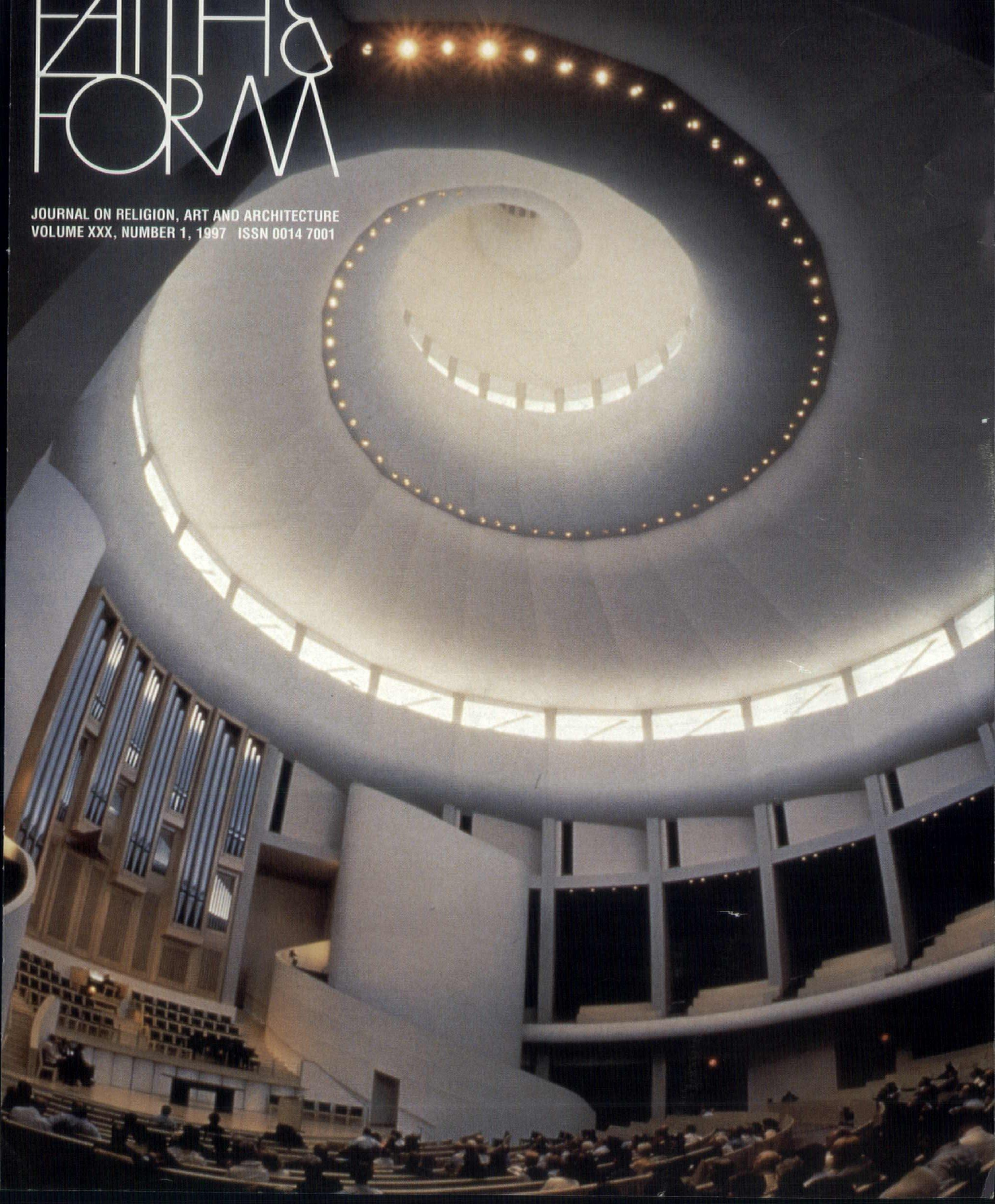


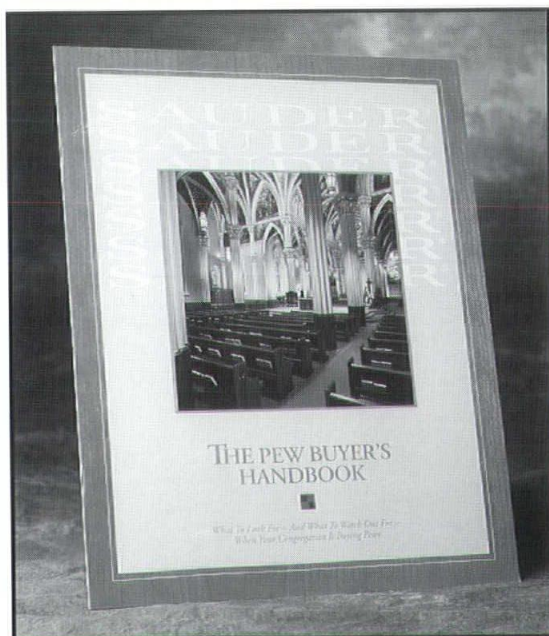
FAITH & FORM

JOURNAL ON RELIGION, ART AND ARCHITECTURE
VOLUME XXX, NUMBER 1, 1997 ISSN 0014 7001



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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.

SPECIAL ISSUE

featuring

**THE 1997 AIA RELIGIOUS ART AND
ARCHITECTURE AWARD WINNERS**

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About the Cover

Interior of the Temple of the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri. Architect: Hellmuth, Obata & Kassabaum, Inc., St. Louis, Mo. (See *Notes & Comments*, page 8.)

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Calendar of Events

April 25-27, 1997

Albuquerque, NM

ACLS (Association of Consultants for Liturgical Space) Meeting and Tour: "Sacred Places—Architectural Journeys in Search of the Holy"

Contact: Ken Griesemer, 505-242-8070

May 15, 1997

New Orleans, LA

Historic Sacred Sites Walking Tour

IFRAA-sponsored tour of three historic churches in the French Quarter.

Registration fee includes tour and brunch.

Contact: Jean Barber, AIA, 202-626-7305

June 18-22, 1997

Montreal, Quebec

Christians in the Visual Arts Conference: "Vital Intersections: The City, Art & Faith"

Contact: Christian Direction, 455 St.-Antoine St. West, Room 602,

Montreal, Quebec H2Z 1J1 Canada

October 16-19, 1997

Cincinnati, OH

Sixth International and Interdisciplinary Conference on Built Form and Culture Research, sponsored by the College of Design, Architecture and Planning

Contact: Prof. James Postell, College of DAAP, 513-556-6426

October 18-19, 1997

Seattle, WA

"Light, Acoustics in Worship Spaces," an IFRAA-sponsored conference.

Contact: Jean Barber, AIA, 202-626-7305

Notes & Comments

In Memoriam

Those of us who knew and worked with **Rolland Sheafor**, a former IFRAA president, had great affection and admiration for him. It saddens us to learn that he died at his home in Pinehurst, N.C., on December 21, 1996. Rolland completed 35 years of service and leadership for the Disciples of Christ, serving at one time as full-time chief executive of its Board of Extension. We extend our sincerest sympathy to his wife Laura Frances, son Scribner, daughter Margaret and three grandchildren.

The Boston Architectural Center has informed us of the death of **Arcangelo Cascieri** who served as its dean for 51 years. He was also a renowned architectural sculptor and his pieces adorn churches, schools and public spaces across the U.S., as well as abroad. He will be sorely missed by all his friends.

Those who served on the *Faith & Form* Editorial Committee with **Bert L. Bassuk**, FAIA, knew that he was an esteemed designer of synagogues and a professor at Cooper Union, Pratt and Columbia, but I think we knew him best as a caring individual who had been committed all his life to sensitive social issues. His life was one of contemplation through his large collection of books but which translated into specific action anywhere in the world. He died on March 2 of a massive stroke. Robert Rambusch and Myron Schoen represented us at the memorial service and spoke of his interfaith interest. He will be sorely missed.

IFRAA Members Speak

Eugene Potente, former IFRAA president, and his son E.J. Potente recently addressed the subject of "New Wine Vessels: Help in Programming a Renovation" in *Cutting Edge*, the quarterly newsletter of the Disciples of Christ. Richard Kalb also wrote an article on the importance of the narthex, "It's a Big Room: Space Makes a Difference."



Eugene Potente

Revival of Iconography

Chicago is the site of a unique exhibition, "Russia: Sacred Art, Sacred Tradition," featuring 75 works by artists devoted to the post-Soviet revival of iconography. Skillfully crafted objects include icons, tapestries and bronze and silver objects from the former USSR and Poland. American iconographers are being featured in an exhibit at the Brush Art Gallery in Lowell, Mass.

More Than Physical Access

With a better economy, more and more congregations are remodeling or planning additions, so that physical access for the disabled is better though far from perfect. "But physical access is only the first step," says Ginny Thornburgh, director of the National Organization on Disability. It was once argued that people receiving sacraments or being invited to participate in a service had to demonstrate an intellectual grasp of religious belief. Last year U.S. Catholic guidelines stated: "Persons who because of developmental or mental disabilities may never attain the use of reason are to be encouraged, either directly or indirectly, to receive the sacrament of confirmation." Similarly, Sara Rubinow, director of the Dept. of Jewish Education, says that denial of Bar or Bat Mitzvah to people with mental disabilities has all but ended.

A Vision Unfolding

In 1994 Christian Theological Seminary in Indianapolis created the Frederick Kirshner Chair in Religion and the Arts and has appointed Frank Burch Brown as its first professor. The faculty and administrators are working together to determine its shape and content. Prof. Burch says that his goals include "to understand the role of the arts in

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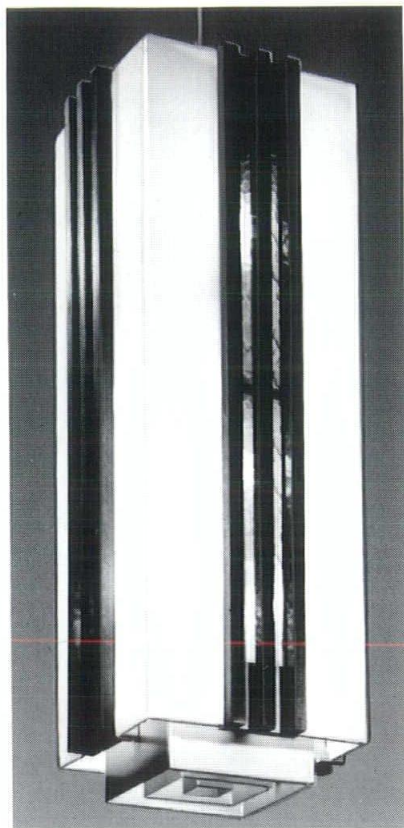
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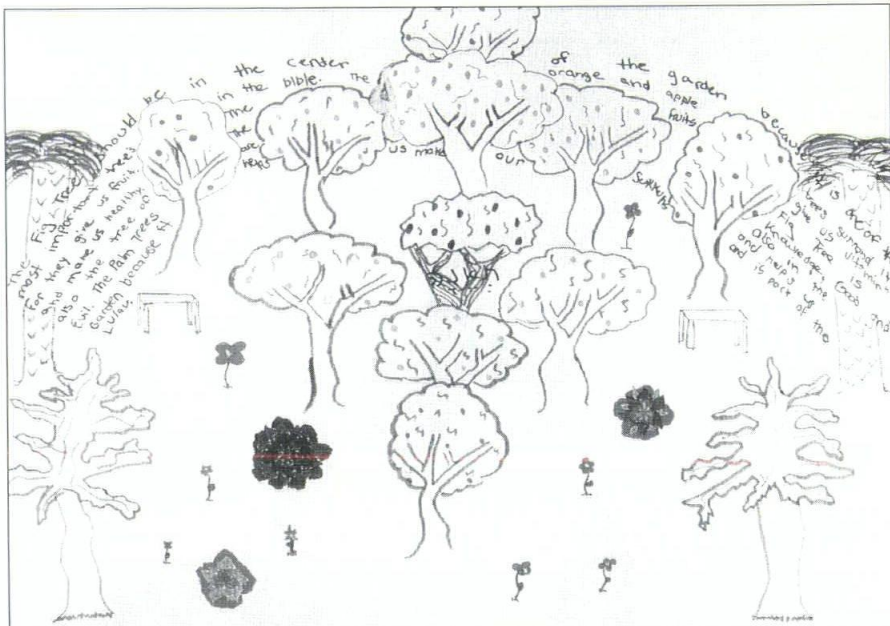
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Notes & Comments (Continued from previous page)

the Christian tradition and in the life of faith, to study the arts within the larger culture and to study the thought and practice of non-Christian religions."

