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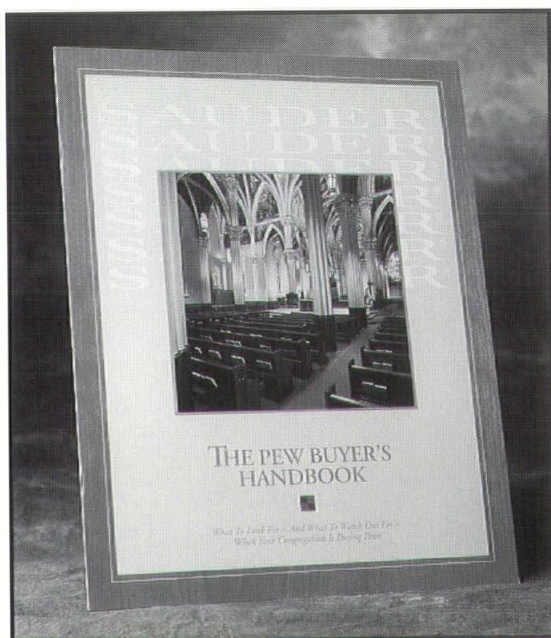
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## ABOUT THE COVER

The Fresco Chapel, now under construction in the Montrose section of Houston, Texas (Francois deMenil, architect), is being built to house two Byzantine frescoes (a dome and an apse) on a 20-year loan from the Church of Cyprus. Savagely cut from a chapel on Cyprus, the frescoes were discovered and restored by The Menil Foundation of Houston. It was purposely decided not to place the frescoes in a museum setting but to provide them with a new and original contemporary context

From the client: "We feel that the new building establishes a dialogue with the worshipper about time and space. The position of the frescoes as they exist in layers of enclosures and light must juxtapose past and present and even the future.... From the rubble stone wall to the concrete building, to the steel liner to the glass chapel is a journey from the opaque to the translucent.... The design then accomplishes the transposition of the ancient relics to the contemporary site through a mediating external building with an embedded structure—a reliquary box. The material solidification of the original chapel building is shattered and made ephemeral through the fragmented free-standing glass structure."

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



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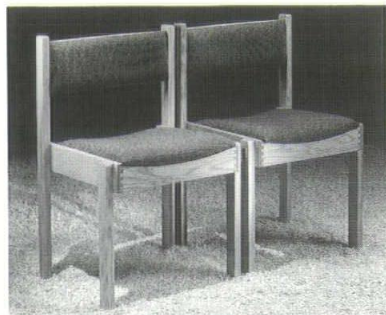
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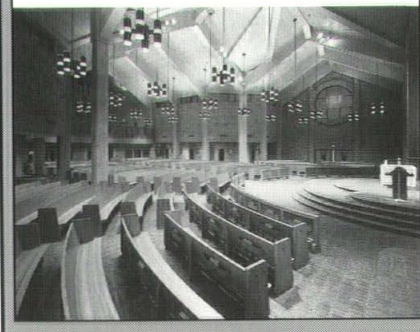
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# Notes & Comments

## An Invitation to Participate

IFRAA is different: A good friend and mentor uses the expression, "Different ain't the same!" This short exclamation states simply that with change things do become different; they cannot remain the same, no matter how many claims are made to the contrary. Certainly since IFRAA joined with the American Institute of Architects, we qualify as being different, not only in the sense of modifications of our prior structure, but in our uniqueness as a Public Interest Area. As far as I am aware, we are the only PIA that actively seeks to exchange professional ideas and concepts with individuals other than architects.

Theologians, clergy, artists and craftspersons are our natural and congenial partners. Our shortcoming has been that we haven't pursued our notion of FORUM enough. This became painfully aware to me from overheard comments during our recent Biennial Conference in Orlando. People seem to believe that now IFRAA is a small part of a large organization that is solely dedicated to architects and architecture. But the AIA Board members and I want to assure them that this is not the case. Like IFRAA the AIA is actively seeking to reach out to non-architects for the enrichment of their own structure and consequently have welcomed IFRAA as a trial balloon.

There is, however, a danger. Now that we are enveloped within the AIA hierarchy, we may allow the emphasis to shift to the architectonic rather than to the healthy mix of the artistic and religious. Should this occur, IFRAA will lose its richness and its vitality. We are, after all, by our own charter a FORUM for the exchange of ideas, beliefs, doctrine, theology and principles furthering our appreciation and our knowledge of the physical and spiritual worlds.

This is where the challenge lies, and where IFRAA needs *all* of us to participate. Each of us needs to bring to our organization persons of unique and varying persuasions. We have become an almost homogeneous organization of white Christians talking to each other. Where are the Jews? (We have a token few.) Where are the Muslims (certainly a dominant growing force)? Where are the leaders of the charismatic new churches (whose congregations are swelling while main line churches are shrinking)? Where are the Blacks, Asians and other minorities that can indeed enrich our lives? Where are the Unitarians? The Mormons? We can learn much by sharing and listening to each other. We need theologians, educators and clergy from all faiths. We need artists, craftspersons and liturgical consultants. We need non-AIA architects with their different perspectives. And it goes without saying, I hope that we need women in all these categories. What an exciting FORUM IFRAA would be with this divergent representation.

I believe such participation will bring intellectual stimulation with each meeting. During a conversation in Orlando, after Father Richard Vosko's provocative address, one of our Jewish members commented: "I had no idea that Christians have the identical problems that we have in our synagogues." We all share similar problems. Our physical needs parallel and spring from our human spiritual origins.

The conclusion becomes self-evident. As an organization dedicated to the enhancement of religious spaces we need to bring this diverse FORUM into reality. As your president I earnestly ask that you accept my invitation to participate, and I pledge along with members of your elected Board to lead you in this direction. With such a FORUM, IFRAA can become the most exciting PIA under the aegis of the AIA.

—Richard Bergmann, FAIA  
IFRAA/PIA President

## A Sincere Thank You

All of us owe a debt of gratitude to Dr. Donald Bruggink who has led IFRAA's tours for the last several years. Don is a professor at Western Theological Seminary in Holland, Michigan, as well as being a photographer par excellence, a raconteur and a delightful human being. He reports that \$3,000 was added to our endowment from the last tour. Thank you, Don. I will see you in Turkey!



## The Celebration of a Bicentennial

The Orthodox Church in America has just completed the celebration of its bicentennial with many observances. Among them was the consecration of a newly constructed chapel in Kodiak, Alaska, a replica of the first Orthodox Church in North America. Builder Tom Knoke researched pictorial books and other resources throughout the design process "fitting together pieces of the historical puzzle and filling in the gaps with his imagination," according to spokesman Michael Rostad. Graduate seminarian Robert Latsko served as architect, and clergy and parishioners built the cupolas and crosses.

## The Bene Award

*Modern Liturgy* magazine awarded this year's Bene Award for outstanding work in the visual arts to William Schickel, a biblical artist and architectural designer from Loveland, Ohio. The award recognizes two original designs for the Holy Chapel (at Cincinnati's Archbishop Moeller High School), which he redesigned and relocated to a new site within an existing building. The designs included a stained glass window and a seasonal icon consisting of four paintings arranged individually in four quadrants created by a large wooden cross. Congratulations, Bill.

## Vilna Shul Saved

Boston's only intact and available synagogue from the end of the era of great Jewish immigration is safe at last from the reach of those who wanted it torn down for a parking lot. A landmark was reached when the Center took title in January, and plans are being made to redeem it as a Jewish cultural center and for collaboration among Boston's diverse communities.



Vilna Shul.

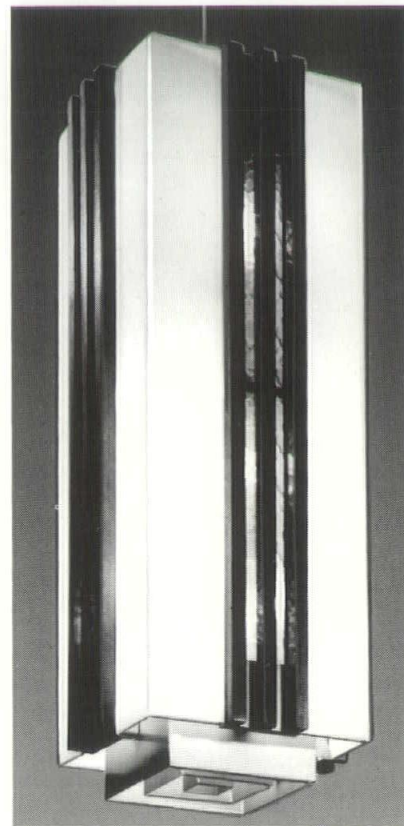
Photo © Ben E. Watkins

The Center's efforts were recognized when Partners for Sacred Places presented the Vilna Center with its Award for Sacred Place Reclaimed. The presentation was made in the sanctuary during the annual meeting of the National Trust for Historic Preservation. Reverend Dr. Thomas Pike presented the award and spoke of the importance of saving simple but beautiful buildings like the Vilna Shul. He observed that a synagogue deserves pride and place on Boston's Freedom Trail. The Vilna Center's purchase of the Vilna Shul represents the achievement of a major milestone for this all-volunteer organization. Those interested in contributing or helping are cordially invited to contact Barbara Hunt, Campaign Coordinator, at (617) 720-2077.

## Image

Literature is certainly one of the arts and the quarterly publication by that name has combined with the Milton Center in Wichita, Kansas, to emphasize the importance of literature as an art. Together they will sponsor a conference in which a first Milton Center Prize of \$10,000 will be awarded. Contact: Image, 3100 McCormick Avenue, Wichita, KS 67213. □

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The annex of the Immaculate Heart of Mary, North Bergen, N.J. contains no windows because the installation cost was prohibitive. The original movie theater organ is used during services.

Recently, major renovations like a new concrete floor and wooden pews were completed, but the audio problems continued. Joe Jorgenson of Soundshine Inc. surveyed the site and



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# IFRAA: PAST, PRESENT AND FUTURE

By Lawrence D. Cook, FAIA



Reflecting on IFRAA's past and projecting hopes for its future seem particularly appropriate at present, as IFRAA rejoins the American Institute of Architects. A brief history of IFRAA's origin, purpose, and membership will illustrate the pattern of change in religious attitudes in the United States during the past half century, moving from isolation to a sense of unity. The pattern of inclusion began with the dissolution of barriers: first between similar denominations, then between dissimilar groups of Christians, and ultimately between other faiths. This pattern of inclusion is traced in IFRAA's own history.

In the late 1930's, two organizations directed the majority of contemporary thinking in church building: the Church Architectural Guild, which was composed mainly of Protestant clergy and architects and led by Elbert Conover, and the North American Liturgical Conference, the unofficial Catholic institution that included pre-Vatican II visionaries. Each group separately sponsored a national annual conference and separately discussed the same opportunities and constraints in developing churches for Protestants and Catholics. In time, ecumenically minded leaders in both organizations saw the need to dissolve denominational barriers and to have one conference.

Following World War II, a large construction boom started in America to meet the needs of millions of veterans returning from the war to marry and start

LAWRENCE D. COOK, FAIA, has served on the IFRAA Board of Directors for the past fourteen years and was president of IFRAA, 1986 to 1988. As a practicing architect, Larry is president of Lawrence Cook Associates, Falls Church, Virginia, specializing in the design of religious facilities.



