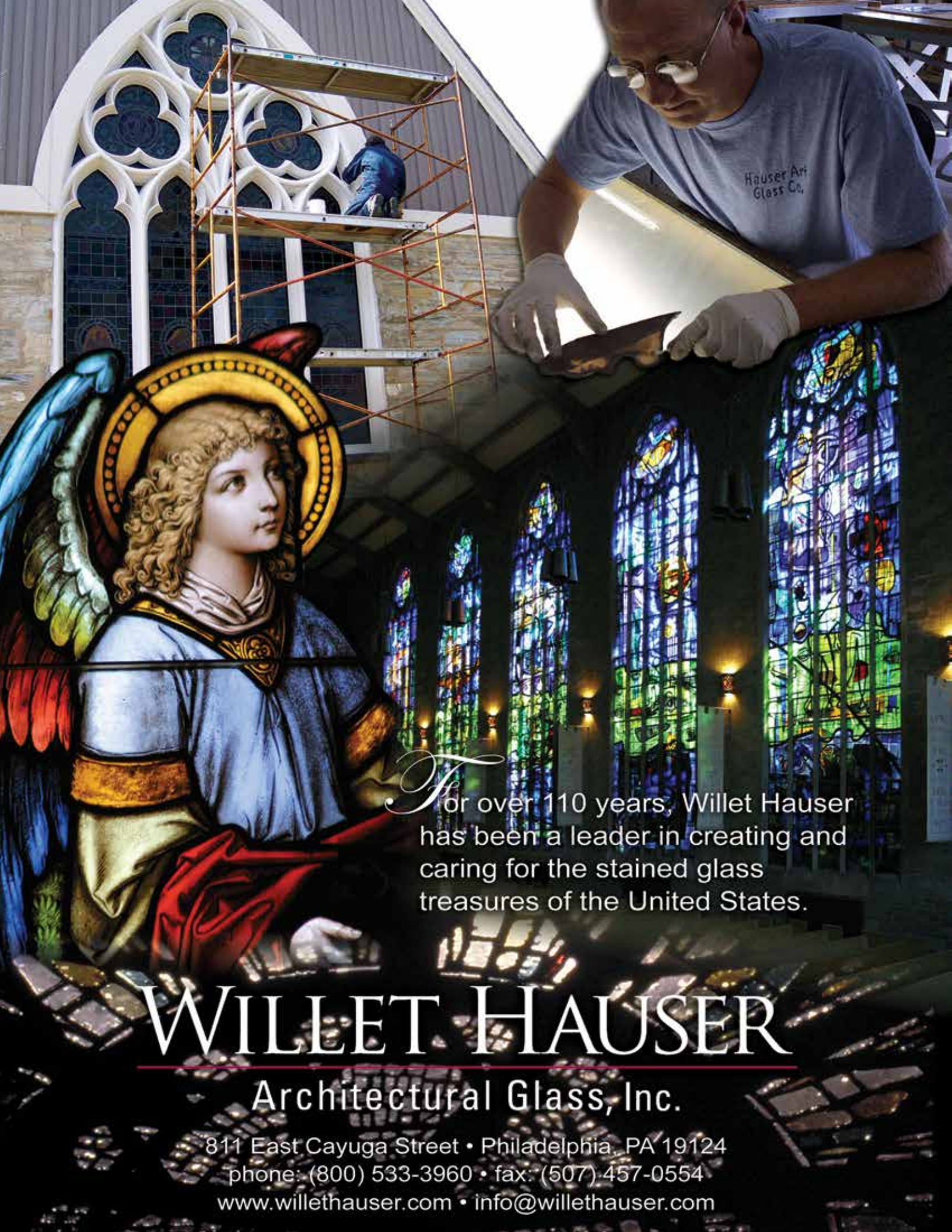




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Annual Awards Issue



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CONTENTS

FEATURES

The 2015 Religious Art & Architecture Awards

By Michael J. Crosbie 7

Honor Award Winners

Pelli Clarke Pelli Architects 8

Hacker 10

Finegold Alexander Architects 12

Ford, Powell & Carson Architects & Planners, Inc. 14

Vincent Hawley 16

Paul Lukez Architecture 18

Jolanta Muszczak 20

Award Winners

Robert A.M. Stern Architects 22

AMBi Studio/Wei-Li Liao Architect 23

Hennebery Eddy Architects 24

Eskew+Dumez+Ripple 25

DiLoreto Architecture 26

Sparano + Mooney Architecture 27

Oglesby Greene Architects 28

Richard S. Vosko, Hon. AIA 29

Acton Ostry Architects Inc. 30

Manning Architects/Eskew+Dumez+Ripple, A Joint Venture 31

Fisher Heck Architects 32

GFF Architects 33

Max Levy, FAIA 34

Duo Dickinson, Architect 35

Eóin Burke and Jim Dessicino 36

William Frank/Emil Frei & Associates 37

Scott Parsons 38

atelierjones, llc 39

Eckenhoff Saunders Architects 40

BIG-Bjarke Ingels Group 41

ikon.5 architects 42

atelierjones, llc 43

Michael G. Imber Architect 44

Travis Price Architects with The Catholic University of America 45

Dimitra Theochari and Nicole Vance 46

Justin Wadge 47

ON THE COVER:

The interior of the St. Katharine Drexel Chapel by Pelli Clarke Pelli Architects, one of the 33 winning projects in the 2015 International Faith & Form/IFRAA Religious Art and Architecture Awards program. Coverage of the winners starts on page 7. *Photo by Jeff Goldberg/Esto.*

DEPARTMENTS

Editor's Page 4

Architects Directory 48

Artist/Artisan Directory 48

The Last Word 50

INDEX OF ADVERTISERS

Assoc. of Consultants for Liturgical Space 51

Conrad Schmitt Studios, Inc. 51

Dekker/Perich/Sabatini 6

Emil Frei & Associates 50

Faith & Form/IFRAA Awards Program 7

Faith & Form Spring 2016 Theme Issue 52

KML 4

LDA Architecture & Interiors 6

Rambusch Studios 52

Rohn & Associates Design, Inc. 5

The University of North Carolina Press 6

The Verdin Company 51

Willet Hauser Architectural Glass, Inc. 2

NEXT ISSUE

Theme Issue:
Spiritual
Landscapes





BOTH HEART AND WOMB

EDITOR'S PAGE ★ MICHAEL J. CROSBIE


The atrocity of Paris taunts with its threat of hopelessness. With nearly 130 dead at this writing, it is the worst loss of life in the French capital since the Second World War. The latest slaughter at the hands of intolerance and extremism tempts us to meet bloodletting with more bloodletting. How else can we respond?

Just a few weeks before the Paris attacks, an anniversary was observed at Corrymeela in Northern Ireland. Fifty years ago, the Corrymeela community was founded by Ray Davey, a Presbyterian chaplain who had witnessed the bombing of Dresden during World War II and then spent time as a prisoner of war. Back in his home country, Davey grew concerned about the sectarian intolerance and violence that threatened to engulf those on either side of the border. With a group of students and volunteers he took a simple step: to create a place where dialogue could take place, among believers and non-believers, even before the "Troubles" erupted.

According to the Corrymeela website, Davey described it as "an open village where all people of good will" could gather to talk and begin to understand their differences—social, political, religious—and find ways to live with them. A piece of land was purchased about 60 miles north of Belfast and Davey and his volunteers began to build. In the 50 years since the community has thrived thanks to volunteers and staff who make it possible, and has been visited by those involved in peace making between Northern Ireland and the Republic of Ireland, and others, such as the Dalai Lama. Mostly it has been a place of welcome and hospitality to many from fractured communities that have taken part in retreats, conferences, prayer, making art, and musical performances. More than 11,000 people visit each year.

At the heart of the Corrymeela campus is the Croí, a chapel that opened about 15 years after the founding of the community. The Croí is literally the heart of Corrymeela—it sits at the center of the campus but it is also heart shaped, with two interior chambers. In fact, the word Croí in Irish means "heart." It is unlike any of the other architecture at Corrymeela,

which appears inspired by the vernacular rural buildings of the Northern Island coast. The Croí was designed by architect Norman Hawthorne, who explained that he was inspired by ancient Irish Christian sites, (according to the Corrymeela website). Hawthorne has described this building as a mixture of architecture and landscape, and its curved, rubble stonewalls, tufted with grass, seem to emerge from a gentle hillside. The Croí is an embrace of stone and land. Its domed interior appears as a womb—a curvaceous place for prayer, meditation, and reflection, illumined by skylights, slender stained-glass windows, and candles. The architecture of the Croí and the mission of Corrymeela are so well wed—a sacred space that is a type of midwife to the goal of reconciliation and a new life amid peace.

A long way from Paris, Corrymeela is a reminder of what can be gained from dialogue among people of faith—even amid the ashes of such horrific acts that fuel hopelessness. Corrymeela's little chapel, which encircles those who come looking for direction and hope, shows that maybe the best place to start that journey is at the center. 

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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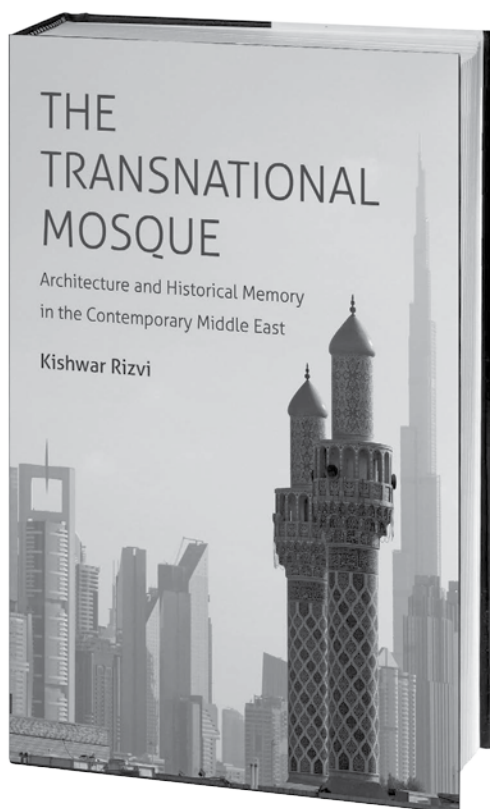
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The 2015 Religious Art & Architecture Awards

By Michael J. Crosbie




Photo: Michael J. Crosbie

THIS YEAR'S AWARDS PROGRAM WAS A LANDMARK for the fact that 33 projects were selected for their outstanding quality—an unprecedented number. The sheer quantity of award-winning projects speaks to the overall quality of the submissions this year—nearly 130 projects were submitted from around the world.

The number of submissions in the realms of renovation and restoration continue to grow, as more faith communities renew and revive existing facilities. As congregations continue to respond to shrinking numbers, 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, this year the awards program included a new entry category: “Adaptive Reuse/Repurpose” to celebrate design creativity, resourcefulness, and planning ingenuity. The new category attracted five submissions (not bad for the first year; nearly as many entrants as were made to the “Renovation” category) and one project was awarded. In the Architecture field, there were 44 entries total, but more than a quarter of them were either “Adaptive Reuse/Repurpose,” “Renovation,” or “Restoration.” The jury was pleased to see more “megachurch” entries. This genre has never been noted for its exceptional architecture, but in fact the jury selected one this year for high praise.

