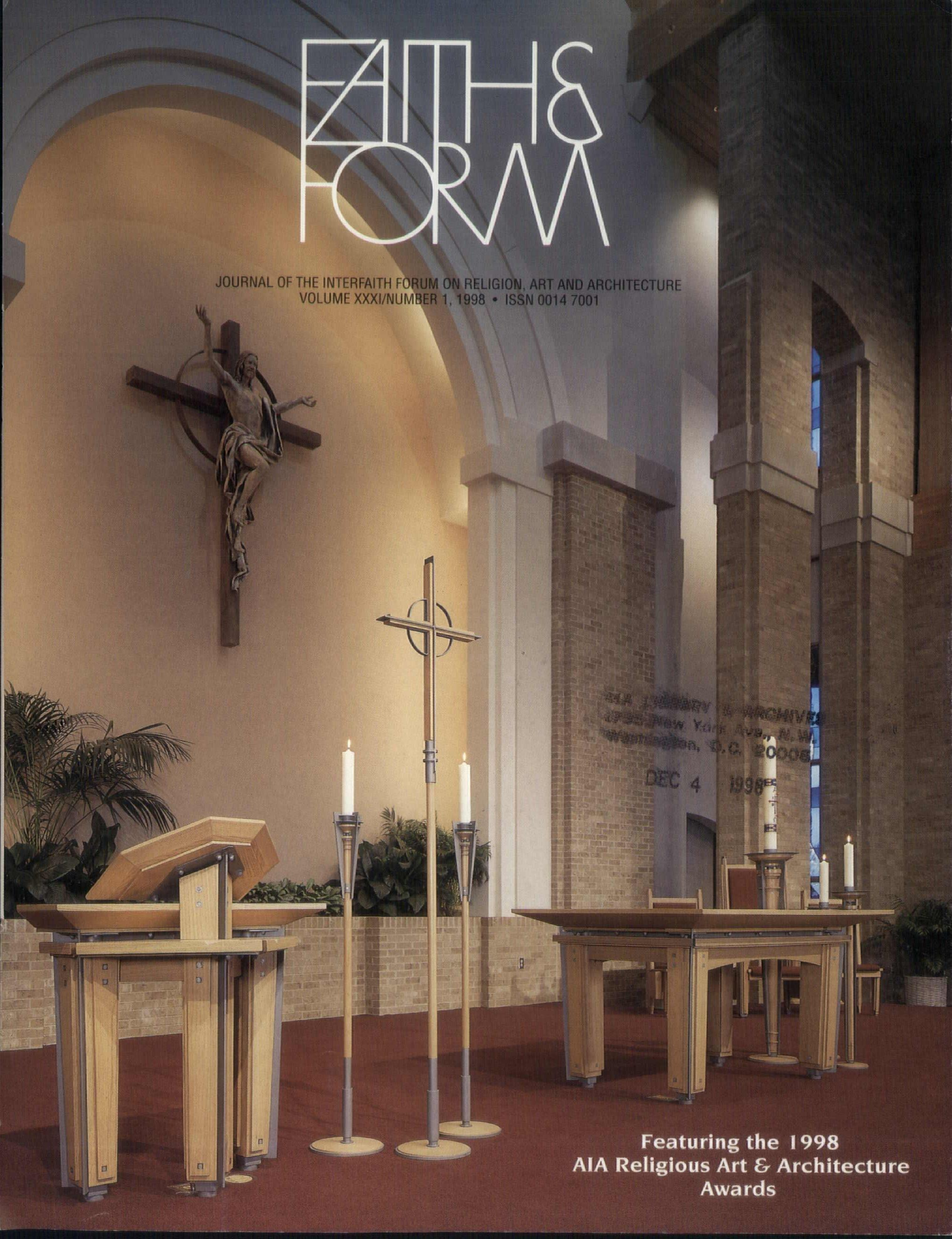


# FAITH & FORM

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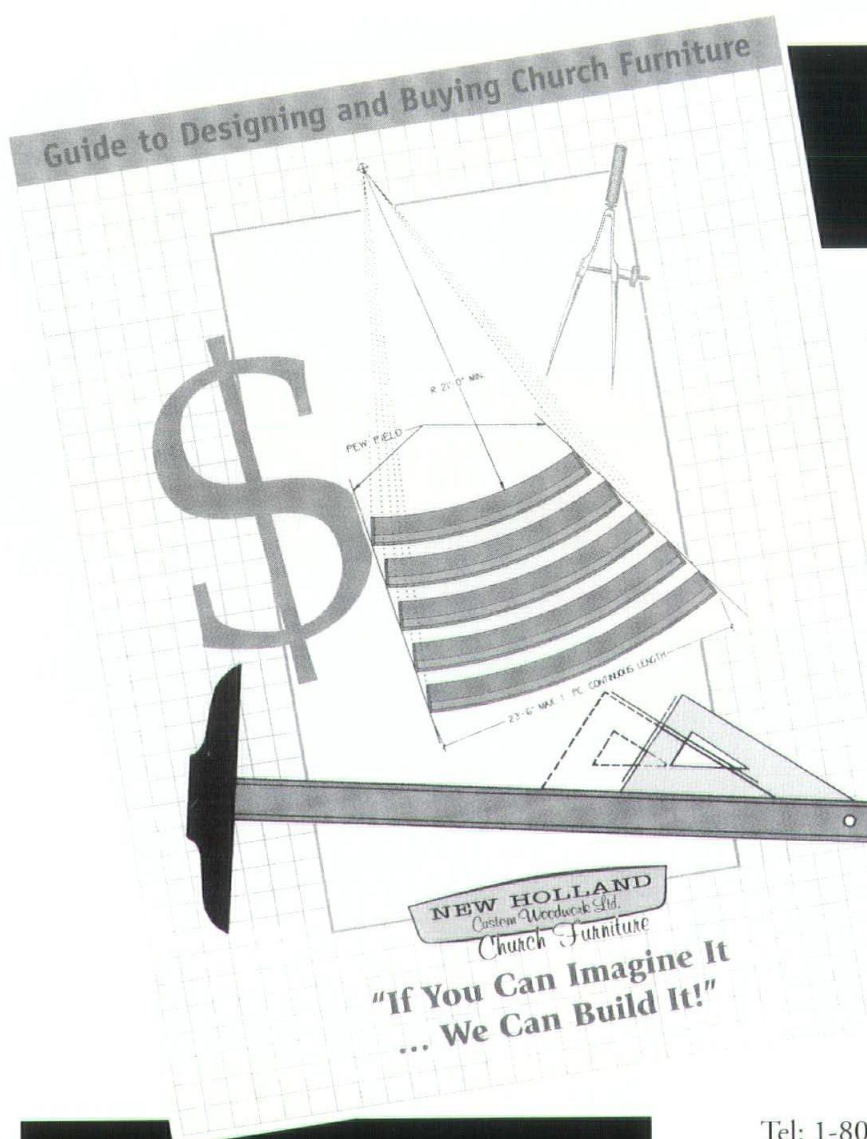


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## SPECIAL ISSUE

featuring

## THE 1998 AIA RELIGIOUS ART & ARCHITECTURE AWARD WINNERS

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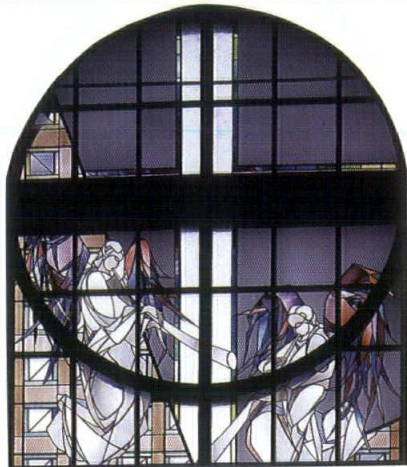
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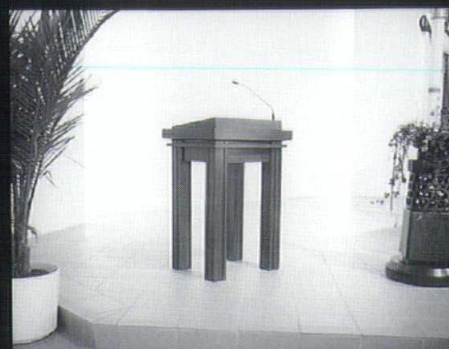
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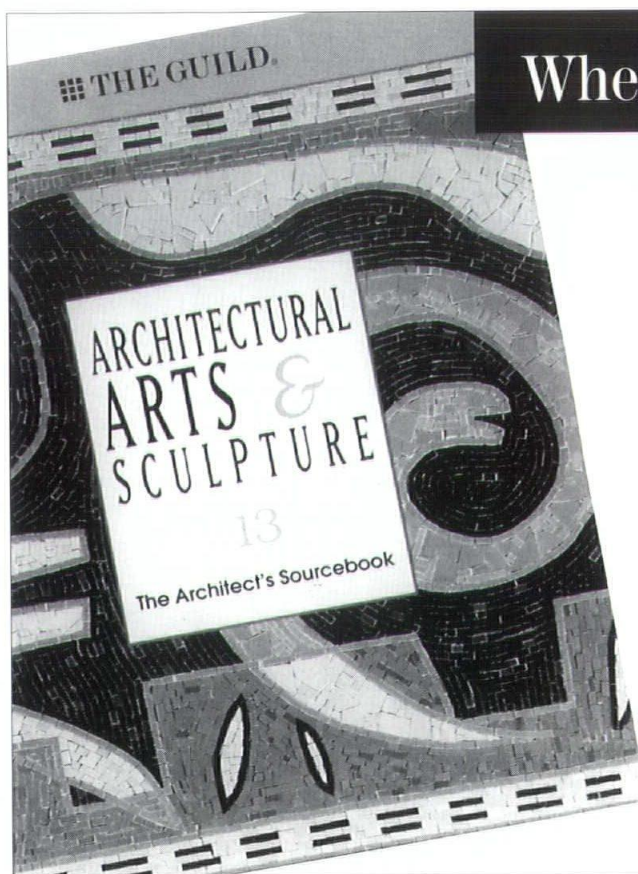
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# Notes & Comments

## IFRAA Members Recognized



David Schultz

David Schultz, AIA, has been the recipient of an AIA award in each of the last three honor award programs sponsored by the AIA Northeast Illinois Chapter. Involved in more than 140 church projects, his latest award was for the addition and remodeling of the First Union Methodist Church in Crystal Lake, Illinois.

Steven Papadotos, AIA, has been selected as a winner in the Eighth Annual New York Preservation Awards Program. His restoration of the Cathedral of SS Constantine and Helen in Brooklyn, New York, won in the nonprofit institution category. Congratulations to both!

## The First One

A Master's degree in Jewish Art is now being offered for the third year at the Jewish Theological Seminary in New York City. Although a similar degree is offered in Jerusalem, this is the first one in the U.S. The program is affiliated with Columbia University and the Jewish Museum with Vivian Mann as director.

## In Memoriam

G.E. Kidder Smith, an architectural historian whose photographs of religious buildings are well known to us, died on October 8. He was best known as a chronicler of the modern architectural movement and active in saving Wright's Robie House.

Brendan Gill, who died on December 27, was the architectural critic for the last 10 years for *The New Yorker* magazine and was frequently quoted by others interested in architecture. "I am convinced that buildings, simply as bricks and mortar, and without regard to their purposes, are capable of making us happy—even of giving us a higher level of intensity and joy."

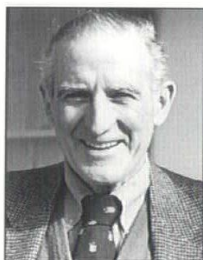


PHOTO: SUSAN MULLALLY

Brendan Gill

Finally, we are all saddened to learn of the death of Dominique de Menil on December 31. She was an art collector and cofounder of the de Menil Foundation. The Spring 1995 cover of *Faith & Form* was of the fresco chapel designed by her son Francois to house two Byzantine frescoes on loan from the Church of Cyprus.

## Overseas Seminar with Dr. Donald Bruggink

Finland and St. Petersburg will be the countries visited this year by a fortunate group August 10-24. They will be flying KLM, and itinerary and details are available from Dr. Bruggink at 101 E. 13th St., Holland, MI 49423-3622; telephone: 616-392-8555.