August 1967 meeting of the Guild for Religious Architecture Board and Faith & Form Advisory Committee at the New York Hilton. Clockwise from top: Dorothy Adler, Executive Director; Milton Grigg, FAIA, Charlottesville, VA; Nils Schweitzer, AIA, Winter Park, FL; unidentified; Myron Schoen, Jewish representative, New York City, NY; Edward Sövik, FAIA, Northfield, MN; Roger Ortmeier; Paul Winterich, Winterich Studios, OH; Muriel Willet, Willet Studios, Philadelphia, PA; Rollin Wolf, AIA; Norman Mansell, FAIA, Philadelphia, PA; Benjamin P. Elliott, FAIA, Philadelphia, PA.

families. New suburban communities sprang up around every major city in the United States. Beginning in the 1950's, the need for religious facilities within the new residential communities reached a new high, and this construction boom spawned several new organizations and their diverse national conferences.

By the mid 1960's, ecumenical and interfaith winds became gales, as religious groups reached out to one another and together focused attention on common interests. But at the same time, counter-ecumenical forces were underway. The American Society for Church Architecture was founded in Chicago in 1965 and represented conservative Protestant interests at a series of regional conferences

rather than at one national conference. Meanwhile, the Religious Architecture Committee of the American Institute of Architects wrote a series of articles detailing the differences of various Christian traditions, which were published in the *AIA Journal*. Detailing religious differences was regarded by many as counterproductive to the prevailing ecumenical movement, and the series was terminated.

Then a new organization, the Guild for Religious Architecture (GRA), was formed as an affiliate of the AIA, and one annual national conference was held that included both the Church Architectural Guild and the North American Liturgical Conference. GRA was open to all AIA members and represented a wide



variety of denominations and faiths, all of whom shared a special interest in the design of religious buildings. Four hundred members of the AIA became members of the GRA. Annual conferences, however, were simply not sufficient to carry the new ideas of the day to the grass roots.

This lively openness of mind in the sixties brought the energies of two other religious bodies into the stream. The Union of American Hebrew Congregations was invited to join. It supported interfaith explorations through staff and funding and contributed such leaders as Rabbi Myron Schoen, Percival Goodman, FAIA, and Dan Schwartzman, FAIA. The other was the National Council of Churches through its Department of Church Building and Architecture. Its leaders included Edward Frey, Roger Ortmeyer, Scott Ritenour, and Joseph Sittler.

Other organizations were formed in the mid-60's and served as temporary bridges during this turbulent decade. The National Conference on Religious Architecture, composed of representatives from the various bodies, functioned for a short time. Next, a group of GRA members broke away at an annual meeting, an unpredictable revolt by a conservative faction of California architects who appeared to be interested in protecting their turf from outside competition. Concurrently, noted stained glass artist Henry Willet, liturgical consultant Robert Rambusch and architect Harold Wagoner, FAIA, gathered supporters to remain with the GRA. Their interfaith spirit prevailed and contributed to the formation of the Interfaith Research Center on Religious Architecture, which was created to accomplish what individual faiths could not. In 1965, its incorporators were the AIA, the North American Liturgical Conference, the Union of American Hebrew Congregations, and the National Council of Churches, Department of Church Building and Architecture. The Center lived for six years, searching for funding and nourished by small contributions of money and massive contributions of time and energy from a few busy people, notably Milton Grigg, FAIA. Unfortunately, it left no research documentation.

It was from this Center that the idea came for an International Congress on Religion, Architecture and the Arts. The first of these, held in New York in 1967, brought together about 900 people from all faiths and from all over the world. A

second memorable congress was held in Brussels in 1970, and a third in Jerusalem in 1973. By the time a fourth congress was held in San Antonio, Texas, the tide of enthusiasm had ebbed. John Morse, John Potts, and Bob Rambusch had been indefatigable organizers of these events which demonstrated that parochial concerns must give way to breadth of purpose, and that far-ranging conversations among people of wide variety are invaluable.

In 1978, three of these well-known national organizations of architects, artists, clergy, administrators and manufacturers merged to form IFRAA: the Guild for Religious Architecture with 450 members; the American Society for Church Architecture with 50 members; and the Commission on Church Planning and Architecture with 100 members (successors of the National Council of Churches, Department of Church Building and Architecture). Leaders of the merger included Roland Sheafor, who served as the first president of IFRAA, and Harold Watkins and Jack Pecsok, FAIA, both subsequent presidents of IFRAA.

In order to communicate with a wider audience, *Faith & Form* was created and dedicated to promoting understanding of all faiths and improving the design quality of religious buildings. Ed Sövik, president of IFRAA, said succinctly: "*Faith & Form* is potentially the best tool we can imagine to enlighten, inform and inspire us." The first issue coincided with the International Congress on Religions, Architecture and the Visual Arts in New York City in August 1967. It was published under the able direction of Business Manager, Benjamin P. Elliott, FAIA, Editor, Edward A. Sövik, FAIA, and Executive Director, Dorothy Adler. Starting in January 1968, *Faith & Form* appeared quarterly and was sent free of charge to 22,000 corporate members of the AIA and to 1,800 officials in religious organizations. In 1971, publication was cut back for lack of funds to two issues per year. Financial resources for the magazine, mainly manufacturers' advertisements, have fluctuated widely, reflecting the economy of the religious building industry. A low point of financial support occurred around 1982; but *Faith & Form* was revived, mainly through the efforts of manufacturer's representative Frank Ulrich. For the past ten years, the finances of *Faith & Form* have been well managed by Doug Hoffman, AIA, and the content of the magazine has been selected by an interfaith publications

committee. Editor Betty Meyer well deserves our gratitude for the unwavering dedication to quality she has contributed for more than two decades.

As its *raison d'être*, IFRAA provides a forum for the exchange of ideas and information in the areas of worship, education, fellowship, and outreach. It is the vehicle by which those who are concerned with the design, construction, operation and maintenance of religious structures can serve more effectively. It conducts seminars for laity and clergy, including building committees and seminarians, to understand the essentials of the design process. It encourages excellence in ecclesiastical design and the allied arts by recognizing outstanding examples through its international awards programs. In addition to its national conferences, it sponsors tours of the great spiritual spaces around the world. Don Bruggink is our guide *par excellence*, and works tirelessly to organize unique, mind-expanding tours.

IFRAA's membership has, for the most part, been composed of those who deal with the tangible problems of design and renovation of physical facilities: architects and artists, clergy, musicians, manufacturers and craftsmen, as well as building committee members and consultants in acoustics, liturgy, finance and administration. Fortunately, IFRAA has also attracted thinkers of much broader perspective, including theologians, historians, educators, and academics from other fields.

The common thread of interest has been a deep commitment to raising the quality of art and architecture for religious buildings.

As we arrive at mid-point in our two-year reorganization and trial period with the AIA, let us reflect upon our history, who we are as members today, and where we want our commitment to excellence to lead us in the future.

*Postscript:* A genealogy chart of IFRAA, drafted by Harold Wagoner on November 5, 1971 and updated by Henry Jung, is available through *Faith & Form* Editor Betty Meyer to anyone wanting more details on the formation of IFRAA. A special thanks to those past leaders of IFRAA who provided historic information and critical review of this article. My apologies to the many others who contributed greatly to the success of IFRAA but were not recognized in this brief history. □



# THE 1994 AIA RELIGIOUS ART AND ARCHITECTURE AWARDS



By Frimmel Smith

The 1994 AIA Religious Art and Architecture Awards is the first annual program of the newly formed AIA Religious Art and Architecture Professional Interest Area. This program pursues the highest standards in design excellence for worship spaces and follows the guidelines of AIA procedure.

Nine sacred buildings and six visual art projects from Nicaragua to North Dakota and California to Massachusetts received awards. The premiated buildings encompass new construction, renovation/conversion and restoration; the visual art projects include stained glass, a processional cross, graphic panels, and a sabbath candlelamp. "The projects represent a remarkable range, not only of religious affiliations, but of interpretations and expressions, rich in meaning, that are true and profound translations of the spirit of each client," the jury noted.

The five-person jury met August 26-27 to determine the 1994 honors. Three architects, a member of the clergy and a representative of the arts assembled with their collective yet diverse expertise and understanding of the design and function of sacred spaces. They approached architectural projects first, followed by a

review of the visual art projects. Each juror independently reviewed and reflected upon all the entries. Following this preliminary screening, the entire jury studied the submissions as a group and after informed and lively commentary drew conclusions about which projects exhibited excellence in religious art and architecture. On the final ballot, all projects that received three or more positive votes were presented awards of excellence.

The jury selected projects that exhibited great skill and sensitivity in the resolution of formal, functional and technical requirements regarding site, context, composition and materials appropriate for specific liturgical and community uses. In addition, Edward Sövik, FAIA, jury chair, commented: "We undertook a double set of criteria. One was for those qualities which reflect basic religious consciousness—authenticity, humaneness and beauty; the other was for spaces, configurations, artifacts and symbols that give image to the particular beliefs of the communities the buildings shelter."

The 1994 AIA Religious Art and Architecture Awards were presented October 13, 1994, in Orlando during the biennial conference, "Religious Buildings, Spiritual Spaces, Symbols and Rituals: Past, Present and the Challenges Beyond 2000." All slides submitted to the program were added to the AIA Library slide collection and are available for reference to anyone connected with the planning, building or renovation of liturgical spaces.

## The Jury

### George Hoover, FAIA

After graduation from Cornell University, George Hoover established Hoover Berg Desmond Associates in 1976. He received *Progressive Architecture's* First Design Award and was published in *Progressive Architecture* on the work of young architects in the U.S. He received the AIA National Honor Award in 1975, 1983 and 1990. In 1988 the Harvard Graduate School of Design opened an exhibition of his work, which was subsequently published in France, Italy and Japan. He has taught at Harvard, the University of Utah, Washington University and the University of Colorado where he is a tenured professor.

Most architects of religious buildings will know him for the Light of the World Catholic Church in Littleton, Colorado.

### Rolando Rivas-Camp, AIA

Receiving his Master's degree in Architecture from the University of Florida and extended study and travel in England, he cultivated management development and skills offered by the Government Executive Institute. In 1993 he served as the U.S. representative at the International Centre for Study of Preservation and Restoration of Cultural Property. At present he is supervisory architect for Arts and Historic Preservation for the General Services Administration. He has participated in various review panels for development of new federal buildings and adaptive re-use projects.

FRIMMEL SMITH is a consultant to the AIA and has served as the professional advisor for more than 80 honors and awards programs.

For information about the AIA Honors and Awards program, call (202) 626-7586. The deadline for the 1995 Awards entries is August 17, 1995.



### John Syvertsen, AIA

A Loeb Fellow in Advanced Environmental Studies at Harvard, he received his Master's of Architecture from Princeton. In 1986 he was named by the Architectural League of New York as one of America's top architects under the age of 40. As the 1991 chairman of the AIA National Committee on Design, he led the evaluation of the current state of education in American schools of architecture. His constructed and theoretical work has been exhibited and published in the U.S., Europe and Japan. He has taught at the Universities of Illinois, Wisconsin and Minnesota, and been guest lecturer at many others. His list of published articles is impressive, and particularly interesting to *Faith & Form* readers will be his religious projects: Dahlgren Chapel renovation at Georgetown; St. Raphael Church, Naperville, Ill.; North Shore Congregation Israel, Glencoe, Ill.

