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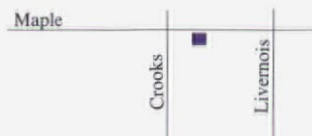
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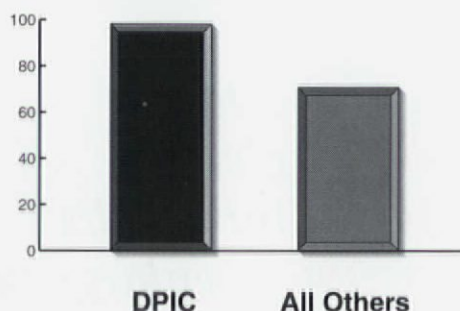
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Photo Credit: Fred Golden

Baptismal Font, St. Thomas Church, Ann Arbor, MI

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Free form sculptural light well incorporating a teakwood crucifix recalls traditional vertical elements in the contemporary St. Paul of Tarsus Catholic Church in Clinton Township – Architect: Straub Pettitt Yaste (Photo by Beth Singer Photographer, Inc.)

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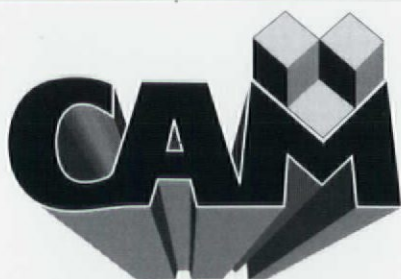
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BUILDING FOR FAITH

A house of worship is a place where many come together to celebrate and pray. It provides a place for quiet refuge in times of need and an opportunity for contemplation. It also can heave with joyous movement and loud voices. The wide range of emotions felt within a church requires sensitive design and planning. Today, more than ever before, the church is also expected to provide spaces for more than just worship. There are issues of day care, Christian education, full time religious schools, concerts, plays, social gatherings, dinners, gymnasium space, offices, community meeting space, parking, etc., which all require master planning well in advance of fund raising.

The technical aspects of providing the best spaces for all of these issues require a dedicated and talented team. As evidenced by our Solutions Column, there is a definite demand for spaces that "work" acoustically. The characteristics of a room's shape, surface treatment, location of sound source, sound reinforcement equipment, etc., must be researched and planned in the earliest stages of design. Therefore, acoustical engineers need to be primary consultants who participate immediately in reviewing design options.

More than sound concerns help to shape the worship spaces. Structural engineering is an important aspect of creating large, clear spans and the high interiors which are required for most worship spaces. The lighting systems for many churches today include computerized dimming panels and near theatrical lighting.

Another very important aspect of church planning involves the church building committee, for it is the members of this committee who represent the views and beliefs of the church membership. Generally the architect must be sensitive to the dynamics of working with large committees where many voices decide the issues involved. The liturgist or liturgical consultant may also contribute greatly to a very meaningful solution for the congregation.

This issue of *PLACE*, our first devoted to "places of worship", attempts to explore the process of designing a worship space for various religious groups. It also expresses the artistic and sculptural aspects of the church and its important liturgical elements. The many people involved in the design and construction of each church leave a symbol of their faith for future generations. Let us give thanks for their efforts. ▼

Lincoln A. Poley, AIA

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Jeff Garland Architectural Photography

Holy Spirit Church, Grand Rapids

View of sanctuary showing angled ceilings which reflect sound down toward congregation. Speaker cluster centered above altar.

MAKE A JOYFUL NOISE

Worship services...Choir concerts...Guitar masses...Childrens' plays...Lectures...Multimedia presentations...Instrumental recitals...These activities, which have become integral parts of contemporary worship have placed demands on the acoustical performance of churches which could not have been imagined in the times of the magnificent gothic cathedrals. Beyond being spaces devoted solely to worship, today's churches and synagogues are centers for family and community activities. The most successful solutions seamlessly meld the beauty of the architecture with carefully engineered acoustics.

A fundamental challenge for church designers is to create worship spaces that are not only beautiful but also acoustically rich in both speech and music. As congregations demand mega-churches with seating for 1,000 - 3,500 people, this challenge becomes harder to meet.

"In today's churches, laymen are expected to take an active role in the service through music and the spoken word. Quality acoustics facilitates the interaction between celebrant, choir, and worshippers," said Richard A. Kolano, PE, Kolano & Saha Engineers, Inc. Kolano is an acoustical engineer whose firm is based in Waterford, Michigan. The firm is one of the largest sound, noise & vibration consultants in the Midwest and has worked for architectural firms throughout Michigan.

"A design approach for churches that treats acoustics as an afterthought, is certain to encounter problems and perhaps failure," said Kolano. "If architects will consider acoustics at the earliest stages of the project, they will much

more likely achieve a successful acoustical environment for their clients."

Principles of Good Acoustics

During the concept stage, worship spaces should be shaped to reinforce the direct sound with reflected copies devoid of speech disrupting echoes. Ceilings and walls should be oriented to synchronize reflected sound, sound amplified by loudspeakers, and the direct sound. Reflective surfaces should also be strategically placed around the choir to allow blending, reinforcement and full projection, while enabling individuals to hear their own voice along with the voices of the entire choir. With the proper room shape, the congregation will be inspired to sing and feel comfortable doing so. Acoustical details can then be incorporated without detracting from the ecclesiastical environment of the space.

The new church for the Parish of the Holy Spirit in Grand Rapids (featured elsewhere in this issue of PLACE) is a model for this acoustics-driven church design process. Every pew in the 1,100-seat worship space offers an intimacy with the celebrant and choir normally available in small chapels. The church's acoustics achieve near perfect reinforcement for music and crystal clear speech. "This is a remarkable feat given the sanctuary's large size and 'hard' surfaces," said Kolano who worked with Architects, Cox Medendorp Olson to design the church interior.

Starting at the schematic stage, Kolano & Saha Engineers conducted extensive acoustical computer modeling to predict sound performance under various design schemes. Based on the simulations, the team devised strategies to

achieve good music performance and understandable speech. The strategies included: carefully aligning interior surfaces and finishes, employing specially designed loudspeakers and amplification equipment, and specifying acoustically compatible materials.

Angled ceilings/walls

The sanctuary ceiling is both visually striking and optimized for quality sound performance. Bands of skylights span the four axes of the room. The skylights are broken into smaller dormer units. Each pyramid shaped unit is angled at the bottom surface to reflect sound down toward the congregation. Ceiling spaces between the skylights are stepped and angled to ensure every seat receives multiple early reflection coverage (copies of direct sound to augment direct speech.) Additionally, the ceiling above the choir and musician area is angled. These angled surfaces reflect sound back and forth between the choir, organist and musicians, allowing each group to hear the other.

Wall surfaces were designed to increase direct sound and minimize the time span for reflected sound copies. The sanctuary walls are angled vertically. Where the wall is punctuated by glazing, the windows are recessed and angled. Windows are separated from each other with brick framing and acoustical panels. The designers used curved walls adjacent to the choir/musician area to diffuse sound while eliminating echo reflections from the celebrant.

Special equipment

The main loudspeaker system for the sanctuary is encased in a pentagon shaped, fabric covered enclosure to complement the interior decor. The enclosure measures 16 feet in diameter and is suspended above the main altar. Loudspeaker coverage is "glued" to the seating and carefully integrated with the arrival time of direct and reflected sound copies. Designers rearranged pews to meet the tight acoustical requirements.

