

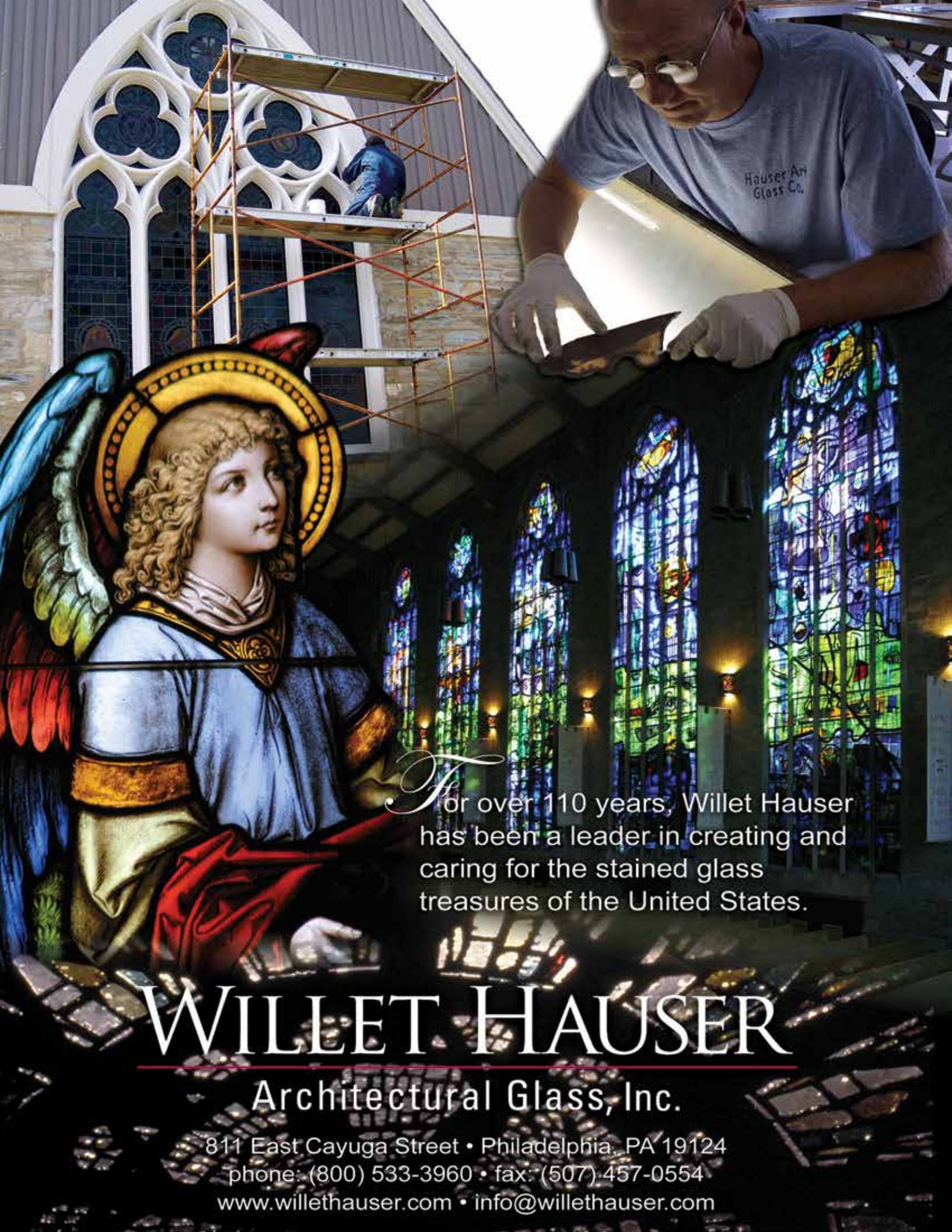


# FATHS FORM

THE INTERFAITH JOURNAL ON  
RELIGION, ART AND ARCHITECTURE  
VOL. XLVII • NO. 4, 2014 • ISSN 00147001

Annual Awards Issue





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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to religious art and architecture is welcome. Good visual material is emphasized. Articles may be submitted on disk along with hard copy or emailed to: mcrosbie@faithandform.com. Manuscripts, disks and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included.

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Detail of the restoration of Pietro Belluschi's Church of St. Gregory the Great by Northeast Collaborative Architects, one of 32 2014 award winners. Awards coverage starts on page 5. Photo by Aaron Usher.

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Inclusiveness,  
Accessibility,  
Hospitality





## SCATTERED TREASURES

EDITOR'S PAGE ★ MICHAEL J. CROSBIE

CONGREGATIONS ACROSS THE U.S. ARE SEARCHING for an answer to a fundamental question: how will they survive at a time when attendance in mainline denominations is in a downturn? It is a quandary that cuts across faith traditions, and is most acute in aging communities, particularly in urban places. Congregations are a shadow of what they once


were. Places of worship and ancillary spaces—auditoriums, schools, halls, basements—sit empty for much of the week, or are used only a share of the time they once were. Meanwhile, congregations are trying to make do with less—fewer dollars in the collection plate means facilities undergo escalating stress. What is the answer?

Well, one answer is to liquidate the property and move to smaller digs. The number of conversions of houses of worship into bars, condos, and offices is growing. But that option removes the life of the congregation and its programs from the community. Partners for Sacred Places, a non-profit organization that has existed for a quarter of a century, has another answer that potentially could prove a God-send for congregations, allowing them to make better use of their buildings and preserve their presence in their neighborhoods. Partners has a national network of experts, professionals, and advocates who work with houses of worship to assess their architectural assets—particularly older buildings—and how congregations can partner with the greater community to the benefit of each.

In November, Partners unveiled iSPi, an online resource that helps match congregations and their property assets with those in need of space—such as arts groups, theater companies, food/nutrition programs, clinics, care-giving entities, job placement services. Partners' President Bob Jaeger describes it as sort of a "dating service" for con-

gregations with under-utilized space looking to find entities in need of affordable facilities. In any given community where local leaders want to make use of iSPi, the program can match congregations with space to spare with organizations that need a place to grow—pairing physical assets and needs to the mission of each party. The ultimate goal is a match made in heaven, so to speak.

A good example is Shiloh Baptist Church in Philadelphia, which Partners paired up with "JUNK," a dance and performing arts group looking for rehearsal space in the city. Jaeger notes that a key aspect of the match is compatibility of mission—congregations might be challenged by a partnership with an edgy arts group. It has to be a partnership that fits, and Partners helps broker the relationship with agreements and leases that are mutually beneficial. The key to making iSPi work is to build a database of information that allows congregations and those looking for space to find each other: a veritable map of "scattered treasures." Key pieces of info include space and equipment needs, accessibility, mission, community engagement, and heritage. More details on the iSPi can be found at [bit.ly/11VdcMd](http://bit.ly/11VdcMd)

As congregations continue to change and expand their links with neighborhood groups in partnerships that raise the quality of communities, the amount of adaptive reuse, repurposing of space, renovation of existing sacred buildings, and potential development of open land held by congregations will only increase. Recognizing this trend, the 2015 Faith & Form/IFRAA Awards program will include a new category, "Adaptive Reuse/Repurpose" to celebrate the design creativity, resourcefulness, and planning ingenuity that give form to congregation/community partnerships. Look for more details on the awards website when it opens for submissions April 1. 

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# The 2014 Religious Art & Architecture Awards

By Michael J. Crosbie



*The 2014 Religious Art and Architecture Awards Jury, left to right: Michael Berkowicz (artist); Craig Rafferty (architect); Terry Byrd Eason (liturgical designer, jury chair); Doug Johnston (architect); Rev. Robb Webb (clergy).*

Nothing impressed the 2014 awards jury (which met last July to review 134 submissions) as much as the sheer diversity of the submissions across the categories, and the overall high quality of the work. The outstanding excellence of projects put forward for awards made the jury's work challenging, and it resulted in one of the highest number of winners in recent memory—a total of 32 awards were bestowed this year, as compared with 19 winners last year. This jury also decided to rename the two award categories. In the past, juries have given Honor Awards to projects deemed at the highest level of accomplishment. On these projects the jury's decision was essentially unanimous; where there was a split vote, winning projects were given Merit Awards. This year's jury expunged the word "merit" and simply assigned the designation "award." The jury felt that the word "merit" connoted a level of inferiority, which was not in line with the overall superiority of the submissions across the board. We thank the jury for its discretion and word-smithing.


To what did the jury attribute the superb level of submissions this year? Jury members

agreed that religious art and architecture are flourishing throughout the world, and that artists, architects, liturgical designers, students, and others are exploring ways to balance tradition with new demands of religious practice. The landscape of sacred space is changing, along with dramatic shifts in organized religion. And while those seismic events are greatest among the world's more traditional and established religions, the jury noted that the award winners, and many who made submissions to the awards program, have chosen not to be identified by just their traditions—a choice that the jury celebrated as courageous, creative, and vital if traditional faith communities are to survive. "They are willing to explore other avenues in those traditions," one juror commented, "to reinvent them, to start new traditions, perhaps."

