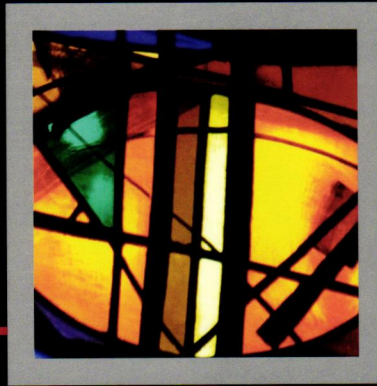
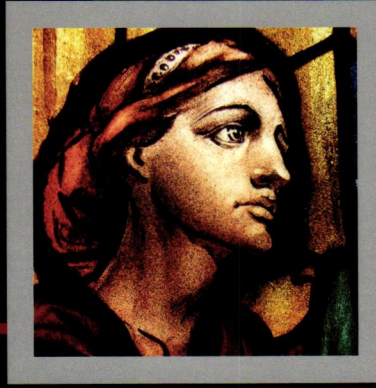
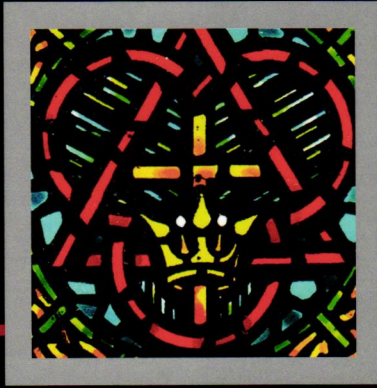




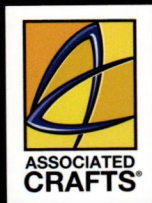
# FAITHS & FORM

THE INTERFAITH JOURNAL ON  
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VOL. LI • NO. 4, 2018 • ISSN 00147001

Annual  
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**ON THE COVER:**  
View of the Serenity Room at UCSD-Jacobs Medical Center in La Jolla, California by Yazdani Studio of CannonDesign, one of the 35 winning projects in the 2018 International Faith & Form/ID Religious Art and Architecture Awards program. Coverage of the winners starts on page 7. Photo: Christopher Barrett Photography.

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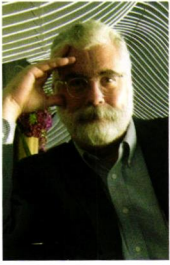
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## NEXT ISSUE

Theme Issue: Environments for Retreat



# REPORTS FROM THE FORBIDDEN ZONE

EDITOR'S PAGE \* MICHAEL J. CROSBIE

AS WE WENT TO PRESS WITH THIS AWARDS issue, I participated in a celebration of a special program in sacred architecture at Catholic University in Washington, D.C. This year marks the tenth anniversary of the Walton Visiting Critic program, which brings architects, designers, and scholars of sacred architecture to CU to serve as visiting critics in a special studio focused on the design of spiritual environments. Over the years visiting critics have included Antoine Predock, Craig Hartman, Juhani Pallasmaa, Alberto Campo Baeza, Claudio Silvestrin, Eliana Bórmida, Prem Chandavarkar, Rick Joy, Susan Jones, and myself.


The program is unique—I'm not aware of another in the world that dedicates an endowed studio and visiting critic program to this topic, and it goes beyond the design of religious architecture. Any kind of structure, any type of environment, for any kind of use—can be spiritual architecture. Building a bridge between the merely functional and the spiritual imparts architecture with a timeless yet existential dimension.

This awards issue demonstrates the growing critical importance of engaging architecture students in the creation of spiritual places. Several years ago the Faith & Form awards program opened a category for student work, and winning projects have demonstrated a deep and abiding engagement of students and faculty in searching for the spiritual through design (and in some cases construction). While Catholic University is clearly a pioneer in this realm, more architecture schools are creating opportunities to explore the spiritual in architecture.

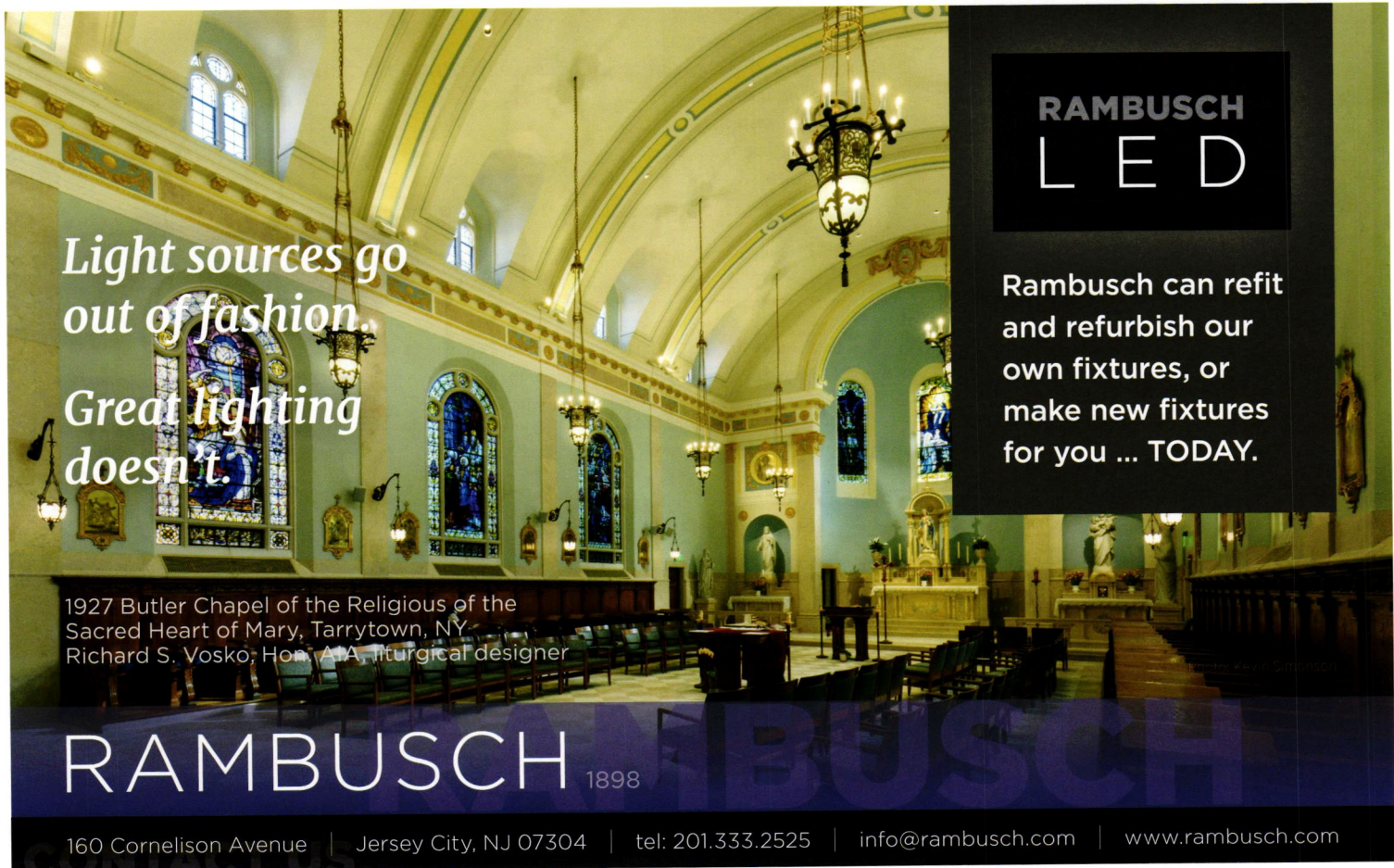
As I've lectured and written in this journal and elsewhere, the exploration of spiritual architecture in architecture school is often met with

hostility by faculty and administration (it is a veritable "forbidden zone" in many programs). But over the years students have continued to push this design agenda forward, often in resistance to studio critics who feel threatened to consider architecture in a theoretical framework other than a secular or abstract one, which discounts or ignores the experiential power of architecture. In a free-ranging discussion of the topic that I moderated at the CU event, Pallasmaa warned that the result is a flattening of architecture to one dimension that leaves no room for the spiritual—essentially a denial of a key part of the human condition.

