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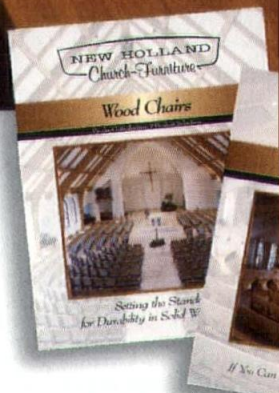
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SPECIAL ISSUE

featuring

THE 1999 FAITH & FORM/IFRAA RELIGIOUS ART
& ARCHITECTURE DESIGN AWARD WINNERS

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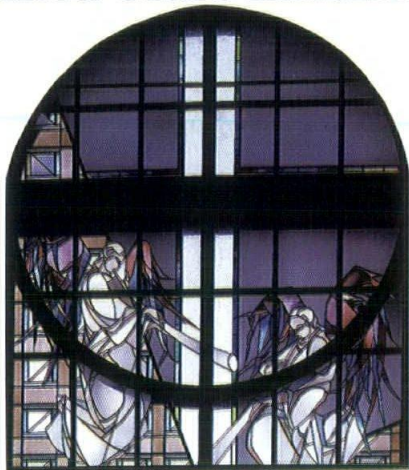
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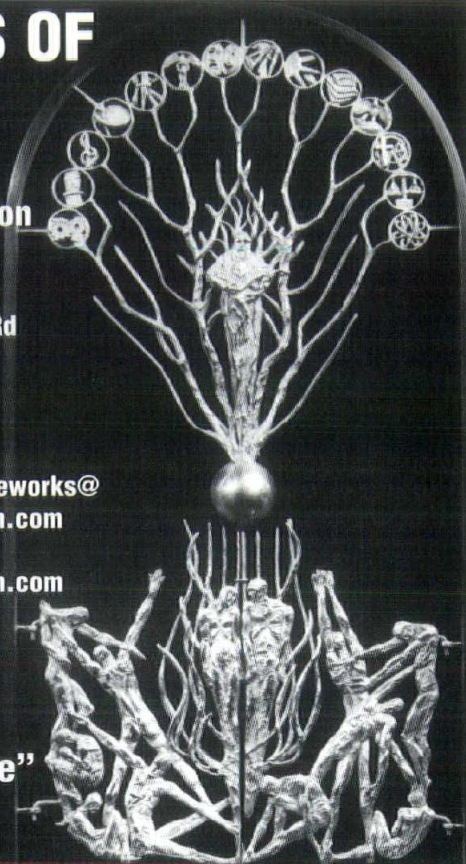
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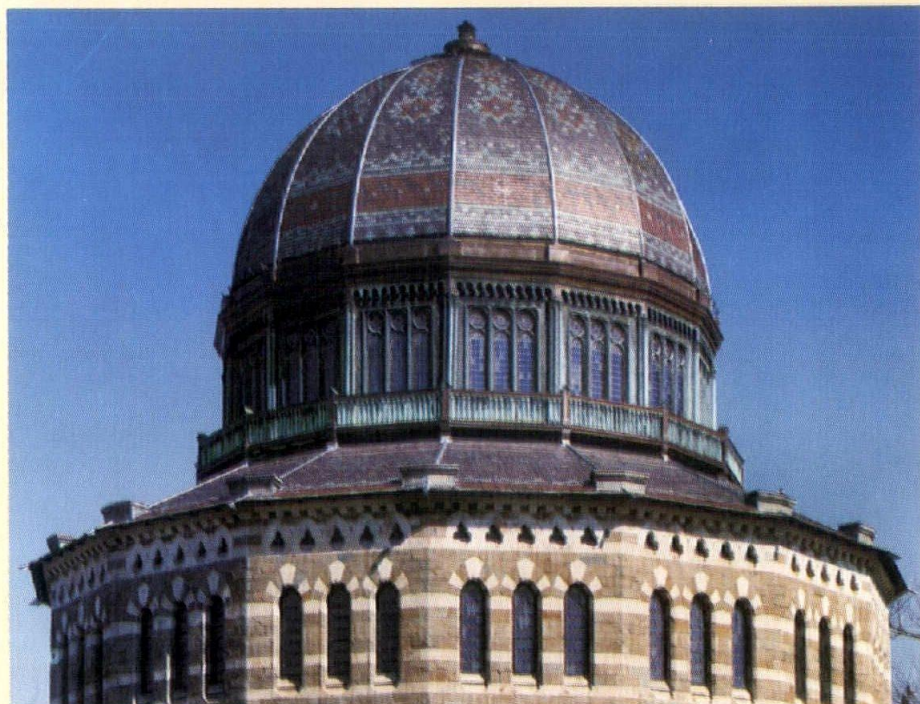
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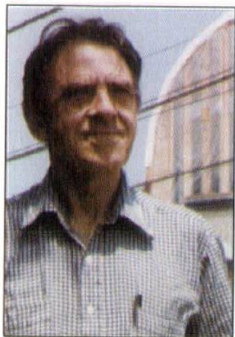
Polychrome slate dome atop the Nott Memorial, Union College, Schenectady, NY, was restored by craftsmen from CHS Associates. Photos: David Lamb.

Notes & Comments

The Cover Photograph

Bertram L. Bassuk, FAIA, served on the Publications Committee for *Faith & Form* for several years and it seemed to us that this photo symbolizes the American architect and his dedication to the larger community. The following statement is from *Oculus*, the publication of the New York City AIA chapter.

The Bertram L. Bassuk Memorial Award



Under the direction of the Chapter's Senior Roundtable Committee, the New York Foundation for Architecture has recently endowed a one-time grant in memory of longtime practitioner, teacher, and Chapter member Bertram L. Bassuk, FAIA. Students of the live New York area architecture schools were asked to submit projects on religious architecture, the focus of Bassuk's later work. In particular, the selection committee requested projects reflecting changes in traditional religious ritual, exploring the evolution of classic ecclesiastic design in the second half of the twentieth century, or providing for new or expanded uses in response to community needs.

The selection committee and the New York Foundation for Architecture are pleased to announce that Doron Hakimian of the New York Institute of Technology is the recipient of the Bertram L. Bassuk Memorial Award. Hakimian, who lived in Israel for several years, submitted a project entitled Persian Yeshiva in the Old City of Jerusalem. In it, he addressed Jerusalem's lack of a Jewish Learning Institution (Yeshiva) relating to the lives and traditions of Persian Jews living in the old city. He proposed a contemporary Yeshiva that would fit into the fabric of the old city and presented a series of schemes that incorporated traditional Persian architecture.

Other outstanding competition entries were received from Aimes Lopez and Andre Sokuri (both of The Cooper Union) and Kimberly Elman (of Columbia).

Congratulations to Betty Meyer

Betty Meyer has been elected to Honorary membership in the American Institute of Architects, one of the highest national honors the AIA bestows on non-architects. Betty's selection was based on letters of recommendation from several prominent IFRAA leaders who elaborated on the following nominator's statement, submitted by Lawrence Cook, FAIA:

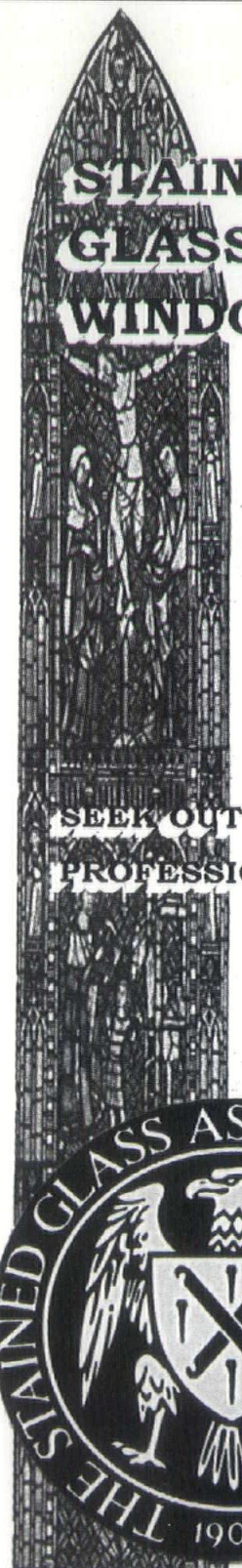


"For nearly two decades, Betty Meyer has served superbly as the editor of *Faith & Form* magazine, the most highly recognized communicator of contemporary religious art and architecture of all faiths in America. Both the theoretical and technical information presented through *Faith & Form's* articles have been the main source of current ideas and information to architects throughout the country. For her long-term dedication and outstanding service as editor of *Faith & Form*, Betty Meyer deserves to be elevated to Honorary membership in the American Institute of Architects."

Betty may use the designation "Honorary AIA;" she will be officially conferred with Honorary membership at the AIA National Convention in Dallas on May 8, 1999. Honorary members are encouraged to attend, speak, and take part at the annual AIA conventions, state society seminars and local chapter events.


A Student Speaks

It was the idea of Marc Grellert at Darmstadt Technical University in Germany that several synagogues destroyed by the Nazis be selected for three-dimensional renderings



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Notes & Comments

(continued)

from blueprints, photos, and firsthand descriptions. A Moorish shul in Cologne, a Bauhaus example in Plauen, and a romantic temple in Hanover were selected and virtually restored. It is hard to believe that more than 1,000 synagogues were destroyed in 1998 alone.

Toward the Future



Norman Koonce, FAIA, recently selected as interim executive vice president/chief executive officer of the AIA, is well known to IFRAA members, and we want to assure him of our best wishes as he begins his new work. We remember his ten years as president of the American Architects Foundation when the historic Octagon was restored, and we were elated when he was

named the 1998 recipient of the AIA Edward C. Kemper Award in recognition of his long history of service to the profession of architecture. Congratulations, Norman.

A Celebration

A Pentecostal church in Dorchester, MA and a Reconstructionist Havurah are marking the first anniversary of Bible study

and outreach together. Both wanted to get involved in the city across the barriers of religion, race and class. Rev. Prospere said, "We decided right off that we wouldn't interfere in any way with each other's religious beliefs. Volunteers from Shir Hadash have been helping with Full Life's educational projects and have in turn been invited to the homes and activities of the church members.

Cornerstones

Cornerstones Community Partnerships works in alliance with regional communities to restore their historic buildings, encourage traditional building practices, and develop skills and leadership among the younger generation. More than a dozen volunteers recently participated in the inaugural workday at the Mission Presbyterian in Las Vegas, New Mexico.

Listed on the National Register of Historic Properties, the mission is a notable combination of adobe vernacular architecture with the only attempt in the New Mexico Territory at a Classical temple facade. For years, the church has been used as a shelter for the homeless and a used clothing store providing the shelter's monetary support. Today, it is badly in need of repair. This spring, the First United Presbyterian Church of Las Vegas contacted Cornerstones for the necessary technical assistance to coordinate this major restoration project. Other interested collaborators include Northern Research Group, United

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World College, Highlands University, and the local neighborhood association.

St. Peter's Basilica Atrium Restoration

The Maderno Atrium is named for its architect, Carlo Maderno (1556-1629). Pope Paul V Borghese commissioned Maderno to create the hallway in 1605 by extending the nave of St. Peter's and erecting its outside façade.

The atrium, through which all visitors to St. Peter's pass, is regarded by many as one of Rome's most beautiful architectural works. Within it are 32 of Gian Lorenzo Bernini's statues of the most famous popes, decorations, plasterwork, and illustrated scenes from the life of St. Peter.

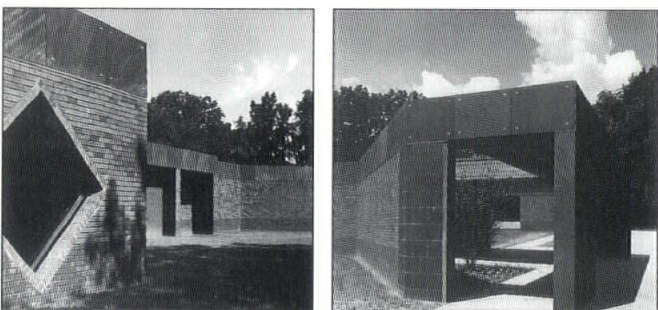
Architects and engineers who studied the atrium in 1998 found that climatic conditions, pollution and termites had made prompt restoration a must.

Funds for the restoration are being provided by the Knights of Columbus in celebration of the Great Jubilee of the year 2000, it was announced by Virgil C. Dechant of the fraternal order.

Architectural Firms and Ecumenism

The original building for Temple Emeth in Teaneck, N.J., was designed by the late Percival Goodman, the well known synagogue architect and friend of IFRAA. When a major addition and rehabilitation was needed, the congregation commissioned Herbert Beckhard, Frank Richland and Associates, New

PHOTOS © DAVID ANDERSON

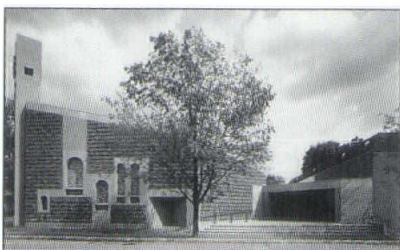


Temple Emeth. Architect: Beckhard, Richland and Associates

York City, to continue its design excellence. This firm is the successor to the internationally recognized firm of Marcel Breuer, Beckhard and Richland, and was associated with Breuer for many years.

A second project recently completed by the firm was Drew United Methodist Church in Port Jervis, New York.

PHOTO © DAVID ANDERSON



Drew United Methodist Church.

A Valuable Primer on Fire Prevention for Religious Properties

A special 28-page publication on this subject has been published in *Common Bond*, the technical journal of the New York Landmarks Conservancy. There are over 2,000 fires on religious properties each year because many churches, synagogues, temples, and meeting houses lack the most basic fire prevention systems. Individual copies \$5 from the Landmarks Conservancy, 141 Fifth Avenue, New York, NY 10010, 212-995-5260.

