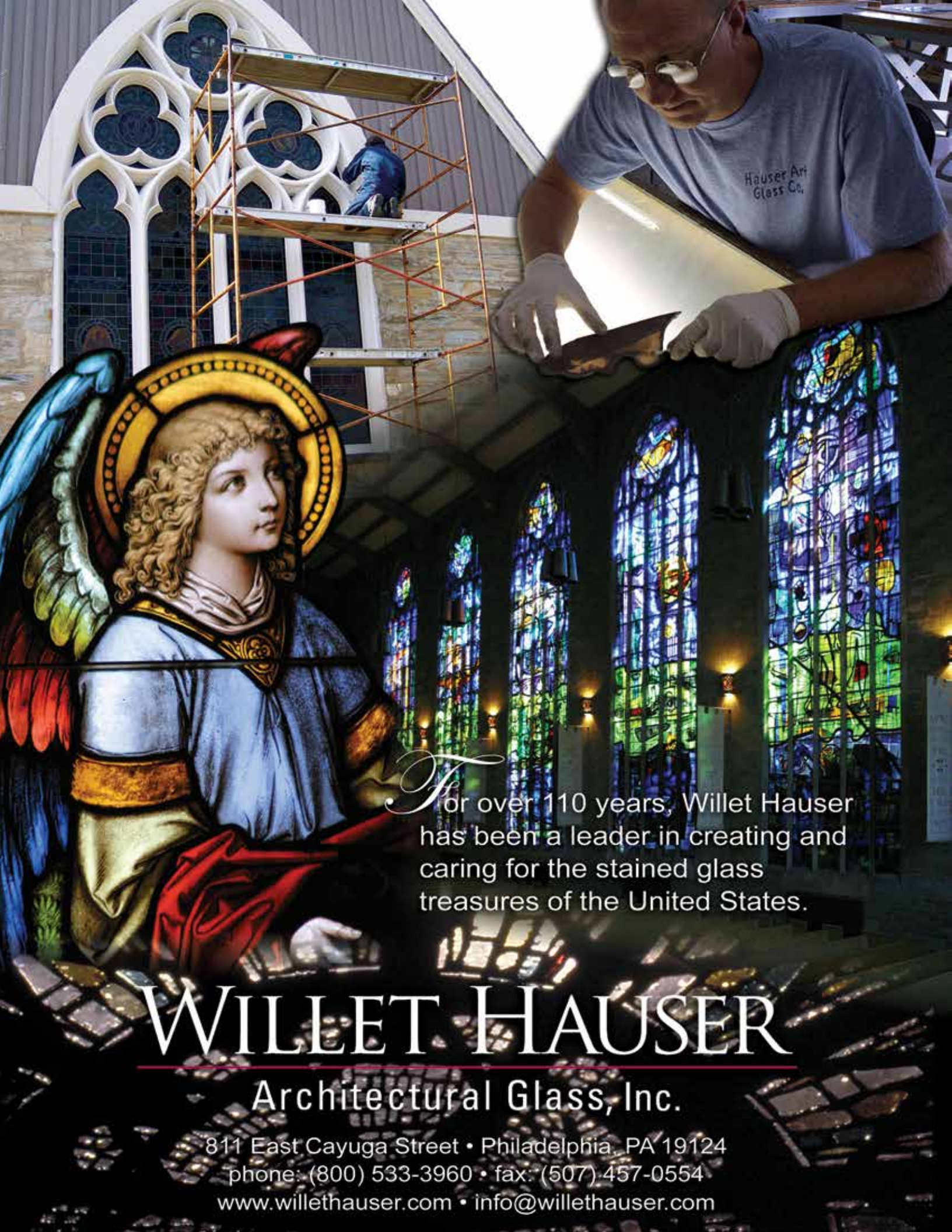


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RELIGION, ART AND ARCHITECTURE
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**Annual
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Michael J. Crosbie, Ph.D., FAIA
47 Grandview Terrace
Essex, CT 06426
860-575-4702 cell
mcrosbie@faithandform.com

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Dave Kuhar
dkuhar@faithandform.com

ADVERTISING CONTACT

Michael J. Crosbie, Ph.D., FAIA
47 Grandview Terrace
Essex, CT 06426
860-575-4702 cell
mcrosbie@faithandform.com

COPY EDITOR

Mary Bishop Coan

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ON THE COVER:

View from the Juma Mosque in Doha, Qatar, by John McAslan + Partners, one of the 28 winning projects in the 2016 International Faith & Form/IFRAA Religious Art and Architecture Awards program. Coverage of the winners starts on page 7. Photo: Hufton + Crow.

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Displacement, Safety, Security



A WINTER'S TALE OF CURVES AND SHELLS

EDITOR'S PAGE * MICHAEL J. CROSBIE

My strongest memory of visiting Henry Hobson Richardson's Trinity Church in Boston is the sheer breadth of the apse in which the chancel resides amid glowing gold-colored walls. It is a great sweep of a curve that generously yet gently arcs from one side of the sanctuary to the other—it is an architecture of embrace. The swing of this bowed apse takes you in its arms, holds you there beneath its seven arched stained-glass windows, and makes you feel welcome. The apse is like open arms closing in to hug you in total acceptance. Every time I visit Trinity, it is as if I am back in the arms of an old friend.


This memory of Richardson's church was evoked by recently reading Gaston Bachelard's magnificent book *The Poetics of Space*, in which he considers the role of daydreaming in shaping our perceptions of the spaces in which we play out our lives. Bachelard speculates on the emotional content of geometry, specifically the curve. He writes: "It is a poetic fact that a

dreamer can write of a curve that it is *warm*," adding that the French philosopher Henri Bergson attributed grace to curves and inflexibility to straight lines. "Why is it worse for us to say," asks Bachelard, "that an angle is cold and a curve warm? That the curve welcomes us and the oversharpe angle rejects us? That the angle is masculine and the curve feminine?" The grace of the curve is an invitation to remain, he notes. "We cannot break away from it without hoping to return. For the beloved curve has nest-like powers; it incites us to possession, it is a curved 'corner,' inhabited geometry."

In a recent visit to an exquisitely detailed 1920s chapel in the Lansing-Reilly Jesuit Community at the University of Detroit Mercy, I found another curve, actually a generous arch surrounding the rarados fresco. As I moved closer to see it, I realized that the arch vaulting over the fresco was made of ceramic tiles each in the concave shape of a shell: a curve composed of many smaller curves. Shells appear in the decoration of many Christian churches, but what do they symbolize? Bachelard had the answer. The shell is a symbol of the resurrec-

tion (this might be why shells are often used in the Christian sacrament of baptism to pour water over the head). Bachelard quotes from Louis Charbonneau-Lassay's book on religious symbolism, *The Bestiary of Christ*, that shells symbolized the human in total, body and soul. Within the shell the soul resides.

But what is the connection to resurrection? Charbonneau-Lassay writes: "At the gloomy time of year, when Winter's death holds earth in its grip, the small snail plunges deep into the ground, shuts itself up inside its shell, as though in a coffin, by means of a strong, limestone epiphragm, until Spring comes and sings Easter Hallelujahs over its grave.... Then it tears down its wall and reappears in broad daylight, full of life." Bachelard goes on to say that nearly 300 snail shells were found surrounding a body buried in an ancient coffin in France—an expression of the resurrection hope. He concludes: "A lost symbolism begins to collect dreams again."

Is it just coincidence that many sacred places employ the curve, with its "nest-like" powers to welcome us, hold us, protect us, console us? 

MICHAEL J. CROSBIE IS THE EDITOR-IN-CHIEF OF *FAITH & FORM* AND CAN BE REACHED BY EMAIL AT MCROSBIE@FAITHANDFORM.COM



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Church of the Transfiguration, New York City

Photograph / Timothy Schenck

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The 2016 Religious Art & Architecture Awards

By Michael J. Crosbie




Photo: Nell Richmond

The 2016 Religious Art and Architecture Awards Jury, left to right: David Roccosalva (artist); Vernon Mays (architect); Albert Lindeke, FAIA (architect and jury chair); Rev. Kristen Richardson-Frick (clergy); Julio Bermudez (architect).

THIS YEAR'S 28 AWARD-WINNING PROJECTS were selected from a larger pool of entrants than the previous year: 135 in total were submitted, which might be an indication of the award program's growing visibility and stature. Over the past few years winning projects have not only been published in *Faith & Form* and on our Website, but also have been picked up by such Websites as Huffington Post, Religious News Service, and ArchDaily, drawing the attention of millions. This has not only increased the visibility of the fine work of these architects, artists, liturgical designers, and students, but has made the general public more aware of what is being accomplished in the realms of religious architecture and art.

Reflecting on the entries as a whole, the five-member jury was impressed with range of work and the variety of responses to the continuously evolving ideas about how to create sacred environments, for every family of belief in the world. Of the 28 winning projects featured here, 13 (nearly half) were designed or created for sites outside of North America. This is a testament to the continuing global interest in spiritual/sacred places and spaces, even as some organized religions contract. It was encouraging to see a continued growth in submissions to the "Student Work" category; 22 projects were submitted (up from 17 the previous year) and a large number of winning projects were selected, a total of five, including one Honor Award.

The jury also observed that many of the submissions used natural light in creative ways, making it part of the sacred environment both in architecture and art works. While natural light has long been a way to convey a sense of immanence in religious art and architecture, the jury noted that it also contributes to sustainability and helps to reduce energy costs. Several jurors were impressed with how designers used an economy of means with simple, elegant materials to meet the needs of congregations. A reverence for natural materials was seen in many submissions, and in winning projects.

The 2017 awards program opens for submissions (at faithandformawards.com) on April 1, 2017. 

2017 for Call Entries

Faith & Form/ IFRAA International Awards Program for Religious Art & Architecture

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- Sacred Landscape**
- Liturgical/Interior Design**
- Religious Arts** Visual Arts • Liturgical Furnishings • Ceremonial Objects
- Student Work** Architecture • Arts • Design • Landscape

The Jury Panel

Chair / Artist David Roccosalva Evergreene Architectural Arts New York, NY	Architect / Thomas Barrie North Carolina State University Raleigh, NC
Architect / Carolyn Peterson Ford, Powell & Carson San Antonio, TX	Clergy / Rev. W. Joseph Mann Duke Divinity School Raleigh, NC
Liturgical Designer / Fr. Gilbert Sunghera, SJ University of Detroit Mercy Detroit, MI	

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John McAslan + Partners

Jumaa Mosque » Doha, Qatar

The design of the new mosque in the Msheireb Heritage Quarter fuses modernism with a historical arrangement of volumes and spaces, using specifically Qatari materials and architectural details. The form of the building is based on traditional Qatari mosques, which have for centuries

used orientation, shading, natural ventilation, and water to create environments for prayer. The plan form, based on a double square, follows classical Islamic precedent, as does the use of geometric patterns and designs.

The perfect cube building is constructed

of crisp white stone. Metal Islamic patterned gates enclose the entrance pavilion and courtyard. Within the prayer hall a perforated, patterned roof allows dappled natural light to illuminate and provide a contemplative space for prayer. A colonnade of stone wraps the courtyard,



framing a perfect courtyard square. A pond and rhyll create a sense of calm and contemplation before the entrance to the prayer hall. The stone minaret is circular in plan and tapers towards the top, requiring each stone course to be cut differently due to the tower's diminishing diameter.



The mosque has been constructed using an in situ concrete frame with block infill. Regional limestone is used as cladding and Qatari stone used as accent banding to the courtyard floor. Screens are cast bronze to create richness and depth. The Mosque has been designed to the LEED Gold standard and utilizes renewables such as photovoltaics and solar hot-water heaters. The prayer hall is designed so that no artificial lighting is needed during daylight hours. Window apertures are small or shaded by patterned screens. Deep reveals limit the amount of solar gain, reducing the cooling load required to maintain a comfortable internal environment.

Jury Comments

This is a stunning project. A beautiful interpretation of the typology, this mosque is carefully proportioned and detailed with a wonderful use of quality materials. It is well integrated into its urban context. It is sacred and special, and timeless at the same time. The lighting is very carefully considered.



Architect

John McAslan + Partners

7-9 William Road

London, England NW1 3ER

mcaslan.co.uk

John McAslan, Fanos Panayides (project team)

Project Manager

Turner Construction

Structural Engineer

CE Anderson Associates

Contractor

QACC

Project Manager

TIME Qatar

Local Consultant

Arab Engineering Bureau

Lighting Designer

GIA-Equation

Photographer

Hufton + Crow

John Ronan Architects

Chapel of St. Ignatius » Chicago, Illinois



This 200-seat chapel in a Jesuit high school anchors the institution both figuratively and literally. The east-facing chapel collects morning sunlight (when services are held) through its irregularly patterned glass block walls, while a three-story light monitor carved into the building brings light from above into the sanctuary. The wave-distorted glass block masonry on three sides serves to filter out visual and acoustic distractions from the busy urban street life immediately outside in order

to internalize the spatial experience. The highly polished concrete floor reflects and magnifies the light patterns created by the block, and fiber-reinforced panels with custom-milled cross-shaped cutouts on the fourth wall of the chapel are backed with sound insulation to provide acoustic absorption, along with the acoustic stretch-fabric ceiling. A custom-designed crucifix comprised of stainless steel cables lies on axis with the entrance, while architect-designed chancel furniture in

birch wood (altar, candles, credence table, lectern), and stainless steel (holy water font), complement the space's sensuous minimalism and serene spirituality.