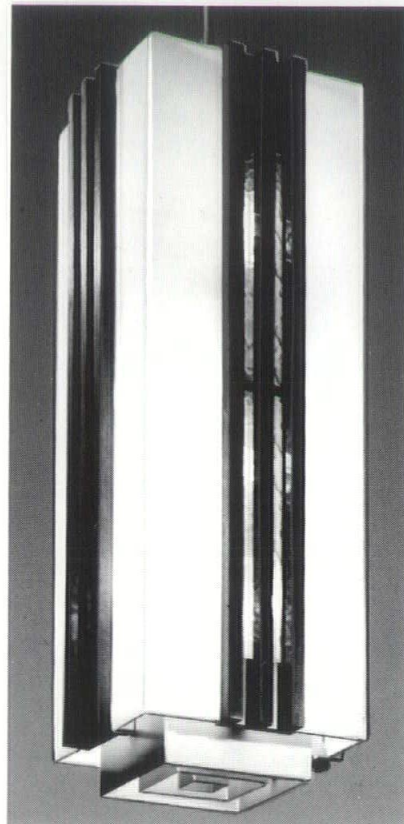
## A Cooperative Venture

Temple Emanuel and the Presbyterian Church of Newton, Mass., were recently given medallions by the city for their spirit of cooperation. While their new temple is under construction, the Jewish congregation worships and celebrates high holy days in the church sanctuary, moving Christian icons to another room and replacing the choir with a cantor.

Rabbi Andrew Warmflash reports: "It was at the beginning, I think just us trying to make the best of a situation, but we discovered that what is important is the congregation, not the building. Finding God at our temporary home, we settled in. I noticed most of the people sit in the same location as they would in the temple—front left or straight back. We erected a tent for Sukkot and invited our Christian friends to feast with us."

(continued on next page)

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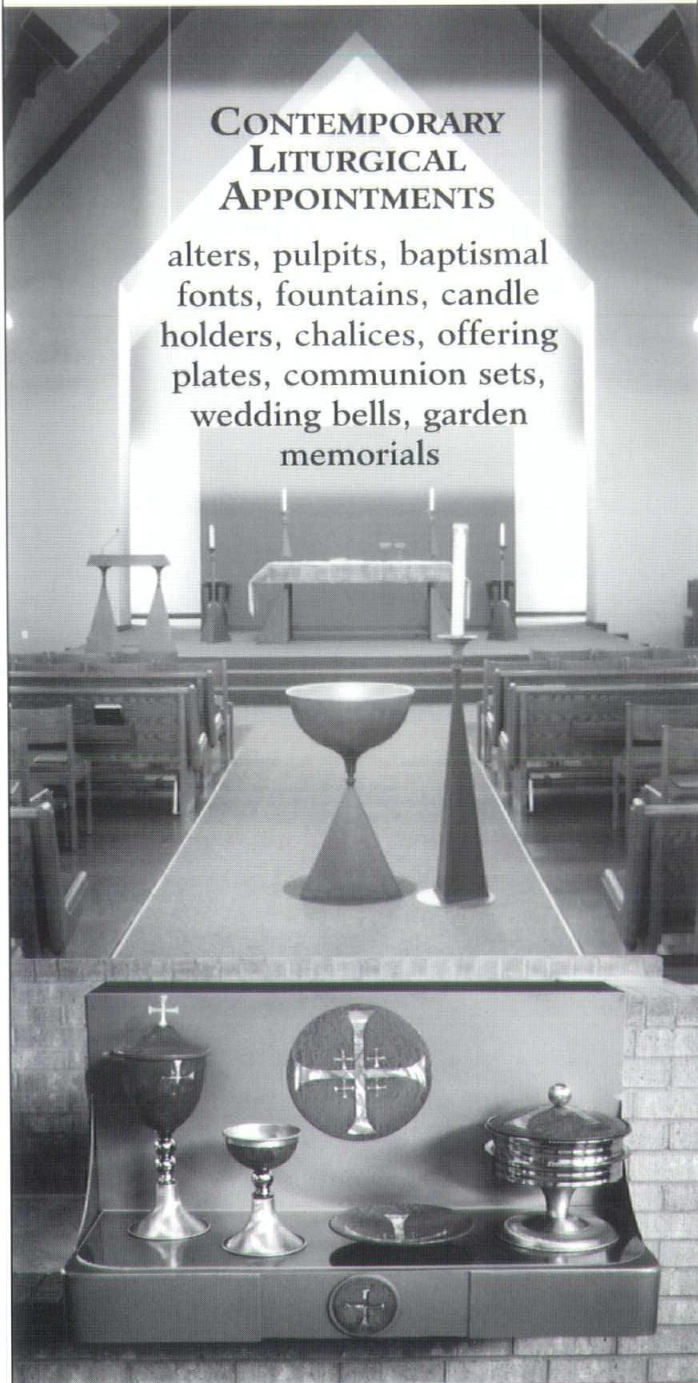


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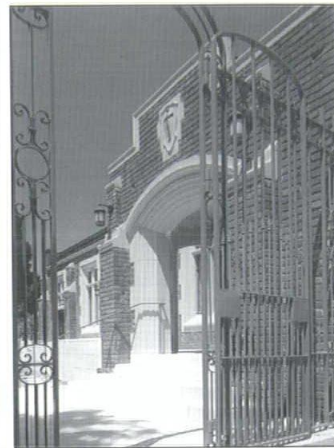
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## Notes & Comments (Continued)

In gratitude the temple gave the church new pews with Stars of David on both ends of the pews. More than 500 people attended the presentation of the medallions with a rabbi presiding, a blessing by a muslim, hosted by a Catholic church, and a benediction by a member of the Baha'i faith.

### A Successful Reconfiguration



Palache Hall, St. Clement's Episcopal Church

When St. Clement's Episcopal Church in Berkeley, California, appeared on the city's required repair list for un-reinforced masonry, it had to consider two options: (1) an expensive and possibly scarring seismic retrofit, or (2) the demolition of its 1927 building and start all over. When it appeared they might tear the building down, an architect and member, John Malick, made a provocative proposal: "Why don't we make it better than it has ever been? I think we can preserve and enhance the original structure."

Now the \$1.4 million renovation project has received a Preservation Award from the Berkeley Architectural Heritage Association. John Malick & Associates specializes in traditional design and reconfigured the interior spaces to demonstrate a period elegance that the building had never known. It is not always necessary to tear down a traditional building to produce a new work of art.

### Architecture and Children

Kids were architects for a day and created an imaginary community recently in Fairfield, Connecticut. There was no charge for the event, but adults who enjoyed cocktails and a buffet were contributors to the Connecticut Architectural Foundation and the Architectural Resource Center. The day's activities included a competition for the design of bird houses, feeders and cages. Centerbrook architects were jurors.

### Slow to Change

IFRAA member Lawrence Cook, AIA, sent an article from *The Washington Post*, which states that places of worship represent one of the last frontiers for people with disabilities to have physical access and full participation in society. However, only one in eight places of worship are accessible. Advocates say that it is attitude, not cost, that is the primary barrier to change.

### Congratulations!

Our hats go off to the University of Cincinnati, Hebrew Union College and Professor James Postell for hosting an international conference, Sacred Places: Seen and Unseen, October 16-19,



with around 300 delegates from all over the world. This was the sixth International and Interdisciplinary conference on Built Form and Culture Research. A study of the abstracts of the lectures, discussions and exhibits makes one realize the effects of this conference will be felt for years to come. At least 11 IFRAA members were presenters and enthusiasts.

The same good wishes are due the commercial firm, Andersen Windows, Inc., who supplied the windows for 50 Habitat homes in Appalachia and sent a team of volunteers to work as well.

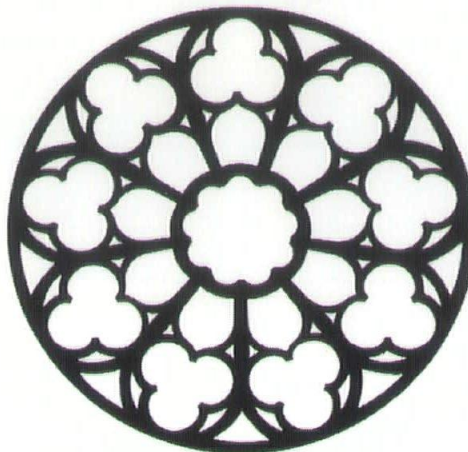
### New Resources

If you live in the general area of North Carolina, you should know about the Center for Faith and the Arts in Salisbury. It is dedicated to exploring the faith dimensions in architecture, cinema, dance, drama, fine art, literature and music. J. Daniel Brown who holds a Ph.D. from Princeton is the executive director and welcomes inquiries. PO Box 4098, Salisbury, NC 28145-4098; 704-647-0999.

*Perspectives* is the name of a new journal that will be a forum for Christian dialogue from a Reformed perspective. PO Box 470, Ada, MI 49301-0470.

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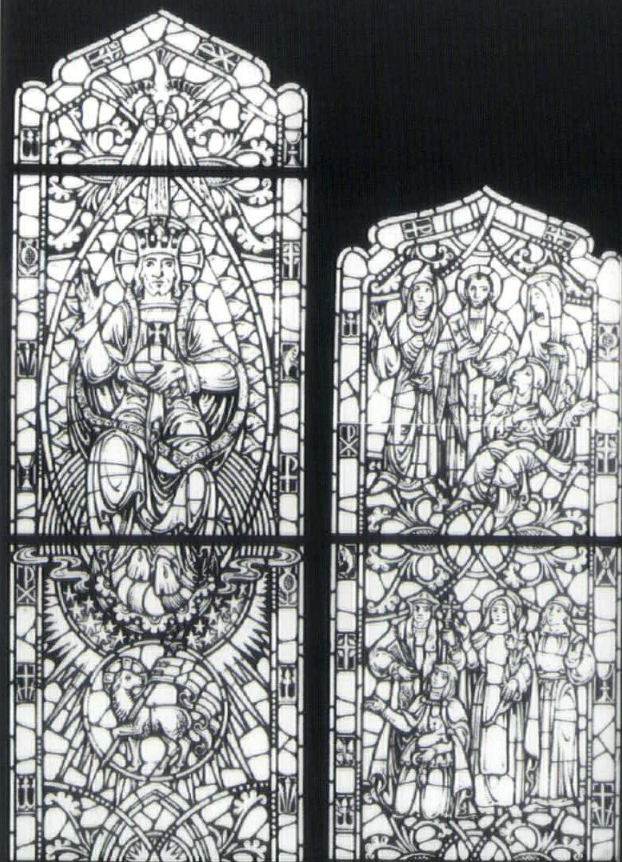


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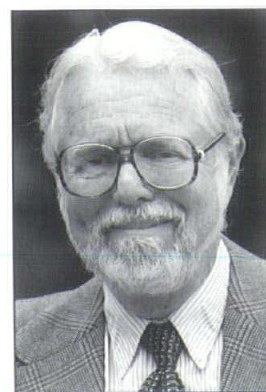
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# IN THE PRESENCE OF THE SACRED ROOM

By Harvey Cox



The Gospel of John recounts a story in which Jesus, while traveling through Samaria, unexpectedly meets a woman at a well. Jesus asks for a drink. Surprised that a Jew is addressing an unescorted woman in a public place, the woman nonetheless gives him the water. But then she begins some casual religious banter. Whereas the Jews, she says, worship in Jerusalem, her own people—the Samaritans—worship at a local mountain shrine. Jesus dismisses the whole subject, but not with a defense of Jerusalem or the Temple as a Samaritan would have expected. “The time is coming, and now is,” he says, “when the true worshipers shall worship God in spirit and in truth.”

So much for sacred space.

Jesus was never more Jewish than when he uttered this famous sentence. With his cryptic words, centuries of Jewish desacralization of holy places—the inevitable effect of seeing God in time and history, not in space—are crystallized: It doesn't matter where you are since God cannot be localized. Thus, the whole universe of cosmic navels, holy mountains, sacred lagoons and blood-hallowed grounds so beloved of comparative religionists seems to be dismissed, and rather flippantly at that.

This “de-localization of the holy” has deep roots in Jewish faith, but came to classic expression when Isaiah assured his fellow expatriates that God was with them even in the strange land of Babylonia. Although this insight was

questioned, it has persisted as a central theme—sometimes major, sometimes minor—in Jewish faith ever since.

Obviously, this is not the end of the story; as Abraham Joshua Heschel once said, the Jews have no need for cathedrals since they have Sabbath (sacred time rather than sacred space). It is also true that an important strain in Christianity has resisted the sanctification of one place as more spiritually propitious than others. Remember Brother Lawrence's kitchen in which scrubbing dirty pans was his form of prayer. The deep-set human need for sacred spaces does not retreat so easily. The worldwide dispersal of the Jews prevented them from endowing any place with too much holiness. After all, Jews have been realistic enough to recognize that wherever they were, they might be forced to leave it any moment.

“Next year in Jerusalem” became, for most Jews, symbolic rather than geographical. Sacred space reasserted itself more quickly in Christianity. Within the first decades after Jesus' death, Christians were already staking out new sacred sites, usually the places sanctified by the bone—real or imagined—of the saints and martyrs. But in both Jewish and Christian traditions a deep-set suspicion of the spatialization of the holy continued to resonate.

