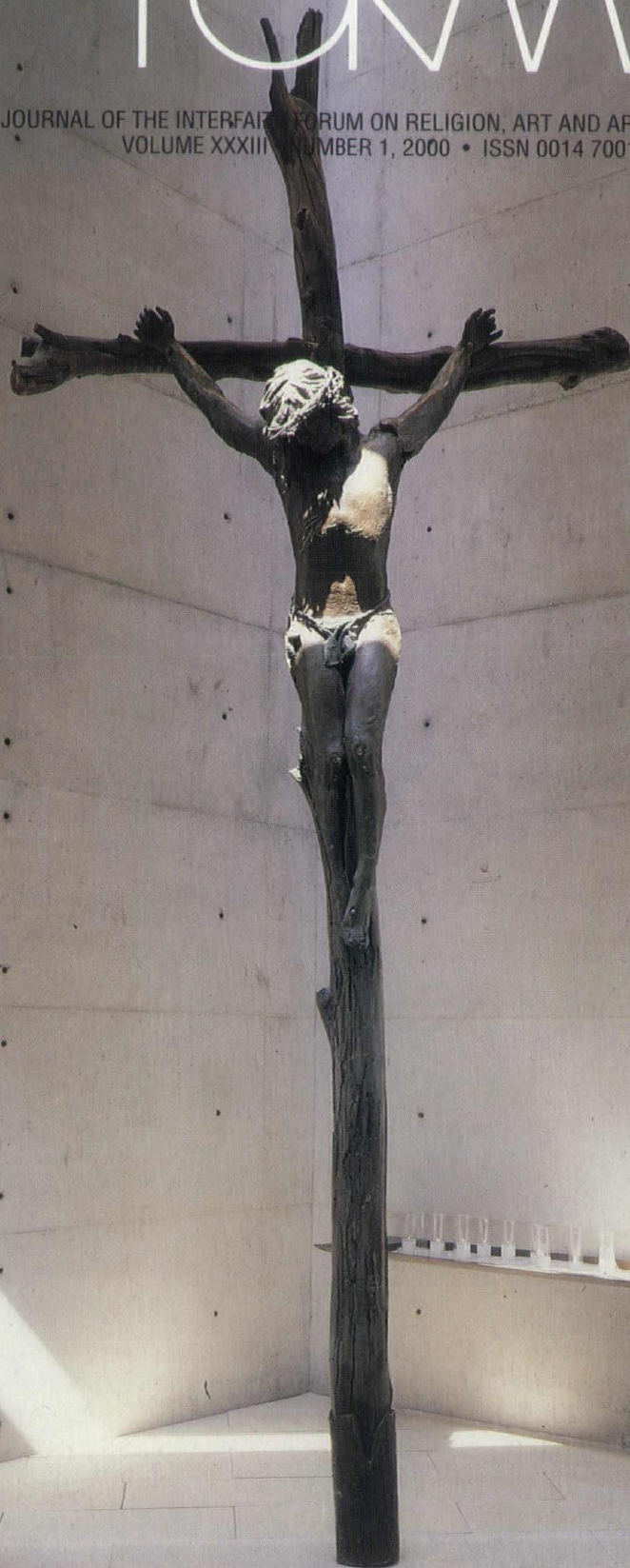
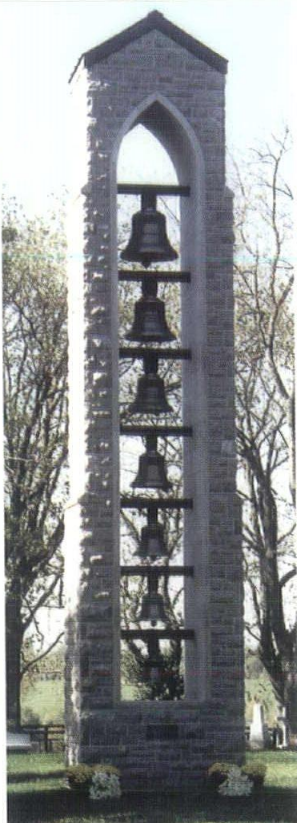


FAITH & FORM


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Featuring the 2000
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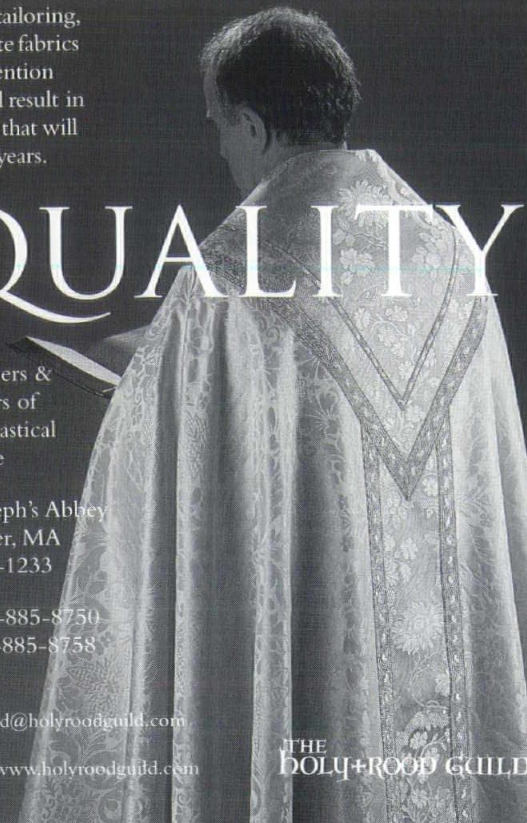
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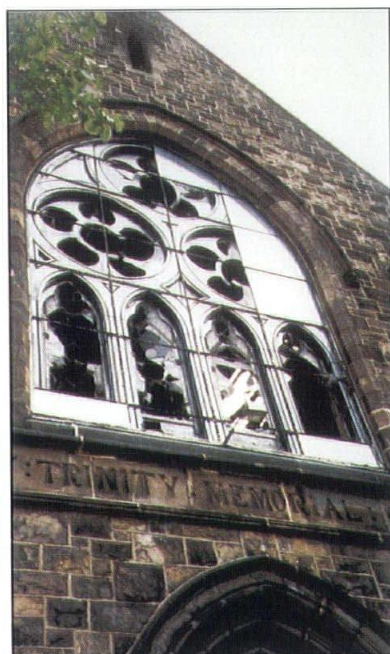
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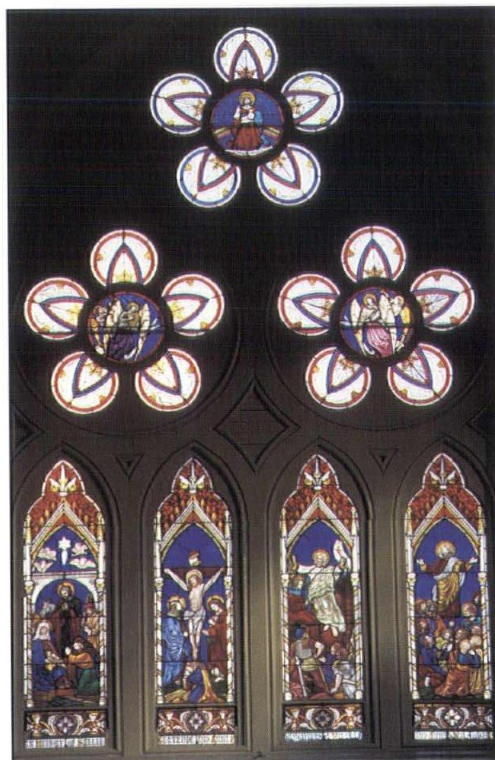


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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Good visual material is emphasized. Articles may be submitted on disk along with hard copy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

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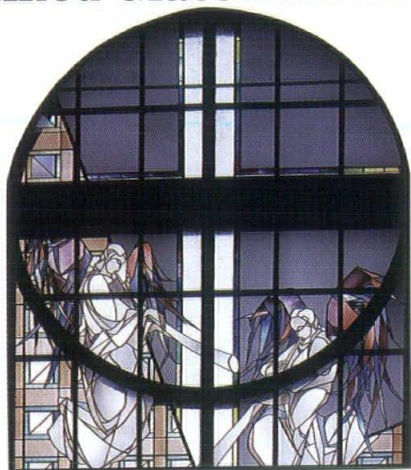
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Cover Photo: Eighteen-foot tall crucifix of bronze hanging on an actual eucalyptus tree was designed by artist Max DeMoss for St. Jean Vianney Catholic Church in Baton Rouge, LA, for which Trahan Architects, APAC, won three Art & Architecture Awards featured in this issue. Photo © Timothy Hursley.

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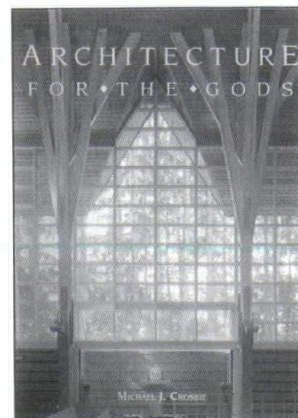
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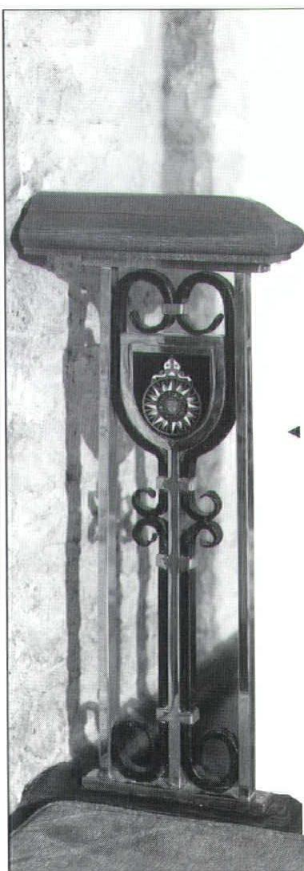
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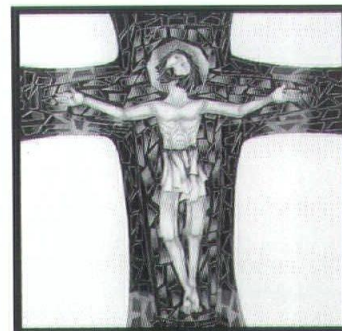
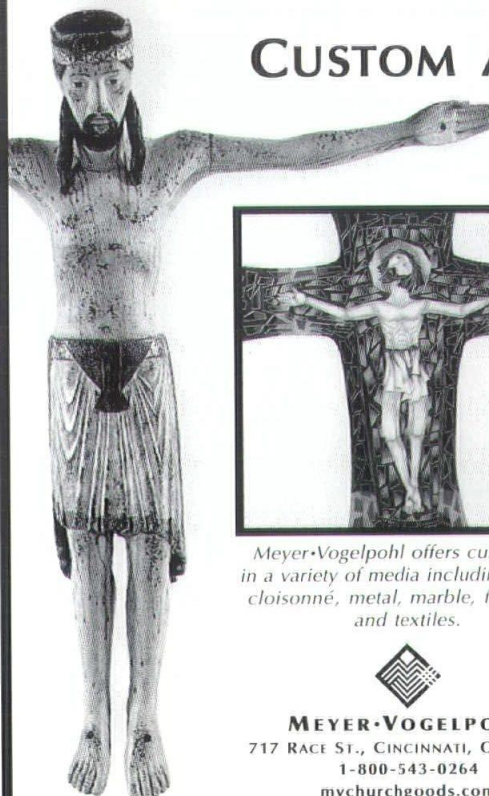
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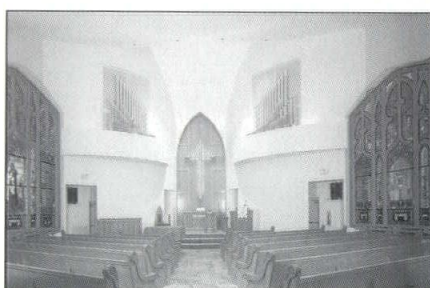
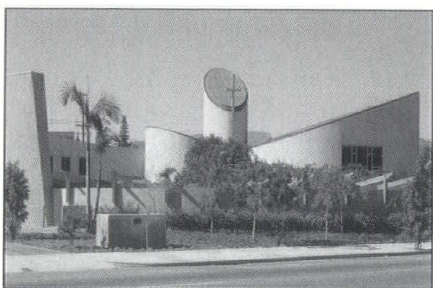
Notes & Comments

Japan 2000, October 10-24

The Interfaith Forum on Religion Art and Architecture PIA AIA announces its seminar on the art and architecture of Japan. From the serenity of classical temples and those of Tadao Ando, to the exuberance of bubble economy architecture, to collections of art (classical and contemporary) including Ando, Kikutake, Maki, Pei and Isozaki, to traditional festivals in Kawagoe and Kyoto. It is all part of the learning experience with congenial colleagues. Contact Prof. Donald J. Bruggink, 101 E. 13th St., Holland, MI 49423-3622, e-mail: donb@westernsem.org, tel. 616-392-8555 ext. 117, fax 616-392-7717. You can also visit www.aiaonline.com.

Congratulations to:

■ **Richard Vosko**, liturgical design consultant, whose work on three of the four projects given awards by the Eugene Potente, Sr. Design Competition was recently recognized. The three projects receiving awards were Old St. Joseph's Church (St. Norbert College), Corpus Christi University Church (University of Ohio), and Blessed Sacrament Church, Warren, Ohio. Dick is a priest of the Diocese of Albany, NY, and has been a liturgical consultant since 1970. In 1994 he was the recipient of IFRAA's Elbert Conover Award.



First German United Methodist Church, Glendale, Calif.; Fields-Devereaux, architect.

■ **Fields-Devereaux Architects and Engineers**, who recently ended an eight-year odyssey that began when the First German United Methodist Church in Glendale, CA, was demolished as part of an urban renewal program. The congregation asked the architects to design in a contemporary language but at the same time to preserve important elements of the original church. Located on a busy thoroughfare, a walled entry courtyard provides a welcome isolation from the traffic but still maintains a view of the mountains.

■ **Papadatos Associates**, New York City, who was presented with the Interior Design Excellence in Restoration Award for the Cathedral of Saints Constantine and Helen.

This award is given by the Interior Design Association and *Interior Design* magazine.

