

CHURCH

OF THE

MILLE- NIUM

ST. GEORGE'S FORANE CHURCH

EDAPPALLY
KERALA

26TH FEBRUARY 2000

ARCHITECTS

NIKKI THOMAS ARCHITECTS

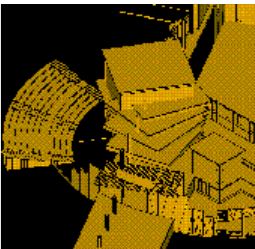
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AND

NICHOLAS IYADURAI

Nichitecture

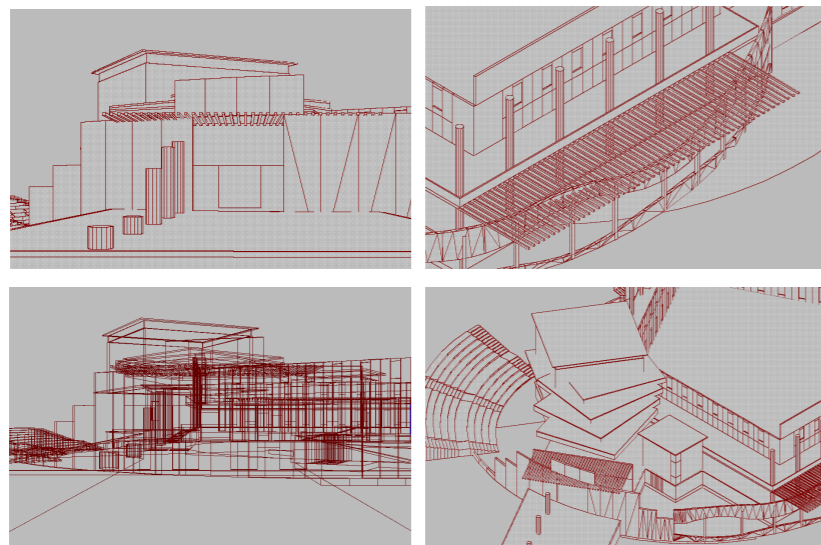
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Introduction

The millennium church is to invite people/individuals to share the grace of God. The church is envisaged to be beyond just a **<building>**. The prime idea is to connect with the Nature & the surrounding landscape and use the **<builtform>** to realize the nuances in the creations of the Lord.

The design has been influenced by various other factors and/or connotations. Here are some brief descriptions.

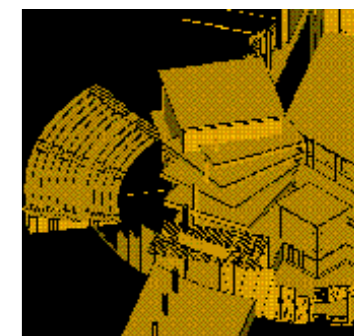
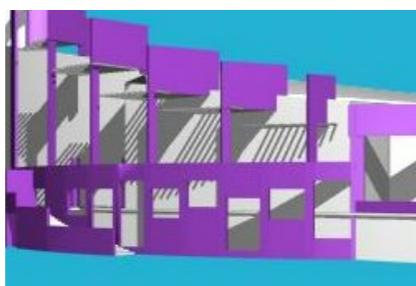


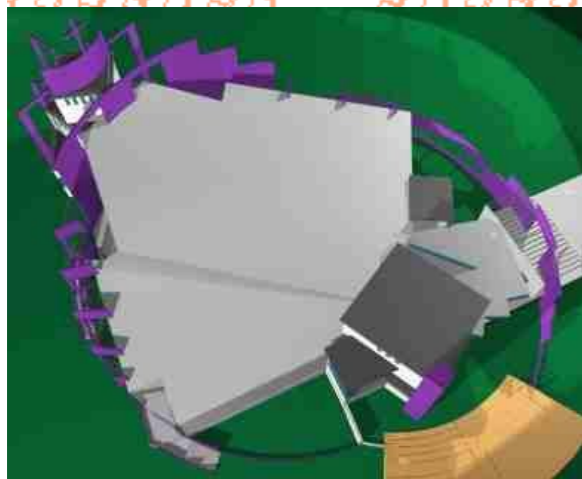
Form

Overlapping geometrical forms have been used in the design of the Church. Pure **<geometrical>** forms represent clarity in vision and make it easy for simple human understanding. A cadence of solid-void composition has been brought together in bright tropical light by the play of the various masses that make up the Church. The external form, which has been evolved along complex perspective principles, represents symbolically the complexities and contradictions of life i.e. simple architecture; while the interior, which is composed of clear and simple planes, reflects the eternal quest of the man to achieve perfection.

Style

The design is a culmination of both the Western and the Indian styles. Abstract versions of the Western **<flying buttresses>** zoom into the sky to support the **<traditional>** sloping roof of Kerala. The roof itself, as in vernacular architecture, brings in natural light and aids natural ventilation, apart from shielding the congregation from the harsh tropical weather.