Another aspect of this year's submissions that impressed the jury was the level of sophistication at radical extremes of size and scale. The jury found brilliant work at polar opposites, in small places and large, from a humble building in rural Thailand designed and built for about a dozen kids, to a gargantuan mega-

church in a Texas suburb for thousands of worshippers. Jury members agreed that great art and excellent design always have the potential to serve very small and very large constituencies in the wealth of the world's faith traditions. They were struck by the juxtaposition of modesty and luxury, shoestring budgets and expensive projects, a spectrum across which distinction is attained. "From tiny to large projects," one juror commented, "people are achieving excellence."

And they are achieving it around the globe. The jury came away from its two days of submission reviews and deliberations impressed with how truly international the awards program is, with broad representation of faith communities around the world, submitted by artists, designers, architects, and students from different backgrounds and cultures. This bodes well for the future of art and architecture for the spirit—changing drastically, yes, but alive and well.

The 2015 awards program opens for submissions (at [faithandformawards.com](http://faithandformawards.com)) on April 1, 2015. 



## Dynerman Architects, PC

St. Ignatius Chapel at the Georgetown University » Bluemont, Virginia





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At the core of the teachings of St. Ignatius Loyola and the traditions of the Society of Jesus are spiritual exercises that are the basis of the ritual of retreats within this order. Georgetown University's program of retreats is quite varied; some are spiritual, and others completely non-religious. Historically, the university has rented multiple venues to serve this broad agenda. In 2004, Georgetown purchased land in rural Clarke County, Virginia to build a center to house all its retreats. A key component of the center is the St. Ignatius Chapel.

Intended to serve small groups - up to 24 celebrants - the chapel is conceived as an elemental pavilion. The design seeks to connect churches of the 16th century - the time of the founding of the Jesuits - whose manipulation of light served the order's deeply spiritual rites and values with Clarke County's rural vernacular.

In support of this sense of rustic nobility, the palette is spare yet rich. The masonry walls - stuccoed inside and out - are perforated with 8-inch-by-8-inch-by-1.5-inch slabs of glass, and the floor is poured-in-place stained concrete. Exposed fir framing and cedar boards complete the interior. The roof is galvanized aluminum, typical for the sheds and barns of the region.

**Jury Comments**

*An exquisite, minimalist design of contemplative form and a deep understand of Virginia vernacular are joined in this project. It is completely contemporary yet timeless. A delightful placement of elements in the landscape, the design revels in its rural qualities. It succeeds at every scale, from site design to small details. Surprisingly inventive and very functional.*



**HOK**

**KAPSARC Community Mosque » Riyadh, Saudi Arabia**



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**Alan Karchmer**





This mosque is the spiritual center of the KAPSARC Residential Community. With its prominent location west of the community center, the mosque has high presence on the site. Surrounded on all four sides by green space, the mosque is provided with a formal progression towards the building with a series of outdoor courtyards. The courts have an axial alignment to Mecca and Al Kaaba, emphasized as linear pathways cut through the landscape.

The mosque is entered via glass bridges, symbolically leaving the profane behind and crossing over to the sacred space. Envisioned as a monolithic core perforated with a pattern of glowing windows and surrounded by glass, the experience of the masjid changes from day to night.

During the day, the play of shadows from the complex mullion patterns travel over the inner stone façade, creating an ever-changing experience. At night, the glass box becomes a lantern in the landscape, punctuated with points of light into the night sky. The interior of the mosque is viewed through a modern interpretation of the Mashrabiya screen wall. Wrapping all walls and the ceiling, the Mashrabiya glows with natural light from the punched windows and skylights, creating a bright and modern interior space. The main prayer hall accommodates 200 men, while the mezzanine level accommodates 100 women. At night, the entire prayer hall is lit through two layers of custom, square pendants arranged in a grid pattern and suspended by cables.

The stone and mullion patterning on the mosque are an intricate study of scale and pattern. Through the use of different stones and textures, the skin of the mosque becomes an adaptation of a traditional Arabic pattern through a contemporary abstraction.

#### Jury Comments

*The design of this mosque does everything well. It finds a way to not succumb to regurgitated conventionality, but instead finds artistic ways of capturing tradition and expressing the time and place in which it is built. Superbly crafted and designed, the building itself is a cause for conversion. The light emanating from the building is inspirational. Perhaps it will start new traditions.*

## Roseta Vaz Monteiro Arquitectos

Boa Nova Church » Estoril, Portugal



The site was commonly known as “End of the World,” one of the city’s last slums. The parish’s goal was to rescue the place from its negative stigma, both physically and socially. The program was defined through a participative process with the local community. Two consensual ideas emerged: to provide both childcare and jobs to some of the slum’s former residents; to welcome a wider community into the site’s daily life. The program included a church, a community center, a Catholic primary school, and an auditorium.

The architectural challenge was to build this ambitious program on a valley with a steep topography, with limited funds (\$95 per square foot). The plan frames a courtyard—a space for the community to meet. This solves the topographical

variation and relates the project to both preexisting urban fabric and views of the distant seashore. The nave celebrates both the assembly and the materialization of an introspective, infinite, and ineffable void. The elliptical plan embraces the assembly around the altar and along its shorter axis, inducing a sense of human scale and participation in the liturgy. The narthex is visually connected to the tabernacle chapel by the longer axis, providing a monumental scale and reflexive meditation. The dome, eliminating spatial limits between wall and ceiling, provides depth to doorways and windows. The church’s exterior walls curve to shape the elliptical void, thus presenting to the city an anthropomorphic object.

Today, urban regeneration has occurred beyond the site’s limits and physical appearance. Senhora da Boa Nova (Our Lady of the Good Word) is firmly rooted as a new urban center. Architecture has designed a new place and, thus, provided a new name.

### Jury Comments

*This project celebrates the church as community with a high degree of sophistication, celebrating the incredibly expressive interior volumes contained by the simple exteriors. The outdoor gathering space is a gift to the city, for everyone to enjoy in celebration of a joyous civic life. This church plays an important role beyond its own borders.*





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Legendary church architect Pietro Belluschi collaborated with sculptor Richard Lippold, craftsman George Nakashima, and glass designer Henry Lee Willett in 1960 to create an icon of ecclesiastical architecture. The octagonal church with its 28-foot clerestory draws inspiration from San Vitale built in Ravenna, Italy. Stonewalls, redwood board-and-batten, stained glass, and copper roofs reflect Pacific Northwestern, Scandinavian, and Japanese design precedents.

The church's original engineering lacked the lateral stability needed to withstand New England's harsh coastal climate. A restoration campaign allowed the structure to be reinforced, the 60-foot spire refurbished, energy efficiency improved, and new chandeliers added without altering Belluschi's modernist aesthetic. The clerestory presented the greatest challenge. Extensive water damage warranted that all 136 of the clerestory frames be replaced. Old-growth timber was shipped to the site from Vancouver, then kiln dried, milled, primed, installed, and painted. To ensure the original glass pattern was not lost, 2,960 pieces of

glass that were mounted between the framework were labeled, cataloged, removed, cleaned, and reassembled. Structural deficiencies also threatened the sculpture. Lippold wove "Trinity" into space with 22,000 feet of golden wire sewn through aluminum bars on their way from the cross to the church's columns and ceiling. The 2,000 wires and 5,000 joints make 11 triangular arrays that radiate from the cross, suspended 10 feet above the altar across 12,000 cubic feet. Art restorers treated the arrays like boat sails, clamping their ends, then cutting and lowering them. They replaced all the wires on a giant loom, returned to the church, and remounted them all.

#### Jury Comments

*What a joy to see this great old building and its faithful restoration. The challenge was to restore and enhance something already incredibly strong. It is hard to think how it could have been done better. It rekindles a spirit within this building that was slowly eroding. This is truly a landmark restoration of a religious landmark.*

## domusstudio architecture

### First Presbyterian Church of Burbank » Burbank, California

An urban church built in the 1950s, First Presbyterian was virtually untouched for over 60 years. The tall volume, enclosed over the years by stained glass, was dark and “windowless.” The challenge was to modernize the sanctuary for current worship programs, maintain the stained glass, and bring in natural light.

The center aisle was eliminated and a diagonal aisle from the new entry door to the chancel was added. The off-side placement of the chancel allowed the traditional choir and contemporary praise team to share equally the “front” of the performance area. The thrust chancel with wrap-around seating creates an engaging worship experience with a projection surface focus above. The balcony was brought forward and followed the circular seating geometry. A catwalk along the side of the nave connects the balcony to the new elevator tower, which provide clear access to all the floor levels of the entire campus. The wood entry doors were removed and replaced with glass, exposing a small prayer chapel open to the community. The ceiling of the

chapel was replaced with a large skylight up-lighting using LED lights. The lights change color with the liturgical seasons, which creates a kinetic exterior. The basement’s internal walls were removed to create a large youth space. The new courtyard was pulled back from the building, creating a lower level youth patio, connecting the youth with the rest of the campus. Every design decision removes barriers and possible discomfort a visitor might experience. What was created is a ministry tool to more easily reach the un-churched and de-churched.

