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RELIGION, ART AND ARCHITECTURE
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ANNUAL AWARDS ISSUE

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Michael J. Crosbie, Ph.D., RA
Steven Winter Associates, Inc.
50 Washington Street
Norwalk, CT 06854
203-857-0200
FAX: 203-852-0741
mcrosbie@faithandform.com

EDITOR EMERITUS

Betty H. Meyer
25 Maple Street
Auburndale, MA 02466
617-965-3018
FAX: 617-965-7591
bmeyer@faithandform.com

EXECUTIVE DIRECTOR / ADVERTISING CONTACT

Ann Kendall
4742 - 42nd AVE SW
PMB 381
Seattle, WA 98116
206-938-6202
FAX: 206-260-1447
akendall@faithandform.com

DESIGN, PRODUCTION

Dave Kuhar
James Cotton
The Media Cellar, Inc.
38138-1 W. Spaulding Ave.
Willoughby, OH 44094
440-918-1301
FAX: 440-918-1302
mediacellar.com
dkuhar@faithandform.com

EDITORIAL ADVISORS

Annie Dixon
Judith Dupré
Thomas Fisher
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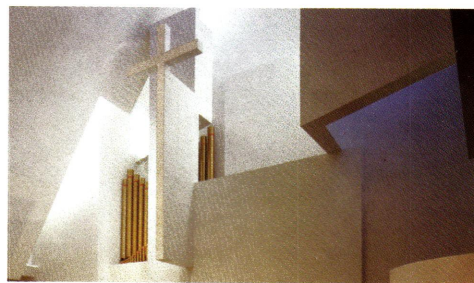
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ON THE COVER: Renovation of the First Presbyterian Church of Encino by Abramson Teiger Architects, one of the 20 winners of the 2004 Faith & Form/IFRAA Religious Art & Architecture Awards program. Photograph by Richard Barnes

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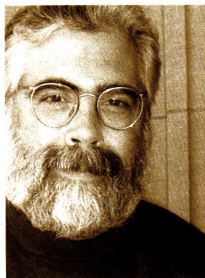
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STYLE IS NEVER ENOUGH



EDITOR'S PAGE ★ MICHAEL J. CROSBIE

"Religious architecture is the most important kind of architecture."

Those are the words of, believe it or not, Philip Johnson, who died in January at 98. Johnson designed only a few religious buildings—the Congregation Kneses Tifereth Israel Synagogue in Port Chester, New York; a "roofless" church in New Harmony, Indiana; a yet-to-be-built chapel in Texas. His most spectacular was the Crystal Cathedral in Garden Grove, California.

For Johnson, style was everything. But for all his emphasis on style, Johnson was not a very good stylist. His touch was not light, and style could not disguise the fact that he designed some of the most ungainly buildings of the mid-to-late-20th century.

Johnson had the same disability that many architects possess: he was not particularly adept at designing anything of more than about 10,000 square feet. His best buildings by far were his small ones—his own glass house on his sprawling estate in New Canaan, Connecticut and his design for a diminutive exhibit hall at Dumbarton Oaks in Washington, D.C.

But on larger projects, Johnson's sense of balance, style, and detail went haywire. The Sony Building (known as the AT&T Building when it was designed) in midtown Manhattan—the project that landed Johnson on the cover of *Time* magazine in 1979 and made him one of the most publicly recognizable architects—was one of his worst in terms of its hostility to street-life and numbingly mundane facades. If it didn't have the jokey Chippendale top no one would have paid any attention to it, and it would have quietly entered the city's inventory of big dumb buildings.

Johnson's plans for Times Square in the early 1980s thankfully never got off the ground. He had proposed to build four megalith office slabs topped with hokey mansard roofs without a neon light in sight. It would have snuffed out the life of Times Square and turned it into wasteland of empty plazas and wind-blown newspapers. Even Johnson's legendary charm wasn't quite enough to pull this one off.

Basing a design on simply "what looks good" is a recipe for bad architecture and art—especially of a religious nature. Styles change, esthetic preferences shift, and the "good taste" of one era becomes the bitter flavor of the next. In fact, the love of style over substance was at the heart of Johnson's fascination with fascism. Johnson's attraction to Nazism was something more than a "flirtation," as was repeated in several of his obituaries. His nearly decade-long romance included several visits to Germany as the Nazis' guest. He reveled in the pornographic displays of power at a 1938 Nuremberg rally—"Even more staggering than Wagner's *Ring*," is how Johnson described it, according to his biographer, Franz Schulze. Johnson loved the colors, the searchlights, the ordered precision of thousands of smartly attired storm troopers. Style was everything.

There is more to creating good architecture and art than making it look good, however one defines "good." Johnson excelled at designing one-off pieces of sculpture, but he was incapable of creating architectural ensembles that worked and served people—one of the critical elements of well-designed religious buildings. To create such environments you need the capacity to see people as the key ingredient that brings architecture and art to life. Not style.

It is depressing that an architect of such meager talent was, ironically, one of the most publicly recognizable. Such is the product of wealth, good connections, and media savvy. 

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

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THE 2004 RELIGIOUS ART & ARCHITECTURE AWARDS

By MICHAEL J. CROSBIE



The 2004 Religious Art & Architecture Awards Jury, from left: Frances Halsband, FAIA, architect; Michael Mills, artist; Judith Dupré, author and critic (jury chair); John Buscemi, liturgical designer; James Howell, clergy. Photo: David H. Roberson

Each year, a great deal of planning and effort goes into our annual awards program. Announcements are prepared; potential jurors are carefully vetted; brochures designed and produced; entrants are registered; questions from architects, artists, and designers about the program are answered; submissions are recorded and categorized; five jurors gather for two days of careful examination of the submissions (an intensive, focused process); issues are raised; there are absorbing discussions over the jury table and the dinner table; the winners are chosen; and the jury's comments are recorded for each project.

Why all this bother? At its most basic level, the awards program offers the opportunity to recognize and celebrate what the jury identifies as exceptional work. From several hundred entries each year, the

jury distills what it believes to be the best examples of religious art and architecture, and sends its selection out into the world for your consideration (and, we hope, your comments in letters to the editor).

But it isn't simply a pat on the back for the winners and the congregations they work for. The awards program is an educational tool—a way to give artists, designers, and architects a view of the work being accomplished (or at least the best of that submitted to the program). To accomplish this mission it is important that we draw as many submissions as possible to give the jury (and ultimately, our readers) an accurate view of the state of religious art and architecture.

For you who submit projects, the awards program is a way to test your work against that of your peers, and to gain the acclamation of a jury composed of representatives of the field: clergy, artists, architects, liturgical consultants, and congregation members. The winners are presented in this special issue of *Faith & Form* to encourage the continuation of high-quality design and to demonstrate how your colleagues have grappled with similar problems in religious art and architecture.

If you've never submitted to the awards program, we encourage you to do so this year. To receive information on the 2005 Religious Art & Architecture Awards program, please contact Faith & Form's Executive Director Ann Kendall via mail at 4742 - 42nd Avenue SW PMB 381, Seattle, Washington 98116-4553; phone: 206-938-6202; fax: 206-260-1447; or email: akendall@faithandform.com. The "Call for Entries" brochure will be available this month on the *Faith & Form* website: www.faithandform.com. Registration for the program must be postmarked by June 1, entries postmarked by July 13. Jurying will take place in early August, and winners will be notified in late August. For more information, see the ad on this issue's back cover.

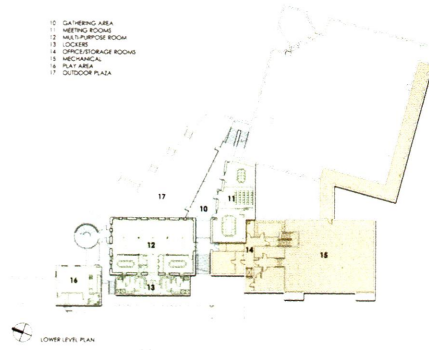
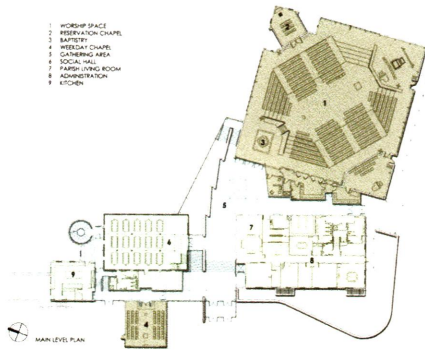
We're looking forward to seeing your work in the next awards issue.

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



Winners of the 2004 Awards program who attended an awards presentation and dinner in New York City last fall. Photo: Curt Fissel

2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE – NEW FACILITIES

St Francis de Sales Catholic Church
Morgantown, West Virginia

AWARD Honor

ARCHITECT

Rafferty Rafferty Tollefson Architects
278 East 7th Street

St. Paul, Minnesota 55101

651-224-4831; 651-228-0264 fax

www.rrtarchitects.com

Craig Rafferty, FAIA (principal-in-charge);

Chip Lindeke, AIA (principal and
project manager);

Mark Nessel, AIA; Jan Knutson, AIA;

Dick Rafferty, FAIA; George Rafferty, FAIA;

Lee Tollefson, FAIA; Ed Durand, AIA;

Martin Thompson, AIA; Scott Anderson, AIA;

Dave Heller, AIA; Lisa Parker;

Leon Wang; Marc Headrick; Rob Rafferty;

Jodi Kowarsch

LITURGICAL CONSULTANT

James Moudry

CONTRACTOR

March Westin Company

Jerry Beafore (project manager);

Ron Beafore (superintendent)

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BKBM Engineers

Ron LaMere, Katie Russell

CIVIL ENGINEER

McMillen Engineering

Chad Stafford

MECHANICAL & ELECTRICAL ENGINEER

LKPB Engineers

ACOUSTICAL CONSULTANTS

Robert F. Mahoney

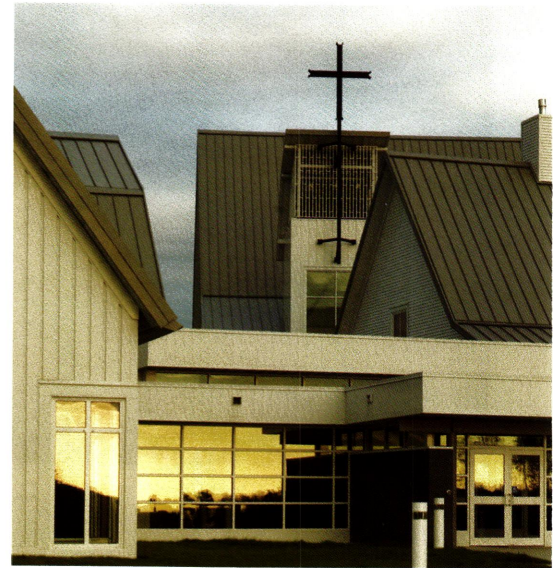
Curtis Kasefang

PHOTOGRAPHY

Steve Bergerson

To express the many activities of this parish as a community, five new structures were formed into a cluster of buildings around a 1920 existing barn. The barn has been transformed into the Social Hall for the parish. The other structures are designed to be variations on the barn's vernacular architectural image.

The complex is interconnected by a gathering space that overlooks an expansive 200-degree panoramic view. It is divided into two levels to enhance the viewing opportunities. The parish educational meeting rooms are tucked under the gathering space for convenient access.



The barn's beautiful interior is preserved within the constraints of code. Insulation and new siding to protect it have been added to the exterior. The barn's roof and its delicate wood structure, which were near the failing point, have been reinforced with steel and the middle portion of the hayloft floor has been removed to create an open mezzanine. An exposed steel structural system is designed in the spirit of the barn's wood structure as a contemporary expression. The entire complex is clad in metal siding. The barn, the chapel, the main worship space and the gathering area have wood ceilings and charcoal-colored porcelain tile floors.

A weekday chapel is located near the entrance and parking for ease of movement. The main worship space seats 650 and is entered through the baptistery area beneath a bell tower. The tower creates a visible icon from distant viewpoints. Seating is arranged around a space that allows both the table and the ambo to be equally emphasized. A private reservation chapel is set on a perpendicular axis and opens directly onto the worship space, yet is separate and contemplative in its setting.