The Arms and the Ark

The church, as the **<Noah's Ark>**, accepts people from the bad-mad-sad world outside and inoculates them to the vagaries of life. The curved screen walls surround the church like the safe **<arms of Jesus>**, which delineate the psychological boundary of the church by defining the "**<here>**" and "**<there>**". "The Arms" create a buffer space for the church beyond the verandah, which could be easily maintained/landscaped. This **<micro>** space within the larger **<macro>** site emphasizes the sacredness/importance that surrounds the church.

Organization of spaces

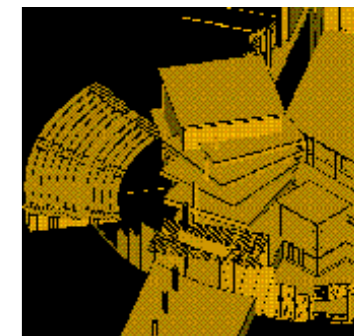
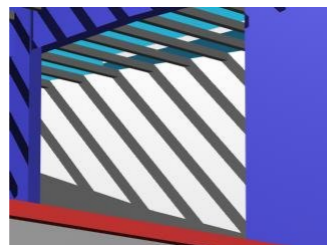
The church has been organized as a **<sequence of spaces>**. The scale and proportion of the enclosures as well as the volume of these spaces vary to create a harmonical rhythm. The scale also regulates the hierarchical articulation of all the spaces.

Entry

Unlike flaunting entrance **<gopuras>** of the South Indian temples, the entry has been designed as a simple transition element that delineates the inside from the outside. The entry is a symbolic projection of the proverbial "wicket gate".

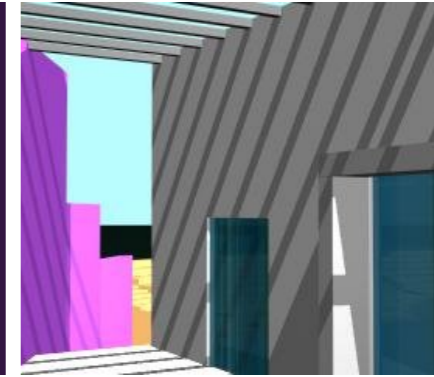
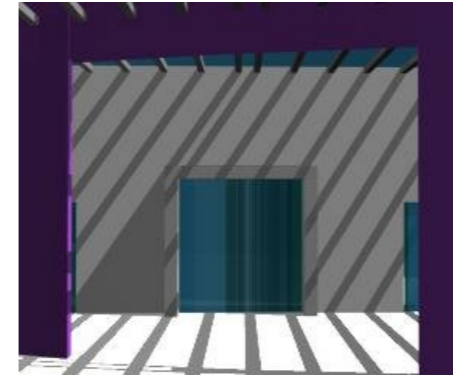
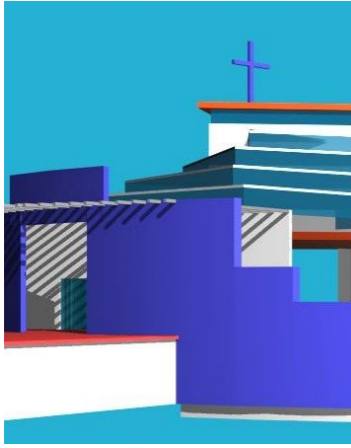
Light

Light is sacred. Apart from providing adequate natural light for comfortable performance of the necessary activities, light has been used as an architectural design element. Light is made to define the entrance, maintain the hierarchies (as in the altar versus the entry) and to create dramatic **<light and shade>** patterns that uplift the spirit.



Movement

Apart from maintaining clear circulation movement patterns for all the users, certain movement paths create **<progressive realization>**, that present different vistas for the person who moves along, towards, into, around, from the Church.

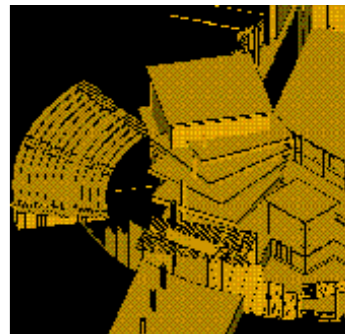


Climatology

Provision of the verandah around the church efficiently cuts off the harsh tropical sun and the monsoons. Large windows bring in natural light and openings at body level increase the **<air changes per hour>**, which in turn reduces the electrical load (electrical lights and fans) of the building. The introduction of the **<pergolas>** beyond the verandah effectively act as **<brise soleils>**. These pergolas also bring more life to the Church by creating interesting play of shadow patterns.

Water

Water is life. Various forms of water (as a reflecting plane; an unifying element; a instigator of tranquility; an inducer of the aural sense; etc) have been created to enhance the quality of the experience in and around the church.



Description of the Proposal

Site

The existing entrance to the church complex has been retained. This movement-axis gives importance to the old and the existing churches. A **<plaza>**, as a **<pause>**, with fountains, trees, seats has been created to make the transition from this main axis towards the proposed church.

The path of movement towards the new church is through an elevated walk way beside the existing church. This walk way is lined with trees that **<screen>** the view towards the cemetery on the left.