#### Jury Comments

*This renovation discovers new potential in this old building and is truly transformational. It is difficult to achieve a graceful assembly space within a shoebox shape. The new space has power and grace, instilling new life in the congregation. The outdoor community space is a treasure, a gesture of welcome.*





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## Pellitteri & Associati Studio

St. Gregory's Church » Agrigento, Italy



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**Alessia Riccobono**



as an organizing element, accessible directly from the churchyard through a flight of steps that can also be used for outdoor celebrations. Below, in the cloister, there is a weekday chapel, adoration chapel and spaces dedicated to pastoral activities and offices. Projecting on the cloister, the nave is made of a single compact building, rotated with respect to the road, often broken by cuts and openings, which moves and expands upwards. Two towers, inclined inward in a perspective way, mark the entrance to the center. A rotated septum alludes to the concept of the door always open to the pastoral community. A skylight, in the shape of parallelepiped, is impaled in the volume emerging from the nave, and creates an ideal continuity with the underlying underground crypt. In the background, the rectory with its understated appearance recalls the urban and residential environment. The isolated bell tower, abstracted into two tall blades, marks the ensemble in the landscape and introduces the liturgical path. The entire complex is strongly anchored in an accurate liturgical program, punctuated by an artistic discourse. Its themes reinforce the architecture and refer to the local holy tradition.

### Jury Comments

*The finished work presents a beautiful composition. Volumetrically it is a very simple plan for the interior, very sensitively done, clean and elegant, beautiful. The integration of art and architecture is seamless, and one should travel out of their way to see it. This is a destination place, a church as a pilgrimage.*

St. Gregory's Catholic Church is built near an archaeological site dating from the Bronze Age. For this reason, its architecture is mostly underground. The volumes emerging in the landscape are only the

liturgical classroom, the rectory building, and the bell tower. All these elements are easily recognizable and able to build a benchmark and a new urban center. The composition has an underground cloister



## Herman Coliver Locus Architecture

### Temple Judea » Tarzana, California

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**Farshid Assassi**

In Judaism, that which is most sacred is purposefully covered or veiled from view, cloaked in mystery and ripe for contemplation and discovery. Torah scrolls, mezuzot (prayers) hung on doorposts, and the Challah (bread) of the Sabbath are all covered by veils that often allow a glimpse of what is being protected. At Temple Judea, the most sacred spaces are enveloped by a laser-cut metal veil of Hebrew letters. The metal veils, with light glowing through by day and streaming out at night, reflecting and refracting on adjacent surfaces, create an oscillating effect of light and shadow—floating, dreamy letters begging for interpretation. The chapel, the spiritual and spatial core of the campus, is wrapped in the veil. Veils also drape over the east wall of the main sanctuary and outdoor chapel, much in the way a prayer shawl lays gently across one's shoulders while in prayer.

The sacred spaces are linked by a monumental mosaic stairway that chronicles the seven days of creation as told in the opening chapter of Genesis. Starting at



the bottom with the first day, each run describes a successive day in both Hebrew, English, and embossed images. The tiles of the seventh day, the Sabbath, grace the entry to the sanctuary foyer. Other features of note are the window mullions recalling the Star of David, and the reuse of the former temple's stained glass windows as an enormous mezuzah as the right-hand doorpost of the main entry.

#### Jury Comments

*The jury's appreciation of this project increases every time it is viewed. From plan to detail it is handled skillfully and with purpose. The main sanctuary has two completely different types of worship space devoted to communal worship. The organization of the plan creates an inner courtyard where the chapel becomes a guarded jewel inside. It is very serene.*

## CetraRuddy Architecture

### Lincoln Square Synagogue » New York, New York

The new home for the Lincoln Square Synagogue is designed to elevate the sense of community for the modern orthodox congregation and foster the Hebraic consciousness of prayer, reflection, and study. This 52,000-square-foot new building consists of three above-grade and two below-grade floors.

Jewish symbolic references and inspirational imagery play a powerful role. The main symbolic references are the Torah, the nomadic tabernacle-tent structure, tallis (the prayer shawl), and the notion of movement or “dance” during religious celebrations. The undulating glass curtain wall, composed of five individual “ribbons,” refers to the Torah and defines the

form of the sanctuary within. Integration of biblical materials (stone, bronze, cedars of Lebanon) commemorates the past while incorporating the craft of modern detailing, conveying a unique sense of place and reflecting the continuum of the synagogue’s heritage.

The design of the building carefully considers the sequence of public and private spaces. Architectural clues, such as the street-level entrance, the public lobby/interior gathering space, and the more private sanctuary corridor acknowledge a physical transition from public to private and reflect the spiritual journey members undertake as they prepare to enter the sanctuary space. The sculptural central stair serves as a uni-

fying element among floors and the main connection from the lobby level to the Beit Midrash. The transitional act of ascending or descending the stair is incorporated into the spiritual experience of the space. The result is a unique structure and architectural expression reflective of the community.

#### Jury Comments

*The temple has a lush overlay of details that are exquisite and communicative of what happens inside. The exterior reminds one of the scroll, and makes that connection subliminally throughout, without forcing it. Spaces are spiritual, even the stair hall. The translucent, golden-hued, glass-scrolled wall connects every aspect of this building.*



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## Robert A.M. Stern Architects, LLP

Our Lady of Mercy Chapel » Salve Regina University » Newport, Rhode Island



Founded by the Sisters of Mercy and chartered in 1934, Salve Regina University is a co-educational Catholic university that first opened its doors in 1947. For more than 60 years Salve got along with a make-do chapel installed in an existing building. The new chapel, nestled into a small wood at the center of campus, was designed as the physical representation of the university's spiritual mission, which combines a continuing Catholic tradition with open and ecumenical outreach to people of all faiths.

Our Lady of Mercy Chapel is very much in the tradition of New England country churches, here deployed with a Roman Catholic inflection. The main sanctuary, which accommodates 250 worshippers, is carefully planned to support the specific sacramental functions of a dedicated Roman Catholic chapel—altar, pulpit, and baptismal font, along with accommodation for musical ministry. The vaulted ceiling in the chapel is 34 feet in height and punctuated on its east and west sides by large eyebrow dormers for daylight. The Rodgers Interfaith Prayer Room across the narthex from the chapel offers members of the university's diverse community a sacred space for prayer and quiet reflection. This room is set with five leaded opalescent glass windows by noted late-19th-century artist John La Farge that were originally installed in an 1890 chapel at the nearby Caldwell House, now demolished. The stair tower that links to the lower level is topped with a belfry and steeple, creating a visual landmark for the chapel bells that gather the Salve community.

### Jury Comments

*This design takes traditional forms and makes them into something timeless. It can be perceived as a more traditional church, but it is also contemporary. This place of quiet reflection exhibits warmth of materials. It is about its place, with a consistency throughout.*

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## Kochi University of Technology

Prayer space in the “Floating School” » Shangkhaburi village, Thailand



### Architect

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**Kikuma Watanabe**

This school was designed and built to help alleviate poverty in an area of Thailand near the Myanmar border, where there are many immigrants and orphans. Because of losing or being apart from their parents, the children's souls had been deeply hurt. Wanting to provide a good future for them, the designers hoped that the school would be a place that could gently sooth these young souls. A prayer space in the school was the answer.

The school is designed as an ark to bring children to the world filled with dreams. This building had two main architectural components: the round, earth-bag volumes on the ground and the other, a light steel structure finished with bamboo and a grass roof. The earth-bag domes are thought of as a “launching pad” that supplies the ship with the energy of Mother Earth and the upper steel building as the ship floating in the sky. Prayer space is located in both lower earth-bag dome and upper bamboo “ship.” In the prayer dome, the children

pray to Mother Earth. In the upper head of the ship, children pray to Buddha and the sky over this beautiful forest. The upper Buddhist room connects to the lower prayer dome through the opening.

Since its completion, the school has become a popular place for the community to study, play, and pray everyday. The area of the building is approximately 1,000 square feet. Materials include bags filled with earth, mud-plaster walls, bamboo frames, cloth, steel-pipe scaffolding, bamboo flooring, and grass roofs.

### Jury Comments

*Making something from nothing is always fascinating. The miraculous nature of this project is to take so little and make so much. The structure is a special place for these children, a spiritual respite, a tree house filled with delight. It gives these young people an opportunity to escape their reality and provides a place for peaceful meditation and prayers. And it has a slide!*



## Paul Lukez Architecture

Proyecto Clamor de Paz » Guaimaca, Honduras



### Architect

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**Chris Sancomb**

### Colleagues

**Frank and Cindy Bellini**

### Photographer

**Paul Lukez Architecture**

High in the mountains above Guaimaca, Honduras, Proyecto Clamor de Paz was built as a memorial and community space honoring the memory of two inspiring young children. The project seeks healing over their loss. Over 65 family members, 70 girls from Jennie's school, as well as foreign groups collaborated on this project. The architect raised \$30,000 to fund construction. The mayor donated building materials.

On June 3, 2008, four men murdered Jennie Lizeth Lopez, 12, and Karlin Adali Valdez, 10, in their home. Three of the killers were tried and convicted. It was decided to memorialize Jennie and Karlin on the site of their home and murder. The three-room home, surrounded by lush tropical vegetation and coffee farms, was of stucco-clad mud bricks reinforced with straw and horsehair. Vertical slats atop the masonry filtered in light and breezes.

