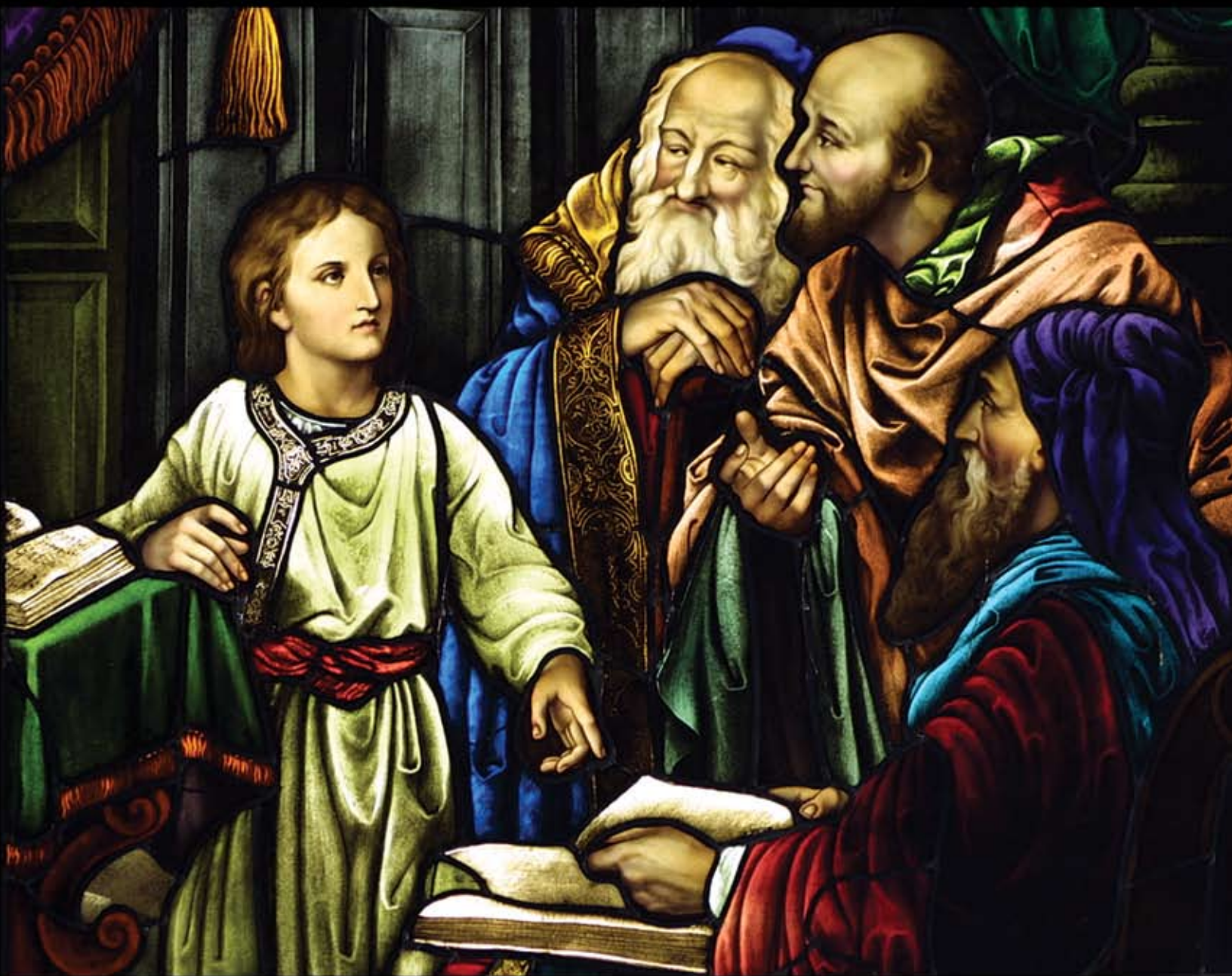


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RELIGION, ART AND ARCHITECTURE
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2005 AWARDS ISSUE



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ON THE COVER: The interior of Bigelow Chapel by Hammel, Green and Abrahamson, Inc., one of the 20 winners of the 2005 Faith & Form/IFRAA Religious Art & Architecture Awards program.

Photo: Paul Warchol

EMPTY RITUALS




EDITOR'S PAGE ★ MICHAEL J. CROSBIE

On a recent trip away from home, my family and I attended a Sunday service at the Church of the Advent, an Episcopal house of worship in Boston's tony Beacon Hill neighborhood. The Church of the Advent describes itself as "Anglo-Catholic," and true to form there were lots of "high church" flourishes—clouds of incense, bells, genuflection, and a sung liturgy with a trove of clergy on the altar. In fact, the main altar of this church still faces away from the congregation. It was a rare glimpse of what masses in both Catholic and Anglican traditions used to look like more than 40 years ago. It was an exquisitely staged event—everyone knew just where they should be, when they needed to be there, and everyone knew their place.

Everything was going fine until we got yelled at. Perhaps "yelled" is too strong a word. During communion, as we knelt at the altar railing, the officiating priest distributing the Eucharist took offense at my 11-year-old daughter, who left the railing before she actually consumed the communion wafer. As she quietly headed back to her seat, the priest interrogated my wife, loud enough so that everyone at the communion rail could hear. What did she think that young girl was going to do with that wafer? "She'll put it in her mouth," my wife informed Father King, locking into direct eye contact with the priest (probably another no-no at the communion rail). "Well, you'd better make certain that she does," Father King reprimanded, as other communicants listened in on the scolding. We decided to skip coffee hour.

The Episcopal Church has no law that states that the communicant must consume the consecrated host in the presence of the priest, although it is a good, common sense practice. More important is the meaning of the act—the acceptance of Christ present in the consecrated host—as an expression of one's Christian beliefs. Our identities as Christians, Jews, Moslems, Buddhists, or a hundred other religious sects are based on what is in our hearts and how we demonstrate those beliefs in actions and words. This bedrock basis of faith and its revelation in a community of believers becomes secondary when we focus too much on protocol, wherein the etiquette of worship appears to take precedence over belief itself. It places far too great a value on just the right action at just right time, as if our connection with God was the product of a carefully performed magic show. People, not God, concoct formal rituals and when we fret about them—in this case to the point of rudeness—we reveal those rituals to be empty.

Architects and artists fall into the same trap when they place far too great a value on the exacting configuration of space, color, or form to serve rituals that are bound to change as faith traditions evolve. Worse still is the notion that by molding the rituals through art and architecture in just the right way, we can manufacture belief. We cannot, ultimately, make a place holy or sacred by arranging it in just the right fashion, nor can we make people holy and sacred by putting them into such environments. Places are made holy through our actions, which spring from our faith. What we believe does not reside in the ritual. It lives, first and last, in the heart. 

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 2005 RELIGIOUS ART & ARCHITECTURE AWARDS

BY MICHAEL J. CROSBIE

Each year, a group of five jury members gathers to judge the submissions to the Faith & Form / IFRAA Religious Art and Architecture Awards program. For 2005, we get a bonus—two awards issues in the same year! The reason is that our awards issue has traditionally been published as the first issue of the year, but it contained the winners of the previous year's awards program (confused yet?). To get the whole business on track, we end this year with this year's award winners. From now on, the awards issue will close each annual volume of *Faith & Form*.

New to this year's awards program was a "Sacred Landscape" category, and it drew 11 submissions, which we thought was a pretty respectable showing out of a total of 210 entrants. And the new category sparked some lively discussion about what is sacred space, how sacred space can be used, and who can create a sacred landscape. One submission, for the Texas A&M Bonfire Memorial, launched a far-reaching discussion among the jury members about what is a legitimate sacred space.


The project was the result of a national design competition to memorialize a dozen Texas A&M students who were killed while constructing the Aggies' annual bonfire structure in 1999. The scheme notes the history of the bonfire tradition and culminates in a circular space, described by the designers as "The Spirit Ring," which is surrounded by 12 concrete portals that face toward the hometowns of the "fallen men and women from different backgrounds, communities, beliefs, and religions," as explained in the awards submission.

One jury member championed the project, lauding it for what he described as its elegant, abstract design quality. But other jury members questioned whether this was, in fact, a sacred place. The crux of the issue for these jurors was that the memorial was built by a secular institution, for which the annual bonfire has become a "sacred" rite. The requirement for the Sacred Landscape category was stated as a design that "supports a religious or spiritual purpose," and "the use of landscape and man-made materials to create outdoor environments—new



The Texas A&M Bonfire Memorial, designed by Overland Partners, has a central circular space. Photo: Frank White, courtesy of Overland Partners

or restored—conducive to prayer, meditation, or transcendence." Is it possible for a secular space to be sacred in the ways described above? Most of the members of this year's jury were not willing to consider it in the case of this submission. They warned, in fact, that opening the door to what they considered a secular monument would give the green light to every "dead cat memorial" out there.

Each year the jury members change, and so does what a particular jury considers sacred and not sacred. But we'd like to hear from our readers. Is the Bonfire Memorial a legitimate sacred landscape? How would you have judged it? Write and let us know what you think. You can send mail to me at mcrosbie@faithandform.com, or you can post your comments on *Faith & Form's* blog at: www.faithandform.blogspot.com. 



The 2005 Religious Art & Architecture Awards Jury, from left: Rabbi Mark Glickman, clergy; Frances Halsband, FAIA, architect (jury chair); Rod Stephens, liturgical designer; Elizabeth Devereux, artist; and Nick Roberts, AIA, architect. Photo: Michael J. Crosbie

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

2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The United Theological Seminary, located on an 11-acre campus, is an ecumenical graduate school of theology. The seminary requested a 5,300-square-foot chapel building with a flexible sanctuary able to accommodate seating in a variety of configurations.


The design challenge set forth by the seminary was a spiritual one. The sanctuary had to be accessible—iconographically and aesthetically to the seminary's ecumenical community. Rather than thinking in terms of a Christian worship space, the design describes a spiritual space with a trinity of qualities: intimacy, warmth, and light. The first two qualities are conveyed through a series of translucent, quilted maple panels that ripple up and down the interior of the sanctuary's west-facing stainless-steel curtain wall. As sunlight passes from the curtain wall through the maple veneer panels, the panels filter and enrich the interior light. Light also enters the sanctuary through clerestory windows along the east wall and through skylights.

In addition to the focus on light and space, the connection between God and nature plays a central role inside the chapel. Two large windows in the sanctuary frame landscaped views. The south window overlooks the meditation garden and its lone musclewood tree, while a north window borders a single white oak tree.

The exterior cladding is architectural precast concrete cast in molds made from Italian travertine. The precast, along with the chapel building's rhythmically vertical forms, respond

to the existing architecture, while the bell tower visually anchors the chapel to the 40-foot-high library across the lawn.

JURY COMMENTS

This space is built for particular users—seminarians—who live lives of challenge. This seminary chapel is a daring space, and experience, that is a profound challenge, because it bids the seminarians to live with shades of gray. Some members of the jury found this single formal gesture too strong, in that it dominates the spatial experience. This is a spiritual space without iconography. It uses architectural technology and sophisticated materials, such as sheets of maple veneer, to create translucency and transparency. There is a masculine use of concrete, contrasting with the feminine character of the wood, with its soft forms. 

RELIGIOUS ARCHITECTURE

NEW FACILITIES

Bigelow Chapel
United Theological Seminary
New Brighton, Minnesota

AWARD

Honor

ARCHITECT/ARTIST

Hammel, Green and Abrahamson, Inc.
701 Washington Avenue North
Minneapolis, MN 55401

CONTRACTOR

M.A. Mortenson

STRUCTURAL ENGINEER

Hammel, Green and Abrahamson, Inc.

CIVIL ENGINEER

Hammel, Green and Abrahamson, Inc.

MECHANICAL & ELECTRICAL ENGINEER

Hammel, Green and Abrahamson, Inc.