The other proposed buildings in the complex, the presbytery and the tourist complex are located in a way not to hinder the **<view>** of the "millennium" church from the road. The geometry of these buildings is derived from the circular plaza. The presbytery, along with its own garden, is located in a corner for maximum **<privacy>** and the tourist complex with a separate entrance along the road so that the activities that happen there do not disturb that of the Church's.

Ground Floor

The ground floor of the proposed church comprises of the elevated access way, the entrance **<torana>**, the entry court, the hall of light, the lobby, the main hall with verandah on 3 sides, and the altar with ancillary spaces.

The **<journey>** into the church begins at the entrance court which is also the arrival plaza. The double-height **<hall of light>** has terraced-skylights and is the connecting link between the court and the entrance lobby. The entrance lobby wraps around the church main hall to become verandah on the other sides and could accommodate around 1000 more people. Two staircases have been provided from these verandahs for accessing the balcony above and the museum below from within the building. The main hall has been enclosed with huge windows for maximum natural light and ventilation. The **<altar>** has been designed to receive interesting diffused natural light from the skylights that are provided on top. This light from the **<heavens>** is further dramatized by the introduction of curved-slant walls that reflects the light at the first floor level above the altar.

The rear wall of the main hall is not designed along a single **<plane>**, but with offsets and setback for better acoustics. The form of the hall itself is better suited for good acoustics.

First Floor

The first floor has a balcony area that could accommodate 1500, and verandahs on three sides.

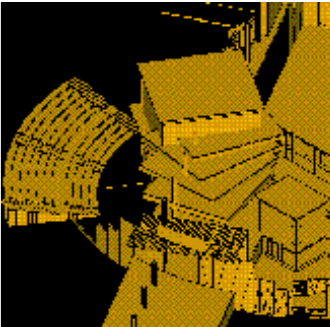
Basement

The basement consists of a museum, library cum computer room, an audio visual room for meeting, lectures etc, two office room, a small café and public toilets. The café is connected with the Open air theater by a separate external stair. Handicapped access has been provided for all the areas in this floor as well as to those in the ground floor.

Area Statement

Ground Floor:	26, 580 sq.ft
Main Hall:	14, 800 sq.ft
Lobby+Hall of light:	2, 400 sq.ft
Altar and other rooms:	2, 200 sq.ft
Verandah:	6, 000 sq.ft
First Floor:	18, 100 sq.ft
Balcony:	10, 800 sq.ft
Verandah:	6, 000 sq.ft
Basement:	13, 780 sq.ft
Museum:	3, 800 sq.ft
Library/computer:	3, 500 sq.ft
Lobby/cafe:	1, 800 sq.ft
AV room:	1, 300 sq.ft
Ladies Toilet	500 sq.ft
Gents Toilet:	800 sq.ft
Office (each):	350 sq.ft
Total	58,460 sq.ft

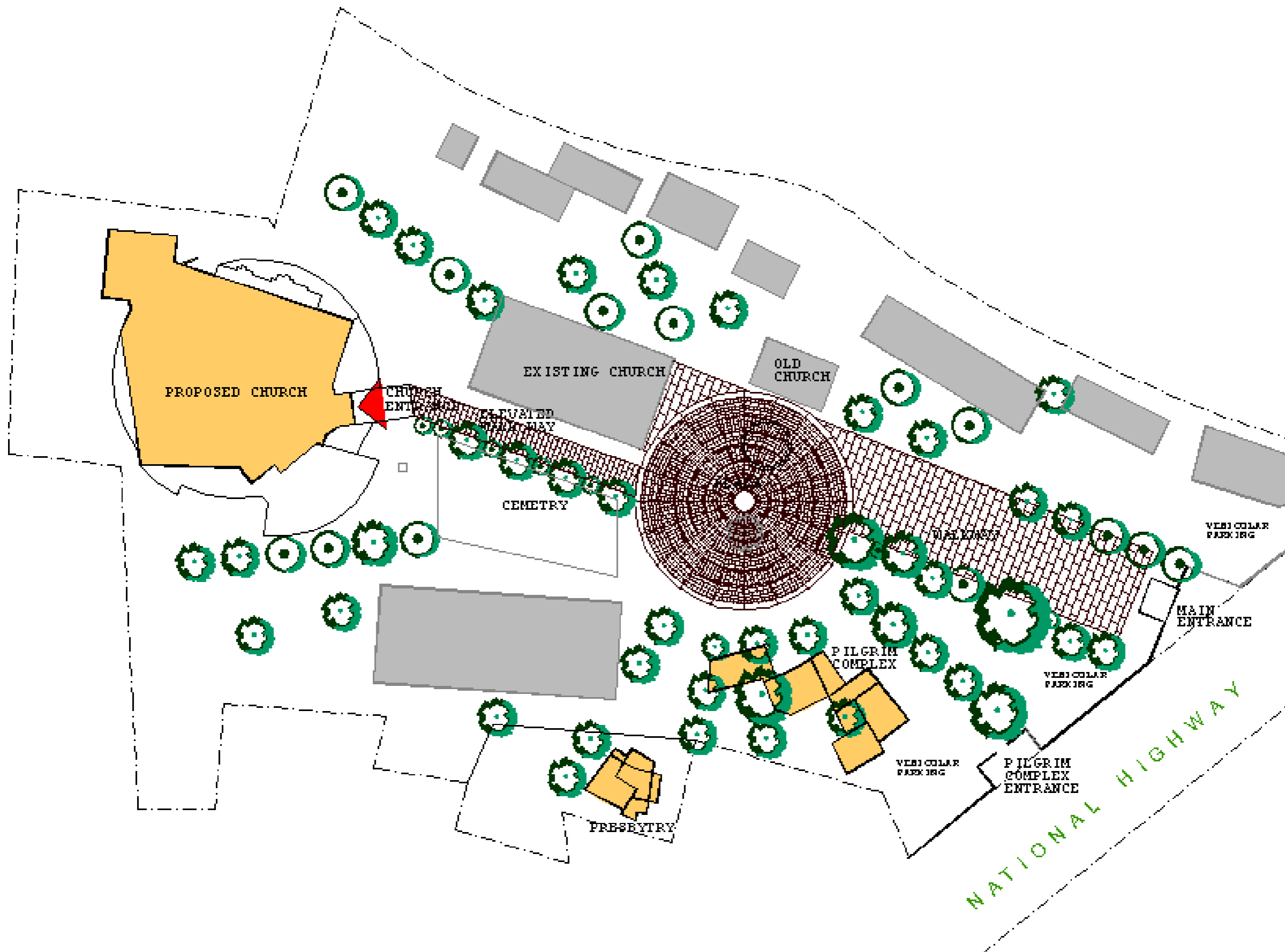
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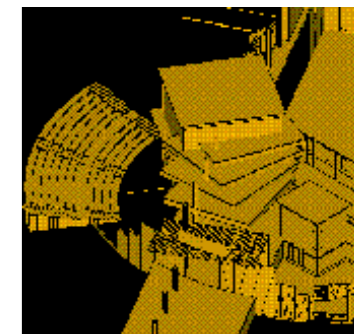


