

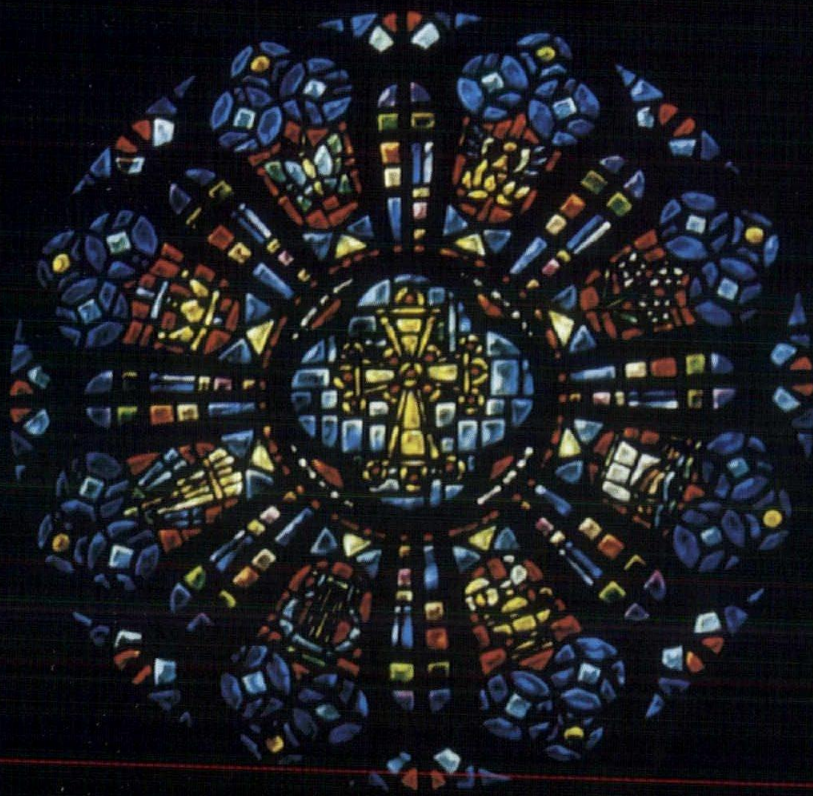


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JOURNAL OF THE INTERFAITH FORUM
ON RELIGION, ART AND ARCHITECTURE
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2001
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Contents

Features

The 2001 Faith & Form/IFRAA Religious Art & Architecture Awards

Michael J. Crosbie7

Religious Architecture – New Facility

Kingsland + Architects Inc.8

Solomon + Bauer Architects Inc.9

Lake/Flato Architects10

William Rawn Associates, Architects, Inc.11

LeMay Erickson Architects12

Shaughnessy Fickel and Scott Architects Inc.13

Religious Architecture – Renovation

Kerns Group Architects, P.C.14

Ann Beha Architects, Inc.15

JDBA Architects and Church Restoration Group16

Saavedra Gehlhausen Architects17

Religious Architecture – Restoration

Architectural Resources Group18

Religious Architecture – Liturgical/Interior Design

Thomas O. Gamper, AIA19

Schemata20

Religious Visual Arts

Andrea Clark Brown, AIA21

Jeff G. Smith/Architectural Stained Glass22

Religious Ceremonial Objects

Laurie Gross/Laurie Gross Studios23

Laurie Gross/Laurie Gross Studios24

Departments

Artist/Artisan Directory25

Architect Directory29

Just One More Thing31

On the Cover: Detail of ark curtain at Temple Emanuel, Newton, MA, designed by Laurie Gross of Laurie Gross Studios, Santa Barbara, CA, which won a 2001 *Faith & Form* /IFRAA Religious Art Award (see page 24). Photo © Steve Rosenthal.

INDEX OF ADVERTISERS

Art of Glass.....26 Lamberts Glass.....5

Barry Johnston Sculptor.....6 Meyer-Vogelpohl.....27

Bendheim5 Presentations Synagogue

Church Restoration Group.....30 Arts & Furnishings.....32

C.M. Almy.....28 Rob Fisher Studios.....29

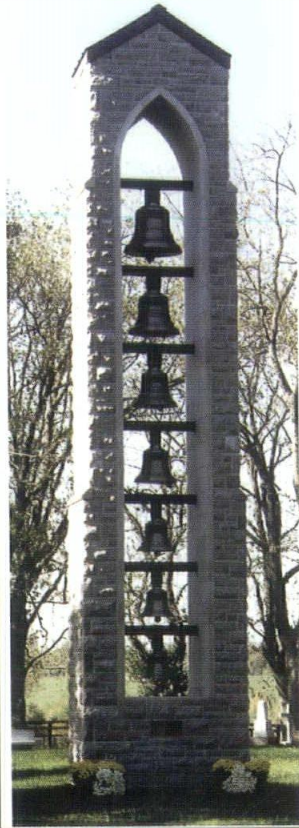
Conrad Schmitt Studios.....6 Rohlf's Stained Glass.....30

Eickhof Columbaria.....25 Verdin Co.4


Flexible Seating Systems.....32 Willet Stained Glass.....2

R. Geissler Inc.....31 Yale Institute of Sacred

Holy Rood Guild.....4 Music.....4



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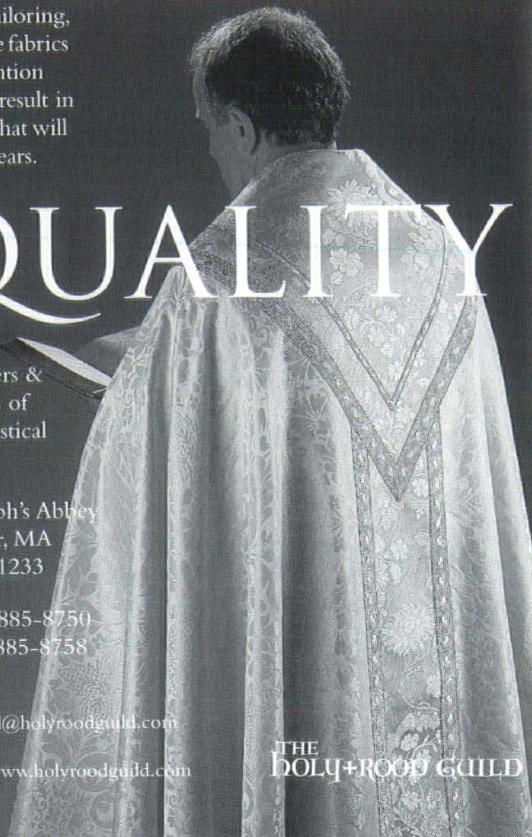
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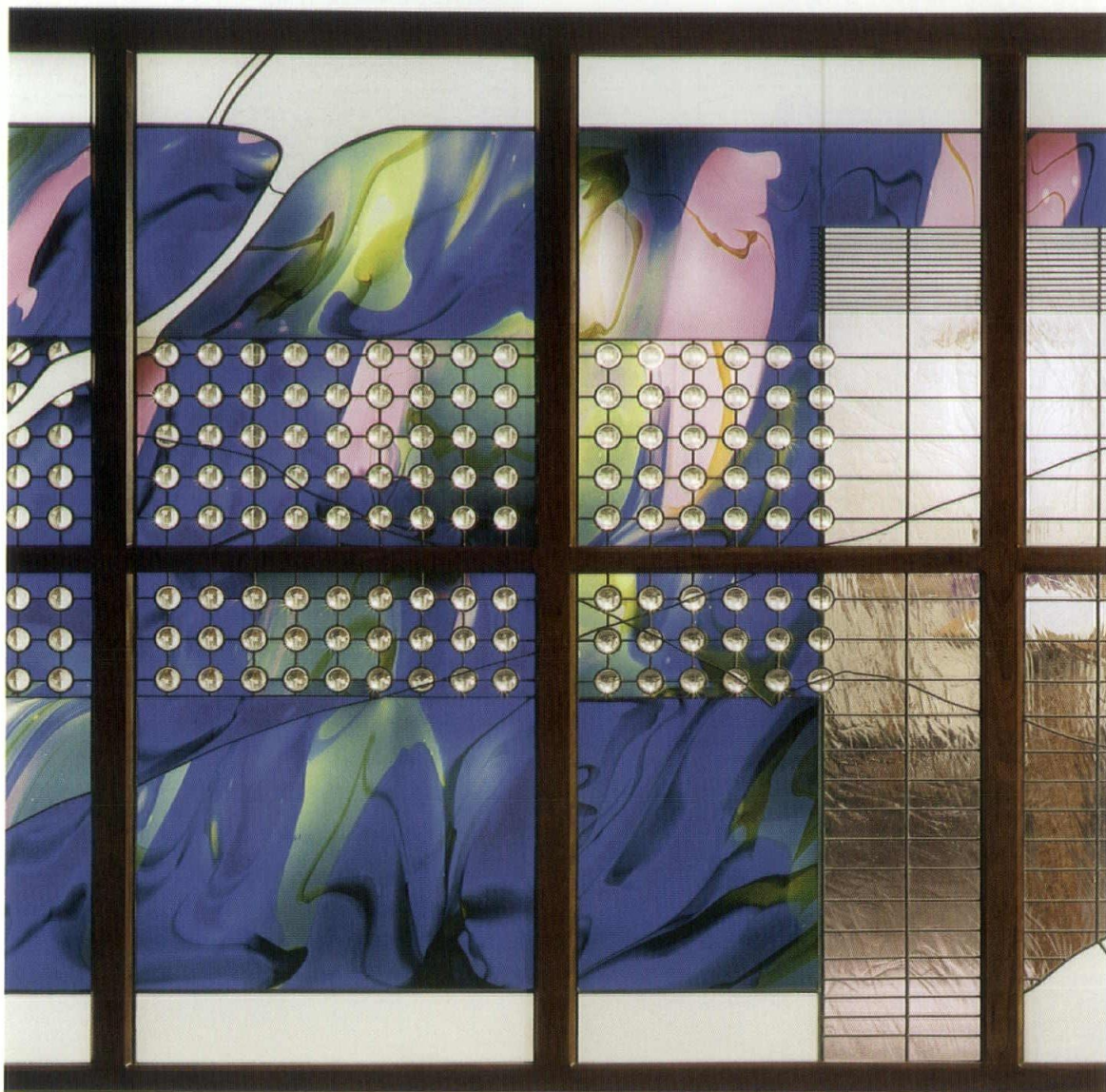
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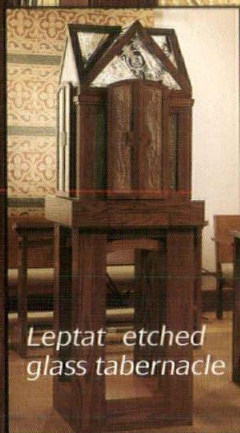
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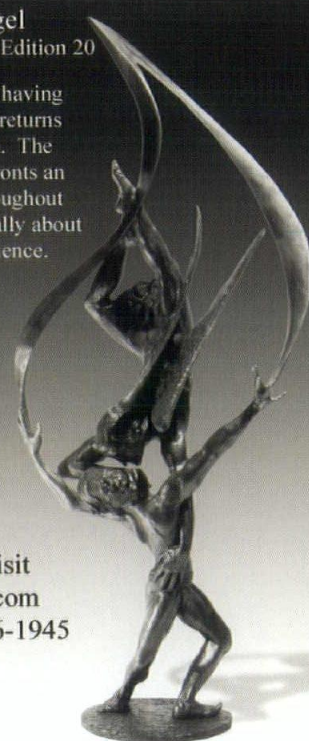
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Please email questions to Kristi Graves at the AIA at: ifraa@aia.org, or contact her at: AIA, 1735 New York Avenue, NW, Washington, DC 20036; 202-626-7544.

THE 2001 RELIGIOUS ART & ARCHITECTURE AWARDS

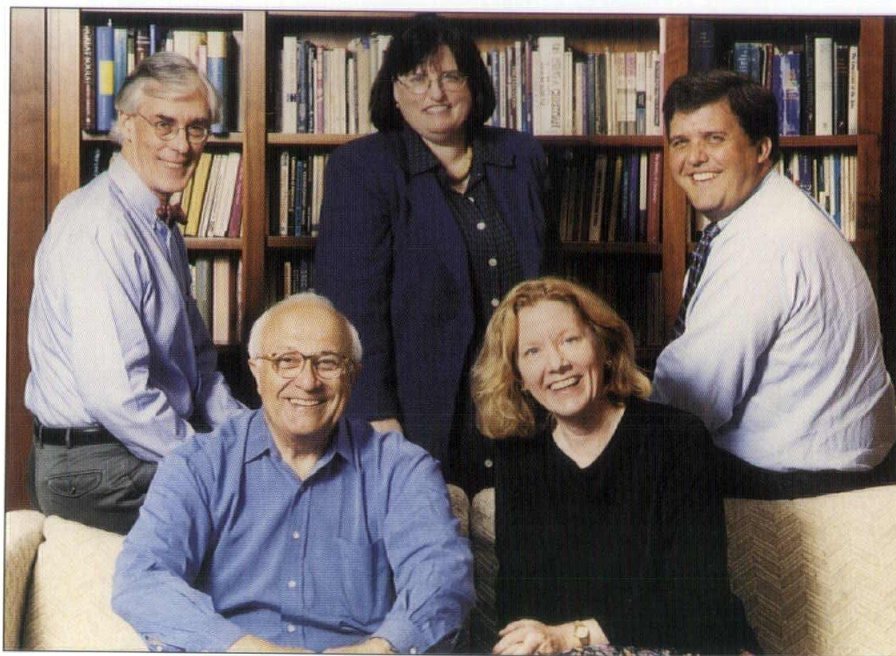
By Michael J. Crosbie

From the more than 200 entrants in the 2001 Religious Art & Architecture Awards program, judged last August, the 17 winners show no discernible pattern, other than exceptional design quality and execution. Considering the collection of entries as a whole, the quality of the submissions appeared to be higher than last year's (at least to this observer). The awards jury recognized outstanding projects in six categories: New Facilities; Renovation; Restoration; Liturgical/Interior Design; Religious Visual Arts; and Religious Ceremonial Objects.