■ **Lawrence Cook and Associates**, Falls Church, VA, whose work was featured in an article, "On Any Given Sunday," in *Interiors* magazine (Dec. '99). It was noted that Larry (a former IFRAA President) and his associates have designed around 60 churches and helped 200 congregations renovate or plan ahead. The writer discusses with Larry his professional and religious philosophy.

■ **Herbert S. Newman and Partners**, who has been commissioned to design B'nai

(continued on next page)

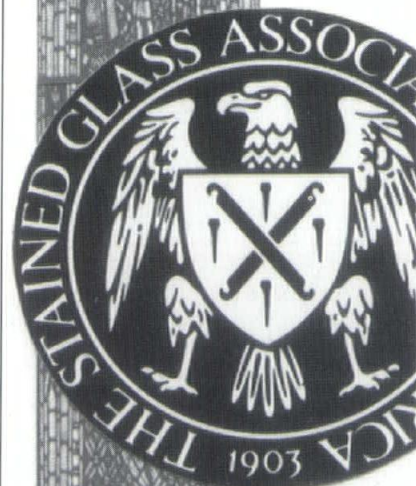


The 24-hour Meditation room at Burke, Va. Presbyterian Church, a square, dimly lit space with a spotlight tree stump holding the Bible.

PHOTO: AL WHITLEY

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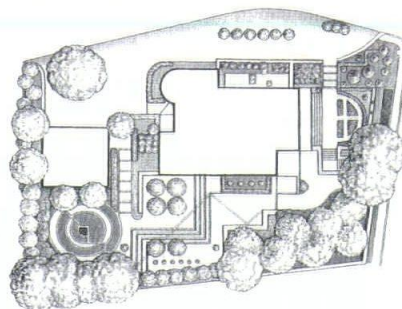
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Notes & Comments (continued from page 5)

Israel Synagogue and a Jewish Federation facility in an historic district in Southbury, CT. The plan consists of barn-like forms strung out on a hillside along the edge of a woodland with the traditional uses of sanctuary, social hall, school and offices.

■ Former IFRAA President **Richard Bergmann**, whose interest in formal gardens was featured in an article in the January issue of *House Beautiful*.

■ **Trahan Architects** of Baton Rouge, LA, who not only won three IFRAA Awards for St. Vianney Catholic Church in Baton Rouge, LA, but also an Interior Design Award from the AIA for the same project.



Richard and Sandra Bergmann's garden plan.

Faith in Action

Nine Orthodox churches joined forces for the first time to build a Habitat For Humanity house in Illinois. Young and old worked together to put the house under roof in just two days. Local Orthodox churches (Greek, Serbian and Antiochian) worked to raise the necessary funds, and the clergy will bless the house upon its completion. The Orthodox Church, 700 West 120th St., Palos Park, IL 60464

Mentoring and Monitoring

AIA Connecticut Architects and the Boston Society of Architects (with the Architectural Education Resource Center) are sponsoring a pilot program to help public school children appreciate the built environment around them. Architects donate time, energy and funds to assure success.

In France, architecture professor Olivier Delepine envisioned and opened a center for the interpretation of cathedrals. It is housed in a former university building, next door to a still functioning cathedral. There are exhibition rooms on four floors around a vertical column of empty space.

Answering the Earthquake

Our Lady of Angels Cathedral in Los Angeles is investing in 200 base isolators—giant rubber and steel devices that will allow its structure to move slowly and safely during an earthquake. The 3,000-seat cathedral will replace St. Vibranas', which was built more than 120 years ago and closed after being badly damaged in the 1994 earthquakes.

Organic Architecture

When the American Hebrew Academy in Greensboro, NC, interviewed architects for a new building, they insisted that their goal was for an innovative, environmentally integrated campus. Aaron G. Green & Son Associates, San Francisco, CA, were cho-

sen as architects and will work with Moni Bates, the consulting conservation biologist and botanist at the Academy. "The guiding tenets of Judaism dictate this kind of committed stewardship to the natural environment." (Dr. Alvin Mars, Headmaster)

Change of Address

The Archives of Christian Art, a remarkable reference collection of books, slides, images, periodicals etc., has been acquired from the College of Notre Dame, Belmont, CA, by the University of San Francisco. David Ramsey, founder and director, is taking semi-retirement but will still fill in where needed. David, we appreciate all the very special work you have accomplished. 2130 Fulton St., San Francisco, CA 94117-1080.

A Wide Awake Seminary

Prof. Robin Jensen is the founding director of the Institute for Theology and the Arts at Andover Newton Theological School, which will bring together artists, musicians, theologians, religious educators, clergy, lay leaders and seminarians for two week-long sessions, July 10-21. The theme for this summer's session is "Dreams and Visions—Gifts of God for the New Millennium." Contact: Bill Patten, 617-964-0911.

A Children's First



Jewish Children's Museum; Gwathmey Siegel & Associates, architect.

The world's first Jewish museum for children is underway in Crown Heights, Brooklyn, NY. Its goal is to provide 200,000 children, parents and adults with an interactive, experimental approach to cultural education. Gwathmey Siegel & Associates is the architect.

IFRAA 2000 Conference

"Images of Paradise," this year's IFRAA Conference, will be held September 21-22, 2000, in Boston, Mass. Also sponsored by *Faith & Form* magazine and the Andover Newton Theological School (host), conference plans include a tour of the New Hillel Center at Tufts University as well as a tour and discussion led by Graham Gund of the Young Israel Center in Brookline. For information, contact Ann Thompson at AIA, 202-626-7305. □

Letters

Dear Editor:

The Life and Death theme of your recent issue was very informative. However, I was most disappointed in the response from the member of the clergy who attempted to inform your readers about Protestant theology.

The opinions of Rev. David Reese do not reflect the religious philosophies of all Protestant denominations, perhaps only a small percentage. His statements sound like he is questioning his own beliefs and remind me of New Age rhetoric that attempts to de-Christianize Christianity.

As a life-long member of the Lutheran Church, I totally disagree with having one branch represent all Protestantism. There is no mystery to life and death: We are saved to eternal life through grace alone, by faith alone, and through scripture alone.

As an architect who has been involved for 40 years in the design of churches of all denominations, I am disappointed by this message from one member of the

clergy. He does not speak for me, and I suspect that many others feel the same way. I believe your readers should be reminded that Protestantism covers a broad range of denominations, and they should hear the rest of the story.

—James E. Rydeen, FAIA
Tonto Verde, AZ

Dear Editor:

I was intrigued to read Rev. David Reese's reflection on Life and Death in the last issue of *Faith & Form*. I have just finished a Doctor of Ministry course called Science and Theology in which we talked about these same issues. We learned about the role science has played in religion, acknowledging that the way we understand science is a relatively new phenomenon. We delved into the new theories of evolution, quantum mechanics, creation (the big bang), brain research and medical breakthroughs, and understood as much as theologians uneducated in advanced science can understand.

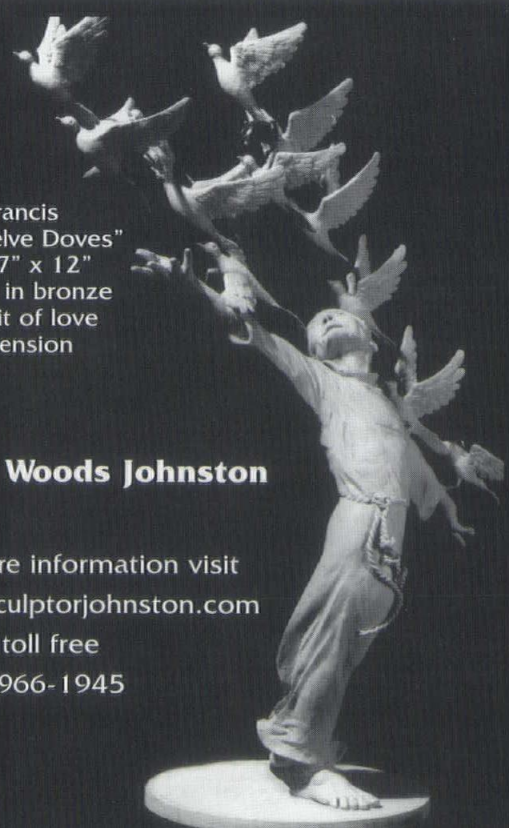
Mostly, we wondered how all of this knowledge affects how we understand "the old, old story that we have loved so long?" How can we use the language of science to develop new ways of telling the old truth? We are a people embedded in science. To ignore this makes no sense and alienates the church from society.

What we need is reassurance and confidence in the future. As a cancer patient, I glean some of this from science and the medications that make my life on earth possible. As a Christian believer, I am reassured by the post-Easter Christ. I cannot separate my life into two realms, the scientific and the spiritual.

I am growing in my faith. I am uncovering new ways to tell the old story. I celebrate both science and religion: I celebrate life and death.

—The Rev. Diane Windler
Director of Admissions
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(continued on next page)




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Letters (continued)

Dear Editor:

I enjoyed your apology on page 6 of the No. 3/1999 *Faith & Form* about crediting architects for their work. This has been a problem since the profession approached its present state in the middle of the 19th century. I enclose a brief description of some architectural history research we've pursued and we see this situation frequently in the past. This research leads me to the next paragraph.

On these same subjects, I enjoyed the picture and brief text on page 23 about the Savannah Cathedral of St. John the Baptist; however, the original architect was not credited. In the course of all our research on Baltimore architects, the Savannah Cathedral stands out as a major work by a major architect of 19th century Baltimore, E. Francis Baldwin. He and his early partner, Bruce Price, began that project in 1870. Price left Baltimore in 1873, so Baldwin completed it. Baldwin was called back for its restoration following the 1898 fire.

I just had to call your attention to this. Nothing is ever new.

I always enjoy *Faith & Form* and look forward to each issue.

—James T. Wollon, Jr.
Havre de Grace, MD

Announcing . .

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Cosponsored by IFRAA, *Faith & Form* magazine & the Andover Newton Theological School

For further information, contact Ann Thompson at AIA, 202-626-7305.

Books

Architecture for the Gods. Michael J. Crosbie. Images Publishing Group Pty., Ltd., 6 Bastow Place, Mulgrave, Victoria, 3170, Australia, 1999. Hardcover. \$59.95.

Reviewed by Douglas R. Hoffman, AIA

Not since Roger Kennedy's book *American Churches* has anyone successfully assembled a comprehensive collection of significant North American religious architecture. Until now. Michael J. Crosbie's new book, *Architecture for the Gods*, chronicles outstanding houses for worship, essentially picking up where Kennedy left off. All of the churches, synagogues, chapels, and religious centers featured have architectural excellence as their focal point.

Crosbie presents more than 40 new places of worship, illustrating each with high-quality color photographs, floor plans, site plans, and a narrative outlining project particulars. The explanatory text is limited to the essentials, since the photographs speak clearer than words. Occasionally, the design architect's sketches better illustrate the genesis of form that shapes the final sacred vessel. The drawings included are crisp and uniform in presentation, providing a coherent and unifying element amid the diversity of design solutions.

Diversity is the key phrase, both in the architecture and faith traditions that these innovative structures house. The Islamic Cultural Center in New York City; an Abby Church in Quebec, Canada; the Metropolitan Community Church in Washington, D.C.; a synagogue in San Antonio, Texas are but a few of the many noteworthy buildings offered. The architectural forms vary from regional vernacular to monumental, from neo-traditional to beyond modernism, and from shapes that evolved from Euclidian geometry to those from complex organic forms.

What is particularly appealing about Crosbie's approach is that he includes some very humble yet richly detailed

churches, such as the San Juan Bautista Mission in Miami, Florida. "Built within a modest budget," this street-front Spanish styled church is deceptively plain on the exterior and beautifully rendered on the interior. A tile-clad cloistered courtyard with a central baptismal pool serves as anteroom to a small cruciform chapel. Overhead, large glass block clerestory windows diffuse the bright Florida sunshine across a local artist's mural of multi-cultural putti encircling the Virgin Mary. A bright, fanciful building that could easily have been passed over by a more pragmatic author.

Diversity is the key phrase, both in the architecture and faith traditions that these innovative structures house.

IFRAA members will recognize the capable guidance of Richard Vosko, liturgical consultant, for his erudite introduction to the book and for his influence in the selection and description of the liturgical environments for worship. Readers of *Faith & Form* may also recognize several of the entries as former award winners in the IFRAA/*Faith & Form* annual competition for excellence in design. Many inclusions not so recognized could easily compete, and in fact, at least one included project appears as an award winner in this issue.

As in the past, Michael J. Crosbie provides an invaluable service to the field of architecture. In an understated manner, he makes religious architecture speak for itself, revealing its mysteries and beauty to both the trained and untrained eye. Not clouded with the platitudes of high architectural rhetoric, his format of simple text and precisely framed photographs speaks softly, befitting the selections he has carefully made.

(continued on page 29)

DOUGLAS R. HOFFMAN, currently managing editor of *FAITH & FORM*, heads the Religious Design Studio for Weber Murphy Fox, an architectural firm with offices in Central and Western Pennsylvania.

THE 2000 RELIGIOUS ART AND ARCHITECTURE AWARDS

By Douglas R. Hoffman, AIA

As we enter a new millennium in the common era, it seems appropriate to expand our horizons and savor new experiences of the sacred in our houses for worship. In this spirit, *Faith & Form* and the Interfaith Forum on Religion, Art & Architecture (IFRAA), joint sponsors of the annual Religious Art and Architecture Awards Program, have expanded the categories for recognition of excellence in design. This year's award winners include architectural entries in new construction, renovation, and restoration; liturgical and interior design; and religious art entries in the visual arts, liturgical furnishings, and ceremonial objects. As the following pages will demonstrate, the addition of new categories has resulted in more diversity and attention to excellence in design detail as never before.

It is fascinating to review the entries and begin to sense the trends affecting religious design and architecture. This year's award winners revealed several prominent tendencies that bode well for us architecturally. In a period of ubiquitous chain stores, fast-food restaurants, and undistinguished strip mall developments with homogenized architecture, the emergence of a regionally sensitive and historically rooted religious architecture is a welcome relief. Whether a white clapboard-sided Jewish Community Center on the Dartmouth campus in New Hampshire, or a timber-sided Episcopal Church in Jackson, Wyoming, responsiveness to regional vernacular styles and design for energy-efficiency clearly was manifest. Sustainability in design not only makes sense ethically, but for congregations with limited resources the promise of reduced energy consumption is a reward that pays dividends year after year.

