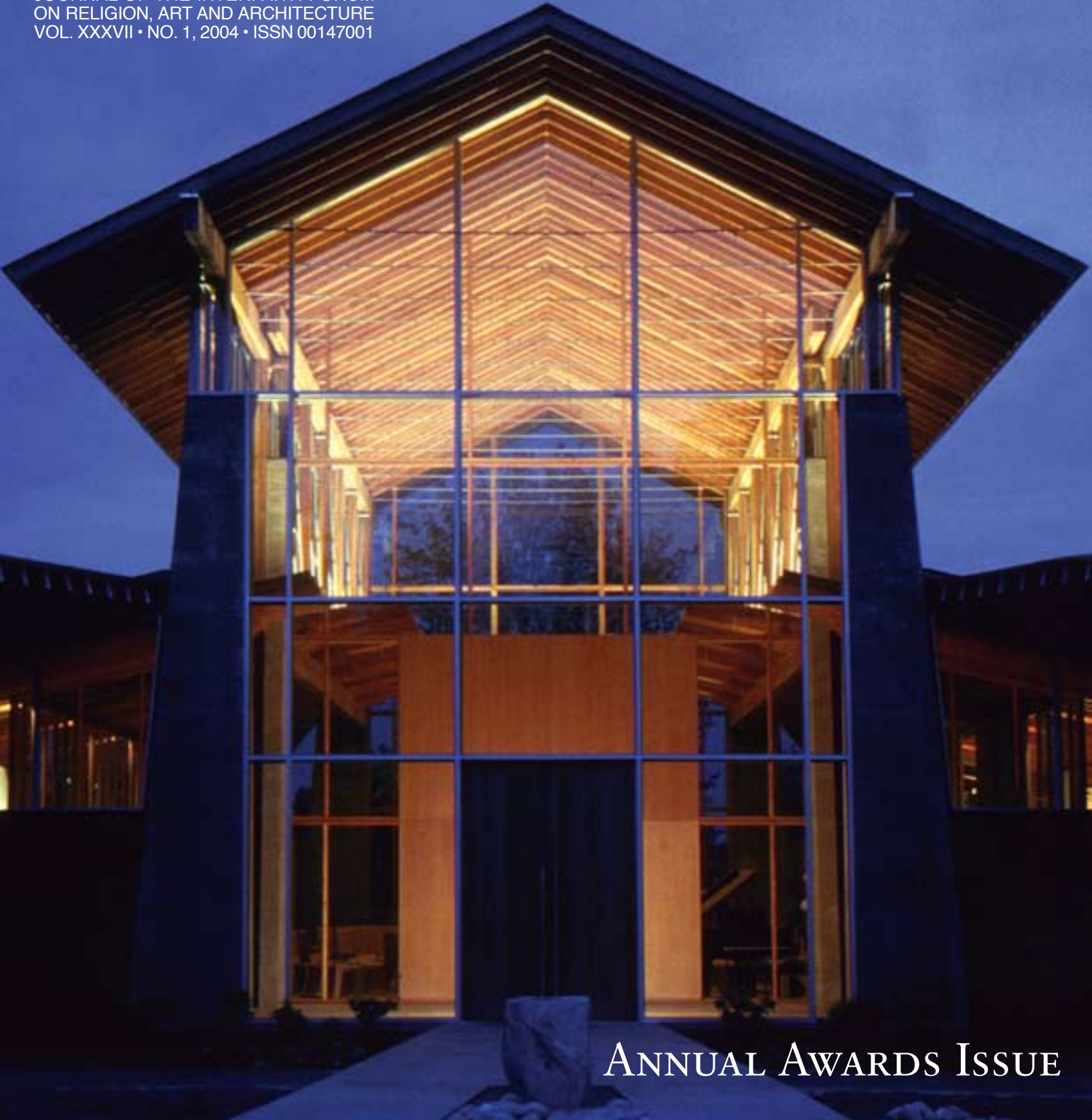


FAITHS & FORM

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ON RELIGION, ART AND ARCHITECTURE
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ANNUAL AWARDS ISSUE



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ON THE COVER: View of the Grace Episcopal Church in Bainbridge Island, Washington, by Cutler Anderson Architects PLLC, one of the 24 winners of the 2003 Faith & Form/IFRAA Religious Arts & Architecture Awards program.

Photograph © by Art Grice.



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MEET OUR EDITORIAL ADVISORS



EDITOR'S PAGE * MICHAEL J. CROSBIE

Faith & Form is extremely fortunate to have a newly convened Board of Editorial Advisors. This group serves as a sounding board for ideas for future issues and offers critiques of the journal's publications in an effort to make them more responsive to the field of sacred art and architecture. The names of those serving on the board are

found on page 3, in the staff listing, and I'd like to provide a few more details on each of them.

Annie Dixon is no stranger to the world of publications. She is the power and brains behind the Dixon Books online (www.dixonbooks.com), where one can find a wide range of publications on religious art and architecture. From the moment I invited Annie to serve on the board she has sent a steady stream of clippings, ideas, and observations. The spouse of artist Ronald Dixon, who heads the Dixon Studio in Staunton, Virginia, Annie is immersed in the field of sacred art.

Judith Dupré is a noted author and critic (she wrote the *New York Times* best-selling book, *Churches*). Judith served on this past year's *Faith & Form*/IFRAA awards jury and is an enthusiastic friend of the journal. She writes from her home in Mamaroneck, New York, and is now completing a new book on memorials. Judith has already contributed generously to *Faith & Form* (she wrote the cover story on Mario Botta in last year's issue No. 2).

Thomas Fisher is dean of the College of Architecture and Landscape Architecture at the University of Minnesota in Minneapolis. He is also the former executive editor of *Progressive Architecture* magazine and the author of a book of architectural criticism, *In the Scheme of Things*. Tom has an interest in religious art and architecture (he wrote an article on Marcel Breuer's St. John's Abbey, published in *Faith & Form* in 2002).

Jaime Lara is associate professor at Yale University's Institute of Sacred Music in New Haven, Connecticut, and is also a clergy member. For years Jaime has taught a course on the art and architecture of religious buildings of many faiths. The breadth of his experience is a valuable asset to the journal. Jaime also offers great insight into the needs of clergy in the creation of sacred art and architecture.

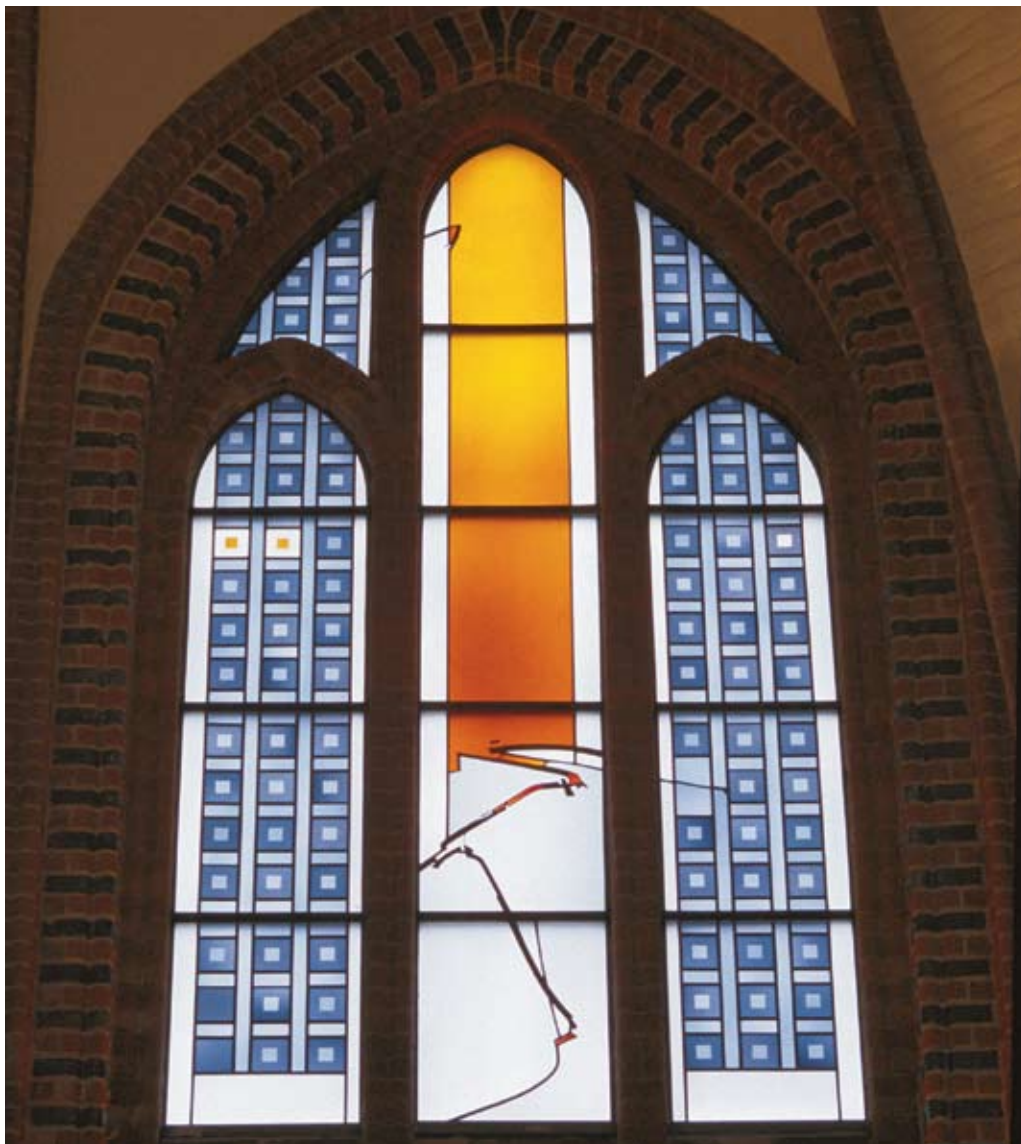
Father Richard Vosko is one of the most highly sought after liturgical consultants and designers in the U.S. today. Dick has a yard-long list of projects that he has been instrumental in, including the Cathedral of our Lady of the Angels in Los Angeles. Based in Clifton Park, New York, Dick travels the country to lecture widely. His feel for the pulse of religious design today is a welcome addition.

Drew Whitney is the managing editor of *Church & Worship Technology* magazine in Scottsdale, Arizona. An association between our two publications developed several years ago when Drew requested permission to republish an article from *Faith & Form*. That collaboration has grown, and *Church & Worship Technology* now reprints *Faith & Form* articles on a regular basis. Drew's experience is invaluable as *Faith & Form* seeks to expand its subscriptions.

We are honored and delighted to have such an august board of advisors in the service of this journal. 

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

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THE 2003 RELIGIOUS ART & ARCHITECTURE AWARDS

BY MICHAEL J. CROSBIE



The 2003 Religious Art & Architecture Awards Jury, from left: Conrad Kraus, Catholic priest; Lawrence Cook, FAIA, architect (chair); Judith Dupré, author and critic; Sarah Hall, artist; Wesley McClure, FAIA, architect. Photo: David H. Roberson

In this issue we present the results of two days' worth of deliberations by the 2003 awards jury, which met to pore over 222 submissions covering sacred art and architecture. They selected 24 projects, presented on the following pages.

The jury was generally impressed with the high quality of submissions, and this is reflected in the fact that better than 1 out of every 10 projects was a winner. This year the jury decided to bestow two levels of recognition: 14 "honor" awards and 10 "merit" awards. In years past such a ranking system hasn't been used, but it offers the distinction between projects that were unanimously (or near-unanimously) praised by the five-person jury, and those that were chosen with reservations by one or two jurors.

In some cases, the projects designated as "merit" awards were selected because they were great examples of difficult design problems in architecture or the arts that are often overlooked or avoided. In others, the jurors were drawn to one or two qualities of the design solution, while other aspects of the project, the jury felt, were less than fully resolved. Making such distinctions ends up being more work for the jury, because the discussions about various parts of a project are more lengthy and sometimes heated (at least it appears so to this observer). But the result is that a greater variety of projects is celebrated, and this is a worthy goal.

As an observer of the jury process, I don't get a vote. But there are several winners this year that I believe set excellent standards for current and future work, and might portend trends in sacred art and architecture. Two columbaria (one in Texas, the other in North Carolina) offer moving yet measured environments for both solace (for the bereaved) and inclusion (for the departed to remain part of the congregation). Both use landscape in the creation of sacred space, and extend it beyond buildings.

