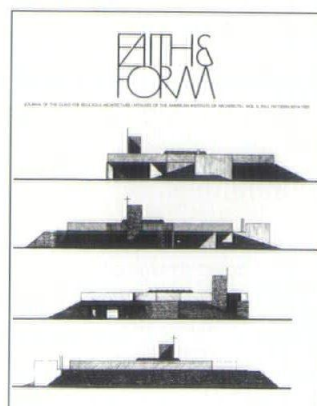
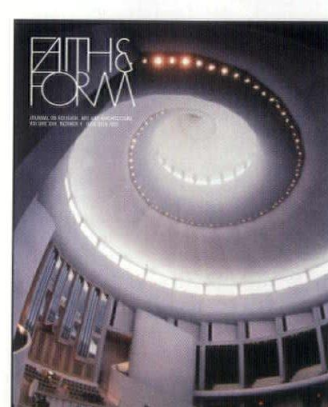
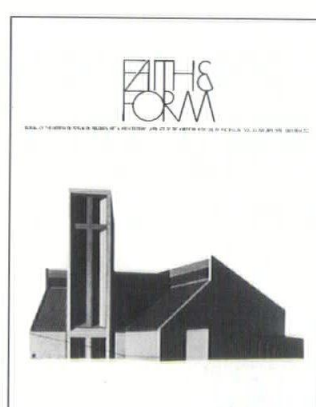
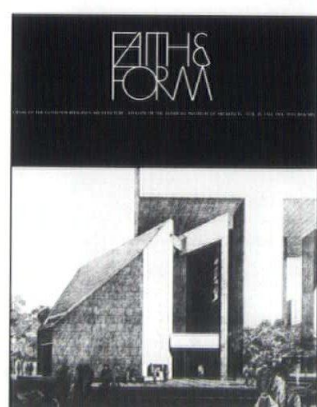
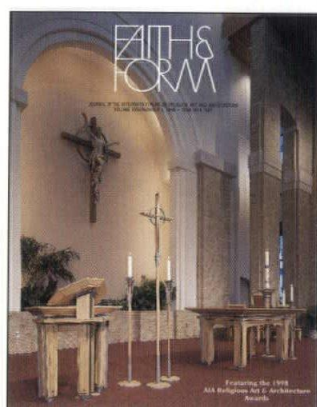
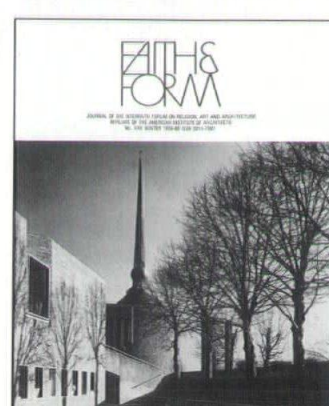
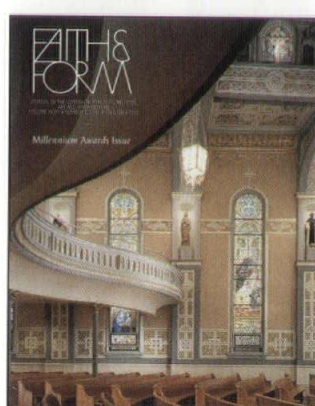
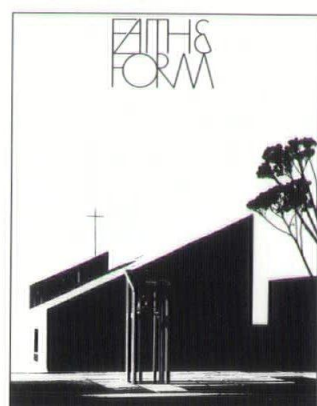
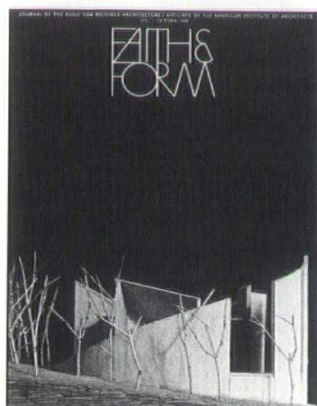
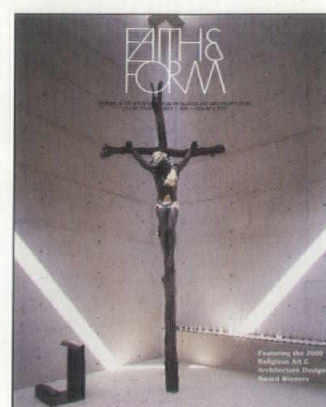
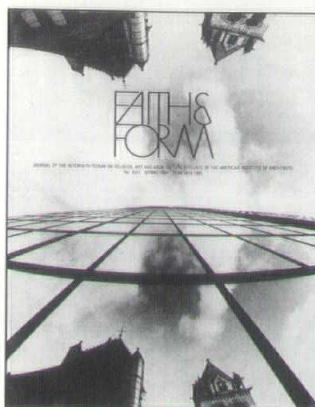


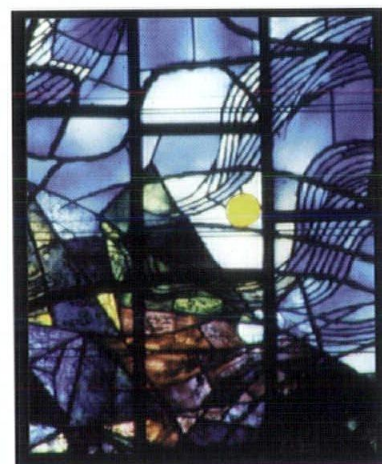
FAITH & FORM

JOURNAL OF THE INTERFAITH FORUM
ON RELIGION, ART AND ARCHITECTURE
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FAITH & FORM MAGAZINE

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Alexandria, VA 22314

703-683-5484; fax: 703-549-7033

Faith & Form, the official publication of the Interfaith Forum on Religion, Art & Architecture, is independently published three times a year. Copyright © 2001 by *Faith & Form*, PMB 164, 3220 N Street, NW, Washington, DC 20007-2829. Third Class Postage paid at Washington, D.C. Opinions expressed by contributors are not necessarily those of *Faith & Form* or IFRAA.

Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Good visual material is emphasized. Articles may be submitted on disk along with hard copy or e-mailed to: FaithNForm@aol.com. Manuscripts, disks and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included.

Contents

Features

In The Beginning, Present, And Future

By Betty H. Meyer6

What Betty Hath Wrought8

Retrospective of Sacred Art and Architecture

Commentary by Michael J. Crosbie and Douglas Hoffman12

"Be Wise As Serpents And Innocent As Doves"

By The Reverend Hope H. Eakins20

What Have We Created Here?

By The Right Reverend Andrew D. Smith22

Designing for Congregations: A Primer for Architects

By Ann Beha23

Departments

Notes and Comments4

Just One More Thing26

Artist/Artisan/Architect Directory27

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Notes & Comments

Send Your News to Faith & Form

The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, c/o Steven Winter Associates, 50 Washington St., Norwalk, CT 06854; fax: 203-852-0741; email: FaithNForm@aol.com.

Stained Glass at Flagler

In response to a growing need for trained professionals, the Stained Glass Association of America and the SGAA Stained Glass School announce that a new stained glass program has opened at Flagler College in St. Augustine, Florida. The program, which commenced this past January, combines a Fine Arts major with a minor in stained glass. SGAA is requesting donations of tools, materials, and financial contributions to help the program. Those interested in contributing can call the SGAA at 800-888-7422.

A Mission to Build Low-Cost Churches

Architect and contractor Dan Cook of Ogden, Utah, has developed a network of friends, associates, and business connections that allows him to design and build churches at rock-bottom prices. According to an article in *Deseret News*, Cook's firm uses design and construction techniques to cut costs, including donations of time and materials from local contractors and suppliers. His first project in the early 1990s was built for \$14 per square foot, versus the going rate at the time of \$90. Since then, Cook has built more than 45 churches and schools and has since devoted all of his professional energies to what he calls "Building God's Way" (with its own website: www.BuildingGodsWay.com), which focuses exclusively on such projects.

Crystal Cathedral Ministry Builds Again

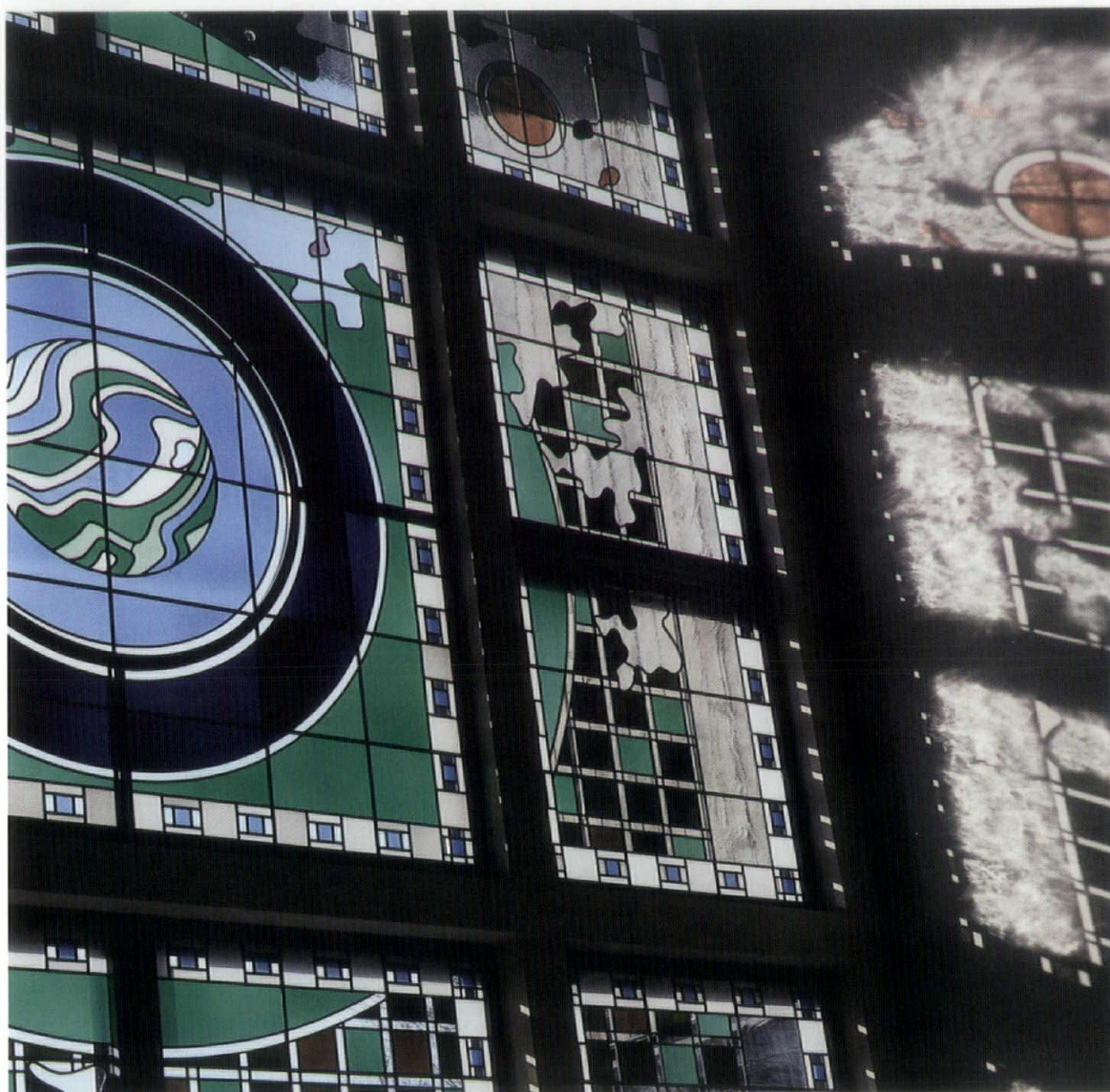
The Crystal Cathedral Ministry of Rev. Robert Schuller in Garden Grove, California, has broken ground for a new building on its 40-acre campus. Dubbed the International Center for Possibility Thinking, the hospitality and visitors center is the design of AIA Gold Medalist Richard Meier. The Garden Grove Ministry has been a landmark on the map of religious architecture ever since the completion of its first building, Richard Neutra's Tower of Hope, in 1969. In 1980, Philip Johnson's Crystal Cathedral became an instant sensation, with its all-glass and steel strut framework, and moving walls that open to a large parking lot so that parishioners seated in their cars can witness the worship ceremony. Schuller's position as a champion of architecture earned him a seat as a public member on the AIA board of directors, and he was recently presented with the institute's President's Award for a Lifetime Achievement of Excellence as a Patron of Architecture. Schuller described the new Meier building as "both elegant and eloquent," adding that "structure in space should have emotional communion, feelings flow in and they flow out. Architecture enhances every phase of our life." The building is scheduled for completion in the fall of 2002.

Evangelical Architecture Conference

Judson College Department of Architecture is holding a conference, "Evangelical Worship and Church Architecture," October 12-13, 2001, on the Judson College campus in Elgin, Illinois. The conference will explore the current state of church architecture as it expresses evangelical Christian worship and defines future discussion and direction for this architecture. Featured presenters include Gunnar Birkerts, Dr. Donald Bruggink, Dr. James White, and Professor Thomas Barrie. The program includes parallel topical paths of (1) practical sessions on the aspects of building a church facility and (2) the theological basis for evangelical church architecture. For more information contact: jkremer@judson-il.edu, or write EWCA Conference, Department of Architecture, Judson College, 1151 N. State St., Elgin, IL 60123.