The “Unbuilt” and “Student Work” entries were up this year over last year's entries, with a total of 20 entries in the former and 17 in the latter, making up nearly a third of all the submissions. The boost in “Unbuilt” submissions this year may be a portent of more projects in the pipeline on their way to realization in the next few years. The hefty share of “Student Work” entries this year may be evidence of the growing interest in the spiritual dimension of design in architecture studios. Anecdotally, it seems that more architecture programs are willing to entertain and discuss the spiritual in architecture, even at secular institutions. While this might seem like a radical shift in design studio content, it should not be forgotten that for millennia the greatest works of architecture, East and West, were sacred places. The 2015 awards issue contains some of the newest additions to that tradition.

The 2016 awards program opens for submissions (at faithandformawards.com) on April 1, 2016. 

The 2015 Religious Art and Architecture Awards Jury, left to right: Scott Hall, AIA (architect); Charles Hultstrand, AIA (architect); Rev. Robb Webb (clergy, jury chair); Robert Habiger, AIA (liturgical designer); Edward Rice (artist).

2016 for Call Entries

**Faith & Form/ IFRAA International
Awards Program
for Religious Art
& Architecture**

Award Categories

Religious Architecture New
Facilities • Renovation
Restoration • Unbuilt Work
Adaptive Reuse/Repurpose
Sacred Landscape

Liturgical/Interior Design

Religious Arts Visual Arts
• Liturgical Furnishings •
Ceremonial Objects

Student Work Architecture •
Arts • Design • Landscape

The Jury Panel

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Rafferty Rafferty
Tollefson Lindeke
Architects
St. Paul, MN

Architect /
Vernon Mays
Gensler
Richmond, VA

Architect /
Julio Bermudez
The Catholic
University of
America
Washington, D.C.

Artist /
David Roccosalva
EverGreene
Architectural Arts
New York, NY

Clergy /
Rev. Kristen
Richardson-Frick
The Duke
Endowment
Charlotte, NC

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Pelli Clarke Pelli Architects

St. Katharine Drexel Chapel » Xavier University of Louisiana » New Orleans, Louisiana



Sited at the heart of the university and named for the founder of the school, this chapel embraces the spiritual core of the campus. Its front entry aligns with the balcony of Xavier's administration building, where Pope John Paul II spoke in 1987.

Collaborating closely with Xavier and S.B.S. Motherhouse in Bensalem, Pennsylvania, St. Katharine's founding congregation dedicated to interracial apostolate, the design team found inspiration from her asceticism. Simple, pure geometry, a muted color and material palette, natural finishes, and an abundance of natural light symbolizing God's presence all inspired the design.

Composed of octagons, the main chapel, meditation chapel, and the dynamic roof honor the earliest churches in Christianity. Approaching the main entrance, the foundation of the chapel is of human scale. Above looms the landmark copper roof composed of interlocking geometries, and a simple cross. The smaller chapel extends to the right, supporting a rectangular arch of three bells, and surrounded by low walls enclosing a meditation garden. The clean, angular walls are of Portuguese limestone laid with the same mortar pattern as used in St. Katharine's tomb in Bensalem.

The 430-seat sanctuary has a perforated-aluminum-screen ceiling that soars 65 feet, diffusing natural light through a ring of skylights on the perimeter. This celestial atmosphere is further accentuated with the 12-foot wooden "Risen Christ" ascending dramatically 15 feet from the floor. Colorful stained glass windows sit within niches against the back walls, including "The Stations of the Cross," created by celebrated Caribbean artist José Bedia. The soft, light palette of the interior heightens the bright colors of the art.

Jury Comments

This chapel has an elegant structural quality, very refined use of materials and geometry, and the play of light inside is so soft and surprising. It feels like an oasis. Its location adjacent a busy interstate highway is mediated with the protective wall of the sanctuary without sacrificing light and an uplifting presence inside. A very consistent vocabulary is used throughout.



Architect

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Waggonner & Ball

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**Gibble Norden Champion
Brown**

MEP Engineer
AltieriSeborWieber

Civil Engineer
Morphy-Makofsky

Acoustical Consultant
Akustiks

Surveyor

Landmark Surveying, Inc.

Lighting Designer
**Cline Bettridge Bernstein
Lighting Design**

Code Consultant
Philip Sherman, P.E.

Geotechnical Engineer
**Professional Services
Industries, Inc. (P.S.I.)**

Consulting Landscape Designer

Luis Guevara

Owner's Cost Consultant
MC Cost Consulting, LLC

Architectural Cost Consultant
Steve Ryan, QS

General Contractor
Landis Construction

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Jeff Goldberg/Esto

Hacker

Unitarian Universalist Fellowship of Central Oregon New Home » Bend, Oregon



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Landscape Architect

Walker Macy

Structural Engineer

Walker Structural Engineering

MEP Engineer

PAE

Civil Engineer

D'agostino Parker LLC

Acoustical Consultant

Listen Acoustics

Lighting Consultant

Luma Lighting Design

Cost Consultant

Architectural Cost Consultants

Photographer

Lara Swimmer

The congregation wanted its new home to be as light on the earth as possible, act as a symbol of their respect for the earth, and provide welcoming and warm spaces for their community to worship and come together.

The facility houses a 250-seat sanctuary with minister and choir platform, seven meeting/classroom spaces, a catering kitchen, an administrative office suite, and support spaces.

A net-zero-ready facility, meaningful sustainability was also a key project goal. Features include optimal orientation for passive solar heating, radiant floor heating, thermal mass walls, natural ventilation, on-site storm-water collection, and sustainably harvested wood throughout. The design team worked with the client to refine a set of sustainability aspirations and Unitarian beliefs that would guide the design.

How can Unitarian principles of inclusiveness, exploration, and community inform the design? Charcoal sketches were created as a meditation on these questions and as a search for archetypal forms. These inspired the floor plan and sectional design of the spaces. Natural light, views, clean flowing lines, organic textures and finishes, warm colors, and human scale create an environment that inspires community, spiritual contemplations, learning, and social action.

The processes of creation and erosion and the resulting forms of rock, topography, and qualities of material in the region are embodied in the building's form, appearance, and materiality. The building is stitched within the trees to celebrate and preserve them and placed to intensify awareness of the relationship of the interior spaces to the surrounding grounds and landscape.

Jury Comments

This project sits beautifully in the environment. It exhibits a skillful use of natural materials, and is impressive in its resource conservation being a "net-zero" building. The balance of light in the interior contributes a strong sense of transcendence and a connection to the divine through nature.



Finegold Alexander Architects

The Memorial Church » Harvard University » Cambridge, Massachusetts



Built in 1932 in the Georgian Revival style, the Memorial Church features a single barrel vaulted volume with the main sanctuary divided by a chancel screen. The main sanctuary is a proscenium arrangement of seating with a gallery, while the chapel has antiphonal seating dominated by a large Palladian window to the east. In 1967, a new organ was installed. Originally to be located in the gallery, a late change placed it at the east end of the chapel, blocking the Palladian window, relocating the pulpit to the west end, and requiring removal of some pews. This arrangement created an imbalance of sound—the instrument was too big for the chapel and inadequate for the church. The solution to the music problem was to have two organs: a new tracker organ in the gallery for the church and a smaller electronic organ restored and placed among the chapel pews, with remote pipes. These changes provided an opportunity to complete a faithful restoration of the chapel to its original 1932 design.

The architects conducted careful research of historic photos and surveys of existing conditions to maintain the integrity of this special place of worship. The east window was revealed, once again, flooding the chapel with morning light supporting the spirit of the daily morning service. New pews were matched the originals that had been removed, the pulpit was restored to its original location, accessible seating was integrated, original lighting restored, and a new chancel gate designed and fabricated. In the gallery, pew seating for the choir was reconfigured to allow sight lines to the choir director without altering the perspective view from the main pulpit below.

Jury Comments

This restoration brings the chapel back to where it should be. The large organ installed nearly 50 years ago had been a mistake, and this restoration of the church realizes the vision of the original designers. The beautiful Palladian window is once again the focus of the chapel, revealing God's immanence in this space.

Architect

Finegold Alexander Architects

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Organ Consultant

Jonathan Ambrosino

Organ Restorer

Foley-Baker, Inc.

Contractor

Shawmut Design and Construction

Millworker

Anthony Fabrizio Woodworking

HVAC Engineer

BLW Engineers

Ornamental Metalworker

DeAngelis Iron Work, Inc.

Photographer

Blind Dog



Ford, Powell & Carson Architects & Planners, Inc.

Mission San Juan Capistrano » San Antonio, Texas



Dating from 1786, Mission San Juan Capistrano is one of the area's five Spanish Colonial mission churches constructed during the 18th century. For nearly 300 years San Antonio's missions, with the exception of the Alamo, have continued to function as active parishes and have served and shaped the local community. They are meaningful and valued spiritual places and are still relevant as centers of community and local identity.

Capistrano, although intact, was in serious jeopardy of eventual collapse due to unstable soils that were causing massive cracking in its thick load-bearing walls. The problems were especially acute in the principal façade, including the belfry. The restoration architects worked with a structural engineer to design an ingenious solution that required digging and pouring a massive grade beam under the existing walls, and further supporting the beam on 32 steel reinforced concrete piers drilled 28 feet deep at the building's perimeter. The piers were placed as close as possible to the existing structure without damaging the historic walls and footings.



Once the chapel's settlement problems were arrested it was meticulously re-plastered inside and out. The deteriorated walls were repointed with new lime mortar similar to the original and voids in the walls were injected with grouting. Interior renovations included adding a devotional altar and a wrought iron and carved-wood screen at the rear of the chapel beneath the choir loft. Liturgical furniture was created for the altar and historic paintings and statues were conserved and reinstalled at the sanctuary retablo. The sacristy was reconfigured to maximize usable space through the installation of custom-designed cabinetry.

Jury Comments

This is an internationally important project. It is meaningful in the history of religion, and the restoration carefully reveals the building's history, accentuating the mission's authentic architectural elements. It is a hallowed place and this flawless restoration honors its history.

Architect

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Architects & Planners, Inc.**
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Anna Nau (project team)

MEP Engineer

James T. Rodriguez

Structural Engineer

Sparks Engineering

Contractor

Pugh Constructors

Photographer

Mark Menjivar

Vincent Hawley

St. Gregory the Great Vessels » Stoneham, Massachusetts



This set of sacred vessels was commissioned by St. Gregory the Great Catholic Church. This Catholic Community of the Personal Ordinariate of the Chair of Saint Peter was in need of a chalice and paten that represented not only the history of its namesake, but the real communion of the church body. The Personal Ordinariate of the Chair of St. Peter was created by Pope Benedict XVI to invite Anglicans to return to the Catholic Church while keeping their liturgical traditions. With this in mind, the commission committee sought a larger set of historically based sacred vessels. The most challenging part of the design was creating a functional liturgical

piece combining ancient influences with a contemporary form.