In the modern period the idea that the Holy is everywhere, and therefore nowhere in particular, evolved into the proposition that the Holy is nowhere. Period. The rampant secularization of space is a curious but understandable expansion of the biblical concept of a God of history, future as well as present and past, and not a God of particular places. Still, even the most virulent expressions of secularization have not erased the need for sacred places.

Within the more conventionally religious realm, sacred spaces have not disappeared in Catholic cultures. Especially in the last two centuries, appearances of the Virgin Mary have provided the most thriving sites. Lourdes in France, Fatima in Portugal and most recently Medzgorje in former Yugoslavia have become pilgrimage centers to which millions of people stream annually. In fact, the *New York Times* reported in 1993, in the heart of allegedly post-Christian Europe, that the number of people thronging the old pilgrimage sites showed a spectacular increase. “You'd think that in our time the pilgrimage would have faded away,” said the Rev. Michel de Roton, rector of the sanctuary of Lourdes. “But the pilgrimages are definitely growing. They seem to fulfill a need of the soul.” Many of the people who come, another priest reported, are not active churchgoers at home.

One could add to this hundreds of thousands of American Baptists who endure the long flight to Israel every year to visit “the Holy Land” and Westminster Abbey, the most frequently visited attraction in the United Kingdom. Add to this the unending stream of domestic and foreign visitors who travel to such shrines of our American civil religion as the Statue of Liberty, the Lincoln Memorial and the grave of John F. Kennedy. Not even the combined authority of Jesus or modern secularization have managed to erase the longing for sacred space from the human breast. My guess is that it will be with us for a long time to come.

There is another question, however, which may be of special interest to those who craft the built environment. What shape should religious spaces take in the new century? My thesis is a simple one. I do not believe that human “religiousness” will disappear. Homo Sapiens is

---

HARVEY COX, whose early book *The Secular City* is familiar to all of us, is the Victor S. Thomas Professor of Divinity at Harvard University. “Sacred Space in the Secular City” is an address he gave at a summer institute at Catholic University in Washington, D.C. It has been slightly edited for space requirements.



also homo religiosus. But the nature of human "religiousness" is not fixed or static. It is, to a large extent, contoured by history and culture that in our time are changing in important ways. We can spot these changes by observing the transformations religious movements are undergoing everywhere in the world. If people are staying away from the formal worship of European churches but making hotel reservations to pray at Santiago Compostela or Assisi; and if additional millions are abandoning the fixed rituals of Catholic and Protestant churches for the more emotionally explicit worship of the Pentecostals, what does this tell us about the changing nature of religiousness? If living in the midst of an unprecedented degree of religious and cultural diversity in titanic mega-cities describes the future of our species, are there implications for designing buildings of the future?

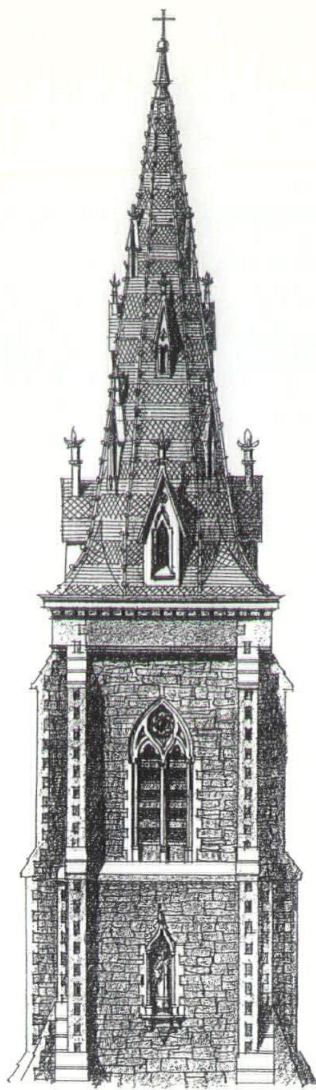
The present picture yields a few hints:

### Insiders and Outsiders

The sharp delineation that was once made (though probably never with real accuracy) between "believers" and "non-believers" no longer seems to obtain. Genuine atheists are now almost an endangered species, though agnostics still roam in large numbers. The modern "believer" is one who has learned to live with genuine doubt. Indeed, such modern theologians as the Protestant Paul Tillich and the Catholic Karl Rahner both insisted that doubt must be a part of genuine faith. Otherwise, it becomes mere credulity. At the very least, most religious people in our time, whatever their denomination, tend to pick and choose what to take and what to leave from the official teachings. Few simply ingest the whole package.

What does this mean for the shapers of sacred places? For centuries, the designers of churches have followed theologians and drawn a sharp line between insiders and outsiders. The baptismal font, the symbol of the initiatory passage from outsider to insider, stood near the door. You were either inside or outside and, spatially, you knew it.

Today, the most advanced form of religious architecture may well be the storefront church. The large plate glass windows in which stacks of vegetables were once displayed now become the "open door" through which the seeker or merely curious can peer. Passersby can pause, scan the proceedings or "check it out" without committing themselves.



*St. Joseph's Church, Patrick Keeley, architect.*

Ironically, this melding of observer with participant also takes place at the opposite end of the size spectrum. Really large churches appeal to many people precisely because the continuum between outsider and insider is relativized. The spectacular renaissance of the Cathedral of St. John the Divine in New York City under the Rev. James Park Morton can in some measure be attributed to the fact that it has become a public as well as a sacred space. The Dalai Lama and Jesse Jackson, rock groups and dance companies, sacred and profane music, have all shared its vast expanse. The sheer hugeness of the nave conveys a comfortable sense of relative anonymity, which can be left behind if someone so chooses.

It should not be surprising that the fastest growing churches in America today are the so-called "mega-churches," which sometimes hold thousands of people. Still, significantly, every successful mega-church is also organized into hun-

dreds of small face-to-face groups of 15 or so people for community service, study and mutual support. These groups are available, but not obligatory. With this kind of pattern one can experience a combination of anonymity and community.

What this suggests for blueprints of churches, shrines or synagogues of tomorrow is not easy to answer. Can the chasm between the insider and the outsider be lessened? Can what is going on inside be made more visible, even more audible and tactile to those who are only casually interested? Can spaces be designed to facilitate more give and take, more exchange of experiences and opinions? It should be remembered that for at least two centuries Christians met principally in people's homes around tables. It was only after the so-called "conversion" of Constantine that church buildings and liturgies began to resemble imperial courts and their ceremonies. The best design assignment I can think of would be to figure out how to combine the features of St. John the Divine with those of the Pillar of Fire Baptist storefront church in Harlem.

### Sacred Verticality Is Dead

For many centuries in Europe the tallest tower in the city or village was the church steeple. Soaring vertical lines carried the eye upward. Millennia of religious metaphor placed the gods overhead. In the past century, however, three things have happened to undermine this ancient symbolism. Steel, reinforced concrete and the skyscraper have reduced the towering steeples to pygmies. The very fact that corporate headquarters now dwarf churches in modern cities accurately reflects the changed status of religion vis a vis the rise of capitalism. The emergence of air travel has changed the symbolism of up and down. The original meaning of loftiness is no more.

But the identification of verticality with transcendence was also changing before these trends appeared. In the mystical traditions of all faiths, and articulated strongly in modern theologies, there is a conviction that depth rather than height is a more adequate, if still symbolic, expression of the holy. Tillich's favorite locution for God was "the ground of being." Invocations of God as Source and Sustainer of Life have begun to find their way into liturgies. Significantly, the most gripping religious or quasi-religious spatial image to appear in recent decades is

*(continued on page 25)*



# THE GOD PROJECT

## *Attention Architects: You Who Will Be Designing Sacred Spaces in the New Millenium*

By Betty H. Meyer, Editor



I recently had an experience that made me think about what a responsibility you have. I had the opportunity to see into the minds of young people who will be the congregations of tomorrow.

I had read in the newspapers and seen on television about an exhibition called "The God Project" at the Rose Art Museum on the campus of Brandeis University, Waltham, Massachusetts. The curator, Susan Stoops, had invited the well-known artist Jonathan Borofsky as a visiting artist and he in turn had invited all Brandeis students to join him in expressing their feelings and concepts of God and spirituality on canvas.

Borofsky, whose giant archetypal figures grace the major capitals of the world, has also been a teacher for many years. He explained that first he wanted to de-mystify the art process itself, so he included students from every discipline regardless of whether they had ever held a paint brush before. He turned the formal museum space into an open studio and asked the university to provide free canvases, paint and brushes. His only role was to assist the students in realizing their own personal concept of God.

At the same time, he hoped that the experience would produce a collective vision of the students and stimulate some provocative questions. What is the role of today's artists? Of their audience? Of the museums? Who defines these roles? Is our culture receptive to the spiritual? If not, why not? Who is God?

I walked up and down the galleries looking at the 150 carefully hung finished paintings. At first I could only be aware of a barrage of color and a multiplicity of forms. The emphasis on abstraction was so apparent that it made the absence of anthropomorphic expressions immediately visible. Traditional symbols were used sparingly except for general ones



*The God Project on display with a Borofsky fiberglass figure presiding.*

like the "eye of God" or the circle. I could see references to other religions—Buddhist, Hindu and Islamic—but they were not emphasized.

I admired the honesty of one student who had placed a card beneath her painting with the note: "As an Orthodox Jew, it is forbidden to paint an image of G-d, as it says in the third commandment, Exodus 20:4, 'You shall not make for yourself a sculptured image, or any likeness of what is in the heavens.' Therefore, I have not in any way painted God but rather depicted how I see the manifestation of spirituality in the world. This note is merely to express my own personal belief and is not meant to criticize the beliefs of others."

One canvas was painted but left perfectly blank; another had two great slashes. Over and over, pluralism was

emphasized, with one that said "I God 4 all." Sexual and sensual references appeared in natural context. I was struck by how often Nature was painted in its myriad of forms and how often planets and Space played an important part.

I asked to speak to some of the young people: Jed McGiffen, Reena Shakya, Debbie Adler, Savannah Shyve, and they were just as honest and forthright with words as they had been with their brushes. They told me they prefer the word spiritual to religious, and that their beliefs are their own and not those of any institution. While they spoke of respect for their ministers and rabbis, they do not now attend services and are not sure they will in the future. They feel observances of holy days, whether Christian, Jewish or Muslim, are superficial and

*(continued on page 25)*



# THE 1998 AIA RELIGIOUS ART AND ARCHITECTURE AWARDS



*The 1998 AIA Religious Art and Architecture Award jury, from left, Andrea Clark Brown, AIA; Michael Underhill, AIA; Michael Berkowicz; Robin Lee, AIA staff; John Ruble, FAIA, chair. Not shown: Dr. Reverend Vienna Cobb Anderson.*

**T**he AIA Religious Art and Architecture Awards program was founded by the Interfaith Forum on Religion, Art and Architecture (IFRAA). In 1994, IFRAA merged with the AIA to create the IFRAA Professional Interest Area (PIA) to pursue the highest standards in art and architecture for sacred, worship and liturgical teaching spaces. Both the architectural design and visual arts awards programs have been incorporated in the AIA Religious Art and Architecture Awards of Excellence.

The Religious Art Awards are open to all artists and craftspeople, and give recognition to excellence in design and execu-

tion of art works in all media that contribute to the religious experience. Entries are judged on originality of design and concept and appropriateness for sacred spaces.

The Religious Architecture Awards are open to established as well as new practitioners and designers from small and large firms. Both new construction and renovations/restorations anywhere in the world are eligible.