Lining the courtyard walls outside the chapel are custom-designed cladding panels that depict the Stations of the Cross. The 14 stations line an L-shaped exterior courtyard formed by the building, turning the outdoor gathering area into a sacred space. The panels are created through graphic manipulation and digital printing;



Architect

John Ronan Architects

420 W. Huron Street

Chicago, IL 60654

Jrarch.com

John Ronan, FAIA (project team)

Engineer

dbHMS engineers

Structural Engineer

CE Anderson Associates

Contractor

Norocon, Inc.

Photographer

Nathan Kirkman

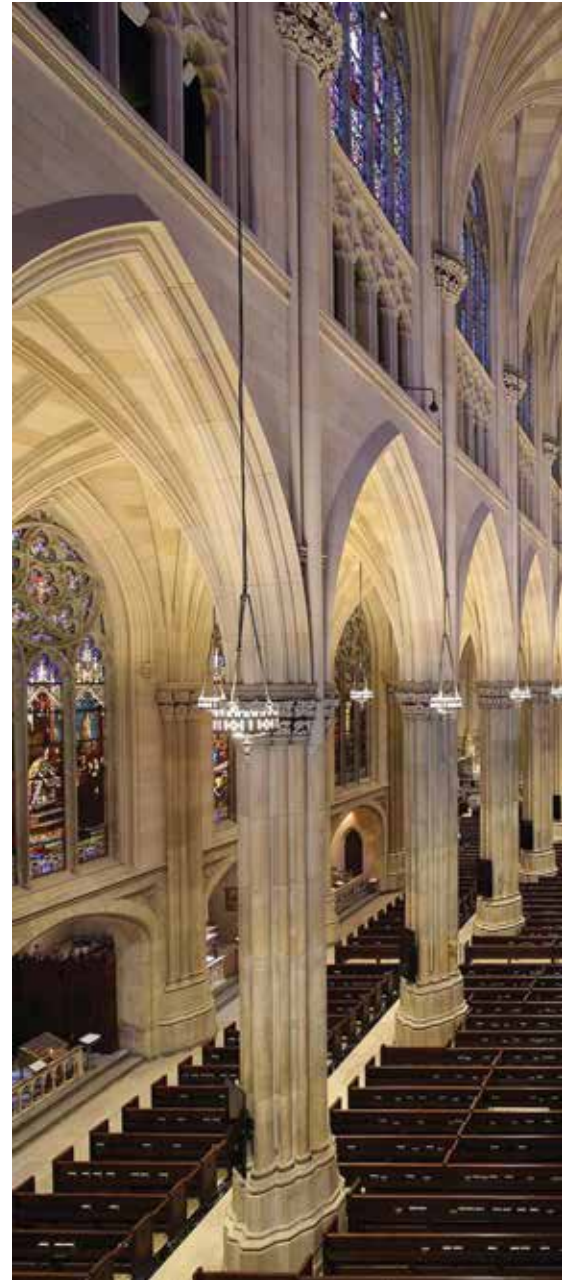
photos of wall reliefs from a 19th-Century German church are cropped and graphically manipulated by means of inversion and dot-pixelation. The resulting graphic file is then digitally printed directly onto the fiber-cement cladding panels in a printing shop. The graphic manipulation of the stations render the figures more abstract (and less Eurocentric in response to the predominantly African-American neighborhood), and give the stations a contemporary character.

Jury Comments

A great use of materials such as glass block, which incorporate Christian symbolism. It is an urban building that provides privacy for this faith community. The altar furnishings are very appropriate to the architecture. The Stations of the Cross displayed on the exterior are lovely and thoughtful. Overall, it is a precious jewel in the city.

Murphy Burnham & Buttrick Architects

St. Patrick's Cathedral » New York, New York



Architect

Murphy Burnham & Buttrick Architects

48 West 37th Street, 14th floor

New York, NY 10018

mbbarch.com

Jeffrey Murphy, FAIA; Harold Buttrick, FAIA;
Mary Burnham, AIA; Rolando Kraeher, AIA; Sarah
Rosenblatt, AIA (project team)

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The \$175 million St. Patrick's Cathedral Restoration Project is a multifaceted nine-year undertaking that includes conservation, expansion, and systems upgrades. Designed by James Renwick Jr., the cathedral held its first mass in 1879. By 2005, the fabric of the building had reached a serious state of disrepair.

The resulting project encompassed conservation of all building surfaces from the tops of the spires down to the terraces at street level, on both the exterior and interior. Included is the conservation of marble, roofing, metals, plaster, wood, Beton Coignet cast stone, and stained glass; replacement of outdated infrastructural systems; and upgrades to the life safety systems and landscaping.

Scanning technology was used to create accurate digital drawings of the cathedral to supplement the archived original drawing documentation. BIM 360 Field, a CM software run on iPads, was used to track and communicate, from the scaffolding to office, status changes of more than 30,000 individual repairs on the project, in real time.

The cathedral's setting in a dense urban environment encouraged the team to consider innovative life safety and system upgrades. A mist fire suppression system, originally designed for ships, enables a fire in the nave attic to be suppressed with a tenth of the water of a sprinkler system. A ten-well closed-loop geothermal system generates 240 tons of air conditioning and required heat. This system enabled often invasive infrastructure to have a minimal visual and acoustical impact on the cathedral while reducing energy costs by 30 percent.

Restored to its original magnificence, St. Patrick's Cathedral is a glowing landmark in the heart of midtown Manhattan that can endure for decades into the future.

Jury Comments

This is a fabulous and very thorough restoration, complete with a geothermal heating system. Even in a complex and large undertaking such as this, there is lots of attention to detail and inventive use of technology, honoring the cathedral's existing fabric. The result is a product of extensive historical research, a restoration of the highest order.

Construction Manager
StructureTone, Inc.

Material Conservation
Building Conservation Associates

Stained Glass Consultant
Jean Phifer, FAIA
Drew Anderson, Metropolitan Museum of Art

MEP Engineer
Landmark Facilities Group, Inc.

Structural Engineer
Robert Silman Associates

Geotechnical Engineer
Langan Engineering

Geothermal Well Consultant
P.W. Grosser

Window Restorer
Botti Studio

Photographer
Whitney Cox; John Baer

Arthur Chabon Architect

Palm Beach Synagogue » Palm Beach, Florida



Architect
Arthur Chabon Architect
3 West Main Street
Irvington, NY 10533
chabonarchitect.com

Arthur Chabon (principal and project architect); Jairo Vela (senior project manager); Marcos Gey (project assistant); Favio Guadana, (project assistant)

Contractor
Batten Construction, Inc.
Aesthetics Committee Co-Chairperson
Nancy Richter
Stained Glass Design/Fabrication
McMow Art Glass

Building and Aesthetics Committee
Harris Fried
Rick Smith
Nancy Richter
Laura Munder
Acoustical Consultant
Walters-Storyk

Lighting Design
Robert Singer Lighting
Photographer
Kim Sargent

The goal of this project was to seamlessly integrate three distinct buildings added over the course of many years while respecting unique liturgical rules. Of primary importance was the reorientation of the north-facing sanctuary east toward Jerusalem. This mandated that the sanctuary be entered from the building's far west, a particular challenge with the

street entrance farther east. Also added was a divider in the sanctuary separating men from women.

Upon entering the building through a new, centralized, double-height lobby, a grand yet understated stair ascends to the rabbi's office and classrooms. The stair is distinguished by an iron balustrade punctuated on the stringer with Stars of David.

In the lobby and throughout, burnished terracotta floors are accented with blue, glazed ceramic cabochons.

From the lobby, a hall with bright, white wainscoting, modulated with pilasters, and capped by a shallow coffered ceiling leads to the reception room. A north-south cross axis connects the social hall, reception hall, and sanctuary lobby, terminating



in the walnut library where a Gothic arch frames a stained glass window. The Grand Synagogue of Szeged, Hungary, inspired the sanctuary's color palette and large gold candelabras, while millwork details were borrowed from the Gumbas Synagogue in Uzbekistan. The central stage is distinguished by hand-carved walnut details derived from the Bialystoker Synagogue in New York.

The ark was inspired by the Rue Nazareth Synagogue in Paris and a small temple in rural Mississippi. The diffused light that shines through the stained glass windows, the warmth of the dark walnut, and the gentle blue of the painted cypress ceiling are among the features that humanize the sanctuary while the intricately detailed woodwork and the grandeur of the ark communicate preciousness and awe.

Jury Comments

This is a beautifully detailed and richly ornamented interior, as seen in such elements as the Star of David in the stair railing. Everything works well together and fits with the existing fabric. It is faithful to the original vision of the building. The design integrates new elements with an intelligent reorientation of the sanctuary. The wood and details are very much about the place where this synagogue resides.

Margaret Adams Parker

“Mary As Prophet” » Virginia Theological Seminary » Alexandria, Virginia



Commissioned to honor the significance of women's ministries in the Church, this sculpture is sited on a small terrace just outside the walls of the seminary's 1881 chapel (preserved as a sanctified space after a 2010 fire) and within view of the 2015 chapel.

The sculpture depicts the Visitation (Luke 1:39-56), when Mary goes to visit her older cousin, Elizabeth, and sings the Magnificat (prophetic words that echo Hannah's song in 1Samuel 2:1-10): "He has scattered the proud...cast down the mighty...lifted up the lowly..." Mary and Elizabeth are seen as African women, Mary very young, Elizabeth very old.

Mary is tense with prophecy, her focus turned inward. Elizabeth moves toward Mary, bending and reaching forward to support her.

The bronze figures are 48 inches high. The base sets their heads at eye level, giving the impression that the figures are full-sized. In the primary view one "reads" the sculpture from left to right, our attention moving from Elizabeth to rest on Mary, the Prophet. To encourage viewers to walk around to the secondary view (where one's gaze moves from Mary to linger on Elizabeth's comforting presence) the figures are angled on the base and sited well away from the wall. A bench

invites visitors to spend time in reflection.

The figures are a significant presence on this campus, an axis linking old and new: old chapel and new; old age and youth; Christian Old Testament and New. As African women they embody the seminary's ties with churches in Africa and reflect the composition of the Anglican Communion. This depiction of Mary and Elizabeth as ordinary (rather than idealized) women reminds viewers of the church's call to "lift up the lowly." The Archbishop of Canterbury, consecrating the sculpture, remarked that he sees these same women in refugee camps and other areas of conflict and deprivation.



Jury Comments

This sculpture takes a radically different approach to the story of Mary and Elizabeth, and moves the narrative in a new direction. They are shown supporting each other, which is part of the message. The work portrays a comforting and trusting gesture. The size and scale of the piece, and placing it in the ruins of a former chapel, makes it relatable, and you can be at an eye-to-eye level with the subjects.