Several projects impressed the jury with their sense of resourcefulness—making the most out of “found” space in existing buildings, or saving an older facility from an ignoble end. An example of the latter is the Prairie Repose Cemetery Chapel in Amboy, Illinois, completed by Saavedra Gehlhausen Architects. This modest building, which had fallen into disrepair, was revived with an eye for detail and sensitivity to the existing architecture. The chapel's sense of serenity is perfect for its use. A columbarium at the Cathedral of the Incarnation in Baltimore, Maryland, designed by Thomas O. Gamper, AIA, now occupies a series of basement rooms that were full of cobwebs and cardboard boxes. One of the greatest achievements in this found space is its sense of light, which belies the fact that the columbarium is in a cellar.

Another project that seems to make something out of nothing is a chapel renovation at West Catholic High School in Grand Rapids, Michigan, designed by Schemata, Inc. The architects have created a place apart, but also easy to drop into, within the hectic pace of high school life. Attention to new materials

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



The 2001 Religious Art & Architecture Awards jury, top row, l-r, James Williamson, AIA, Architect, Williamson Pounders Architects PC, Memphis, TN; Cindy Swarts, Liturgical Consultant, Indianapolis, IN; and Gregory L. Jones, Dean, Duke University Divinity School, Durham, NC. Bottom row, Maurice Finegold, FAIA, Architect, Finegold Alexander + Associates, Boston, Mass., and Dr. Robin M. Jensen, Artist and Professor, Andover Newton Theological School, Newton Centre, MA.

and finishes that create a sense of calm in a space with no natural light made all the difference here.

Another positive development in this year's jury deliberations was the recognition of a project outside of mainstream North American faith traditions. The Wahta Mohawk Administration and Community Center in Canada, designed by Kingsland + Architects, is a deft combination of Native American religious symbols and materials that capture the spirituality of this ancient belief system.

Light plays a critical role in both projects recognized in the Visual Arts category. The “Cross of Light” by Andrea Clark Brown Architects, and the “Resurrection” window by Architectural Stained Glass, although very different, each use layering and subtle shifts of light to communicate

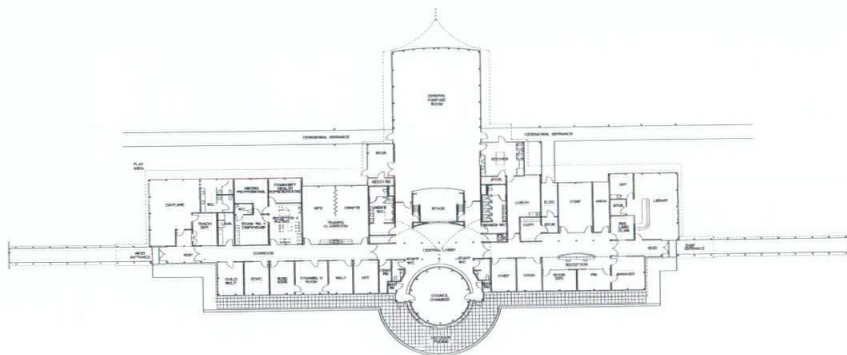
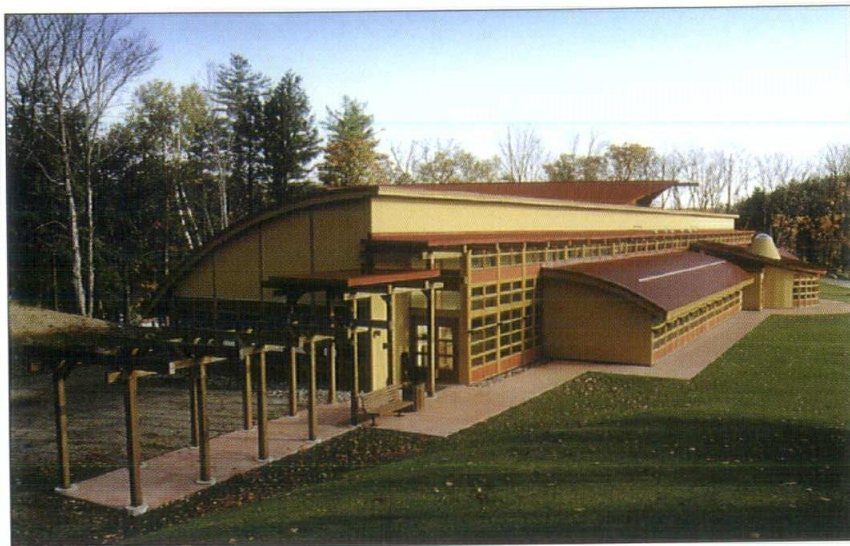
a sense of the spiritual.

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

Future Awards Programs

For more information on the 2002 Religious Art & Architecture Awards program, contact the AIA at 1735 New York Avenue, NW, Washington, DC 20006, Attn: Kristi Graves, 202-626-7544; or the Duke Endowment, 100 North Tryon Street, Suite 3500, Charlotte, NC 28202-4012, Attn: Joseph Mann, 704-376-0291. The 2002 Call for Entries brochure is now available with entries due in July, judging in August, and notification in September.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Kingsland + Architects Inc. (formerly
Nowski Partners Architects Inc.) &
E.I. Richmond Architects Inc.
Colin Kingsland
2 Toronto Street, 4th floor
Toronto, Ontario M5C 2B6
416-203-7799 Fax: 416-203-7763

Project – New Facility

Wahta Mohawk Administration and
Community Centre
Bala, Ontario, Canada

Photography: Scott Tammik, insightmedia.ca

When designing the Wahta Mohawk Centre, a concept was developed that would follow the Mohawk's understanding of the cosmos. The centre was developed in the traditional longhouse form of the Six Nations Indians. Its orientation is east-west to symbolize the belief of elders populating the skyworld in the same manner.

The long barrelled roof is representative of the bowed poles in the construction of the bark-covered structures that housed the extended families of their ancestors. The central fire of the longhouses of the past linked earth to the skyworld (Heavens) and underworld

(Hades) via the "cosmic tree." This vertical line of communication has been translated into the circular council chamber of the administration portion of the building. The truncated skylight capped cone at the center of the council chamber represents the central smoke hole found in the longhouse.

The main entrance faces east representing the Mohawk's honored position as "Keepers of the East Door." The flooring utilizes some Iroquoian influence with motifs in the central gallery and in the multi-purpose room. The exterior is finished in stucco and cedar, symbolic of the mud, clay, and bark used on the structure's skin. The interior is finished in drywall with as much heavy timber columns, trusses, exposed tongue and groove wood decking, posts and beams as possible. The exposed wood and method of construction is reminiscent of the forms, materials, and techniques used traditionally.

This project was an opportunity to provide the community with a building that would yield construction jobs and give it a sense of ownership and pride. The architects felt it was their responsibility to understand and appreciate the importance of the beliefs and traditions of this rich heritage and to integrate as much of them as possible into the design.

Jury: One of the strongest features of this building is that its form grows directly out of the philosophy of a Native American religion. It possesses a great spirituality, and the design evokes the spirituality of land and place in the way it hugs the site. There is a bold use of color that is striking and courageous. The concept is followed throughout the design with color and texture. There is an integration of materials on the interior and exterior that works very well. This design is imaginative, with an innovative use of structure and light and native materials. Exciting and inviting, this innovative architecture is linked to Native American themes.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Solomon + Bauer Architects Inc.
Stuart B. Solomon, FAIA, Principal-in-Charge and Neil S. McNulty, AIA, Project Architect
44 Hunt Street
Watertown, Massachusetts 02472
617-924-8200 Fax: 617-924-6685

Project – New Facility

Temple Sinai of Sharon
Sharon, Massachusetts

Interior Design: Jane Garland Lucas,
Lucas Stefura Interiors

Photography: Bruce T. Martin

This Reform Jewish congregation outgrew its existing temple and purchased a 49-acre site to build a new one. As a reaction to its existing dark and uninspiring building, the congregation requested that its new temple be filled with natural light and have a strong exterior form with which it could identify.

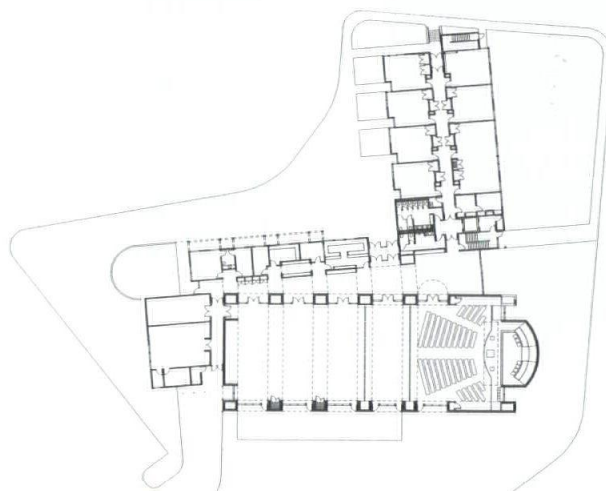
Wetlands restrictions and the congregation's desire for an east-facing sanctuary dictated the siting of the building. Sitting on a raised platform of earth, the new temple announces its presence to the surrounding streets. Necessary storm retention ponds on either side of the building create natural reflecting pools.

Clad in brick and topped with large curved copper-clad roof monitors, the sanctuary and social hall dominate the exterior massing, rising above the lower-height wood shingled classroom and administrative areas. Generous window openings in the brick walls contrast with more modestly scaled windows in the wood shingled skin.

A semicircular skylight accents the lobby entrance to the 200-seat sanctuary. Natural light fills the sanctuary space from both the largely glazed eastern wall and a sizable south-facing window opening. Located under a suspended curved acoustical reflector, the two-level bima accommodates differing ritual and celebratory needs.

The lower level projects into the seating area, creating an intimate relationship between the bima and congregation.

The upper level contains the free-standing ark wall, seating for bima guests, and alternate locations for the reader's table and lecterns. A curved skylight at the rear of the bima accents the ark wall.



Adjacent to the sanctuary are the foyer and social hall, separated by folding partitions. Served by the linear lobby, the sanctuary, foyer, and social hall can be used separately or opened as one space. The social hall can be subdivided into three smaller rooms, each directly accessible from the lobby and each with its own curved roof monitor.

Jury: The interior worship space in this synagogue is light and inviting, and impresses one as a rational space. The two-sided quality in the building's use of materials is striking and provides interest. The synagogue fits beautifully into its site, which includes wetlands. The interior is elegant, and the play of forms admits natural light through the vaults, especially in the social hall.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD

Architect

Lake/Flato Architects
David Lake, FAIA
Kim Monroe, Partner & Project
Architect; Matt Morris, Partner;
Kenny Brown, Jay Pigford, Dale Riser
311 Third Street
San Antonio, Texas 78205
210-227-3335 Fax: 210-224-9515

Project – New Facility
Agudas Achim Synagogue
Austin, Texas

Judaic Consultant: Levin/Brown
& Associates, AIA

MEP Engineers: MEJ &
Associates, Inc.

Structural Engineer: Datum
Engineering, Inc.