(continued on page 26)

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Beth David Reform Congregation, Gladwyne, Pennsylvania. Design and fabrication: David Wilson

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IN THE BEGINNING, PRESENT, AND FUTURE

By Betty H. Meyer

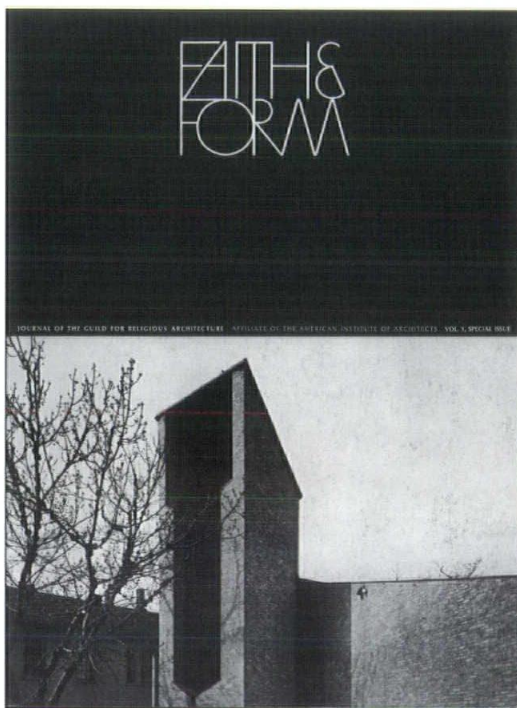


It all began with a church waiting to be built. It was in 1949 that my husband Eugene W. Meyer and I were asked by the Board of Extension of Congregational Churches to create a new church in Webster Groves, Missouri, a suburb of St. Louis that had been surveyed and studied as a high potential location for a new church. After a time of having services in the parsonage designed for that purpose, we were ready to think about the first unit of our new building. To our surprise, the building committee insisted that it wanted a typical New England Colonial design. My husband and I were acutely aware that we had had no courses in the seminary that prepared us for this responsibility.

We began to read and talk with architects, and it happened that the theologian Paul Tillich came to St. Louis as a commencement speaker at Eden Theological Seminary. We asked him to come to our home and talk with the building committee. He spoke eloquently about the importance of architecture and its relationship to contemporary religion.

I remembered reading something about an organization, the Interfaith Forum on Religion, Art and Architecture (IFRAA), and decided to go to one of its conferences. There I picked up literature and bought numerous slides from its extensive collection. Listening to speakers made me determined to take our committee to visit churches of many styles and to meditate on what the Midwest had to offer that differs from that of New England. In the end they voted unanimously and enthusiastically

BETTY H. MEYER is Editor Emeritus of Faith & Form.



The inaugural issue of Faith & Form magazine, Volume 1, Number 1, 1967.

to ask Kenneth Wischmeyer to design a modern church. When we dedicated The Church of the Open Door we felt that it expressed architecturally what we believed theologically.

Birth of a Journal

My friend Robert Rambusch, a liturgical consultant, tells me that *Faith & Form* was born when he, Ben Elliot, Nils Schweitzer, and Edward Sovik gathered together after a conference session in the bar of the Netherland Plaza Hotel in Cincinnati.

The first issue was published in 1967. Edward Sovik was its first editor, Ben Elliot the business manager, and Dorothy Adler served as executive secretary. The magazine was published quarterly and was sent free to 22,000 members of the

American Institute of Architects (AIA) and 1,800 officials in religious organizations. Later this gift became economically impossible.

Questions that appeared in early issues may remind us that the more things change the more they remain the same. Do these early titles sound familiar? "The Transcendent in Everyday"; "The Architect as Liturgist, as Theologian, as Artist"; and "Church-Sponsored Housing, or What Makes Architecture Religious?" We are still discussing these questions today.

After our church building project I continued to be interested in religion and the arts, and continued to go to conferences and to enjoy IFRAA's fellowship. I can scarcely believe that it was 20 years ago that I was invited to be editor of *Faith & Form*.

Here are some of the highlights of those years.

The 1980s

One of the first conferences I attended was in Chicago and Lawrence Perkins was the featured speaker. I was fascinated when he drew onto a machine directly in front of him, that transferred directly onto a large screen for us to see as he talked. Remember this was pre-technology as we know it today.

Harold Watkins introduced us to Edward Larrabee Barnes who had just designed a seminary space for the Disciple denomination. Barnes spoke at the museum saying that both building and program must interact with the culture of their time.

I was impressed with Pietro Belluschi when he remarked, "Elegant simplicity suggests holiness; the superficial or artificial is intolerable."

I feel some pride that articles appeared in the 1980s by architects or clergy from Japan, Scandinavia, India, England, Germany, Nigeria, the USSR, Armenia and Mexico.

I agreed with Gerald Shertzer when he defined "kitsch" as "sentimental degradation of religious truth."

I also agreed with Jane Dillenger when she wrote, "We need architects for synagogues and churches who will work with artists from inception of the building to its completion." How true this is.

An entire issue was dedicated to the "African-American Impact on Ecclesiastical Architecture" and another "Towards Understanding the Hispanic Aesthetic."

Several architects including Benjamin Hirsch and Bert Bassuk led us through synagogue design and history.

Delbert Crocker wrote the first article on "Computers: Necessary Evil or Invaluable Tools?"

Richard Bergmann reminded us fortunately of "The Shrinking Congregation" and the need to make our aspirations concrete.

The 1990s

This decade began with a concern about the coverage of fundamentalists and their architecture from the perspective of our interfaith approach. Architect Frank Orr wrote lamenting the fact that we have few articles and awards from the evangelical point of view. I published his letter and asked him to write an article. It was followed by articles by Dr. John Newport of Southwestern Baptist Seminary, and Jaime Lara on "The Rise of an Evangelical Consensus." It proved a good experience for me, and I hope for them too.

The '90s also began with a happy promise. Richard Bergmann and Eduardo Catalano were excited about the growing relationship of gardens and the natural environment to religious architecture. "Humans desire unity with the universe," they wrote. Dean James Park Morton made this principle reality when he told us about the bio-shelter at the Cathedral of St. John the Divine.

But I was glad that the external did not close out the internal, that inner spaces were not neglected. The familiar theme of transcendence continued with a review of Joseph Campbell's "The Meaning of Myth" and William Schickel's "The Spiritual Needs of a Pluralistic Society."

I interviewed a group of Brandeis students who were meeting with artist Jonathan Borovosky on what they called

"The God Project." The students' emphasis on abstraction was immediately apparent and it made the absence of anthropomorphic expressions visible.

The several articles about synagogue history and design brought us to a discussion of the Holocaust and an entire issue of the attitudes of three faiths on Life and Death and how architecture expresses the faiths.

Carol Freening, Richard Vosko, and Robert Rambusch reminded us of the part liturgical consultants play, and that there must be a balance between form and freedom. I was glad that Pamela Hawkes and Joan Carter wrote of the continuing need of places for women in both architecture and religious institutions.

For those who don't think that architects live in the real world, John Wilson, Jack Travis, and William Everett told us all that is being done to help and defend the poor and homeless. They wrote movingly about ethics and its relationship to architecture.

All of these individuals and many more have expressed closely held convictions and I am grateful to them. I wish I had space to name them all.

And there were many others, to whom I am indebted, who wrote articles on stained glass, organs, acoustics, and furniture. And without the advertisers, there would be no magazine at all.

The Future

What do I envision for *Faith & Form* in the future? I hope it can remain autonomous and have an independent voice of its own, free of pressure from any one group or organization, and that future IFRAA presidents will have the dedication to guide the organization through transitional periods, as immediate past president James Graham has done.

I hope architects will remind themselves that the title IFRAA includes the visual artist as well as the architects. We need more artists to submit articles for publication. John Dillenger has written over and over that we must give more thought to the range of sensibilities and vitalities of the artists if we are to make our theologies relevant.

I confess that I have sometimes felt cynical about the future of religion in our materialistic society, but always articles were contributed that gave me fresh hope and stimulation. I had worked with Bartlett Hayes on a book, *Tradition Becomes Innovation*, and when I saw his thesis in *Faith & Form*, I realized that change is in-

evitable and that innovation is full of creative possibilities.

I trust that *Faith & Form* will continue to publish articles that reveal we are moving toward a multicultural world, and that our theologies and architecture will be greatly affected. I was interested and moved by an article by Tom Fisher, then editor of *Progressive Architecture* and whose grandfather, Harold F. Fisher, was an important figure in IFRAA. He described the West as being in a kind of cultural fatigue—exhausted from ecological, ideological, and political problems. He cautioned that we should not see this as another decline in the West, but as an "opportunity to alter its course and benefit our culture." It is up to us.

I think *Faith & Form* can seize this opportunity with Michael J. Crosbie and Douglas Hoffman as editors and Brenda Hanlon as designer.

Finally, I am grateful that I have been asked to write a column, "Just One More Thing," in future issues so I can continue a relationship with all of you who are interested in *Faith & Form*. □

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WHAT BETTY HATH WROUGHT

Colleagues and friends reflect on Betty H. Meyer's contributions

Grace Personified

Betty Meyer is grace personified. She is the picture of grace: her hair in perfect place, well dressed, and regal in stature and posture. But still more, her graciousness of presence—a unique blend of deep warmth and New England formality—never fails to come through.

My acquaintance with Betty over the past 35 years has been through the Society for the Arts, Religion, and Contemporary Culture (ARC). Begun in 1961 with Marvin Halverson, Paul Tillich, Amos Wilder, Alfred Barr, and James Luther Adams, among others, ARC has been one of Betty's arenas for thought and activity over the years. Betty was one of the first members to join the Society in 1962 and six years later she was elected a Fellow. From 1972 to 1976, she served as Executive Director of the Society.

These positions do not adequately describe Betty's passionate involvement in ARC. For four decades, she has not only been faithful in participating in the Society and serving on the Board of Directors again and again, but she also has continually thought of new ways to nurture the dialogue between religion and the arts. The unofficial historian of the Society since its beginning, Betty was appointed to that position by the Board of Directors a year ago. Currently, she is digging into the Society's archives housed at Andover-Harvard Theological Library as she prepares a volume on the work and themes of ARC as it celebrates its 40th year.

As a young professor, fresh out of graduate school, who joined ARC in the mid-1960s, I recall with fondness first meeting Betty. For me, as for many others, she was and is friend, colleague, mentor.

Always interested and interesting, she links people and ideas: "You know so-and-so? She might be helpful to you. Have you heard about this? It could be what you are looking for." Unpretentiously, she is a weaver—weaving people and



Betty Meyer received recognition from the American Institute of Architects in 1999 when she was named an honorary member.

ideas together in a pattern of relationships.

Betty's wide-range knowledge and interests are exemplary. In remarks made in 1991 at Harvard Divinity School on the occasion of ARC's 30th anniversary, Betty's assignment was to evoke the highlights of the decade of the '70s in religion and the arts. In tightly drawn paragraphs on theology and on each of the arts, she cited the voices from that time who were part of ARC: Robert Motherwell, Stanley Hopper, Alec Wyton, Nathan Scott, W. H. Auden, among many others. Her awareness of what was taking place was phenomenal. Not content to describe the specifics, her reflections conclude with a kaleidoscopic view of current movements in religion and the arts. Her benediction: "There is hope as long as there are new voices." Betty not only heard the past voices but listened carefully for new voices.

Betty's perceptivity about the relationship to the past, present, and future manifests itself in a recent essay in *Faith & Form*. Again, she is extremely alert to

current happenings: Brooklyn churches converted from theaters, a Korean congregation using a former laundry factory, and a church in a former Defense Department plant. The title of the piece, "Tradition Becomes Innovation," reflects Betty's own philosophy: the past and tradition are crucial, but they are always being transmuted into the present and future. That ebb and flow is what Betty discerns as every observer needs to do to understand culture.

A provocative question ends the article: "Is it not our responsibility to seek out and discover manifestations of the Holy wherever they may be found?" Betty Meyer has pursued that question with tenacity and grace over the years. And all of us are the more rich because of her vision and quest.

—Nevin Vos, ARC Executive Director



A Quiet But Substantive Voice

The interrelation of religion/theology, art, and architecture has been at the center of Betty Meyer's personal and professional adult life. It ranges from her early work in Webster Groves, Missouri, to her role in influencing creative directions with reference in particular to architecture and art in the United Church of Christ, her executive and Board role in ARC, and her role in the Interfaith Forum on Religion, Art, and Architecture (IFRAA), the latter particularly as the person most responsible for the nature, scope, and editing of *Faith & Form*.

Her style is the key to the person particularly in two respects. First, she never rushes in where conversation is going on with respect to issues. But somewhere, with an appropriateness, Betty's voice enters the scene, delineating the issues and proposing a direction, with a softness that focuses on issues and never calls attention to herself. Second, she gives substance to expanding across

boundaries as she seeks out the old and new creations and creators, with an eye for excellence. There is a lot of talk about interfaith and pluralism these days; but Betty quietly exhibits it in all that she undertakes.

Betty also belongs to a generation of women whose competencies were gradually being recognized in what mainly had been the world of men. I am sure that she has experienced, particularly early on, that the playing field was not even. By being who she is and the attendant contributions that followed, she has quietly done much to change the professional dynamics of women and men in the circles she has worked.

It has been and is a privilege and delight to work with her in many of the venues we have shared.

—John Dillenberger
Professor Emeritus of the Graduate
Theological Union, Berkeley, California



Expressing Love in What We Do

Through our working together since the early 1980s I have not only learned to have tremendous respect for Betty Meyer's hard work and many accomplishments, but we have also counted her among our closest friends. She is indeed a wonderful human being.

Over these past two decades I have been astounded by her love of architecture and art, only to discover that she is a member of the clergy and not an architect. Betty has consistently pushed for higher aesthetic standards as editor of *Faith & Form*. She has consistently given of herself, way beyond the call of duty, to help all of us as members of IFRAA to go beyond what we would consider adequate.