### Edward Anders Sövik, FAIA

While *Faith & Form* readers are familiar with his articles and record of his work, we will benefit from a reminder of his accomplishments. Educated both in a Lutheran Seminary and Yale Architectural School, he founded SMSQ in Northfield, Minn. in 1949. He was made a Fellow in the AIA for Design and Literature and a Fellow in the Society for the Arts, Religion and Contemporary Culture. He received a Ph.D. in Fine Arts at Concordia in 1981 and is the recipient of numerous awards including the IFRAA Edward S. Frey Award, the Bene Award from *Modern Liturgy*, and the Minnesota AIA Gold Medal. He was the Founding Chairman of the Editorial Board of *Faith & Form* and has been active at every level of national interest in religion and the arts, including representing the U.S. at international conferences. His book, *Architecture for Worship*, has helped many architects new to the field.

### Dr. Stephen Happel

Graduating from Indiana University and with a Ph.D. from the Catholic University in Louvain, Belgium, he has taught at St. Meinrad, Ind., Boston College, the University of Notre Dame, and Gonzaga University in Spokane, Wash. He has spent most of his professional career in Washington, D.C. at Catholic University. As Chair of the Department of Religion and Religious Education, he teaches courses in hermeneutics, religion and literature, the liturgical arts (including architecture), Christian rhetoric and religion and science. His books include *Coleridge's Religious Imagination*, *A Catholic Vision*, *Conversion and Discipleship: A Christian Foundation for Ethics and Doctrine*. His current project includes cooperative research between the Center for Theology and the Natural Sciences in Berkeley and the Vatican Observatory Research Group. □

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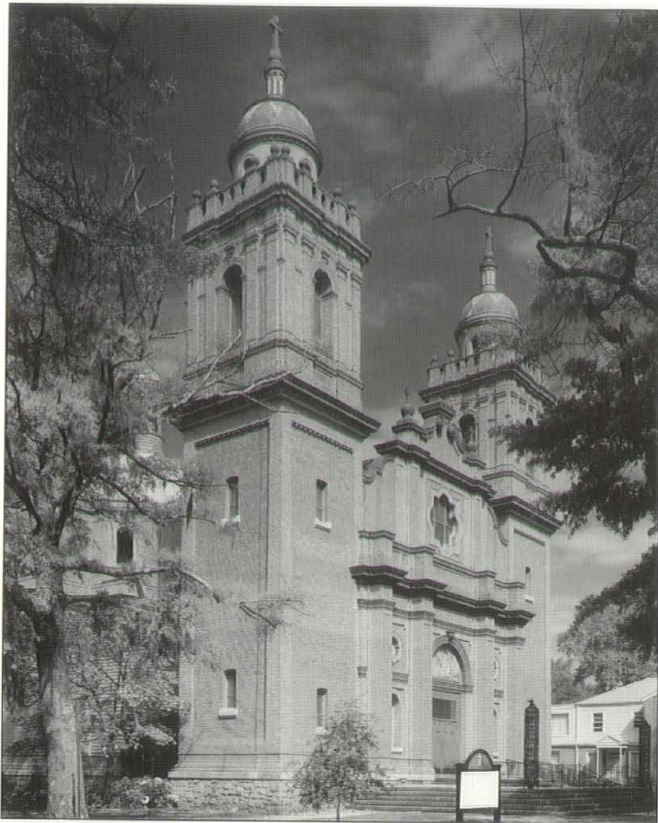


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## 1994 AIA RELIGIOUS ARCHITECTURE AWARD



Photos © Tim L. Buchman

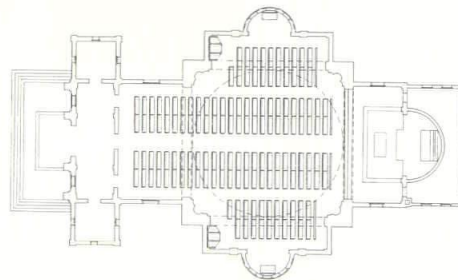
### Architect

Gerald Allen & Jeffrey Harbinson,  
Architects, P.C.  
Gerald Allen, AIA  
130 W. 30th Street, 15th floor  
New York, NY 10001  
(212) 967-1787

### Project

The St. Mary Church  
Wilmington, North Carolina

This church (1909-1911) is important to the history of American architecture because it is one of just two buildings designed by the Rafael Guastavinos, father and son, manufacturers of thin and spectacularly strong masonry vaults. As contractors, the Guastavinos worked on most of the celebrated buildings of their day, including Grand Central Station in New York and the Boston Public Library. They came to North Carolina in the early 1890s to work on Biltmore House, and subsequently were asked by the Roman Catholic Church to design two pro-cathedrals—one in Asheville and one in Wilmington.



Restoration of the building consisted of two distinct efforts: restoration and renovation of the fabric and the addition of ornamental elements.

In the restoration the roof was sealed and the vaulted ceilings and brick walls were cleaned of efflorescence and dirt. The flooring was replaced, the pews refinished and a state-of-the-art sound system installed. A new marble podium for a free-standing altar was made precisely to match the existing marble of the sanctuary floor and therefore to appear original. Also added were ten large new chandeliers to provide ambient lighting in the space and direct downlighting to the pews. New processional torches and a processional cross

with a polychrome corpus studded with industrial diamonds were designed. In honor of the region, the mahogany altar and three presidents' chairs are decorated with fleurs de lis (for the church's patron) and with pine cones (for the Cape Fear Valley of North Carolina).

Interior renovation cost: \$72 per square foot.

*Jury: This restoration of a Rafael Guastavino church demonstrates a successful historic preservation project. It involved both restoration and renovation of the original fabric, and the addition of appropriate ornamental elements. The jury was impressed with the sensitivity shown in both the repair of the original material and the introduction of the new elements.*



## 1994 AIA RELIGIOUS ARCHITECTURE AWARD

### Architect

Gillies Stransky Brems Smith  
Architects  
David Brems, AIA  
175 S. Main Street  
Suite 900  
Salt Lake City, UT 84111  
(801) 521-8600

### Project

St. Thomas More Parish  
Sandy, Utah

God is light, light is life, to see...  
to grow...

A beautiful view of the Wasatch Mountains with undimmed light. The sincere dream of the congregation of St. Thomas More.

How might this be done? How has it been done? Who had done this thing before?

In this world of windows, which filters and distorts light, might a congregation enjoy a natural view, worship in natural light and preserve the earth's precious natural resources?

Reflected light. Balanced light. Full spectrum light. Changing light. God's light. Life's light. With this light we might see. With this light we might grow.

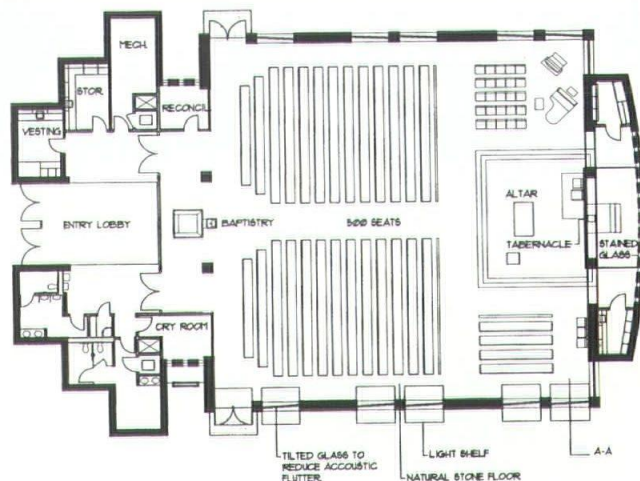
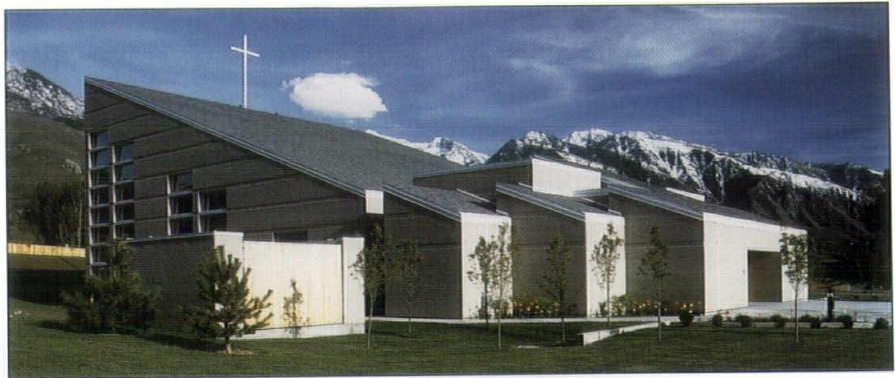
Alvar Alto, Louis Kahn, Frank Lloyd Wright, William Lam. They know. They understand. Can we learn how to accomplish this wonderful dream?

High performance Low E glass. White pre-cast concrete light shelves. Controlled contrast ratios. Computer DOE II simulation. Prayer. Humility. Essential ingredients for understanding how to begin fulfilling this dream.

Natural materials, local materials, sustainable materials. Let our children's, children's children share in our vision. Hear clearly the words. Hear clearly the music. See clearly artistic interpretation of this time. An old understanding. A new understanding.

A spring, summer, fall and winter view delivered by the light of God to the congregation of the "Man For All Seasons," St. Thomas More.

Cost: \$1,100,000.



*Jury: This church is an elegant expression of its time and place. The massing of the building suggests an alliance with the beautiful Wasatch mountains, as well as an appropriate form for a worship space. The natural light is brilliantly manipulated. The inventive "light shelves" give sunlight an almost three-dimensional*

*quality, while the grid of stained glass is a visually restful termination to the room. All the details and materials are simple, almost background elements. As a result, the interaction among worshippers and between the man-made and the natural is intensified. A memorable space.*



## 1994 AIA RELIGIOUS ARCHITECTURE AWARD

### Architect

Kodet Architectural Group, Ltd.  
Edward Kodet, Jr., FAIA  
15 Groveland Terrace  
Minneapolis, MN 55406  
(612) 377-2737