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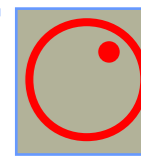
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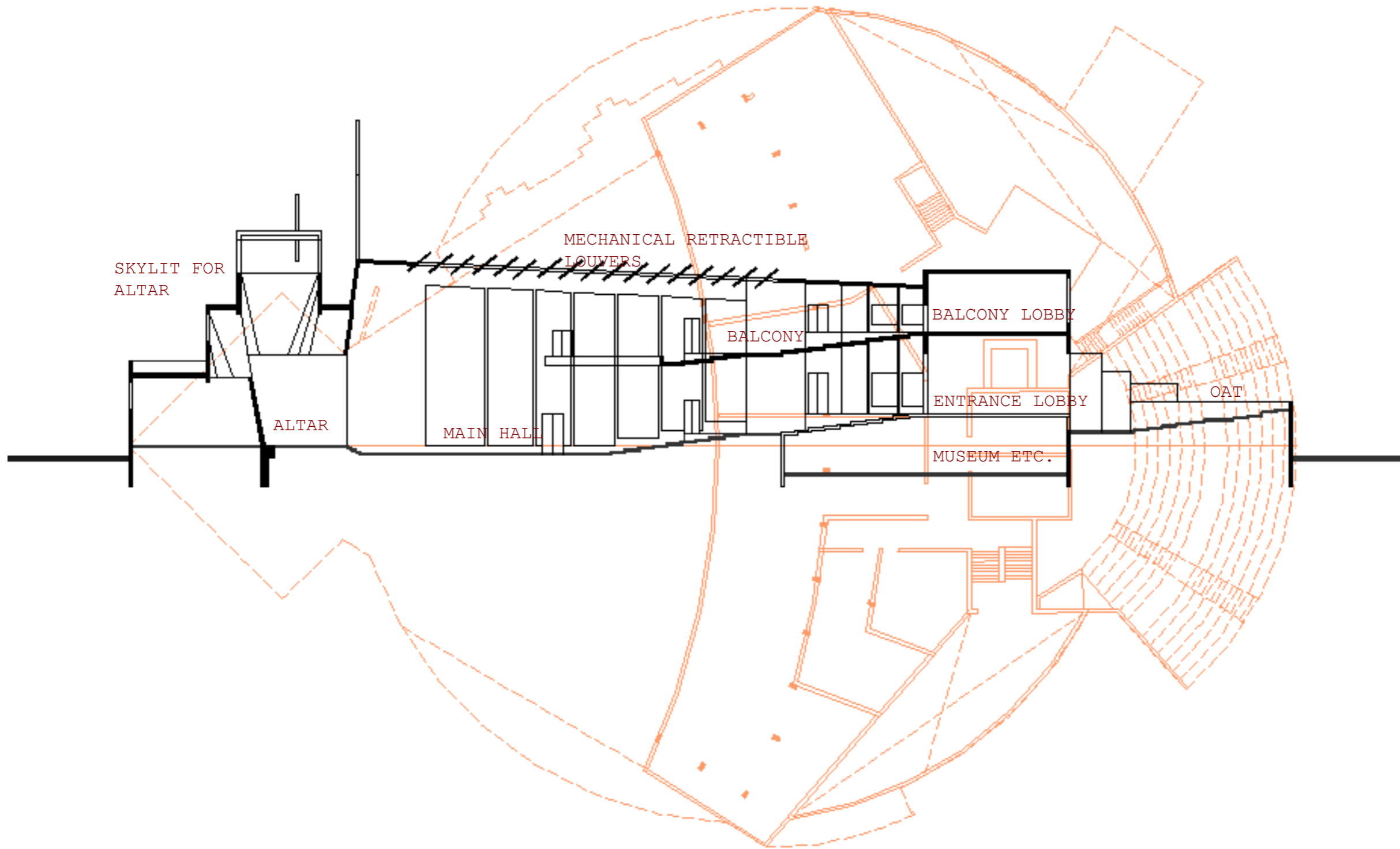