JURY COMMENTS

A very successful synthesis of an existing building and a new structure. The architecture is faithful to its context, and the space of a barn is open and expansive. The font allows ample area for ceremonial rituals, and there is a clear axial relationship between the water and the worship space. The congregation space is raised, and Antiphonal seating allows for multiple liturgical focal points, and encourages the sense of community. This is an imaginative transformation of an old barn into a new worship space.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE –
NEW FACILITIES
Temple Bat Yahm Torah Center
Newport Beach, California

AWARD
Honor

ARCHITECT
Lehrer Architects
Michael B. Lehrer, FAIA
2227 Tamladge Street
Los Angeles, California 90027
323-664-4747; 323-664-4747 fax
www.lehrerarchitects.com

CONTRACTOR
KPRS Construction Services, Inc.

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PHOTOGRAPHY
Marvin Rand
Lehrer Architects

The design reflects the rabbi's words and mandate to create buildings and landscapes that are grounded in this world, the horizontal realm, "where God's immanence is felt," and that engage the heavens, the vertical realm, where "God's transcendence is embodied." Light is the medium that binds these realms, expressing the rabbi's belief that light and spirit are synonymous.

The design employs emblematic and iconic places, processions, forms, and spaces to house this spiritual community. Many processional axes, while crossing the terrain, are explicitly defined places of architecture and landscape. Color is used to emphasize the themes of the campus. Sustainability issues featured in this project include: daylighting and its control, natural ventilation, highly efficient mechanical ventilation, watershed management and permeable surfaces, native planting, and maximizing outdoor circulation.

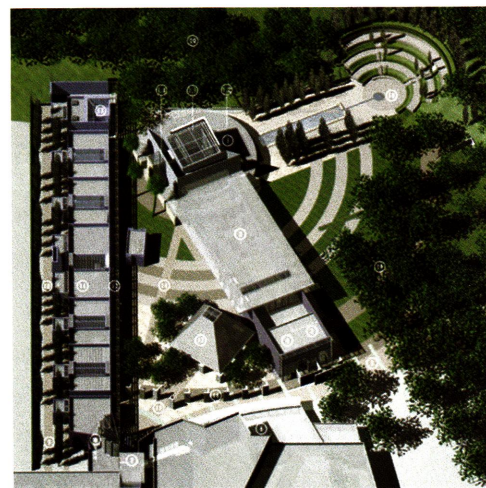
The Parking Park, for parking and play, provides a lawn with tandem parking stalls to allow this area to be used as a lawn and park for most of the year, and as a parking lot when needed. This solution virtually doubles the perceived size of the campus, setting the

buildings in the middle of a green landscape, as opposed to at the edge of an asphalt lot.

The Center is a spiritual campus of buildings and landscapes, bathed in light, located in the temperate coastal climate of Newport Beach. Its mission is summed up in the image of Jacob's ladder, embodied in the diaphanous pavilion/baldachin floating in the chapel. The Center is rooted in the ground, in the daily activity of simply being an active, engaged community.

JURY COMMENTS

Sustainability infuses every aspect of this project. The jury especially notes that the parking lot is very appropriate and delicate translation of a landscape. This project challenges congregations to look at the issue of sustainability as fundamental to their mission. The graceful, light-filled worship space is very successful not only for its use of natural illumination, but also in its compelling image of Jacob's Ladder to the heavens. This building offers a great variety in the spaces without being visually exhausting. Its forms are pleasingly light and airy.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE – NEW FACILITIES

Holy Rosary Catholic Church Complex
St. Amant, Louisiana

AWARD Honor

ARCHITECT

Trahan Architects, A.P.A.C.
445 N. Boulevard, Suite 570
Baton Rouge, Louisiana 70802
225-924-6333; 225-924-6498 (fax)
www.trahanarchitects.com
Trey Trahan, AIA; Brad Davis; Kirk Edwards,
AIA; Bryan Hammond; Michael Monceaux;
Melissa Duhon; Lisa Hargrave, AIA;
Jason Hargrave, AIA

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Quality Design and Construction, Inc.
Bart Melancon (project manager);
Steve Fontaine (superintendent)

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Schrenk & Peterson
Consulting Engineers, Inc.
Wayne Peterson; John Endom (structural);
Jim San Martin (civil)

MECHANICAL/ELECTRICAL ENGINEERS

APEX Engineering
Chelsea Knight (electrical);
Bill Laurie (mechanical)

INTERIOR DESIGN

Lauren Bombet Interiors
Lauren Bombet

PHOTOGRAPHY

The Arkansas Office
Timothy Hursley

The master plan of this Roman Catholic Church campus creates a strong sense of place for all functions of the parish, drawing a distinction between the program's sacred and secular components. The oratory provides the focal point of its rural campus, predominant by its unique placement and floating within the sacred precinct of a courtyard space.

Design of the oratory stems from the concept of identifying a pure, comfortable, sacred space every human has experienced – the womb. Since the womb has no orientation of up or down, all sides are treated equally, thus evoking a sense of mystery. This careful and deliberate challenge of one's sense of place continues through the rotation between exterior and interior spaces. Rotation of the chapel exterior is accompanied by a reciprocal rotation of the sacred chamber. This second rotation acts to realign sacred space with the orientation of the main campus, signifying a union of spiritual and secular experience.

To satisfy the human desire for definition, apertures were created to introduce natural light, with each aperture a metaphor for the paschal journey – the passage of death, resurrection, ascension, and eternal presence. A single threshold containing a sculptural cast-glass door was designed to gather and refract light, allowing the edges of the door to glow with the illumination from within. Materials naturally abundant in the region, which become radiant and glorified through proper use, were utilized.

JURY COMMENTS

This design is extraordinarily controlled and disciplined. It presents a powerfully minimalist space, a wonderful laboratory to teach children about sound and light and stillness. The materials are breathtakingly simple—carefully rendered concrete being the most predominant. This material is treated like a precious stone, worked to an extremely high quality. The channeling of indirect light through the roof wells is very beautiful.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

RELIGIOUS ARCHITECTURE –
NEW FACILITIES
Jubilee Church
Rome, Italy

AWARD
Honor

ARCHITECT
Richard Meier & Partners, Architects
475 Tenth Avenue, 6th Floor
New York, New York 10018
212-967-6060; 212-967-3207 fax
www.richardmeier.com

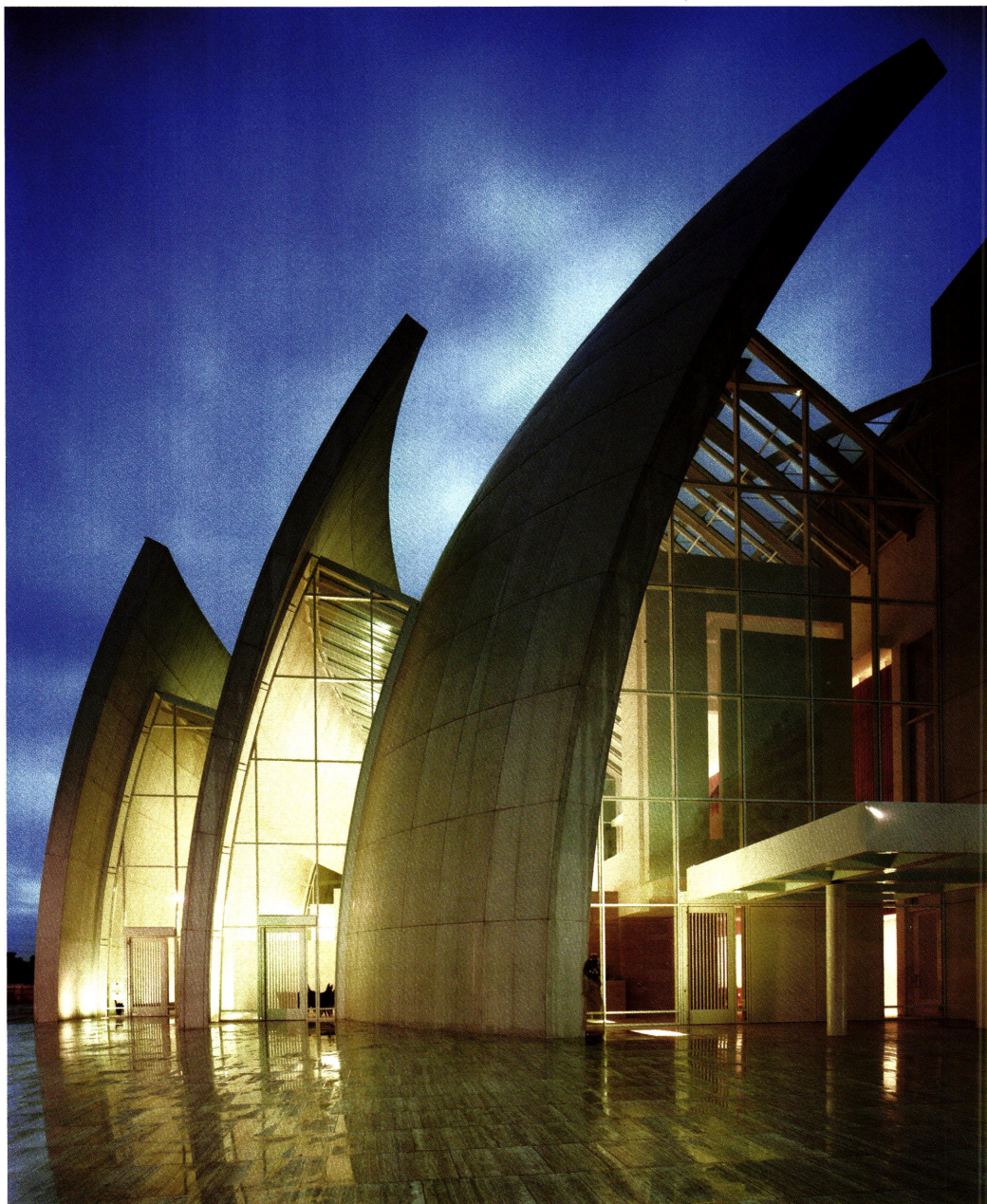
PHOTOGRAPHY
Esto Photographics
Alan Karchmer

The Jubilee Church is the jewel in the crown of the Vicariato di Roma's (Archdiocese of Rome) Millennium project. Formally known as Dio Padre Misericordioso, it is the 50th new church and community center built in the suburbs of Rome. The Jubilee Church has been conceived as a new center for a somewhat isolated housing quarter in the Tor Tre Teste area, and is intended to reinvigorate a decaying residential fabric.

Sited at a point where the adjacent apartment buildings fan out, the church and the community center provide a social and cultural focus, serving more than 8,000 residents in the immediate vicinity and members of the larger Tor Tre Teste community.

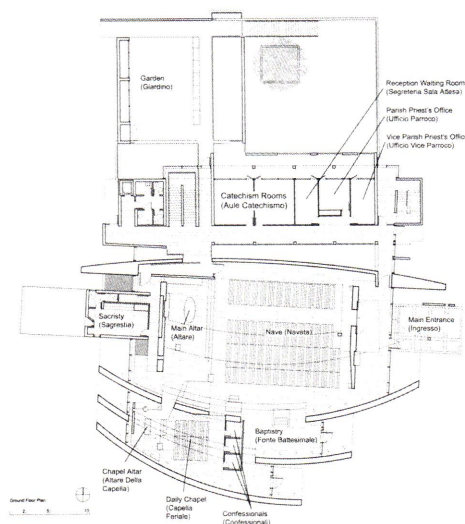
The proportional structure of both the church and the precinct is predicated on a displaced square and four circles. The three shells that determine the primary gestalt of the church are based on three circles of equal radius and refer discreetly to the Holy Trinity. Diminutive, recessed thresholds between the shells afford independent access to the chapel and the baptistery. The chapel is separated from the baptistery by a rectangular block of three reconciliation rooms (confessionals), which are entered directly from the chapel. A curved wall divides the chapel and the sanctuary, but there is a view of the main altar through a judiciously placed aperture.

The nave is formed by the interplay between the straight north wall and the concave shells on the southern side of the volume. Where the former is faced in stone and acoustic wood paneling, the pseudo vaults are pre-cast in white architectural concrete. The floor, the altar, the priest's chair, and the ambo are all executed in stone; only the pews are furnished in wood.