### Project

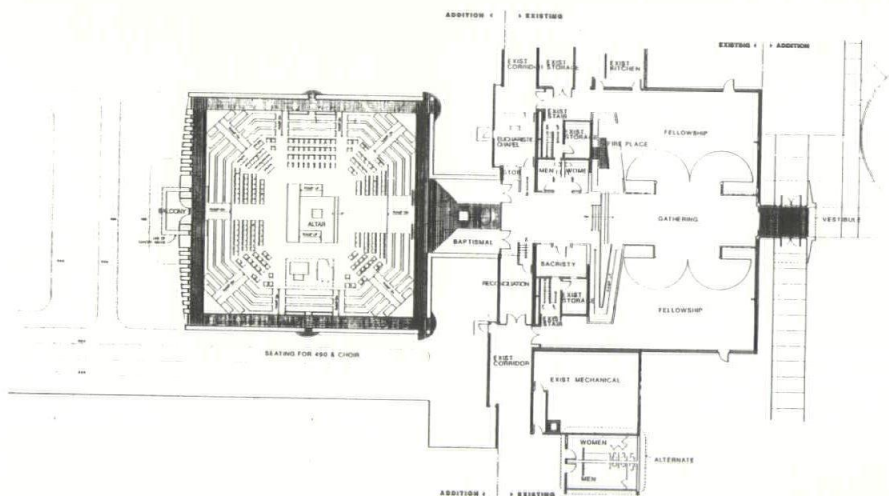
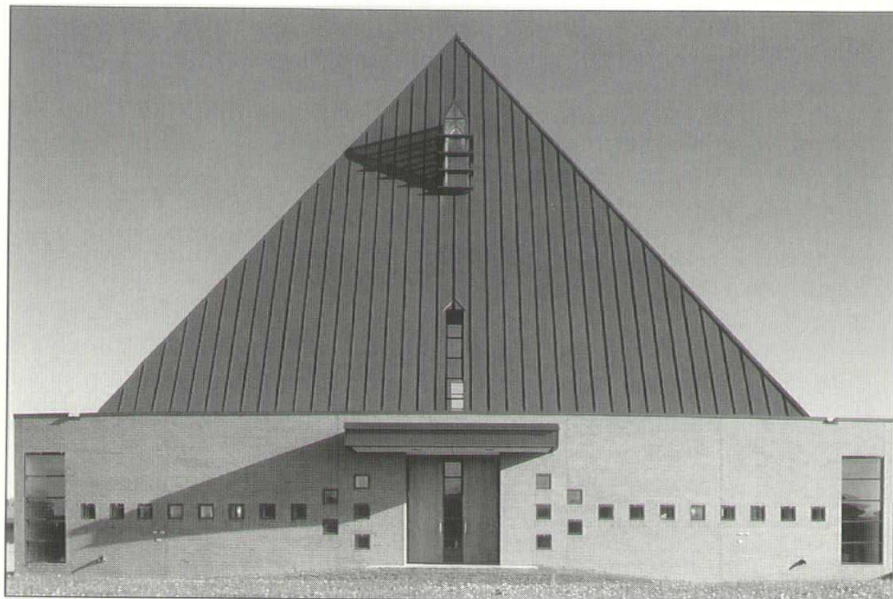
Corpus Christi Catholic Church  
Roseville, Minnesota

The church needed to provide enough space to accommodate a growing parish. It already owned a former elementary school which was used for classes and day care. During the schematic design phase, a concept was developed to build a sanctuary adjacent to the school while remodeling one wing of the existing building. The wing was to accommodate church need such as an entry vestibule, a gathering room, fellowship space, a reconciliation room, a Eucharistic Chapel and a baptismal font. The sanctuary addition needed to be more communal and participatory. At the inception, the architects explored what "church" meant to this community.

The church is also designed to accommodate two consolidating congregations. Besides providing program space, symbolically the sanctuary serves as a vehicle to bring the two groups together.

The exterior conveys a strong sense of community through the building form. The interior square organization emphasizes this sense. The pastor is positioned within the center of the congregation and this captures the communal sense.

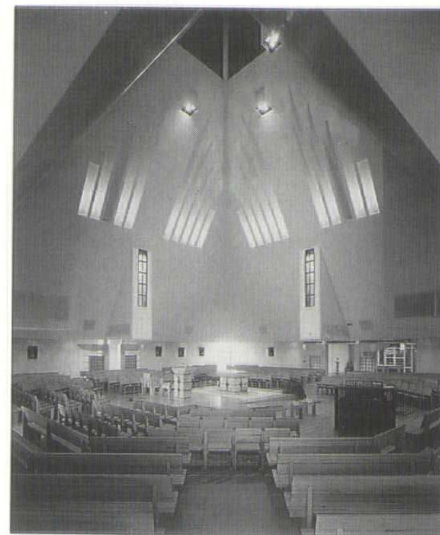
Gradual changes of the building height create a dramatic procession into the sanctuary. One enters into a vestibule, continues through the fellowship hall, and passes the baptismal font. The ceiling height during the procession is low, making the transition into the sanctuary a conscious event under a 70 foot high pyramidal roof. A partially enclosed aisle flows around the sanctuary allowing access without disturbing the mass. The south sanctuary wall features small openings which shield the space from direct sunlight and cast textured shadows into the space.



Natural light is an enhancing feature as well, entering the conical dormer across the sloped ceiling and upon the congregation.

Cost: \$750,000 (7,500 sq. ft. for addition; 2,000 sq. ft. for remodeling).

*Jury: This sanctuary addition, designed and built for a growing parish, reflects Vatican II guidelines that encourage more communal and participatory worship through the shaping of space. The architects added a strong sanctuary building to a former elementary school, which they remodeled to serve other church needs. We admire the light-filled quality of the soaring central interior space and the construction detail.*





## 1994 AIA RELIGIOUS ARCHITECTURE AWARD

### Architect/Landscape Architect

Legorreta Arquitectos  
Ricardo Legorreta, Hon. FAIA  
Palacia De Versailles 285 A  
Mexico City, Mexico 11020  
Phone: 251-9698

### Project

Catedral Metropolitana De Managua  
Managua, Nicaragua

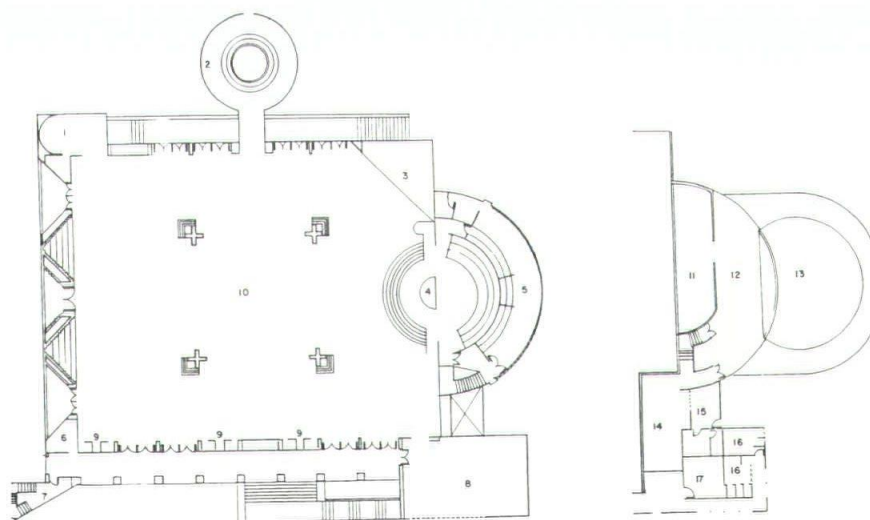
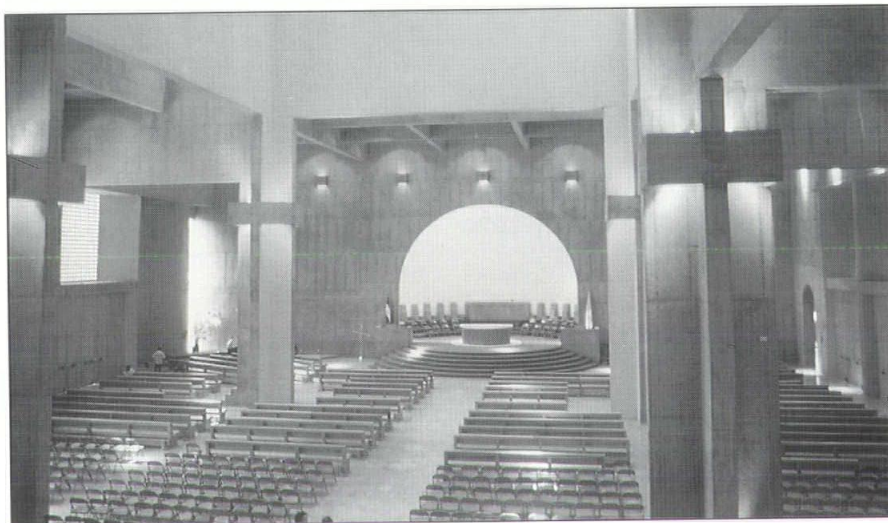
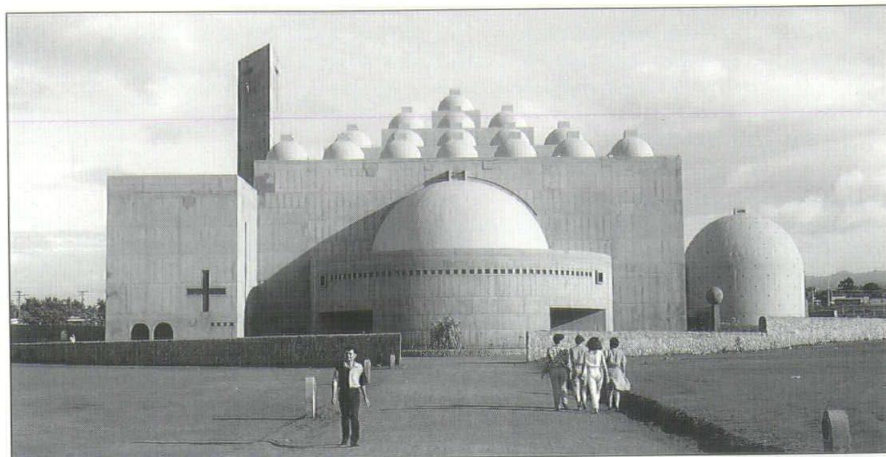
In 1972, an earthquake destroyed Managua and with it the cathedral. The new cathedral is located in the upper part of the city on a site of 29 acres, not only as the substitute of the old one, but to be an important part of the new center of Managua. The activities that take place in the cathedral are of four kinds:

1. Two or three times a year the cathedral celebrates Mass from the exterior to large concentrations of approximately 100,000 people.
2. Periodic ceremonies take place in the main nave with a capacity for 1,000 people.
3. Daily Mass is celebrated in a chapel that provides intimacy during the daily Eucharistic celebration.
4. Veneration of the image of "The Sangre De Cristo" requires a space with specific illumination and color to be an appropriate frame for its spiritual objective.

The cathedral was designed and built without the typical design process that goes through approval committees and public presentations. It offers the Nicaraguans a place of hope, love and prayer. Rather than monumentalism and ostentation, the design gives the solemnity the human being needs when he is alone, in small groups or in a big celebration. The design is a response to an emotion caused by a hurting country.

Cost: \$4,200,000.

*Jury: We were impressed with the strong and heroic design, depicting permanence and timelessness. We were impressed as well by its capability to serve as a place for worship for an individual, small group or a gathering of over 100,000 worshippers.*



Floor plan: 1-Baptistry, 2-Veneration Chapel, 3-Choir, 4-Presbiterium, 5-Sacristy, 6-Auxiliary Sacristy, 7-Belfry, 8-Daily Mass Chapel, 9-Confessionaries, 10-Assembly, 11-Crypt, 12-Parking Lot, 13-Garden, 14-Machinery Room, 15-Laying Patio, 16-Bathrooms, 17-Offices.