The marriage of art and architecture is a pronounced theme in two of the liturgical arts winners: a set of tapestries for the Fourth Presbyterian

Church in Chicago, and an interpretation of a rose window at Christ Church Cathedral in Cincinnati. The former uses color, shape, and pattern to accentuate and celebrate a Gothic revival interior, while the latter creates a "window" on a blank wall where none was possible. In each case, the artist pays homage to the architecture of the worship space, and in turn is honored by the surroundings.

Two other liturgical arts winners – "Mary at the Wedding at Cana" and "The Communion of Saints" tapestries – use realism in an interpretive way, which moves beyond mere depiction. They both offer fresh evidence that religious art can be both figurative and transcendent simultaneously.

The Crossroads Community Church in Cincinnati and the Unitarian Fellowship Hall in Reno, Nevada, both remind us of our Earth stewardship. The former recycles a home improvement store in a strip mall, and in the process transforms an eyesore into an empathetic work of architecture that reaches out to the community. The sustainable building in Reno expresses the belief of the congregation that material conservation and energy efficiency are demonstrate a concern for others and future generations.

INTERESTED IN THE UPCOMING AWARDS PROGRAM?

For more information on the 2004 Religious Art & Architecture Awards program please contact the Duke Endowment, 100 North Tryon Street, Suite 3500, Charlotte, NC 28202-4012, Attn: Tanja Franke, phone: 704-927-2252; fax: 704-376-9336; email: tfranke@TDE.org. The "Call for Entries" brochure is now available, with registration postmarked by June 11, entries postmarked by July 31, judging in August, and notification in September (for more information see the ad on this issue's back cover).

MICHAEL J. CROSBIE IS EDITOR-IN-CHIEF OF FAITH & FORM AND WAS AN OBSERVER OF THE AWARDS JURY PROCESS.

2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

Grace Episcopal Church
Bainbridge Island, Washington

AWARD

Honor

ARCHITECT

Cutler Anderson Architects, PLLC
135 Parfitt Way, SW
Bainbridge Island, WA 98110
206-842-4710; 206-842-4420 fax
www.cutler-anderson.com
Jim Cutler, FAIA; Bruce Anderson, AIA;
Pat Munter; Chad Harding; Hiro Kurozumi;
Garrett Naylor (project team)

CONTRACTOR

Drury Construction Company
Marty Sievertson (project manager),
Mike Patterson (superintendent)

STRUCTURAL ENGINEER

Greg Hiatt

CIVIL ENGINEER

David Browne

ACOUSTICAL ENGINEER

Michael R. Yantis & Associates

PHOTOGRAPHY

Art Grice

The architects organized the procession to entry on axis with the sole surviving large tree on a clear-cut 10-acre site of this new church. The arrival sequence provides the congregants with a focused view of the church. From the parking lot, one walks on a circular path that eventually leads to the church.



Upon arriving at the structure's entry court, one is greeted by a baptismal font carved from a glacial boulder unearthed during construction. Water flows into the font from a zinc strip inlaid into the rock. The zinc runs down the font and continues on axis to eventually become the vertical member of the cross at the opposite end of the sanctuary, symbolizing the Alpha and Omega of one's life as a Christian.

The sanctuary is formed by four battered concrete piers that support 56-foot wood and steel trusses. The lone piers absorb the lateral loads, while the trusses carry the gravity load of the rafters. The horizontal member of the cross doubles as the lateral wind loading brace for the windows. The architects also designed the entry doors, handles, lights, candlesticks, altar, lectern, and chairs.

The total structure defines the central sanctuary surrounded by courtyards, offices, parish hall, and classrooms. The architects generated this parti in an effort to show that all of these secondary functions grow out of the presence and meaning of the sanctuary.

JURY COMMENTS

The design employs exposed wood framing, with great exterior views, and is very successful in expressing the core worship space, which can also expand by using rooms near it, without compromising the building's function. West Coast building traditions play a major role in the church's expression. The powerful night-time presence, with its exaggerated clerestory, is welcoming. A subtle line of zinc visually joins the font and the cross. The very simple, traditional form is the essence of "church."



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

Columbarium and Labyrinth Courtyard
St. Joseph Catholic Church, Richardson, Texas

AWARD Honor

ARCHITECT
Landry & Landry, Architects & Planners
6319 Meadow Road
Dallas, Texas 75230
214-265-8398

ARCHITECT OF RECORD
Good, Fulton & Farrell

ARTIST
Isaac & Judith Maxwell, design and fabrication,
copper light fixtures

PHOTOGRAPHY
Msgr. Don Fischer

A place of Christian burial in the shadow of the church has long been the ideal of most faith communities, but in the life of a modern city parish it has not been possible except in the case of cremation. The Catholic Church requires that cremated remains be given the same respect as the body of the deceased. They are to be placed in a worthy vessel and carried

to a place of burial or entombment and should be permanently memorialized with the name of the deceased. The columbarium is integral to the spiritual life of the community, of which deceased members remain a part - a source of strength and comfort to the faithful.

The site plan illustrates a major addition of a school and parish facilities to St. Joseph Catholic Church, which was built in 1984. The completed first phase connects the new school to the existing church with two wings that form an enclosed courtyard. It is within this secure space, central to parish life, that the columbarium was constructed.

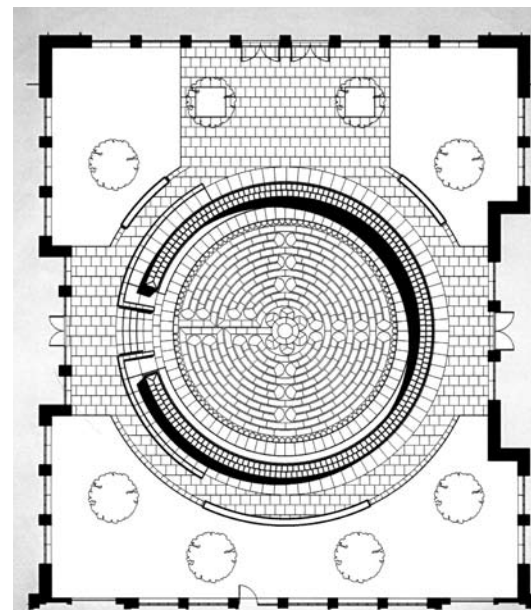
The columbarium is circular, with a total of 1,285 niches facing either side. The inner side is private and meditative, while the outer side faces the larger courtyard with its benches and landscaping. Three steps lead down to a labyrinth comprised of stones laid in the traditional pattern of the labyrinth in the floor of Chartres Cathedral.

A circular walk follows the interior wall of niches, allowing them to be easily touched. The labyrinth is open to anyone who cares to walk it respectfully. On special occasions, vigil candles light the path of the labyrinth.

JURY COMMENTS

The shape is powerful, as is the use of a single material. The presence of the columbarium makes the courtyard an effective space in such

ways that one cannot imagine it not being there. The combination of the two creates an experience that is stronger for both than it would be for either experience alone. The notion of journey and returning home is very strong and spiritual, and forges a connection with the cloister. The design is incredibly rooted and powerful because of the material's simplicity. Disabled access to both levels flows well.



COLUMBARIUM AND LABYRINTH COURTYARD



0 16 32 48 Feet

2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

Unitarian Universalist Fellowship
of Northern Nevada – Fellowship Hall
Reno, Nevada

AWARD Merit

ARCHITECT

Pfau Architecture, Ltd.
630 Third Street, Suite 200
San Francisco, California 94107
415-908-6408; 415-908-6409 fax
www.pfauarchitecture.com

PHOTOGRAPHY

Cesar Rubio Photography

The design of this Fellowship Hall combines the creation of spiritual space with sensitivity to the local environment and technological expertise. Despite the advanced technology of its energy systems, the architectural character of the project remains subtle in appearance, employing simple, real materials in harmony with its site and offering a graceful addition to a predominantly residential neighborhood of Reno.

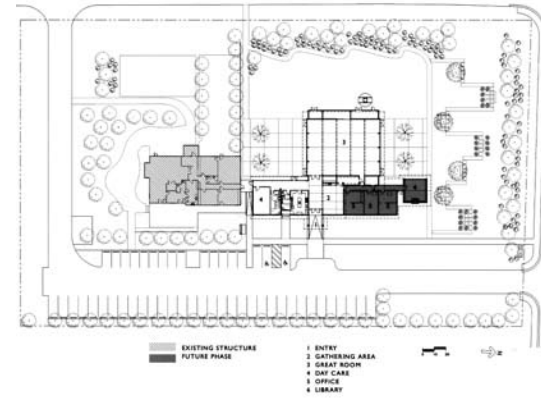
The new structure includes a great room enclosed with glass walls, which connects the interior space to the major vistas and multi-use outdoor areas. This visual connection between the building, its site, and the valley it inhabits is integral to the faith of this fellowship and to the contemplation of one's place in the world.

The great room seeks to capture the essential qualities of a Shaker meeting place using structure, local materials, and natural light. Peeled log columns and masonry walls contribute to the space's sense of permanence and timelessness. The layout is flexible, accommodating several different configurations of assembly, as well as other uses such as lectures, dances, and dinners. In the gathering area just outside the great room, the congregation comes together before and after the service. This space is an important expression of the informal aspects of this Unitarian Universalist Fellowship, as it is here that community is nurtured.

Sustainability and proper stewardship of resources is another important component of this congregation's shared values. Light, glare, and solar gain within the Fellowship Hall are carefully controlled by fixed metal louvers on the building's skin. Additionally, an innovative, energy-saving mechanical system combined with use patterns of the Fellowship Hall result in a nearly zero net energy-use.

JURY COMMENTS

There is a beautiful use of natural light, which can be controlled with louvers. The clean plan allows the sanctuary to receive light from three sides. The peeled-bark columns help to bring nature inside, while the simple concrete floor provides thermal mass. Natural and man-made materials are complementary. Attention to sustainability did not compromise the creation of a wonderful worship space. More religious buildings should incorporate this sense of environmental stewardship.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

Congregation Or Atid
Wayland, Massachusetts

AWARD Merit

ARCHITECT

Bruner/Cott & Associates, Inc.
130 Prospect Street
Cambridge, Massachusetts 02139
617-492-8400; 617-876-4002
www.brunercott.com

CONTRACTOR

Elaine Construction Company, Inc.

STRUCTURAL ENGINEER

Souza, True & Partners, Inc.
Gregorian Engineers (structural peer review)

MECHANICAL ENGINEER

Building Engineering Resources, Inc.

CIVIL ENGINEER

Samiotes Consultants, Inc.

LANDSCAPE ARCHITECT

Richard Burck Associates, Inc.

TRAFFIC CONSULTANT

Abend Associates

SPECIFICATIONS

Kalin Associates, Inc.

GEOTECHNICAL CONSULTANT

McPhail Associates

LIGHTING CONSULTANT

Agassiz Theatre

LITURGICAL CONSULTANT

David Strauss Designs (Judaica specialist)

After worshipping in borrowed church space for 10 years, this Conservative congregation asked for a 16,000-square-foot synagogue including a sanctuary that could expand during High Holy Days, a large function room with a kosher kitchen, eight classrooms for a Hebrew school, a library chapel and offices for the rabbi and a

small administrative staff. The congregation's philosophy statement expresses belief in "a contemporary approach to Judaism with respect for tradition" and asks that the architecture embrace the regional qualities of its time and place.

Wood was chosen as a contemporary material interpretation of the 18th-century timber synagogues throughout Eastern Europe and Russia that employ pure and symbolic geometric forms, extensive top lighting, and tectonic expression.

The design fits comfortably within a residential, suburban setting and highlights the most attractive site features, in particular the gently rising grade and several majestic stands of white pines. The sensitivity to natural features, ecological awareness, and automobile use was consciously intended to serve as a model for future suburban developments.

The articulation and composition of building volumes reduces the apparent mass and establishes a hierarchy of significance. The facade suggests two distinct volumes, but consistent siding hints at the combined use of these spaces during High Holy Days. Reflecting the meaning of its name, "Light of the Future," overhead natural light penetrates the building in a variety of punched windows, butt-glazed clerestories, and skylights with deeply flared lightwells.

The sanctuary feels intimate in relation to the bimah. Sanctuary seating embraces the low bimah where the lectern and table for reading Torah scrolls are accentuated by a skylight directly overhead, penetrating the center of the inverted pyramid ceiling plane.