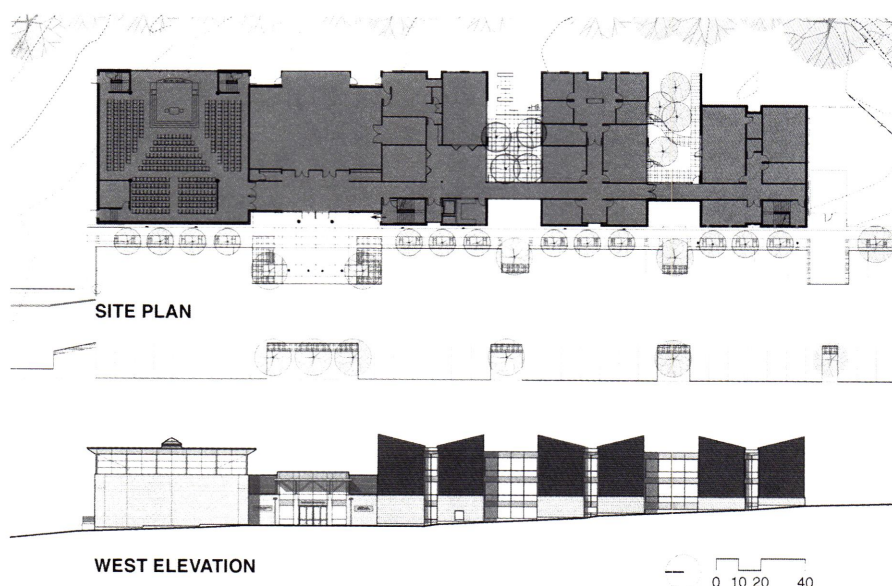


JURY COMMENTS

This building is an amazing commitment by an old religious institution to a modern form. It displays a controlled yet an expressive palette of materials, such as the church's embracing concrete shells. The interior arrangement is asymmetrical yet classical at the same time. There is an interesting interaction of the day chapel and the large worship space, between which the tabernacle is placed (yet not visible to everyone from the main worship space). The tabernacle is in its own chapel. There is a minimal use of ornament, which again is a twist on the Roman Catholic tradition. The outdoor gathering space is welcoming, but also has a sense of enclosure.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE – NEW FACILITIES

Temple De Hirsch Sinai
Bellevue, Washington

AWARD

Merit

ARCHITECT

Weinstein A|U Architects + Urban Designers
121 Stewart Street, Suite 200
Seattle, Washington 98101-1000
206-443-8606; 206-443-1218 fax
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Ed Weinstein, FAIA
(partner-in-charge, principal designer);
Julie Kriegh, AIA; Kai-Uwe Bergmann;
David Aynardi, AIA; Milton Won, AIA;
Lee Copeland, FAIA

CONTRACTOR

RAFN
Steve Stroming

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Nick Rossouw

CIVIL ENGINEER

KPFF Consulting Engineers
Marty Chase

ACOUSTICAL ENGINEER

BRC
Ioana Park

PHOTOGRAPHY

Lara Swimmer Photography

The site is a wooded, five-acre suburban parcel comprised of two developable acres and three acres of Native Growth Protection Area. Constraints yielded a long and narrow site development area, which in turn dictated a linear organization of the project's components. The sanctuary, social hall, and religion school are organized to promote multiple uses and to provide proper programmatic adjacency. The sanctuary was given the most prominent site location. Located at the site's entrance, it is configured with "gather-around" seating on the main level and a shallow balcony at the upper level to enhance sight lines and to promote a sense of intimacy.

The unique attributes of the site, as well as an extremely limited construction budget,

generated the conceptual medium for the project-space, views, and daylight. All components were configured and oriented to provide views to the forest and to maximize the admission of daylight. Accordingly, the sanctuary's liturgical axis (east to Jerusalem) provides dramatic views to the forest. Fronting the sanctuary's glazed wall, a contemporary art glass ark (designed in collaboration with regional artists) transforms the perception of the forest and provides a backdrop for the reader's platform.

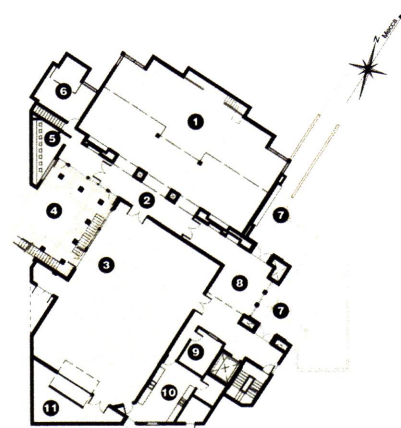
Unadorned exterior finishes (CMU and metal siding) were chosen for their elemental quality, low cost, and long-term low maintenance. Considering the elemental character of the structures, literal or iconographic religious references were avoided. However, two specific allusions to the Tabernacle of the Exodus and the columns at the entry to Solomon's Temple were abstracted and integrated into the primary structure of the facility.

JURY COMMENTS

This project has a remarkable clarity of form and intention, refreshing in its simplicity. The cladding outside is balanced, simple low-cost materials, elegantly rendered. The rhythm of the façade is a wonderful contribution to the streetscape. The trees are referenced in the entrance pillars. The congregation space opens onto nature, which becomes the focal point of worship. We were not able to determine whether the altar platform was barrier free, as it should be.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



- | | |
|-----------------------|-------------------|
| 1: Prayer Hall | 7: Entrance Court |
| 2: Foyer | 8: Lobby |
| 3: Multi-purpose Hall | 9: Office |
| 4: Courtyard | 10: Kitchen |
| 5: Ablution | 11: Storage |
| 6: Library | |

RELIGIOUS ARCHITECTURE – NEW FACILITIES

Al Hidayah Mosque
Port Coquitlam, British Columbia, Canada

AWARD Merit

ARCHITECT

Studio Senbel architecture + design, inc.
201-304 West Cordova Street
Vancouver, BC, V6B 1E8, Canada
604-605-6995; 604-605-6993 (fax)
www.studiosenbel.com
Sharif Senbel, MAIBC (design architect); David Enns, IA

GENERAL CONTRACTOR

Prisim Construction, Ltd.
Tony Kollmuss (project manager); Helmut Weber (superintendent)

STRUCTURAL ENGINEER

Bevan-Pritchard Man Associates, Ltd.; Geoff Pritchard

MECHANICAL & ELECTRICAL ENGINEERS

EarthTech Canada
Jeanette Frost (mechanical); Randa Khalil (electrical)

LANDSCAPE ARCHITECT

Moriarty and Company; Stacy Moriarty

CIVIL ENGINEER

Anwar Sheikh

PHOTOGRAPHY

Alex Piro
Ed White

Across the globe Islamic architecture is quickly identifiable, yet each region has a distinguishable architectural response to climate and local building customs. With virtually no North American precedent, the design of this mosque continues the tradition of response to place, while remaining identifiable within a global Islamic culture. At a conceptual level the design draws inspiration from the varied ethnicities of the congregation members, a characteristic unique to Muslim communities in the West. Experientially, the design acknowledges the West Coast's temperate wet climate.

Geometric patterns on the glazing of the prayer hall are used to celebrate God's most ethereal gift. Light in the Quran is analogous to the enlightened path. Diffuse northern light filters through the patterns, the filled and empty shapes hold equal value and balance, creating an environment that can inspire and enhance the connection to the creator during prayer. Even on the darkest days, no artificial lights are needed in the prayer hall.

The act of prayer in a mosque is separate for women and men but the identity, right of access, and ownership of the space is equal for both. Two identical and separate entrance portals represent the equal yet separate dualities of human creation.

Careful selection of locally produced structural and finish materials resulted in an affordable construction cost. Local masonry products, Douglas fir, cedar, and birch are all used extensively. A consistent palette of colors is used inside and out to provide warmth and life in an often monochromatic climate.

JURY COMMENTS

This mosque exhibits an elegant use of local materials, and a recognition of its vernacular architectural context. Its design shows the influence of the Pacific Northwest, which combines several diverse traditions. The building uses classic Islamic art forms. This project is a very good effort for the building cost, which was very modest. Surface ornament and geometric patterns – part of the Islamic tradition – are reinterpreted here. The building's design is very sensitive to the gender of the members of the congregation, honoring the female as well as the male.

2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



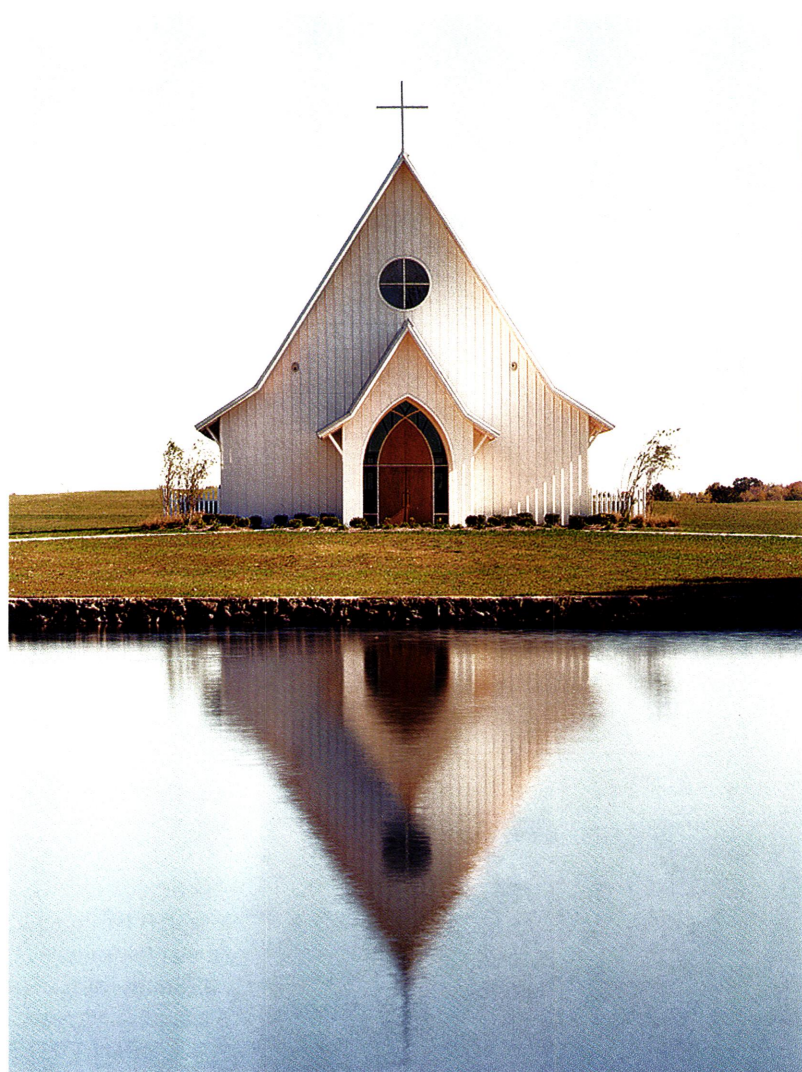
RELIGIOUS ARCHITECTURE – NEW FACILITIES

Christ Chapel
Procter Conference Center
Madison County, Ohio

AWARD
Merit

ARCHITECT

Phillip Markwood Architects, Inc.
240 North Fifth Street, Suite 140
Columbus, Ohio 43215
614-461-8300; 614-461-8302 fax
www.markwoodarch.com
Phillip Markwood, FAIA;
Steven Shinn, AIA;



CONTRACTOR

Setterlin Construction Company
Tom Oswald (project manager)

STRUCTURAL ENGINEER

Jezerinac Geers & Associates,
Darren Cook

MECHANICAL ENGINEER

Heapy Associates, Pat O'Reilly

PHOTOGRAPHY

Brad Feinknopf

This 150-seat chapel is the centerpiece of a project to revitalize an existing camp/meeting facility into a major spiritual center for the diocese. Construction of a conference and lodging facilities were crucial improvements, but the creation of a 10-acre lake and the chapel transformed the rural camp into a place with spiritual identity.

The architects placed the chapel on a gentle hill created by the lake excavation and aligned the main axis with an historic stone-lined pool. The scale and prominence of these water features provide memorable symbolic and metaphorical richness to the chapel itself.

The architecture is derived from the Carpenter Gothic to create a character that is both familiar and of its time. The building recalls early rural churches common in the diocese. The board-and-batten walls and metal roof are sympathetic to the context of the local farm architecture.