DOUGLAS HOFFMAN is managing editor of *Faith & Form* and was one of five jurors in the 2000 awards competition.



Jury members, from left, Doug Hoffman, Rabbi Daniel Freeland, Ellen Mandelbaum, Terry Eason and James Neal.

Diversity is evidenced in the range of religious faiths' building and renovation of their facilities. Winners include new, renovated and restored buildings, and liturgical furnishings for congregations in an expanding array of faiths, including Catholics, Protestants, Eastern Orthodox Christians, Jews, and Buddhists.

For those who tolled the death knell for modernist architecture, the St. Jean Vianney Catholic Church in Baton Rouge breathes new life into an otherwise moribund architectural movement. It is an exceptional example of design excellence that successfully integrates building form and material from exterior to interior, and then to the minutest detail, new evidence of the richness and meaning to be extracted from simple elegance in design.

We are proud to present this year's award winners, and encourage our readers to thoroughly examine these fine examples of excellence in religious art and architecture.

Interested in Future Awards Programs?

For more information on the 2001 Religious Art & Architecture Awards program, contact the AIA at 1735 New York Ave., NW, Washington, DC 20006, Attn: Ann Thompson. The Call for Entries brochure is now available with entries due in July, judging in August, and notification in September 2000. □

The 2000 Religious Art & Architecture Awards Jury

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

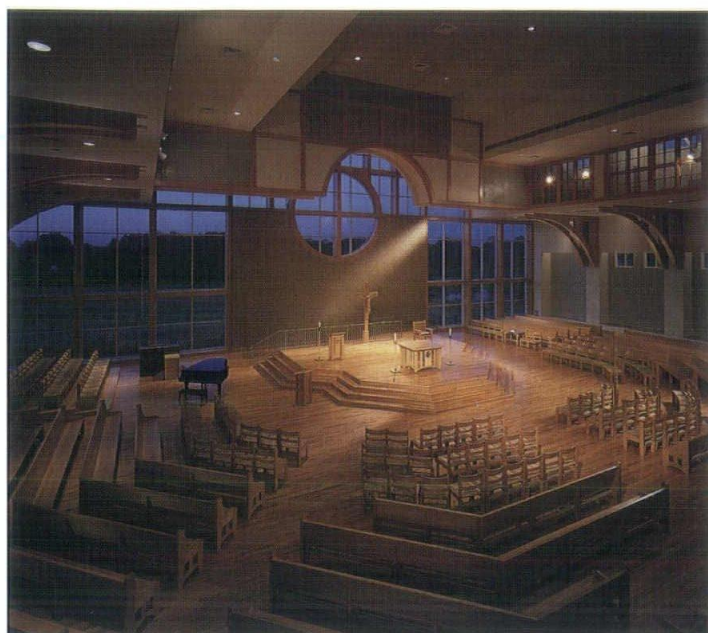
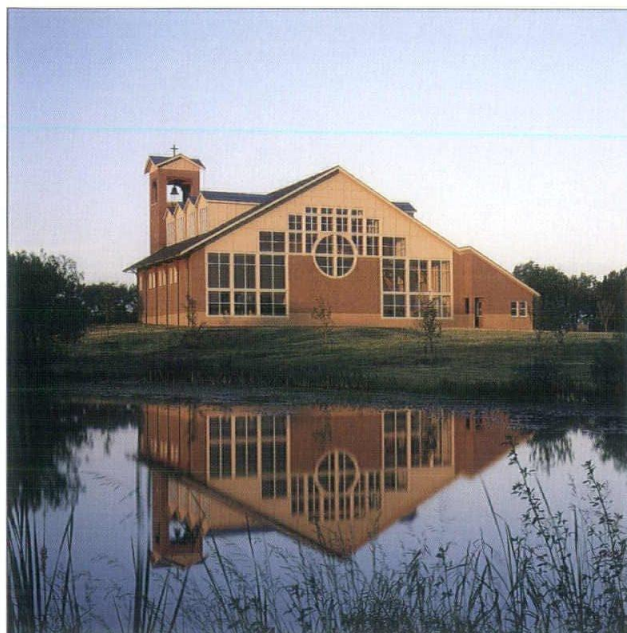
Douglas Hoffman, Architect, State College, PA

Ellen Mandelbaum, Artist, Long Island City, NY

Rabbi Daniel Freeland, UAHC, Clergy, New York City

Terry Eason, Liturgical Consultant, Chapel Hill, NC

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Williamson Pounders Architects, PC
James F. Williamson, AIA
245 Wagner Place, Suite M100
Memphis, TN 38103
901-527-4433 Fax: 901-527-4478

Project – New Facility

Saint Thomas More Catholic Church
Paducah, Kentucky

Associated Architect: James Sinquefield,
Paducah, Kentucky

Liturgical Consultant: Richard S. Vosko

Landscape Architect: Ritchie Smith &
Associates

Photography: Jeffrey Jacobs, Architectural
Photography, Inc.

Project requirements called for a master plan for a new 25,000 SF church on a gently rolling 21-acre rural site. Phase I included the main worship space to accommodate 600 members, chapels, meeting rooms, and support spaces. Clear glass doors welcome the worshippers into the nave where a baptismal font with flowing water is placed near the entry. A noble but simple setting for the liturgical action of the assembly is created in the nave through the use of natural materials and light.

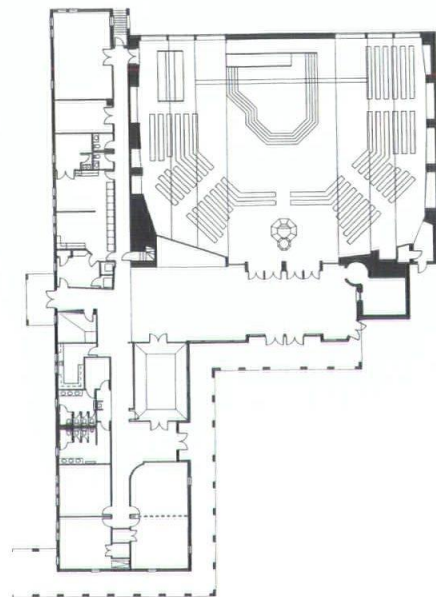
The church building is a metaphor for

the people of God; thus, it serves as a resonator of their traditions and their visions. The doors represent a sheep-gate, like the Christ of the gospels. The semi-circular seating pattern creates a sense of unity and fosters active participation. The natural acoustics foster a joyful song. The tower chapel where the Eucharist is reserved is a place for private prayer and a beacon to the world.

Exterior materials include oversized brick, stained wood trim, synthetic stucco, and metal roofing. Interior finishes consist of unstained red oak, masonry, granite, and drywall.

The church buildings were clustered around an open plaza at the high point of the site to maximize views and summer breezes and to make a strong statement to the community. Parking was arranged to follow the contours of the hillside below the buildings to minimize its visual impact on the serenity of the church without sacrificing convenience.

The massing reflects the asymmetrical compositions of simple forms seen in the rural vernacular architecture of the region. The 600-seat main worship space overlooks a pond through a wall of windows. Natural light also enters through oversized clerestories that



house lighting and mechanical ductwork. The architects also designed all liturgical furniture.

Jury: The building is sited brilliantly on the property. The lake or pond serves as a reflective pool and provides excellent views from inside. The architect has achieved a strong and cohesive interior, which is particularly dramatic at night. The exaggerated corbels and clerestory bring the scale of the building down and make it a more intimate worship space, something difficult to do with such a large space.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD

Architect

Lee H. Skolnick Architecture +
Design Partnership
7 West 22nd Street
New York, New York 10010
212-989-2624 Fax: 212-727-1702

Project – New Facility

B'nai Yisrael Congregation
Armonk, New York

Acoustical Consultant: Francis Daniel,
Shem Milsom & Wilke

Photography: Andrew Garn

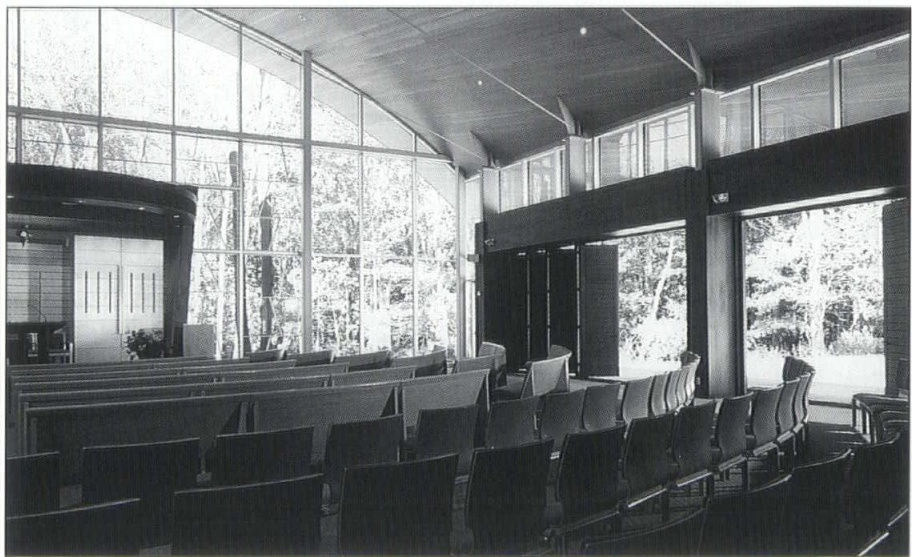
Sited on four wooded acres in a residential community outside New York City, the new 15,000-square-foot synagogue for the B'nai Yisrael Congregation was designed to grow with the expanding reform community. From nearly every vantage point within the building, the natural world outside remains in view as a constant reminder of the Jewish respect for the earth and God's creation.

Three resonant forms define the building's distinct volumes and functions while making reference to the history and values of the Jewish faith. A canopy floats over the sanctuary, evoking the nomadic origins of the Israelites and the tent that was the first Tabernacle. A dramatic wall rising from the natural grade of the site orients the congregant to both the building and the surrounding landscape.

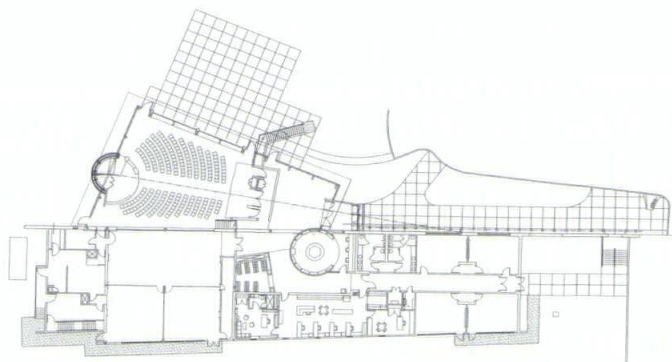
In plan, the wall also differentiates the synagogue's sacred and secular spaces. Seen from the entry walkway, this wall leads the eye into the building; seen from the sanctuary, it returns the viewer's gaze back to the natural world outside, suggesting the continuum of faith and practice.

The round library suggests the centrality of study to the daily observation and practice of Judaism.

In addition to the sacred spaces, the building includes a full catering kitchen, a multi-purpose social hall that can be subdivided for various occasions, administrative offices, and four classrooms.

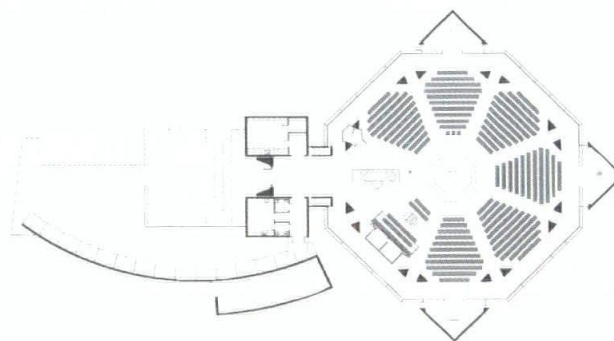


Jury: A very innovative design. The use of the wall to unify the building pulls everything together. Very elegant. The architectural team did a good job of thinking through a processional entrance with views into the building and shaped the architecture in a very creative fashion. We commend the way the inside and outside relate to the natural woods. The relationship with the natural landscape is enhanced with the glass wall, bringing the



beauty of the setting into the space. Hope the site allows the building to be appreciated for its drama at night.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Trahan Architects, APAC
Victor F. Trahan, III, AIA
445 North Boulevard, Suite 570
Baton Rouge, LA 70802
225-924-6333 Fax: 225-924-6498

Project – New Facility

St. Jean Vianney Catholic Church
Baton Rouge, Louisiana

Consultant: Marchita B. Mauck, Ph.D.,
Associate Dean, College of Design,
Louisiana State University

Art: Max DeMoss, Art Enterprises,
Hemet, California

Furnishings: Ford Thomas, Benchworks,
Baton Rouge

Photography: © Timothy Hursley,
Little Rock, Arkansas

Design intentions for the new sanctuary at St. Jean Vianney Parish are rooted in liturgical celebration and expression including the church's Vatican II documents. Providing a gathering space that celebrates the value of Christian assembly became the thesis of the new sanctuary's design.

The reverence for the rituals and worship is personified at many levels but most vividly along the ritual axis of the church. This axis begins with the natural

outdoor procession through the courtyard to the grand entry portal and ends at the foot of the tabernacle in the Chapel of the Blessed Sacrament.

The central focus of the church plan became the altar, which is signified by a raised platform in the center of the sanctuary. The liturgical progression of rituals was another primary focus that ordered the placement of symbols along the traditional ritual axis. While the gathering of Christians around the altar is a result of Vatican II reform, the ritual axis epitomizes the historical dogma of the Catholic faith.