Since the house was falling apart, it was decided to build the memorial on its footprint. The program included a community space, chapel, and restroom. In addition there is forecourt,

bridge, and tiered terrace. The local vernacular of concrete block, stucco, metal roofs, and wood/steel doors, windows and screens influenced the construction. Two bronze medallions with the children's names and set in a black concrete floor. Sunlight is tracked throughout the day, aligning the two medallions (brother and sister) once a day. At evening, two spotlights shine on the medallions, resembling stars in the night sky. Three double-doors create crosses when closed, alluding to Calvary, making the space inward-focused and contemplative. When opened, they provide visitors stunning vistas of the landscape.

### Jury Comments

*The designers of this project have found a simple way to honor the memory of a tragic event without becoming maudlin. The building invites the community to celebrate and honor their memory. It brings architecture back to the people with control and elegance.*

## Shim-Sutcliffe Architects

Residence for the Sisters of St. Joseph of Toronto » Toronto, Ontario, Canada



The Sisters of St. Joseph decided to build a new home for their community reflecting their shared values and beliefs, including a sacred space dedicated to nurturing community. The residence is situated on the edge of the Don Valley, one of Toronto's majestic post-glacial ravines. The serpentine form surrounds the double height curvilinear shaped chapel with a 58-bed assisted living building, a restored 1858 heritage home, and a sustainable, restored ravine landscape located in a residential neighborhood.

From the main entrance, one views the chapel juxtaposed with the changing ravine landscape through each season. The chapel is the sacred space which is the heart and soul of the building. It is centrally located within the undulating composition bringing the inside out and the outside in. The chapel is embraced by a year-round reflecting pool linking earth and sky, ravine and city. The chapel regularly accommodates 60 sisters and can expand for a greater audience. Infirm sisters in the second floor care center can participate in religious services from the second floor balcony.

The liturgical furniture—ambo, altar, reading table, and eternal light—are designed to be in harmony with the space designed. Shaped copper chapel lights are custom designed for the double height space linking both floors. The Stations of the Cross were brought from the Sisters' previous motherhouse and integrated into their new chapel.



### Jury Comments

*This is a wonderful chapel space. The massing is a very thoughtful response to the site condition, which includes a steep slope. There is great restraint without compromises in this well-wrought project. The interior presents many opportunities to frame the landscape, almost as vignettes for contemplation of God's handiwork. A refreshing retirement home that is spiritual and uplifting.*

*Architect*  
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## OMNIPLAN Architects

### Watermark Community Church » Dallas, Texas



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##### **Dana Foley Design**

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##### **Idibri (Formerly Acoustic Dimensions)**

#### A/V/L Installer

##### **Clair Brothers**

#### Contractor

##### **Rogers-O'Brien Construction**

#### Owner's Representative

##### **AnchorPointe**

#### Photographer

##### **Peter Calvin**

Watermark Community Church began meeting in a high school in 1999. In 2003, Watermark purchased 13 acres of land on a highly visible freeway in Dallas. The site included an existing eight-story, 150,000-square-foot office building. Omniplan created a master plan for the property and worked closely with the client to phase the project in three stages in order to meet the Church's goals and to communicate Watermark's architectural expression, which evokes its core values of authenticity, integrity, warmth, and simplicity.

Phase I includes the retrofit of the existing office building to provide accommodations for children, youth ministries, adult meeting spaces, and administrative offices. Phase II includes a 2,100-seat interim auditorium, lobby, coffee shop, and community spaces. The building's infrastructure was designed for modification to a permanent Children's Education facility during the completion of Phase III. This last phase completes the composi-

tion of buildings around the baptismal pool and courtyard and includes a 3,500-seat worship space, a 500-seat multipurpose loft, an intimate 300-seat chapel, and a 25,000-square-foot town center that acts as the multifunctional heart of the urban campus. This expansive space provides 360-degree visibility to the entire campus, and connects to the courtyard through large sliding doors integrated into the curtain wall.

#### Jury Comments

*This worship environment is big beyond big, but wears it well. The choice of natural materials works well with the site. Even though large in scale, it preserves the sense of community and gathering. Even small spaces are well done and relate to the context. There is a great combination of inside and outside space for the entire community to partake in.*



## Frank Shirley Architects

Christ Church Cambridge » Cambridge, Massachusetts



Christ Church is an important landmark. Designed by Peter Harrison (one of the first architects in the Colonies) and built in 1762, the sanctuary saw history unfold: George and Martha Washington attended a service, and Colonial troops later occupied it for a period during the Revolution. Over its 250-year history the sanctuary was remodeled several times. As the building approached its quarter-millennium anniversary, its congregation sought to fully renovate the chancel and

properly restore the exterior.

The chancel's piecemeal renovations had left the heart of the church disorganized. The chancel was re-established as the spiritual center of the church. Precedents were studied to ensure that the renovated area fit seamlessly with the historic fabric of the church. The choir is organized in a series of semi-circular, tiered benches within the apse. Choir's voices now project toward the congregation and invigorate the apse visually. Recessed between

the choir and altar platform, the organ is invisible to the congregation. Accessibility improvements include a mechanical lift tucked behind the altar platform. The lift's guardrails are glass to minimize visibility. Components were designed as a stage set for flexibility: the altar rail can be disassembled and stored, and both the wall screening the organist and the upper tiers of the choir are removable. Open floor area was gained by the chancel changes, promoting easy circulation and providing room for wheelchair-using guests. On the exterior, a protocol was established for refinishing the old boards to preserve them with longer periods between maintenance. Where needed, new boards were carefully interlaced with old.

### Jury Comments

*A loving and modest hand has carefully brought new life to a space that already had great architectural quality. It is a perfect example of a light touch meeting pragmatic challenges. The client and designers did not let this historic building dictate how the faith community was to function in it. It has been adapted with honor and respect for its history.*

Architect

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Interior Contractor

**GF Rhode Construction**

Photographer

**Randy O'Rourke**



## Houser Walker Architecture, LLC

### Emmanuel Episcopal Church » Athens, Georgia



Emmanuel Episcopal Church was built in the 1890s. Changes called for adaptation and enhancement of Emmanuel's historic campus to be more functional, intuitive, accessible, comfortable, welcoming, and uplifting. Repairs to the existing building restored historic assemblies where feasible and every effort was made to preserve the historic fabric of the church. The new narthex connects to the side of the historic church with a "light touch" to not alter its presence to the street. Additions to the church were designed to reflect the spirit of Emmanuel without simply mimicking the existing architectural language. Historic portions were authentically preserved and the new portions reflect Emmanuel's community today. The old and the new share common materials and forms that are used differently (cut granite in lieu of rubble granite; larger glass openings). Prior to this project, circulation in and around campus was neither intuitive nor accessible. Without a central congregating space, members had little opportunity to linger before or after church. The additions were organized around new, internal gardens that provide orientation to the encircling circulation and core gathering spaces that connect all church spaces and points of entry, maximizing opportunities for fellowship. The historic church had been opaque, so the addition opens the church up to the city's street life. A new chapel was positioned at the corner to become a primary visual and functional link between the church and Athens' community. Generous quantities of glass in the chapel and narthex connect the activities inside the church to the outside, welcoming in the surrounding community.

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**Koons Environmental  
Design**

*Cost Estimator*  
**Palacio Collaborative**

*Lighting Consultant*  
**Gabler Youngston**

*Photographer*  
**Hank Houser**

#### Jury Comments

*This ingenious solution adds something new within the context of the original forms and shapes, bringing exterior and interior spaces together. It is refreshing and respectful, it does not allow the exterior forms to drive what is happening on the interior. The design is responsive to the needs of the community.*

## JNW Studios Architecture • Interior Design

### St. Thomas More Catholic Church » Sarasota, Florida



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**Building Committee**

*Civil Engineer*  
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*Landscape Architect*  
**Kurt R. Crist Landscape**

*Architect of Record*  
**Cobrooke**  
*Structural Engineer*  
**Wilson Structural Consultants**  
*MEP/FP Engineers*  
**Smith, Seckman, Reid, Inc.**

*Acoustical Consultants*  
**Siebein Associates, Inc.**  
*Photographers*  
**Greg Wilson Photo**  
**Ryan Gamma Photograph**

While wishing to retain existing structure where appropriate, this church renovation was required to increase capacity from 800 to 1,400 seats. The 1983 church was not designed for expansion, despite Florida's demographics. The entry was cramped and with inadequate facilities, disconnected from adjacent exterior space and the north-south axis disintegrated in a dark hall without sufficient light or drama to draw the eye to the chapel. The existing worship space lacked focus, clear sight-lines, joy or drama – qualities inherent to this church's liturgy.

The resulting \$6.25 million, 29,900-square-foot renovation and expansion project continues the modern vocabulary. The building maintains parish

memory by creatively salvaging certain items, reusing the existing structure of the northern chapel and southern entry. Inserting the addition between these two brings the congregation into the heart of the building, bathed in northern light and warmed by direct daylight. The beech-wood-clad wall and east window behind the main altar reinforce the focus and sense of celebration. Significant glazing shows that the church is always "open" and visible. Inside, parishioners assemble in close proximity to the liturgy. The curved pews on the sloped floor provide a bowl of seats, bringing the assembly together with light and natural acoustics. The hard, coffered ceiling above absorbent walls allows a professional cantor to sing

unaided and for the voice of the assembly to be heard in hymn and speech. The neutral color palette throughout the worship space and narthex allows the gathered assembly to be the color of the space.