JURY COMMENTS

The melding of the interior and exterior is pleasantly accomplished, and the building blends with its setting. This is partly the result of a well-articulated exterior skin and materials. The horizontal, floating roof creates the effect of a lantern over the sanctuary. The elevations are pleasing in the way the various parts work together. It is an inviting, charming building with a strong image at night.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

St. David's Episcopal Church
Loudon County, Virginia

AWARD Honor

ARCHITECT

Uekman Architects, LLC
4948 St. Elmo Avenue, Suite 302
Bethesda, Maryland 20814
301-657-3144; 301-657-2548 fax
www.uekman.com

LEAD AND LIGHT WORKS

Leone McNeil

LITURGICAL CONSULTANT

Rev. Stephen McWhorter

This church is located on a seven-acre site that includes the ruins of an historic Civil War-era chapel along with the unmarked graves of former slaves who traveled along the Underground Railroad. The ruins stand in a grove of tall oak trees.

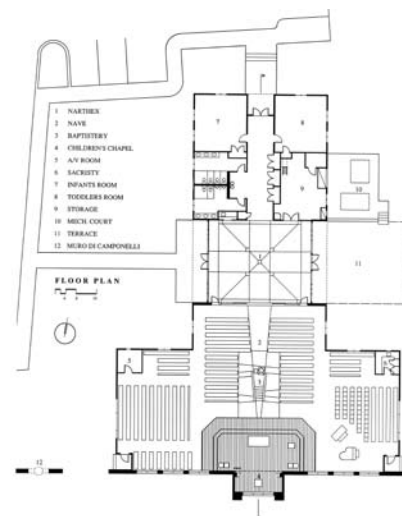
The program for the new worship center called for nave seating of 425, an entry narthex for gathering, two classrooms, and associated storage space. The nave was to accommodate concerts, lectures, and small plays as well as worship. The design allows for future expansion of administration and education wings, with a central cupola that eventually will serve as the cross axis between the separate programs.

The new building is flexible in use and structured in Anglican traditions, with a strong sense of familial gathering. The design preserves the historic oak grove and celebrates the beauty of the land as part of the worship experience. The 1,300-square-foot narthex opens to the nave via

glass sliding doors, allowing an additional 100 seats for worship. Large windows open the nave to views of the oaks and the chapel ruins, now scheduled for restoration.

JURY COMMENTS

This is a contemporary interpretation of tradition, and the church seems comfortable in its regional context. The organizing wall that slices from inside to outside helps to form a connection between the two, almost like a frame on a picture, and creates an opportunity for an exterior symbolic element. The seating arrangement brings people close to the liturgical center. The baptismal font creates a powerful presence. There is an ingenious use of low-cost materials to maximum effect.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

Loyola Jesuit Center
Portland, Oregon

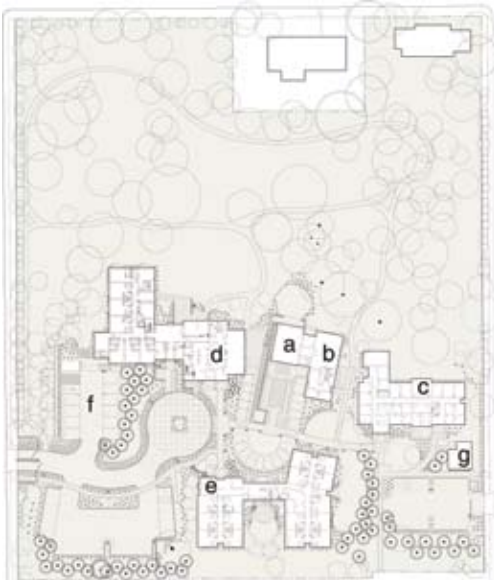
AWARD Honor

ARCHITECT

Hennebery Eddy Architects, Inc.
921 SW Washington Street, Suite 250
Portland, Oregon 97205
503-227-4860; 508-227-4920 fax
www.henneberyeddy.com

The new Loyola Jesuit Center serves as a residence and guest facility for the Province's varied ministries and Jesuit communities. It is a place where commissions and boards will meet, where retreats and education occur, and celebrations are held. The Center is sensitively sculpted into its site utilizing the topography and the 100-year-old majestic stand of redwood, hemlock cedar and Douglas fir trees. The project includes four new buildings totaling 38,112 square feet: an administrative office building, a two-story residence, a guest residence, and a chapel and meeting facility. A simple water feature and captured views create an ideal atmosphere for pause and reflection throughout the campus.

All buildings are of wood-framed construction and feature a palette of natural, Northwest indigenous materials including transparent-stained clear western red cedar siding, trim and



- Site Legend**
- A The Chapel of the Holy Trinity at La Storta
 - B Maria della Strata Hall (Meeting facility)
 - C Provincial Curia (Administrative building)
 - D The Colombiere House (Two-story residence)
 - E The Rodriguez House (One-story guest residence)
 - F Covered Parking Area
 - G Studio (Existing)

Loyola Jesuit Center
Portland, OR



battens, large-scale wood windows, slate floors, and standing-seam roofs. The human scale and careful detailing of the buildings emphasize the modest yet highly-resolved character of the architecture buildings within the rich natural environment of the campus setting and the adjacent residential neighborhood.

The Chapel of the Holy Trinity at La Storta is located at the physical and spiritual center of the campus. The architectural vocabulary of the chapel is similar to all the campus buildings with subtle differences including a Dutch hip roof accommodating a simple stainless steel cross defining the sacred nature of this building. The Provincial Curia houses offices for Jesuits and guests, common work areas, and conference space. The Columbiere House is a residential facil-

ity for 15 Jesuits with dining and kitchen facilities serving the entire campus. The Rodriguez house is a 15-room guest facility providing wonderful views of downtown Portland and oriented to define the end of the chapel forecourt.

JURY COMMENTS

This architecture is very contemporary yet vernacular at the same time, creating a compelling and inviting environment. The design features well proportioned components and elements, with a good relationship to the site, fitting into nature, while the roofs have a wonderful relationship to the sky. Deep eaves provide a welcoming, Eastern feel. The flow between inside and outside is very strong. There is a wonderful sense of floating and lightness.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

Memorial Garden and Columbarium
St. Patrick's Episcopal Mission
Mooresville, North Carolina

AWARD Merit

ARCHITECT

Dixon Weinstein Architects and
Betsy West, AIA
431 W. Franklin Street
Chapel Hill, North Carolina 27516
919-968-8333; 919-968-0473 fax
www.dixonweinstein.com

LANDSCAPE ARCHITECT

Swanson & Associates

CONTRACTOR

Clancy & Theys Construction Company

STONEMASON

Morris Stoneworks

PHOTOGRAPHY

Ellen Weinstein and Betsy West

This columbarium and memorial garden respond to the church's desire to create a final resting place for members of its congregation as well as a space for quiet meditation on the site. The existing sanctuary and education building form a courtyard to the north, creat-

ing a sheltered site for the columbarium. The circular form of the columbarium wall was generated by the desire to create a "perfect" form, one without beginning or end, as scripture suggests. The benches provide visitors a place to rest and, perhaps more importantly, suggest the presence of visitors when the garden is empty.

The primal quality of stone and its association with the earth itself make it a poetic choice of materials for the columbarium wall. In its durability and visual weight it speaks to the enduring memory of loved ones who have died. The wall is constructed of rough Virginia fieldstone set over a concrete block core with no visible mortar. Larger stones form the base of the wall with the stones getting smaller towards the top. On the interior of the circle, larger stones mark each spot provided for a memorial or ashes.

At the base of the wall is a bed of Aaronsbeard that serves as the scattering garden. The grass within the memorial garden itself is a thicker vari-

ety than that of the surrounding lawn and stays green year-round. This distinction can be both seen and felt underfoot and serves to mark the threshold into the more sacred precinct of the garden. Surrounding the area inscribed by the columbarium wall are crepe myrtle trees set in a grid pattern. Along with the benches, these trees act as sentinels standing watch over the garden.

JURY COMMENTS

This is a powerful project in its simplicity. It introduces a formal geometry that does not overwhelm the site, but embraces the softness of the grass. There is an imaginative use of stones for niches, and a very subtle variation of stone sizes and colors, which allows the masonry to retain the nature of a stone wall, without appearing as though niches have been inserted into it. This sensitive design preserves the integrity of the stone wall. The use of water increases the sense of serenity and meditation. This is truly a spiritual place, a sacred landscape.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

First Christian Church, Disciples of Christ
Gurnlee, Illinois

AWARD Merit

ARCHITECT

David F. Schultz AIA, NCARB
David F. Schultz Associates, Ltd.
202 S. Cook Street, Suite 201
Barrington, Illinois 60010
847-381-8808; 847-381-1579 fax

This project represents the design for a small Disciples of Christ congregation that made the courageous decision to leave its original building and build upon a new site. The new site is located on a major east-west suburban artery and the building is monumentally sited on top of a hill fronting this road, powerfully presenting itself to the thousands of commuters traveling this road every day. The charge to the architect was to design an economical building that reflected the frontier heritage, simplicity, and the basic theological tenets of the church.

The simplicity of the massing and detailing of the building reflect the historical frontier heritage and thriftiness of the congregation.



The four-arm exterior cross represents the church's commitment to missions and the four gospels going out to the four corners of the earth. The interior cross is articulated with four raised and stepped panels that represent the four gospels. The white interior and exterior reflect the simplicity and ordered design desired by the church.

Both levels of the building are multi-purpose. The sanctuary employs economical moveable seating. The six stained-glass windows from the original church are designed

into the center panel of each of the six tri-part windows around the building.

JURY COMMENTS

This church is appealing in its simplicity of form and the palette of materials. The proportions are handled very well, and traditional elements such as the cross are rendered in a contemporary manner. For a small, rural church it has a powerful identity in the landscape. It is a clean and crisp presence on the plains of Illinois.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, NEW FACILITIES

Private Chapel for the Boy Scouts of America
Perry County, Pennsylvania

AWARD

Honor

ARCHITECT

RAF Design
Robert A. Flaynik

Suzanne Brandt, AIA and Barry Ginder
Brandt + Ginder Architecture & Robert A. Flaynik
620 E. Siddonsburg Road
Mechanicsburg, Pennsylvania 17055
717-691-7950; 717-691-7952 fax

CONTRACTOR

ECI Construction

PHOTOGRAPHER

Catherine Tighe

Commissioned by The Schoffstall Foundation, this interdenominational chapel is remotely sited on a wooded bluff overlooking a creek. The 800-square-foot project consists of a canopied and partially enclosed chapel with a tower of light for reflection, meditation, or private conference. In addition to the interior chapel seating designed for use in either direction, fixed exterior seating is included for less intimate gatherings or performance.



Inspiration for the design of the chapel originated from an investigation of the rural vernacular utilitarian structures of the barn and silo – a typology that was transformed as other sacred connotations and site conditions were considered. The intent was to create a sacred destination with a sense of intimacy, without any particular religious iconography.

The “tower of reflection” marks a point of entry. The translucent laminated glass panels in the tower act like tapestries, or curtains, and signify the private solitude of the space while allowing for natural light to wash the interior of the curve. The chapel space is structured and oriented such that it frames the site like a camera lens. On the north creek side, the structural frame focuses on a backdrop of silver beech trees. Opposite, the roof lifts upward toward the site and exterior seating for larger congregations or gatherings.

In response to the challenge of the budget, the project developed its focus as one in which the texture, scale, and sense of materiality was developed through articulation of the exposed structure and detail of the cladding. For example, the pattern of the cedar cladding creates a rich surface in which joints, fasteners, and natural wood variation lend detail and scale, evoking a quilted fabric texture.

JURY COMMENTS

This chapel is rich in its simplicity and how it is harmoniously integrated into its natural setting. The seating helps to unify the inside with the outside. There is great harmony between the shapes, geometry, and the off-set cross. There is a simple palette of materials. The horizontal siding is very sensitive, and the varied textures are unified by the color. A Pennsylvania Ronchamp.

2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



Thomas Aquinas Chapel serves the religious needs of the theology students on a daily basis and also as a teaching space for the school. Constructed in 1930, the chapel had a traditional linear floor plan with fixed pews focused on a traditional altar layout.