Congratulations

To **Ben Heimsath, AIA**, who was selected as a winner of the William W. Caudell Award for Young Professional Achievement by the Texas Society of Architects.

To **John Morse**, whose book *Chronicles* is not only biographical but traces the leadership and denominational years in the U.C.C. Church that early established a strong relationship to art, architecture and religion. John's address is: 5545 E. Evergreen Blvd., #6306 Vancouver, WA 98661.

To the **Jewish Theological Seminary** for presenting the exhibit, "Sanctuary and Synagogues: The Experience of the Portuguese and Ashkenazic Jews in Amsterdam," 3080 Broadway at 122nd, New York City.

To **Duncan Stroik, AIA**, associate professor of architecture at the University of Notre Dame, on the premier issue of a new journal, *Sacred Architecture*, on Catholic Church design.

To the **Greater Boston Interfaith** organization that will bring together, train, and organize faith communities across all boundary lines. More than 4,000 people came together to plan and celebrate a plan of action.

To **Frank O. Gehry, FAIA**, as the 57th Gold Medalist Award Winner of the AIA.

To **Tom Green, FAIA**, architect and seminarian who has recently been appointed to the Boston Landmarks Commission by Mayor Menino.

To **Robert Regalbuto**, who has made available the third edition of *A Guide to Monastic Guest Houses*. It is a boon to weary travelers. Morehouse Publishing, P.O. Box 1321, Harrisburg, PA 17105.

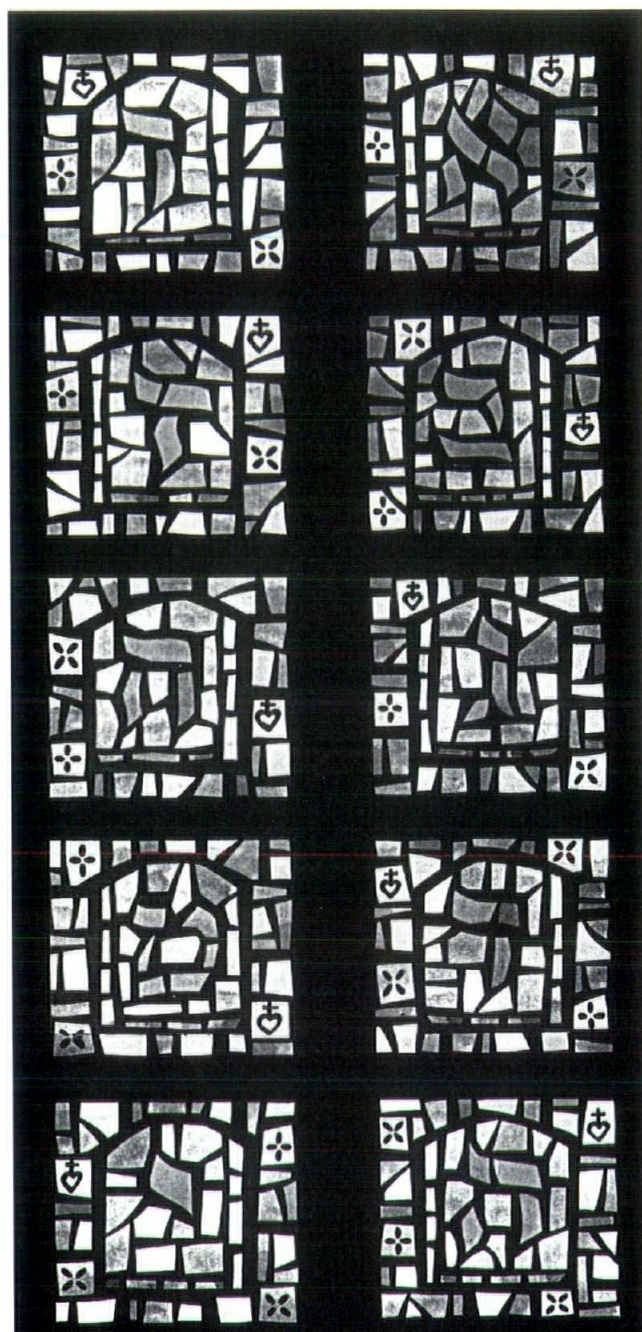
To **Charles Tseckares, FAIA**, the new president of the Boston Society of Architects, the largest branch of the American Institute of Architects. This chapter has 1,000 public members among its 3,000 member architects.

IFRAA Conference: "Liturgical Collaboration," Nov. 5-6, 1999 in Chicago

The American Institute of Architects' Interfaith Forum on Religion, Art and Architecture will sponsor Liturgical Collaboration, November 5-6, in Chicago, Illinois. This conference will highlight three sites that show liturgical collaboration as a best practice for each project. Registration information will be available in late August 1999. Additional IFRAA information is available via AIA's website at www.aiaonline.com.

—Ann Thompson

(continued on next page)



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Notes & Comments

(continued)

A House of Prayer

This is the title of a booklet published by the Liturgical Art and Environment Commission of Grand Rapids, Michigan. Building and renovation guidelines, consultations and feedback were sought from churches that have built or renovated in recent years. It is hoped these guidelines will assist other communities who are undertaking similar projects. \$6.00. Tel: 616-245-2251

AVODA: Object of the Spirit

This exhibit, sponsored by Hebrew Union College/Jewish Institute of Religion in New York City, presents a new vocabulary by artist Tobi Kahn for Jewish ritual objects. Kahn has participated in several IFRAA conferences and while he resists the familiar and domestic conventions of Judaica, his ceremonial objects reveal in contemporary form the timelessness of nature in its ancient, eternal presence. Congratulations to Tobi.

Two Very Specialized Camps

Parents in Newton, Massachusetts, finally gave up when their middle school sons insisted on inventing their own summer camp. "We were sick of the old camp thing, so we decided to make a camp where we could focus on our own interests," commented Nate Kaufman and Joey Baker. Decisions on camp objects were tied to their interests in architecture and marine biology. They constructed a backyard pond and a scale model of Boston's Trinity Church, which was published in Boston papers.

The Boston Architectural Center for 25 years has been inviting people to spend five weeks in a high school summer experience studying drafting, history, materials and structure. Most of the students tend to have an interest in architecture, but some are just willing to try things they know nothing about. They finish the summer with a portfolio of their own work and letters of recommendation. Don Brown is founder of the program.

Two Design Awards Programs Welcome U.S. and Foreign Architects

Architectural design of all building types in Massachusetts and unbuilt designs by architects throughout the world are the subjects of two Boston Society of Architects' 1999 design awards programs.

The Architectural Design Honor Awards Program is open to all Massachusetts architects' projects anywhere in the world and to any architect anywhere in the world who has designed a built project in Massachusetts.

The second program, the BSA's 8th Annual Unbuilt Architecture Design Awards, is open to architects, architectural educators and architectural students throughout the world.

Submission deadlines are in early August. Complete submission guidelines must be obtained by calling the Boston Society of Architects at 617-951-1433, x221, by faxing a request for the Call for Entries for the Honor Awards Program and/or the

Unbuilt Architecture Awards Program to 617-951-0845, or by e-mailing requests to bsarch@architects.org.

March to Grace

The 150th anniversary of the Episcopal Church in California will be celebrated for 15 months beginning with a mile-long march up Nob Hill to Grace Cathedral. The march will be led by the Most Rev. Frank T. Griswold, presiding bishop of the American Church, and the Right Rev. William E. Swing of California. Eighty-six churches, 19 schools, 11 institutions and 63 other church ministries will participate in the march.

Other events will include performances of commissioned musical works, a dinner dance to benefit church charities, publication of an illustrated history of church life on the frontier, and a number of speeches and discussions by leaders of the 70-million member worldwide Anglican community.

There will also be a tour of the cathedral highlighting its series of fresco murals, which portray California church history.

The Illuminating Icon

A recent seminar on the visual gospel in Eastern Orthodoxy was recently held at the Massachusetts College of Art in Boston under the sponsorship of CIVA (Christians in the Visual Arts) and the Massachusetts Art Christian Fellowship.

Guest lecturers were Xenia Pokrovsky, a Russian Orthodox iconographer, and Fr. Anthony Ugolnik, a Ukrainian Orthodox priest and professor at Franklin and Marshall College. Panelists included Sara Hendren, Bruce Herman and Sandra Bowden.

Correction

In the last issue of *Faith & Form* (No. 3/1998), a typographical error caused incorrect information to be included in the Notes and Comments article on a new African seminary being designed by Loving & Campos Architects. We apologize for the error. The correct version is reprinted below:



Leadership Management Academy. Loving & Campos Architects.

Loving & Campos Architects, Walnut Creek, California, is working with architect Senyo Tetteh of Ghana in designing a new African seminary for Campus Crusade for Christ International. Graduates will receive degrees from the University of Leeds in England, focusing on leadership and management as well as theology and missions. The design is a blend of academic and corporate high-tech aesthetics organized around a central courtyard with stucco buildings, tile roofs and broad overhangs to give some relief from the heat.

The Cathedral of the Immaculate Conception, Fort Wayne, Indiana

Bishop John D'Arcy and his co-rectors were faced with a dilemma as they considered the preservation and liturgical renewal of their 1860 Gothic Revival Cathedral. Hundreds of signed petitions had been received pleading that no violence be done to the building with its Bavarian stained glass and remarkable Stations of the Cross. Their stewardship, however, included a liturgical renewal in accordance with recent guidelines of the Roman Catholic Church.



Baptismal font, Cathedral of the Immaculate Conception

After many publicized open listening sessions, architects and design consultants Brown & Smith Architects of Colorado Springs, Colorado, with The Troyer Group as local liaison, were chosen.

It was necessary for the Cathedral parish to vacate the premises for seven months during construction, but now the congregation is satisfied that their beloved Cathedral is historically restored, that they are obeying the renewed liturgical guidelines, and that all has been peerlessly accomplished. Congratulations!

Can You Help?

I'm an Ukrainian/Russian architect with seven years of work experience in the field of church art and architecture (especially in Orthodox/Greek-Catholic and Protestant/Lutheran architecture). Since 1996, I have been studying graphics and painting, Christian archeology, modern religious architecture at the Phillips-University in Marburg, Germany. In the summer of 1999, I will have my M.A. examination.

Because it is now very difficult to obtain employment in Russia (and in West Europe too), I am looking for employment as a church architect, interior designer or painter for a limited time in the United States or Canada.

Can you help me with this problem? Maybe you would publish my announcement in your magazine or send me the addresses (e-mail addresses) of firms, companies and studios working in the field of church architecture and art.

—Vitali P. Konstantinov, Rudolf-Bultmann Str. (4) D-35039, Marburg, Germany. Tel: 06421/969 407; fax: 06421/969 400.

Editor's note: For this young man's impressive resume, please contact the editor of Faith & Form.

A MEDITATION ON THE FUTURE

By Donald Samick



Architect Frank Lloyd Wright once said, "Space. The continual becoming; invisible fountain from which all the rhythms flow and to which they must pass."

As a stained glass designer and creator, it is my belief that nothing brings life to an architectural space more effectively than light. Enhancing light in an architectural space is the work of the stained glass artist.

A series of windows by Marc Chagall was commissioned by the Rockefeller family in the early 1960s for the Union Church in Tarrytown, New York. These windows show how an artist has taken biblical imagery and created a new way to experience it in art. Chagall stretched the boundaries of traditional stained glass by painting with silver and stained hydrofluoric acid, ignoring the rules of separating colors with lead lines.

In 1995 Katharine Lamb Tait designed a window in Butte, Montana. A client came into the studio and wanted her to design a window from a famous painting by Raphael. She accepted the challenge although she questioned whether anyone has a right to copy another artist's work.

Helene Weiss, a scholar in the history of stained glass, was asked why so many stained glass studios copy, imitate and repeat religious imagery from centuries earlier. She answered by saying that "generally it is the donors, not the studios, who choose to base windows on paintings of the past rather than of the present."

As we enter the 21st century, will stained glass art meet the unknown challenges of the future and prove to be an important part of America's culture? Swift technological changes will shape our future, but will there be changes in

glass design? How will the sensibilities of the future be served?

Commissions will still come from trustees, building committees and clergy, all with the best of intentions. Will they choose the images and designs of the same timeworn styles that have come down to us, duplicated again and again from past centuries?

One would hope not. Changes in design and subject are overdue. Can we not have changes by inner visions of the artists? Can the donors not have the courage to support such contemporary visions?

Writing in the publication *Christianity and Modern Art*, Frank and Dorothy Getlien said, "In these duplications of traditional, representational religious images, Christianity was to be seen as a private dream that had nothing to do with the hard facts of daily life—and the kingdom of heaven became a child's holiday to which mankind might aspire, if elected by God, as a reward for obeying."

But regardless of why this traditional, representational art has continued, the fact is that we face a new millennium. This new era will be driven by an ever-quickening technology, ever-changing social standards, values and stresses, with an ever-more swift and trying daily life for all of us.

I believe that the people of this future will need (perhaps even more than this present generation) a visual expression of spirituality. They will be living at an unprecedented acceleration of experience and consciousness.

As glass artists, perhaps we should ask if we are aware of our responsibility to these people of the future? Are we meeting our responsibility in design, vision and finished work? On the verge of this new millennium, we must have the courage and will to create a new art for the future. More than that, we must have faith that change will bring a new vision to artist and client alike. Our children and grandchildren will be the recipients of this fresh vision.

Father Robert Nugent, pastor of South Glens Falls, New York, recently pointed the way. He particularly told me that he does not want traditional art or teaching art per se. Whatever the style, he wants art that will speak to his people who come week after week into the church, looking for meaning for their present lives. He wants a visual experience that is alive, interesting and mysterious, and that can transmit its meaning through color, form, line and imagery. With such an environment of art, he believes his people will unconsciously grow in mind and spirit.