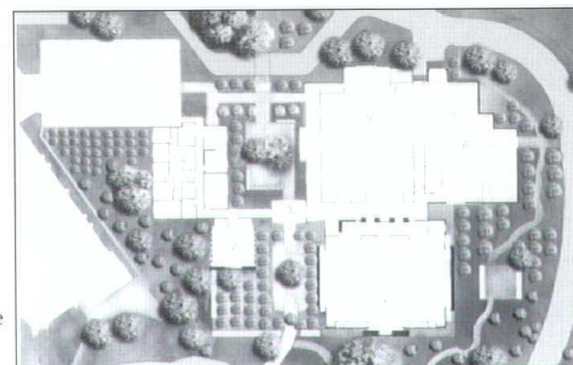
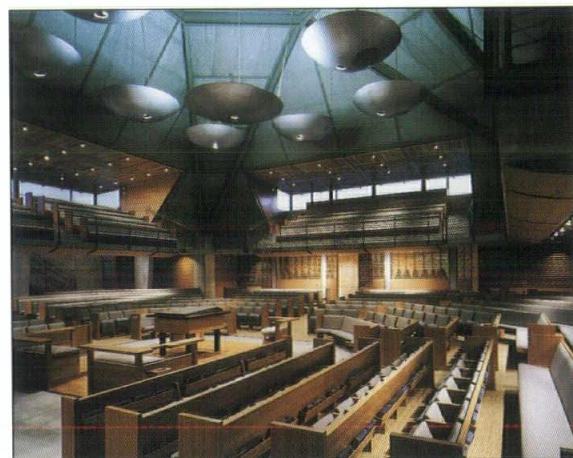
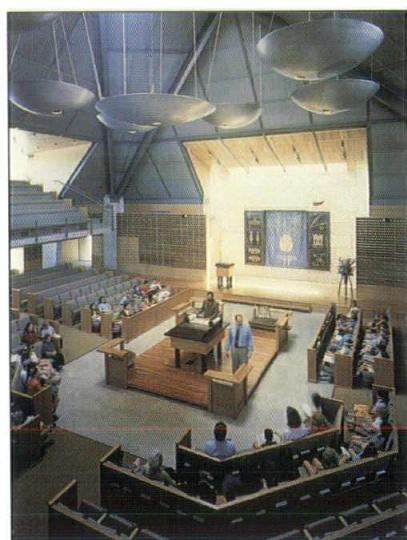
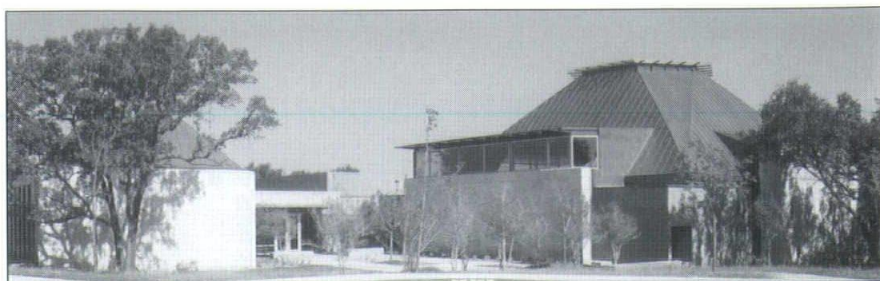
Acoustic Consultant: Orpheus
Acoustics, Inc.

Sound Design: Dan Clayton
Design

Photography: Paul Hester,
Hester & Hardaway

For the design of the synagogue for the Agudas Achim Congregation, Lake/Flato looked to the ephemeral forms of the first synagogues. These simple nomadic tents contained a sacred space that was filled with light yet grounded solidly to the earth. The program for Agudas Achim was to create a space that was both spiritually uplifting and flexible in its functionality. The material palette for the synagogue, which includes a sanctuary, chapel, and social hall, is primarily Sisterdale limestone, wood detailing and exposed steel structure.

Four heavy concrete columns support the 40-foot ceiling in the hexagonal sanctuary. Among the requirements for this space was the need to provide intimate seating for 150 people for most services as well as to accommodate almost 1,000 participants during the high holy days. The solution came in the form of a mezzanine that floats delicately above the main space and is gently backlit by expansive windows that let in natural light. Branchlike beams sprout from the four columns and support the ceiling whose fabric recalls tent



flaps. A skylight forms the center of the Star of David and sheds a soft glow over the reader's table 40 feet below. Placing the reader's table in the center of the space as in the Sephardic tradition also creates a more intimate relationship between the cantor and the congregation.

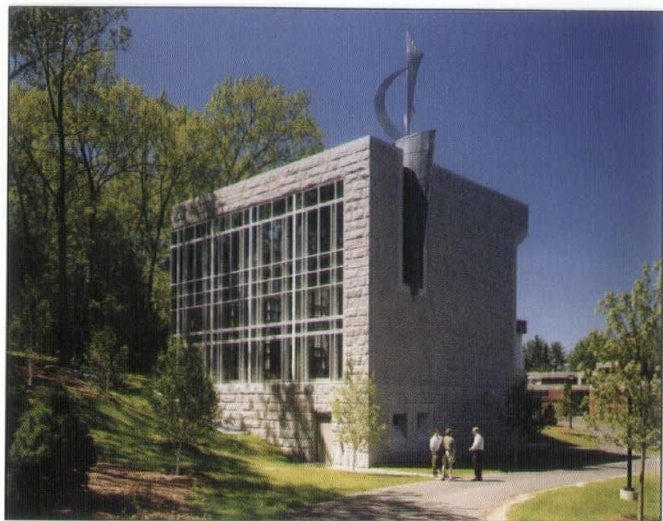
The east wall holds the ark, which contains the sacred Torah. The limestone wall recalls the Wailing Wall in Jerusalem and is lit on three sides by natural light streaming in through strips of glass. This creates the dramatic appearance that the wall and the Torah within are bound to the building by rays of light. A wood canopy above reinforces this seemingly tenuous connection.

The architects took inspiration from simple country buildings and the traditional shapes of eastern European wooden synagogues. The synagogue, social hall, and chapel are housed in

simple, low-scaled boxes of stone and metal. The intent is to allow the architecture to support, not overwhelm, the vitality of the place and people within its walls.

Jury: This synagogue suggests the promise of a very interesting organization of the parts in an environment with courtyards and volumes. The building is actually a community of parts. It's very handsome. The main worship space is dynamic with its mirrors and skylights, yet intimate at the same time. It also offers the option of expansion on high holy days. The space has a certain quality of the mysterious, with wonderful tent imagery. There is an interesting contrast of materials, such as the masonry and copper, with fine detailing inside and out.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

William Rawn Associates, Architects, Inc.
William L. Rawn, III, FAIA, Principal-
in-Charge; Alan Joslin, AIA, Senior
Associate/Project Architect
101 Tremont Street
Boston, Massachusetts 02108
617-423-3470 Fax: 617-451-9205

Project – New Facility

Glavin Family Chapel
Babson College
Babson Park, Massachusetts

Project Manager: Robert Wear

Job Captain: Robert Linn

Project Team: Matthew Cohen, Mark
Johnson, Sean Wang

General Contractor: Erland Construction

Structural Engineer: LeMessurier
Consulting

Mechanical/Electrical: TMP Consulting
Engineers, Inc.

Lighting: Ripman Lighting Consultants

Acoustics: R. Lawrence Kirkegaard &
Associates

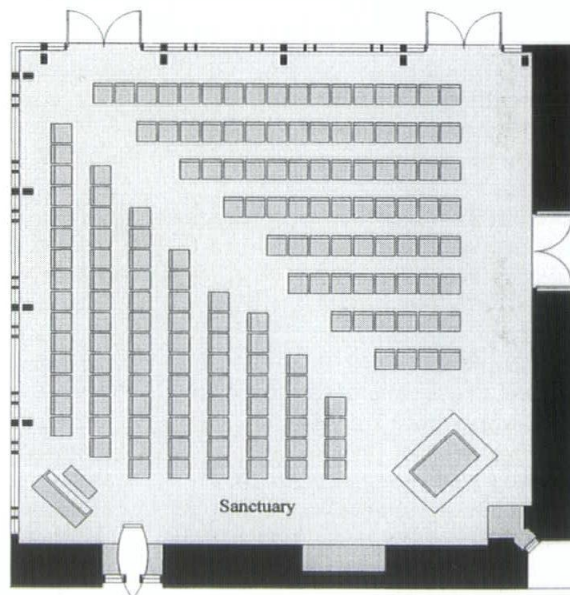
Photography: Steve Rosenthal

The Glavin Family Chapel is a 30-foot-high space that provides a nondenominational sanctuary for gatherings of up to 150 people. Two solid walls of granite face towards the busy campus center, and two walls of glass open the sanctuary to the light-filled wooded area beyond. The rounded boat hull form in the ceiling of the sanctuary provides a lyrical counterpoint to the rectilinear clarity of the sanctuary and leads

the eye up and out toward the trees and sky above.

The chapel has purposely been placed on the uphill side of the site to create an ascending path from the heart of the Campus Center that ends in a relationship between sanctuary and nature. Exterior stone steps set flush to the sloped lawn lead up to an intimate foyer which, though bathed in diffuse light, appears screened from the secular world beyond. Entering this foyer through ornamented paneled doors the lofty sanctuary is fully revealed, with its dramatic stained glass windows set against the views of the natural landscape.

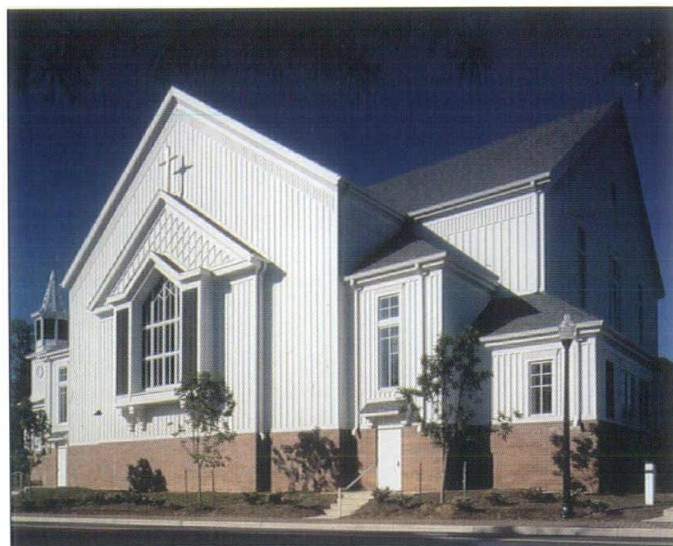
Themes of nature that are common to all religions abound in the chapel. In addition to the actual natural setting which infuses the space of the sanctuary, abstractions of nature are found in the art adorning its special features. The celestial imagery in the main doors of the sanctuary, the reeds and flowers at the base of the altar/bima, and the dynamic waves that fill the stained glass windows—each of these serves as a reminder of man's place in the natural world. Additionally, as a nod to the spiritual reflections of the college's



founder, forms derived from sailing vessels influence the hull-like ceiling of the sanctuary and the rising sail that crowns the exterior tower.

Jury: This structure demonstrates a creative and innovative way to deal with the multipurpose demands of a university nondenominational chapel. It features an interesting play of opaque and solid. There is an excellent fit of the building and the context in terms of the land immediately beyond it, and the way the chapel moves into nature. There is a prismatic effect, in looking through the windows. This is a beautifully crafted building.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

LeMay Erickson Architects
Paul R. Erickson, Partner-in-Charge
Michael F. LeMay, Consulting Partner
W. Neal Roseberry, Project Manager
11250 Roger Bacon Drive, Suite 16
Reston, Virginia 20194
703-471-7555 Fax: 703-471-7781

Project – New Facility

Vienna Presbyterian Church
Vienna, Virginia

Structural Engineer: Ehlert/Bryan, Inc.

MPE Engineer: R. Petrossian Associates

Lighting Design: Light'n-Up

Photography: Dan Cunningham

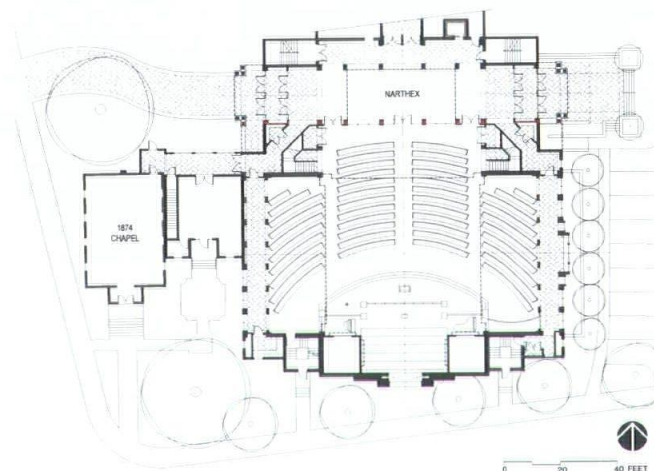
This church, for the largest Presbyterian congregation in the Commonwealth of Virginia, has occupied its current location in the Town of Vienna since construction of its first church building in 1874. Because of the congregation's veneration of that historic chapel and its commitment to remain at this site, sensitive engagement of the chapel was essential in the design of its new 1,000-seat sanctuary.

Gabled roof forms help blend the new structure with the scale of the chapel and other smaller buildings in the vicinity. Within these gables, the first and future phase balconies create an intimate and dynamic sense of worship

gathering. Western red cedar board and batten siding emphasizes the vertical proportions of the new addition, reducing its apparent mass, with grillework in the new chancel pediment and entry porticoes recalling the whimsy of the 1874 chapel cupola.

Inside the sanctuary, the wood batten theme is applied to the large ceiling planes, providing visual texture and acoustical dispersion for the church's pipe organ. Simple, natural red oak accents at door and window heads provide understated, elegant detailing. Large operable oak shutters further enhance the visual warmth while allowing the room to be darkened for audio-visual presentations. A 14-foot-tall custom cross commands the space from its central position on the large truss above the chancel.