#### Jury Comments

*This is an engaging and effective renewal of an existing modernist space. The design makes significant changes without sacrificing the original architecture or damaging its quality, which could have easily happened in less capable hands. The plan has evolved to meet the changing congregation's functional needs as it ebbs and flows through the year. The intelligence of the design is admirable.*



## architectsAlliance

### St. James Cathedral Centre » Toronto, Ontario, Canada

The parish house, constructed in 1910 and expanded in 1958, by 2000 had serious structural and maintenance problems. The parish house was renovated and expanded with four levels of new con-



struction tied into the restored structure. Expansion was constrained on the south by the cathedral, on the east by St. James Park, and by an early 19th century burial ground beneath the parking lot.

The addition's exposed columns and glass skin evoke the spacious, light-filled interiors and exposed structure of the neo-Gothic cathedral. The newly exposed arches, pilasters, and masonry walls of the 1910 structure provide a framework for an efficient zoned program distribution: public uses are located on the lower two levels, with clergy housing and administrative offices above grade. The front door is shifted to Church Street, alongside a new mid-block connection from Church through to St. James Park. This connection is bisected by a covered walkway between the Centre and the Cathedral. The intersecting pathways are landscaped with

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alternating bands of greenery, limestone paving and low benches, transforming shabby surface parking into contemplative public space. Pastoral, spiritual, and administrative elements are united as a coherent precinct, and a gracious memorial is provided for the early Toronto residents who rest beneath. At night, the Cathedral Centre spills light onto the walkway and the Park – a metaphor for the cathedral's pastoral role of outreach and care.

#### Jury Comments

*The cathedral's outreach programs were struggling in the existing parish house, and this design has brought new life into its outreach. The designers have found a way to introduce additional elements to make a cathedral a community, which is fostered by its transparency. There is a delightful relationship of the interior to the exterior.*

Client

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Lighting Designer

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**Sereca Larden Muniak Consulting Inc.**

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Quantity Surveyor

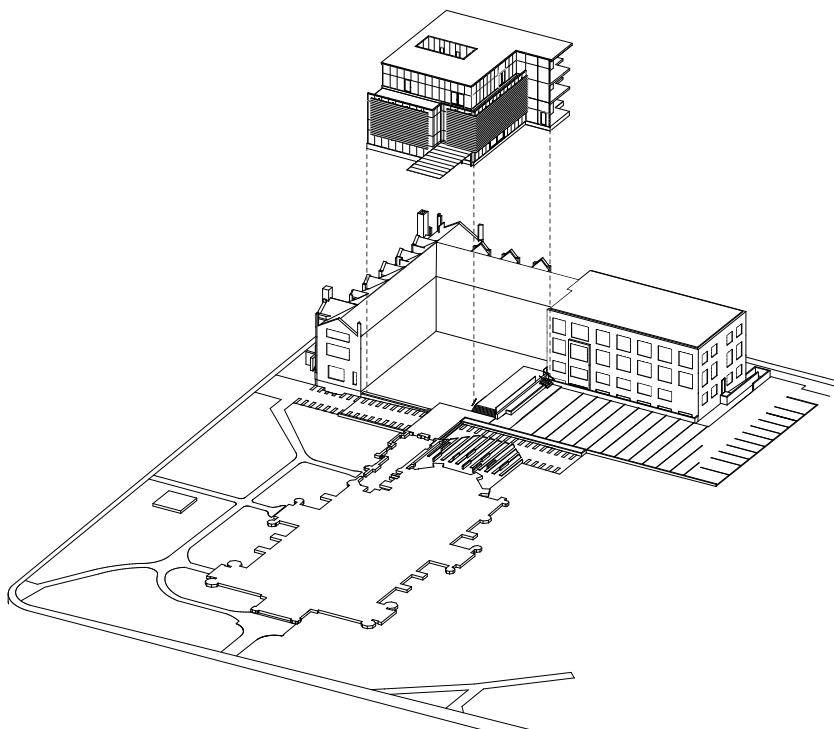
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Photographer

**Tom Arban Photography**



## Newman Architects, PC

West Side Presbyterian Church » Ridgewood, New Jersey



### Architect

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### Acoustic Consultant

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### Lighting Consultant

**Fisher Marantz Stone**

### Organ Builder

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### Photographers

**Peter Aaron (Esto)**

**George Shagawat**

Fire had destroyed this much-loved historic church. Some walls remained, but no roofs. A new church complex was needed that would address several program deficiencies in the previous building, including major disability access issues, poorly sited and inadequate parking, circuitous and limited pedestrian circulation.

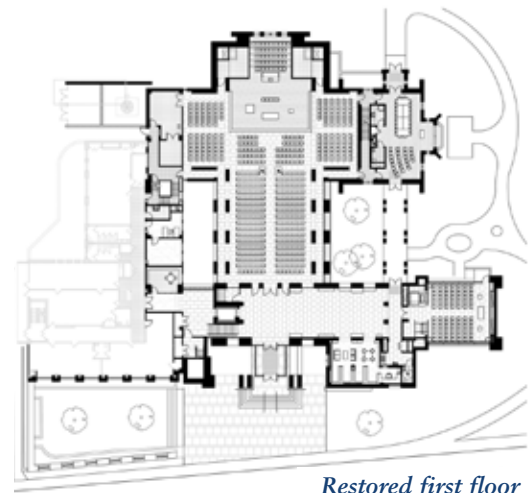
The design approach was to turn the axis of the building 90 degrees, which permitted a number of planning opportunities: the existing Good Shepherd window wall became part of a new apse; a new enlarged narthex and much larger sanctuary were built on the new north-south axis, new space was excavated to create a meeting hall and ancillary spaces in a new basement, a new entry and plaza was placed on the south, opposite the existing congregation parking. This tectonic shift

of the floor plate was allowed by the fire; the aspiration for ineffable qualities which make a religious space were triggered by expressing the opportunities for natural light exposed by the holes in the ruin.

The architecture attempts to complement and honor the existing remains of the fire. The history of the church and Presbyterian ritual and liturgy have been included and honored in the new. The light that filled the ruin and the sense of the sky and the neighborhood that were exposed by the fire led to a design approach of layering and filtering light into the sacred and secular spaces of the church. The project also included an intense collaboration between organ builders and architects in the design and rebuilding of the church organ. The new organ is a visual focal point of the church.



*Original first floor*



*Restored first floor*

### Jury Comments

*This project started with a destroyed building, and ended with a new sacred place that can be explored and discovered. It is an act of resurrection for this community, with acknowledgment that the original church had functional issues, which have been corrected. It is a total re-conception of the church. It is so seamless that new congregants will think it has always been this way.*



## wheelerMADE / Daniel Wheeler

Campbell Hall Center for Spiritual Practice » Los Angeles, California



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Architect

**D3 Architecture /  
Arminda Diaz**

Photographer

**wheelerMADE**

This K-12 Episcopal school has a pluralistic and ecumenical identity, with several religious traditions represented by faculty and students. The goal of this multi-faith chapel is to “set the table of worship” for all of the students of the school within their own faiths without sacrificing meaning or symbolism. The sanctuary provides space for private worship, meditation, religious classes, readings, and small gatherings of less than 50 persons, and can be utilized in several configurations depending on the requirements of the congregation.

Every feature is designed to be both symbolically specific yet flexible. For example, the stone prayer wall harkens to both the Wailing Wall and Shinto traditions in Japan, the ark is adorned on the

outside with the image of an olive tree, the cross proportions are not specific to one denomination. Window screen treatments and the placement and composition of interior walls reduce visual and auditory intrusions from outside while focusing natural light within. Acoustically, the sanctuary, though at 900 square feet relatively small, has the live aspect of a larger room.

Singing and chanting reverberate beautifully. The meditation room and the sacristy (which also acts as a chaplain’s office) are each acoustically isolated, cloistered from the sanctuary and from the campus as a whole. High quality, elemental and tactile materials are used throughout.

### Jury Comments

*This project is appropriately simple and universally relevant. The design does a few things very well, and it never forgets its ecumenical goals. Elements do not scream for attention; they are equally powerful and reserved. It makes something sacred out of a previously banal classroom space. It is a good lesson about how two or three simple things can be combined in a minimalist way.*

## SILO AR+D

North Presbyterian Church » Cleveland, Ohio



To sustain its ministry in a blighted neighborhood, North Presbyterian Church made the choice to move out of its over-sized and costly-to-maintain historic building to an existing abandoned industrial warehouse where it is strategically collocated with a series of affiliated nonprofit social organizations. Spatial limitations in the existing building meant the sanctuary was required to be shared space with all tenants (Lutheran Metropolitan Ministry and its subsidiary organizations), providing large meeting and assembly spaces divisible by movable partitions.

The architecture capitalizes on the multipurpose function of the sanctuary to enhance the spatial qualities that characterize sacred worship space (symmetry, volume, indirect natural light).

### Architect

#### SILO AR+D

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Marc Manack, AIA, NCARB (principal);  
Charles Chambers, LEED AP (project  
designer); Kurt Weaver, AIA (project  
architect)

### MEP Consultant

#### WHS Engineering

### Photographer

#### Pease Photography

The existing warehouse was salvaged and retained as much as possible including structure, infrastructure, and flooring. Concrete floors were patched and sealed, with existing structure left exposed and painted in public spaces throughout. The most significant new design element of the space, the interior/exterior ceiling canopy, undulates to accommodate existing structure and infrastructure, including main sprinkler piping. Additionally, the ceiling was conceived as primarily finished with a resilient cladding (made of 100 percent post-consumer recycled paper and a clear, water-based resin system that utilizes cashew nut shells) typically used in the construction of skateboard ramps. To maximize material economy and fabrication, a limited amount of triangular tile shapes repeat in a variety of patterns throughout. Reflective colored panels are introduced that echo the stained glass windows from the church's former home.

