

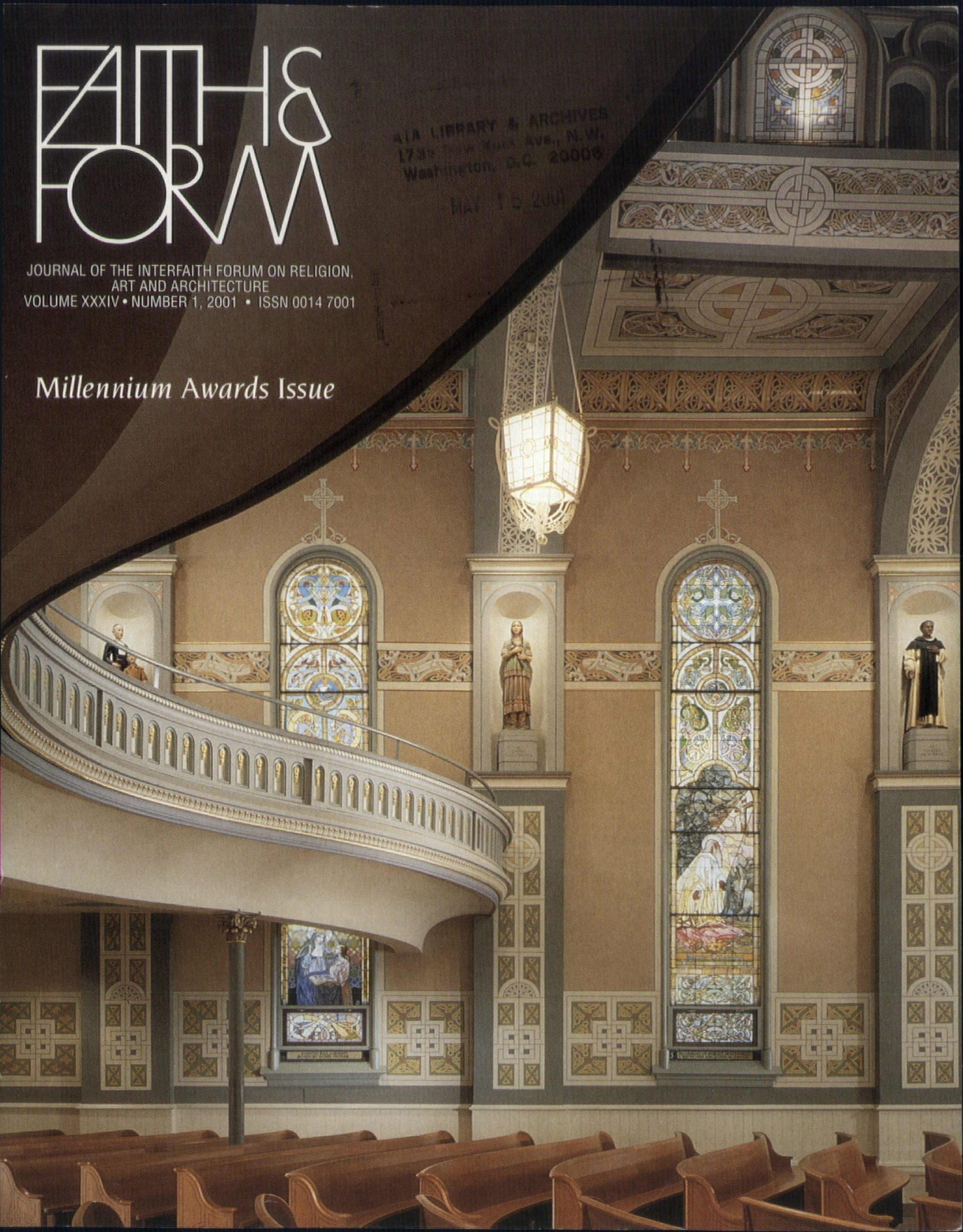
FAITH & FORM

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Millennium Awards Issue

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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: FaithNForm@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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On the Cover: Old St. Patrick's Church, Chicago, renovation by
Booth Hansen Associates (see p. 16). Photo © Hedrich Blessing

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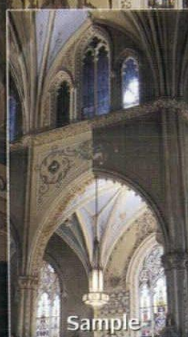
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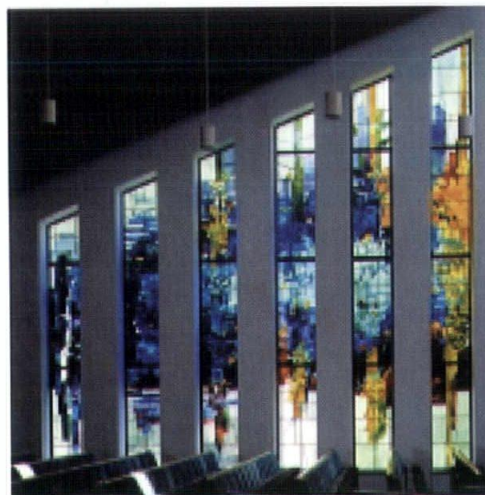


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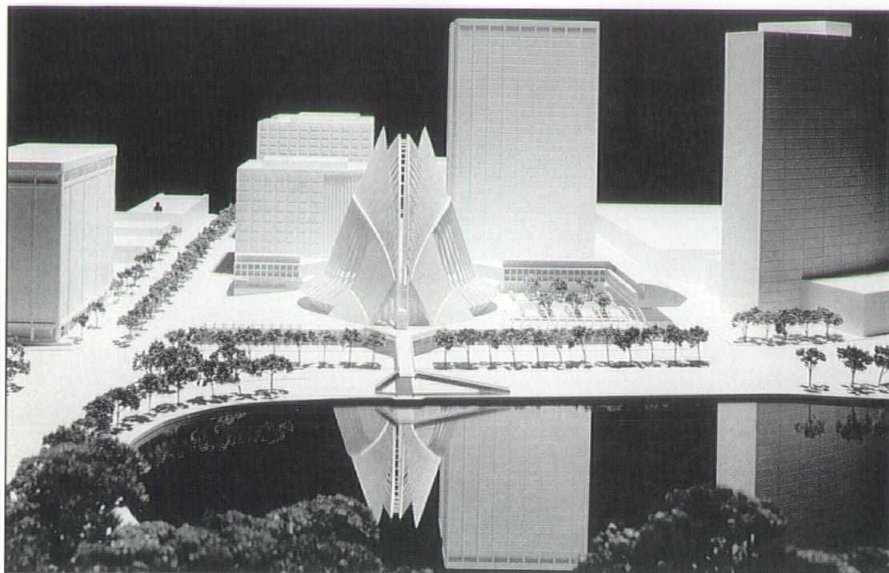
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Notes & Comments

Send Your News to Faith & Form

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

Calatrava to Design Oakland Cathedral



World-renowned architect and artist Santiago Calatrava has been selected by the Roman Catholic Diocese of Oakland, California, to design a new cathedral (shown in study model). According to the diocese, the Zurich-based Spanish architect was chosen to design the Christ the Light Cathedral from a field of ten internationally recognized architects. The cathedral is to seat 1,800 and will be a key piece in the City of Oakland's urban revitalization efforts.

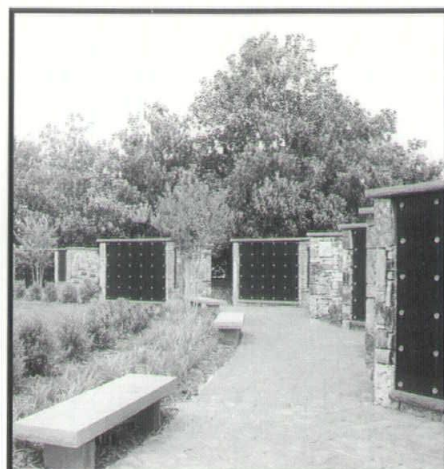
Conference of Artists

The International Society of Christian Artists (SIAC) is marking its 50th anniversary with a convention and conference under the theme "Perspective 3000." The conference is scheduled to take place in Luxembourg at the Institut d'Europe September 26-30, 2001. Society members are also invited to exhibit their work at the convention. For more information contact SIAC in Germany at 0201-794381 (phone) or visit their website at www.siac.myweb.nl/con2001/infocon.htm.

New Guild President Elected

Steven Medwin, an artist and weaver, is the newly elected President of the American Guild of Judaic Art. Medwin is the owner of Original Handwoven Judaica of Broomall, Pennsylvania. The American Guild of Judaic Art is a not-for-profit organization for those with interests in the Judaic arts. Members include artists, galleries, collectors, and retailers of Judaica, writers, educators, appraisers, museum curators, conservators, lecturers, and other involved in the field. Already active in the Guild, Medwin started and moderated an email discussion group among Guild members for several years, and was instrumental in establishing the Guild website at www.Jewishart.org.

(continued on next page)



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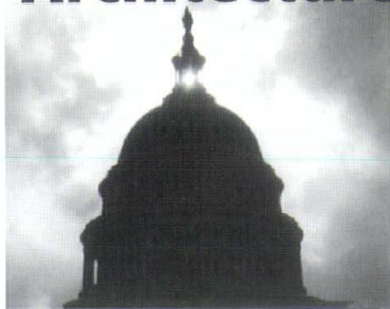


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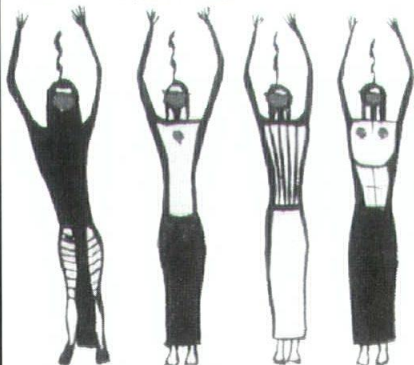
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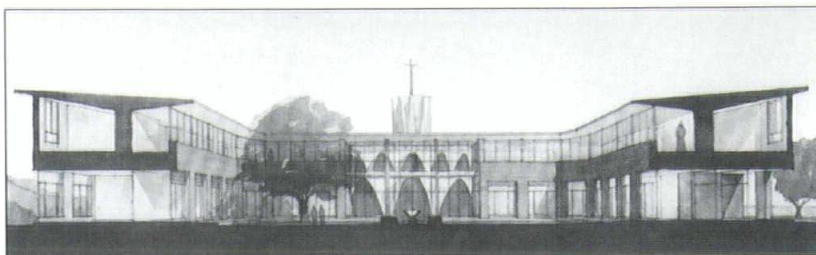


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Notes & Comments (continued from page 5)

Building a Monastery on the Web

Now rising next to the Saint Louis Abbey Church is a new Benedictine monastery that provides an understated counterpoint to its circular concrete arched church (see sectional drawing). According to architect Ken Kerwin of Fox Architects in St. Louis, the new monastery connects physically and visually to the church, thus joining the monks' concept of prayer and beauty. The



monastery will be of glass and brick, expressed simply so as to not compete with the church. The form of the monastery, in both plan and section, invites daylight deep inside, accentuating the ceilings of these spaces. According to the architect, "these surfaces rarely receive enough light and their natural illumination will contribute to the contemplative character of the place." Want to check in on the monks and their new monastery? You can view construction progress by visiting a special "monk cam" at www.fox-arch.com. □

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THE MILLENNIUM RELIGIOUS ART & ARCHITECTURE AWARDS

By Michael J. Crosbie

Diversity and excellence are the hallmarks of this year's winners of the Religious Art & Architecture Awards, continuing the sterling quality of the past years that has marked those projects recognized. Building on the expansion of categories that were introduced in last year's program, the awards jury recognized outstanding projects in New Facilities; Renovation; Restoration; Liturgical Interior Design; Religious Arts: Visual Arts; and Religious Arts: Liturgical Furnishings.

The field of entrants reflected the wealth of activity in the design and construction of sacred spaces throughout the U.S., for faith traditions well established in this country, as well as those just getting a foothold. America continues to grow in its representation of faith traditions from around the world. Just as it possesses the greatest collection of ethnic and cultural diversity on earth, it too offers the broadest collection of faith traditions, drawn from every corner of the globe. Such variety clearly delighted the jury in its deliberations.

Two projects in particular (both of them in Texas, as it happens) stand out in regard to reflecting faith traditions that previously have not been abundantly represented in the awards submissions. The Dawoodi Bohra Mosque in Dallas is a refreshing interpretation of the architecture of this ancient and growing denomination. As an example of a mega-church, the Riverbend Church in Austin brings forth a refined architecture, tied to the natural landscape, and makes this necessarily gargantuan building sensitively scaled and welcoming.

These projects take their place beside other winners in this year's program that show new directions in established denominations and fresh interpretations of traditional design languages. The New

MICHAEL J. CROSBIE is Editor-in-Chief of *Faith & Form* and was an observer of the awards jury process.



The Millennium Religious Art & Architecture Awards Jury top row from left, Maurice Finegold, Architect, Boston, Massachusetts; Bonnie Srolovitz, Designer, New York, New York; Douglas Hoffman, Architect, Cleveland, Ohio; Jack Carroll, Religion Professor, Durham, North Carolina; and Carol Freening, Liturgical Consultant, Minneapolis, Minnesota.

Hope Missionary Baptist Church in DeKalb, Illinois, is an excellent example of the latter direction, presenting a pristine form on the landscape. Melding traditions, the Holy Rosary Catholic Church in Pine Ridge, South Dakota, takes its cues from both the Roman Church and the architecture and art of Native Americans. In religious art, the Crow Series in the Church of St. Dennis, in Crow Agency, Montana, bridges two cultural realms. And there are examples of design that beckon us to the primal, elemental understandings of faith and reflection, such as the altar, pulpit, credence table, paschal, and processional cross for the Oblate Grotto in San Antonio, Texas, and the Holocaust Memorial in Charleston, South Carolina.

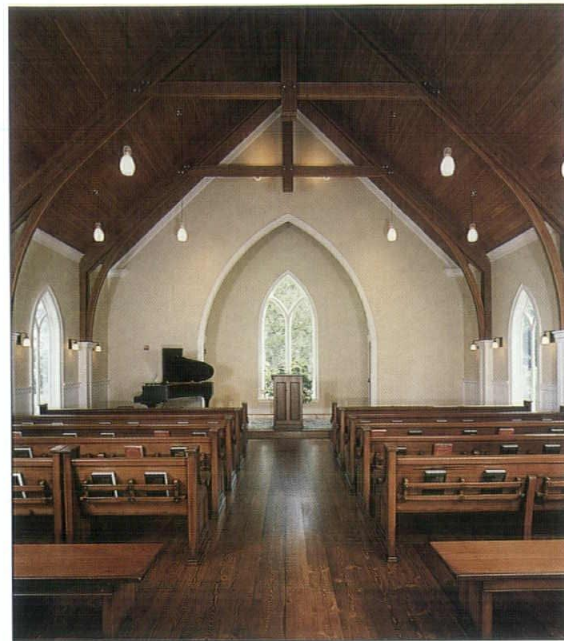
But see for yourself. On the following

pages, *Faith & Form* and the Interfaith Forum on Religion, Art & Architecture (IFRAA), joint sponsors of the Religious Art & Architecture Awards, are proud to present the winning projects and offer the winners our congratulations.