Finally, I would like to pose some questions for those of us who are stained glass artists and who face the new millennium:

1. Will changing theologies influence our glass? If so, how?
2. How will the travel in space affect our work?
3. Or the environmental concern, so prevalent today?
4. Will biblical images be more or less prominent?
5. Will feminism affect our images of God?
6. How will ethnicity and multiculturalism affect our symbols?
7. Do you think style will be more or less abstract?

Raising these questions, I believe, will raise the relationship with our clients to a new level. We need to ask these questions as we work at the drawing table, as we ponder a project on the drive home or sit across the table from a client, whether clergy or lay committee.

"The religion of the future will be a cosmic religion. It should transcend personal God and avoid dogma and theology. Covering both the natural and the spiritual, it should be based on a religious sense arising from the experience of all things natural and spiritual as a meaningful unity."

—Albert Einstein

DONALD SAMICK is president of Lamb Studios, Inc., Briarcliff Manor, New York, which was founded in 1857 and has created works of art for all major religions throughout the U.S. and abroad.

THE 1999 RELIGIOUS ART AND ARCHITECTURE DESIGN AWARDS

Cosponsored By *Faith & Form* and The Interfaith Forum on Religion, Art & Architecture (IFRAA)

The Annual Religious Art and Architecture Design Awards program was founded by the Interfaith Forum on Religion, Art and Architecture (IFRAA). For 1999, religious architecture, liturgical/interior design and religious arts awards programs were incorporated into the Religious Art and Architecture Design Awards. Cosponsored by *Faith & Form* magazine and IFRAA, a professional interest area (PIA) of the American Institute of Architects, the program pursues the highest standards in architecture, liturgical design and art for religious spaces.



The 1999 jury, standing from left: Dr. Russell Montfort, Ori Soltes, Robert Rambusch, and Ben Rook. Seated: Cindy Evans Voorhees and James Neal.

AWARD CATEGORIES

Religious Architecture Awards

Open to architects registered in North America

- **New Facilities Awards:** Any new building or complex of buildings that supports a religious purpose.
- **Renovation Awards:** Any renovated building or complex of buildings that supports a religious purpose.
- **Restoration Awards:** Any restored building or complex of buildings that supports a religious purpose—recognizes the creative use of craft and technology, research and new-meets-old concepts without sacrificing the original intent of the architecture.

Liturgical/Interior Design Awards

Open to liturgical consultants, architects, and interior designers in North America

Recognizes the design of interior space in the context of establishing the ambience and character of the interaction of form and ritual ceremony—how it reflects the understanding of a particular theology and its ritual symbolism; how it brings spirituality to that space.

Religious Arts Awards

Open to architects, artists, and designers in North America

- **Visual Arts Awards:** Visual arts including painting, mosaics, stained glass, sculpture, iconography, textiles, etc.
- **Liturgical Furnishings Awards:** Recognition of furnishing design that enhances the ritual ceremony
- **Ceremonial Objects Awards:** Objects which play a supportive role reflecting the ritual ceremony.

Recognition

Award recipients will be presented with citations at the awards banquet during the IFRAA Biennial Conference, October 2000, in Boston. In addition, winning projects will be featured in *Faith & Form* and displayed at the 2000 AIA National Convention in Philadelphia.

To Enter

Complete details are contained in the 2000 Religious Art & Architecture Design Awards brochure, available by calling 919-489-3359. The deadline for entries is June 18, 1999.

The 1999 Awards Jury



James Neal, FAIA, Neal-Prince & Partners Architects, Greenville, SC

Dr. Russell T. Montfort, Charlotte, NC. Retired pastor of churches in U.S. and Germany.

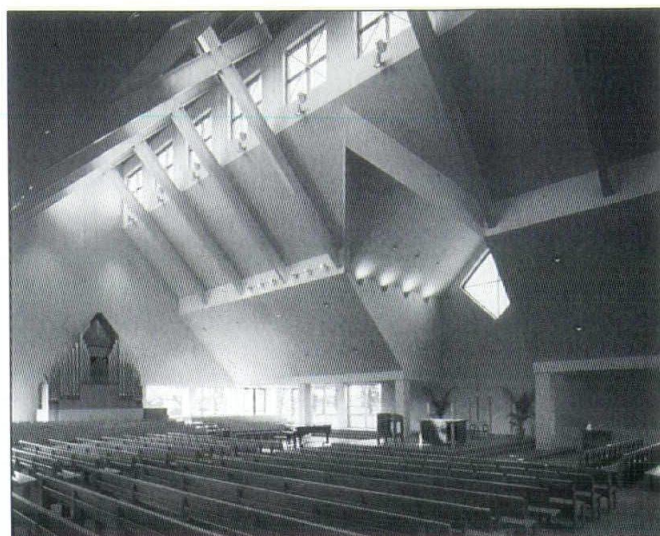
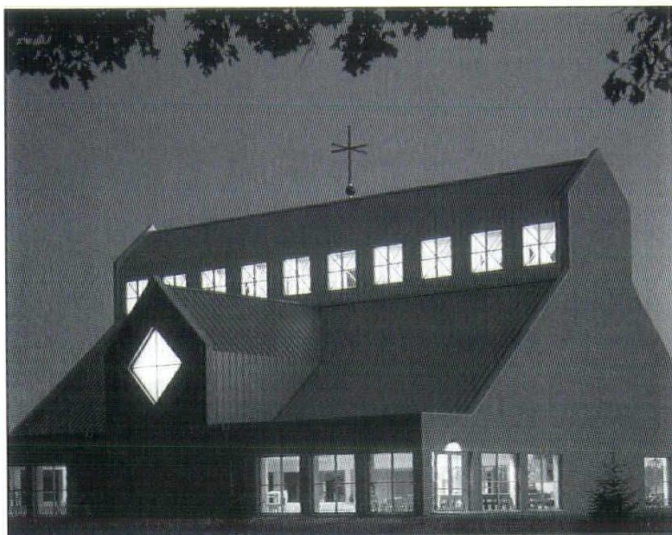
Ori Z. Soltes, Director, National Jewish Museum, Washington, DC

Ben Rook, FAIA, Principal, O'Dell Associates, Charlotte, NC

Robert E. Rambusch, Liturgical Consultant, New York, NY

Cindy Evans Voorhees, ASID, Judson/Voorhees, Huntington Beach, CA

1999 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Hammel Green and Abrahamson, Inc.
1201 Harmon Place
Minneapolis, Minnesota 55403
612-337-4100 Fax: 612-332-9013

Project

Bethlehem Lutheran Church
St. Cloud, Minnesota

The parishioners of Bethlehem Lutheran Church outgrew their existing facility and decided to purchase a 20-acre site on the edge of town.

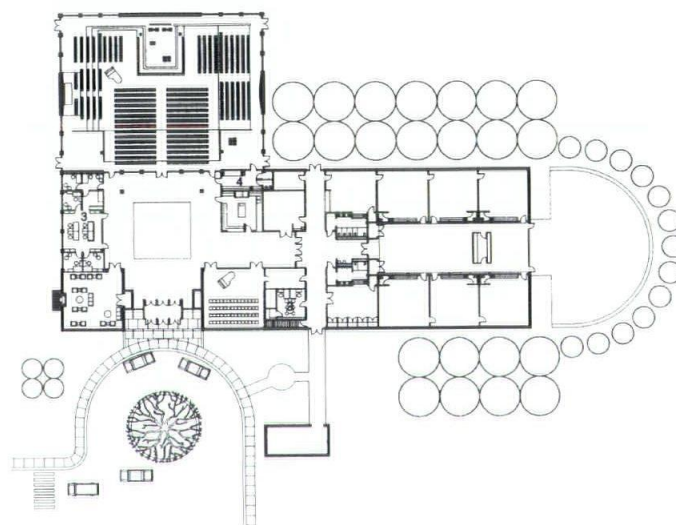
A master plan of 100,000 square feet was completed for the new facility to allow for future growth. Phase I included worship, gathering and educational spaces. Future additions will include more educational space, a gymnasium, parish hall, youth space, administrative offices and adult meeting rooms.

The worship space is the central focal point of the master plan and terminates the entrance sequence from parking and drop-off, to gathering space into worship. The educational program is organized into three building components and flanks the gathering space.

The liturgical space is organized in plan around the chancel area in a community seating arrangement beneath the clerestory roof form, which draws in daylight and forms a beacon at night.

Large glazed openings surround the seating plan to reflect the congregation's desire for "openness" and accessibility to their community.

The building is located with a south-facing orientation to capture winter's sunlight and protect the entrance from winter winds.



Jury: The parishioners outgrew their existing facilities and purchased a 20-acre site on the edge of town. The new church is an impressive barn-like structure that is used for worship, gathering and educational space. There is an effective formal relationship between the main building and the ancillary structures. The interior is sophisticated, light and airy with a Scandinavian design influence. The higher part of the worship area runs counter to what one might expect, while the lower ceiling area to higher area provides contrast and nobility.

1999 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

The Glave Firm

H. Randolph Holmes, Jr., AIA
629 E. Main Street, 11th Floor
Richmond, Virginia 23219
804-649-9303 Fax: 804-343-3378

Project

William Smith Morton Library, Union Theological Seminary
Richmond, Virginia

Interior Designer: Amy Warren Beaty, formerly with The Glave Firm

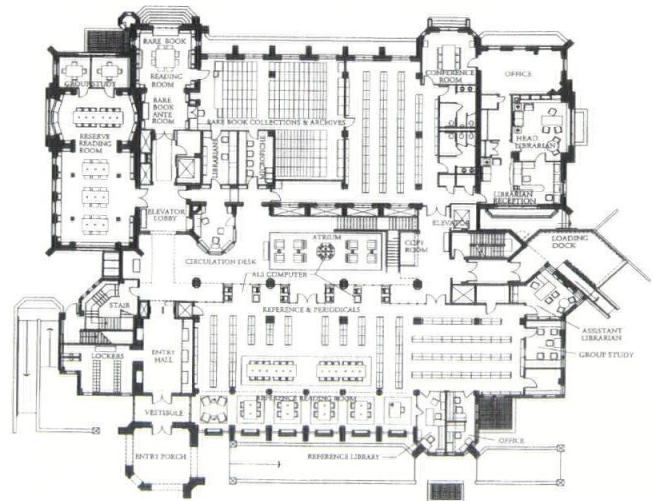
Photographer: Maxwell MacKenzie Architectural Photographer

The William Smith Morton Library is created from the shell of a 1930's church structure on the campus. Neo-Gothic architecture is the theme that ties together the campus buildings in respectful, but fresh, inspiring ways. Challenges included fusing new and old into a unified whole; cloaking new telecommunications technologies in comfortable, well-appointed reading rooms and study spaces; and creating a new scholastic center.

Beyond the entry, diffused light filters through the vaulted, latticed sky-lit ceiling of the four-story atrium. The church's exterior wall forms the east wall of the atrium, a reminder of this important original structure. Balconies at either end connect the old and new sides of the library. Shafts of light flood the atrium during the day through stained glass roundels. At night, custom 88-inch chandeliers bounce light off the overhead ceiling.

Three primary study spaces occupy the first floor. The two-story Reference Reading Room receives wonderful daylight from high windows in the glazed, buttressed exterior wall. Bookcases, set between the buttresses, enclose the lower part of the room while custom "scroll" lamps hang from the ceiling.

The Rare Book Reading Room features built-in book chests with meshed bronze and wood doors, which protect the books

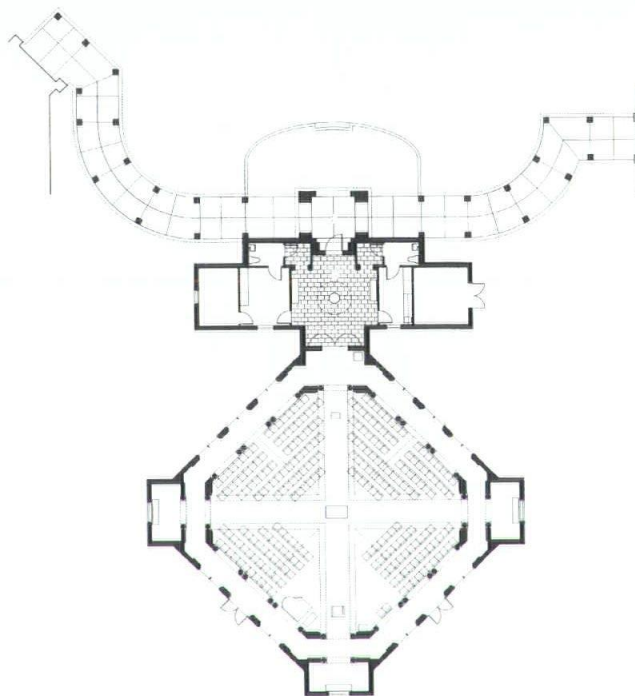
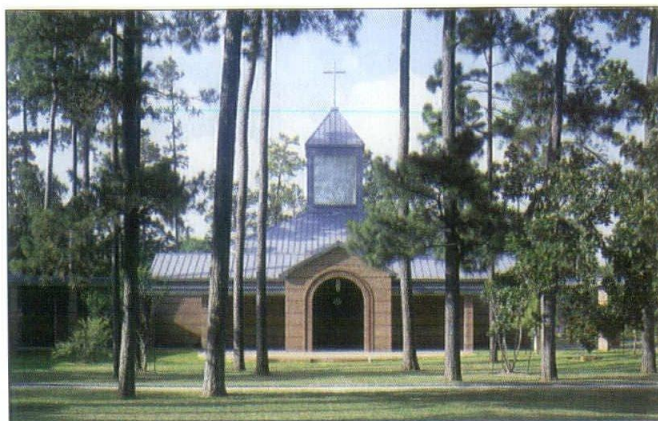
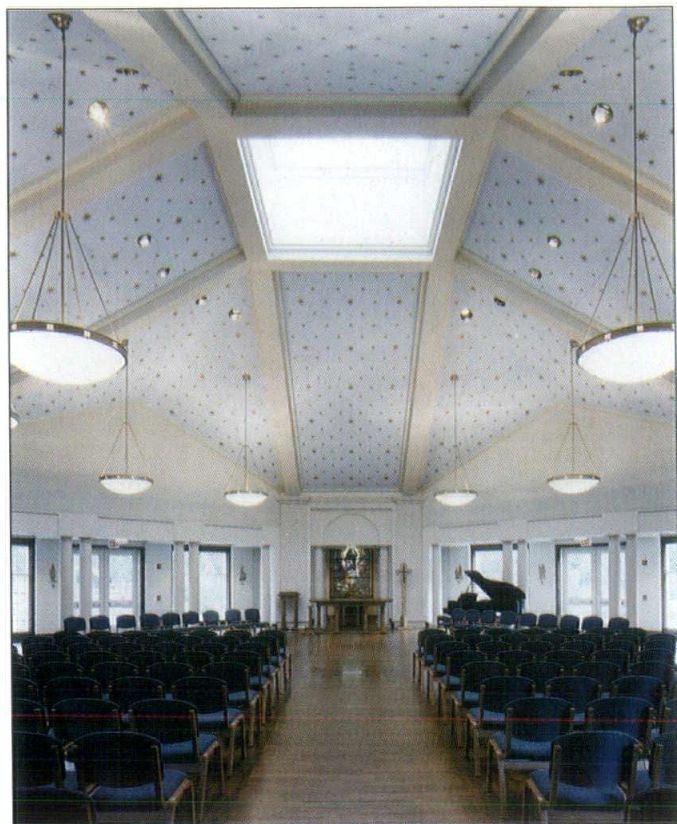


while allowing conditioned air to surround them. Throughout the library, Christian and literary iconography are incorporated in the design of lamps, carpets, furnishings and building elements (i.e., lamps designed like scrolls, some buttresses which resemble stacked books, etc.).