A separate choir reinforcement sound system features two white ball-shaped loudspeakers ceiling mounted above the choir and music areas. The speakers, each 2 feet in diameter, enhance the congregation's perception that the choir surrounds them. Small microphones hang directly above the choir. The suspended mikes combined with the ball loudspeakers also help the choir hear themselves - eliminating a major complaint made by church choirs.

Materials

Rather than carpeted floors throughout the sanctuary that tend to deaden music, Kolano & Saha Engineers specified the use of tile flooring along the aisles and the presbyterium. Carpeting was used only under the pews. All seating in the sanctuary was cushioned to replicate the sound

absorption when the church is fully occupied. Brick columns around doors, windows and behind the altar also scatter unwanted echoes.

Correcting Acoustics at Later Stages

While the optimal time to introduce acoustical provisions into a space is at the concept phase, acoustical problems can sometimes be corrected during later project stages. These corrections often require creative and frequently more costly solutions. The following examples demonstrate acoustical modifications achieved without compromising the architectural and ecclesiastical integrity of the worship space.

As the design of a Greek Orthodox Church in Troy, Michigan neared completion, designers were concerned the acoustics of the traditional worship space with twin concentric circles and domed ceiling had potential for producing echoes. Kolano & Saha Engineers' computer simulations verified the designers' concerns that the room was problematic. The initially selected central cluster loudspeaker approach would prove inadequate for achieving uniform sound coverage to the entire 450-seat sanctuary. The team used loudspeakers mounted to the pew backs to achieve quality listening conditions. The loudspeakers were zoned with carefully synchronized signal delays to reinforce the celebrant's direct voice.

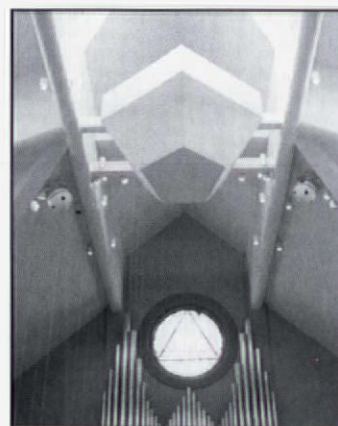
When a parish in Sterling Heights enlarged its 900-seat church, the pastor used the occasion to correct and improve the acoustics. Working with Kolano and Saha Engineers, designers reworked the curved rear walls to redirect and disrupt problematic reflections. They specified a new sound system which synchronized the arrival time of the loudspeaker sound with the direct sound of the celebrant. The high quality sound achieved gives worshipers the illusion that no sound reinforcement is employed.

In summary, Kolano said, "We are not talking about creating a symphony hall in churches. We are talking about avoiding worship spaces where speech is unintelligible and the music is lifeless and distant. We are talking about creating worship spaces where people can hear and understand the spoken word and find the music spiritually uplifting." ▼

HOLY SPIRIT CHURCH, GRAND RAPIDS, MICHIGAN

ARCHITECT: Cox Medendorp Olson
Grand Rapids, Michigan

ACOUSTICAL ENGINEERS: Kolano & Saha Engineers, Inc.
Richard A. Kolano, PE, Waterford, Michigan



Jeff Garland Architectural Photography

Holy Spirit Church, Grand Rapids

Sixteen foot
diameter speaker
cluster concealed
in pentagon-
shaped fabric
covered enclosure
to distribute sound
uniformly
throughout
worship space.

THE SPIRIT OF CELEBRATION

The Parish of The Holy Spirit in Grand Rapids, MI, had a problem most churches would envy. Since their founding in 1952, continual growth kept members putting up building after building. By the early 1990s, however, the resulting enthusiastic sprawl was affecting the safety and convenience of the entire congregation.

The combination school/church building with gymnasium addition lacked definition and presented a perplexing maze to newcomers. Worshipers often had to walk through the school buildings to reach the church. Students always had to cross the sanctuary to reach the gymnasium. They dashed across busy driveways and darted through parking lots to get to their playgrounds and ball fields.

A building committee turned for help to both the church community and Cox Medendorp Olson Architects Planners, also of Grand Rapids. For nearly a year, CMO partners William Cox and Thomas Medendorp met with various committees every week or two to help the parish

Stepping roof forms provide clerestory lighting in sanctuary space.



define their desires and to translate those desires into reality.

The congregation wanted to tie the site together visually and functionally but they wanted more than that. They wanted an entirely new church building large enough to accommodate 900 to 1000 in the sanctuary -- and beautiful enough to speak to the neighborhood of the glory of God. After a year of Construction, the Parish Of The Holy Spirit dedicated their new church in May 1994.

Medendorp said, "We attached the new church to the existing rectory and church offices. The school absorbed the old church building, thus joining classrooms and the gymnasium. Then a covered walkway was added to connect the school to the church. Driveways were re-routed away from school areas and parking was created near all entries. The real strength of this design is the unification of all the functional requirements." The exterior of the new church includes materials used in other buildings on the site to visually link the complex.

Their new church features a 1,000-seat sanctuary, large narthex gathering space, multi-purpose room with serving kitchen meeting room, nursery and a 125-seat chapel. Although the church needed large spaces,

members wanted to retain an intimate feeling during worship in the sanctuary.

Cox explained, "We used a curved seating layout to reinforce the feeling of fellowship. A parish is a community of people come together to worship. Whatever you can do to enhance the feeling of community spirit enhances the spirit of celebration." The circular seating ensures that even last-row latecomers are no more than 65 feet from the altar area in the center of the room. Behind the altar and ambo, music areas complete the grouping.

The sanctuary ceiling soars to 45 feet. The acoustical ceilings special faceting enhances sound while skylights over the aisles wash the space in natural sunlight. Custom designed lighting fixtures provide additional illumination as needed. An electronic control panel programs each fixture to automatically dim or brighten in synchronization with the service.

Wherever worshippers sit, they face stained glass windows and walls designed by CMO. The stained glass starts at the base of the Marian Tower on the right, flows across the back wall and bursts into brilliance on the tabernacle wall on the left, the base of the Eucharist Tower. That wall separates the sanctuary and chapel and features a stained glass dove

continues



A weather protected drop-off is a strong visual feature at the main entrance.

Contemporary stained glass pattern of a dove cradling the vigil light.

Triangular open framework focuses attention on main entry.



with three dimensional wings cradling the vigil light. The dove rises above a three-dimensional wooden tree form which holds the Eucharist.

The teak altar, also designed by CMO, was hand-crafted in Grand Rapids. The human forms carved into the base of the altar symbolize the church community at prayer within the celebration of the Eucharist.