### Jury Comments

*Many religious buildings have spaces never designed to perform multiple functions—they try to do too many things. Multipurpose spaces are often very bland. This project is expertly designed to perform a multitude of functions, which it appears to do quite well and with stylish grace. The result is a delightful, flexible, and sustainable space.*



## Duda | Paine Architects

Quiet Room » Duke Cancer Center » Durham, North Carolina

*Architect*

**Duda|Paine Architects**

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Turan Duda, FAIA;

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**Cline Bettridge Bernstein**

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*MEP Engineer*

**United Engineering Group**

*Art Glass Fabricator*

**Architectural Glass Art, Inc.**

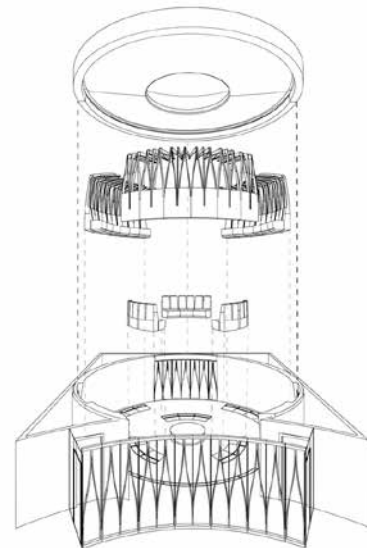
*Photographer*

**Robert Benson Photography**



This contemplative space for one to a dozen people has profound intent: to be a calming and healing oasis amidst the commotion of a cancer center. When patients, family, and staff face monumental issues, each will have different emotional and physical needs, and each require a sacred place of reflection and contemplation. The sense of space within and around the Quiet Room is magnified by screening and translucency, apertures and lighting, layering and multiplication. The sense of depth is created within this compact space and, similar to life, the sense of a continuum is implied.

The space's configuration creates three rooms in one. Translucent panels and seating, which vary in height and texture, create a sense of multiple spaces within the room and accommodate a variety of individual and group configurations. Labyrinth-like concentric circles of paths, screens, semi-circular benches, and embracing canopies encircle a central symbolic fountain made of cast glass. The surface of this layered, circular glass form ripples like water, changing and moving. Within the self-contained space's shifting light and sound, the pool presents multiple readings—water, ice, core, fountain, heart, centerpiece, and even table—and creates a subtle animation of light amidst the room's embracing enclosure and inherent stillness. The combination and recombination of these few, simple elements offers many ways to experience the space - whether meditating, journaling, walking the labyrinth, quietly conversing, or joining a group for guided meditation.



### Jury Comments

*There are so many layers of design in this space. It allows several people to use the space at the same time without disturbing each other. Layers in a space are developed through materials, lighting, and planning. The space has a sense of physical embrace, enveloping the visitor in an exceedingly comfortable way. Beautifully designed for its intended purpose.*

## ROGERS PARTNERS Architects + Urban Designers

Westchester Reform Temple » Scarsdale, New York

*Architect*

**ROGERS PARTNERS  
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*Lighting Designer*

**Jim Conti Lighting Design**

*Environmental Engineer*

**AKRF**

*Photographer*

**Paul Warchol**



The design for this 12,000-square-foot sanctuary is based on the Jewish concept of *tikkun olam*, or “repairing the world.” Seven cedar and plaster bands of varying dimensions are broken by daylight: representing our world’s finished and unfinished efforts. Each band is inscribed with a quotation in Hebrew and English about the use of the number 7 in Judaism. The seventh band, which is unbroken, frames the ark and the connection to the outside world. When the sanctuary and social hall combine into one space, there are 12 bands, recalling the tribes of Israel. The east wall holds the bimah within, made of glass louvers with mirrored undersides. Fabricated with sophisticated bending and coating technologies, this feature is both architecture and artwork – it reflects the changing seasons, reduces solar gain, and brings daylight into the sanctuary. This wall merges three views: one directly into the garden, an idealized reflection of the garden as the multi-colored and diverse natural world, and a quiet reflection of the congregation and the lights of the sanctuary. Collectively these views hold the floating ark: within the world, in this place, by these people. The ark cabinet, made of olive ash, recalls the original ark carried in the Sinai desert. The panels are aligned in Sephardic scale, acknowledging the role of music in the services. A bronze collar, lit by a solar-powered *ner tamid*, lines the ark opening in a continuous and mysterious band that, like Torah, suggests the need for study and interpretation.



### Jury Comments

*This is a very powerful space, with an exquisite control of natural and artificial light. The ark appears to literally float on the wall, with nature as the backdrop of nature. The designers have achieved a spiritual space with a sense of the beautiful world beyond.*



## Albano Poli

### Paschal Candleholder » Cathedral of Bari, Italy



The Cathedral of Bari is visited by many adherents to Christianity, thus the client requested an artwork that would have a wide ecumenical and catechesis value. The challenge was to create a candleholder that would complement the comprehensive art of the cathedral, using a metaphorical style that everyone could easily understand. The artwork is 3 meters high and carved out of one single piece of marble.

The candleholder invites believers to exult for the fulfillment of the Paschal Mystery. The shaft is bounded by scenes that recall the history of humankind. Saint Bishops Nicola and Sabino and two prophets are carved into base, accompanied by the symbols of the four evangelists at the corners. The carving of Holy Jerusalem communicates that humankind has been in God's mind since the beginning. From there, the scenes move on to the expulsion from the Garden of Eden to the Resurrection Sunday, where God saves His people from slavery. The Old Testament scenes conclude with the depiction of the Ark of the Covenant. The New Testament begins with a scene of the Annunciation, continues with the Baptism of Christ and the Wedding at Cana. The Passion is symbolized by the Lamb and also the Tree of Life, which invokes the Cross and at the same time the Garden of

Eden. The last image is the Risen Christ together with the Apostles in one of His appearances before Pentecost. He is the Light in the World. The words "*Exultet iam angelica turba caelorum!*" are carved at the top of the candleholder.

#### Jury Comments

*The care that has gone into this is superb. This candleholder fits the space—in scale, in size, and in the quality of its carvings, which are classical and fit the context perfectly. The context is key in understanding the design and execution of this candleholder, which has its own liturgical significance.*

Artist

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Photographer

**Michele Trevisanello**

## Scott Parsons

“Gloria Dei” » Gloria Dei Lutheran Church » Sioux Falls, South Dakota



This stained glass was installed as part of a new church campus construction. The worship space was designed to be open and contemporary, with dark finishes and a north-facing reredos glass wall serving as the focal point to the sanctuary. The design direction was given simply as the church's namesake “Gloria Dei” or Glory to God. The 24 stained-glass panels cycle in three sections beginning with the “Creation” story on the left, the “Life of Christ” in the center, and “Life of the Church” on the right. The artwork repeats motifs and colors to evoke the emotions of joy, appreciation, awe, and wonder of God's work. Symbolic imagery specific to the sacraments are represented by the egg and shell for baptism, and stalks of corn painted red for the Eucharist. Other panels include stars, seeds, candles, and branches, which evoke numerous biblical narratives such as the promise made to Abraham, the psalmist's exclamation of wonder in gazing at the heavens, the prophecies of Isaiah, and the parables of vineyards and gardens. The central large circles of red and yellow highlight the structural frame of the cross and make reference to Matthias Grunewald's resurrection panel of the Isenheim altarpiece in Colmar, France. The intentional openness and abstract emphasis in the design allows for numerous readings and invites each congregant to actively participate in the shaping of his or her own meanings and references from what is observed in the design.

### Jury Comments

*An excellent example of the integration of architecture and glass art. The stained glass and the architecture cannot be separated. The design of the wall sets the pieces apart, allowing each to be contemplated, while presenting the ensemble as a plane of variegated hues. Depending on how the space is lighted, the glass and the wall trade places as the dominant element.*

#### Artist

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#### Glass Studio and Installer

**Derix Glasstudios**

#### Installer

**City Glass, Tim O'Neill**

#### Architect

**Koch Hazard Architects**

#### Client

**Tim Selbo (pastor)**

#### Photographer

**Brian Rotert**

**Scott Parsons**



## Scott Parsons

### Heavenly Jerusalem Windows » Our Lady of Loreto Catholic Parish » Foxfield, Colorado

These 16 stained-glass windows were designed to represent the New Jerusalem described in the last two chapters of the book of Revelation in the Bible. Five circular windows installed at an approximate height of 80 feet above the sanctuary floor are located in a great eight-sided Romanesque dome and aligned to the annual movement of the sun. These windows mark the change of the seasons and the renewal of creation. Ten clerestory windows represent the celestial and angelic hierarchies following ancient tradition and theology of the Church. A very intentional design choice was made to portray the very nature of a pure spiritual being, namely an angel, in accord with the teaching of Scripture and the Church Fathers and so the human figure was not used to depict the angelic beings. The clerestory windows were meant to convey a set of jewels described in Revelation for the walls and foundation of the New Jerusalem. The final rose window, set to the northwest, known as the Wedding Window, presents the celestial church of Denver to her divine bridegroom.