There is obviously a thirst to explore the spiritual dimension in many architecture schools, and students should continue to push for its liberation from the forbidden zone. What can architects and teachers do to make this happen? We can work to create a "space" within the intellectual culture of architectural education for students can consider the sacred. The questions open to inquiry can be challenging (some might even describe them as "difficult"), and immersing students and faculty in such inquiry often pushes them beyond their comfort zones. But isn't that the point of any kind of education?

A student named Sina whom I worked with described the CU studio as a "retreat." It reminded him of why he wanted to be an architect: that his primary desire was to create places that give a person a momentary pause, perhaps a private haven to pray. Places that invite us to become someone else, maybe just for a little while—to leave one's form and space behind and to occupy another—to transform and to transcend. Sina told me that the studio led him to conclude that it is architecture's fundamental purpose to do this: to transform and to transcend—the same purpose as spirituality itself. 

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



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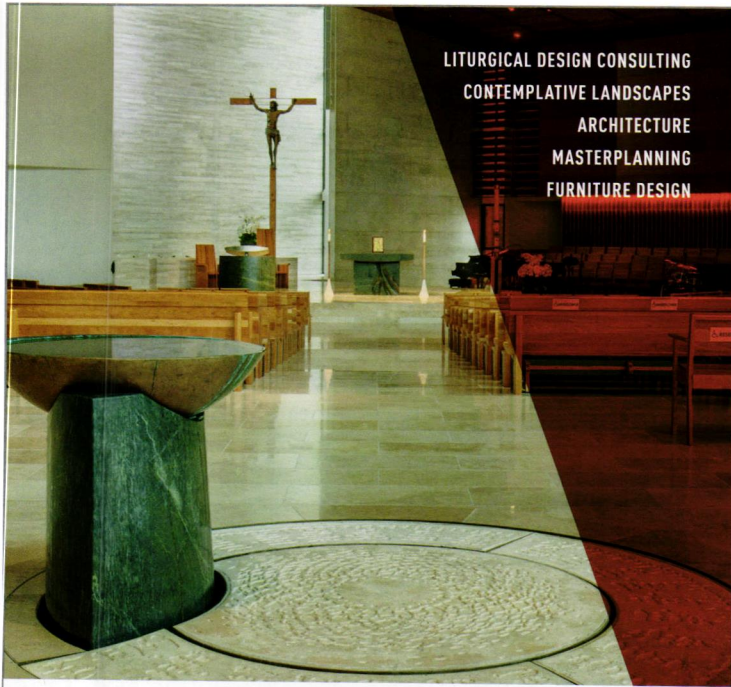
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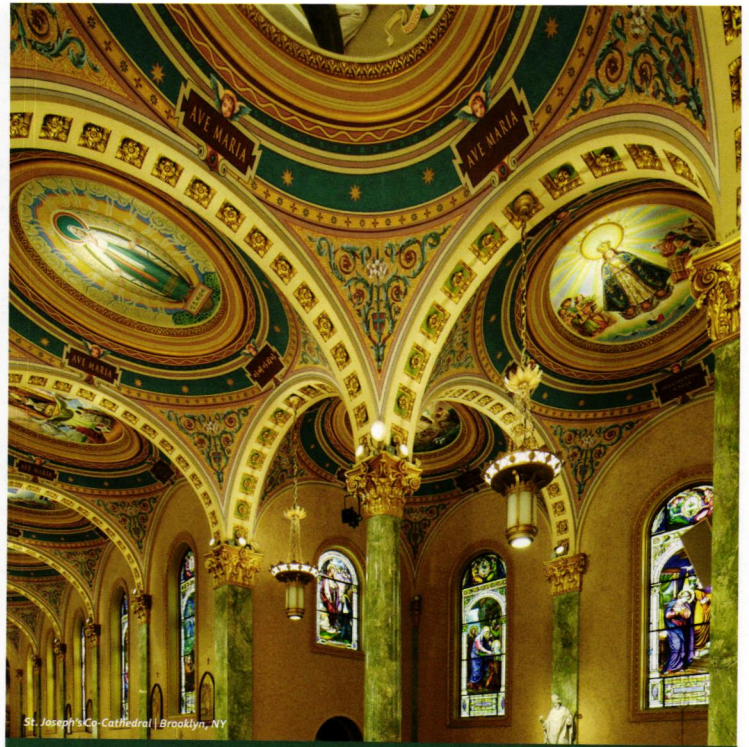
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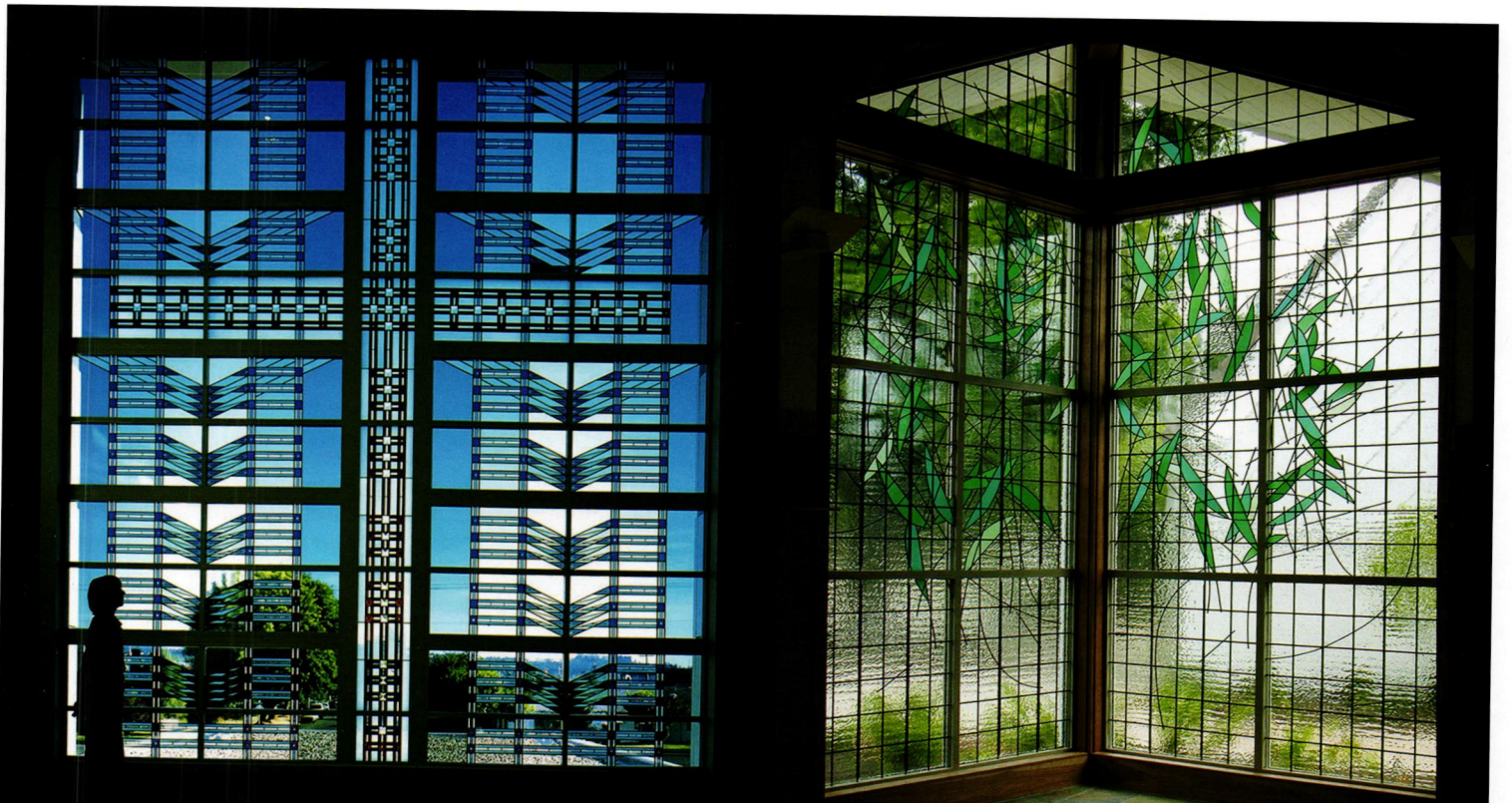