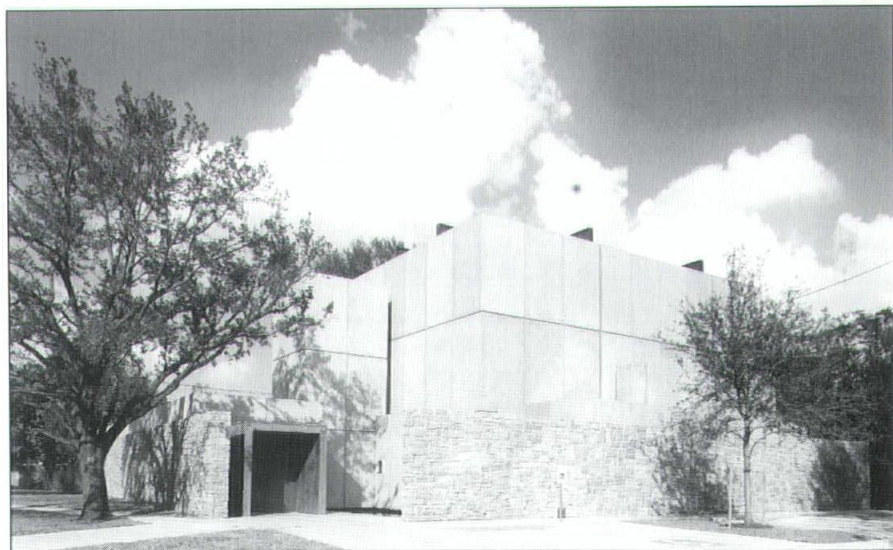
Congratulations

To architects and landscape designers LPA Inc. in Orange County, Calif., who asked students of Tarbut V Torah Day School to draw visions of what a biblical garden should look like and how they would design their own play area. LPA designed the school buildings to represent the old city of Jerusalem. Students no doubt will take pride in the landscape design since they helped create it.



Child's drawing of LPA's Tarbut V Torah Day School.

To Francois de Menil for the completion of the chapel he designed for the 13th century frescoes acquired by Dominique de Menil, and for the museum that will house the frescoes. (The cover of the spring 1995 *Faith & Form* showed us the interior.)



Byzantine Fresco Chapel Museum, Houston, Texas, Francois de Menil Architect, P.C.

To Fred L. Bernheim and Lawrence I. Kahn, who are celebrating 40 years in architecture for the Jewish community in the Chicago metropolitan area. Among their many projects was a cultural learning center and administrative wing for the Percival Goodman-designed North Suburban Synagogue in Highland Park, Ill.

To The Very Rev. James Park Morton who is retiring after 25 years as dean of the Cathedral of St. John the Divine. He will be succeeded by the Rev. Harry Pritchett.

To historic Trinity Church in Detroit, which has sponsored an ecclesiastical art exhibit for the last nine years. It now has become a national event and attracts 300 artists from across the U.S. with juries of national reputations.

Kunst im Judentum

The theme of the latest issue of *Kunst und Kirche*, Germany's religious architectural journal, is Art in Jewish Culture. From the editorial page: "An awareness has arisen that various faiths must reach a level of live-and-let-live, a mutual respect, dialogue and cooperation. There can be no peace on earth without a peaceful and sympathetic coexistence among the faiths." The issue contains articles on contemporary synagogues and art with an acknowledgment of the importance of Jewish culture.

Revitalizing Architectural Education

A report of the Carnegie Foundation writes of the architectural community's long history of failure to connect itself firmly to the larger concerns confronting families, businesses, schools, communities and society. Even on college campuses, "the potential of design education to enrich learning and life has been inadequately explored." Essentially the report calls upon architects and architectural schools to take a significantly larger role in civic and campus life and make better known architecture's potential to help address the nation's most urgent economic, social and environmental concerns. For more specific information, call Robert Hochstein, 202-387-7200.

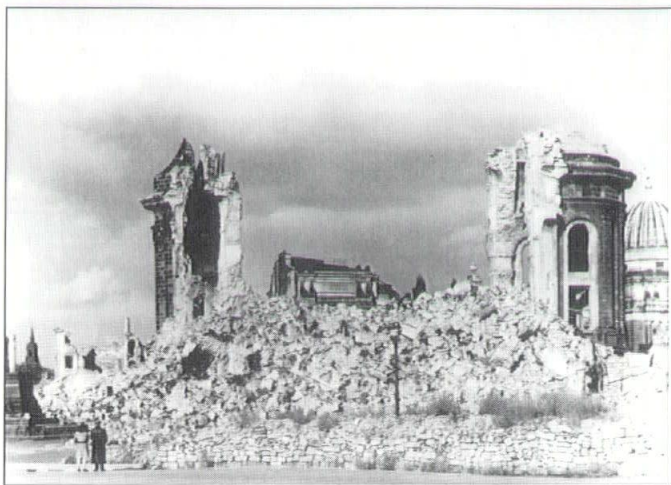
An Invitation

In response to "An Open Door Policy" (Sir Andrew Lloyd Webber), Notes & Comments, Fall 1996 *Faith & Form*, Brigadier A.B.D. Gurdon of The Open Churches Trust in London, wrote, "It occurred to me that many of your readers will from time to time pay a visit to this country, and it would be a pleasure to provide the necessary information to enable them to see some of the finest and historically interesting churches ever built."

Contact: Brigadier A.B.D. Gurdon, Secretariat, The Open Churches Trust, c/o The Really Useful Group Ltd., 22 Tower St., London WC2H 9NS, U.K. Telephone: 0171-240 0880; fax: 0171-240 1204.

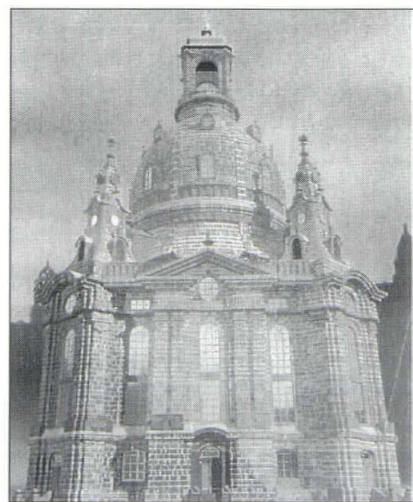
A Rise from the Ashes

In Dresden, Germany, *Die Frauenkirche* (Church of Our Lady) was destroyed during Allied Forces bombing raids in World War II and has remained a pile of rubble in the city's center. This centuries-old cathedral, however, is now in preparation for a complete and real restoration in the next few years. Completed in 1743 it served as the most significant structure of German



Top, downtown Dresden as it appeared before World War II. The Frauenkirche was the most prominent building in the town's square. Bottom, after the 1945 Allied bombing attack, the Frauenkirche was left to lay in ruins in the center of town for decades to come.

Protestantism and its walls echoed performances of Bach and Wagner. CATIA software is expediting plans under IBM's direction. By 2003, it is hoped that it will open as a cultural center for people of all religions for concerts and community events.

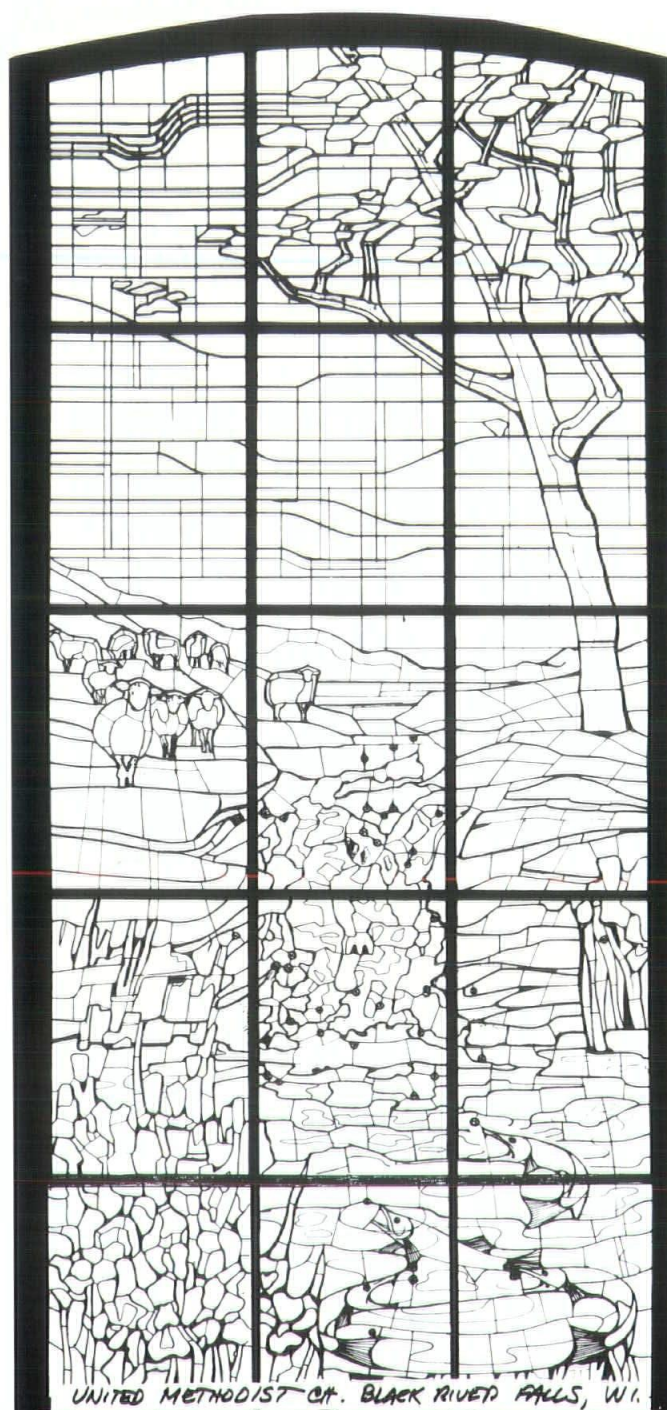


Designed with IBM's computer aided design software, CATIA, this computer image shows how the cathedral will look once it's restored.

The Essence of Art

Those who are involved with stained glass will appreciate an article in the spring 1997 issue of *Stained Glass* entitled "Rose Windows: Beyond Art to Mysticism" by artist Andra K. Hartz.

(continued on next page)



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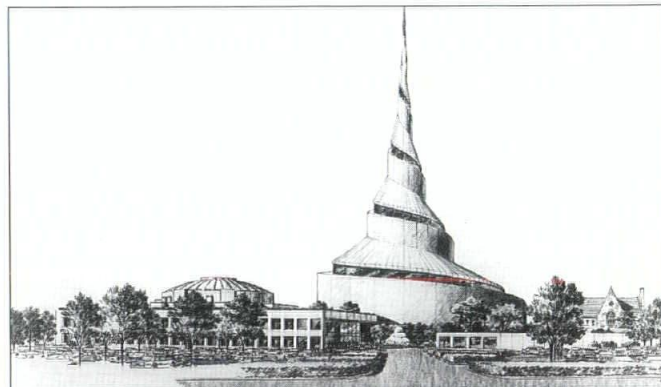
Notes & Comments

(Continued from page 7)

Have you ever thought of a rose window as a mandala rather than as a mere illustration of events and characters of faith? C.G. Jung believed that focused concentration on a rose window and its archetypal symbols can be a catalyst for release and a movement toward inner harmony.