ACOUSTICAL ENGINEER

Kirkegaard Associates

LANDSCAPE ARCHITECT

Coen + Partners

LIGHTING CONSULTANT

Schuler & Shook

MILLWORK

Wilkie-Sanderson

ARCHITECTURAL PRECAST

Artstone

CURTAINWALL

MERO Structures

PHOTOGRAPHY

Paul Warchol



2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

RELIGIOUS ARCHITECTURE

NEW FACILITIES

Beth Am Israel Synagogue
Penn Valley, Pennsylvania

AWARD

Honor

ARCHITECT

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CONTRACTOR

E. Allen Reeves, Inc.
Robert Reeves, Jr.

STRUCTURAL ENGINEER

O'Donnell & Naccarato
Dennis Mordan

CIVIL ENGINEER

Cahill Associates
Michelle C. Adams

MECHANICAL & ELECTRICAL

ENGINEER

E & M Engineering, Inc.
Jon Helhowski

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Tom Bernard

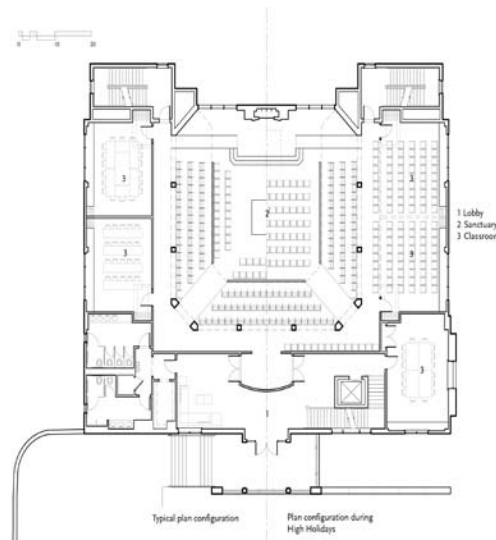
Through a collaborative process, Voith & Mactavish Architects developed a plan for a new 25,000-square-foot worship center that features a two-story main sanctuary surrounded by 11 classrooms. Also included are a small chapel and a large social hall to accommodate performances, dances, and informal celebrations.

Centered and yet directional, the sanctuary conveys seriousness of purpose through proportion, harmony, and order. Tall windows illuminate the space with natural light and frame dramatic views of the surrounding landscape, complemented by custom lighting fixtures suspended from an exposed wooden

truss system. The ner tamid, or eternal light, is located directly above the ark and is topped by a hexagonal window inscribed with the Star of David. As the setting for the Torah, the ark is the focal centerpiece of the space.

The hexagonal window of the sanctuary is mirrored in the chapel on the opposite side of the east-west "axis of spiritual energy" that pierces the building. In the contemplative atmosphere of the chapel, the hexagonal window frames a second, symmetrically oriented ark.

Classrooms encircle the sanctuary for symbolic as well as practical reasons. During normal Shabbat services (80-100 people), the



walls between the classrooms and the sanctuary remain in place. These walls can be quickly moved to expand the sanctuary during the High Holidays, when attendance reaches 600.

The new worship center not only provides a space for prayer, but also facilitates each person's search for and learning of the divine (midrash). The congregation of Beth Am Israel is now empowered to move forward in its ability to worship, educate, and participate within the American Jewish tradition.

JURY COMMENTS

One enters through a weighty exterior form. It evokes the sense of Eastern European synagogues, which were dark. But this is a 21st century twist on that tradition, with light and air and hope. Orienting the classrooms around the sanctuary forges the connection between study and worship, and is a creative way to allow expansion of the sanctuary for holidays. For smaller gatherings, the sanctuary is very intimate. The jury applauds the views between spaces and the connection with nature to the outside. The jury feels that the interior of this project is much stronger than the exterior, which appears massive and heavy, while the interior is light, yet powerful as a traditional Jewish gathering space. [F&F]

2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



Iowa's landscape is made of gradual rolling hills carpeted with various textures of grain and grass. Within this landscape are scattered structures—farmsteads—built within the Jeffersonian grid that organize and control the land. These simple structures stand squarely on the earth and form layered masses when viewed from varying angles, creating a bold transition between earth and sky.

This rural church structure in a small Iowa community provides a serene place for worship. The forms are simple masses that are layered with varying textures and patterns of materials much like the Midwestern granary structures and the crops they contain. The building in many ways appears as another farm structure on the edge of town forming a northwest anchor to the community. The building is layered, textured, and (after sundown) transparent, when the glow and warmth of the interior spills out like the light of an Iowa barn in the evening with the farmer working inside.

The building's detailing is simple and frugal. The large curved pivoting doors on the interior that can enlarge the worship space are made of stick pieces of steel and wood with common steel wheels and pivots. The roof structure and tower interior, because of their layering and organization, create the feeling of being in rural farm structures. Finally, the cross structure is made of natural Corten steel and forms the downspout for the chapel tower roof. As they run off the cross, the red steel deposits are returned to the earth. The other materials on the exterior of the building are intended to remain natural and

soften and weather with time like the agrarian structures dotting the landscape.

JURY COMMENTS

This tiny project with a very meager budget achieves great architectural power. The materials are simple yet expressive, such as the Corten steel. As it sits on the prairie, there is a tension between the vertical and the horizontal, and allusions to windmills and grain silos. While the exterior demonstrates incredible restraint, the interior has a richness of texture. The interior sanctuary is a transparent, curved form whose

RELIGIOUS ARCHITECTURE

NEW FACILITIES

St Paul's Lutheran Church
Winterset, Iowa

AWARD

Honor

ARCHITECT/MECHANICAL ENGINEER

RDG Planning & Design
301 Grand Avenue
Des Moines, IA 50309
Kevin Nordmeyer, AIA; Ash Lettow;
Mark Conway, PE

CONTRACTOR

Bryan Crow Construction
Jerry & Bob Crow

STRUCTURAL ENGINEER

Korpela Engineering
Tim Korpela

ELECTRICAL ENGINEER

ME Group

CIVIL ENGINEER


Civil Engineering Consultants
Ed Arp, ASLA

ACOUSTICAL ENGINEER

Coffeen Fricke & Associates

PHOTOGRAPHY

Farshid Assassi

walls move within a solid object in the landscape. The interior is filled with wind and spirit, billowing out. 



2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD




St. Croix Lutheran High School's mission is to "educate the total student - spiritually, intellectually, physically - in a caring, Christian family community." The community feels strongly that these three elements are present in students' lives, but that a physical symbol of spiritual education was missing. A very generous donation provided the opportunity to build a chapel. The building's form is a reflection of the beliefs of the St. Croix Lutheran High School community. Most prominent are the three curved walls, which represent the trinity.

The chapel seats more than 500 and allows for a variety of arrangements, responding to the dynamic needs of the people who worship in the chapel. The antiphonal seating enhances the sense of community and encourages interaction with the liturgy.

Worship here includes celebration through song and the spoken word, making acoustics an important aspect of the design. The windows at the sidewalls are angled and there are coffers above the space frame to direct and control sound. To help absorb unnecessary reverberation, padding is placed behind the curved copper walls.

Copper was selected because of its symbolic representation of life. When first installed, copper is bright and contains all the promises that life has to offer. At this early stage, it is easily influenced by exterior elements, reflecting the colors of the sky. Soon after its exposure to nature, copper begins to mature. Over the next 20 years it will change to varying shades of brown and begin to patina. Later, the copper will take on a green and weathered appearance, a beautiful result earned from a productive and inspiring life.

JURY COMMENTS

This chapel draws its strength from the use of the same material on the inside and outside. The interior is visually clean, simple, and direct. The detailing of the enclosure is every interesting in how the wall sections bring in natural light, indirectly from the side. The use of copper is wonderful, as it will change color with age, and evolve as part of the landscape. Simple iconography is very successfully incorporated into the architecture. 

RELIGIOUS ARCHITECTURE NEW FACILITIES

St. Croix Lutheran High School
Chapel
West St. Paul, Minnesota

AWARD Honor

ARCHITECT

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Kevin Hadlich;
Teri Nagel;
John Brandel;
Laura Bradt

CONTRACTOR

RJM Construction
Dave Hecker (project manager)

STRUCTURAL ENGINEER

Mattson Macdonald Young

CIVIL ENGINEER

Larson Engineering of Minnesota

ACOUSTICAL ENGINEER

Wm. H.O. Kroll & Associates

PHOTOGRAPHY


Peter Bastianelli-Kerze
Edward J. Kodet, Jr., FAIA

2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

The original church was designed by Richard Upjohn, architect for the Connecticut State Capitol. Listed on the National Register of Historic Places, the structure is a classic example of his country churches. This project is a new classroom wing addition, and it also includes minor restoration of the original church and minor renovations to Walker Parish Hall, originally built in 1962.

In keeping with Anglican tradition, the new classroom wing was designed to create a cloister. The L-shaped addition contains three new classrooms, administrative offices, and a volunteer room. The simple, wood-framed Walker Hall has been renovated to provide a higher ceiling and more natural light and detail. New doors provide access to the courtyard.

JURY COMMENTS

This addition to an older Carpenter Gothic church is a subtle and delicate accomplishment. It is successful in its references to the historic architecture without directly copying it. It has a beautiful simplicity and harmonizes but does not compete with the original. The cutouts in the gable are wonderful details, with joyful bits of color. The effect is very peaceful. 

RELIGIOUS ARCHITECTURE

NEW FACILITIES

Trinity Episcopal Church
New Classroom Wing
Lakeville, Connecticut

AWARD

Merit

ARCHITECT

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www.centerbrook.com
James C. Childress, FAIA;
Anita Macagno Cecchetto, AIA

CONTRACTOR

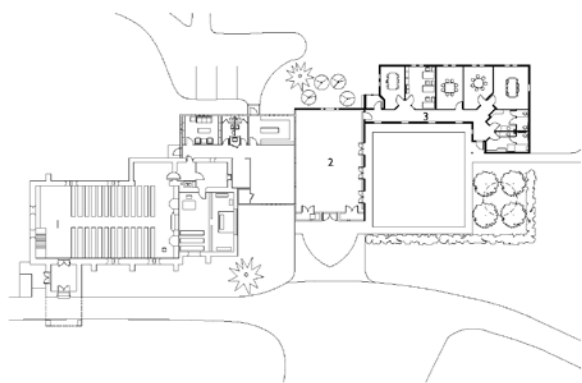
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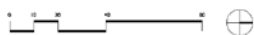
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- 1. CHURCH
- 2. PARISH HALL RENOVATION
- 3. CLASSROOM WING ADDITION

FIRST FLOOR PLAN



2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



This 380,000-square-foot project is one of the largest sustainable historic renovations in the country. Adhering to the principles of the Integrated Development Plan, which the firm developed through extensive workshops and meetings with the IHM Community to determine their preferred future, Susan Maxman & Partners (SMP) converted this 1930s convent building into retirement housing that will appeal to a wider secular market in the future. The challenge was to design a sustainable community while respecting the historically significant structure, which is on the National Register of Historic Places.

To make this renovation relevant to a congregation deeply committed to eco-justice and respect for nature, SMP developed a new


plan to focus all living and community spaces on the outdoors, allowing even the frailest residents the opportunity to contemplate the environment. The reconfiguration of the interior produced 240 larger residences with private baths. The scope of work also included improved circulation, universal accessibility for the physically challenged, new interior finishes, and new mechanical systems with air conditioning and individual temperature controls in each room.

To exemplify the sisters' commitment to sustainability, doors and windows were extensively reused and marble toilet partitions became countertops. Almost all material from demolition was recycled. The largest geothermal HVAC system in the Midwest was



installed on previously disturbed areas of the site. Constructed wetlands cleanse wastewater that is then re-circulated in the building. High-maintenance lawns were restored to meadows, and indigenous plant species were reintroduced to the site. Innovative storm-water management techniques, including bio-remediation swales, were used at newly enlarged parking lots.

JURY COMMENTS

First and foremost, this renovation/restoration is laudable for its environmental concerns, which have resulted in its certification as a LEED project. Beyond its green qualities (which include water recycling), it is a fitting solution in light of the sisters' view of their mission. By carefully peeling away later additions, the designers brought back the intensity of the original building. That sensitivity, in combination with its sustainable features, make this building an example of what 21st century architecture is all about. 