For information on the 1999 awards program, which will be sponsored by *Faith & Form* and cosponsored by IFRAA, contact: Faith & Form, 1999 Religious Art and Architecture Awards, Attn: Barbara Hilliard, PO Box 51307, Durham, NC 27717-1307. □

## 1998 Religious Art & Architecture Jury

**John Ruble, FAIA, Chair**  
Moore Ruble Yudell  
Santa Monica, California

**Michael Underhill, AIA**  
Phoenix, Arizona

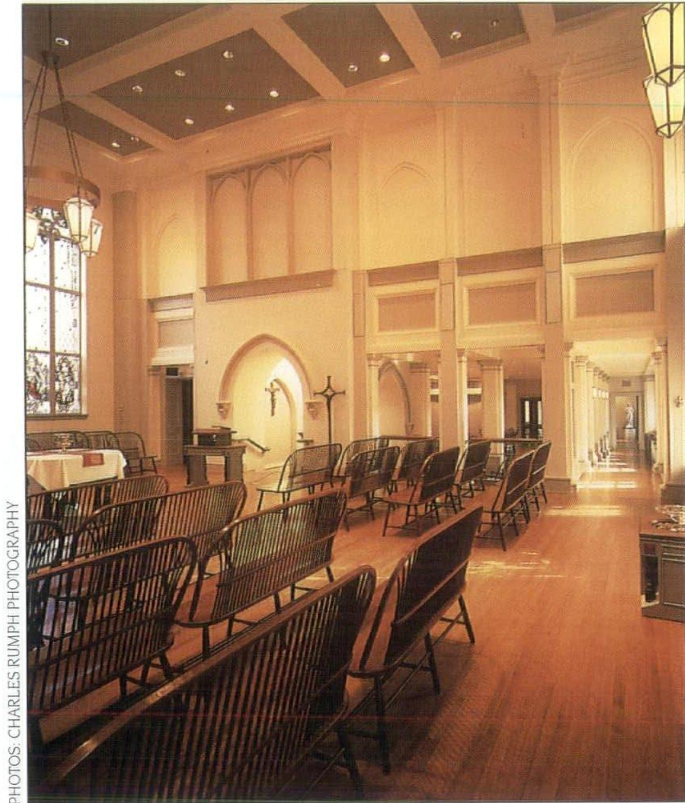
**Andrea Clark Brown, AIA**  
Andrea C. Brown, AIA  
Naples, Florida

**Michael Berkowicz**  
Presentations Gallery Ltd.  
New York, New York

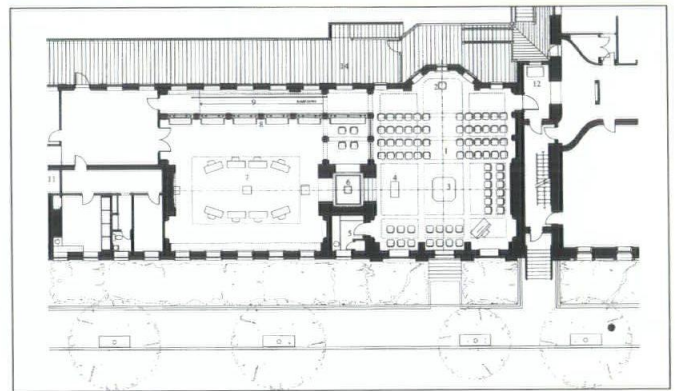
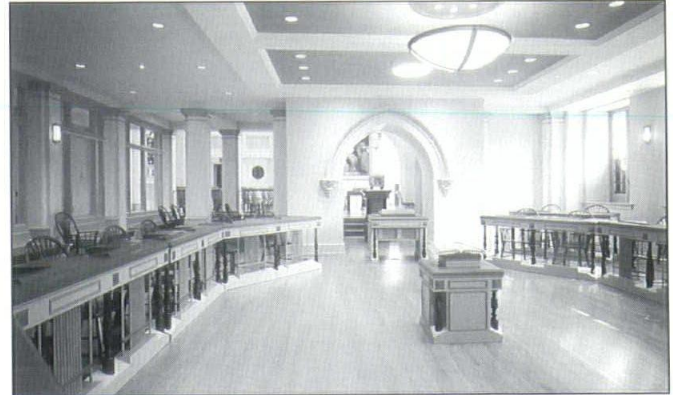
**Reverend Dr. Vienna Cobb Anderson**  
St. Paul's Episcopal Church  
Richmond, Virginia



## 1998 AIA RELIGIOUS ARCHITECTURE AWARD



PHOTOS: CHARLES RUMPH PHOTOGRAPHY



### Architect

KressCox Associates, P.C.  
Jerrily R. Kress, FAIA, CSI; David Cox, FAIA; and  
William L. Spack, AIA  
2909 M Street, NW  
Washington, DC 20007  
202-965-7070 Fax: 202-965-7144

### Project

Chapel of the Sacred Heart – Convent Chapel  
Washington, D.C.

John Buschemi, *Liturgical Consultant*  
Shenandoah Studios, *Stained Glass*  
Baldinger, *Custom Light Fixture*

This small chapel is the oldest building in a continuous block of 19th century monastic and school classroom structures. Constructed in 1821, it is the heart of a historic tree-lined 24-acre campus in the historic Georgetown district of Washington, D.C. Founded in 1799, the school is the oldest Catholic girls college preparatory school in the country. The convent order, which originated in a small 18th century French village, was introduced into the new capitol at Washington as a convent and school for girls "to impart to the female youth of this country Christian principles and sound piety."

In 1993, a devastating fire completely destroyed the adjacent 1879 classroom building and badly damaged the chapel. An enthusiastic fundraising campaign allowed reconstruction,

which proceeded according to strict historic guidelines for the exterior. The interior, however, diverged significantly from its original configuration to reflect the evolving role of nuns in Catholic liturgy and to encourage greater interaction between the students and the Sisters.

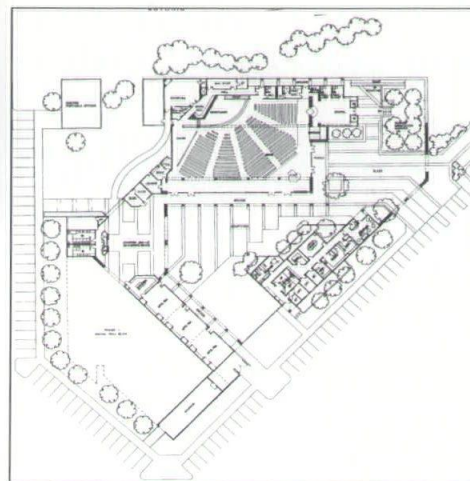
The chapel plan was reorganized and separated into three distinctly different, but interlocking spaces: the main chapel, the Blessed Sacrament Chapel/bell tower, and the choir. A screened procession allows passage between the convent and the school through the chapel, without disturbing those in quiet contemplation. The original dark chapel interior was stripped of its ceiling, partitions and balcony, and replaced with a single light-filled, 28-ft. high room, reoriented to the inner cloister garden and closed to the street. A spare vocabulary of Classical details and Gothic arches was used to link the interior space with the exterior street facade. Furniture was kept movable to allow a flexible and participatory worship service for 100. A new altar, constructed out of salvaged wooden beams from the fire, was placed as the pivotal chapel focus, on axis with the Blessed Sacrament Chapel inside the base of the bell tower (formerly a storage closet). The adjacent choir is an intimate gathering place for prayer and chant, as well as for procession into the chapel.

*Jury: This chapel expresses the changing life of a monastic order in the present day while preserving its links to its past. There is both confidence and sensitivity with which the interior details and furnishing express its function. Rooms are both regimented and delicate with a sense of craft, of weaving, that speaks to the feminine.*



## 1998 AIA RELIGIOUS ARCHITECTURE AWARD

PHOTOS: JOSEF KASPAROWITZ



### Architect

Bissell Architects  
George Bissell, FAIA; Glen Gellatly;  
and Daryl Woods  
446 Old Newport Blvd.  
Newport Beach, CA 92663  
714-675-9901 Fax: 714-650-3623

### Project

San Francisco Solano Catholic Church  
Rancho Santa Margarita, California

Rev. Rod T. Stephens, *Liturgical Consultant*



This project is a new parish complex consisting of a church, chapel, administrative offices, meetings rooms and social hall, all clustered around a courtyard. The site, adjacent to an existing high school, is in a new town in southern California.

The city has a mandate that all major public buildings (including churches) be designed in a "Spanish colonial" or "mission" style. The design challenge was to house the assembly in the desired radial seating plan in a physical structure reminiscent of the old California missions (visually from the exterior a narrow and long nave, the typical mission plan).

The site plan places the long "solid" wall of the church adjacent to and parallel to the street. The opposite "transparent" wall opens to the courtyard, which is the main circulation and gathering space. The courtyard is enclosed by the administration and meeting rooms buildings.

The social hall, which is a future phase, will be an addition to the meeting rooms building. The parking is shared with the high school.

The plan of the church incorporates a radial seating plan on both sides of an axis "center" aisle between table and font—the two pillars of the Church.

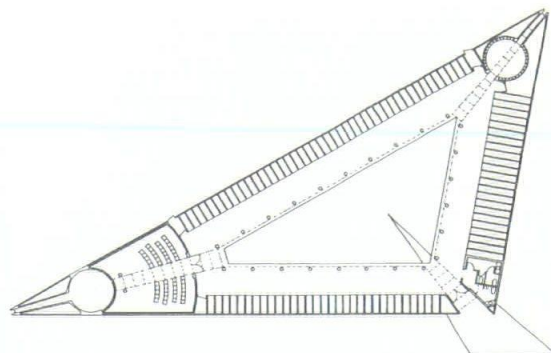
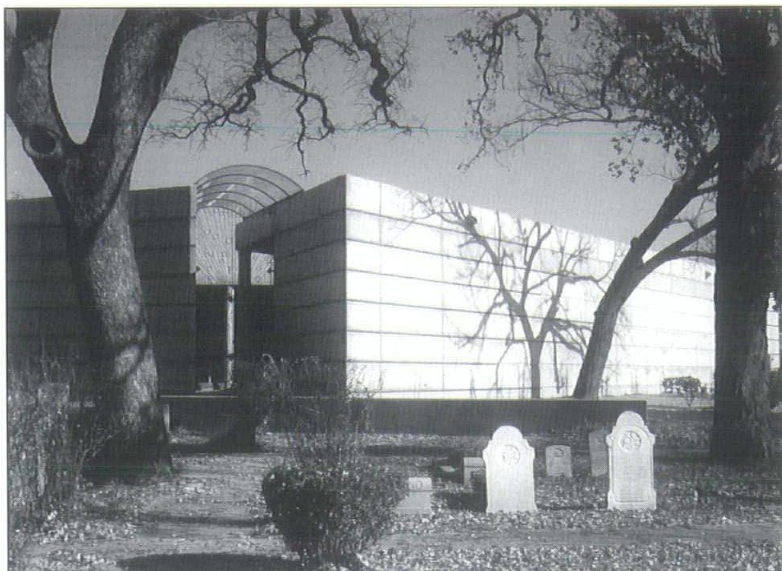
A reservation chapel is separated from the nave by a wall housing the tabernacle in glass enclosure, visible from the nave. The exposed adobe wall behind the sanctuary platform and along the "solid" wall of the nave is symbolic of the churches that have been rebuilt on the ruins of earlier structures and recalls the 200-year history of the Church in California.

Garden walls, both high and low, are used extensively to provide continuity, points of entry, privacy and screening.

*Jury: The church draws on its mission heritage in an effective and unsentimental roof to anchor itself in a suburban setting. The year-round mild climate permits some functions to be outdoors, such as the gathering space and the stations of the cross, designed in a meditation garden sunken below grade to provide a sense of special place. Inside, the sweep of the Vatican II seating is easily accommodated with a strong sense of axial order under the big roof. An adobe wall forms a focus for the sanctuary, with modesty and performance..*



## 1998 AIA RELIGIOUS ARCHITECTURE AWARD



tery. There had been a long, unsatisfied need for a mausoleum for members of the Jewish faith and a chapel for funeral and memorial services.

The building, in plan, is composed of three *separate* trapezoidal shaped elements arranged along the boundaries of the site, thereby forming a triangular courtyard, held apart at the apexes. One apex is broadly open to form the entry. At the other apexes, narrow slit-like openings lead the eye from the chapel and columbarium into the distance. The three elements are lightly joined by curved skylights at the roof. A sheltering colonnade surrounds the open courtyard, giving rhythm to the visitor's journey and offering respite from the elements, yet allowing the changes of the seasons to be fully felt. Into this courtyard face all 740 crypts.

The mausoleum is constructed of poured-in-place, smooth-finished concrete—its gray color matching the existing gravestones of the cemetery. The concrete walls were poured in six lifts, one for each level of crypts. Beautiful, hand-shaped, bronze-glazed tiles set in the rusticated joints between pours enhance the concrete structure. The framework of crypts emphasizes the uniqueness of each individual tomb, yet acknowledges the oneness of those entombed there. The crypts are sealed with bronze-clad concrete covers. The

geometry of the structure is contrasted by the flowing pattern of the bronze entry gates and grilles at the apexes of the chapel and the columbarium.

An inscription on the wall at the entry of the chapel reads:

*World and eternity are here one word,  
both signify the same unendingness.*

This excerpt, from a meditation by Rabbi Leo Baeck, revered survivor of the Holocaust, is found in the congregation's prayer book. In its full text, the meditation was the inspiration for the mausoleum.