NORTH

D O W N L O A D

Site plan

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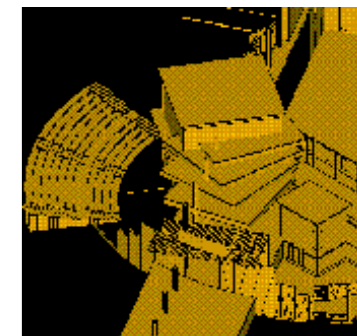


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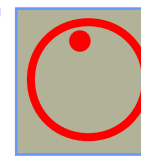
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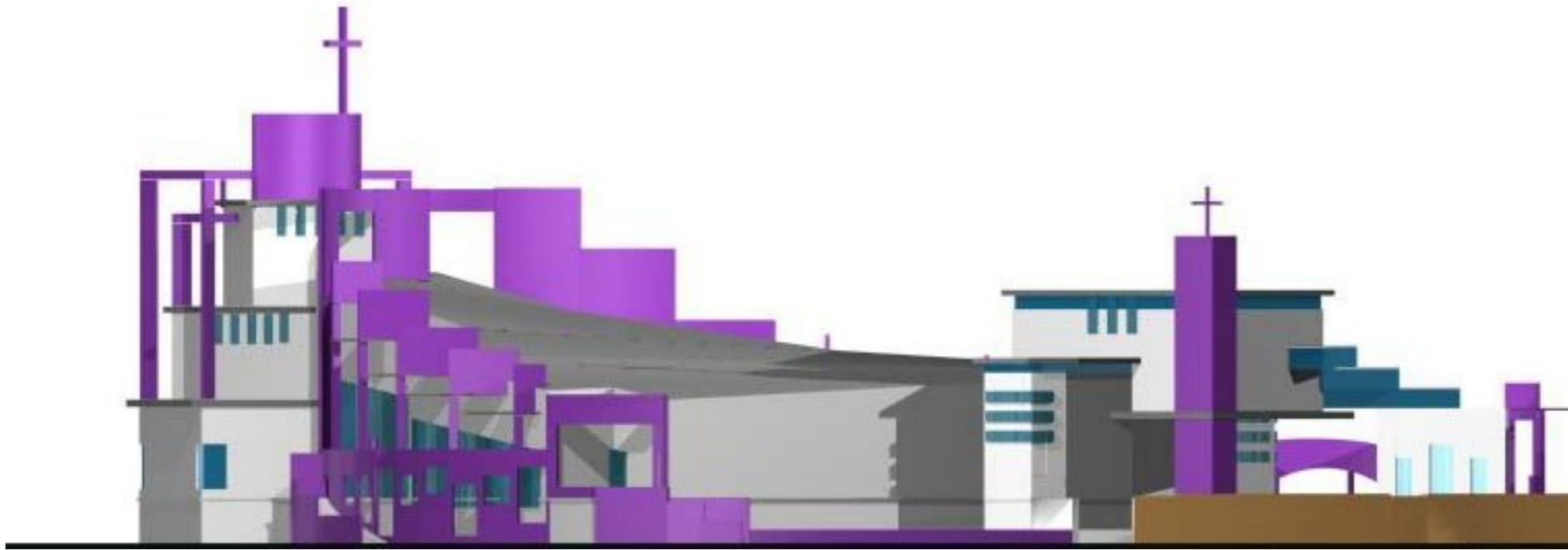