## 1994 AIA RELIGIOUS ARCHITECTURE AWARD

### Architect

Rafferty Rafferty Tollefson  
Architects, Inc.  
Craig E. Rafferty, FAIA  
253 E. 4th Street  
St. Paul, MN 55101  
(612) 224-4831

### Project

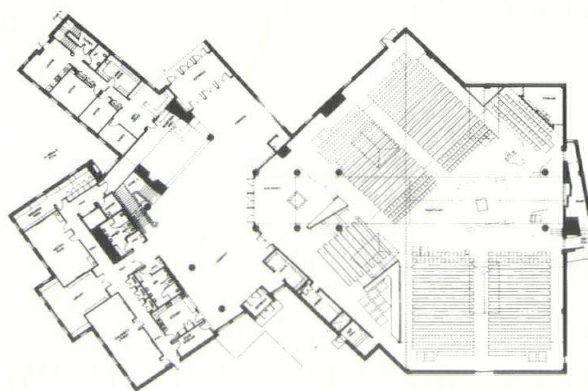
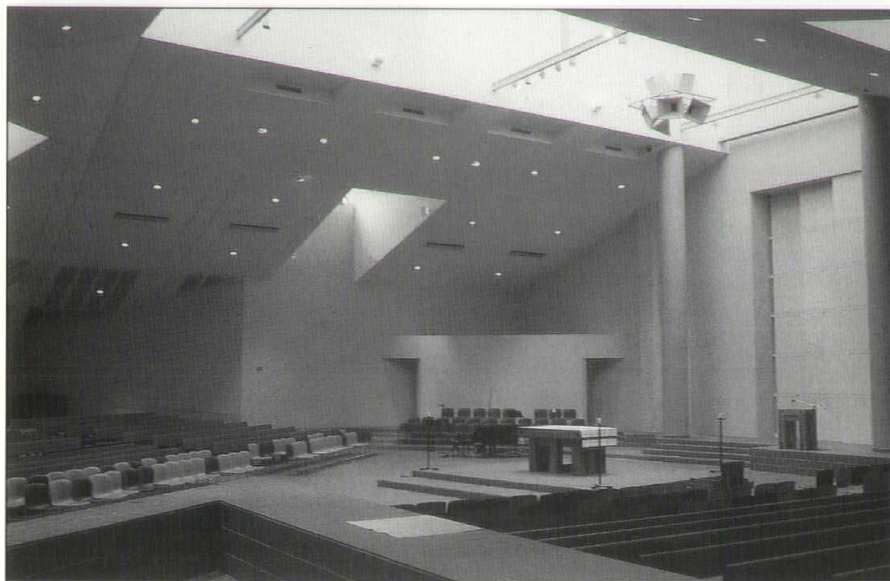
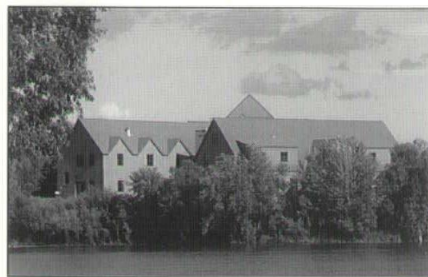
Catholic Community of St. Thomas  
Becket  
Eagan, Minnesota

This project is the first phase of a newly formed Catholic parish in the rapidly growing St. Paul, Minnesota suburb of Eagan. Membership is expected to grow from 400 to 2,000 within 18 months. Thus, the Master Plan is organized as a complete building at this stage including resolutions for intermediate growth phases. Unoccupied space is part of this growth program.

The underlying concept for the design has been community. This emphasis was firmly established at initiating parish workshops when purpose, function and planning were considered by teams of parish members. A clear concept emerged from these sessions that established a small rural village massing on the site. This village massing allows for phasing and other buildings to add on during subsequent years. It is accomplished through the separation of functional spaces into five separate buildings. These buildings are referred to as:

- A. The Administration Hall
- B. Becket Hall—Phase II
- C. Meeting Hall
- D. Social Hall—Phase II
- E. Worship Center

If climate were not an issue, these "Halls" would not be connected with enclosed circulation. Rather, they would cluster together to create an outdoor space or plaza as a focal point. Because this is Minnesota, enclosure is mandatory. Thus, the space created by the careful placement of these buildings is enclosed. It is a gathering space that functions much the same as a public plaza. It is contained by other buildings and is a connecting social and liturgical element. This area is expressed with a material different than the surrounding



walls in order to establish it as a focal point.

The worship center is shaped to reflect community. It is designed to allow people to become the focal point and source of color and variety. Darker surfaces are on the floor with the lightest surfaces at the ceiling. Walls are a neutral backdrop for those gathered. A dark reddish stained bird's eye maple altar is the common denominator set

beneath a continuous diffused skylight. Phase I cost: \$3.7 million.

*Jury: We admire St. Thomas Becket's rural village concept which allows open-ended future growth in this rapidly growing community. A sense of community is encouraged by the central commons and by the interior volume of the sanctuary. A simplicity of interior and exterior construction detailing supports and reinforces these strengths of the basic concept.*



## 1994 AIA RELIGIOUS ARCHITECTURE AWARD

### Architect

The Office of Michael Rosenfeld, Inc.  
543 Massachusetts Avenue  
West Acton, MA 01720  
(508) 264-0160

### Project

New Synagogue  
Congregation Kerem Shalom  
Concord, Massachusetts

Kerem Shalom is the first and only Jewish synagogue to be built in the town of Concord. The congregation sought a design that would be simple and unpretentious, yet elegant and inspiring; a building tailored to meet their needs, yet flexible and welcoming to the community.

The synagogue is built on a raised earthen terrace overlooking the otherwise undeveloped fields and wetland meadows of the site. Like a pair of embracing arms, the faceted semi-circular building wraps around the terrace, deflecting noise from an adjacent highway, while opening graciously to the fields and the community beyond.

Approaching the building from the parking area, one ascends through a series of paths and transitional spaces onto the terrace and into the entry court. Glass panels at the entrances are frosted with traditional patterns reminiscent of those found on the Tallis, the Jewish prayer shawl. Inside, the glass pattern is repeated, but less densely, representing clarification as one progresses along one's spiritual journey. The otherwise smooth surface of the concrete walls at the entrances is chiseled away, revealing the coarse aggregate underneath which symbolizes man's spiritual introspection from without to within.

The principal entry space of the synagogue is an oversized lobby which doubles as a reception area. Here, a series of sliding glass doors allow the enclosed space to expand onto and include the outdoor terrace. Beyond the reception area is the sanctuary. Around the perimeter of this sheltered room, a clerestory window bathes the space with a halo of glare-free reflected



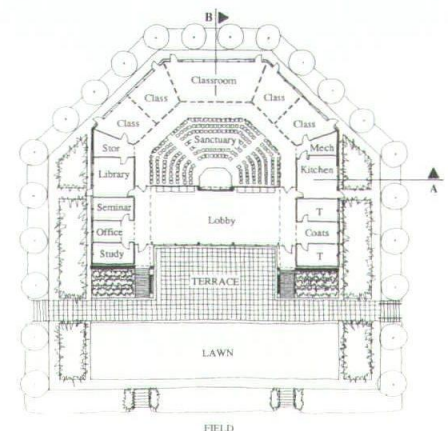
Photo © Wheeler Photographics

daylight. At the center, a skylight illuminates the ark itself.

The sanctuary is encircled by six classrooms with removable walls that can be rolled aside to expand the room's capacity for High Holidays and other large gatherings. The sanctuary can thus provide both the intimacy that small groups seek and the spaciousness that large functions require.

Cost: \$900,000 construction; \$1.4 million project cost, including site work.

*Jury: This synagogue is noteworthy for the elegant simplicity which occurs at all levels, from the site plan to the construction detail. The clarity of the plan and section produces a sense of calm appropriate for worship and community. The need for flexibility in the size of the worship space is successfully addressed with the ring of*



*classrooms. The beauty of the space is an effective demonstration of the power of abstraction; the absence of elaboration is very appropriate for this religion.*



## 1994 AIA RELIGIOUS ARCHITECTURE AWARD

### Architect

The Office of Michael Rosenfeld, Inc.  
543 Massachusetts Avenue  
West Acton, MA 01720  
(508) 264-0160

### Project

St. Thomas Episcopal Church and  
Day School  
New Haven, Connecticut

The church's school had outgrown its quarters on a tight visible site and the challenge was to combine the school's existing spaces with a new addition to create a sensitively integrated facility.

**Solution:** A simple, low L-shaped addition that wraps the church's granite foundation, linked by a skylight. A new school entry and lobby link a new south-facing classroom wing with new administrative offices and kindergarten, and provide access to re-used, renovated spaces in the parish hall (where a new intermediate floor level was also added to provide more classroom space). The addition also provides handicapped and elevator access to all floors for school and church use.

Site work included a new pedestrian path safely linking drop-off with new school entry, an annex and small parking area. The sunken garden outside the south-facing classroom wing extends the feeling of classroom spaces. Visibility of the church, whose membership had not been growing, was increased through a new forecourt plaza and lowering an elevated sidewalk to street level.

Simple and with a low profile, the addition's size, location and form contrast with, yet complement, the church's more grand proportions, pointed arches and steep gable roofs. The addition's scale is intimate, and its daylit glass-covered corridor, whose nighttime fluorescent lighting echoes the daylight, mediates between the old and new, creating the impression that the addition is simple metal and glass screen, stretched between granite walls, wrapping the older foundation. The addition was kept low to allow for future expansion above (its roof was constructed as a floor, with a shallow profile

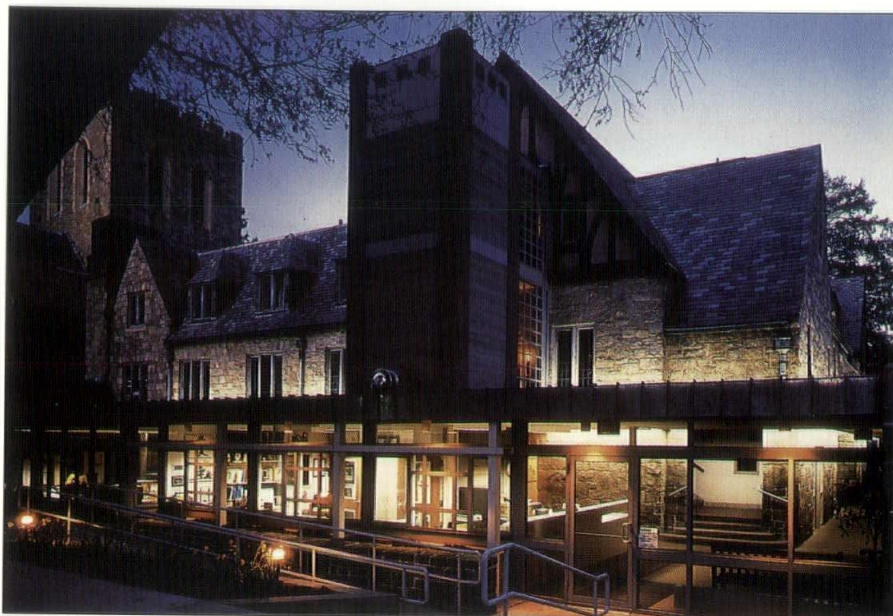
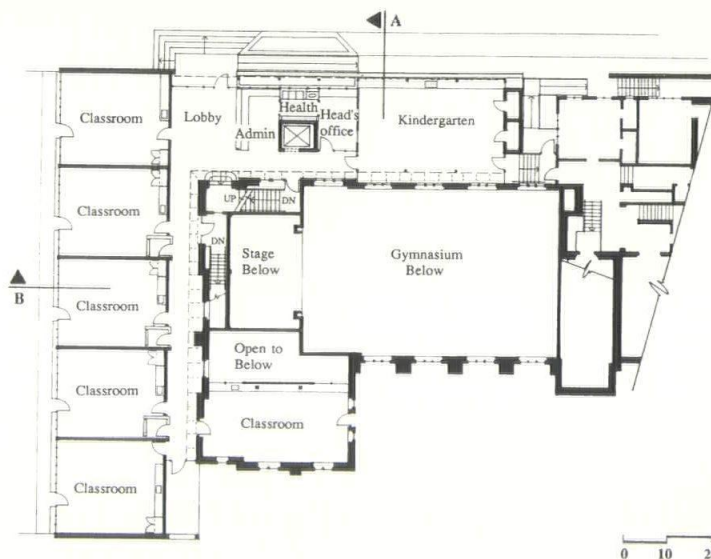


Photo: Paul Ferrino



allowing future floor height to match the floor height in the existing church) and to avoid obstructing spaces on the main floor of the parish house, as it integrates other spaces within the parish house into the unified school.