Artist

Margaret Adams Parker

827 Fontaine Street

Alexandria, VA 22302

703-549-5792

info@margaretadamparker.com

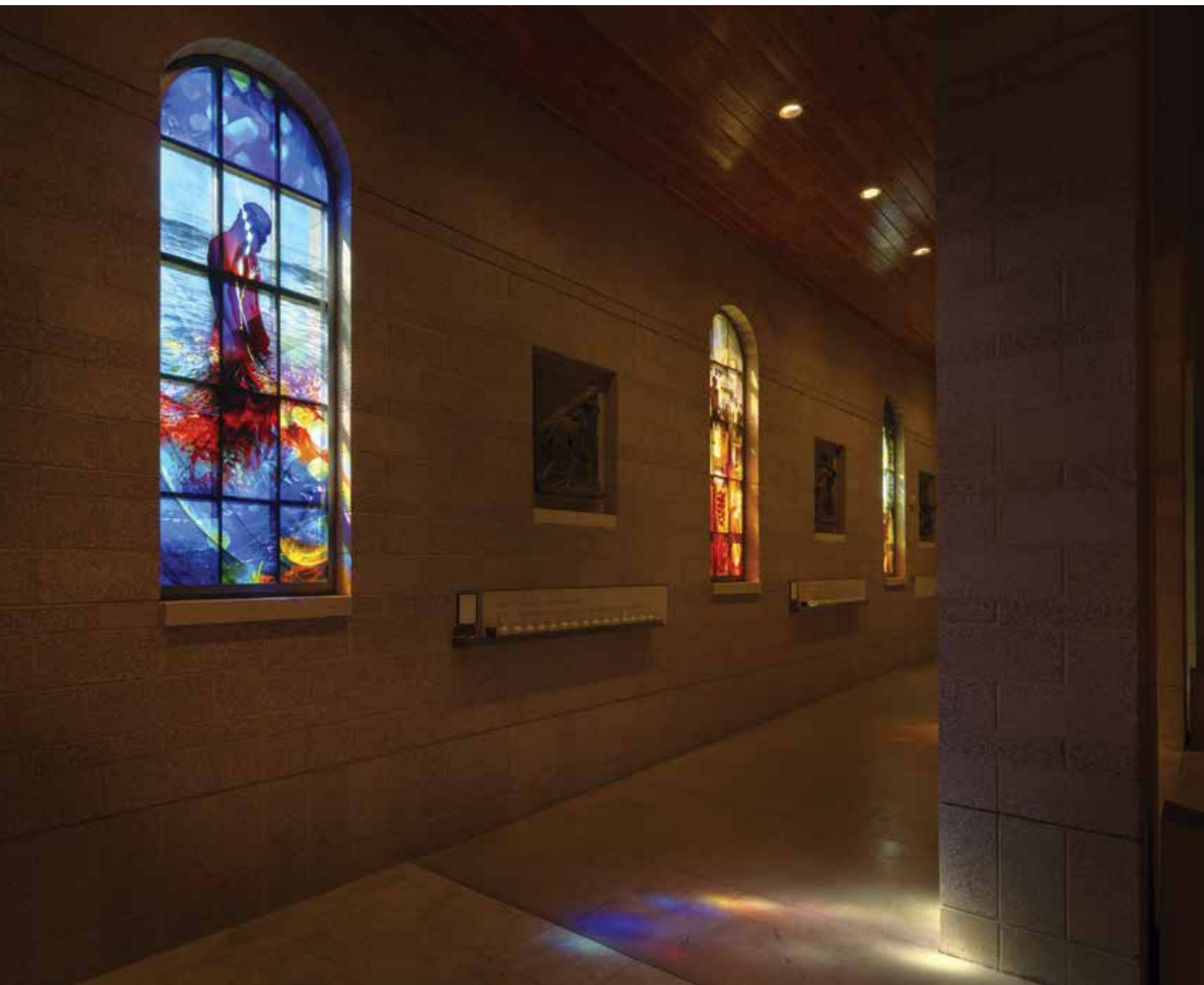
margaretadamparker.com

Photographer

B. Cayce Ramey

Scott Parsons

“Mysteries of the Rosary” » Our Lady of Loreto » Foxfield, Colorado

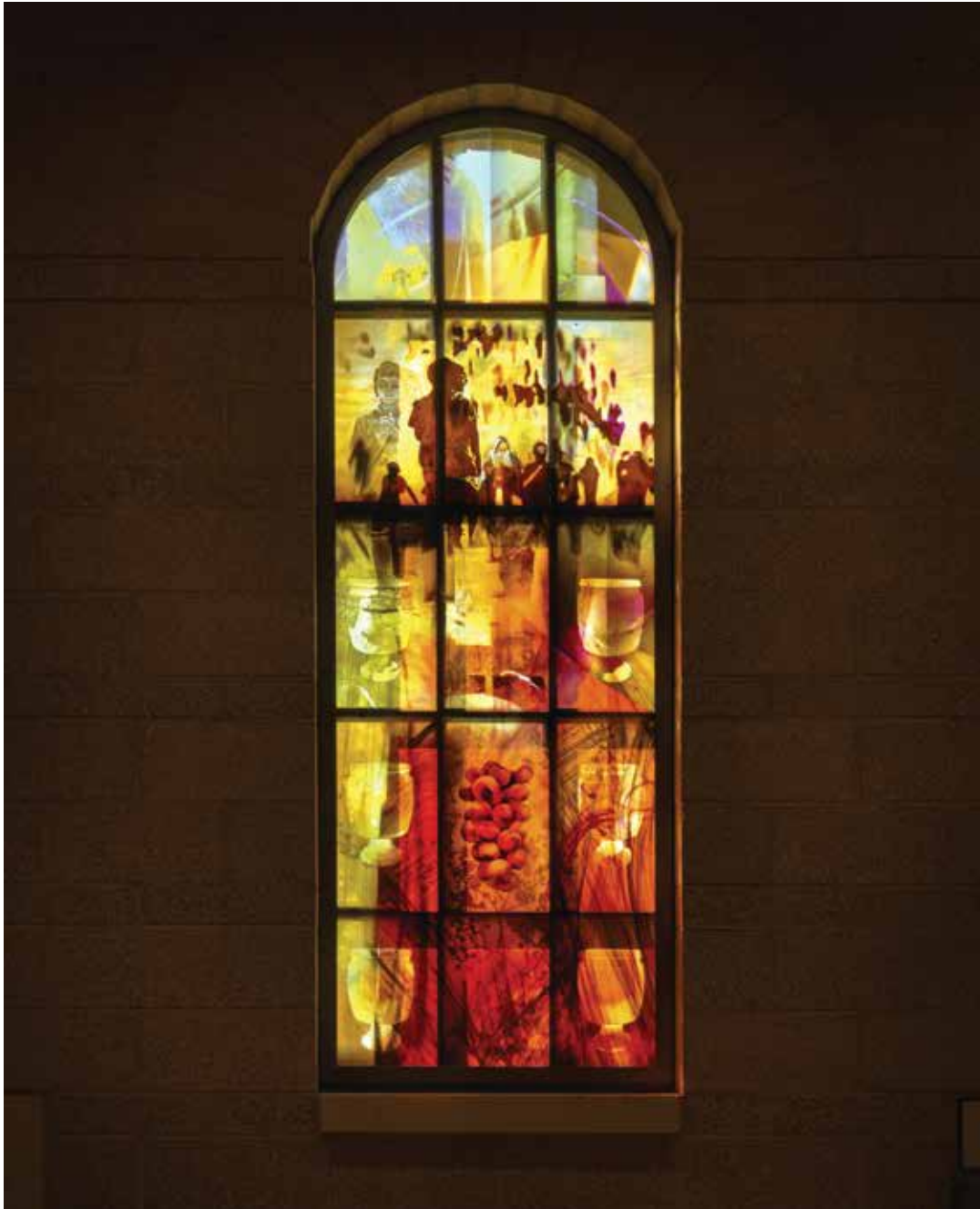


Ten stained-glass windows, distributed evenly along two enormous exterior Romanesque stonewalls of the sanctuary, portray the mysteries of the rosary. The glass panels within the semi-circular arched windows were created using acid-etching, sandblasting, and vitreous-fired enamel techniques on flashed, mouth-blown glass and laminated to float carrier pieces. Thematically the glass designs

explore the relationship between light and dark, especially fire and Spirit, in each of the Joyful, Luminous, Sorrowful, and Glorious Mysteries. For example, the window for the luminous mystery of the Baptism of Christ in the river Jordan makes reference to fire and spirit found in St. Ephrem, Hymns on Faith, 10:17: “Fire and Spirit are in the womb of her who bore you, Fire and Spirit are in the river in

which you were baptized, Fire and Spirit are in our baptism, and in the Bread and Cup is Fire and Holy Spirit.” As well as to tradition: St. Justin in Dialogue with Trypho, 88: “As Jesus went down into the water, the Jordan was set ablaze.” And in St. Matthew 3:11: “He will baptize you with the Holy Spirit and fire.”

Like the rosary beads that are connected, the elements of each window



move in a circular wave with an up and down movement between each window. According to Romergo Guardini, author of *The Rosary of Our Lady*: "The rosary is not a road, but a place, and it has no goal but depth. To linger in it has great compensations." One parishioner conveyed his heartfelt sentiment at the blessing of these windows: "This was a holy place, now it's a sacred place."

Jury Comments

This beautiful collection of stained-glass windows is exciting, dynamic, and peaceful. There is a dramatic use of imagery and a mixture of light and dark sometimes within the same panel. The windows bring the interior together. The windows enliven the space and add to the environment of contemplation.

Artist

Scott Parsons

1612 S 4th Avenue

Sioux Falls, SD 57105

605-251-2012

scottkparsons@yahoo.com

damnfineart.com

Contractor

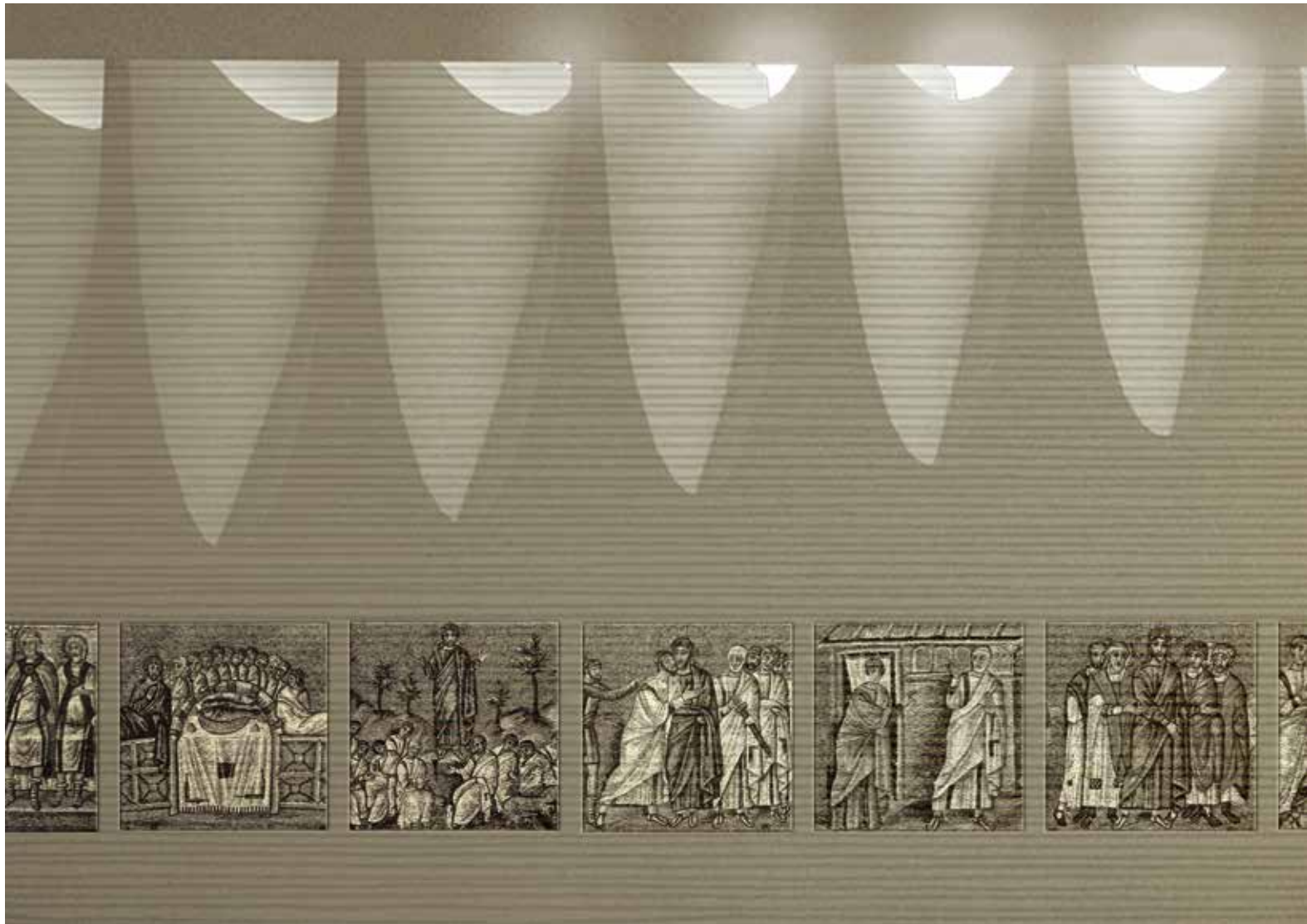
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Photographer

Steve Maylone

Ranjit John Korah

Cathedral of St. Thomas » Cochin, Kerala, India



The cathedral's dedication and design draw from Kerala's long Christian history. Christians have lived here for nearly 2,000 years. Their conversion is linked directly to Thomas, one of Jesus' 12 disciples. It has been recorded that Christ sent Thomas to India after he commissioned the disciples to travel the earth and spread the good news of God's word.

St Thomas, or Thomas the Apostle, is informally called "Doubting Thomas" because he doubted Jesus' resurrection. A second name is Thomas Didymus, which means "the twin." The cathedral's parti clearly reflects this duality. The main walls

that define the sanctuary are treated as two opposing masses, "twins" cut from the same block and erected in order to define a polar relationship between the two sides. The walls are the same, yet opposite and discreet.

In plan, the cathedral expands beyond these walls, forming the sanctuary through the harmonious intersection of two volumes, elaborating on St Thomas' duality. One enters through the southwest side, along the coast of the Arabian Sea. From the narthex, one can directly access the baptismal font, the daily chapel, and the sanctuary. The nave is articulated by

a red sandstone floor inlaid with a simple hatch pattern of white marble lines and circles. These inlays serve as a liturgical guide, helping clergy to pace themselves as they process.

The cathedral can hold up to 1,200 in the nave and is purposefully divided at the entrance to the sacrament chapel, defining a smaller section of 400 seats for more modest services. As one approaches the main altar the choir, clergy, and cathedra seating is positioned around it as a focal point for the congregation and holy worship.



Jury Comments

As this project moves from parti to form, it retains its clarity and message. The quality of light is really beautiful, well executed. It integrates plan, form, light, fenestration, and art. The study models are evidence of very sophisticated investigations. The design is an excellent development of an idea, and communicates a high level of clarity.