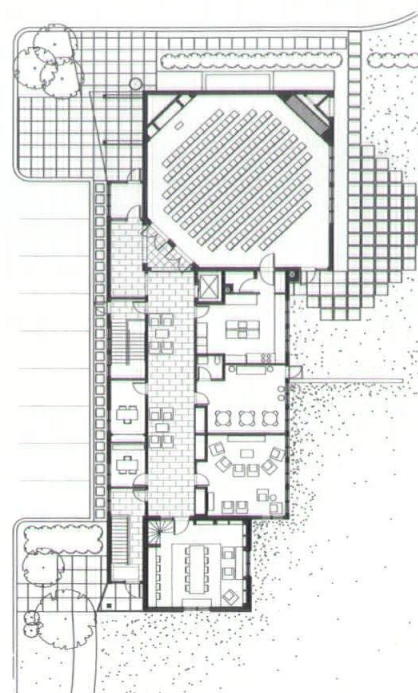
Natural light penetrates walls and floors, pierces through apertures, identifies planes, and illuminates the sanctuary and chapels in ever-changing explosions of nature's richness. Through the walls of windows woven into the concrete, the natural landscape, the seasons and even time are glorified as an ever-brilliant expression of God's creation.

A philosophy of simplicity in forms and materials exalts the integrity of the sacred space. Without excess or orna-

mentation within the sanctuary, the truthfulness of materials and honesty of expression of building processes further emphasize the sanctuary's spiritual nature. The concrete, glass, wood and steel are authentic, pure and true—without layers, facades or decoration. In fact, the smooth off-white concrete actually affords a remarkable canvas allowing the participants in the liturgy to bring the color to the celebration. On the exterior of the church, the concrete creates a canvas for the ever-changing shadows cast by the trees throughout the day.

Jury: This church has been impressive down the line for its care with every aspect of the building. It makes a strong architectural statement from the exterior, and the architect carried the design idea through to the interior in every detail. It is one of the most well-wrought churches, consistent from outside to inside, including issues of form and the use of light and detail. In spite of the fact that modernism is considered passé in present architectural circles, this is an example of a "modern" building that shines; it is an exceptional example.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect
R.M. Kliment & Frances Halsband
Architects
255 West 26th Street
New York, NY 10001
212-243-7400 Fax: 212-633-9769

Project – New Facility
Roth Center for Jewish Life at
Dartmouth College
Hanover, New Hampshire

Associated Architect: Randall T. Mudge &
Associates Architects
Photography: Peter Aaron/
Esto Photographics Inc.

The Roth Center has two front doors, welcoming students and families into a place where the Jewish community gathers as one. The 10,500 gsf Center provides facilities for cultural, academic, and social activities of students and fac-

ulty at Dartmouth College and for the Upper Valley Jewish community. The site is on a residential street at the edge of the campus.

The Center includes a large sanctuary divisible into a smaller sanctuary and dining space; library, classrooms, nursery, kosher kitchen, student lounge, game room, and offices. The sanctuary faces the street, welcoming the community. The library faces the campus, welcoming students arriving on foot. The lawn to the north is a gathering place and play area for the nursery. The meadow to the east is a recreation space shared with the adjacent dormitories.

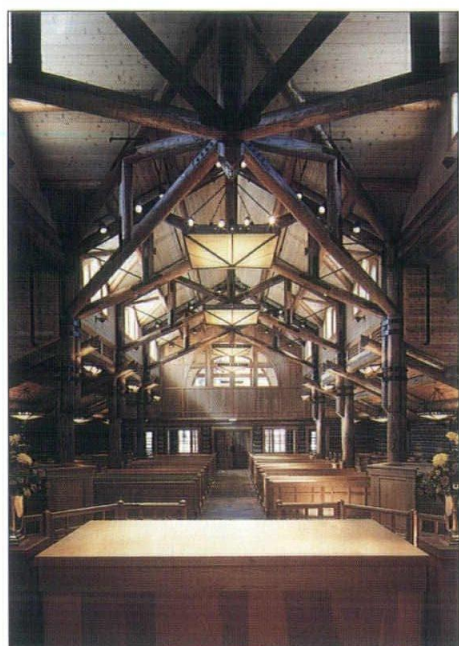
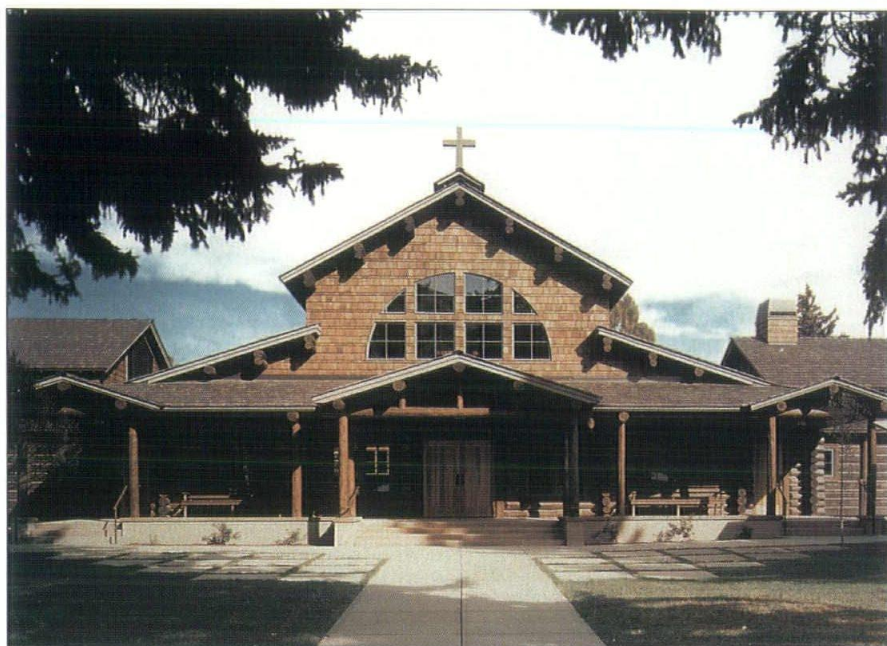
The building is organized about the sanctuary and the library, which are connected by a wide double-height gallery with clerestory windows. The sanctuary is used for worship services, Sabbath

dinners, community events, and celebrations. The ark contains Torahs and liturgical furniture, which can be moved about the room in a variety of configurations for informal interactive worship. A movable partition divides the room into two spaces: a smaller worship space lit with enormous clerestory windows and a dining space with windows opening to the adjacent lawn. The complex geometry of the ceiling forms a complete and focused compositional element for both spaces and incorporates lighting and partition tracks. The library is an intimate space for study and reflection.

The building is based on the concepts of green architecture, with passive solar heating of gallery space, natural through ventilation and operable windows for natural cooling, extensive use of natural light, and use of renewable materials.

Jury: This is a totally appropriate style for Hanover, New Hampshire. It looks like buildings that have been there for 200 years. It fits in beautifully, yet makes a strong but appropriate statement within a residential neighborhood. The passive solar design and natural ventilation for heating and cooling are attractive features for long-term use. It has two exterior scales and contrasts with no intermediate landscaping, just trees and grass. Beautiful and dramatic library; it is a very inviting space.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Carney Architects
John Carney and Nancy Carney
PO Box 9218 / 25 S. Gros Ventre
Jackson, WY 83002
307-733-5546 Fax: 307-733-1147

Project – New Facility

Saint John's Episcopal Church
Jackson, Wyoming

Lighting Consultant: Chip Israel, Lighting
Design Alliance

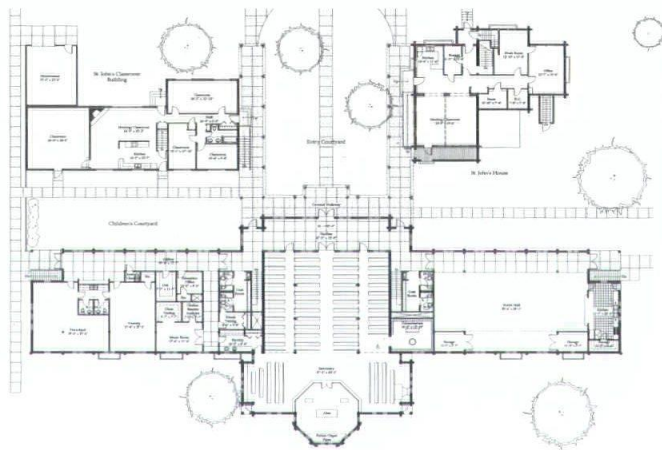
Photography: Roger Wade, Roger Wade
Studios

This project on a two-acre site near Town Square in Jackson, Wyoming, includes a new sanctuary, parish hall, and education wing for an expanding congregation that had outgrown its beloved historic log chapel and church offices. Two primary goals were the preservation of the park-like open space on the site and the harmonious integration of any new structure into the historic context of the existing 1911-vintage log buildings. The preserved historic buildings provide an important link to the past and set the architectural tone for the new construction.

The siting of the new building directly east of the three existing buildings creates a cloistered courtyard facing west

which serves as the main entry to all church functions. The apse of the church faces east in accordance with liturgical tradition and presents the public facade to the park and main street of the town.

The architectural concept for the new building was driven primarily by the need to fit into the historic context, i.e., log buildings, simple roof forms, low eaves. The main sanctuary is constructed of logs in traditional basilica form with a structure of log scissor trusses. The log apse, the central architectural element on the east side of the building, has an upper story of cedar shingles and a high window illuminating the altar. Clerestory dormers on the north and south bring light to the sanctuary and provide celestial views. A small chapel off the sanctuary serves as a columbarium and baptistery, which provides a tangible symbol of the circle of life and death.



Jury: The building fits perfectly in its setting, almost as if it was always there. It is an ageless design that will continue to look good in the future. There is a real sense of care and control in making decisions about finishes, forms and materials. Very disciplined. An excellent example of regionally sensitive architecture that is environmentally and historically sound, and yet energy-efficient. Recognizing that the timber structure would not be efficient by itself, the upper portions of the building are super-insulated to minimize heat loss. The trusses and angles on the interior make it look religious, like Gothic tracery. Many heavy wooden frame buildings can be dark and ponderous, but this one achieves a lightness and transcendence, which is admirable.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD

Architect

Harding Associates Architects
224 South Michigan Avenue
Suite 245
Chicago, IL 60604
312-922-2600 Fax: 312-922-8222

Project – New Facility

Chicago Culture Center
Soka Gakkai International-USA
Chicago, Illinois

Photography: Jon Miller, Hedrich Blessing

The Chicago Culture Center is a Buddhist Temple and Midwest Headquarters for Soka Gakkai International, the largest religious organization in Japan. Major program components include a 600-seat auditorium, 150-seat and 50-seat chapels, exhibition gallery, Japanese roof garden, executive offices, training rooms, and bookstore.

Early in the design process the compact, dense massing of the building emerged as the most cost-effective approach. The design was broken into primal shapes that reflect principles of Buddhism and Japanese architecture and, at the same time, yield an appealing scale to an otherwise large building. The roof shape was inspired by Japanese calligraphy. Brick was selected for its sense of permanence and its ecological soundness.

Each building component was placed in response to the site. The building is sited at the end of a cross street, with the main lobby and auditorium centered on the axis of 14th Place at Wabash Avenue. North-facing windows and the terrace of the executive suite open to views of the Chicago skyline.

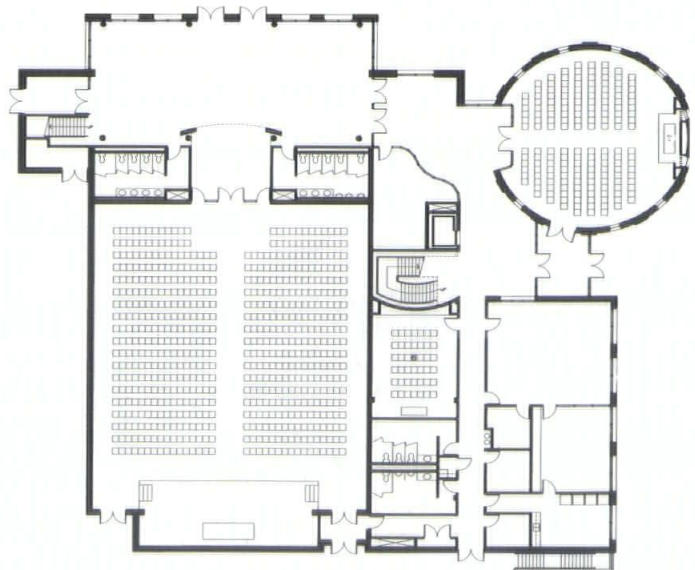
Abundant daylighting in the main lobby reflects the Buddhist emphasis on the interplay of man and nature. The two-story lobby inspires visual interaction between the entry level and the second-floor Japanese roof garden. The main auditorium utilizes symbolic decor that was the choice of the client, including pink accents and a gold Japanese wall covering. The 150-seat chapel, located within the masonry drum,



focuses on a Japanese altar brought from the client's previous facility.

Jury: We commend the variety of worship spaces and particularly appreciate the simplicity of the barrel-vaulted primary gathering space. Using common materials on the exterior, the architects have articulated a large building to a scale that has humanized the building. It fits well in an urban context; there is an urban feel.

Nice, spacious lobby. Very successful building produced on a very limited budget.



2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Finegold Alexander + Associates Inc.
Maurice N. Finegold, FAIA, Tony
Hsiao, AIA, and Kenneth Guditz, AIA
77 North Washington Street
Boston, MA 02114
617-227-9272 Fax: 617-227-5582

Project – New Facility

Agudas Achim Synagogue
San Antonio, Texas

Art: Laurie Gross, Laurie Gross Studios
Interior Design: Jane Lucas, Lucas Stefura
Interiors

Photography: © Peter Vanderwarker

The design of this synagogue unites the traditions of Judaism with the historical development of San Antonio's famed missions. Color, light, and integration of art and craft are integral elements.

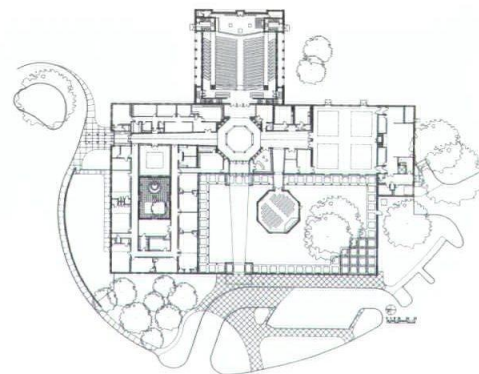
The central objective for this 600-family Conservative congregation was to create a synagogue that embodied and strengthened religious and community traditions. The 46,500 SF synagogue includes a 1,000-seat sanctuary, chapel, social hall with kosher kitchen, and education wing housing a youth lounge, classrooms, and pre-school; a 10,000-volume library, administrative offices, and gift shop.