Interested in Future Awards Programs?

For more information on the 2002 Religious Art & Architecture Awards program, contact the AIA at 1735 New York Avenue, NW, Washington, DC 20006, Attn: Kristi Graves, 202-626-7544; or the Duke Endowment, P.O. Box 51307, Durham, NC 27717, Attn: Shelby Wallen, 919-489-3359. The Call for Entries brochure is now available with entries due in July, judging in August, and notification in September. □

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



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Project – New Facility
Orcas Christian Church and School
Eastsound, Orcas Island, Washington

Structural Engineer: Chuck Morris, Richard Hudson Engineers

Contractor: Pearson Construction

Photography: J.K. Lawrence, Horse Creek, Montana

The Orcas Christian Church and School, located in Eastsound on Orcas Island, Washington, fulfills the worship needs of the Adventist congregation and provides a private school open to all K-6 children on Orcas and the San Juan Islands.

The Orcas Adventist Congregation wanted to have a small "country church" facility in a separate building yet close in proximity to the school building. Their site was on a partially wooded three-acre site just north of Eastsound.

The building requirement was a small, separate church for a maximum of 68. The church is 1,620 square feet. A separate school building, with two classrooms, office restrooms, and a fellowship space for the church, school, and community, is 4,588 square feet.



The design requirements were "country church," "simple but elegant," "school and church building to be similar in form but expressive as to their use, friendly in scale to the user," "the school should have a fun and learning environment."

The church building has a full-emersion baptistery. It is bridged by oak planks and is located under the pulpit. There is an authentic antique brass bell, rung by a pull rope in the foyer of the church building.

The sound system is balanced with

through-the-wall speakers and bass traps in the corners above the cry room and music room. The sound is rich and bright off the real wood surfaces.

Jury: This is a church that looks like it belongs, as though it has always been there. It is well integrated into its environment. Its simple form fits the setting well, and it is very appropriate for a small congregation. It contains a beautifully simple worship space that also relates to the local vernacular. The architect has fulfilled all design requirements with a direct, elegant solution reflecting the traditional, simple country church.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



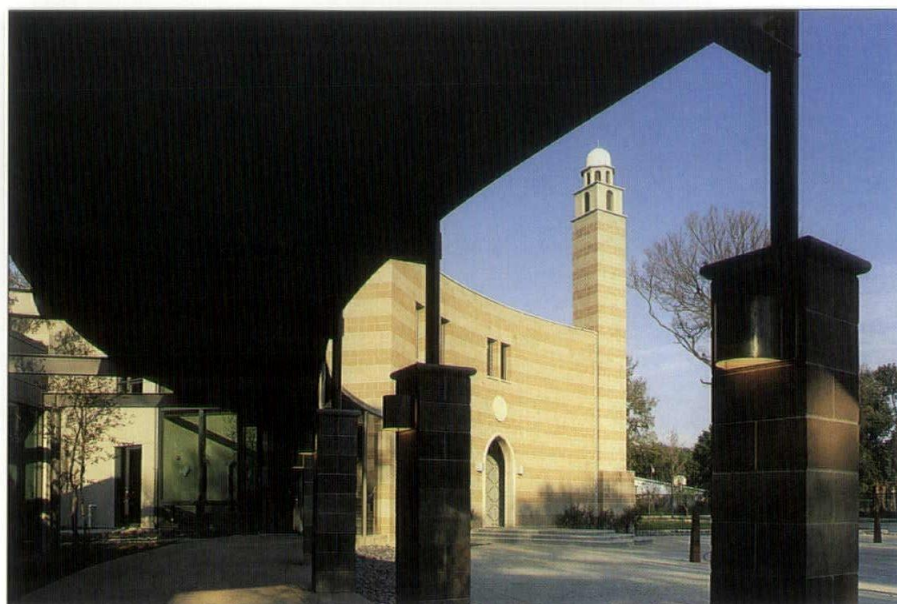
Architect
Oglesby • Greene Architects
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Dallas, Texas 75201
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Project – New Facility
Dawoodi Bohra Mosque
Dallas, Texas

Photography: Charles Davis Smith

The Dawoodi Bohra sect of Dallas, a Shiite-based Muslim congregation, aspired to build a new facility to accommodate its worship. The design for the new mosque (Masjid) combines traditional Islamic architectural elements, Dawoodi Bohra customs and modern forms and materials. The small but growing sect of approximately 200 required a parsonage, dining hall, classrooms, and prayer hall. Each of these components was carefully planned in response to the 1.3-acre wooded site. The 13,500-square-foot facility required 50 parking places.

The four inwardly oriented structures define and support the communal court. Only the parsonage, office, and kitchen delivery extends and publicly opens to the residential neighborhood and street

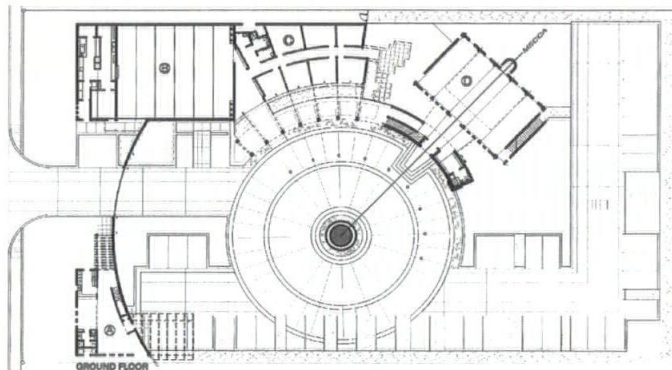


frontage beyond the circular inner court walls and gate.

Within the court, curved load-bearing masonry walls with traditional banding connect the four buildings, direct circulation, and provide a sense of enclosure. The structures are modestly budgeted, simple one- and two-story boxes. The prayer hall orients by compass to Mecca and aligns with the plaza's central fountain, symbolic of ablution prior to prayer.

Traditional Islamic architectural elements unique to the Fatemi period (approximately 900-1200 A.D.) are incorporated into the prayer hall:

- A minaret, or tower, symbolic of the call to prayer, located on the exterior corner of the prayer hall
- A mihrab, or niche, the central focus of the prayer hall, on axis with Mecca
- Stilted arches (of a given formula) incorporated throughout
- Banding of the masonry walls
- Adornment of crestings on top of the prayer hall's parapet
- Glass mosaic patterned tiles at select locations



- Etching on glass at the entry doors and mezzanine railings with traditional Islamic patterns.

The prayer hall is sized and proportioned precisely to dimensions (52 feet wide x 32 feet deep) derived from religious formulas and ordering. A mezzanine level with its own separate entry and stair for "ladies" flanks the two-story prayer hall on three sides, where the "gents" occupy the ground level.

Jury: Traditional Islamic elements rendered in contemporary materials flank an inviting courtyard and arcade, which pulls the visitor inward. The arcade is very well done, as the buildings shape the exterior space. The arrival sequence is carefully defined. Particularly successful is the way the building frames an exterior courtyard, reminiscent of mosques throughout the world. In spite of traditional vocabulary of design elements, it remains a contemporary structure.



Architects

Gould Evans Goodman Associates
4041 Mill Street
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816-931-6655 Fax: 816-931-9640

and

Taylor MacDougall Burns Architects
58 Winter Street
Boston, Massachusetts 02108
617-357-5335 Fax: 617-357-5654

Project — New Facility

Grace & Holy Trinity Cathedral
Founders' Hall, Kansas City, Missouri

Contractor: David E. Ross Construction

Masonry: Diaz Construction

Lighting: Yarnell Associates

Mechanical/Electrical Eng.: M.E. Group, Inc.

Civil Engineering: SK Design Group

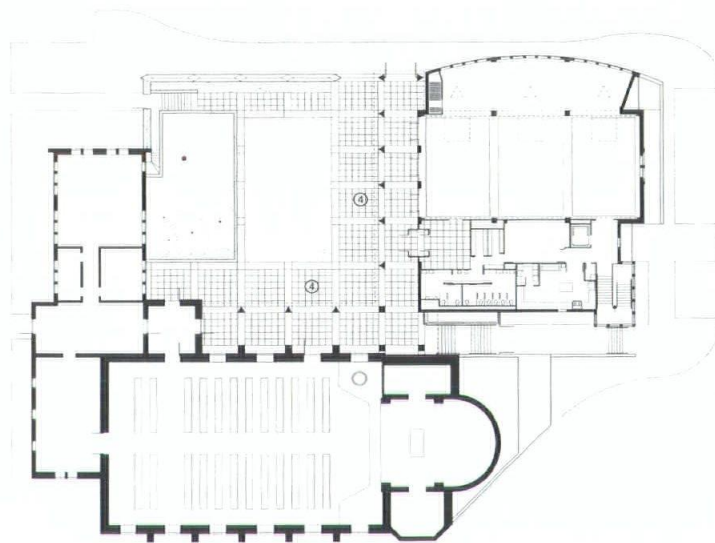
Structural Engineering: Charles R. Page & Associates

Founders' Hall adds to Grace & Holy Trinity Cathedral two interconnected spaces for social events. The enclosed court provides an outdoor room for fair-weather events and a new entrance to the complex of buildings. The new social hall accommodates community events in a vaulted 300-seat space, with ancillary coatrooms, kitchen, and restrooms. The design of this assembly-type space resolved complex issues of acoustics, sightlines, lighting, and egress. The lower floor accommodates a food program, maintenance, and storage areas.

Founders' Hall builds on the formal order and character of the campus through the recombination of architectural elements and similar materials. The new gable roof, parallel to the existing nave and Diocesan Center, composes a triad of related forms across the campus.

Local limestone and red clay roof tile are used again, but express modern construction methods. The rubble walls of the nave are recalled by the new foundation walls, while the upper walls are made of precisely machined stones. The triangular prismatic columns of the new colonnade restate this quality in geometry that invokes the cathedral's name.

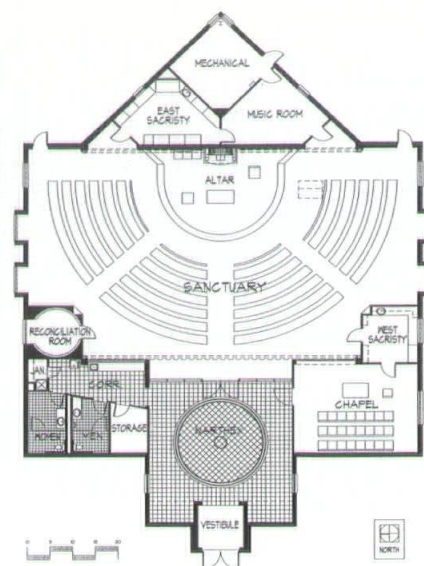
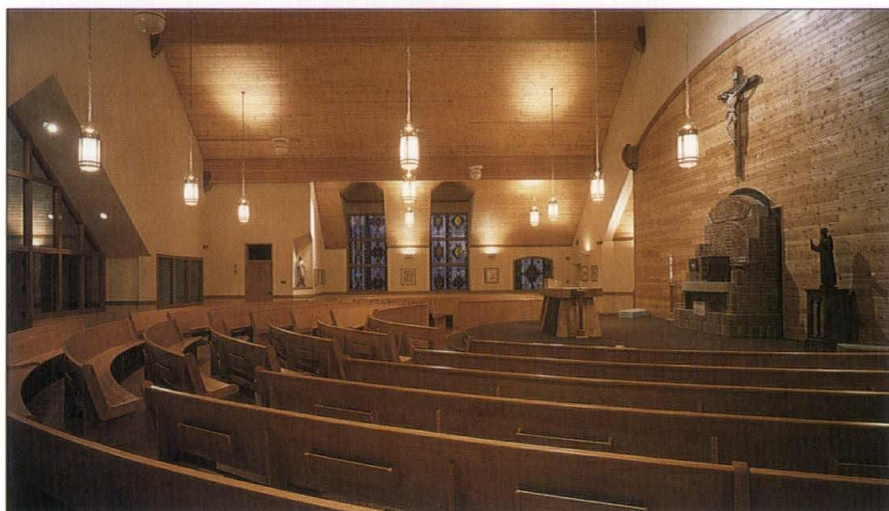
The crystalline roof lanterns symbolize the cathedral's renewed commitment to the city at the edge of the campus. As beacons signifying interaction, they are instruments of light exchange that at night communicate the activity and



activism of the cathedral. By day, the lanterns fill Founders' Hall with north light, making a luminous, outward-looking social space in counterpoint to the dark introspective nave.

Jury: This new facility fits well the existing buildings, but also is an expression of an orientation to the future. It invites use by groups from the surrounding urban neighborhood. A juxtaposition of glass forms reach out over the street, while the facade's smooth and rough layering details frame the cross. This an excellent example of an addition to an existing complex, with respectful materials and proportions. The details are modern and interpretive. The warm interiors work well for many functions.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



evokes a memory of the old church.

The "arch forms" symbolize a sense of welcome. The "circle forms" symbolize the never-ending connectedness of the Oglala-Lakota with God (Wakan-Tanka), with nature, and to one another. The floor plan of the church relates to a symbolic form of the Holy Spirit from Catholic traditions, and an Eagle, in Lakota spirituality. The nave seats 300 people in a semi-circular pew arrangement, a Lakota tradition.

The stained-glass windows, designed by Francis He Crow—a Lakota elder—are graphic novelettes relating Lakota stories, which parallel Biblical themes.

The radiating bricks and corner stone of the Tabernacle Altar are salvaged from the walls of the Old Church. This completes the spiritual circle of the Old Church with the New Church. The "fanning" of the face bricks at the top of the tabernacle altar reminds one of a Native American feather headdress.

Jury: This church's integration of natural materials and symbols is inviting. It melds Roman Catholic and Lakota traditions well, and there is a good use of natural materials. The building exhibits the wonderful influence of two traditions expressed in elegant form, sitting beautifully in its prairie setting. The blending of Native American and Catholic tradition enhances and enriches the liturgical environment.

Architect

Bahr Vermeer Haecker Architects
Gary Bowen, FAIA
Joseph P. Brudney, AIA
1209 Harney Street, Suite 400
Omaha, Nebraska 68102
402-345-3060 Fax: 402-345-7871

Project – New Facility

Holy Rosary Catholic Church
Pine Ridge, South Dakota

Stained Glass: Francis He Crow,
Pine Ridge, South Dakota

Photography: Douglas Kahn Photography

On Good Friday 1996, a tragic fire destroyed Holy Rosary Church, a 98-year-old wood and brick structure. To the parishioners, the church was the heart and soul of the Catholic Native-American community of Red Cloud Indian School.

Its architecture was a European-enriched, Neo-Gothic iron cross plan.

As an act of respect toward Lakota spirituality, the church is aligned with the Four Directions. This orientation symbolizes the sacredness of the church and its location, situated in what is today the physical center or "heart" of the Red Cloud campus.