Designer

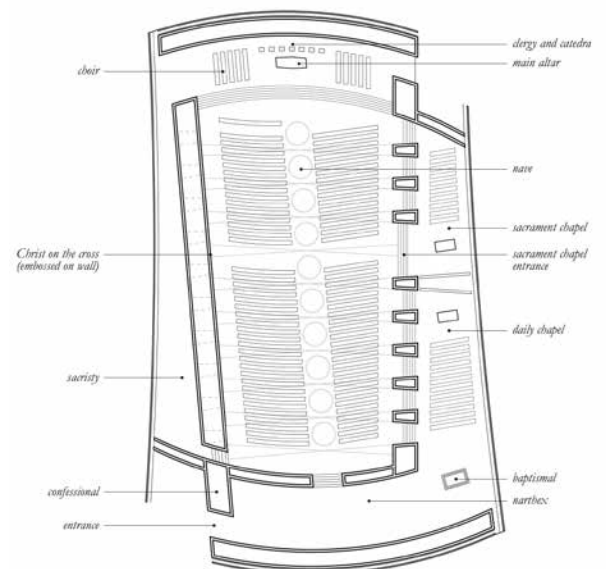
Ranjit John Korah

221 N. Alhambra Avenue, Unit B

Monterey Park, CA 91755

rjkorah.com

410-591-8744



Robert Dolinar

Chapel of the Good Shepherd » Alojzij Šuštar Primary School » Ljubljana, Slovenia



Architect
Robert Dolinar
Janeza Pavla II, 13
Ljubljana, Slovenia 1000
+386 40 239668
robertdolinar@hotmail.com

Robert Dolinar, Boštjan Kikelj, Klemen Pavlin,
Mojca Magajne, Tomaž Faganeli (project team)

Contractor
VG5

Photographers
Luka Markez, Robert Dolinar

The placement of the Chapel of the Good Shepherd has revived the architectural typology of a house within a house. The white cuboid, which is located above the multipurpose entrance hall of the relatively open school building, is closed on the outside but inviting on the inside. It creates an impression of a solemn, virtually impenetrable structure that relates to its surroundings through only minimal gestures. The cross in the center of the façade's sole opening is the only indication of what is inside. This concave window catches the sun's first rays as it rises in the eastern sky, and also revisits biblical instructions for constructing Jewish temples and reinterprets the incorporation of the Holy of Holies into the Catholic tradition.

From the dimly lit wooden vestibule, the bare volume opens into a vast space. The access and succession of interior spaces, the wall openings, the scattered light from the zenith sky, a two-tone monolith in the center of the community organized space, the scent of 11 local varieties of wood, and the tactility of handcrafted surfaces stimulate all the senses and invite the faithful to return to nature and practice introspection. Several unfinished details on the interior are left as traces of the creative process. Thus a strong haptic element of the project draws visitors into a personal reflection, its figureless yet specifically Christian narrative encouraging visitors' religious creativity and imagination. The project explores the use of different materials and their potentials, the use of different proportions, and the interaction between architecture and sculpture. It materializes the reflection about nature and matter, the possibilities and limits of human intervention upon them, and their relationship with architecture.

Jury Comments

This emotionally charged environment allows for personal contemplation, with natural materials and forms that are organic and engaging. It has a "playful sacredness" that is unique and very tactile, artful, appropriate for students, and can be used as a teaching tool. The design's simplicity allows young people to engage with the sacred.

Gonzalo Mardones Arquitectos

Totihue Chapel » Totihue, Chile



The rural community of Totihue had used an old silo as a worship space since 1972. After a 2010 earthquake the silo was unusable and closed because of danger of collapse. The silo construction is a recurring image in the Chilean countryside, so this particular silo has an important symbolic meaning for the community. This project rescued the old structure and supplanted it with a new gabled volume, in the form of a barn. The new volume serves as the new chapel and the renewed silo houses a funeral parlor, community center, and other activities complementary to the chapel. The silo has a base diameter of 10.5 meters and is 10.5 meters in height, and the new chapel space follows suit, with a 10.50-meter-square plan that houses the assembly, with support spaces on either side. The height of the new chapel is 7 meters, allowing the silo to be the main element of the composition.

The silo exterior was clad with Hunter Douglas white metal panels, keeping the color and image of the patrimonial silo, while the new chapel is clad in the same metal panel but in dark gray, seeking not to compete with pre-existing structure. The autonomy of each element is achieved by using a single material. The interior of the chapel is clad in pine boards donated by Totihue community members. The silo's natural lighting is achieved with 12 lower openings that preserve the solemnity of the space, re-



specting its overall verticality and height. In the sanctuary a large window over the altar illuminates the space and frames views of the silo. The nave is illuminated by 14 square windows. The outer court is protected from the sun by perforated metal panels installed to achieve a secure and ventilated space.

Jury Comments

The design intelligently references vernacular forms in its simple and forthcoming use of materials and craft. Works well with site conditions and climate. The proportions are beautiful. It is simple, elegant, sustainable, and very reflective of its community. The silo is original and relates well to it. This church belongs in these fields.

Architect

Gonzalo Mardones Arquitectos
Av. Del Valle N° 869 Of. 01
Ciudad Empresarial
Huechuraba, Santiago, Chile
8580000

+56 2 2949 3081

gonzalomardones.com

Gonzalo Mardones V., Hon FAIA;
Gonzalo Mardones Falcone; M. Jesús
Mardones Falcone; Luis Morales;
Emilio Ursic; Claudio Quezada; Manuel
Fuentes; Claudio Carrasco; Francisco

Valdés; Luca Garnerone; Emanuel
Astete; Soledad Flores; Esteban
Martínez; Rodrigo Vega. (project team)

Client

Fundación AIS Chile

Contractor

Ricardo Fuentes Cordoba

Structural Engineer

Ruíz y Saavedra

Photographer

Nico Saieh

ibda design

Al Warqa'a Mosque » Dubai, United Arab Emirates



Architect
ibda design
Office 841
P.O. Box 6999
Al Ghurair City
Dubai, UAE
+971 4 205 5300
ibdadesign.com

Wael Al Awar, Kenichi Teramoto
(principal architects), Sho Ikeya,
Makoto Kamiya, Chiho Namba,
Loren Al Kassouf, (project team)

Contractor
Dubco Construction L.L.C.
Local Architect/Structural Engineer
Consortio International Engineering Consultants
MEP Engineer
Mario Associates

Pattern Graphic Design
Penguincube

Photographer
Sadao Hotta

Designed with the intention of capturing the historical premise of a mosque as a communal space of worship, Al Warqa'a Mosque is a structure that also functions as a gathering place for the community. With the proliferation of the iconic Turkish Central Dome mosque typology in the United Arab Emirates, the designers sought to return to a simpler design that is less focused on the mosque as an icon, and more as a social space. Influenced by the simplicity of Prophet Muhammad's 7th-Century house in Medina, the mosque's layout is designed with as a multifunctional space for the community to congregate and socialize after prayer, becoming an extension of its immediate environment.

There is a seamless transition from outside to inside. With no boundary wall defining the premises, worshippers can enter the mosque from three different sides of the *riwaq* (hallway) surrounding the *haram* (prayer hall). This increased accessibility creates an oasis-like effect that emphasizes the notion of the mosque as a communal space. Defining access into the *haram* through the *sahn* (courtyard) is intended to create a spatial shift that takes worshippers from the street environment to the serene space of worship through a series of playful and inviting arches.

Using Saudi sandstone for the external façade, the mosque becomes an extension of the desert environment it is located in. The sandy outer façade contrasts with the stark white interior of the mosque and reinforces the notion of the mosque as a sanctuary from the harsh elements of the material world.

Jury Comments

An inventive interpretation of its historical typology, this mosque displays great use of light in the prayer hall. The courtyard is a wonderful transition. The texture on the exterior provides a good reading of scale.

Miró Rivera Architects

Chinmaya Mission Austin » Austin, Texas

Established as a home for the Central Texas division of Chinmaya Mission, an international non-profit Hindu spiritual organization, this eight-acre campus is characterized by an architectural language that reinterprets traditional Indian typologies in order to reflect the organization's modern context.

The main challenges were to create spaces that accommodated both the spiritual and practical needs of the rapidly growing mission, and to apply established Hindu practices in ways that felt new and unexpected. The master plan combines the traditional *vastu shastra* principles of Hindu design—emphasizing geometric patterns, symmetry, and directional alignments—with a contemporary sensibility. Working within a tight budget of \$150 per square foot, a simple yet refined architectural vocabulary was employed. White stucco walls and pitched roofs recall traditional Indian typologies; large windows provide abundant natural light; deep overhangs offer refuge from the Texas sun.

The *Bala Vihar* consists of 12 classrooms plus a central gallery and large covered patio for social events. The central gallery plays multiple roles as circulation, display space, and assembly hall. In the temple, symmetry and geometry are reminders of traditional Hindu architecture. Beginning in the central meditation hall and moving out toward the perimeter of rough-cut, locally sourced limestone blocks, a series of concentric circles and squares—including an illuminated pattern in the meditation hall's dramatically sloped ceiling—references traditional mandala-inspired architecture. Above the shrine, light from concealed skylights is reflected by a golden wall, creating an aura around three deities arrayed with bright robes and flowers.

Jury Comments

There is a wonderful use of vernacular materials and forms, implying and reinterpreting traditional architectural language. There is a great relation of inside to outside with the landscaping. The steeple is inventive. Overall, the project accomplishes much with an economy of means.



Architect

Miró Rivera Architects

505 Powell Street
Austin, TX 78703
512-477-7016
mirorivera.com

Juan Miró, FAIA; Miguel Rivera, FAIA;
Ken Jones, AIA (project team)

Contractor

SpawGlass

Structural Engineer

Architectural Engineers Collaborative

MEP Engineer

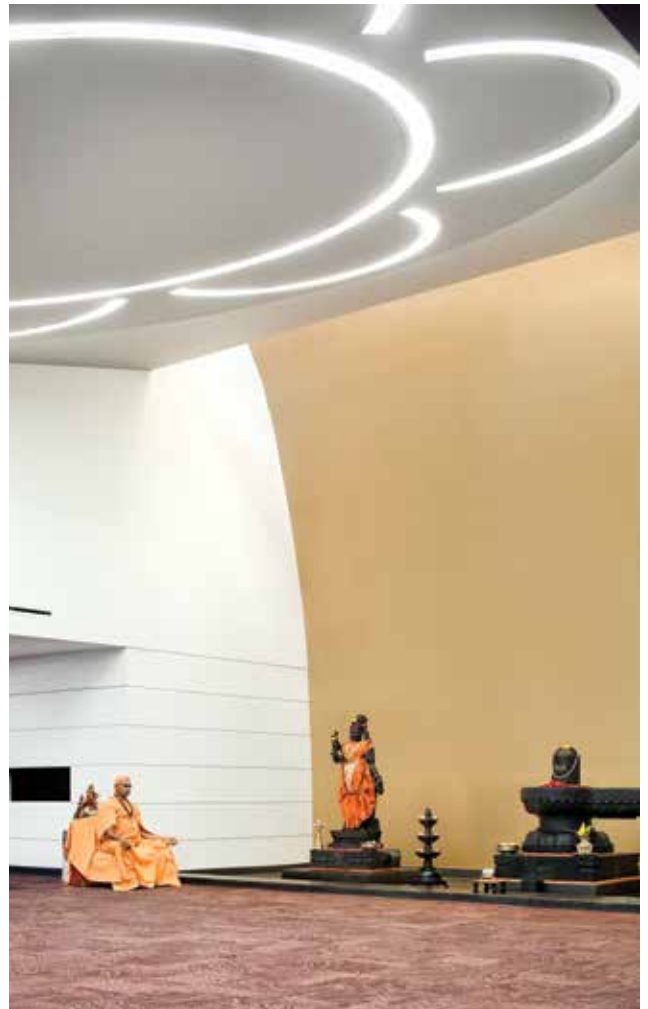
Bay & Associates

Lighting

ArLight Design

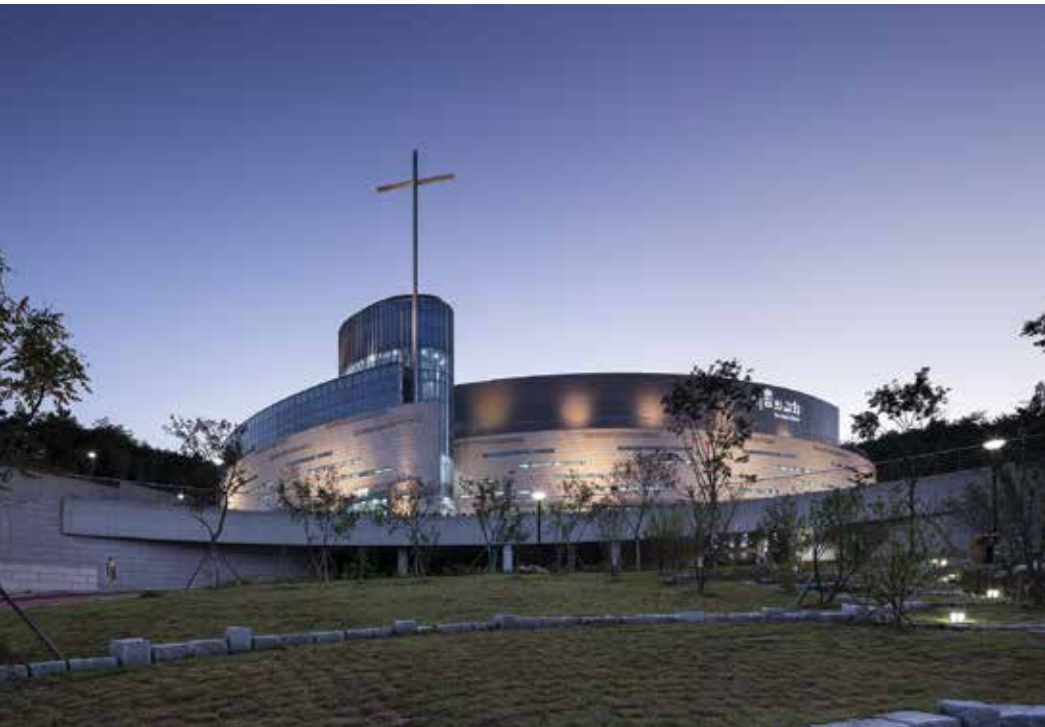
Photographer

Paul Finkel / Piston Design



The Beck Group

The Joyful Church » Pohang, South Korea



Architect

The Beck Group

1807 Ross Avenue, Suite 500
Dallas, TX 75201
214-303-6200
beckgroup.com

Rick del Monte, Tom Greenwood, Jay Chung, Yoon Kang, Yoosook Lee, Ik Joo Lee (project team)

Photographer

Seunghoon Yum

The Church's vision was a design that expressed a strong symbolic Christian message incorporating traditional Korean references in a fusion of architecture, faith, and culture. The 10-acre site is in a new town development with challenges including steep, wooded hillsides and strict zoning limitations.