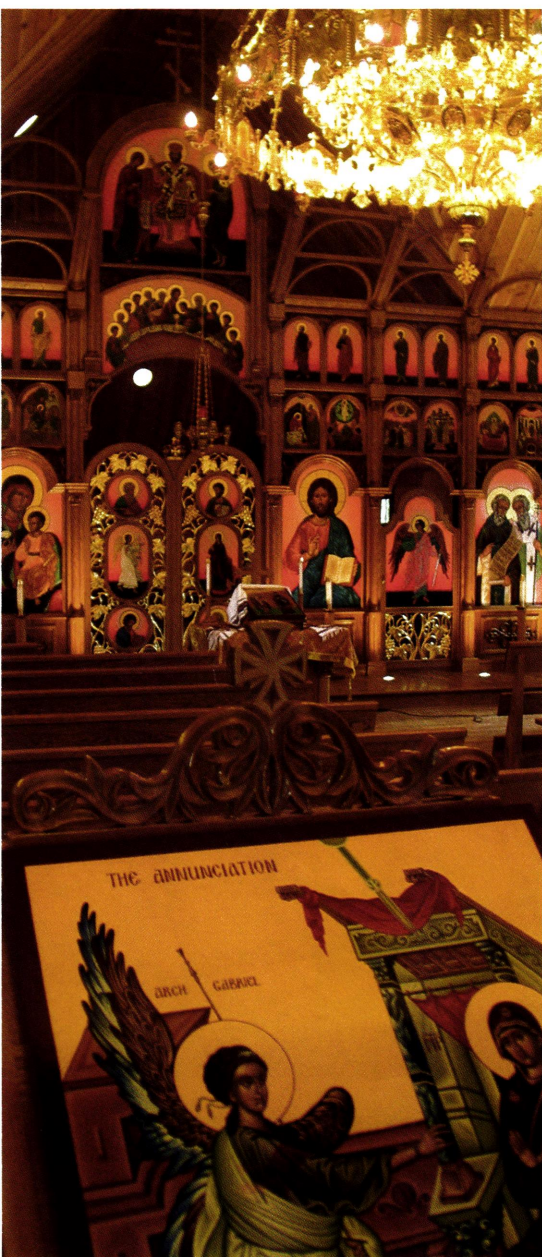
Inside, the large windows of the chapel capture the rich variety of the natural setting whether snow covered and vast in the winter or more

intimate when surrounded by summer cornfields. While the skylight and windows maximize light and nature, the interior has a defined sense of place created by arches at the side aisles and chancel. Natural materials, traditional forms, and details such as the battens on the interior walls create a building respectful of tradition that is also thoroughly contemporary in concept and execution.

JURY COMMENTS

The design of this chapel captures the spirit of a lighthearted summer place, and a celebration of its type and context, without being slavish. The windows are beautifully proportioned, immersed in an historical style yet carefully adapted. The siting is very responsive to the existing structures yet the chapel is set apart from them, looking out over the pond into God's creation. This is a "Bermuda shorts" kind of church.

2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE – NEW FACILITIES

Saints Cyril and Methodios Orthodox Church and Heritage Center, Mercer, Pennsylvania

AWARD Merit

ARCHITECT

Joseph P. Parimucha, AIA
Huelat Parimucha Ltd.
635 South Fairfax Street
Alexandria, Virginia 22314
703-838-8414; 703-838-8440 fax

Saints Cyril and Methodios Orthodox Church is the landmark focus of a rural spiritual retreat for the American Carpatho-Russian Orthodox Diocese. Dedicated “to the future of our faith and heritage,” this symbolic edifice honors countless turn-of-the-century immigrants from the Carpathian Mountains of present-day Slovakia and their 4th century C.E. Byzantine origins.

Traditional cupolas announce the building as one approaches down a winding country road. The route pivots past a free-standing tower housing historic bronze bells and climbs the opposite hill where a village of simple wooden buildings appears, emulating ancestral mountain villages.

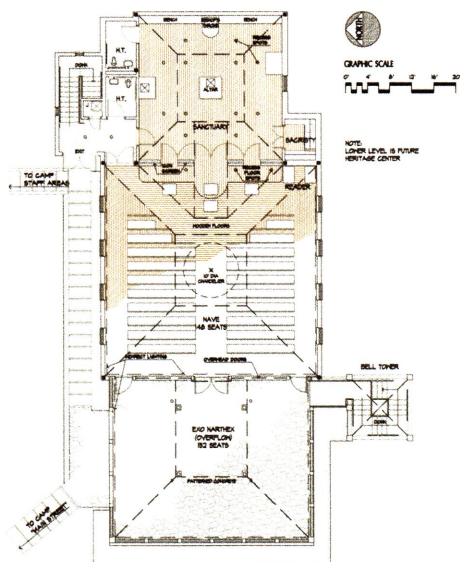
The pedestrian journey through the camp centers on the church’s open exo-narthex porch serving as a contemplative expansion space with overhead side doors to double church occupant capacity. The tallest cupola signals this entrance location. Simple bench seats face eastward toward traditional “written” icons screening the sacred sanctuary and altar.

Project research centers on the Carpathian Mountains where traditional design principles of 26 churches were documented and photographed. Representatives of the Slovak government plus international and domestic Orthodox and Byzantine Hierarchs of many jurisdictions participated in celebrations throughout the construction period.

Saints Cyril and Methodios Orthodox Church has been designated “more authentic than the originals” by a Senior Slavic Bishop.

JURY COMMENTS

This church is a knockout. It is a wonderful contemporary interpretation of a classic sacred church form, type, and style. All of the interior elements such as the lighting and metal work are done very well. The materials are humble, but treated with reverence throughout. The church fits into its Pennsylvania agrarian context and retains the traditional elements of an orthodox church without slavishly copying the tradition.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE – RENOVATION

Rodef Shalom Congregation
Pittsburgh, Pennsylvania

AWARD Honor

ARCHITECT

The Design Alliance Architects
2400 Henry W. Oliver Building
535 Smithfield Street
Pittsburgh, Pennsylvania 15222
412-261-0660; 412-261-7071 (fax)
www.tda-architects.com

David L. Ross, AIA (principal-in-charge);
Bradley E. Smith, RA (project manager/project architect); Antony A. Mustachio, RA (project architect); Zena K. Francis, RA (project architect); Tom Gray, RA (project architect); Aline Funari, RA (project architect); Walter Tien (architectural designer); Te-Hsiang (David) Chiu (architectural designer); David Bostak (architectural designer); Yoko Mori (architectural designer); Rebecca Williams (project interior designer); Steve Wolf (CAD)

ECCLESIASTICAL CONSULTANT

Jacobson & Associates
Marty Jacobson (project manager)

CONTRACTOR

Jendoco Construction Company
Dwight Kuhn (project manager)

STRUCTURAL ENGINEER

The Kachele Group
Joe Meier (project manager)

ELECTRICAL ENGINEER

Carl J. Long & Associates
Gary Buretz (project manager)

MECHANICAL ENGINEER

Dodson Engineering
Rich Bres (project manager)

GRAPHICS

Kolano Design
Bill Kolano (project manager)

PHOTOGRAPHY

Massery Photography, Inc.
The Design Alliance Architects

In 1998, The Design Alliance developed a multi-phased, five-year master plan to renovate the original 1906 sanctuary of Rodef Shalom Congregation, with 70,000 square feet of new construction and renovation of virtually all the existing spaces outside the sanctuary. The key to the plan is the internal re-orientation of the temple to a new entrance, reception, and commons area that facilitates arrival by automobile,

is accessible, and brings the architectural grandeur of the historic sanctuary to what was originally the rear of the building. This new entry gives equal and gracious points of entry to the worship, educational and social spaces.

Other key features of the project include a new porte cochere entrance facilitating arrival by vehicle and the re-design of the existing parking lot and delivery area to segregate functions and conceal service and refuse areas. Three elevators and a decorative ramp were installed for access to all levels. A 1933 school auditorium was renovated to create a new multi-purpose space for worship, education, and performing arts. An original light well to create a sky-lit social hall and a new outdoor terrace opens the main social hall to the beautiful grounds. Three small, disparate, specialized libraries were aggregated into one large library off the commons space. A former vestibule is now a new art gallery, while renovated educational facilities, including creation of daycare classrooms, open directly to an outdoor playground.

JURY COMMENTS

This is a respectful addition and extension of an historic language of forms. This building is a remarkable transformation of a previously forgettable exterior elevation. It makes every inch count on a tight site. It exhibits a very high degree of craftsmanship and fine detailing, translating forms of the original building into new additions. The result helps to hide a very bland facade, and gives the new building an historic reference back to the original. It also makes the arrival by car as important as that by foot.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE – RENOVATION

First Unitarian Church
Providence, Rhode Island

AWARD Honor

ARCHITECTS

James C. Childress, FAIA of
Centerbrook Architects and Planners
67 Main Street / P.O. Box 955
Centerbrook, Connecticut 06409
860-767-0175; 860-767-8719 fax
www.centerbrook.com
James C. Childress, FAIA; Daniel H. Glynn, AIA
(project manager); Jennifer K. Morgenthau,
AIA; Anna M. Russell, AIA; Robert Oh, AIA

James Barnes, AIA of
James Barnes Architects
14 Imperial Place
Providence, Rhode Island 02903
401-751-0520; 401-751-0599 fax
www.jamesbarnesarchitects.com
James Barnes, AIA; Timothy Lund

CONTRACTOR

Case Construction Company

STRUCTURAL ENGINEERS

Yoder + Tidwell, Ltd.

MECHANICAL ENGINEERS

Wilkinson Associates, Inc.

ELECTRICAL ENGINEERS

Gaskell Associates, Ltd.

PHOTOGRAPHER

Warren Jagger Photography, Inc.

The First Unitarian Church is located at the intersection of Benefit and Benevolent Streets, between Brown University and the Rhode Island School of Design. Situated within the Providence Historic District, the project was subject to approvals by the Providence Historical Society.

The church complex includes the sanctuary built in 1780, the newly renovated

1880s parish house, and a new classroom annex. The new annex fills a zero-lot-line site between the parish house and an adjacent residence. A new lobby, for social gatherings, was created between the new annex and the existing parish house.

In keeping with the historic context, the new annex is built of the same Rhode Island granite found on the church and parish house, but uses readily available techniques to give texture and shape to the stone. The painted wood trim and details paraphrase the adjacent buildings including a simpler version of the Classical/Gothic mullions of the original church. In keeping with a Unitarian view of the universe, five phases of the moon are illustrated by mullions in the round windows.

The new lobby between the classroom annex and the existing parish house has triangular skylights that allow light into the parish house auditorium and views from the auditorium into the lobby. The ceiling lights show the Big and Little Dippers pointing to the North Star.

JURY COMMENTS

This is a very sensitive new addition to an historic neighborhood. The church works well with the surrounding buildings and the historical context. It's a large building, but it fits in well with the existing street facades. The design is restrained overall, but also has some playful details, such as the placement of the round windows and the light fixtures that suggest the Big and Little Dipper—imaginative allusions. The large glass element brings light into the interiors of the more opaque wings. There appears to be a high level of craft in the building.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE – RENOVATION

Immanuel Lutheran Church
East Dundee, Illinois

AWARD

Merit

ARCHITECT

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

David F. Schultz, AIA, NCARB
(principal-in-charge of design)

GENERAL CONTRACTOR

Shales McNutt Construction, Inc.

STRUCTURAL ENGINEER

Pease Borst & Associates, LLC

PHOTOGRAPHY

David F. Schultz, AIA, NCARB

Immanuel Lutheran Church was founded on this site in 1844. The existing masonry building was completed in 1862. Since that time, the site has been encroached upon by major traffic arteries on both side corners, bringing five-lane traffic virtually in the front doors of the church.

Located in a rapidly growing suburb, this historical church faced the difficult decision of whether to move to a new site in order to accomplish their goals for the facility or stay and work within the existing context. After meetings with the congregation, the architect heard the church's strong desire to stay on the existing site if at all possible, and maintain a sense of their history. For the architect, this posed significant challenges, given the age of the building and the lack of buildable area.

The sense of history was not merely maintained with the addition, it was enhanced. The massing and masonry detailing of the building addition carefully reflects and blends with the "pattern language" of the original historic church. Entering the building through the new south parking lot entrance, one travels the skylit main circulation corridor. One side of this corridor is the existing outside wall of

the church (complete with original stained glass windows and brick) which the architect left exposed. One cannot walk this corridor without recognizing history in the church.

All of the required functions and spaces were accommodated within the limited site, which now has a new accessible parking and multiple accessible entrances to the building. Employing new accessible restrooms and a multi-stop elevator at each floor, the building was made fully accessible. Lighting and life-safety systems were retrofitted.

JURY COMMENTS

This is an elegant solution to a common problem facing urban churches. The scale of the addition does not diminish the power of the original historic structure. The transition between old and new gently touches the historic building. The proportions of the façade are good, giving the exterior some variation. There is a thoughtful use of the limited space available. The new glazed addition creates a passageway that is unobtrusive and which opens up the back of the church, giving it new life with some breathing space.