Influences were drawn from the Ardagh Chalice dating from the first half of the 8th Century and the Derrynaflan Chalice from the 8th and 9th centuries. The paten is inspired by an 8th-century paten held in the permanent collection of the Metropolitan Museum of Art in New York. The images of St. Gregory the Great was included in the design, drawn from the 8th-century Saint Petersburg Bede, one of the earliest depictions of him. The sterling silver chalice with its 24k gold-plated bowl is 7 inches high with a diameter of 6 inches and a base of 5 inches. The sterling silver

paten rests atop the chalice and is 9.5 inches in diameter. The chalice is made of eight hand-raised and forged pieces, while the paten is raised and folded from a single solid sheet.

The chalice has three medallions—St. Gregory, Jesus (8th-century depiction), and an early rendition of the Chi-ro—affixed to the base. Along the top and the underside of the chalice lies a ribbon with hand-engraved inscriptions. The paten has the same Chi-ro as the medallion engraved on the face. On the back of the paten is an engraved dedication circumscribing it.



Jury Comments

The design provides a great reference back to imagery from nearly 1,300 years ago, with an overall form that recalls very early chalices. This 21st-century ceremonial object honors the history of vessel craft, using an 8th-century chalice for inspiration. It is very tied to this tradition. Subtle and elegant, it gracefully acknowledges its rich history.

Artist

Vincent Hawley

VWH Jewelry

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vwhjewelry.com

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Paul Lukez Architecture

Guaimaca Mission Retreat » Guaimaca, Honduras



The Dominican Sisters of The Presentation in Guaimaca, Honduras, have built and operate a clinic, community center, farm, and girls school. Now they aim to build a Mission Retreat on a donated 350-acre area of farmlands, grasslands, orchards, pine forests, and streams. Occupying an acropolis-like knoll overlooking spectacular scenery, the retreat will be a spiritual sanctuary and economic driver for the community. Its program includes a residence hall, a church, classrooms, and a conference hall.

The church adapts local vernacular: pine-timber roof, stucco-clad plaster walls, stone walls. A pathway encircles the church and hill, easily accessing a central courtyard that flows through its east end. This opens the church interior to

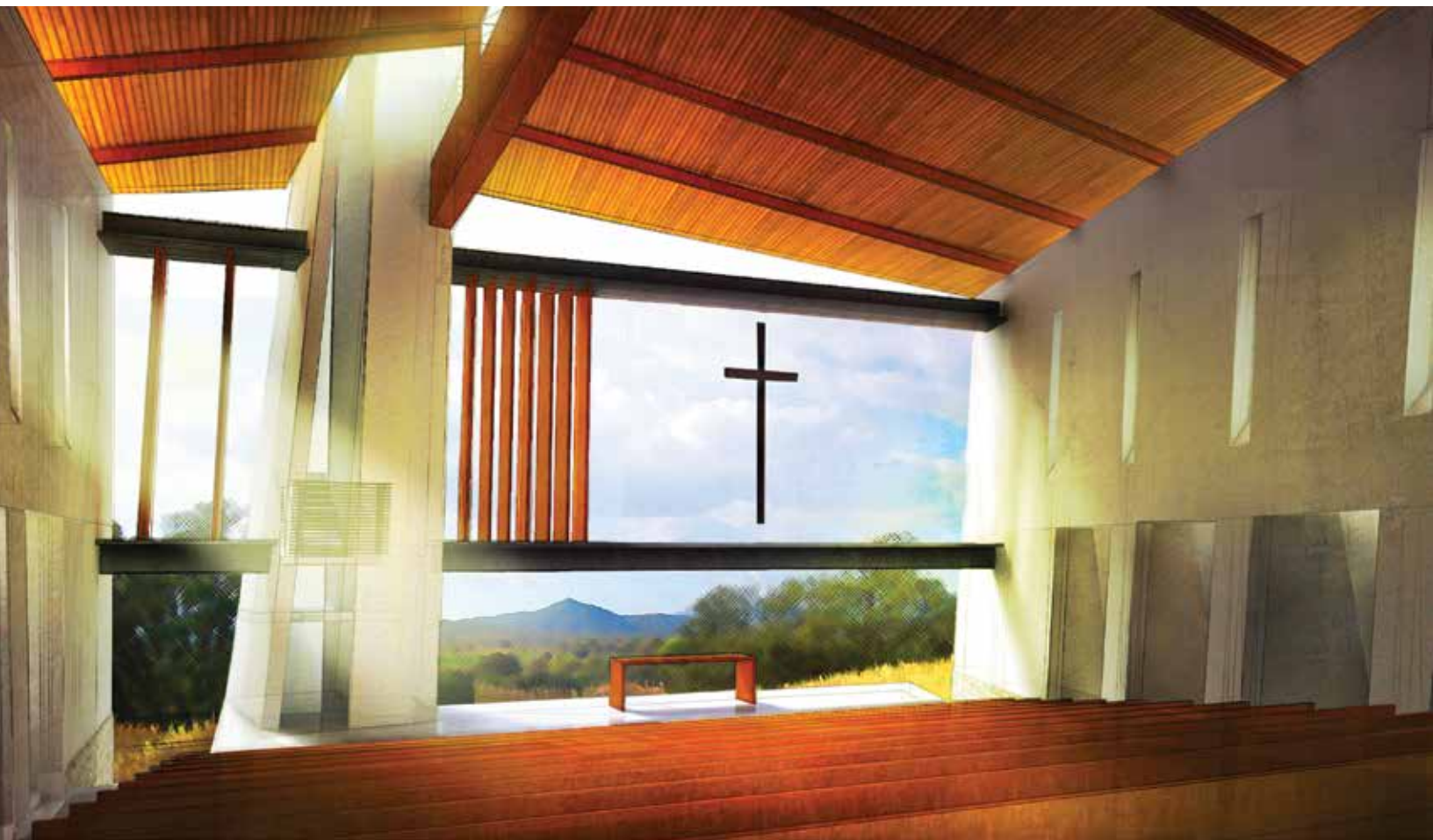
the landscape, creating a unique spiritual experience. From the east, the courtyard's ground plane gently slopes up into the church, framing the cross silhouetted against the tropical sky, before descending to the western valley. This continuum shifts visitor attention from sky to horizon to valley and village below. As a backdrop to the chancel, this landscape reminds visitors that, despite daily hardships, "heaven is on earth."

A screen of retractable, rotating wood shutters slides along steel tracks to temper sun and rain. Two sets of canted walls oriented east-west create small altar alcoves in each of 12 bays to dramatically capture slivers of light. The site's equatorial proximity channels that light in from the north and south walls so it reflects off the

beautiful native stucco walls in surprising if not mystical ways. The altar podium is supported by the crypts, which face the sunset and are seen from the road upon entering the compound. The lectern is integrated with the bell tower to the south of the altar and the cross, which is visible from the valley village.

Jury Comments

This design is made unique through its materials, but it is also something familiar, referencing the vernacular. It picks up on local materials and construction techniques. The site plan incorporates an interesting pathway, with great exterior public space. It plays off of the landforms beautifully.



Architect
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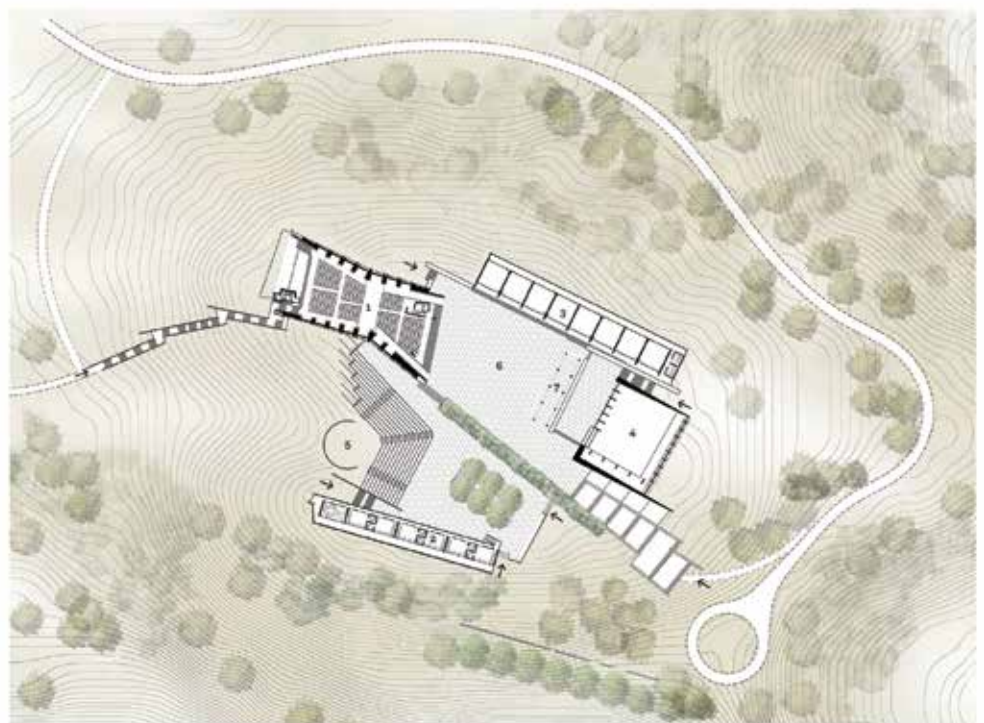
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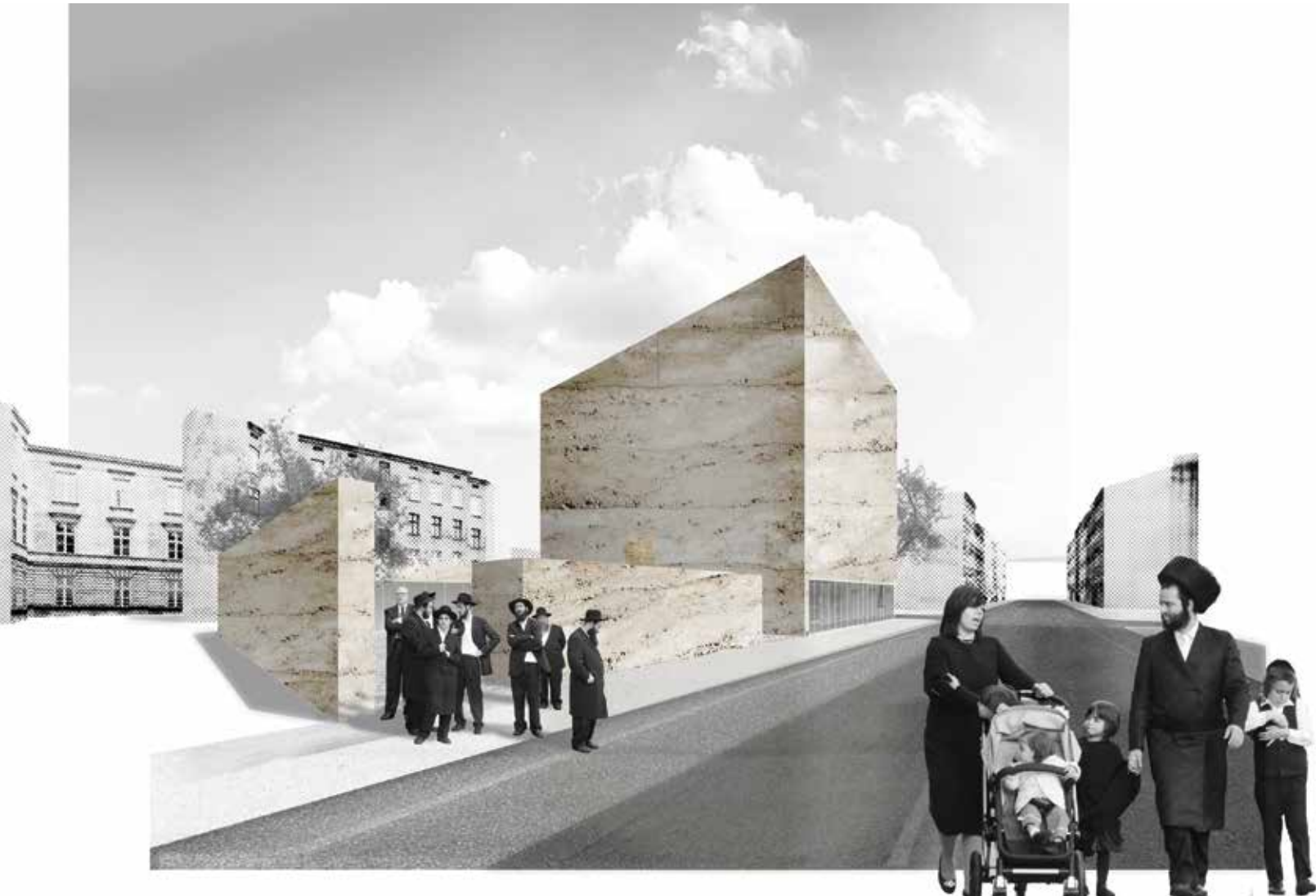
Ground Floor Plan