The 383,500-square-foot facility is integrated into the landscape with gently flowing lines wrapping a large central plaza. Spaces included a 2,700-seat sanctuary, 800-seat chapel, cafeteria, cafe, library, fitness facilities, children's and youth spaces, community services facilities and a 350-car underground garage. Placement of the buildings into the natural hillsides and careful orientation of glazing allowed ample natural light into the spaces while providing greater energy efficiency.

To blend the practical functions of a modern Christian church with the culture, the design team drew inspiration from Korea's rich history of architecture, crafts, and calligraphy. For example, The Taegeuk is a traditional symbol of harmony. The symbol was the inspiration for the organizing form of the site plan and diagram of the two-building complex. In the main sanctuary, a Togack-Wanja-Moon pattern found in calligraphy, art, and architecture was the basis of a dramatic ceiling design. The form referenced not only its origin, but is a stylized symbol of the Christian cross, providing a powerful vertical focal point for the worshippers' experience.

A stylized interpretation of the pottery pattern, Pa-U-Moon, created a unique form for the walls and ceiling for the smaller chapel space. These forms also provided a unique solution to the acoustical support required for the use of this space for special musical performances.

Jury Comments

Cultural and religious symbolism is incorporated into the overall design, with a modern interpretation. This is a megachurch well done, a step forward for this building type. The ceiling in the main worship space is well articulated, and the day chapel is very welcoming. Site planning and building massing, along with the use of curves, are very effective and create a sense of welcoming.

Stocker Hoesterey Montenegro Architects

St. Francis Chapel » Breckenridge, Texas



Nestled atop a hillside rising out of a sprawling Texas landscape, St. Francis Chapel stands as a transcendent buttress that meets the clients' desire for a small family chapel. Located on a ranch near Breckenridge, this private Catholic chapel seats 30 and is composed of a traditional narthex, nave, chancel, fireplace, and sitting area. It is 1,000 square feet of handcrafted, artisanal design, featuring materials inspired by the surrounding terrain.

The challenges of the project—the remote location, topography, and solid masonry construction—are also what make it so striking. Strategically placing the chapel at a high point on the ranch yields optimum views of the landscape. Collaborating with a local contractor and tradesmen resulted in the “careful imperfection” of the stone lay.

The masonry walls are thick with natural, geologically inspired solid stone coursing, and its trusses are of heavy timber. It boasts an array of reclaimed materials such as the clay tile roof, chandeliers, entry sconces, and a stone roof cross located at the rear nave. The ponderous entry doors are made of mesquite handcrafted by a local artisan, as are the pews.

Broken cast-glass mosaic windows line either side of the chapel, while a stained-glass window by Buell Designs draws the eye down the center of the nave to the raised mesquite chancel. A glass-enclosed sitting room located off the entry vestibule offers serene views of the surrounding ranch, connecting occupants to the natural world that St. Francis of Assisi—to whom the chapel is dedicated—loved so much.

Jury Comments

Beautifully sited in the landscape, this chapel is expressive through its craft, connection to nature, and making the experience of a visit sublime. The use of natural materials, forms, and local stone gives this chapel a feeling of authenticity. The work of local artisans is well integrated into the building's fabric.



Architect
**Stocker Hoesterey
Montenegro Architects**
4514 Travis Street, Suite 302
Dallas, TX 75205
214-252-3830
shmarchitects.com
David Stocker, AIA; Scott Nunn
(project team)

Contractor
Weatherbee Construction
Structural Engineer
Lalonde Engineering
Liturgical Art / Stained Glass
Buell Design
Photographer
Nicholas McWhirter

Koning Eizenberg Architecture

Temple Israel of Hollywood » Los Angeles, California



The historic sanctuary for this Reform temple was built in 1949 in the Spanish Colonial Revival style: Martin Luther King spoke here, and Elizabeth Taylor married here. The sanctuary still anchors worship, but is too big and formal for everyday services. Over 40 years, fragmented additions and renovations enhanced security and expanded programs. These improvements, however, did not advance a built framework that kept pace with evolving attitudes towards worship, education, identity, and community. Addressing contemporary practice in this progressive congregation called for flexible, interactive social and worship space informally infused with Jewish spirit and traditions.

Jewish ornament and ritual practice inform shape and detail. The Tallit (prayer shawl) inspired the ceiling and sunshade. The intricately layered, CNC milled plywood ark doors draw on the Sephardic tradition of ornament that grew out of the ancient Islamic world.

The ark is placed within a sedimentary wall that anchors the new chapel and courtyard. Small rocks collected from sacred and everyday places by congregants visiting Israel are embedded within the wall. Expansive glazing offers views to the outdoors and historic sanctuary beyond.

The new chapel and remodeled social hall open expansive views to the courtyard and historic sanctuary, while the reconfigured lobby and administrative wing reinforce sight lines and physical connections to key spaces. The enlarged courtyard better accommodates crowds at High Holy Day services, and provides a tranquil backdrop for worship and congregational activities.

Jury Comments

A design response to the city and the existing building, this synagogue expresses respect for its context but also takes a contemporary design tack. Incorporating prayer shawl imagery, the ark is gorgeous while the rammed earth materials are beautiful and serene. The relationship of the worship space with the courtyard is seamless.

Architect

Koning Eizenberg Architecture

1454 25th Street, Second Floor

Santa Monica, CA 90404

310-828-6131

kearch.com

Nathan Bishop, Julie Eizenberg, Paul Miller,
Troy Fosler, Ryan Caldera, Jesse Baiata-Nicolai,
Bridgette Marso (project team)

Contractor

Sierra Pacific Constructors

Construction Management

Freeman Group, Inc.

Lighting Designer

Oculus Light Studio

Structural Engineer

Parker-Resnick Structural Engineering

Civil Engineer

Barbara L. Hall, PE, Inc.

Photographer

Eric Staudenmaier

FXFOWLE

Congregation Kehilath Jeshurun Synagogue » New York, New York



The Ramaz Lower School began a phased campaign in 2009 to renovate and re-program their existing 63,000-square-foot facility. During the summer of 2011, a fire destroyed the roof and interior of the adjacent 110-year-old Kehilath Jeshurun (KJ) Synagogue. While tragic, the fire presented an opportunity to resolve space constraints that had emerged in the Ramaz renovation, resulting in the construction of a new two-story, 8,000-square-foot educational and fitness wing above the synagogue. The added floors divide the school and synagogue horizontally, allowing for a balance between sovereignty and collaboration, and maximization of programmatic capabilities. The design also establishes a central entry and single security point serving both institutions.

Except for the historic ark, all interior features were lost in the fire. The reconstruction was planned to faithfully replicate the historic architectural elements, while “invisibly” meeting code requirements and improving functionality. More than 200 pieces of the rebuilt ark were attached to a modern steel substructure,

and the interior shell that holds the Torah scrolls was waterproofed against potential leaks from the plumbing chases above. Italian craftspeople collaborated with the local Amian Group to replicate the traditional scagliola on the ark and new columns. Almost half of the 40 original stained-glass windows were destroyed; these were meticulously recreated using historical and forensic analysis. Surviving windows underwent extensive repair and restoration, to achieve continuity between old and new glazing. “Out of the ashes of destruction will come the seeds for reconstruction,” said KJ’s Rabbi Haskel Lookstein, capturing the vision and focus that inspired the restoration.

Jury Comments

In this project it is hard to tell old from new, which is its strongest point. The interior is renewed and revived, and brings the building back to life. The architects kept the best of what was and were able to improve upon the experience of the old space and its function. A faithful reconstruction.

Architect

FXFOWLE

22 West 19 Street
New York, NY 10011
212-627-1700
fxfowle.com

Sylvia Smith (partner-in-charge), Ann Rolland (principal), Timothy Macy (project manager), Bob Cuk (associate), Luis Bustamante (associate)

Contractor

ZDG, LLC Construction

Structural Engineer

DeSimone Consulting Engineers

MEP Engineer

AKF Engineers

Owner’s Representative

VVA Project Managers

Acoustic/AV Consultant

Cerami & Associates

Lighting

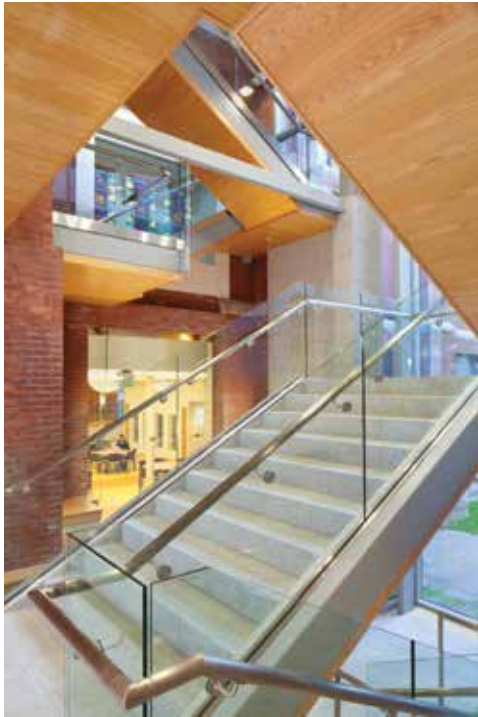
Tillotson Design Associates

Photographer

Chris Cooper

Donham & Sweeney Architects

St. Cecilia Church » Boston, Massachusetts



Blessed with unprecedented congregational growth, but hampered by inaccessible and underutilized secondary worship space, St. Cecilia Church wanted to better serve its evolving, more community-focused ministries by reinvigorating the main church, providing universal access, and creating flexible meeting, educational, and social space.

All programmatic needs had to be met within the current footprint, including an existing, underutilized, inaccessible four-story parish hall. Replacing the parish hall with an accessible entry pavilion solves several challenges that were hampering the goals of the ministry. The church's lower level was transformed from secondary worship space to accommodate significant educational and social programming, providing classrooms, fellowship hall, kitchen, and café-style seating area. The transparency of the pavilion brings daylight into the lower level, allows views through to a new garden, and provides an inviting, street-level face to the church. Its lower profile allows daylight to re-illuminate stained-glass windows on the east side of the nave.

Inside the church, the restored nave, enlivened with a return to original paint colors and new lighting, features a low,



curved, and accessible chancel that projects into the congregation, providing closer contact between worshippers and the Eucharist. At the rear, a glass wall beneath the choir loft links the nave and enlarged vestibule, welcoming parishioners. Three perilous exterior stairs leading directly to the street were replaced with a gently sloping double stair positioned parallel to the sidewalk and faced with material salvaged from the parish hall. Topped with a generous landing, the new stair allows clergy space to greet parishioners after Mass.

Jury Comments

The challenges of this project are solved in a skillful and sensitive manner. The new entryway is a gift to the city, and provides

contrast to the original building. The reuse of older ornament on the new front staircase is inventive. Existing accessibility problems were addressed, and the new narthex space is more welcoming. It feels fresh and light.