Unable to afford the old building's extensive use of granite exterior walls, the addition exposes and reuses the granite of the existing church; it strategically employs smooth-faced cut granite, identical to the existing church's stone, only in two walls at either end of the south-facing classroom wing. Existing entrances to the church building were

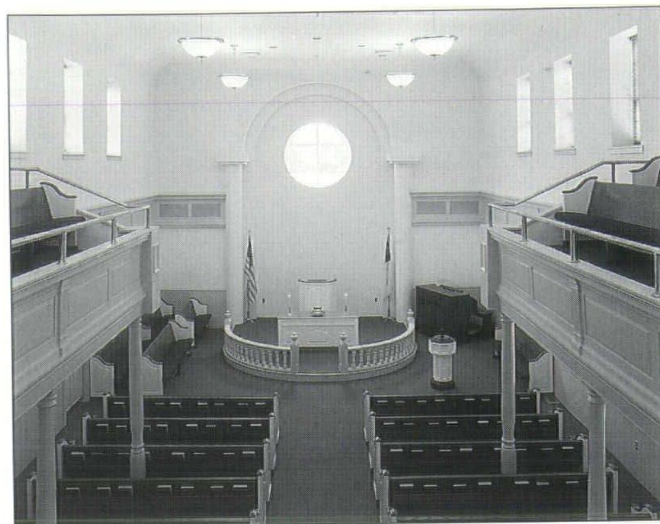
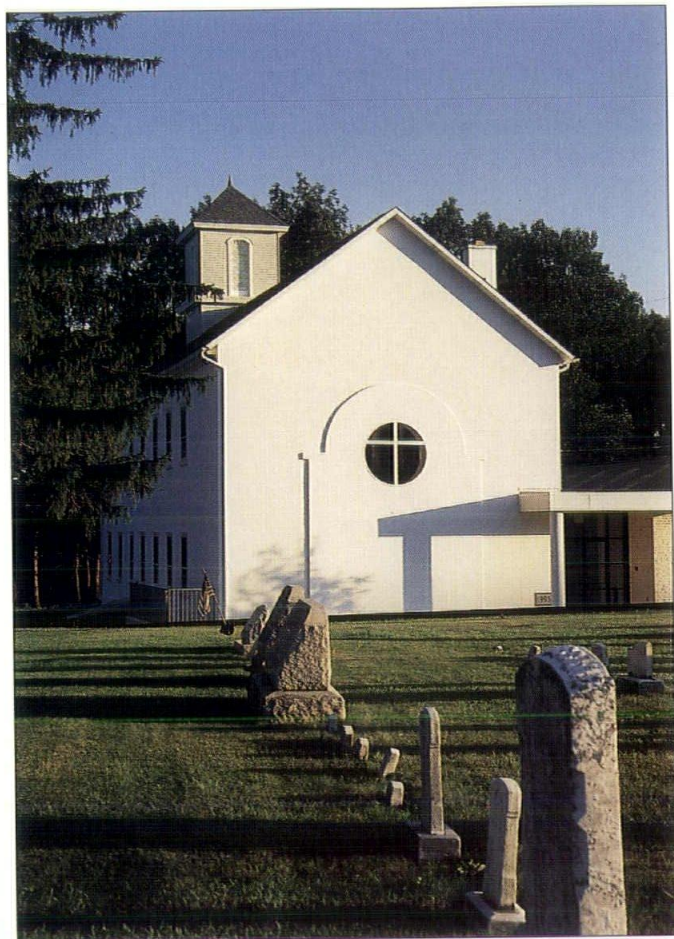
re-used as interior passageways.

Total construction cost: \$1.3 million; 5,834 sf renovation; 7,926 sf addition.

*Jury:* On a site that was to ordinary observation fully occupied by existing facilities, a new school addition was built that added 5,000 sf to the facilities and supplied several other functional needs. Even more impressive is the integrity and delight inherent in the solution; the new is unapologetically of its time but is a perfect companion to the Neo-Gothic stone building it abuts, and the rooms and passageways supply the pleasant kind of space and light that every school ought to have.



## 1994 AIA RELIGIOUS ARCHITECTURE AWARD



### Architect

Wallace & Watson-Associates, P.C.  
David R. Drake, AIA  
609 Hamilton Mall, Suite 200  
Allentown, PA 18101  
(610) 437-4450

### Project

St. Peter's Union Church  
Macungie, Pennsylvania

This 1884 church serves two congregations—Lutheran and the United Church of Christ, and there was need for renovation and expansion. Both congregations had hopes and ideas for the finished design. Blending their aspirations within a tight budget and with concern that an addition not detract from the straightforward simplicity of the existing building (both interior and exterior) was our challenge.

Our work included resolving circulation problems, modifying the existing altar area, increasing and improving the quality of seating, and improving the lighting and interior finishes.

Cost: \$450,000 (building, furnishings and equipment).



*Jury: We admire the particularly honest addition that links the two buildings. The lighted end of the corridor opens the space to the countryside. The old sanctuary has been extended with elegant proportions, both interior and exterior. The 1844 church has been renovated while preserving its authentic rural and congregational qualities. The upper balcony has been gracefully integrated into the additional structure. The new circular window with its framing arch and columns mirrors the sanctuary and draws light into the sanctuary. We admire the way the renovation united two structures for two congregations.*



## 1994 AIA RELIGIOUS ARCHITECTURE AWARD



Photos © W. H. Kloubec

### Architect

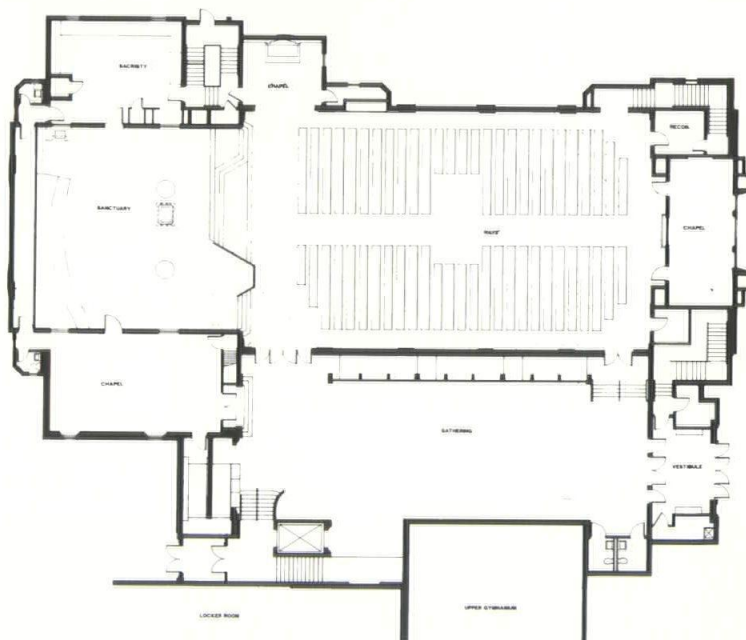
Yeater Hennings Ruff Schultz Rokke Welch

Royce A. Yeater, AIA  
420 Main Avenue  
Moorhead, MN 56560  
(218) 233-4422

### Project

Cathedral of the Holy Spirit  
Renovation and Expansion  
Bismarck, North Dakota

The goal was to renovate a unique Art Deco cathedral constructed in 1941 of poured-in-place concrete and now listed in the National Register of Historic Places, and to expand the facility to provide an ample "Gathering Place" through which worshipers can access the cathedral proper. Design was expected to comply with both the National Conference of Catholic Bishops' *Art and Environment* and *Art in Catholic Worship*, and the Secretary of the Interior's *Standards for the Rehabilitation for Historic Structures*. Interior renovation was to respect and even highlight the architectural style and axial quality of the original design, while adapting to the more participatory contemporary Catholic liturgy. The new gathering space was to communicate the Art Deco style, yet reflect its own time. It was also to extend an air of formal but comfortable hospitality.



The program also called for renovation of a lower-level dining hall and kitchen, with provisions for students from the adjacent parochial school to move easily between the two buildings for meals. It also called for the addition of two meeting rooms at the lower level, and the provision of a new stage to open to the adjacent gymnasium.

Other project objectives were full handicapped accessibility for all areas and compliance with current building codes, which necessitated the installation of a four-stop elevator usable by both the church and the adjacent school, a modest ramp to the

chapel and sanctuary, and a new exit stair from the balcony.

Cost (renovation and new construction): \$1,190,000 (general construction); \$15,000 (mechanical construction); \$199,000 (electrical construction); art and furnishing (\$50,000).

*Jury: This Art Deco cathedral was given an addition of exceptional sympathy and in its 50-year-old circulation and liturgical configuration so nicely changed that it meets current norms very well. The entrance path is changed from the sidewalk on, bringing people through a gathering space and into the church at a point where the axial of the room is minimized.*



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## 1994 AIA RELIGIOUS ART AWARD

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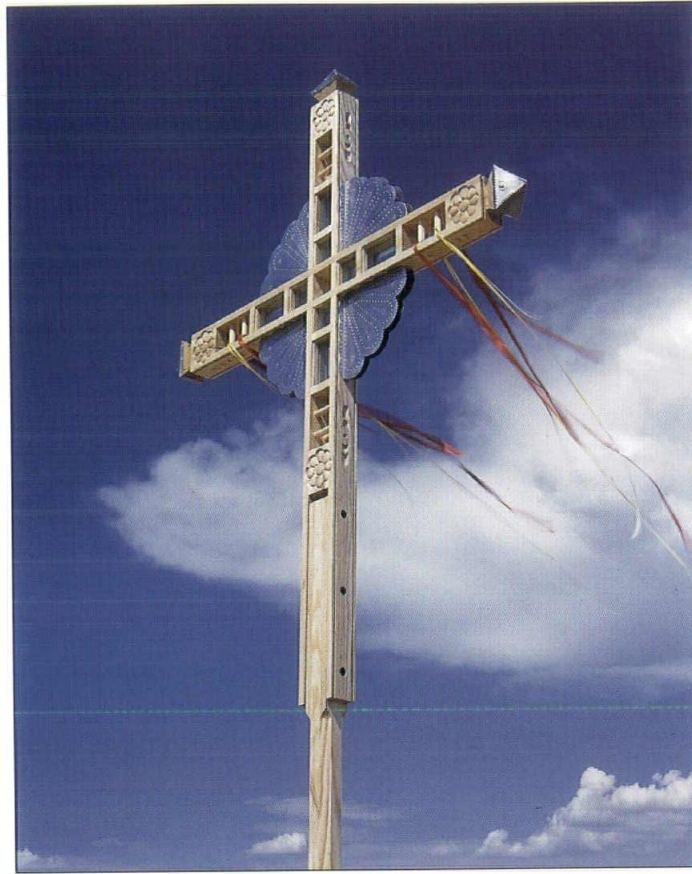


Photo © Kirk Gittings

RD HABIGER & ASSOCIATES INC.  
Robert Habiger  
201 Coal, SW  
Albuquerque, NM 87102  
(505) 242-8070

### *Project*

Processional cross for use in the installation of  
The Archbishop Michael J. Sheehan  
Archdioceses of Santa Fe, and  
Albuquerque, New Mexico

The installation would take place in a large public auditorium and be televised. The cross would be one of the main elements bringing a religious context to the secular setting. The cross is 11 feet from tip to the end of the pole to make it visible in large celebrations by the Archbishop. For easy transportation the cross can be dismounted from the pole.