The church is a melding of Lakota spirituality and Catholic tradition, embracing each other with respect and open arms. The Lakota Medicine Wheel and its symbolic respect toward nature's Four Directions coincide with the symbolic form of the Celtic Cross in the Catholic tradition. Both are used as unity symbols.

The main entry, with its bronze-clad doors and zinc-shingled bell tower,



Architect

Fields Devereaux Architects & Engineers
5150 Wilshire Boulevard
Los Angeles, California 90036
323-965-7444 Fax: 323-965-7445

Project – New Facility

First German United Methodist Church, Glendale, California

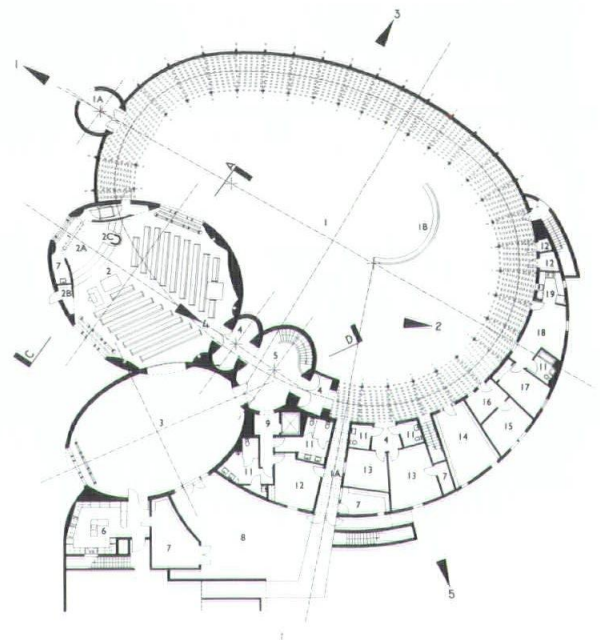
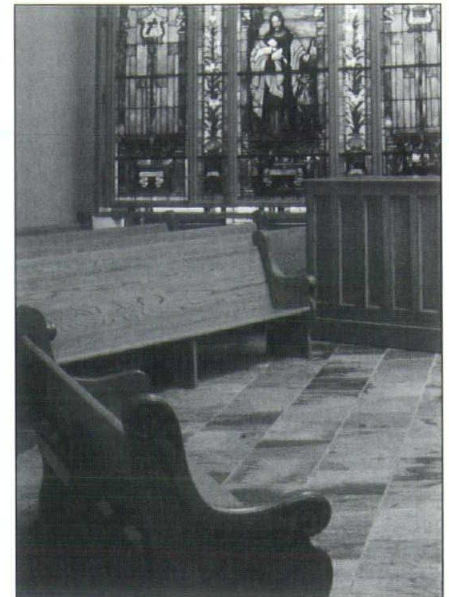
Photography: Joshua White

The completion of the First German United Methodist Church in Glendale, California, ended an eight-year odyssey that began when the congregation's original church and home for more than 100 years in the heart of downtown Los Angeles was taken by the city as part of an urban renewal program. A dozen alternative sites were explored and rejected as the congregation sought to find the right place for its new home.

To meet the congregation's limited fixed budget, the architect worked closely with the structural engineer and general contractor to develop a strategy for constructing the entire building from wood structural elements. This involved using wood mini-lam beams as studs to create the 35-foot-tall, unbraced walls and adding continuous steel strapping as tension rings to the circular forms near the roof line. This project is an excellent example of a successful collaboration with a general contractor who was brought into the design phase.

The church was designed to serve a modestly sized congregation of 150 families, which is the only Methodist congregation in Southern California that holds services entirely in German. Many of the parishioners are senior citizens. The architects were instructed by the congregation to invigorate the design with a contemporary language that looks to the future rather than the past. At the same time, there was a desire to preserve several important elements of the original church, which included the oak pews, the altar, a pipe organ, and two large stained-glass windows. These elements were incorporated into the design of the sanctuary, which serves as a jewel box containing these precious artifacts reflecting on the history and traditions of the church in Los Angeles.

The 34,000-square-foot complex includes a sanctuary, social hall, kitchen, offices, Sunday school classrooms, and caretaker's suite—all over two levels of underground parking. The site is on a very busy thoroughfare. A walled entry courtyard provides isolation from the noise of traffic and creates a place for outdoor gatherings. The wall is just high enough to screen the views of the commercial properties outside the courtyard while allowing views to the mountains beyond. The building



shapes and is shaped by this courtyard, which is articulated by a trellis that provides shade and defines the edges.

Jury: The integration of old, meaningful pieces from a former church results in an inspiring combination of forms that points to the future with its graceful, contemporary design. The processional sequence leading to sacred space is exceptional. This project encloses its site, creating an excellent separation of the secular from the sacred.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Harding Associates Architects
224 S. Michigan Ave., Suite 245
Chicago, Illinois 60604
312-922-2600 Fax: 312-922-8222

Project – New Facility

New Hope Missionary Baptist
Church, DeKalb, Illinois

Photography: Craig Dugan,
Hedrich Blessing

Design intentions for New Hope Missionary Baptist Church are rooted in African American culture and history. The design is derived from vernacular "Spirit Houses" in South Carolina and Georgia, where slaves gathered for liturgical celebration and expression. These humble churches were simple white-washed, wood-framed structures with unadorned interiors. Daylighting, symbolic of God's enlightenment, permeated the worship space and created an ever-changing tapestry for worship and cultural celebration. New Hope Missionary Baptist Church seeks to recognize African American heritage by building upon the typology of the "Spirit House."

The church serves a predominantly African American congregation in rural DeKalb, Illinois. Major program components of the 9,400-square-foot church include a 300-seat sanctuary, a gathering space/multipurpose hall, a library, classrooms and offices. The brick-clad, wood-

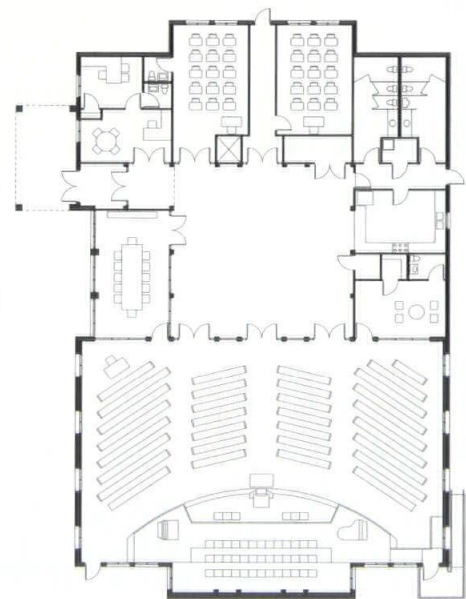
framed structure was extensively value-engineered to meet the client's limited budget.

Simple and straightforward vernacular construction technology was utilized for cost considerations, and also to reflect the origins of African American religious architecture in this country. Whitewashed clapboard siding of the "Spirit Houses" was replaced by white-glazed brick for a durable exterior envelope, appropriate to the climate.

The building is sited to overlook a pond that provides for storm water detention and creates a natural reflecting pool for the building. The simple vernacular forms fit well with the architecture of rural DeKalb, Illinois.

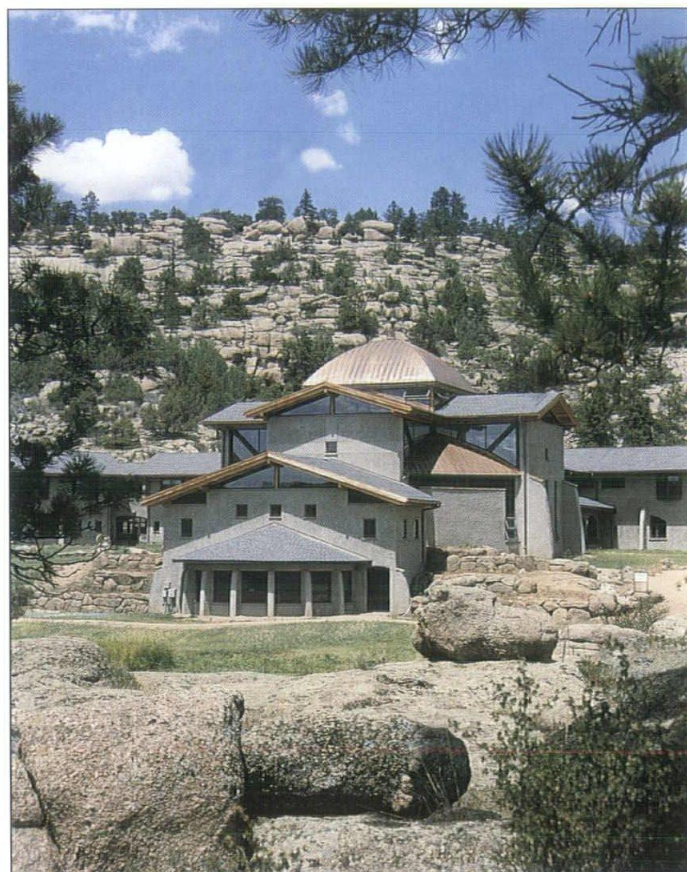
The colors and materials of the main worship space reflect those utilized in African cultural icons. An accent wall forms the backdrop for the 40-person choir and wood pulpit, and intersecting gable shapes create a simple, yet dynamic volume for worship. The fan-shaped seating in the sanctuary wraps around the platform to foster a sense of community within the congregation. The building is organized about the central gathering space. A stained glass image of "Black Jesus" separates the library from the gathering space.

The congregation has enthusiastically received the new church. Attendance



increased by 30 percent in the first month following building completion.

Jury: This project has a wonderful use of light, simple forms and fits its rural setting. The quality of light and interior transparency is especially uplifting. It reflects the tradition of spirit houses. This is an object building on the landscape, and it is striking in its crisp forms and simple geometries.



Architect

Barrett Studio Architects
1944 20th Street
Boulder, Colorado 80302
303-449-1141 Fax: 303-449-9320

Project – New Facility

The Chapel of the Abbey of
St. Walburga, Colorado

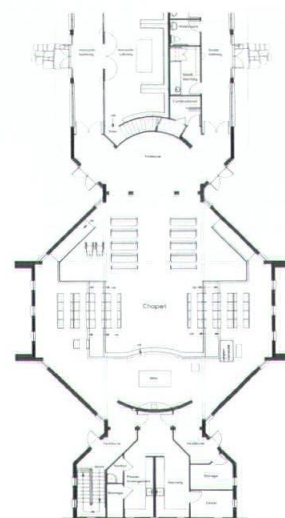
Photography: David Barrett/Barrett
Studio, exterior (left photo);
Vic Moss/Moss Photography, interior

With Denver's metropolitan growth threatening the solitude and quiet of their Benedictine monastery, the sisters of the Abbey of St. Walburga set out to relocate their Abbey on a remote site in northern Colorado, five miles from the Wyoming border. The chapel, completed during phase one and the center of the religious community's spiritual life, is the focal point of the Abbey.

The Abbey is sited on a gentle south slope overlooking the fertile bottom grounds that serve the agricultural needs of this way of life. The backdrop is a weathered granite cliff with ponderosa pine and aspen. The chapel rises from this embraced center as the highest and most dominant structure.

From the earliest discussions with the sisters, recognized and expressed in the architecture were certain Benedictine principles that have been underpinnings to a way of life for 12 centuries: beauty, stability, symmetry, harmony with nature, frugality and simplicity, and truthfulness.

As a permanent residence for a contemplative community of 30 nuns and retreat center for 40 overnight guests, the abbey will include residential quarters, library, infirmary, gathering spaces, as well as the chapel.



Jury: This design is well integrated into the hills and is in harmony with nature. The building folds well into the natural landscape, and offers a warm, inviting liturgical space. The massive structure blends luminously with the landscape of weathered stone. The symmetry of the interior and the use of materials support a calm, reflective atmosphere in a liturgical space.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD

Architect

Overland Partners, Inc.
5101 Broadway
San Antonio, Texas 78209
210 829-7003 Fax: 210 829-0844

Project – New Facility

Riverbend Church, Austin, Texas

Principal-in-charge: Timothy B. Blonkvist,
AIA

Principal Designers: Timothy B. Blonkvist,
AIA; Robert L. Shemwell, AIA;
Richard A. Archer, FAIA

Project Architects: Andrew Douglas, AIA;
Mark Headley, AIA

Associate Architect: McKinney Architects,
Inc., Austin, Texas

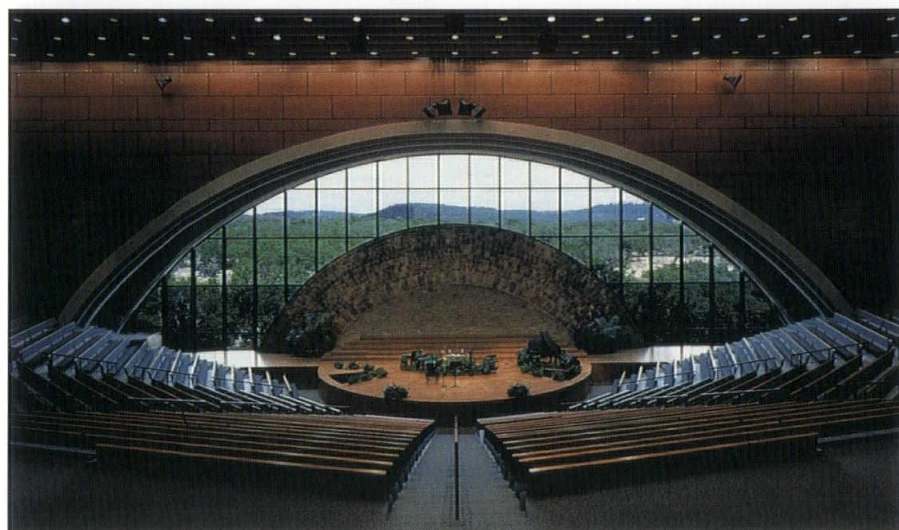
Photography: Paul Bardagjy Photography



A new hill country sanctuary serves a growing contemporary Christian community with unusual programmatic needs. Drawing inspiration from Classical stone amphitheaters, the sanctuary is positioned at the edge of a steep precipice. The amphitheater form meets the congregation's objective that the sanctuary be conducive for welcoming people who have been uninspired by traditional worship environments. The steepness of the seating ensures that no congregant is more than 90 feet from the altar, and creates a visually dynamic interior space in dialogue with the exterior terrain. Framed through a large arched window is a view of the adjacent ravine, creating a beautiful backdrop for spiritual celebrations and drama.

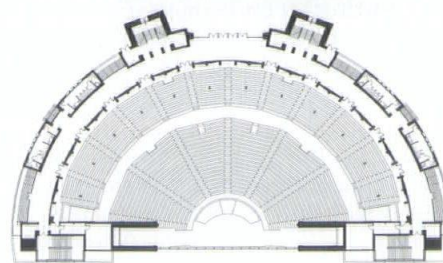
The spectacular natural setting is the genesis for an earthy palette of warm materials, including wood, limestone, sandstone, and painted metal, used throughout the sanctuary. The symbolic broad arch at the entry and repeated in the backdrop to the altar, recalls a rainbow seen following a storm at the first major on-site event. The sighting inspired the symbolic term for the community as a "home for hope."