RELIGIOUS ARCHITECTURE RENOVATION

Renovation of the Motherhouse
Sisters, Servants of the
Immaculate Heart of Mary
Monroe, Michigan

AWARD Honor

ARCHITECT

Susan Maxman & Partners,
Architects
1600 Walnut Street, Second Floor
Philadelphia, PA 19103
215-985-4410, 215-985-4430 fax
www.maxmanpartners.com
Jane S. Rath, AIA; Susan A.
Maxman, FAIA; Missy Maxwell,
AIA; William Craig; Robert
Hotes, AIA; Todd Woodward,
AIA; Stephanie Kambouris; Susan
Giancola; Kim Taylor

CONTRACTOR

The Christman Company

STRUCTURAL ENGINEER

Gredell & Associates

CIVIL ENGINEER

Mannik and Smith

MECHANICAL ENGINEER

H.F. Lenz Company

LANDSCAPE ARCHITECT

Rolf Sauer & Partners

LIGHTING DESIGNER

Clanton & Associates

PHOTOGRAPHY

Barry Halkin Photography

2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

RELIGIOUS ARCHITECTURE

RENOVATION

B'nai David Judea Congregation
Los Angeles, California

AWARD

Merit

ARCHITECT

Naomi Langer Studio, LLP
9035 Duxbury Road
Los Angeles, CA 90034
310-842-9200
310-842-9299 fax
www.naomilangerstudio.com

Naomi Langer, Nina Lesser, Walter
Faustlin, Sarah France, Christian
Robert, Ariela Schisterman

CONTRACTOR

Shafer & Associates
Sam Shafer (project manager),
Mike Miller (superintendent)

STRUCTURAL ENGINEER

ANF Associates

PHOTOGRAPHY

Fotoworks
Benny Chan

B'nai David Judea, an orthodox Jewish synagogue in Los Angeles, functioned from 1965 until 2002 in what was originally the Art Deco Stadium Theatre built in 1931. A planned renovation was to provide equal access and safety for children in an inspirational ambience. The challenge entailed infusing life and spirituality into the sanctuary while respecting the historic building.

The renovation links the spaces to a new hydraulic elevator. Accessible bathrooms are added to the lobby, which is now extended. Existing bathrooms, offices, banquet hall and lobby are refurbished. The exterior is repainted in a five-color palette, and lined in Jerusalem stone. The exterior doors are retrofitted with


translucent glass, and windows replaced. Original Art Deco details are maintained.

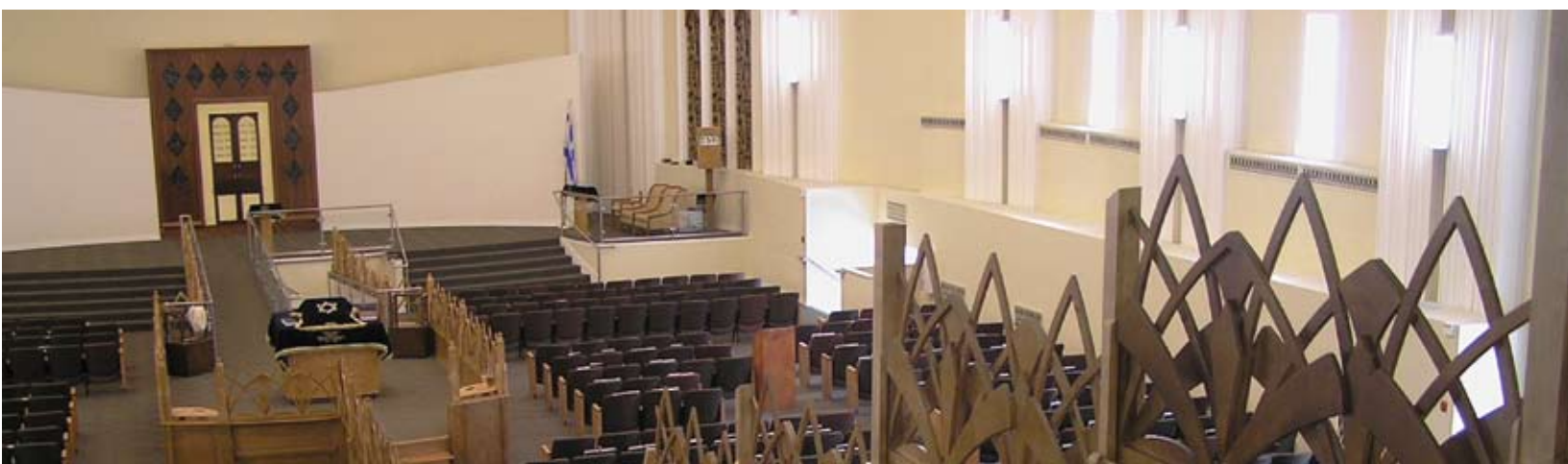
The design of the sanctuary involves three main components: introducing natural light, dividing the space into two equal parts according to orthodox tradition, and adding accessibility for the disabled.

Because of proportional and structural requirements, six vertical slit windows are placed in the rhythm of the column bays: alternating bays included lighting inspired by the 1931 design. The vision of equality is achieved with a divider incorporating an Art Deco motif offering the harmony and scale befitting a sanctuary. This element surrounds the

new ramp system allowing access to the stages. Elements from the divider are reinforced in the custom mechanical grilles lining the walls of the sanctuary. The quality of light enhances the intricacies of the original design and provides a space of spirituality and warmth.

JURY COMMENTS

This restoration very carefully preserves all of the building's Art Deco detailing, and honors it. The emphasis on color and light brings the building to life. The original Art Deco design becomes an inspiration for the new woodwork and décor. Re-using the old building and making it new again is a sustainable response. 



2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The New Church (Swedenborgian), a delightful Greek Revival temple structure located on East 35th Street, was forced to close its sanctuary in 1990 due to the imminent collapse of the ceiling. Constructed in 1859 by ship carpenters and congregation members, very shallow wooden roof trusses were dam-

aged by water from leaks in the roof, and the chords had separated from each other. Working closely with structural engineers and with the church's clergy and congregants, the architect provided a detailed analysis of the existing problems and a plan to enhance the structure aesthetically and functionally,

painstakingly preserving original details.

Scaffolding was installed and jacks slowly raised sagging trusses a half-inch at a time. Sistering joists with steel plates and epoxy glue reinforced cracks in the wood, while some trusses were entirely rebuilt. Original plaster egg-and-dart details are carefully preserved from within the ceiling. Where they could not be saved, fiberglass moldings were made to recreate the originals. A tarred-over and damaged skylight in the chancel was repaired and reopened, illuminating the main altar and restoring Emmanuel Swedenborg's vision of a new church, in which "lay the open Word enveloped in a sphere of light, the splendor of which surrounded and illuminated the whole pulpit."

The cornice and dentil moldings on the exterior of the structure were repaired and replaced where necessary, along with a severely cracked and damaged glass entrance canopy. This room accommodating 350 persons is now open to the city, as the church makes it available for concerts, lectures, support groups, and other events.

RELIGIOUS ARCHITECTURE RESTORATION

New Church (Swedenborgian)
New York, New York

AWARD Honor

ARCHITECT
Alexander Gorlin Architects

CONTRACTOR Kel-Mar Designs

STRUCTURAL ENGINEER
McLaren Engineering (William Gorlin)
Joseph K. Blum Company

PHOTOGRAPHY
Peter Aaron/Esto
Esto Photographics, Inc.

JURY COMMENTS

This restoration places great emphasis on lighting and accentuating the altar, giving it a heavenly glow. Artificial cove lighting, all of it indirect, contributes to the ethereal quality of the space. The light appears to be so beautiful, so serene, so quiet—almost Zen-like. There is a very subtle use of color. Very sophisticated restoration technology was used to restore the ceiling.

2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



A former residence built in 1883 by architect Richard Morris Hunt offered the East End Temple congregation and their architect an opportunity to create a richly layered, architecturally progressive space that expresses a vision of spirituality emerging out of the past with a modern sensibility.


The sanctuary embodies symbols of the Jewish faith, as well as the modern temple's inclusiveness. The volume of the space is lofty and cubic, as described in the book of Exodus for the first temple. The seating, oriented to true east, conforms to the strictest tenets of sanctuary design and also provides a quiet dynamic. Natural light, a symbol of divine presence, is brought in high over the ark with a ceiling designed as if its slabs were pulled apart to open a large fissure. Ten unique lights, representing the minyan required for a Jewish service, hang from the center of the



sanctuary at different heights. The eternal light, the symbol of divine presence, has a frame that reads in Hebrew and English "For God shall be a light to you forever."

The cast bronze ark doors incorporate both traditional symbolism and congregant participation. The weave of the fabric used for casting recalls the Star of David and is entwined throughout with a vine of 12 leaves representing the original 12 tribes of Israel. Strips of paper with the congregation's prayers were thrown into the molten metal during the casting. On the door handles is written the literal and metaphorical statement: "Within these doors are cast the prayers and wishes of congregation El Emet."

JURY COMMENTS

This is an amazing transformation of a Richard Morris Hunt house into a temple, which expertly blends art and architecture. The restrained yet beautiful harmonious natural materials used throughout the project are appreciated in different contexts as one moves from the outside to the inside, and through the procession to the sanctuary. At this apex, one's view rises up into the light. The minyan of lights is very sensitively designed. This is a very intimate worship space that simultaneously achieves the scale of the sacred. 

LITURGICAL / INTERIOR DESIGN

East End Temple
New York, New York

AWARD

Honor

ARCHITECT

BKSK Architects, LLP
28 West 25th Street, 4th Floor
New York, NY 10010
George Schieferdecker, AIA
(partner-in-charge);
Daniel Menitoff, AIA (project manager)

CONTRACTOR

Bob Schenkel, Ed Delgado, Ian Dorn

STRUCTURAL ENGINEER

Anthony Gennaro, P.E., P.C.

LIGHTING CONSULTANT

Kugler Tillotson Associates

CUSTOM GLASS LIGHTING

Alison Berger Lighting

METALWORK

The Farm

BRONZE CASTING

Argos Foundry

FURNITURE DESIGN

Eagle Custom Furniture

CUSTOM PEWS

Design 2100

PHOTOGRAPHY

Jonathan Wallen

2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The St. Mary of the Springs Chapel is part of a new home for the Dominican Sisters congregation in Columbus, replacing an older dormitory-style high-rise. It provides independent living facilities that will allow the sisters to age in place. The building is organized around a landscaped courtyard to foster a sense of community.

The chapel is the focus of daily community life, and it replaces a below-grade chapel that has since been remodeled into a conference room to further the congregation's outreach ministries. The new chapel reflects the aspirations and values of the community it serves. The chapel's rectangular plan provides flexibility for worship, funeral, and other religious services. In section, the design recalls historic cathedrals. Traditional buttresses are inverted to support curving masonry walls that define side aisles. The buttresses also give expression to the chapel on the exterior.

Curving walls and natural materials impart a sacred and organic character reflecting the spirit of this community, like a bud opening from the soil. Natural interior finishes include molded brick, cast stone, Douglas fir wood trusses and ceilings, and oak floors.


An ornamental program further distinguishes the chapel as a reflection of this religious

community. Ornamental buttress caps reveal an abstract water pattern. Herringbone flooring echoes the water theme. Stained glass windows designed by a member of the congregation reflect biblical stories concerning water. The



east and west facing windows cast colored light into the space during daily morning and afternoon services. A circular stained glass window in the south wall illustrates the Dominican star and echoes traditional rose windows.

JURY COMMENTS

Beautiful curved walls in this worship space wrap around one in a welcoming embrace. The palette of materials is consistently warm, respecting the integrity of the architecture. The lighting evokes stars, beckoning us to lift our eyes to the heavens. This liturgical space is intimate and grand at the same time. The view out to the garden is very peaceful. The curved mesa gives the altar a feminine quality. 