The synagogue rises gently from its

11-acre wooded site.

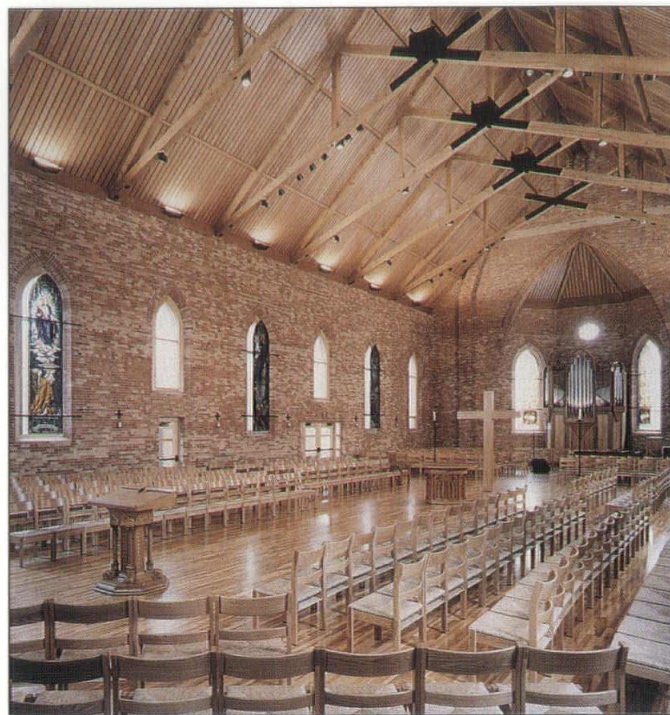
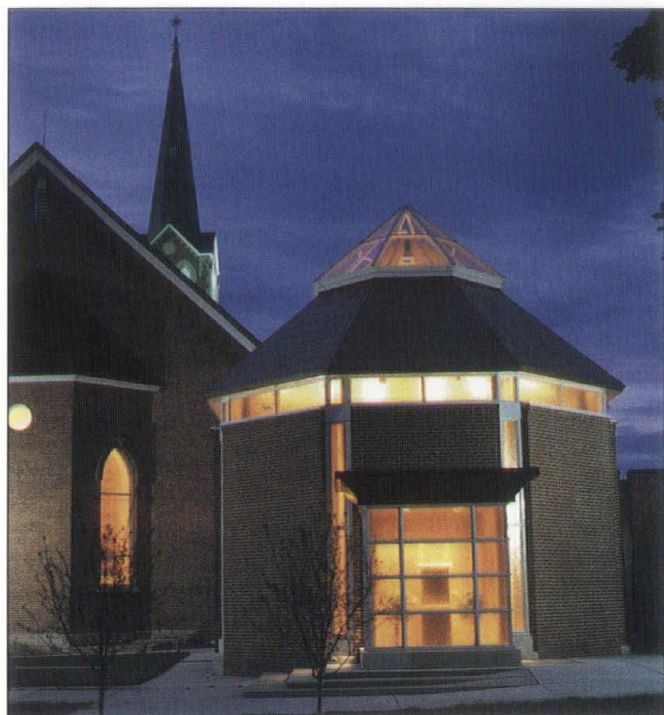
One enters through a gate into the entry court, a space that is at once contemplative and celebratory. The courtyard embraces the octagonal chapel at its center. Next in the entry sequence are the doors to the community court. Like a public square, all paths lead to or from it. Defining this central space is an arched colonnade and patterned ceramic tile floor. A series of punched windows at the base of the domed ceiling provide natural light. From the community court a wide corridor leads to the chapel, social hall, library, offices and educational wing. Three pairs of doors lead to the sanctuary and to the fourth and final gate, the doors to the Ark.

The focus of the sanctuary is the 45-foot high bimah wall of natural Texas limestone. Bronze ark doors, engraved in Hebrew with the Ten Commandments and overlaid with curved figures, symbolize people gathered in prayer. The Eternal Light, menorah and Torah holders also are made of bronze and together form a "family" of sculptured elements. A crescent-shaped window along the top of the bimah wall echoes the ceiling's curve and with large protected views to the exterior, they admit, but filter, the intense Texas sunlight.



Jury: The entry sequence is really exceptional: to go through several gated entries and to make transitions as you move through the space. Very successful solution. The gates feel like a San Antonio entrance, with the enclosed almost mission-style courtyard. The broad bands of subtle Southwestern color articulate building masses. The principal asset of this project is its outside organization and massing. It works because it relates to the environment of central Texas with the use of outdoor spaces and references to southwestern building traditions. The chapel becomes a very special place in the courtyard, and though it has an interior focal point with the bimah and the ark, it also has good exposure to the outside.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Hammel Green and Abrahamson, Inc.
James W. Shields, AIA
135 West Wells Street
Milwaukee, WI 53203
414-278-8200 Fax: 414-278-7734

Project – Renovation

Old St. Joseph Church
St. Norbert College
DePere, Wisconsin

Liturgical Consultant: Richard S. Vosko

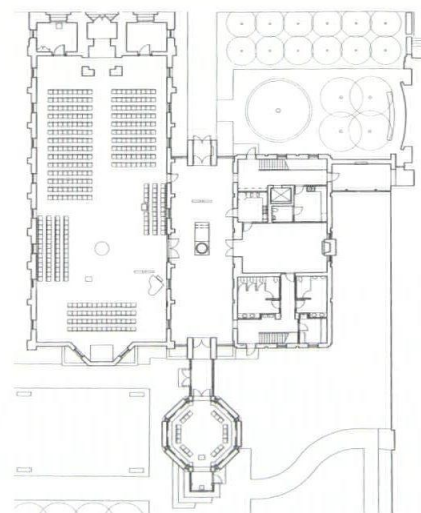
Photography: James W. Shields, AIA
(exterior) and Steve Mofle of
Mofle Photography (interior)

The oldest building on the campus of St. Norbert College, Old St. Joseph Church is a neoGothic style building constructed in 1888. In 1970, the worship space interior had been stripped of its altars, sculpture and paintings. With all historical art and furnishings destroyed, the renovation involved the bold removal of the interior plaster work to reveal the inherent beauty and craftsmanship of the original brick walls, arches, and timber roof trusses that had been built by a Green Bay shipbuilder in 1888.

The resulting proportion, simplicity, and honesty of the space support a variety of worship experiences. Liturgical furnishings, reconstructed from a few fragments salvaged in 1970, are flexible in their arrangement and allow for seasonal rearrangement of the worship space.

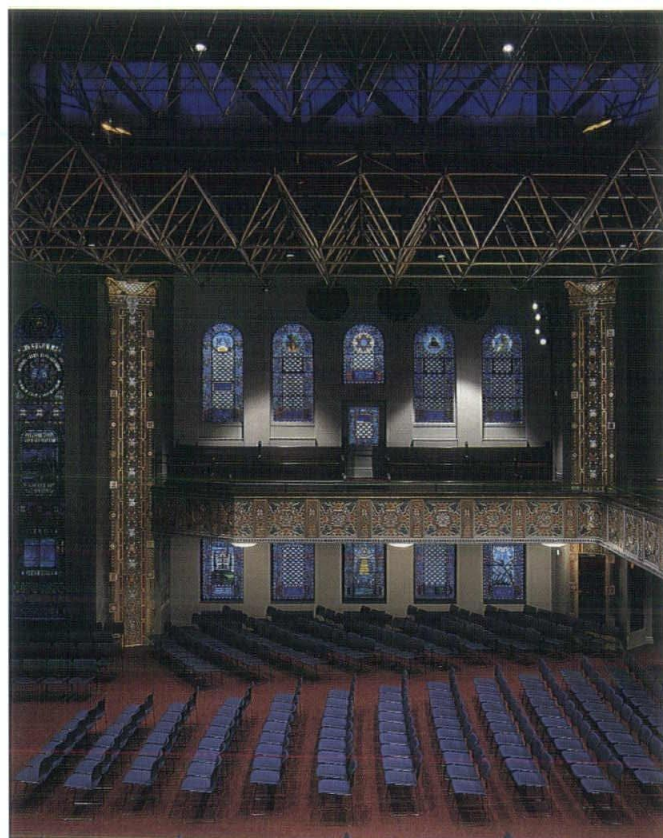
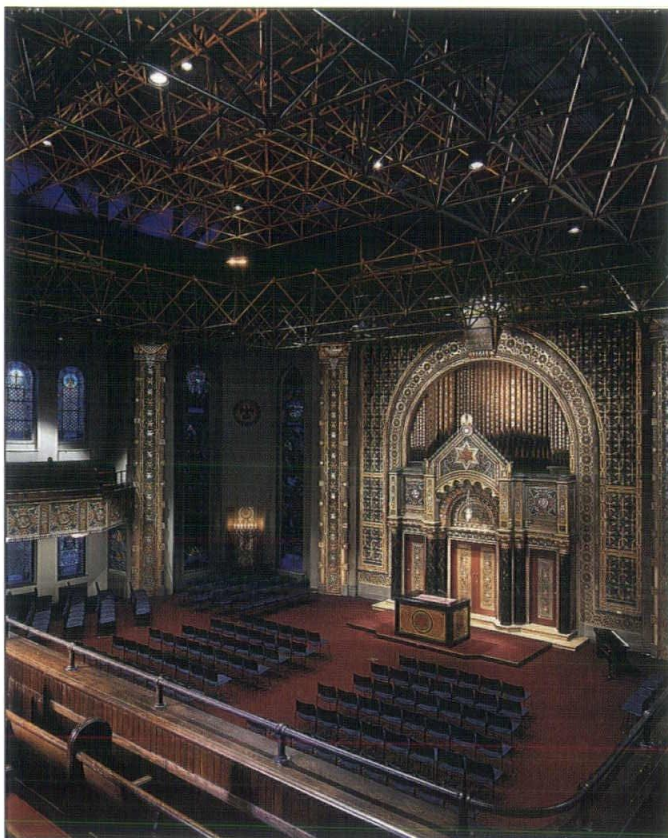
A new atrium gathering space was added to the existing church. Flooded with daylight from translucent skylights, the gathering space serves as an armature, uniting all of the major functions of the church. The space also serves as a setting for Christian initiation, incorporating a new stone font and adult immersion pool. Across the atrium from the worship space is a new support building, providing meeting rooms, parlor, kitchen and other essential services.

A new octagonal Oratory Chapel was added, providing for intimate worship settings. Built in direct response to the traditions of the Norbertine experience, the chapel is used daily by the college community for the Liturgy of the Hours. The demolition and reconstruction of two garage buildings also opened up the chapel and historic worship space to the main campus quadrangle for the first time in many generations.



Jury: This was a novel approach to taking an existing space in need of major surgery and providing an exciting creative space—both in the worship area and connecting link. The architects made terrific improvements to make the space work better for worship. They also created a gathering space that is a warm, open area providing a new entry and access to both the chapel and renovated sanctuary. By re-exposing the structure and underlying structure of the building, the architects made a great connection to the past and also generated a great sense of openness. Wonderful, very creative re-use of the stained glass windows.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Bromley Caldari Architects, PC
Jerry Caldari
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Project – Renovation

Congregation B'nai Jeshurun
New York, New York

Photography: Peter Mauss,
Esto Photographics, Inc.

Congregation B'nai Jeshurun, completed in 1917, is on the National Register of Historic Places. The interior of the buff-colored granite structure is a highly decorated Moorish composition finished in a rich polychrome. A beloved feature was a festooned plaster ceiling. During the course of a 1988 restoration project, a portion of the ceiling collapsed and the building was abandoned.

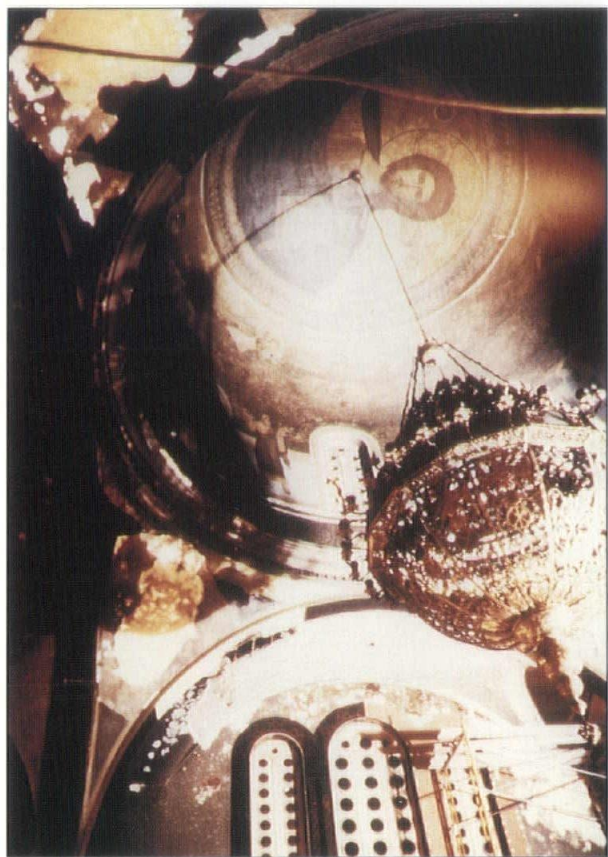
In 1995, the congregation commissioned Bromley Caldari Architects to design a modest renovation. The ceiling became a contentious issue. Some congregants argued for restoration; others suggested flat sheetrock panels echoing the original configuration: Should we compromise the building to save a component, or sacrifice a component to revivify the whole? The architects argued for the latter and pressed for the ceiling's removal. The committee agreed and granted the team a month to arrive at a design.

The design for the new ceiling was rational yet inspirational. It was suspended from multiple points on the roof slab as well as the trusses and purlins damaging the slab. A support grid based on the truss panel points was designed, followed by a space frame that spanned points in both directions and required minimal support over a long span. While this design is unconventional in a synagogue, B'nai Jeshurun is an unconventional group.