As an example, several years ago when I was asked to give a paper at a conference on religion and architecture, I sent my abstract to her for review. She immediately went to work and wrote back with several typed pages of suggestion and improvements, which greatly improved my presentation. Her comments included compliments on the good points I had made as well as pointing out weaknesses that would have hurt the major points I was attempting to make. She was able to tie the aesthetic issues together with the religious points to make my paper much better than what I had conceived.

Also, in many casual conversations with her, regarding religious issues, Betty always has pointed out the soft side of

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Not content to describe the specifics, her reflections conclude with a kaleidoscopic view of current movements in religion and the arts.

NELVIN VOS

religion, i.e. the need for better understanding between the various faiths and traditions, and the overriding need to express love in what we do. She has helped me personally to find a greater understanding of my role as an architect pursuing religious architecture.

Betty has during her many years of involvement made many friends with experts in the various fields surrounding religion, art, and architecture. These people she has always gone out of her way to share with us. Working with Betty has truly been an enriching experience. I have learned much from her, and her circle of friends.

Even though she has now changed her status to Editor Emeritus, I hope that she will continue to be as involved as she wants to be. IFRAA needs her experience and outlook in the coming years.

—Richard Bergmann, FAIA
Principal of Richard Bergmann Architects
and a past president of IFRAA



A Trained Eye for Quality Design and Esthetic Value

As editor of *Faith & Form* for two decades, Betty Meyer has inspired practicing architects, artists, and numerous related professionals as well as the building committees, clergy, and congregations they serve to create more meaningful spaces for worship and other religious activities. Her trained eye for quality design and esthetic value in ecclesiastical art and architecture has encouraged her to print a wide variety of exciting and informative articles.

Betty's depth of knowledge of religious practices, gained through education and her search for new ideas and new expressions of many religious traditions, is constantly evident in her writings. To keep articles fresh and interesting she calls upon a wide range of sources, authors, and experts. Her curiosity to research facts and validate new concepts coupled with her interest in all expressions of

faith has led to a consistent flow of outstanding issues.

At local, regional, and national meetings of IFRAA, Betty always makes a stunning appearance and her insights are appreciated by all. She is always full of new ideas and plenty willing to share them. She likes to introduce the newest members to the regulars in an effort to spark a renewed exchange of ideas. Often after tours or exhibitions she arranges a forum to let the participants express their thoughts on the quality of art and architecture observed at the day's event. Her inclusiveness of persons of different faiths and different professions makes all of us comfortable.

We who have benefited from Betty's stellar service as editor offer her our heartfelt thanks and look forward to her continued outstanding performance as Editor Emeritus.

—Lawrence Cook, FAIA
Principal of Lawrence Cook Associates
and a past president of IFRAA



Dedication to a Work in Which She Truly Believes

During 35 years of architectural practice I have kept copies of the various publications to which I have subscribed, carefully filed until such time that our considerable expanse of shelves would not hold one more issue. Regretfully, most of those magazines were discarded for lack of shelf space. However, there is one publication, *Faith & Form*, of which not one copy has been discarded because I have found it timeless in content, and it continues to bring enjoyment and inspiration through years of re-reading.

My personal involvement with IFRAA commenced just after Betty Meyer became editor of *Faith & Form*, and it is to Betty Meyer that I credit the full flower of the journal, for the depth and quality of the articles, and the faithful interpretation of the spirit of IFRAA. She continually sought, commissioned, and contributed wonderful articles that encouraged collaboration and exchange of ideas among architects, artists, and theologians.

In the years during which I served on the Board of IFRAA, I came to understand how vital Betty was in her role as editor of *Faith & Form*, and how her spiritual compass kept true to the course. Her service and devotion to *Faith & Form* keeps alive our greatest asset. She does so out of dedication to a work in which

she truly believes, giving countless hours of time for which we could not offer commensurate remuneration, and cannot now except through our heartfelt appreciation of what was her unique gift.

Two years ago, during the annual meeting of the AIA in Dallas, where Betty received Honorary Membership, she stayed in our home for five days. This was for my husband and myself another gift from Betty—the opportunity to know her better as a friend and to share the stories of our lives more intimately. It also helped me to understand how each time I had seen Betty over the years, she seemed to have become more beautiful. While she was in our home, I came to understand that her physical beauty is surpassed by a spiritual beauty, increased in time through faith and love and the Gospel truth that we only keep what we have given away.

—Jane Landry, FAIA
Principal of Landry & Landry Architects



A Full Mind and a Rich, Sympathetic Heart

The field of architecture needs believers just as badly as does the field of religion. Both fields are utterly dependent upon those who can receive and interpret their intended messages. But of the greatest value to both architecture and religion are those who cannot only receive their separate messages but can also see their cross-connections. This is exactly the dual dance that Betty Meyer has performed for her audience. Her initial stance was on the stage of religion with an eye toward the art of architecture, but she has crossed over the boundaries many times and now feels at home on many a stage. In addition to her work with IFRAA, she has long offered her leadership and insights through ARC where she is now at work developing an interpretive history of that Society.

Identifying the religious and philosophical meaning of architectural form is not a popular pastime, even for architects. In the days when explicit architectural forms still carried explicit messages, life might have been easier for such an interpreter. Even the early Modernists' concepts of abstraction implied the original presence of something explicit that had been abstracted. But understanding and interpreting today's informal forms requires a full mind and a rich and sympathetic heart—qualities that Betty characteristically embodies. This professional



I came to understand that her physical beauty is surpassed by a spiritual beauty, increased in time through faith and love and the Gospel truth that we only keep what we have given away.

JANE LANDRY

thanks her profoundly for her perceptions and wishes her well in her new work.

—William J Conklin, FAIA
Fellow of The Society for the Arts, Religion and Contemporary Culture



A Treasure To Be Specially Celebrated

The biennial travel ventures of IFRAA are by now well known for their inspiration in experiencing first hand the best we know of contemporary religious art and architecture across the world. At the heart of these seminars is the growing warmth of friendship among us as we exchange thoughts and search for common denominators of meaning, despite our wide diversity of origins and interests. My first participation was in East Germany and Poland, October 1996, meeting Betty Meyer and other new friends for the question "What do you think?" began to spark eager responses and an atmosphere of joyful learning in our midst. This no doubt is one of the essential qualities possessed by a talented teacher and interpreter too, as in Betty's unique achievement as editor of *Faith & Form*.

Perhaps because I had tried for a long time as an architect and educator to respect and live up to what I had learned in 1939 from architects Gunnar Asplund in Stockholm, and Alvar Aalto and Eric Bryggmann in Finland—that human and spiritual dimensions in design must rise above the ego of both architect and client—I enjoyed immediate rapport with Betty since she too had been on a parallel quest in writing and editing. As we visited new churches in Poland, this search for what each project "wants to be in its own right," as expressed by Louis Kahn, became our central canon for sorting out our reactions. This insight, more than any other, led us to acclaim the Swietego Ducha Church in Tychy by architect Stanislaw Niemczyk as the mas-

terpiece of all the fine work we experienced. Betty asked if I would write a critique of it for *Faith & Form*, and I did under the title, "In the Presence of Greatness" in the November 2, 1997 issue.

This was followed by a similar report on our visit to Finland in 1998 and a few other pieces more recently. Through these common efforts Betty and I have become close friends. I had the most pleasant privilege of being her house guest last year after one of the ARC symposiums in New York, so I now know in much more depth how she has enriched the lives of her colleagues in ARC as well as in *Faith & Form* and in her community of Auburndale, Massachusetts. As our culture becomes more and more materialist, fast-tracking, and self-centered, Betty's steadfast dedication to bridging and making more eloquently clear the fragility of connections between art, philosophy, and faith is an increasingly endangered trusteeship—a treasure to be specially celebrated yet at the same time an alert, alarm and challenge to new generations of leadership.

—A. Richard (Dick) Williams, FAIA
Professor of Architecture Emeritus at the University of Illinois
Distinguished Professor of Architecture at the University of Arizona, and a practicing architect



A Sense of Encouragement and Engagement

It was through the quality of her work that I first became aware of Betty Meyer—through *Faith & Form* that she has carefully guided as editor. The journal has impressively represented IFRAA as its benchmark product. Betty's guidance of the journal for 20 years has helped influence architects, artists, and craftsmen associated with architecture for worship.

Later, as an IFRAA board member and chairman of the Religious Art and Architecture Awards program, I became more closely associated with Betty and realized the poignancy of her devotion to the causes of IFRAA and *Faith & Form*—and her drive to optimize the potential for worship design through her editorial work.

As editor, Betty has fostered and encouraged the direction of our IFRAA membership toward noble pursuits in the design of spiritual spaces. She has been a catalyst in maintaining an outstanding informational forum for architects, clergy, and artists. Her quiet, behind-the-scenes influence in church

architecture has been significant.

Betty has been insightful to the changing spectrum of the worship design field. Her overview brings an extensive array of subject matter to the journal and her own involvement with IFRAA publications, conferences, and other activities.

Her breadth of focus includes architecture, art, and clergy concerns—both theoretical and practical. Her interest in liturgical design issues adds to her keen observation of religious architectural subjects. She has brought a sense of encouragement and engagement to architects who design religious buildings.

As *Faith & Form* editor, Betty has made her mark on many architects and artists who practice in the area of church design. She deserves our applause for her careful and persevering editorial stewardship.

—James M. Graham, AIA
Immediate Past President of IFRAA

With Great Skill, Remarkable Devotion, and Obvious Passion

Early in her career, Betty Meyer joined her clergy husband to build a new congregation and building in Webster's Grove, Missouri. The Meyers' faced all the fish-bowl experiences of a clergy family, and they simultaneously struggled with pio-

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There is a lot of talk about interfaith and pluralism these days; but Betty quietly exhibits it in all that she undertakes.

JOHN DILLENBERGER

neering a new church. Betty shared the ministry with her husband, and her firsthand experiences of churches gave her a remarkable perspective on theological, liturgical, and social forces that shape a congregation. She participated in heady ecclesiastical times.

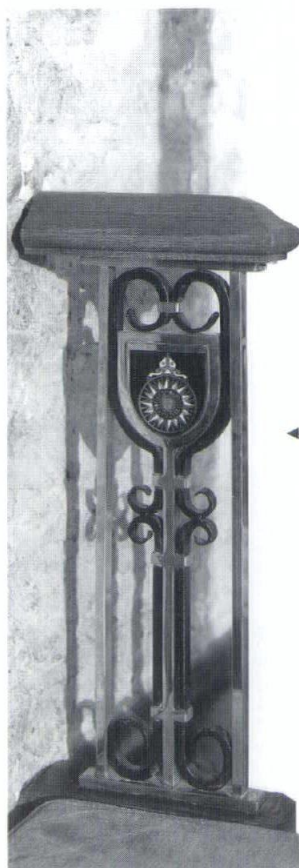
Following World War II, American congregations experienced a great surge in growth and expansion. Neo-Orthodoxy, led by Paul Tillich and the Niebuhrs in America, brought attention to church reform and helped shape the discussion of the relation of religion and society. The emergence of world, national, and regional councils of churches and interfaith councils brought disparate religious groups together for dialogue, mission, and worship. Betty participated in and gave voice to theological and ecclesial

pluralism and tolerance. She began a conversation that grew beyond Christian unity to the commonality of world religions. She carried these interests in religious understanding and dialogue to the pages of *Faith & Form*.

Since Webster's Grove, Betty learned a great deal more about the building of religious facilities. She blended her love for art with architecture to create an appreciation for the true and the beautiful in religious building. She sought the artist's vision and imagination in relation to the religious quest. She inspired and invited clergy, artists, designers, and architects to talk with each other, to learn from each other, and together to produce religious buildings of the highest caliber.

For 20 years, Betty has edited *Faith & Form* with great skill, remarkable devotion, and obvious passion. She combined the pastor-spouse's heart, the lay theologian's intellect, and the artist's eye to create a unique magazine. I am thankful to God for the prodigious gifts granted to Betty, and I thank Betty for her thorough utilization of those gifts. I celebrate her leadership for *Faith & Form* and IFRAA and look forward to her continued contributions and friendship.

