

MOTHER TERESA *of* CALCUTTA

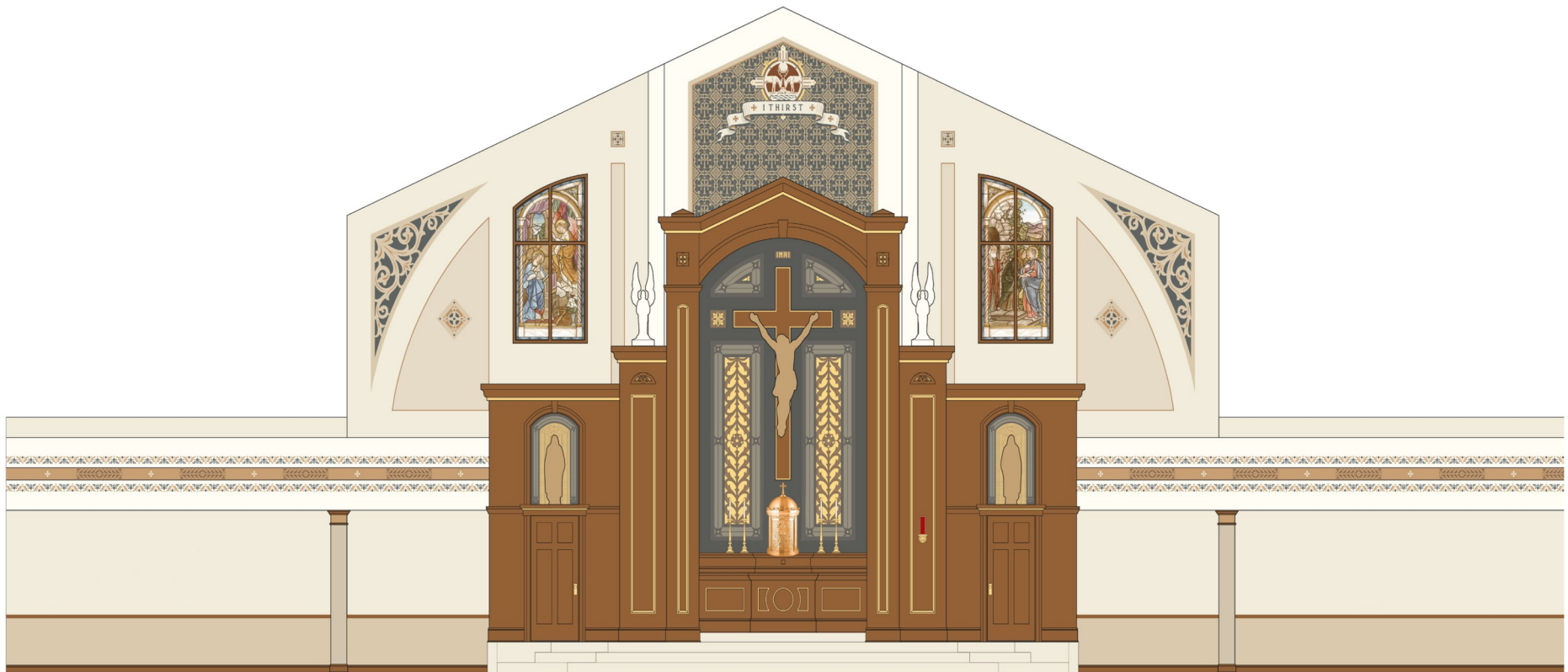
T O P E K A , K A N S A S



I N T E R I O R D E C O R A T I O N C O N C E P T S

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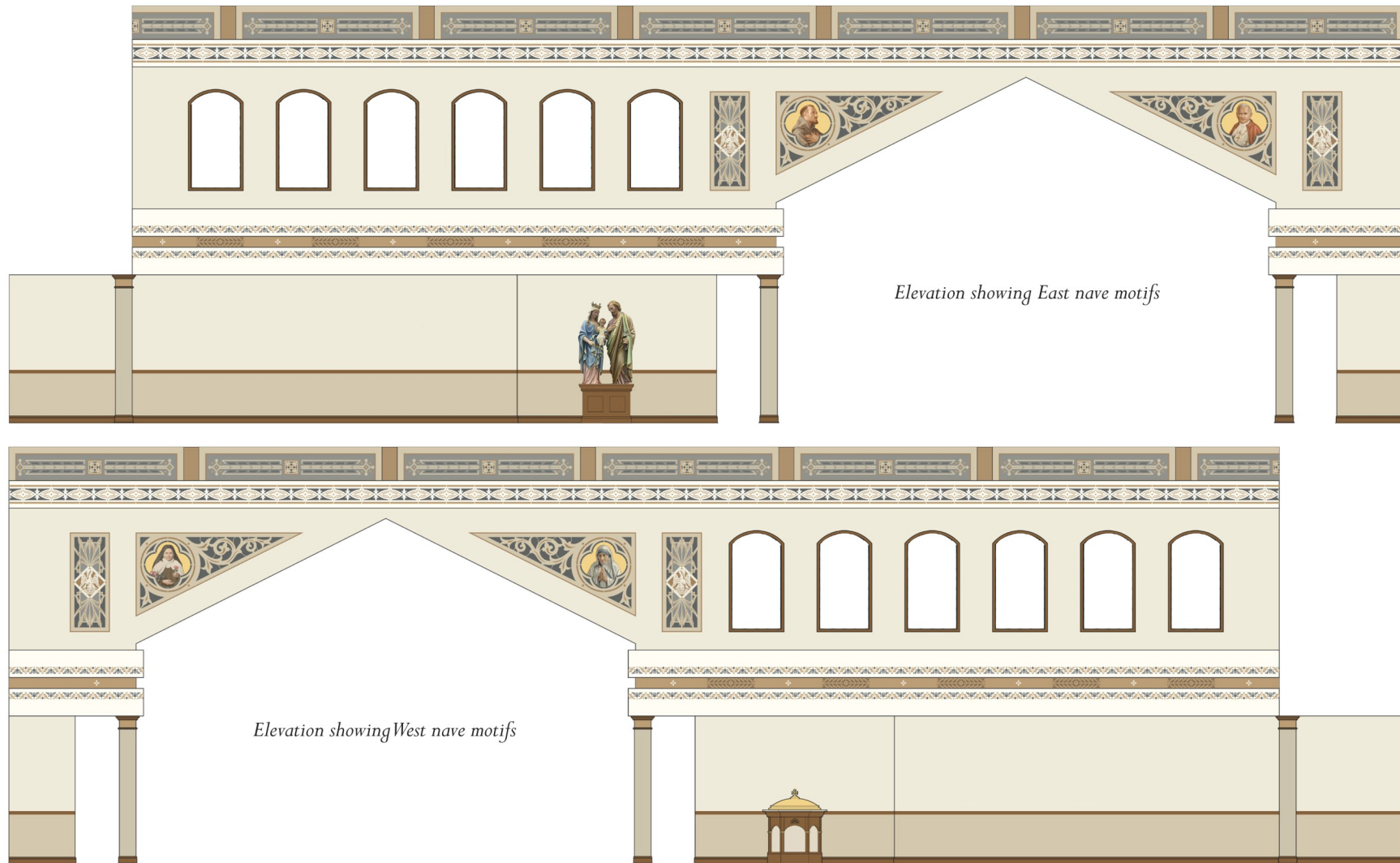


Proposed sanctuary motifs and reredos

“I Thirst,” the motto of Teresa’s Missionaries of Charity is prominently displayed on the front wall over the high altar. This is paired with the image of two deer drinking from streams of water, as described in Psalm 42. The negative space formed by the deer’s antlers below the moon creates the shape of a chalice and host. A damask pattern surrounds these symbols, which contains the letters MT for Mother Teresa.