Aiming for versatility in the design of the sanctuary, full television broadcast and production facilities, as well as state-of-the-art theatrical and performance technology, allow it to accommo-



date worship and theatrical performances by the congregation, as well as public concerts and local symphony performances. The sanctuary is also enriched by the work of local craftspeople and artists. At the entry, a terracotta crown of thorns is centered among 12 windows as an abstract representation of Christ and the 12 Apostles. The congregation set aside one percent of its building fund to commission additional works of art. In the narthex, a local artist has completed a 40-foot-long fresco, one of the largest in this region, that depicts the Return of the Prodigal Son.

Jury: This building fits well into its natural landscape, particularly through its materials. It is



one of the best examples to date of this faith-expressed art form. The building uses a variety of materials in sophisticated combination to integrate the church into its setting. This results in a strong relationship of materials and orientation with the natural setting. The impressive cave-like entrance frames the worship experience.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD

Architect

Booth Hansen Associates
555 South Dearborn Street
Chicago, Illinois 60605
312-427-0300 Fax: 312-427-2036

Project – Renovation

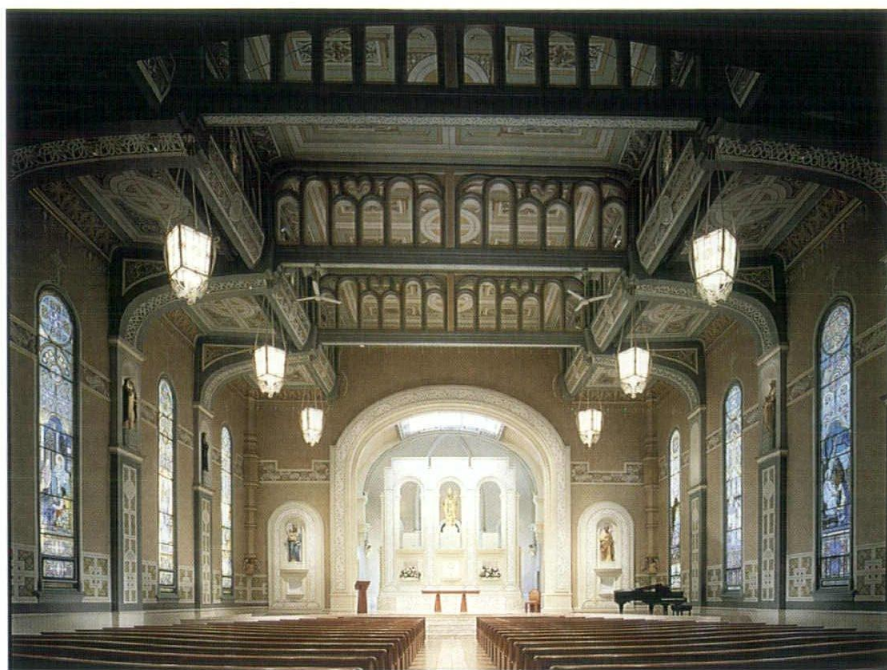
Old St. Patrick's Cathedral
Chicago, Illinois

Photography: Hedrich Blessing

Old St. Patrick's Church, the oldest surviving public building in Chicago, was founded in 1846 and built in 1854 by Irish immigrants as a conventional "church of time" furnished with generic Catholic icons. Around 1915, Thomas O'Shaughnessy, an artist who studied the Celtic culture in Dublin and learned the art of stained glass at the Art Institute of Chicago, transformed the windows and stenciled the walls with images from the *Book of Kells*. After numerous repaintings by less successful artists, the result was a mix of styles, leaving only the windows as a reminder of the Celtic idea. Over the last 10 years, the church experienced a renaissance centered on a search for fresh meaning and spiritual identity.

The final phase of the artistic reunification was recently completed. The project was a collaborative effort between church community, congregation, artists, craftspeople, and architect. For the past 10 years, all have worked together to realize the vision for a parish that connects with past tradition, respects the Celtic heritage of the Church and congregation, reaches out to the community, and transcends to future needs.

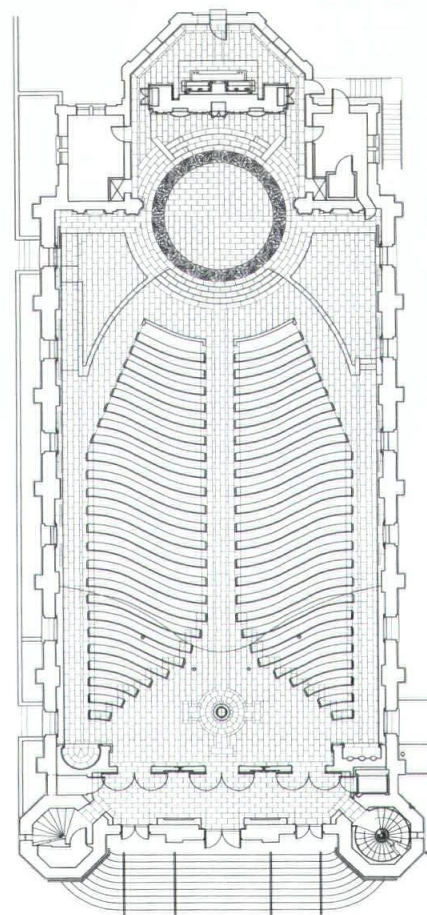
The revitalization work encompassed the entire church campus. A master plan was developed for the growth of the church and associated educational and office facilities. The church exterior received a complete facelift including structural repair, tuckpointing, new lighting and light fixtures. The church incorporated accessibility for the disabled with the introduction of an elevator, and the basement, now known as the Hall, was completely revitalized to provide a unique space for fellowship gatherings.



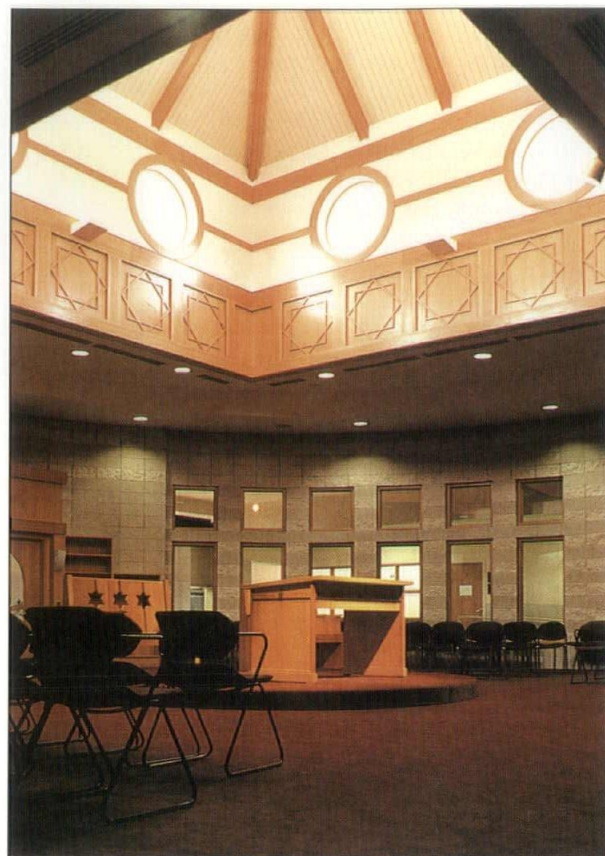
The Celtic tradition, formed outside the Roman Empire by intimate, familial groups of faithful sympathetic to the natural, the poetic, and the mystical, provides the inspiration for the necessary rebuilding of the interior of Old St. Patrick's. Taking inspiration from Celtic patterns adapted from the ancient *Book of Kells* and the designs of the stained glass windows and stenciling by artist Thomas O'Shaughnessy, the architect used modern technology to recreate and expand the splendor of the historic artistry and Celtic heritage.

In addition to restoring the O'Shaughnessy stained glass and the stenciled walls, a new altar and shrines have been installed that incorporate sculptural reliefs from the *Book of Kells*. The church plan is reorganized around the naturalistic forms of the Celtic tradition in accordance with the spirit of Vatican II.

Jury: The new altar blends traditional Celtic symbols in a fresh way, tying the past and present to the future. This is an excellent renovation that respects the past and integrates its new elements seamlessly. The collaborative process of the work brings together the richness of the historic interior's decorative elements with an updated, functioning liturgical space. This is a laudatory effort to restore a deteriorating church and to inject new life into the neighborhood setting.



MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

WMCRP, Inc., Michael C. Pones, AIA
8100 Professional Place, Suite 215
Landover, Maryland 20785-2225
301-459-9500 Fax: 301-459-2639

Project – Renovation

Charles E. Smith Jewish Day School
Rockville, Maryland

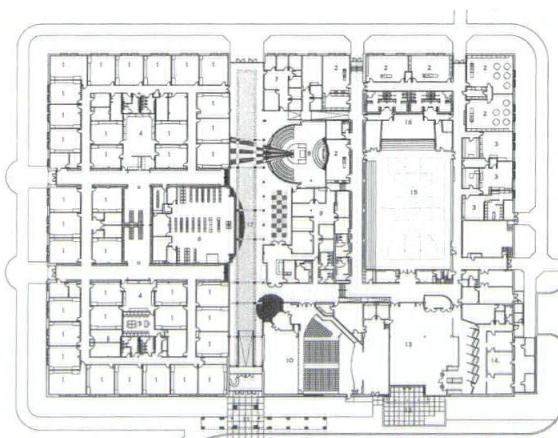
Photography: Kenneth M. Wyner
Photography, Inc.

The Charles E. Smith Jewish Day School offers a dual curriculum with equal emphasis on religious and secular studies. This project involves the complete renovation of a circa 1960 junior high school building to provide a new campus for the Upper School, grades 7-12.

The design incorporates many symbols and motifs of the Ashkenazi (Eastern European) and Sephardic (Spanish & Portuguese) Jewish traditions. The basic plan evokes a village concept with a central hall acting as a main path bisect-

ing the building from front (south) to back (north). The major public spaces, auditorium, library, and Beit Midrash (House of Study) are located here and are individually articulated. West of the central hall, classrooms are clustered in neighborhoods with common computer labs, teacher planning areas, and locker/student lounge centers. To the east are active spaces such as the gymnasium, cafeteria, and science labs.

Introduced at the entrance canopy, masonry extends into the building along the central hall in a series of arches and culminates at the Beit Midrash, which symbolizes the importance of Judaic studies. To emphasize its importance, it is designed as a "building within a building" with references to late-19th and early-20th century Eastern European synagogues and is clad in the same masonry as used on the exterior.



Jury: This project creates a fresh environment with historical references. The use of indoor/outdoor hallways guides children as they move through the day. There is a traditional but flexible sanctuary layout. A lovely and meditative chapel invites entry, the seating emphasizes community, and the natural light enhances the worship space. The arcade and chapel are well-detailed and inviting. The volumetric shape of the chapel, coupled with the introduction of natural light, makes it an inspirational space for worship.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD

Architect

Dominy + Associates Architects
@ domusstudio LLP
David Keitel, A. Lewis Dominy III
2150 West Washington, Suite 303
San Diego, California 92110
619-692-9393 Fax: 619-692-9394

Project – Renovation

First Lutheran Church, ELCA
San Diego, California

Landscape Architect: Jon Powell, Deneen
Powell Atelier, Inc.

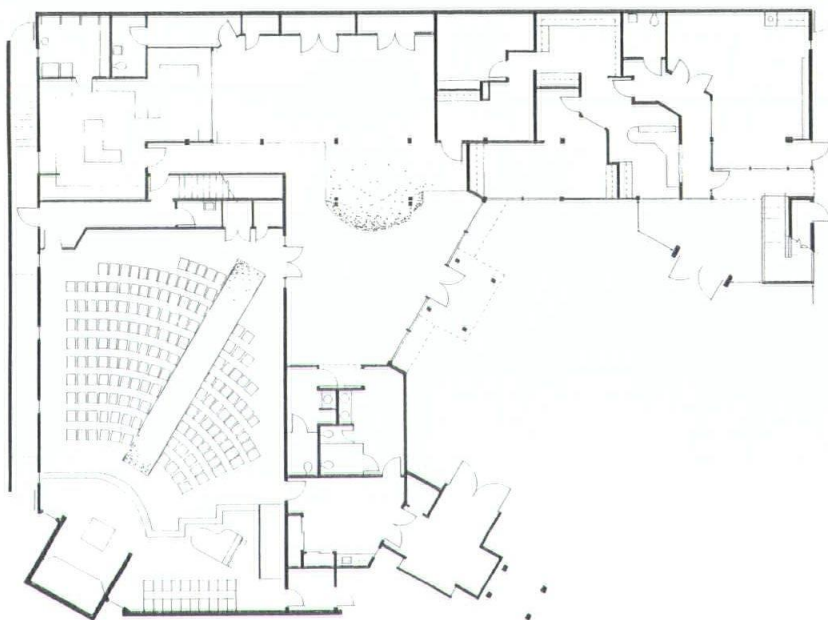
Photography: Glenn Cormier, in Site
Architectural Photography

First Lutheran Church of San Diego is one of the few churches that remain to serve the downtown inner city. The 1960's L-shaped, flat roofed, red brick structure, that had served as temporary sanctuary for 40 years, lay hidden among high-rise buildings and completely lacked identity and warmth. The interior was dark, grim, cold, and unspiritual. The goal of the renovation was to bring the church prominence and convey their message "in the city for good," all on a modest budget.

The new, steep pitched steeple and chapel provide community identity and have skylight roofs, which bathe the interior with natural daylight and glow as welcoming beacons in the night skyline. Three skylights were added to the nave allowing more natural light to penetrate the box and reinforce the diagonal main aisle of the new space.

The truthfulness of materials was an important design consideration. The existing interior painted brick and glue-laminated beams were sandblasted revealing their natural finishes. Italian tile, Canadian maple, and acid-etched colored concrete were chosen as some of the flooring materials for both their design and acoustical qualities.