These spaces have been well-received, such that student attendance and length of stay have dramatically increased over the previous library's ratios. Thus, this new facility has enhanced its role as the center for scholastic work for students at the seminary and the community beyond.

Jury: The library, created of a 1930's Neo-Gothic structure, is an exceptionally good solution to a very difficult problem. With colored mortar and the playful use of brick, glass and masonry elements, the architects have produced an exceptional design while maintaining the same massing and architectural context as before, but have given it a different contemporary direction.

1999 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Jackson & Ryan Architects, Inc.
Jeffrey D. Ryan, AIA; John C. Clements, AIA; Craig Pharis
2370 Rice Blvd., Suite 210
Houston, Texas 77005
713-526-5436 Fax: 713-526-4241

Project

Sacred Heart Chapel at
Duchesne Academy of the Sacred Heart
Houston, Texas

Photographer: Paul Hester, Hester + Hardaway

Considered the "crown jewel" of the campus, this 6,000-square foot chapel dually serves as the symbolic heart and place of worship for a private girls' school and the completing edge of the inner court of the school yard. Responding to the owner's requirement for a 100-year facility, the 250-seat chapel is a brick and lead-coated copper building that maintains the feeling of an intimate chapel suitable for children.

Natural light from the central lantern represents the enlightenment of the word of God, while at night, the internally illuminated tower serves as a beacon of the school's teaching mission in the community. In contrast to the light-filled sanctuary, the softly lit side chapels and narthex are reserved for private meditation and devotion. Large clear-glass ambulatory windows provide a view into the chapel's garden setting.

The centralized design of the interior and the flexible seating encourage the teaching and development of Catholic community worship. Design and placement of the furniture facilitates easy rearrangement while exhibiting a sense of permanence in an institutional setting.

Considering the prominent form of the roofscape, the aesthetic impact on the campus and the longevity and serviceability of the building materials were of equal importance. Clean, modern lines and beautiful weathering characteristics were critical, representing both symbolically and realistically the permanence and stability of the Catholic Church.

Jury: The goal was to create a symbolic place of worship at a private girls school. A well-conceived 6,000-square-foot structure, seating 250, is superimposed on an existing campus and relates extremely well to the existing structures. The chapel has its own architectural vernacular, which is well detailed and fits well within its context. Sensitive detailing has been considered at entrances and fenestration.

1999 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Herman & Coliver Architecture
Susie Coliver
165 Tenth Street
San Francisco, California 94103
415-552-9210 Fax: 415-552-9811

Project

Congregation Sherith Israel-Temple House transformation
San Francisco, California

Photographers: Ira Nowinski (entry gate) and
Vittoria Kartisek of Vittoria Visuals (interior)

This project involved remodeling the existing multi-purpose room into Newman Hall: a space for worship as well as social gatherings; enclosing a mid-parcel alley to form a pavilion foyer to the new Newman Hall; realigning entry doors to be more visible to the street while the facility is open; adding an entry canopy and gate to secure the forecourt and announce the presence of Newman Hall to approaching pedestrians.

Visitors are greeted as they approach the Temple House by a seven-paneled gate with an anthropomorphic character. One is welcomed to the congregation by ancestors as the hinged discs above their torso-like gate panels represent Sarah and Abraham, Rebecca and Isaac, Rachel, Leah and Jacob.

The entry canopy, with its dynamic 60 degree triangulation, is shaped to draw people toward the pavilion doors. The slender colonnade further draws the eye to the destination. The doors are of carved glass, announcing a thematic patterning repeated throughout the building, but allowing the approaching eye to peer in. By the shaping of the pattern and the graceful curve of the custom-designed bronze door pulls, these doors signify that all are welcome to enter.

The Pavilion space was previously a narrow, dark and windy outdoor passage between the Sanctuary building and



the Temple house. Likewise, the old foyer to the multi-purpose room had been too narrow for gathering. Now, the two unused spaces, outside and inside, have been combined under one roof, creating a sun-drenched place to congregate or in which to hold an informal service or bagel buffet.

The Pavilion gains its specific character from the Wall of Weeks. This 39-foot long Jewish calendar correlates the weekly Torah readings to the Jewish months during which they are chanted, as well as to the Holidays. The sculptural piece, made of aluminum, sandblasted glass and Jerusalem stone, serves as a teaching tool to visualize the cyclical rhythm of the Jewish year with its irregular juxtapositions.

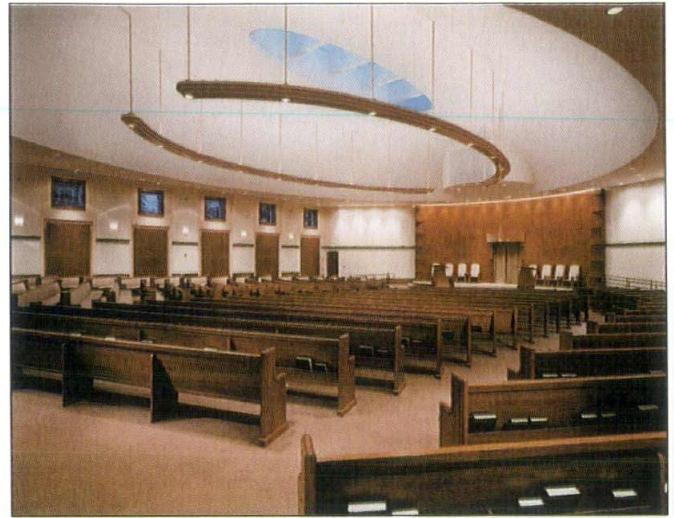
Newman Hall has a dynamic, non-institutional quality, even when absent of people. The eye comes to rest at the two focal points of the room on the east and north walls, either of which may serve as a Torah cabinet. Beneath each cabinet are Torah tables which, when rolled out into the room, convert the space into a place of worship.

The ceiling is composed of five gentle vaults that rise toward the center. Made of perforated metal panels, it is stenciled with a pattern of intertwined ellipses from which a six-pointed Star of David emerges at the center.

Throughout the Temple House, the elliptical pattern is the design motif which at once becomes its theme and connection to the past. The motif appears on the carved glass of the main entry doors, the frosted glazing of the interior doors, the ceiling and the custom-designed carpet of Newman Hall.

Jury: This project takes an uninspiring structure and by super-imposing art with the architecture, a very inspiring renovation results. With suspended ceilings and the use of contemporary materials, a visually pleasing space is created. The entry gates are functional—when closed they create a secure entrance and, when open, an inviting entrance. The Jewish calendar on the wall explains the liturgical year and where one is placed in the annual continuum. The 39-foot wall coordinates the weekly Torah readings to the times during the year when they are chanted.

1999 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Finegold Alexander + Associates Inc
Maurice N. Finegold, FAIA; Tony A. Hsiao, AIA;
Bruce Stahnke, AIA; and Daniel Ricciarelli
77 N. Washington Street
Boston, Massachusetts 02114
617-227-9272 Fax: 617-227-5582

Project

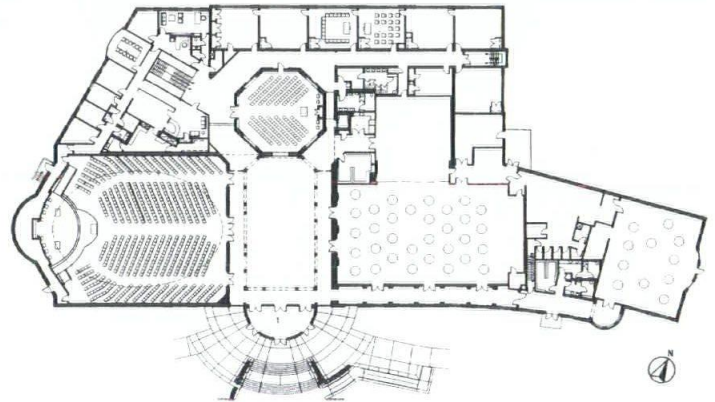
Temple Emanuel expansion and reconstruction
Newton, Massachusetts

Artists: Laurie Gross Studios (Ark curtain) and
Bruce Stahnke (Eternal light)
Photographer: Steve Rosenthal

The existing 51,000 square-foot Georgian Revival synagogue complex was too small to meet the physical and spiritual needs of its 1,400 family Conservative Jewish congregation. The overall goal for this project was to retain the scale, warmth and intimacy of the former building, while creating a plan that facilitated interaction among the congregation, improved circulation between the synagogue's diverse functions, and provided an additional 20,000 square feet of usable space for worship, social functions, and educational programs. To accomplish this goal, demolition of most of the facility was required.

The new synagogue is organized around a central Community Court that connects directly to all of the building's major spaces. The synagogue's five original entrances have been reduced to two: a formal main entry opening directly into the Community Court and an entrance around the corner on the lower level.

The Community Court is a bright, double-height, sky-lit space. Allowing people to meet and mingle, it opens directly into the sanctuary and social hall. The octagonal shape of the 120-seat chapel forms a "jewel" at the heart of the complex; its interiors include the reuse of the original Ark and stained glass windows that are back-lit.



Seating in the 700-seat sanctuary is placed to embrace a curved Bimah wall. The gently domed ceiling features a large oval skylight, which brings natural light into the sanctuary. Cherry millwork and furnishings create feelings of warmth and intimacy.

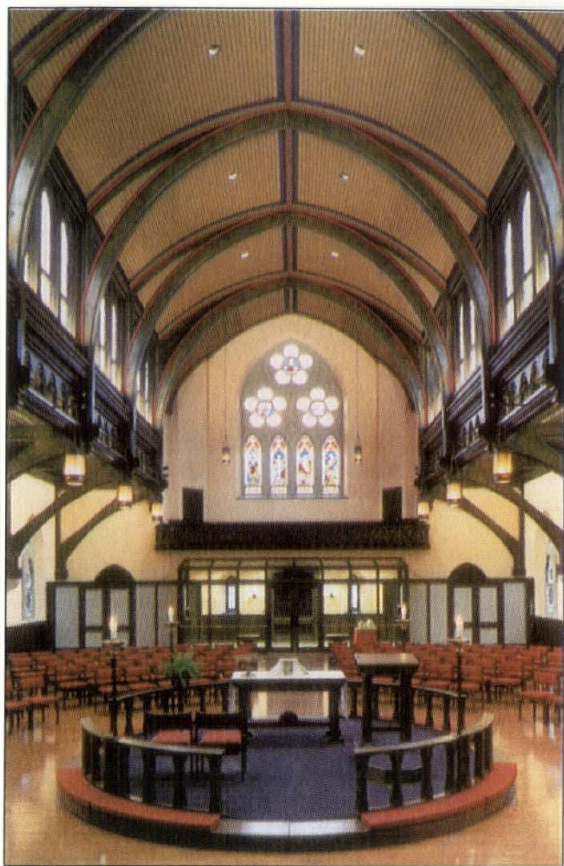
The program also contains two other social halls, 25 classrooms, several meeting rooms as well as administrative space.

The brick and precast concrete materials on the exterior of the synagogue recall the original Georgian Revival design. The two-story main entry clearly defines the primary entrance to the synagogue. Its curved shape is repeated on four other locations around the building. The west façade defines the Bimah end of the sanctuary with a two-story curve that is highlighted with a bas-relief Menorah pattern.

The reconstruction was completed in 15 months and the synagogue was rededicated in September, 1997.

Jury: This addition to an existing Georgian revival building contains new space for worship, fellowship and education. The old building violated property setbacks, and new construction had to be positioned to meet zoning. This project relates to the site and the street very well. The pedestrian experience is carefully considered. It is remarkable that the congregation would have the foresight to respond to the zoning board regulations. The setback requirements provided an opportunity to create a new facade and a new service area, with elegant detailing. The interiors are magnificent.