Medendorp said, "There's the acoustics and the artwork and the number of the people and the circulation through the church and the school and the site. There's the lighting and the volume of the space -- all of these things were used to support each other and create a unified whole." The official prayer of dedication described it as: Here is reflected the mystery of the Church. ▼

HOLY SPIRIT CHURCH, GRAND RAPIDS, MICHIGAN

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Grand Rapids, Michigan

STRUCTURAL
ENGINEER: Tremore Associates
Grand Rapids, Michigan

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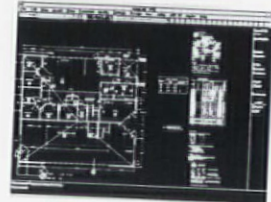
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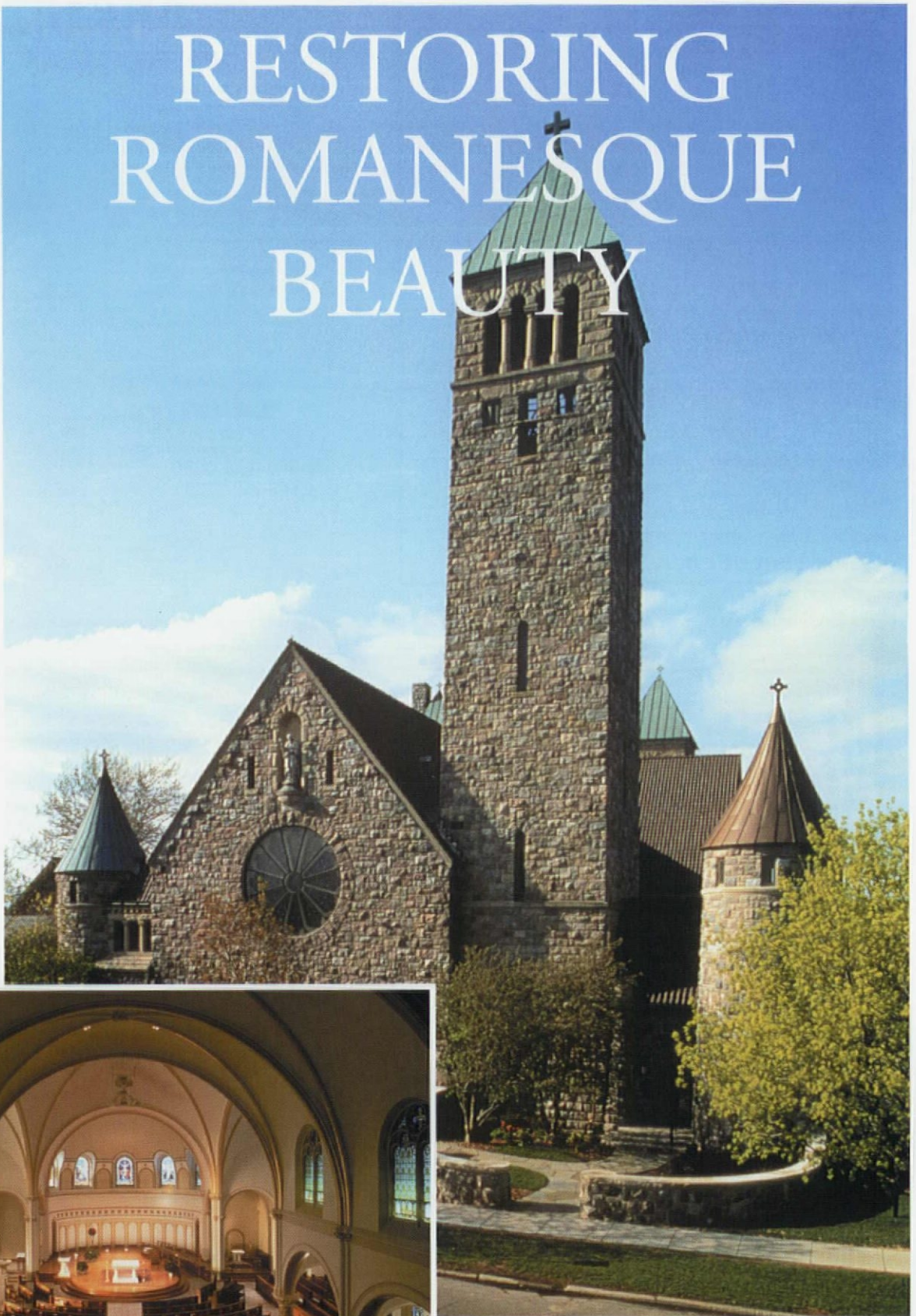
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Historic St. Thomas Church. New stone tower at right to match existing stone tower at left. New addition includes barrier-free restrooms behind new tower. Granite garden walls and New York blue-stone terrace at main entry were also added.

RESTORING ROMANESQUE BEAUTY

View of sanctuary from balcony. Restoration reveals stained glass which had been concealed from view.

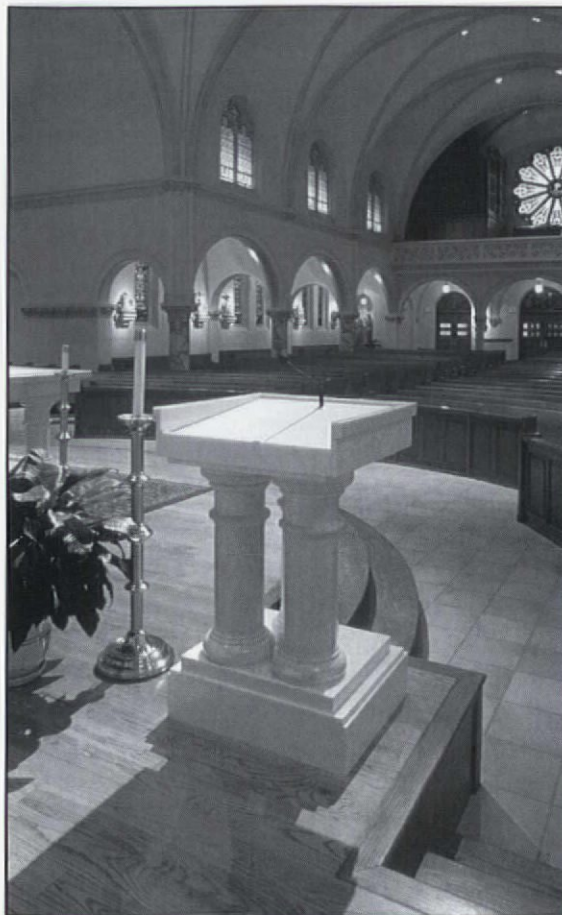


“A church should embody the traditions from which it was founded yet encourage and allow for participation, fuller worship and oneness with God.” These were the views of the Reverend Timothy Crowley when he expressed his dreams to his congregation for the beloved St. Thomas The Apostle Catholic Church of Ann Arbor, Michigan. Inspired by the Reverend’s words, the spirited, enthusiastic people of the parish began to reflect on the possibilities of transforming the church back to its original splendor, while making it usable for today’s worship requirements. Together they developed goals for the church’s future, a process that lasted two years. With the help and guidance of architect Lincoln Poley of Ann Arbor and liturgical consultant Christine Rhinehard of Harbor Springs, the building committee established a project with concrete objectives. The church would be renovated respective of its original historic Romanesque style while providing functional and liturgical improvements and maintaining a sense of warmth and hospitality.