The project included the installation of a level floor in the sanctuary, wheelchair access to the building, and a new elevator to the lower-level community hall. The stained glass and polychrome decoration were restored. Heating was upgraded, and the entire building was air-conditioned. The renovation and alterations to the building accomplish the edict of B'nai Jeshurun—"to look forward as we embrace the past."

Jury: We moved this entry into the renovation category because it was a very imaginative changing of an existing space so that its function could also change. We appreciated the effort that went into restoring the richness of the walls and bimah area, and in retaining that heritage in the renovations. The architects respected the origins of the building, even though the worship style is radically different now. It shows that new worship can take place in old spaces. The only reservation with this facility was the space-frame ceiling, which, since it was created to facilitate theatrical productions, was therefore an appropriate and reasonable solution.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Papadatos Associates
Steven Papadatos
305 East 46th Street
New York, NY 10017
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Project – Restoration

Cathedral of SS Constantine & Helen
Brooklyn, New York

Photography: S. Papadatos (left photo);
Gil Amiaga (right photo)

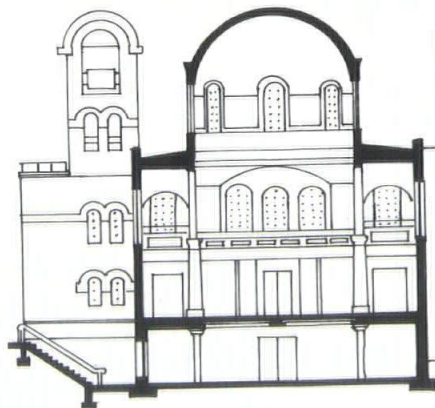
A devastating fire totally destroyed the interior of this cathedral, which was built in 1913 and serves the entire Greek Orthodox faithful in the Borough of Brooklyn.

The nave bears original 18th century iconography of the world renowned iconographer, Kondoglou of Asia Minor. It was restored to its original historical condition, using the same techniques as the original iconography. The existing exterior brickwork was restored to its original condition. A new addition was

constructed in the form of a bell tower, which houses a new elevator connecting all levels of the church.

New windows were constructed of amber glass resembling alabaster slabs within a wood frame. The window design matches the windows destroyed in the fire and replicates 12th century Byzantine windows. The interior walls, groined vaults, pendentives and entire barrel vault ceiling, including the dome, were replastered. New air conditioning ducts were concealed between the interior plaster finish and the existing roof within the nave, sanctuary and narthex by creating a longitudinal convexity upward in the intersecting vaults.

The entire lighting scheme was re-designed, emphasizing a "spiritual and mystical interior," with the iconography as the focal point. The damaged bands of decorative panels at the arches were reproduced of patterns exhibited in the Byzantine Museum of Athens, dating from the second half of the 13th century.



The wooden icon screens, pews and stathidia (seats along the nave walls) were refinished to coordinate with the restored interior, including the replacement to the woodwork in the balcony.

Jury: Apparently recovering from a devastating fire, this building was faithfully reproduced, which is a tribute to the efforts of the congregation, architect and assembled team. It is a beautiful restoration. The painting is excellent. We appreciated the use of amber glass to resemble alabaster in the restored windows.

2000 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD

Architect

Celli-Flynn and Associates
606 Liberty Avenue
Pittsburgh, PA 15222
412-281-9400 Fax: 412-281-1395

Project – Restoration

St. Joseph's Cathedral
Wheeling, West Virginia

Liturgical Architect: Tracy R. Stevens,
Wheeling, West Virginia
Contractor: Dick Enterprises Inc.,
Pittsburgh, Pennsylvania
Photography: Jim Schafer

This beautiful Lombardy-Romanesque cathedral was completed in 1925, decorated with an intense series of murals and paintings by a famous German-American muralist who was deeply influenced by many years in Mexico. The project requirements centered on a complete preservation and restoration of the interior coupled with the introduction of modern liturgical appointments and ceremonial spaces.

The restoration design incorporated all new liturgical and ceremonial spaces including a raised predella under the dome, development of a "Cathedral in the Round" by reorganizing pews in the transept spaces, inclusion of handicap access to the former sanctuary and introduction of a new altar, ambo, lectern and bishop's chair.

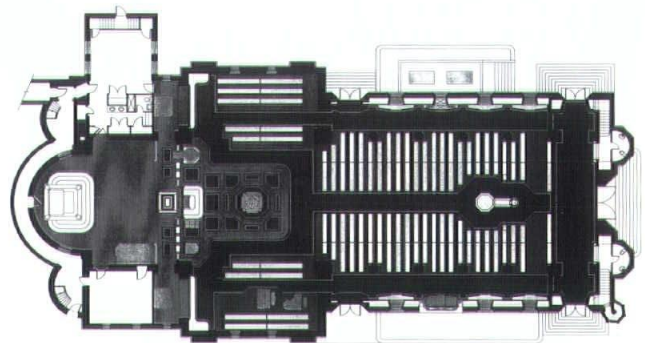
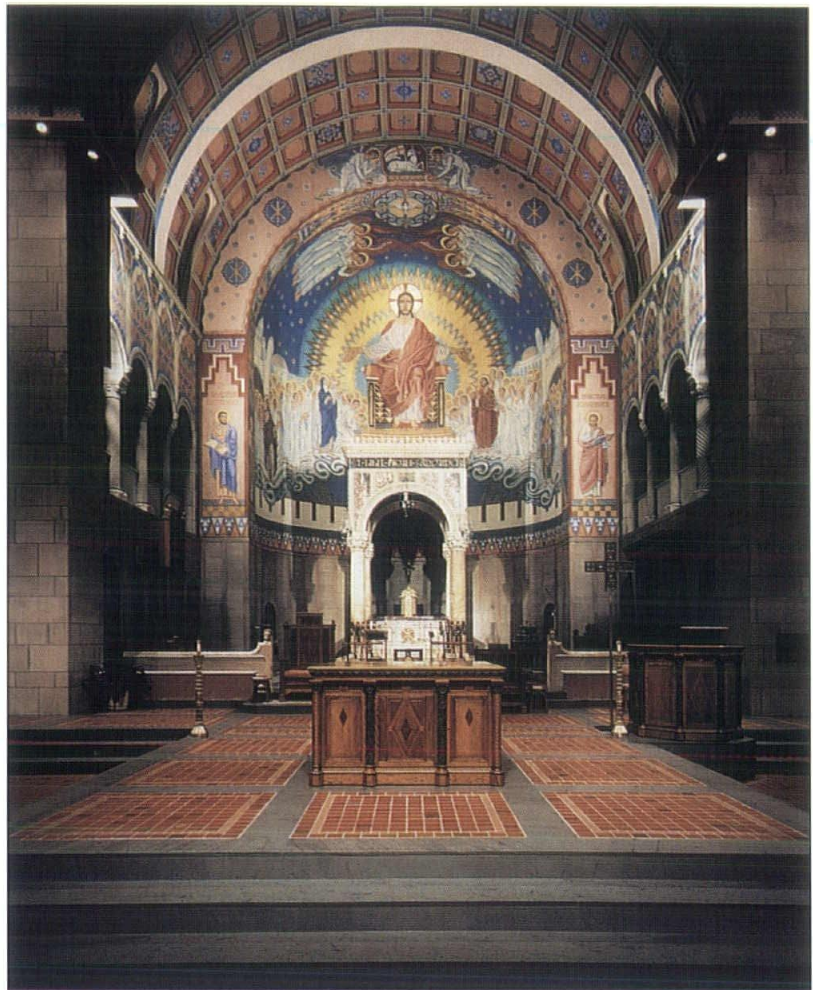
Cultural changes include the fact that the Roman Catholic Church now utilizes full immersion baptism. This is the first introduction of a full immersion baptistery in a major cathedral in the area. Located on the center aisle adjacent to the narthex, the new baptistery uses the original baptismal font as a fountain that fills and overflows in the pool, creating continual acoustical perfume.

The conservation/preservation program included a complete cleaning of the stone and plaster interior and freehand painting of 550 new canvas inserts for the coffered ceiling to replace the existing burlap panels that were beyond repair. Each of the surface murals was cleaned and restored; in-fill painting was

kept to a minimum. Decorative paintings at side aisle ceilings and around windows were uncovered and restored.

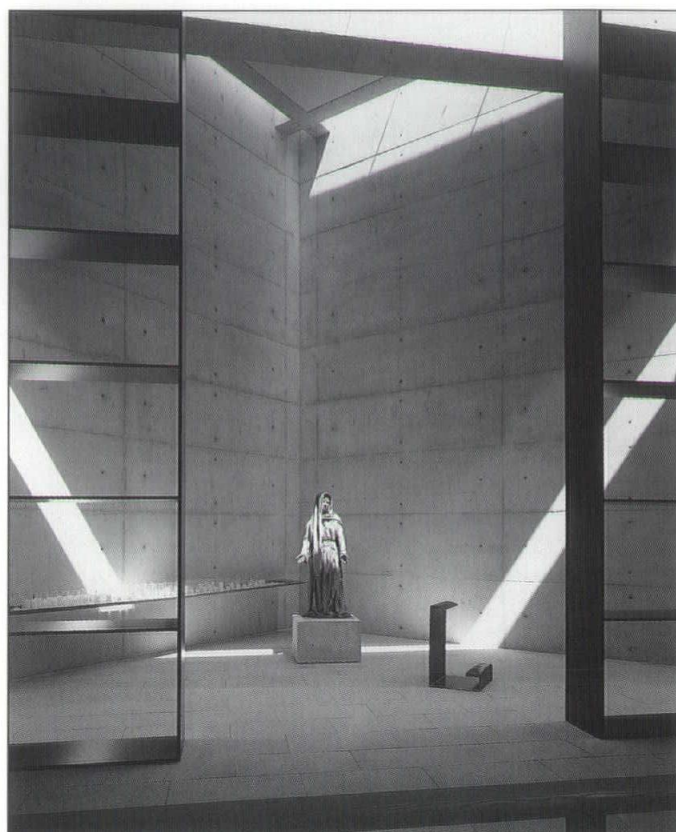
Lighting design concentrated on the magnificent coffered ceiling, highlighting of the murals, and gentle lighting appropriate for reading hymnals and conducting services. Because this was an existing religious space, technological concerns only surfaced in regard to computer-controlled lighting for ceremonial purposes and in an appropriate public address system.

Jury: This is a faithful restoration and a very forward looking, re-thinking of worship space.



The architects took this same space and re-used it in a different way to make it appropriate for 21st century worship. It is a faithful reproduction of the original intent while accommodating liturgical changes. Very successful. The new spaces are designed in a way that makes them almost seamless. The extended platform has a successful use of inlay work that relates to the rest of the building fabric. It is a glorious space.

2000 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD



Architect

Trahan Architects, APAC
Victor F. Trahan, III, AIA
445 North Boulevard, Suite 570
Baton Rouge, LA 70802
225-924-6333 Fax: 225-924-6498

Project – Liturgical/Interior Design

St. Jean Vianney Catholic Church
Baton Rouge, Louisiana

Consultant: Marchita B. Mauck, Ph.D.,
Associate Dean, College of Design,
Louisiana State University,

Art: Max DeMoss, Art Enterprises,
Hemet, California

Furnishings: Ford Thomas, Benchworks,
Baton Rouge, Louisiana

Photography: © Timothy Hursley,
Little Rock, Arkansas

Respecting the liturgical norms of the Second Vatican Council, the architecture of St. Jean Vianney's new sanctuary is centralized around the gathered assembly in celebration of the liturgy. A community gathering around the altar is the center of St. Jean Vianney's celebration.

The altar piece is prominent through the celebration of the Eucharist; the sanctuary proper provides hierarchy to the altar placement. The bays of pews allow for participation-in-the-round as well as views of nature's images; the ambulatory serves as a transition between public worship space in the sanctuary and private devotional space in the chapels.

Concrete, glass, steel and wood emphasize the honesty and purity appropriate for sacred space. Without layers of material or fabricated finishings, the natural growing and aging of the building are celebrated. Nature's colors grace the interior, allowing room for worshippers to bring their own color into the space. The off-white concrete encourages the uniqueness and richness of the individual's existence.

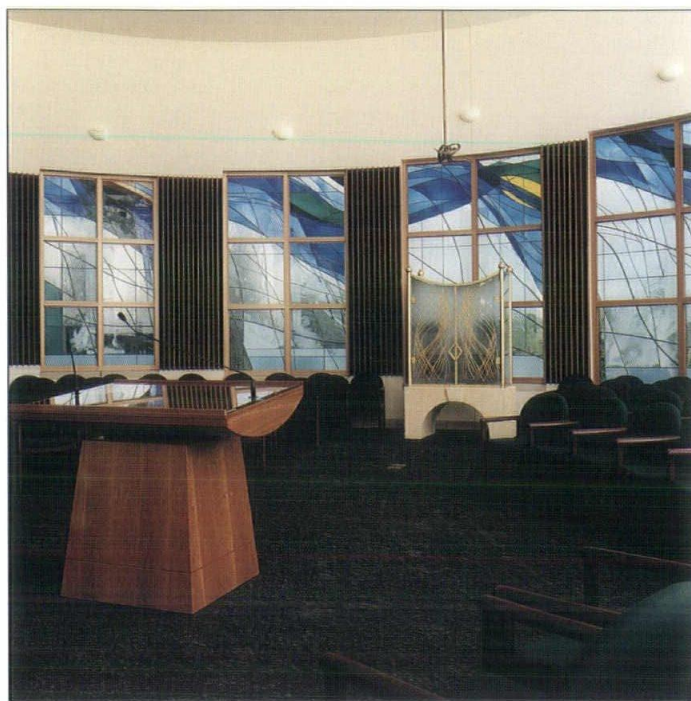
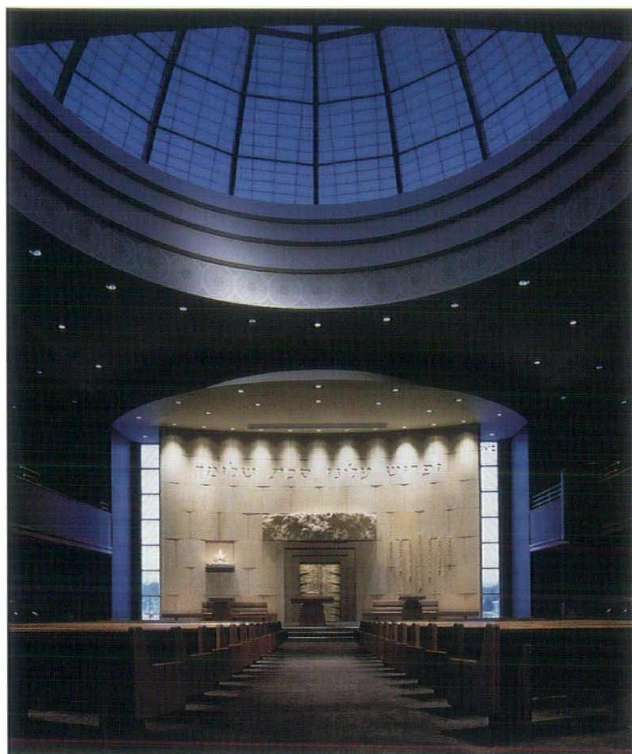
The focal point of gathering is reemphasized as the participant enters into the body of Christ at the threshold, moving through baptism and the word, celebrating the Eucharist around the altar, and marveling at the mystery of faith

within the tabernacle. The journey of faith is recognized through the progressive experience.