1999 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Atkin, Olshin, Lawson-Bell and Associates Architects
125 S. 9th Street, Suite 900
Philadelphia, Pennsylvania 19107-5125
215-925-7812 Fax: 215-925-1594

Project

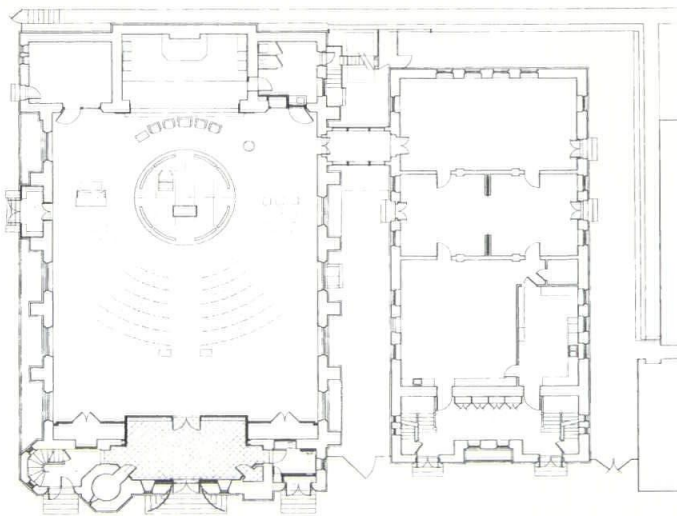
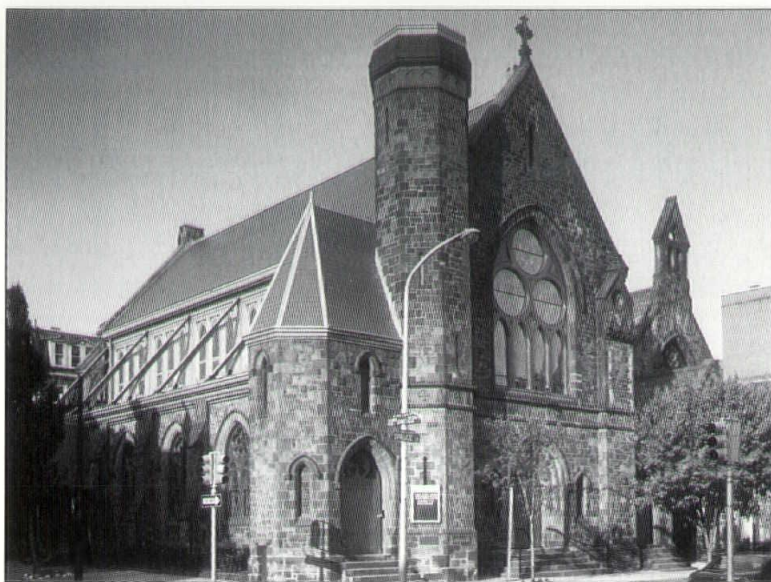
Trinity Memorial Church restoration
Philadelphia, Pennsylvania

Liturgical Consultant: Terry Byrd Eason Design

Photographer: Barry Halkin

Trinity Memorial Church was severely damaged by a fire started by lightning in July 1994. The roof of the nave collapsed, most of the stained glass was damaged, and the interior fittings were virtually destroyed. A phased master plan was developed to restore the church and to help it strengthen its role in the community.

The first phase of the project concentrated on restoring and adapting the sanctuary building. The roof and ceiling were rebuilt, and damaged structure was replaced or repaired. The narthex was enlarged and opened to the sanctuary to better serve public and religious functions, the fire-damaged pews were removed, and a moveable altar platform and flexible seating were installed to allow for a variety of liturgical layouts. This flexible arrangement also makes the

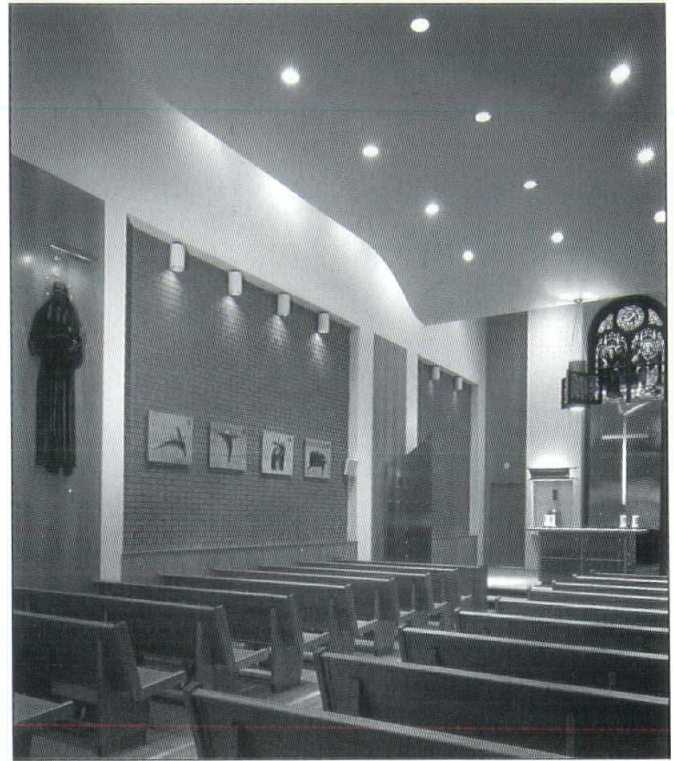
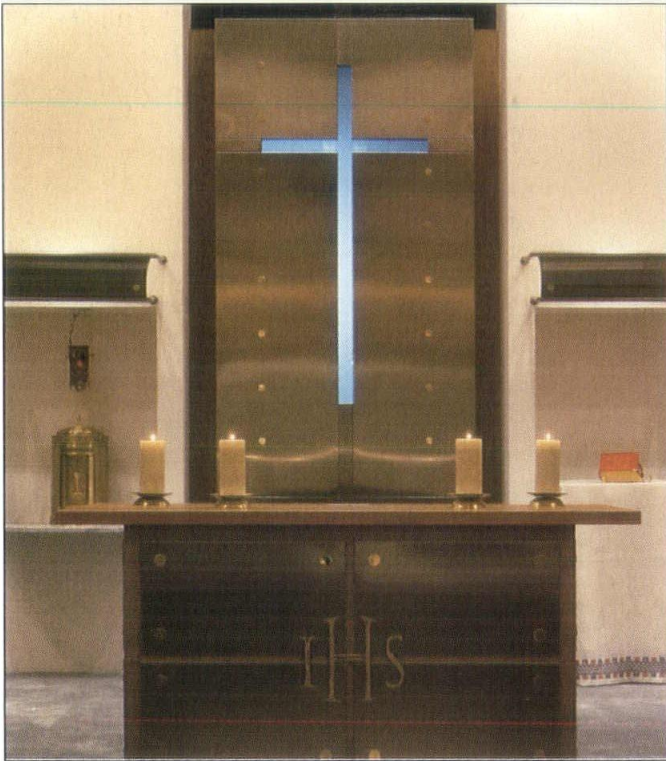


space usable for receptions, lectures, and performances seating up to 300. The altar table, which survived the fire, was used as a basis for the design of the new altar platform and liturgical furnishings. An historic finish conservator and an architectural historian were consulted for development of a color palette for finishes.

Using contemporary materials and technologies, the design of the narthex and the new atrium complement the detailing and structural expression of the original building. New air conditioning was concealed above the replacement ceiling, and the air handler was placed in an acoustically isolated room in the attic space.

Jury: A remarkable achievement to come out of the ashes. Modifications have been made to the original building, and the restoration of the church is quite admirable. Modifications have been designed in a way that gives a more contemporary flair than before. This is quite a marriage of wood to a lightness of walls and openness of space.

1999 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Lacroze-Miguens-Prati Arquitectos
Eduardo Lacroze, AIA, with Peter Rolih
80 Shore Road
Cold Spring Harbor, New York 11724
516-692-4069

Project

Church of Saint Cyril Slovenian Cultural Center
New York, New York

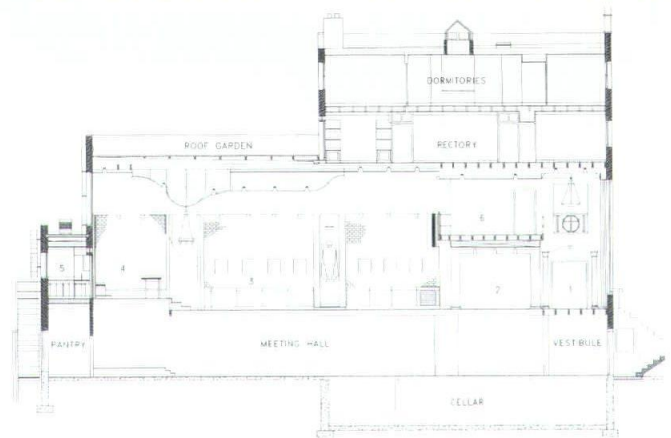
Sculptor: Bogdan Grom

Photographer: Wade Zimmerman

Housed in a non-descript four-story building, this church had been a cornerstone of the Slovenian community in the U.S. since the 1920s. The phased renovation of the church, rectory, guest quarters and social hall attempted to restore not only a decrepit building on the verge of collapse but the rapidly eroding standing of the institution within an evolving community.

Confined within the existing nave, the design reconstructs the processional structure of the early Christian church. It identifies atrium, narthex and nave as a succession of spaces where the verticality of the atrium and horizontality of the narthex lead onto the dynamism of the nave in which the dominant expressive feature is the undulating floating ceiling. The tension of curved and planar elements over the altar intends to resolve the intersection of secular and religious forces.

A border of flanking party walls is a succession of parameters—brick, suggestive of both the early catacomb experience and realities of immigrant life, and polished cherrywood and stainless steel, emblematic of progress,

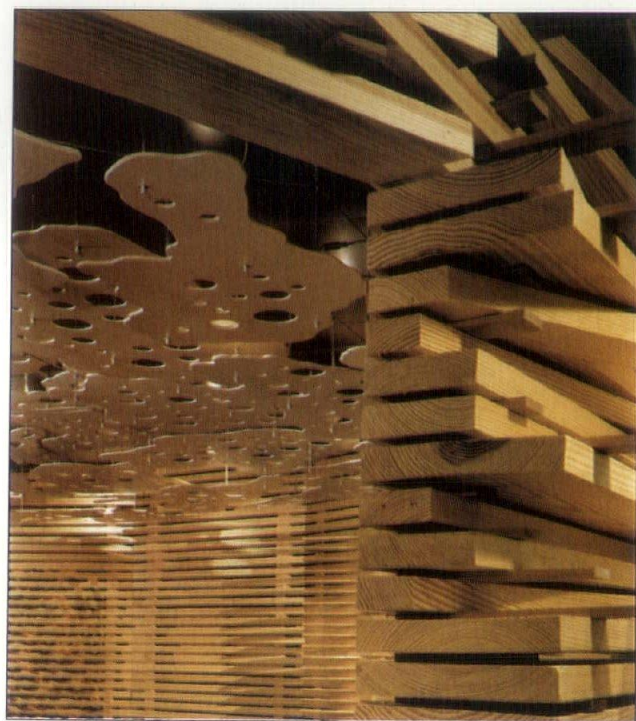


comfort and success. Iconography and artwork showcase the skills and fervor of Slovenian artists and craftsmen.

Anchoring the decorative arts scheme is the restoration of the stained glass fenestration in the apse and atrium and the highlight, in the narthex, of a gilt brass and stone inlaid frame, originally designed by Slovenia's most famous early Modernist architect, Josef Plecnik. Holy stations and chandeliers, as well as lifesize figures of patron saints Francis and Anthony standing guard, mid-nave, were crafted in brass, copper and steel.

Jury: This church is located in a row of townhouses within the community it serves. The outside is untouched, while the interior has been completely re-done. The use of the floating ceiling expands the effectiveness of the space and gives a verticality to the space that one would not normally expect. The ceiling directs your eye toward the altar. Sensitivity and sophistication are shown in the detailing.

1999 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD



Architect

David Woodhouse Architects
David Woodhouse, FAIA
811 W. Evergreen Avenue
Chicago, Illinois 60622
312-943-3120 Fax: 312-943-3432

Project

Divine Word Missionaries Visitors Center renovation
Chapel of the Word, Techny, Illinois

Liturgical Consultant: Thomas A. Krosnicki, SVD, Divine Word Missionaries

Sacramental Furnishings (design/fabrication): Jerzy Kenar, Studio Kenar

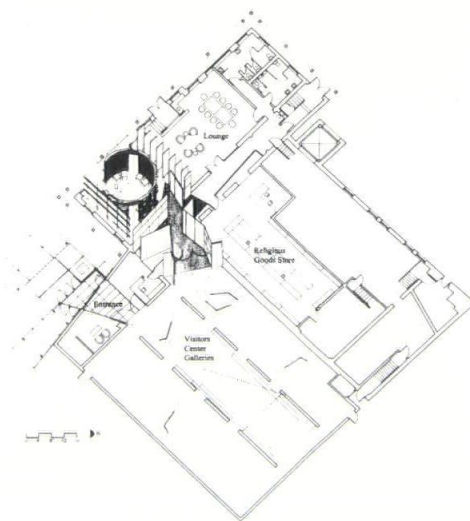
Photographer: Barbara Karant, Karant + Associates

For the American headquarters of a Roman Catholic missionary order in suburban Chicago, a wholly new visitor services complex was designed featuring exhibit galleries, a chapel with adjoining meeting space, and a museum store. The Chapel of the Word lies at the heart of the renovated visitors center, where the ideals and activities of these Catholic missionaries are showcased to inspire dedication to spiritual values.