LITURGICAL / INTERIOR DESIGN

St. Mary of the Springs Chapel
Columbus, Ohio

AWARD

Honor

ARCHITECT

Nagle Hartray Danker Kagan McKay Penney
Architects, Ltd.
30 W. Monroe, Suite 700
Chicago, IL 60603
312-425-1000
312-425-1001 fax
www.nhdkmp.com
Donald J. McKay, AIA;
Eric D. Penney, AIA;
Maura Crisham, AIA, LEED AP

ARTISTS

Michael Bendele (Stations of the Cross)
Sister Thoma Swanson (stained glass designer)

CONTRACTOR

Smoot Construction
Robert Sidwell, Brian Miller

STRUCTURAL ENGINEER

Graef, Anhalt, Schloemer & Associates, Inc.
Paul Gorski, Debbie Hoegemeyer

CIVIL ENGINEER

Korda / Nemeth Engineering
Brian Braaksma, Chris Fleming

ACOUSTICAL ENGINEER

Shiner + Associates
Al Shiner

PHOTOGRAPHY

Don McKay © NHDKMP Architects
Scott McDonald © Hedrich Blessing

2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

For this new design of an existing worship center, the client requested an intimate and spiritual sanctuary that would support worship and meditation, accomplished for a construction cost of no more than \$65,000. The budget constraint meant that each change had to be carefully considered in terms of its cost impact and its contribution to the overall character of the space. The result is a transformation of the

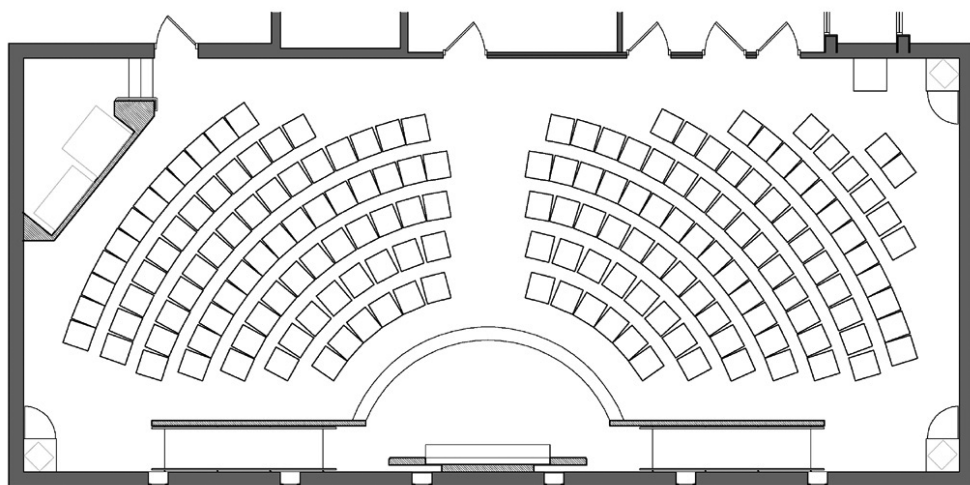
mundane existing space into one of serenity and peace—a welcoming spiritual home for the congregation.

The major design decision was to rotate the orientation and focus of the worship space by 90 degrees. This was more easily accomplished by using chairs rather than pews. The piano and organ were moved off the podium and relocated to the rear of the seating. These

changes have resulted in a new intimacy that gives the members of the congregation an increased awareness of one another, fostering a strong sense of shared worship and community. The new chairs have the added benefit of allowing the space to remain flexible.

A new platform and reredos were added with ramps for disabled access. A secondary function of the reredos is as a projection screen. New lighting and dimmers provide the ability to create varied lighting scenes to support the different programs presented. A new sound system and digital projection system are also included.

The existing ceiling and other lighting were left in place for reasons of cost; these items can easily be replaced when funds become available.



FIRST FLOOR PLAN

JURY COMMENTS

Even though there was a very meager budget for this project for transforming the worship space, the result is impressive. Shifting the focus of the space by 90 degrees provides the opportunity for a greater sense of community among those gathering there for services. With an extreme economy of means, an amazing transformation of a non-descript interior has been achieved, primarily through the expert manipulation of light. Ramps for accessibility to all parts of the space have been very sensitively incorporated into the design.

LITURGICAL / INTERIOR DESIGN

Unity Spiritual Center
Westlake, Ohio

AWARD

Merit

ARCHITECT

Blunden Barclay and Associates Architects, Inc.
200 Public Square
Suite 200, B.P. Tower
Cleveland, OH 44114
216-566-7888
www.blundenbarclay.com
William A. Blunden, FAIA; Robert A. Barclay,
FAIA; Brian Temming; Jennifer Son

CONTRACTOR

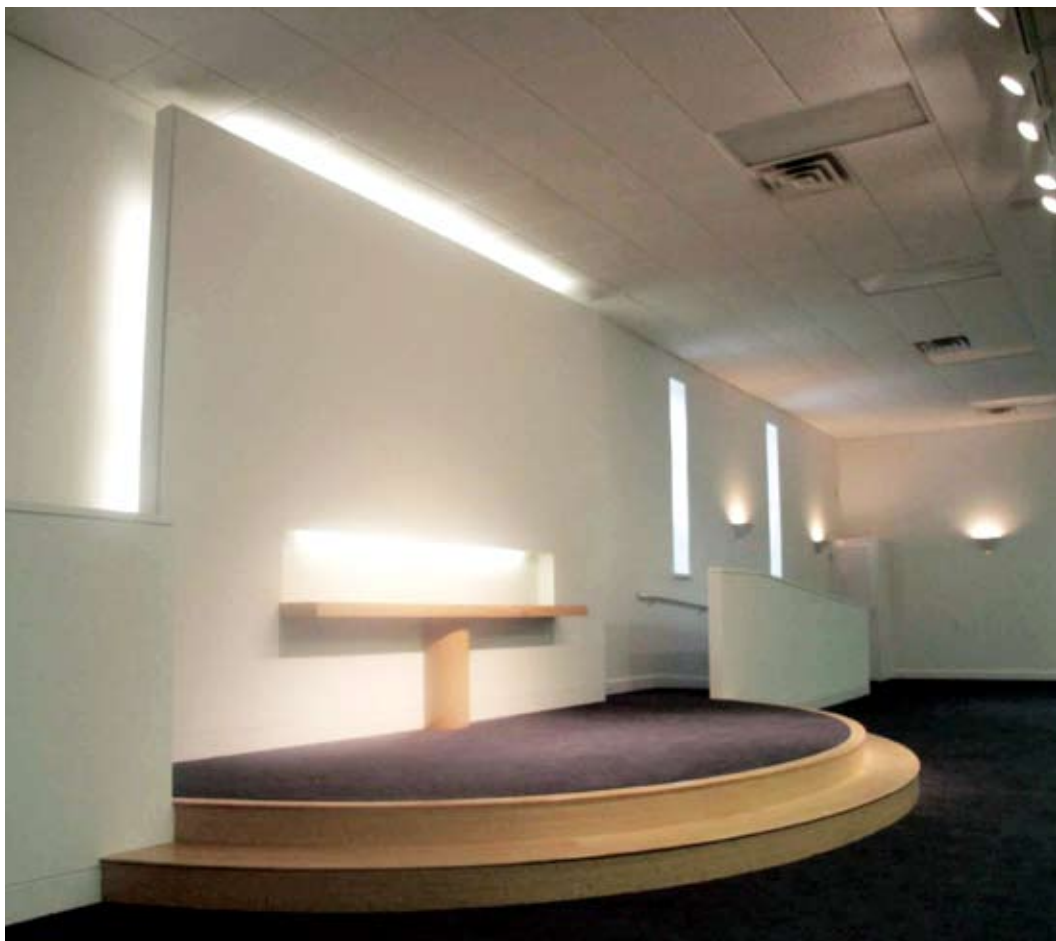
R.W. Clark Co., Inc.

HVAC CONSULTANT

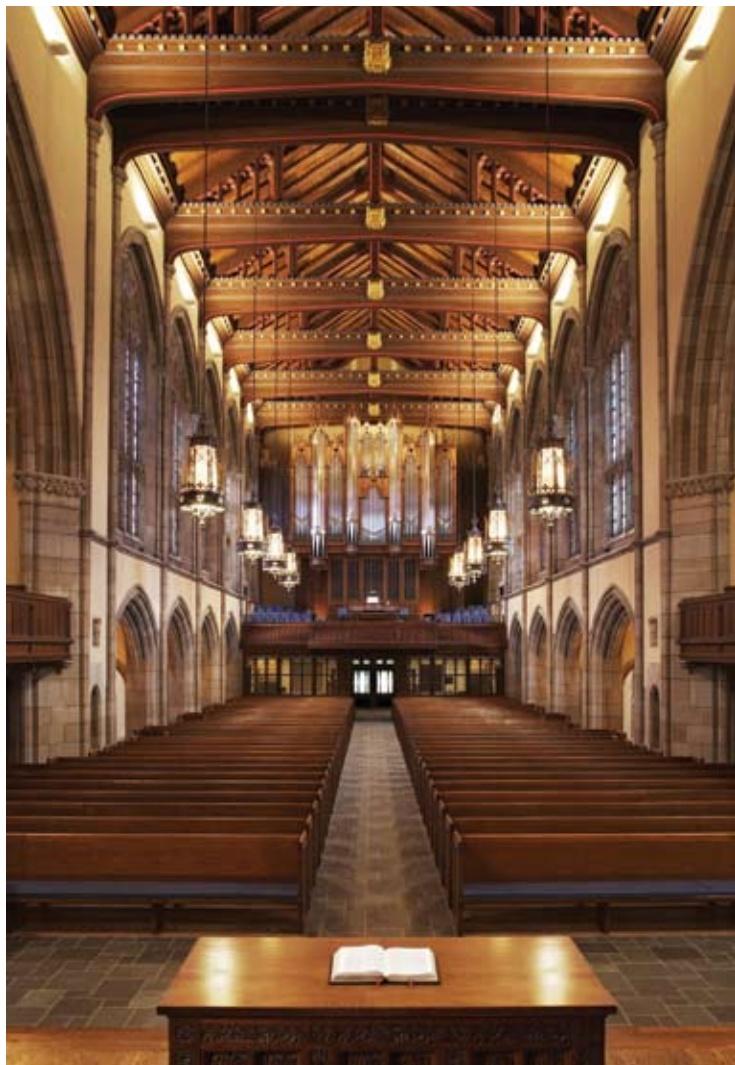
McHenry & Associates, Inc.

PHOTOGRAPHY

Blunden Barclay and Associates Architects, Inc.



2005 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



LITURGICAL / INTERIOR DESIGN

Bryn Mawr Presbyterian Church
Bryn Mawr, Pennsylvania

AWARD

Merit

ARCHITECT

Atkin Olshin Lawson-Bell Architects
125 South 9th Street, Suite 900
Philadelphia, PA 19107
Sam Olshin, AIA (Principal);
David Colman, AIA (project manager);
Ramnath Venkat (staff architect)

CONTRACTOR

W.S. Cumby and Son

STRUCTURAL ENGINEER

O'Donnell and Naccarato

ACOUSTICAL ENGINEER

Robert F. Mahoney & Associates

PHOTOGRAPHY

Tom Crane


Bryn Mawr Presbyterian Church was designed by noted Philadelphia architects Karcher & Smith in 1927 in the style of a traditional English parish church. The sanctuary's exterior was constructed with traditional building materials including local rubble stone, limestone trim banding and detailing, and slate roofing. The interior featured oak hammer beam trusses and shallow Gothic stone arches. It was faced with Akoustilith tile, considered at the time to be the state-of-the-art interior surface material for ecclesiastical projects.

Akoustilith was not an appropriate choice for an interior finish, as the tiles' hollow cavities did not sustain the notes produced by the pipe organ and choir. It was also discovered during the design process that the tongue-and-groove oak ceiling was not solid, but suspended from a modern steel-frame structure. The cavity between the ceiling and the structure above created a dead air space that prevented a quality bass response. As a solution, five-inch-thick stressed-skin composite panels were laminated to the existing ceiling

decking to increase stiffness and reverberation time. In addition, synthetic plaster was directly applied over the Akoustilith, mitigating its negative effect.

New air-conditioning and fire protection systems were installed and all ductwork and sprinkler piping were concealed in the building fabric. Architectural improvements included a new decorative painting scheme, accent up-lighting for the ceiling, and an organ loft extension to accommodate the new organ console. The choir loft was re-engineered to support a new Rieger mechanical action pipe organ.

JURY COMMENTS

This project is a good example of a designer knowing when to stop. The wonderful existing ceiling has been expertly illuminated while incorporating elements to correct a previously serious acoustical problem. The improved and restored ceiling helps to shift the focus in the space and serves to improve the acoustical qualities of the sanctuary. 

2005 FAITH & FORM RELIGIOUS ART AWARD

“The Apostles” is an art exhibition of large-scale portraits of the 12 apostles. It is an interaction of art, light, music, and architecture. The exhibition is on a world-wide tour, latest at The Cathedral Church of Saint John the Divine, New York. It is displayed in the cathedral nave, hung between the pillars and suspended from the ceiling by nearly transparent wire. The effect is that the pictures seem to float in the Gothic space.