At first glance it is easily recognized as a truly New Mexican piece of art. The tips of the cross are capped in tin which draws on an extensive typology of crosses

found in New Mexico Mission churches. The tinwork pattern in the central halo and hand carved rosettes in the wood also reflect New Mexico craft tradition. The transparency of the center of the cross presents an image of openness while the halo of glass and tin reflect light and attract the eye as the cross moves in procession. The use of light colored materials, glass and tin make the cross feel light and airy in contrast to its impressive size. The image and symbolism of this cross combine tradition, openness and new hope.  
Cost: \$2,500.

*Jury: This striking processional cross represents an honest use of materials and the inclusion of design elements from its native southwest. The wood carving frames the bevelled glass inner cross to give a luminous center. The punched and molded tin providing a halo and caps for the arms of the cross reflects typical New Mexican popular religious art. As an 11' standard, the cross functions especially well to lead processions and draw large congregations toward the entry. At once sculpture and icon, dispelling darkness and drawing light for the future, this cross is an excellent example of liturgical art.*



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## 1994 AIA RELIGIOUS ART AWARD

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GORDON HUETHER  
Architectural Glass Design, Inc.  
101 South Coombs  
Suite X  
Napa, CA 94559  
(707) 255-5954

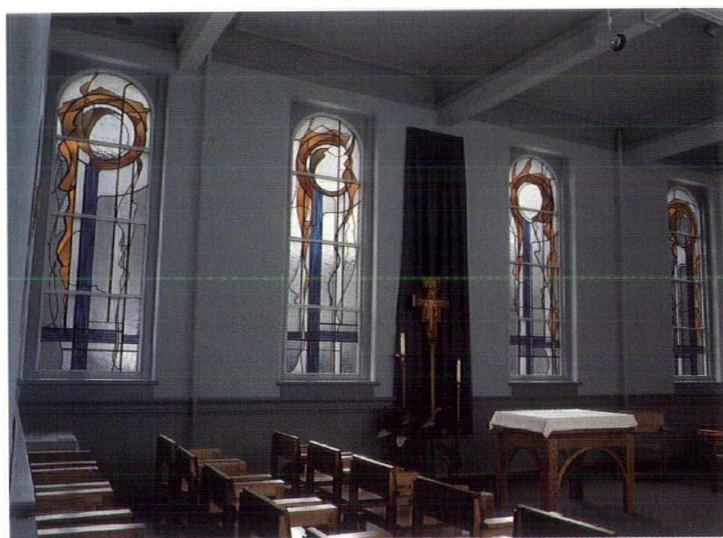
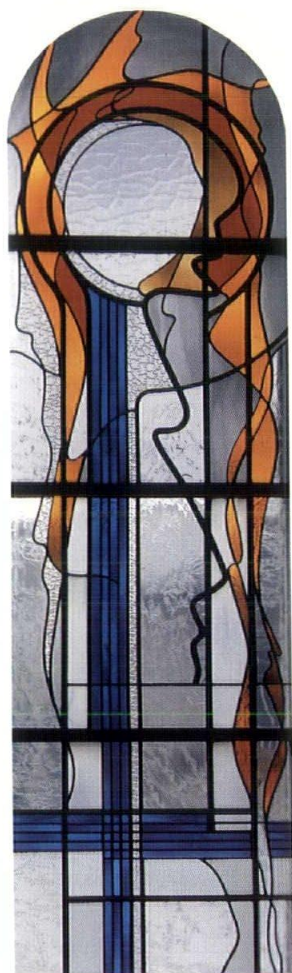
Project  
Free-standing leaded glass screen  
Meditation Room  
University of California Medical Center  
San Diego, California

Artist Gordon Huether was invited by True Ryndes, then director of the San Diego Hospice, to participate in this project for a prototype meditation room at the University of California, San Diego. As an *Interiors Initiative* project, it was sponsored by the National Symposium on Health Care Design and many other contributors. The directive was to create a meditation room in a hospital setting that expressed the

acknowledged importance of the mind and spirit in the healing process. The designers of the space, Jo Carmen and Clara Igonda of Carmen, Nordsten, Igonda, were inspired by basic elements of earth, fire and water to create a space with a "sense of order and a feeling of hush." Huether's contribution is the "fire" element in the form of stained glass. Designed with earth tone colored blown glasses, the panel brings a sense of light and luminescence to the windowless space. The art work does not refer to any specific religious tradition in its imagery. Unfolding buds communicate renewal and an embracing form of sculpted lead serves as a focus of meditation.

*Jury: The screen is very successful in creating a spiritual environment in the non-denominational chapel. Its asymmetrical composition and placement, its layered planes of metal and glass, and its zones of white luminescence all combine to form an appropriate focal point for this place of quiet meditation. The jury particularly praises the artist's skill in shaping this environment without the use of traditional representational religious symbolism.*





Photos © 1993 Kessler Studios

KESSLER STUDIOS  
Cindy Kessler, Designer  
Bob Kessler, Fabricator  
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Loveland, OH 45140  
(513) 683-7500

*Project*

Four stained glass windows, each approximately  
3' 8" x 10' 6"  
St. Francis Chapel  
Cincinnati, Ohio

The artists were requested to utilize The Canticle of Brother Sun by St. Francis of Assisi as a thematic guide. Glass selection addressed issues as diverse as a need for high light transmission, obscuring the urban view, and moderation of the western sun. An aesthetically pleasing alternative for the security grating was also requested.

The design is an abstract interpretation of St. Francis' *Canticle of the Sun* and symbols of the men dedicated to his teachings. While the colors and lines do represent specific elements, the abstract presentation allows the viewer to freely create his own vision of the work.

Existing, wooden windows were replaced with extruded aluminum frames. The rectangular openings were converted to a more pleasing arched top. The frames were double channeled, allowing for the stained glass on the interior and Lexan security glazing on the exterior. The 1/4-inch Lexan had a UV stabilizing coating and replaced the existing wire grating. Cost: \$18,248.

*Jury: The windows contain programmatic elements some of which are clearly readable. But their virtue is surely the fact that these images do not limit their richness; they invite a range of reflection. They are not to read in sequence, but enrich a rather dull room from any position. The restraint in color is appropriate; there is an elegance in line and detail that invites continual attention.*



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## 1994 AIA RELIGIOUS ART AWARD

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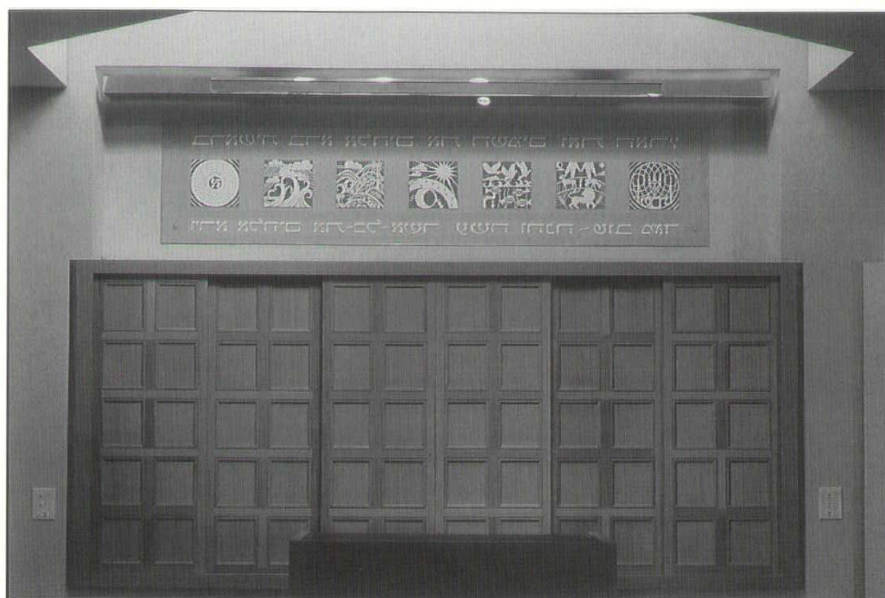


Photo: Nick Wheeler

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### *Project*

A Memorial  
Congregation Kerem Shalom  
Concord, Massachusetts

This is a memorial for a wife and mother who before her death was closely involved with the beautification of the new building, and who was especially concerned that a piece of art be created for the area above the ark which holds the Torah.

The architect worked in close collaboration with the artist, a specialist in paper cutting, the donors and other members of the congregation to develop this piece.

The synagogue for which this panel was designed is the first home of its own for a young congregation and the first synagogue ever in the historic town of Concord, Mass. The congregation is young, unaffiliated with any of the major synagogue movements, interested in making its own tradition, thought and belief.

The congregation had approved the architects' avoidance of overt religious "symbols" in the building; instead, the design suggested religious concepts and

continuity abstractly, with its forms and materials. However, as the congregation began to live within its building, a yearning began to grow to see something "Jewish" on the walls. This piece was designed to fill that need.

The designs were originally created in the traditional Jewish folk art of paper cutting, which determined the style and content of the panels. The original paper cut art was then reproduced on the back of sandblasted glass, silkscreened in white on blue, recalling the original white paper over a colored background.

The panels contain seven silkscreened images illustrating the account of Seven Days of Creation found in the first chapter of Genesis. Made in glass, the piece is an integral part of the building. Throughout the building, glass was used less as a building material than a contact point with the unknown, or "G-d." Glass is used in many ways, from providing views, connections and continuity, to suggesting clarity or questions, and this piece is a part of that story. Cost: \$7,500.