The 2,081-square-foot addition included a small chapel, which provides a community place for prayer and contemplation. The chapel is open daily and is secure from the rest of the buildings. The entry doors open the width of the



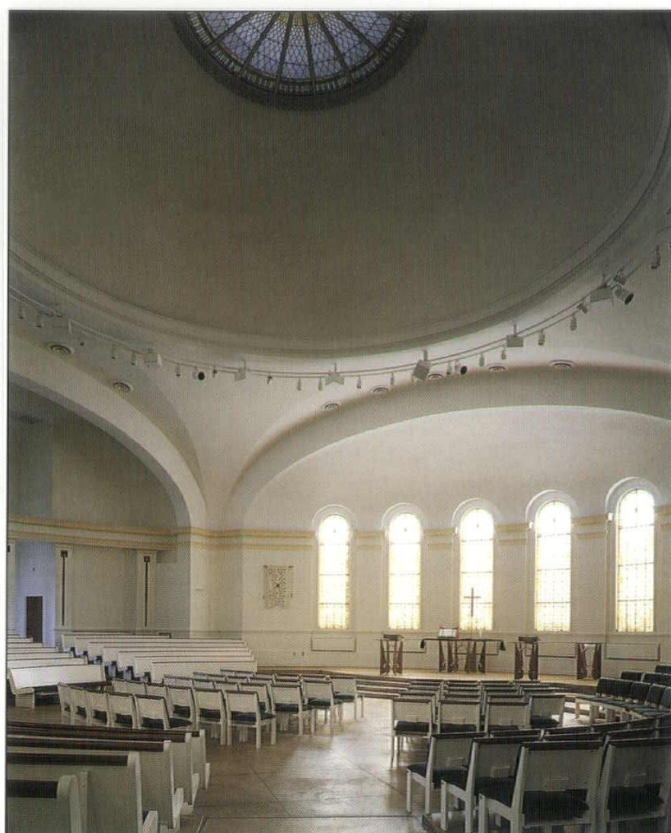
chapel allowing seating to continue outdoors for smaller functions. The acid-etched plaza concrete continues into the chapel allowing a gracious expansion.

The new courtyard is truly an urban garden. The subtle cross pattern extends beyond the courtyard onto the city sidewalk, inviting the public to worship. A new commercial kitchen aids the church's ministry to provide bi-weekly meals for the homeless. The dual narthex/fellowship hall functions for

both worship and feeding and serves as a successful multipurpose space.

Jury: This building offers an important, symbolic transcendent presence in the cityscape; especially important is its quality achieved with a modest budget. The new tower creates a distinctive identity in an urban environment. The finished building is a remarkable achievement for the community. The result is a convincing urban presence and an inviting space, and both with added architectural interest.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Centerbrook Architects and Planners
Jefferson B. Riley, FAIA and
Charles G. Mueller, AIA
67 Main Street, Box 955
Centerbrook, Connecticut 06409
860-767-0175 Fax: 860-767-8719

Project – Renovation

First Congregational Church of
Battle Creek, Michigan

Structural Engineers: Nehil•Sivak

Mechanical/Electrical Engineers:

SWS Engineering

Civil Engineers: Civic Engineers, Inc.

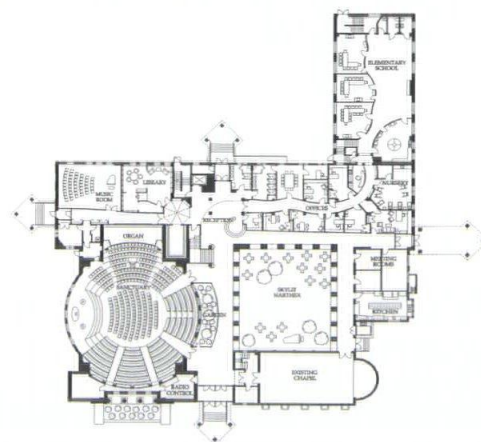
Photography: Steve Hall, Hedrich Blessing

This was a major renovation of an early-20th century domed church and its 1940s, '50s, and '60s additions. It is a downtown church but serves a congregation that largely arrives by car. In addition to solving numerous functional problems, it addressed two major liturgical concerns: a sense of welcome outside and a sense of community within.

Four new canopied entrances reach out on each side of the building to draw people in from existing or newly expanded parking lots. The four entrances lead to paths inside that converge at a centrally located, circular reception desk and lounge. The building now actively invites people to enter and provides a person to welcome them immediately within their view.

A neglected exterior courtyard was roofed with glass and made ready for community gatherings. A small garden courtyard was maintained to allow the morning sun to fill the sanctuary and the sanctuary's curved wall to be seen from the newly created gathering space.

Removing the balcony, reconfiguring the worship space into seating-in-the-round with a combination of fixed and loose seating, mixing the choir in among the congregation seating, and providing for a moveable chancel afforded considerable flexibility for varied modes of worship and celebration, and enhanced a sense of communal gathering and



singing. Four pieces of liturgical furniture for the chancel were designed to imbue these otherwise inanimate objects with qualities of life.

Jury: This interior renovation incorporates a courtyard as a warm, inviting space, the result of a modified orientation and interior. It contains a wonderful transformation of space, both the sanctuary and the enclosed courtyard, the latter of which invites meeting and community. The sanctuary's design incorporates an appropriate arrival sequence from secular and sacred space.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Wilson Darnell Mann, P.A.
Les Mock, AIA
105 N. Washington
Wichita, Kansas 67202
316-262-4700 Fax: 316-262-0002

Project – Restoration

Plymouth Congregational Church
Wichita, Kansas

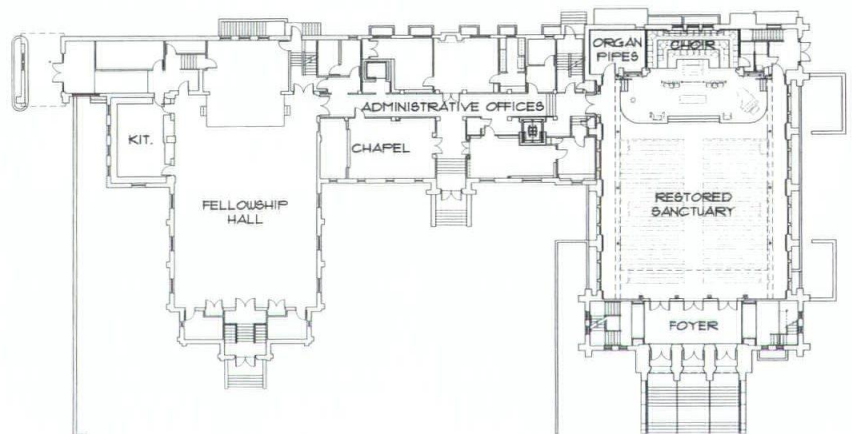
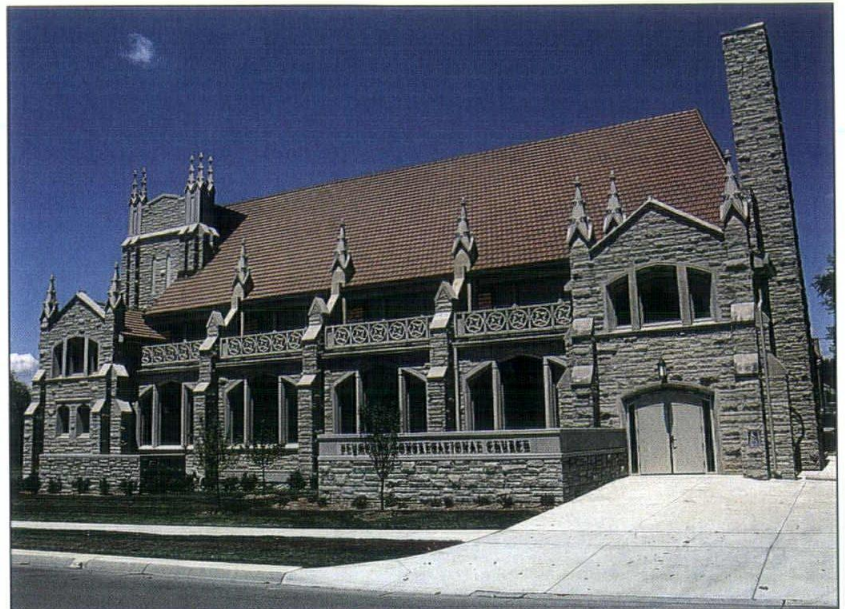
Interior Design: Annette Richmond

Photography: Paul Chauncey Photography

A devastating fire started during the repair of the sanctuary roof resulted in extensive damage to this Congregational Church built in 1922. The design challenge from the church leadership was straightforward: Improvements must be made to meet the needs of a growing membership, and 21st century amenities should be incorporated. However, it was the demand of the congregation that it look “just like they remembered.”

Without original drawings, research on the details of the sanctuary began with the study of videos, photographs and actual charred remains. The team moved rapidly to evaluate the existing structure and enclose the sanctuary prior to winter. Over 25,000 feet of oak trim was used to reproduce the original look of the roof structure. Exterior stone walls were repaired and cleaned from the effects of the fire.

The desire of the Church to reproduce the original look was often in conflict with current life-safety codes, accessibility regulations, and the incorporation of



modern heating, ventilating, and air conditioning systems. All efforts were concentrated to be as faithful to the original design as possible.

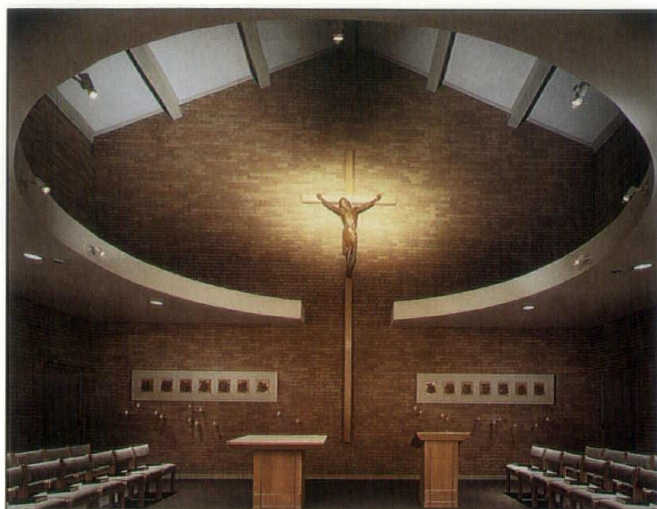
Attention to detail, no matter how small, was a key factor in meeting the desires of the congregation. Extensive meetings were held with church members, engineering consultants, contractors, and artisans to re-create the feel of the sanctuary. The original stained glass windows were measured and reproduced using glass from the original glass supplier. Custom pews were reproduced using damaged pews as a template. Plaster ornamentation was carefully removed and repaired or used as a mold for reproduction. The chandeliers

were reproduced in minute detail using pre-fire videos working together with custom lighting designers.

Sixteen months later, on Thanksgiving 1999—a significant day in the Congregational Church—the first service was held in the “new” sanctuary.

Jury: Prompted by a devastating fire, this respectful renovation adds modern amenities while keeping the look and feel of the original building. The architects faced a formidable challenge and succeeded in accomplishing their goal. The combination of congregational foundation with contemporary materials and uses is well-achieved. The project restores the design intent of original architecture, faithfully recreated through the use of documented details.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Constantine George Pappas AIA
Architecture & Planning
560 Kirts Boulevard, Suite 116
Troy, Michigan 48084
248-244-8998 Fax: 248-244-9021

Project – Liturgical/Interior Design

St. Mary Magdalen Catholic Church
Hazel Park, Michigan

Liturgical Consultant: Fr. Mark Joseph
Costello, Chicago

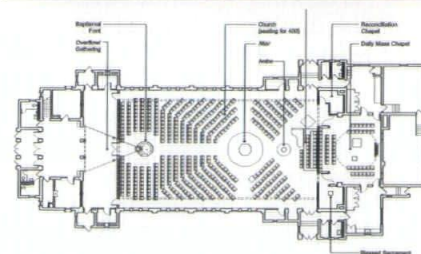
Photography: Justin Maconochie,
Hedrich Blessing

St. Mary Magdalen Catholic Church was originally built in 1955. With a seating capacity of 1,100 persons, no changes or upgrades had been made since its original construction. Typical of Catholic churches of the 1950s, St. Mary Magdalen was designed in a traditional basilica style arrangement, center aisle, with the altar placed at the far end of the church. In the early 1960s, Vatican II mandated liturgical changes to liturgical renovations. By the 1990s, the St. Mary Magdalen community had diminished to an average 350-400 persons at Mass.

The interior redesign of St. Mary Magdalen Church created a concept of a new "church within a church." Excess area, not used by seating, allowed for the formation of an Overflow/Gathering space and Daily Mass Chapel.

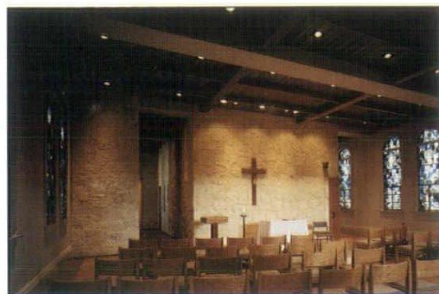


The new "Church" is defined by an aluminum and wood ring suspended from the structure above containing new indirect lighting and a new sound system. Existing structural trusses were repainted a light color to reflect the introduction of the lighting system. The redesigned floor plan centers the altar platform, baptismal font and ambo along the center axis of the church, respecting the axial design of the existing church. Changes to the locations of the liturgical "elements" allow the community to gather around the table to celebrate Mass, touch the Holy Waters of the font, and celebrate the Spoken Word.



Jury: The revised layout of this building's interior strengthened the sense of community and the liturgical function of the large sanctuary, complemented by a smaller, more intimate daily chapel. Facing the challenge of a pre-Vatican II seating configuration, the designers successfully reconfigured the space to create full and active participation of the entire congregation. This successful renovation adapts an existing basilica form to modern liturgy.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Renovated old church.