Despite the monumental scale of the program and spaces, the project retains a sense of warmth and intimacy. In both form and detail, the new sanctuary building is firmly grounded in the



church's congregational meeting house heritage while providing a contemporary home for the church's diverse ministry needs.

Jury: This design is a successful integration of a new building with the original building. It is appropriate in its setting and in the way it addresses urban issues. The design fits the Presbyterian context with its emphasis on the preached word, and the simplicity of the interior reflects the tenets of the faith. The greatest success is in the scale of the building and its massing, and the relation of all of its parts. It respects tradition with a fresh, modern interpretation.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Shaughnessy Fickel and Scott
Architects Inc.
1150 Grand Boulevard, Suite 400
Kansas City, Missouri 64106
816-474-1397 Fax: 816-421-8024
www.sfsarch.com

Project – New Facility

Atonement Lutheran Church, FLCA
Overland Park, Kansas

Structural Engineer: Walter P. Moore

MEP Engineer: Henderson Engineers

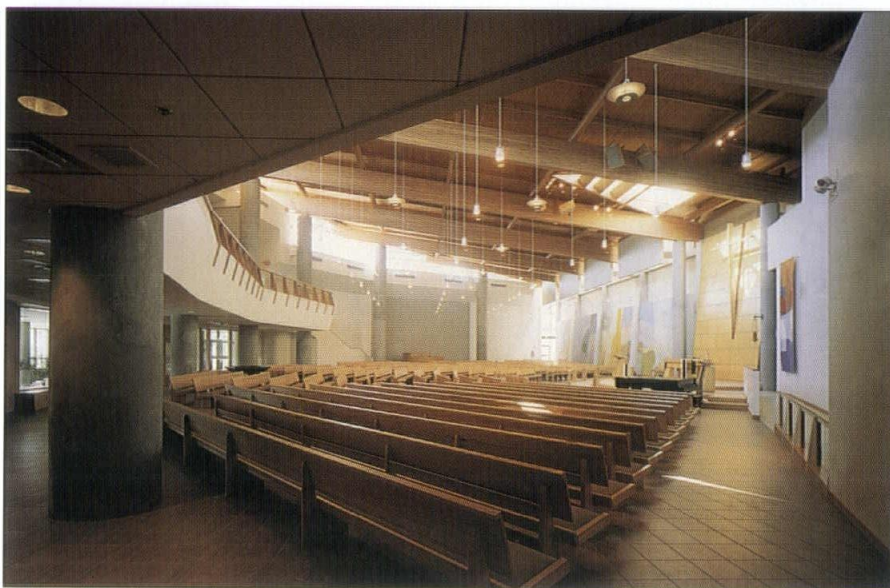
Acoustics: Acoustical Design Group

Artist: Richard Caemmerer Jr.

Photography: Douglas Kahn

With increased membership, the church had outgrown its present worship space. The solution replaced the existing worship space with a larger space constructed over a new multipurpose fellowship hall. The worship space and fellowship hall nestle into the sloping site along a major thoroughfare. This arrangement visually invites passersby to view the activity, light, and rituals of the church.

Wrapping around the fan-shaped sanctuary, the narthex provides a wonderful transition between the outside activities and the focused quiet interior of the sanctuary. The worship space unfolds as one enters and experiences it. The bap-



tismal font welcomes you and leads to the cross and chancel through its placement and reflection of the water. Within the space one finds locations of varying height, lightness, and enclosure, including the side chapel that opens to the worship space via a sliding panel door.

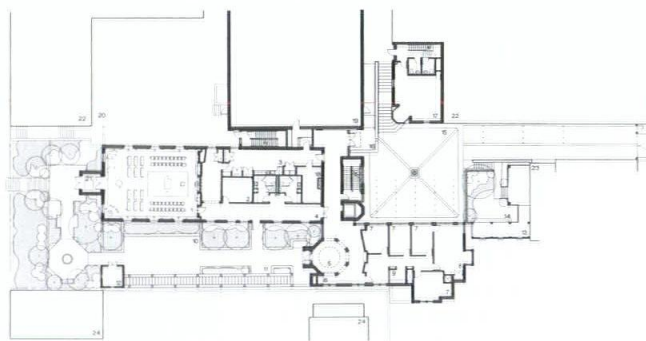
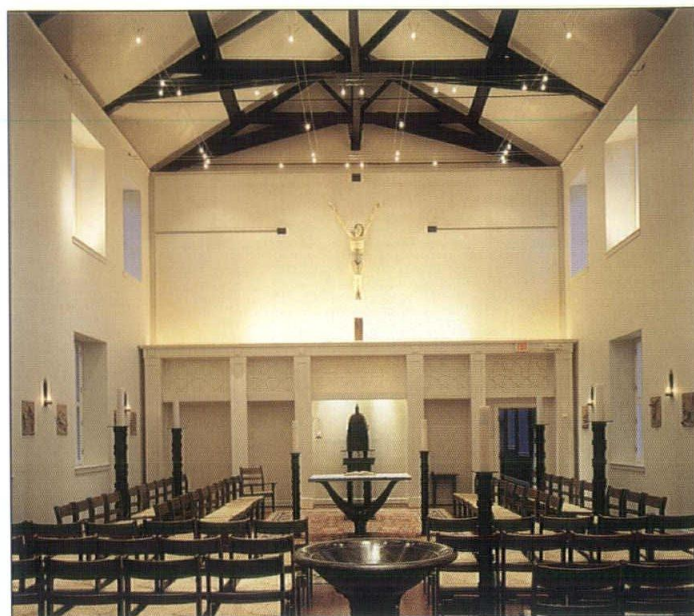
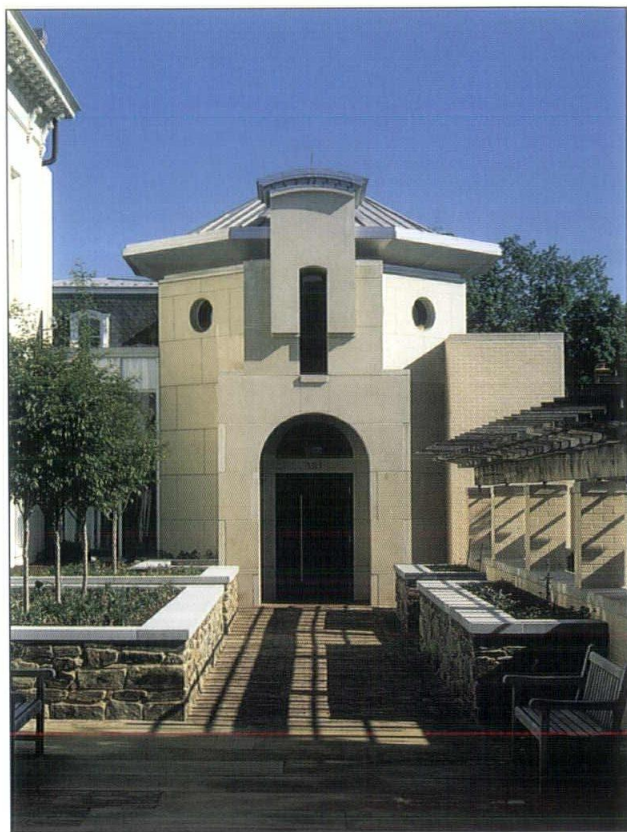
Animation of the worship space comes from natural light. Controlled morning light bathes the sanctuary and highlights the cross. At night, interior lights flood the underside of the roof plane allowing the warm glow of the ceiling to be viewed from outside as an invitation to worship.

The chapel provides for a variety of

small services. Its location within the sanctuary, although enclosed, provides a continual connection to the larger assembly. With the sliding wall open, an intimate space is available for the family during a funeral service. The architect-designed furnishings complete the unity of the space while supporting and enhancing the particular ritual taking place.

Jury: This church's baptismal pool is beautiful, and immediately draws your attention. There is a remarkable sense of serenity in this space. The plan is an interesting form, and it helps to create a sense of intimacy, despite the large number of seats. The asymmetry of the space is very nice. Art and architecture are well integrated, and both contribute color and warmth, with subtlety.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Kerns Group Architects, P.C.
Thomas L. Kerns, FAIA; Sean E.
Reilly, AIA; Brian Donnelly, AIA;
Mary Frickie, CID; Jonathan Glick;
Sue Lohsen, AIA; Joe Wheeler, AIA
3030 Clarendon Boulevard
Arlington, Virginia 22201
703-528-1150 Fax: 703-528-1151

Project – Renovation

Holy Trinity Catholic Church
Washington, D.C.

Liturgical Consultant: Rev. Richard S. Vosko
Contractor: Roy Kirby & Sons, Inc.
Artist: John Dreyfuss, Claire McArdle,
Pazzi DePeuter
Photographer: Michael Dersin

The Jesuits established Holy Trinity Catholic Church in 1790. When the parish built the original church in 1794, it became the first place of Catholic worship in Washington, D.C. After the current church was built in 1850, the original church was used as a school, a convent, and finally, a parish office.

The project consists of a major renovation of the original church and the careful insertion of two new additions into the parish's congested urban campus. The new additions provide needed meeting, outreach, and office space. They combine with existing buildings to form two new outdoor rooms that serve as unifying, multi-use spaces.

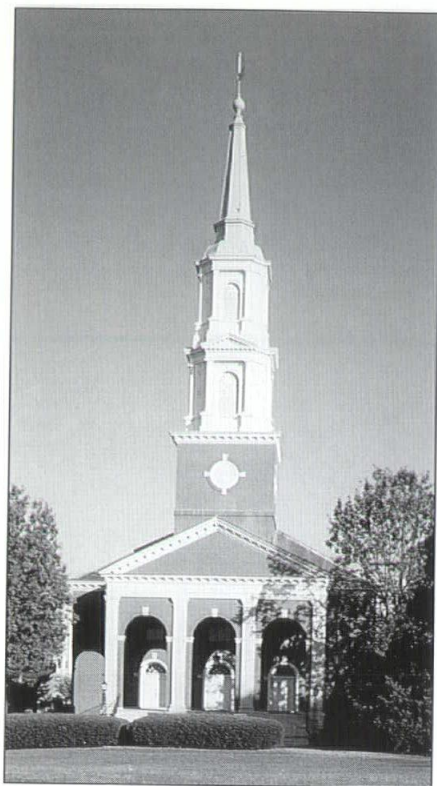
The heart of the project is the Chapel of St. Ignatius Loyola. The renovation improves the integrity of the 205-year-old shell and returns the original church to a place of worship for 90 people. Flexible seating gathers the assembly in an intimate U-shaped plan around the altar in the spirit of Vatican II. A latter-day second floor of offices was removed to recapture the double height volume and reveal the original timber roof trusses 30 feet above the floor. The chapel's simple, restrained detailing recalls the humble origins of the space. The architects worked with local crafts-

men and artisans in the design of the baptismal font, altar table, pulpit, tabernacle, stations of the cross, and statues.

Rev. Lawrence Madden, S.J., Holy Trinity's pastor during the renovation process, says: "Parishioners of all ages have found the chapel to be a wonderful space for both liturgical celebrations and private prayer. It is a peaceful, spiritual space that has a strong effect on all who enter it. The chapel is open all day, is used for 17 weekday liturgies, and is in increasing demand for weddings."

Jury: This is a stunning project. Architecturally it is a beautiful design and fits so well with the context. It makes very good use of outdoor and indoor space. It exhibits a sensitive urban response that is uplifting in the way you approach the church through the courtyard. It also has a certain rigorous and rational quality that picks up on the intellectual tradition of the Jesuit Order.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Ann Beha Architects, Inc.
33 Kingston Street
Boston, Massachusetts 02111
617-338-3000 Fax: 617-482-9097

Project – Renovation

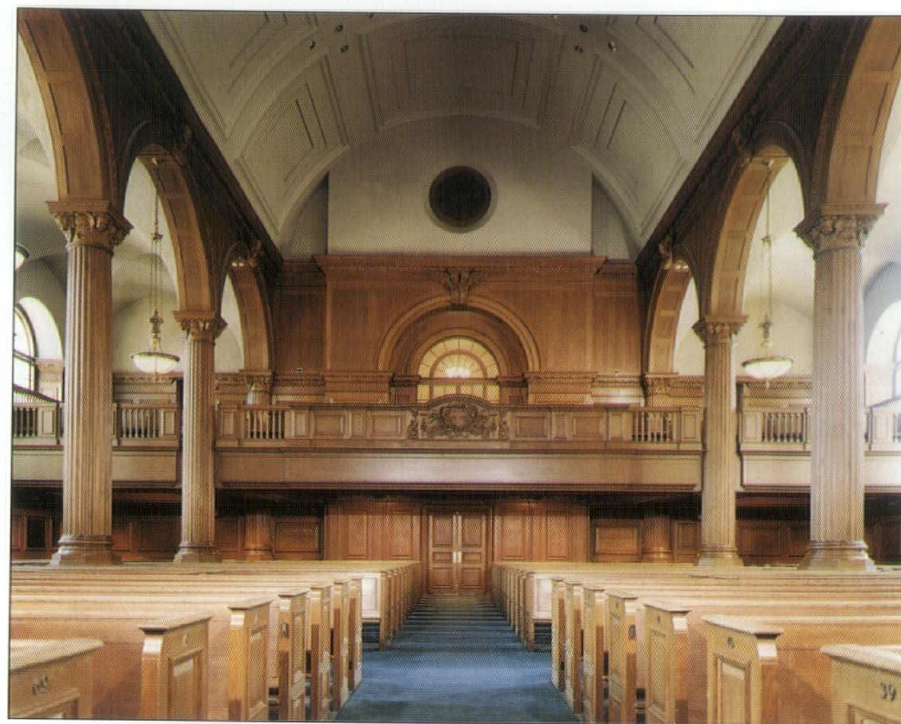
Cochran Chapel at Phillips Academy
Andover, Massachusetts

Photography: David Bohl

Cochran Chapel is the center of spiritual and community life at Phillips Academy, Andover, a Boston area preparatory school. Designed in the Georgian Revival style and constructed in 1930, the Chapel represents the final works of two great visionaries: its donor, Thomas Cochran, and its architect, Charles Platt.