*Jury: Within its garden setting, the mausoleum marks a strong geometric figure; yet viewed from outside, its measured walls create a quiet backdrop. Once inside the triangular court, strict and unadorned colonnades lead the eye to the corners, which unexpectedly open up for a glimpse of the beyond. One can appreciate the subtle mystery of these corners where delicate glass walls and domes outline small circular shapes.*



PHOTOS: JANE LANDRY

### Architect

Landry and Landry, Architects & Planners  
Jane Landry, FAIA, and Duane Landry, FAIA  
6319 Meadow Road  
Dallas, TX 75230  
214-265-8398 Fax: 214-265-8398

### Project

Mausoleum for Emanu-El Cemetery  
Dallas, Texas

David Hickman, Sculptor (gates, light fixtures)  
Maria Spies, Ceramic Artist (tiles)

The congregants of Temple Emanu-El asked that a mausoleum, columbarium and small enclosed chapel be designed for the remaining triangle of open ground in its historic ceme-



## 1998 AIA RELIGIOUS ARCHITECTURE AWARD

PHOTOS: PHILIP PROWSE PHOTOGRAPHY



### Architects

Hammel Green and Abrahamson, Inc.  
John Justus, AIA  
1201 Harmon Place  
Minneapolis, MN 55403  
612-337-4112 Fax: 612-332-9013

### Project

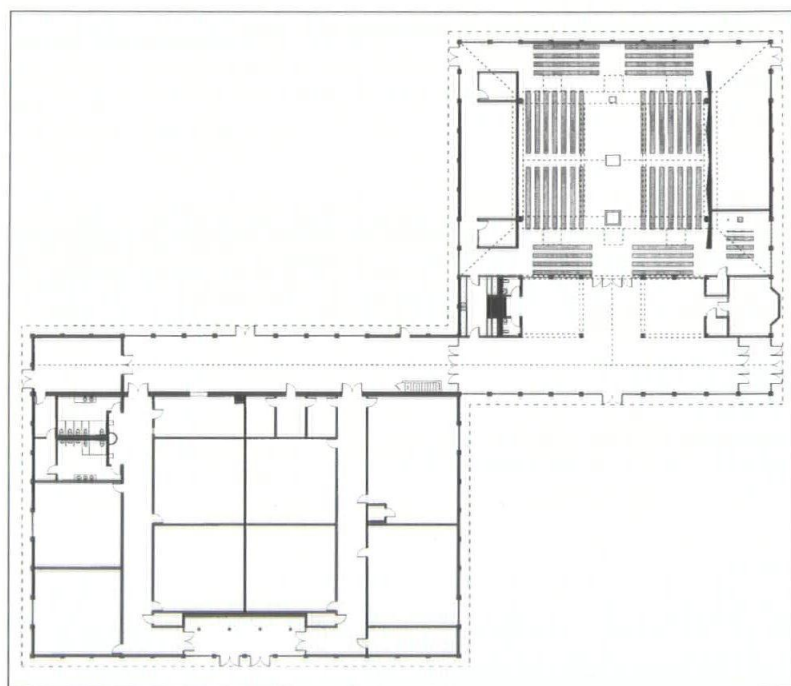
Holy Spirit Catholic Church  
Rochester, Minnesota

Carol Frenning, *Liturgical Consultant*  
Kvernstoen Kehl and Associates,  
*Acoustical Consultant*

In response to rapid growth in Rochester, Minnesota, a new parish was formed. The diocese selected a 20-acre site at the high point of the surrounding farmland. The master plan program called for a worship space that could be expanded, a parish administration space, a gathering space, and a kindergarten through sixth grade school with gymnasium/cafeteria to be built in phases.

The worship space is placed at the high point on the site. Sloped roof forms and dormer windows recall surrounding rural architecture. The large master plan program is interpreted with smaller scaled components: school, gymnasium, administration and church.

Roof edges reflect a human scale to relate to the scale of future houses around the site. Simple pure geometry is expressed in charcoal roof forms and white stucco walls. The plan is organized around a 10-foot module expressed in exterior walls.



Phase I consisted of a multi-use worship space with seating for up to 500, interim parish offices, a chapel and storage room, gathering space, and classrooms for a kindergarten through third grade parish school.

*Jury: This is a country church that makes a powerful vernacular statement, skillfully reduced to essentials—a barn with a spiritual quality. The architects created an Andrew Wyeth, Shaker atmosphere whose frankly minimal interior succeeds by being quiet, letting natural light prevail as the only ornament. Its rural, regional building forms have a gentle, dignified feel, which seems just right for worship in a rural context.*



## 1998 AIA RELIGIOUS ARCHITECTURE AWARD



PHOTOS: JANE LIDZ



### Architect

Goldman Architects

John Goldman, AIA, and Lyann Su'euga

1859 Powell Street

San Francisco, CA 94133

415-391-1339 Fax: 415-677-9786

### Project

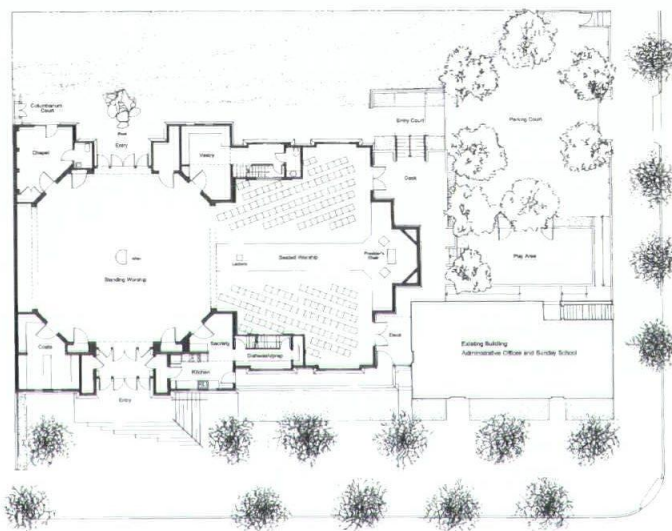
St. Gregory's Episcopal Church

San Francisco, California

St. Gregory's Episcopal Church has developed a unique, historically inspired liturgy based on fourth and fifth century Christian worship. There are two distinct aspects of their worship service: the Liturgy of the Word (Bible readings) and the Liturgy of the Eucharist (Holy Communion). The church building form, a gabled structure joined to an octagonal structure, comes from the creation of two distinct but linked worship areas, each with its own liturgical and acoustical requirements.

The gabled structure, for the Liturgy of the Word, seats 200 people facing each other across a central platform. The presider's chair is located at the north end beneath the 60-foot high belltower, in front of a preeminent painted icon. Bible readings are from a lectern at the south end. This antiphonal arrangement encourages spoken and sung community participation.

Midway through the service, worshipers move in a procession from this worship area to the octagonal room for the Liturgy of the Eucharist. Worshipers gather around the central altar table for Eucharist, song and dance, below the 60-foot high cupola. The upper golden yellow walls of this room are presently being painted with icons depicting a procession of dancing saints. Along the west of the site is a steep, ivy-covered serpentine rock hillside. The baptismal font is in a garden court beside the hill, on cross axis with the altar table.



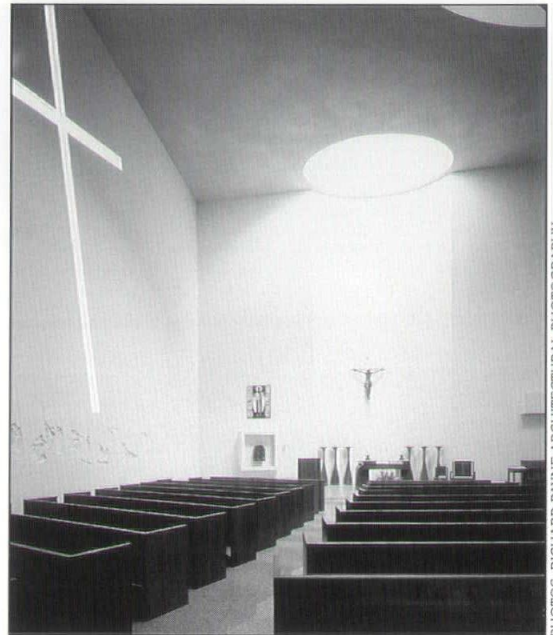
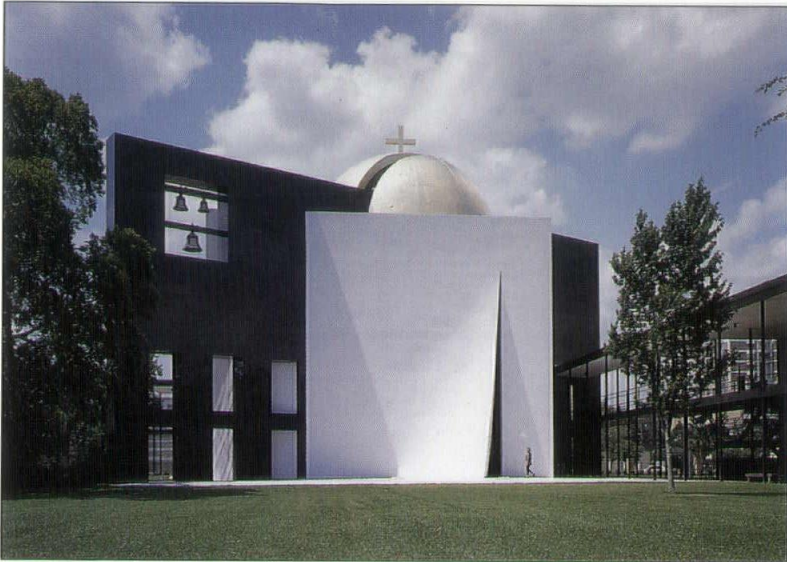
Water flows down into a carved basin for baptisms from the top of the rock font.

The building extends the San Francisco Bay Region tradition of architecture with its intimate connections between indoors and outdoor garden courts, abundant daylight, and exuberantly expressed wood structural elements. The church appeals spiritually and aesthetically to the diverse people of the Bay Area, welcoming all to what the congregants call "a home for God's friends."

*Jury: This is a church with a marvelous sense of community and a wonderful ordered plan that reflects the eastern Coptic influence in the liturgical practices of an unusual Episcopalian congregation. Two parts of the service were given geometric forms and beautiful, naturally lit ceilings. Inside and out, modest materials are handled with a profound sense of craft and purpose and a keen awareness of the Bay Area's regional character.*



## 1998 AIA RELIGIOUS ARCHITECTURE AWARD



PHOTOS: RICHARD PAYNE ARCHITECTURAL PHOTOGRAPHY

### Architect

Merriman Holt Architects, Inc.  
William H. Merriman, R. Dan Holt  
3131 Eastside, Suite 305  
Houston, TX 77098-1919  
713-522-2885

### Design Architect

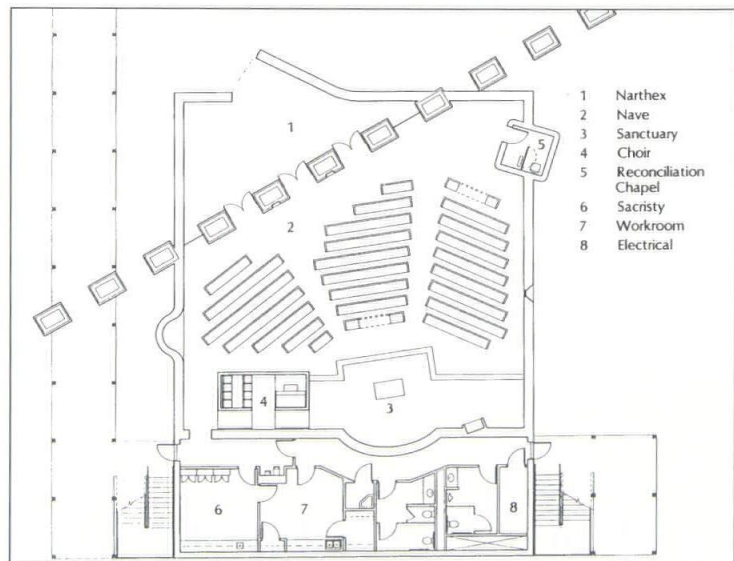
Philip Johnson  
Philip Johnson, Ritchie & Fiore  
375 Park Avenue, Suite 1609  
New York, NY 10152  
212-319-5880

### Project

The Chapel of St. Basil  
University of St. Thomas  
Houston, Texas

### David Cargill, Artist

John Wood, Claude R. Engle Lighting Consultants



The Chapel of St. Basil has always been planned as the focal point for the campus designed in 1957. It anchors the north end of the campus mall, the design of which was inspired by the University of Virginia campus.

The chapel makes a stark contrast to the steel and glass vocabulary of the campus, reflecting its supernatural nature. It measures 63 foot square and 50 foot high, and is topped with a gold leafed dome. A freestanding polished granite wall pierces the chapel and dome, creating clerestory windows into the chapel and narthex. Entry into the chapel is through a slit in the front wall. This "tent flap" recalls the "tent of meeting" from the Old Testament. There are no doors—the narthex invites all in.