→ Entrance

1. Church
2. Residence Hall
3. School
4. Conference Room
5. Amphitheater
6. Courtyard
7. Pergola

Jolanta Muszczak

New Synagogue in Łódź » Łódź, Poland



The emergence of the Jewish community in Łódź in the early-19th century and its rapid development underlay the fact that before World War II a third of Łódź citizens (230,000) considered themselves of Jewish origin (this was the second-largest community in Europe, after Warsaw). The full image of pre-war, Jewish Łódź is captured and preserved only in old photographs and postcards. The oldest part of the city, a Jewish district, was demolished. Scarcely one synagogue survived the war, and it does not currently serve a congregation.

This student project served as a pretext to travel in time. The immense heritage lost during the war evokes longing for a by-gone, multicultural cityscape. The project

attempts to restore, if only partially, memories of this pre-war identity and an answer to the present needs of the community.

The glazed foyer in combination with the closed space of the prayer hall is meant to trigger tension between the intimacy of the sacred space and a willingness to make passersby familiar with Jewish culture. The central hall includes a high space topped with a structure of intersecting Stars of David. The synagogue form resembles a cube. Reducing the architectural expression to the fundamental, ordered geometry achieves a purifying effect both in terms of spirit and space.

The natural expression of concrete mixed with the honesty of the building's con-

struction lends authenticity to the synagogue's essence. Brass elements referring to historical materials for menorahs and other sacred objects, in combination with the strength of raw concrete, are meant to tell a tale about tradition and continuance.

Jury Comments

This student project sustains a strong concept all the way through the design. It is very connected to the history of the place. It is very sophisticated--a simplicity of materials but complexity of details. The use of materials and light is striking, achieving solidity and openness simultaneously.



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Immanuel Chapel » Virginia Theological Seminary » Alexandria, Virginia



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Contractor

**The Whiting-Turner
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Photographer

Peter Aaron/OTTO

The new Immanuel Chapel replaces an historic 1881 chapel that was lost to fire in October 2010. The new chapel is conceived not as a look back to the 19th century, nor as a monument to the present, but as a timeless place to honor and carry forward all that has gone before on the VTS campus. It stands in conversation with the nearby ruins of the 1881 chapel, now a garden for quiet contemplation. The new chapel is plainspoken, with red-brick forms and detailing reflecting the restrained Virginia traditions of the campus's early buildings, and a simple foursquare spire – a counterpoint to the Italianate tower of nearby Aspinwall Hall. The chapel creates a new gateway to the campus.

Planned as a Greek cross, each of the chapel's four corners are programmed for various uses: a parish parlor, a children's room, a choir room, and a vesting room. The chapel also functions as a space to teach seminarians to lead worship, thus it is a flexible worship space that serves as a backdrop to a range of liturgical purposes from large-scale celebrations to intimate services. The portable main altar can be relocated for ordination ceremonies and special events. The ceiling of the main worship space has been shaped to accommodate the varying acoustic needs of the seminary, from festive praise bands to congregational singing; from rich organ music to hushed spoken word. A lantern and large arched windows bathe the main sanctuary in natural light.

Jury Comments

The new chapel is contextually very strong, respecting its Virginia roots. A sense of connection is forged between the community and the campus. The jury is very impressed with the great inventiveness and flexibility of the plan, which is very appropriate for a "teaching" chapel. The ruins of the old chapel have been lovingly incorporated into a contemplative green space, paying them homage.

AMBi Studio / Wei-Li Liao Architect

The Light of Christ's Salvation Church » Taichung City, Taiwan



This church was defined as a place having dialogue between God and people. The entry sequence from outside to inside is a peaceful experience to purify the secular mind in preparation to enter the spiritual dimension. Also in the design is the concept of a spiritual “Seven-Eleven,” —common convenience stores in Taiwan. It is a place not only for religious activities but also for local events, and a hub for local people to have a place for social and religious gatherings.

From ground to the fourth floor, the main architectural mass is a thick and solid concrete foundation representing the mountain; the titanium-zinc-clad chapel on the top floor becomes the ark on the mountain peak. The arc of the chapel expresses its visual lightness, while the roof parapet of the chapel is reduced to the minimum to suggest a whole rather than several segmented surfaces. Using steel structure in the main chapel creates a long-span worship space, with a concrete structure on the lower part as a solid platform. Ground-floor walls are kept to a minimum to create an atmosphere of a “wall-less” church. Most ground-floor spaces are open to local community activities.

When entering the church, there is a water-washed wall at one end, then a piano key-like suspended stair with stainless steel rods, and last a glass arc bridge above. A glass rainproof roof welcomes natural light and enhances ventilation.



Jury Comments

This project responds to a vibrant urban context with an unusual design prompt. Using the Seven-Eleven as inspiration is part of the genius of the design, carried through the concept to the very details, which are lyrical. The materiality fits the place, which is filled with light, raking the surface of the concrete planes. The very clean plan begs you to explore.

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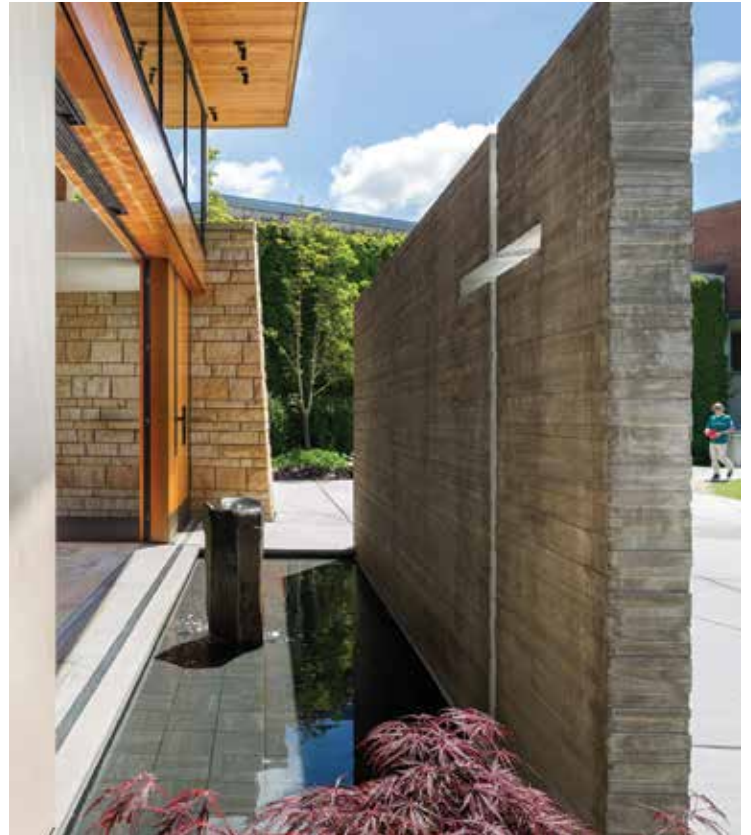
Hennebery Eddy Architects

Our Lady of Montserrat Chapel » Seattle Preparatory School » Seattle, Washington



This 1,600-square-foot chapel serves as a sacred, contemplative space on the campus of a Jesuit college preparatory high school, supporting the mission of the school and reflecting the traditions and history of the Jesuit order. Inspired by the ruins of 17th-century South American missions, the design blends the strength and permanence of stone with the warmth and simplicity of modern Pacific Northwest architecture to create an open and inviting space that has been embraced.

The siting of the new chapel creates a focal point on campus. The chapel is formed by a battered sandstone wall extending to the central plaza, anchoring it to the site. This is critical for the chapel, which is attached to and built atop an existing class-



room building. A dramatic window wall frames views of a forest canopy and a shed roof floats above the chapel, orienting visitors skyward. A board-formed concrete screen wall with a cross-shaped void provides visual and spiritual separation from the lively plaza. Behind the wall, a baptismal font rests in a shallow pool reflecting sunlight into the entry, creating a tranquil passage to the chapel. On axis with the cross, a bronze sunburst inlaid into the plaza symbolizes the school's Ignatian ideals, such as a tradition of craft. This is most prominent in the custom entry pivot door, scribed to meet the battered stonewall and accented with solid bronze inlays and a hand-forged bronze pull. Liturgical elements including the altar, ambo, tabernacle, and crucifix use old-growth fir salvaged from nearby Adelpia Hall.

Jury Comments

This project is wonderful in its context. It creates a gateway, a threshold. Stone is used to connect the building to the site, and also to the tradition of mission churches the Jesuits are known for. The path created, past the font and water feature, past the cross, creates an experience of calm before coming into the main space. It lightly touches the site.

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St. Pius Chapel and Prayer Garden » New Orleans, Louisiana



Designed as a quiet refuge and intimate sanctuary for sacred reflection, this new chapel on the St. Pius campus is a subtle sculptural addition to the landscape. The congregation wanted the new chapel to complement the adjacent 1960s church with its monumentally scaled copper roof. Since the location was so close to the church, it was critical that the two elements share a common architectural vocabulary.