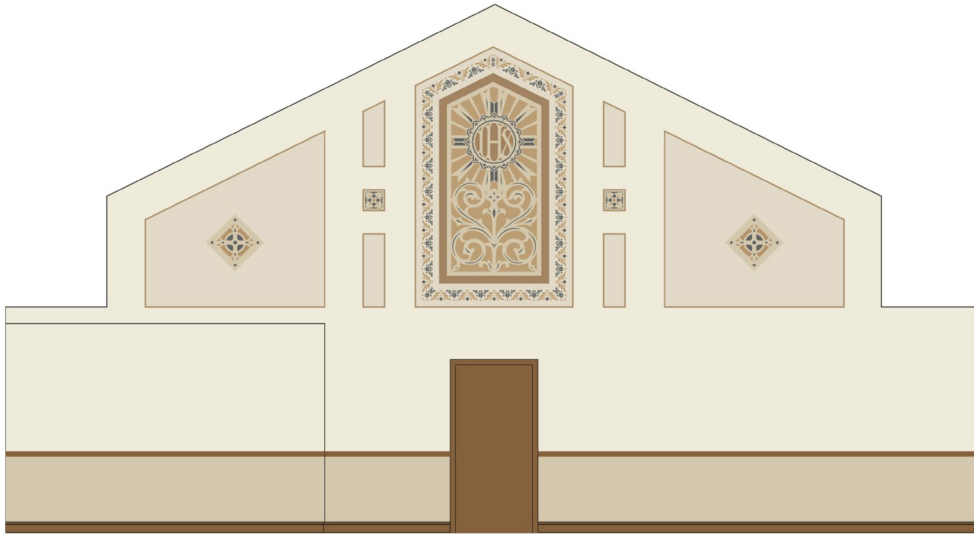
Drawing inspiration from Teresa’s quote, “Good works are links that form a chain of love,” the running pattern on the upper band has a chain-like appearance. This metaphorical chain is not one of restraint, but one of connection. It’s also analogous to a string of prayer beads, (one of Teresa’s sainthood attributes.)

LONGITUDINAL ELEVATIONS - NAVE



In the kite panels at the corners of the crossing are bust murals of Mother Teresa, Therese of Lisieux, (Teresa's namesake,) St. John Paul II, (Pope throughout an extensive period of Teresa's works,) and Francis of Assisi, (patron of the poor and key influence of Teresa.) Vines are used throughout the scheme to signify the far-reaching works of missionaries worldwide. Next to the kites, rectangular panels contain symbols of wheat and the pelican. Wheat stands for the nourishment of humanity. The pelican stands for the self-sacrifice of Christ to nourish his flock. This self-sacrifice is mirrored in the austerity and tireless service practiced by Teresa's missionaries.

LONGITUDINAL ELEVATIONS - TRANSEPTS



Elevation showing East transept motifs

Elevation showing West transept motifs





Proposed choir loft motifs

The lower bands are ornamented with alternately withered and flowering plant motifs. These refer to the alleviation of suffering done by works of love and charity. In addition to Teresa’s “corporal works of mercy,” she was known as a public advocate for the plight of the suffering and she delivered many statements which succinctly and inspiringly spoke to the urgency, indispensability, and redemptive potential of serving the needy. One such statement was, “I alone cannot change the world, but I can cast a stone across the waters and make many ripples.” Sentiments like this inspired the proposed interior, in the hope that creating inspirational worship spaces will have manifold effects across broader communities.

L A T E R A L E L E V A T I O N - N A R T H E X



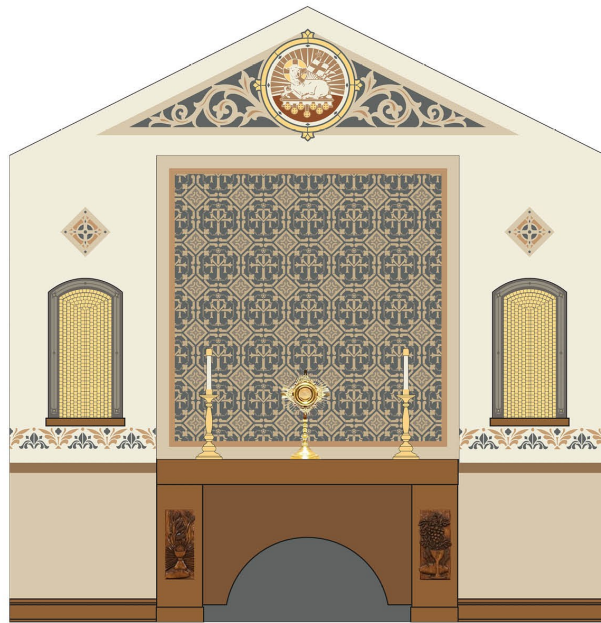
Elevation showing South narthex decoration