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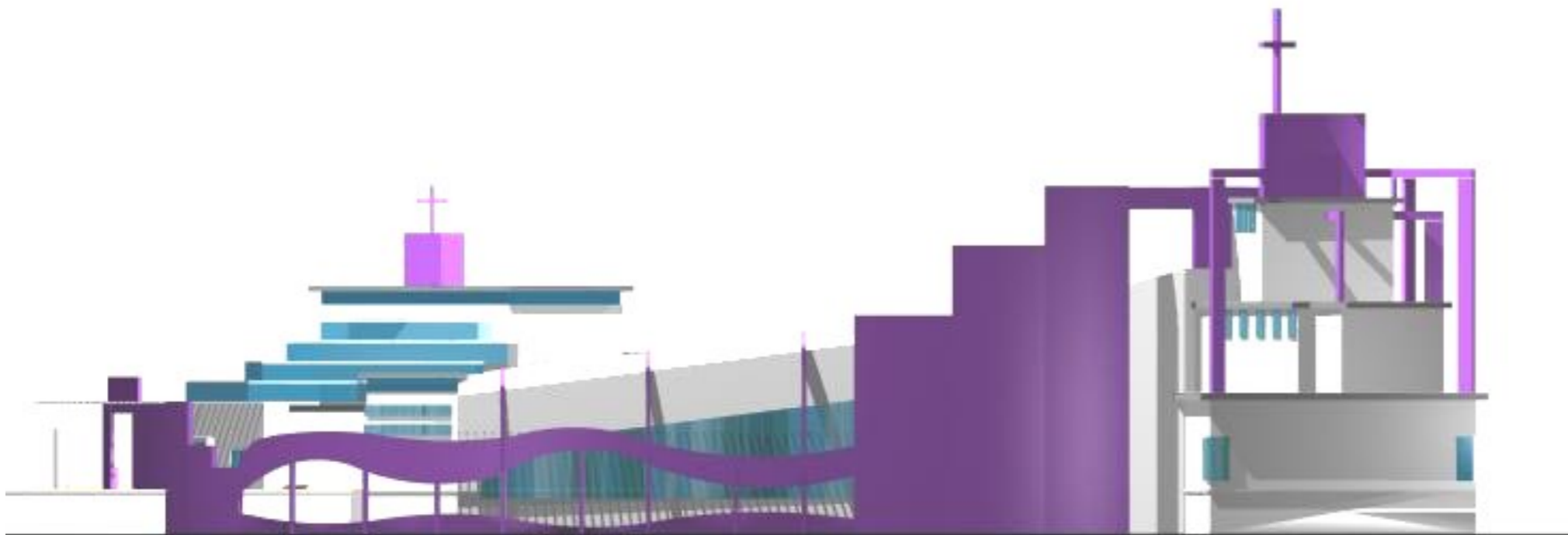
D O W N L O A D

Basement plan & section

SCALE : 1" = 24'0"



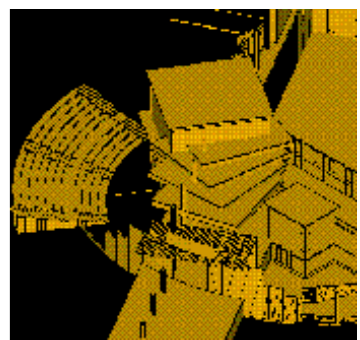
Elevation 1



Elevation 2



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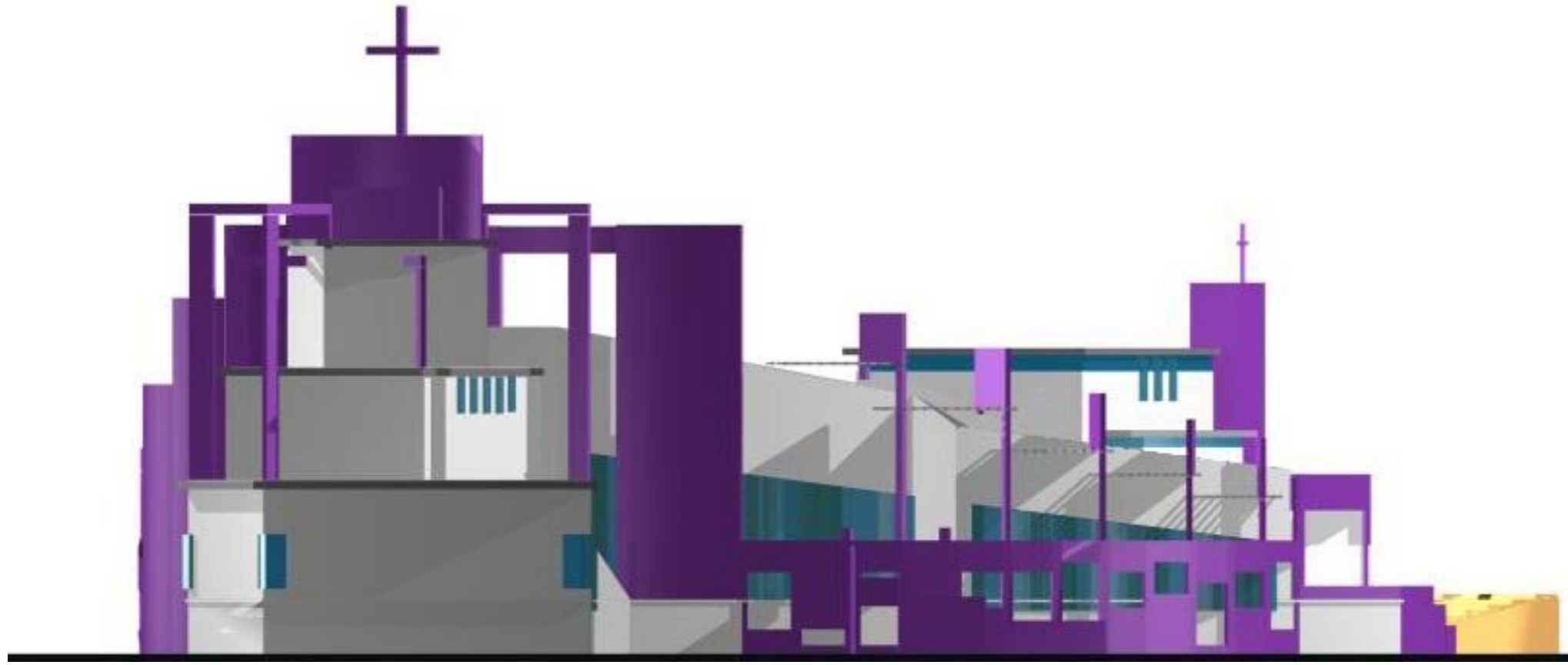
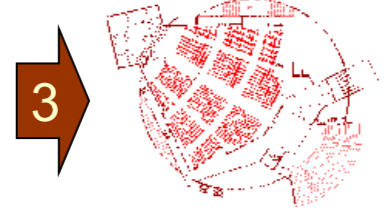