Architect

Davis Durand-Hollis Rupe
Architects, Inc.
Gregory M. Davis, AIA
11103 West Avenue, Suite 3
San Antonio, Texas 78213
210-377-3306 Fax: 210-377-3365

Project – Liturgical/Interior Design

St. Peter the Apostle Catholic
Church, Boerne, Texas

Stained Glass: Claire Wing, Wing Glass,
Dallas, Texas

Stations of the Cross: Mark Humenick

Font Bowl & Corpus Sculpture:

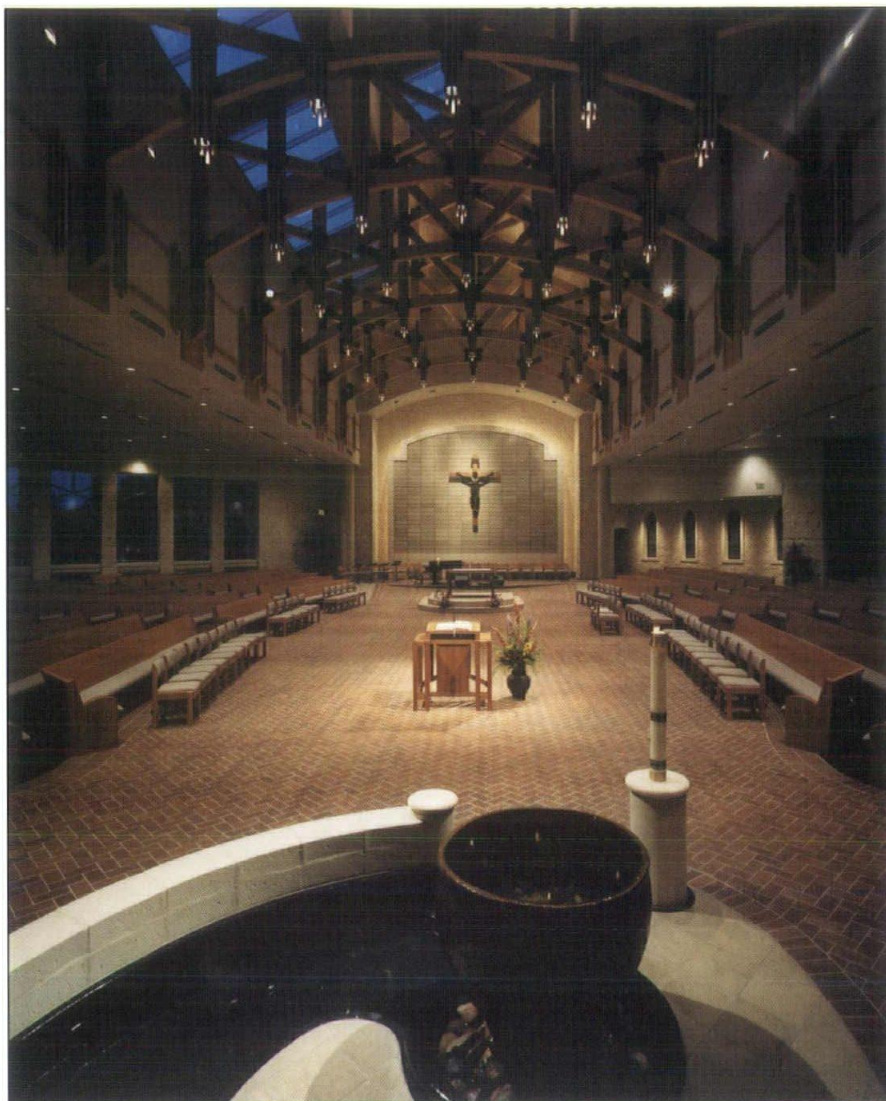
Jerry McKenna

Photography: Larry Pearlstone

The design intentions for the sanctuary addition at St. Peter the Apostle were rooted in the liturgical rituals and the strong influence of the architecture of the existing 1923 church. Worship space that embraces the people and recognizes the diversity of cultures shared within the community became the primary design criteria.

Project requirements for the new sanctuary called for a master plan that "cleaned up" a site with multiple buildings in various stages of repair. The six-acre site is split into three parts due to extreme slope on the property. Several existing structures were demolished to allow for circulation and exterior gathering before and after services.

The exterior walls of light stone act as a canvas for the earlier church. The towers of the original church remain the focus from Main Street, which was an issue within the community.

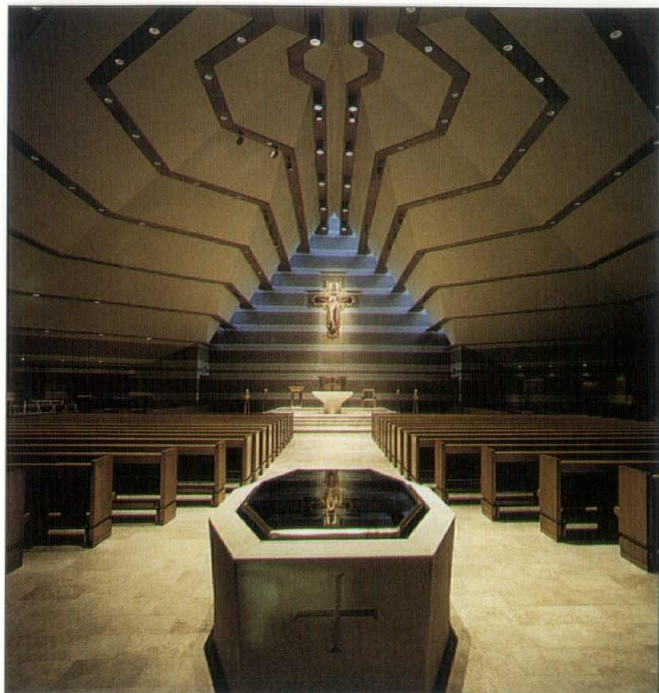


An antiphonal plan was developed to seat 850 members in an intimate setting. The baptismal font with overflowing water welcomes worshipers into the nave. The interior foyer allows for a continuous procession from the outdoor gathering space through the large entry, to the font, ambo, and altar. The main focus is the altar, raised on a platform and embraced by the assembly. The truss forms emphasize the large open ritual area. Skylights and large windows allow for light to spill onto the walls and floors, lighting the natural materials of stone, wood, and brick. The windows and glass connect nature with the interior space. The elements of water, earth (stone), and sky are celebrated here as God's gifts to His people.

The forms are a reflection of the materials used in the original church. Use of natural hand-hewn materials was essential in defining the space's relation to its past. Ornamentation was kept simple and "built into" the architecture. Soft colors and natural materials reflect the truth and honesty of the site and people.

Jury: The outdoor rough stonework is brought in with its honest, tactile sense, along with wood decorative elements. The resulting warm, natural interior is conducive to worship, creating a sense of community with the Eucharist at its center. The texture of the interior enhances the sense of place and timelessness. The appealing worship environment counterposes the decorative perfusion overhead with the simplicity of the brick paved floor.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Landry and Landry Architects & Planners

Duane Landry, FAIA, and
Jane Landry, FAIA
6319 Meadow Road
Dallas, Texas 75230
214-265-8398 Fax: 214-265-8398

Project – Liturgical/Interior Design
St. Joseph Catholic Church
Richardson, Texas

Crucifix: Nancy Rebal
Crucifix Configuration and Frame Design:
Ellyn Amador
Metals Craftsman: James Cinquemani
Architect of Original Building:
F&S Partners, Inc.
Photography: Dan Sellers

The community desired a closer relationship between themselves and the celebrant during the liturgy. They wished to restore their awareness of the reserved Eucharist, which was in a remote and isolated location. Baptism by immersion was to be provided near the entrance of the church, the font visible and accessible to the community for

blessing and as a reminder of entering the Church through baptism.

A painting of the crucifixion, which replaced a mirrored glass cross, was commissioned as a first step in the overall renovation. The existing altar platform, high and remote, was freed from the back wall, lowered and brought forward into the congregation. Some of the pews were redirected to face the altar from the sides, thereby gathering the faithful around the altar. Removal of the stage-like altar platform permitted an opening to be cut through that wall to the existing daily chapel, which now serves also as a place of reservation for the Eucharist.

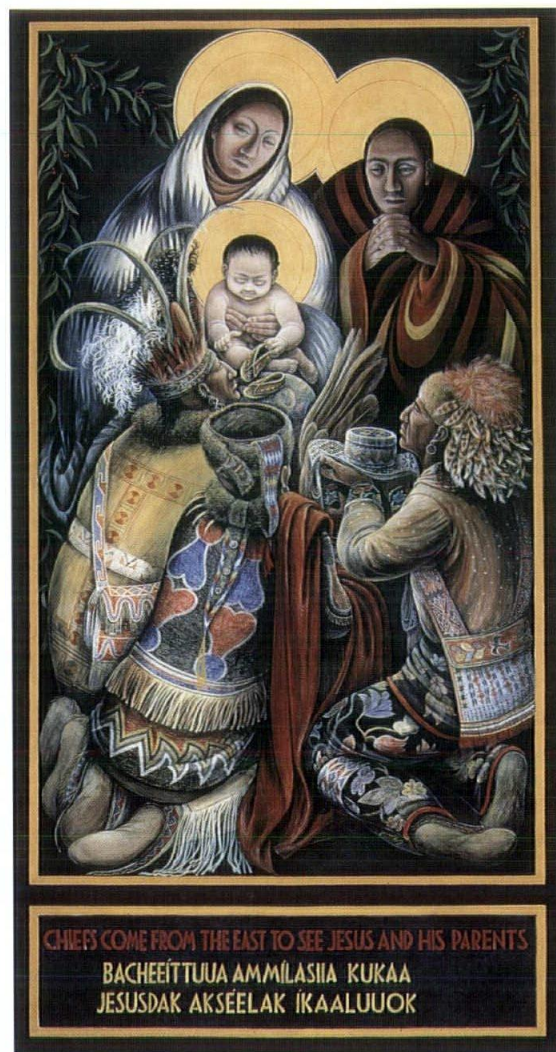
The sarcophagus shaped font, symbolic of death and rebirth in baptism, provides for full immersion. It is made of limestone and encloses a stepped bronze pool over which water gently flows. At the Easter Vigil, the water level is lowered slightly, and stone steps are set in place to allow both the pastor and the baptismal candidate to enter the water.

The architects designed new liturgical elements and furnishings of limestone, bronze and wood. A travertine floor was installed throughout the church to replace carpet, and a massive chandelier in the center of the space, unrelated to any liturgical activity, was dismantled and removed.

The renovation has created a strong axial relationship between font, altar, and tabernacle. This progression, as one moves from font to altar to tabernacle, signifies the journey of the faithful—beginning in baptism, to the altar where faith is nourished, and to Christ eternally present in the Eucharist.

Jury: *The new seating design around the central space makes the layout of this worship space more intimate. It brings the congregation together to pray. This impressive transformation of liturgical space emphasizes post-Vatican II theology with the community gathered around the Eucharist. Even with the encumbrances of a strong architectural environment, the designers were able to make significant changes that radically improved the liturgical use of the space.*

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ART AWARD



Artist

Rev. John B. Giuliani
The Benedictine Grange
49 Dorethy Road
W. Redding, Connecticut 06896
203-938-3689 Fax: 203-938-3689

Project – Visual Art

The Crow Series, Church of St.
Dennis, Crow Agency, Montana

The Crow Series comprises 14 icons painted in response to a young Crow man's dream. He envisioned the Mysteries of Mary expressed in the image and likeness of his people on the walls of his church, St. Dennis, in Crow Agency, Montana.

Each of the 14 panels is 3 feet by 6 feet,

printed in acrylic on gessoed boards. At the base of every panel is an inscription of the mystery in Crow and English. The translation from the native idiom is startling with fresh insight. For example, what is conventionally called Mary's Assumption in Crow reads, "When they take Mary to the Everlasting Land, Blessed Kateri and Nicholas Black Elk Show Her Great Respect." While this is a traditional formula of the Assumption, the mystery is enhanced here by the presence of two Native American Christians, Blessed Kateri Tekakwitha, a Mohawk maiden, and Nicholas Black Elk, the Oglala visionary and catechist.

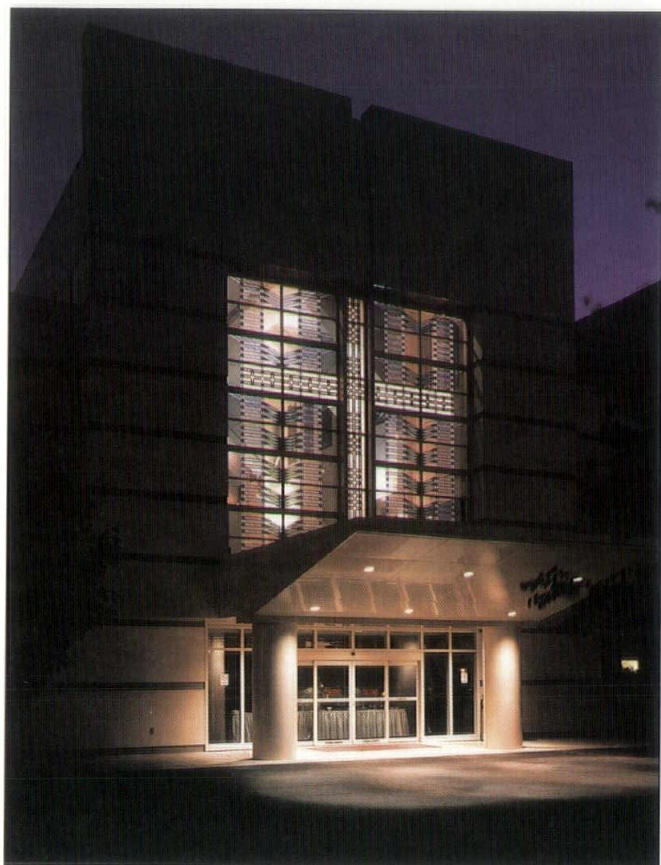
Each of the panels is situated between windows of similar size in the octagonal tipi-like church architecture.

On one wall without windows, 14 small panels, each 7 inches by 18 inches representing the Stations of the Cross, are arranged in a horizontal line.

On September 15, 1999, the Feast of the Sorrows of Mary, the Crow Series was dedicated at the Church of St. Dennis, Crow Agency, Montana.

Jury: This work translates a dream into the Mysteries of Mary and is appropriately incorporated in the space. It is an inspiring use of indigenous art that interprets the Christian story into the Native American Crow setting. The work elevates a personal vision and interpretation to a timeless statement. An original and inspiring reinterpretation of Christian traditional imagery, these icons beautifully enhance the worship environment.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ART AWARD



Artist

Arthur Stern
Arthur Stern Studios
1075 Jackson Street
Benicia, California 94510
707-745-8480 Fax: 707-745-8480

Project – Visual Art

Stained Glass Cross for the
Millennium
PeaceHealth/St. John Medical
Center, Longview, Washington

Art Consultant: Kathy Hathorn,

American Art Resources, Houston

Architect: John F. Haupt III, AIA, AICP

Interior Designer: Judy Reed, DSI,

Philadelphia

Photography: Blake Praytor

The design criteria for this project called for a 24x24-foot window as the focal point over the entrance to the hospital. The design features a large cross rendered in hand-blown glass with beveled glass prisms that can be seen as a bea-

con to the community when lit from inside.

The installation is on one side of a large atrium inside the entrance. There are several vantage points inside—from below at the reception area level, in the main lobby, or from a balcony where there is a seating area next to the window.