The Chapel climaxes the visitor's passage through the galleries and opens to a lounge through hinged panels. A prayer wall holds the special intentions of the faithful, transmitted and received through light. Design challenges included the insertion of new elements, cladding and screening while the fenestration, structure and differing floor-to-ceiling elevations among

three existing buildings were unalterable. Materials are plywood, pine and cherry boards, galvanized sheet metal, slate, coir, and hand-sanded translucent plastic.

Working closely with the mission director and exhibit design consultants, a series of galleries was created whose sequence is made clear by dramatic skylighted signage panels. The visitor moves through the galleries, always toward light, finally discovering the intimately scaled chapel.



Jury: The magnificent contrast of the exterior world to the interior shows how mundane daily life can become extraordinary and transcendent. The use of natural and bare materials keeps the imaginative interior design honest and comforting. The circular hut-like plan and exposed space between timbers lend a transparent earthiness but allow a degree of comfort and inclusion. The ability to leave your written prayers in the crevices, reminiscent of several pilgrimage sites throughout the world, encourages active prayer. The whimsical cutout clouds suggest Baroque ceilings yet maintain a dignity within the setting. Whether a missionary or visitor, the chapel evokes prayer, presence and peace.

1999 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD



Architect

Olson Sundberg Architects, Inc.
Jim Olson, Principal; Stephen Yamada-Heidner;
Brooks Brainerd; Joe Iano; Steve Kern; and
Kevin Kudo-King
108 First Avenue South, 4th floor
Seattle, Washington 98104
206-624-5670 Fax: 206-624-3730

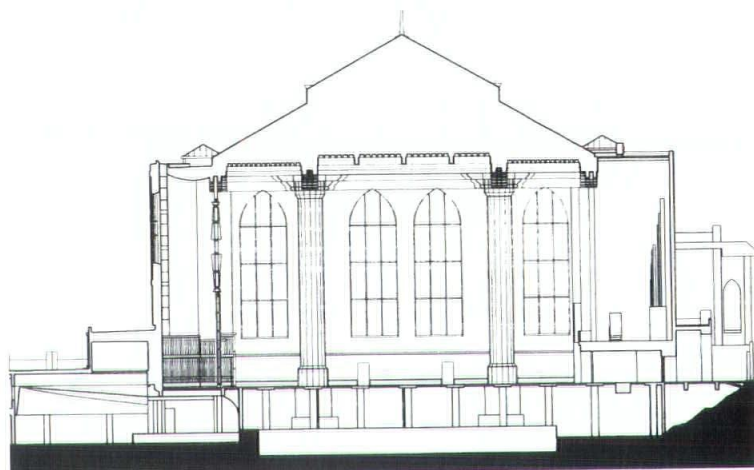
Project

St. Mark's Cathedral expansion
Seattle, Washington

Liturgical Consultant: Ralph Carskadden

Artist: Ed Carpenter

Photographer: Eduardo Calderón



The Cathedral's vast interior volume is a powerfully spiritual space, unpretentious yet majestic. Never completed as planned due to the Depression, and renovated several times over the nearly seventy years of its existence, the Cathedral nevertheless possesses great dignity and presence, and is much loved by the spiritual and secular communities.

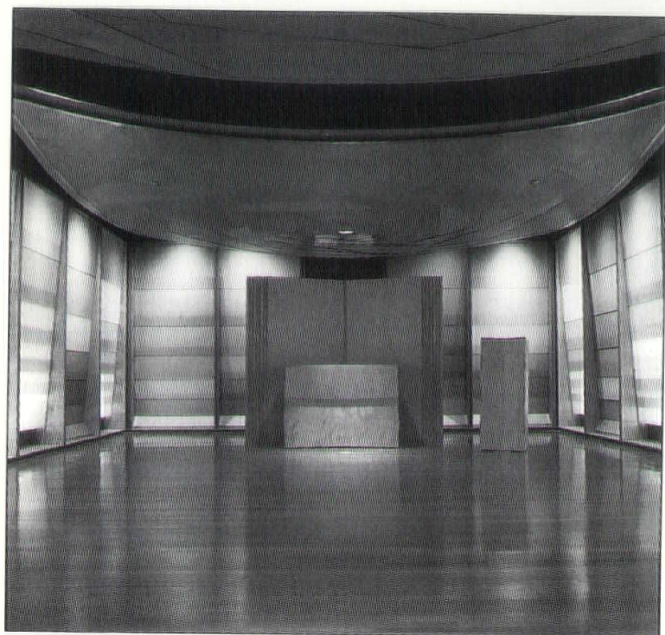
The expansion and renovations enhance and enlarge upon the spiritual qualities inherent in the building, while improving liturgical and functional elements. As part of the expansion and remodeling, the "temporary" concrete walls of the west facade were covered with Indiana limestone, completing the exterior as originally intended and putting a stop to the years of deterioration through water penetration. The remainder of the exterior will be clad in later phases.

A new 21-foot-diameter window was included as part of the new west wall, designed to limit direct western light. The large window's design is based on a Celtic cross. The central glass area was left as clear glass to create a focal point of light into the Cathedral's interior.

A glass and steel reredos was installed inside of the new west wall to further modulate the western light. The reredos extends 57 feet from floor to ceiling and creates a small chapel behind it. The reredos has a combination of laminated and kiln-fused glass in two primary elements, a monochromatic grid of glass panels, and a 28-foot diameter glass "rose." Surrounding the "rose" are 200 one-inch thick, kiln-fused panels. Seen together, the reredos and large window are a three-dimensional, contemporary sculptural interpretation of traditional "rose" windows. Standing at the entrance to the nave, the two elements, reredos and large window, become a single element.

Jury: This expansion is a daring and dynamic redesign of an historic interior. The solution respects the old and is enhanced by the new. It is a dignified recapturing of the Anglican spirit. The union of the contemporary exterior window with the interior reredos and abstracted rose window energizes the interior space with a majestic presence. The creation of a chapel behind the reredos further enriches the compelling visual surprises within the space.

1999 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD



Architect

Office dA

Monica Ponce de Leon and Nader Tehrani

57 East Concord Street, Unit 6

Boston, Massachusetts 02118

617-267-7369 Fax: 617-859-7094

Project

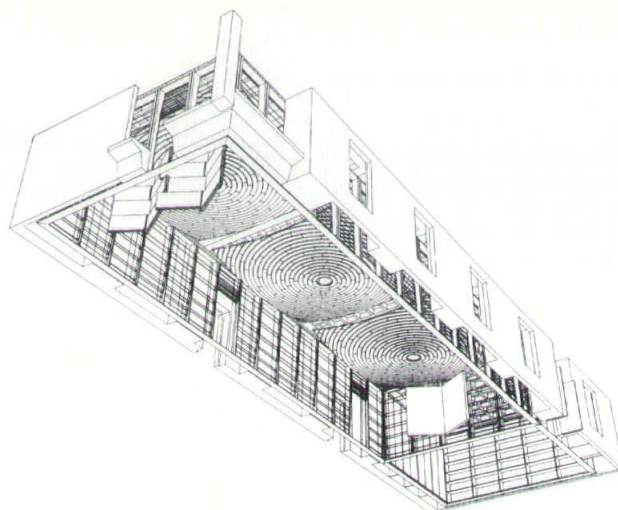
Northeastern University Multi-Faith Spiritual Center
Boston, Massachusetts

Architect of Record: SmartArchitecture (Margaret Smart Booz and George Thrush)

Photographer: Dan Bibb

The University's Multi-Faith Spiritual Center—currently located on the second floor of the Ell Center in the heart of the campus—lacks both a ceremonial presence and religious character. The space is entered circumstantially from a corridor like any other classroom in the building, without the characteristic sequence of spaces that anticipates places of prayer or spirituality.

For the proposed design, the entry—from two sides—is modified so as to mark the ceremony of the threshold. At one end of the room, the space is exposed to the hallway, behind a screen, creating a distinct event along the corridor. The space of the Multi-Faith Center is divided into three areas, two antechambers and the hall of prayer. To the east, a dark-wood-clad space serves as a meeting room and library for books of the various faiths; it also holds the accessories needed in the rituals of various religions. To the west, a light wood-clad space serves as an Ablution Room for the Muslim community and houses a stainless steel foot-wash. A larger room with no specific religious iconography is to be used as a "sacred" space for prayer; this room is conceived as a luminous space. The diaphanous lighting is contrary to one's expectations in this location, at the core of the building, and

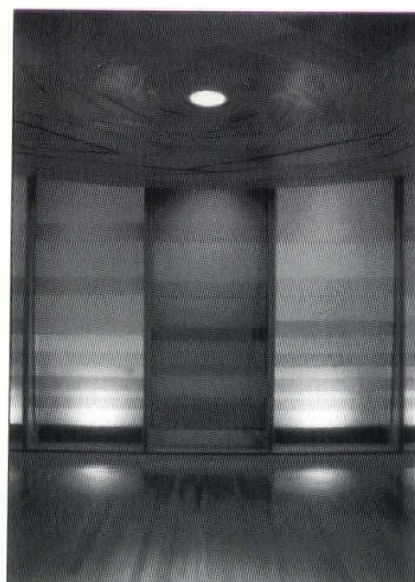


clearly differentiates the chapel from adjacent secular spaces.

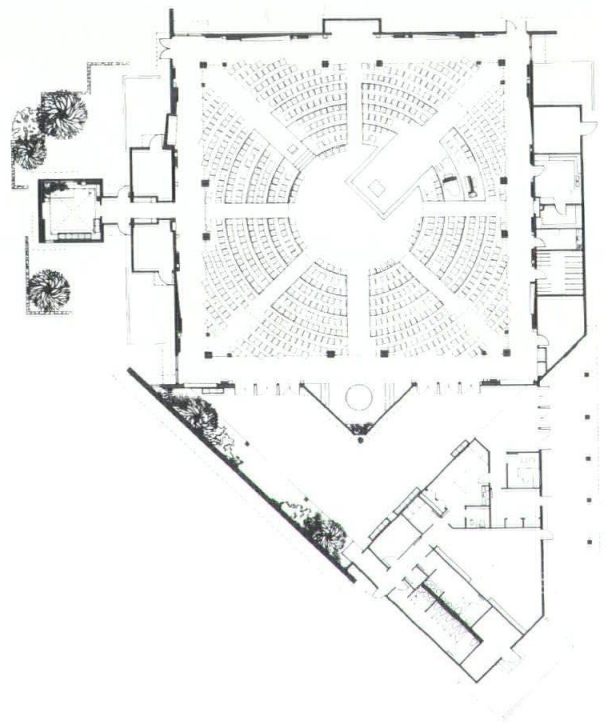
The floor is refinished in large sheets of Brazilian Cherry, creating a monumental scale for a surface on which to pray—as used for Islamic as well as other religious rites. It is polished enough to acquire a reflective quality, consistent with the other elements of the space. The walls are lined with a layered glass curtain-wall (frosted or sandblasted) supported by wood columns and lit from behind. Three variations are possible: Where the existing wall is in close proximity, the glass curtain-wall "drapes" to the ground, concealing the pilaster behind. Where there are niches, the glass hangs above the floor, high enough to allow access to the spotlights. In front of the entryways, the curtain-wall is fully drawn.

The unorthodox "hung-ceiling" is composed of hanging domes that drape down in glistening metal rings, heavy with suspended mass, light with reflected luminescence.

Jury: Just as the Pantheon temple to all gods has become a model to all faiths, so has the Northeastern University Multi-Faith Spiritual Center. The dome used in many religions delineates the basic uses of the space as sacred. The convex lens-like ceiling sets our minds in motion as we look upward into an oculus and imagine an "Eye of God" for all beliefs. Illuminated glass walls within the space create various moods and mystery. It is a provocative and sensitive design solution to an otherwise complicated multi-faceted program.



1999 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD



Designer

INAI Studio

Barbara Chenicek, OP, and Ritz Schiltz, OP

1265 E. Siena Heights Drive

Adrian, Michigan 49221-1755

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Project

St. Philip The Apostle Catholic Church

Lewisville, Texas

Architect: Jim Bransford, AIA

Lighting: Gary Steffy Lighting Design

Photographer: Gary Quesada © Hedrich Blessing

Enlivened by Vatican II, the young community embraced the replacement of an over-extended facility with a new worship space for 875 persons. Square in plan, the clear open worship space soars upward 55 feet to an apex of light. Great arched beams meet and cross in a 20-foot intersection, 36 feet above the floor. From the ambulatory, the circled assembly is seen, gathered to word and table. Seating decks downward four levels. Focus is held by the altar, thrust forward into the skylit central space. The floor stepping down, ceiling rising from the arches give a sense of largesse, inclusion. Multi-level, multi-directional possibilities invite ritual action.