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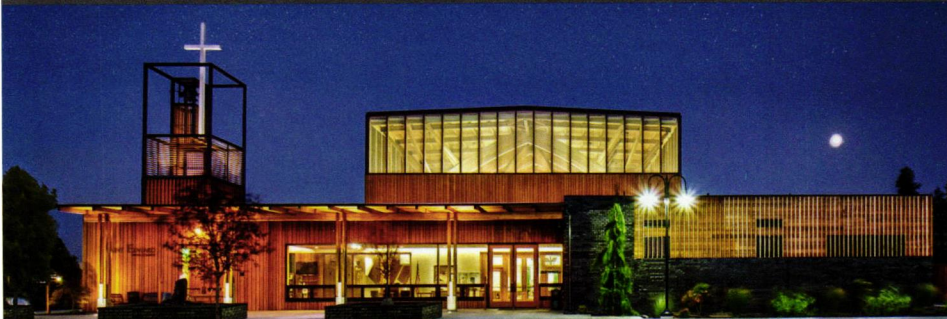
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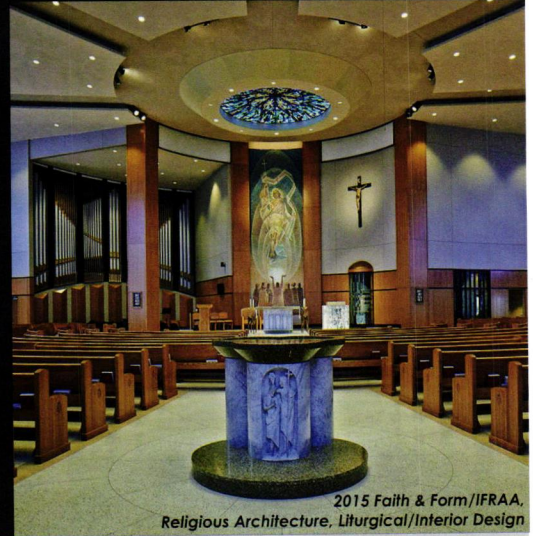
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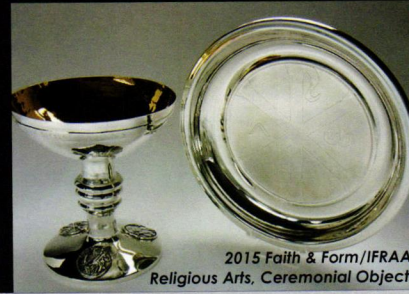
2015 Faith & Form/IFRAA, Religious Architecture, New Facilities



2015 Faith & Form/IFRAA, Religious Architecture, Liturgical/Interior Design



2016 Faith & Form/IFRAA, Religious Arts, Liturgical Furnishings



2015 Faith & Form/IFRAA, Religious Arts, Ceremonial Objects

To learn more about ACLS as well as these and other award winning members please visit:  
[www.liturgical-consultants.org](http://www.liturgical-consultants.org)



## Theme Issue: **Environments for Retreat**

The experience of retreat—removing one's self from the world, or embarking on a spiritual journey (most often in the form of pilgrimage)—has been a spiritual discipline for millennia. How is the experience of retreat supported through architecture and art? How can the creation of space and its adornment propel one on a spiritual journey? The first issue of 2019 will explore how environments aid and enhance the retreat experience. Please submit projects (built or unbuilt), article ideas, artworks, or meditations on the nature of retreat to the editor: [mccrosbie@faithandform.com](mailto:mccrosbie@faithandform.com)

# The 2018 Religious Art & Architecture Awards

By Michael J. Crosbie



Photo: Nell Redmond


A TOTAL OF 127 SUBMISSIONS to the awards program this year represented an increase of about 7 percent over the number of last year's entrants—good news indeed.

One thing that impressed this year's awards jury were considerations about how designs related to the larger community, attempting to address the need and forge connections between the faith community and the context. These projects told a story about how the design of the worship environment was influenced by the community. This is a continuation of a trend that jury members have commented on over the past few years.

The jury hoped to see more adaptive re-use/re-purpose entries (only two were submitted this year, but one became an award winner). The number of renovations or restorations submitted was robust: 15 entries out of a total 56 submitted to the Religious Architecture category. The jurors noted some excellent examples of older worship environments sensitively rejuvenated or reinvented. The absence of megachurches submitted might indicate a decline in their construction. The jury commented that many designs were sensitive in their response to human scale.

The jury lamented the dearth of Religious Art entries—only 11 were submitted. Jurors speculated that the amount of work in this category is falling off, or perhaps the awards program needs to raise its profile in the religious art community. Jury members suggested that architects and designers entering built work encourage artists involved in these projects to submit in the Religious Art category. Likewise, architects with projects with a landscape design separate from the architecture should urge that those sacred landscapes be entered (there were no winners in the Sacred Landscape category).

Among winning projects, the jury members detected two strong trends: the preference for natural materials in worship environments, and inventive design solutions to address tight budgets. Several projects used simple materials in creative ways to generate cutting-edge designs (such as the "The Tent of Meeting" on page 34 and the "Prayer Space" on page 35). Jurors were also encouraged by the large number of entries in the Unbuilt and Student Work categories (42, which yielded nine award winners). They found many student projects to be intelligent, searching, and well researched in pushing the frontiers of new kinds of sacred space.

The 2019 awards program opens for submissions April 1, 2019 at [faithandformawards.com](http://faithandformawards.com). 

*The 2018 Faith & Form/ID Religious Art and Architecture Awards Jury, left to right: the Reverend W. Joseph Mann (clergy and jury chair); Kathleen Lane (architect); Christine Reinhard (liturgical designer); Margaret Adams Parker (artist); Stephen C. Pickard (architect).*

## 2019 for Call Entries

### Faith & Form/ Interfaith Design Awards Program for Religious Art & Architecture

**Award Categories**

- Religious Architecture** New Facilities • Renovation Restoration • Unbuilt Work Adaptive Re-use/Re-purpose
- 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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Kathleen Lane  
AIA Baltimore  
Baltimore, MD

**Architect /**  
James Theimer  
Trilogy Architecture  
Redding, CA

**Clergy /**  
Rev. Gilbert Ostdiek  
Catholic Theological Union  
Chicago, IL

**Artist /**  
Scott Parsons  
Sioux Falls, SD

**Liturgical Designer /**  
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## Hariri Pontarini Architects

Bahá'í Temple of South America » Santiago, Chile



Set within the foothills of the Andes, just beyond the metropolis of Santiago, this temple uses light for its spiritual and design inspiration. Nestled in the rolling topography of the mountains and surrounded by reflecting pools and native grasses, this complex-curved temple of light acts as an invitation for spiritual contemplation and architectural pilgrimage.

Fourteen years in the making, the building represents the last of the eight continental temples commissioned by the Bahá'í Community. The Bahá'í faith is built on the tenet of universality; the architectural challenge was to create a design that would be welcoming to people of all faiths and cultures; recognizable as a house of worship without referencing specific iconography.

Inspiration was drawn from a myriad of sources, such as the magic of dappled sunshine beneath a canopy of trees, the rotation of a Sufi whirling dancer, the interwoven strands of Japanese bamboo baskets, and the fragmentation of shattered glass. Developed through hand sketches,

physical models, and state-of-the-art digital technology, the final design is composed of nine identical, gracefully torqued wings that frame an open, accessible, light-filled space for prayer and meditation. The aim was to achieve an interplay of seeming contradictions: stillness and movement, simplicity and complexity, intimacy and monumentality, a solid structure capable of dissolving in light.

Between dawn and dusk the temple becomes infused with the wide range of seasonal colors that dance across Santiago's sky. At night, the materials allow for an inversion of light, whereby the temple, lit from within, casts a soft glow against the Andean mountains.