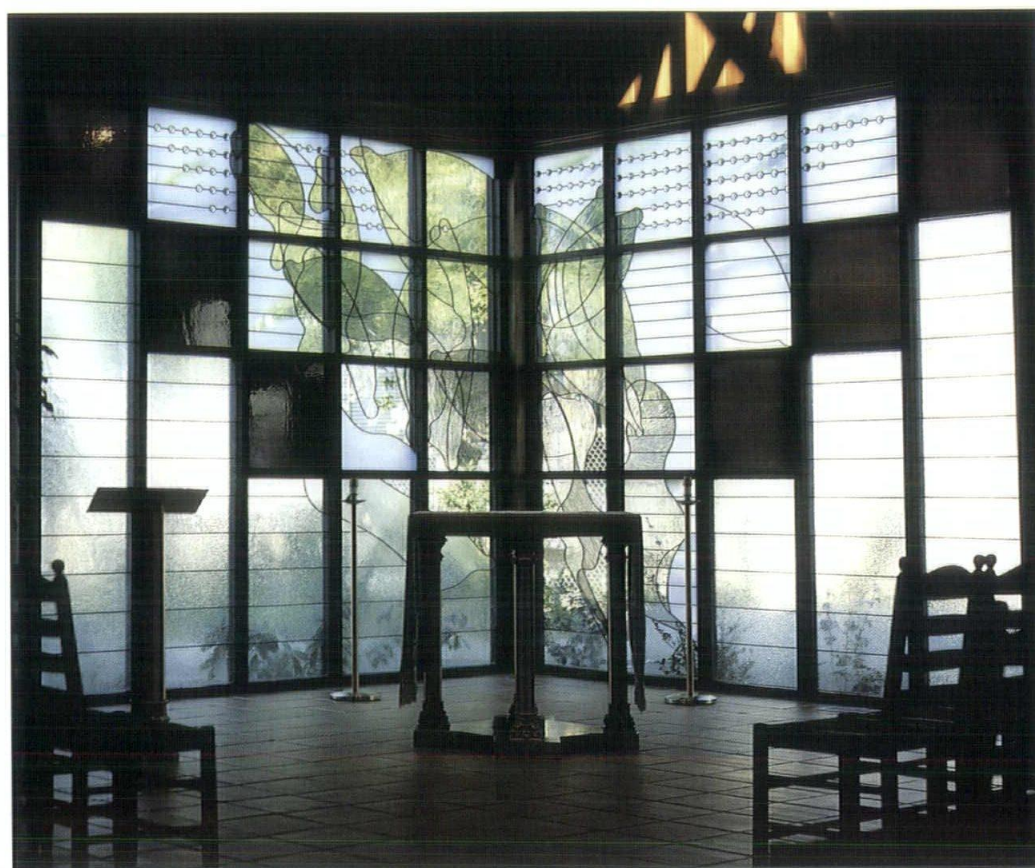
One purpose of the window was to create a spiritual feeling in the waiting area, which is adjacent to the operating rooms in the hospital. The cross was intended to pay homage to the Sisters of St. Joseph of Peace, who felt a special call for the frail and infirm and began the ministry of health care in Longview.

Special attention was taken so that the design is well integrated into the architecture. From the exterior there are horizontal details in the building that are continued across the mullions of the framing for the window. There is also a

vertical notch in the architecture that continues down becoming the aluminum clad structural steel verticals in the framing. The palette of colors, hand-blown glass combined with different densities of gray plate glass, were selected to integrate with the interior design color scheme. A custom aluminum framing system with integral steel bracing and exterior protective glazing was built and powdercoat painted to match architectural details elsewhere in the building. The artist considers this project his best integration of art and architecture to date.

Jury: This window is especially stunning from the outside when lit from the interior. It also works well from the inside as one looks out through the window. A strong, geometric focal point above the entrance is softened with the refraction of light. The strong presence of the cross and the transparency of the glass are well integrated in their setting. This simple architectural work of stained glass creates an inviting presence in a healing environment.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ART AWARD



Artist

Shelley Jurs
Jurs Architectural Glass
4167 Wilshire Boulevard
Oakland, California 94602
800-679-9772 Fax: 510-531-6173

Project – Visual Art

Stained Glass Window Wall:
“Crossing the Red Sea by the Grace
of God,” All Saints Chapel Catholic
Church, Hayward, California

Architect: Associated Professions, Inc.,
Livermore, California
Photography: Shelley Jurs

This window wall is symbolic of Israel crossing the Red Sea, a model of faith that must act when God has offered baptism as a way to accept His free grace.

Custom aluminum frames designed by the artist incorporate individual squares equally divided across the top row then gradually tumble toward the center as

the side panels increase in size to emphasize the importance of focus on the powerful symbolic glass forms. Religious context expects faith-promoting content.

The range of hand-blown glass and subtle tints, even in white as with alabaster, can create a contemplative state of mind that refreshes the senses and revitalizes the body and spirit.

The large red squares indicate the “Red” Sea. White and clear variegated glass represents clouds. The turbulent organic forms are indicative of the water parting to create a path for the crossing. Water is symbolic of the destruction of sins and purification by the very nature of its cleansing properties. Fish represent Christ.

This sanctuary is a sacred place, where one finds refuge from the outside world. The materials become a reflective expression of the belief that life is defined by light. This work imports a feeling of

the inner spirit as well as a sense of timelessness. The method of glass design intoxicates through the richness of material and symbolic nature of its artistic expression.

The tranquil view was originally disturbed by neighboring houses and a circular driveway. By interweaving transparent, translucent and obscure glass, this meaningful tapestry restores the feeling of privacy, maintains the level of light, and enhances the elements of nature.

Architectural glass as art triggers a response that embraces both nature and human life. It offers a positive emotional effect for those who celebrate it.

Jury: The solid squares of glass punctuate the organic and geometric design as a backdrop focus for the chapel. The glass creates an important and meditative backdrop to the focal point of the worship space. Creative integration of the organic and geometric forms offers a counterpoint to the window's transparency.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ART AWARD



Architect/Artist

Jonathan Levi Architects, Inc.
266 Beacon Street
Boston, Massachusetts 02116
617-437-9458 Fax: 617-437-1965

with

DesignWorks, Landscape Architects
50 George Street
Charleston, South Carolina 29401

Project – Visual Art

Holocaust Memorial
Charleston, South Carolina

Photography: Ron Rocz

A synthesis of urban planning, architecture and sculpture, this memorial incorporates a major path traversing centrally located Marion Square in Charleston, South Carolina. The memorial's position was chosen by the architect to occupy a place of frontality, adjacent to the existing Calhoun obelisk, and appropriate to

the intent of the city and local community to highlight the mission of remembrance.

The piece was conceived through the eyes of the local survivors whose names are inscribed on a wall that forms the backdrop to a long bench that accommodates meditating visitors. The "interior" of the memorial is formed by a two-story-high screen of mill-finish stainless steel. The visitor is called upon to speculate on the nature of the boundary and his or her place in relationship to it—whether to be within or without.

At the center is a 16-foot bronze sculpture created by the architect. A place of assembly whose footprint echoes that of the memorial sanctuary will accommodate the annual ritual of remembrance. Its side aisles, walls, and tilted grass floor quietly guide the observer to varied perspectives on the sanctuary's

space prism and a gradual awareness of the sculpture lying prone within. They also serve everyday life as comfortable places to sit, recline, and pause. The memorial is constructed of specially mixed and finished concrete, detailed and heavily reinforced to reduce jointing beyond that normally expected by the eye, thus strengthening the monolithic aura of the material.

Jury: This powerful outdoor Holocaust Memorial draws the visitor to reflect on a crumpled tallis (prayer shawl) within a cage of bars. The tallis is out of reach, yet makes us want to reach out and touch it. This dramatic memorial invites contemplation of the sacredness of life. Multiple metaphors expressed through the enclosure allow contemplation and meditation in this public space. Originally entered in the New Architecture category, the jurors agreed the Visual Arts category more appropriately suited this spatially enclosed and spiritually powerful tribute to Holocaust victims.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ART AWARD



Interior Designers
 Jim Lewis and Christopher Lohr
 Icarus Furniture
 154 4th Street
 Troy, New York 12180
 518-274-2883 Fax: 518-271-1163

Project – Liturgical Furnishings
 Teresian House/Carmelite Sisters
 for the Aged and Infirm
 Albany, New York

Liturgical Consultant: Fr. Richard Vosko
Architect: Ed Bradford, The Architectural
 Team, Cambridge, Massachusetts
Photography: Jim Lewis, Icarus Furniture

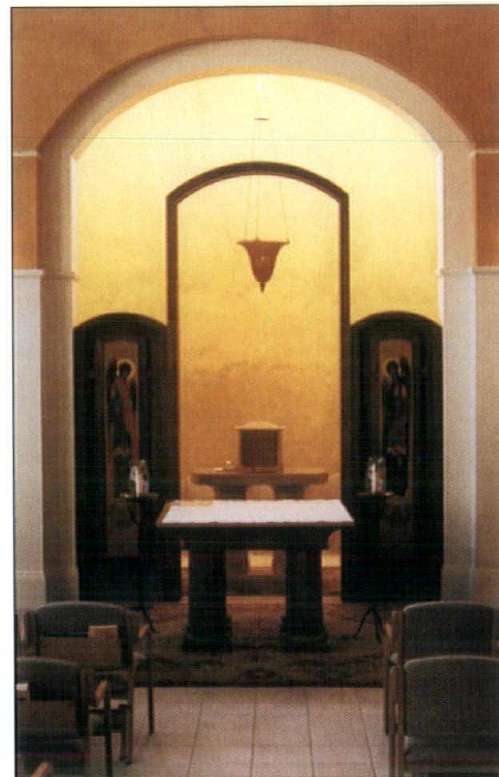
The Chapel of the Infant of Prague at Teresian House is both a monastic chapel for a Carmelite community and an independent parish church serving a community of paid staff members and residents of a large geriatric institution. Day or night the chapel is gently suffused with the colors of the sun. It is conceived as a retreat within a cloistered garden, interpreted with elements derived from Romanesque, Orthodox, and Synagogue traditions. It was designed to accommodate contemporary thought on the Reservation of the Eucharist. It is also comfortable and intelligible to a diverse elderly community that came of age prior to the Second Vatican Council.

The Blessed Sacrament Chapel is located in the apse of the chapel. The floor is set with buff-colored porcelain tile and the walls are treated with a hand-ragged, ochre faux-stone finish. The exterior of the shrine is lit by daylight from the window wall of the chapel and by pendant light fixtures of hand-blown glass (amber lined with a translucent white) hung in clusters of nine to either side. The interior is day-lit by three clerestory oculus windows.

The fixed elements of the chapel include iconostasis, tabernacle, tabernacle throne and sanctuary lamp.

The iconostasis is a frame-and-panel construction of cherry with two central pocket doors. The doors are closed during the celebration of the Eucharist in the main space and are opened to reveal the tabernacle for devotion at other times. The division and distribution of the apse wall screen and doorways and the subjects of the icons are derived from traditional iconostases. The icons are of the Archangel Michael as Protector and Guide and the Archangel Gabriel as Annunciator of the Incarnation.

The tabernacle is a simple, low-domed architectonic shrine of maple and Swiss pearwood. The swelling petals of the



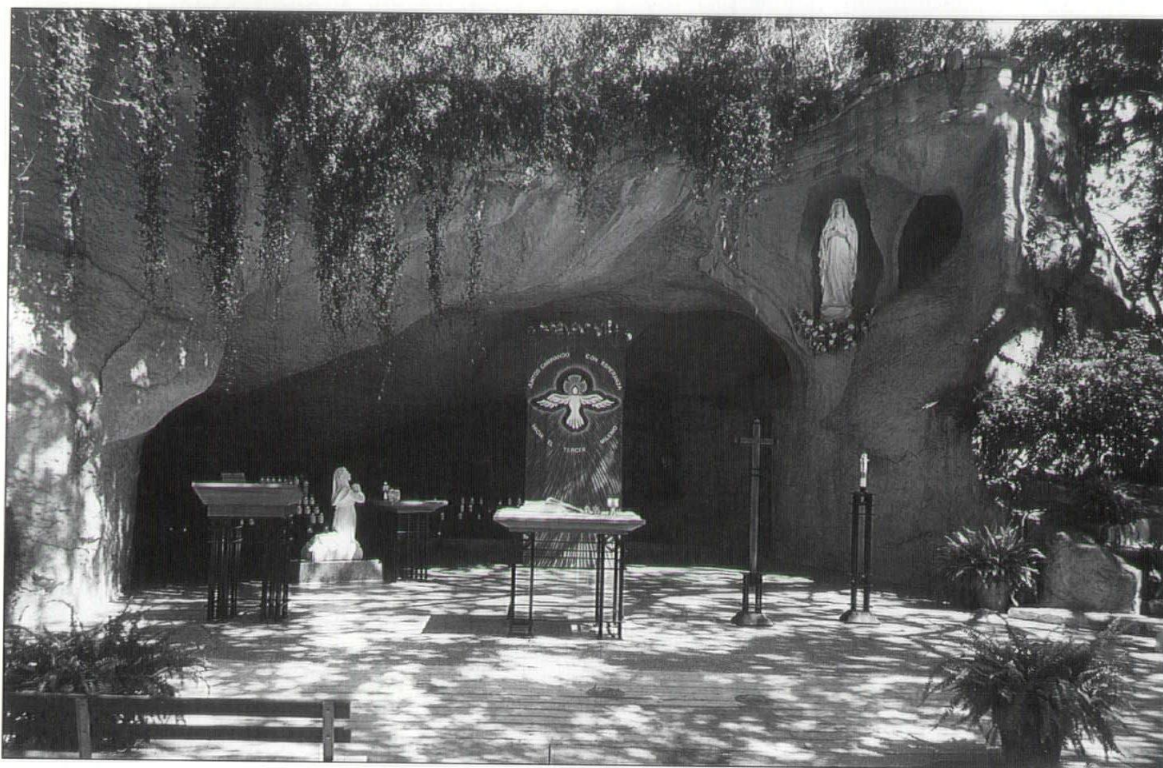
dome correspond to the detailing of the vintage font of white marble that stands in the loggia opposite the Blessed Sacrament Chapel. The Tabernacle rests upon a two-pillared Throne of maple.

The sanctuary lamp is suspended above the tabernacle by a brass chain on a winch mechanism. The globe is an inverted bell-shape of hand-blown red glass seated in a wrought copper frame and lit by a 14-day wax candle.

The Blessed Sacrament Chapel and its tabernacle are accessible to persons using wheelchairs. Changes in the apse provide additional seating for private meditation and accommodate the Carmelite community for Divine Office.

Jury: The screen complements the meditation space while the icons provide a focus for reflection. The gentle arch over the niche is reflected in the form, effectively integrated with the angels flanking. The screen is an elegant addition to the contemplation space. The icons provide a wonderfully simple device for separating the chapel from the tabernacle as the liturgy warrants.

MILLENNIUM FAITH & FORM/IFRAA RELIGIOUS ART AWARD



Artist
Sprinkle Robey Architects
454 Soledad
San Antonio, Texas 70205
210-227-7722 Fax: 210-226-0200

Project – Liturgical Furnishings
Grotto for the Oblates of Mary
Immaculate
San Antonio, Texas

Furniture Design: Rene Baldaras
Photography: Ethel Shipton

The project involved creating five furnishing pieces—altar, pulpit, credence table, paschal candle stand, and processional cross—for the expanded Grotto for the Oblates of Mary Immaculate. The Lourdes Grotto of the Southwest, a perfect replica of the original shrine in France, was erected in 1941.

The Grotto serves as a beautiful setting for weekly masses in Spanish and English to serve the mixed cultures of San Antonio. The furniture pieces are meant to complement the rustic setting of the open-air chapel. In this parklike

setting an informal approach was used in designing the furniture.

Since the furniture pieces will always stay outside, solid antique cypress wood and wrought iron was utilized for its ability to withstand extreme weather conditions. The altar, credence table, and pulpit all have canted wood tops that give the pieces lightness to suggest wings. The steel bases are painted black so they appear to blend with the darkness of the interior of the Grotto.

The cypress was from 6-inch-thick timbers and was detailed so that no end grain conditions are exposed on any surface. A reveal was used wherever the wood grain changes. For instance, on all tops, the reveal forms a visual frame.