The new chapel is a delicately placed, quiet counterpoint to the size and scale of the adjacent church, but its shape and form share similar characteristics, most notably in the angular rigidity of the roofline. The sculpted box is carved away on two sides and at the roof, allowing significant glazing elements to be incorporated. The orientation and modulation of the glazing elicit changes in the natural light patterns throughout the day and create a unique ambience for reflection and contemplation.

The configuration of the floor plan allows the visitor to enter a small vestibule separated from the chapel by a slatted wood screen wall that affords privacy but

also allows one to see parishioners occupying the space. The interior design features are intentionally minimal. The space's power and purpose is enhanced by its very simplicity; the sculpting of the building massing extends to the interiors, and is visually understood as a carved-away, light-filled volume. The cross is expressed through the carving and folding of white planes accentuated by grazing light. Supporting its function as an adoration chapel, the visual focus is on the custom wood tabernacle and monstrance containing the Eucharist, allowing occupants to worship in quiet solitude.

Jury Comments

This small yet powerful project convinces through its wonderful details, fitting in with the overall architectural form of the existing building. The interior is full of light, yet simple, and materials are chosen and rendered with great care. It achieves much for a fairly modest project.

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DiLoreto Architecture

St. Edward Catholic Church » Keizer, Oregon



This new church responds to the congregation's desire to make a community landmark. The new building replaces a 40-year-old existing church that was too small, difficult to see, and structurally compromised. Located on the parish's 18-acre parcel, two basic architectural actions informed the initial concept: create a pedestrian walkway from the street into the heart of the site that connects the site with the larger community; make the building a beacon for the local community.

Design inspiration came from Gothic architecture but with a contemporary architectural language: an abundance of natural light and space created by exposed structure.

Designed to easily accommodate 600 worshippers, the new 11,681-square-foot church can hold up to 750 by adding seats in the large entry narthex and oversized aisles. Accessed from both east and west under a tower cross, the large narthex allows for multiple small gathering

areas. The narthex's 20-foot-wide sliding wall opens it to the sanctuary for additional seating during large celebrations. The worship space sits under a series of pointed glu-lam arches that march toward the sanctuary. They support a wood roof, create side aisles, and allow for the glass surround above. As desired by the parish, pews are arranged as a semi-circle around the sanctuary on a level floor for a more inclusive worship environment.

The immersion baptismal font at the nave entry leads to a center aisle that terminates at the altar and tabernacle beyond. The layout and interior are a direct response to the Catholic liturgy and parish desires for a light-filled space, made of Oregon wood, and welcoming to all.

Jury Comments

The way that the architecture reveals the structure from the exterior is very clever. As a lantern it succeeds, while the grandeur of the structural solution makes it distinctive. The heavy timber is an expression of the region's common building practices. It has a warmth, and seamlessly connects inside with outside.

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Saint Joseph the Worker Catholic Church » West Jordan, Utah



This 23,000-square-foot church serves as a place of worship for a Catholic community in Utah. The project includes a large entry and gathering space; elliptical sanctuary space that seats 800; liturgical and vesting spaces; administrative offices and conference space; a separate day chapel; and a circular courtyard with a central water/fire feature.

Named for the patron saint of laborers, this parish church has a rich history and cultural lineage rooted in the practices of construction trades and craftspeople. The design of the new church re-uses fundamental elements of an existing structure and incorporates new steel, copper, and hand-crafted wood components to reference the parish's mining and construction history. Drawing from this lineage, a palette of materials was selected that express the transformation of the raw material by the worker, revealing the craft and method of construction. These materials include

textural walls of board-formed concrete, constructed in the traditional method of stacking rough sawn lumber; a rainscreen of clear-milled cedar; vertical grain fir boards and timbers used to create the altar reredos and interior of the day chapel; flat-seam copper panels cladding the day chapel; and the skylight structure over the altar.

The sanctuary geometry is composed of two offset ellipses. The space changes throughout the day with the color of the apertures growing more intense when highlighted by the path of the sun. Reclaimed elements from the existing church and other sustainable products and systems are integral to the design, both on the interior and exterior. Green aspects of the building and construction process provided the opportunity to demonstrate tangible and natural relationships between social ethics and environmental ethics.

Jury Comments

The design sensitively fits the desert environment with a very timeless quality. The choice of materials is indigenous yet ethereal, connected in many ways to the congregation, producing drama through humble means. The scale is modulated with different materials. The chapel is a precious space, matching the scale of the landscape.

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Dana Sohm

Oglesby Greene Architects

RockPointe Church » Flower Mound, Texas



A suburban Texas Bible church was rapidly outgrowing its existing spaces and experiencing both pedestrian and vehicular circulation conflicts on site. With buildings and a master plan by previous architects in place that exasperated the conflicts, the congregation sought new architecture that would serve as a catalyst for the church's liturgical mission.

The new plan separates and reroutes vehicular traffic to the perimeter, while

creating an inward oriented pedestrian campus, and allowing future programmed expansion infill capacity. A 400-foot linear lawn unites the campus and is intersected by the main collector/entry axis, accommodating the flow of large congregational participation in often multiple worship services.

The program includes a 900-seat worship center (expandable to 1,200), large common areas, administrative space, adult

classrooms, children's/day-care classrooms, and additional on-site parking.

Stone walls, referencing from the existing building palette, define the worship space and are read as the dominant volume from both the exterior and interior of the building. The gathering lobby has a 20-foot-high structural wood ceiling and stone walls, washed continuously by peripheral skylights on each side. Floors are polished concrete or carpet.

A transparent, north-facing circulation corridor fronts the newly created campus lawn, linking the children's classroom wing and covered outdoor youth plaza to the west, and the administrative and adult spaces zone to the east. The east wing gently curves and rises toward a future trail and prayer garden atop the prominent on-site hill (Flower Mound), which is protected by the town.

Jury Comments

This megachurch is expressed through its warm, natural materials. There is a great expression of community space, which ties all the campus buildings together with the landscape. The scale of the design is handled very well, from the big picture to the little details. The building has great textural qualities.

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Richard S. Vosko, Hon. AIA

St. Vincent de Paul Church » Albany, New York



Constructed in the Greek Revival style in 1908, this Catholic church was expanded in 1957. After a fire in the sanctuary in 1985 the interior was renovated. However, the main worship space was not ADA compliant, the lighting was inadequate, there were no restrooms on the main floor and the church was not air-conditioned. The grisaille paint scheme with trompe l'oeil ceiling was fading and the seating plan limited the options for participation in the liturgy.

In the new centralized plan worshippers are equidistant from the altar table, they can see and hear each other, and they can intimately engage with all liturgical ministries. A series of educational and listening sessions was conducted with the congregation. Programming exercises determined the scope of work. The design process followed. Responsible stewardship and attention to people who live in poverty guided the budget. The total project cost was \$850,000.

Among the renovation's various features: a barrier-free, wood sanctuary platform

located in the center of the square nave; rearrangement of 450 movable chairs in a concentric plan around the altar platform with spacing for persons with different abilities; relocation of the music ministry in front of a new reflective surface to enhance the sound and reduce reliance on electronic amplification; a baptismal font allowing for ritual options including barrier-free access for persons with different abilities; newly painted surfaces, including the ceiling's cosmic theme; installation of eight new icons of saints chosen by the congregation; air-conditioning; a barrier-free family restroom in an existing parlor near the entrance.

Jury Comments

Even with a limited budget, this design transforms the worship space, making the most of the existing furniture. The new design supports the liturgical aspects of the church, demonstrating how older spaces can be converted into a contemporary setting. The design draws the worship community together.

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Acton Ostry Architects Inc.

Congregation Beth Israel » Vancouver, British Columbia, Canada



Constructed in 1948, the home of Congregation Beth Israel no longer met the needs of the congregation and the facility was extensively renovated and expanded. The existing synagogue was retained and re-purposed for social and educational activities. A new house of worship was added to the east, with a new approach and entry featuring terraced landscaping and a gold- and amber-hued colored glass entry canopy located to the south.

The new sanctuary, oriented east towards Jerusalem, connects to a light-filled foyer, lobby, and gallery hall. A series of interlocking courtyard spaces surrounds the facility, creating a transitional threshold between the sacred and the profane.

The sanctuary expands from 400 seats to 1,400 during the High Holy Days by means of movable walls. A warm palette of cherry wood paneling and Douglas-fir ceiling slats further unites the sanctuary, chapel, and social hall. The main entry doors into the sanctuary are covered in raised words from biblical text. Hebrew-lettering frit on interior glazing is configured in the image of the burning bush to mark the chapel entry. Upholstered pews form concentric arcs around a raised bimah, creating an intimate setting for worship.

A massive concrete wall clad in variegated slabs of Jerusalem stone surrounds the focal point of the synagogue—the ark and scriptures housed within. A narrow skylight washes the wall and ark in natural light. An eternal light, in the form of a three-dimensional Star of David, is suspended above.

The facility utilizes hydronic heating and is designed to connect to a pending hot water District Energy System. The synagogue achieves an 18 percent reduction in energy use and attains a high thermal performance.

Jury Comments

The sense of light in this building is astonishing. This Brutalist building has been turned into a softer, gentler house of worship, making it more approachable—even welcoming. The design overcomes the original architecture's shortcomings and has filled it with a new spirit.

Architect

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Photographer

Michael Elkan

Manning Architects/Eskew+Dumez+Ripple, A Joint Venture

New Orleans East Hospital Chapel » New Orleans, Louisiana



The replacement of community institutions and places of worship to the hardest-hit areas of New Orleans after Hurricane Katrina was an essential part of the collective healing process. In New Orleans East, a milestone in the recovery was the rebirth of New Orleans East Hospital.

The original hospital chapel, constructed in 1968 and located at the upper floor of the hospital annex, did not suffer the extensive water or wind damage found through-

out the remainder of the facility. The white marble-clad walls, illuminated by natural light, created a soft, amber glow and an ethereal ambience that was both welcoming and comforting. Although the original chapel was in reasonably good condition, incremental expansions made it difficult to find and access. Furthermore, the majority of the hospital wing in which it resided was functionally obsolete and slated for demolition. As a vital component of the program

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Photographers

**Michael Palumbo;
Will Crocker Photography**

for the new hospital facility, the design team proposed a far more convenient location for the chapel: delicately positioned in a space adjacent to the atrium and abutting the courtyard to provide a sculptural counterpoint to the adjoining public spaces.

In order to celebrate the legacy of the original chapel (which had been in continuous use for more than four decades), the design team proposed salvaging the original white marble paneling to bring a sense of the familiar to the newly constructed space. Backlit by natural daylight and accented with a delicate filigree of bronze trim, the glowing panels radiate warm, diffused light into the sacred space, creating an ephemeral quality appropriate to space for worship, reflection, and contemplation.

Jury Comments

The new chapel occupies a space that provides excellent access in the coming and going of patients and visitors. The incorporation of marble from the old chapel is a wonderful reference to the hospital's history. Its use in the new design allows a connection with the past while the material's beauty fills the new space with a lustrous light. An elegant design that is a metaphor for New Orleans.