### Jury Comments

*This is a luminous building, organic, rising like a lotus flower in the water. There is a strong sense of motion and energy. The sense of movement is carried through the entire design. The views of and from the temple are absolutely stunning.*





*Architect*

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 Farrington, Michael Boxer, Tiago Masrou, Jin-Yi  
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**Benkal y Larrain Arquitectos**

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Rural Chapel » Lafferty, Ohio



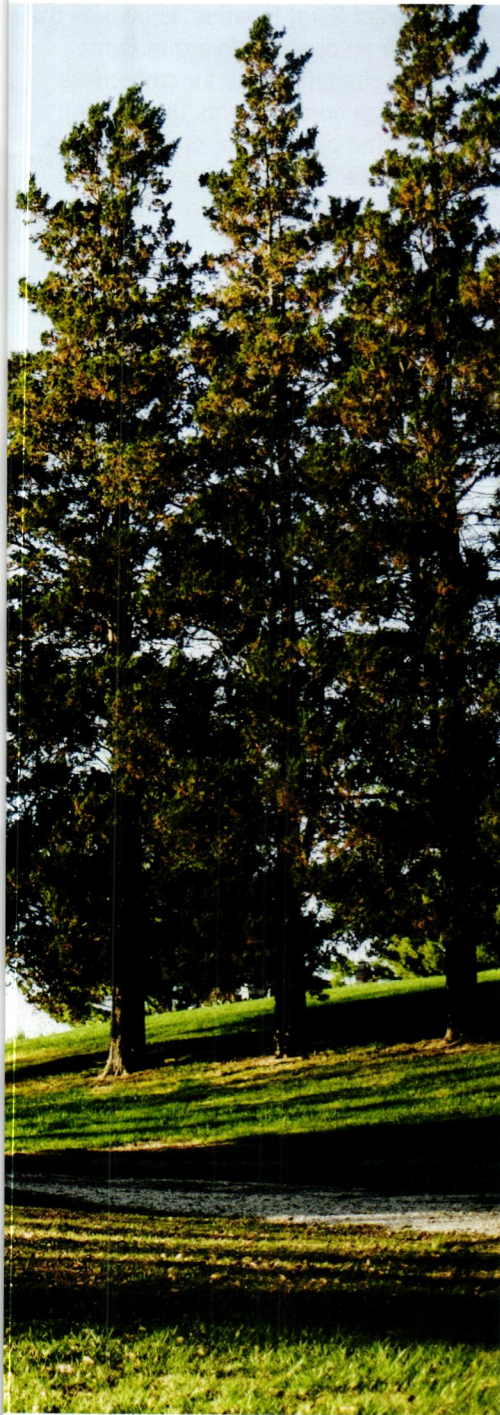
This chapel sits along an Appalachian foothill, overlooking the village of Lafferty, nestled in the hollow below. First started as a company town during the Ohio Valley coal boom, the village is now primarily an agricultural community with farmsteads populating its outer limits.

The project came about as the result of the town having lost its sole church to a

house fire that spread from a neighboring property. With no specifics in mind, it was the community leaders' hope to replace the former vinyl-clad structure with something spiritual and enduring.

For the chapel's exterior, the design interprets the traditional, single-gable silhouette as a stone- and cedar-clad archetypal form that communicates with

the agrarian out-buildings dotting the surrounding hillsides. The materials were chosen both to keep with local vernacular and to provide the building with a skin that ages with a rugged gracefulness. On the interior, the agrarian metaphor continues as the white oak timber-framed structure is revealed. The frame was constructed by local Amish craftsman



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Contractor  
**Withrow Contracting**  
 Structural Engineer  
**Schneider Engineering**

Photography  
**Liz Dutton**

and erected on-site in a one-day raising, at which the community gathered for a family-style lunch and viewing.

In warm weather, hidden doors situated in the exterior side partitions are released to give views to the pines north of the chapel and the valley below, and allow prevailing breezes to cool the space.

**Jury Comments**

*This chapel possesses such dignity, and takes its role in this small community seriously. It is contemporary but looks like it has always been there. The interior is moving. The asymmetry is unexpected, with great dynamism in a small space.*

## Cherrez y Cantera

The SAJ: Urban Chapel of St Ignatius » Pamplona, Spain



This urban chapel of Saint Ignatius, known as the SAJ, is situated in an open backyard in Pamplona. This small chapel is used for daily mass services, and its size complements the bigger school church, better oriented for crowded weekend celebrations. The SAJ is a sheltered place for those who want to pray, participate in the religious services, or contemplate the mystery in front of the tabernacle.

The transition from the outside busy road to the interior quiet place is shaped by a repetitive structure defined by a series of wood frames organized in a crescendo order towards a wide and transparent opening to the sky. There is a subtle symbolic allegory within the chapel, which is developed by some of the following numerical themes: One: above all and everything, a unique opening that provides the only source of direct light and views that represents God's presence. Three: above the entrance, three big mirrors of equal size and shape, placed together to form one unity that represents the Holy Trinity. Four: the Evangelists symbolized by four stone slabs, on which the priest stands in front of the altar and the assembly during the celebrations. Seven: the principal gesture that shapes the chapel and represents the sacraments, with seven wood frames that are fused with the benches as an embrace. This is the part where the building literally touches one. Twelve: representing the enlightenment brought through the apostles, 12 indirect light openings follow a pattern rhythmically inclined towards a vanishing point under the only source of direct light. All of the materials are natural.

### Jury Comments

*The section reveals the spatial experience. This is a surprisingly evocative space, subtle and significant. Natural light is brought into it in very a poetic way. This extraordinary small space has great power.*

*Architect*

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## Bauer Latoza Studio, Ltd.

All Saints Episcopal Church » Chicago, Illinois



Although the exemplary efforts in the restoration and preservation of this 1883 building are many, they began with Reverend Bonnie Perry. In 2013 she orchestrated the project, focused on the ambitious goal of competing the restoration and brought together people of varied skills in fundraising, sales, public relations, and media outreach to champion an effort to raise the needed funds.

This restoration faced many challenges, including deteriorated original wood posts foundation, a non-original vestibule that was settling and pulling the east wall of the sanctuary out of plumb, a historic bell tower that lacked lateral stability, failing stained-glass windows by Healy & Millet that were missing glazing and structurally compromised; a shroud of stucco hiding the Shingle Style design of the building for nearly 110 years. After shoring the church structure and raising the vestibule, the foundation walls were replaced with new concrete walls; an innovative network of steel straps was installed to anchor the belfry; each stained-glass window was removed and restored; and the stucco was painstakingly removed, resulting in 90 percent of the original wood siding being restored. The revealed architectural beauty of one of the oldest wood-framed Shingle Style buildings in Chicago is a testament to the church's continued dedication to the community, a monument to its ever-growing positive impact throughout Chicago, and an inspiration to those who come across it.

### Jury Comments

*This is a stunning restoration of an architectural landmark, with lots of attention to detail. The result is amazingly sensitive to the building's history and location. It reveals the beauty of what was hidden behind layers of old paint and stucco, and gives the church a structural new lease on life.*



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*Site and Landscape Design*  
**Stephen J. Christy, Jr.**

*Photography*  
**Leslie Schwartz**

## Elizabeth Devereaux, Devereaux Architectural Glass New Clairvaux Abbey Windows » Vina, California



The monastery at New Clairvaux was originally a 12th-century Cistercian Monastery in northern Spain. In the early 1930s William Randolph Hearst bought the monastery and imported it to California. Shortly afterwards, the Depression and World War II made it impossible for Hearst to build, and he deeded it to the City of San Francisco. There it languished for 40 years behind the De Young Museum until Fr. Thomas Davis, a young monk from Gethsemene Cistercian Monastery in Kentucky, heard the story, saw the stones, and had a vision of acquiring the stones for a new abbey in Vina, California. With persistence and time, the monastery, both Abbot Davis, and then Abbot Paul Mark Schwan, acquired the stones, although

half had disappeared by then. The abbey consulted with British and Spanish historians, and hired German stone carvers to re-form and recut the missing stones.