Theology and Design Theory

This was the subject of the March 14-15 IFRAA Conference held in Independence, Missouri, at the World Headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints. The firm of Hellmuth, Obata and Kassabaum, Inc. of St. Louis was given the challenge of designing a building that would express the theology and embody the ministry of this particular faith.



Temple of the Reorganized Church of Jesus Christ of Latter Day Saints.

The discussion and program centered around the striking design of a chambered nautilus. The interior is featured on the cover. A full report on the conference will appear in the next issue of *Faith & Form*.

The Orthodox Church Celebrates

UNESCO, the University of Alaska and the Alaska State Museum are planning an exhibition as part of a bicentennial celebration of the life of Saint Innocent Veniamonov. The Bishop's House, which he designed, was used as a diocesan headquarters and seminary and will house the exhibit. Part of the exhibit will be devoted to St. Innocent's representation in modern iconography and to the secular art works inspired by his life.

Liturgical News

The latest issue of *Reformed Liturgy and Music* welcomes Harold Daniels back as editor and Paul Detterman as the new Associate for Worship. It also announced a forthcoming Spanish hymnal that will be introduced at their General Assembly. The volume contains 475 musical entries with psalms, hymns, songs and service music, as well as 100 pages of orders of services, prayers and other worship aids. For further information: Glauca Vas Concelos Wilkey, 502-569-5332. □

THE 1997 AIA RELIGIOUS ART AND ARCHITECTURE AWARDS



The 1997 AIA Religious Art and Architecture Award jury: From left, Walter F. Chatham, AIA, (chair); Phillip T. Markwood, FAIA; Kenneth von Roenn Jr., Bishop "Pat" Spillman, and Errol Barron, FAIA.

The AIA Religious Art and Architecture Awards program was founded by the Interfaith Forum on Religion, Art and Architecture (IFRAA). In 1994, IFRAA merged with the AIA to create the IFRAA Professional Interest Area (PIA) to pursue the highest standards in art and architecture for sacred, worship and liturgical teaching spaces. Both the architectural design and visual arts awards programs have been incorporated in the AIA Religious Art and Architecture Awards of Excellence.

The Religious Art Awards are open to all artists and craftspeople, and give recognition to

excellence in design and execution of art works in all media that contribute to the religious experience. Entries are judged on originality of design and concept, and appropriateness for sacred spaces.

The Religious Architecture Awards are open to established as well as new practitioners and designers from small and large firms. Both new construction and renovations/restorations anywhere in the world are eligible.

For information on the 1998 awards program, contact the AIA at 1735 New York Avenue, NW, Washington, DC 20006. □

1997 Religious Art & Architecture Jury

Walter F. Chatham, AIA, Chair
Walter F. Chatham Architect
New York, New York

Phillip T. Markwood, FAIA
P. Markwood Architects
Columbus, Ohio

Errol Barron, FAIA
New Orleans, Louisiana

Kenneth von Roenn, Jr.
Architectural Glass Art Inc.
Louisville, Kentucky

Bishop W. B. Spillman
Director, Real Estate Division
World Headquarters of Reorganized
Church of Jesus Christ of Latter Day
Saints, Independence, Missouri

1997 AIA RELIGIOUS ARCHITECTURE AWARD

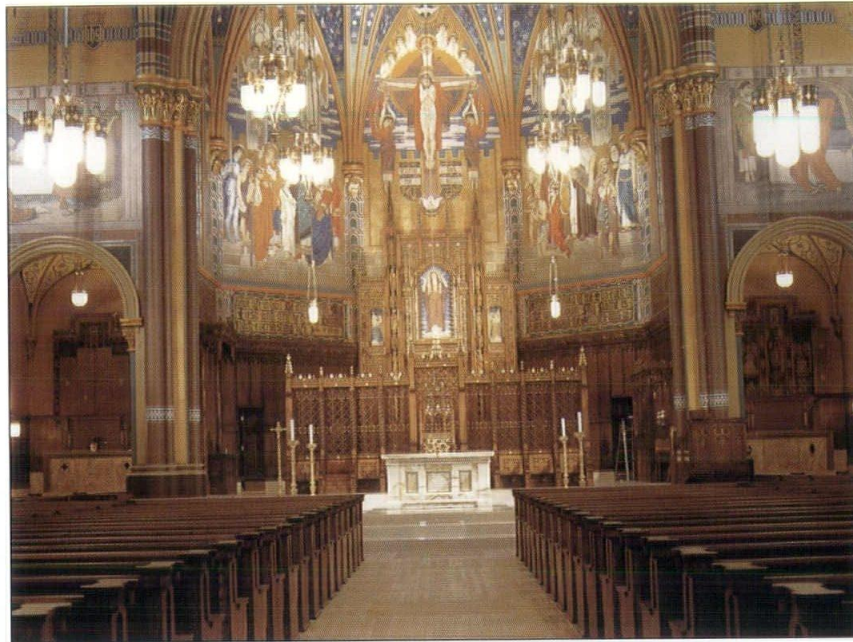


PHOTO: RICHARD PREYN

Architect

Beyer Blinder Belle Architects & Planners LLP
John Belle, FAIA, RIBA
41 East 11th Street
New York, NY 10003
212-777-7800 Fax: 212-475-7424

Project

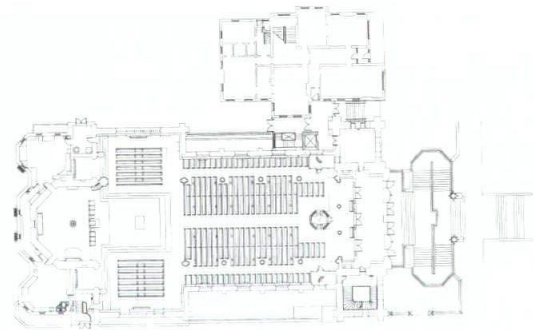
Cathedral of the Madeleine
Salt Lake City, Utah

Emerson, Munro & Company, Toronto, *Liturgical Consultant*

A landmark of both local and national significance, the Cathedral was named to the National Register of Historic Places in 1971. The interior that survives today is the only example in the western United States of the ornate, eclectic Gothic Revival style. However, after nearly a century, much of the decorative interior was in danger of rapid deterioration.

The current restoration began with an initial investigation of the structure. Wood carvings, marble, decorative paint and murals, and stained glass were analyzed individually. Historical documentation and surveys were conducted, enabling the Cathedral to be restored to its original condition.

Environmental and engineering-related improvements were integral to the restoration. A state-of-the-art climate control system was discreetly installed behind the paneled walls. A new lighting system was installed, including decorative solid brass fixtures reminiscent of the originals. Acoustical improvements were designed to increase resonance and sound in the space, and a new comprehensive mechanical and electrical distribution system was installed. The creation of barrier-free environs allows unlimited access. Seismic retro-



fitting of the towers and the entire roof structure stabilized the existing unreinforced masonry walls.

Initiated by the Second Vatican Council, required liturgical changes were implemented. They included a new, centered onyx and marble altar; modifications to the sanctuary; congregational seating on three sides of the altar platform in the nave and transepts; and a new baptismal font. A small Eucharistic chapel was created behind the new carved bishop's screen.

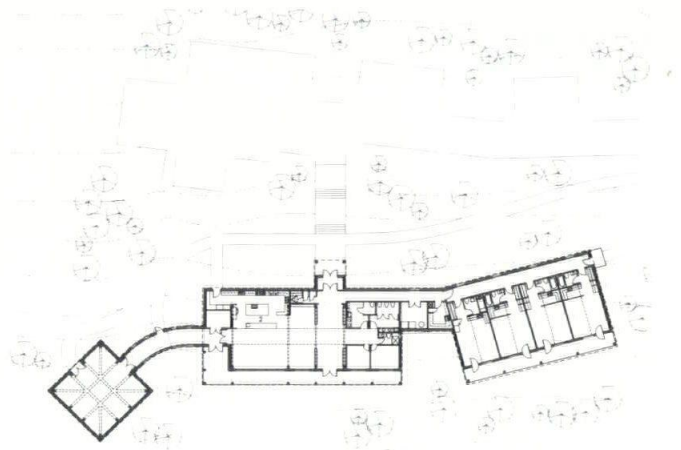
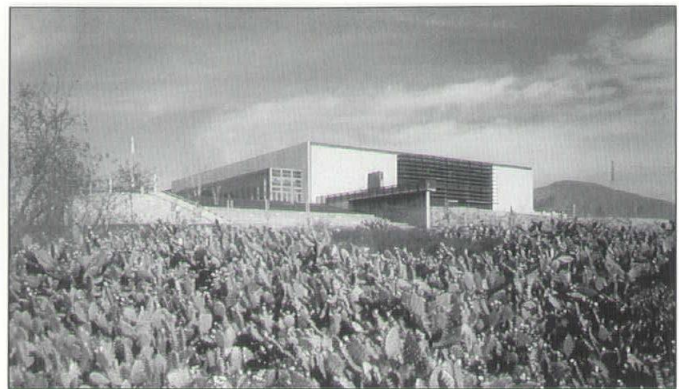
A new pipe organ includes hand-carved oak casings and pipes of polished tin with embossed and gilt features. An investigative study of the elaborate interior painted decoration involved exhaustive paint sampling, chemical and microscopic analysis, solvency testing, photo documentation, as well as the tracing, color matching and recording of every decorative motif within the Cathedral's interior.

Jury: Important restoration. Commend congregation for supporting restoration and criticize previous generations for neglect. Can hardly see where modified to new liturgy. Where new pieces added, such as the tabernacle and bishop's screen, equal to or better quality of original building. Inspires joy, which is important to carrying it architecturally and appropriate to the whole concept of worship.

1997 AIA RELIGIOUS ARCHITECTURE AWARD



PHOTOS: DAVE MARLOW



Architect

Conger Fuller Architects
Michael Fuller, AIA, and Steven Conger, AIA
710 E. Durant Street
Aspen, CO 81611
970-925-3021 Fax: 970-925-3110

Project

St. Benedict's Monastery Retreat Center
Snowmass, Colorado

Father Joseph Boyle, *Liturgical Consultant*

The retreat center is the connection point between the community at large and the silence and conscious spirituality of the monastic community. The monks live a contemplative life and work their 3,000-acre ranch in an undeveloped mountain valley. The center offers the larger community a place for the return of the sacred into everyday life. These ideas are translated into the approach to the center and the design.

A hillside site oriented toward Mount Sopris and overlooking the monastery in the valley was chosen. Thus, visitors would not disturb the monks with their coming and going, and

the center would not be visible until one is well onto the monastery grounds. The main building was divided into three connected structures and eight retreat cabins to reduce the scale. The materials and forms were selected to be reminiscent of ranch and farm structures in the area.

The architects were aware of the tradition of building "sacred" buildings around certain proportions. They used the golden section and the logarithmic spiral frequently found in this architecture and in patterns of organic growth.

Use of operable clerestory windows for natural ventilation, natural gas radiant heating throughout, high-efficient glazing units, and stone veneer established low operating costs and low maintenance buildings.

Jury: On many levels building ensemble has nice appearance of community, which is very appropriate to a monastery. Siting and way buildings integrated are spectacular. Slight shift in the geometry gives natural fit with the environment. Architecture harmonious with historic industrial architecture of Rocky Mountain region. Departure point taken from traditional—in this case Christian—architecture and turned into gluelam expression of something quite contemporary. (Not as easy as it sounds.) Bold sense of permanence.