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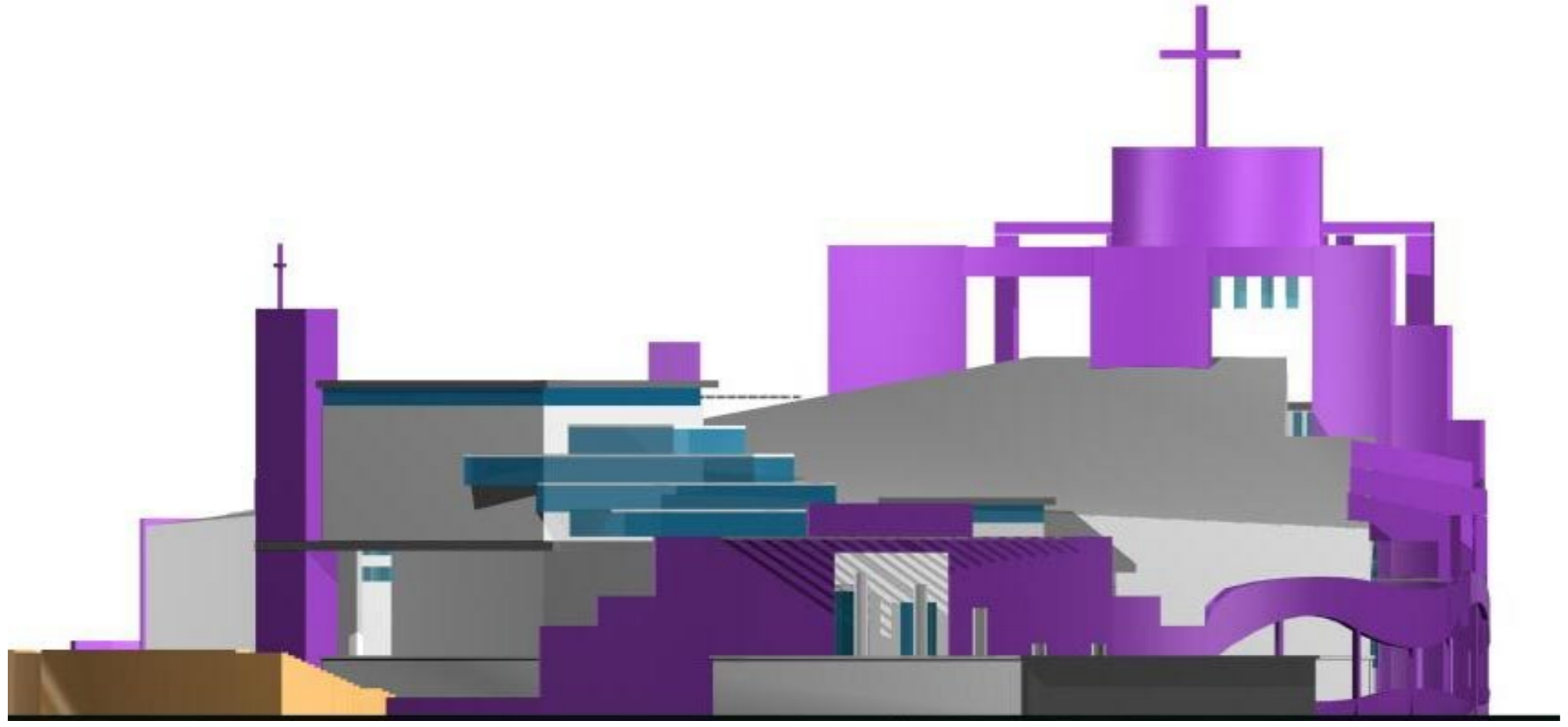
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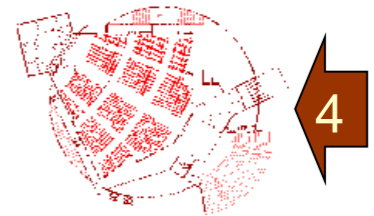