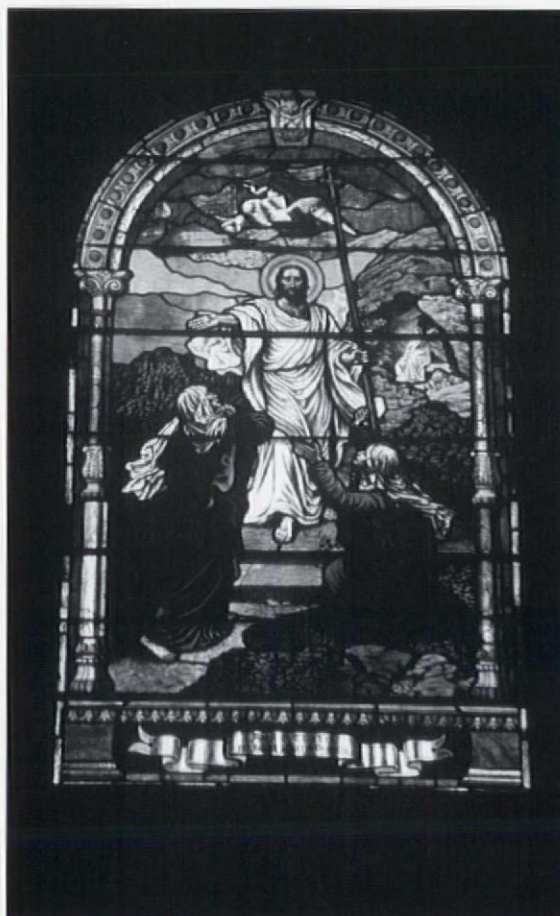
The efforts were achieved with a design team collaboration of many players. The architect’s role as a qualified preservationist was an important factor to the projects success. The liturgical consultant provided direction on current theology of the Catholic tradition, often translating specific requirements into design opportunities. Technical consultants such as a lighting designer and acoustical/sound system specialist were added to the team. A contractor was selected early in the design process to act as a Construction Manager, providing guidance on budgetary decisions and material selections. Importantly, the Church Restoration Committee gave feedback and opinions on every issue, from the use of flexible seating to floor treatment preferences to the color of detailed stencil patterns. The Committee acted as parishioners representatives throughout the project. However, twice an open forum was held which allowed parishioners to respond to the decisions and developments made during the project by the building committee. Newsletters and posted notices also alerted parishioners to current progress. The inclusiveness of the congregation and committee members in all phases of the project proved to be rewarding, making Reverend Crowley’s dream a reality.

Restoration of St. Thomas required a blending of architectural and theological history to meet the needs of the present church community. Careful planning of spaces such as the Eucharist Reservation Chapel, the Baptistry and their relationship to the raised Sanctuary had to reflect

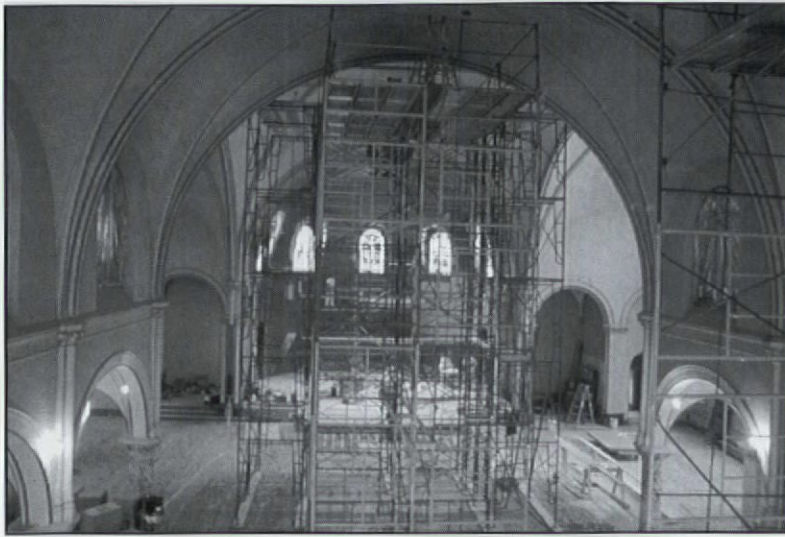
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View from behind ambo with rose window in choir loft. Lighted stations of the cross visible in arched side aisles.



Stained glass panel in sanctuary apse which was covered and sandwiched between stone thirty-five years ago. Parishioners were told that stained glass was not of high quality.



Nave area scaffolded during restoration process for major interior repainting, stenciling and Dutch metal work.

the current philosophy in Catholic worship practices and had to meet the needs of varied liturgical requirements. The traditional symmetry of seating and focus on the altar was preserved, but at the same time made more inviting by bringing the sanctuary space further out into the nave, closer to the congregation. Five exquisitely detailed and crafted stained glass windows were revealed at the apse of the church, once blocked up from a previous renovation to eliminate daylight, now allowed sunshine to penetrate and liven the interior spaces once dim. The necessary addition to the church was tactfully placed on the most prominent corner of the site (after easing the doubt of the Historic District Commission), and was designed with stone walls and copper roof to reflect the original building style. Modernization of the church included providing accessibility for the physically challenged. The raised sanctuary (altar, ambo, chair) included a gracefully curved ramp with side railings retrofitted from the original bronze communion rail once used. Accessible restrooms and bridal change rooms were provided in the new addition. A new sound system and new lighting throughout the church with a computerized dimming panel provided necessary improvements for verbal and visual communication. The other exterior improvements included; a raised terrace as extended gathering space, public and memorial landscaped gardens, flagstone paths and a barrier-free ramp at the main entrance.

Raising capital to pay for the restoration involved an extensive fundraising effort. Presentation drawings were developed and incorporated in a fundraising pamphlet to express to the congregation the project scope and purpose. Periodic committee reports and drawings were displayed to the parishioners to maintain enthusiasm and support for the building restoration project. These efforts were influential

to the congregation and to their willingness to give financial support. Perhaps the strongest impact on parishioners' support was the unveiling of one of the stained glass windows blocked up for over thirty years, that indicated other surprises to come. Nearly two-thirds of the necessary capital was raised in a short one-month period.

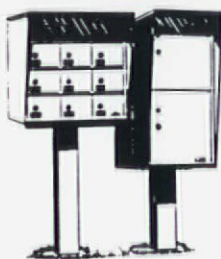
St. Thomas, a registered State of Michigan historic site, has been recognized by the Ann Arbor Historic District Commission with a Special Merit Award for its excellent design sensitivity on such a prominent corner within the historic district. Today the church which was originally built between 1897 and 1899, expresses grandeur, celebrating the history of the Romanesque period, while servicing the modern needs of its parishioners. ▼

PROJECT:	Renovation, Restoration + Addition St. Thomas The Apostle Catholic Church Ann Arbor, Michigan
ARCHITECT:	Lincoln A. Poley, Architect, AIA Ann Arbor, Michigan
STRUCTURAL ENGINEER:	Robert Darvas + Associates Ann Arbor, Michigan
MECHANICAL + ELECTRICAL ENGINEERING:	Gatchell + Associates, Inc. Farmington Hills, Michigan
LIGHTING DESIGN:	Gary Steffy Lighting Design, Inc. Ann Arbor, Michigan
LITURGICAL CONSULTANT:	Christine Reinhard Harbor Springs, Michigan
SOUND + ACOUSTICS:	Geerdes Consulting Services Grand Rapids, Michigan
LANDSCAPE ARCHITECT:	Deardorff Design Resources, Inc. Ann Arbor, Michigan
PHOTOGRAPHY:	Fred Golden Ann Arbor, Michigan



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CELEBRATING RELIGIOUS DIVERSITY

In late 1991, John Hilberry & Associates, Inc., of Detroit was awarded the contract to design and build a new sanctuary and religious education facility for Genesis of Ann Arbor, an unusual religious partnership between Temple Beth Emeth, a Reform Jewish congregation, and St. Clare of Assisi, an Episcopal parish. This unique religious community had co-existed in the current space for over 20 years, but both congregations had outgrown it.

At the outset, the project called for an expansion of the existing sanctuary to meet the needs of growing congregations of both faiths. After considerable study and discussions with Temple and parish members, JH&A submitted four expansion plans and a plan for an entirely new sanctuary located elsewhere on the site but connected to the original building. With the acceptance of the plan for a new structure, JH&A faced formidable design challenges: creation of a universal worship space that would inspire both faiths and that would be flexible in a way that groups of 100, 300, 450 or 600 congregants could experience a sense of community and intimacy; enable the expression of differing liturgies and religious symbolism in the same space; integrate the new facility into a densely-developed site already

occupied by two historic structures; renovation and reorganization of the remaining existing facility for new offices, classrooms and support spaces; work within a modest budget; meet strict requirements of a Planned Unit Development in the City of Ann Arbor; and facilitate the project while working with a large number of committed individuals.