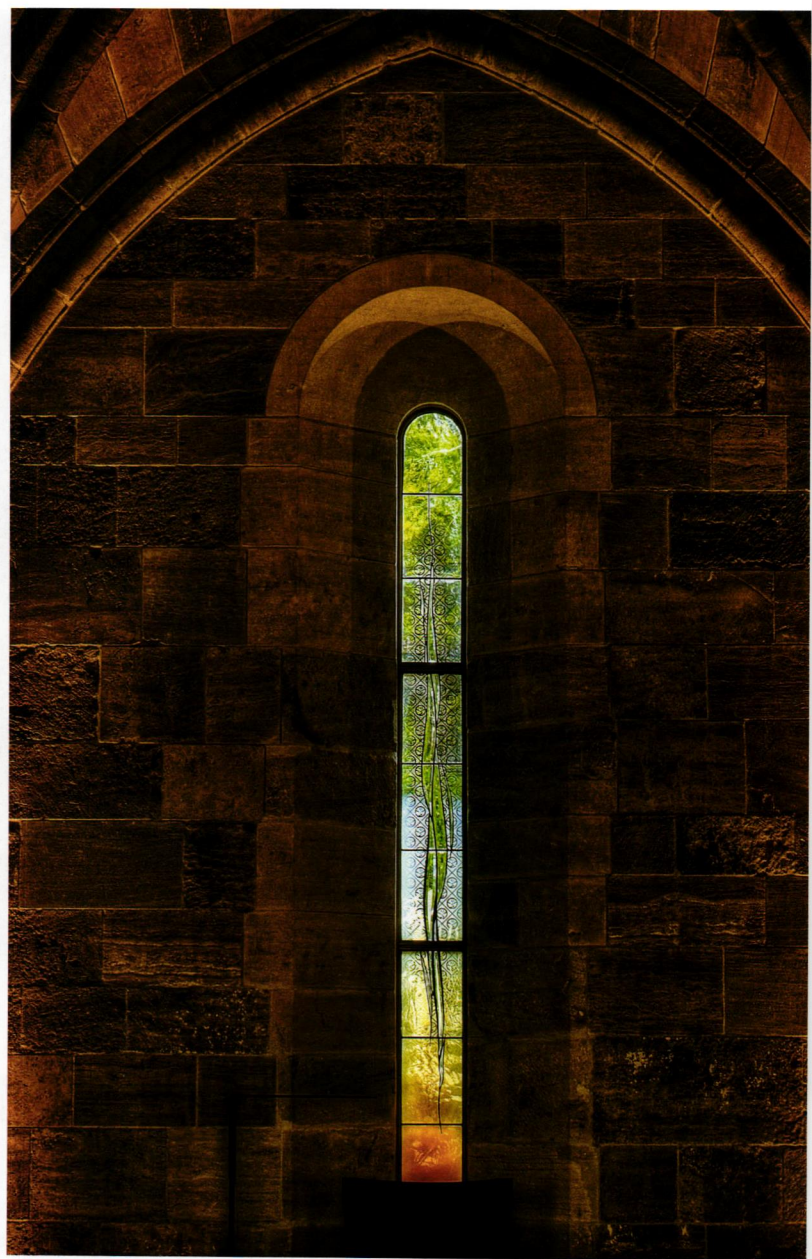
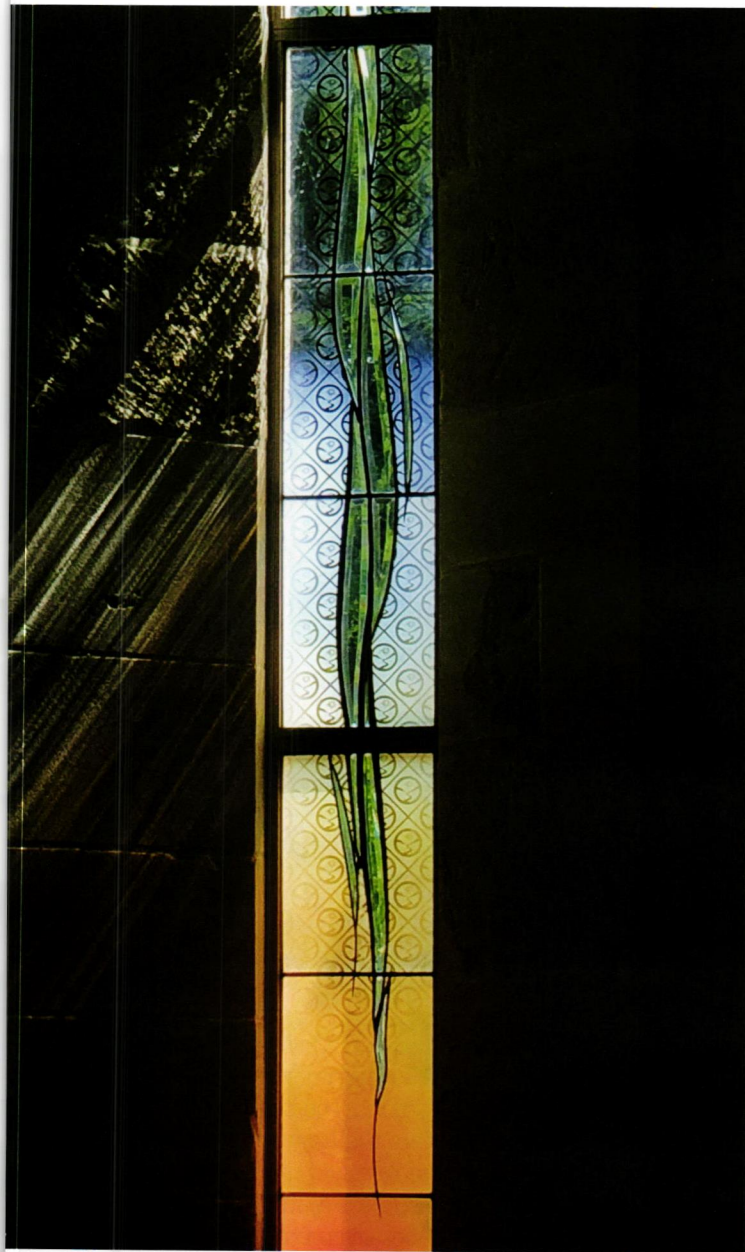
In the new windows, the Cistercian charism of simplicity is expressed in a contemporary style with a reference to its ancient history. The art glass in the European 12th-century Cistercian monasteries is abstract, simple, and often soft amber and white in color. The windows appear simple at first glance, but in fact are complex in their fabrication. Since the monks worship during the day and night, materials are used that are active in both kinds of light. The use of reflective 24 karat gold luster in the windows adds different nighttime viewing. The pattern symbolically represents

New Clairvaux—the “Valley of Light.” The design depicts the act of prayer: amber to white opal glass symbolizes our clouded consciousness as we enter into prayer. As we pray, our awareness becomes clearer as we move into a connection with God. The vertical prisms, like incense rising, are a metaphor of the act of prayer and our movement towards clarity/God.

### Jury Comments

*This monastic community rises at night to pray, and the windows are designed and executed to welcome the first light of day. The windows at first look to be minimalist, but they are not. The windows punctuate the space, enhancing this contemporary space with imagery that feels very timeless.*





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*Photography*  
**Ronald M. Schwager**

## Brit and Emre Erenler

Sandy Hook Permanent Memorial » Sandy Hook, Connecticut



This memorial honors the 20 children and 6 educators who tragically lost their lives on December 14, 2012. The site is near the town center, adjacent to the school where the tragedy took place. The main design challenges were the rural yet residential nature of the site and the sensitivity of the subject matter.

Addressing the nuances in the journey of bereavement and allowing visitors to seek healing and spiritual moments in a variety of ways was the foundation of the design. The design solution aims not to create a monument-based memorial; rather the healing landscape is the memorial. Movement through a choreographed landscape experience that helps cherish the love in their hearts is the emphasis.

A meandering path atop a ridge, a child-like trajectory, weaves through pillars honoring each individual. The ridge offers uplifting vistas from the highest point to the wildflower meadow and ponds below. The personal tributes display the individual's name in their own handwriting, drawings, toys; the things they loved and made them happy. With each consecutive pillar, the poignancy and gravity of the event is felt heavier in the



heart. Touching each individual, visitors arrive at the Memorial Terrace, an embracing, collective space. Here, the community comes together to support one another under the Sacred Beech tree. The “Sacred soil,” incinerated tributes left at the school site, is placed beneath the tree; a permanent reminder of the heartwarming support received from all corners of the world.

The Memorial Terrace frames views to the pond just beyond, as a flock of 26 intricately sculpted Sandhill Cranes are in their last miraculous moment of lifting off the pond surface. The cranes, one for each life lost, capture in their elegant and magical forms, a moment of unified lightness and courage as they just begin their journey.

### **Jury Comments**

*This memorial is designed as a journey, and along the way commemorates each of the individuals lost in the tragedy. It creates an amazing context for remembrance and would bring peace to those who feel the pain of the loss. The design speaks to children as well as adults, which is highly appropriate.*

*Architect*

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Timothy Cleary (artist)

## Travis Price Architects with The Catholic University of America 'Fishers of Men & Manannán Mac Lir' » Cong, County Mayo, Ireland



This installation celebrates the “Fishers of Men” passages from the Gospel of Matthew in concert with the mysterious Celtic pagan god, Manannán Mac Lir, commander of the boat passages between the sun and the underwater nether world. Both influences reflect deeply embedded cultural and sacred stories of Celtic history in the Cong township of Counties Mayo and Galway in western Ireland. A poem and sculptural model originated by the designers evolved into the poetic sculpture engraved above. In turn, the sculpture generated the final architecture celebrating the merger of St. Patrick’s Christianity with historical pagan worship.