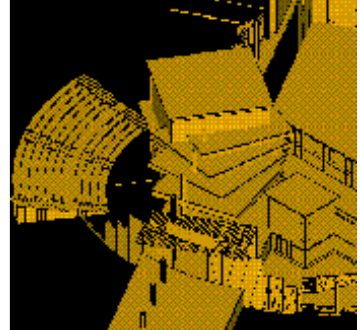
Elevation 3



Elevation 4



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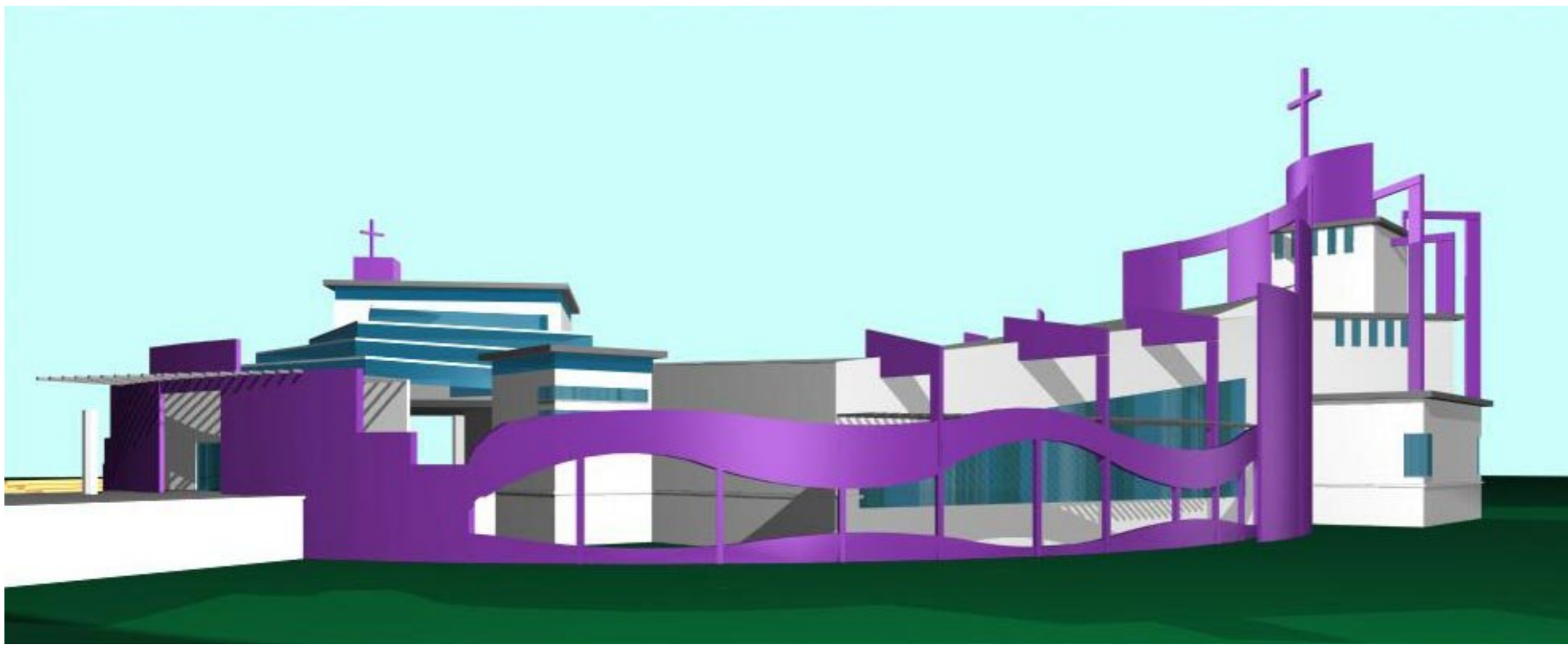
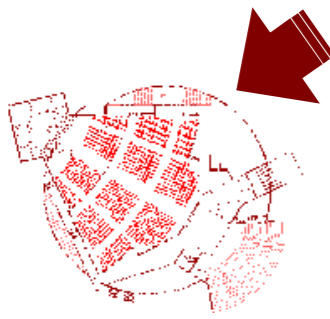


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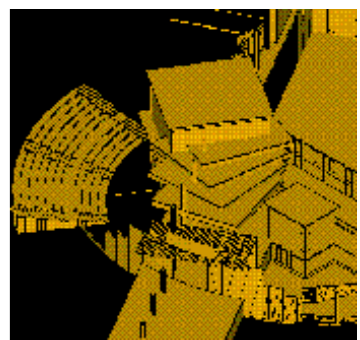
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north: view

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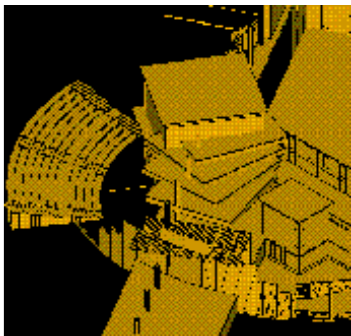
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south: view

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