Breath, wind, fire, and water are all required in the very process of making the glass. Each panel was pieced together from mouth-blown antique glass using a number of traditional and contemporary glass techniques, including silver stain, acid-etching, sandblasting, and enameling. The mouth-blown glass is laminated to a carrier safety glass panel without the use of traditional lead came.

#### Jury Comments

*These windows do not lose their visual power, even though they are positioned high above the heads of the worshipers. Bright colors, abstract forms, and layers of meaning distinguish these instruments of theology, fulfilling one of the oldest functions of stained-glass in a new and fresh way.*



#### Artist

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Scott Parsons (artist);  
Olaf Hanweg (master glass painter);  
Gerard Myhre, Barbara Derix,  
Eric Pfeiffer (installers);  
Msgr. Edward Buelt (parish priest)

#### Glass Studio and Installer

##### Derix Glasstudios

#### Photographers

##### Raul Garcia

##### Jim Jones, Specular Edge Photography

## Sarah Hall, RCA

“Lux Gloria” » Cathedral of the Holy Family » Saskatoon, SK, Canada



Beauty, technology, and faith are combined in a unique solar glass installation in the spire of a new cathedral. “Lux Gloria” (Light of Glory) is a landmark installation of three monumental, south-facing windows that grace the upper façade. The stained glass in the spire shades the interior of the worship space (and organ loft) from strong south light – an essential element of the building’s design. In contrast to traditional stained glass, the solar windows are highly visible to the exterior and form a seamless integration with the white cladding.

This project is a world first – a cathedral whose stained glass windows generate energy from sunlight, and provide a visible demonstration of stewardship. The design for “Lux Gloria” was inspired by the transcendent glory of God as seen in the beauty of creation and the vast prairie skies. Within the silver-hued array are 12 dichroic crosses, signifying the apostles. There is also a circle, representing a prayer for unity. The largest window is 37 feet high by 12 feet wide and sits 107 feet above the ground. Each window is



divided into 18 panels – 54 panels in total – with each panel being a unique size, shape and design. With more than 1,000 hand-soldered, silver-colored solar cells embedded in the windows, this installation is expected to produce about 2,500 kilowatt hours annually. The solar array is grid-connected and the installation is Saskatchewan’s first building-integrated photovoltaic system (BIPV– solar panels embedded into windows or walls). The cathedral will receive a rebate on its energy costs from the utility grid.

### Jury Comments

*This landmark stained-glass window incorporates photovoltaic cells as part of its artistic expression. It is a technically challenging solution, which allows the beauty of colored glass to meld with the technology of energy generation. The arrangement of photocells within the glass has a certain artful poetry to it.*

Artist

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Fabrication

**Glasmalerei Peters GmbH**

Solar Engineer

**Christof Erban**

Architect

**Henry Downing Architects**

Project Manager

**I.R. Project Management**

Photographer

**AK Photography**



## Linda Witte Henke

“Festive Red” » Evangelical Lutheran Church in America



This collection of liturgical vestments was commissioned to mark the election of The Reverend Elizabeth A. Eaton as fourth presiding bishop of the Evangelical Lutheran Church in America (ELCA). Conversations among the artist, members of the ELCA church-wide worship staff, and Bishop Eaton resulted in a resolve that the vestment collection be grounded in the denomination's tradition, resonate with the denomination's commitment to liturgical worship, and make a statement expressive of the newness ingredient in the denomination's election of its first female presiding bishop. The project includes two ceremonial copes, one chasuble, three stoles, and one dalmatic.

The contemporary design references the Holy Trinity through abstract imagery (globe/Creator, cross/Son, flame/Spirit). Executed in vivid red with nuanced accents

in all of the liturgical colors, the vestments are embellished with more than 10,000 inches of gold trim. The vestment collection introduces energy and touches of vibrant color to the ornate-but-neutral worship space, complementing other touches of red evident in the paraments, banners, ribboned streamers, and vestments of the synodical bishops and parish pastors in attendance. The collection also resonates with the colors and design elements in the rose window at the head of the chancel.

The collection was introduced at the October 5, 2013, worship service at which Bishop Eaton was installed, held at the University of Chicago's Rockefeller Chapel and attended by more than 1,500. “Festive Red” affirms the denomination's historical past and celebrates the leadership, life, and mission of the denomination's unfolding future.

### Jury Comments

*Vestments are an important part of many faith traditions and are often overlooked in design. These beautiful adornments capture both festivity and solemnity in the same breadth. The color red is used in versatile, creative, and theatrical ways. The wearer becomes a walking stained glass window.*

Artist

**Linda Witte Henke**

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Linda Witte Henke (artist);  
Christine Felde (studio partner)

Clients

**Scott Weidler**

**Presiding Bishop Elizabeth Eaton**  
**The Reverend Peter Perella**

Photographers

**Phil Henke**

**Michael Watson**

## Laurie Gross Studios

Ark Curtain » Adas Israel Congregation » Washington, DC



Two panels move in opposite directions on a customized track as the curtain opens to reveal the ark interior and the Torah scrolls. As fragments of what lies beyond are alternately revealed and hidden with the motion of the curtain, the movement suggests the multiple layers of meaning within the sacred texts of our tradition and the importance of our relationship with the Creator.

The artist was tasked to develop a large-scale ark curtain as an interpretation of the concepts of the Tree of Life and the Penetrating Presence of the Creator. The curtain itself consists of two laser-cut synthetic velor panels lined with a layer of shimmer organza to catch the light. The impact of the curtain is impossible to capture in still images; the dynamic experience of watching the two panels interact, seeing the hidden elements behind them sparkle as they are covered and revealed, is truly transcendent.

Installing the curtain and achieving the effect of the design presented enormous technical challenges, from storing 13 feet of curtain in almost zero stacking space in the ark enclosure to



finding a non-electric track that could navigate the curtain panels through the 90 and 180 degree turns it would require to allow them to fully open. But seeing the curtain operate, watching the Torah scrolls appear through the shimmering veil, inspires a sense of awe so rarely experienced. A video of the curtain in action is available at [bit.ly/adasisrael](http://bit.ly/adasisrael).

### Jury Comments

*The ark curtain is interesting in both its technical and esthetic aspects. The veil is beautiful in its static state, it is magical as it opens and closes. It is also liturgically appropriate, as the ark is the source of light. It expresses this quality in a way that many doors do not. The way it reveals the Torah scrolls is amazing.*

Artist

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Laurie Gross and Elisha Schaefer (co-designers)

Photographer

**Elisha Schaefer**



## Merriman Holt Architects

### Columbarium » Memorial Drive Presbyterian Church » Houston, Texas

The new columbarium sits in front of the church's sanctuary, designed in 1972 by MacKie and Kamrath. A close friend of Frank Lloyd Wright, Kamrath introduced Wright's Usonian and Prairie styles to Houston during a period of intense urban growth in the 1940s and '50s. In this location, the columbarium activates an underutilized yet beautiful part of the church campus. It is scaled and detailed to respect the street view of MacKie and Kamrath's historic building.

Designed as a garden that is open to the community, the columbarium's wrought-iron fenced openings frame views to the broad lawn fronting Memorial Drive. The sound of water from a zero-edge fountain provides gentle masking from the traffic. A series of trellises echo the rhythm of the windows of the sanctuary and will provide welcome shade as ivy grows in. The bordering niche walls of randomly coursed limestone reflect the limestone walls of the church. These perimeter niche walls contain the urns while other walls frame memorial plaques for those whose remains are elsewhere. Outside of the columbarium, and just beyond the roof of the sanctuary, a new prayer garden replaces an abandoned fountain. In the center of the prayer garden stands the top of the original sanctuary steeple as a focal point for the garden. The garden provides another place of quiet contemplation, a refuge from the busy urban surroundings.

#### Jury Comments

*This design for a columbarium is completely harmonious with the original building. It takes a program for an outdoor sacred space and makes something of beauty for the entire congregation—living and remembered. The landscape has not yet matured but the design allows it to grow into it.*



#### Architect

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**Foster Stained Glass**  
Contractor  
**JE Dunn Construction**

#### Project Manager

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Structural Engineer  
**CJG Engineers**  
Niche Supplier  
**Eickhof Columbaria, Inc.**

#### Fountain Supplier

**Patio Pools**  
Mason  
**TE Reilly, Inc.**  
Photographer  
**John Lindy**

## Jeanie Fan and Dimitra Theochari

“Nectorium/Nectarium” » Thassos, Greece



This spiritual space for the 21st century revolves around the idea of “The Forbidden,” expressed and experienced in the form of a conservatory with a botanical garden. The proposition that something at the heart of the architecture needs to be sought but cannot be acquired augments the visitor’s desire and awareness. The project consists of a Nectorium and a Nectarium, located on the southeast coast of the Greek island Thassos, near an ancient white marble quarry. The Nectorium is a conservatory, a temple for safekeeping The Forbidden, which is a collection of nectar from native flowering plants curated in the botanical garden—the Nectarium. Nectar is a sweet liquid secreted by flowering

plants to attract pollinators. The desired drink of the Olympian gods, it is forbidden to humans. Exploiting the nature of human curiosity and mythological fantasies, the temple and garden invite visitors to desire The Forbidden, to seek it, and to enjoy its aroma, but prohibit visitors from obtaining it. The white-marble Nectorium sits on the brow of a cleared white-marble hilltop, adjacent is the productive land of the Nectarium, terraced and cultivated with the precision and decisiveness exercised when mining a quarry. The temple takes the abstracted form of ancient Roman amphorae. Each chimney-like “cell” in the structure creates a stack effect that draws aromas up from the nectar

stored in the sunken nectar well. In the nectar wells, visitors can sit and enjoy the aromas. Next to the temple is a polished, articulated marble mount in place of the existing pinnacle, re-emphasizing the relationship of garden and temple, nature and man-made object, landscape and architecture, and the growing ambiguity between the two.