—Reverend Joseph Mann, President of IFRAA



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RETROSPECTIVE OF SACRED

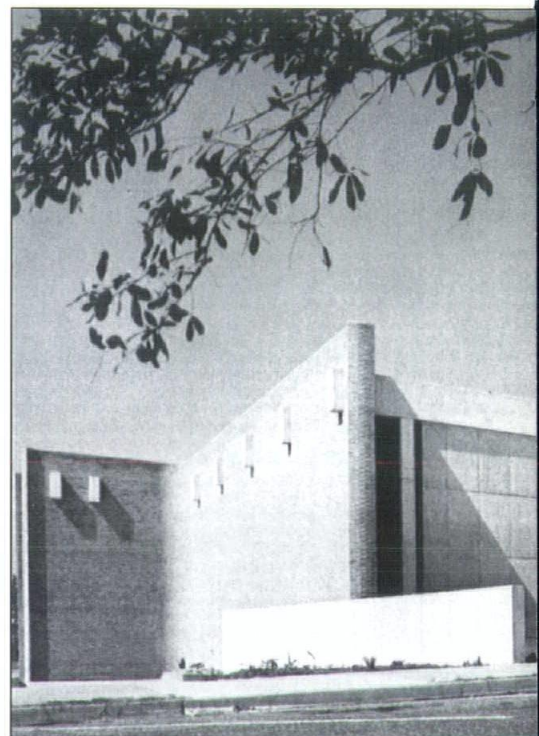
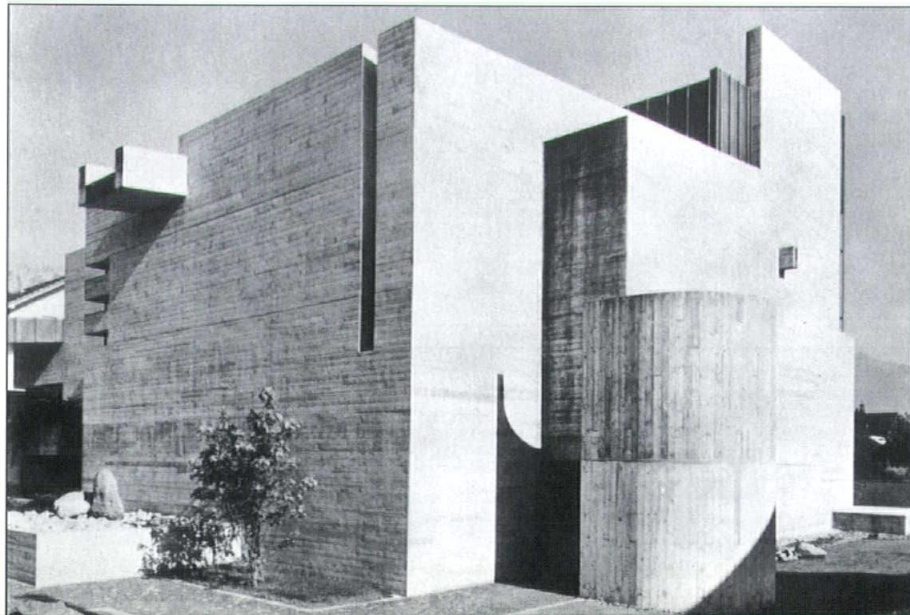
Commentary by Michael J. Crosbie and Douglas Hoffman

Over the past 34 years, *Faith & Form* has presented the best in religious architecture and design. It has done this primarily through the publication of winners of an annual awards program, which has been sponsored by various institutions, most recently by the Interfaith Forum on Religion, Art, and Architecture (IFRAA) and *Faith & Form*. Such an awards program cannot help but reflect the tenor of the time, and so on the following pages we have selected a range of projects that we believe do just that: capture some of the issues and design values that have been widespread throughout the profession of the past generation or more.

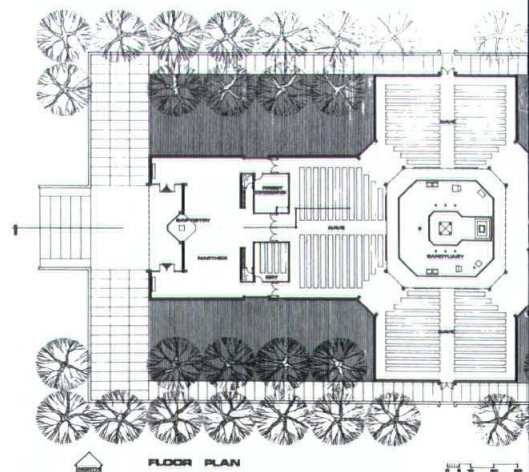
One thing that struck us as we reviewed the projects is how good design consistently attempts to mediate between the needs of a congregation and the architect or artist's mission to speak of the time and place in which a design is built or made. From the late-1960s and '70s we find the clean lines of late Modernism and the clear expression of natural materials such as brick, stone, wood, metal, and concrete. Later there is a transformation of architectural vocabulary to include forms, materials, and finishes of the given context or those of religious buildings and art of an earlier time. This allows a richer range of expression and connection to the traditions of older congregations. Finally, projects from the recent past show a willingness to answer the call of design in ways both contemporary and more familiar, with a greater emphasis on accommodating changes in today's religious practices.

We hope this retrospective offers a glimpse and understanding of where we have been recently in anticipation of design paths appropriate for today and tomorrow.

1. 1969: Heart of Jesus Catholic Church, Buchs, Canton of St. Gall, Switzerland. Architect: Dr. Iustus, Dahinden, Zurich, Switzerland.

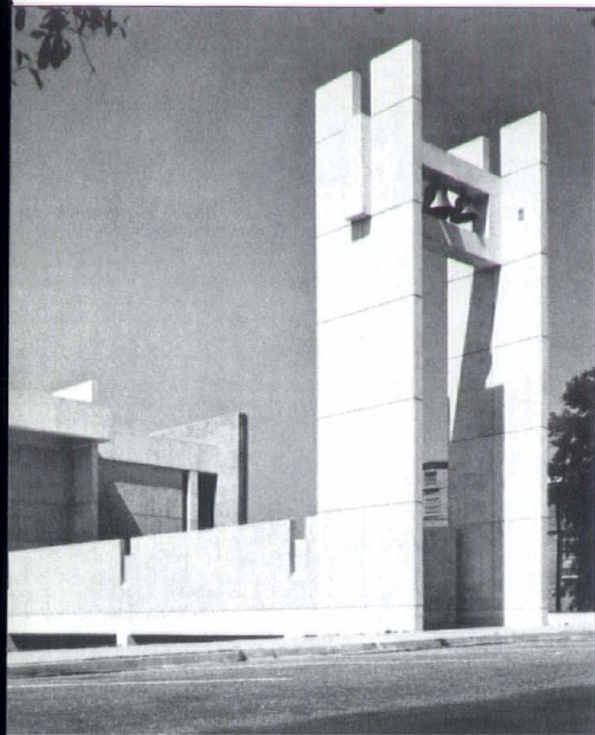


2. 1968: St. Richard's Church, Jackson, Mississippi. Architect:

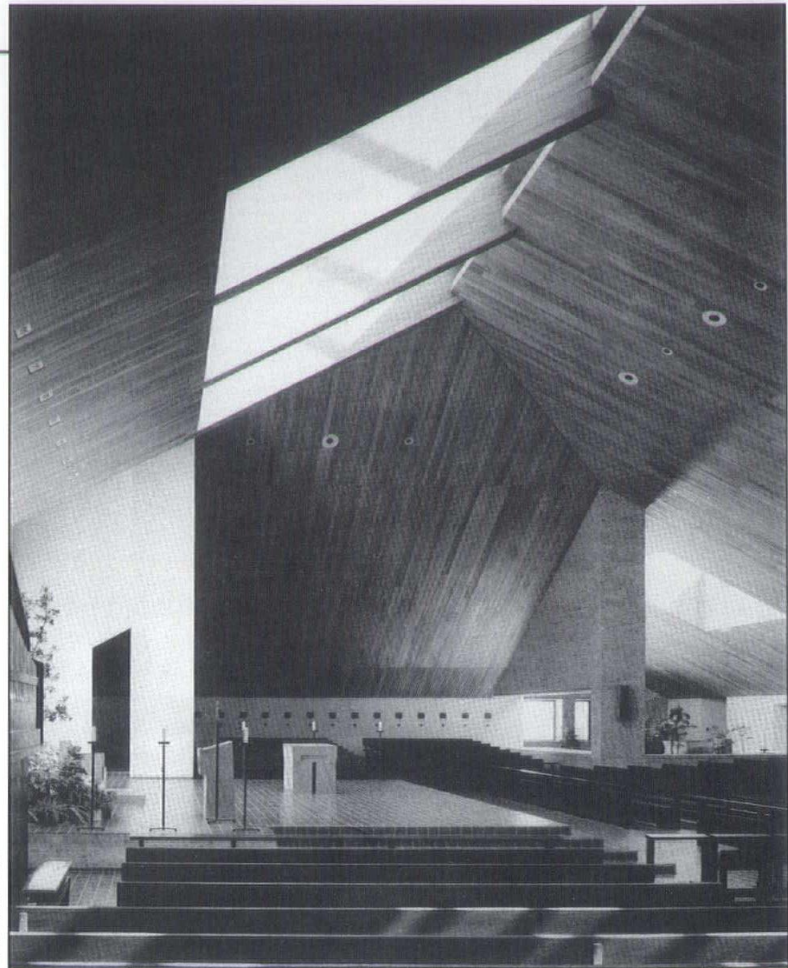


3. 1968: St. Joseph's Parish Church, Roseburg, Oregon. Architect: Zimmer, Gunsul, Frasca, Ritter, Portland, Oregon.

ART AND ARCHITECTURE



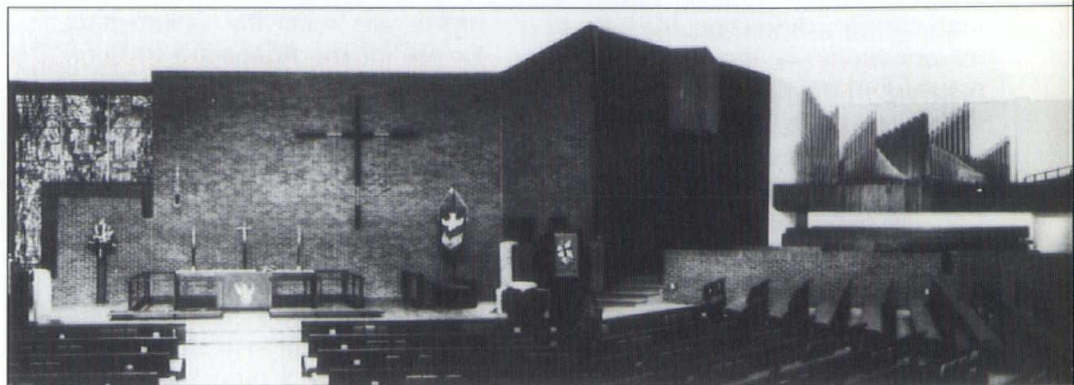
ir, Neal & Chastain, Jackson, Mississippi.



Warren Reynolds

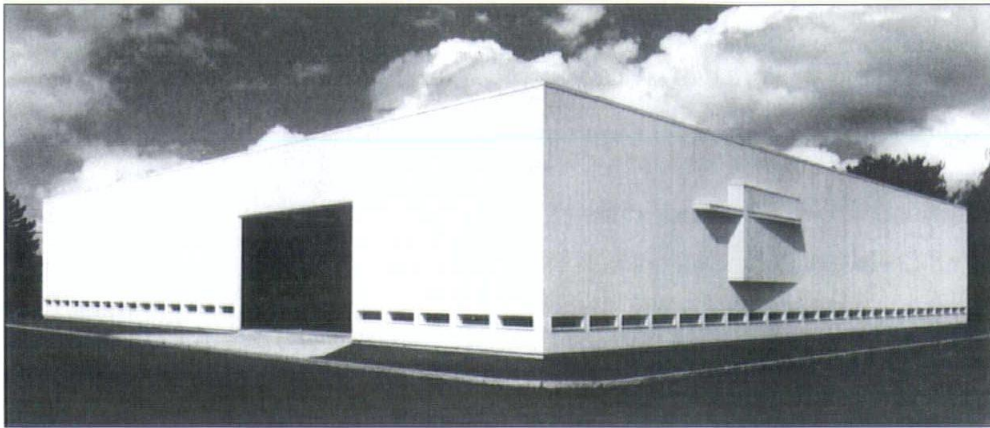
4. 1970: St. John the Evangelist Church, Hopkins, Minnesota. Architect: Progressive Design Associates, St. Paul, Minnesota.

Projects on these pages seem to capture the taste of Modernism that characterized the first decade of the awards program, from the ultimate Brutalist building (1) to the church as a bridge (2), to a plan (3) that clearly reflects the affect of Vatican II. Interiors are crisp collections of planer surfaces (4) with subtle plays on religious symbolism, and materials rendered naturally (5).

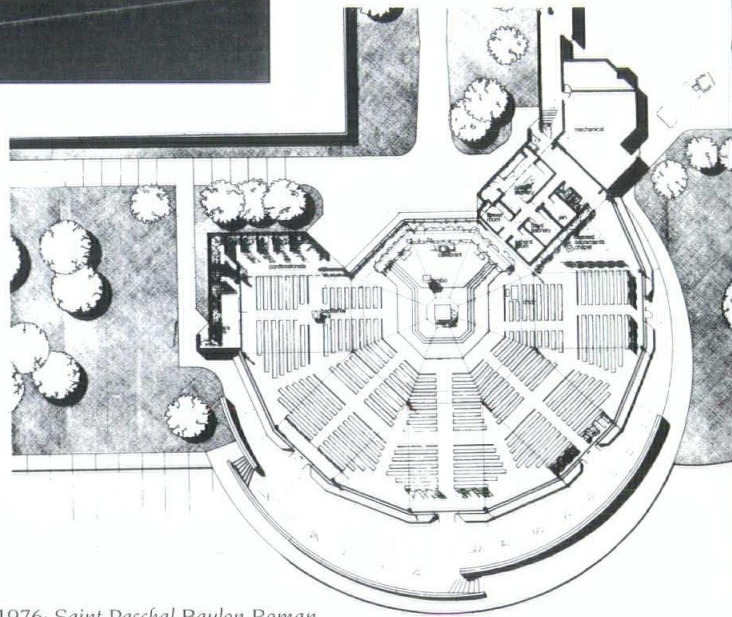


5. 1968: St. Andrew's Lutheran Church, Columbia, South Carolina. Architect: Harold E. Wagoner, FAIA and Associates, Philadelphia, Pennsylvania.

RETROSPECTIVE OF SACRED ART & ARCHITECTURE



1. 1973: Church of the Blessed Sacrament, East Hartford, Connecticut. Architect: Russell, Gibson, von Dohlen, Inc., West Hartford, Connecticut.