The site is at the crossing of County Mayo and County Galway. The architect and professor brought 27 architecture students from the U.S. with a team of five mosaic artists and a mosaic assistant to construct the “Fishers of Men” sanctuary. In just nine days, four County Mayo craftsmen taught the students and helped build the project. The students hailed from six major universities in the US. Numerous other students came from Dubai, Spain, and Australia.

Kilkenny black and local limestone creates the dark exterior and the darkened depths of the floor, while Kilkenny limestone casts the light that illuminates the inner sanctum. The stainless steel and glass

roof elements echo the surrounding forest while also creating a fisherman’s net, casting shadows of light and dark. An American and Canadian team of artists contributed the mosaics, which were designed by students and the professor to symbolically reemphasize water rising up to the sun: ascension from the depths to the light. The mosaics are made from Youghioghney glass from Pennsylvania, with local sandstone gathered in County Mayo.

The project was sponsored by Mayo County Council, Galway County Council, and numerous business in the Cong area. Private contributions were generously donated by Ashford castle and McGrath’s quarry.



### Jury Comments

*This collaborative student project has a timeless, Stonehenge feel to it, yet at the same time it is very modern. It blends Christian and pagan elements in its details. The green of the forest is seen through the columns making the colors more vibrant. The artwork, such as the mosaics, is unique, evoking nature in the space.*

#### Architect

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#### Photography

**Travis Price**



## Finegold Alexander Architects

B'nai Jehoshua Beth Elohim Synagogue » Deerfield, Illinois



This vibrant, welcoming congregation with a visionary clergy sought a new spiritual home that would reflect their values, be located in closer proximity to membership, allow for multiple, dynamic worship styles, and serve all generations. An available property was one half of a 1970s six-building, one-story office complex. While the square footage was adequate, the challenge was to create a “spirituality of place” out of this banal environment.

The Rabbi envisioned a place for gathering and multiple spaces for reflection and worship. These “pockets of holiness” became a major guiding design charge. The design solution involved partial building demolition and reconstruction to accommodate the large footprint high spaces required for sanctuary and social hall.

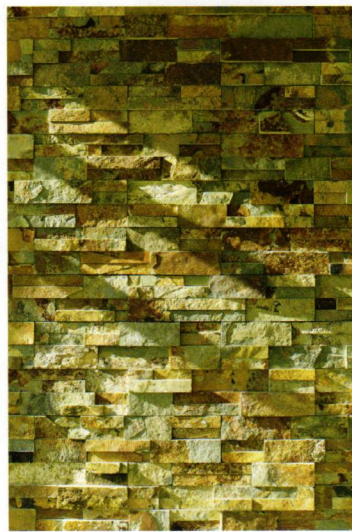
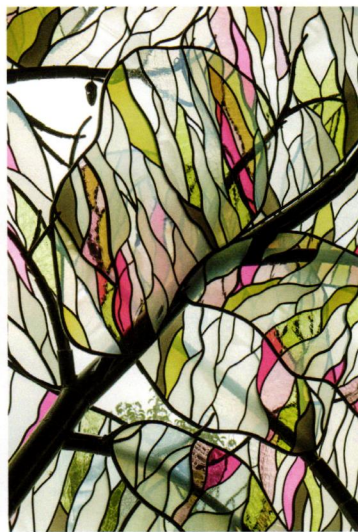
The in gathering space was conceived as a “village center.” Adjacent to the new interior courtyard, this space is filled with light, and serves as an orienting space, providing direct access to all the major synagogue functions.

There are four “pockets of holiness.” The contemplation space sits within a memorial alcove and seats up to 20; a chapel/beit midrash (a place of study), surrounded by texts, seats 100. The sanctuary with a capacity of 600 is shaped and organized to allow intimacy for a small congregation in its main area expanding into a loge and a cascade leading to a balcony. The social hall doubles as sacred hall, and seats 1,200 for high holy days.

The architect designed many of the liturgical elements, including the new Ner Tamid (Eternal Light) for the sanctuary. Inscribed on the Ner Tamid is L'Dor V'Dor: “From generation to generation.”

### Jury Comments

*The interior spaces are beautiful, with a wonderful gathering space. Material treatment on the exterior is used inside as a counterpoint in color and texture. The social hall has great natural light, and the use of color is very uplifting.*



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*Fire Protection Engineer/Plumbing*  
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*Landscape Architect*  
**Mariani Landscaping**

*Interior Design*  
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*Communications Consultant*  
**Talaska/Pentegra**

*Food Facilities Manager*  
**Crabtree Mcgrath**

*Acoustics*  
**Shiner + Associates**

*Photography*  
**Marian Kraus**  
**Michael David Rose**

## Process Architecture

### Phap Vu Buddhist Temple » Phap Vu Buddhist Cultural Centre of Florida » Orlando, Florida

This internationally known, destination Buddhist temple serves a large Vietnamese population in the Orlando area. Organized on axis in a linear fashion on a five-acre site, the \$2.2 million campus consists of the main 10,250-square-foot temple and 16,000-square-foot open-air pavilion.

The temple building derives its order from classic Vietnamese Buddhist temples, which feature prominent stepped roof shapes and porticos wrapping the front and sides. The structural rhythm follows strict Buddhist values in both number and proportion. Inside the large worship space emphasis is placed on the floor-kneeling space denoted by a change in material and the suspended overhead grid of floating wood structure. The entire space faces the altar, which features a large Buddha statue backed by a wall of reclaimed vertical planks of cypress.

The temple design takes the basic kit of parts of a pre-engineered metal building system and exploits it for its inherent beauty derived from its structural logic. The architects saw what might typically be perceived as a design constraint as freeing them to explore the system's potential. By working with the system instead of against it, the manipulation of skin works in concert with the structural order and allows for an unprecedented amount of natural light and a connection to the landscape in what would normally be thought of as only a warehouse structural type.

#### Jury Comments

*There is a great economy of means, using an engineered building as a kit of parts to expresses a Buddhist aesthetic. It pulls you into the space. The grid helps to create a setting for meditation. Great use of natural materials, and a minimum of material changes. The porch is done very artfully.*



#### Architect

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#### Civil Engineer

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Photography

#### Ryan Begley Photography

## BVH Architecture

### St. John Paul II Newman Center » Omaha, Nebraska

The unique challenge in this design was to create intelligently crafted spaces that support day-to-day student activities, a rectory for the priests, along with an oratory to serve as the spiritual nexus. Drawing inspiration from monastic programs, the design respects the traditions and rituals intrinsic to the Catholic faith without connection to a conventional vocabulary of construction or past architectural styles. The programs revolve around the unifying courtyard to endow the oratory and provide a place of contemplation and communal connection. The silent place of meditation and prayer is achieved through a restrained material palette of limestone and white oak selectively accented with bronze. The gravitas of limestone symbolizes the formative years of the patron St. John Paul II's life while held in a quarry under the Nazi regime. The warmth of white oak offsets the stone to recall the saint's love of teaching in and about God's nature. A primary liturgical axis and a secondary ceremonial axis refine programmatic relationships with theological intention. The primary axis, oriented east west, connects the library to the oratory, symbolizing the journey from the pursuit of academic knowledge to its transcendence as the exposition of faith. The library's fireplace marks the beginning of this journey while organizing the outdoor fire pit and the oratory. This continues in the narthex with the baptismal font, and in the sanctuary center aisle, altar, and tabernacle.

A limestone compressed threshold and custom-cast bronze pulls define passage into the sanctuary. Inside, the use of interior limestone embraces parishioners as the custom-designed liturgical appointments aide the liturgical ceremony. North and south art-glass windows include phrases from the pope's encyclicals.