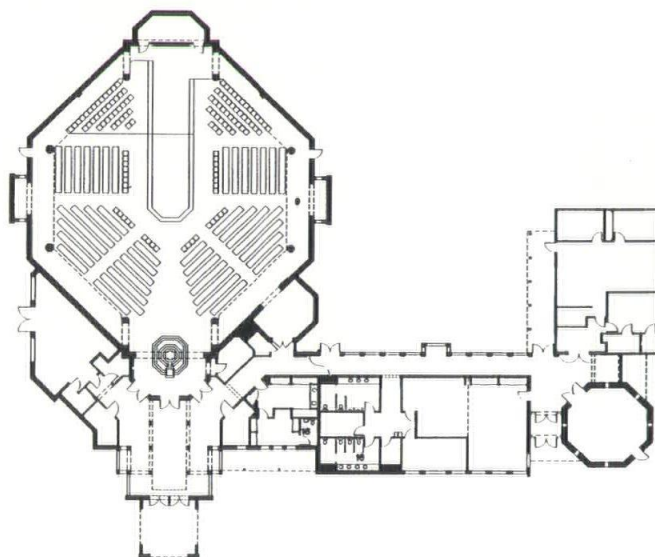
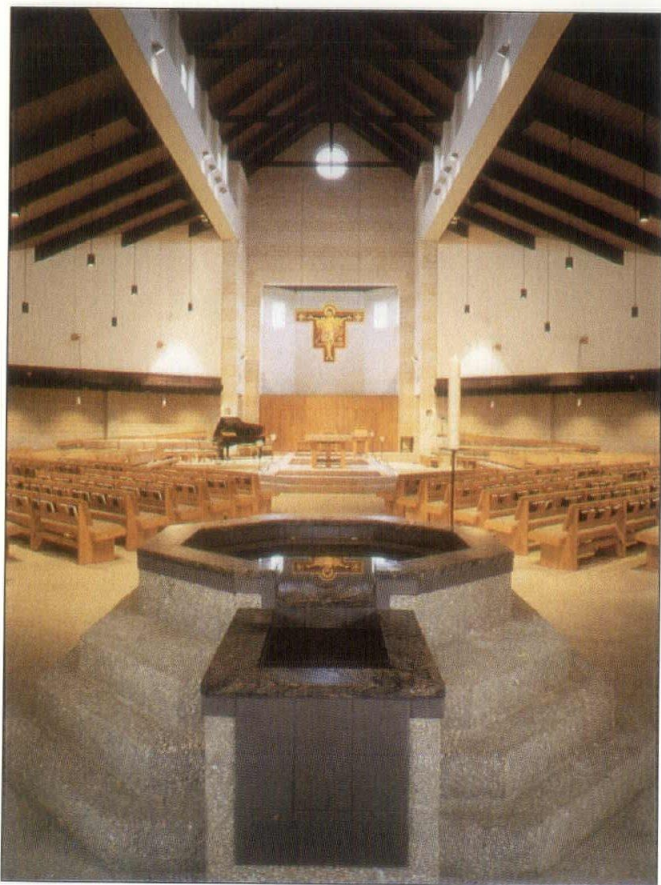
Light breathes throughout—filtered to approximate twilight/dawn. Focal lighting draws the space into intimacy. Energy-efficient ambient lighting rises with the arches; skylights

offer alternate lighting for seamless illumination into night.

Elemental simplicity/heft of live oak; forged iron metal-work, weathered timbers, grillework, alcoves, niches, penetrations and depth. Liturgical tapestries, fabricated by the community, become experiential surround throughout eight liturgical/cyclical seasons; color as context of time. A symmetrical setting, provocatively asymmetrical.

Jury: The massive exterior roof hints of a sacred, ancient pyramidal theme. Upon entering the space one is quietly aware of a rhythmic circular scale and design. This is an exciting example of worship in-the-round with unspoken sureness of what is important. The beams, support trusses, and ceiling treatment dramatically hover above while sacred rituals take place below. Architectural details are deliberate and tastefully executed with elegance and grace. The successful integration of natural and artificial light draws one in with anticipation.

1999 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD



Architect

Noelker and Hull Associates, Inc.
Michael G. Hull, AIA, and Matthew G. Carter, AIA
30 W. King Street
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717-263-8464

Project

Holy Family Catholic Community Worship Center
Middletown, Maryland

The program for the building was demanding: a worship space that could seat 500 people, support music and accommodate a future organ; a baptistery with a font supporting full immersion; a chapel of reservation for the tabernacle; a reconciliation chapel near the entrance; a comfortable narthex; a daily Mass chapel with 50 seats; new administrative offices; and multi-purpose rooms.

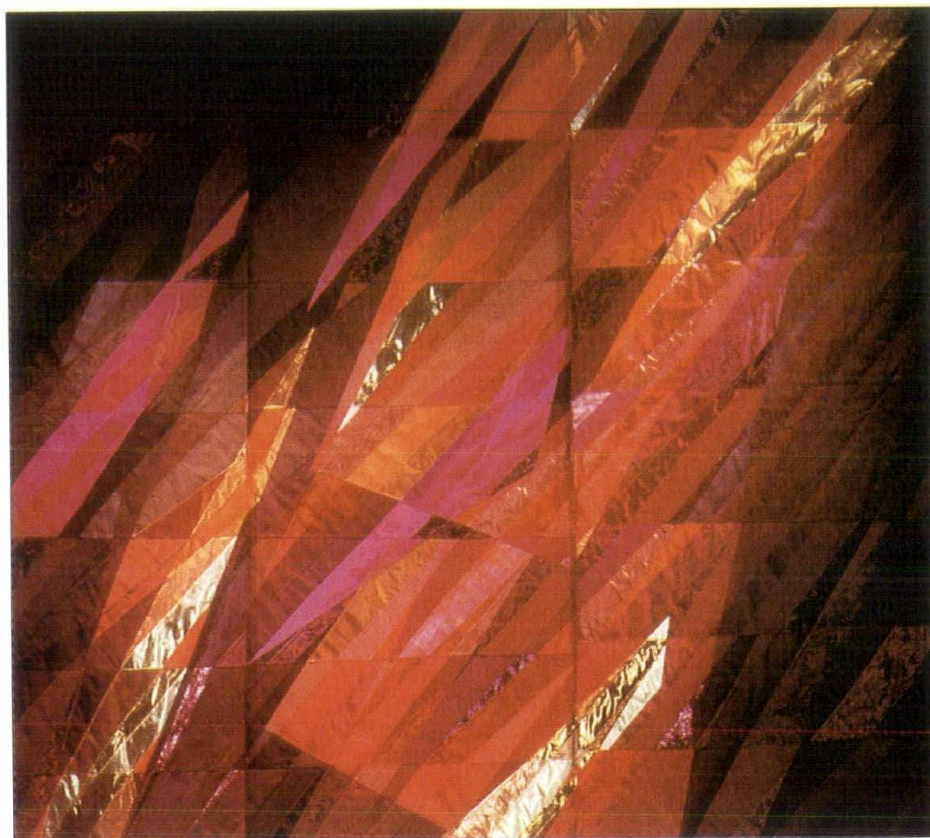
The site for the building, located on a hill, meant that the building would be visible for great distances and would command the surrounding area. The new church needed to be a powerful statement on the landscape. The nature and arrangement of the interior elements also had to be powerful and sensitive to the way in which the Catholic liturgy is conducted.

The solution to these requirements is a building evocative

of local agricultural buildings, ancient basilican churches and monastic architecture. The large simple forms used in the massing of the building as well as the simple materials used in its construction speak to its agricultural context. The design metaphor of "Christ among the people" used in early basilican churches, where people met in a group arranged around the altar table, is incorporated at Holy Family Catholic Community. The arrangement of program elements around an external cloister space gives the building the same kind of power on the landscape found in agrarian monasteries, while allowing the building to capture some exterior space as part of its interior program.

Jury: A highly successful integration of liturgical functions with the interior design and materials used within the building. Even with the space empty, one is confronted with obvious procession, movement and centrality. Symbols are appropriately placed with dignity and strength throughout the bold geometries of the interior. The contrast of wood, stone, plaster and concrete block resonates with our earthly beginnings, and is validated by the pew arrangement for community worship stating all are one in Christ.

1999 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



"Pentecost": I will pour out my spirit upon you. . . . Joel 3:1.

Artist

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Project

Liturgical Tapestries/A Set of Eight

St. Philip The Apostle Catholic Church

Lewisville, Texas

Photographer: James F. Wilson

In the surround of the new worship space—stucco walls, timbers and grillework—skylight and focal lighting illuminate the dark and light shafts of a 10 foot by 10 foot Advent sky. The entire space for the circled assembly takes on an anticipatory aura of waiting.

Within the year, change occurs for eight liturgical seasons, each tapestry based upon a Scriptural text that underlies the season. As one liturgical season replaces the other, the great Paschal mystery unfolds—the sacred context of time.

The major tapestry comprises three panels; two auxiliary panels extend color as environmental surround. Tapestry

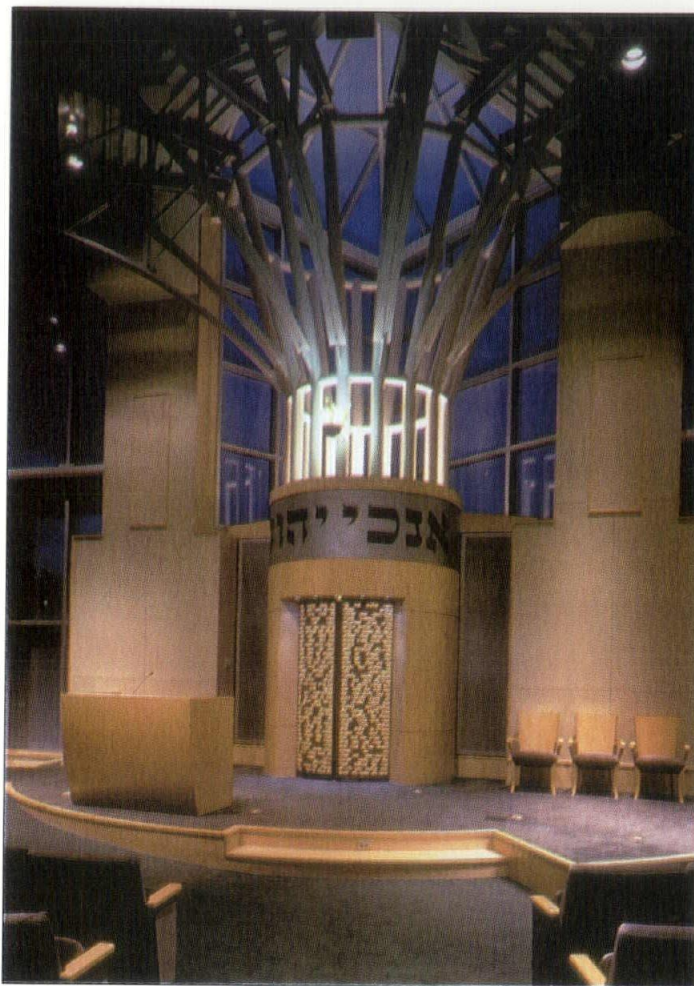
design, organization for fabrication of 40 panels were province of the designers; following a stitchery workshop, 300 parish members undertook fabrication and finish-work.

Work occurred in 40 locations, ten months of work concomitant to construction of the worship space. Design facilitated work in home settings, pieces to be applied as applique, edges handstitched, signature panels as completion. Installation brought all groups together—revealing life-journeys, deepened understanding of worship/space.

Materials palette is rich and varied—naturals, velours, metallics; color sings in hot brilliance, or recedes in thoughtful calm. The interplay of color and texture gives visual impact, alters character of the space evoking feeling of the season. Close approach reveals work of many hands—a feeling of human presence, the gift of beauty, engendering love and reverence for the space itself.

Jury: A unique and colorful set of tapestries where textile and art combine to communicate the sacred and divine. It not only takes a creative artist to conceive this work but also a master to direct it since participatory art of quality is difficult to achieve. The successful community involvement in each piece truly sets the stage for transcendence. We are all part of the body of Christ, bringing our unique talents together to produce beautiful works of art. The tapestries are soft and appropriate for the stark walls of sand-finished stucco.

1999 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



Artists

Michael Berkowicz, Ori Resheff, Bonnie Srolovitz
Presentations Gallery, Ltd.
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Project

Ark Doors and Collar
Congregation Micah
Brentwood, Tennessee

The Ark is the focal point of the sanctuary, housing the Torah, the holiest of Jewish books and therefore at the heart (and soul) of the service. The Ark is flanked by two window walls revealing the magnificence of God's handiwork.

We wanted the aesthetic treatment of the Ark doors to remind the congregation of what was housed inside as well as reflect a sense of awe and mystery that one should feel in a sanctuary. The text chosen is the full chapter (Exodus 20) introducing the Ten Commandments. The doors are made of

copper, a material mentioned in the Torah, and have been oxidized to give a feeling of age and tradition. The cut-out text provides meaning with its content, as well as visual texture to the surface. The glow of the letters has a mysterious quality.

The first two words of the first of the Ten Commandments, "I am God," were enlarged and cut out of copper, then placed over the Ark doors forming a "collar" around the top of the Ark itself.

This unusual, cylindrical-shaped Torah Ark required Ark doors that technically needed to open into the curved Ark wall and aesthetically needed to serve as a focal point of the sanctuary. In addition, the design needed to be compatible with the great expanse of windows and architectural elements surrounding the Ark.

Jury: The Ark doors and collar are an excellent example of integrating normally separate elements into a total composition. The idea of text as decoration, whether one can read it or not, is symbolic of the idea that the Word of God is supporting the structure and ultimately the universe. The glow of the letters has a mystical yet divine strength that lives in the chosen text of Exodus 20, the ten commandments.

1999 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



Artist

Ken Valimaki
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Pickerington, Ohio 43147
614-866-1851

Project

Cross and Baptismal Font
Linworth United Methodist Church
Columbus, Ohio

Architect: Wandel and Schnell Architects, Columbus, Ohio
Photographer: Jennifer Dunlap

This project began with an understanding that as works of art, the cross and baptismal font would complement and enhance the unique, contemporary architectural space. Bronze was selected because of its warmth and contrast to the interior space of the church. The 12-foot cross is suspended and consists of strips of bronze with patina and mirrored surfaces. Blown pieces of colored glass are part of the cross.

A special quality of the cross is achieved because you can look through it. Looking at the cross suggests more than one cross. The placement and clustering of forms allows everyone in the sanctuary to see the cross, yet people will see a different image at different times. One church member wrote: "Every time I see the cross I see a different image; always a cross, but



different ones—crosses within crosses, Tau crosses, Gothic crosses, Latin crosses, Jerusalem crosses—they are all there."