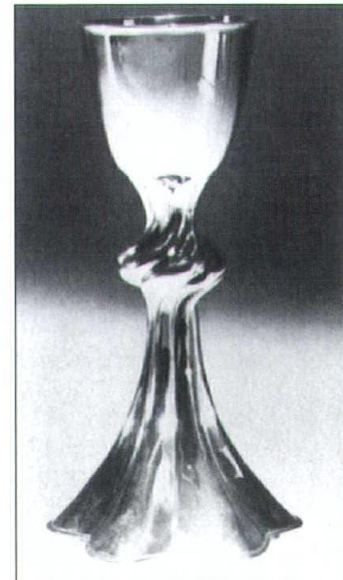


2. 1976: Saint Paschal Baylon Roman Catholic Church, Highland Heights, Ohio. Architect: Richard Fleischman Architects, Inc., Cleveland Heights, Ohio.



3. 1974: Christ the King Church, Springfield, Illinois. Architect: Graham, O'Shea & Wisnosky, Springfield, Illinois.

While pure geometry held sway for the early part of the 1970s, such as this church (1) that seemed to capture sacred space in a Chinese puzzle box, or a circular plan (2) that focuses on the altar; the sinuous forms of Christ the King (3) are rendered in natural light, achieving an organic wholeness. The same organic spirit can be seen in the design of a chalice (4) that seems to capture the nature of fluid motion: swirling, rising, and enfolding.



4. 1980: Sterling Silver Chalice. Artist: Stephen Walker, Andover, New York

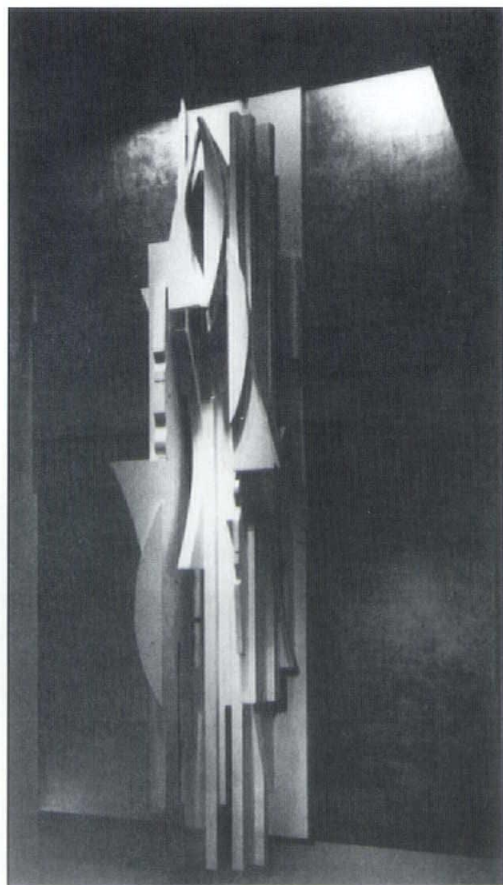


5. 1977: St. John's Evangelical Lutheran Church, Madison, Wisconsin.
Architect: Bowen/Kanazawa Partnership, Madison, Wisconsin.



7. 1981: "Son of Mary." Artist: David M. Wanner,
Hartland, Wisconsin.

Projects from the late-1970s to early-'80s show the transition from the abstract to the more figural. While the interior of St. John's (5) shares the same abstract nature of forms under light as the Louise Nevelson sculpture (6), works such as the medievalesque "Son of Mary" (7) and the North Shore Synagogue (8) signal a renewed interest in figurative arts and architecture that recalls the precedents of religious buildings from the past.



6. 1979: Chapel of the Good Shepherd in St. Peter's Church, New York, New York. Artist: Louise Nevelson,
The Pace Gallery, New York, New York.



© Hursley/Lark/Hursley

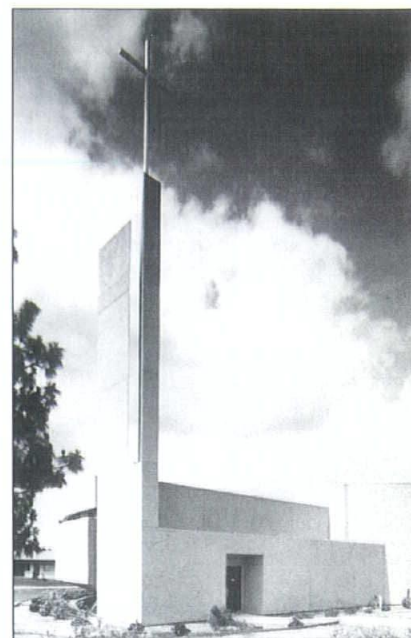
8. 1983: Addition to North Shore Congregation Israel, Glencoe, Illinois. Architect:
Hammond, Beeby and Babka, Architects.

RETROSPECTIVE OF SACRED ART & ARCHITECTURE

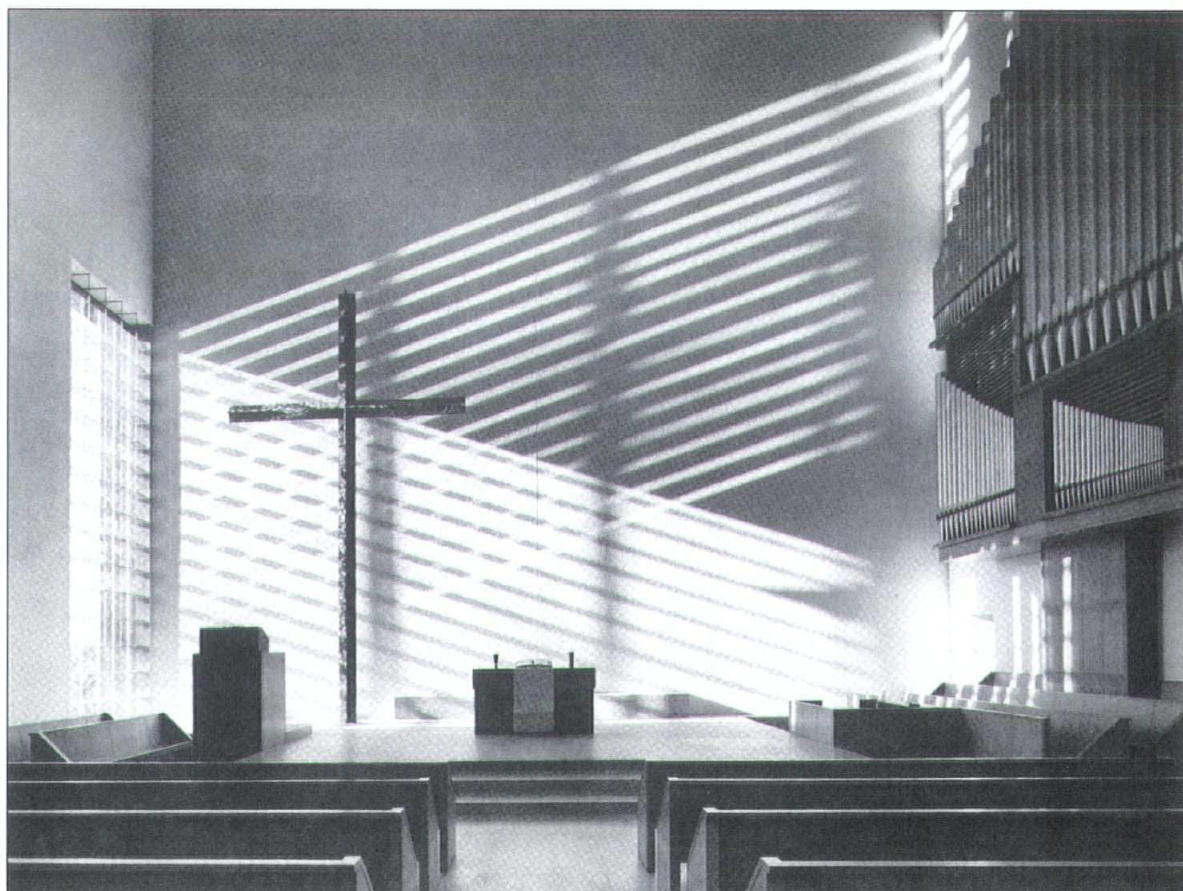


Samuel Noily

1. 1984: Jo Naymark Holocaust Memorial Center, Saratoga, California. Architect: Samuel Noily, AIA, San Francisco, California

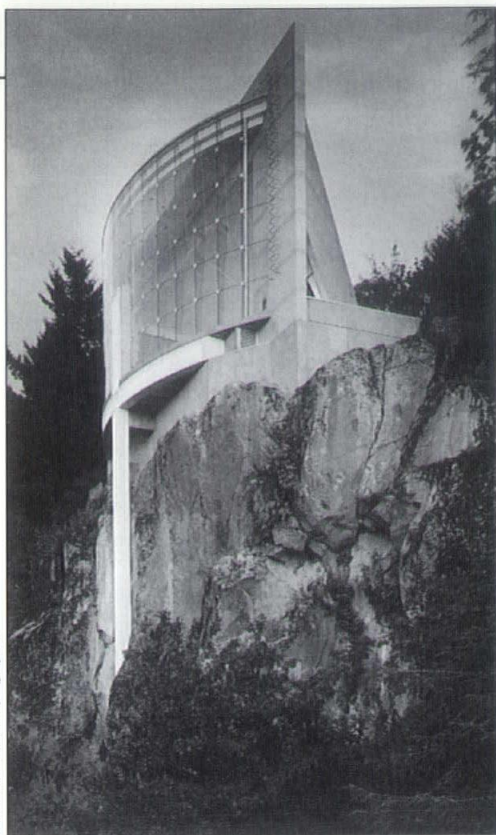


2. 1986: Orange Covenant Church, Orange, California. Architect: Ralph Allen and Partners Architects, Orange, California.

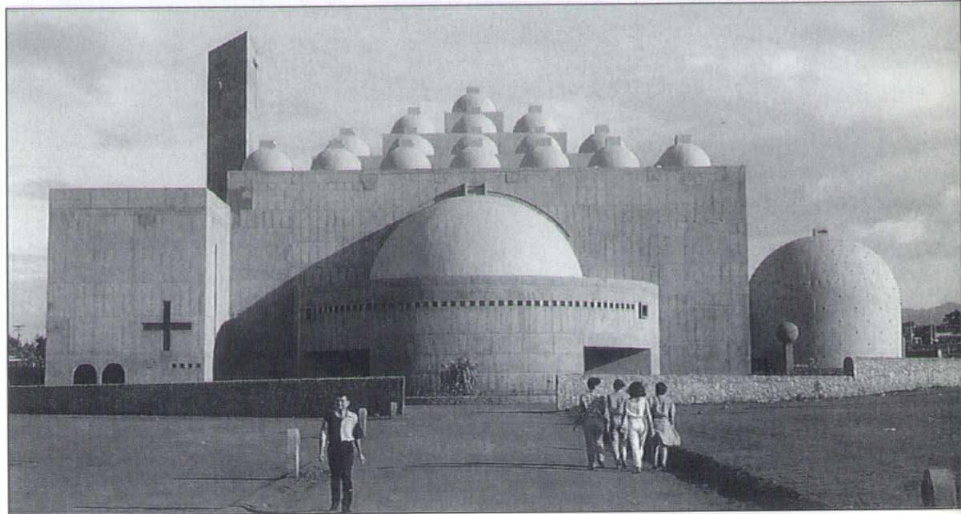


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3. 1989: Chapel of the Christian Theological Seminary, Indianapolis, Indiana. Architects: Edward Larrabee Barnes/John M.Y. Lee & Partners, New York, New York.

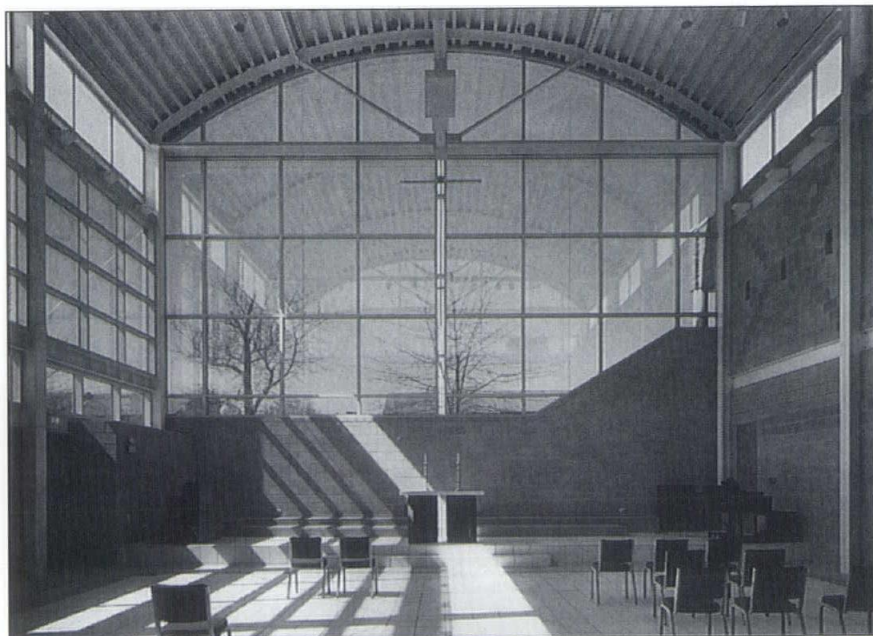


4. 1991: Marilyn Moyer Meditation Chapel, Portland, Oregon. Architect: Thompson Vaivoda & Associates Architects, AIA, Portland, Oregon.



5. 1994: Catedral Metropolitana De Managua, Managua, Nicaragua. Architect: Legorreta Arquitectos, Mexico City, Mexico.

The borrowed forms from ages past mark the Holocaust memorial center (1), which recalls the wooden interiors of old European synagogues. Clean lines and an emphasis on symbolism mark the spare concrete forms of this California church (2) and this seminary chapel (3), the latter of which incorporates an advanced glass technology to lend a texture of light and shadow. The drama of a hilltop site is accentuated in this chapel (4) that uses a cruciform to visually anchor the building to the stone, while the collection of domes on the Catedral Metropolitana (5) lends a simple yet grand solution to this important religious landmark. In contrast, a new church in Washington, D.C. (6) makes the walls as light and transparent as possible without sacrificing privacy from street level.