The richly detailed sanctuary serves religious functions as well as school meetings, concerts, and lectures. The lower level provides classrooms, music practice rooms, offices, and informal worship space.

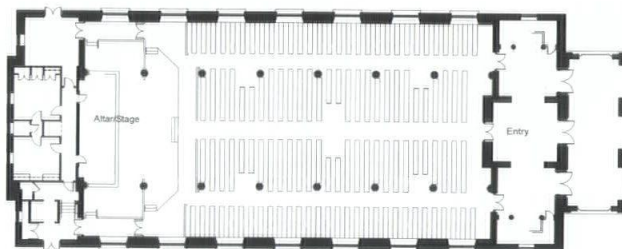
To meet needs for expanded capacity, Phillips Academy had considered constructing another building for all-school



meetings or connecting locations via teleconferencing, but recognized that either option would result in decreased use for the historic chapel.

Ann Beha Architects assessed the viability of modifying the existing building, while minimizing changes to significant features. The design team developed a series of studies to increase seating capacity. Following review, the Academy chose the option of expanding an existing organ loft to accommodate 130 new seats in a new balcony.

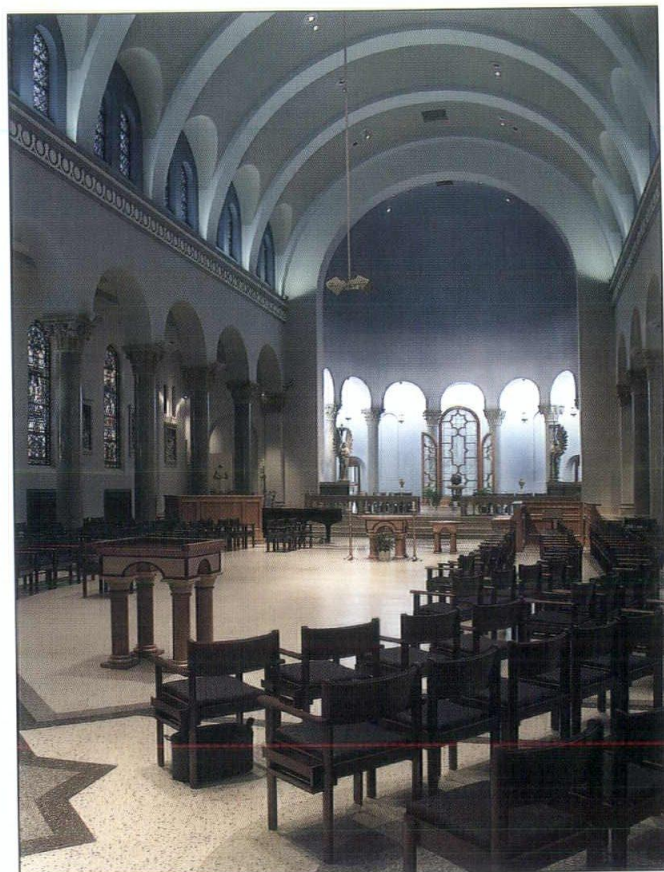
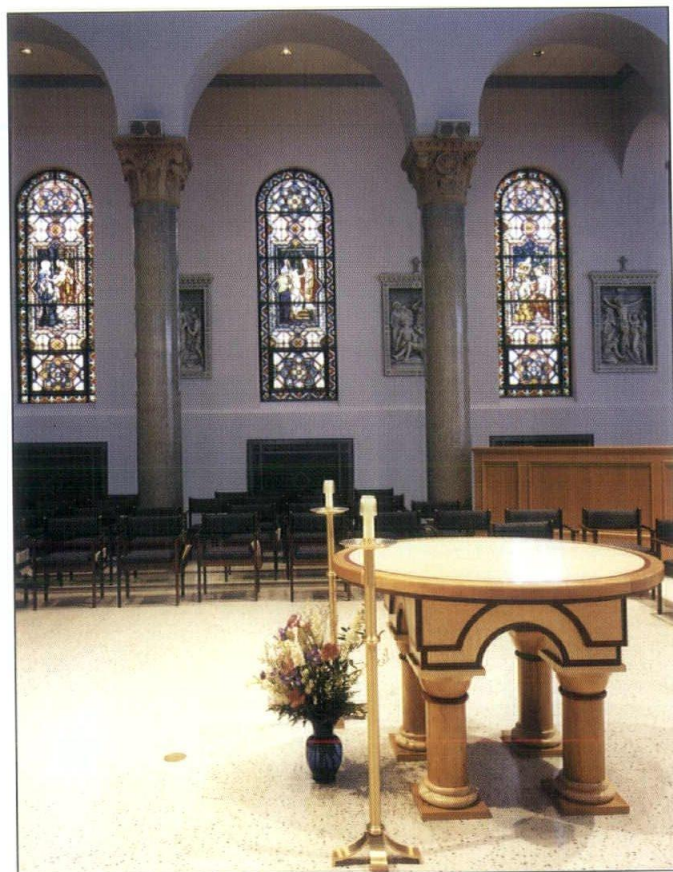
The balcony design extends across the chapel, stepped down for sight lines. Acoustics were critical, so ABA designed an open balcony railing to enhance sound transmission. The balcony was constructed to be held back from the historic elements, wrapping around the original fluted columns and passing by the windows so that light reaches the main floor seating. Many elements—the oak, pews, and detailing—were chosen to integrate this balcony with the historic setting.



The entire chapel was restored and renovated, including improvements to lighting, new finishes, audio systems, and complete renovations to the building exterior and lower level. Historic lighting was re-lamped and supplemented with flexible new systems. The audio system was built into the walls, and new heating and ventilation was carefully integrated into paneling and grilles.

Jury: This is a seamless addition to an historic space. It is a very intelligent solution that really solves the client's problem of how to adapt and update an historic structure on the National Register of Historic Places. The new elements exhibit the same beautiful woodwork craft as the old. A design that is harmonious was the right choice in this case and is the very essence of this project's success. Its design deftly provides more seating while fitting with the New England church type, with seating in a back balcony.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

JDBA Architects
William Joyce, RA & Jude Cleary, RA
820 Evergreen Avenue
Pittsburgh, Pennsylvania 15209
412-822-8888 Fax: 412-822-8400
and

Church Restoration Group
1300 Brighton Road
Pittsburgh, Pennsylvania 15233
877-403-8569 Fax: 412-322-7304

Project – Renovation

Mother of Divine Providence Chapel
Allison Park, Pennsylvania

Liturgical Consultant: Rev. Richard S. Vosko

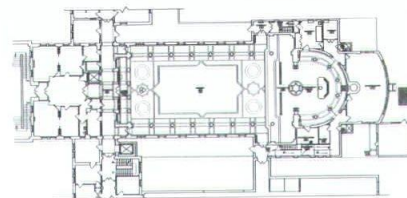
Contractor: David J. Mistick, Church
Restoration Group

Photography: John Madia Photography
(right photo) and Roy Engelbrecht
Photography (left photo)

The new Mother of Divine Providence Chapel retains the building's original architecture and dramatically improves how the Sisters can use the liturgical

space. The project successfully addressed all three major goals originally identified by the design team. First, the worship space needed to more closely reflect the celebration of the revised rites of the Catholic Church. Second, the chapel needed new liturgical furnishings and seating, as well as such improvements as air conditioning, more lighting, upgraded acoustical treatments, and accessibility modifications. Finally, the design team sought to retain the fundamental architectural character of the circa 1925 Romanesque Revival chapel by restoring the vaulted plaster ceilings, walls and cornice, the granite columns and stone capitals, and the terrazzo floor, and by reusing existing architectural elements.

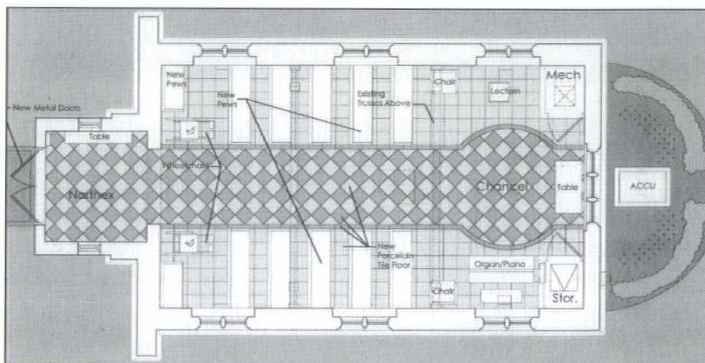
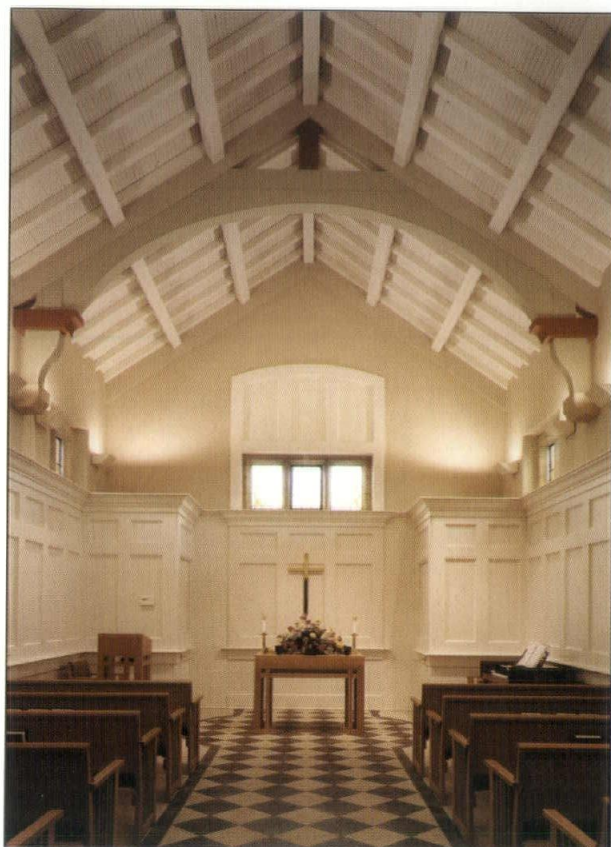
The chapel is now organized spatially so that principal functions follow a linear fashion reflecting the notion of "journey." A new font, designed with three glass bowls on wooden pedestals, marks a symbolic portal into the Assembly. The new circular-shaped altar is appro-



priately visible from all sides. Individual chairs, replacing pews, surround the altar table. The selection and arrangement of all furnishings permit flexibility of worship space. The Eucharistic Chapel, with its newly designed bronze tabernacle framed by an etched glass triptych, provides an end point to the chapel's linear approach.

Jury: This design takes advantage of an architectural renovation to make the building liturgically compliant. This facility is for retired sisters, mostly elderly users, and this space is very responsive to their needs both spiritually and physically. The antiphonal seating is a pleasant feature, and the journey motif is quite well done. The glass, rendered in shades of blue, works well. This is a jewel within a large complex.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Saavedra Gehlhausen Architects
Daniel G. Saavedra, AIA and
Guy D. Gehlhausen, AIA
126 North Water Street
Rockford, Illinois 61107
815-963-9392 Fax: 815-963-9021

Project – Renovation

Prairie Repose Cemetery Chapel
Amboy, Illinois

Interior Designer: Julie A. Williams, IIDA
Artist: Frank Houtkamp, Houtkamp Art
Glass Studio

Photography: Jon McGinty,
McGinty Photography

Children of the Eckburg family sought to renovate the chapel as a gift in memory of their parents. Their objective was to bring this dormant, unused building back to life. Built in 1905, the chapel had not been used for nearly 30 years and was occupied only by birds and other wildlife that found refuge through the broken stained glass windows.