Natural light penetrates walls and floors, pierces through apertures, identifies planes, and illuminates the sanctuary and chapels in ever-changing explosions of nature's richness. Through the walls of windows woven into the concrete, the natural landscape, seasons and even time are glorified as an ever-brilliant expression of God's creation.

Jury: This entry earned an architectural award, but the jury felt that the high quality of the interior justified an additional award. It successfully carries out details and qualities of the exterior into the interior in form, materials, light, and furnishings. This is a building where the feeling of the space will be more delightful with people in it, when it is in use. The interiors have a solemn, sacred mystery about them, yet a wonderful openness to the exterior. This is a great combination of dark haunting spaces with a light, open worship space. Truly an outstanding building!

2000 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD



Architect

Finegold Alexander + Associates Inc.
Maurice N. Finegold, FAIA, Tony
Hsiao, AIA, Karle S. Packard, AIA
77 North Washington Street
Boston, MA 02114
617-227-9272 Fax: 617-227-5582

Project – Liturgical/Interior Design
Adath Jeshurun Synagogue
Minnetonka, Minnesota

Interior Design: Jane Lucas, Lucas Stefura
Interiors

Art: Laurie Gross, Laurie Gross Studios,
and Ellen Mandelbaum, Ellen
Mandelbaum Glass Art

Photography: Don Wong, Don F. Wong
Photography, and George Heinrich,
George Heinrich Photography

The goal for this Conservative, 1,200-member congregation was to design a new synagogue that reflected its traditions while relating to the natural features of the pastoral, 22-acre site. Major spaces include those for worship, assembly and education. Procession, arrival and entry were established through development of the site and the 77,000 SF building program.

The synagogue's principal activities are organized around a central corridor or "street" that unites major interior spaces. Curved to mirror an adjacent lake and faced with local limestone, the street is the building's connecting spine which promotes social interaction and represents the timeless connectivity of the generations. A second entrance from a circular drive intersects the corridor, opening into the grand lobby through three stone arches that are reminiscent of their former building.

The sanctuary accommodates up to 1,200 congregants in three distinct seating areas to maintain warmth and intimacy. The curved bimah wall, with its flanking glass panels, creates an image of an open Torah scroll. Articulated with text, a Menorah and a gas eternal flame, the wall recalls time and history through the power of its texture and scale. A skylit dome is stenciled with an ornamental pattern found in an historic synagogue.

The street culminates with the round chapel, which, with moveable furnishings, seats up to 200 people. Ten windows of increasing size, representing

the quorum required for services and painted in a blue/green design, reflect the natural setting and Jewish law regarding the time for prayer.

The congregation's commitment to education is reflected in a 25,000 SF, two-story wing containing a child care center, classrooms, offices, a large multi-purpose room, and informal gathering points on each level to foster interaction and community. The wing gently curves toward the main building, culminating in the library.

Jury: This is an exceptional building. As you move through it, there is a strong emphasis on procession and sense of place, with particular sacredness endowed by the placement of the heavy stone over the ark doors. This is contrasted by the transparency of the glass side-lights and dome that open to the lake region beyond. Wonderful combination of materials: very strong, old-feeling materials with new, much lighter materials. The Jerusalem stone works beautifully inside the building to create that sense of procession; it feels almost like an alleyway in Jerusalem that opens into a modern space.

2000 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD

Artist

Jim Piercey
J. Piercey Studios, Inc.
1714 Acme Street
Orlando, FL 32805
407-841-7594 Fax: 407-841-6444

Project – Visual Arts

Stained Glass Entry Window
Virginia W. Casey Education Center
Lutheran Theological Southern
Seminary
Columbia, South Carolina

Architect: Michael Kohn, Kohnfirm
Architecture, Columbia, South Carolina
Photography: Jim Piercey

The design of this stained glass window includes two sets of double entry doors, their transoms, and two levels of clerestories. The upper clerestory window includes a large arch (approximate overall size: 12' x 25'). Adjoining this entry are two perpendicular walls that demonstrate an extension of the lower clerestory (18' 10" x 4' 7") level.

Our basic design parameters for most of our architectural commissions focus on two important factors.

First, the art has to fit into the architectural forms of the space that it occupies. With this commission, by developing a series of forms with curvilinear lines and placing them on a rectilinear background, the design seems to "lock" itself into the particular architectural setting.

Second, the users of the facility are considered. Since this building serves as a classroom/auditorium for a Lutheran seminary, we decided that the architectural elements of the window should take the form of a dove. The symbol of the dove can have many different meanings depending on the viewer. In this design, the dove seems alive; it is moving. It could represent the Holy Spirit working within the seminarian community.

Since the building is located just off a neighborhood side street, the committee felt it was important that the design

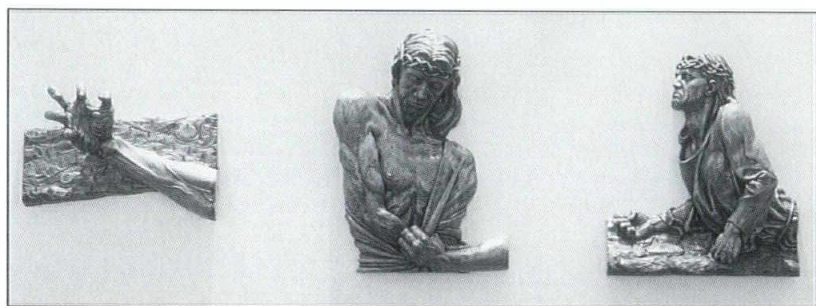
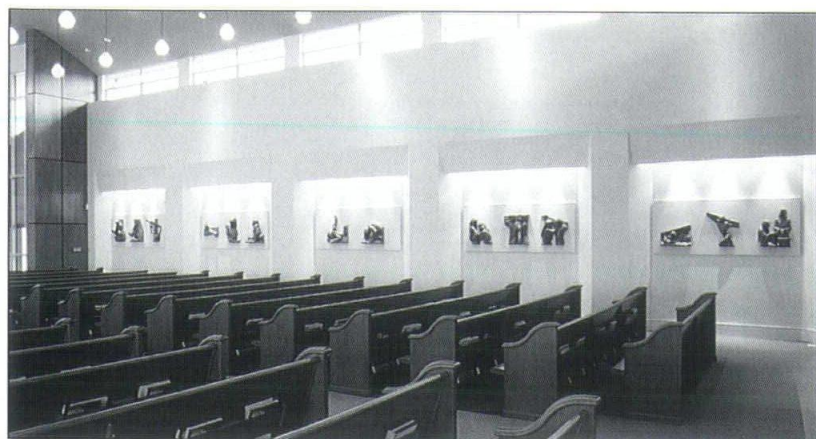


read well, not only from the interior during the daytime, but from the exterior as well. By incorporating a combination of translucent German mouth-blown opak glass and transparent antique glass, this goal was achieved.

The architect provided very well-designed interior lighting that illuminates the window for exterior nighttime viewing. The window serves as a ministry to the surrounding community.

Jury: This is a fairly lyrical interpretation of the dove and also the ceremonial because it frames an entryway. We appreciated the way the artist worked with the glass as it turned the corner and how well it related to the architectural space. The stained glass welcomes visitors into the building. The canopy over the entrance, with stained glass on three sides, is the one feature of the building you see as you approach; it draws you in. The artist pulled out the negative space, the white space, which is an important part of the design keeping it light.

2000 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



Artist

Michael J. Magrath
2126 N. Lewis Avenue
Portland, OR 97227
Phone/Fax: 503-284-3933

Project – Visual Arts

The Stations of the Cross
St. Anthony's Catholic Church
Portland, Oregon

Architects: Nancy Merryman, Diana
Mooseman; Robertson, Merryman,
Barnes

Liturgical Consultant: Father Michael
Maslowsky

Photography: Grace Weston Photography

Fourteen 18" x 24" bonded bronze panels were commissioned for a new church within an Alzheimer's care and assisted-living community development.

It was a goal of both patron and artist that these Stations emphasize the human drama of the Passion, to bring the parish to a more immediate and personal experience of the events

depicted, and to counterpoint clean lines of the church with human form.

The Stations were designed to fit within five niches inset along the southwest wall of the church. This unconventional linear arrangement of diptychs and triptychs underlined the necessity of an overarching narrative and formal structure to tie the work together.

The tightness of the groupings and strong natural top-light facilitated the flow of primary and secondary rhythms running through the panels, while relative figure size, depth of relief, and surface treatment all colored a drama intended to be at once tragic and yet resolute.

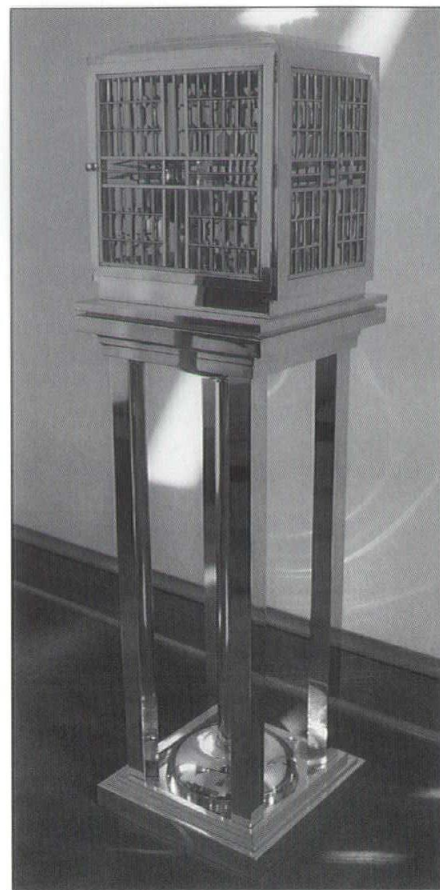
To further lessen the viewer's remove, the framing dimensions of the panels were limited only to where they crop form, and the chorus that traditionally foils the scenes of the Passion is omitted, their absence begging the viewer's own proximity and relationship to the events and people depicted.

My goal for this series was to reinvest life in a story that is at the core of the Christian faith and yet one that has grown distant and cool in many treatments. The Stations of the Cross evolved more out of popular desire than exegetical inquiry. It has no single canonical thread.

Here was a great narrative lying like a scatter of beads at the base of the altar. It was an opportunity, I felt, not only to re-engage the story but to gather it together and allow it to be seen whole.

Jury: Expressive of the tragedy of the Stations of the Cross. The drawing is good; each image is felt and defined as separate from the other images. To an extent, the artist manages to mix the artwork with the architectural space. Each is a feeling piece; a lot of emotion is displayed. We appreciate the artist's concept to weave the stations together in a continuous story, a narrative easily read from virtually any location in the nave.

2000 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



Artist
Ronald Neill Dixon, N.D.D.
The Dixon Studio
Glenwherry House
1578 Lee Jackson Highway
Boonsboro, VA 24503-3774
800-619-1112 Fax: 804-384-8077
Web Site: www.dixonstudio.com

Project – Liturgical Furnishings
Tabernacle & Stand
Eucharistic Reservation Chapel
Our Lady of Lourdes Catholic Church
Richmond, Virginia

Architect: William Henry Harris III, William
Henry Harris & Associates, Inc.
Photographer: Anamaria, The Dixon Studio

Members of the Environment & Art Committee, discouraged by expensive and ornate catalog tabernacles, requested an original design concept in harmony with their church's modern architecture and more evocative of the Eucharist than of gold and jewels.

Liturgical guidelines dictate that the

tabernacle, which houses the Eucharist, be dignified in material and ornamentation, non-transparent in nature, and solid in structure. Practical requirements include a lock on the tabernacle and a method of securing both the tabernacle and stand in place.

Working with a brass structure, the artist met the requirement of dignified material yet kept the cost reasonable. The addition of beveled glass panels satisfied the request to allow a notion of the Eucharist within, without actually providing a view of it.

The completed tabernacle measures 13" wide x 10" deep x 15" high. Inside, the base and the back wall are mirrors that reflect every refracted ray of light from the surrounding 195 custom beveled panes of glass on the locking front door and two side panels. Thus, the panes are bejeweled with fragmented images of the Eucharistic containers within, and worshipers know they are adoring the Body of Christ without actually seeing its true and complete image.

The tabernacle is secured to the stand by bolts that are hidden above by the mirror inside and below by the dome at the top of the center shaft. The stand, measuring 3' high and 13" wide and deep, is secured to the floor by bolts drilled into the concrete and then covered by the sliding dome at the base of the center shaft.

Light from the chapel windows and overhead fixtures often spotlights the tabernacle and stand, emphasizing this dramatic feature within a simple space and declaring the sacredness of its function by the strength of its form.

Jury: There was need for translucency in this tabernacle, but also a need for it to be a permanent container. The artist certainly achieved this; there is great detail and design in it. The box feels both sacred and mysterious. The brilliancy of the polished brass makes it a jewel, a special container, a receptacle for a very sacred object.