### Jury Comments

*A unique exploration by these students to take a design premise and to express it in architecture. The programmatic novelty is coupled with a thoughtful and rigorous approach. The project is well conceived and intelligently formed.*

### Designers

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## Anthony Papa

### Hartford Islamic Center » Hartford, Connecticut

The result of a University of Hartford graduate architecture studio led by Daniel Davis, AIA, this Hartford Islamic Center strives to promote active participation in the religion. The five pillars of Islam are Shahadah (establishing and acknowledging one's faith), Salat (daily prayer), Zakat (tithing), Hajj (the pilgrimage to Mecca), and Sawm (fasting). The five pillars are apparent in the design by means of the program, the organization, and the form of the mosque. The integration of the five pillars begins at the southwest corner of the site where a large, 70-foot-tall minaret of fritted glass and brightly illuminated from below is a beacon for the area's Islamic community. The minaret grounds the corner and represents the first pillar, Shahadah. An axis is outlined by a thin channel of water connecting the minaret to a reflecting pool also used for ablution. This walk is an indication of the fourth pillar, Hajj, where one travels the slight distance before commencing their prayers—a tribute to the pilgrimage. The prayer hall is the ultimate destination of the Islamic Center and is an indication of the second pillar, Salat. The atmosphere in the prayer hall is serene and spiritual. The form of the structure as a whole is tilted up towards the heavens and in the direction of Mecca. The market is an indication of the third pillar related to tithing, Zakat. The market was included to address the need for funding the Center, hence the association with the third pillar. A café is located on the ground level at this corner to activate it, and to recall the fifth pillar of fasting, Sawm.

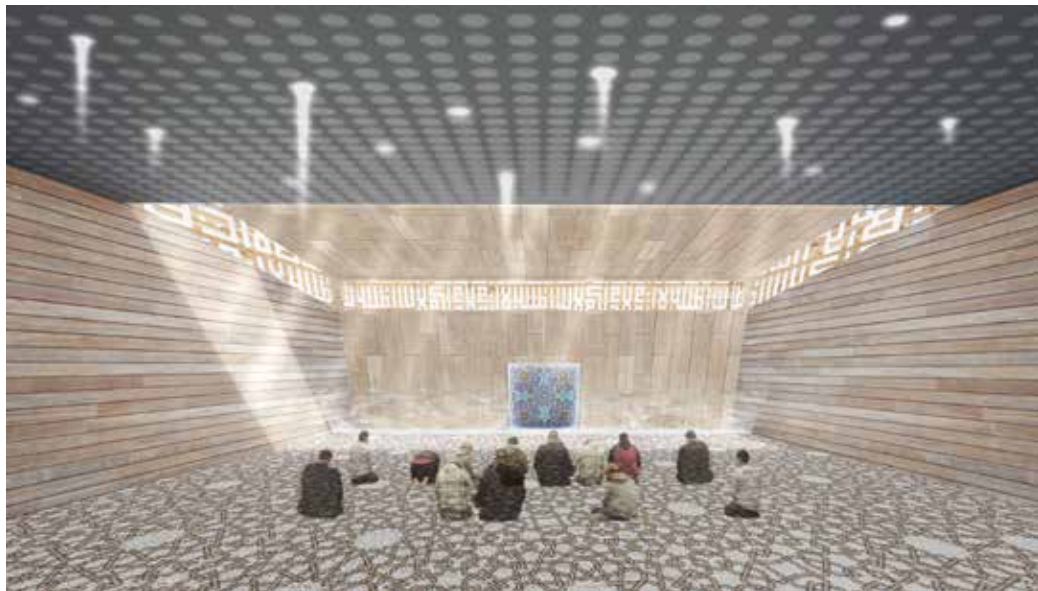
#### Jury Comments

*This student did not succumb to a prescriptive architecture to solve a problem, but found inventiveness and creativity while still respecting the traditions of the building type. The Five Pillars of Islam are clearly expressed. There is a follow-through on ideas to create a beautiful object. The result is a prayerful space—and a compelling design.*

Designer

**Anthony Papa**

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## Travis Price Architects / Catholic University of America / Spirit of Place-Spirit of Design, Inc.

“Tale of the Tongs” » Inishturk Island, County Mayo, Ireland

“Tale of the Tongs” is a design/build architectural installation by U.S. architecture students on a remote island 14.5 kilometers off the rugged west coast of County Mayo, Ireland. The island is only 5 kilometers by 2.5 kilometers, yet it is rich in archaeological sites, and has been inhabited on and off since 4000 BCE. The site in Inishturk (the name translates as “Island of the Wild Boar”) sits atop cliffs and steep hills that drop dramatically to the Atlantic. The island population was reduced drastically during the Great Famine, and has never recovered.

The installation is intended to evoke the centuries of cultural gatherings on Inishturk as a shrine, a respite, a viewpoint, and rest point. It functions as a spiritual and cultural center of gravity - a locus - for the gathering spirit of the global Irish diaspora. It is a gathering place that unites the Druidic and the Christian traditions in the shadow of Croagh Patrick, the ancient pilgrimage route of St. Patrick. It is a place to re-connect and to re-kindle Irish heritage: the fires, the hearth, and the “tongs of reunion.” The design process of the program takes place over the period of a semester, while the construction phase takes place in nine days. The installation was constructed by Catholic University students alongside local craftspeople, with local stone as well as glass and stainless steel, in both traditional and modern building methods. The project has built public awareness and support for the ongoing conservation, eco-tourism and economic development underway on Inishturk Island with the support of Mayo County Council.

### Jury Comments

*This student project is laudable for its great concept and execution, and the discipline that was necessary to achieve it. The finished work is a breathtaking series of design gestures set against a beautiful site. It is a very powerful solution, which stands on its own without the need of explanation, celebrating this spot.*



Designer

**Travis Price Architects / Catholic University of America / Spirit of Place-Spirit of Design, Inc.**

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THE AUTHOR IS AN ARCHITECTURE GRADUATE STUDENT AT THE UNIVERSITY OF HARTFORD IN WEST HARTFORD, CONNECTICUT.



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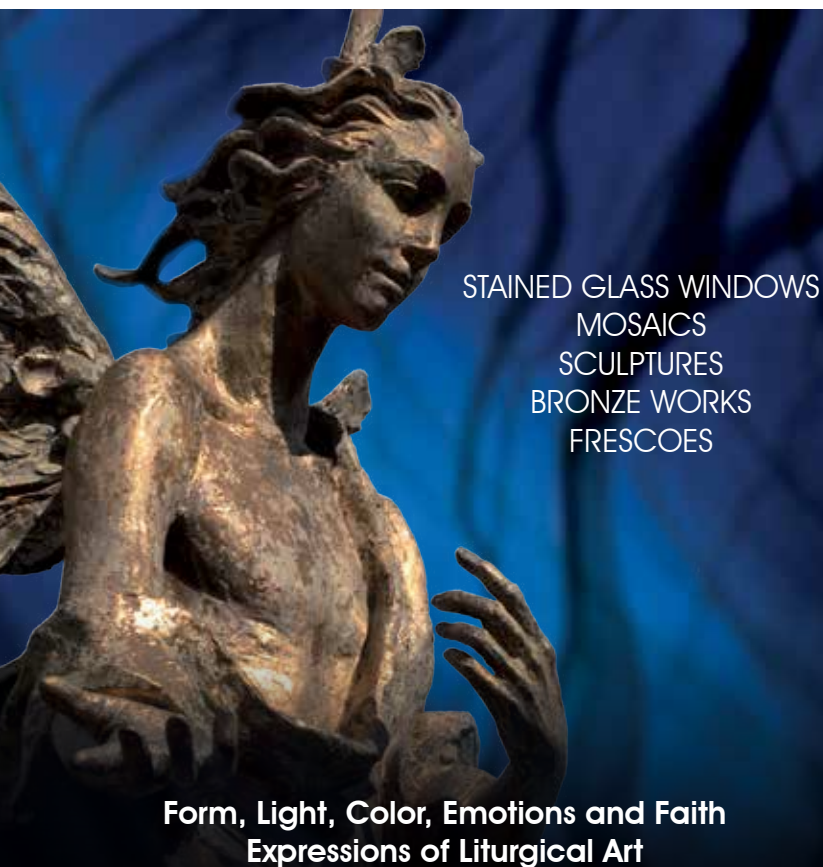


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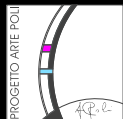
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