Key to the chapel renovations was new construction of an aisle-way to solve the overall circulation problem and create a new entry to the chapel. Existing window openings were reworked to provide access to the chapel with a central opening reworked with wood trim and ornamentation.

The two-story space brings significant natural light into the chapel and becomes an integral point of the chapel expansion. The aisle-way is constructed of St. Meinrad sandstone, quarried on site, with window openings mirroring the traditional shapes of the existing buildings.

The renovation of the existing chapel focused on the creation of a sense of community, which is fundamental to the teachings of St. Benedict. The linear, center aisle seating arrangement was changed to a semi-circle arrangement. The connection between the celebrants and the attendees was strengthened by elimination of the traditional steps up to the altar and the replacement of pews with individual chairs. The altar and seating arrangement is reflected in the stone flooring patterns seen in the marble and granite tiles. Altar furnishings and chapel seating were designed by the architects.

JURY COMMENTS

This solution breaks the geometry and orientation of the old space, and takes on a contemporary liturgical quality. Relocating the altar from end to side gathers the congregation. There is a good blend of the contemporary and the historic, which complement each other. There is a sensitive connection between the design, the furnishings, and the floor patterning.

PROJECT: RELIGIOUS ARCHITECTURE, RENOVATION

Renovation and Expansion of School of Theology
St. Thomas Aquinas Chapel
St. Meinrad Archabbey
St. Meinrad, Indiana

AWARD Merit

ARCHITECT

Edmund L. Hafer & Associates, P.C.
21 Southeast Third Street, Suite 800
Evansville, Indiana 47708-1433
812-422-4187; 812-421-6776 fax
www.haferassociates.com

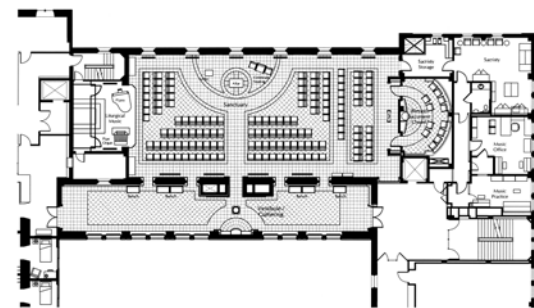
CONTRACTOR Seufert Construction

STRUCTURAL ENGINEER Wilke Structural Engineering

MECHANICAL & ELECTRICAL ENGINEER Edmund L. Hafer & Associates

PHOTOGRAPHY Fred Reeves, Image One Photography

St. Meinrad Archabbey was founded in 1854 by monks of the Abbey of Einsiedeln in Switzerland. Today, there are about 135 monks in this Benedictine community. St.



Floor Plan
St. Thomas Aquinas Chapel
Saint Meinrad, Indiana

2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, RENOVATION

Crossroads Community Church
Cincinnati, Ohio

AWARD

Merit

ARCHITECTS

Champlin / Haupt Architects
424 East Fourth St., 4th Floor
Cincinnati, Ohio 45202
513-241-4474; 513-241-0081 fax
www.charchitects.com

PHOTOGRAPHY

Matulionis Photography & Design

Crossroads is an interdenominational church founded in 1996 to help show the relevance of God in real life. The objective is to create an informal environment for learning about God through up-to-date music, practical real-life messages, and the development of authentic relationships.

The scope was to convert a 90,000-square-foot home improvement retail warehouse located on 14 acres on a busy urban intersection among a context of residential, manufacturing, and retail buildings into a new home for a rapidly growing young church. The program included a technologically advanced communication center to seat 1,200 people and a playful Sunday school area known as “Kids Club” that serves upwards of 600 children per weekend. A student ministry area was also created, complete with a climbing wall and other recreational media, flexible meeting spaces, a church office, and a large and vibrant community space.

The modern sense of the building is expressed by embracing the inherent warehouse aesthet-



ic of the building and tie-in of “edgy” finishes, which harkens to the industrial context of the neighborhood in which it exists. This approach ties in the church leadership’s desire to be cutting-edge and culturally current both technically and aesthetically.

The building is organized around the theme of community, much like a town square works within an urban environment. In plan the community space is the hub, with all public functions occurring directly off of this space. The added skylights and expanse of glass on the south face of the building allow an abundance of natural light to flood the space and make it a

comfortable space to interact and connect with others, thereby building a strong community.

JURY COMMENTS

This is a remarkable transformation of a commercial building into an effective gathering space and auditorium. The gathering space pierces the front wall and invites one into it—a geometry that is carried through the building. The spirit seems to be bursting forth in the front façade, which becomes a play of light and layers. This solution has great vitality, and transforms the big box church.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, RENOVATION
Renovation and Addition to St. Mary's Episcopal Church
Arlington, Virginia

AWARD
Merit

ARCHITECT
Kerns Group Architects, PC
4600 N. Fairfax Drive, Suite 100
Arlington, Virginia 22203
703-528-1150; 703-528-1151 fax
www.kernsgroup.com

CONTRACTOR
HITT Contracting, Inc.

STRUCTURAL ENGINEER
Mesen Associates, PC

MECHANICAL ENGINEER
Face Associates

CIVIL ENGINEER
Adtek Engineers

ACOUSTICAL CONSULTANT
Miller Henning Associates, Inc.

LIGHTING CONSULTANT
C.M. Kling & Associates, Inc.



PHOTOGRAPHY
Maxwell MacKenzie

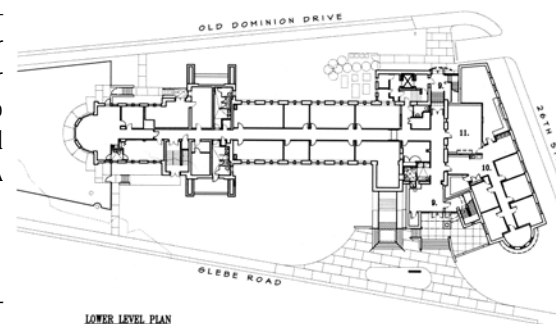
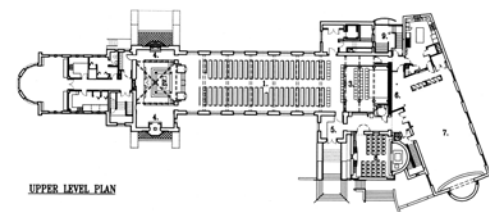
This project consists of an approximate 13,000-square-foot addition to an existing stone church. Public streets surround the nearly one-acre site and the client desired a design to the building setback lines on three sides.

Spaces include a new fellowship hall with kitchen, a weekday chapel, and office space. The existing worship space is reoriented to accommodate a new pipe organ. The elements of the addition are composed of the chapel, the hall, and support functions. This reduces the mass of the addition in deference to the existing church. The brick exterior echoes a previous brick addition at the other end of the site giving the stone church two brick bookends. The project has received an Historic Preservation Award and an AIA Chapter Award of Excellence.

JURY COMMENTS

This is a pleasing addition without being slavish to the older building. It works with the geometry of the existing church, on a very tight site, and lends a wonderful presence on the street. The architecture is contemporary but picks up on the materials and shapes of the existing neo-Gothic stone building. There

are design references to early Christian churches, such as the central axis with an apse at one end (which introduces natural light). The new fellowship hall is welcoming, with a beautiful truss roof structure.



LEGEND

- | | |
|----------------------------------|----------------------|
| 1. Renovated Nave | 7. New Parish Hall |
| 2. Relocated Chancel to Transept | 8. New Chapel |
| 3. Relocated Choir/Organ | 9. New Entry |
| 4. New Side Chapels | 10. New Offices |
| 5. Expanded Tower Entry | 11. New Meeting Room |
| 6. Existing Stone Wall | |



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, RESTORATION

Cathedral of St. John the Baptist
Savannah, Georgia

AWARD Honor

ARCHITECT

DPK&A Architects, LLP
421 Chestnut Street
Philadelphia, Pennsylvania 19106
215-627-2700; 215-627-9113 fax
www.dpka.com

CONTRACTOR

Rives E. Worrell Company, Inc.

STRUCTURAL ENGINEER

Saussy Engineering, Inc.

LITURGICAL CONSULTANT

The Rohn Liturgical Design Group, Inc.

DECORATIVE PAINTING AND STAINED GLASS

Conrad Schmitt Studios

SOUND CONSULTANT

Dan Clayton Consultant

MECHANICAL, ELECTRICAL, PLUMBING, LANDSCAPING

KLG-Vanderbulck, Inc.

ENVIRONMENTAL CONSULTANT

S&ME, Inc.

LIGHTING CONSULTANT

Zamore/KLG

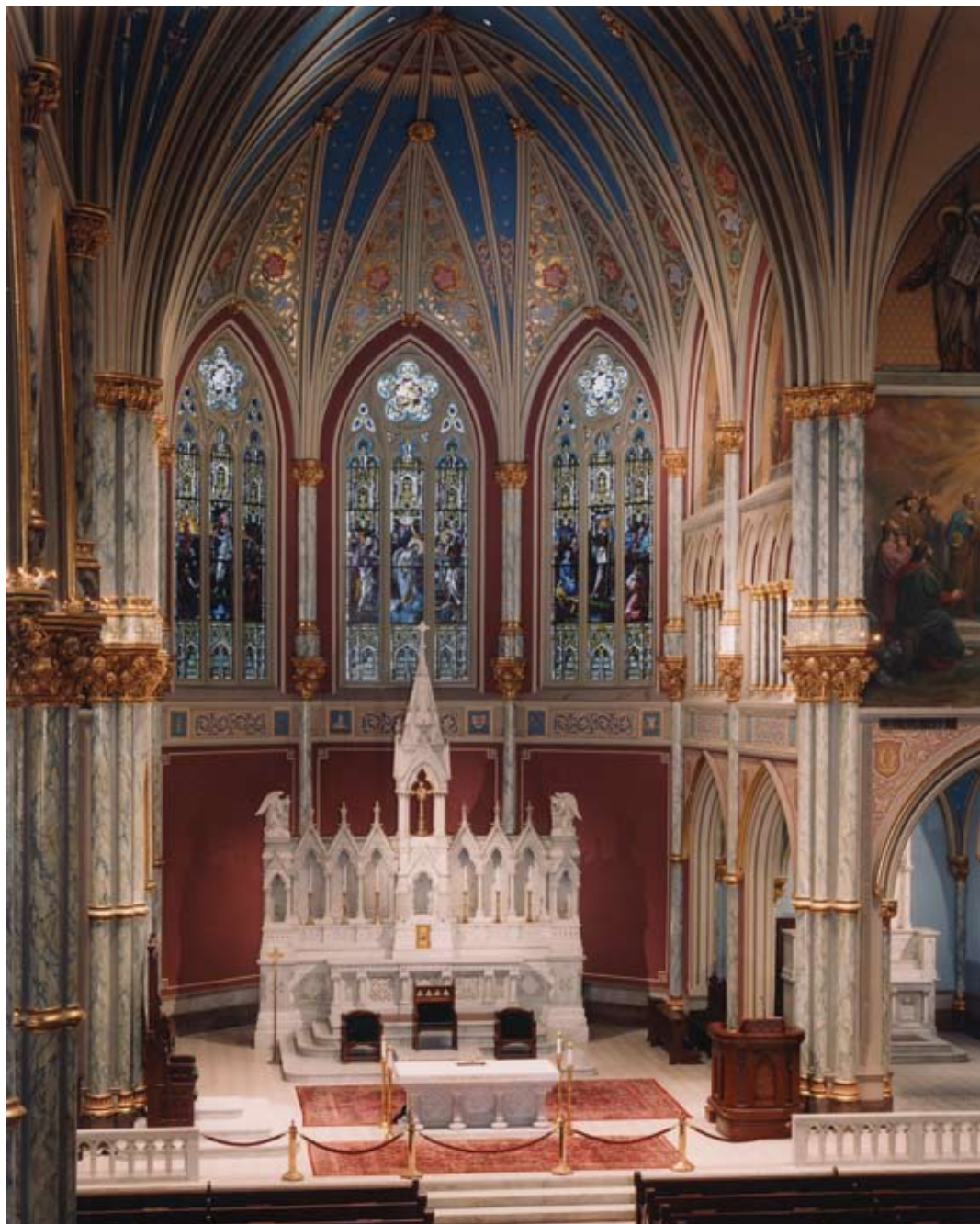
PHOTOGRAPHY

Don DuBroff Photography

Located in the Savannah Historic District, the Cathedral stands as a crowning jewel in this small southern town, rich in its Victorian history. The modified French Gothic church was designed in the early 1870s by Baldwin & Price. The spires were completed in 1896. A fire two years later nearly destroyed the structure, and it was rebuilt and rededicated in 1900.