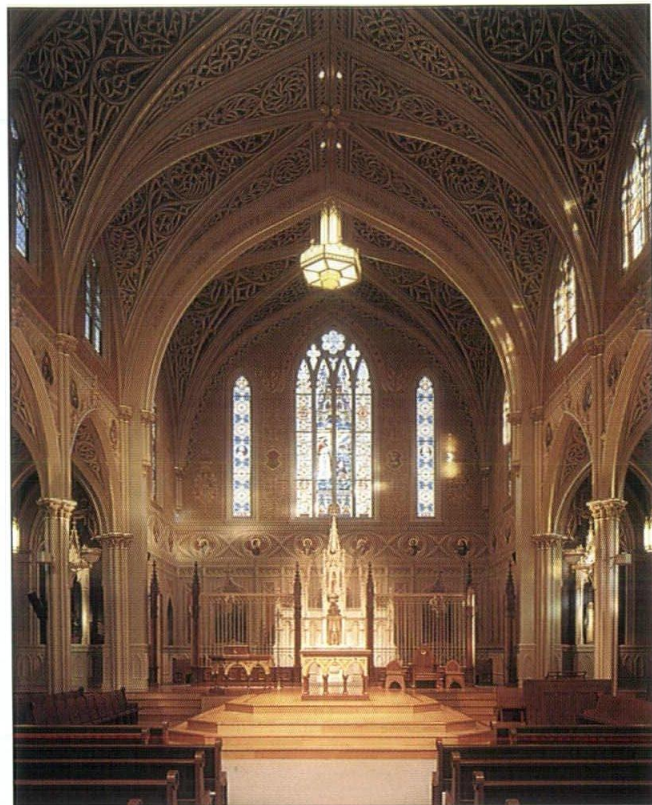
The exterior stone was cleaned and restored. The stained glass was restored and rebuilt, and protective glazing was added to the exterior. A landscaped entry plaza was added, providing handicapped accessibility to the facility and an outside space for people to gather before and after services.

Design of the floor plan and interior layout was to provide flexibility for various worship and secular functions. This goal was achieved by utilizing custom designed movable pews and liturgical furnishings. The chapel's interior features painted wood paneling, newly restored stained glass windows, and a new ceramic floor in a checkered pattern all in keeping with the chapel's original architectural style.

The chapel is now "alive" after 30 years of abandonment and is used for Bible studies, string quartet concerts, weddings, and memorial services.

Jury: This project provides a dramatic transformation of a chapel interior. It is a case of rescuing a building, and incorporates a wonderful design solution. Great care has been taken in bringing this building back and restoring this simple space. The new entrance draws you in. The completed restoration touches the heart with its charming quality. It has a serenity that is appropriate for its use, and the landscaping reclaims a meditative quality.

2001 FAITH & FORM/IFRAA RELIGIOUS ARCHITECTURE AWARD



Architect

Architectural Resources Group
Stephen J. Farneth, FAIA
Pier 9, The Embarcadero
San Francisco, California 94111
415-421-1680 Fax: 415-421-0127

Project – Restoration

St. Peter's Catholic Church
San Francisco, California

Photography: The Roman Catholic

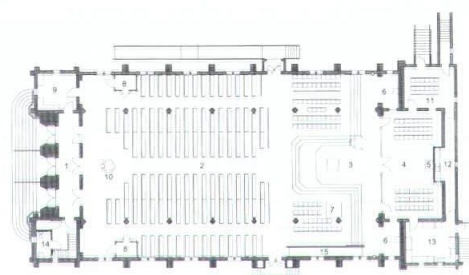
Archdiocese of San Francisco (left photo) and Ira Schrank, Six Street Studio, San Francisco, CA (rt. photo)

Located in San Francisco's Mission District, St. Peter's Church is a Gothic-style building that was dedicated on July 4, 1886. In 1997, a votive candle sparked a fire, destroying large portions of the historic redwood-framed building. After it was discovered the foundation was still sound and the rebuilding of the church would be financially feasible, a restoration program began. Structural upgrades to the building's foundation were carried out, along with improved security, fire protection, a new

sprinkler system, and code compliance. Immediate documentation of the church's architectural features and artwork was undertaken to conserve original building elements and accurately reproduce destroyed features.

The decorative painting and plasterwork that were destroyed in various areas of the church were recreated to match the originals. New stained glass windows replicated the original windows, and the large front and rear stained glass windows were restored.

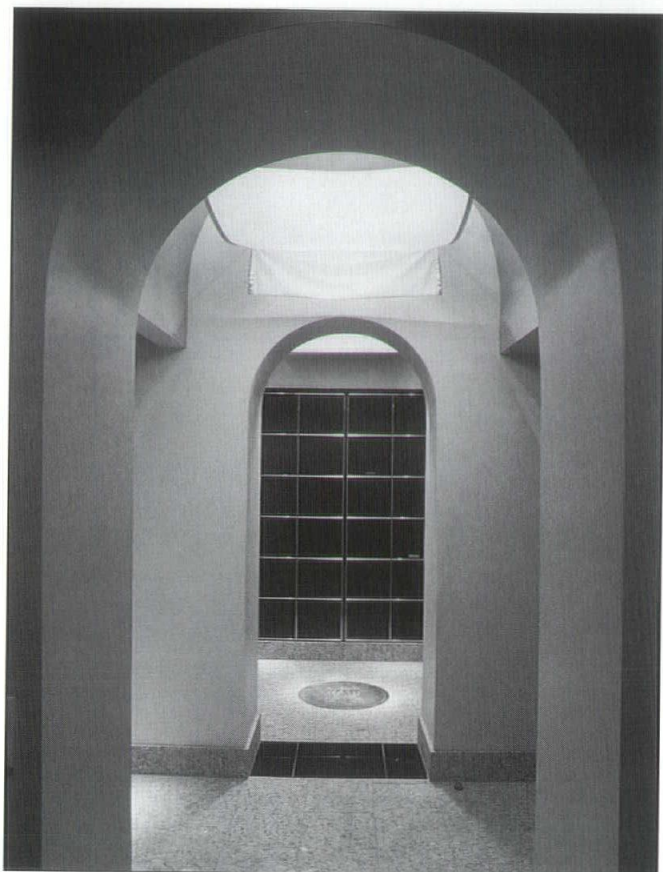
The Archdiocese felt that the building reconstruction afforded an opportunity to make desired liturgical improvements. To have the congregation feel more included in the worship service, the altar platform was extended to bring the altar table nearer to the congregation. As a result of moving the altar, the old chancel space was converted into a chapel with a decorative wood and metal screen separating the chapel from the sanctuary. Historic confessionals were converted into larger single compartment reconciliation chapels.



Additional building improvements included new lighting, a new sound system with assisted listening for the hearing impaired, new sacristy casework, new floor finishes, and a new, accessible unisex restroom.

Jury: One is first struck by the beautifully detailed ceiling. The designers took the ruin of the church, destroyed by fire, and built it with careful attention to historical detail, using authentic and appropriate materials and methods. They took advantage of this needed restoration to make changes in keeping with new approaches to liturgy, particularly in the long nave space. The result is a new use of the space that helps to focus the community and brings it together.

2001 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD



Architect

Thomas O. Gamper, AIA
306 East 33rd Street
Baltimore, Maryland 21218
410-235-2992 Fax: 410-235-2992

Project – Columbarium

The Columbarium
The Undercroft
The Cathedral of the Incarnation
Baltimore, Maryland

Electrical Engineer: Keith Mills, SRBR, Inc.
Mechanical Engineer: Ray Siegel, SRBR, Inc.
Structural Engineer: Tim Sibol, Skarda and
Associates, Inc.

Photography: J. Brough Schamp

Echoing the catacombs of early Christianity, a vacated storage space in the Cathedral's undercroft was renovated for its new columbarium. Latin for "dovecote"—the dwelling place of *columba*, the "dove"—or nesting boxes provided for domesticated doves, a *columbarium* weaves the sanctity of ancient burial chambers and the form of

their niches with the Holy Spirit, whose emblem is the Dove.

A tripartite organization of chambers resulted from the location of existing concrete beams. The center chamber, the Area of Remembrance, into which one immediately enters, was designed to be a place of transition. The focal point is the dry stacked stone wall reminiscent of Christ's tomb and through which a golden light has broken. A simple brass cross "emerges" from the wall while a white, illuminated shroud with gilded edges "floats" above. Forms, materials, and colors shape the symbol of the Resurrection and celebrate the sense of formal procession into the flanking niche chambers containing the cremorial units that receive the ashes of the dead.

As a symbol of passage, one enters the niche chambers through arched portals by stepping over black, polished granite thresholds inserted in the warm, rose colored Santa Cecilia granite, which is

flame finished, exposing flecks of jewel-like quartz. Centered light wells, like the barrel-vaulted ceiling in the Area of Remembrance, have been painted purple—the color of the early dawn. They illuminate the Alpha and Omega symbols inscribed into bronze medallions in the floor; these symbols are emblematic not only of the cycles of "material life" but are reminders of the all-encompassing power of Christ, who said, "...I am the Alpha and the Omega, the beginning and the end."

Jury: The designers transformed a basement area that was not much more than closets and storage into an elegant space. They managed to deliver light in such a way that makes these basement spaces appear as though they are naturally illuminated. The result is a contemplative columbarium, which is appropriately solemn. This new space has a sensitive scale, and the arches work well to communicate a sense of a private enclave. Color and texture throughout are subtle and successful. The cleaved rock, from behind which emits a spiritual glow, is a strong design feature.

2001 FAITH & FORM/IFRAA LITURGICAL/INTERIOR DESIGN AWARD

Architect

Schemata

Project Leads: Markku R. Allison, AIA

Robert A. Czerew, AIA

1120 Monroe Avenue, NW, Suite 240

Grand Rapids, Michigan 49503

616-451-0505 Fax: 616-451-9812

Project – Chapel Renovation

West Catholic High School Chapel

Grand Rapids, Michigan

Artist (processional cross): Deb Headworth

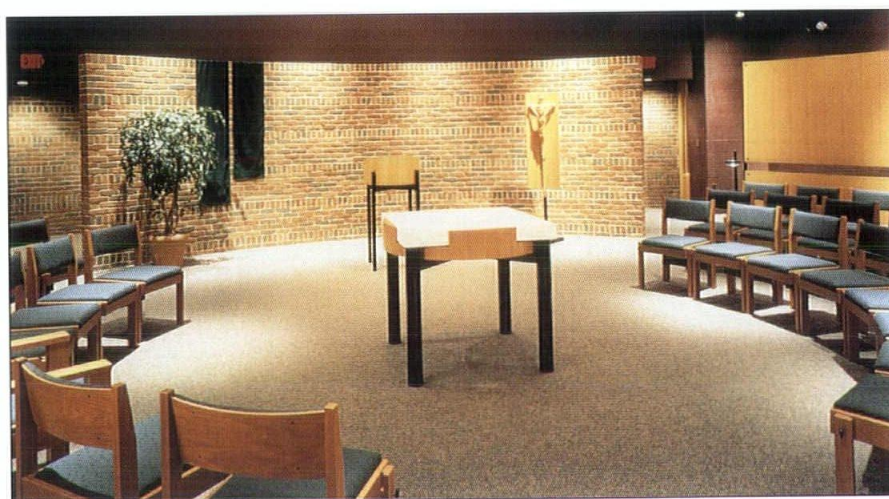
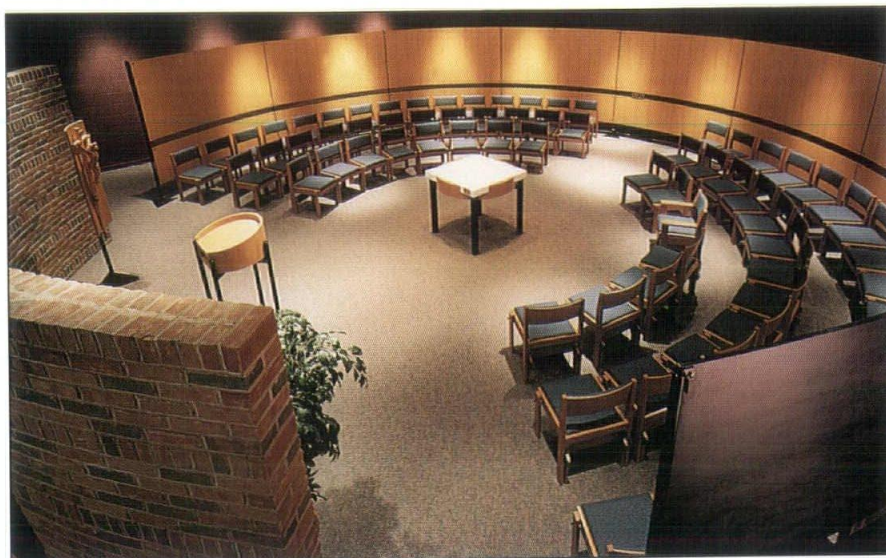
Photography: Michael Morin

The original chapel of this 1962 high school fell into disuse and had lost its place of prominence in the daily lives of the students. The intention of the project was to reestablish the chapel as an important space. The primary strategy was to strip the existing interior construction back to the larger volume defined by the school corridors and the cafeteria and then insert an intimate "room within a room" that would embrace the students as they engage in worship and contemplation.

A curved exterior brick wall reaches out into the school cafeteria, announcing with strength the presence of the special place within and also suggesting ties between spiritual and physical nourishment. Proceeding through the entry is the first layer of enveloping, circular embraces. To reach the round inner room, one passes between the shell of the room and the larger, higher box of the space. Light leaks into the passageway between and under a custom panel and post system, hinting at the room within. Light is focused on holy water fonts placed at the two openings, designating the chapel entry points.