2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE –
RENOVATION
St Stephen's Episcopal Church
Belvedere, California

AWARD
Merit

ARCHITECT
Goring & Straja Architects with
Frank Architects
5885 Hollis Street
Emeryville, California 94608
510-595-5895, 510-595-5846 fax
www.gasarchitects.com
Jim Goring, Tomas Frank, Tom Beil,
Laura Lenss

CONTRACTOR
James Nolan Construction, Inc.
Jeff Baptista (project manager);
Brian Durham (superintendent)

STRUCTURAL ENGINEER
GFDS Engineers
Russell Fudge, Ellen Huang

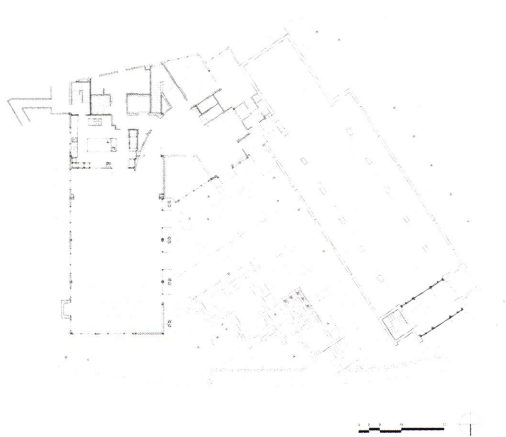
ELECTRICAL/LIGHTING
O'Mahoney and Myer
Pieter Colenbrander, David Orgish

MECHANICAL ENGINEER
List Engineering
Ron Blue

LANDSCAPE ARCHITECT
MPA Design
Michael Painter, Mimi Malayan

ACOUSTICAL ENGINEER
Ewart (Red) Wetherill

PHOTOGRAPHY
David Wakely



The St. Stephen's Episcopal Church project involved developing a master plan to address necessary improvements to the aging facility, and designing a new parish hall to accommodate increases in staff and a growing religious education program. All of this was accomplished within the original parish hall footprint, while preserving the existing poured-in-place concrete basilica built in 1955.

The architect developed the concept after frequent meetings with the congregation as well as the adjacent residential neighborhood – a vocal and engaged community. The design solution complements the original architecture through contrasts: it is a public gathering place that feels residential in scale, a porous building next to a meditative one. The two buildings – new and old – embrace the courtyard as the heart of the complex. There is a warm and dynamic contrast between the wood detailing of the new structure and the concrete basilica.

A window wall along the courtyard offers inviting views of the warm wood finishes and fireplace within. The sloped roofline reduces the apparent mass of the structure to better relate to its surrounding residential neighborhood. A new canopy, glazed mahogany doors, sidelights, and new interior finishes have transformed the narthex to provide a greater sense of welcome to the imposing sanctuary.

JURY COMMENTS

The added outdoor space is a treasure, a place to gather in fellowship that also helps to soften the presence of the existing church, making it a better neighbor. The outdoor rooms appear very inviting. The building's detailing impresses one as being very fine, especially around the windows. There is a great use of materials common to the region. The project offers many different kinds of spaces overall.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

RELIGIOUS ARCHITECTURE – RENOVATION

First Presbyterian Church of Encino
Encino, California

AWARD Merit

ARCHITECTS

Abramson Teiger Architects
8924 Lindblade Street
Culver City, California 90232
310-838-8998; 310-838-8332 fax
www.abramsonteiger.com
Trevor Abramson (principal design partner);
Douglas Teiger (principal partner);
Michael Cranfill (designer);
Patrick Le Master (project architect);
Warren Tamashiro

CONTRACTOR

AJ Engineering and Construction
Andrew Jagoda (principal partner)

STRUCTURAL ENGINEER

Soly Yamini Engineering
Soly Yamini (principal partner)

MECHANICAL ENGINEER

Comeau Engineering
Bill Comeau (principal partner)

ELECTRICAL ENGINEER

Mirahmadi and Associates
Ed Nasrollahnia

LIGHTING DESIGNER

Bridget Williams

PHOTOGRAPHY

Richard Barnes

Located on Balboa Boulevard in Encino, the original church was constructed in 1954 as a typical "A" frame with tapering glue-lam columns and a stone exterior. The goals for the renovation were to bring a more significant quality of illumination and to develop a form that would create a greater sense of closeness and reverie.

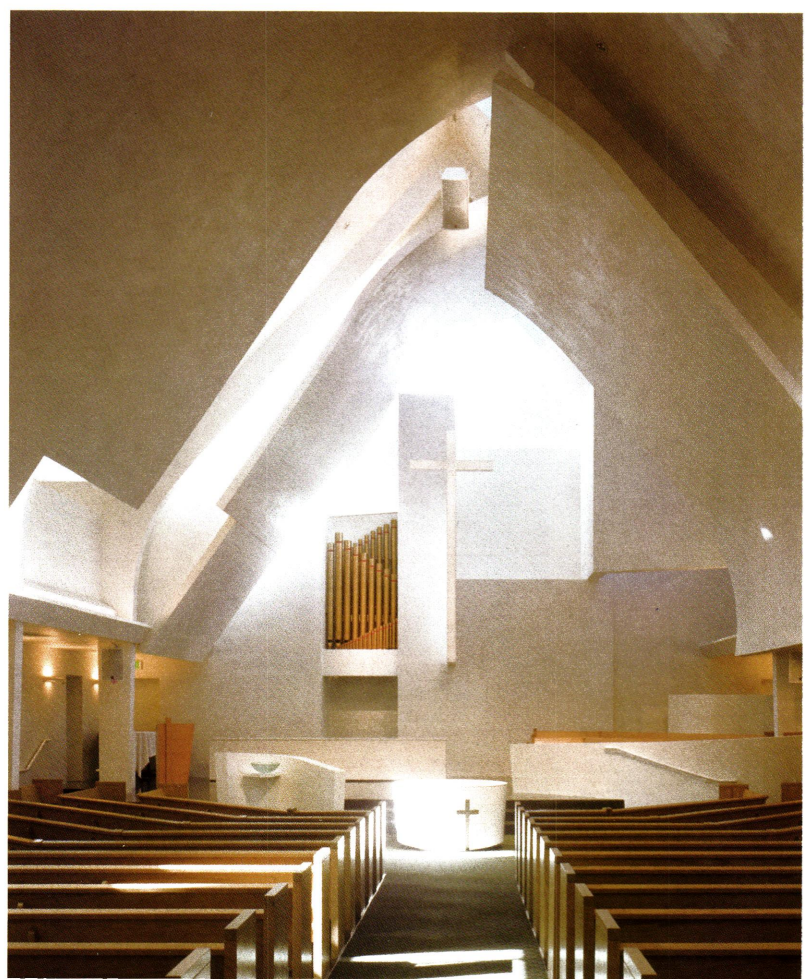
In the axially symmetrical interior, with its strong focal orientation terminated by the cross, the greatest challenge was to create a space in which the perspective view did not govern the design. This was achieved by creating curved panels flanking the aisle that deliberately varied from one side to the other. This allows the

perspective view to be subservient to the larger issues of changing light, temporal light, and the ecclesiastical procession towards the chancel with the presence of the cross symbolically rising to become the highest focal point. The two facing curved surfaces sheltering the sanctuary give the primary form to the worship space are a formal interpretation of hands in prayer.

Light as a metaphor of divine light and spiritual revelation is the primary symbol and theme for the design of the church. The light in the narthex filters from above; its source is not evident. A multiplicity of openings create a symphony of light that is a varied and continually changing illumination of the cross and place of communion.

JURY COMMENTS

This is quite a transformation achieved with a very modest budget. The whole interior is recreated using light as the medium, and reaches a higher plateau of experience. This project shows the possibility with other A-frame interiors (which are very common in churches). This design should encourage other congregations to look creatively at the interior possibilities of existing religious building. The design ideas are used to create something more than a stage set.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

RELIGIOUS ARCHITECTURE – RESTORATION

Catholic Cathedral of the
Immaculate Conception
Kansas City, Missouri

AWARD Honor

ARCHITECT

Shaughnessy Fickel and Scott Architects, Inc.
1150 Grand Boulevard
Kansas City, Missouri 64106
816-474-1397; 816-421-8024 fax
www.sfsarch.com
C. Michael Shaughnessy, AIA
Marsha Hoffman, AIA

CONTRACTOR

A.L. Huber Construction Inc.

STRUCTURAL ENGINEER

Walter P. Moore and Associates

MECHANICAL/ELECTRICAL ENGINEER

W.L. Cassel and Associates

ACOUSTICAL CONSULTANT

Dennis Fleisher, Ph.D.

LITURGICAL CONSULTANT

Carol Frenning

PHOTOGRAPHY

Architectural Photographics, Inc.
Steve Swalwel

The goal of the renovation was to create, for the first time, an interior consistent with the architectural style of the exterior, to correct the unresolved design of the visual connection of columns and vaulted ceiling and to create a space more suited to the sacred celebrations of a Roman Catholic cathedral.

The introduction of classically proportioned columns and arches visually resolved the connection of the barrel-vaulted ceiling to the columns. The arches, columns, entablature, and moldings continue the bold scale and sculptural qualities of the exterior. A new rose window was created on the south wall behind



the old sanctuary, giving balance to the new pipe organ at the north end. The combination of window and walkway below provides a visual connection with the balcony at the opposite end of the room nullifying the single-direction orientation of the previous design and adding a new sense of depth and interest to the space.

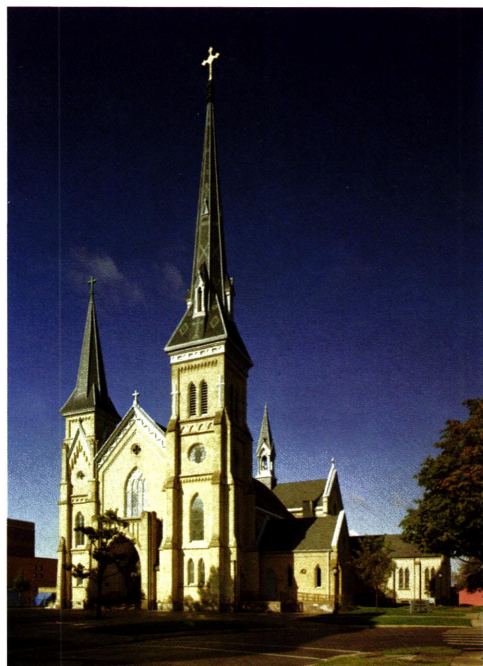
The altar was moved far enough into the nave to provide a sense of gathered community while visually maintaining the traditional image of a basilica style room. A new entrance was added to the south end of the cathedral and the rear wall was opened to provide an entrance vestibule and connection to the daily mass chapel. Removing wall sections of the original west sacristy provided a location to place the tabernacle for private adoration while maintaining visibility from the nave. The existing choir loft and stairs were replaced with a lower balcony, providing a more intimate connection to the congregation and stairs connecting directly with the aisles of the main floor.

JURY COMMENTS

This restoration project successfully recovers the building's older character, while wedding the interior with the exterior. The liturgical furnishings echo the monumentality of the space, so they are appropriate (and the movable seating is a big plus). There are many fine details throughout, such as the basket-weave design on the pulpit. Even the small worship space has been recovered and is elevated in its character of space and light. This is a very harmonious solution. The font could be problematic, but its design is understandable within the constraints of the building.



2004 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



RELIGIOUS ARCHITECTURE – RESTORATION

Cathedral of Saint Andrew
Grand Rapids, Michigan

AWARD

Merit

ARCHITECT

QUINN EVANS | ARCHITECTS
219½ North Main Street
Ann Arbor, Michigan 48104
734-663-5888; 734-663-5044 fax
www.quinnevents.com
Ilene Tyler, FAIA; Maggie McInnis, AIA

ASSOCIATE ARCHITECT

Schemata, Inc.
Robert A. Czerew, AIA

CONSTRUCTION MANAGEMENT

The Christman Company
Bob Stelma (project manager);
Don Staley (superintendent)

LITURGICAL CONSULTANT

Fr. Richard Vosko

STRUCTURAL ENGINEER

Fitzpatrick Structural Engineering, PC
Tom Fitzpatrick, PE

ACOUSTICIAN

Scott R. Riedel & Associates, Ltd.
Scott R. Riedel

LIGHTING DESIGN

Gary Steffy Lighting Design
Gary Steffy, LC, FIALD, IES

STAINED GLASS CONSULTANT

Femenella & Associates
Arthur Femenella

DECORATIVE PAINT CONSULTANT

Blue Water Studio
Steve Seeborn

PHOTOGRAPHY

Carr Cialdella Photography
Gary Cialdella

The Cathedral of Saint Andrew is an important landmark in Grand Rapids' downtown Heartside neighborhood and is the central building of Saint Andrew's parish campus, serving the needs of this neighborhood and the entire diocese. The goals of this project were restoration of the existing cathedral, reconfiguration of the worship area in response to contemporary Catholic liturgy, upgrades to the building systems, and universal access throughout the facility.