2000 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD

Artist

Dean Ludwig, Furnituremaker
10034 Ramm Road
Monclova, OH 43542
419-877-5185
Web Site: www.deanludwig.com

Project – Liturgical Furnishings

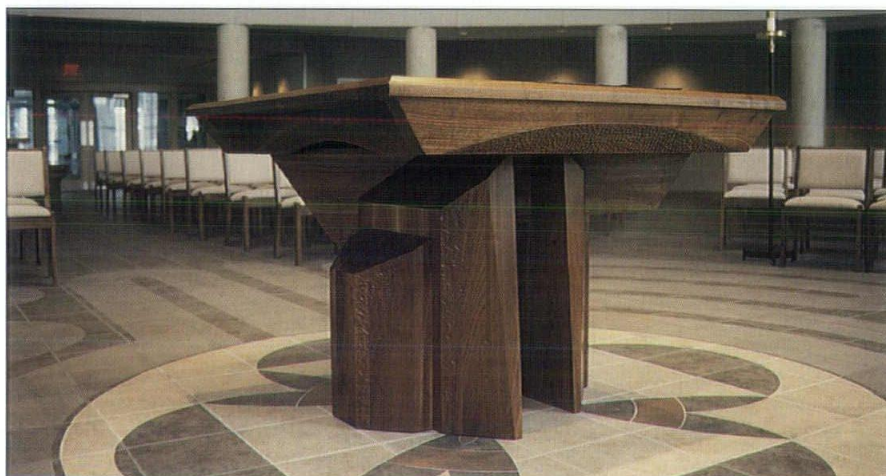
Altar, Ambo, Cross, Credence & Gift
Tables in Main Worship Area
Corpus Christi University Parish
Toledo, Ohio

Architects: Robert Fessler and Paul
Sullivan of The Collaborative Inc.
Liturgical Consultant: Father Richard Vosko

This project involved the creation of a family of five ritual furnishings for the main worship space. Design commenced with the altar because of its centrality within the soaring circular worship area and within the floor labyrinth modeled after Chartres. Its location reminds worshipers that the spiritual journey ultimately leads to Christ. The other four ritual furnishings were designed to complement and relate to the main altar in a style defined as "massive, primordial, asymmetrical, and unpredictable in appearance."

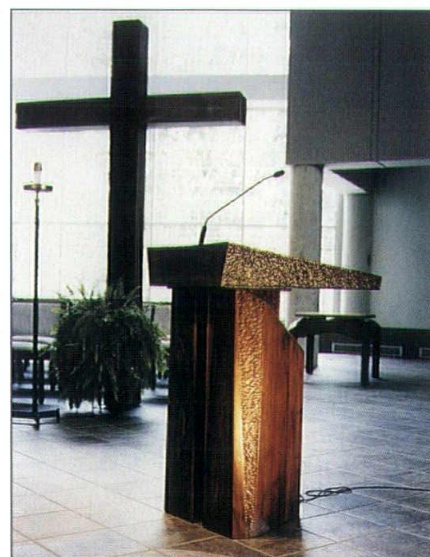
The solid walnut altar presents the duality of the Incarnate Christ through its double pedestal and its smooth and chiseled textures. The sharp angles of the altar and the heavy piercing cross-member suggest Christ cutting into human history and himself being cut in his human existence. Like a waterfall of grace pouring from Christ's side, the textured surfaces of the altar shimmer in both the natural and accent lighting. The ambo picks up on these themes with its own double pedestal and shimmering textures. The twin gift and credence tables incorporate the curves and angles of the main altar and ambo and employ a slight textured accent.

The 10' assembly cross with its soft but dramatic wood grains is deliberately stark. As worshipers approach the cross, they discover the imprint of Christ's corpus scorped from the surface. Many worshipers, as if joining fellow pilgrims of the past 2,000 years, instinctively



reach up to rub the worn looking hollows. Two-inch sleeves placed in the floor enable the cross to be moved periodically around the worship area. It was a requirement that all pieces be movable to accommodate non-liturgical use of the space. Both the main altar and ambo have spring-loaded castors in the base, making them easily movable despite their size and weight.

Jury: Placed in a building that has many hard surfaces, tiles and concrete columns, the richness of this wood improves the ambiance and blends with the wood framed furniture to warm the space. The scale of the pieces is intentionally small to fit within liturgical guidelines, yet weight and mass are given to make them appropriate to the size of the space.



2000 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



Artist

William E. Brocious, AIA
1380 Farnham Point, #207
Colorado Springs, CO 80904
719-447-9295

Project – Ceremonial Object

Tower Roof and Cross
First Lutheran Church
Pittsburgh, Pennsylvania

Contractor: Nick Lardas, NIKO Contracting Co.

The tower of First Lutheran Church was reroofed with patterned slate and a new tower cross replacing the former cross, which was lost 20 years earlier in a thunderstorm. The new cross is shaped in the form of a Greek cross measuring 6' from end to end and standing 170' above the street.

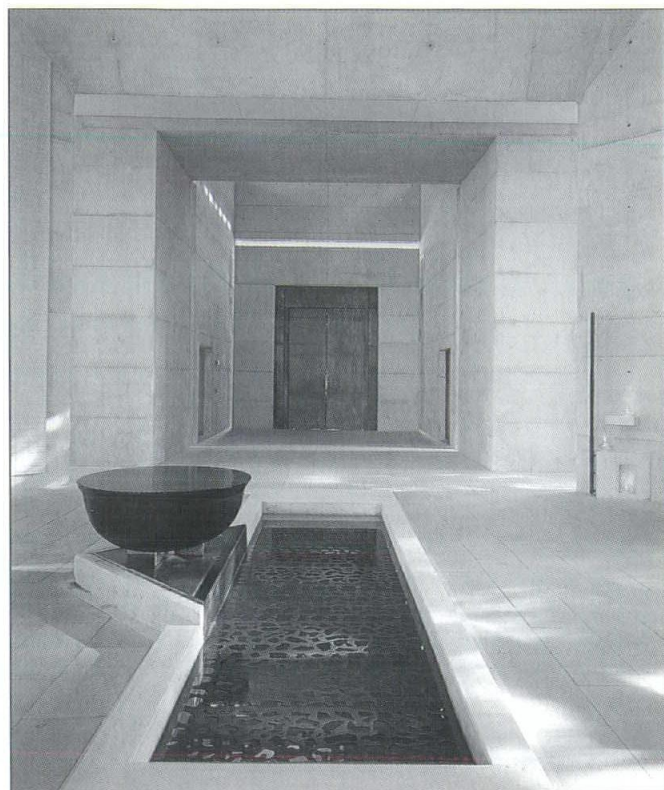
The design of the cross was based on a cross-fluery found in the ceramic and glass mosaic reredos of the church. The body of the cross was fabricated from stainless steel tubing tapered at each end and covered in gold leaf.

Polished stainless steel flat bars taper at the end and gently curve outward to form the petaled ends of the cross-fluery. The polished stainless steel flat bars are held off the gold leafed body of the cross by polished stainless steel spaces over stainless steel threaded rod and held in place by quatrefoil-shaped polished stainless steel ornamental rosette and capnut. The base of the cross, which caps the tower spire, is fabricated fromterne-coated stainless sheet metal that will age with time to a slate gray patina.

The patterned slate roofing is composed of diamond and scallop-shaped slate shingles that radiate in a constantly changing pattern from the base of the cross. The new tower roof and its cross give First Lutheran a prominence on Grant Street, which speaks to God's presence in the city.

Jury: This church ran the risk of getting lost among the skyscrapers, but its new cross locates it again and draws attention to the site. It sparkles. The intricacy and detail are fascinating. One might fear that it would get lost among the buildings, but it can be seen from all angles—from down below, from the street, from the floors above—and detail will not be lost. They made an event out of placing the cross on the steeple, and we offer congratulations for making that a very meaningful special event.

2000 FAITH & FORM/IFRAA RELIGIOUS ARTS AWARD



Architect

Trahan Architects, APAC
Victor F. Trahan, III, AIA
445 North Boulevard, Suite 570
Baton Rouge, LA 70802
225-924-6333 Fax: 225-924-6498

Project – Ceremonial Object

Baptismal Font
St. Jean Vianney Catholic Church
Baton Rouge, Louisiana

Consultant: Marchita B. Mauck, Ph.D.,
Associate Dean, College of Design,
Louisiana State University

Art: Max DeMoss, Art Enterprises,
Hemet, California

Photography: ©Timothy Hursley,
Little Rock, Arkansas

Cast in England in 1796, an old sugar kettle from Welham Plantation has held the holy water of baptism for every person baptized in St. Jean Vianney parish since the parish's inception. As the symbol of life anew, the sugar kettle represents the faith and strength the parish has received from the baptismal waters. The cast iron sugar kettle has an intrinsic

connection to St. Jean Vianney Parish and its sacramental celebrations.

Positioned next to the immersion pool, the sugar kettle overflows into a bronze plate and then continually replenishes the baptismal waters of the pool. Plunging 4' into the earth, the immersion pool, resembling a sepulcher form, provides full immersion for the rite of Baptism. The full immersion is a reflection of the shallow pools of early Christian experience. Such a baptism allows the participant to literally step down into the pool, move through the paschal death of the cross, and celebrate a forgiven life renewed as one ascends the pool steps toward the altar.

Extending 22' long and 6' wide, the immersion pool is placed at a transition point leaving the narthex and entering the sanctuary along the ritual axis.

Lined with concrete pavers in a running bond pattern, poured-in-place concrete provides a clean edge to the immersion pool. The immersion pool has lighting near the floor illuminating the grates

from within. The kettle is lit from the plate beneath accentuating the constant flowing waters. Grates of abstracted bronze cover the pool for both security and aesthetic purposes.

The font and pool position in relationship to the apertures throughout the church often result in natural light reflecting off the waters and on to the Reconciliation Chapel doors, the ceiling and the concrete walls. The movement of the water reflected by both sunlight and moonlight is a powerful reminder of the profound grace and eternal mercy found in God's holy waters.

Jury: The use of the sugar kettle is a link to local industry and ties this very modern church into the local traditions of the community. The kettle is reminiscent of the ancient, dark, granite and stone fonts of Belgium and southern England. There is a strong continuity with ancient forms. The grille work, which is protective, becomes a strong architectural detail that does not look like a cover, but rather an integral part of the piece. This font, not unlike everything else in the church, pays careful attention to detail.

Books (continued)

Design Outlaws on the Ecological Frontier. John Raatz. Phil Cousineau. Paperback. Knossus Publishing, 611 Jefferson St., Cape May, NJ 08204.

Since we live in our designs, even for the planet, this book shares the perceptions, ideas and objectives of 21 individuals strongly involved in our late twentieth century ecological design movement. It is a companion to the award winning film, "Ecological Design Inventing the Future."

The Russian Icon. Viktor Nikitich Lazarev. Liturgical Press, St. John's Abbey, P.O. Box 7500, Collegeville, MN 52321-7500. \$99.95.

The author is an unsurpassed authority in medieval icon painting, and this handsome, exquisitely illustrated volume covers the history of the icon from its origin to the 16th century. Though the information given covers a breadth of scholarly material, it is written in a clear, concise and engaging style.

The First Mormon Temple. Edwin C. Robinson. Hardcover, \$21.95, 216 pp., 95 illustrations. Brigham Young University Press, 403 CB, Provo, UT 84602.

The author is on the faculty of the School of Architecture at Kent State University and consults on the structure, restoration and conservation of historic buildings.

Re-Pitching the Tent. Richard Giles. Paperback. Liturgical Press, St. John's Abbey, Collegeville, MN 56321-7500.

This is a revised, enlarged edition of Giles earlier handbook on the design and use of church buildings. It is a practical guide to the entire process of re-ordering and refurbishing churches from the initial idea to completion.

Hagia Sophia. Rowland J. Mainstone. Paperback, \$39.95, 305 illustrations, 56 plans and drawings. Thames and Hudson W.W. Norton and Co., 500 Fifth Ave., New York, NY 10110.

This should be a fascinating book to anyone interested in practical design and construction problems. You are taken back to the time of Justinian and led to admire how the many problems were met. Winner of the Runciman Award.

The Symbols of the Church. Maurice Dilasser. Liturgical Press, St. John's Abbey, P.O. Box, Collegeville, MN 56321-7500

This book reminds us that a symbol is not an object of worship but invites us to worship. Religion uses the language of the arts—symbols that are more universal than the language of words. This book is a dictionary of the interpretation given by the church to symbols throughout its history.

Divine Favor: The Art of Joseph O'Connell. Liturgical Press, Collegeville, MN.

This book is a compilation of the work of the well-known liturgical artist, sculptor and printmaker Joseph O'Connell who worked among the Collegeville community for 40 years. J.F. Powers and Garrison Keillor write moving tributes and a dozen other writers contribute reflections on their favorite works.

The Temple in the House: Finding the Sacred in Everyday Architecture. Anthony Lawlor. Putnam's, New York, NY.

According to the *Architectural Record*, this book offers an ecumenical look at how many different kinds of buildings express a sense of the spiritual. Using examples from cultures around the world, Lawlor examines how siting, proportion, procession, light and other key elements affect the way people feel about buildings. □

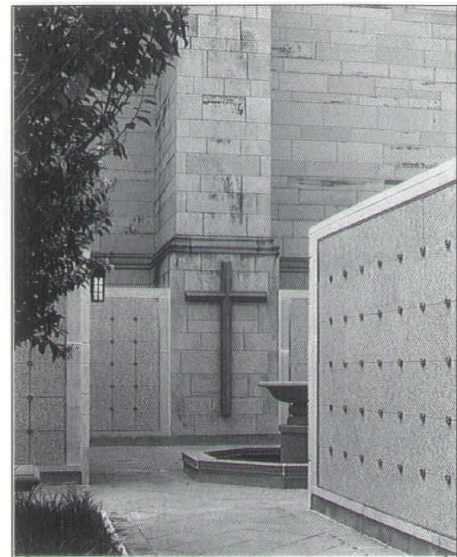
A Note of Sympathy

We were saddened to learn of the death of Genevieve Hendrickson Sövik (wife of Edward Sövik) on January 19.

A person of unusual musical and visual talent, she will be greatly missed at St. John's Lutheran Church and the Northfield Arts Guild in Northfield, MN.

She was the mother of three sons and had two granddaughters. We will be thinking of Edward (one of the founders of IFRAA) and his family.

—Betty H. Meyer, Editor



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