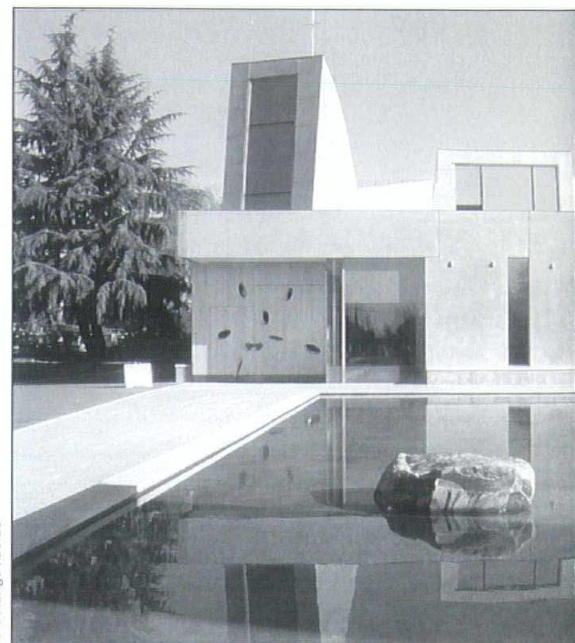
6. 1993: The Metropolitan Community Church of Washington, D.C. Architect: Suzane Reatig Architecture, Kensington, Maryland.

RETROSPECTIVE OF SACRED ART & ARCHITECTURE



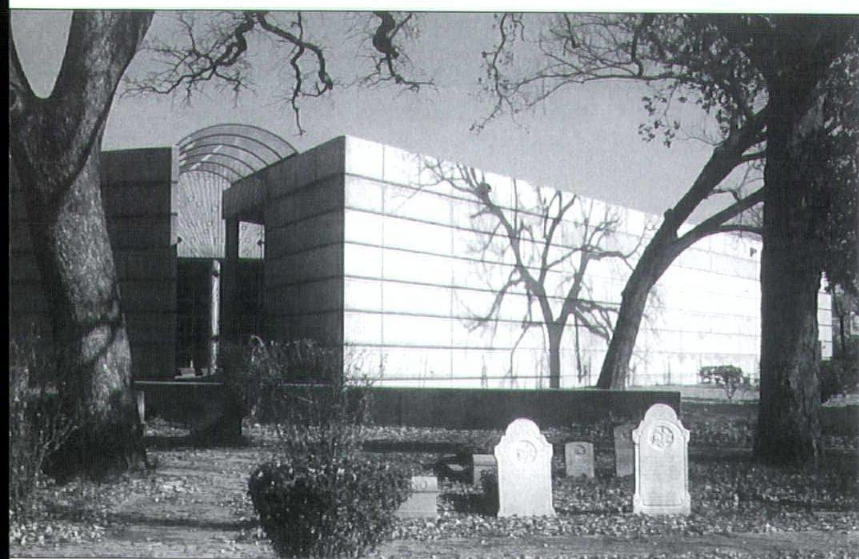
© Tim Buchman

1. 1996: Columbarium, St. Thomas Church, New York, New York. Artist: Gerald Allen, AIA, Gerald Allen & Jeffrey Harbinson Architects, P.C., New York,



© Solange Fabiao

3. 1998: Chapel of St. Ignatius at Seattle University, Seattle, WA
New York, New York.



2. 1998: Mausoleum for Emanu-El Cemetery, Dallas, Texas. Architects: Jane Landry, FAIA, and Duane Landry, FAIA, Dallas, Texas.



4. 1997: State Botanical Garden Chapel, Athens, Georgia. Arch
Georgia.



Architect: Steve Holl Architects,



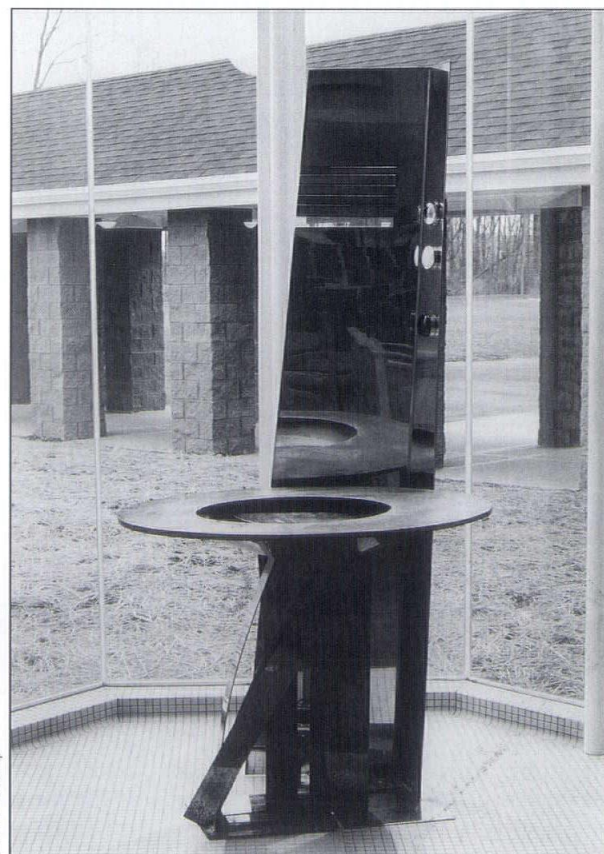
Dalia Architects, Atlanta,



Roger Wade

5. 2000: Saint John's Episcopal Church, Jackson, Wyoming. Architect: Carney Architects, Jackson, Wyoming.

Recent award winners have reflected a time in religious design in which traditional and contemporary approaches exist simultaneously. The columbarium (1) uses traditional materials and gothic-inspired decoration to create intricate detail that captures the complexity of the fabric woven through our lives. A mausoleum (2) and a chapel (3) use Modern forms in contrast to their surroundings to create a place apart. Architecture based on the fabric of the region and traditional vernacular architecture distinguishes a small chapel (4) and a large church (5) that respond to their context. The baptismal font (6), Modern in its language, uses materials finished to suggest the reflectivity of water, and is placed in a glass baptistery to reveal it to those outside as well as inside the church. □

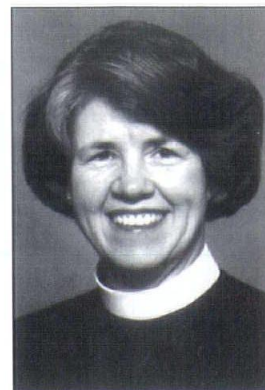


Jennifer Dunlap

6. 1999: Baptismal Font, Linworth United Methodist Church, Columbus, Ohio. Artist: Ken Valimaki, Pickerington, Ohio.

'BE WISE AS SERPENTS AND INNOCENT AS DOVES'

By The Reverend Hope H. Eakins



"Be wise as serpents and innocent as doves."
Matthew 10:16b

Jesus' advice about serpents and doves is good for a parish Building Committee.

For over two centuries, the church I serve has gathered around the Lord's table in a small Connecticut town. The first church building was consecrated in 1797 and later moved and enlarged; the current building was erected in 1897, and in 1997 construction commenced to renovate and expand our existing space.

It was clear in the early 1990s that the parish was growing in program and in numbers. The Eucharistic table was our center, but the disabled and infirm could not get to it easily, nor was there enough room for Christian education, the choir, adult education, or hospitality.

So the Vestry appointed a Building Committee that distributed questionnaires and held workshops to determine parish needs. The cost of a fund-raising consultant seemed high to a congregation that was new to this endeavor, but we were convinced that professional help would pay for itself. It was one of our wiser decisions. An experienced consultant helped us determine a capital campaign goal that would define the financial scope of the project for architects and for the parish.

Even before we hired an architect or the builder, there were lessons to be learned, and they continued all the way through to dedication day. This short primer for clergy and congregants alike is offered in the spirit that others might learn from our experiences and be wise as serpents where we may have been innocent as doves. No two building pro-

jects are alike, and they range in complexity, but the following lessons should be relevant in ways large and small.

Lesson 1: When checking references on professionals, talk not only to other clients, but former builders and architects, too.

Try to get a list of all projects on which an architect or contractor has worked, not just the selected list you are given. Get references about architects from contractors and about contractors from architects. We compiled a list of architects suggested by parishioners and our diocese, and they were sent a description of our needs and our budget. We consulted other congregations and clergy that had

An experienced consultant helped us determine a capital campaign goal that would define the financial scope of the project for architects and for the parish.

been through building programs. We also talked to other former clients of architects on our short list. But we never spoke to contractors who had executed the designs of the architects, which would have given us valuable insight in how they work with their fellow professionals, and a sense of their strengths and weaknesses.

Lesson 2: Don't forget to ask about the drawings. While you have that contractor on the phone, ask for an appraisal of the architect's set of drawings. Were they complete? Any surprises? One loud warning bell is the reaction to the architect's

drawings by the contractors who are invited to bid on the project. In our case, 10 contractors were invited to bid. Only three responded, and several declined, saying that the drawings were "incomplete." That incompleteness haunted us through four years of construction. The town Building Official required a foundation plan (which our set of drawings lacked), the contractor sent memos seeking clarification of the plans, and the Building Committee had trouble reading the plans. The Committee was industrious and intelligent in their approach, but didn't trust itself enough to insist on answers.

For example, in one room paint but not wallboard was specified. We assumed that paint was not to be applied to thin air, but we learned about assumptions and paid for a change order to install wallboard. No electric outlets were included in the plans for the sacristy. Result: change order. Radiator heating was specified for the parish hall but the furnace that supplied the radiators was eliminated. Result: change order. The building committee thought that change orders should result from the creative, new ideas for extras that always occur after design, or for repairing oddities in old construction that are not revealed until you get in there with a hammer. What flummoxed us was having to amend faults in the original set of construction documents with change orders—and then having to pay the architect's fee for the correction.

Lesson 3: Be certain what you are paying for. Read the contract carefully. It is worth the cost of getting counsel from a legal advisor well-versed in architecture and construction. Be particularly careful about changes made to the standard AIA Owner-Architect agreement. Be clear

HOPE H. EAKINS is the Rector of St. John's Episcopal Church in Essex, Connecticut.

about what your architect's fee will be based on. In our case, the architect's first design turned out to be much more than we were prepared to spend, and what we had told the architect we intended to spend. So we sent the architect back to the drawing board to bring our project in line with our budget. But (surprise!) the architect expected us to pay the full negotiated fee on the building as designed, not as revised. We thought we had agreed to pay architect's fees of 15% of the cost of the building we would construct. However, the architect had a different understanding: he billed us 15% of the lowest bona fide bid to construct the project as first designed. We believed that since he had designed a building beyond our means and that we had made severe cuts in the project, his fee would be 15% of the actual construction cost. Tense and lengthy negotiations resulted in a reduced fee of 13.5% of the bid to complete the project as originally designed. Assumptions can get you into trouble. Be wise as serpents!

Lesson 4: Insist on samples.

Nothing quite prepares one for the experience of walking into a new space that

Professionals are people who should be able to explain things to those who don't speak their specialized language. Keep asking until you understand the answer.

has, oddly enough, been invaded by an alien presence. Let me explain. Our new parish hall emerged from the rubble of renovation and construction and parishioners loved it. The high ceilings that had been covered with suspended ceilings were revealed, the oak wainscoting stripped of multiple layers of paint was restored, and the pine floor once again gleamed with warmth. When we asked about the light fixtures, the architect said they were JC2s or TM3s or something like that. He couldn't remember what they looked like, he said, but they would be fitting. Doves once again, we never asked for a sample or a "cut-sheet." When the ceiling fixtures arrived they were nicknamed the "flying saucers." In the minds

of most they don't fit the décor and they were filled with dead bugs and debris from the start. We had assumed that, with a choice of light fixtures for most other places in the buildings, we would have a choice of the lighting in a major public space. This one got by us. Insist on a sample or a cut-sheet of the product. If you are not careful, you, too, may be abducted.

Lesson 5: No question is too silly or too stupid to ask, and get the answer in writing.

Professionals are people who should be able to explain things to those who don't speak their specialized language. Keep asking until you understand the answer. "Don't worry about it" is not an adequate answer. Once you have an answer that makes sense, make sure that it is recorded. Obtain written agreements about everything. Do not rely on verbal assent to anything.

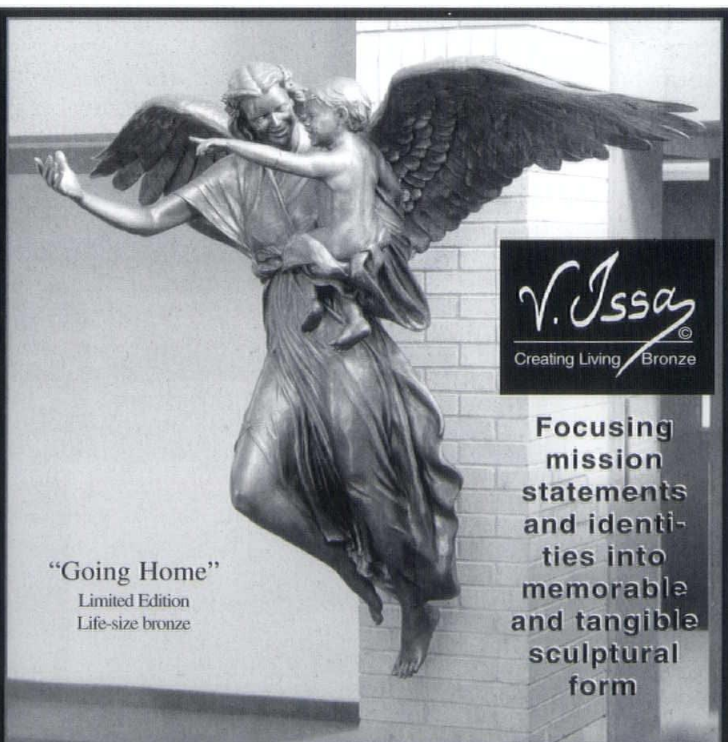
Finally, don't forget to pray—together as a parish and as a Building Committee. Clergy and congregation alike need both the wisdom of serpents to undertake a project and the innocence of doves to remember that you are about God's work and not your own. □



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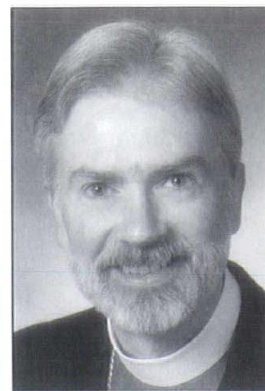
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WHAT HAVE WE CREATED HERE?