The diocese, parish, and project team were united in the desire to create a welcoming place of worship for the neighborhood. Likewise, the desire to respect the historic integrity of the cathedral was embraced by

client, architects, and the highly skilled craftspeople and construction specialists on the project. Each detail of the project—from choice of materials, colors, and finishing techniques to the type of building systems and method of installation—was executed in light of the highest standards of design excellence.

The \$8.6 million exterior and interior restoration was completed on an accelerated schedule. The finished result was preservation of the historic integrity of the original building and the return of the worship space's grandeur and magnificence.

As a final grand flourish, funds were donated toward the end of the restoration for new organs. Installed at the balcony and chancel, along with custom millwork in the Gothic style to support the organ pipes, the new organs enhance the beauty and spiritual experience in the worship space.

JURY COMMENTS

There is an extraordinarily subtle and varied use of color, providing depth to the whole structure. The new color palette is very inviting, while the lighting is well coordinated with the colorful ceiling, as well as the sound system. The font design is less satisfactory; its size appears to make it act more as a barrier than a threshold element. The altar and the ambo do not possess the same detail as the rest of the architecture.



2004 FAITH & FORM RELIGIOUS ART AWARD



RELIGIOUS ARTS – VISUAL ARTS

Doctors of the Church
St. Catharine of Siena Catholic Church
Columbus, Ohio

AWARD Honor

ARTIST
Sarah Hall
98 Boustead Avenue
Toronto, Ontario M6R 1Y9 Canada

These 12 stained glass windows are intended as saints for our own time where light, painterly color, and fragmentary images of manuscripts and text come together to create a transcendent figure. They are standing between Heaven and Earth.

"Doctor Ecclesiae" is a special title given by the Catholic Church to those visionaries it has singled out for their exceptional contributions to Christian thought and spirituality. In 2,000 years of history only 33 individuals have been accorded this honor. The window's theme has special meaning for this parish, since Catharine of Siena was named a Doctor of the Church by Pope Paul VI in 1970.

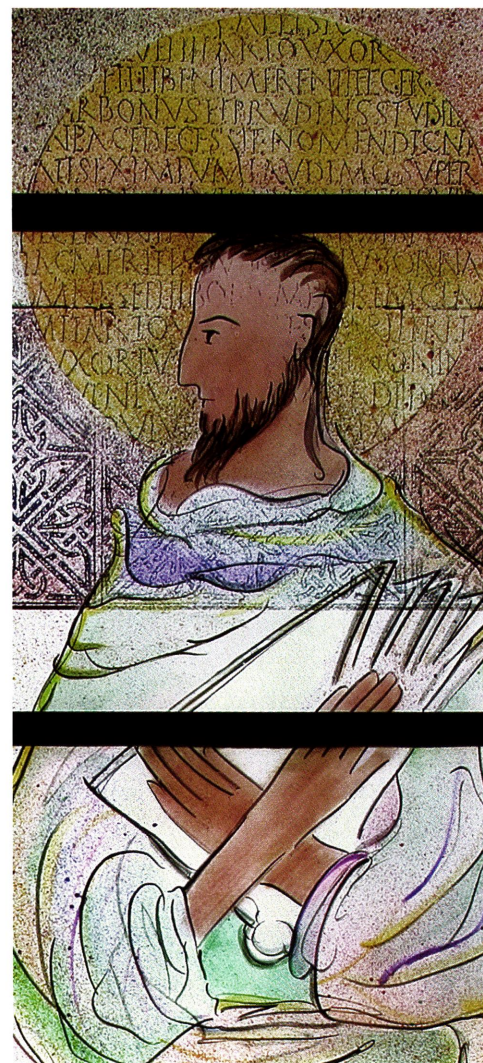
The ornamental border on each window indicates the era in which the Doctor lived: patristic, medieval, or modern. The ornamen-

tal frieze, which moves horizontally through each window, relates to the stenciled architectural design of the ceiling tiles. The olive leaves along the top and base of each window relate to the resurrection design motif of the east window and transept sacrament windows.

These windows represent innovative techniques in stained glass developed by the artist. They combine screen-printed manuscript imagery in blue enamels that have been fragmented and over-painted with traditional glass paints. The horizontal borders are created in traditional leaded glass techniques, which incorporate hand-painted glass made by the artist. Extensive hand painting with successive firings brings a contemporary, open, expressive and painterly aspect to the figures.

JURY COMMENTS

Both the design and execution of these windows humanize the Doctors of the Church, and make them approachable and inviting. These windows have a delicacy that is new and different, and very appealing. The designs might at first look simple, even childlike, but reward further study with their great complexity, layering, depth, assertive line, and subtle detail – all without the loss of illumination. We love the overlaying of color, lettering, and the flowers. The result is very light and wonderfully buoyant, and an important development in stained glass artistry.



2004 FAITH & FORM RELIGIOUS ART AWARD



RELIGIOUS ARTS –

VISUAL ARTS

Crucifix

St. Gabriel's Catholic Church
McKinney, Texas

AWARD

Honor

ARTIST

John Collier
c/o Hillstream
52 Gilbert Street
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www.hillstream.com

CONSULTANT

Fr. Gregory Kelly
St. Gabriel's Catholic Church

Made of bonded resin, this life-size corpus hangs on a cross 12 feet tall at St. Gabriel's Catholic Church in McKinney, Texas. The tree of life cross calls the viewer's attention to the beautiful irony in the passion of Christ as a remedy for the fall of Adam. (Jesus is called "the second Adam" by St. Paul.) It also reflects the kind of imperfect wood form that could have been used to make a cross in ancient times.

JURY COMMENTS

This engaging piece is well-placed in the space and appropriately scaled. It is an example of bringing a new dimension and interpretation of the form. There is a recovery of the Tree of Life and Tree of Death. The crucifix speaks with a very gentle voice, and is very organic in its presentation. The monochromatic presentation is important, otherwise it risks becoming a parody of itself. The composition's asymmetry gives it a lyricism. The twig off the branch, for example, is offers a hint of Resurrection.



2004 FAITH & FORM RELIGIOUS ART AWARD

RELIGIOUS ARTS – VISUAL ARTS

Kriah Sculpture
Congregation Beth Israel
San Diego, California

AWARD

Honor

ARTIST

Laurie Gross
1 N. Calle Cesar Chavez, Suite 240
Santa Barbara, California 93103
805-899-3827; 805-899-4117 fax

FABRICATOR

Charisma Design Studio, Inc.
Ron Menashe and Ben Baron

PHOTOGRAPHY

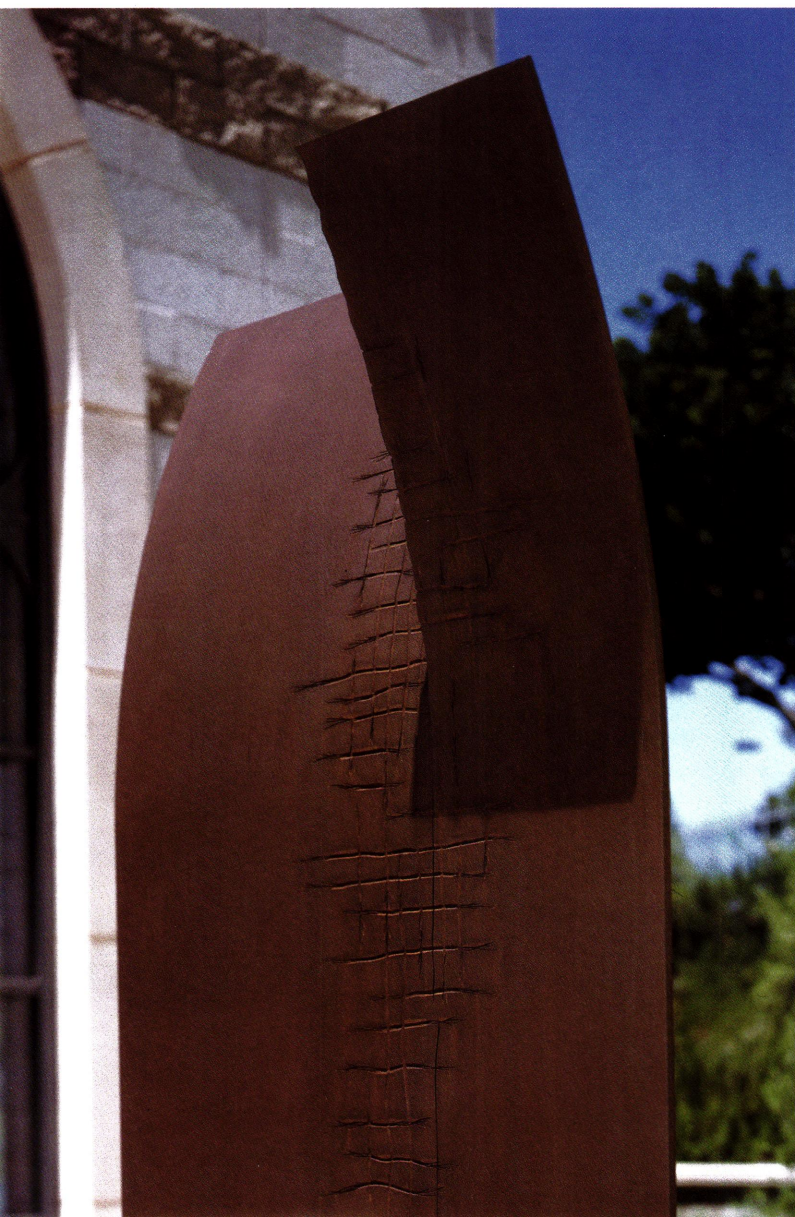
Marvin Rand Associates

In Jewish tradition, it is customary to rend one's garments upon receiving the news of the death of a loved one. The tearing of cloth and its accompanying sounds are potent reminders that the very fabric of one's being; one's heart is torn, never to be whole again in quite the same way. The sculpture Kriah is a visual metaphor for this ritual act. This singular, powerful symbol expresses, through its simplicity and scale, the enormity of the Holocaust experience. The 10 foot by 4 foot sheet of Corten steel has textured woven lines referencing cloth, and a vertical cut with sides bent in opposite directions. The piece is set in a Jerusalem stone base. The cut or tear in the metal is incomplete, indicating one is overcome by grief and perhaps stops short of completing the task. The incompleteness is also an invitation to the viewer to continue the task and keep the memory of the Holocaust alive.

Another important design factor in the project is the location. The piece is set in the expansive concrete courtyard of the synagogue. Project funding allowed for collaboration with a landscape architect, who assisted in creating the setting for final installation and garden elements.

JURY COMMENTS

A minimal amount of material is used to great effect in this piece. Every element is essential; the stone is as important as the steel. The image is appropriate in the portrayal and in the remembering; it is universal in its meaning. The piece is exceptionally well-placed, the proportions work very well with the windows, and the scale is very inviting. This sculpture taps into the subconscious will to render steel, of a faith powerful enough to rip though the material.