The objective of this project was to conserve or restore those characteristic elements that define the Cathedral as an important religious and historic building, while weaving new functional requirements and building systems into the old.

The exterior required decisive intervention. The century-old slate roof had failed. The tower



design, while soaring in spirit, had been overly optimistic in its ability to withstand the elements over time. A major effort was required to counter uplift and control the effect of the towers' outward thrust on the masonry below and to restore the terra cotta. Much of it was dangerously cracked and spalled.

On the interior, substantial improvements were made to the HVAC and sound systems, to the decorative and liturgical arts, and to the lighting, furnishings, and finishes. Liturgical changes were introduced to bring the church more in keeping with contemporary religious practices. A rich marble, full-submersion baptismal font was situated in the center aisle, just inside the main

entrance, to emphasize baptism as the starting point of Christian life. Old confessionals were supplanted with reconciliation chambers. A new carved Carrara marble altar was brought forward toward the congregation.

JURY COMMENTS

This is an ambitious exterior and interior restoration with the addition of new elements. The discipline and integrity of the design is remarkable in how it reclaims the past. New elements are very sympathetic with the old. For example, the new font design uses materials recycled in the restoration. The lighting is remarkable, as is the restoration of the wall paintings. The result is a sacred space of jaw-dropping quality.

2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: RELIGIOUS ARCHITECTURE, RESTORATION

Sterling Divinity Quadrangle
Yale Divinity School
New Haven, Connecticut

AWARD

Honor

ARCHITECT

R.M. Kliment & Frances Halsband Architects
255 West 26th Street
New York, New York 10001
212-243-7400; 212-633-9769 fax
www.kliment-halsband.com

CONTRACTOR

Daniel O'Connell's Sons

LANDSCAPE ARCHITECT

Andropogon Associates, Ltd.

MECHANICAL/ELECTRICAL/PLUMBING ENGINEER

Flack & Kurtz, Consulting Engineers, LLP

STRUCTURAL ENGINEER

Robert Silman Associates, PC

CIVIL ENGINEER

URS Greiner, Inc.

SPECIFICATIONS

Robert Schwartz & Associates, Inc.

LIGHTING DESIGN

Brandston Partnership, Inc.

ACOUSTICAL CONSULTANT

Kirkegaard & Associates

AUDIO VISUAL CONSULTANT

Acentech

GRAPHIC DESIGNER

212H

FOOD SERVICE CONSULTANT

Targeted Specialty Services/Rykoff Sexton

PHOTOGRAPHY

Cervin Robinson

The project is an adaptive reuse of the Sterling Divinity Quadrangle, designed by Delano & Aldrich and completed in 1932. It provides a renovated building for sacred, social, and instructional spaces; library; administrative and faculty offices of the Yale Divinity School, the Institute of Sacred Music, and the Berkeley Divinity School. The school remained fully operational throughout the project.

The pavilions of the west quadrangle, formerly student residences, were converted to instructional and administrative uses. They are connected by means of new ramps on the first and second floors, with new enclosures at the second floor. These ramps, along with new elevators, make the entire complex fully accessible. Residences for students are provided in the Canner Street apartment quadrangle. A Victorian house on an adjoining site was renovated to provide a residence for the Dean.

In three pavilions of the west quadrangle, portions of the second floors were removed to create double-height spaces for the Institute of Sacred Music Great Hall and Organ Studio, and a large lecture hall. Other pavilions were renovated to accommodate instructional and common spaces, offices, seminar rooms, and classrooms. The library was reorganized and renovated. Marquand Chapel, the Day Missions Reading Room and Library Rotunda, and the exterior of the existing buildings were restored. There is a new porch to the north which marks the principal entrance to the complex.

Three of the four pavilions east of Marquand Chapel were not required for the Yale Divinity School program. They were stabilized, and will be renovated in the future. An existing Dean's House and student dormitory were removed to create a new landscaped oval bounded by the Sterling Divinity Quadrangle, the quadrangle of the Canner Street student apartments, and St. Ronan Park.

JURY COMMENTS

This restoration is on an urban design scale. Because it is an ensemble, it is more powerful than the restoration of a single building. This project represents a major undertaking by an important institution, without bells and whistles, in a restrained way, relying on existing materials and proportions. The restoration incorporates an appropriate austerity. The project's discipline and the consistency create an effect that is both memorable and functional.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



PROJECT: RELIGIOUS ARCHITECTURE, RESTORATION

Restoration and Adaptive Re-Use of the Loew's
Metropolitan Theater
Brooklyn Tabernacle
Brooklyn, New York

AWARD Honor

ARCHITECT

Kostow Greenwood Architects, PC
560 Broadway, Suite 607
New York, New York 10012
212-334-0116
www.kostowgreenwood.com

CONSULTING ARCHITECT

Maurice Wasserman, Architect

CONTRACTOR

Clacedo Construction Corporation

STRUCTURAL ENGINEER

Robert Silman Associates

MECHANICAL/ELECTRICAL/PLUMBING ENGINEER

Edwards & Zuck Consulting Engineers

BUILDING CONSERVATION

Li Saltzman Architects PC

ACOUSTICAL CONSULTANT

Acoustic Dimensions

LIGHTING CONSULTANT

Kugler Tillotson Associates

SECURITY CONSULTANT

Ducibella Venter & Santore

PLASTER RESTORATION, DECORATIVE PAINTING & MURALS

EverGreene Painting Studios, Inc.

STONE RESTORATION

Boccia Construction Inc.

PHOTOGRAPHY

Whitney Cox Photographer

The Loew's Metropolitan Theater, designed by architect Thomas W. Lamb, opened in 1918 with a capacity of nearly 4,000 seats. The theater underwent a renovation in 1948, converting it into a movie palace, and underwent a more drastic renovation in 1978, converting it into a quadruplex movie theater. The building was vacant for many years and suffered from extensive deterioration when the Brooklyn Tabernacle purchased the decaying theater and three adjacent buildings in 1997.

The architects worked closely with the client to develop a scope of work that included restoration of the Fulton Street Lobby, restoration



of the theater auditorium with modifications to accommodate their choir and congregation, two new lobbies, a 300-seat dining hall, Sunday School classrooms, choir rehearsal space, a bookstore, and administrative offices.

The design challenge was three-fold. First was the task of unifying the exterior of the building with three new facades on three different streets. The second was the restoration of the historic spaces within the building while meeting new technical requirements. And the third part focused on the spatial requirements for the new building program. While the exterior design of the building required creating a singular identity, the design of the interior of the building required the unification of four separate buildings.

While new building systems were integrated into the existing theater, the ornate plasterwork was meticulously restored. The color scheme for the decorative painting evolved from a fragment of fabric discovered during demolition. Custom fabric designs for the seating and acoustical panels were also derived from the recovered fabric.

JURY COMMENTS

This is a magnificent restoration of an historic movie theater into a worship space. It recreates the past in a way that would not be possible to build new today. The space is restored to a grandeur that is very appropriate for its new use. The restoration of lavish murals helps to transport viewers, and it is an apt metaphor for the new transcendent role of this building. New street facades are a sensitive revitalization of the building's urban relationship to the street.

2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



PROJECT: RELIGIOUS ARCHITECTURE, RESTORATION

Marikle Chapel of the Annunciation
College of Notre Dame of Maryland
Baltimore, Maryland

AWARD Merit

ARCHITECT

Murphy & Dittenhafer Architects
800 North Charles Street
Baltimore, Maryland 21201
410-625-4823; 410-625-4670 fax
www.murphdittarch.com

PHOTOGRAPHY Alain Jaramillo

The College of Notre Dame of Maryland completed a major addition to its campus in 1896 with the construction of Theresa Hall. Designed by the Baltimore firm of Baldwin & Pennington, the building included a new 3,500-square-foot chapel on the second floor, now called the Marikle Chapel of the Annunciation.

The primary goal of this project was to restore the historic chapel's architectural character while accommodating the College's need for a warm and inviting place for stu-



dents and a multi-purpose space for worship, assemblies, and concerts. A previous renovation in 1968 (*above*) had eliminated all but traces of the original design (*top*) in an effort to modernize and air-condition the chapel.

The new design balances restoration with contemporary liturgical requirements and upgraded mechanical and electrical systems. Work included recovery of the room's high ceiling and original proportions, restoration of lost plaster details, art conservation, fabrication of a new altar and ambo, and commissioning of a new mural of the Annunciation. The remaining sections of the original stained-glass windows were restored, and missing elements replaced by the original artist, Franz Mayer of Munich, Germany. More than 30 paint colors, in graduated tones, enhance the historic architecture.

JURY COMMENTS

This project is a sensitive historic restoration of spaces that had undergone not-so-sensitive previous renovations. Exposing and restoring the original vaulted ceiling in the space elevates and enlightens the sanctuary space. Extensive plaster recreation and painting helped to restore the sense of the sacred. There is an excellent use of color and decorative patterns. New lighting also helps to make the space more inviting and worshipful.

2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

PROJECT: LITURGICAL/INTERIOR DESIGN

Renovation of Trinity Episcopal Church
Toledo, Ohio

AWARD

Honor

ARCHITECT

Peter Krajnak, Darryl Rogers, Craig Vander Veen
Rogers Krajnak Architects, Inc.
243 E. Livingston Avenue
Columbus, Ohio 43215
614-461-0243; 614-461-6243 fax
www.rogerskrajnak.com

CONTRACTOR

Jack Lindberg, Bostleman Corporation

ENGINEER (STRUCTURAL, MEP)

Gerald Petric, Korda/Nemeth Engineering

ACOUSTICAL CONSULTANT

Dennis Fleisher, MuSonics

PHOTOGRAPHY

Feinknopf Photography

This is the fifth renovation of this historic downtown church originally constructed in 1863. The project is a combination of restoration, preservation, and new construction. The nave, chancel, gallery, gathering area, and entry vestibule were extensively renovated to incorporate new lighting, sound, and mechanical systems, as well as new wood flooring and painted wall and ceiling decoration.

Central to the new gathering space within the nave is the new baptismal pool and infant font. The 1876 marble infant font and the new hexagonal immersion pool are integrated together to provide for the baptism of infants and adults. On axis with the font is the columbarium, a contemplative place defined by a curved bench and a wood and glass screen wall that joins new life in Christ with the resurrected life of the faithful.

The freestanding marble, limestone, and mosaic tile altar is a reworking of the former high altar. The inlaid limestone "rug" around the altar creates a generous liturgical zone, which is further defined by four new brass candle stands.

Though the colors have been softened for modern lighting, the painted decoration on the chancel walls is a faithful recreation of the original designs. The historic blue sky ceiling and gold leaf stars were restored. The original patterns were discovered through a painstaking



process that revealed and documented each layer of paint since 1865.

A very important element in the project is the ability for the assembly to be shaped in a variety of ways to participate in a variety of liturgical celebrations and other events. The Civil War era pews were replaced with oak chairs to provide maximum flexibility.

JURY COMMENTS

This renovation blends the best of contemporary use with the building's historic fabric. A good example is the font, which is a wonderful combination of old and new. A beautiful color palette inside enlivens the ceiling in the main nave. The new flexibility of the space is the best part of the design. The result is a very pleasant space that allows liturgical experimentation. It's a remarkable transformation of how people worship, and an example of how a congregation can adapt its worship space for new uses.



2003 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



PROJECT: LITURGICAL/INTERIOR DESIGN

Loretto Christian Life Centre
Chapel Renovation
Niagara, Canada

AWARD
Merit

ARCHITECT

Larkin Architect Limited
398 Adelaide Street West, Suite 810
Toronto, Ontario M5V 1S7 Canada
416-504-6054; 415-504-3145 fax
www.larkinarchitect.com

ARTISTS

Russell Baron (Font, Cross, Tabernacle,
Vigil Candle)
Ludzer Vandermolen (Bronze Altar Top, Ambo)

PHOTOGRAPHY

David Drake Photography

The Loretto Christian Life Centre has a commanding view of Niagara's Horseshoe Falls. The sound of the font alerts us to that context. Gently curving, textured glass panels that recall the color, form, and shape of the falls on a sunny afternoon, invite you first to pause at the font, turn to address the mystery of the cross, and then to journey Christ's passion before finding your own place within the chapel's peaceful embrace. Its design is asymmetrical, egg-shaped and womb-like, inviting contemplation of the divine mother, the creator God, and "the word made flesh." The original colored glass windows have been removed to invite in the sun's healing light and warming rays, opening up vistas to the surrounding gardens where the community's founder is buried.