Natural light bathes the pristine interior and emphasizes the liturgical focal points of the chapel. All light fixtures are

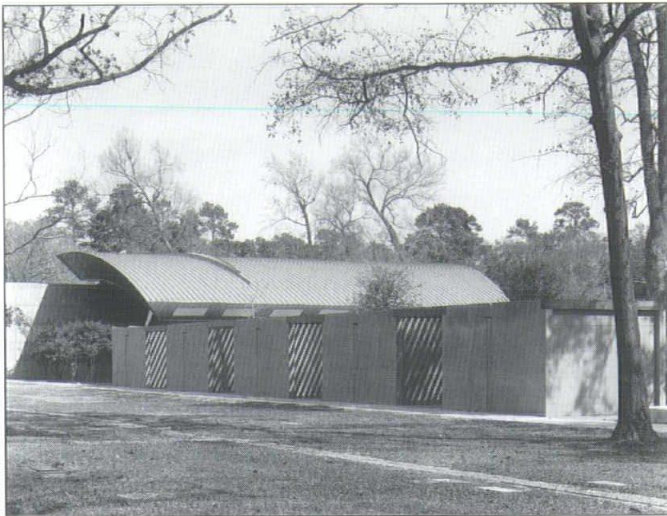
outside the chapel. Fixtures mounted on concealed racks on the roof and Great Wall shine down through the clerestory windows and skylights. Ground mounted lights bathe the exterior walls at night.

Stainless steel pipes of a future organ (now under construction) will be mounted above the ledge to the right of the platform.

*Jury: The architects successfully brought to life an elegant small chapel using great thoughtfulness and wit. It is full of surprises—from its tent-like slit in the front wall to the interior light effects—worthy of Merlin the Magician. But the chapel is also dignified and clear in its expression of function. Its white cube/black wall/gold dome parti are suggestive of other trinities, and its position at the head of a post-Jeffersonian lawn reminds us of other colleges.*



## 1998 AIA RELIGIOUS ARCHITECTURE AWARD



PHOTOS © TIMOTHY HURSLEY

### Architect

Daniel Solomon, FAIA, and Gary Strang, Architects  
Philip C. Rossington, Project Architect  
246 First Street, Suite 400  
San Francisco, CA 94105  
415-227-4081 Fax: 415-777-5306

### Project

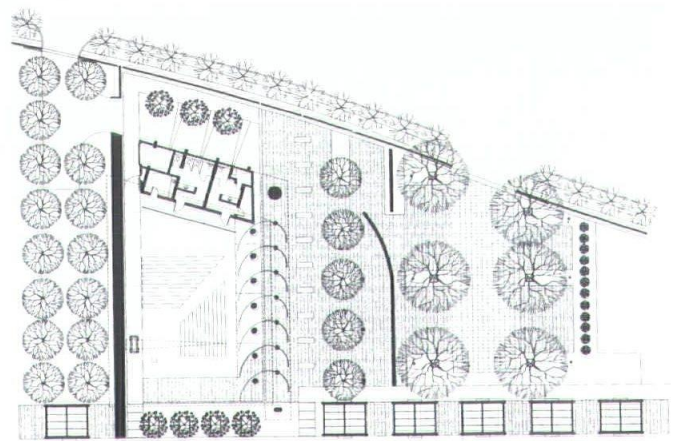
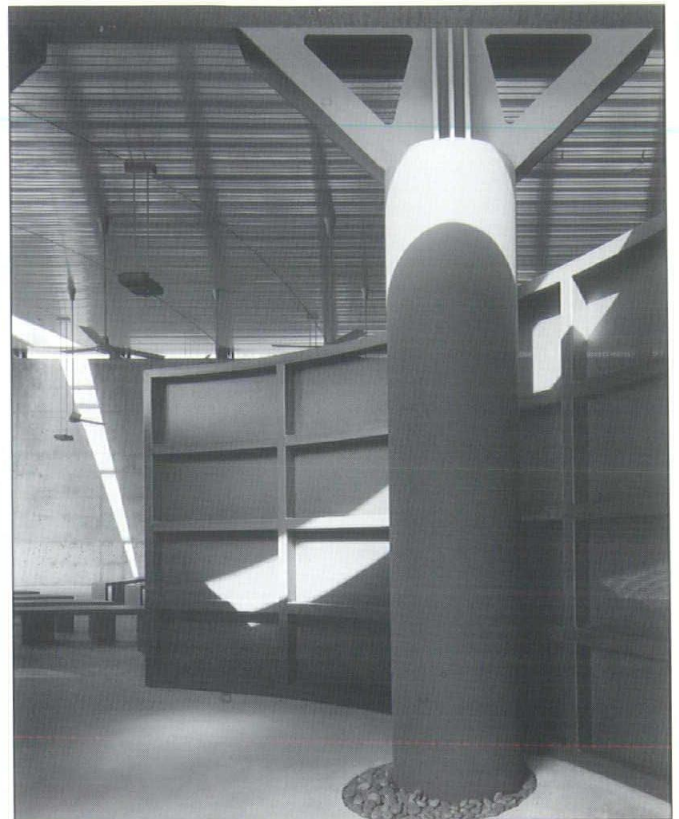
Beth Israel Memorial Garden  
Funeral Chapel and Cemetery  
Houston, Texas

This work consists of a covered outdoor chapel to accommodate 176 seated and 130 standing mourners and crypts for 456 above-ground interments. The site is a partially filled, unkempt section of a larger cemetery, which Beth Israel, a Reform Jewish synagogue, wished to define and improve for the exclusive use of the congregation.

Houston has responded to its hot, humid and oppressive environment by building a technological city in which air-conditioned, reflective glass buildings are linked by air-conditioned, reflective glass cars. For many, the tactile experience of the natural world is completely remote from their daily experience.

The chapel and garden are intended as a respite from this condition and a setting for redemptive reunion with physical phenomena. The chapel provides a comfortable place to be outdoors, which, through its design, heightens awareness of the time of day, seasons and weather. The chapel is cooled passively by shade trees and by use of an "ice house roof," two insulated membranes that are light in mass and color, with space for air circulation between. Large paddle fans cause evaporative cooling within the sanctuary.

A narrow slit in the metal standing seam roof permits a shaft of light to wash a battered concrete wall behind the casket. The movement of the light shaft, its brightness and dimness record the condition of the sun. Rain water cascades from the roof to an overscale rain gutter that forms the canopy of the entry arcade. From the gutter the water pours into a pool, which animates the light within the chapel.



The entry arcade consists of perforated aluminum screens that form a filter-like, non-axial entrance. The external layer of screens creates an acoustical barrier from street noise. Crypts are within precast concrete walls with outdoor interment rooms sheltered by aluminum trellises.

*Jury:* This project illustrates how expressive architecture can be if the designers are challenged to work imaginatively with climate. The extraordinary command of the elements—natural and man-made—and the carefully integrated site design offer profound responses to the themes of death, mourning and rebirth. The gravity and stillness, the intimacy of death, and the possibility of comfort in grief are everywhere present in this remarkable chapel and garden.

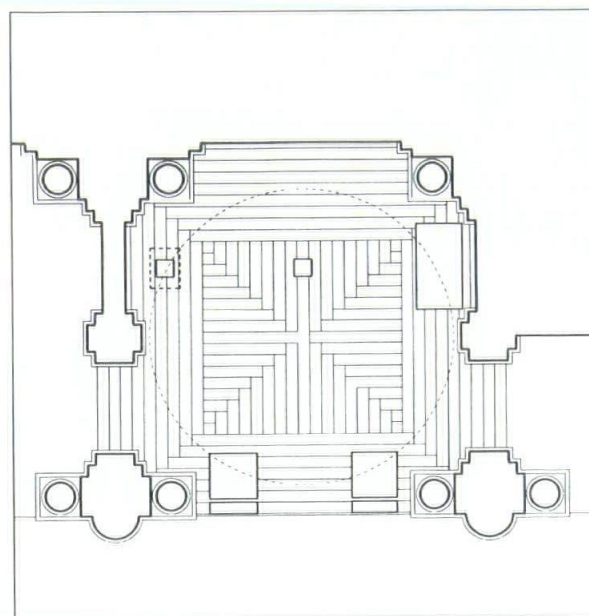
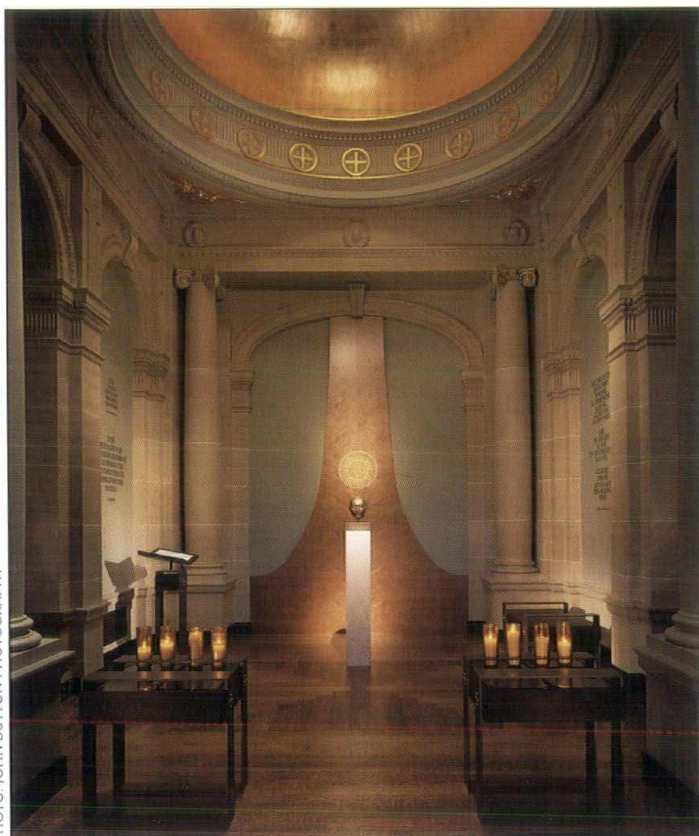


A detailed site plan of the University of Maryland Eastern Shore campus. The plan shows several buildings: 'ADMINISTRATION' at the top center, 'LIBRARY BUILDING' to its left, 'FACULTY BUILDING' below the library, 'SUPPORT BUILDING' to the left of the faculty building, 'DEPARTMENT OF THE ARTS' on the right, 'FACULTY BUILDING' (another) below the arts department, 'NEW GREEN QUADRANGLE' in the center, 'FUTURE GREEN QUADRANGLE' below the new green quadrangle, 'FUTURE STUDENT UNION' at the bottom center, and 'SUPPORT SERVICES BUILDING' to the left of the future student union. A 'GREEN QUADRANGLE' is located to the right of the future student union. The plan also shows '12th AVENUE' at the bottom, '14th ST. B.A. ST.' on the left, and '15th ST.' on the right. Various trees and landscaping are indicated throughout the campus.



## 1998 AIA RELIGIOUS ARCHITECTURE AWARD

PHOTO: JOHN SUTTON PHOTOGRAPHY



### Architect

Brayton & Hughes, Design Studio  
Stanford Hughes, AIA  
Joel Villalon, Project Architect  
250 Sutter Street, Suite 650  
San Francisco, CA 94108  
415-291-8100 Fax: 415-434-8145

### Project

The Chapel of St. Ignatius  
St. Ignatius Church  
San Francisco, California

The transformation of Saint Ignatius is represented within the chapel by the freestanding elements in the space. Their placement is symbolic of the cycle of his life. The materials are rich, and the lines are clean, simple and strong. In all directions, crosses surround the death mask of Saint Ignatius signifying his holy relationship with God.

Bronze anchors the material of the death mask with the surrounding pieces. The oil-rubbed bronze finish is in keeping with other bronze elements within the Church. Its warm hue matches that of the death mask and is complementary to the overall palette of the Chapel. The horizontal members of the custom-designed furniture are made of Honduras mahogany,

stained a dark tone, allowing the furniture pieces to stand out in silhouette against the brighter, lighter podium holding the bust. Kneelers rest upon slabs of cast stained glass, which reflects the votive candles as well as the stained glass oculus above at the dome's apex.

Limestone is the dominant material of the central podium and gives reference to the faux limestone finishing on the walls of this chapel and the three adjacent chapels. The volute behind the main podium is of stained birch veneer directed to emulate rays emanating from the inscribed, sand-blasted, circular medallion.

The volute leads upward to the Dutch metal finish dome, which frames a stained glass oculus designed by Father Tom Lucas, S.J.

*Jury: This is a classic side-chapel, transformed with Zen-like perfection into a completely contemporary devotional space. A dramatic bronze copy of the death mask of St. Ignatius, lifted slightly above a column or obelisk, instantly connects with the corporal intensity that art traditionally has in Roman Catholic settings and reminds us that the church is built moment by moment, life by life, through the acts of the faithful. We commend the studio for thoughtful color work, subtle rich materials, and treatment of the domed ceiling that add up to a powerful, intimate place that is far more than the sum of its parts.*



## 1998 AIA RELIGIOUS ART AWARD

PHOTOS: TOM KESSLER PHOTOGRAPHY



and sanctuary is composed of wood trusses combined with steel connections and columns.