Fisher Heck Architects

St. Monica Catholic Church » Dallas, Texas



St. Monica is the first church constructed by the Diocese of Dallas after Vatican II and considered by many an iconic house of worship. Having remained essentially unchanged since its completion in 1966, the diocese wished to renovate the 800-seat church to accommodate current liturgical practices and breathe new life into the aging interior. Among the design challenges was to increase seating and provide wheelchair access; open the choir area to be a part of the congregation and incorporate a new pipe organ; create a gathering area near the south entrance to the church; create a more intimate reservation chapel; place the font in a more appropriate and visible location; replace confessionals with two reconciliation rooms; improve acoustics and visually integrate audio-visual technology; improve lighting quality and energy efficiency; expand the sacristy and create a vesting sacristy. These new elements had to be within the physical limits of the existing building, with the exception of the narthex.

In response, the sanctuary platform was re-configured and a ramp was added for accessibility. A new skylight naturally illuminates the stained glass over the altar, while a new reservation chapel is adjacent to the sanctuary. The font was moved from the narthex into the nave and two existing shrines now house the reconciliation rooms. The choir is now integrated into the congregation with adjacent overflow space for special occasions. The expanded narthex incorporates the new bride's parlor, vesting sacristy and restrooms. Energy-efficient lighting, HVAC systems, and insulation were incorporated. Final construction cost was \$4,217,000 and under budget.

Jury Comments

This response to a very difficult design problem resulted in a major transformation of what was there. A number of small interventions and moves have resulted in an environment that works better liturgically. There is a seamless union of religious art and architecture.

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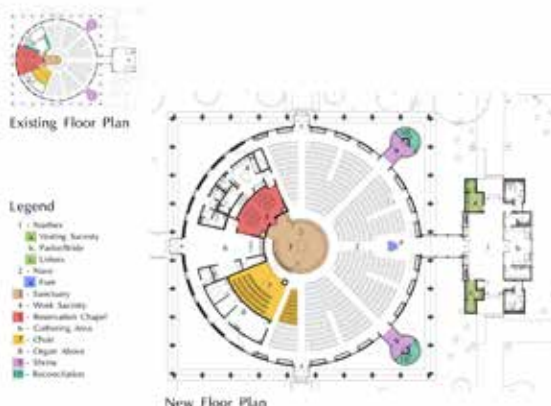
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DVDesign



GFF Architects

Fiedler Atrium » Fiedler United Methodist Church » Dallas, Texas

The new master plan, renovation, and addition for this church in downtown Dallas creates a new “heart” and center for the facility. Originally constructed in 1926, the historic church had been added to and renovated numerous times in its history. The creation of a major gathering space in an original courtyard (subsequently filled in with a two-story office/classroom addition during the 1960s) links different floor levels, simplifies flow and communications throughout the church, and provides a new front door to the campus.

The 50,000-square-foot project includes 13,000 square feet of new construction and 37,000 square feet of renovated space. Visitors moving through different buildings within the church complex are constantly oriented back to the new atrium space by circulating around and through it on multiple levels. Skylights bring natural light into the heart of the building complex as well as restore natural illumination to the original stained glass windows along the sanctuary space. The atrium can seat approximately 250 people for dinners and other gatherings. The new building intervention does not attempt to mimic the existing brick structures. The modern, crisp detailing provides an elegant backdrop to the historic church.

Design challenges for the project included: physically link together buildings with varying floor heights into a cohesive whole; design a new “front door” for the church to give it its own identity, yet not compete stylistically with the existing architecturally ornate church structure; accommodate a varied and complex program into limited existing space and new structures; provide enough new parking, service area, outdoor play area, and drop-off area into a limited site. Construction cost was \$7.1 million.

Jury Comments

This new interior allows one to appreciate the older architecture within the context of the space. It solves a very difficult problem of connectivity, one that many existing religious facilities are grappling with, and it is done very well. The existing architecture is put on display, while creating a space for a traditional campus to grow and evolve in a multi-purpose space. The design exudes humility.



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Owner's Representatives

Jim Mabile; Vel Hawes, FAIA

Project Manager

Echelon – Project Manager

General Contractor

Hill & Wilkinson

Structural Engineer

Datum Engineers

MEP Engineer

Blum Engineers

Civil Engineer

Half Associates

Landscape Architect

GFF Landscape

Acoustical Consultant

WJHW

Food Service Consultant

Worrell Design Group

Photographer

GFF - Nick McWhirter

Max Levy, FAIA

Saint Michael and All Angels Columbarium » Dallas, Texas



The site for this columbarium is a level lawn on the campus of an Episcopal church. The program called for a columbarium to accommodate the ashes of 1,000 parishioners. The concept for the design was: "Sometimes, lifting one's gaze can lift one's spirits."

Mature oaks frame the site and frame a view of the sky above the site. The columbarium brings this view into play architecturally. Four masonry walls harbor three courts. Each court acknowledges an attribute of the sky. One court connects with breezes, another court connects with rain, while the third court connects with the passage of sun and clouds.

The brick and limestone materials were mandated to match the existing campus buildings. Bronze detailing, crushed granite, and vertical grain cedar provide visual accents throughout the columbarium.

Jury Comments

This contemplative environment can be appreciated at a variety of scales, with something new discovered on every visit. It employs the elements of wind and water, sun and shade, making them animated and interactive. It is a memorable visit for adults, but can also appeal to a child through its details. It is a peaceful place, with a gardenlike quality, that offers much more than a typical columbarium and brings the roof of heaven into play.

Architect

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Max Levy, FAIA; Clint Brister; Matt Fajkus; Tom Manganiello; Matt Morris; D'J Perkison; Jason David Smith (project team)

Structural Engineer

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Bronzeworkers

James Cinquemani Metals

Element

MetalRite

Photographer

Charles Davis Smith

Duo Dickinson, Architect

Incarnation Chapel » Incarnation Center » Ivoryton, Connecticut

Replacing a structure built 50 years ago, this new outdoor chapel needed to satisfy one essential need: accommodate an entire sleep-away camp population under one roof for services. Rather than ignore the legacy of the original chapel, the design incorporates the original sign, cross, and most significantly its exact size and shape as the central crowning “monitor” roof, visually held aloft by the largest prefabricated scissor trusses that could be transported to the site.

The site is a sensitive lakefront in central Connecticut that required extensive site engineering involving groundwater management, native species site plantings, and minimal site disruption. Paths and the interior “floor” use gravel from an onsite quarry. The building had a tight budget of \$180,000 for 2,300 square feet of covered space plus 450 square feet of altar/deck. The fixed seating is designed more as bleachers than pews, achieving maximum capacity in minimum space (320 children or 240 adults). The density of this approach allows for a generous altar/stage space for service flexibility. The solid pressure-treated pine angled column shrouds protect steel columns from the weather and extend to follow the grade.

Careful planning allowed for a three-month construction phase, from ground-breaking to consecration. Beyond the weekly services, the new chapel is large enough to create a place for everyone at camp and visiting groups to assemble, sing, and perform in a variety of expressions. All engineering and design services were donated.

Jury Comments

This project employs a very modest palette of materials in very thoughtful ways, achieving a lot with very little. It is executed with elegance, and the upper structure recalls the memory of an older shelter that once occupied the site. The design works with nature, and it is beautifully sited next to the lake. A masterful achievement.



Architect

Duo Dickinson, Architect

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Structural Engineer

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Photographer

Mick Hales

Eóin Burke and Jim Dessicino

“Josh in Prayer” » St. John’s Episcopal Church » New Haven, Connecticut



This work reimagines religious sculpture. The intention of the piece is to create a work of sacred art to help model a posture of worship. It has been more common for religious sculpture to depict the deity to be worshipped; in contrast, this sculpture shows the human engaged in worship and directs the viewer to engage with his or her own faith.

The piece is life-size, about three feet in all dimensions. It is modeled after a specific person, someone who has been an admirable leader in a ministry for college kids as well as one with the homeless. The pose is reflective of the subject’s personality, and also shows his receptive attitude in engaging with God in prayer. The size of the work embodies a distinct weight and presence in a space, as if a real person were sitting there. “Josh” comes to pray in his everyday attire, the sculpture’s patina referencing the humbleness of the clay it was first modeled in.

The work was designed to exist in both religious and secular spaces. The first cast resides in a church chapel. People often come in during the day to spend time in prayer and reflection alongside the sculpture. The second cast has been shown in

galleries and more conventional art world settings. The work intentionally conflates the two different spaces, seeking to draw attention to the spiritual in the everyday. It invites open dialogue on diverse faith practices and deals with humanity’s immaterial leanings in a very material and tactile way.

Jury Comments

This work is unlike anything the jury had ever seen. It takes religious art in a new direction. It is both arresting and absorbing, and a bit unnerving. But it exudes humility. It is contemplative. It makes you look, and bids you to worship. It sets a tone of how we should approach prayer. The sculptural details are beautiful and the finish is exquisite.

Artists

Eóin Burke and Jim Dessicino

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Client Representative

David Mahan

Photographer

Eóin Burke

William Frank/Emil Frei & Associates

“Christ Hymn” Chapel Window » Cistercian Preparatory School » Irving, Texas



This chapel is for daily prayer by individuals and small groups. Because it serves a school community, the window's imagery must speak to young children and adults alike. The window looks out into a courtyard and walkway used heavily by students throughout the day. The palette and transparency of the window's mouth-blown glass allow natural light to penetrate the chapel, and retain visibility to the exterior environment. At the same time, its varied textures obscure the identities of passersby and offer appropriate privacy for spiritual reflection.

The Christ Hymn as recounted in Phillipians 2: 6-11 offers many and various points of reflection and can serve as a mini-account of redemptive history. Included in the hymn are the core tenets of the Christian faith: the Incarnation, Christ's sacrifice on the cross, His subsequent glorification.

This window depicts imagery found in the second half of the hymn. Below the crucifix, all levels of creation are shown facing the central axis and bent in praise toward Christ. Behind these creatures, simple forms pattern a sense of landscape. Above the crucifix, angels surround and praise the orb—a symbol of Christ's victory in death. Together, these images form a vertical thrust toward the apex of the window, expressing a general yearning toward God.

A simple gray palette of rectangles frames the imagery. The material beauty of mouth-blown glass complements the stone, polished concrete, and wood used in the chapel. Here, the design recalls the simplicity of the Cistercian grisaille tradition. Just as the Cistercian Preparatory School exists within the context of the Abbey and its monks, the color and imagery of this design are framed by the simplicity of a stonelike gray palette.

Jury Comments

This window is rich in its interpretation of stained glass art, and is a commentary on it. The design and execution moves stained glass art forward, using an old technique. The interesting composition combines a Cubist, contemporary language with very old-looking glass with subtle copper tones.