1997 AIA RELIGIOUS ARCHITECTURE AWARD

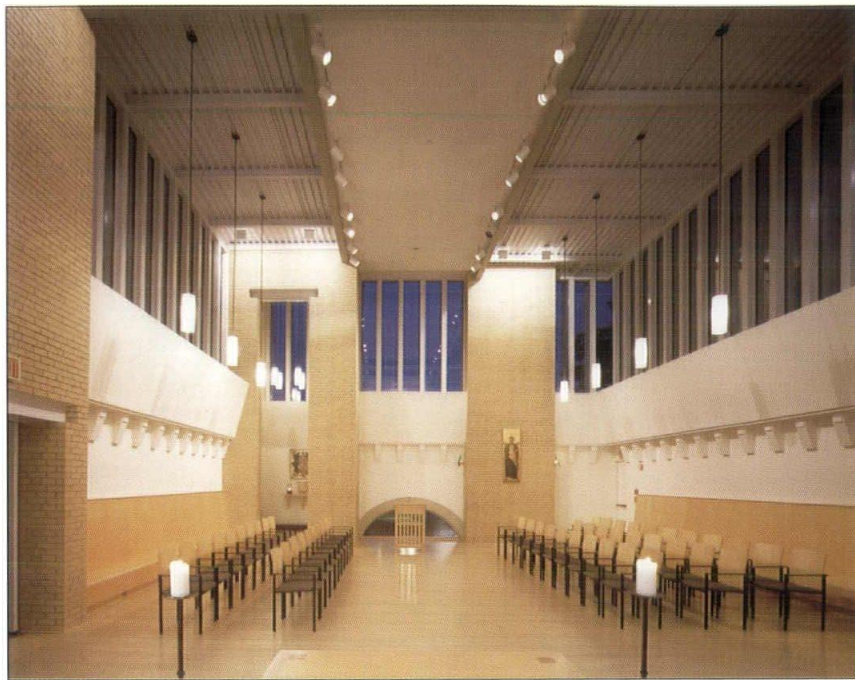


PHOTO © 1995 KENNETH WYNER

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and William L. Spack, AIA
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202-965-7070 Fax: 202-965-7144

Project

Connelly Chapel of Holy Wisdom
Washington Theological Union
Washington, D.C.

Andrew D. Ciferni, OPRAEM, *Liturgical Consultant*

This small chapel is the new and highly visible symbol for an urban Roman Catholic graduate school for ministry. It is part of a larger renovation project involving the transformation of an aging complex of existing structures to accommodate the seminary library, dining hall, classrooms, administrative offices and residential rooms. The chapel, however, is new construction, built over the earlier foundations of a one-story loading dock/maintenance building and connected to the main structure across a small courtyard via a glass passageway. Elevated above the ground on pale yellow brick walls, the exterior white metal window tracery and bell tower act as a vertical counterpoint to the horizontal retaining wall and trellis stretching back to the main entry lobby portico. The 200-seat interior is a spare spiritual setting of natural maple, white plaster and painted steel, with clerestory light modulated by the deep metal fins into a constantly changing pattern of shadows and light.



Although designed for the seminary's daily Eucharistic liturgy, the singular open neutral space and minimal fixed furniture allow the chapel to also accommodate special ceremonial liturgies, lectures and concerts.

Jury: Admire abstraction of forms in meeting programmatic needs of building. Succeeded at highest level with that. Building goes much beyond program to knit pieces together that are quite unrelated. Eyebrow window gives focus to facade on outside, but on inside altar ambo reads in silhouette. Careful selection of architectural expression that works with the context. Took rather banal set of apartment buildings and wonderful but somewhat menacing chimney and captured all of that in the Japanese concept of borrowed landscape where composition is so strong that it grabs all of its surroundings. Chapel composition skillful. Looks so simple, obvious and effortless, but program is very complex. Admire qualities and character of the chapter room: definitive order and clarity, simplicity and directness.

1997 AIA RELIGIOUS ARCHITECTURE AWARD

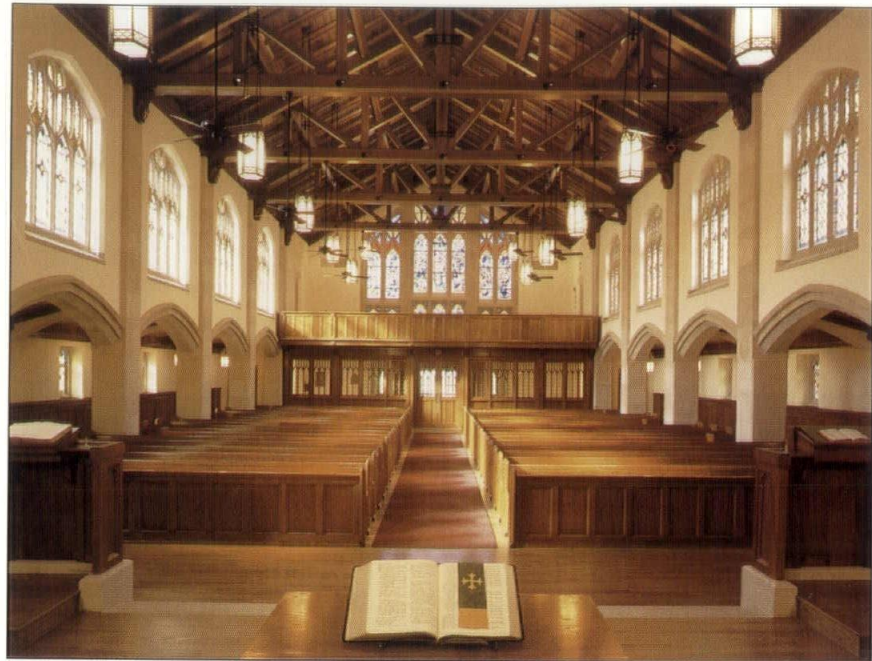
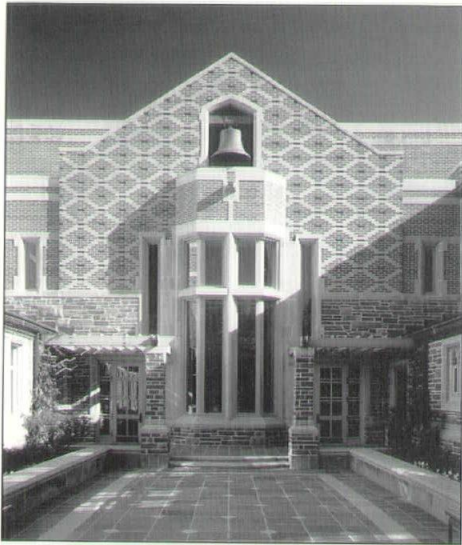


PHOTO © 1994 MAXWELL MACKENZIE

Architect

KressCox Associates, P.C.
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David Cox, FAIA; and
William L. Spack, AIA
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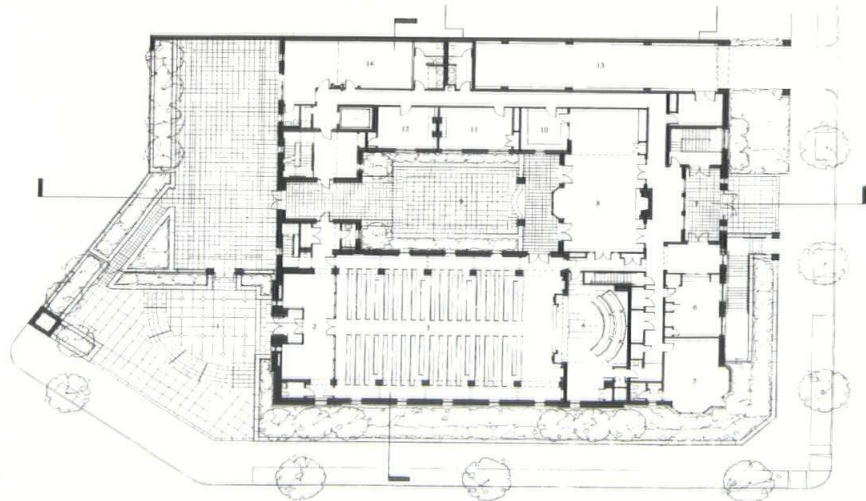
Project

Western Presbyterian Church
Washington, D.C.

For nearly 70 years, this congregation had worshiped in a small neighborhood church in downtown Washington, D.C. When high-density office buildings began to surround the church, an offer was made and accepted to trade the church property for a new enlarged church to be constructed on a nearby corner site.

The sense of loss of the old church building was mitigated by the congregation's requirement that, along with greatly expanded new functional support facilities, the new sanctuary replicate the much-loved 1929 Neo-Gothic stone structure. The program also emphasized the need for facilities to support the daily breakfast program for 200 homeless men, as well as an underground parking garage for 50 cars.

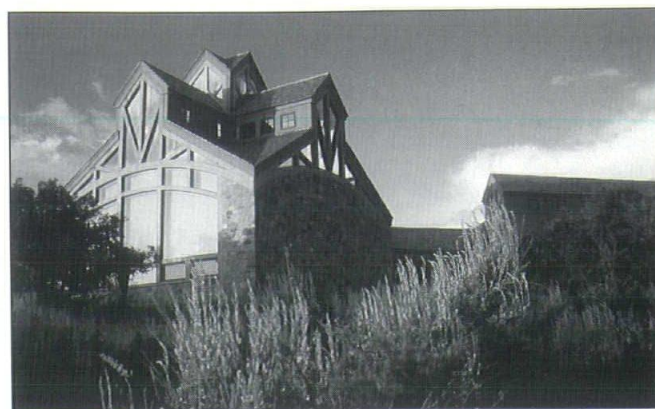
A two-story masonry administrative wing and the stone-faced sanctuary form a U-shaped plan that encloses a small courtyard opening onto raised landscaped terraces. Diaper-patterned brick gable facades emphasize entrances and refer back to the texture and color of the rubble stone material. All aspects of the interior and exterior details of the 400-seat



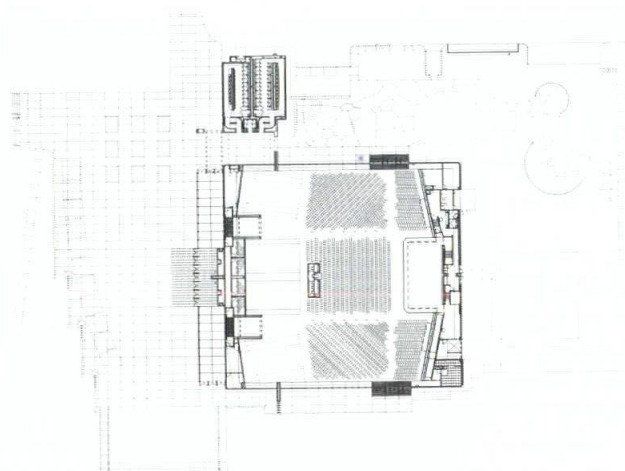
sanctuary space either are restored original components of the old building or are faithful reproductions using modern technology. The interior is a serene evocation of the American Arts and Crafts movement, combining stained oak, limestone and textured plaster.

Jury: Commendable example of how to integrate new with old without destroying delicate architecture or mimicking what was there before. Articulation of facade and interiors evolved through an examination of its own properties through definitive study. Carefully proportioned and lovingly detailed. Corner and entry pieces on front facade are extremely well done. Very urbane. Careful to align with street with corner given prominence. Claims vocabulary as members' own and takes it to an appropriate level. Repetition of gables changing with the program very imaginative.