The paschal candle holder and the processional cross have weighted steel bases that mimic the angles used as a theme in the other pieces. The pulpit has a book slot on the backside and its top is angled for placement of reading materials.

The circle and the square are used as generators for the various designs. The furniture pieces are intentionally stark to further remind worshippers of the Oblate's objective of serving the urban poor.

Jury: This is a very appropriate design and selection of materials for furnishings for an outdoor liturgical space. The attention to detail is impressive. A pleasantly integrated family of liturgical elements is derived from a kit of parts. The strong attention to detail and careful consideration of the natural weathering process that will affect this outdoor liturgical furniture are appealing.

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FAITH & FORM'S TWO NEWEST EDITORS

Faith & Form announces the appointment of a new Editor-in-Chief and the creation of the post Editor Emeritus. Betty Meyer, Hon. AIA, formerly Editor, has been named Editor Emeritus of *Faith & Form*. Michael J. Crosbie, Ph.D., R.A., formerly Assistant Editor, is the new Editor-in-Chief.

As Editor Emeritus, Betty Meyer opens a new chapter in her role at *Faith & Form*. Meyer has served as Editor-in-Chief of the magazine since 1980. In that time, *Faith & Form* has built upon its 34-year tradition as the leading magazine in the U.S. covering the art and architecture of religious buildings. Under Meyer's editorial leadership, *Faith & Form* has been the voice of the community of

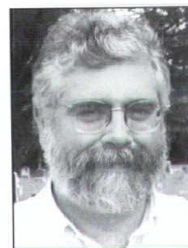


architects, artists, liturgical consultants, clergy, and congregations involved in the design and construction of religious art and architecture. Meyer will continue to write articles, contribute to the "Notes and Comments" column, and author a new Editor Emeritus column.

Meyer is one of the most respected figures in the field of religious art and architecture. She has undergraduate and graduate degrees in the fields of Philosophy, Religion, Ethics, and Theology. In addition to writing in the field, she has held Associate Professorships at Tufts University's Crane Theological School and at Lasell College for Women.

She has served as a consultant to the United Church of Christ, as Director of the St. Peter's Lutheran Church Gallery, and as Executive Director of the Society for the Arts, Religion, and Contemporary Culture. An honorary member of the American Institute of Architects, Meyer has lectured and published widely in the field. Meyer is now researching and writing a history of the Society for the Arts, Religion, and Contemporary Culture.

Michael J. Crosbie joined *Faith & Form* as Assistant Editor in 1998. Before then he contributed regularly to the magazine on national IFRAA conferences. As Editor-in-Chief, Crosbie assumes stewardship of the magazine's direction and its service to the religious art and architecture community. Crosbie, who is an architect, is also active in the fields of publishing, education, and research. An Associate with Steven Winter Associates, an architectural research and consulting firm in Norwalk, Connecticut, Crosbie is also an Adjunct Professor of Architecture at the Roger Williams University School of Architecture.



Crosbie has served as an editor with *Architecture: The AIA Journal* and *Progressive Architecture*. He is currently a Contributing Editor to *Construction Specifier* and *ArchitectureWeek*. Crosbie is the author of more than a dozen books on architecture, including *Architecture for the Gods* (Watson Guptill, 2000), a review of the best in new religious architecture. □

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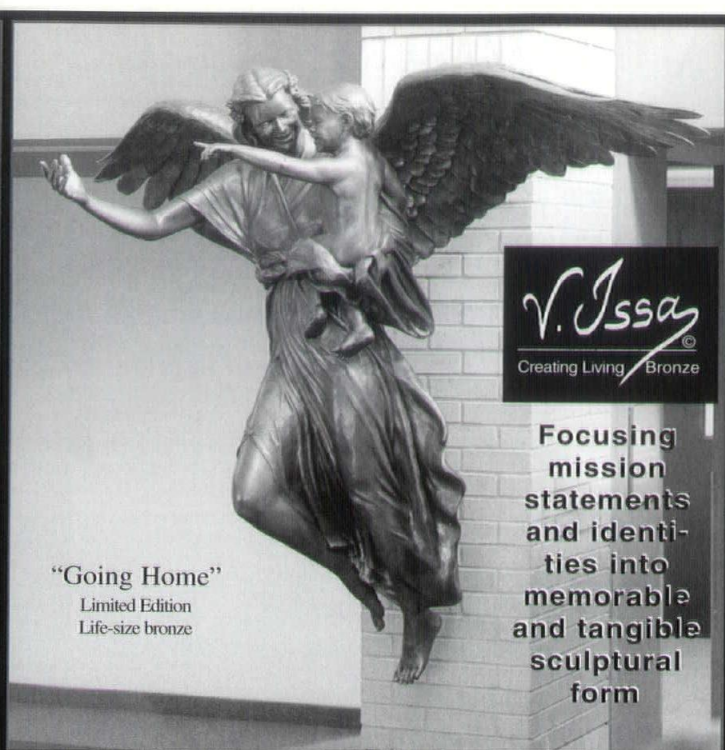
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Fax-Back Reader Survey

The editors of *Faith & Form* want to know how this magazine can continue to serve architects, artists, liturgical design consultants, clergy, and congregations in the creation of religious architecture and art. Please take a few moments to answer the following questions.

1. Your profession: _____
2. A subscriber since what year? _____
3. What are *Faith & Form's* most valuable features, and why? _____

4. In what ways might *Faith & Form* be more valuable? _____

5. What do you like best about *Faith & Form*, and why? _____

6. What do you like least, and why? _____

Please fax this page to Michael J. Crosbie, Editor, at 203-852-0741, or mail it to him at: Faith & Form, c/o Steven Winter Associates, 50 Washington Street, Norwalk, CT 06854

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Architects for St. Thomas Church, New York; Cathedral of the Madeleine, Salt Lake City; Basilica of the Assumption of the Blessed Virgin Mary, Baltimore; and Temple Emanu-El, New York.

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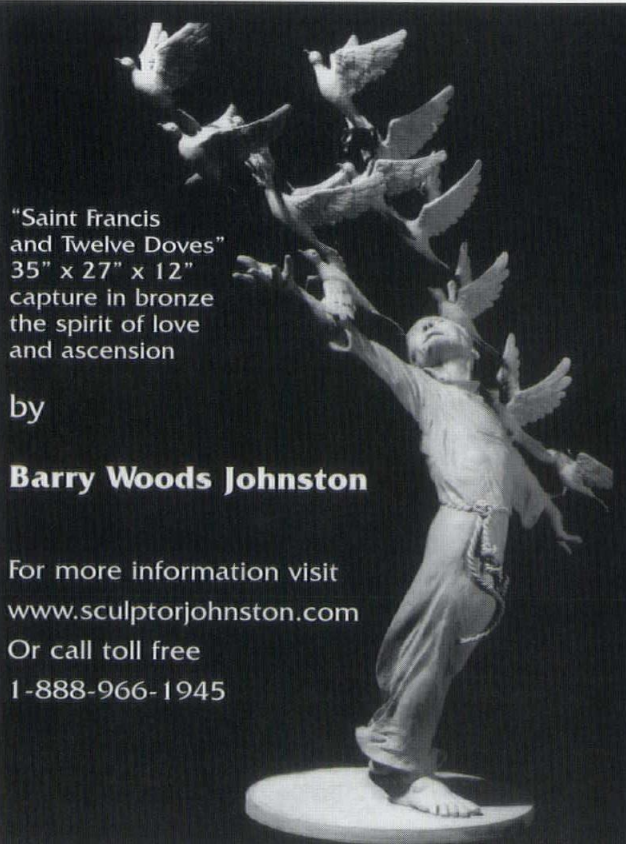
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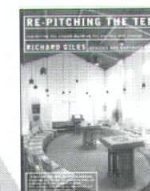
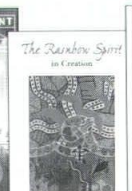
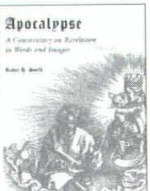
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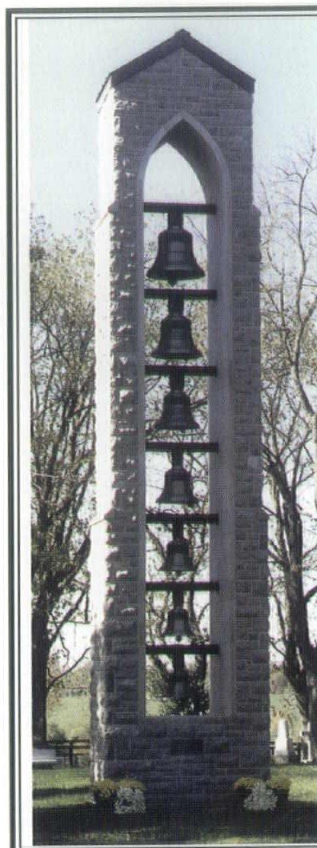
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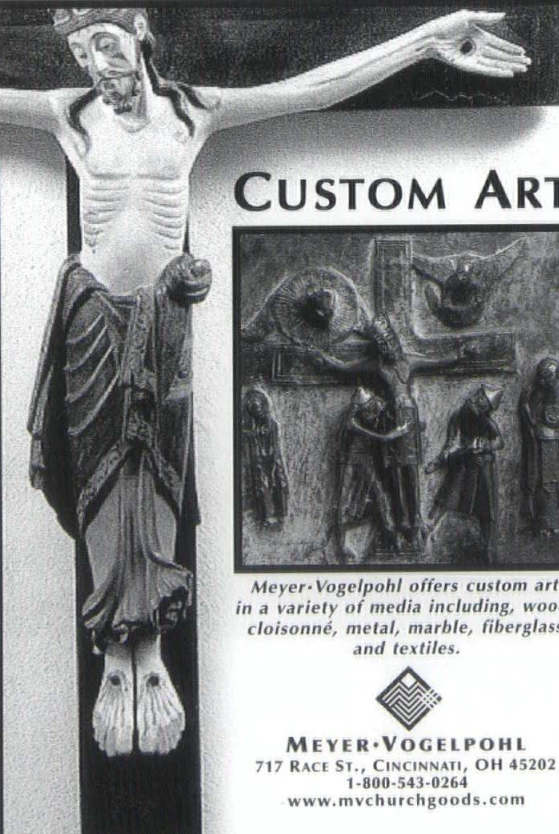
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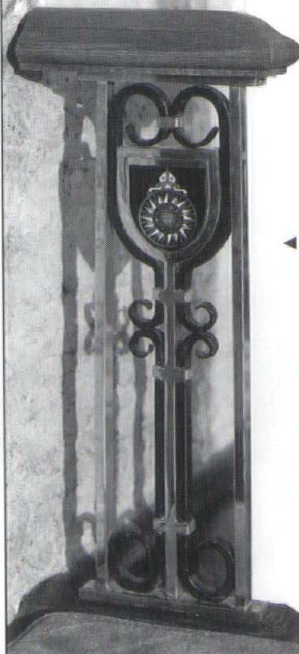
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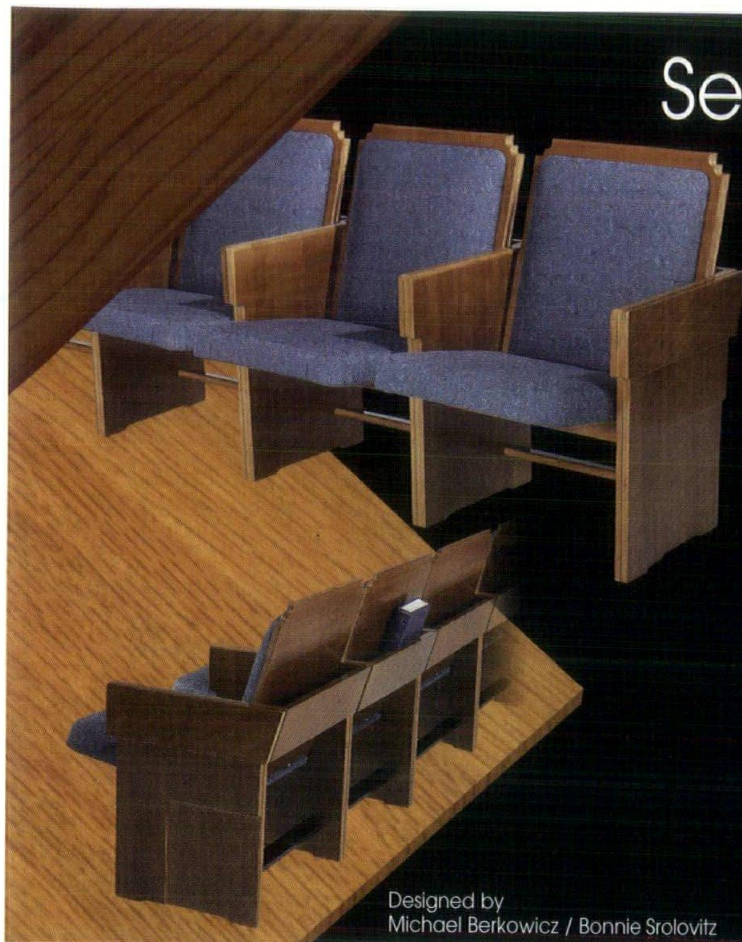
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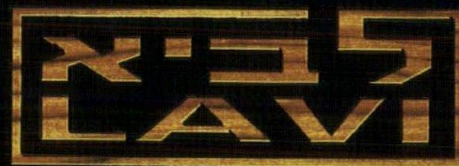


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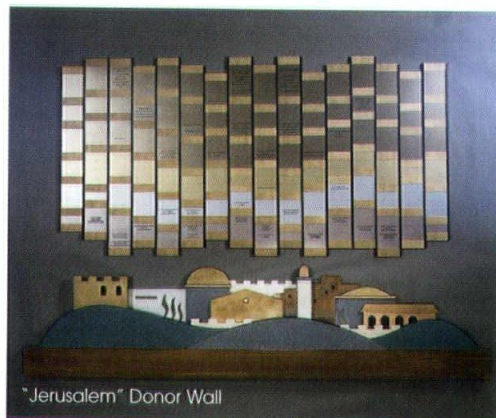
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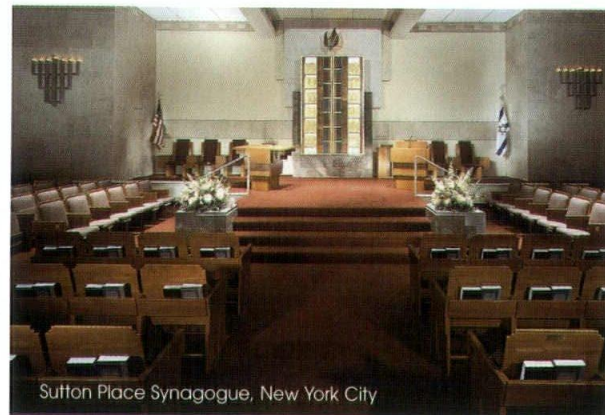
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