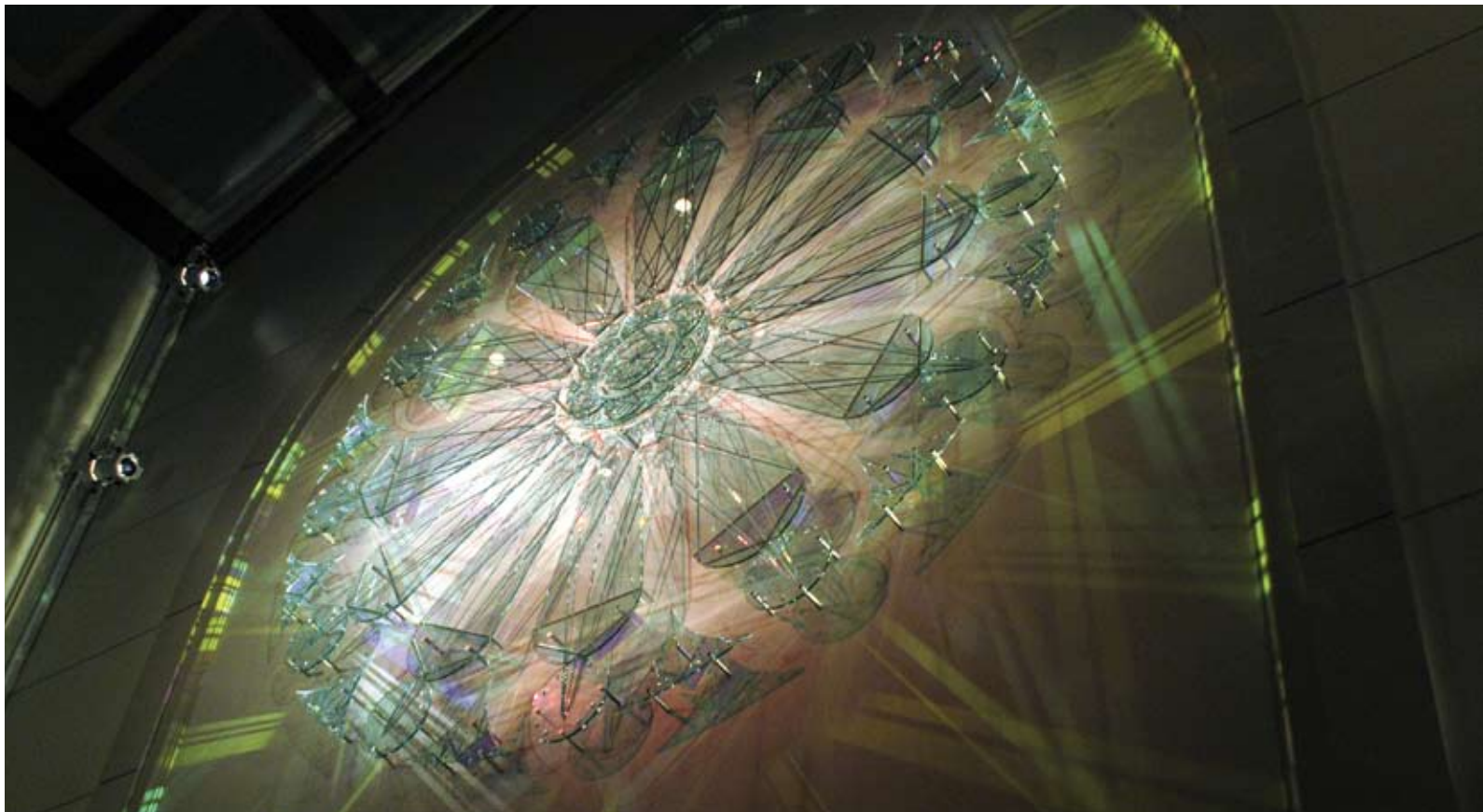
The design of the chapel and its furnishings celebrates a deeper history in the prehistoric creatures that left their imprint in the limestone used to build the Centre, of the plunging waters of the nearby cataract, and of the ancient forest that once lined its shores. The imagery on the font, with its limestone base, tells the story of the emergence of life from the broth of the primeval seas. The chapel offers a catechetical environment that is designed to foster the theological link with Earth's story, and to suggest that when people gather to celebrate the mysteries of their faith, they do so within the larger context of creation.

JURY COMMENTS

This design radically transforms an existing space, tying it to the drama of Niagara Falls. The oval space, strategically placed within a rectangle, creates a sense of community that could not be present in the previous design. The simplicity of the white floor, wall, and ceiling surfaces directs one's attention to the accent pieces. The mottled glass extends the sense of surface that accentuates the objects.



2003 FAITH & FORM RELIGIOUS ART AWARD



PROJECT: RELIGIOUS ARTS, VISUAL ARTS

Rose Window
Christ Church Episcopal Cathedral
Cincinnati, Ohio

AWARD

Honor

ARTIST/DESIGNER

Kenneth F. von Roenn, Jr.
Architectural Glass Art, Inc.
815 West Market Street
Louisville, Kentucky 40202
502-585-5421; 502-585-2808 fax
www.againc.com

ARCHITECT

Philip Markwood Associates

In the renovation of Christ Church Episcopal Cathedral, a new reredos screen wall was added behind the altar, the upper portion of which is clear glass. The intent of the architect was to expand the view beyond the altar to a feature element on the rear wall.

In response to this objective the artist designed a “crystal rose” glass sculpture in the form of a rose window, because traditionally this is what would have been in this location. Placing an actual window in this location was

not possible because there was a building beyond the wall. The work is seen from the sanctuary as well as the new narthex, which is located behind the reredos wall of the altar.

The work is composed of planes are 1/2-inch clear plate glass set 4 inches away from the wall. The glass planes are articulated with engraved and polished lines representing the geometry used to construct the rose window form. Along the perimeter and perpendicular to the glass planes is dichroic glass. When illuminated, the engraved lines cast and reflect spectral colors and the dichroic glass casts a rose color to the center and reflects radiating gold rays onto the surrounding wall. The light sources are located above and in front of the work and are programmed to cast different lighting arrangements for different occasions.

JURY COMMENTS

This is a way to provide a rose window without natural light, and an ingenious solution. The window can be read at many different levels, and has an ethereal presence, with wonderful scale, craft, and detailing. The quality of the material is exploited to full effect. There is a kaleidoscope quality, without following the rose window historicist pattern. This is a thoroughly contemporary interpretation.



2003 FAITH & FORM RELIGIOUS ART AWARD



PROJECT: RELIGIOUS ARTS, VISUAL ARTS

The Psalms Project Unweavings®
Fourth Presbyterian Church
Chicago, Illinois

AWARD

Honor

ARTIST

Laurie Wohl
236 W. 27th Street, Room 801
New York, New York 10001
646-486-0586
lauriewohl@hotmail.com

PHOTOGRAPHY

Tom Van Eynde



The “Psalms” project aspires to celebrate and elevate the perception of the sacred in the worshiper’s day-to-day faith journey during Ordinary Time. The large Unweavings created for the sanctuary evoke in word, texture, and image the spirit of prayer and the experience of God. The pieces also express the particularity of Fourth Church’s strong commitment to multicultural and interfaith dialogue.

Both Hebrew and English calligraphy augment the formal and pictographic narratives in the pieces, sometimes separately and sometimes intermingled, as in the pulpit parament, underscoring the text from Psalm 133: “Behold, how good...it is for brothers to be together.” The use of this text emphasizes the Christian-Jewish dialogue to which Fourth Church is committed, and its connection to its Old Testament roots.

The project consists of 11 pieces. The Unweaving process begins with raw canvas and removes part of the warp or weft threads, releasing fibers to form different shapes and textures. Raised calligraphy and iconography are applied with modeling paste. Underscoring the contrast between Ordinary Time and the holy days of the Church calendar, the colors of the pieces emphasize green, the color assigned to Ordinary Time. A gold wash, signifying sacredness, adds a distinctive glow. The loosened threads float gently on currents of air moving slowly through the sanctuary’s vast space.

The form of the pulpit parament refers to falling waters. The pieces at the narthex entry form a gate to prayer, echoing the architecture of the sanctuary. The text passages used are intended to give congregants thoughts to keep as they leave the sanctuary, touching upon delight in prayer, God’s protection, and the Church’s commitment to social justice. The pieces flanking the altar allude in form to wings, using Psalms passages incorporating wing and water imagery.

JURY COMMENTS

These textile works are wonderfully delicate, with subtle colors and elegant details. The use of beads and gold make it even more precious. Each piece is well dimensioned and scaled for the particular setting. The colors are perfect for the stone backdrop, and have a real affinity with the architecture. This project is an excellent example of how finely crafted contemporary work can complement a traditional sanctuary.

2003 FAITH & FORM RELIGIOUS ART AWARD



PROJECT: RELIGIOUS ARTS, VISUAL ARTS
Stained Glass Windows
Congregation of the Sisters of St. Agnes
Fond du Lac, Wisconsin

AWARD
Merit

ARTIST
Guy Kemper
190 N. Broadway
Lexington, Kentucky 40507
859-254-3507
www.kemperstudio.com

FABRICATOR
Derix Glasstudios
Tanusstein, Germany

LITURGICAL CONSULTANT
Fr. Mark Joseph Costello

This work is unusual in that it has been freed from two of the traditional constraints of the craft: the leadline and the use of vitreous enamels for painting. The glass is mouth-blown, double-flashed glass that has been etched in successive layers with acid to produce a painterly effect. Since the color is actually glass instead of paint, which is duller, it has all the richness and refractive quality of blown glass. The pieces are then laminated to a base of clear tempered glass, eliminating the necessity of a leadline between individual pieces.



These windows address several architectural and thematic concerns. The chapel has rounded walls. The ceiling is punctured by a cylindrical vault that rises 35 feet at the center of the room. There is circular seating. The floor, chairs, and furnishings are natural oak and the walls are white. It is a very simple and poetic space.

The springs which brought these pioneering women to settle their present location in Fond du Lac provide the theme. These springs have played an important role in the physical and spiritual nourishment of the community. The circular rhythms respond to the architectural theme of the space and symbolize many things both in

this world and beyond. The prismatic effect of the hallway windows is achieved with a thick band of leaded crystal that casts slowly moving, intense rainbows through the space.

JURY COMMENTS

This piece possesses a wonderful sense of journey. The composition's horizontal bands contrast with the sweep of motion. The circle provides a dramatic sense of movement, and draws the windows together so that they can be read as a single composition. The piece ties in well with the history of the religious order, in a contemporary fashion.

2003 FAITH & FORM RELIGIOUS ART AWARD



PROJECT: RELIGIOUS ARTS, VISUAL ARTS
The Communion of Saints Tapestries
Cathedral of Our Lady of the Angels
Los Angeles, California

AWARD
Honor

DESIGNER/ARTIST
John R. Nava
1353 Shippee Lane
Ojai, CA 93023
805-640-0680

CATHEDRAL ARTS PROGRAM CONSULTANT
Richard Vosko

The Cathedral of Our Lady of the Angels' monumental tapestries depict the Communion of Saints arrayed along both walls of the nave. The subject represents the "body of Christ," the Church itself as embodied by its people. The figures embrace and mirror the people in the heart of the sacred space.

It was mandated that diversity be reflected in the saints of the tapestries, to show saints from every period of history since the time of Christ and from all parts of the globe. The inclusive aspect of the tapestries alone, with the strong presence of women and people of all origins, makes this an unusual and particularly American vision of the Communion of Saints.

Two other cycles of tapestries include the Baptism of the Lord, made for the baptistery

of the cathedral, and The Holy City, based on a text from the Book of Revelation about the New Jerusalem, for the presbyterium wall behind the altar. The figureless Holy City tapestries trace the city street grid of Los Angeles to evoke the "New Jerusalem."