The site alone presented a number of issues that had to be resolved in the design. The site already was tightly developed and contained, in addition to the existing religious facility, two buildings of historical and sentimental significance. Moreover, new construction would exceed the criteria for Planned Unit Development in the city of Ann Arbor and special consideration had to be given to neighbors in the largely residential area. Throughout the project understanding, flexibility, accommodation and consensus had to remain uppermost in the relationship between client and architect, as well as in dealings with the City of Ann Arbor and local interest groups. In addition, the ambitious plan had to be accomplished on a limited budget. Ultimately, the project was accomplished because of successful "conflict resolution", a hallmark of the commitment by both congregations to mutual respect sustained by religious-inspired values.

Main entrance to worship space
(church/temple).



Beth Singer Photo

Building complex includes area for children's play,
education and child care.



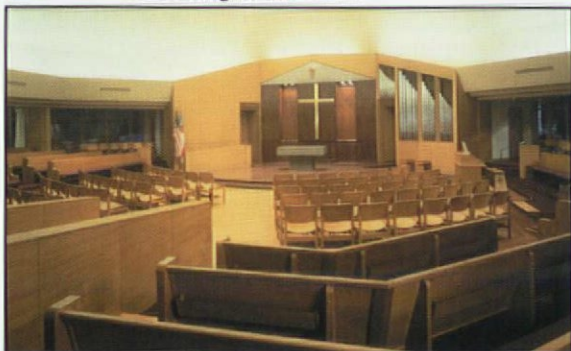
Beth Singer Photo

As plans for the new larger sanctuary developed it became clear that the new design must reflect the existing facility because the two faiths had coexisted comfortably in an intimate, almost womblike parabolic space. Though larger expandable space was needed, neither congregation was willing to sacrifice the intimacy and spirituality afforded by the existing space. The decision was made to use the existing, massive, elliptical granite altar/Bimah in the new sanctuary and to position the seating area in a semi-circular pattern around it in ascending tiers. The ceiling design was similarly designed in octagonal tiers incorporating lighting that could be adjusted depending upon the size of the audience. This ceiling design also afforded the sophisticated acoustical requirements.

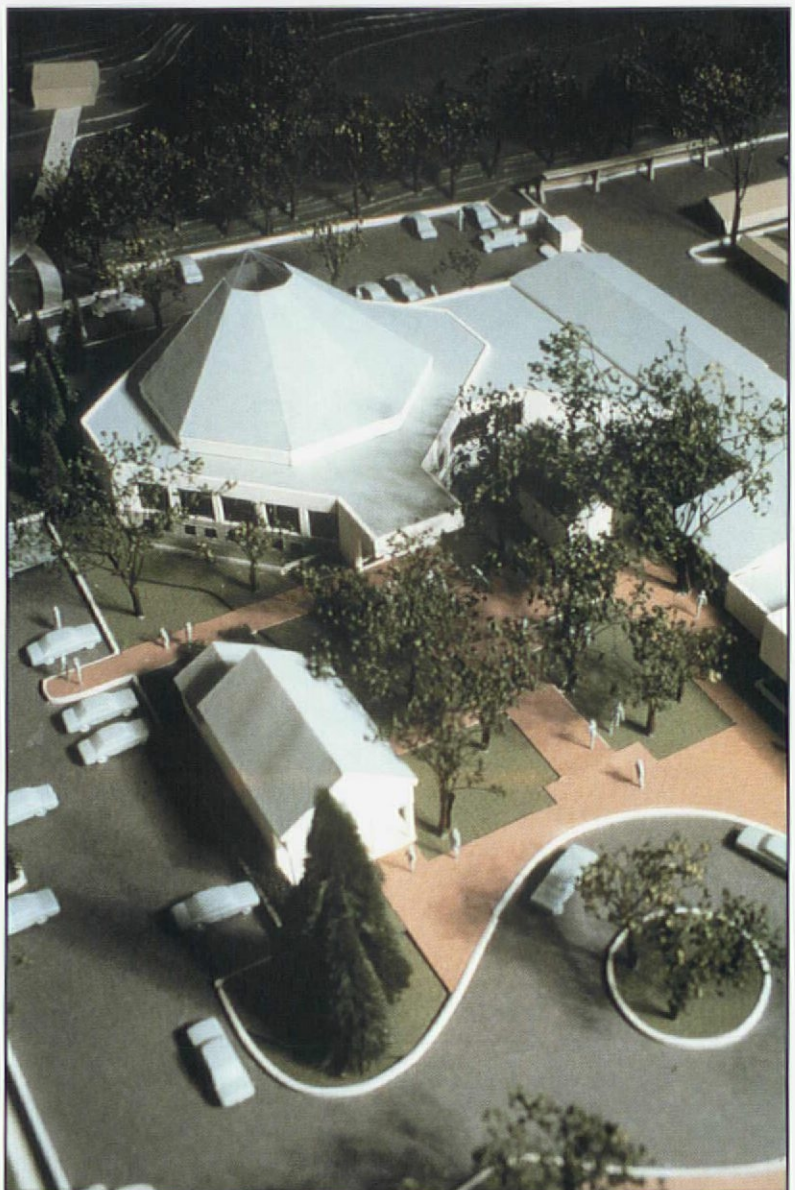
In addition to the new sanctuary, the project called for a new religious education area, renovation and expansion of office space, and creation of a social hall. As each congregation wanted equal space, a new Jewish Chapel was incorporated within the new structure, immediately adjacent to an existing, freestanding historic Chapel, used by the Episcopalians. Once inside either chapel the other is not visible. This was important to both faiths, that no iconography of the other would be visible during their individual services. With this in mind, JH&A conceived a design for the back of the Altar/Bimah which consists of a four-doored panel. When the middle two doors are opened, the Torah is visible. When the Episcopal congregation uses the sanctuary, the outer two doors are opened and a brass cross is created when the doors swing inward and meet at the center. When the space is being used for community-based non-religious events, all doors can be closed to present a completely neutral facade.

The nearly-completed facility was first used by Temple Beth Emeth for the celebration of Rosh Hashanah on September 5, 1994. The completion was celebrated by both congregations as a dedication ceremony at the annual shared service on Thanksgiving Day, 1994, that date also marking the 25th anniversary of the formation of the Genesis partnership. ▼

Interior of main worship space with altar/bimah in center with seating in the round.