Artist

William Frank/Emil Frei & Associates

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Architect

Cunningham Architects

Landscape Designer

Hocker Design Group

Client

**Cistercian Abbey,
Our Lady of Dallas**

Photographer

Emil Frei & Associates

Scott Parsons

St. Michael's Mosaic » St. Michael Parish » Sioux Falls, South Dakota



As part of a major architectural renovation, these three sacramental mosaics celebrate and honor the life journey and faith of this liturgical community. Upon entering the sanctuary, the baptismal font and mosaic floor remind all parishioners of the moment they became a member of the family of God.

Proceeding down the nave to the front of the church is a mosaic with the image of St. Michael, the defender of the Church and the parish's namesake. When a casket is placed on this mosaic at the end of one's life, St. Michael's wings appear to extend from each side of the casket and become a metaphor for one's life journey and hope in the resurrection. The third mosaic is circular and placed directly in front of the altar. This mosaic depicts shafts of wheat and grapes: the iconography associated with the Eucharist. The circle denotes the sacredness of life and marks the place where couples stand together facing each other to recite their vows during the sacrament of marriage. Each mosaic is pieced together with individually cut, tumbled-glass smalti. The three mosaics constitute approximately 180 square feet of mosaic flooring.

Breath, wind, fire, and water are all elements of the sacraments. Their movement, energy, and color suggest a living presence yet remain theologically accurate. In the baptismal mosaic for example, a field of blue—large enough to suggest a body of water—surrounds a vertical spire of fire that moves from reds to yellows towards the center, combining elements representing the pneuma of the spirit.

Jury Comments

These mosaic works take a very old art form to a new level. The vibrant colors are absorbing, especially the blue and orange tones. There is a three-dimensional quality to the pieces. Viewing them presents a series of new interpretations, with historical references to stained glass. There is a sense of discovery in the three works.

Artist

Scott Parsons

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Architect

TSP

Mosaic Studio

Mosaika

Photographer

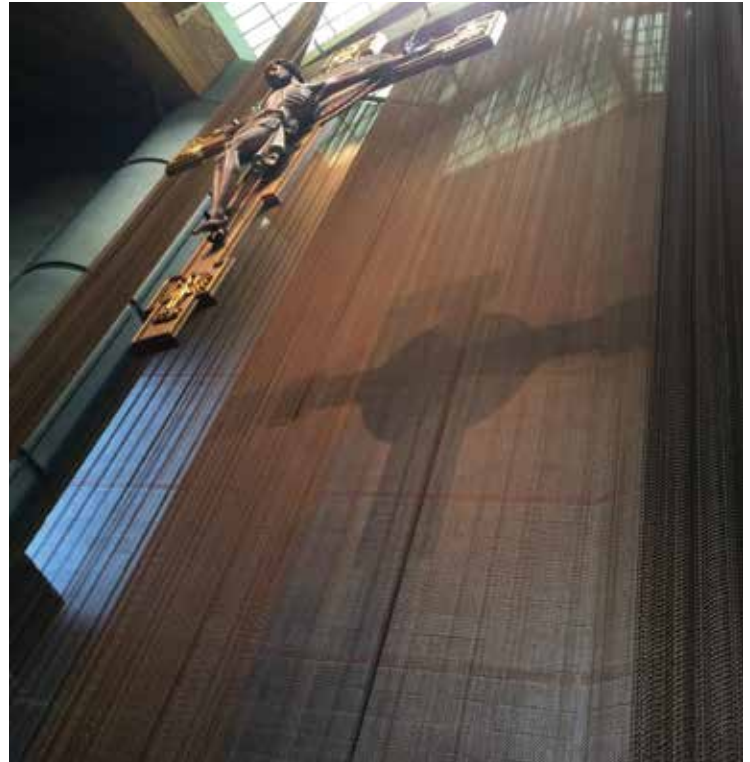
Scott Parsons

atelierjones, llc

Mary Queen of Peace » Sammamish, Washington



Originally built in 1990, the existing sanctuary is an expansive space of heavy glulam wood construction supported by sturdy concrete block walls. The existing tabernacle was in an isolated chapel, too far from the altar to be used during church services, not adhering to Canon law, which calls for the tabernacle to be located in a space used for public worship. The new design relocated the existing tabernacle and creates a revered space for it behind the altar. In keeping with the typology of traditional rood screens, the contemporary tri-part metal rood screen veils the tabernacle and storage spaces beyond, and creates a powerful visual focus behind the altar. Positioned vertically, it breaks the horizontal repetition of the concrete block, providing a strong warm light for the eye to rest upon. While the warm bronze color of the screens reflects the warmth of the wood, the metallic texture refers to the tabernacle beyond, catching the abundant light from above and focusing the congregation's attention on the



altar. Lastly, the existing cross was removed and a new crucifix suspended from the existing structure in front of the screen and tabernacle. On a very modest budget of approximately \$95,000, including the carved crucifix, construction on the renovation was completed June 2015.

Jury Comments

This simple solution radically changes the nature of the existing sanctuary. The intervention is very delicate, yet draws your attention toward this focal point. It is done with an economy of means. Very subtle additions to the wood support structure appear as though they have always been there.

Architect

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LZL Construction

Structural Engineer

BTL Engineering

Crucifix Fabricator

Demetz Art Studio

Photographer

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Eckenhoff Saunders Architects

Congregation Solel Reading Table » Highland Park, Illinois



How does one change while remaining the same? Extend a tradition while remaining within it? Refresh and consider a new direction while planted in a familiar, loved, and architecturally significant sanctuary? Spiritual life requires the exploration of the infinite from our finite natural world, described through scripture and tradition.

Crafted to represent a multifaceted tradition, this reading table's inspiration springs from the countless and varied stories and scripture that communicate the Jewish faith. Replacing an original foreboding pulpit that separated the congregation from the clergy and message, this table's forms were selected to express an evolving contemporary faith while respecting the sanctuary's distinctive mid-century angled geometries. Seen from various vantage points within the remodeled sanctuary, the form fluctuates and folds, offering each congregant a distinct perspective of the holy word using design themes of light, our natural world, and access to the word.

The Torah rests on a surface of Sapele wood suspended and cradled by a dynamic band of light. The translucent white finish on a base of rift sawn ash provides a subtle natural complement to the beloved white plaster bimah wall bearing the texture of the hands of its builders and the memory of the congregation's creation.

Jury Comments

This object occupies the space with a certain confidence—it holds its own in a large sanctuary space. It plays off the architecture very well, and exhibits meticulous craftsmanship. Its clever detailing makes it appear to levitate, which gives it a transcendent, supernatural character.

Architect

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Executive Construction, Inc.

Fabricator

Inter Ocean Cabinet Company

Audio/Visual Consultant

Threshold Acoustics

Photographer

Mariusz Mizera



BIG – Bjarke Ingels Group

St. Thomas Church Extension » Copenhagen, Denmark



Built in 1898, St. Thomas Church is a central institution in the Frederiksberg neighborhood. Its popular community program attracts families in such great numbers that the church has relocated programs to a separate building, the community center across a heavily trafficked street. To bridge the separation between the church and community center—and to knit the congregation back together—the church needs to expand its footprint.

The existing church is defined by its simplicity. Built in the neo-Gothic style, its Greek-cross floor plan and brick construction is plain in material and decoration. To add new functions without overwhelming the existing structure, the extension inherits formal and material qualities of the original church. Clad in brick, its geometry emerges as an extrusion of the church's west wing, and meets the footprint delineated by the organization of new programs at ground level. The resulting spatial

condition merges traditional with contemporary, and is symbolic yet abstract.

Inside, the brick façade of the church becomes the triple-height wall of the auditorium. By enclosing the church's façade, it is turned "outside in," with the new extension framing the historic brick. A glass-enclosed gap between the church and extension floods the space with light in a manner that recalls the soaring spaces characterized by neo-Gothic ecclesiastical structures. Glass also separates spaces within, lending an airy atmosphere within. Not only does the extension accommodate more activities, but it also promises to enhance the church's presence in an urban context. As one of the Frederiksberg's most active churches near a busy street, the extension becomes more than a consideration of additional space; it is an additional benefit to the larger community.

Jury Comments

This is a very bold move, rendered in brick, which is an homage to the existing church. It invites the community in and creates a stage for interaction. The modern sculptural quality sets it apart, and shows that you do not always have to be reverent of the original. The community will know about this building and want to appreciate it.

Architect

BIG – Bjarke Ingels Group

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ikon.5 architects

Expansion to the Unitarian Church in Summit » Summit, New Jersey



Architect

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Nicolaus Jaroni (project team)

The project is an expansion of an existing Unitarian campus, which adds a new 400-seat sanctuary and 200-seat fellowship hall adjacent to the historic church for an expanding congregation.

Unitarian Universalism's spirituality draws from the natural world. Inspired by connections to nature, the Unitarian Church in Summit is a clearing in the wilderness beneath an ephemeral sky for gathering and worship. The basic principles of this all-inclusive, faith-based community is that man's most important relationship is his connection to each other and the natural world, which we all share. The ceiling, walls, and floor are re-creations of the sky, the forest and the earth and their materials, from which they

are fashioned, convey associations to their landscape metaphor. Chief among these materials are hand-crafted cast-aluminum panels that enclose the sanctuary. The panels are textured and molded with irregular concave and convex patterns that reflect and diffuse sunlight filtering from an oculus above, changing throughout the day. Floating within these panels is a circular balcony that overlooks the main floor. The balcony, lower walls, and floor are wrapped in wood veneer making an association to the forest floor from where the sanctuary room has been carved out. A landscaped contemplation garden surrounds the sanctuary on this urban site and reinforces the idea of the worship space carved out of the forest.

In addition to the materials, the geometry of the plan associates to the natural world. The plan and volumetric section of the sanctuary is a perfect cube geometrically connecting to the earth and recalling man's interrelated proportions to the globe.

Jury Comments

This contrasting solution to the traditional Unitarian Universalist church has a harmonious interior/exterior juxtaposition. The interior is an unexpected delight, so there is a wonderful sense of discovery in this design. With great natural light, the massing expression is very inventive. It has a timeless, modern quality.

atelierjones, llc

Bellevue First Congregational Church » Bellevue, Washington



Architect

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DCI Engineers

Acoustical Designer

ARUP Engineers

Lighting Designer

Blanca Lighting

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Lauch Bethune

Daylighting Consultant

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Organ Consultant

Burton Tidwell

General Contractor

Goudy Construction

CLT Fabricator

Structurlam

Owner's Representative

Trinity Real Estate



One of the oldest churches in the exurban tech city outside of Seattle, the First Congregational Church congregation was established in 1896. The church's social service and congregational needs have been outgrowing its existing building and in 2013 the congregation sold their downtown property. Reinvesting, just a half-mile away on the edge of the downtown, the church adapts a classic low-rise suburban 1970s office building into its future space for worship and community outreach. The architect is asked to convert this typical multi-tenant office space into one capable of creating awe. Within the strict grid of the two-story building, the new form of the sanctuary is inserted, pushing out existing walls and roof, creating a new definitive form within the existing matrix.