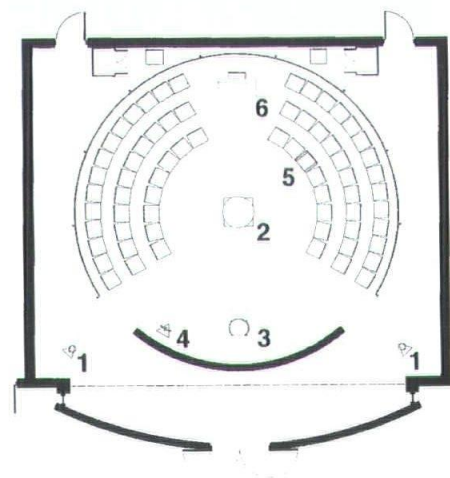
Once inside, the gathered are embraced by a wood enclosure complemented by a masonry backdrop that adds texture and strength while continuing the embracing gesture of the wood shell. The light warmth of the room contrasts with the larger, darker, and higher enclosing space, enhancing a sense of intimacy and mystery.

A dimmable lighting system allows



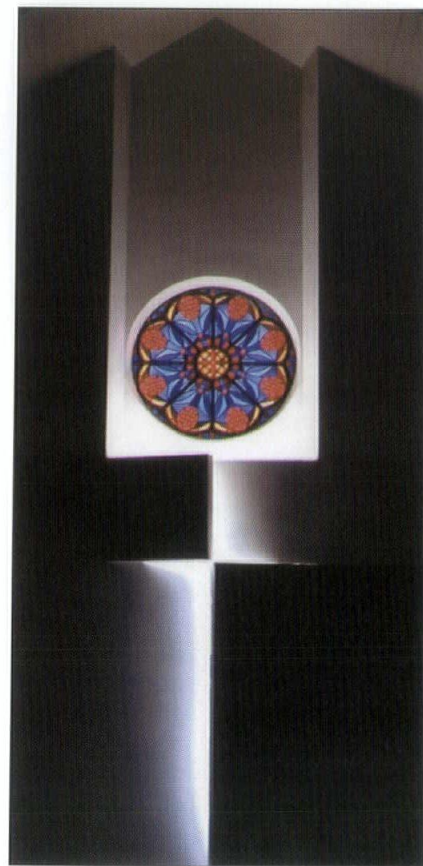
different scenes, bright and dark, varying in emphasis from shell to altar, ambo, or processional cross. Specially created liturgical furnishings designed by Schemata observe the simple vernacular of the shell. The altar incorporates a marble square cut from the original altar, embraced by a circular wooden element that again recalls the room.

Jury: This renovation creates a very quiet, contemplative area that would be very welcome in any high school. It is a very simple space but highly spiritual. The materials are very good for a space with no natural light. The dark ceiling and the walls beyond help focus the visitor's attention, and the combination of brick and wood provides a sense of warmth and comfort. There is a strong sense of enclosure, making this a spiritual oasis at the center of the high school.



1. holy water font; 2. altar; 3. ambo;
4. processional cross; 5. presider's chair;
6. music.

2001 FAITH & FORM/IFRAA RELIGIOUS ART AWARD



Artist
Andrea Clark Brown, AIA
Andrea Clark Brown Architects, P.A.
340 8th Street South
Naples, Florida 34102
941-263-3898 Fax: 941-263-6025

Project – Visual Arts
Cross of Light
First United Methodist Church
Naples, Florida

Architect: Andrea Clark Brown, AIA
Project Manager: Mitchell L. Lehde, Andrea Clark Brown Architects, P.A.
Contractors: Carlson Harris General Contractor, Inc. and Wallsystems Incorporated of S.W. Florida
Photography: Dan Forer (left photo), J. Hamby Barton (right photo)

The Cross of Light, introduced as the

focal element of a sanctuary renovation, is conceived as a metaphorical representation of Christ whose presence appears as four simple planes revealing a cross-shaped opening with intense light (Holy Spirit) coming from within.

The light is the light of faith. The Christ figure appears as a Cross of Light: a resurrected entity without body but spiritually whole. The chancel wall embraces and holds the allegory of three overlapping entities: (1) the curved back wall with the ray of light as an abstracted wingspread: the Holy Ghost; (2) the stained glass rose window, the cloth wrapped panels (screens) left and right, and the sloped vertical wall resting on the chancel platform behind the choir representing the head, arms, and skirted robe of God the Father; and (3) the center wall

elements broken open by a Cross of Light representing Christ the Son, resurrected, whose light of faith beckons, welcomes, and shows the way to salvation through His open door.

The Cross of Light supports the conceptual representation of the Methodist Cross with the Flame (Light) at the heart of the sanctuary. Practical objectives of the cross include the introduction of projection technology into the sanctuary in an appropriately liturgical manner, as well as providing a new source of daylight as companion to the rose window.

Jury: This light feature demonstrates a powerful integration of architectural form, functional necessity, technology, and the creation of a spiritual focus. Light and shadow, which move across the planes, work beautifully together. There is a sense of mystery about this Cross of Light, and it becomes the center of the worship space in a subtle, creative way. It provides a contemplative focus, a visual element that draws you in and works as a powerful symbol. The sense of light and planes shifting within the space is mystical.

2001 FAITH & FORM/IFRAA RELIGIOUS ART AWARD

Artist

Jeff G. Smith
Architectural Stained Glass, Inc.
PO Box 1126
Fort Davis, Texas 79734
915-426-3311 Fax: 915-426-3366

Project – Visual Arts

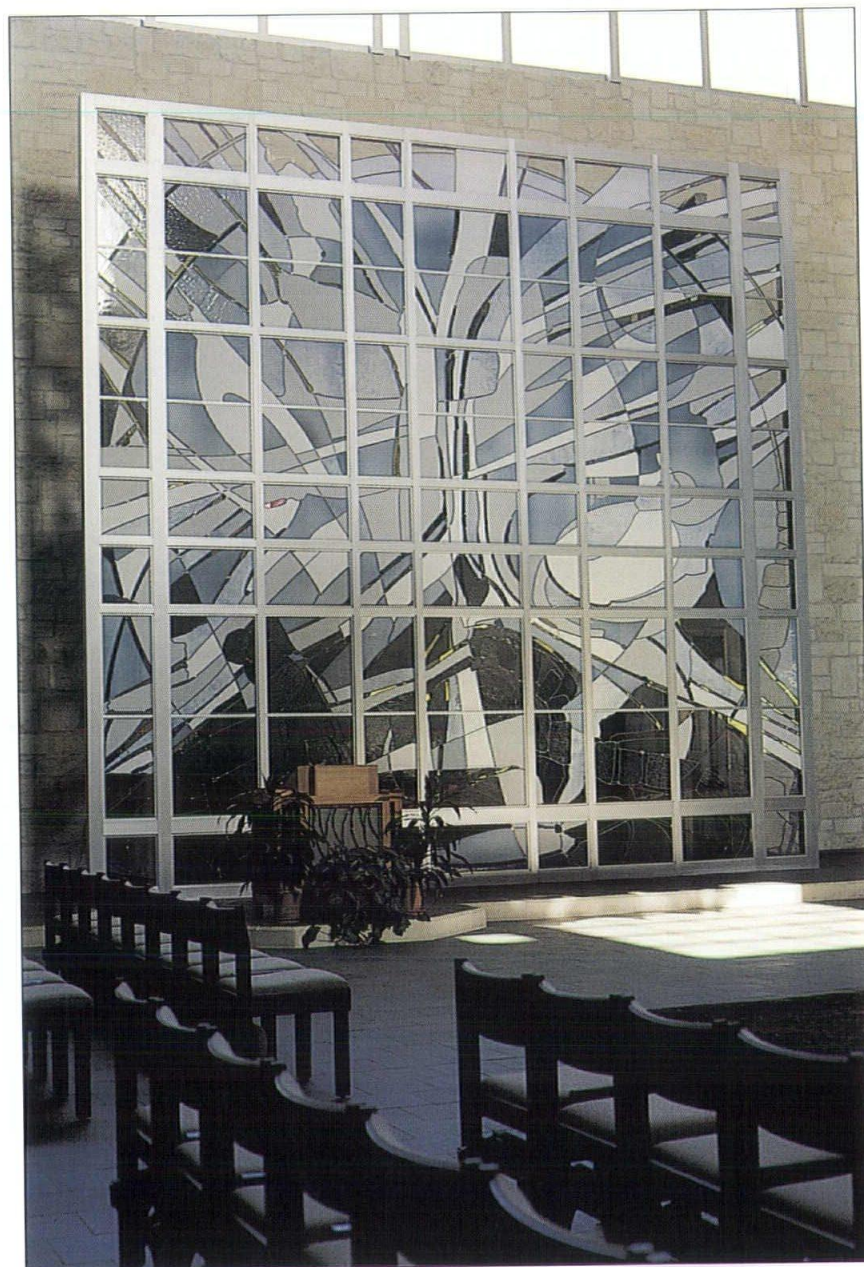
"Resurrection" Window
St. Albert The Great Catholic Church
Austin, Texas

Architect: Roger H. Kolar, AIA; Cotera,
Kolar, Negrete & Reed, Austin, Texas
Liturgical Consultant: Robert D. Habiger,
R.D. Habiger Associates,
Albuquerque, New Mexico

The sanctuary at St. Albert The Great utilizes native stone, exposed wood beams, slate tile, and a semicircular pew arrangement to create a warm, open, yet contemplative environment for worship. The smaller Reservation Chapel is located behind the altar. "Resurrection," a stained glass window wall, provides separation yet still allows a sense of connection and spatial flow between the two spaces. This window wall hovers four feet in front of the stone wall behind the altar creating a shadowed reveal where the Reservation Chapel's entry doors are located.

As an *interior* window, "Resurrection" relies on a nearly achromatic glass palette that allows it to remain animated when seen from either side in front, and backlighting. In the transmitted light of the Reservation Chapel, the pure white glasses of the Nave are transformed into tints of amber that echo the warmth of other materials. At night artificial lighting further transforms the white glasses. Many textures of clear glass provide sparkling, refracted glimpses into the Reservation Chapel without diminishing the intimacy of the smaller space. As the only exception to an otherwise achromatic palette, dichroic glass accents stream down adding color that mysteriously changes as the viewer moves past.

"Resurrection" is the thematic culmination of the Fourteen Stations of the Cross Windows that flank both sides of



the Nave (the fourteenth depicts the laying of the body of Christ into the tomb). Taking the butterfly, an early Christian symbol of resurrection, as its starting point, the stained glass uses a lower "landscape" of clear glasses to represent the empty tomb (chrysalis) while serving as a reminder of the transient nature of our corporal existence. Rising upwards is a powerful statement in both wispy and denser whites that provides a quiet, yet dramatic backdrop for the celebration of the Mass.

Jury: This new piece of religious art, which works very well from either side, is well suited for its context. The square form and the choice of color provide it with a sense of serenity. The new element also works with the window above it in a harmonious way. This project is a fresh reinterpretation of the traditional reredos screen, and it possesses a great sense of energy when viewed from either side. The colors projected from the opposite side from the chapel are prismatic and deep.

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Project – Ceremonial Objects

Ark, Eternal Light, and Torah Cover

Westchester Reform Temple

Scarsdale, New York

Co-designer: Brian Beebe, Laurie Gross Studios

Fabricators: Ron Menashe and Ben Baron,

Charisma Design Studio, and

Paul Schurch, Schurch Woodwork

Photography: Marian Harders

Westchester Reform Temple was seeking to create an alternative prayer space within its new Center for Jewish Life to accommodate life-cycle events and small intimate ritual experiences. Laurie

Gross Studios received the commission to design and create liturgical elements for this new prayer space: the ark, for which a closet was provided within the architecture; the Eternal Light; and the Torah cover. The goal was for the design of these elements to be so strong that their impact on the space would be transformative.

The challenge was to create an environment of meaning and visual interest, held within closed doors, waiting for the moments of transformation from ordinary space used for a variety of purposes into holy space used for the communal worship experience.

The theme given by the rabbi was "In You is the Source of Light, By Your Light Do We See Light." Inspired by the concept, the designers chose to work with a variety of materials including glass, stone, fiber, wood, and metal. The cen-

tral element of the ark is a conceptual sculpture made up of three layers of glass, cut in shapes that evoke the sense of a figure or the landscape. Together the pedestal and the glass behind act as the Throne of Glory, a metaphor used for the placement of the Torah. By repeating the sculpture's contour line on both the gauze-like curtain and metal inlay on the inside surface of the doors, there is successful integration of materials, carried out with appropriateness and subtlety.

Jury: This project is a creative use of the ark for a synagogue's multipurpose room. It is an elegant solution to a typical problem faced in the role of the ark in multipurpose spaces. Glass, stone, wood, fiber, metal—all of these materials are integrated in an effortless way with forms that enhance the spirituality and focus of the space. These elements evoke a sense of sacredness and serve this congregation and its building well.