1997 AIA RELIGIOUS ARCHITECTURE AWARD



PHOTOS: TIMOTHY HURSLEY



Architect

LPA, Inc.
17848 Sky Park Circle
Irvine, CA 92614
714-261-1001 Fax: 714-260-1190

Project

Saddleback Valley Community Church
Foothill Ranch, California

B.J. Krivanek, *Graphic Consultant*

The church required a built environment free of conventional religious symbols. The building is a reflection of how this congregation chooses to worship—open, casual, experimental and with a strong connection to the outside (natural light, open and airy).

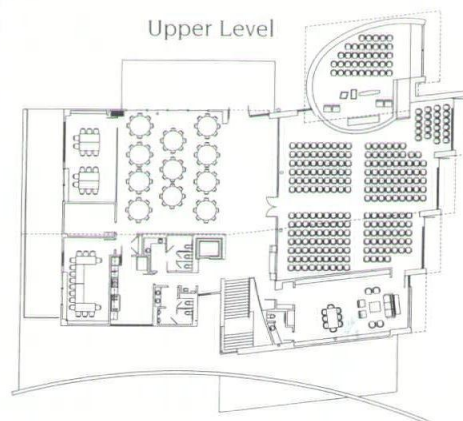
The program expresses itself through simple, elegant building forms composed to create a striking image in the landscape and demonstrate a cost-effective method to enclose space. Tilt-up concrete and off-the-shelf utilitarian

items were chosen for their speed of erection, combining into an orderly system of construction. The limited use of slate accents gives the church a sense of permanence.

The design alludes to previous temporary structures that housed the church: a gymnasium and tent. The program consists of the sanctuary and utility areas. These spaces are large, solid forms with open spaces and exposed structure (gym). At the entry, a thin, translucent shell (tent) defines the lobby and becomes the scripture wall. The scriptures on the glass curtain wall, chosen by the ministry, reflect themselves on everyone who passes through it.

Jury: Resourceful project. Antecedents met in tents and gymnasiums. Spirituality is about the building in spite of its antecedents. Didn't use usual devices associated with religious architecture that are decorative; rather, used stained glass for the tower that is abstract and sculptural and not at all like the usual church tower. Appealing architecture that is ennobling of the most humble kinds of materials and assemblages. Interrelationship of outside worship spaces in places where people can socialize and congregate in connection with that interior.

1997 AIA RELIGIOUS ARCHITECTURE AWARD



Architects

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Perkins Eastman Architects PC
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Bradford Perkins, FAIA, AICP
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Project

Temple Beth Shalom
Hastings-on-Hudson, New York

Temple Beth Shalom is a new 400-family synagogue and religious school. The facility was built on a steep wooded site overlooking the Hudson River, with the new two-story synagogue building designed into the hillside. A central circulation spine running perpendicular to the site slope organizes the various program elements.

At the lower level the entry lobby and formal stair divide the synagogue's administrative offices from the classroom wing. The stair leads to the upper level where the circulation spine separates the sanctuary, library and chapel from the function hall. The concept incorporates a variety of movable walls, which allow spaces to open up to each other. This flexibility was important to accommodate a variety of functions and audience sizes. In addition, clerestory lighting and large expanses of windows in the main sanctuary visually open the space to the building's naturally wooded site.



PHOTOS: CHUCK CHOI ARCHITECTURAL PHOTOGRAPHY

Jury: Beautiful site carefully attended to and respected. Simplicity of forms that in a straight modernist vocabulary evokes a religious feeling. Site creates feeling of promenade and interaction with contours and light. Building evolved completely from potential of site, which is hard to do and commendable when done well as this is. Careful attention to detailing of component parts. Like choice of materials, combination of detailing, quality of light always there. Good abstract architecture feels evocative to worship without being literal.

1997 AIA RELIGIOUS ARCHITECTURE AWARD

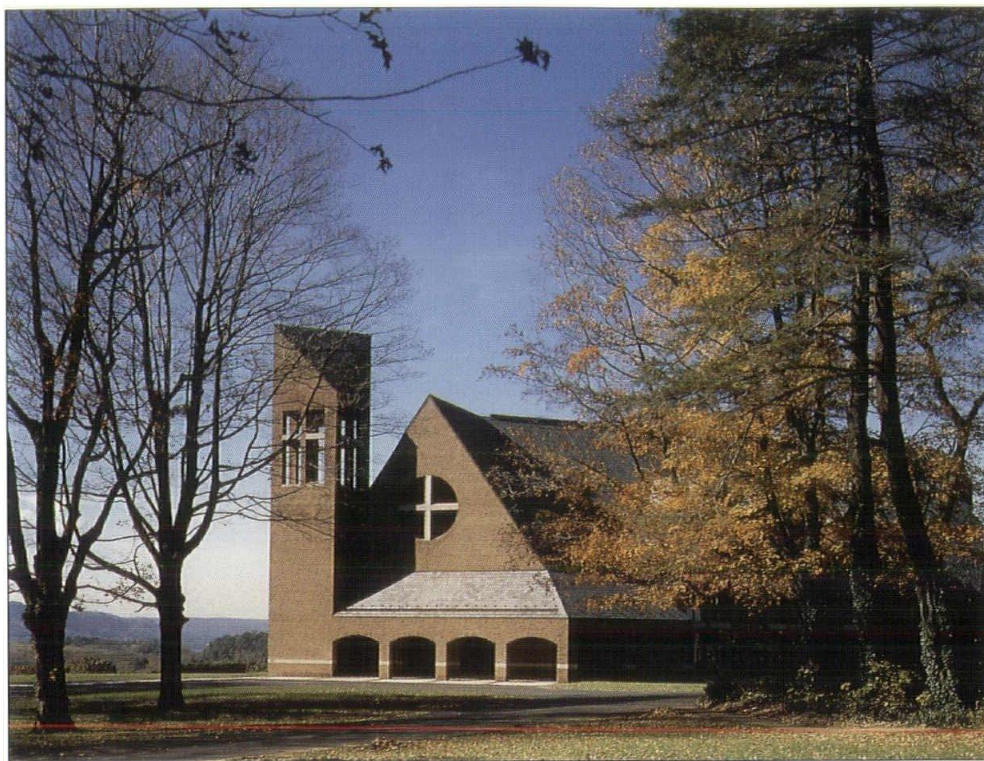


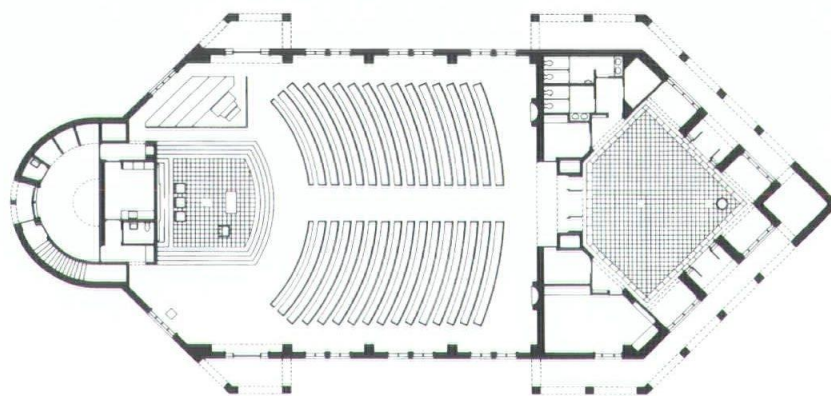
PHOTO: NORMAN MCGRATH

Architect

Moger Woodson Architects
G. Lawrence Woodson, AIA;
Richard R. Moger, FAIA; and Jonathan Metz
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New York, NY 10013
212-226-3246 Fax: 212-226-3246

Project

Church of Saint Augustine
Ossining, New York



A Gothic revival building was demolished to allow for the widening of a road, forcing the parish to rebuild. The new site is a beautiful park overlooking the Hudson River. This property, originally a convent, has an existing school, parish house and rectory.

The form of the church expresses our interpretation of familiar church iconography. The longitudinal axis of the church runs parallel to the river. The church plan is traditional in organization with an important difference: The front facade is rotated off the longitudinal axis to face the existing entry drive. This device allows the initial view of the church to present the two main facades and the river beyond simultaneously. Pivoting the front facade also provides room for the oversized narthex (really a foyer) requested by the parish.

The choice of materials reflects a preference for ones that improve with age—brick walls, mahogany windows, slate roof, copper copings and flashing. Inside, plaster walls painted in warm hues complement the wood. Pews and furnishings are mahogany; the stone altar is Osage granite.

Jury: Siting extremely good. Building fits site well and has commanding presence. Well proportioned. Bold without being assertive. Like references to natural rock formations along that part of the Hudson. Exterior designed to take into account that it forms a major element of the landscape and water—nice that it doesn't really extend above tree line. The response was as close to the statement of purpose as you could get.

1997 AIA RELIGIOUS ARCHITECTURE AWARD



PHOTO © DON DUBROFF/CHICAGO



PHOTO: JOHN BECKMAN/QUADRANT

Architect

Potter & Cox Architects
Henry M. Potter, AIA, and David M. Allen, AIA
462 S. 4th Avenue, Suite 800
Louisville, KY 40202-3413
502-584-4415 Fax: 502-584-4409

Project

Cathedral of the Assumption
Louisville, Kentucky

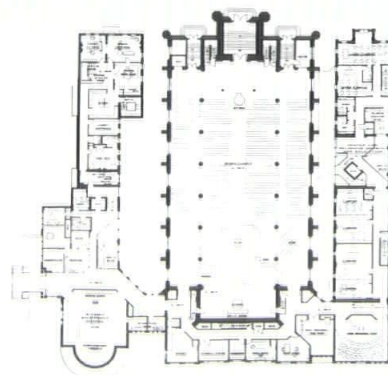
Father Ronald J. Knott, *Liturgical Consultant*
E.S. Tichenor Company, Louisville, Ky., *Interior Design*
Brown Morton III with Peter Rathbun, Fredericksburg, Va.,
Preservation Consultants

The challenge of this project was to return the building to its original architectural integrity and richness while redesigning it to accommodate modern liturgy. The historical separation between the sanctuary and nave areas was dissolved in favor of designing one undivided space. This was achieved by extending the altar and its platform into the congregation and carrying the finished scheme of the side aisles and nave into the sanctuary. Side altar areas were leveled with the main floor, and the side altars were removed. New doorways were added for functional and accessibility purposes and to pro-

vide a new visual anchor to the ends of the side aisles.