Architect

Donham & Sweeney Architects

68 Harrison Avenue, 5th Floor
Boston, MA 02111
617-423-1400 • donhamandsweeney.com
Jeff Shaw, AIA, LEED AP, BD+C; Brett Donham, AIA
(project team)

Contractor

Shawmut Design & Construction

Preservation Consultant

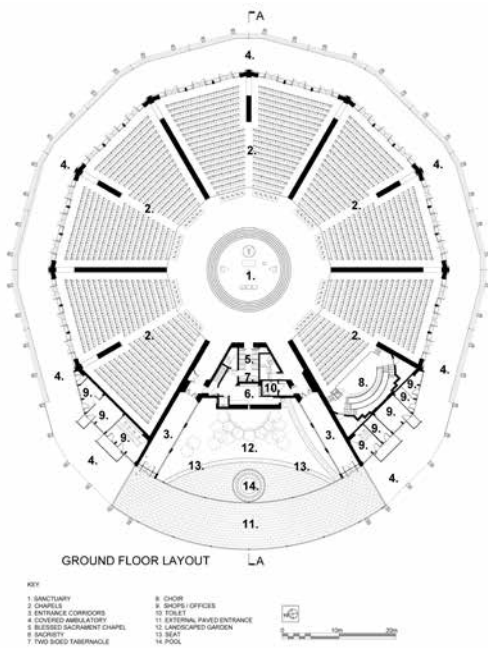
Building Conservation Associates

Photographer

Bruce T. Martin Photography

Wejchert Architects

Knock Basilica Interior Design » Knock, County Mayo, Ireland



finishes, dated ambiance, and visually defensive altar area, into a warm pilgrim-friendly place with universal access, welcoming entrances, comfortable seating with good sightlines, and upgraded lighting and public address systems.

The new circular white marble sanctuary includes a “Sesame” lift to provide disabled access for all. Floors are paved in white marble, warm-colored granite, and comfortable rubber flooring. Walls are clad in warm-colored granite with oak paneling above, which creates an uplifting atmosphere. New seating is also of oak. A large mosaic by artist P.J. Lynch representing the Apparition of 1879 is integrated into the design. The ceiling over the sanctuary is oak paneled while ceilings in the five surrounding chapels are curved plasterboard shells incorporating radiant heating panels. Washing the shapes with soft LED emphasizes the curves of the shells. The Blessed Sacrament Chapel is now a spiritually

intimate space for private prayer, while the choir area has a radial layout centered on the organ, with transparent glass handrails and oak-paneled backdrop. High-quality designed lighting and public address systems are installed throughout.

Entrance areas are now pilgrim friendly with painted glass screens portraying the theme of pilgrimage on the external face of the corridor and texts of psalms on the opposite side. New main entrance doors in oak portray the Four Evangelists, and externally a restful circular pool and curving stone seating are provided for pilgrims.

Jury Comments

The existing pilgrimage church needed some help and the renovation architects brought it up several notches. It is the kind of project that with a few deft moves accomplishes much. New art is integrated seamlessly. The space is brighter and warmer. It is now a much more welcoming pilgrimage church.

The client sought a total transformation of this pilgrimage basilica, constructed in 1976, from a cold space with harsh

Architect
Wejchert Architects
 23 Lower Baggot Street
 Dublin 2, Ireland, D02 K009
 +353-1-6610321
 wejchert.ie/
 Paddy Fletcher, Hugh Maguire,
 Pritesh Durgapersad (project team)

Contractor
Stewart Building Contractors
 Quantity Surveyors/Project Managers
S.Monahan & Partners
 Mechanical and Electrical Engineers
IN 2 Engineering Design Partnership

Lighting
Wink Lighting
 Consulting Engineers
Burke Jenkins
 Acoustical Consultants
Acoustic GRG Marshall Day Acoustics

Church Seating and Sanctuary Furniture
Irish Contract Seating
 Mosaic Fabricator
Trvisanutto Giovanni s.r.l.
 Stained Glass Artist
Roisin de Buitlear
 Photographer
Peter Moloney

Atkin Olshin Schade Architects

Temple Adath Israel » Merion Station, Pennsylvania



Temple Adath Israel's campus, which includes the well-known Pietro Belluschi-designed synagogue of 1958, has grown over the years, resulting in a confusing entry and circulation system. The congregation requested additional space and a more flexible sanctuary that can accommodate contemporary worship styles. The sanctuary renovation celebrates the uniqueness and character of the existing modernist building, while incorporating new elements that result in a dynamic and flexible worship space.

The focal point for the renovated sanctuary is a new, natural wood ark and a luminous ark screen designed by glass artist Paul Housberg. The bimah, which incorporates casters concealed beneath a wood skirt, is moveable to accommodate various types of services and other events. The flexibility of the space is enhanced by replacing the fixed pews with moveable chairs, and the insertion of an operable glass wall that connects the sanctuary to an adjacent meeting space. During the High Holy Days, the wall is opened to expand the seating area. The new ark platform and bimah are fully accessible to the disabled.

The renovation also included new and restored finishes, a new fire protection system, new programmable lighting and audio video systems. A future phase of work is planned that will create a welcoming and accessible entry to the entire complex.

Jury Comments

This is a regeneration of a synagogue of Pietro Belluschi that makes it fresher and brighter. The incorporation of new art is faithful to the original vision of the architect, and refreshes and revives it. The ark now takes a more prominent place as a beautiful focal point. The new elements make the original stained glass sing.

Architect

Atkin Olshin Schade Architects

125 S. 9th Street, Suite 900
Philadelphia, PA 19107
215-925-7812

aosarchitects.com

Sam Olshin, Michael Schade, Lisa
Dustin, and Sara Patrick (project team)

Contractor

Wohlsen Construction

Structural Engineer

Keast & Hood

Mechanical and Electrical Engineer

Bruce E. Brooks & Associates

Lighting Designer

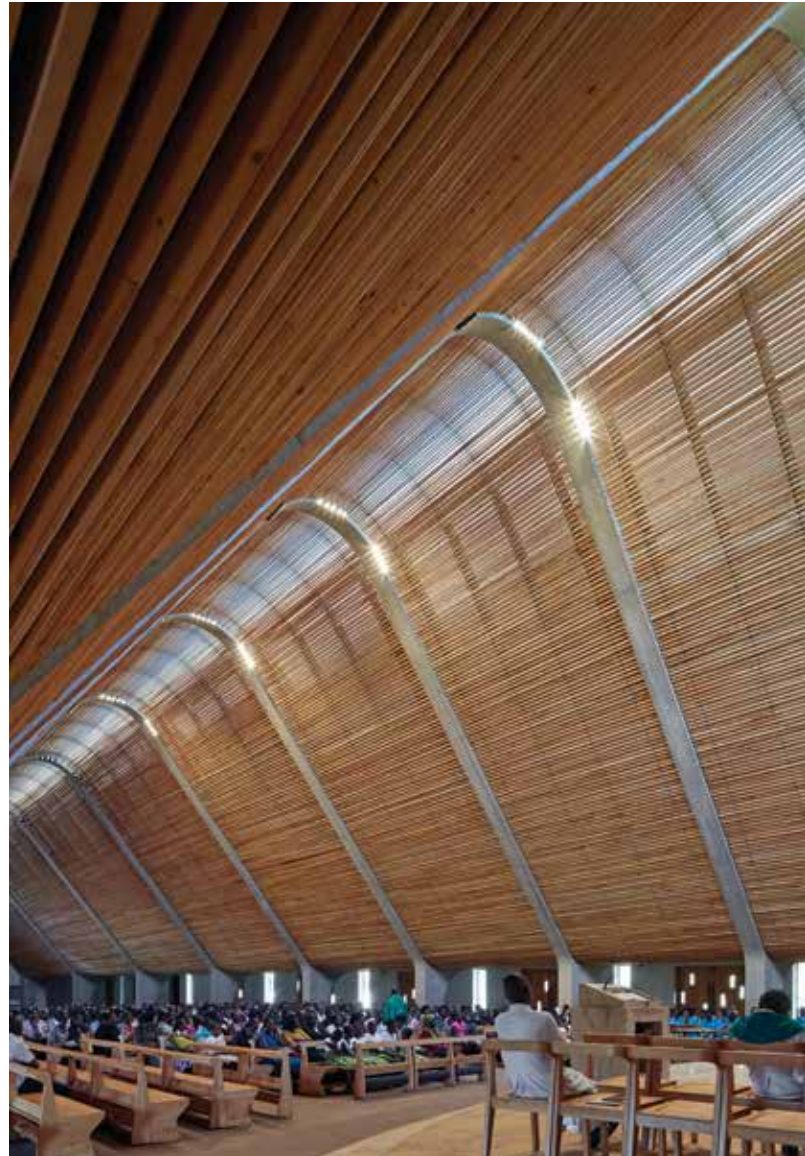
BEAM

Photographer

Tom Crane

John McAslan + Partners

Sacred Heart Cathedral of Kericho » Kericho, Kenya



This cathedral's design creates a unique and sacred place for a congregation of 1,500 seated-celebrants, participating in the liturgy of the Roman Catholic Mass under one giant unifying roof. The striking inclined roof and its ascending interior—more than 1,375 square meters—is the key organizing concept behind the design.

Bishop Emmanuel Okombo was particularly concerned to widen the nave as it approaches the altar to maximize the congregation's engagement with the celebration of the Mass. It also opens completely along both transepts to promote natural ventilation, also allowing the congregation to leave the building at multiple points in order to mingle with friends and families in the carefully landscaped terraces and gardens.

The ascending vaulted volume contained under a vast roof fuses African and ecclesiastically historic references. Care has been taken to shape the cathedral's space and express the building's structure - the stone plinth, simply articulated concrete arch frames, and timber ribbed vaulting are exposed.

The building's simple palette of natural materials honors the faith and frugality of this rural African community. With the exception of the glass sheets used by the stained-glass artist, all the materials, including the Cypress timber, which was used for the ceiling, doors, and furniture, as well as the clay tiles used for the roof, were locally sourced and fabricated. The granite used for the sanctuary was sourced from the town of Kisii, located south of Kericho, and the stone used was Nairobi Blue stone. The architects sought the involvement of skilled artisan trades and the improvement of local skills throughout the construction period.

Jury Comments

There are many subtleties in the shaping of the worship space, the way it slopes, how the plan opens to the environment, and how the doors

along each side of the nave allow for cross ventilation. The accessibility for everyone is wonderful, in both plan and section (and makes a potent theological statement). The capturing of natural light in the roof and the way light is filtered through the interior roof structure and scrim is breathtaking.

Architect

John McAslan + Partners

7-9 William Road
London, England NW1 3ER
mcaslan.co.uk

John McAslan, Aidan Potter
(project team)

Executive Architect

Triad Architects, Ltd.

Contractor

Estee Construction, Ltd.

Multidisciplinary Engineers

Arup

Structural Engineers

Eng Plan

Electrical and Mechanical Engineers

EAMS

Quantity Surveyor

Barker and Barton

Photographer

Edmund Sumner

Shoji Oshio + UA architects

8-Shaped Passage » Ueno, Tokyo, Japan



With its cylindrical geometry, this hall duet is located in the precinct of a temple in Ueno, Tokyo. The design challenge was to represent the Japanese style of worship while preserving its importance. In Japan, it is believed that the soul of a deceased person dwells in one's bones. This is the reason why bones are put together with a statue of Buddha in an ossuary as a final resting place. Instead of this custom, two separate halls were designed—one is for bones and the other for a statue of Buddha. Around the two halls, there is a walkway shaped like the numeral “8,” which is also the symbol for infinity. The design intent of the fusion of the number and infinity is that of Buddha and the deceased person, which is reached by tracing the passage again and again. Another intention of the project is as a memorial of the Great East Japan Earthquake in 2011. The statue of the Buddha in the hall is made from a pine tree destroyed by the huge tsunami in the Tohoku district. The 8-Shaped Passage is paved in 33 pieces of stone. The sand buried under the pavement is from 33 temples damaged by the tsunami. Walking on this stone pavement is a form of pilgrimage to the 33 temples. Despite its location in Tokyo, there are many people who visit the 8-Shaped Passage from the Tohoku disaster area.

Jury Comments

This is a place for reflection and veneration in a dense urban fabric. It works well with the existing context of sacred spaces and buildings, and it makes the garden more distinct. The movement through the garden is now a ritual of reverence, and there is a good conversation between the architecture of the existing shrines and the new. A landscape and objects filled with nuance.



Architect
Shoji Oshio + UA architects
2266-27, Nogawa, Miyamae
Kawasaki, Kanagawa, Japan 216-0001
+81-44-752-7721

Shoji Oshio, Katsuaki Ito, Hiroki Yatabe, Keizo Ikemura,
Yoriko Komaki, Kazuki Yoshida (project team)

Contractor
Mintera
Structural Engineer
Katsuo Nakata
K. Nakata & Associates

Lighting Designer
**Kazuo Kobayashi/
Panasonic**

Photographer
Masaru Niimi

Dekker / Perich / Sabatini

Baptismal Font » St. Thomas More Catholic Church » Oceanside, California



Liturgical Design Consultant
Dekker / Perich / Sabatini
7601 Jefferson NE, Suite 100
Albuquerque, NM 87109
505-761-9700
dpsdesign.org
Robert Habiger (designer)

Artist / Fabricator
Stephen Hirt
Project Manager
Brian Leahey
Font Equipment Supplier
Mission Pools
Photographer
RMA Photography
Church of St. Thomas More



The liturgical furnishings in this church are designed to be in harmony with the contemporary architectural design, support the parishioners' active participation in the Liturgy, and evoke the mystery of God's presence. Located near the main doors and at the back of the main aisle, the baptismal font reminds us that baptism is the entrance into the life of the Church and reflects the connection between baptism and the Eucharist.

The font is designed for both infant and adult baptism. The upper infant bowl is made of hand-hammered bronze. It rests on an olivine plinth shaped in the sacred

geometry of the fish-shaped Vesica Piscis, a symbolic reference for the joining of heaven and earth through Christ. The water flows from the upper bowl down the face of the plinth to disappear below the cover.