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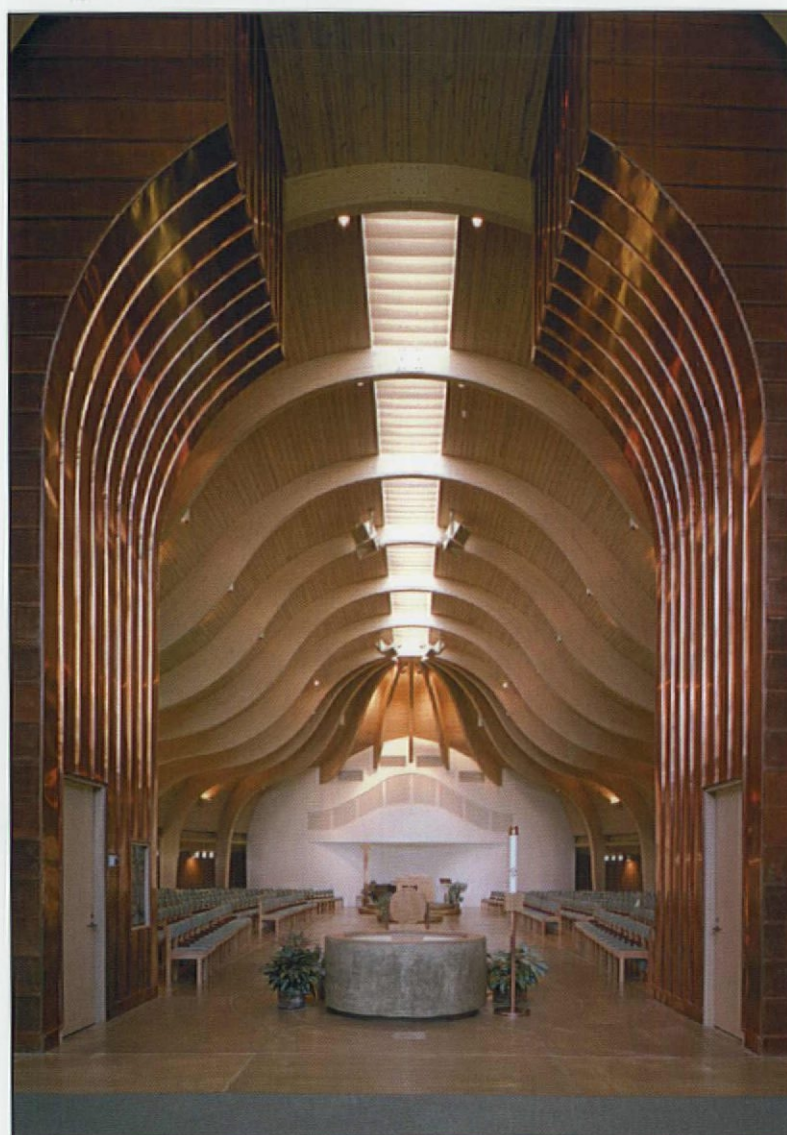


Model: Aerial view of site showing addition.

- PROJECT:** St. Clare of Assisi + Temple Beth Emeth
Ann Arbor, Michigan
- ARCHITECT:** John Hillberry and Associates, Inc.
Detroit, Michigan
- STRUCTURAL ENGINEER:** Jayant P. Desai, P.E.
Southfield, Michigan
- MECHANICAL/ELECTRICAL ENGINEERS:** Steele Engineering Associates, Inc.
Farmington Hills, Michigan
- ACOUSTICAL ENGINEER:** Kolano and Saha Engineers, Inc.
Waterford, Michigan
- SPECIFICATIONS:** WDEO Associates, Inc.
Grosse Pointe, Michigan
- LANDSCAPE ARCHITECT:** Pollack Design Associates
Ann Arbor, Michigan

"A GROWING BODY OF FAITH"

Axial arrangement of liturgical elements (baptismal font, presider's chair, ambo, alter table) contrast with the soaring verticality of the copper-clad entry to the nave.

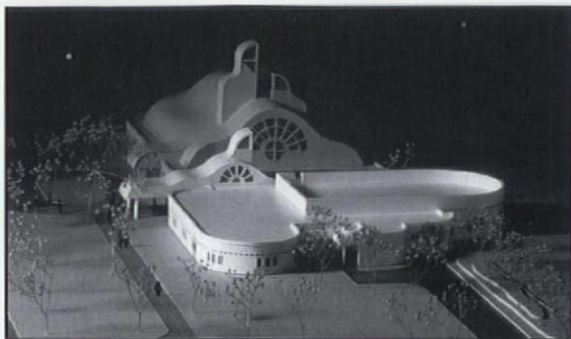


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People gather together for many reasons and in many ways. We meet with others to eat, converse, work, relax, or merely to seek the presence of those around us. We move both toward and away from each other, assuring ourselves of our own identities and the identity of the community in which we live.

As a community grows and changes, so too do its needs. Clinton Township was such a community, on its way in the mid-1980's to becoming the most populated township in Michigan. The Archdiocese of Detroit had established the Catholic Community of St. Paul of Tarsus to relieve the burgeoning memberships of the surrounding Catholic churches. Several architectural firms interviewed with the Parish Building Committee in hopes of designing St. Paul's proposed place of worship. The project was given to Straub Pettitt Yaste.

Before beginning to design the building, the architects first sought to understand the messages it should convey to the parishioners. They developed a list of design precepts from the program statement provided by the Building Committee and Rev. Francis Zielinski. The most challenging of the precepts was the need for the design to provide "Visual Images of St. Paul of Tarsus". Since St. Paul's worldly life reflected a pilgrimage or movement from beginning to end, movement was chosen as the generator of the building form. Flowing curves respond in plan, section, and elevation to signify the searching and movement throughout St. Paul's life and the lives of all the current parishioners.



Architect's model shows recent addition to church in the foreground. The small tower on the addition joins the two original towers to complete the symbolism of the Holy Trinity.

Since a church functions as a gathering space, the architects responded with the idea of an adaptable community space. The foyer, Blessed Sacrament Chapel, Reconciliation Chapel, and sanctuary are embraced within the building's graceful forms. Flexible seating is provided in the sanctuary around the Ambo (pulpit) and Table (altar) to further encourage movement of the Community (congregation) according to its needs. The Ambo and Table are also movable, but were originally placed near each other as liturgical focal points within a cohesive frame.

Structure and materials unite to provide a comfortable yet intriguing place for worship. The laminated beams of the wood roof structure bend like the hull of a ship, reflecting St. Paul's embodiment of the structure of Christianity. Load-bearing masonry walls support the flat roof area at the edges of the roof, providing a visible example of the firm foundation of which Christian faith speaks. Structure is consistently exposed in form and finish, with each member clearly demonstrating its responsibility to the embodying church.

Interior forms, materials and finishes correspond directly with those on the exterior of the church. The natural wood finish of the ceiling, furniture, doors, and trim responds well to the earth-toned walls and copper forms seen both on the interior and exterior. The laminated beams and structural wood roof deck transform into gently flowing copper on the exterior, denoting this building as truly unique in its community. A pair of rising chapel towers and the main entry canopy reach effortlessly outward as distinguished extensions of the main copper roof form. A teakwood cross floats within the bell tower at the highest point of the church as an outward display of worship.

Just as people may be invited into a church through a successful design, so too is light designed into a building by careful placement of its entry passages. Punched windows of



Beth Singer Photo

Contemporary flexible seating provides an adaptable community space. Laminated wood roof beams curve gracefully to the ground.

green tinted insulated glass are provided at appropriate functional locations, as are an axial skylight and clerestory windows in the north wall. A horizontal band of regularly spaced glass block units continues around the entire building, allowing natural light to enter during the day and interior artificial lighting to create a legible exterior pattern at night.

In 1993, after the initial construction had been completed, the Parish was compelled to expand its facilities to include a larger and more formal gathering space (narthex) and entry, a social hall with adjoining kitchen and storage facilities, and a new parish administrative center. Also included was the expansion of

continues

New entrance continues the dominant curving roof theme of the original church.