Each of the materials utilized is expressed honestly with exposed fasteners to articulate and express the functions that they are intended to serve.

The altar table, intended to be the focus of the sanctuary, was conceived as a ceremonial plate carefully placed upon a table. The ambo was designed to be of the same origin as the altar table. The balance, harmony and unity that we see between Word and Sacrament are visible in the relationship of the altar to the ambo. The ambo represents the dignity and uniqueness of the Word of God and of reflection upon that Word. To emphasize the importance of the proclamation of the Word, the lectionary is displayed on the front of the ambo, which acts as a standing desk for reading and preaching while its design augments the importance of those functions.

The presider's chair is designed to complement the altar table and ambo. The three elements are constructed and arranged so that they clearly become three distinct entities of a common assembly, just as different individuals contribute to one service. The presider's chair was designed to support the importance bestowed upon the individual who leads the parish through the liturgy.

Together, these furnishings, accompanied by similarly designed candles and a processional cross, contribute a holistic visual theme to the liturgies they are intended to support. The procession of the celebrants among these furnishings plays a primary role in the religious services. These liturgical furnishings were designed to support, embellish and unify these important religious rites.

*Jury: The furnishings are both coherent and richly expressive. Their "flesh and bone" theme is handsomely interpreted in metal and wood, and finds an architectural relevance to St. Gerald's interior while adding its own distinct qualities.*

### Artist

Zenon Beringer Mabrey/Partners  
Steven Ginn, Associate AIA, and David Beringer, AIA  
8420 West Dodge Road, Suite 200  
Omaha, NB 68114  
402-391-2211 Fax: 402-391-8721

### Project

St. Gerald's Catholic Church Furnishings  
Omaha, Nebraska

### Liturgical Consultants

Rev. Lawrence J. Dorsey, Pastor; Rev. William J. Fitzgerald,  
Associate Pastor; and St. Gerald's Church Liturgy Committee

### Interior Design

Cynthia Tooker, formerly with Zenon Beringer Mabrey/Partners

### Craftsmen

Bill Waters, Puritan Manufacturing, Steel  
Steve Garabrandt, Designer Woods, Wood

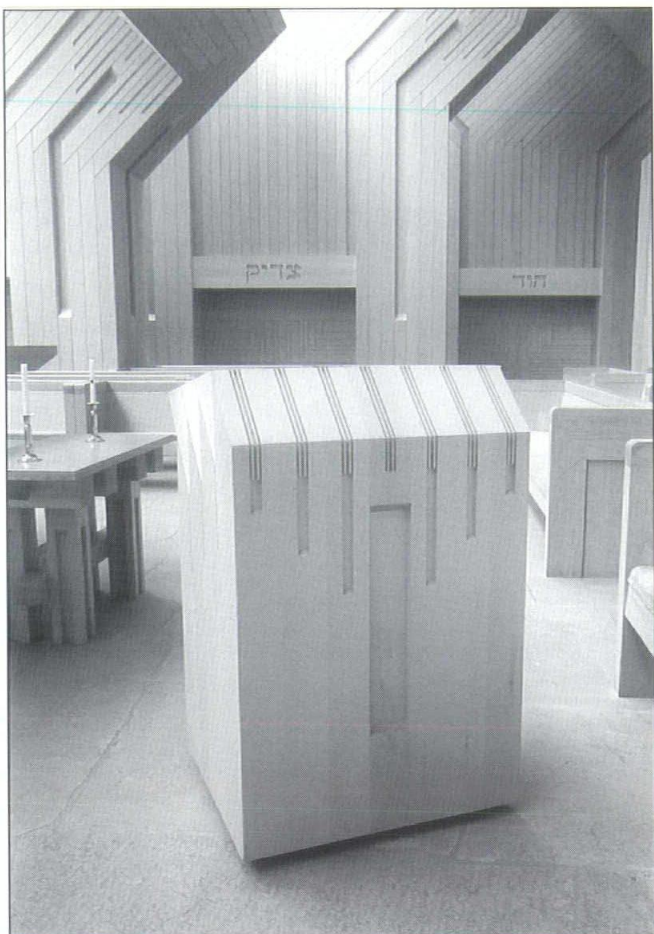
The ambo, altar table and presider's chair for this new 800-seat church were all conceived as steel skeletal structures partially clad in wood symbolic of the bones of man encapsulated in flesh. Similarly, the building structure of the new nave



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## 1998 AIA RELIGIOUS ART AWARD

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### Artist

Randall Rosenthal  
Bonac Design Inc.  
37 Fort Pond Blvd.  
East Hampton, NY 11937  
516-329-7533 Fax: 516-329-7533

### Project

Service Furniture  
Gates of the Grove—Jewish Center of the Hamptons  
East Hampton, New York

This suite of furniture is secondary and utilitarian in nature. While it lacks the congregation's focus, it still must fulfill its role and be an integral part of an award-winning synagogue interior. Esthetically these pieces need their own sculptural identity, while working in unison with their architectural environment. They have to work in a practical sense: The Torah stands have to hold and release Torahs easily. The lecterns must accommodate speakers and their text in a comfortable manner. The boxes have to be of correct volume and height.



The service table must not clash esthetically with or physically block the Bema.

The lecterns are Alaskan yellow cedar to match the interior of the synagogue and the columns (also by Bonac Design) whose design they echo. The table, boxes and Torah stands are basswood—chosen for its clarity of end grain. They are sympathetic to the design of the Bema table, but unlike the Bema they are solid wood and not veneered.

Trying to give religious significance to more utilitarian furniture is difficult until you see a Torah in a Torah stand. The architect on the project, Norman Jaffe, FAIA, stressed repeatedly: "God is in the details." This furniture is not for "show" but a vital cog in the religious expression.

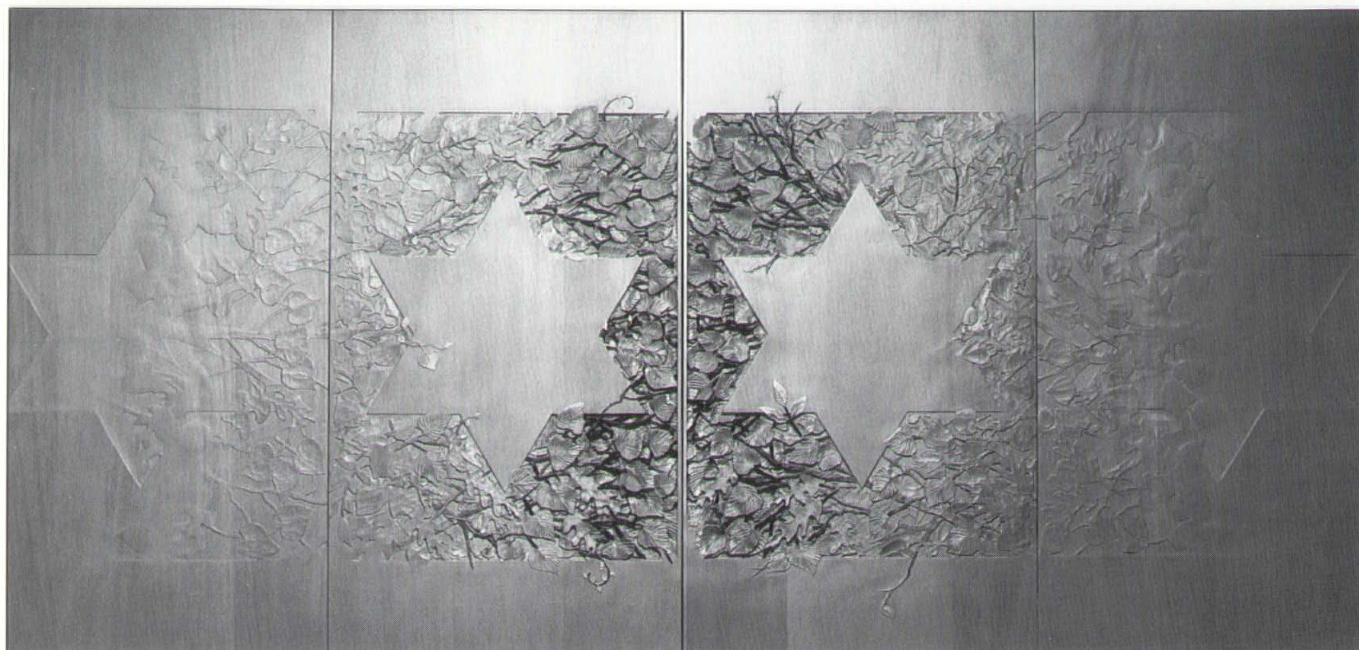
*Jury: Unity can of course be a virtue. The suite of furniture is a fine example of understated ecclesiastical design that continues and supports its interior context. The work succeeds through refinement and careful proportions that seem to flatter the user. Uniform materials, Alaskan yellow cedar and basswood highlight the design's play of lightness and solidity.*



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## 1998 AIA RELIGIOUS ART AWARD

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### Artist

Randall Rosenthal  
Bonac Design Inc.  
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516-329-7533 Fax: 516-329-7533

### Project

Ark Doors  
Gates of the Grove—Jewish Center of the Hamptons  
East Hampton, New York

These Ark Doors are only used on the Most Holy Days of the year. The synagogue is not large enough to accommodate the congregation, which is seasonal. To solve this problem a large tent is erected on the adjacent lawn, all furnishings are temporary, including the Ark. The design premise is that a nomadic tent-worshipping congregation would focus all its creative and financial energy toward the Ark. The Ark has to

carry the entire load, architecturally, esthetically and spiritually on the most important days of the religious calendar.

These Ark doors are four mahogany panels 2-1/2' x 5'. Each door is a reductive sculpture, carved from a solid mass, nothing added. They are finished with acrylic.

I tried to portray God's hand on Earth, the religious symbolism of the Star of David, and my own reverence through craftsmanship. All of my work is done with the greatest homage and respect for Norman Jaffe, FAIA, principal architect for Gates of the Grove.

*Jury: We admire the conception as well as the craft and execution of the lovely Ark doors. The mahogany wood surface, consisting of four panels and carved from a solid mass, yields a subtle sense of movement with a mysterious quality of transformation that hints at grander themes—the cycle of the seasons, of life and death.*