By The Right Reverend Andrew D. Smith



So, the work—at last—is done! We gather here, inside and around these buildings, these walls, in deep and profound thanksgiving and appreciation for all that allowed the making of this place of worship happen.

What have we—congregation, clergy, designers, and builders—created here? We have created a Place for Blessing. We have created a place where heaven and earth meet.

The building itself is not a guarantee that it will be used for God's will. But it is a crucible: When you are here, expect to be changed.

Like Jacob at Beth-el, a house of God, we have set stone upon stone in place here, because we know this to be a place where heaven and earth meet. It is a place where we have met God. Like the Temple in Jerusalem, and like Saint John the Divine's vision of the Heavenly City itself, we have created a place in the very presence of God. We have created a Place for Blessing.

But make no mistake. It is not simply a place, not simply a building. It is the congregation. And it is God. Together we bless this place, with your mingled presence together, in these very walls, in this place that we have created.

Remember these ancient words: synagogue and congregation. These words mean a gathering of the people, a com-

ing together in the presence of God. In fact, the buildings themselves are unusual, as everyday buildings in our world go. They are designed and built for the meeting of you and God, and without you and God, they are worth nothing to the rest of the world. Ever try to sell a church?

A church, a temple, a mosque—these buildings are valuable only when people are in them, seeking God. As we bless this place, moving from room to room, upstairs and downstairs, inside and out, remember it is God and us in this place. That's how we make a blessing. Where heaven and earth meet: A place for blessing when you are here, with God.

These walls are also a Crucible for Change. Here we seek God not for what we want, but for what God wants. What God wants is for us to grow more and more into the likeness of Jesus, and within these walls, and outside these walls, to be God's workers. Because we are called in our Baptism to life different than what we have known, new life—ways of living so different that Paul compares conversion to dying, to what was and being born all over again to the new which is of God.

This place becomes a Crucible for Change when we know that God is working here, in and on us. Every time we come here, we come with an expectancy to be changed. We come here to listen and hear the Word, the Spirit, to taste Jesus deep inside, to talk and listen deeply in prayer. Sometimes we come here to wait, to see, to plan. This is expectancy: wanting to be changed and to bring the fruits of that change to the world.

Remember Jesus at the Temple. The building itself is not a guarantee that it will be used for God's will. But it is a crucible: When you are here, expect to be changed.

To a Place of Blessing and a Crucible for Change, we add a third thing. This place is also a Destination for the Stranger. Looking at this place from the outside, we see it as a Symbol of the Divine. Imagine, right here on Main Street a little slice of heaven for all to see. The buildings themselves you will keep, with care and imagination. Might you wrap them in purple for Lent? White for Easter? Cover them with a profusion of flowers of the season? Through your care, they will catch the eye of the passerby, and keep the eye and beckon people closer. Remember, a visitor—one seeking or just the curious—will find holiness here, not just because of the buildings, but because of you and God, who gather and worship in these buildings.

Remember these ancient words: synagogue and congregation. These words mean a gathering of the people, a coming together in the presence of God.

As a Symbol of the Divine, make these buildings easy to find. Sign and mark them well, so that as you come in here and are blessed and changed, in this little slice of heaven on Main Street, you will also go out of this place and invite others to come in here. Invite them so that they can be blessed, so that they can be changed. Here, the doors are always open, the gardens tended, and hospitality is always at the ready. The work on the buildings is finished. And as we come in and go out of this place, we create a holy pattern. Like the tide, we come in and we go out, and God is blessed. □

ANDREW D. SMITH, Bishop of the Episcopal Diocese of Connecticut, made these remarks on the occasion of the dedication of St. John's Church in Essex, Connecticut.

DESIGNING FOR CONGREGATIONS: A PRIMER FOR ARCHITECTS

By Ann Beha



As architects for religious organizations, and other non-profit educational and cultural institutions nationwide, it has been a pleasure to work closely with congregations for the past 25 years. My first client, in 1975, was a Baptist congregation, located in an historic church building in a deteriorating city center. Their needs related to preserving and renovating their aged historic structure, but at the same time they were seeking a renewed presence in their community, and their membership was rapidly dwindling. The problems were architectural, financial, and institutional. There were problems of leadership, and the architect was placed at the center of these multiple concerns.

Our recognition of these multiple concerns, and our strategies for working within these complex settings, continue to shape the work that we do with all of our religious clients.

This first client inspired me to continue my own work as an architect for landmark buildings, and then to expand this practice to include many new churches, chapels, and religious education and community facilities. Although we also design for colleges and university buildings, the performing and visual arts, and for libraries and cultural resources, congregations remain the most challenging, and often rewarding, clients. They march to a special beat, and they can both embrace and frustrate their architects.

Architects are well advised to understand their special requirements and expectations, because the ability to work well with a congregation is the key to making great sacred architecture.

ANN BEHA is principal of Ann Beha Associates in Boston, Massachusetts.



Restored interior of St. Andrew's Church in Hanover, Massachusetts, which recreates the original design while accommodating changes in worship spaces.

A Congregation at the Heart

A congregation is the heart of the church, the synagogue, or the mosque, joined together by similar, but not identical, beliefs, and operating within a distinct culture. The congregation includes decision-makers, donors, and members of all ages and often diverse backgrounds. No longer are congregations necessarily local, and the members may know each other only through the church, the synagogue, or the mosque. Many members now commute to their parishes. As a result, congregations may be even more diverse today than they might have been in the past.

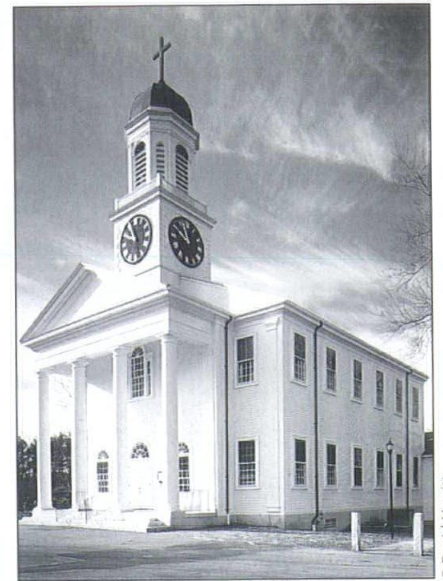
As with many community clients, there are likely many members who are completely unfamiliar with the design and construction process. The architect can

expect to be working with volunteers who are busy, have varying degrees of experience with business, and are often not familiar with contemporary communication processes.

Members of the client group may change several times in the course of a project, as memberships and roles are rotated. The clergy may be new, inexperienced, or unable to bind decisions. There are fundamental differences in legal structure from congregation to congregation. Even within the same denomination there may be operational differences, subtleties about hierarchy and communication, and a variety of political structures. This makes for distinct cultural identity within congregations and for a client with a distinct political and emotional landscape. Architects, as



St. Andrew's Church burned to the ground (except for its front portico). The restored exterior is virtually identical to the original 1810 design, reflecting the congregation's commitment to the building's history.



© David Hewitt

design professionals, must navigate this culture in order to provide great leadership and services.

Architects work for congregations to provide specific services. These can include:

- Long-range planning for an entire campus—including the house of worship, parish facilities, and school complex;
- Renovations of just one space, such as the church education center, the sanctuary, or the counseling or parish support spaces; or
- Construction or restoration of an entire building.

Each type of project requires different types of professional services and different budgets, timetables, and decision-making structures. Budgets can range from a modest sum for planning or small-scale design, to a larger amount that will cover the coordination of a full services team: architect, landscape and site planner, acoustician, engineers, and specialty lighting and liturgical designers.

Navigation is a key strategy in designing for congregations. The dynamics of organization, decision making, and communication are fundamental to the success of every project. I advocate that these should be well understood prior to the start of any design effort.

A Strategy for Design Services

The first task is to *understand the organization*: its governance, legally and pragmatically, and its relations to its volunteers and constituencies. The congregational decision-makers and the internal and external review groups must be identified. The charge to these groups must be made clear to them and the architect.

The second task is to *understand the congregation's communications systems*: how information is disseminated and how information on the design, the costs, and the implementation will be shared. Once the communications system is established, the architect should use it! There is no substitute for frequent, appropriate project communication.

Third, the architect should *understand the project's financial structure*. Do the key decision makers have the power of the checkbook? How much money has been raised or allocated to the project? And what is the process for completing the fundraising? For some churches, the financial oversight may even be lodged in another group outside the church, perhaps in another city or diocese. Is there any process for informing or bringing those decision-makers closer to the process, to ensure project approval? As with any project, understanding the financial realities is essential for meeting budget targets.

Fourth, the architect should *use the contract as a framework for the services and expectations*. The development of the architect's fee and contract is in fact an opportunity to review in great detail the client's expectations about services, schedule, and process, and the architect's understanding of the same. Many congregations are unfamiliar with AIA contract forms, but the new forms, and the forms for Special Services, offer the parties the opportunity for a clearer understanding between the design professional and the congregation.

The architect's contract should stipulate the understanding of communications, review process, and expectations

for timely decisions, numbers of meetings, budget limits, etc. The new standard forms of agreement between Owner and Architect provide an opportunity to spell out more assumptions and understandings about the services, the deliverables, the basis on which the architect's fee may change, and the duration of the project. The architect would be well advised to discuss these matters with many members of a Building or Oversight Committee. The architect might distribute those sections of the contract related to schedule, number of meetings, architect and owner's obligations, and the deliverables at each phase, to all members of a Building Committee. These documents form the basis for the collaboration between the congregation and the architect—and the congregation needs to review and shape these services to meet their needs—before the contract is signed.

Many congregations need outside advice on their project—they may seek legal advice and be well informed in contractual details, but they also need practical, day-to-day advice on managing the design and construction process. The architect can introduce the client to management and construction professionals who can help to more clearly distinguish between areas of responsibility. This will help clarify the fact that architects don't do everything. Their services are limited, and the client may benefit from additional professional advice to help represent its interests and manage the many owner-related issues—phasing, moving and packing, contracting for and treating hazardous materials, and purchasing furnishings and equipment.

Additional Items to Consider

Take your client to visit other religious facilities: This gives the group some points of reference, and a lot to consider. You will learn their preferences, and they will see the quality that is out there—and be clearer about what they want. Field trips are a great experience for all involved.

Recognize the need for visuals and design tools: Congregations need models, renderings, drawings at large scale—all the old fashioned tools that our increasingly technological world fights against. We provide physical samples of light fixtures, speakers, large-scale paint and wood samples, furnishings, and carpet, and we offer choices, and engage the client in the decisions.

Consider an independent project manager or owner's representative: Make sure it is someone accustomed to large groups and consensus-based decision making. Project managers more accustomed to commercial owners and developers will need training on the collaborative processes more typical of congregations.

Many congregations need outside advice on their project (i.e., legal, contractual), but they also need practical, day-to-day advice on managing the design and construction process.

Rely on the clergy to identify the liturgical requirements: One-on-one sessions with the clerical leaders have been critical to the success of our designs—they know more than we ever can about the traditions and rituals of their faith.

Suggest changes where appropriate: If necessary, ask the congregation to modify its own organizational structure to create a smooth, businesslike path to project completion. If the structure is unwieldy, it could lead to more financial risk during construction, and as the design professional, architects should speak up and provide leadership to the client; the organizational structure may be more flexible than imagined.

Keep the project schedule under control: Volunteers get tired; architects need to move on to other projects; staff change costs escalate and materials may become less available. The congregation needs

results, and after some months of design or planning, there may be frustration.

Keep the budget under control: Projects are often delayed because the budgets can't be met. We recommend that the congregation hire an independent estimator, who works for them to advise on costs, but we treat that estimator as a team member from day one. The estimator can only price what is known, and the earlier and more complete the information, the better the estimate. If the project includes the design for a new sanctuary, it is ideal to have an experienced estimator, as well as a contractor who has priced and built exactly that kind of structure.

Build to last: The budget may be small or large, but the congregation will likely be there for a generation, or many generations. Repairs or new construction with design or construction flaws, or limited life, are real problems for congregations. They expect to live with the building for years. We have learned, when necessary, to build less, but insist on higher quality.

Reward volunteerism: Make every meeting enjoyable, engaging, and productive. Always distribute meeting notes, agendas, and a handout confirming the work that the groups have seen. The architect is likely the only paid person in the room, and it is important that the timetable and energy of the group be respected. We often try to hold at least a few of the design meetings at our office—providing hospitality, introducing participants, and making the volunteers part of our own culture.

Most importantly, attend services: If the architect is designing the church or synagogue, all of the design team members should be introduced to the practices within the religious organization, and to the congregation as a whole. The congregation is made up of real people, eager to communicate with the designers, and enthusiastic about their religious group. Most people are very interested in architecture, and the opportunity to comment about the design is well deserved.