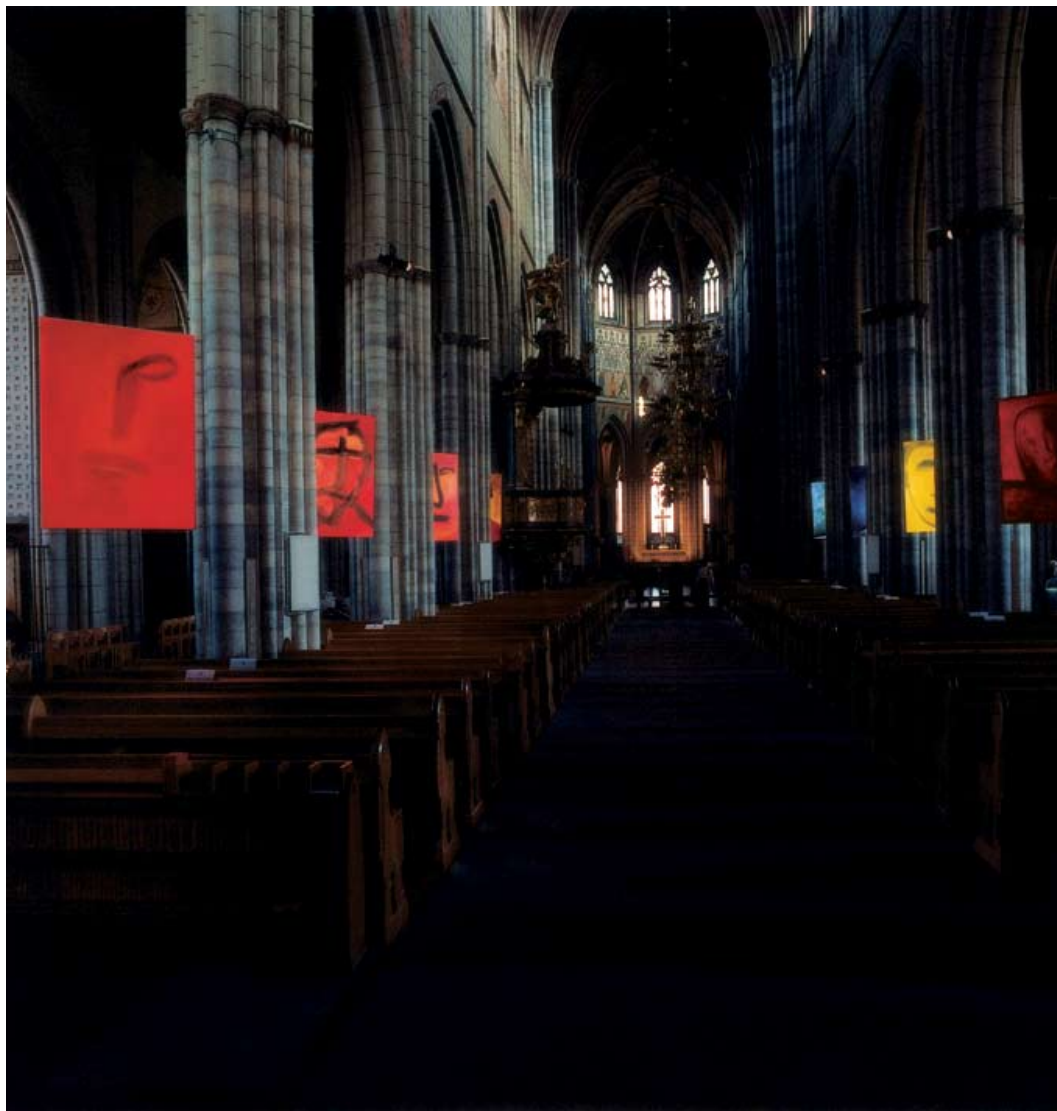
Each painting is based on the apostle’s personality, as described in literature, but each face is rendered to portray different human characteristics. Thomas appears doubtful; Philip, longing; John, loving; Simon, rebellious; and Andrew, seeking.



Each face is painted abstractly, not always revealing a complete face. But the abstract nature of the exhibition does not mean “The Apostles” is inaccessible. Each painting carries with it an unavoidable feeling, be it contemplative or repentant.

To accompany the paintings and to give the viewer an experience for all senses, the exhibition also includes a book and music. An exhibit book contains short stories about each of the apostles, creating a dialogue with the painting and the reader.

The hosting churches have staged concerts with music either newly composed or arranged on the subject of the apostles. At Saint John the Divine, eight apostles had new music composed for them for flute, organ, and choir.



RELIGIOUS ARTS / VISUAL ARTS

“The Apostles”

The Cathedral Church of
Saint John the Divine
New York, New York

ARTIST

Michel Östlund
Tradgardsgatan 11
S-753 09 Uppsala
Sweden
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+46-708-76-36-04 cell
www.thetwelve.se

LIGHTING ENGINEER

Svante Wärnsberg

TECHNICAL ENGINEER

Ken Williams

MUSIC COMPOSERS

Tomas Willstedt
Jon Romer
John Nurmi

AUTHORS


Elisabeth Svalin
Owe Wikström

PHOTOGRAPHY

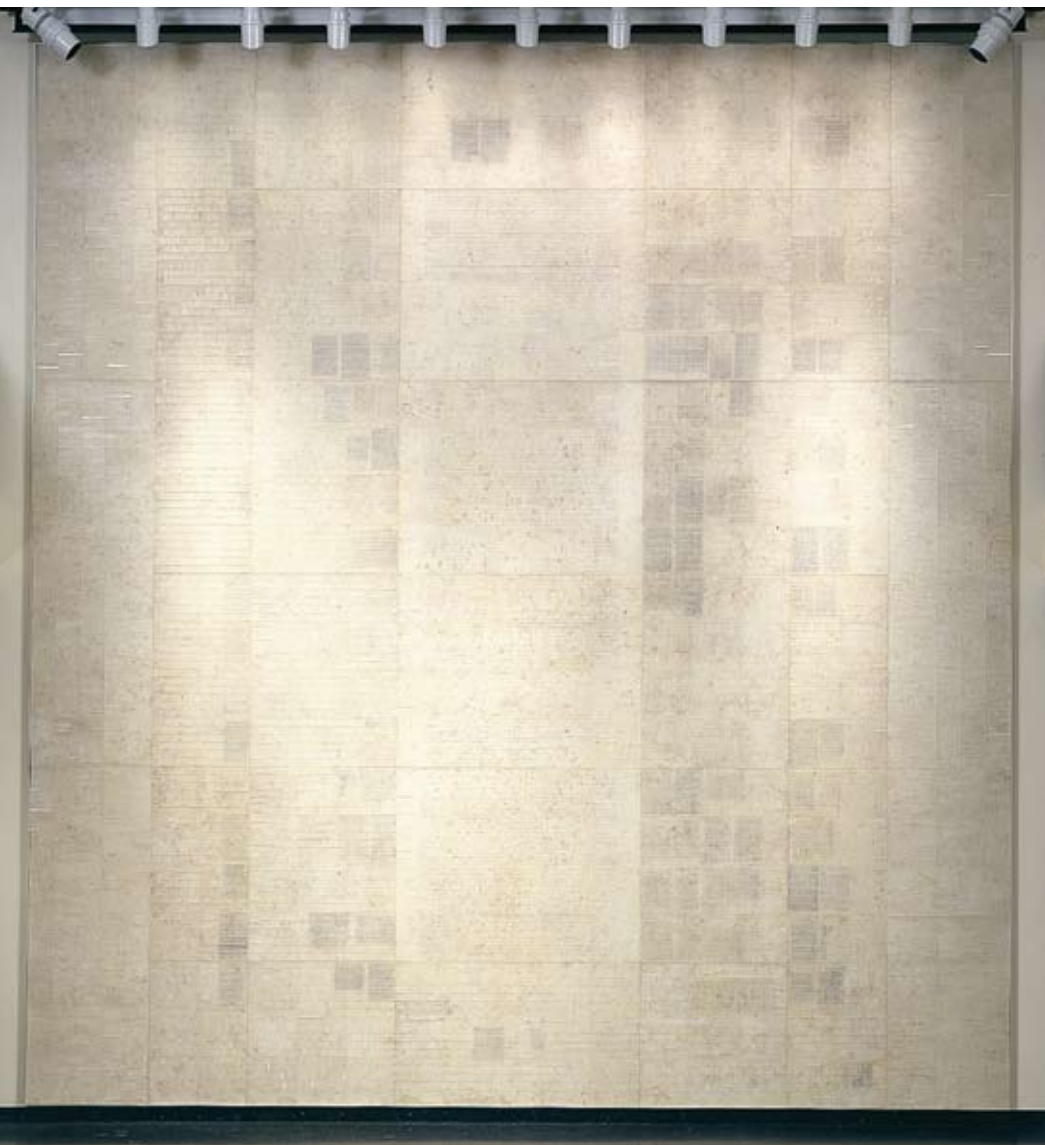
Bernth Johansson

JURY COMMENTS

The artist’s conception of this project is interesting in that the pieces are not something to hang on a wall, but part of an experience that uses light and sound. The art is a modern work that lives in a Gothic style space, and the context is

important to the work. This essential contrast gives the work its controlled energy. The treatment by the artist humanizes the apostles as caring men, yet accentuates their mystery. The faces are incredibly powerful. 

2005 FAITH & FORM RELIGIOUS ART AWARD



The Center for Jewish History is the largest repository of archival material on the cultural and historical legacy of the Jewish people. It preserves over 100 million documents, a half-million books, tens of thousands of photographs, artifacts, and works of art. "Luminous Manuscript" is the metaphorical preface to the collections housed within the Center and explores the role of language and books in Jewish history and memory.

Vast and iridescent, "Luminous Manuscript" first gives the impression of being a monumental page of the Talmud (the book of Jewish oral law and commentary). Upon closer approach, the artwork is revealed as a multi-layered mosaic of ever-proliferating detail. This extends to its very texture, which visitors are invited to touch.

"Luminous Manuscript" is an archaeology of the Center for Jewish History, conceptually and literally. Its base stratum is composed of 440 Jerusalem stone tiles, into which are sandblasted 112,640 hand-written alphabetic characters, spanning 57 writing systems, collected by the artist from Center users. Overlaid onto the stones are 80,500 glass tesserae, most sandblasted on the face with a hand-written alphabetic character or numeral, or a miniature hand-tracing from a child connected to the Center. On the underside of some sections are engraved reproductions of 170 documents from the archives within the

RELIGIOUS ARTS / VISUAL ARTS

"Luminous Manuscript"

Paul S. and Sylvia Steinberg Great Hall

Center for Jewish History

New York, New York

AWARD

Honor

ARTIST

Diane Samuels

Pittsburgh, PA

FABRICATOR

Diane Samuels and studio

ARCHITECTURAL CONSULTANT

Beyer, Blinder, Belle

Don Lasker

STRUCTURAL ENGINEER

Gilsanz Murray Steficek, LLP

Vicki Arbitrio

LIGHTING CONSULTANT

Brandston Partnership, Inc.

Robert Prouse (partner)

CURATOR

Dara Meyers-Kingsley

FUNDING

The Joseph S. and Diane H. Steinberg

Charitable Trust

PHOTOGRAPHY


Dennis Cowley

Joshua Kessler

Center. The whole work is bordered by sandblasted glass strips that resemble laid lines in handmade paper.

Accompanying the artwork is a touch-screen kiosk, at which visitors may identify the contents of any section in "Luminous Manuscript" by location or source. Reference numbers help to locate documents in the archives within the Center for Jewish History.

JURY COMMENTS


The unity of this piece is composed of thousands of details. The whole is greater than the sum of its parts. The materials, shapes, and forms are powerful. You see that each little piece comes from a different hand and they coexist together, representing the richness of human experience. The effect is one of an ancient text rendered on stone or papyrus. Yet "Luminous Manuscript" has a fragile quality. The viewer is encouraged to engage this phenomenological work by touching it. 

2005 FAITH & FORM RELIGIOUS ART AWARD



the Craftsman style, juxtaposed with the free-form abstraction of fire, sparks, and smoke that appear to be beyond the grid. The intent is to create movement within the design while treating the subject matter abstractly. The swirling lead lines and lead line extensions help create the sense of movement, as if blown by the wind. The art glass is not a barrier to the outside world, but acts more as a screen, helping to create a meditative environment.

JURY COMMENTS

This window in a meditation chapel is just right for the size of the space. It incorporates the natural world beyond the window, distorting and transforming the view. The texture of the glass leaves is replicated, and gives it a shimmering quality. Nature is incorporated into this window, but transformed by the quality of the glass. Color and light give a sense of movement, as sparks fly at the top of the flame, drawing the eye upward. 