#### Jury Comments

*This comprehensive design creates a lovely open space and references the monastic community. The plan is very clear yet sophisticated. The interior of the oratory is expansive with its clean lines, while the exterior of the oratory is expressed as a welcoming pavilion.*



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Liturgical Furnishings  
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Art Glass  
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Liturgical Consultant  
**Brother William Woeger**

Photography  
**Paul Crosby Photography,  
Tom Kessler**



## Mark Cavagnero Associates Architects

Saint Mary's Student Chapel » Saint Mary's College High School » Albany, California



For the past 35 years this college high school had been without a dedicated chapel, utilizing classrooms and the gymnasium/auditorium for religious functions. The new chapel is located at the entrance of the school, serving as a focal point of the campus and symbolizing its faith, embodying its values and beliefs. The 4,400-square-foot building seats 200 for communal worship and learning, as well as for private prayer and reflection. The chapel stands among mature trees on a gentle hillside, by the Cordornices Creek. The exterior of the chapel includes an entry courtyard, a meditative garden, a reflecting pool, and a grotto.

The design of the chapel utilizes simple forms and materials that relate to the existing buildings while distinguishing it and its unique role on campus. White concrete lends the chapel a sense of permanence and provides a backdrop to the play of light and shadow from the surrounding trees. The primary space of the one-story structure is the sanctuary itself, which is focused toward an altar framed by a curved, split-face limestone wall and washed with varying light from a tower and a roof monitor. The window walls on the south and west, including a large folding glass wall by the courtyard, both visually and physically connect the chapel to nature. A clerestory ribbon along the north wall brings a soft glow throughout the day. An oak louvered wall along the south side and entry path modulates light and offers views toward the west, while also minimizing distractions from passersby.

### Jury Comments

*The chapel is beautifully sited. The folding doors allow the interior to be joined with the outside, reaching out to the campus community. The curved seating helps to create a sense of community.*

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**Mar Structural**  
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 Photography  
**Henrik Kam**

## Toru Kashihara Architects

Shoraku-ji » Adachi-ku, Tokyo, Japan

This Buddhist temple is located in the northeastern part of Tokyo. The site is in an area dense with many temples and cemeteries. The building plays a sophisticated geometric game. It is not a traditional Buddhist temple cathedral form with multiple buildings dispersed in the site; rather, it is organized as a single building of three-floors. Every floor of the temple is alternately arranged as a concrete box, with the glassy gaps the same width as the concrete box. As the temple climbs in height, the boxes and gaps are half the width as those on the floor below, and the depth of the boxes increase as they extend into the air. As a result, the building appears in elevation to be a huge To-Kyou (斗栱), which in traditional Japanese wooden temple construction is a layered joint that connects the pillars and beams. On the ground floor there are temple visitor facilities, such as an entrance hall and an event space known as Busto-Ma (仏間). Located on the second level is Hon-Dou (本堂), the space for religious ceremonies. An elaborate altar and a latticed wooden ceiling are set in the convex-shaped void of Hon-Dou. On the top floor, the priest's residential space, Kuri(庫裏), contains a "balcony" that is a concrete box without a roof. It is like a courtyard floating in the air.

The exterior space under the overhanging floors provides shelter for people from the rain in the same fashion as does the space under the canopy of an old temple. Thus, this temple is quite different from a Japanese traditional wooden temple, but it is contemporary as well as ancient simultaneously.

### Jury Comments

*This design, although contemporary, nods to tradition. There is a pleasant contrast between old and new objects and details. The transparency of the Shoji screens gives the building a great lightness, like a teahouse. The polished concrete is very special.*



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Contractor  
**IKEDA CONSTRUCTION Co., Ltd.**  
Photography  
**Takumi Ota**

## Newman Architects

### Snyder Sanctuary » Lynn University » Boca Raton, Florida

The university and donor sought a place apart from daily life that could stimulate spiritual exploration, reflection, and engender understanding and respect in a diverse, international student body. They wanted a welcoming space for prayer, meditation, music, celebration, and dialogue without a specific religious affiliation, where people could find peace alone and together.

The design challenge was to create a space that evokes wonder. The location and site design position the sanctuary as a beacon to the campus and the community. The structure of seven leaning walls supporting each other is a metaphor for the interdependence of all beings—especially important on a college campus. A structure accomplished with economical tilt-up concrete construction was a perfect choice for this sanctuary to achieve this symbolic image. The concrete walls were formed on the ground and tilted into place. The diffusing glass in the interstices between walls fills the interior with daylight in ever-changing patterns, reminding users of life's ceaseless transformations. The spiral sanctuary evokes natural forms found at scales from the molecular to the galactic. A meditation labyrinth in the plaza in front of the sanctuary connects to ancient spiritual forms and practices of many cultures.

#### Jury Comments

*The tilt-wall panels support one another, symbolically, which is a great expression of the support and interdependence among the students.*

*The classroom has a sense of being a processional element leading to the sacred space. Beautifully detailed. A great example of innovative construction materials and techniques with contemporary design.*

#### Architect

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#### Contractor

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#### Civil Engineer

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##### Johnson, Levinson, Ragan, Davila, Inc.

#### Structural Engineer

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#### Acoustical Engineer

##### Acentech

#### Lighting Designer

##### Ron Eichorn, AIA

#### Landscape Architecture

##### A. Grant Thornbrough & Associates

#### Photography

##### Robert Benson Photography



## Finegold Alexander Architects

Temple Israel » Omaha, Nebraska



A principal mission of Temple Israel is a commitment to pursue social justice. As a partner in the unique Tri-Faith Initiative—a campus of three Abrahamic faith congregations that have chosen to come together to enhance their shared values—the expression of this mission has particular significance.

The congregation wanted the 60,000-square-foot building to help build a bridge for dialogue and contemplation. The solution created three distinct volumes representing three traditional synagogue functions: worship, assembly, and learning. Garden courts surround these forms, and an outdoor amphitheater gently slopes down to the meadow engaging the adjacent buildings and Tri-Faith Commons.

The sanctuary (the largest and highest element) was conceived as a lantern to mark and illuminate. Its upper half is sheathed in translucent glass and glows within and without becoming part of their story, spreading light and acting as a beacon of hope and openness. Representing an historical connection, lower walls are sheathed in Jerusalem stone. Commissioned works of contemporary liturgical art are found in the sanctuary as well as in the sculpture gardens. Stained-glass windows from the congregation's former building are installed in a glassy hallway and bind the congregation's generations.

The sanctuary seats 900 in a central space, a stepped loge, and a balcony mirroring the loge. A ring of light unites all. The eternal light grows out of the bimah wall forming Hebrew letters. A wood louver system and drop-down projection screens affords a multitude of worship configurations and controlled lighting within. The seating, bimah wall, and balcony are natural oak.

### Architect

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### Contractor

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### Mechanical/Electrical/Plumbing Engineer

#### **Alvine Engineering**

### Geotechnical Engineer

#### **Terrecon Consultant**

### Landscape Architect

#### **Copley Wolf Design Group**

### Interior Design

#### **Stefura Associates**

### Lighting Design

#### **Sladen and Feinstein**

### Photography

#### **Tom Kessler**

### Jury Comments

*This design creates a wonderful gathering space. The integration of the stained glass in the circulation space is sensitive. The contrasting materials are very expressive. The temple has a wonderful sense of procession, with a great gesture of welcoming at the entrance. The wood slat panels help to control natural light in the sanctuary.*

## Centerbrook Architects and Planners

The Pavilion at Grace » Grace Episcopal Church » Providence, Rhode Island

Grace Episcopal Church has been part of downtown Providence since 1844. Designed by Richard Upjohn, it is on the National Register of Historic Places. In 1912 Ralph Adams Cram designed the chancel. The church fronts Westminster Street and provides a quiet sanctuary from the street's bustling hotels, restaurants, shops, and clubs. Grace desired a space for celebrations that was bright and open to the vibrant community around it.

The Pavilion at Grace replaces a parking lot. In contrast to the church, it is visually open to the community and provides a place for socializing, special events, and celebrations. The 12,000-square-foot facility is comprised of one 40-foot-by-70-foot room and support facilities. A small passageway provides an interior connection to the original sanctuary.