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Project – Ceremonial Objects

Ark Curtain, Temple Emanuel
Newton, Massachusetts

Artists: Julia Ford, Becca Frisch
Calligrapher: Sharon Binder
Photography: Steve Rosenthal

As part of a renovation project, the designers were asked to design and create a hand woven ark curtain for a 10-foot by 6-foot ark in the main sanctuary of Temple Emanuel. The scale of the elements allows for impact from

the back of the sanctuary as well as further appreciation of the detail upon closer examination. The curtain is a strong focal point of the worship environment, bringing color, texture, and story alive in a beautiful, contemporary setting of soothing colors and warm wood paneling and furnishings.

A color palette was established as a spiritual element with terra cotta representing the ground and blue representing the sky. Linen yarns were dyed prior to the weaving to achieve the smooth gradation of color. The light area where the two colors meet, symbolizing the meeting of Heaven and Earth, takes the form of the Torah Scroll. The detail includes the image of the tzitzit, the ritual knots of the prayer shawl, which fall within the scroll. While

reading the Torah, these fringes are used to touch the parchment and give indication to the reader of where to begin. Thus, the ark curtain helps to define its spiritual function as the gateway to Torah, hanging protectively to enclose the Holy Scrolls and opening to reveal them at the appropriate movements.

Jury: This project displays a beautiful use of color and intimate detail. In a subtle way it creates a central focus through the use of color relating to the architecture. There is also an integration of symbolic elements that are woven into the fabric. The curtain is an historical closure in synagogues that has always been embroidered, and this piece follows that tradition and advances the art. It is sacred and holy. It touches the soul and makes the eye satisfied.

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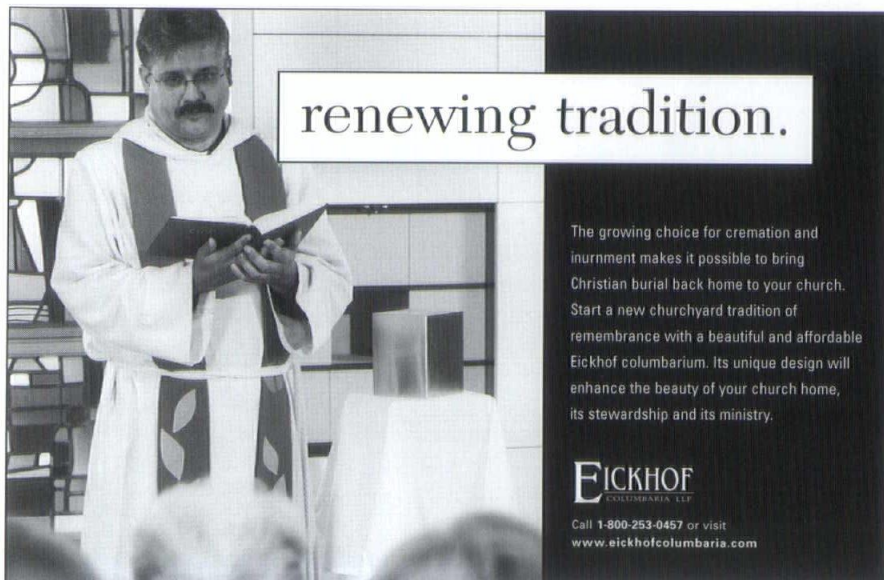
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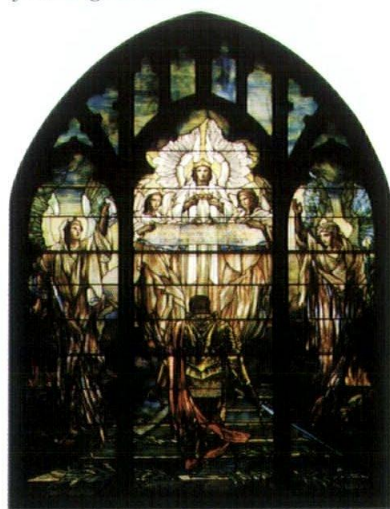
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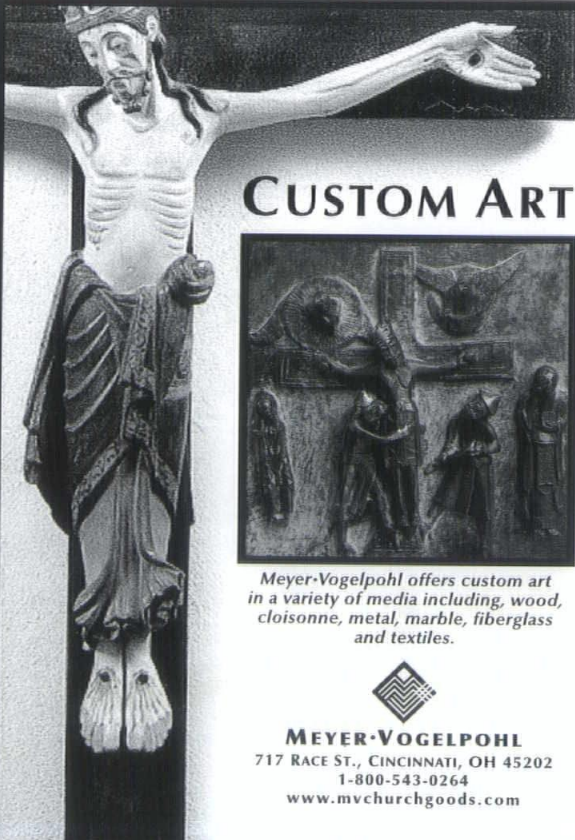
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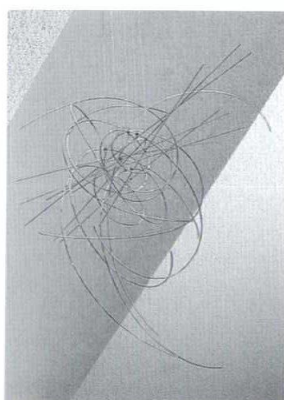
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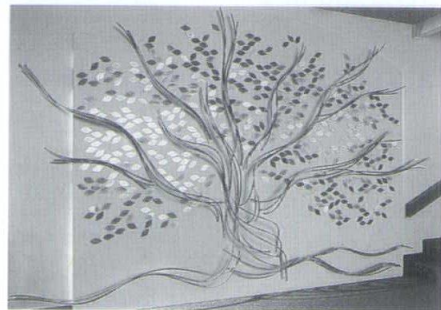
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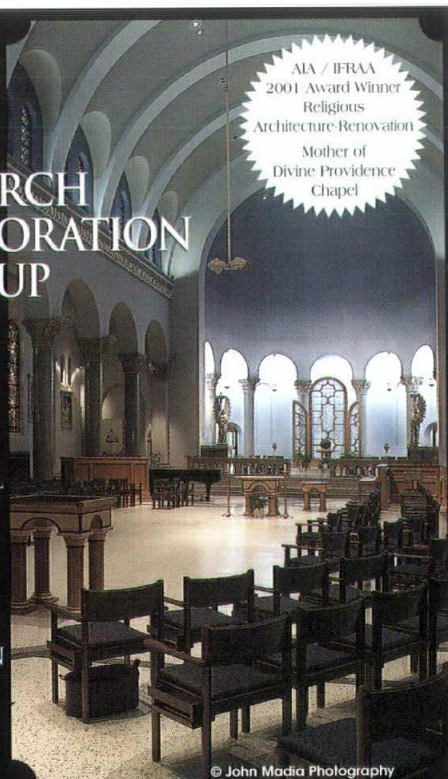
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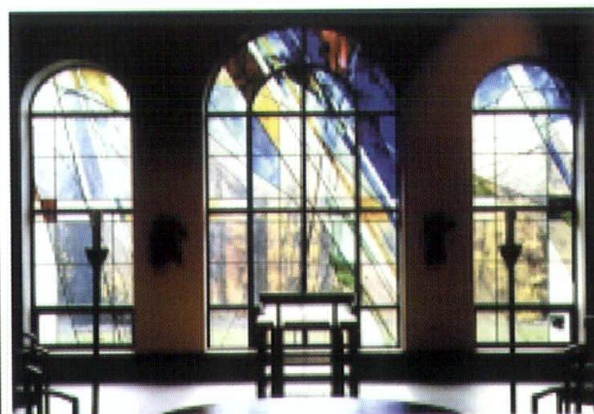
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JUST ONE MORE THING...

By Betty H. Meyer



This is the first awards issue of *Faith & Form* that prompts me to consider the process of giving awards. You must have wondered too: Why does one work of art or architectural project succeed in winning an award and not another?

I am not an architect and have long been in awe of the process that must go on, first in the mind of the artist/architect and then in the minds of the jury. I believe that at least temporarily, the architect must believe in his own work enough to shove aside the possibility of later criticism and client tension, and to enter the underground of his psyche. He is aspiring to perfection of a FORM, which will be achieved by imagining a concept and then paring and eliminating until clarity of essence is realized.

I am sure there will be doubters who will think my description of the process is exaggerated fantasy. I can only quote an old Chinese proverb: "Those who say it can't be done should not interrupt those who are doing it." They will be the award winners—if not by jury then by the fact that they have realized a form of truth as they envisioned it. I also believe that when this happens it will be revealed to a conscientious jury.

But another thought comes to mind: Is it possible that the jury may see something that the architect has not seen? I suspect so. The jury may see that, unbeknownst to the architect, her unconscious may have dealt with conflicts that have been lurking underground and that she has broken through preconceived ideas of normalcy. Her imagination may drive public life forward. As Adam Gopnick in *The New Yorker* tells us: The real

issue is not, "Is this work of art original? but does it re-imagine tradition in a way that is an extension and illumination of our lives?" It is the jury that subjects the submitted forms to proof.

As I think further about awards and the creative process, I am curious about how it is handled in other disciplines. Bert Bassuk who was on our Publications Committee for a number of years and who was interested in science, once said, "In every scientist there lurks an artist, an imaginer and also a believer in regard to the mysteries of the cosmos." A scientist also has to make a projection, imagine what may be true, and then explore his hypothesis. He too aspires to form and he too eliminates the extraneous.

Peter Steinfeld in the *New York Times* recently wrote, "A century ago science and religion were engaged in mortal conflict. Now it is between a cold war and a polite indifference." I am sure that is true, but I believe that now a common desire to improve the natural environment is drawing us together.

I am also hopeful that the new technologies will bring the two disciplines into a fresh awareness of the other. Ted Landsmark in *Architecture Boston* magazine reports that "working architectural drawings abroad are prepared, at least in the initial stages, by digitally connected shops and that many cities abroad now house statistical minorities largely composed of culturally diverse ethnic and racial groups."

A shift seems to be taking place. Design students in the United States are now asking for a mandatory study abroad. They are asking that teaching programs here pursue innovation and differences in interpretation. We are recognizing our inter-connectedness in creating form. I believe this awareness will

stimulate more award-winning projects for both architects and scientists of technology.

I have used science as an example, but I sincerely believe that the creative forces are at work in all the disciplines and that out of a common darkness will come new light, and that multiple awards will be involved.

My sincere congratulations to all the award-winning artists and architects.

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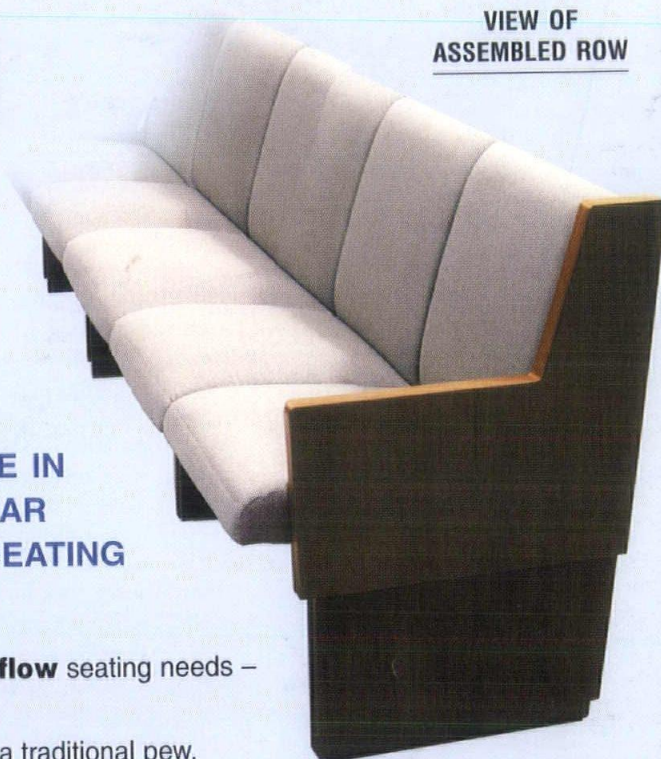
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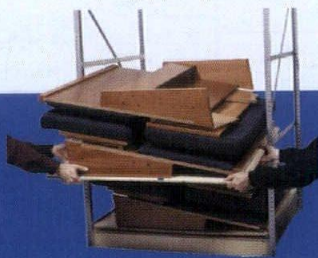
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