RELIGIOUS ARTS / VISUAL ARTS

Eternal Flame Window
Holy Trinity Episcopal Church
Menlo Park, California

AWARD

Merit

DESIGNER

Arthur Stern
Benicia, CA

FABRICATION

Arthur Stern Studios
Benicia, CA

ARCHITECT

Stoecker & Northway

CONTRACTOR

SC Builders

PHOTOGRAPHY

Arthur Stern

This window was designed for a small meditation chapel, complete with a labyrinth and built in the Craftsman style, which was added to the church property. The theme of the window is the eternal flame, and the client asked that wind, water, earth, and fire be addressed in the art glass. Another criterion was to have the window interact with the outside world, but also provide a sense of privacy within the meditation chapel, aiding introspection. The art glass had to be sensitive to the architectural style of the church, and provide an ethereal, spiritual mood.

The window is 11-and-a-half feet high by three feet wide and made of hand-blown French and German glass and clear water glass. Clear water glass is used in the lower part of the window to create a ripple effect to suggest water, and also to provide privacy, as it distorts and abstracts what is beyond the plane of the window.

The design offers a balance between order and chaos, with the typical leaded glass grid of




2005 FAITH & FORM RELIGIOUS ART AWARD



This molded plywood chair was designed for Grace Episcopal Church on Bainbridge Island, Washington (winner of a 2003 Faith & Form/IFRAA design award), to affordably meet the comfort and storage needs of the configuration of the church while fitting into the context of the spare design of the sanctuary. The two pieces of interlocking molded beech plywood fit together to provide a hymnal shelf in the front and access to a kneeler pad in the rear. The back/shelf piece is cantilevered vertically from the seat so that it provides some degree of flexibility, adding to its comfort. The seat piece is molded in a way that centers its occupant while it allows for stacking. The addition of two smaller “pinned on” molded pieces provides simple arms that are helpful for older users.

JURY COMMENTS

This very elegant stackable chair appears to be very comfortable. It demonstrates a poetic use of materials. The design is spare and ergonomic. The details are very thoughtful and functional, and storage is well integrated. 

RELIGIOUS ARTS

LITURGICAL FURNISHINGS

“Grace Chair”

Grace Episcopal Church
Bainbridge Island, Washington

AWARD

Honor

DESIGNER

Cutler Anderson Architects
135 Parfitt Way, SW
Bainbridge Island, WA 98110
Jim Cutler, FAIA

INDUSTRIAL DESIGNER

Simon Design Studio
David Simon

DISTRIBUTOR/RETAILER

Reveal Designs, LLC

PHOTOGRAPHY

Art Grice Photography



2005 FAITH & FORM RELIGIOUS ART AWARD

RELIGIOUS ARTS

LITURGICAL FURNISHINGS

Ark Doors and Eternal Light

Temple Israel

Longwood, Florida

AWARD

Merit

DESIGNERS

Michael Berkowicz and Bonnie Srolovitz

Presentations Gallery, Ltd.

229 Washington Street

Mt. Vernon, NY 10553

914-668-8181, 914-668-4044 fax

www.SynagogueFurnishings.com

Michael Berkowicz, Bonnie Srolovitz,

John Williams, Josef Tocker (project team)

ARCHITECT

Michael Landau, AIA

PHOTOGRAPHY

Marcie Ward



The design of the ark doors reflects the theme of creation: “From Chaos to Order.” Abstract shapes floating from above take on the shape of random Hebrew letters as they funnel around the eternal light and descend. These random letters take on an order as they form the first words of the Torah and continue with the words of Genesis (Bereshiet).


The ark doors, approximately 14 feet high by 7 feet wide, are constructed of metal with an applied textured brass finish toned with a soft patina. The shapes and letters are a combination of applied and stencil cut forms, allowing the ark’s internal illumination (symbolically, the light of the Torah) to glow through the cutout letters.

As one enters the sanctuary, the shapes and lettering on the ark doors are first seen as a texture. Proceeding closer, this texture becomes recognizable letters and words: “The closer one gets, the clearer the meaning.”

The overall design of the ark wall needed to incorporate old stained-glass windows from the congregation’s prior building. The wood arch surround ties the ark and the window together, creating a gateway to the Torah, against a background of Jerusalem stone.

The eternal light is made up of elements forming the Hebrew letter shin, representing one of the names of God, “Shaddai” (also traditionally used on the mezuzah at the entry of every Jewish home or facility), highlighting God’s presence with its mysterious glow.

JURY COMMENTS

The eternal light combines three shapes of the Hebrew letter yud to form another Hebrew letter, shin. One starts with chaos and evolves into Genesis, with the first words of the Old Testament. The ark doors shimmer with the light behind them, and are gracefully incorporated with the older window near it. 

2005 FAITH & FORM RELIGIOUS ART AWARD



RELIGIOUS ARTS

LITURGICAL FURNISHINGS

Eternal Light "For God Shall be a Light"
East End Temple
New York, New York

AWARD

Merit

ARCHITECT

BKSK Architects, LLP
28 West 25th Street, 4th Floor
New York, NY 10010
George Schieferdecker, AIA (partner-in-charge);
Daniel Menitoff, AIA (project manager)

CONTRACTOR

Bob Schenkel, Ed Delgado, Ian Dorn

LIGHTING CONSULTANT

Kugler Tillotson Associates

METALWORK

The Farm

BRONZE CASTING

Argos Foundry

PHOTOGRAPHY


Jonathan Wallen

A former residence built in 1883 by Richard Morris Hunt offered the East End Temple congregation and their architect an opportunity to create a richly layered, architecturally progressive space that expresses a vision of spirituality emerging out of the past with a modern sensibility.

The eternal light, the symbol of divine presence, has a frame that reads in alternating

lines of Hebrew and English: "For God shall be a light to you forever." The metalwork of the eternal light is consistent with the gates, railings, and other metal objects designed for the project, which are found from the start of one's journey into the temple from the street, through the vestibule, and culminate in the eternal light in the sanctuary.

JURY COMMENTS

This temple lantern fits beautifully in the space. It is designed with references to ornamental work found near the front door of the temple, references to the design of the larger space, and becomes a termination and reference point. 

2005 FAITH & FORM RELIGIOUS ART AWARD


According to Jewish law, the giving of charity is a ritual as well as moral obligation. According to Jewish tradition, the giving of charity anonymously, with neither the giver nor the recipient aware of each other's identity, is an ideal way to fulfill this mitzvah (positive commandment). In many Jewish homes and institutions, a special container is dedicated to collect coins and bills for this purpose.

This Tzedakah (charity) box is designed to be a sculpture with a hidden purpose. There is a duality here. As a piece of art, it is meant to be displayed but, at the same time, it represents the private act of reaching out to others. While intended as a Jewish ritual object, it is without iconography and can be used by adherents of all faiths who wish to dedicate a specific container for the collection of charity.

Italian silversmiths fabricated the piece by cutting and bending each plane individually and then soldering them together. The silver-plated box is eight-and-a-half inches long by five-and-a-half inches wide by three inches high. There is a slot on one side of the box for adding money and a sliding door at the bottom of the piece to empty it.



JURY COMMENTS

Part of a long history of the Jewish tradition is the giving of anonymous gifts. This charity box allows you to quietly slip the gift into it. The material and form reference light and movement, which imply that "good works" are in themselves dynamic, not static—ways to express the love of justice. This design achieves a poetic object, deeply connected through its form and materials to the value of teaching in Judaism about anonymous giving. 

RELIGIOUS ARTS
CEREMONIAL OBJECTS
Tzedakah (Charity) Box

AWARD
Honor

DESIGNER
Sharon Geller-Metal
Gotham Judaica, LLC
144-15 78th Avenue
Kew Garden Hills, NY 11367

PHOTOGRAPHER
Erik Tischler



2005 FAITH & FORM SACRED LANDSCAPE AWARD



Two fundamental design strategies were employed to bring the building and land into harmony—a subtractive process of carving the main space out of the existing ground plane, and the use of the displaced earth to create a plinth. This work resulted in three distinct outdoor rooms: the Sunken Garden, the Grove,


and the Alée. Functioning as a receiver for extended views to the landscape beyond, the Sunken Garden organizes the project and creates a reverential and quiet space. A sinuous crypt wall to the south and five mausoleum structures to the north, whose figural sod roofs recall the landscape of the mountains in the distance, establish the boundaries of this space.

Providing an organic counterpoint to the concrete structure, planes of irregular field-stone define secondary site and retaining walls, while a more refined cut stone surrounds the crypts. Walking surfaces are rendered with a combination of bluestone paving, stone dust, and sod to engage the visitor's sense of touch on a tactile level in order to reinforce their relationship to the land. This relationship is further revealed on an emotional level as one moves through the passageways and rooms on a personal journey of contemplation and reflection. To encourage introspection along

the journey, views to the extended landscape are in turn revealed and suppressed. There are spaces that suggest movement and others that encourage one to pause and reflect.

By emphasizing a physical and perceptual connectedness to the local and extended site, the designers sought to create an enduring sense of place that cultivates an atmosphere of emotional and spiritual reflection and underscores one's relationship to the natural order of life.

JURY COMMENTS

This design revels in the beautiful sculpting of the ground plane, and the creation of a place of reflection and meditation. The theme of this place is "passage," with opportunities to linger in the presence of those who have passed. Integration of the walkways and the grass yields a beautiful contrast of textures and color. It is an exquisitely detailed environment, although the jury expressed reservations about accessibility due to the plethora of stairs. 

SACRED LANDSCAPE

Belvedere Gardens Mausoleum
Salem, Virginia

AWARD

Honor

ARCHITECT

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www.smbw.com
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Ron Wolfe, AIA; Marco Marraccini

CONTRACTOR

Sherwood Memorial Park, Inc.
Steve Argue (superintendent)

STRUCTURAL ENGINEER

Fox & Associates
John Ireland

CIVIL ENGINEER

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Paul Brown

ARCHITECTURAL METALS

Five Point
Charles Yeager
Chris McBrayer

PHOTOGRAPHY

JwestProductions
Jim West

A Jewish Museum Takes Shape In Poland

BY MICHAEL J. CROSBIE



An international competition jury for the design for the Museum of the History of Polish Jews in Warsaw selected a Finnish architecture firm for the winning scheme. Lahdelma & Mahlamäki Architects was chosen by an 10-member jury that was chaired by Luxemburg architect Bohdan Paczowski and included Kenneth Frampton of Columbia University and Joseph Rykwert of Cambridge University and Pennsylvania University. The winning design was the preferred scheme from 11 short-listed entries, among them work by the Bulanda & Mucha Architects + Centrala team of Poland; David Chipperfield Architects of the U.K.; Eisenman Architects of the U.S.; Zvi Hecker Architects of Israel and Germany; Kengo Kuma of Japan; and Studio Daniel Libeskind of the U.S. The jury praised the winning design (*images above and right*) for its “very carefully modulated internal organization” and the way in which it defines “the honorific, civic space attending the existing monument to the Ghetto Uprising.” The museum is to be built on an open site, on the location of the pre-war Jewish quarter, near the monument to the uprising. The architectural competition was organized by the Association of the Jewish Historical Institute in Poland and it was entirely financed by private donors from U.S., Poland, France, and Belgium.

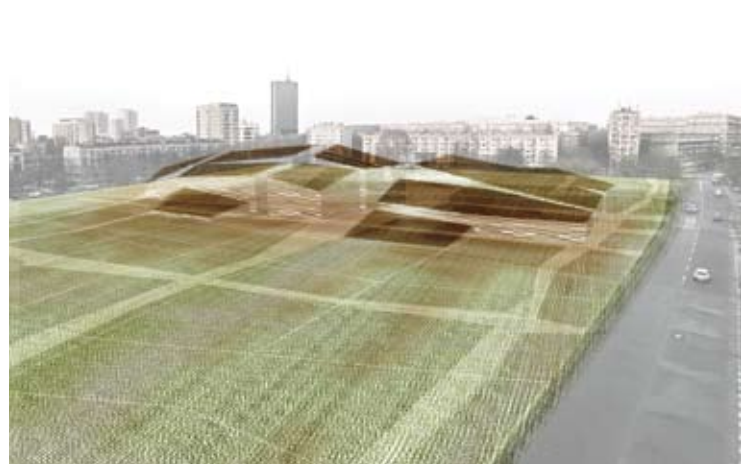
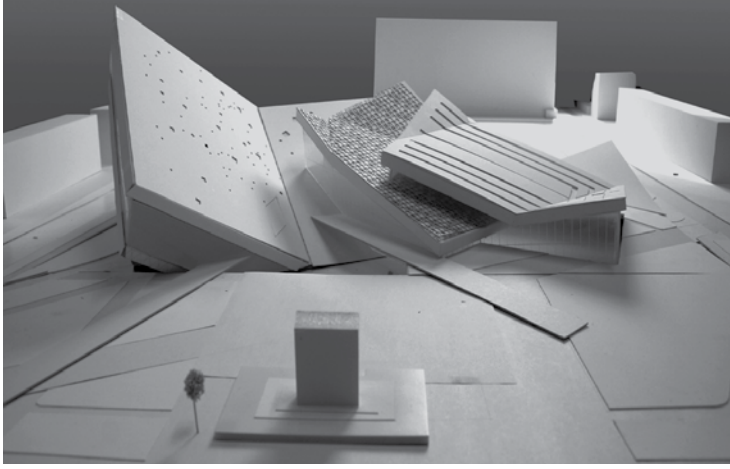
The Museum of the History of Polish Jews is described by the project’s organizers as “a modern multimedia center of education and culture, the formula of which differs from the traditional museum based on the presentation of collections and exhibits. Visitors, regardless of their age, language or their preconceived ideas, will discover the history of the Jewish people and the wealth of its culture, created within the territory of Poland over a period of a thousand years.”