2004 FAITH & FORM RELIGIOUS ART AWARD



**RELIGIOUS ARTS –
VISUAL ARTS**
Ambulatory Window
Old St. Mary Catholic Church
Chicago, Illinois

AWARD
Merit

DESIGNER
Cindy Kessler
Kessler Studios, Inc.
273 East Broadway
Loveland, Ohio 45140
513-683-7500; 513-683-7512 fax
www.kesslerstudios.com

FABRICATOR
Derix Glass Studio

ARCHITECT
Serena Strum Architects

LITURGICAL CONSULTANTS
Fr. Richard Lundgren
Fr. Tom Paul
House of the Church Liturgical Consultants

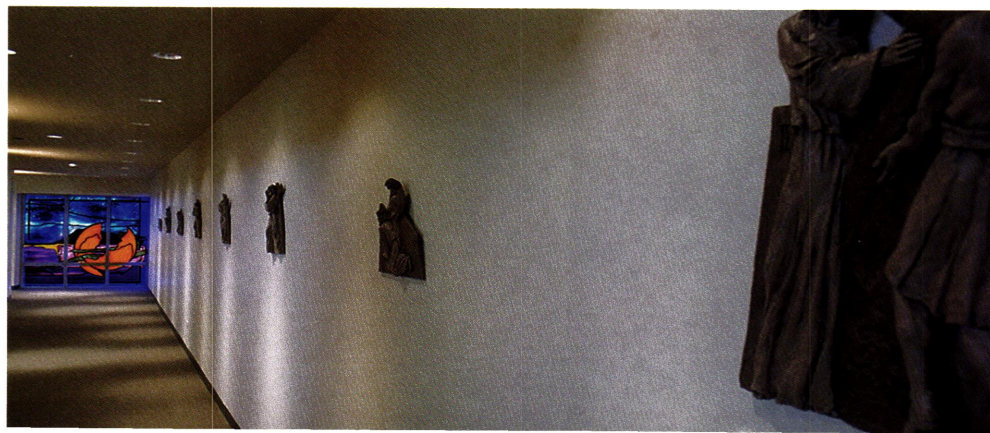
PHOTOGRAPHY
Bob Kessler

Along the perimeter of the main sanctuary is the Ambulatory Walk, where the Stations of the Cross are hung. Because of the proximity of this ambulatory window to the stations, it symbolizes “broken sun, broken Son,” Christ’s somber journey of conflict and resolution. The horizontal flow of the design carries the eye through the window, suggesting that the journey does not stop there, the yellow glass pointing the way towards the Resurrection. The Ambulatory Window is also the western portrayal of the 133th Psalm (“From the rising sun to the setting thereof, may the name of the Lord be praised”), a subdued, contemplative counterpoint to the bright day chapel window (located on the eastern corner of the church). The colors of the setting sun lend a quiet, meditative ambiance to the space. The setting sun coloration furthers the sense of continuum,

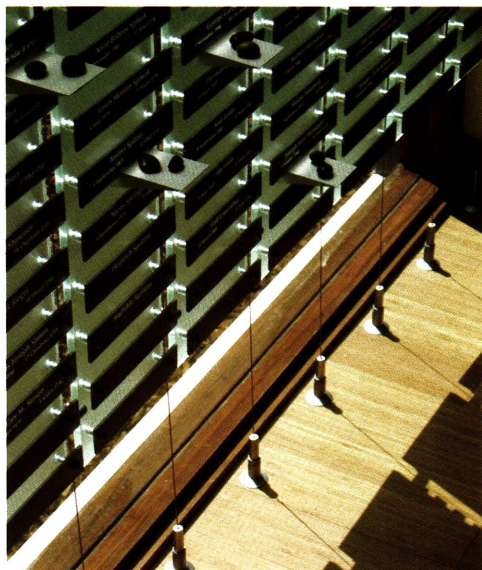
with the inherent promise of a new dawn. Non-transparent, opaque glasses were used to block the view of the alley outside. All the glass has been artistically manipulated with acid etching, enamel painting and traditional glass paints.

JURY COMMENTS

The detail of the glass and its organic quality is wonderful. The placement of the art allows people to come into close contact with the detail. The window suggests dawn and sunset. The window obscures a view of the parking lot, which is good. The boldness of the color from a distance is very effective, and can read it at a range of scales. There is an interesting variety of stained-glass techniques, lending the pieces a painterly quality and an array of textures.



2004 FAITH & FORM RELIGIOUS ART AWARD



RELIGIOUS ARTS –
LITURGICAL FURNISHINGS
Peninsula Temple Sholom
Burlingame, California

AWARD
Honor

ARCHITECT
Herman & Coliver: Architecture/
Planning & Design Studio
415-552-9210; 415-552-9811 fax
scoliver@hcarchitecture.com
Robert Herman, FAIA (architect);
Susie Coliver (liturgical designer);
Karim Hammad (liturgical designer);
Alex Seefeldt (project manager)

GENERAL CONTRACTOR
Oliver & Company
Rick Spickard (principal-in-charge);
Colin Johnston (project manager)

CANOPY FABRICATOR
West Edge Metals
Tony Dominski

LIGHTING DESIGN
Architectural Lighting Design
David Malman (principal-in-charge)

STRUCTURAL ENGINEERS
Don David (Canopy)
Forell/Elsesser (Building)

ACOUSTIC DESIGN
Charles M. Salter Associates
Charles M. Salter (principal-in-charge)

Peninsula Temple Sholom, a Reform Jewish synagogue was originally built in the early 1960s. Though still functional, its spiritual spaces no longer resonated with its current congregants. The task was to redesign the entire facility, while salvaging what was re-usable.

The main entry is now marked by a canopy made of laser-cut aluminum panels supported by slender, birch-like trunks. The Tree of Life canopy casts dappled light onto the ground and surrounding walls. Over time, its posts will become sheathed in name plaques of congregants who have celebrated celebratory events at the temple (weddings, bar mitzvahs, etc.).



Due to the changing patterns of leaf-like shadows throughout the day, time and the seasons are made evident.

The path to the social hall has been imbued with a serene dignity by the inclusion of a new Yartzheit (Memorial) wall. Instead of brass plaques with light bulbs marking date of death, newly cut windows to the meditation courtyard have been outfitted with delicate strands of back-lit name plates. Names are made evident by the sun's rays. Custom fabricated wedge-ledges attach to different names each week, marking the anniversary dates of death. The ledges support several pebbles, recalling the custom of laying pebbles on gravestones during cemetery visits.

JURY COMMENTS

This is an ingenious manipulation of light, and the creation of pieces that become new elements to meet liturgical needs. This space under the canopy is a graceful transition from outside to inside, accomplished with abstract natural forms. This design lends dignity to this project in its respect for detail, honor, and tradition. The design of the pieces seems effortless, and reminds us that even in an old tradition there is room for innovation.



NOTES & COMMENTS

ENTER THE 2005 ACE AWARDS

The Art and Christianity Enquiry (ACE) encourages entries in its 2005 Awards program with new initiatives in a set of criteria for architectural external space, and an Award for a Book addressing the dialogue between religious faith and the visual arts. The individual awards include:

- The ACE/RIBA Award for Religious Architecture (£3,000) for a work of architecture or landscape design that makes an outstanding contribution to the external environment. A new design or a re-ordering of existing structures or open spaces are eligible. Buildings of any faith tradition are eligible.
- The ACE Award for a Commissioned Artwork in Ecclesiastical Space (£3,000) in association with the Michael Marks Charitable Trust for a permanent commissioned artwork which addresses its context within a Christian worship space.
- The ACE/REEP Award (£2,500 to the artist, £500 to the school) for an artist working with a school to design a garden which includes artwork incorporating text.
- The ACE/MERCERS International Book Award (£3,000) in association with the Mercers' Company for a book which makes an outstanding contribution to the dialogue between religious faith and the visual arts. The subject matter may relate to any major religious tradition, and to any visual medium (including film, performance arts, design and architecture).

The deadline for submissions is May 31, 2005. Entry forms are available at www.acetrust.org/ACEAwards.html.

MULTIFAITH CALENDAR

The 19th edition of The Multifaith Calendar, a project of the Canadian Multifaith Action Society, contains a wealth of information on important dates across different religious worlds. The 2005 calendar, "Seasons of the Soul," is now available online exclusively through Religion & Ethics Newsweekly at www.pbs.org/wnet/religionandethics/calendar/index.html.

"INTUITION" IN THE CREATIVE PROCESS

Betty Meyer's "Intuition and the Form of Belief" (Vol. 37, Issue 1, 2004) resonated with my experience of the artistic process. Over my 35 years as an architectural glass artist – 20 of those years doing church commissions – I have often taken a rational approach to design with successful results. But the commissions that I feel go beyond "successful" and enter the realm of the "numinous" are the ones in which I was able to intuitively allow the design to flow through me. Meyer writes, "My intuitive sense assures me that God exists... And this assurance is the point of entry into expanding knowledge, not the other way around." Art that expands beyond the boundaries of what people think they like is usually a result of this intuitive process.

For example, while designing the "Hosannah" window for St. Elizabeth Ann Seton church in Rowland Heights, California (Armando Ruiz & Associates, Architects), I listened to the Orthodox Russian Men's Chorus singing a deeply meditative chant, and this design, I believe, "formed itself." I had done some study of Seton's life and knew that for her communion was very important. The title "Hosannah" symbolizes the transfiguration of communion while the upward movement of lines suggests the feel of a presence and a certain expression of awe, of an emanating light from another plane. It seems to me that we are usually not able to "name" the spirit directly, but only point to that which is ineffable. We generally experience the spirit in oblique ways.

At the entry to the University of Missouri Newman Center, in Columbia, Missouri, designed by Bill Brown Architects, Inc., I designed a window for the Eucharistic Reservation Chapel. This community loved the song "Gather Us In" and this design grew out of that song in the field of my consciousness. Before fabrication began I was attending a retreat in Chicago, feeling anxious about how to successfully complete it. The design is a flowing watercolor that required me to cut all of the glass myself because of the many ways the design could be interpreted. At the retreat I gradually became assured that I would not have to do this window alone; that I would be accompanied, and that it would actually be a joyful experience. *continued on next page*



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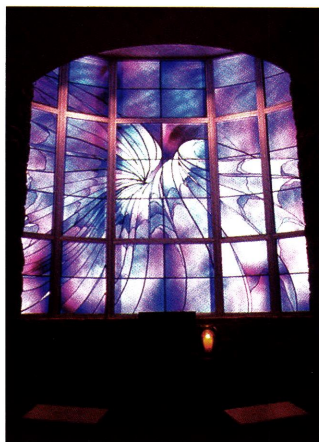
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With African-American gospel music as my companion, I began cutting the pieces from the outside of the design towards the inside. A joyful experience it was. As I neared the middle I found I had run out of the lighter shades of hand-blown triple-layered glass, a glass made with gold especially for this commission. I anxiously called the glass blower in Seattle who said, "I'll send you the last three sheets I have, but they are not light." As I studied the deep garnet shaded sheets that arrived I discovered to my

surprise that the deep tones at the center actually moved the floating shape forward, giving the design a much greater depth and dimension than I had drawn! In his new book *The Luminous Ground* Christopher Alexander writes about the "unfolding process" being necessary to achieve good architecture and art. The artistic process, at its best, is always interactive and informative. It is not static. It is one of discovery and surprise.

How is it possible to suggest that which is invisible with form? How is it possible to find fresh ways of depicting the spirit without resorting to that worn cliché –the dove? I concluded it was only possible by the intuitive process, allowing the image to come as a gift. To receive that gift it seems to require a "lightness of being."

At the completion of the design for an altar window at Blessed Trinity Catholic Church, Frankenmuth, Michigan (Wigen, Tincknell Meyer & Associates and liturgical consultant Barb Day), I presented it to the committee for approval. They discussed it, and they had many

interpretations, saw many different images. I began to realize that there is no "right answer," no one image to see here. It is for this reason I prefer abstract designs that suggest many things to many people, and different things at different times as in the parables. As Betty Meyer states, "We must learn to speak in paradox - to understand that whether by intuition or by reason differing images of God are constantly unfolding and that their disclosure is realized in multiple ways." –Elizabeth Devereaux

THE AUTHOR IS A STAINED-GLASS ARTIST IN CHICO, CALIFORNIA, WHO WILL SERVE ON THIS YEAR'S FAITH & FORM/IFRAA DESIGN AWARDS JURY.

RELIGIOUS' SCULPTURE REJECTED BY STANFORD

Stanford University has turned down a piece of sculpture freighted with religious themes that it had earlier agreed to acquire. According to New York artist Dennis Oppenheim, his large-scale work, "Device to Root Out Evil," depicts a country church turned upside down with the tip of its steeple wedged into the ground.

Oppenheim says that he began discussions with Stanford University's Iris and B. Gerald Cantor Center for Visual Arts in 2002, when it committed to the acquisition of "Device to Root Out Evil." Following approval for the acquisition by members of Stanford's President's Panel on Outdoor Art, the group responsible for the acquisition and management of more than 70 sculptures on campus, acquisition funds were raised. Oppenheim visited Stanford on two occasions to choose a site for the work. However, citing a potential controversy based on issues raised by the Reverend Scotty McLennan, Dean for Religious Life, Stanford President John L. Hennessy decided against acquiring the sculpture.