We have served church clients with memberships as large as 850 people, all who cared deeply about their church, the architecture, the programs, and the finances. These people are stewards for their religious groups, and their collective voice and spirit should be reflected in all aspects of the design. Through design, architects can honor the special commitment that a congregation holds for its religion and its buildings. □

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Just One More Thing . . .

By Betty H. Meyer

Editor's note: This is the first installment of a new column by Editor Emeritus Betty H. Meyer that will appear in each issue of Faith & Form.

What in truth is the role of an architect? Not an architect myself, but a seminary graduate, I have been listening for and learning the answer to this question for the last 20 years as editor of *Faith & Form*.

My dictionary tells me that the word architect translates: *archos*: chief and *tekton*: carpenter. But this definition is not satisfying.

I was surprised recently to hear someone speak of theological architecture and thought it a stretch of someone's imagination. But before dismissing it, I turned it over in my mind. Would the architect then be partly a theologian? For many years theology was the province of the clergy and dispensed to the congregation through sermons, but the importance of the laity has been rediscovered. Members of building committees take their responsibility seriously and turn not only to the clergy but also to the architect before they accept a design.

Thus they want the architect to play a major role in the committee dialogue. He or she has the opportunity...no, the responsibility...to make a contribution that no ecclesiastic can make. He can describe architecture as a particular speech or language that the committee should be willing to study and comprehend.

Architects are *form-givers* and *shapers* of contemporary culture, and if their new building is to be relevant in today's world the committee must work with the architect. Sadly this does not always happen. As far back as the 1800's Bertrand Hume complained: "Contemporary religious buildings are built without the least regard to traditions, mystical reasons, or even common propriety. A room full of seats at the least possible cost is the present idea of a church."

But at some point in the dialogue the architect will discover that while she may know the language of FORM she doesn't always hear the language of FAITH. Without knowledge of the theology of his

client the architect's contribution to the dialogue will fall on deaf ears. But if she is conversant with both languages, her FORM will necessarily include the client's FAITH.

The question is often asked: "Will the architect's design then translate into a form that radiates the transcendent or the holy?" No, this is a different matter. When the architect has fulfilled functional requirements, the committee must give him complete freedom of form. His design may or may not evoke an awareness of transcendence for either the religious or secular viewer. I truly believe that the depth of sensitivity that the architect has for the spiritual will affect the form he designs. A shallow architect will produce shallow form.

How does the architect renew or deepen sensitivity? First, she must be aware that novelty does not disclose transcendence, in fact, it is a hindrance. Both she and the viewer will be concentrating on novelty, not a transmission of the spiritual. Both the architect and the viewer should understand that the architect is spatially framing the essence, the symbol to which all symbols refer.

Second, the architect should be willing to make contact with all other arts as well as her own. Music, painting, sculpture, drama, and, yes, dance. Exhibits of both individual and public art will deepen her awareness that other talents and other imaginations are working to disclose the same reality that is hers. Familiarity with the other arts will surely enhance her own work.

When the architect does succeed and ultimate reality is disclosed, congregations will open up to receive the heretofore hidden reality. But then the theologian Paul Tillich tells us that "the breakthrough is not the end—the way into the depth must be followed by a return to the surface so that a future can be embarked upon." The success of the architecture will mean a rebirth of a theology that will be played out in the future of their children. □

Notes (continued from page 4)

Buddhist Statues Destroyed

In an assault that has outraged the world, zealous Taliban soldiers have smashed thousands of Buddhist statues and other religious cultural artifacts in Afghanistan. The actions came at the direction of the Taliban's supreme ruler, Mullah Mohammed Omar, who issued the order to destroy all statues in the country, decreeing them idolatrous and offensive to the religion of Islam. The country's pre-Islamic heritage includes Buddhism and Hinduism. Using explosives, Taliban soldiers demolished two towering statues of Buddha hewn from the face of a cliff in central Bamiyan, which dated from the third and fifth centuries. The taller of the two, at 170 feet, was believed to be the world's tallest standing Buddha. The other measured 120 feet. In Ghazni, Taliban soldiers hacked an ancient Buddhist complex to rubble, scrawling graffiti on the walls: "We confront the idols of non-Muslims and destroy them."

Remnant of Pilgrims' Church to be Demolished

A moss-covered wall that was once part of a church in Leiden, the Netherlands, where the pilgrims worshipped before continuing their journey to America, was slated for bulldozing. But in April the Netherlands Council of State reversed an earlier ruling that called for the ruins' destruction. The wall is the last remnant of the Church of Our Dear Lady, a site of pilgrim worship during their dozen-year stay in Holland after fleeing England, en route to the New World. Records indicate that ancestors of President Bush were married in the church. The Netherlands Council of State had earlier rejected an appeal to save the wall by the Leiden American Pilgrim Museum and others. The wall was to be bulldozed to make way for a shopping mall, along with a former hospital where Myles Standish was treated after he was injured while serving in the Dutch army. □

Note: In issue No. 2/2000, Notes & Comments, Liturgical Design Consultant Richard Vosko should have been mentioned in the Marian Woods project.

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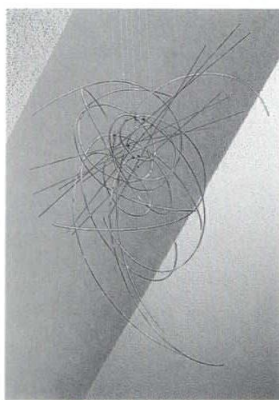
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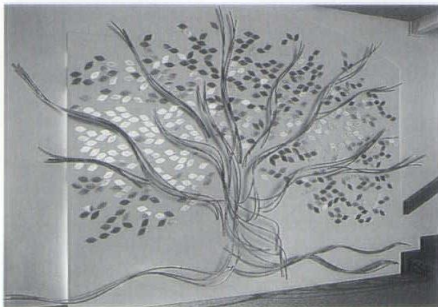
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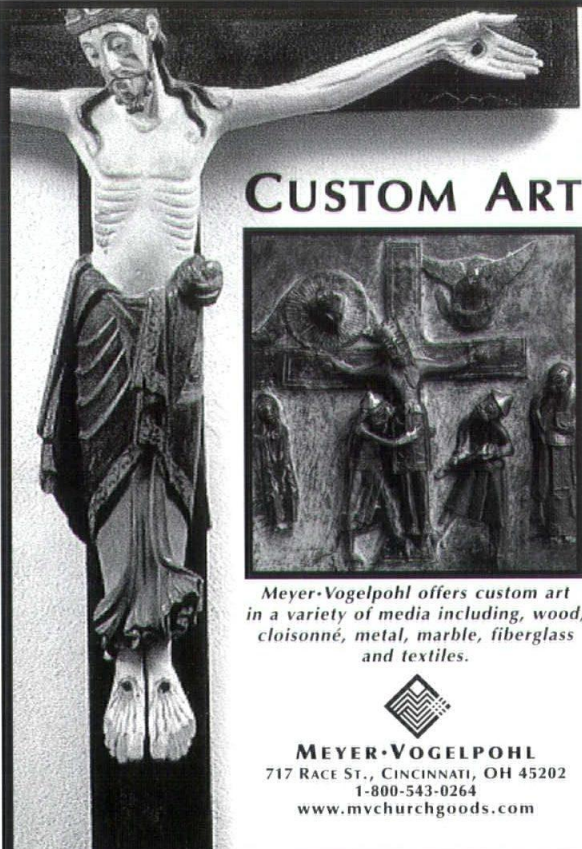
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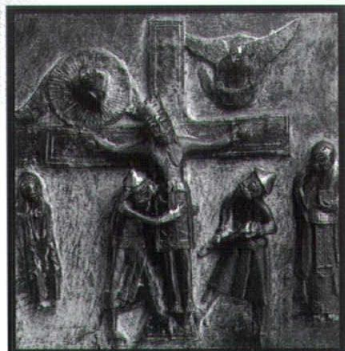
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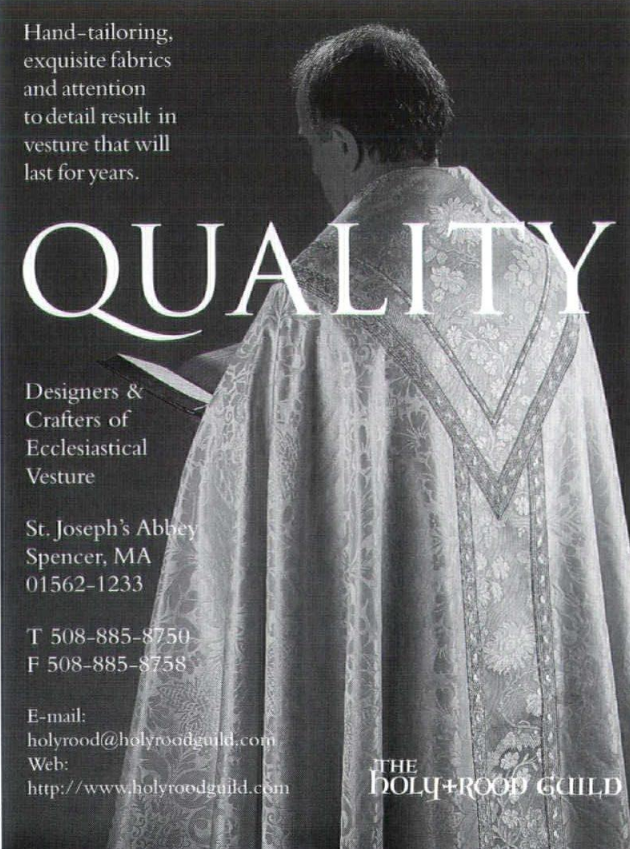
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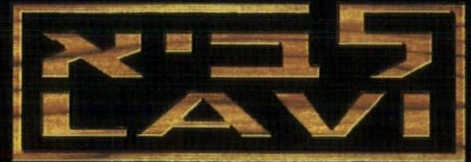
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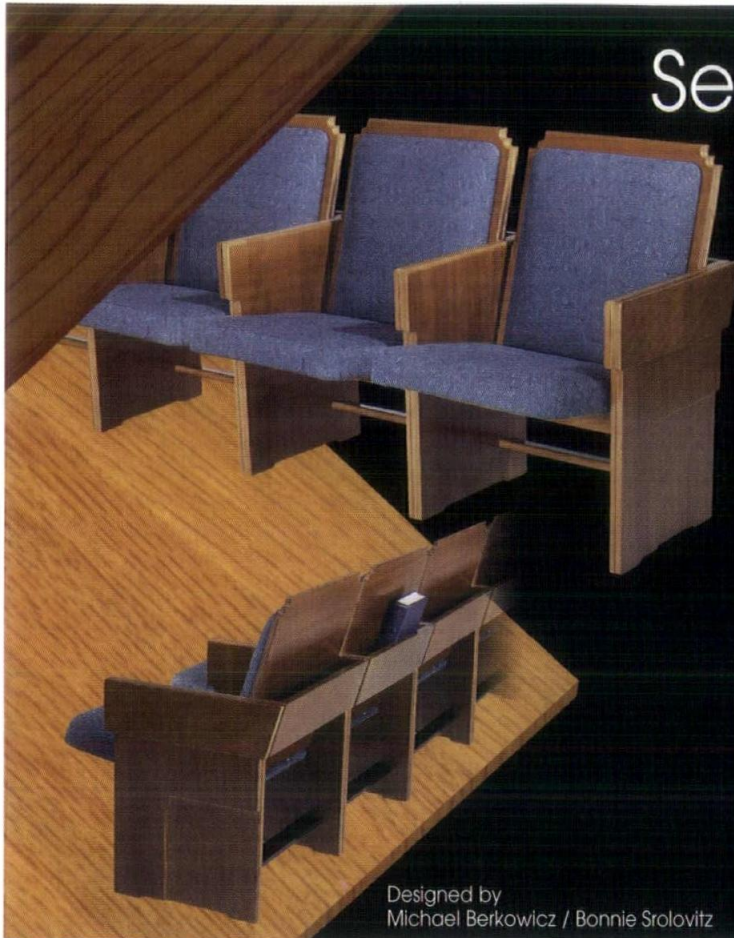
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CONTEMPORARY DESIGN WITH RESPECT FOR TRADITION

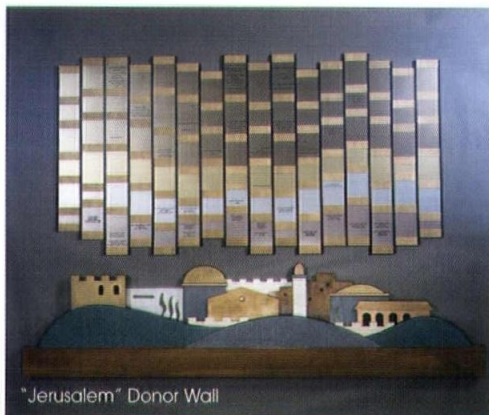
Every synagogue has its own character, structure and goals. We recognize this when creating works to meet your needs. Design, Fabrication, Installation.
Our job is to make your job easy.

SANCTUARY
DESIGN

LITURGICAL
FURNISHINGS

DONOR
RECOGNITION

- ◆ BIMAH FURNITURE
- ◆ ARKS
- ◆ ETERNAL LIGHTS
- ◆ MENORAHS
- ◆ TORAH VALETS
- ◆ YAHRZEIT WALLS
- ◆ DONOR WALLS
- ◆ TREES OF LIFE
- ◆ HOLOCAUST MEMORIALS
- ◆ STAINED GLASS
- ◆ SCULPTURE



"Jerusalem" Donor Wall



Sutton Place Synagogue, New York City

Designers: Michael Berkowicz & Bonnie Srolovitz

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