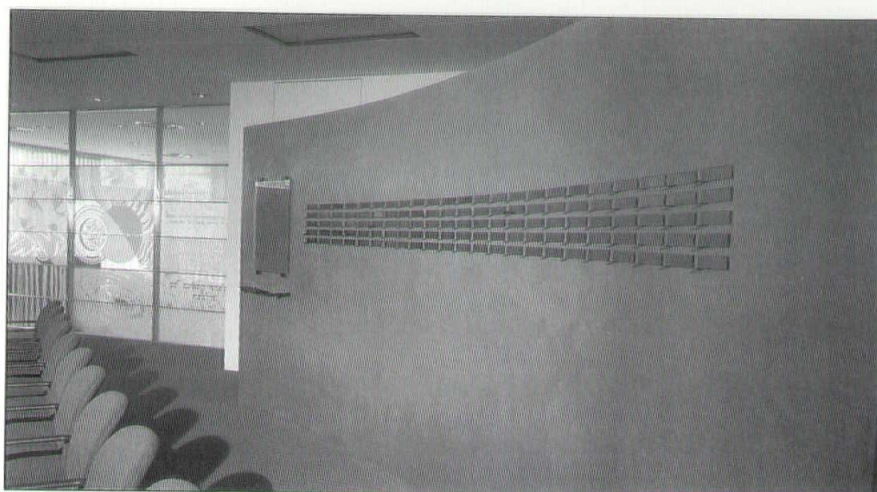
The baptismal font was also created using bronze with mirrored surfaces and patinas. The simplicity of the baptismal font suggests cleansing, purity and hope. Like the cross, colored blown glass is part of the piece. The glass is symbolic of jewels that represent the preciousness of God and may also suggest the importance between God and his congregation.

The bowl of the baptismal font is three feet in diameter and is supported by a clustering of bronze strips. Moving water, which suggests life, is integral to the structure. A six-foot standing bronze form holds the entire piece together.

Jury: A cross within crosses gives way to the visible within the invisible. This is a successful execution of the fine line between the material and the spiritual, the creative and the contrived. It holds a Byzantine quality without being Byzantine. The use of bronze and glass normally perceived as static entities gives birth to life, movement and mystery. The jeweled cross symbolically adds to the setting, communicating the victory of Christ and the beauty of His congregation!

Baptismal font: A magnificent sign of resurrection and rebirth, this majestic baptismal font is fully viewed from interior and exterior as a beacon of life. The use of moving rather than static water creates an anticipation of the changes we experience in our daily lives of birth and rebirth. The use of simple geometric forms is shattered by the cantilevered sum of the parts. Truly extraordinary.

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Artist

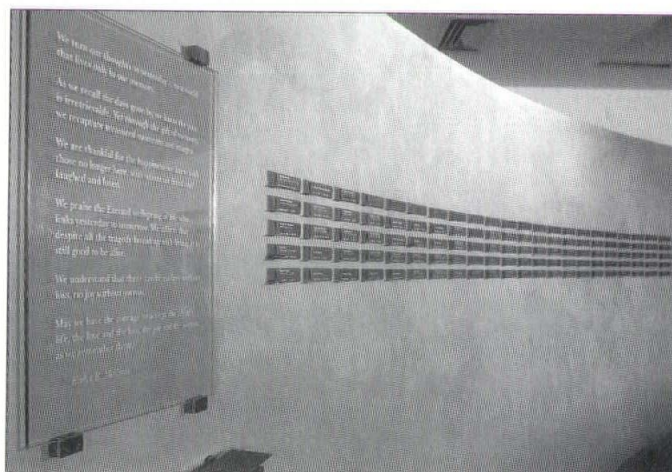
Douglas Riccardi
Memo Productions
611 Broadway, Room 811
New York, New York 10012
212-388-9758 Fax: 212-388-1750

Project

Yahrzeit Wall
West End Synagogue Yahrzeit

Fabrication: Karol Popek, Modelsmith

Photographer: Kelly Campbell



In December 1997, we were approached by the Art Committee of West End Synagogue to submit a proposal for a yahrzeit wall in the back of their sanctuary. A yahrzeit, a feature of most every synagogue, is a memorial wall with plaques honoring deceased loved ones. The usual method for marking the plaque on the deceased's anniversary is a small light bulb. The site for West End's yahrzeit would be a curved wall already built to create a small classroom.

Not being familiar with this Jewish ritual, we made a survey of other synagogues and found that most yahrzeits were rather cold and unemotional—utilizing off-the-shelf plaques and electric bulbs. It became clear to us that our proposal should be simple, dignified and extremely engaging. We wanted to create a space that gave the family room for peaceful contemplation. In choosing materials, we opted for hand-patinaed steel plaques that did not feel like they were mass produced and gave every name a distinct importance.

We had always been struck with the beauty of the Jewish custom of marking graves with a small rock as a sign of having visited and remembered a loved one. We decided to incorporate this as a way of marking the yahrzeit plaques.

At West End, when a family or person comes to observe Yahrzeit, they pick up a small stone and mark the nameplate themselves. They read the inspirational poem and can feel that they themselves have taken part in the continuum of death and life.



Jury: Reminiscent of the ancient Jewish custom of placing stones on a loved one's gravesite, this wall brings grace and honor to those it remembers. The use of plaques with a patina finish, rather than ones of plain metal, adds to the individuality of each name. The wall becomes a living entity among the deceased by the interactive placement and replacement of the polished stones by loved ones reminding us that death in itself is not the end of life, but the beginning.

1999 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



Artist

Thomas Charles Quirk, Jr.
310 E. Main Street
Kutztown, Pennsylvania 19530-1519
610-683-7603

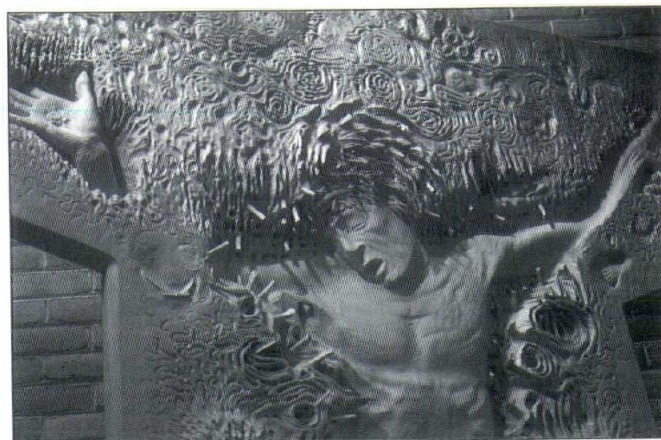
Project

Stations of the Cross
St. Mary's Catholic Church
Kutztown, Pennsylvania

The Stations of the Cross, constructed from 1993 to 1997, are located on the southwest interior wall of the church. The 12th of the 14 stations is a large crucifix located in a side chapel at the end of the long access way that begins in the church approach and entrance. The view of the crucifix is unobstructed as a focal point for people entering the church. The small side chapel has a skylight that illuminates the cross even though the lights in the church are not lit.

The large crucifix is 12' x 7' x 4" of laminated polychromed basswood. The smaller stations are laminated basswood about 15" x 15" x 2". They are mounted on cruciforms 23" x 24" x 3/8" of polychromed solid core birch plywood.

The concept for the large crucifix has its roots in medieval wood crucifixes with increased width of the horizontal and vertical members of the cross. I involved diagonals in the con-



tours of the cross to bring contrast into play and to work with the angular shapes in the design of the church. Proportions for the components of the large cross and the smaller stations were planned with dynamic symmetry. The sculpture in all of the stations is frontal composition involving high and low relief. Concepts for the imagery and design are built around my working with dualism: life and death, growth and decay, concave, convex, curve, angular, sharp, soft surfaces, etc.

I carved organic and religious figurative shapes into the area of the cross around the corpus. The corpus is not on top of the cross as it is usually portrayed. It is carved inside the cross and at some points seems to be coming out of the cross. The figurative parts of the cross and stations are not polychromed. The crosses of the smaller stations continue the shape of the large crucifix. The proportions are changed to work with the 24" x 24" size. The crosses are polychromed with alkyd resin paint.

Jury: Bordering on the physical and metaphysical, these stations of the cross provoke observers to fill in their own blanks regarding the artist's deliberate, partial use of figures and objects. Wherever we are in our own spiritual journey, we can approach each station and take up Christ's cross. The fluid lines and textures show remarkable craftsmanship and mastery over the wood media. Sensitive detailing of the foreground and background adds to the mystery of each piece but allows for new discoveries in each frame, as the viewer returns to visit in the future.

1999 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



Artists

Laurie Gross and Brian Beebe
Laurie Gross Studios
1911-G De La Vina
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Project

Ark Doors and Torah Brackets
Congregation Agudas Achim
San Antonio, TX

Architect: Finegold Alexander + Associates Inc

Photographer: Mike Trueder, Edge of Light Photography

In a massive stone bimah wall, we created strong visual elements that helped to focus attention in the worship environment. It was important to the client that all three elements would provide appropriate and recognizable religious symbolism, relate to one another in their design, and function for their individually designated liturgical purposes.

The design concept comes from Torah text. The line, "Let them build for me a sanctuary, that I may come and dwell

among them," appears at the entry of the sanctuary, setting the tone for the inside. The Ark doors, the central piece of the overall design, depict six figures, three on each door facing toward one another in the center. They represent the gathering of the congregation. The Eternal Light, representing God's presence, appears as a crown above the doors. The Menorah, which is mounted on the wall to the right of the Ark, relates in its form and texture to the Eternal Light and the Ark doors. The Torah brackets, also of metal, embrace the Sacred Scrolls.

The three elements were fabricated from architectural bronze. The massive 6' x 10'8" doors include a layer of cut, shaped, polished and patinaed metal applied on top of a bronzed layer of etched text. They function smoothly on custom pivot hinges. The Eternal Light and Menorah were cut on a waterjet, then hammered, hand bent, polished and patinaed.

Jury: The three-dimensional quality of the Ark doors, Eternal Light and Menorah are all outstanding examples of creating a sense of both weight and lightness. The idea of the six forms gathered at the Ark doors to read the Torah further encourages us to look within. The Menorah and the Eternal Light fashioned as a crown above the Ark doors empower each other as well as the Ark. Each piece speaks as art created in its truest sense: conceived, designed and forged by human hands.

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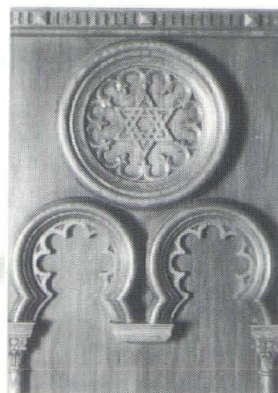
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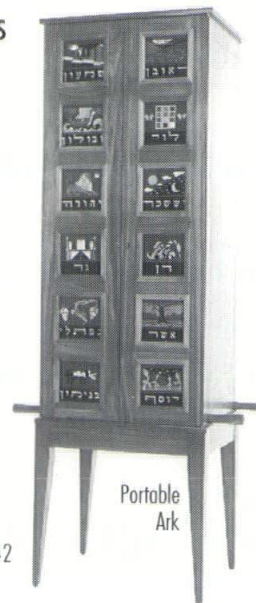
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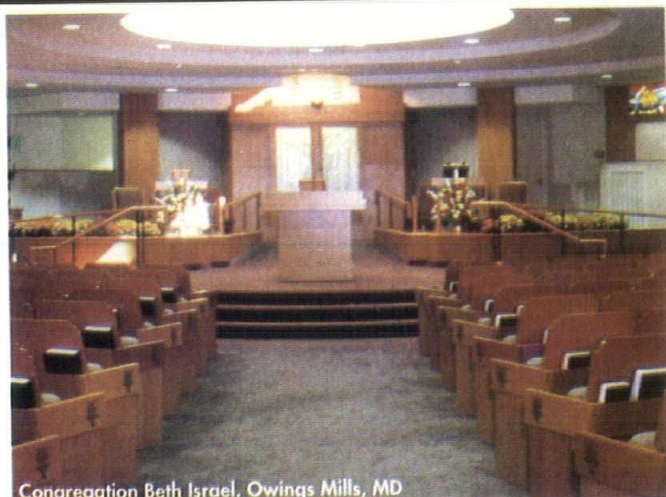
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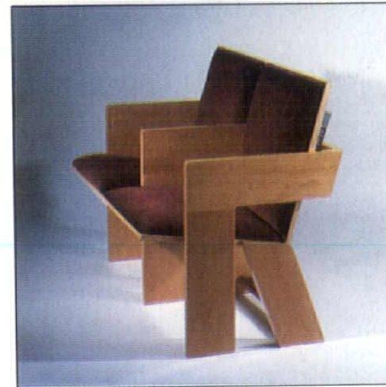


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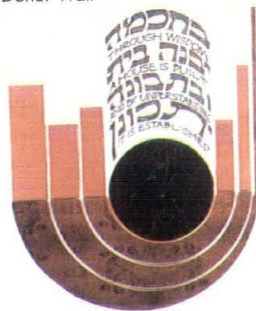
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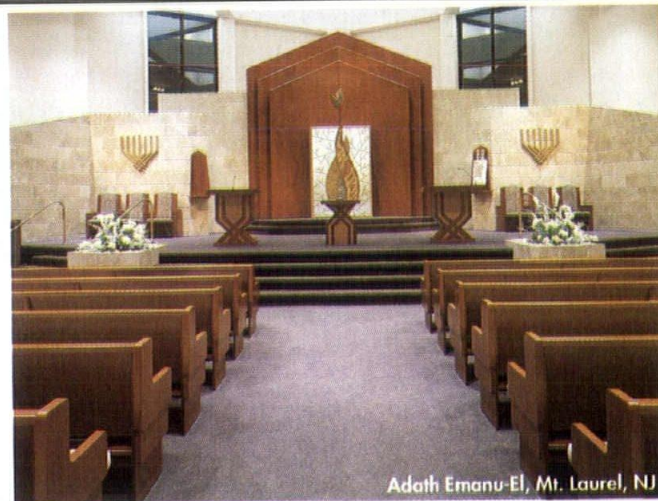
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