This meeting with the past, serving both as a commemoration and contemporary historical education, is intended to fill the gaps in the knowledge many people have about their common heritage. “It is intended to restore the lost consciousness of their multicultural history to Poles, the memory of the creative life of their ancestors to Jews, and it will show all visitors the life of Polish Jews as an inseparable part of global and European heritage,” notes the international organization promoting the museum. It is estimated that 80 percent of the world’s Jews




have their roots in Poland. Today, the country is home to approximately 8,000 to 12,000 Jews (Poland has 38.6 million people).

The international design competition, which attracted entries from around the world, was juried in late June. The winning scheme, square in plan and of the same dimensions as the reformulated precinct of the monument, opens up via a dramatic plastic volume both to the precinct and the park. The jury noted that “this dramatically curvaceous passage, faced in limestone and lit from above, has been characterized by the authors as a parting of the seas - Yam Suf, that is to say as a rite of passage or transcendence between the long trajectory of Polish Jewish history and a symbolically generous opening to a pacific and fertile future. This inscription stands against the central circulation core, that is the primary staircase and elevator, by which the public are readily distributed to the primary programmatic elements of the institution, down to the narrative museum of Polish Jewish history and up to the library/mediatque and the auditorium and education centre on the first and the second floors. While dividing the administration wing from the public facilities, the sculptural void between the two descends as a light court into the narrative museum space on the lower ground floor. The fact that this space was capable of flexible organization as



a narrative sequence around the central core was a crucial criterion in the jury's decision to award this design the first prize. It should be noted that this sequence is naturally illuminated at various junctures by clerestory lights."

The jury also granted honorary distinctions to three projects. Daniel Libeskind's scheme (*above*) was impressive in "the way the author of the project articulated and accommodated the complex requirement of the program within the elaborate, almost sculptural, configuration of the projected volume." Kengo Kuma's design (*above right*) "grows out of the ground, perhaps a fragmentary trace of a neighborhood which once existed in this place and with its main road opens out towards the monument of the Warsaw Ghetto Uprising." The third project recognized for honorary distinction, by Zvi Hecker (*right*), "aligns itself with the post-war grid. Thus, the history of the site and the story of the Polish Jews are powerfully represented in the architectural layout, rather than evoked by symbolic or metaphoric gestures," the jury observed.

The Museum of the History of Polish Jews is scheduled for completion in 2008. More information on the project can be found at www.jewishmuseum.org.pl. 



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POSTSCRIPT: MEGACHURCH MADNESS



By THOMAS FISHER

The megachurch phenomenon (which was considered in issue #2 of this year) has done well in getting many people to (re)discover religion, but most discussion of this largely evangelical movement ignores its unsustainability. Megachurches, like the big-box discount stores they often resemble, typically depend upon a car-dominated, oil-dependent way of life rapidly eroding. As fuel costs and heating and cooling bills continue to rise, many of these churches, with their huge volumes at the fringes of metropolitan areas, will become budget-busting behemoths inaccessible to many of the people who have lost ground in our winners-take-all economy and who need religion more than ever.

Churches have always followed the people, and in developed countries like the U.S. that often means heading to the suburbs, where a large percentage of people live. But religion has the obligation not just to follow, but to lead: to help people connect to a higher power, to each other, and to those less fortunate than ourselves. It is here that the megachurch phenomenon often falls short. As anyone who has attended a service in one of these churches knows, there is a good deal of talk about God and, before and after service, a good deal of socializing. Indeed, as many observers have noted, megachurches appear to serve as community centers in places that have no centers and very little sense of community. As such, they fill a real need, a real yearning on the part of people to have what suburban tract developers have taken away.

But as the social critic Bill McKibben has noted, there remains a disturbing conflation of Capitalism and Christianity in many of these evangelical denominations, aptly reflected in the form of the megachurches they often prefer. The higher power may be God, but greed - the deadliest of sins - isn't too far behind. As McKibben notes in a recent article in *Harper's*, the widespread misperception among many conservative Christians that the Bible actually contains the phrase "God helps those who help themselves," actually coined by Benjamin Franklin, shows how entangled religion and self-reliant individualism have become in America. That many evangelical Christians also seem to support politicians eager to reduce taxes and relax corporate regulations only reinforces this perception. Like big-box stores, big-box churches entice us with the fantasy of getting as many goods as we can.

That is a fantasy religions have traditionally fought against. We once (and many people, of course, still do) went to church to hear why we must stand up against selfishness, and to be reminded of our responsibilities to others. That call to service becomes harder, perhaps, in distant suburbs, where people of color or people in need rarely appear, but all the more reason why churches at the urban edges must extend themselves. Instead, megachurches often have an inward focus, with connections made mainly among their own parishioners or with like-minded believers in support of a political culture that favors cutting of social programs and the gutting of environmental regulations. Whatever you call it - standing up for selfishness, giving in to greed - the political discourse coming out of some of these megachurches is as blind as their nearly windowless walls and as barren as their acres of parking.

Not all of these churches profess such positions, of course. But the exceptions do not negate the fact that many of these evangelical

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churches, at their own admission, have backed the radical, right-wing, religious Republicanism that has arisen in the U.S. in the last few decades. Where churches used to stay out of politics, some now see themselves as political organizations, with the pastor of one megachurch in Colorado reportedly having weekly conversations with the President. The religious writer, Karen Armstrong, has shown how fundamentalist religions want to see sacred texts as factually true, but this brand of religion also seems not to want to acknowledge other factual truths—scientific truths, environmental truths, humanitarian truths—any more than some of the politicians they support.

But there may be a method to the madness of what some in these megachurches preach. As the television commentator, Bill Moyers, observed upon his receipt of the Harvard Medical School's Global Environment Citizen Award, "millions of Christian fundamentalists may believe that environmental destruction is not only to be disregarded but actually welcomed—even hastened—as a sign of the coming apocalypse." Don't bother to protect other species, to husband resources for future generations, or to ensure the cleanliness of our own air and water. Don't worry about helping others in need or curbing one's own appetites. The faster our world falls apart, the sooner the Second Coming. Whatever you call it, such short-term selfishness will not get you into heaven.

The disdain many of the megachurches show for architectural quality takes on new meaning here. Why build to last when you can't wait for things to fall apart? And why worry about having to drive your cars to the megachurch? Our mega-military will see to it that, if we begin to run out of oil, we will dominate the oil-producing countries to ensure that the tankers stay full. Forget the fact that other countries and future generations will need oil as well. What often gets covered with a sense of moral self-righteousness is, in fact, a profoundly immoral position: condoning the killing of others to get what you want. If religion teaches us anything, it is surely the unacceptability of our global gluttony.

The megachurches may be mostly big and ugly, but their offense extends beyond matters of aesthetics, to those of politics and ethics. And if we can take any consolation in the face of such unholy hubris, it lies in the Bible itself: when the meek inherit the Earth, they will look upon the ruins of these megachurches and wonder: "What were they thinking?"

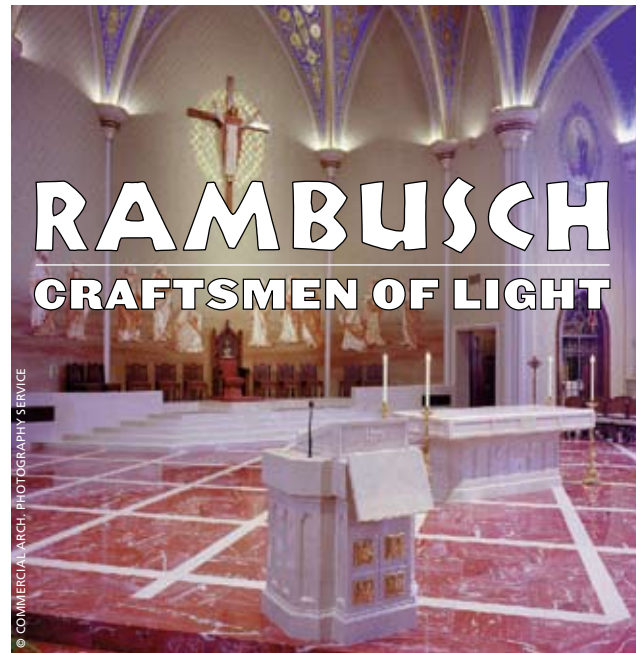
THOMAS FISHER IS PROFESSOR AND DEAN OF THE COLLEGE OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE AT THE UNIVERSITY OF MINNESOTA AND SERVES ON THE FAITH & FORM ADVISORY BOARD.

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*Many thanks to all –
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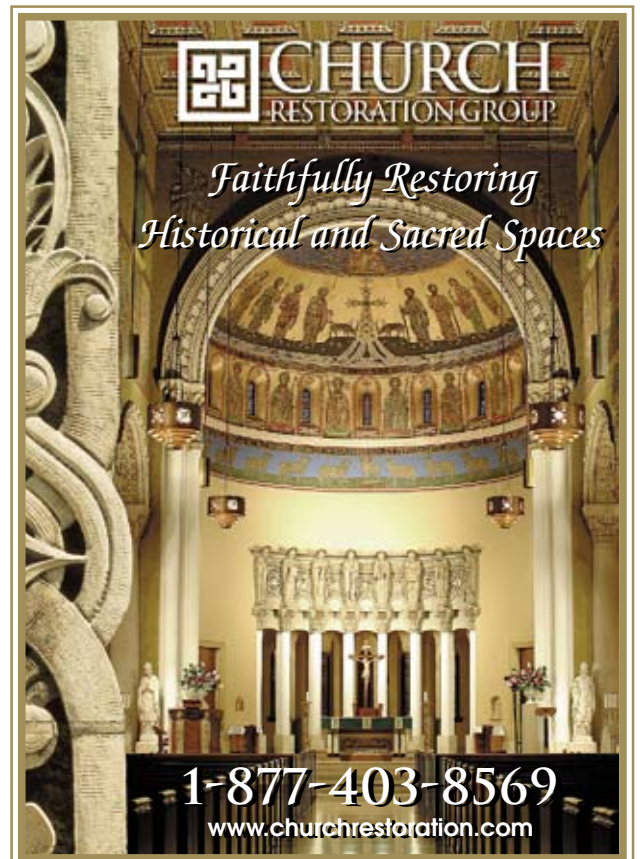


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NOTES & COMMENTS

NEW CATHOLIC CENTER FOR YALE

In order to broaden its outreach and to better serve the Catholic community at Yale, the university commissioned Pelli Clarke Pelli Architects (formerly Cesar Pelli & Associates) to design its new Catholic Chapel & Center. The project includes a new three-level, 31,000-square-foot student center with landscaped courtyards; the remodeling of the existing chapel; a new two-level, 2,800-square-foot retail building; and parking.



Rendering by Frank Constantino

The new building is designed to be a respectful expansion of the existing chapel designed by Douglas Orr and built in 1937 on Park Street at the west edge of the campus. The existing building fits the scale of the surrounding block, which is a transitional area between the larger scale buildings of the university and the residential neighborhood to the west. While much of campus consists of predominantly stone neo-Gothic structures, Yale's buildings on Park Street, Pierson and Davenport colleges, are constructed mostly of brick with a dominant Georgian character. The chapel sits in pleasant relation to these buildings across the street, while also sharing features with New Haven's Italian-inspired brick commercial and industrial architecture of the late 19th century.