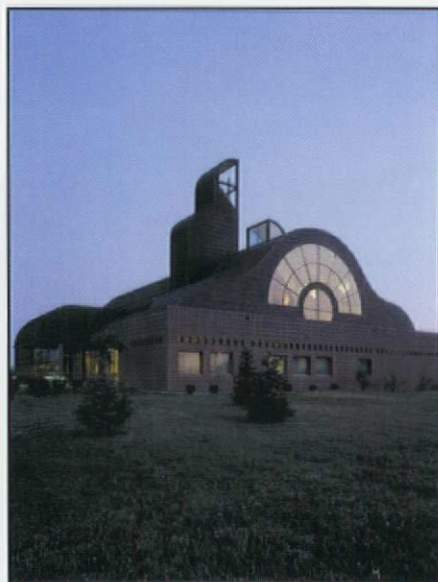


Beth Singer Photo

Original church prior to the Sauriol Bohde Wagner addition.

other ancillary functions necessary to accommodate the needs of an ever-expanding parish community. The Parish was under the leadership of a new Pastor, the Rev. Louis Grandpre, and it was adding the equivalent of one family per day to its membership. Sauriol Bohde Wagner architects and associates, inc. (SBW), disappointed in their attempt for the first commission, was invited to interview for the commission to provide the addition to St. Paul's original building. They were familiar with the built design and had taken special interest in the original construction due to the site's close proximity to their office. The commission for the new addition was awarded to SBW.

With their addition, SBW related their belief that each time architects expand an existing building they *owe* a responsibility to several diverse parties. SBW maintained a contractual obligation to the clients, but also held a professional and moral obligation to the community, the architectural profession, and to the architect who designed the original building. They attempted to learn as much as possible of the original design intent and use that information to assist them in unification of the existing and new construction.



Beth Singer Photo

Light emanates from the monumental, semi-circular glazing providing a dramatic view of the wood ceiling and structure.

At St. Paul of Tarsus, the unique assemblage of strong forms and materials made SBW's task easier in some respects while more difficult in others. The rounded wall on the original plan's south side was carried through the design of the addition in a succession of similar rounded forms. The original masonry was matched, door and window sizes and materials were repeated, and the glass block lites from the original building were similarly introduced in the addition. However, addressing the dominant form of the original building's cascading copper roof proved a more difficult issue.

The prominent original entry and the owner's need for a new main entry challenged the architects to establish a new hierarchy within the building's strongly defined forms. The new rounded copper roof over the new building entry duplicates the original roof in form and material, and cascades over and beyond the new entry to define a large covered entry canopy. Integral with the new roof was the introduction of one new, lower tower which duplicates the shape and fenestration of the original two towers. The third tower completes the symbolism of the Holy Trinity, an important element of the Catholic Faith.

Upon entering, parishioners and visitors pass through a transitional space intended to prepare them for worship. One first feels mental and physical compression beneath the low ceiling of the new vestibule. This compression accentuates the feeling of openness and arrival as one moves into the gathering space. The curved wood deck ceiling rises to a height of approximately twenty feet, and the new tower opens to the space and extends an additional ten feet upward. A smaller rendition of the adjacent large semicircular window exists in the north face of the new roof form, permitting natural light into the new gathering space. Acting as the circulatory hub, this new space provides direct access to the worship space, social hall, administrative center, and the other ancillary spaces. More importantly, the new gathering space welcomes and prepares the parishioner and visitor for entrance into God's House.

People are the identity of their community, and a successful community will respond to its members by creating spaces for them to gather according to their needs. St. Paul of Tarsus Catholic Church has a truly visible presence in its community. Its unique forms invite people inward to celebrate their presence both with each other and with God. As they physically gather together and move apart, St. Paul's parishioners do so knowing that they maintain a spiritual connection with each other which begins in their beliefs and is fostered in their place of worship. ▼

PROJECT: Saint Paul of Tarsus
Catholic Church
Mt. Clemens, Michigan

**ARCHITECT + TEAM FOR
MAIN CHURCH:** Straub Pettitt Yaste
Troy, Michigan

**STRUCTURAL
ENGINEER:** Robert Darvas Associates
Ann Arbor, Michigan

**MECHANICAL/ELECTRICAL
ENGINEER:** EAM Engineers, Inc.
Troy, Michigan

**LANDSCAPE
ARCHITECT:** Beckett and Raeder, Inc.
Ann Arbor, Michigan

**ACOUSTICAL
ENGINEER:** Kolano & Saha, Inc.
Waterford, Michigan

STAINED GLASS: Margaret Cavanaugh
Warren, Michigan

SCULPTURE: Suzanne Young
Southfield, Michigan

**GENERAL
CONTRACTOR:** Frank Rewold & Son, Inc.
Rochester, Michigan

PHOTOGRAPHY: Beth Singer
Photographer, Inc.
Franklin, Michigan

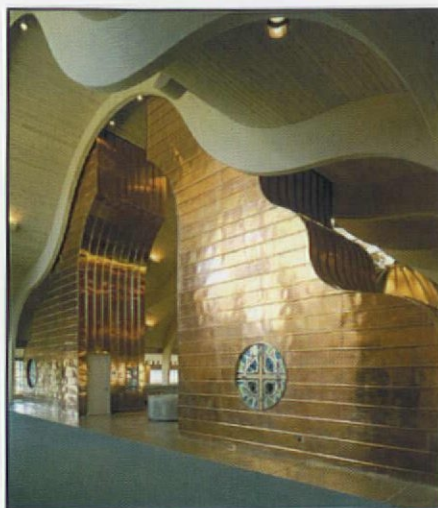
**ARCHITECT + TEAM
FOR ADDITION:** Sauriol Bohde Wagner
architects and associates
Clinton Township, Michigan

**CIVIL
ENGINEER:** Nowak and Fraus
Consulting Engineers, Inc.

**STRUCTURAL
ENGINEER:** Adrianu J. Palm, P.E.

**MECHANICAL + ELECTRICAL
ENGINEERS:** EAM Consulting
Engineers, Inc.

**ADDITION PROJECT
PHOTOGRAPHY:** Darryl Brill, AIA



Detail of laminated beams and standing seam copper work on Blessed Sacrament Chapel and Reconciliation Chapel as viewed from gathering space.

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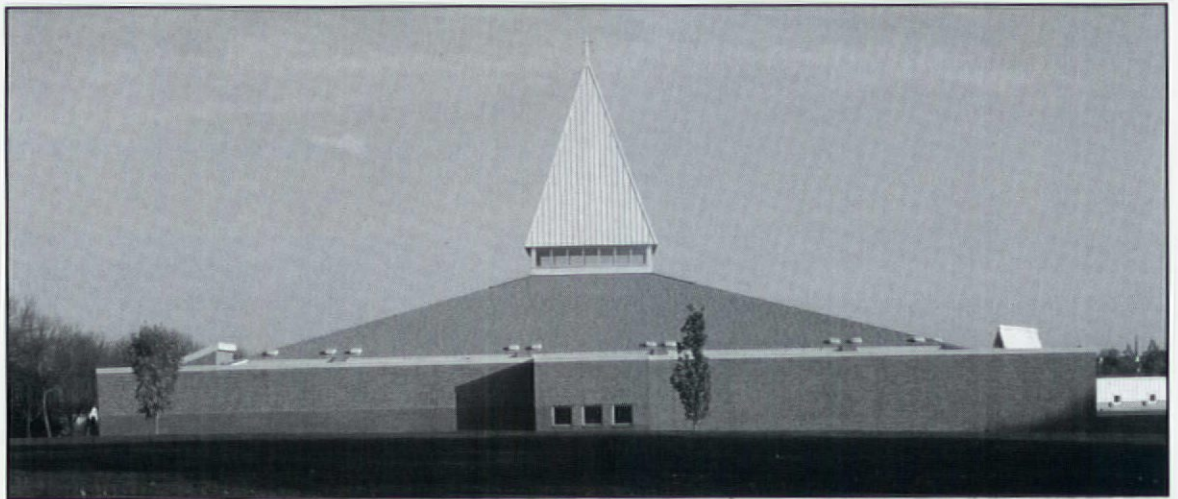
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This observation formed the foundation of the design approach for the St. Anthony project. Working closely with the church, the desired experience was defined first, and then the building was shaped accordingly. *Italic text indicates statements of experience developed by the building committee, and each is followed with a description of how the structure responds.*

The church should exude a sense of quiet strength, and lend a sense of dedication to the complex. It should be dominant yet not overpowering, an anchor, and should incorporate a reaching gesture to inspire a sense of aspiration within the visitor.