The 36 tapestries are all 7 feet wide and range in height from 14 to 46 feet. The average height is about 23 feet and the total area is around 640 square yards. The Communion of Saints features 136 figures that average 10 feet in height. It includes people ranging from 3 months to 90 years old and, in addition to 124 named saints, includes 12 anonymous figures that reflect the uncanonized among us. Almost without exception, the figures were developed from portrait paintings of "real" people and were rendered as vividly in 16 colors of fiber. Individual paintings and compositional designs were composited digitally and translated into weaving files that were transmitted via internet to Belgium for fabrication.

JURY COMMENTS

These tapestries are an acoustical and beautiful addition to the Cathedral, giving it a presence, populating it with the saints. The tapestries are beautifully rendered, and include the images of local people and those in the congregation who were used as models. Subtle colors are used that are part of the architecture. With their quiet backgrounds, the tapestries have a layered feeling, a hyper-realism with also a naturalistic feeling. This is a true masterpiece, a revival of an ancient art form, yet very contemporary.

2003 FAITH & FORM RELIGIOUS ART AWARD

PROJECT: RELIGIOUS ARTS, VISUAL ARTS

“Mary at the Wedding at Cana”
St. Alphonsus Liguori Catholic Church
Prospect Heights, Illinois

AWARD

Honor

ARTIST

John Collier
Hillstream, LLC
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914-533-5550
www.hillstream.com

This six-foot-tall sculpture of Mary at the wedding at Cana juxtaposes the Virgin with one of the stone vessels in which Jesus turned water into wine—his first public miracle. This miracle is often seen as a foretaste of the Eucharist, because, the early Catholic Church fathers argued, if Christ can turn water into wine (a substance very much like blood), then he could turn wine into his own blood. This sculpture continues this theme, with the cover of the stone jar showing the spirit of God as a dove hovering over the waters of creation before they, too, were transformed. This is also the same spirit that hovered over Mary at the Annunciation. The artist sees this as appropriate to depict in this work because if Cana’s miraculous wine is a premonition for the Lord in the Eucharist, then perhaps the stone jar is a symbol of his mother, holding as it does the wine in its body.

The sculpture was created in bronze and was dedicated on Mother’s Day in May, 2003.

JURY COMMENTS

There is a tension and a wonderful sense of anticipation in the design. It is very contemporary in style, but also has a Roman presence. This sculpture speaks to the observer at different levels. The vessel is literal, but Mary can also be seen as the vessel of Christ. This sculpture has a narrative that extends into the metaphoric and spiritual. Mary’s face is idealized, she is not a perfect beauty. She has a distant look in her eye, which is poignant. There is also a trace of sadness in looking into the future, as if she knows that Christ’s first miracle at Cana is also the first step on a journey that will lead to his death. The wine container is evocative at many levels of interpretation. It is a very dynamic piece that will deeply engage people.



2003 FAITH & FORM RELIGIOUS ART AWARD

PROJECT: RELIGIOUS ARTS, LITURGICAL FURNISHINGS

New Ark for Temple Oheb Shalom
Baltimore, Maryland

AWARD

Honor

ARCHITECT

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Owings Mills, Maryland 21117
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ARTIST

David Klass (Judaic Artist)


PHOTOGRAPHY

Alan Gilbert Photography

The Holy Ark or Aron Kodesh created for Temple Oheb Shalom in Baltimore is a true collaboration between architect and artist. Envisioned and conceived in form and substance by the architect as the centerpiece of the revitalized sanctuary, a new holy space was created to encircle and protect the Safer Torah - sacred Torah scrolls. Refined and infused with grace by the artist, six pylons of hewn Jerusalem stone representing the six days of creation stand as sentries. They are joined together with beautiful open bronze grill-work to allow one to glimpse the sacred scrolls from many vantage points. The openness also establishes the accessibility of the sacred texts and fulfills the directive for the Torah to "live" in the midst of the people. At the same time, the holy is separated from the mundane.

The focal point of the design is the bronze gate that emerges from the ground in the form of the Tree of Life with broad roots and branches that evolve into variations of the Hebrew letter shin symbolizing God's presence. The tree rejoices in the culmination of creation, the establishment of Shabbat - the Sabbath day - and reaches to the heavens to exclaim God's dominion over all the earth declaring "Kadosh, Kadosh, Kadosh Adonai tz'vaot - Holy, Holy, Holy is the God of all being!"

JURY COMMENTS

The use of stone in this project transports you to Jerusalem, and is carved into a shape from which it grows organically. The design is very dynamic, with alternating solidity and transparency. The layering of glass and metal lends a sense of mystery. The calligraphy and the tree of life are elegantly woven together. The screen works well with the Torah covers. This is a beautifully crafted object. 



NOTES & COMMENTS

FRANK KACMARCİK OBLSB, 1920-2004

Benedictine Brother Oblate Frank Kacmarcik died peacefully and unexpectedly in his sleep in the Abbey Health Center on Sunday morning, February 22, 2004. Kacmarcik was an award-winning graphic artist and church design consultant who achieved international acclaim for his work. In his book, *Seeing and Believing*, Paul Philibert, O.P., wrote, "No one has had a greater influence on the development of American religious architecture and art in the past four decades than Frank Kacmarcik."

Kacmarcik was born on March 15, 1920, in Saint Paul, Minnesota. In 1938 he accepted a scholarship from the Minneapolis College of Art and Design (then Minneapolis School of Art) where he came under the special influence of a young professor, Alexander Masley, who encouraged Kacmarcik's sense of design and bolstered confidence in his own intuitions. Other teachers helped him cultivate a love for painting, and graphic and book design.

As a novice at St. John's in 1940, Kacmarcik worked with Brother Clement Frischauf OSB, an influential liturgical artist trained in the Beuronese school of religious art. In 1950 Kacmarcik became assistant professor of art and to help establish art as a major at St. John's. The same year he created his first cover for *Worship* magazine. He continued to design or monitor the covers until his death. In 1953 he collaborated closely with the Hungarian Bauhaus architect, Marcel Breuer, who was engaged to design the Abbey Church and other buildings on campus.

Kacmarcik left the University in 1954, but he continued to work for Liturgical Press as a freelance graphic artist. He became a "city hermit," working full-time as a consultant in church design, in printing and the graphic arts.

In 1987 Kacmarcik was made an Honorary Member of the American Institute of Architects, "in recognition of outstanding contributions to the architectural profession and to society as a whole." He garnered more than 60 national and international awards in book design and the graphic arts, as well as many awards for building and renovation projects, including six coveted national AIA awards. He served as a consultant on numerous architectural projects that include: St. Patrick's Church, Oklahoma City, Oklahoma; St. Richard Church, Jackson, Mississippi; Mepkin Abbey, Monck's Corner, South Carolina; and Sacred Heart Chapel, St. Joseph, Minnesota.

Kacmarcik's sometime prickly personality – a mask for his tender interior – did not endear him to all. His not-so-obvious humility was

based solidly on his awareness that he had been gifted by God with a rare and genuine artistic insight and talent.

Thomas Merton, OCSO wrote a prayer for Kacmarcik that concludes with a moving petition for vocations: "O Lord, send us chosen messengers and teachers, lovers of worship and of art who will restore with chaste and noble works the beauty of your house! May they teach us to see with pure heart the splendor of your Son Jesus Christ and to express what we have seen in images worthy of so great a vision."



NEW INTERFAITH CHAPEL FOR UNIVERSITY

A hint of Le Corbusier's Ronchamp Chapel is evident in the renderings for the new Wallace All Faiths Chapel to be built on the Chapman University campus in Orange, California. Designed by AC Martin Partners of Los Angeles, the chapel will feature gently inwardly curving walls, which range from 2 to 10 feet in thickness, surrounding the 250-seat worship space. The sanctuary walls and the roof never completely meet, and are set with floor-to-ceiling panes of glass at the corners, with a clerestory around the top, appearing to float the chapel's roof 40 feet above the sanctuary floor. Completion of the chapel is expected in 2005.

ART GLASS SHOW SCHEDULED FOR JULY

The 2004 Art Glass show will take place at the Oregon Convention Center in Portland, July 8-11, 2004, and will include a tour of the

Museum of Glass in Tacoma, Washington. For more information on attending or exhibiting at the Art Glass Show call: 740-452-4541; email: ArtGlassShow@Offinger.com; or visit www.ArtGlassShow.com.

RESTORING A 200-YEAR-OLD CHURCH RUIN WITH COMPUTERS

Tucked away in the sunny hills along the southern California coast stands one of the most breathtaking historical ruins in North America. Walls made entirely of native stone tower 50 feet in the air, with intricately carved cornices of rock perfectly joined. The design of the church was inspired by Junipero Serra, the Spanish padre who became California's first citizen. Started at the end of the 18th century, it was built in nine years by the Juaneno Indians without metals or modern tools. When completed in 1806, it was the largest modern man-made structure west of the Mississippi River. Six years after the church was completed, a tremendous earthquake shook it to the ground. The collapse left the remaining walls and the interior of the church exposed to wind, rain, and the ravages of time. A 1991 conservation and restoration study documented the significant archeological value of the church's architecture and carvings. The Campaign to Preserve the Great Stone Church is a \$7 million archeological effort that will literally preserve the ruin in time so that it will look as it did after the earthquake of 1812.

One of the most critical and time-consuming aspects of any restoration project is documenting the condition of the existing structure and planning the restoration and conservation of the structure. Thirtieth Street Architects of Newport Beach, California (John Loomis, project architect, and Elizabeth Sanchez, project manager) worked on the restoration with a 3D CAD program called VectorWorks from Nemetschek North America, which features a freehand drafting tool that simplifies the definition of irregular shapes such as those found in a restoration process. The CAD program provides a hybrid system that can automatically sweep or extrude 2D models into 3D. Thirtieth Street decided to model the entire ruin in 3D, creating models of stone with regular shapes by using the object-based features of the software, which saved time in the structural engineering segment of the project. Once these 3D models were completed, engineers working on repairs could simply interrogate the model to get the information they needed.

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NOTES & COMMENTS

For example, engineers needed to know the weak points of the sacristy in order to design a support structure. They took measurements of both the inside and the outside of the dome using an electronic level and entered them into the CAD program to create something similar to a topographical map. Once this process was completed, they were able to easily generate any needed cross-section, and calculate the area of the cross-section.

A unique aspect of the documentation for this project was the superimposition of photographs of the actual ruins onto the 3D model. The dimensional accuracy of the model and the ability of the CAD software to easily import Photoshop files made this a relatively simple process. When it was completed it added an additional dimension to the drawing that greatly increased its utility by making it possible for people without technical background involved in the project to immediately grasp the condition of a particular area of the structure. The resulting model looked almost like a photograph of the project yet was far more useful because it could be viewed from any angle and used to produce accurate measurements of any dimension in the project.

NEW HISTORY OF ARC PUBLISHED

The ARC Story: A Narrative Account of The Society for the Arts, Religion, and Contemporary Culture, written by Betty H. Meyer (Faith & Form Editor Emeritus) is now available. The volume traces the story ARC from its beginnings in 1961 to its 40th anniversary in 2001. The account makes vivid the presence of artists and theologians who have been involved with the society, such as W.H. Auden, David H.C. Read, Leslie Fiedler, Jean Houston, Louis Kahn, Rollo May, Margaret Mead, Robert Motherwell, Virgil Thompson, Robert Penn Warren, and many others. William J. Conklin, another ARC participant, wrote the Introduction. The 165-page book is interspersed with poems by ARC members such as Marianne Moore and Auden, and also has an index and an appendix of photographs. Copies of the book are available for \$20 (includes shipping) and can be ordered from ARC, c/o Nelvin Vos, 15811 Kutztown Road, Box 15, Maxatawny, PA 19538

Quote of Note

"The Gothic cathedral is a blossoming in stone subdued by the insatiable demand of harmony in man."

Ralph Waldo Emerson

INTERNATIONAL CONFERENCE ON THEOLOGICAL AESTHETICS

"Beauty of All Things Beautiful: Theology and the Arts" is the title of an international conference scheduled to take place May 19-23, 2004, at St. Bonaventure University in St. Bonaventure, New York. The conference will focus on the interrelationship between theology, aesthetic experience, and the arts. The Franciscan tradition in art and theology will be particularly emphasized. A full schedule and registration information is can be found at: <http://web.sbu.edu/theology/theoaesth>, or by calling Oleg Bychkov at 716-375-2443.