The lower pool cover is made from cementitious stone and bronze in a symbolic pattern using the sound vibration process of "cymatics," which records a 4th-Century Gregorian chant, an Antiphon for the Feast of St. John the Baptist. Composed in a circle to represent eternity, the lower font is approximately 8 feet in diameter, with three steps leading into and three

steps leading out of the water. Simple yet powerful signs and symbols for the liturgical action, the font serves to continue the mission and ministry of Jesus for this time and place.

Jury Comments

The constantly flowing water in this font makes it alive. The design for the cover over the adult pool is complex and intricate. The location near the front door is appropriate for the imparting of the sacrament. The texture of ripples on the surface is appropriate. It has a timeless quality, and also allows for adult baptism while standing or kneeling in water.

Dobson Pipe Organ Builders, Ltd.

Pipe Organ » St. Dunstan's Episcopal Church » Carmel Valley, California



The angled geometry of the building called for a similarly non-traditional visual design. The speaking front pipes of burnished tin make a bold, sweeping gesture, echoed by slotted openings in the organ case that permit additional sound egress. The arc of the front pipes is anchored by wooden pipes that stand along the left side of the instrument; they are painted a burgundy color that complements the adjacent art-glass window. The instrument's white oak case is crowned by a sheltering roof whose slope parallels the ceiling above. A simple Latin cross of oak that is painted and gilded stands at the front of the instrument.

This spare but handsome worship space, designed in 1963 by parish member Mel Blevens of Holewinski Blevens Fedelem & Lukes Architects, reflects a parish of modest means but artistic vision. Never intended to house a pipe organ, the church had been served by an increasingly unreliable electronic instrument. Fitted with carpet, inadequate lighting, and pews stained nearly black, the church was not particularly welcoming, either visually or aurally. The design for an organ standing front and center encouraged the parish to beautify its worship space and enliven its acoustic by removing the carpeting and staining the concrete floor, refinishing the pews, and installing new LED lighting.

Standing behind the altar platform, the organ draws attention to the front of the space. To accommodate the choir, seated to one side of the chancel, the organ console is placed on that end of the instrument. From this location, the organist can easily give direction to the choir and remain abreast of activity in the nave.

Jury Comments

This new organ fits the existing space perfectly—in fact it looks like it has always been there in terms of its scale, which is well tuned to the interior. The design works with an asymmetrical space, with the cross now off axis. It takes center stage in the sanctuary and enhances the space.

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712-464-8065
dobsonorgan.com

Project Managers
**St. Dunstan's
Episcopal Church**

Tom Masters and Rodger Langland

Church Renovation Architect
Nicholas Papaefthimiou

Acoustician
**Robert F. Mahoney
& Associates**

General Contractor
Tim Scherer

Photographer
Sherman Chu

Studio Bondy Architecture

Torah Ark, Bema, and Screen » Gideon Hausner Jewish Day School » Palo Alto, California



This Jewish day school houses a multi-purpose gymnasium/theater, music classroom, art classroom, and religious studies classroom. The focal point of the religious studies classroom is the torah ark and bema, which are surrounded by an elaborate wood window screen. The primary motif of all three elements is the pomegranate, which symbolizes righteousness, knowledge, learning, and wisdom in the Jewish tradition.

The window screen is laser cut from cypress wood in the form of a pomegranate tree. Its pattern was carefully designed to be dense at the bottom for visual privacy and more open towards the top of the screen for better daylighting. The concealed system of hidden clips and magnets allows for easy removal and cleaning.

Cypress wood was chosen as the main material for the three feature elements for its rich grain and warm color. Teak was chosen for its beauty and effectiveness in high wear areas. The wood of the intricate inlays—carob, yellow heart,

lyptus, and canary—were carefully chosen for their natural color and grain so that no dye was needed. Hot sand was used to give three-dimensionality to inlaid elements by burning graduated shading into their edges. A swallow tail butterfly and a rufus towhee (a local, shy bird) are inlaid in the front of the ark. Inlaid behind the ark is the Hebrew word “Hineini,” which means both “here I am” and “I am here.” The combination of intricacy and symbolism of the ark, bema, and wood window screen serve to captivate the students’ interest and are deeply integrated into the school’s religious studies curriculum as a teaching tool.

Jury Comments

The screen really helps to define the project and helps contain the space. The positive negative space is very successful. It is fresh, organic, and simple, and so appropriate for an elementary school in its innocence and playfulness. It makes this entire space a special teaching space.



Architect

Studio Bondy Architecture

110 Linden Street
Oakland, CA 94607
510-836-6594
studiobondy.com

Greg Zall, Bill Bondy, Christo DaSilva (project team)

Contractor

WL Butler Construction

Woodworker

Greg Zall

Photographer

Ken Gutmaker

Eleftherios Piskitzis, Architect

Basilica de N.Senora de la Merced » Madrid, Spain

This proposal for the rehabilitation of the facades of the basilica (one of the first works of Saénz de Oiza) reflects the need for structural strengthening of the building and the creation of a contemporary and innovative image, without distorting the character and spirituality of the building. The concepts of the corporeal and the incorporeal play a central role in the solution, in the way that the corporeal states the human and the incorporeal expresses the divine. The first concept is built with earthly materials such as Corian, while the second concept is built with heavenly materials such as air. The application of a ventilated facade system of panels will provide a uniform vertical white surface on the facades, creating an ambience of light, glare, and reflection, resembling the sky—a heavenly aura that changes throughout the day depending on the intensity and nature of light. At night, light emits from light sources placed along the facade, creating an aura that surrounds the building and becomes a bright part of the sky “dome.” On the sides the glazed area is enriched by a cross running through the façade, which intensifies the transparencies and the reflections. It is a shape in permanent change, where the building reveals its original structure, emphasizing its open and urban character. The roof will be constructed with wooden arches and the dome will be rebuilt in a form of lighthouse, giving shape to a new urban landmark the new journey for the basilica.

Jury Comments

The design for new facades on the basilica retains the quality of light that the original etchings and drawings portray. On the exterior, the new façade panels reflect the development of the technical ideas, a strong concept, and the drama conveyed. The design reinforces the unique existing cathedral, and the new exterior materials unify it, almost dematerializing the building.

Architect

Eleftherios Piskitzis, Architect

Amarousion, Attica, Greece 15125

+306959996893

eparchilab@hotmail.com



Rafaela Paes

“City of Spirits” » Recife, Brazil



This design for the Spiritualist Federation of Pernambuco attempts to create a relationship with the divine. How can architecture create an atmosphere that a temple requires? Phenomenology applied to architecture examines the relationship of human experience with the building's space, designing an atmosphere—the essence of the place. Light reinforces this experience. According architect and theorist Juhani Pallasmaa, when we defocus our vision we only can see light and shadow, leaving the mind free for reflection, sharpening our other senses.

The idea of the dematerialization of the building process is explored in the design, where the overlap of the floors corresponds to the intellectual and moral development achieved throughout the study and practice of spiritualism. Using light effects ranked by Henry Plummer, a relationship between light and matter is formed where the spaces vary until they reach a maximum diaphanous state at the top of the building. Lighting effects are expressed internally from bottom to top: crystal veils (diffuse light), luminescence (light and matter merging), atomization (trespass of light through a perforated layer), procession (dimly lit corridors to classrooms), channeling (light traversing hollow matter), evanescence (time passing through light projections on surfaces), and finally environmental silence (light completely traversing glazing and the inner layer). Sequentially, the top portion (the highest stage of spiritual evolution) is fully exposed to natural light. This stage thus completes the dematerialization process, both of man and building, symbolically represented by the destruction of man and the old building (materialistic) and the construction of man and the new building (spiritualized).

Jury Comments

This student design is highly provocative and imaginative, investigating new forms of spirituality using contemporary language. It has a surreal touch to its experiential qualities. The project was developed in plan and section, and the images convey the emotional potentials of this project. This award recognizes the importance of probing new territory for sacred space.

Student

Rafaela Paes

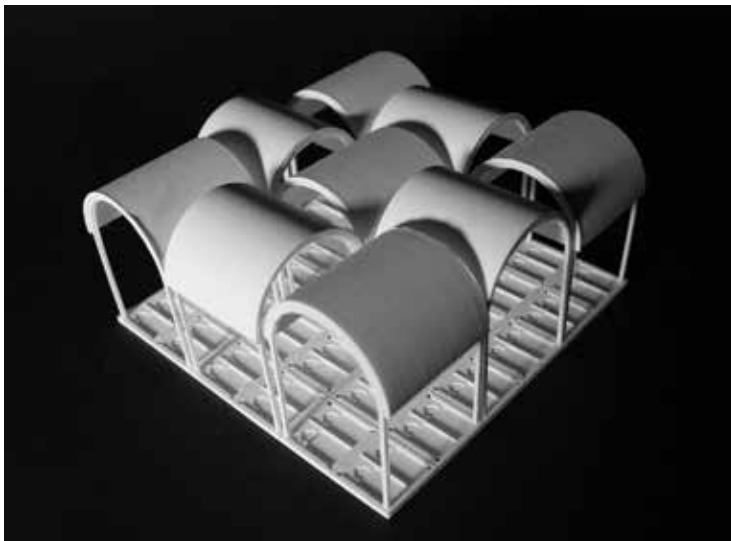
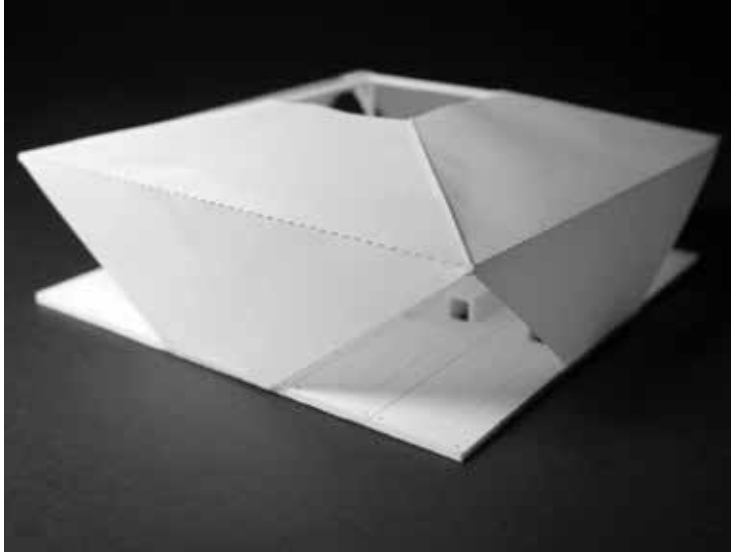
430 Harmonia Street, Apt. 503
Pernambuco, Brazil 52051-395
+55-81-993362809
rafa.paes.93@gmail.com

Advisors

Ana Luisa Oliveira Rolim and Robson Canuto da Silva

Lucas Boyd and Chad Greenlee

“Pop-Up Places of Worship” » Various Locations



Students

**Lucas Boyd and
Chad Greenlee**

168 York Street, Unit 3
New Haven, CT 06511
lucas.boyd@yale.edu
chad.greenlee@yale.edu

Advisor

Karla Britton

This project explores the basic notions of iconic forms, urbanism, and pluralism in the three Abrahamic faiths through the development of corresponding “pop-up” places of worship. What is the iconic synagogue/chapel/mosque type and how is it viewed by the outside world? The structures were used to examine the nature of the relationship between cultures and the spaces that they sanctify. The project explores the critical formal pieces that help to connect a religious structure to a particular faith.

There is a proposal for each faith and each structure is abstracted within the confines of its respective tradition. The ability for the structures to be easily packed, shipped, and deployed begins to distill the urban stereotypes that have typically been associated with ineffable space. In areas where the social, political, or natural climates are such where they might be deployed, they can play a crucial role in community development. But most importantly they should be recognizable and timeless.

The pop-up synagogue has a distinct parti that maintains a strong center. The non-hierarchical distribution of the us-

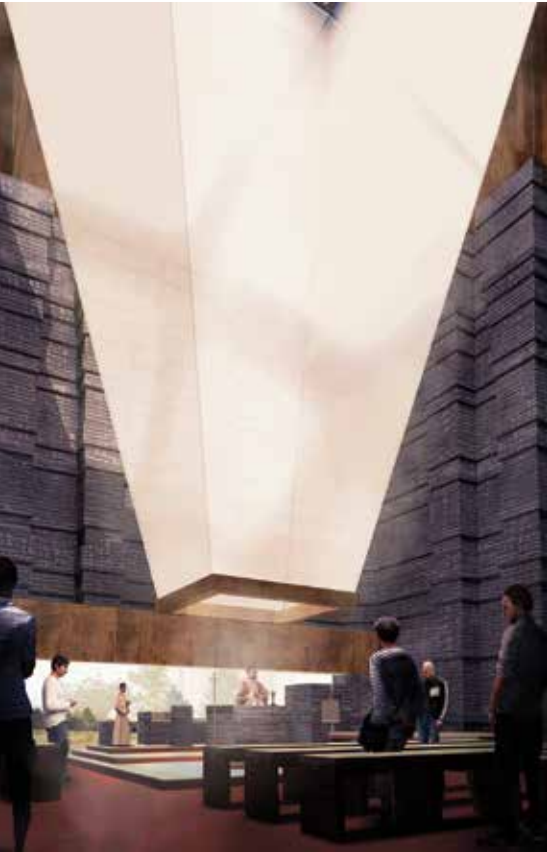
ers lends itself to a certain democratic attitude consistent with Jewish theology. Perhaps the most recognizable formal attribute associated with Christendom is that of the soaring walls and structure of Gothic cathedrals. While the nature of the pop-up chapel is not monumental, the two-walled structure invokes the familiar shapes of past. The mosque references a “courtyard” while still being covered, simultaneously interior and exterior. The repetition of the vault is derived from some of the most traditional mosque forms.