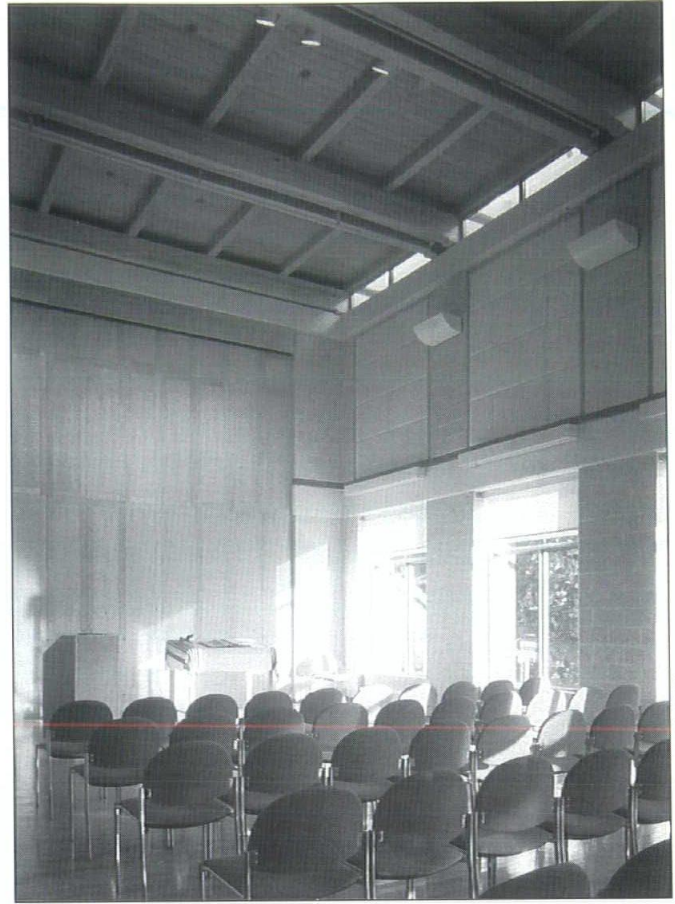
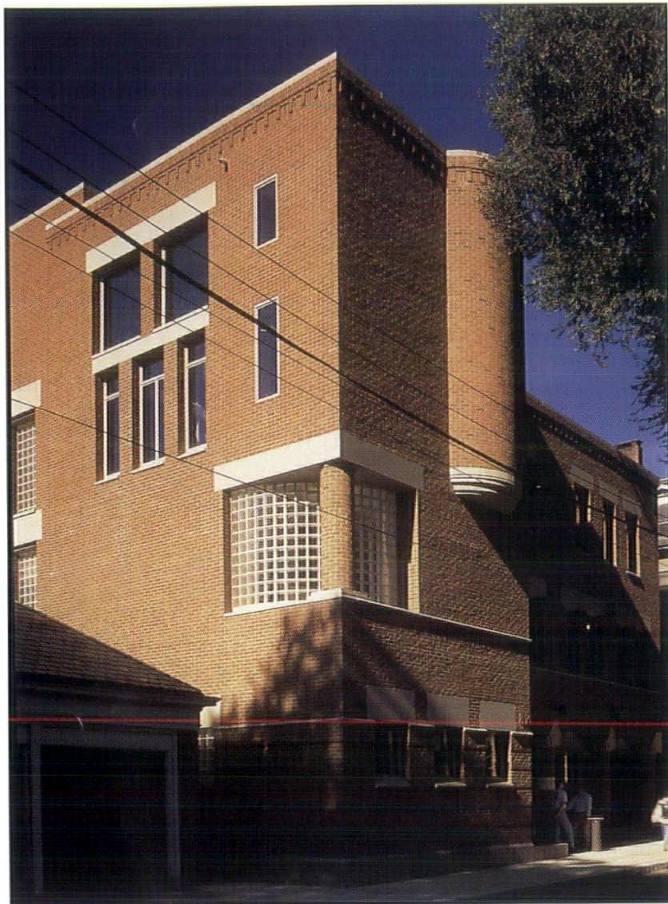
A focal point was the restoration of the Coronation window, which was returned from the bell tower to its original location in the sanctuary. To complement it, side aisle and clerestory windows were replaced with windows following the design of the original windows. Piecemeal changes performed on the building over the years that detracted from the original design intent were removed and replaced with duplications of original work.

The restored Cathedral respects the design intent of the original architect while providing for modern liturgical and functional needs.



Jury: Commend for amount of historical research to find original design and for undoing what previous generations had done. Admirable job of authenticating design, then executing it. Rediscovered what clearly is beautiful building. Interesting relationship between architecture and painting because it was discovered that some of the surfaces are not as they appear. Breathed life back into building, partly due to quality of building, partly due to the intent and efforts to restore.

1997 AIA RELIGIOUS ARCHITECTURE AWARD



PHOTOS: JEFF GOLDBERG, ESTO

Architect

Roth and Moore Architects
Harold Roth, FAIA, and William F. Moore, AIA
108 Audubon Street
New Haven, CT 06510-1206
203-787-1166 Fax: 203-787-0241

Project

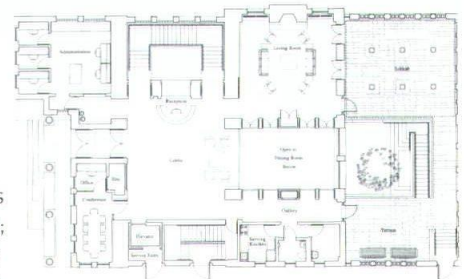
Joseph Slifka Center for Jewish Life, Yale University
New Haven, Connecticut

On a small site (65' x 85') in the center of the Yale campus, the building was intended to provide for the religious and cultural needs of the Jewish community of students, faculty and staff. Previous facilities were located in basement spaces in obscure corners of the campus.

After years of schematic plans and discussion, an appropriate mix of programmatic spaces was defined to accommodate a broad range of constituencies including the Orthodox, Conservative and Reform branches of Judaism.

Constructed with private funds, the building contains approximately 20,000 sq. ft. on four levels. Facilities include a 275-seat dining hall with separate meat and dairy kitchens; a living room for informal gatherings; a Beit Midrash for daily Orthodox services; a student activity center; a library with pri-

vate study spaces; rabbi's study; a multi-purpose room for religious services, lectures, concerts, movies, theater, art exhibits and Israeli dancing; and administrative offices. An outdoor

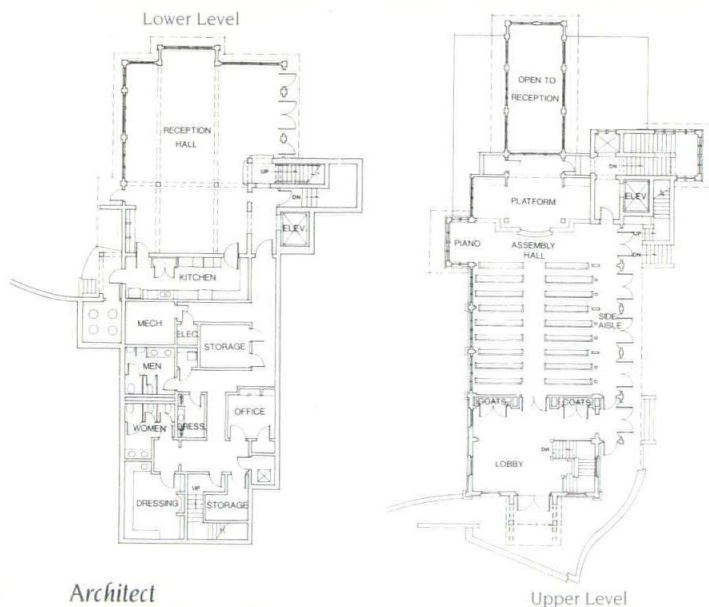


terrace enclosed by a garden wall provides privacy for a permanent 60-seat Sukkah, a symbolic shelter used for taking meals during the religious festival of Succoth in the fall.

An early design premise was to ensure that the building be open and welcoming while allowing multiple activities to occur simultaneously and comfortably.

Jury: The "Roth of God." Admire urbanity of scheme and quiet way it's nestled into setting. Very urban solution to dense complex program. Garden and interior spaces give feeling of sort of a community building. Very noble rooms. Intelligent resolution of difficult program. Lives up to purpose of melding three religious services. The synagogue in America has not found its architectural voice but this goes a long way toward being the solution. Has moral authority to it. Detailing elegant, refined without being fussy—Kahnian. Bold proportions but consistent.

1997 AIA RELIGIOUS ARCHITECTURE AWARD



Architect

Smith Dalia Architects
Markham Smith, AIA
Dan Koch, AIA
139 Ralph McGill Blvd.
Atlanta, GA 30308
404-681-1754 Fax: 404-681-1754

Project

State Botanical Garden Chapel
Athens, Georgia

Ann & Tim Sutherland, Entry & Lobby Doors

Libby Sims Patrick, Interior Paint Color & Fabric Selection
Virginia White, Custom Carpets

The chapel sits in an undeveloped section of second growth hardwood trees on a steep slope overlooking a small stream. The program required a narthex, a sanctuary to accommodate

130 people, a reception hall, and related service areas. The principal intention was to maintain a sensitivity to the site and the craft of the building. Extensive surveys located the building with minimum impact to the environment. The forest remains intact with the chapel making use of the steep contours to step down into the forest, affording sweeping views from within while allowing for a terrace that opens onto the only level area of the site for outdoor gathering.

The building uses native woods, and the native granite base is pulled from the ground for the chapel to rest on. Hand woven carpets, cast metal door pulls, and the large carved glass and wood entrance into the sanctuary emphasize the quality of crafts. The large windows trace the path of the sun by day and turn the chapel into a beacon in the Georgia woods at night.

Jury: Revitalized arts and crafts—not a reinterpretation that's so literal. Architect cared about all connections. Door with tree is stunning—had sense to keep it as only ornate piece. Joinery is appealing but shape of the space has been considered carefully. Took project so far beyond what one thinks of as arts and crafts, especially with the daylighting in ways that clerestory windows work. Made vocabulary their own stunning project.

1997 AIA RELIGIOUS ARCHITECTURE AWARD

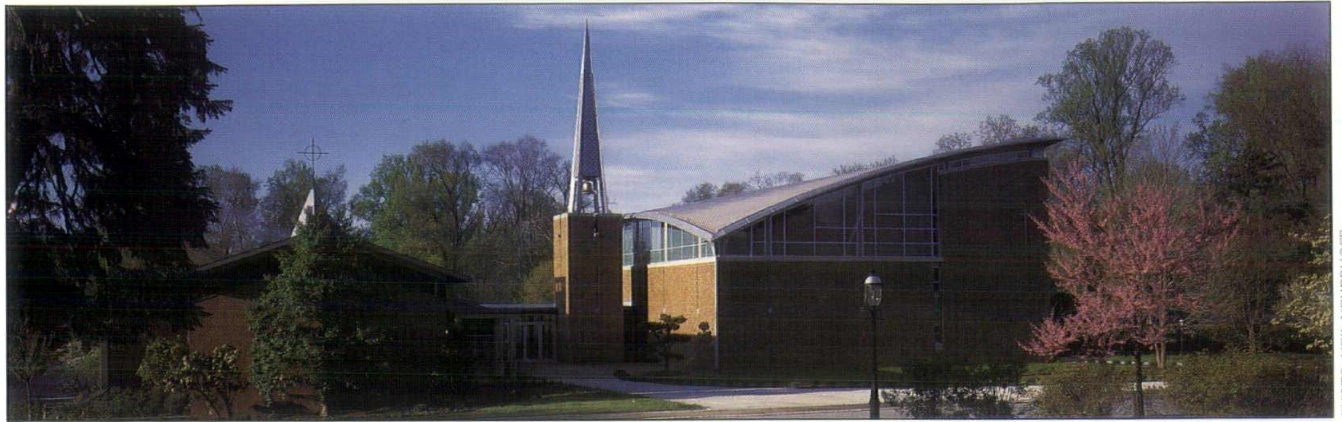


PHOTO: NEIL NEUERHOF

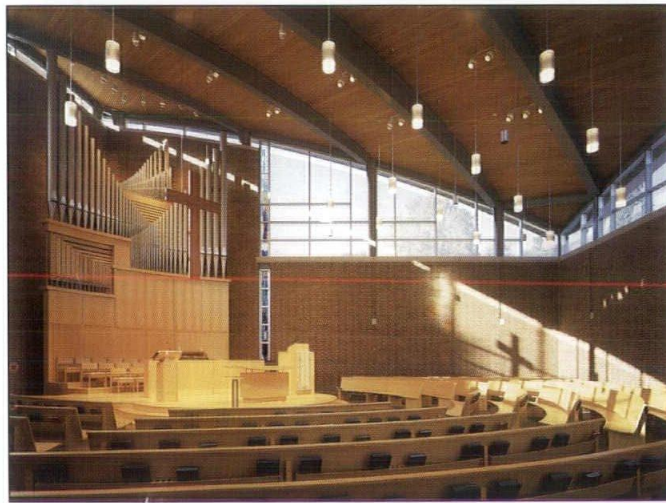
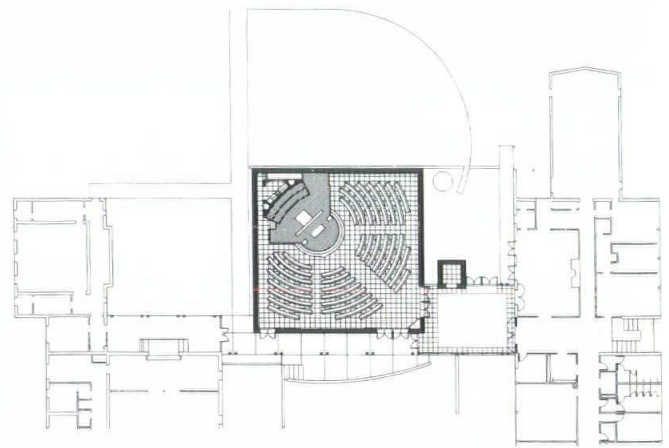


PHOTO © 1996 MAXWELL MACKENZIE



Architect

Ziger/Snead Inc., Architects
Steven G. Ziger, AIA
1006 Morton Street
Baltimore, MD 21201
410-576-9131 Fax: 410-576-9159

Project

Brown Memorial Woodbrook Presbyterian Church
Baltimore, Maryland

The two existing buildings on the seven-acre site were built in 1960. The sanctuary was never built, however, and the congregation had been worshipping in the fellowship hall for over 30 years. It was the church's desire to build a new sanctuary to accommodate a growing congregation, to upgrade its facility for handicapped accessibility and oil energy efficiency, and to increase visibility along an adjacent major thoroughfare.