## 1998 AIA RELIGIOUS ART AWARD

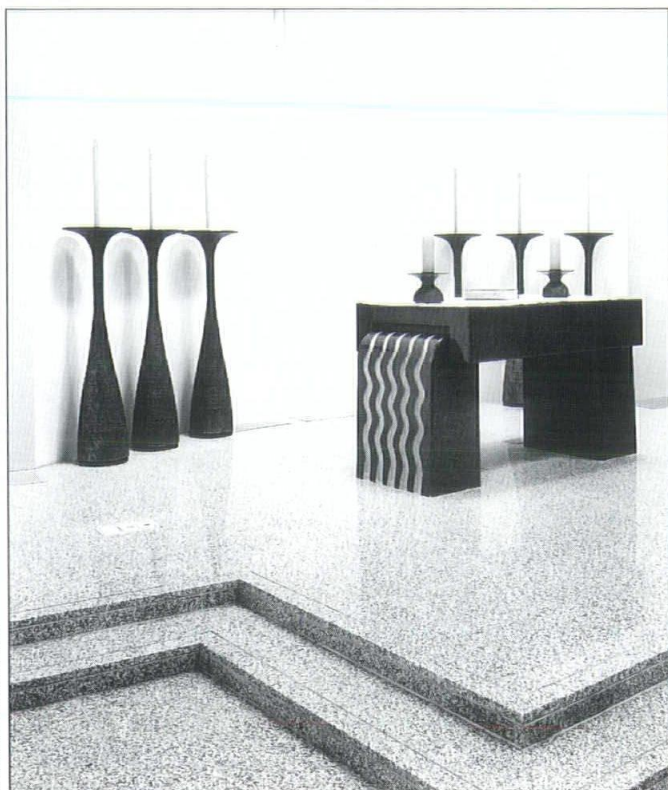


PHOTO: © NASH BAKER

### Artist

David Cargill  
2304 Gladys  
Beaumont, TX 77702  
409-832-0300

### Project

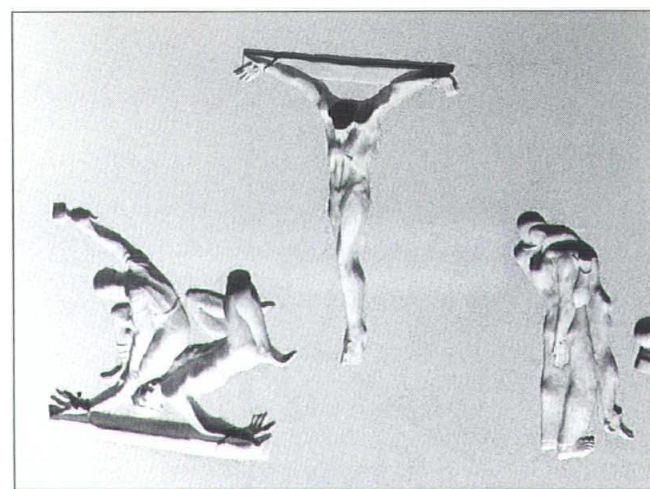
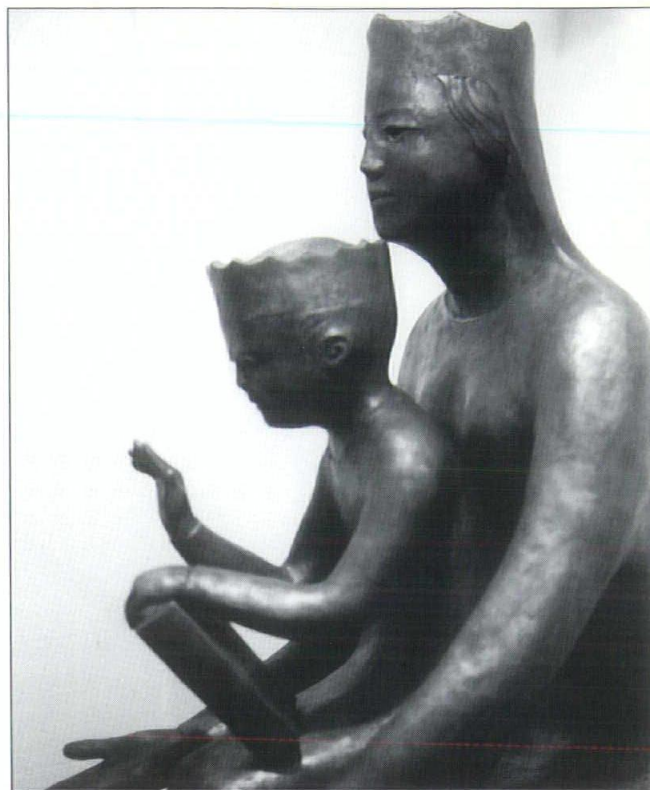
Chapel of St. Basil  
University of St. Thomas  
Houston, Texas

The goal of conveying God's holiness and grace in making the furnishings for a space of very spiritual simplicity presented a wonderful opportunity.

Furnishings include a black granite altar, 15 stations of the cross and 16 bronze pieces—a tabernacle, a processional cross, a censer, holy water fonts, 10 candle holders and a large sculpture.

A dramatic niche holds the sculpture of Mary presenting the Word of God in the form of the Christ Child holding the Bible. Pieces with secular counterparts use gestures, words and symbols to lift them to a spiritual level. An example is the design of "Living Water" flowing from the altar stone.

The recessed stations form a moving line of events along one wall. Changing natural light striking the concave images creates an ethereal convex illusion bringing reality to the horror and promise the sculpture depicts.



*Jury: The chapel furnishings are a rich and varied suite of artworks and a highlight of this year's awards program. In particular, the Stations of the Cross are conceived in the grandest tradition of medieval Christian art with the provocative power of contemporary expression. Seeming to float out of the wall on which they are recessed, they almost recall the figurative art of Rockefeller Center. The figure of the virgin sits solidly in a niche of pure light, with a profound sense of permanence and calm. Through a variety of means and materials, the pieces manage to complement the architectural setting and communicate across space without being overly unified.*



## THE SACRED ROOM *(continued from page 9)*

the photograph of a fragile spherical planet earth viewed from a space capsule. The viewer, however, is not looking up but looking down.

I am not suggesting that church architects should stop building spires and start sinking shafts. Literalism smothers even the most potent metaphor. Nor am I suggesting that the majestic spires of Chartres and Cologne serve no purpose. Religions only thrive when there is a past to retrieve and transform. But to become mired in either the theologies or physical designs of the good old days is suicidal. I am suggesting that in perpetuating designs that conjure the religiousness of previous eras, not our own, architects inadvertently reduce spirituality to nostalgia. Building a Gothic church today is the architectural equivalent of fundamentalism.

### Collage Makers

The French sociologist Daniele Hervieu-Leger has written that today millions of people are turning to historic religious traditions not as pre-packaged answers but as "tool boxes." They see them as invaluable depositories from which they can draw sustenance to make sense of their lives. They do so, however, she says, "without necessarily meaning that they will identify themselves with the comprehensive historical tradition involved." The postmodern sees himself or herself as a collage maker, putting together elements retrieved from wherever one can find them, to be reworked as life throws up new crises. This emerging mode of spirituality finds its center not in the system but in the person, not in the institution but in the experience of the individual.

It is immediately evident that this places an enormous responsibility on the individual and in turn will require a new kind of religious organization and a new design concept. I believe this new form will be one in which the authority of the clergy will be displaced by a company of seekers who support each other. The setting will have to be one in which the mining and assembling can go on. The trouble is that today with the notable exception of the in-the-round designs, the interior of most churches and synagogues still suggests a place where some people perform while others watch.

How can the pageantry, artistic brilliance, musical richness, and narrative

power of a religious tradition be preserved while at the same time giving worshipers their own selective retrieval and collage-building? B'Nai Jeshurun, which meets in a Methodist church on the Upper West Side of New York City, is one of the fastest growing synagogues in America. The rabbis under the leadership of the late Rabbi Marshall Meyer combined superbly executed traditional liturgies with radical innovations. They abandoned sermons altogether. Instead, the two rabbis puzzle publicly over the text for the week, often disagreeing on its interpretation. They invite the congregation to join them in their struggle. Ushers with portable microphones roam the aisles while congregants argue, plead, complain and pose questions in the best rabbinical style. The impression conveyed is that the tradition is present in its fullness, but everyone has a chance to give his or her own interpretation.

I doubt that Jesus meant to question reality of sacred space in the lives of people. Maybe he meant to warn against the persistent human proclivity to define my sacred space as more sacred than yours. In any case, even in the most secular of cities we will have sacred spaces. But something has changed: What makes sacred spaces sacred? What seems to make them sacred for restless modern pilgrims who are uncertain about whether they are insiders or outsiders, who are more affected by depth than height and who have become accustomed to assembling their own spiritual collage, is different from what made sacred spaces sacred in the past.

Can the designers and architects of the future provide imaginative housing for the spirituality of the next millenium? or will they inadvertently become the accomplices of the antiquarians and fundamentalists of all religions who would rather see faith die than change? □

## THE GOD PROJECT

*(continued from page 10)*

have no meaning for them. When I asked if they talk about these feelings with their parents, they all said No, that they don't want to hurt their parents who are still tied to traditional dogma and the institutional structure. They did admit that some people may have a need for this,

but they feel freed from it.

And yet, when I asked if they would send their children to a church, synagogue or mosque, they hesitated. One said that perhaps it would give children a better understanding of the problem. They assured me that they do believe in God, even a personal God, and that they do pray.

When I told them that I am interested in architecture and that I wonder how their changing beliefs may affect the designing of sacred space in the future, they seemed immediately animated and were full of suggestions: Simple spaces with little ornamentation—circular space, perhaps, where people can face each other; few symbols and only universal ones, visual art should be abstract, not figurative, color is very important—don't be afraid of it, lots of empty spaces, both interior and exterior, grounds should be a part of the whole, with a garden, light should be emphasized everywhere, individual places for meditation, different shapes and forms that stir the imagination.

Now, of course, I realize that the years will bring changes to the budding theology of college students and that the institutions of religion will not disappear. But somewhere between the traditions of our religious institutions and the vision of our young people is the middle ground that you as architects must struggle with. As Jonathan Borofsky told me, "We must examine the individual belief systems, acknowledge the differences and consider the possibility of a group consciousness." He looks forward to the time when the search of the art world for substance and the aesthetic will be inclusive and include the world of the public as well. "The paintings of the students are pure and direct, each one is beautiful. God is within each one of us and hence in the paintings."

Borofsky's re-definition for a museum is: A site for social interreaction, spiritual contemplation, to congregate and create, to bridge differences.

At each end of the upstairs gallery, presiding over the project, are two of Borofsky's monumental, golemlike fiberglass figures. One is white and the other black; each extends a hand toward the other. Each has a red mechanical heart that pulses on and off, synchronized with the audible sound of a heartbeat. Over and over, it seems to say, Hope. Hope. Hope. □



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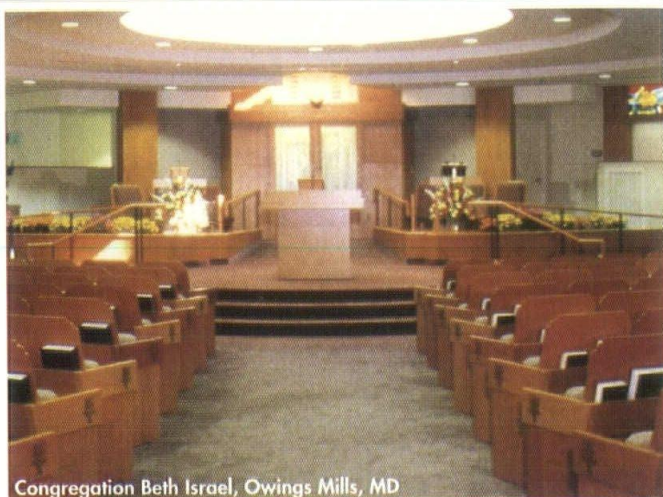
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<http://www.saudermanufacturing.com>  
E-mail: sales@saudermanufacturing.com





Congregation Beth Israel, Owings Mills, MD

PROJECT ARCHITECT: Levin/Brown & Associates  
CONGREGATIONAL SEATING: Lavi Furniture Industry  
SANCTUARY INTERIOR FURNISHINGS: Presentations

## LAVI FURNITURE INDUSTRY Seating for Worship

Seating that works with your aesthetics, worship function, and the congregation's body and soul. Made in Israel.

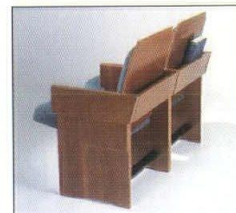
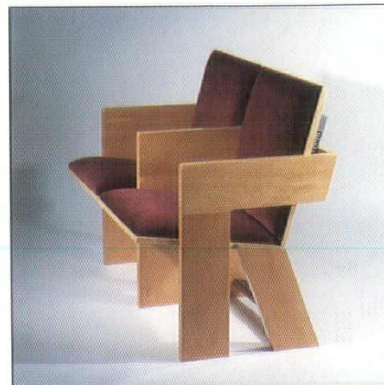


LAVI FURNITURE INDUSTRY



Lavi Furniture Industry, known for Israeli-made fine quality synagogue seating, introduces a new look. The modular design allows for flexibility, the clean lines and elegant detailing enhance any space.

*Designed by Michael Berkowicz and Bonnie Srolovitz*



**NEW YORK SHOWROOM**  
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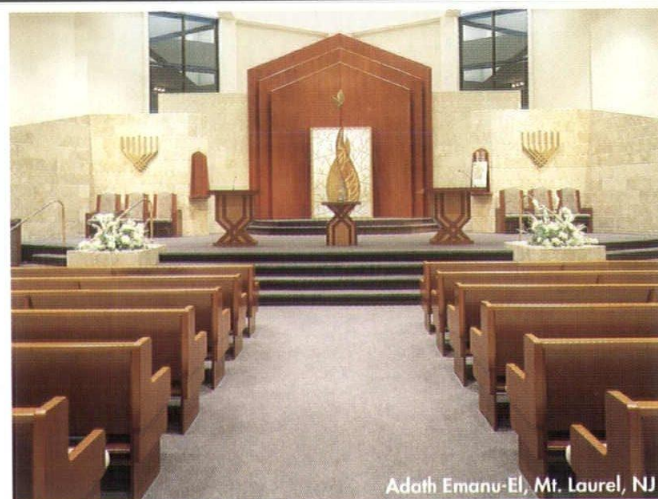
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Bimah Furniture • Torah Arks  
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Custom Furnishings  
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Holocaust Memorials  
Memorial Walls



Sulton Place Synagogue, New York City

PROJECT ARCHITECT: Horowitz/Immerman Assoc.  
CONGREGATIONAL SEATING: Lavi Furniture Industry  
SANCTUARY DESIGN & FURNISHINGS: Presentations



Adath Emanu-El, Mt. Laurel, NJ

PROJECT ARCHITECT: Barry Bannett & Associates  
CONGREGATIONAL SEATING: Lavi Furniture Industry  
SANCTUARY DESIGN & FURNISHINGS: Presentations

## PRESENTATIONS SYNAGOGUE ARTS & FURNISHINGS

Designing for worship requires more than blind faith – plan with the help of professionals in liturgical design.

*Michael Berkowicz and Bonnie Srolovitz, Designers*

**PRESENTATIONS SYNAGOGUE ARTS & FURNISHINGS**

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