"This work frightened the university's conservative element, and the

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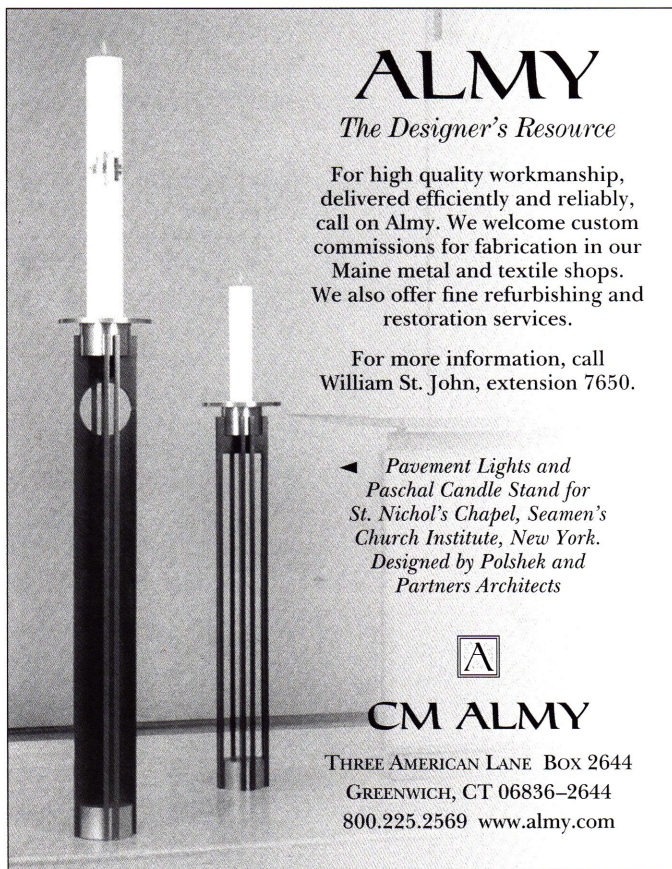
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◀ *Pavement Lights and Paschal Candle Stand for St. Nichol's Chapel, Seamen's Church Institute, New York. Designed by Polshek and Partners Architects*



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President's Office made a decision based on what the reaction might be," said Oppenheim, a Stanford alumnus. "This is the first time that a sculpture was ever rejected by the university's president," he added. Oppenheim, who is not religious, also said that the piece is not an attack on any religion. "I'm well aware that I'm using a loaded symbol, but my interest is in exploring the dialogue between architecture and sculpture. Turning the church upside down makes it more aggressive, not blasphemous."

The Stanford commission was the third version of "Device to Root Out Evil" fabricated by Oppenheim. The first was featured as part of the 1997 Venice Biennale, and is now in the collection of the Denver Art Museum. The second, created in 2002, is in a private collection.

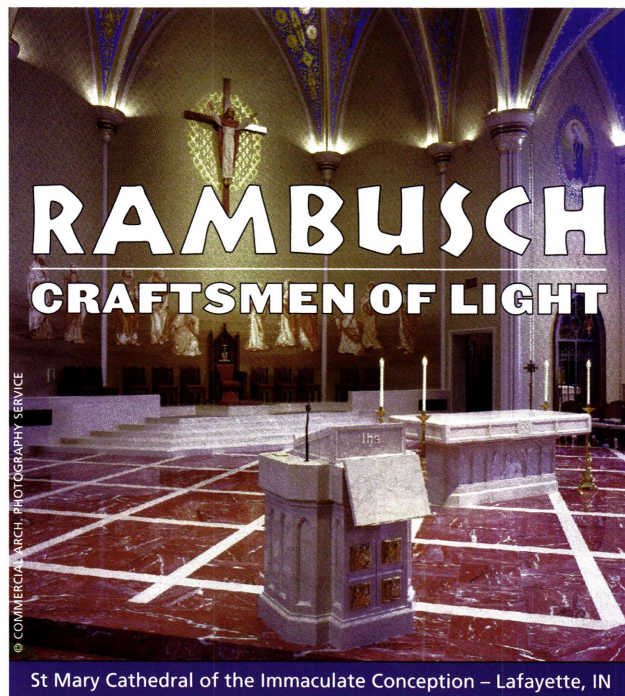
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The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, c/o Steven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

Quote of Note

"Where God hath a temple, the Devil will have a chapel."

—Robert Burton (1577–1640)



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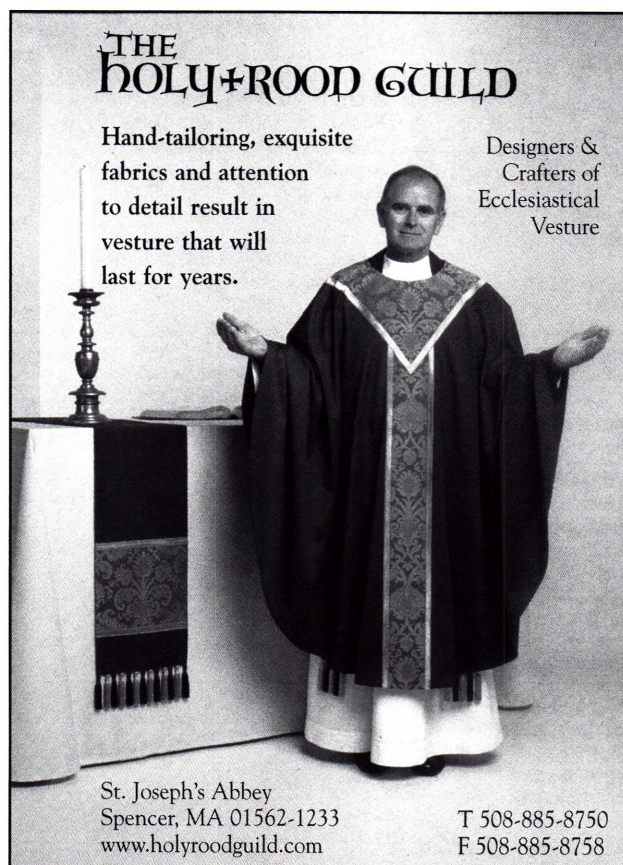


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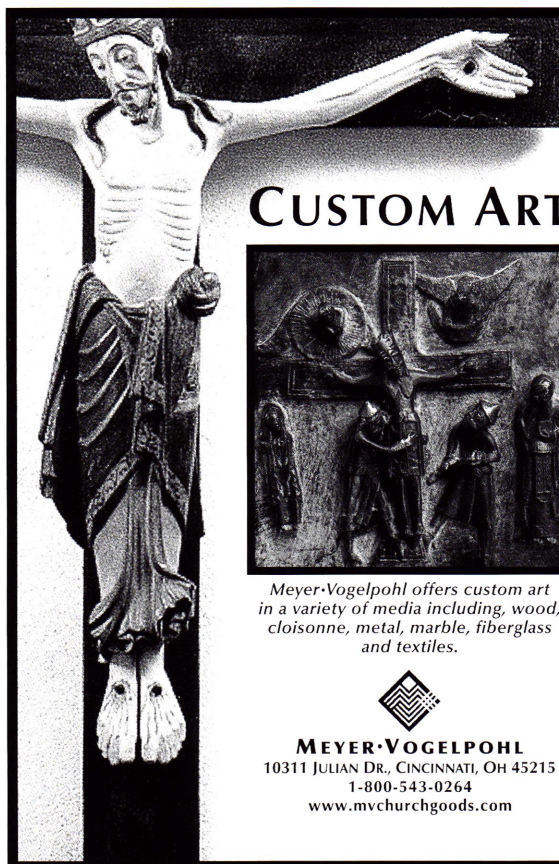
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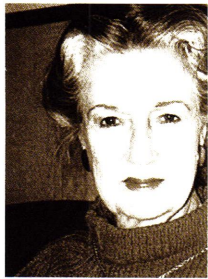
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A DELICATE BALANCE



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

Do you think it is possible to tell whether a building has been designed by a woman or a man? Of course not, say some women – gender is irrelevant, it is the quality of the work that should be judged. But other women argue that the two sexes have fundamental differences in their approach to design and that not only men but women must realize that each has a different gift to give to architecture.

This is the perspective of London-born architect Clare Lorenz in her book *Women in Architecture*, in which she celebrates the increase of women architects in number but has found in her research that they still remain a decided minority not only in the U.S., but in countries abroad as well. Some of this is the fault of the women themselves, she concedes, because instead of demanding that they be judged as architects they are entering other areas of design—interior, graphic, textile, and fashion. They know that they are seldom included as equal partners or sole practitioners because it is thought by the firm that they would have less chance of being chosen for the project.

Her book consists of interviews with 40 women architects from 20 countries whose achievements have been highly recognized and rewarded. I gave myself the task of reading the interviews and noting what seemed to be the special interests and emphases of these women architects:


- the need to introduce the social sciences to design;
- balancing community and architecture;
- the importance of introducing children to architecture;
- the role of nature to architecture and therefore landscape architecture;
- the psychological effect of architecture;

- intelligent rehabilitation of buildings with historical significance – balance between old and new;
- more respect for art, artists, and craft;
- recognition that design is tied intrinsically to its era.

I found myself agreeing with architect Jane Thompson who believes there is a gap today between real life and aesthetics and ascribes this to a need for “feminine sensibilities” among men as well as women. “Architecture,” she writes, “is notorious for its dismissal of nurturing life-enhancing values in favor of aggressive values that celebrate height, super-scale, and dominating power. Women bring a different approach, designing from the inside out rather than the outside in.”

But so often feminist sensibilities are suspect. Eva Laron, an architect in Australia, reports that when she was made a partner in her firm two male associates resigned rather than work with a female boss. But I remember the success of Maya Lin and her memorial, and that this year for the first time in its 26-year history the Pritzker Prize was awarded to Iraq-born Zaha Hadid, who said she was greatly influenced by the painter Malevitch's compositions and turned them into architectural projects. The American Institute of Architects has a Women in Architecture Committee.

It is evident that the U.S. is making progress on the national front. What about the local front? Fortunately my Boston Society of Architects newsletter arrived in the morning's mail and besides a Women in Design Network, an exhibit showcasing the work of women, and an Award of Excellence to architect Ann Beha, the theme for the year is “Leadership Change.” We do have hope that a balance of male/female sensibilities is on the way and that both sexes will recognize that both emotional intelligence and rational intelligence can be balanced in our future.

Faith & Form would appreciate hearing your comments in letters to the editor. I am certain there will be both yeas and nays! 

BETTY H. MEYER IS EDITOR EMERITUS OF *FAITH & FORM* AND CAN BE REACHED BY EMAIL AT BMEYER@FAITHANDFORM.COM

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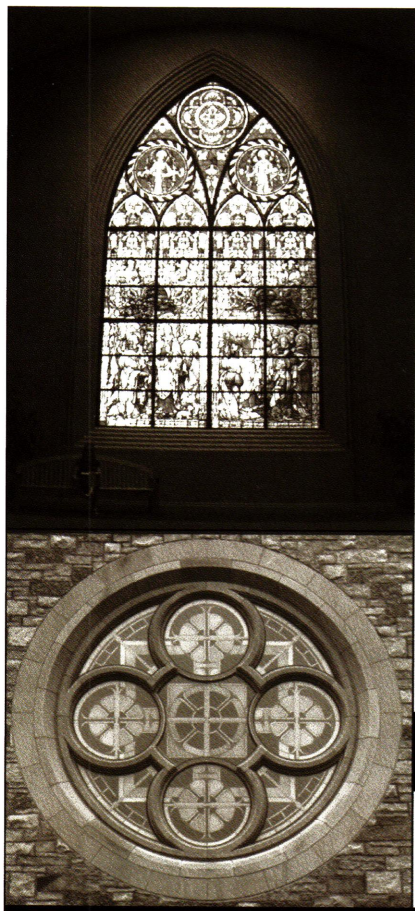
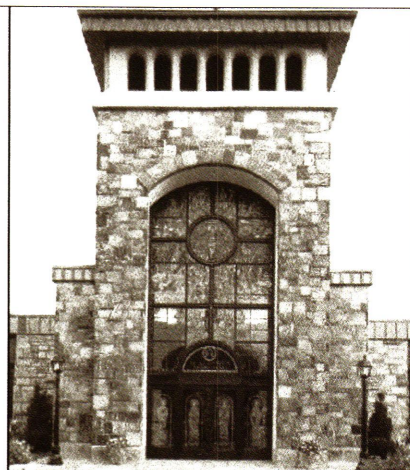
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