The overall program included a new sanctuary with organ, narthex, tower, connecting walkway, interior renovations and landscape masterplan. The sanctuary is designed both to respect the relatively quiet nature of the existing modern buildings and to create a dramatic and sculptural focus for the entire facility which reaches out to the community.

The architectural concept for the church consists of the relationship between the two main elements—body and roof. The body of the church is a massive, hand-crafted, square brick box. The roof is a delicate, hovering, wood and steel barrel vault, rotated and tilted in relation to the box below.

Within the sanctuary, curving oak pews, radiating aisles and the roof form reinforce the raised chancel area as the focus of community worship. The chancel is located in the corner of the square room, creating a dynamic yet intimate quality. The Holtcamp organ, as a central focus, is a free-standing modern sculptural element within the framework of the sanctuary enclosure. Its sweeping pipes reinforce the central axis of the church and echo the lines of the roof, pews and chancel. The organ also serves as a backdrop for worship in its concave shape, open center and understated detail.

Jury: Impressed with building siting next to existing buildings of earlier period. Material and language of building elevate it considerably. Very lyrical; basic forms made poetic. Admire clarity of concept of roof and walls, separating where the roof is floating as a metaphor to earth and sky. Excellent example of expert collaboration between the organ builder and the architect; the organ feels part of the architecture. Orientation of congregation in circular plan creates strong feeling of traditional nave arrangement but also something unusual. Altar feel is generous; makes parishioners feel a part of service. Elegant plan and execution. Turned nondescript group of buildings into an ensemble.

1997 AIA RELIGIOUS ART AWARD



PHOTOS: SAVARI FORRAI PHOTOGRAPHY

Artist

Ellen Mandelbaum
Ellen Mandelbaum Glass Art
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Long Island City, NY 11104-1407
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Project

Window Wall and Ten Stained Glass Windows
Adath Jeshurun Synagogue
Minnetonka, Minnesota

Maurice Finegold, FAIA, Finegold, Alexander & Associates,
Boston, Architect

Warren Olson, Keith Studios, Inc., Minneapolis

The chapel's ten windows, which increase in size, represent the Minyan (ten worshippers needed for prayer). The blue and green "canopy" reflects the idea from the Mishna that morning prayers can begin when congregants see the difference between blue and green. The continuous reamy glass design, which flows from left to right, was inspired by the river of light Abraham is said to have seen. A painted white rectangle the size of the first window is repeated as constant in each window. Like a prayer shawl, it focuses inward.

The 18' x 18' window wall entry to the chapel is directly

opposite the ten windows. It is a broad and free design serving as the focal point at the end of a long hallway for people who come to pray. The subject is the Majestic Acts of Creation that shows God's power. Above and around the door an expansive waterfall is painted in tall strokes. The two doors have smaller, more human scale paintings on colorful opal glass: eight intuitive paintings from Genesis and the prayers showing such scenes as the creation of light, mountains, fruit trees, rainbows, grasses and waves.

The technique is traditional leaded glass and glass painting though the sensibility is modern. The paints are metal oxides fired in a kiln at about 1200 degrees for permanence. The leaded glass panels were installed in sections in front of normal insulated glass windows, which protect against vandalism and the weather.

Jury: Beautiful abstract feeling nonetheless evocative of traditional stained glass. Scope is impressive. Individual units are worked so overall pattern is very detectable and contributes to the shapes of surrounding spaces. Admire the devices used to tie changing width of window from one to the other. Primarily using the white paint vertically serves as architectural solution but also is a symbolic solution that serves expression of theme. Clever connection between the purpose of the room and the exterior environment, which is part of the windows. You can see the lake views become part of the aesthetic and stained glass effectively integrated with architecture. Lyrical quality, soothing. Reinforces notion of worship.

1997 AIA RELIGIOUS ART AWARD



PHOTO: DON WONG

Artists

Laurie Gross and Brian Beebe
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Project

Ark Doors, Main Sanctuary
Adath Jeshurun Congregation
Minnetonka, Minnesota

The requirements were to create a pair of 9' x 3' ark doors for the main sanctuary that needed to open by sliding easily side to side, with locks for protection. A wide range of materials could be explored to fulfill these requirements.

The ark, which houses the Torah Scrolls, is the central focal point of both the physical space and the rituals that take place in the synagogue. Our conceptual approach to the design involved an interpretation of the entire Bimah Wall (podium wall) as the open Torah Scroll (Five Books of Moses).

In our concept, the two narrow windows that flank the wall

on either side represent the beginning and the end of Torah. Our design for the windows included the first word of Torah on the upper right and the last word on the lower left.

It followed that the doors would depict the central story, so the text of Shirat Ha Yam (Song of the Sea) became a major element of the design. Most of the text was etched into the metal. For emphasis, three lines of text were cut out of 1/4"-thick bronze and mounted in relief. In addition, the six ribbon elements on each door refer to the 12 passageways through the sea, one for each of the 12 tribes, as described in Midrash (Rabbinic tradition).

These doors function as the portal or gateway to the word of God. They remain closed as protection and open at the appropriate ritual moment to allow access. It is fitting that each time these doors offer access to the word of God, they remind the congregation of that revelatory moment when the sea parted and the Israelite people were led out of the desert to the shores of freedom.

Jury: Beautifully done. Holds up well at reading from distance. Conceptually involves.... Beautiful evocation on abstract level of words on door. Wonderful collaboration of art and architecture. Blend becomes one and the same.

1997 AIA RELIGIOUS ART AWARD



PHOTO: WAYNE MCCALL

Artists

Laurie Gross and Brian Beebe
Laurie Gross Studios
4598 Camino Molinero
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805-683-4561 Fax: 805-683-2694

Project

Chapel Ark
Adath Jeshurun Congregation
Minnetonka, Minnesota

The requirements were to create a freestanding ark for a chapel unique in its circular structure and containing 10 stained glass windows. Since the ark was to be positioned in front of one of these windows, its design had to be considered as the ark design developed.

The client's choice of materials was glass and stone to relate to the dominant materials in the building. They wanted something that resonated with the old but had a contemporary feeling; that was permanent but looked movable like the original Ark of the Tabernacle.

The ark design is based on a hupah or wedding canopy.

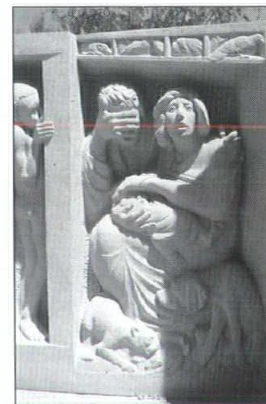
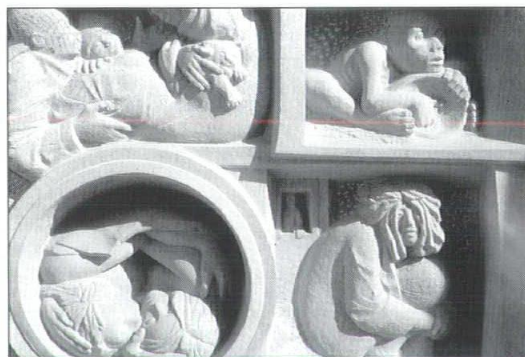
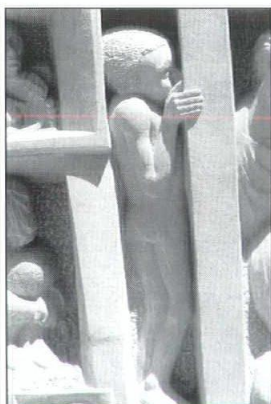
By using it as our reference, we met the requirements of historical and religious resonances. Also, the traditional hupah often is carried during a wedding ceremony, thus filling the second requirement.

In our "hupah ark," we translate the draping of the cloth canopy as a draping metal roof. The intricately knotted fringes are interpreted in the glass as a sandblasted and gold-leafed pattern. Pomegranates are a symbol often associated with weddings for fertility and as a metaphor for abundant knowledge of the Torah. The gold leaf and etched design on the doors are reminiscent of the veil of the bride; a sense that what is hidden is both concealed and revealed.

All of these symbols remind us of both the wedding ceremony and the Sabbath experience, thus informing our design.

Jury: Quality of materials and craftsmanship impressive. Choice of materials appropriate; glow from light source behind. Very evocative of concept in design, craftsmanship, choice of materials and way it fulfills its purpose. The effect of a piece like this cannot be underestimated because it takes something that people can put into the past and bring very much into the present. Effectively depicts a real physical condition and effectively expresses accessibility as well as permanence and protection—an extraordinary challenge to resolve, and this piece does that.

1997 AIA RELIGIOUS ART AWARD



Artist
Joseph O'Connell
(deceased two weeks after sculpture was installed)

Project
Memorial Sculpture based on Matthews: 25
Christ the King Catholic Community
Las Vegas, Nevada

Patricia Walsh, *Liturgical Design Consultant*

A significant form was needed to highlight the meaning of "church" for the faithful as they entered the liturgical space. As a permanent and prominent feature, the intent of this sculpture was to continue to inspire and give emotional and intellectual sustenance after years of viewing.

The sculpture stands in the courtyard, a link between the parking lot and the church entrance. This parish has an extensive outreach program and did not want a static sculpture of

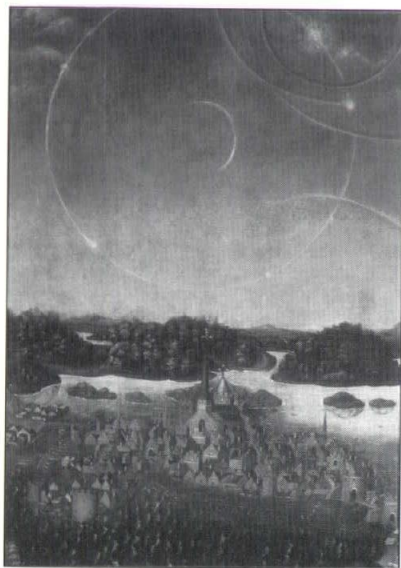
Christ as King that would be easy to pass by. The 20,000 lb. triptych of Indiana limestone highlights the Gospel message: Christ astride a donkey is carved into the center and is surrounded by two stones that portray the hungry, the lonely, the sick, the imprisoned, and the dying. It is not easy to ignore the cry of the poor when confronted by this sculpture. The Christ figure is 8' high and 3' wide; the other panels are 7' high by 6' wide, and 4' high by 7' long.