Approaching the church, one should experience an increasing sense of gathering, of processions, inspiring the beginning of a sense of togetherness.

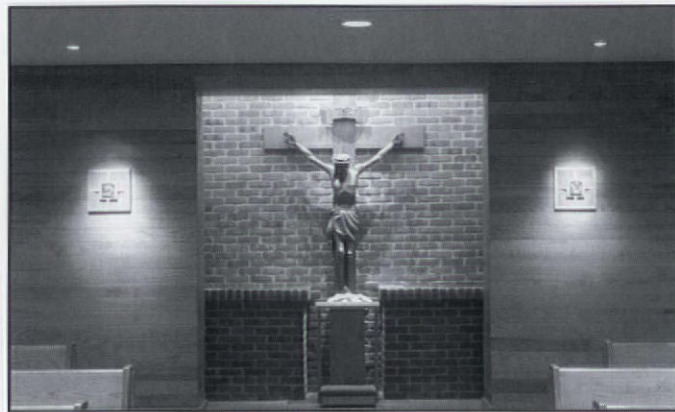
A central pavilion announces entry; its steeply pitched roof pulls attention toward the



Church entry accentuated with steeply-pitched gable roof.



Semi-circular seating around sanctuary focusing on choir. Over-head projection at choir seating projects voices to the assembly.



A combination of natural light and dramatic artificial lighting highlight stations of the cross and a crucifix.

church through its similarity to the spire, lending a sense of dedication and purpose to the complex as a whole. A band of dark brick matching the existing buildings creates a foundation for the new church and ties it to the old. Liturgical banners line the approach to enhance a feeling of procession.

As one enters the structure, there should be an immediate and strong sense of warmth to enhance feeling of togetherness, welcoming, friendliness, and Roman Catholic Community. An intimate encounter should act as a transitional element between this experience and the assembly space, to enhance the experience of entry into the celebration space.

As initial informal gathering space opens to a more formal narthex, where horizontal wood paneling is introduced to embrace and to create a sense of warmth. The focus of the narthex is the entry to the assembly space: Two doors flank the holy water font, which becomes one with the baptismal font on the interior. A floating bulkhead pierces the wall and surrounds both to create a sense of intimacy and to create a bridging experience between the narthex and the assembly space.

The assembly area should continue the theme of warmth, with added elements of strength and natural light arranged in such a way that the experience culminates in a strong sense of community and inspiration within the liturgy and the celebration space.

Within the assembly space, seating is arranged in a fan shape to enhance a sense of gathering. Horizontal wood continues to embrace and to create a sense of warmth. Major sacred areas are arranged on the entry axis, combining natural light and masonry to inspire feelings of mystery and strength. Consistent detailing of liturgical furnishings completes the experience as a cohesive worship space.

Designing to accommodate experience as well as function allowed the St. Anthony parish

a high degree of confidence that the structure would fulfill their expectations, and allowed the architect greater insight into the character of the church community. St. Anthony's is a clear example of how a deeper understanding always leads to a stronger final product. ▼

- PROJECT:** St. Anthony of Padua
Catholic Community
Addition and Renovation
Grand Rapids, Michigan
- ARCHITECT:** Schemata Incorporated
formerly Czerew Architects
Grand Rapids, Michigan
- DESIGN
CONSULTANTS:** Markku R. Allison, AIA, design
assistance
Steve Hadersbeck, landscape architect
- STRUCTURAL
ENGINEERING:** JDH Engineering, Inc.
- MECHANICAL + ELECTRICAL
ENGINEERING:** Ronan Consulting Engineers
- NAME OF GENERAL
CONTRACTOR:** Elmridge Construction Co.
Grand Rapids, Michigan

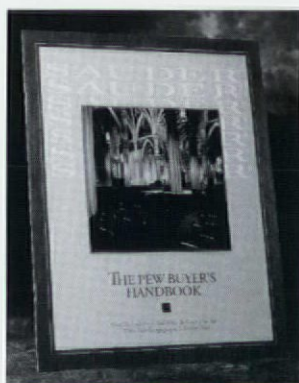


Main entrance to the worship space with baptismal font and holy water font between entry doors.

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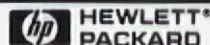


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St. Anne's Catholic Church, a traditional clapboard church representing one of the state's oldest Catholic parishes.

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Ste. Anne Church on Mackinac Island has long been a part of this historic island community. The original Ste. Anne Church was dismantled and moved to the island from the mainland about 1780; the same time the fort was moved to the island. The ice of the straits made a smooth crossing possible. The church was reconstructed on the present day site of the Village Inn and the Telephone Building. Almost 100 years later, in 1872, the construction of the current Ste. Anne Church commenced to replace the old church. By 1891, the church was in need of renovation. The interior was stripped down to the studs and rebuilt. New stained glass windows were installed as memorials to Mackinac Island families in the early 1900's.

A study for renovation/restoration of the church was performed in 1991 by U.P. Engineers + Architects, Inc. Restoration and an addition followed in the fall of 1994.

RESTORATION/RENOVATION + ADDITION: 1994

Architect: U.P. Engineers + Architects, Inc., Marquette, Michigan

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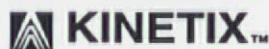


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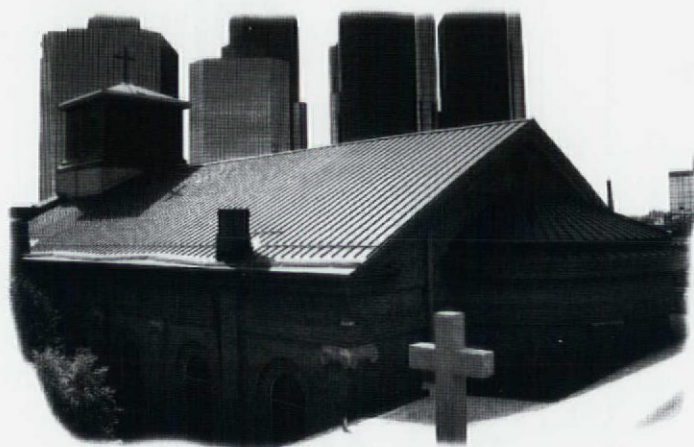
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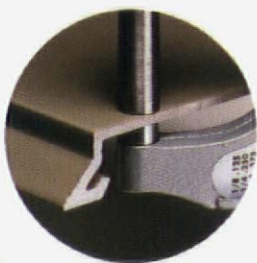
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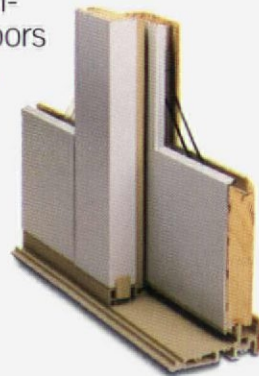


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