The functions for new center are arranged to extend the existing collection of connected volumes towards the south. The primary uses are organized around a small courtyard, which provides a new terminus to Yale's Pierson Walk and reinforces the symbolic connection of the center to the university. The east-facing courtyard underlines the dialogue of the chapel buildings with the Yale campus. The entrance directs visitors to a third point of focus, in the middle of the complex, a sky-lit interior courtyard, designed as a "cloister" adapted for contemporary use. According to the architects, "This luminous room is envisioned as the functional hub of the center, where liturgical and secular functions overlap, and the exterior is drawn into the middle of the complex." The room opens to a small exterior garden surrounding the final resting place of Father T. Lawrason Riggs, the first Catholic chaplain at Yale and founder of the chapel.

Construction on the center is underway with completion slated for Fall of 2006.

VIVA LA BRUGGINK!

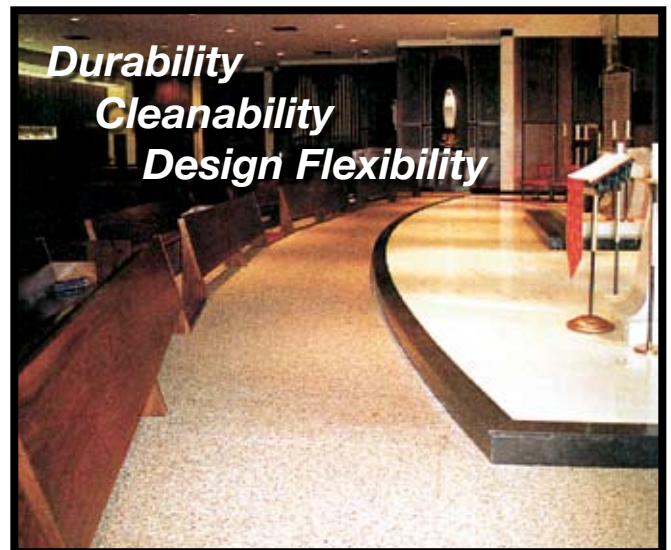
France will be the focus of the *Faith & Form* overseas seminar in September 2006. The one-country emphasis on Switzerland in 2004 proved to be so popular that the participants voted France as their next choice for enjoyment of its art and architecture. The tour will be organized and led by Dr. Donald J. Bruggink of Western Seminary, who has been leading tours for *Faith & Form* readers since 1984. To receive more information as it becomes available, send your email address to: donb@westernsem.edu.

JAMES WHITNEY, 1951-2005

James Whitney, president of Whitney Stained Glass Studio, Inc. of Cleveland, Ohio, and former President of the Stained Glass Association of America succumbed to cancer in October at the age of 54. Whitney was a master craftsman who spent more than 30 years fabricating, repairing, and restoring stained glass windows, including some from the 14th century. Whitney conducted research on the



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St. Mary of the Woods, Chicago, IL
Mary Lou Novy, Business Manager

science of stained glass restoration through his affiliation with the Cleveland State University's Center for Sacred Landmarks. He was a Research Fellow at the Center and published a number of monographs and articles on stained glass artists and churches. Whitney and his studio received awards from the Cleveland Builders Exchange, Stained Glass Association of America, and the Cleveland Restoration Society. Many clients were local Cleveland churches such as Trinity Cathedral, Old Stone Church, and First United Methodist Church, but he also restored churches in neighboring states. According to Michael Tevesz, Director of the Center for Sacred Landmarks, Whitney "opened his studio and shared his art with countless CSU students and visitors. He revealed to them a mysterious and beautiful world of color and light. He edified, illuminated, and gently taught."

Quote of Note

*Who builds a church to God and not to fame,
Will never mark the marble with his name.*

Alexander Pope (1688-1744)

FAITH-BASED GRAPHIC DESIGN PUBLICATION

Submissions are now being accepted for a planned first book of its kind to address the subject of faith-based graphic design. The book, to be published by GIA Publications, will feature numerous examples of designed works. Any communications media that pertain to faith-based graphic design are eligible, including identity systems, logos, printed materials, worship aids, wearables, advertisements, books, web sites, CD-ROMs, PowerPoint, banners, interactive media and dimensional and displays. Deadline for submission: Feb. 1, 2006. For more details visit: <http://giamusic.com/faithbaseddesign/>.

RESTORATION OF THE NAUVOO TEMPLE

During the winter of 1838-39, Latter-Day Saints arrived in Commerce, Illinois, a swampy community on the banks of the Mississippi River. They had been driven from New York, Ohio, and finally Missouri. Under the direction of their prophet-leader Joseph Smith, the town was renamed Nauvoo.

Sacred space was a fundamental principle of Joseph Smith's theology and his related community-building efforts. Since 1831, temple building played a central role in the formation of Mormon religious and cultural identity. The development of the concept of temple and temple ritual reached its apogee during the Nauvoo period of the Church (roughly 1839-46). It was here that Joseph "endowed" both men and women of the Church with ordinances that "pertained" to the House of the Lord. And it was here that the Nauvoo Temple—the second temple of the Church—was constructed.

The temple was designed by William Weeks and completed under the direction of Brigham Young after Joseph Smith was killed at the hands of a vigilante mob on June 27, 1844. While still under construction in 1845, the building's attic story was dedicated and used for ritual and worship purposes. Social events, including dances, also took place in the building.

In February, 1846, the Latter-Day Saints in Illinois were once again forced from their settlement. They traveled in wagon companies across Iowa, across Indian Territory, and on to the Great Basin of today's Utah. The temple was left behind to be finished under the direction of Orson Hyde, a member of the leading Quorum of the Twelve Apostles. It was finished in the end of April and was publicly dedicated on May 1, 1846. Soon thereafter, the doors were closed and the temple was

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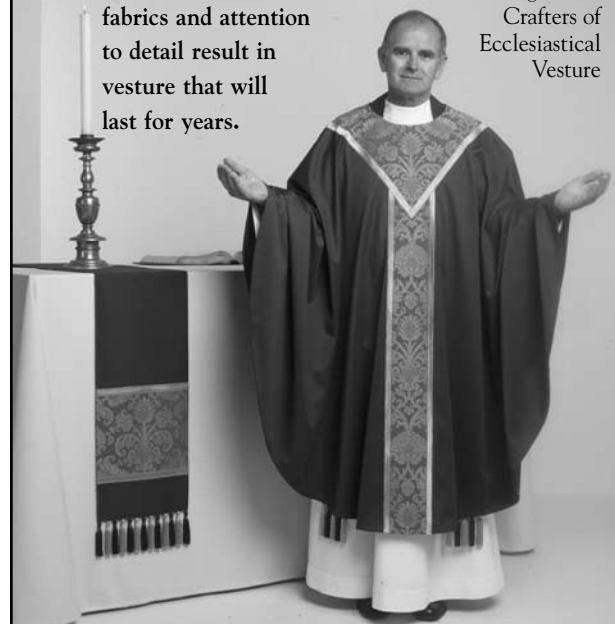
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abandoned as the remainder of the Saints left to join their community then spread across the Great Plains. Later, the temple was burned by arsonists and razed due to tornado-like prairie winds. An Icarian religious community used the toppled stone to construct new buildings.



On April 5, 1999, Gordon B. Hinckley, President of the Church of Jesus Christ of Latter-Day Saints and a descendent of Nauvoo Mormons announced the Church's intent to reconstruct the Nauvoo Temple calling the new temple, "a memorial to those who built the first such structure there on the banks of the Mississippi." The architects for the reconstruction, FFKR Architecture of Salt Lake City, used the few extant 1840s architectural drawings along with the few extant images of the temple—primarily daguerreotypes—to reconstitute the exterior of the building. The interior of the building was modified to match the later temple interiors of pioneer Utah with multiple rooms instead of two large assembly rooms atop each other. Yet the lower "court" was retained and built to resemble the original. Interior furnishings are also recreated to match the Federal period. The reconstructed temple was dedicated on June 27, 2002.

— Josh E. Probert


The author is a graduate of the program in religion and the arts at Yale Divinity School and the Institute of Sacred Music.

He is currently an instructor of religious education at Brigham Young University and a research editor at BYU Studies.

ST. MARTIN'S CHURCH ARCHITECTS

The last issue contained an article about the design and installation of the stained glass in St. Martin's Church in Houston, Texas. The article failed to mention that the church was designed by Jackson & Ryan Architects of Houston.

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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. 

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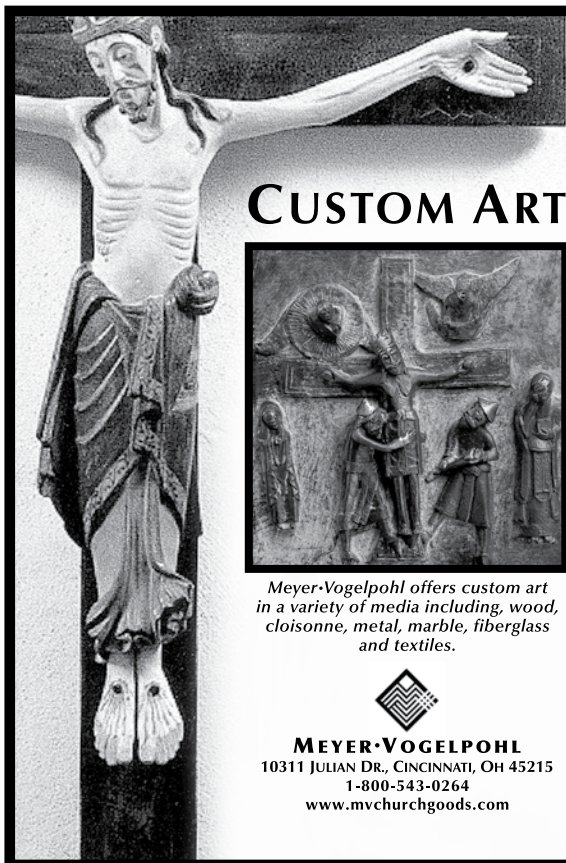
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JUST ONE MORE THING... * BETTY H. MEYER



I think all of us are aware that time is a problem for us, but suddenly this summer I found my time was beyond my personal control. I tumbled down a full flight of stairs backward and fractured both hands and my spine. In a hospital and rehabilitation center for more than six weeks, I had long hours for reflection and meditation. I thought about time and I invite you to do the same.

What is time? T.S. Eliot in his poem *Burnt Norton* describes it this way:

*Time present and time past
Are both perhaps present in time future
And time future contained in time past.*


Do you remember your past: the child you were, your adolescence, your maturing? When did you decide to study art or architecture? Are you still satisfied with your decision? Are you conscious that the past is still very much a part of your present? I remember thinking, "Perhaps that is why we are attached to buildings from the past and support their preservation. Or, is this nostalgia and a fear of what might replace the old in the future?"

A friend who heard of my interest in time brought me several pages on the subject from *Bartlett's Quotations*. I was surprised at how many of the quotations were negative. As a patient in progress, I wanted assurance of a positive future, one growing out of the past and the present. As you design today, are you aware of the various incidents, the relationships of the past that influence your present architecture and help form

your future? I long to feel that future time will be universally positive and that it will contain both past and present.

When I was a seminary student in Chicago, I was too inexperienced and naive to appreciate that I was eating all my meals in Frank Lloyd Wright's Robie House. I have just reread his *The Future of Architecture* and while he emphasizes that all buildings will eventually succumb to time, he emphasizes that we must help the future grow by having minds that are truly informed and that have a sense of the universal. He suggests that it is the living spirit by which the past reaches the present and by which the present reaches the future.

As much as I believe in the spiritual, I was tempted to feel sorry for my own situation and thought, "I am just one person and don't know where or how to begin!" Then I opened my mail one day and read the words of a young man who was asking for help. He wrote (in part): "I am a member of the Rosebud Sioux Tribe in South Dakota. For as long as I can remember, I have wanted to be an architect. When I graduate, I want to draft for a construction company or an architecture firm to bring my architecture to my Indian reservation. I want to bring in ideas for new buildings that the tribe could use. This will provide jobs for local construction workers and provide attractive structures for the local businesses and organizations. This will help my fellow Indians and get them off government assistance and help them develop pride in supporting themselves."

I recognized past, present, and future in the words of this young man—all of time was included. I can now take one step forward toward the future of architecture and anticipate others to follow. Shall we gather our past and present, and together anticipate our growth of the future? 

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

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