Delineation between the northern interior wall and the ceiling is collapsed by using CLT, or cross-laminated-timber panels, as structure and finish material. The CLT panels are inserted as an irregular, folded-plate structure insuring both greater structural stability as well as a rich interplay of light, shadow, and the warm texture of the white-washed CLT panels. Shafts of skylights are inserted into this composite skin dissolving the edges of the 40-foot-high space through high northern light. The use of cross-laminated timber highlights the Pacific Northwest's regional relationship to timber, reduces the project's overall carbon footprint, and humanizes the cold sterility of the existing two-story, ribbon-windowed stucco building. A new bell tower at the street edge of the site is visually scaled to announce the new use.

Jury Comments

This is an adaptive reuse of an office building into a worship campus. It takes ordinary materials and makes an extraordinary space. It is a bold, sculptural environment, shaping interior and exterior, giving them connectivity. The folded-plate form gives the surface vibrant life.

Michael G. Imber Architect

Diocesan Minor Seminary » Charlotte, North Carolina



Architect
Michael G. Imber Architect

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Local Architect of Record

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This Gothic-inspired design for a new Catholic seminary is tucked into a wooded corner of Belmont Abbey College. The program is split into three zones, with the chapel and residence wing bookending the academic and administration building. Two enclosed courtyards provide opportunities for quiet prayer and reflection. The layout of the chapel is similar to that of a cloistered monastery. The nave is divided into a smaller section with pews for the faithful community, while a larger section with choir stalls is for 50 seminarians facing each another. A rood screen separates the seminarians from the laity. The side aisles continue forward into an ambulatory, a groin-vaulted arcade wrapping behind the raised altar framing the Lady Chapel and flanking devotional chapels. Colored light spilling from the stained glass windows creates a layering of spaces through a series of arches, reinforcing a sense of mysticism and devotion in this consecrated place.

The central academic wing houses the rector's office, administrative offices, and entry to the chapel on the ground floor, with the seminarian great room, library, and faculty lounge sitting above. The refectory wing divides the two cloistered courts with classrooms on the lower level opening to the more public chapel court. The timber-truss refectory opens to the private seminarian court, wrapped by two levels of seminarian cells and faculty apartments. The architecture will be made up of local materials including brick, similar to the brick used for the Belmont Abbey campus buildings, and stone detailing drawing from neo-Gothic precedents in the area.

Jury Comments

An honest implementation of an historically defined architectural context, this solution seems right for its place. Its integrity is embodied in its classical design parameters. The drawings are wonderful, and project you into the environment.

Travis Price Architects with The Catholic University of America

The Crossing » DownPatrick Head, County Mayo, Ireland



The project includes a “fence” of fluted stainless steel around the blowhole, and shelter from the rough winds and weather: a grassy bermed ring blending with the surrounding landscape and Stone Age features, an interpretive space to tell the many-layered sacred stories of this landscape, and a view of the blowhole through large glass panels.

The Crossing was built by Catholic University architecture students with help from local craftsman and residents, the Irish Tourism Board, and archaeologists from the nearby 5,000-year-old Céide Fields. As an innovative methodology blending design education and practice, the program teaches emerging architects design that responds poetically to culture, ecology, and the “spirit of place.”



Jury Comments

This amazing project acknowledges the impact that architecture students can make through design. It engages the community by responding to a local design problem, and is a great example of creativity economy and the loftier ideas of what architecture can be. The small building creates a transcendent place of light.

Architect

**Travis Price Architects with
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Professor, Architect, Director

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Project Managers

**Peter Hynes, Joanne Grehan,
Danny O'Toole**

Education and Construction Manager

Kathleen Lane, Assoc. AIA

Photographer

Michael McLoughlin



This student design/build project commemorates the natural power and richly layered sacred meaning and cultural lore of its site: a large natural “blowhole” chasm in the rocky headland of Ireland’s rugged west coast. The blowhole is con-

nected to sea tunnels carved by wave action from the North Atlantic, with a “sea stack” island cut from the mainland. The landscape holds striations of cultural and sacred significance, including Stone Age ring forts and burial cairns. It also has strong links to St. Patrick, attributed with creation of these natural features in battle with a Druid chieftain. The site was a hideout for Irish rebels in the 1798 Uprising, and served as a coastal defense site in World War II. Recent years saw tragic accidents and deaths at the blowhole. There was a need for enclosure for safety, but also a view of this majestic natural feature and its mysterious light emanating from the sea tunnels.

Dimitra Theochari and Nicole Vance

Maypole: Field of Remains » Austin, Texas



This project is about rethinking what an American cemetery is and addressing landscape architecture issues of memory and sorrow. Since open space continues to gain value through scarcity as an urban amenity, we must begin to revisit past notions of our final resting place serving not only the dead but also those they leave behind. The Maypole, one of the long-lasting cultural symbols for life and death, expresses the cyclical weaving through dance as a celebration of life and death. The idea of the maypole is used to approach the celebration of life through the ceremony of death. Our attitude towards death gives rise to our basic idea of the space that was to be created: a design that unites people while still leaving them space to distinguish and locate their individuality in harmony with the overall synthesis. A field is created that has a variety of elevations and diverse densities. Density and dispersion is approached both vertically and in section. The heart of the cemetery weaves more tightly together in a densely urbanized fabric that extends into the more natural, picturesque surroundings with ribbons of paths. The site organization is based on topographical characteristics that also define paths, creating a ceremonial space and a recreational space that come together through a vegetated filter, articulating the space by moving from high density to low density. There are a variety of qualities from woodland to wetland, and the design promotes conservation and reforestation strategies, while having the spaces open to people for respectful recreation.

Jury Comments

The design provides an interesting new way of framing the experience of a new cemetery, very well studied and thought out. Its place-making quality as an architectural solution is very strong. The density of different places throughout the site, mimicking the layout of a city, is a strong concept.

Student Team

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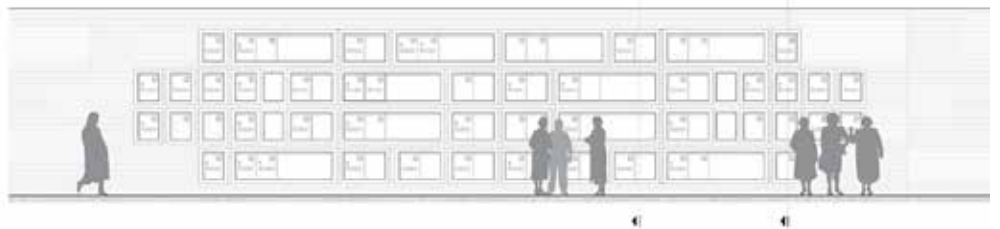
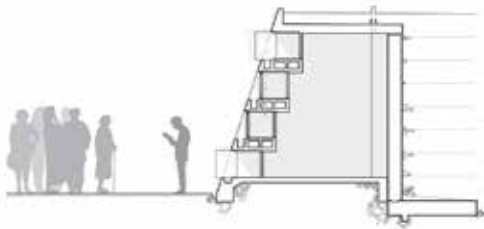
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Justin Wadge

The Chapel of Longing » West Village » New York, New York



The program was a nondenominational space intended to take the typical commuter, occupant, visitor out of his or her quotidian existence and into the place. It is a search for the profound rooted in the mundane. The Chapel of Longing is never completed. It is a backdrop for the changing conditions of time; it is weathered by nature and illuminated by the atmospheres of different seasons.

The chapel is first experienced in the spring as a light formwork structure of rough-cut oak lumber. The transformative texture, both on the surface of the boards and their impression on the concrete, reveals the delicate natural light. The continuous wall within is cast in layers over the course of one year. Reaching the back corner, there is a moment of seeing the inner space of the chapel with the outside world at the periphery. The interior garden, planted before the formwork was constructed, develops a presence after years of hiding behind the wall. As one enters the central space, it opens into a bowl, rigid and bare. There is a single bench in the center, the only content in this container framed by the trees and sky. The bench is constructed of the formwork that once lined the interior space; it rots over time. The trees grow towards the end of the summer, and envelope the space with fall foliage. Once this abstract space of meditation is experienced, one sits in the bench and is reoriented back towards where they came. It is no longer about abstraction, but rather a careful framing of the existing vestiges of the site. It is about the weathered beauty of the mundane.



Jury Comments

This project is about process and growth over time. The setting is incredibly gritty, the design reveals how the building is made, how it begins construction, and then how it ages and takes on the tough patina of the city. From the images alone, you want to be there.

Designer

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THE LAST WORD * BY MAX LEVY, FAIA

LOUIS KAHN WAS LATE FOR HIS LECTURE. The U.C. Berkeley student center ballroom was packed with people eager to hear the great man that spring evening in 1968. But nearly an hour past his scheduled appearance...still no Louis. Where was he? Speaking recently to my former Berkeley architecture professor, Richard Peters, now in his 80s, the reason for our wait became clear after all these years.

Professor Peters showed Kahn around before the lecture. On the assumption that the master had already seen the Bay Area's principal sights, he was taken to the little-known Chapel of the Chimes Columbarium nearby in Oakland. This remarkable place was designed by the eminent early-20th century California architect, Julia Morgan. Built in phases between 1926 and 1930, the building rambles romantically up a hillside. Columbaria typically house the ashes of the deceased in bronze urns placed in masonry niches, each niche sealed with a marble plaque, chiseled with the names and dates of the loved ones. But in Morgan's design the niches are lined in bronze, sealed by bronze-framed glass doors, and the urns are crafted as bronze books with the names and dates of the deceased engraved on the spines. A fascinating sequence of rooms is formed almost entirely by these niches, wall to wall, floor to ceiling, with each space organized around natural light from above. It is a library of souls.

Kahn moved meditatively through the complex. His passing image was reflected in the glass doors of a thousand niches; a thousand niches were reflected in the thick lenses of Kahn's glasses. He was so absorbed that Professor Peters could not get him to leave. Finally, with the twilight fading, they departed for the university. What did he say in the car on the way back to his lecture? Silence the entire ride.

When at long last Kahn appeared at the far end of the ballroom he seemed frail and halting. Yet when he began to speak, his impassioned words and images revealed a man not at the end of a long creative search, but rather, still very much in stride. The slide projector advanced one profound project after another, including drawings and models of a new art museum he was doing in Fort Worth. A sense of wonder was his recurring theme, and he stressed its importance to architecture and to peoples' lives. Though we had anticipated this poetic mode of expression, we were surprised by his sense of humor and the way playfulness sometimes entered into his pronouncements. By evening's end we were left with the impression of having heard from an artist, a sage, and a child. 



THE AUTHOR IS THE PRINCIPAL OF HIS OWN FIRM IN DALLAS, TEXAS, AND WON AN AWARD THIS YEAR IN THE SACRED LANDSCAPE CATEGORY FOR THE DESIGN OF A COLUMBARIUM.

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Landscape and the natural world have long played a part in spirituality. Eons before the advent of organized religion, nature was venerated as evidence of the divine. Today, sacred space in the landscape is a burgeoning development, which also reflects a new awareness of the connections between ecology and sacred art and design.

The Spring 2016 issue will explore the myriad roles of landscape in spiritual belief.

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