Jury Comments

The jury appreciates the completeness of this project. It addresses an area that is relevant and contemporary, seeing the utility and necessity of such structures. Victims of catastrophe need this kind of grounding and comfort. It has a high degree of resolution in terms of design, marketing, and assembly. The analysis of the project is very thorough: how the kit of parts was developed and how it is graphically explained.

Filip Strzelecki

“The Chapel of St. Adalbert” » Fiszewo, Poland



Student

Filip Strzelecki

fstrzelecki@gmail.com

filipstrzelecki.com

Advisors

Konrad Kucza-Kuczyński (main advisor),

Jerzy Górski, Wiesław Słowik,

Kinga Zinowiec-Cieplik,

Marcin Górski

Fiszewo is a small village and the *axis mundi* of the region. On the site adjacent to this design project are the ruins of a Gothic church from 1380 and two smaller buildings: an old clergy house and outbuilding. The chapel burned during World War II, after which Catholics did not have a place of worship. Today, the town's Catholic population is growing.

The chapel is designed to accommodate about 120 people. The clergy house is designed to accommodate a priest, an assistant, and occasional guests. The pavilion's role is to tell the story of Fiszewo. It will contain a public library and small cafeteria. Both buildings are based on the typology

of nearby Mennonite arcade houses. Their atrial structure creates peaceful inner garden areas without the necessity to build artificial borders. The ruins will be preserved as a place of contemplation, while the bell tower will be restored as a viewing platform.

St. Adalbert, the first patron saint of Poland, was murdered in Święty Gaj, near Fiszewo. Constructed of 42-centimeter-long bricks reminiscent to those in the church ruin, the chapel has a membrane skylight symbolizing a shroud and the martyrdom of Christ and St. Adalbert. It emits a delicate light that suggests the hope of the afterlife. Its shape relates to

the traditional “black kitchen” that used to be a heart of every Mazurian home. The large window behind the statue of St. Adalbert opens onto the landscape and indicates the mission of every Christian to spread the Word of God.

Jury Comments

This project provoked a great deal of conversation amongst the jurors. Its design works very well with the existing context materially and through scale, and it is well sited. The sectional development of the sacred space is very seductive. The renderings are beautiful; there is a lot of power and drama in this project, with a high level of control.

Travis Price Architects with The Catholic University of America “The Procession of the Souls” » Swinford, County Mayo, Ireland



“The Procession of the Souls” is a memorial of the Great Famine designed by architecture students and built by them over nine days in summer 2015. The intention is to provide a sacred place to remember the unknown victims of this tumultuous period. The memorial also celebrates the unsung heroes: the local individuals, such as Dr. Michael Henry, a local doctor of the time whose compassionate dedication to his patients played a significant role in assisting the town and its people to overcome the great tragedy of the Famine. “The Procession of the Souls” is also dedicated to other figures who played an important role in helping North and East Mayo communities recover in the aftermath of the Famine.

The staggered stone path and walls of “The Procession of the Souls” exemplify the struggle through a tragic and turbulent passage. At the culmination of the processional is a light-filled structure of illuminating ascension and hope overlooking the graveyard and Dr. Henry’s burial site. A table for annual Masses is stationed under a steel and etched-glass roof.

Architect

Travis Price Architects with The Catholic University of America

Spirit of Space / Spirit of Design, Inc.
1028 33rd St NW, Washington, D.C.
20007
travispricearchitects.com
202-965-7000

Travis Price, FAIA; Kelly Davies Grace, Assoc. AIA; Amirali Ebadi; Kathleen Lane, Assoc. AIA (educator project team)

Mo Akbar, John Allen, Paloma Arroyo-Lefebvre, Thomas Amato, Alexandra Barrera-Aguirre, Gabriella D’Angelo, Sara Gordon, Megan Gregory, Stephen Klinges, Emily O’Loughlin, Sina Moayed, Geraldine Munnely, Gabrielle Oakes, Patrick Ottolini, Alba Quintanilla, Veronica Perez, Brendan Roche, Azita Soltanifar, Hanna Tsimmermam, Victoria Wallace, Michael William Warner, Caitlin Watson (student project team)

Alan Boland, Declan McNamara, Cathal Shevlin (other project team)

Mayo County Council

Peter Hynes, Joanne Grehan, Padraig Philbin, Danny O’Toole, Eugene O’Toole, Gus O’Toole, Councillor Michael Smyth

Photographer

**Michael McLaughlin
Travis Price FAIA**

During the design process, students develop metaphoric designs based upon the specific culture and mythology of each place, expressed in a modern idiom, in a variety of media. The students create their own poetic and sculptural interpretations, and then further refine these into detailed architectural models: both physical and in electronic media, as well as in working construction drawings. For the intensive construction phase, the CUA students were joined by local artisans, students, and residents.

Jury Comments

Because this is a student project, the jury appreciates that it is a built project accomplished with great local community support. It is very appropriate as a memorial, with its contemplative path. The materials are so sensitive to the existing place, part of the culture of the town. The completed project reflects a great cultural experience for the students. The graphics on the etched glass are reminiscent of broken human beings, the brokenness of humanity. Very poetic, very thoughtful.

THEME ISSUE: DISPLACEMENT, SAFETY, SECURITY

Sacred spaces and places have for millennia been the targets of man-made and natural disasters; our own age has been marked by tragedies at religious buildings and sites around the world. How do we make our sacred places and spaces more safe and secure in the event of displacement through attacks or natural calamities, and how can we make sacred spaces and places for communities in transition because of these events? This issue will explore the possibilities, techniques, and practices to create safe and secure sacred places and spaces that respond to upheavals in our contemporary world.

If you would like to contribute projects, articles, insights, or other items for this issue, please contact: mcrosbie@faithandform.com



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In the words of architect John Hejduk, “the fundamental issue of architecture is that does it affect the spirit or doesn’t it. If it doesn’t affect the spirit, it’s building. If it affects the spirit, it’s architecture.”

I strive to make the connection between architecture and the spirit by using physical space to stem the stream of thought. To move beyond the experience of a building as an unconscious continuity caught predictably between the past and the future, and provoke awareness of the infinite present. To stop reading this as a sentence and look into the space between words. Look deeper. Notice the pronunciation of words in your head. There are no echoes in the thought space; there are no walls. The thoughts linger silently. Notice that the quiet expanse in your mind filled with thoughts is like the white space between words on this page.


Architecture, too, can make us notice.

There are two special characteristics that architecture offers towards this ambition of awareness, qualities that make it unique compared to other forms of artistic expression. They are duration and siting. While our experiences are in constant flux, physical space persists through time and in one place, becoming a backdrop that makes the invisible forces visible. Looking at the view through my window, I notice the transforming seasons and passing clouds, the visits of the sun, and shadows cast by the moonlight. I hear wind move through trees and into my room. Sometimes I notice that silence has a sound too. Architecture becomes an extension of my senses, a stage for heightened encounter. Through these means it can show me that time is not steadfast and constant. Sometimes it hesitates.

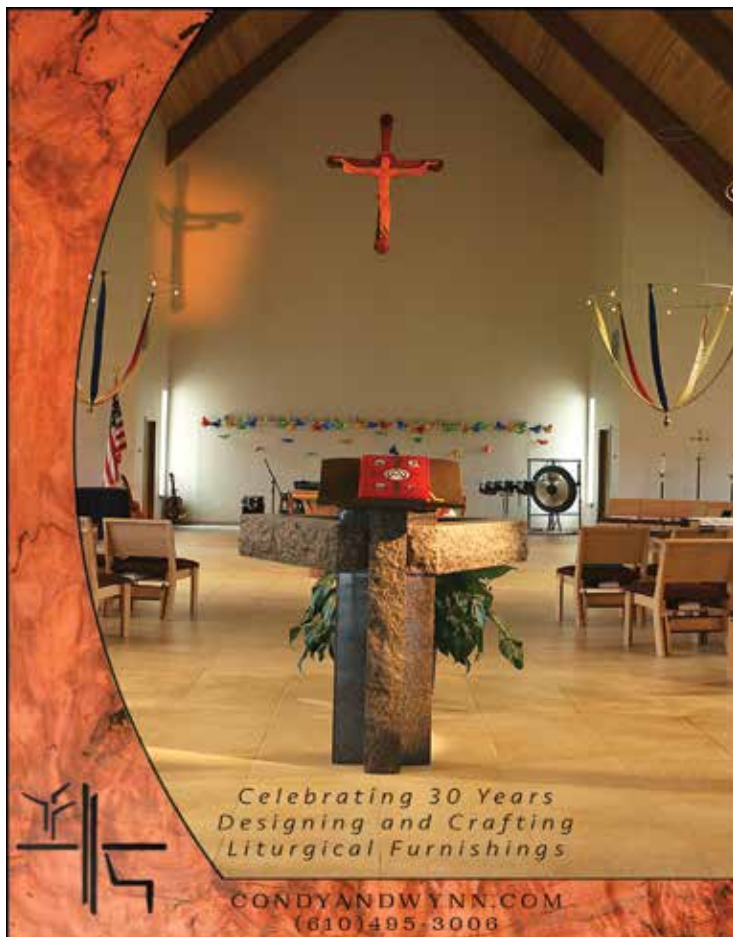
But wouldn’t the patient inhabitant find presence without the gesture of the architect, just as the great pianist can produce beautiful sound

with any piano? In that intimate, thoughtless moment, I think that architecture can inspire us to become further aware than we could on our own. Architecture can be the perfectly tuned instrument played for us by the soul of place. It can remind us to see the world as does a child, open and naïve in discovering this strange place once more. The architect is charged to inspire this deep moment of presence with simple means, like the painter’s color and texture or the writer’s structure and sound of existing words. The author is tasked with escaping the bounds of the medium. There are countless larger-than-life examples, but I am interested in more humble means. I am interested in taking advantage of what is already here.


St. Luke in the Fields is a small church and attached gardens in the West Village of Manhattan; the grace of this place in its context is what makes me notice. I have never entered the church. The Barrow Street Garden is the size of a room, ensconced by a brick wall and secluded in silence. The garden moves with the wind, provides a home for the birds, is a void where flowers are allowed to flourish. The circular path meanders through growth of every color; I am invited to discover. Intermittent moments inhabited me causing a lapse in the steady hand of time, but they have already flown away like birds.

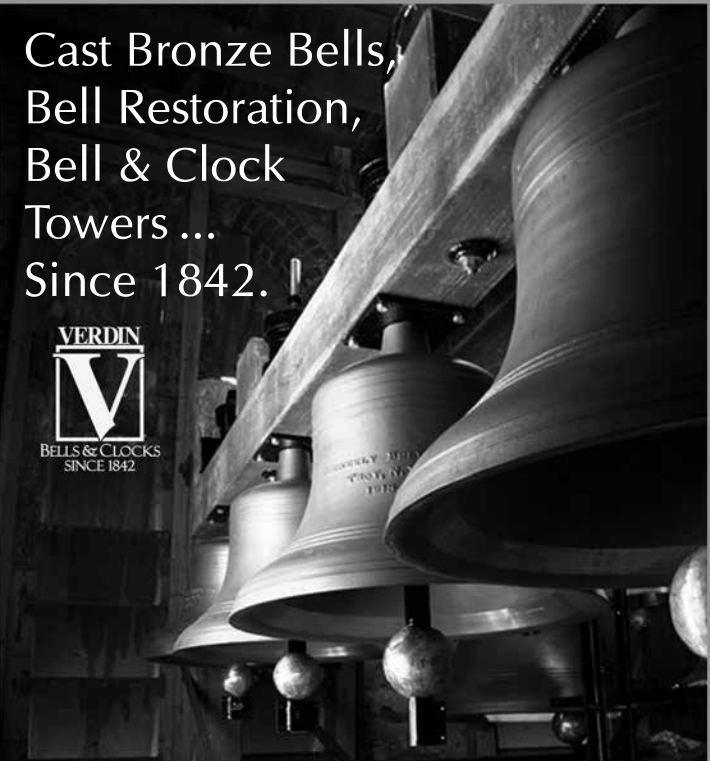
This is the spiritual architecture I seek, secret sanctuaries that dissolve the past, and whose vast silence arrests thought and offers infinite awareness in return. In that unbounded moment granted with space, I finally take notice of this beautiful and fleeting place. 

THE AUTHOR IS AN ARCHITECTURAL DESIGNER AT MITCHELL/GIURGOLA ARCHITECTS IN NEW YORK. HE IS A RECIPIENT OF A 2015 FAITH & FORM/IFRAA STUDENT WORK AWARD.



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