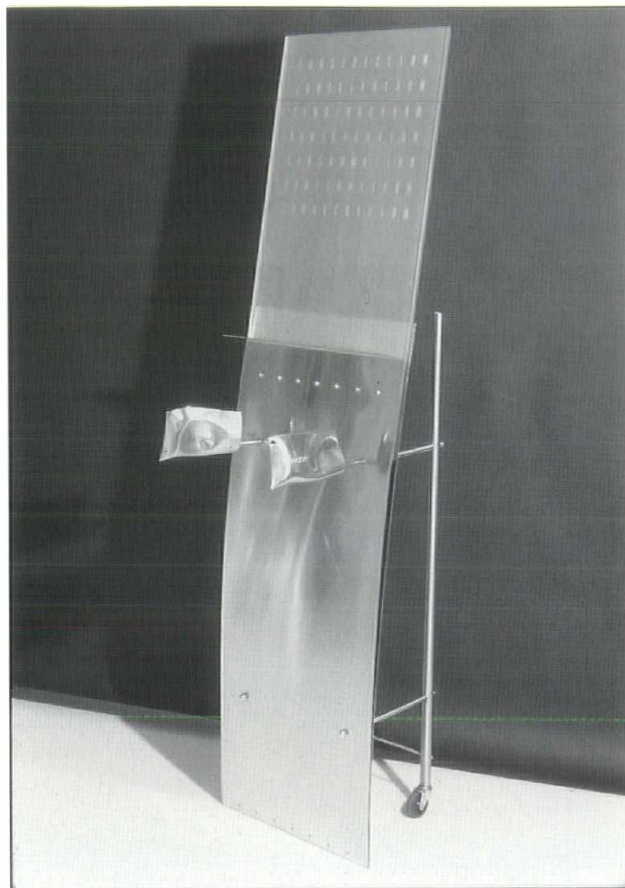
*Jury: Created in traditional Jewish folk art paper-cutting technique, the images on this panel were reproduced on the back of sandblasted glass, silkscreened in white and blue. The jury was most impressed by the successful way in which the artist has represented a very traditional artform in a very contemporary manner, much like the building in which it is situated. It is simple, elegant and sympathetic and yet it can stand alone as an independent sculpture.*



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## 1994 AIA RELIGIOUS ART AWARD

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HARLEY SWEDLER  
Harley Swedler, AIA  
38 Steamboat Road  
Great Neck, NY 11024  
(516) 482-0006

*Project*  
(RE)UNION  
Sabbath candlelamp

The Sabbath, which commences on Friday night, is a holy day when the Jewish people are inclined to focus intently on their relationship with the divine. Immediately prior to sundown on Friday evening, two candles are lit, recalling the ancient decrees to *remember* and *observe* the Sabbath.

(RE)UNION carries this message on the two warm and sensuous handles which protrude from this piece; these shapely elements are grips to lift and guide this artifact for ritual use. The body of this work alludes to the

marriage of male and female, a metaphor for the bonding of man and G-d. The *sheva baruchos* (seven prayers), which are recited under the wedding canopy, inspire the extrapolation of the seven words which are etched on the glass torso of this unit. The letters glow when the two candle receptacles are filled and ignited, thereby commemorating the cyclical return of humanity to G-d on the Sabbath eve.

Being both a Jew and an architect, I am warmed by the rituals and traditions which simultaneously link me to an historical past and propel me towards an ideal, utopian future. I am an archaeologist, unveiling forms and shapes hidden in the chaos which both Judaism and architecture strive to order. Fabrication cost: \$2,500.

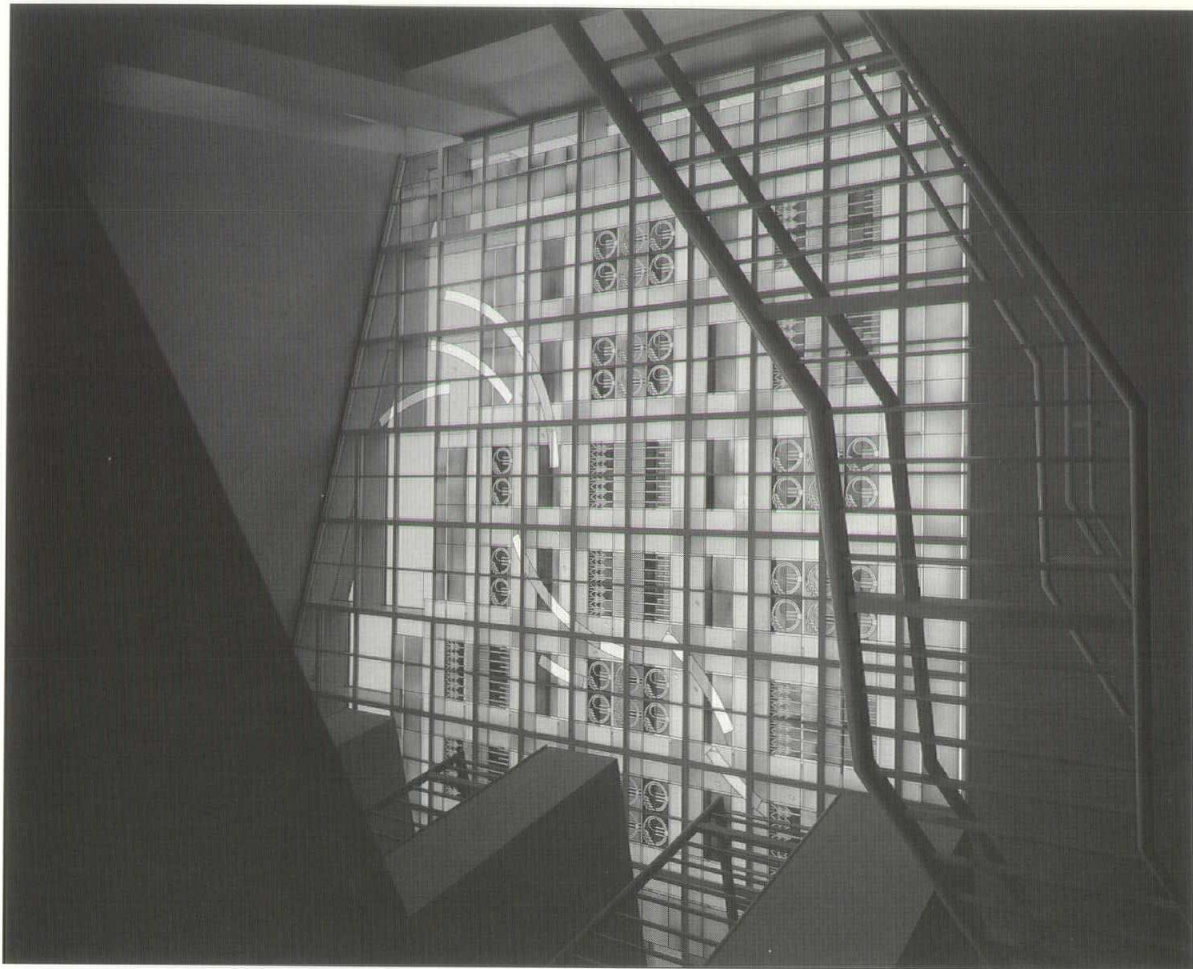
*Jury: This design for a Sabbath candlelamp is a remarkable interpretation of the meaning of the Friday evening ritual. The necessary physical interaction with the object, together with the implied anthropomorphic representation speak of a highly personal and meaningful notion of union. Aesthetically, the work is of its time yet so richly endowed as to have a timeless quality.*



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## 1994 AIA RELIGIOUS ART AWARD

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### DAVID WILSON DESIGN

David Wilson  
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South New Berlin, NY 13843  
(607) 334-3015

#### *Project*

Art glass window  
Temple of the Reorganized Church of the  
Latter-Day Saints  
Independence, Missouri

To create a glass art window to be seen at the end of the worshippers path, to work in the architectural context and deal with a southern exposure, to address a certain religious theme, and to function on a large scale (40'W x 50'H) was the challenge presented.

The design had to satisfy the title, "Behold, the field is white already to harvest." There are component elements of wheat and rice, western and eastern grains which symbolise "the bread of life." The clear glass arcs represent "sickles of light" cutting through the design. The overall configuration of the glass, while utilizing these themes, is also integrated with the architectural structure of the frame and I have tried to create a balance of these two elements. Cost: \$175,000.

*Jury: This large glass window is an example of the stained glass that arbitrates almost perfectly intentions that often are unreconciled. It is strongly architectural in the sense that it coheres to and completes the building, yet is a work of art in itself. It is a non-objective pattern and yet contains candid images. It is highly disciplined, yet it has surprise and the unexpected. It is in and with traditional craftsmanship and materials, yet it seems very inventive.*



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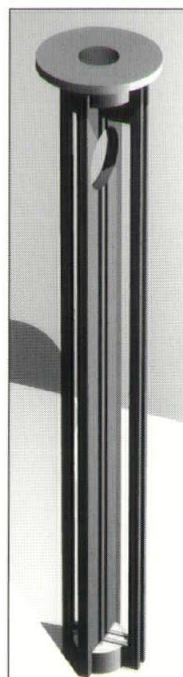
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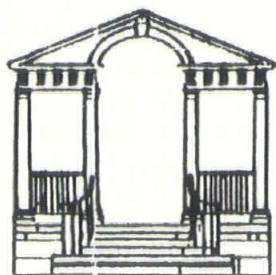
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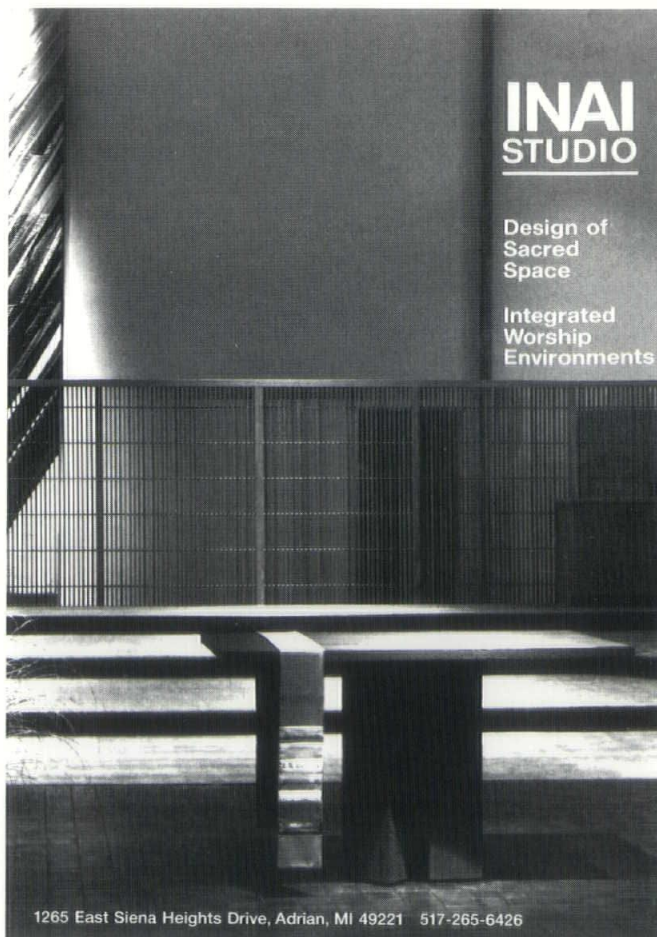
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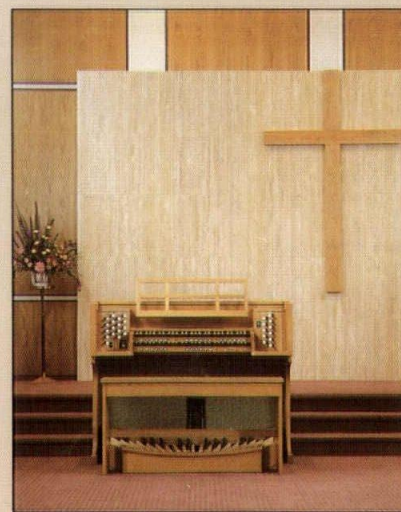
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