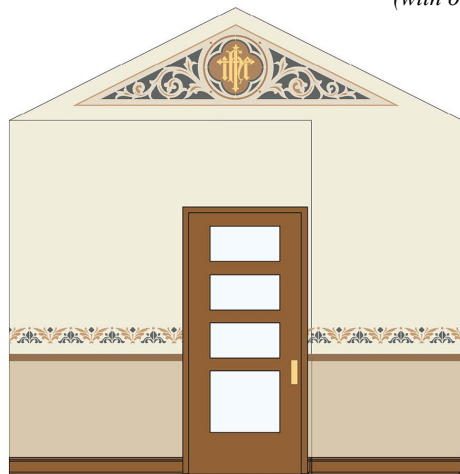
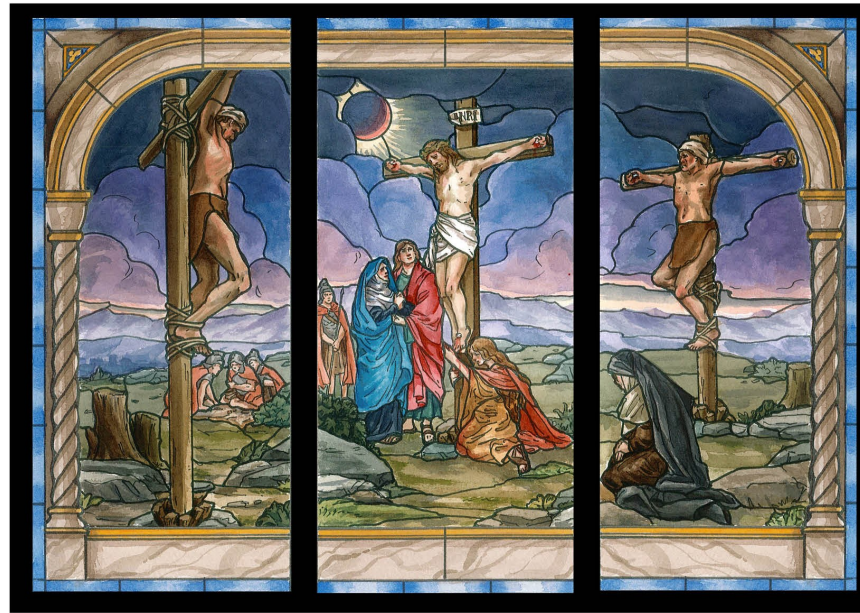
Elevation showing North narthex decoration

The decorative schema of the narthex is relatively austere, not only to separate it from the sacredness of the sanctuary, but also as a reminder of Mother Teresa's personal austerity and devotion to service over material. Decorative motifs are re-appropriated from the sanctuary with simpler and more muted color palettes, bookending parishioner's experience of the space.

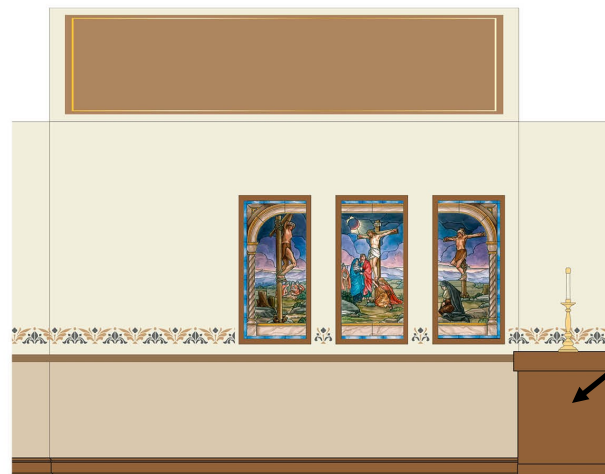
The decorative scheme along the lower band is replaced with three blue stripes, the most immediately iconographic visual symbol of Mother Teresa, taken from the white sari which she chose as the habit for the Missionaries of Charity. This band is interrupted on either side of the doors to the nave by four square geometric elements; a visual homage to the exterior of the Kalighat Home for the Dying, her hospice for the sick in Kolkata.



*Elevation showing South chapel decoration
(with our current altar)*



Elevation showing North chapel decoration



Elevation showing East chapel decoration

*Our current altar will be moved
into the adoration chapel.*

*The "I Thirst" carving will be brought
over to the new church and displayed
in a location to be determined.*

The adoration chapel shares many visual symbols from the main church. The monstrance is flanked on either side by statues of the archangels, and the symbol of the Agnus Dei ("Lamb of God") is above. This symbol, from John 1:29, is symbolic of Jesus' sacrifice for the salvation of humanity. Opposite this symbol, above the door to the rest of the church is the Christogram "IHC", a common liturgical symbol taken from the first three letters of the Greek spelling of Jesus' name.

STAINED GLASS WINDOWS