HISTORIC PRESERVATION AND CULTURAL RESOURCE MANAGEMENT

The National Preservation Institute is presenting a series of seminars in historic preservation and cultural resource management at different locations around the U.S. through December 2004. Seminars focus on enhancing the skills of professionals responsible for the preservation,

NOTES & COMMENTS

protection, and interpretation of historic, archaeological, cultural, and environmental resources. Information can be found at: www.npi.org, or by contacting Jere Gibber at 703-765-0100 or info@npi.org.

BELL TOWER GIVES 'VOICE' BACK TO CONGREGATION

Sacred Heart Catholic Church, built circa 1930 in the historic Albuquerque neighborhood of Barelás, featured a much-loved pair of bell towers. When the building was condemned due to structural defects and demolished in the 1970s, the church was relocated across the street, in the former school gym. The executive director of the Barelás Community Development Corporation says, "...we lost our voice...our beautiful bells." The bells disappeared at the time of the demolition.

One of the one-ton bronze bells eventually turned up in a back yard in Albuquerque's South Valley. Sacred Heart re-claimed it, and the effort to add a bell tower to the current church was begun. An approximately five-story tower was designed by architect Isaac Benton of Albuquerque.

Fundraising began, eventually collecting more than \$200,000 for the bell tower. But after 9/11, the Barelás Community Development Corporation submitted a request, supported by letters to New York Mayor Bloomberg from Albuquerque Mayor Martin Chavez and New Mexico Congresswoman Heather Wilson, for a few small pieces of the debris from Ground Zero to be incorporated into the new tower. Like the construction of the bell tower, this was conceived as part of a community effort to revitalize Barelás.

Mayor Bloomberg approved the plan, and a truck was sent to New York to pick up what ended up to be a very large steel beam and a



steel column. As the truck made its way back to Albuquerque, people gathered at every stop to touch the twisted steel and its jagged edges.

Decker / Perich/Sabatini provided structural engineering for the bell tower, which had to be modified slightly to accommodate the 9/11 memorial beam and column. A small area was enclosed to pro-

vide a continuous indoor space for the 30-foot beam, which begins in the eight-foot-square tower and projects across the wall behind the altar. Hand-wrought iron gates blend the church/tower with the historic architecture of the 400-year-old Barelás neighborhood. The project was dedicated in May 2003 to coincide with Sacred Heart Church's 100th anniversary.

SERMONS OF HOT AIR NOT INCLUDED

In a pinch for a new church? A British-based company might be able to help. The latest creation of InnovationsUK.com Ltd. (www.innovationsuk.com) is an inflatable church, with all the trimmings, including an inflatable organ, altar, pulpit, pews, gold cross, and even statues of angels. There's even a plastic "stained glass" window. Measuring



47 feet long by 25 feet wide and 47 feet high, the church is manufactured from fire-retardant polyester durable enough to allow the deflated church to fit into a small van for easy storage and transportation. To inflate it, the church is filled with cold air created by fans plugged into an electric generator, and is tied down and secured in place with ties and ballast to prevent it from heading for the heavens. The church can be fully inflated and set up ready for use in three hours, and disassembled in less than two. Michael Gill, director of InnovationsUK.com, says that the church is now available on a rental basis, but will be offered for sale for about \$40,000. Requests have also been received by the company about the possibility of creating an inflatable synagogue and a mosque. 

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The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, c/o Steven Winter Associates, 50 Washington Street, Norwalk, CT 06854; fax: 203-852-0741; email: FaithNForm@aol.com.



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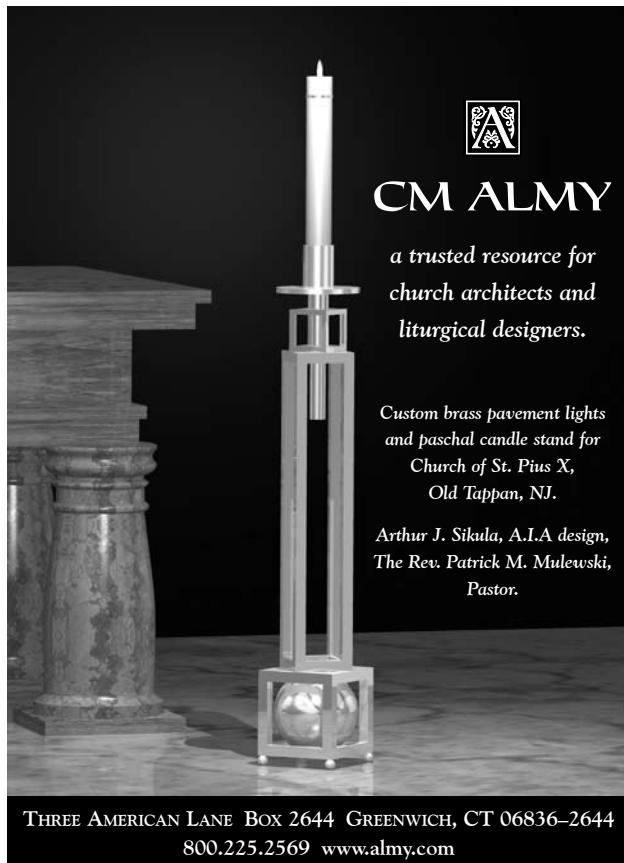
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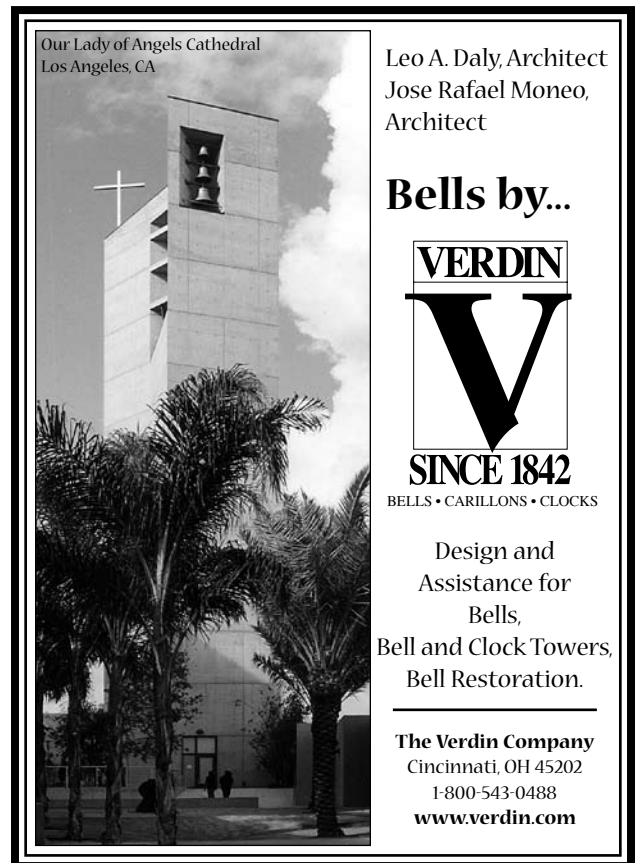



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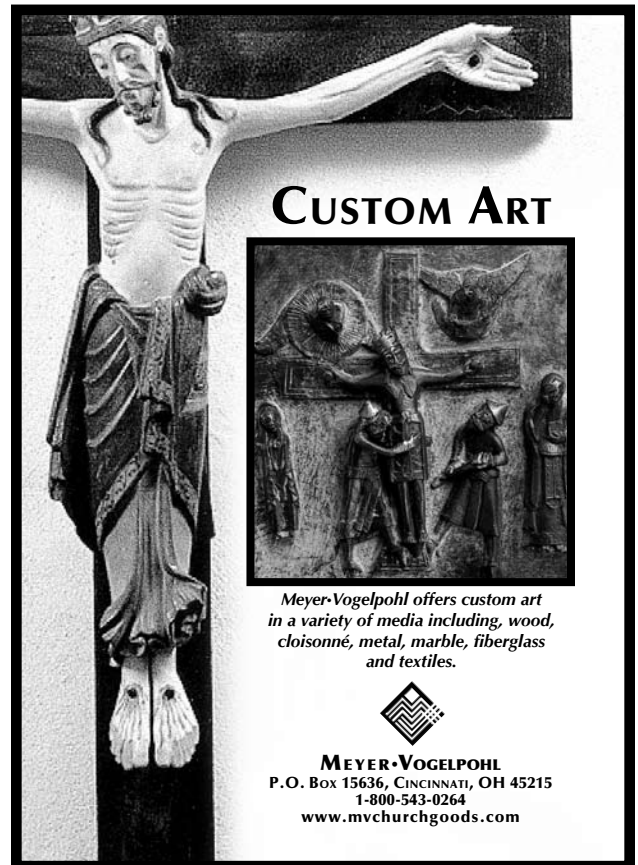
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INTUITION AND THE FORM OF BELIEF

JUST ONE MORE THING... * BETTY H. MEYER



Do you trust your own intuition? As I have grown older I have found that I do. Often I feel strong intuition when I least expect it and am then motivated to learn about the subject of my intuition. Please don't think that I am anti-intellectual or that I don't appreciate the rational process. But I cannot ignore what seems to be a summons to the sub-conscious, to intuition and to the imagination.

Upon graduation from college, I enrolled in Chicago Seminary, not wanting to be ordained but to find out what I could believe theologically. I dare to say that I am still working on that. However in recent years I have begun to feel that I need not be disturbed about an exact theology, that religious faith precedes theology, and I believe that I am more religious than I have ever been. My intuitive sense assures me that God exists and is present in our midst. This assurance is the point of entry into expanding knowledge, not the other way around.

Because I was interested in the arts and because my husband and I had been challenged to build a new church in a high potential area of St. Louis, I began to study architecture. This was my introduction to the Interfaith Forum on Religion, Art and Architecture. While my column is usually on art and architecture, I have decided to address the religious aspect of our forum and its relationship to art and architecture.


It was John Westerhoff, formerly Professor of Religious Education at Duke University, who wrote, "Our knowledge of God is prior to our conceptualization of God. The arts help us to understand that our sense of

God's presence is an intuitive, affective experience. We yearn for meaning and meaning begins with feeling, moves to intuition, and then to rational analysis." And I would add, to action. When this happens our intuition has achieved form and theology is possible.

It has been said that many seminaries understand their primary role to be helping individuals to be biblically and theologically literate, and that the senses and the arts are peripheral and not necessities. But today others are saying that seminaries are moving away from a rationalistic approach to one closer to the arts.

Amos Wilder, formerly a New Testament scholar at Harvard, maintained that we are motivated more by images and vision than by ideas, by experience more than dogma, and therefore that our culture and history progress or are thwarted according to the level of our imaginations.

Am I saying that those who take the rationalistic approach are the real skeptics and the artists the true believers? Of course not. We must learn to speak in paradox—to understand that whether by intuition or reason, differing images of God are constantly unfolding and that their disclosure is realized in multiple ways. But the assurance that God does exist enables us to imagine a future with hope, and a way out of cultural chaos.

At this very moment the future is taking form and we do not know what lies ahead. Is your imagination actively pursuing strategies that will bring promise to 2004? 

BETTY H. MEYER IS EDITOR EMERITUS OF *FAITH & FORM*

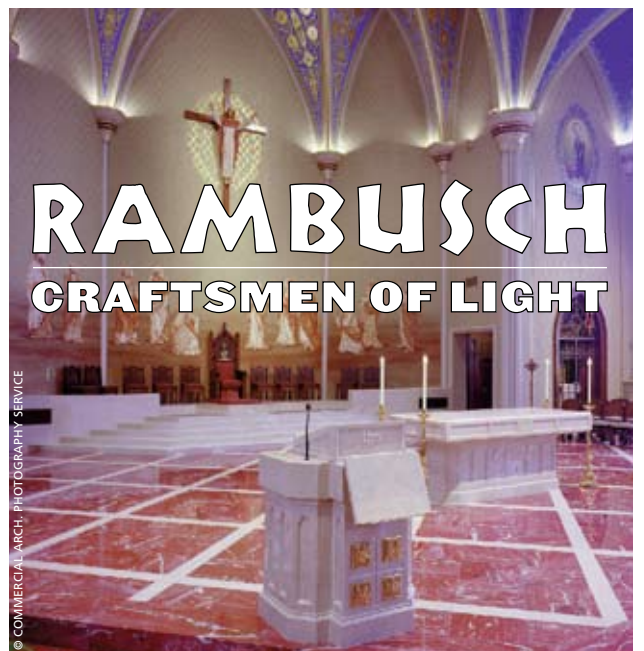
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