Jury: Unanimous choice. So full of feeling. So moved by individual figures, particularly the faces. Shows sensitive mind at work and wonderful sense of craftsmanship. The intention of religious art is to unify people and themes into a coherent whole, which he has done beautifully. Unifies people and themes without literal attempt at pulling emotions. Admire honesty of stone—a block that has been carved out, yet something liberates these figures. Tremendous life, true to statement. Sincerity comes through. Faces are evocative and personalized without excessive details.

Books

Sacred Architecture. A.T. Mann. Element, Inc., 42 Broadway, Rockport, MA 01966. Paper, \$18.95.

"When I entered Cornell University School of Architecture, I expected that the secrets of the sacred architects of the ages would be revealed. I wanted just one of them to approach the subject I yearned to understand—the sacred basis of architecture—but none ever did."



The author of those words probably knows that his book will be read with some skepticism by many in the architectural community. He has worked in New York and Denmark where he now practices both as an architect and an astrologer. He believes that not merely the form but the vision of the architect must have common roots in the soul or the spiritual. The spiritual is expressed in architecture that (a) reflects the structure of the cosmos; (b) uses mathematical mysticism; and (c) follows patterns derived from nature (earth, fire and water) in structure and decoration.

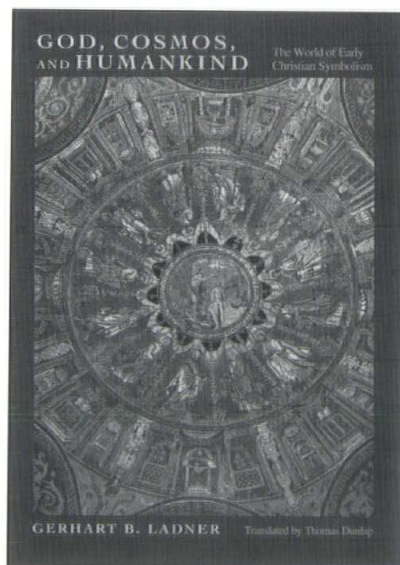
Mann traces the history of architecture from early cosmologies to humanism and the disenchantment of Modernism, believing that architecture as an individual pursuit began with the Renaissance. The ensuing conflict between science and spirituality was coincident with the decline of astrology. Prior civilizations and cultures were considered primitive

and inferior, and the beginning of the end of sacred tradition was manifest.

How do we get ourselves out of this dilemma? The cult of the individual must be overthrown, he believes, by making nature and the universe alive once more. Astrology is a world view that invites human participation in the workings of the cosmos and avoids man being a victim of it. His responsibility is to participate in the environment, not to impose control.

You may put this book down still an unbeliever, but you will have been forced to analyze some of your own concepts of the sacred. Illustrations of the text are carefully chosen and are in color.

God, Cosmos and Humankind. Gerhart B. Ladner. Translated by Thomas Dunlap. University of California Press, 2120 Berkeley Way, Berkeley, CA 94720. \$45.



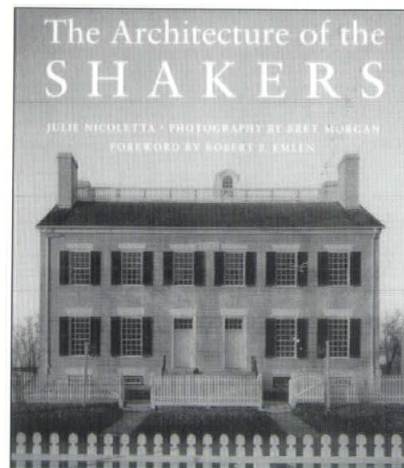
This benchmark book is a study of symbolism during the first 500 years of Christianity. The world of the early Christians was one in which everything was seen to be both real and representative of something else.

The author draws upon primary materials to interpret ancient symbols and in so doing illuminates the art and thought world of the period.

Seeing and Believing. Frank Kacmarcik and Paul Philibert. The Liturgical Press, St. John's Abbey, PO Box 7500, Collegeville, MN 56321-7500.

This beautiful book brings together 32 religious drawings of Frank Kacmarcik that are nonverbal images that point to faith experience. Frank has been a friend of IFRAA for many years, and his work has been long admired and appreciated. The text by Paul Philibert never presumes to tell the reader what to look for in the drawings, but reflects on his own biblical realities the images point to.

The Architecture of the Shakers. Julie Nicoletta. Photographs by Bret Morgan. The Countryman Press, PO Box 175, Woodstock, VT 05091-0175. \$40.



This book explains how architectural designs and standards of Shakers evolved from the specific needs of America's most successful experiment in communal living. It is the first book to have photos from every Shaker community; they are exceptional and are accompanied by a thoughtful history.

Specialized Books of Interest

History and Imagery in British Churches. M.D. Anderson. Trafalgar Square, North Pomfret, VT 05053. Paper \$29.95.

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Cathedrals of England, Scotland and Wales. Paul Johnson. Trafalgar Square, North Pomfret, VT 05053.

Examines the role of the cathedral, the changing influences of the cathedral building, and the skill of architectural workers.

Victorian Churches. James Steven Curl. Trafalgar Square, North Pomfret, VT 05053. Paper \$29.95.

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A Celebration of Death. James Steven Curl. Trafalgar Square, North Pomfret, VT 05053. Paper \$39.95.

Covers a wide range of chronology and geographical area and includes rich cemeteries from the 18th century—British, French, Italian, etc.

Spiritual Path, Sacred Spaces. Thomas Barrie. Shambhala Publications Inc., 300 Mass. Ave, Boston, MA 02115.

Reminds us that buildings acquire their meaning only when they reverberate in their shapes the deeper stirrings of human nature.

Architecture and the After-Life. Howard Calvin. Yale University Press, PO Box 209040, New Haven, CT 06520-9040. \$65.

A history of funerary architecture in

western Europe from pre-history to 19th century public cemeteries. Summarizes most recent research on funerary architecture. 268 illustrations + extensive bibliography.

Monasteries of Western Europe. Wolfgang Braunsfels, Thomas & Hudson, 500 Fifth Avenue, New York, NY 10110. \$34.95.

Only available book to deal comprehensively with the rewarding tradition of monastic architecture throughout the whole of its history. 285 illustrations.

Architecture of the Islamic World—Its History and Social Meaning. George Mitchell, Ed. Thomas & Hudson, 500 Fifth Ave, New York, NY 10110. \$29.95.

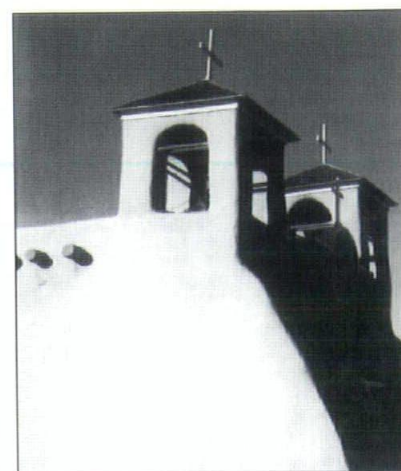
A panoramic survey of the entire field of Islamic architecture. Articles by leading experts in the field. 758 illustrations.

The Mosque. Edited by Martin Frishman & Hasan-Uddin Khan. Thomas & Hudson, 500 Fifth Avenue, New York, NY 10110. \$50.

Sixteen eminent scholars trace the history and development of the mosque since its beginning to today. Traditional religious teachings as well as architecture and decorative features are explained. Invaluable guide to understand museum's role in society and culture throughout the world.

Sanctuaries of Spanish New Mexico. Marc Treib. University of California Press, 2120 Berkeley Way, Berkeley, CA 94720.

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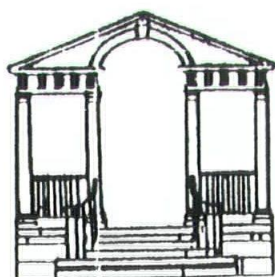


religious symbols and products of a frontier economy and Indian provincial variations on Mexican baroque. They are being continually rebuilt in this century.

The Gothic Revival. Kenneth Clark. Trafalgar Square, North Pomfret, VT 05053. Paper \$24.95.

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Fortifications and the Synagogue. (Ben Ezra Synagogue, Cairo) Edited by Phyllis Lambert. Distributed by Trafalgar Square, Pomfret, VT 05053. \$65. □



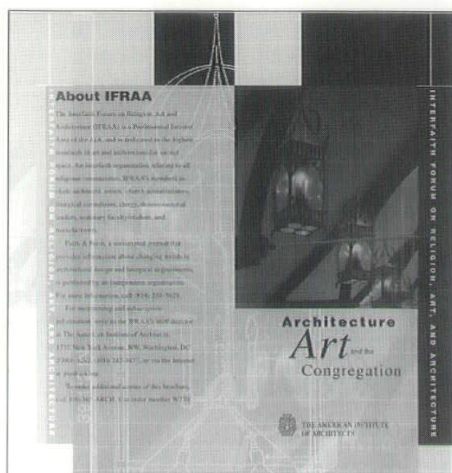
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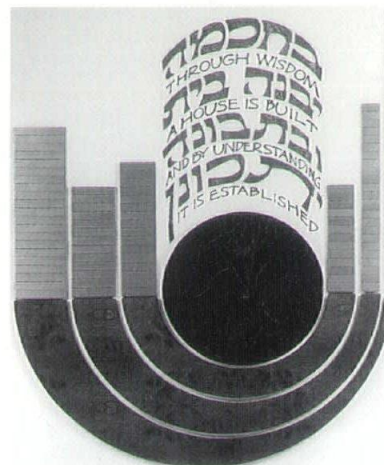
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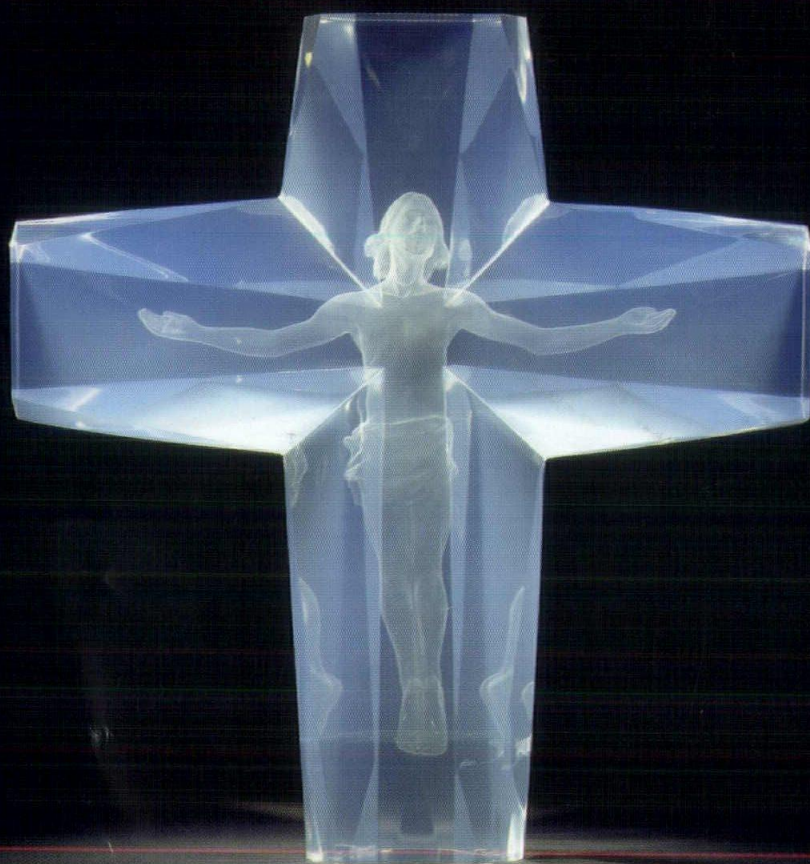
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