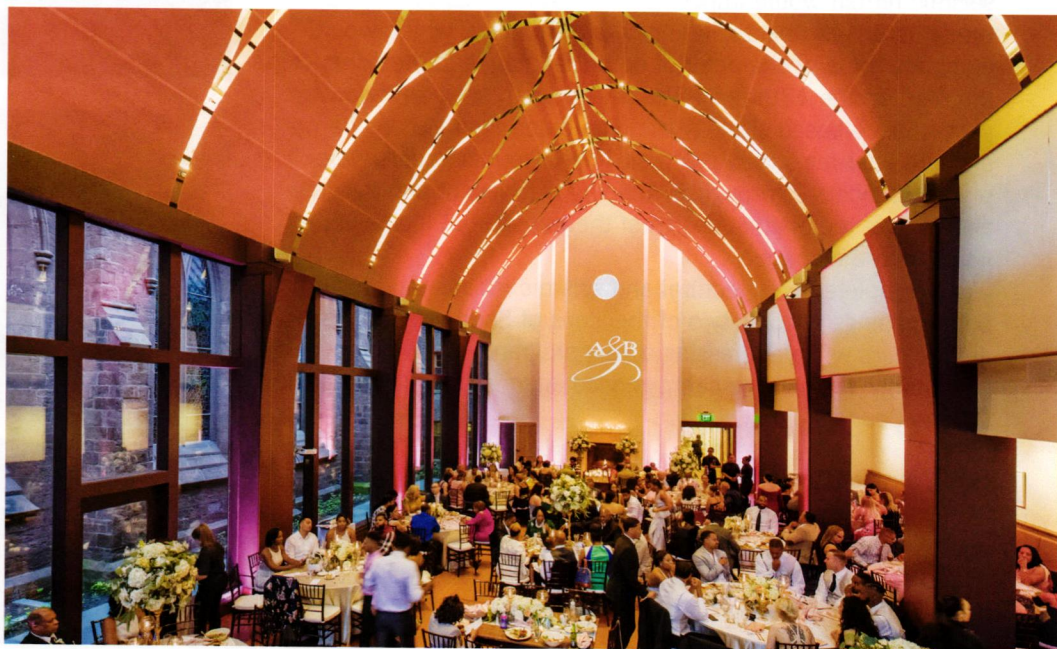
The character of the new addition is a modern version of the neo-Gothic church, sort of a hipper great grandchild. It is built to age gracefully, and to be a part of the community for decades to come. The building is clad in copper to complement the color of the brownstone church. Over time it will patina to match the church's copper roof. The details are deliberately light and airy, and they accentuate the building's transparency and openness to the outside world.

An outdoor garden and stone terrace welcome guests with bench seating. A contemplative labyrinth in the stonework of the terrace beckons children and adults.

### Jury Comments

*This gathering space was inspired by the forms of the church next to it, while becoming an inspired work of architecture on its own.*

*The new building is a thoughtful intervention that provides new architecture with references to its neo-Gothic precedent. It pays homage to the context and its older relative.*



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Structural Engineers  
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Contractor  
**Bowman Associates**  
Lighting Designer  
**Atelier Ten**  
Photography  
**Jeff Goldberg/Esto**

## LPA, Inc.

### Christ Cathedral Arboretum and Tower of Hope » Garden Grove, California

Designed in 1961 and 1968 respectively, the 22,000-square-foot Arboretum and 13-story, 28,000-square-foot Tower of Hope were part of what would become a 34-acre campus developed by Reverend Robert Schuller, who hired Richard Neutra—one of Southern California's most celebrated architects. The Arboretum and Tower of Hope had years of deferred maintenance, ADA deficiencies, and public safety issues that the new owner had to address with their purchase in 2012. With the collaboration of a Neutra scholar and historical photos from the Shulman/Getty files, the renovation team returned these remarkable structures to their "period of significance" and former glory.

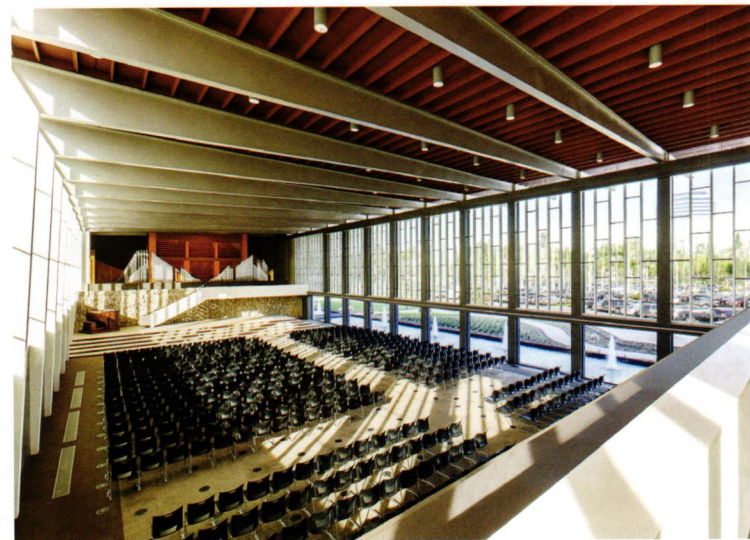
The Arboretum's biggest challenge involved the installation of its first-ever air-conditioning system. The east/west exposures are mostly glass and the solar heat gain made the interior space uncomfortably warm. Based on the architectural team's recommendation an under-floor air distribution system was selected as having the least impact on the architecture, preserving Neutra's elegant design. The new system eliminated the need for rooftop equipment and ductwork in the space while being energy efficient.

Like many concrete buildings built before the mid-1970s, the Tower of Hope was seismically susceptible. A conventional seismic retrofit would impose significant impacts throughout the structure and necessitate new construction, which would eliminate the airy character of both the lobby and the "Chapel in the Sky" on the 13th floor. The design team used an innovative performance-based strategy that combined fluid viscous dampers with fiber-reinforced polymer. The viscous dampers were placed on floors 2 through 5, keeping the elegant and delicate aesthetic of the original design of the transparent lobby, upper floors, and the chapel.

The completed architectural and seismic rehabilitation of both buildings restores two of the icons of Southern California architecture while addressing a new program, a new client, and new liturgy, making the campus once again a spiritual focus for Orange County.

#### Jury Comments

*This project revives two great works by Richard Neutra, and also updates them for seismic resistance. The new work is very respectful of the design language of the original architect, and the bold vision of the original client, Reverend Robert Schuller.*



#### Architect

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#### Client

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#### Landscape Architect

**Land Concern**

#### Historical Architect

**Barbara Lamprecht**

#### Contractors

**Cannon (Arboretum),  
MATT Construction (Tower of Hope)**

#### Construction Manager

**JLC Construction (Tower of Hope)**

#### Photography

**Costea Photography**

## Yukio Asari/Love Architecture Inc.

Hasshoden Columbarium » Ryusenji Temple » Saitama, Japan



Japan in recent years has seen the decline of local communities and changing attitudes toward religious practices such as ancestor worship, which has weakened the financial foundation of many temples. New forms of interring and honoring the deceased have emerged in response, including columbaria that do not rely on cross-generational care or traditional funding. This temple decided to renovate its 40-plus-year-old, sparsely frequented columbarium. However, the client also wanted to revitalize the entire temple as a place to engage with the cycles of life through the custom of visiting graves or columbaria. The new design clearly divides the site into funeral and worship areas through the construction of a funeral hall, the replacement of the old, winding approach with a path leading straight to the main temple, and the new planting of greenery. Perimeter walls at the temple were removed, thereby opening it to the community.

The landscaping and water feature on either side of the approach to the columbarium symbolize life, and through the changing seasons and weather communicate the transience of natural phenomenon in an emotionally rich way compared to the columbarium and those interred there. The bridge spanning the water feature serves as the symbolic boundary dividing life and death. The exterior of the octagonal columbarium structure represents Hades. The dimly lit entrance makes one aware of the change in place through natural light. The spiral staircase made of rammed earth allows the top light from the sky to enter, reminding one of the subterranean, and promoting introspection within rotational motion—a fixed point from which to watch over the cycle of life. After the renovation, it appears that children accompany more of the adult visitors.

### Jury Comments

*This is a wonderful revitalization of a tired existing building at a cemetery. The entrance through the garden is very calming and puts one in the right frame of mind. There is a wonderful sequence of spaces and sense of procession. The interior offers new spaces for reflection. It opens up like a little jewel box. The spiral stair is elegant and uplifting, literally.*

#### Artist

**Yukio Asari/  
Love Architecture Inc.**

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lovearchitecture.co.jp

Yukio Asari, Masahiro Ishige  
(project team)

#### Woodworker

**DEN Koubou**

#### Structural Engineers

**ZO Consulting Engineers**

#### Contractor

**Eishin Construction Co.**

#### Interior Finisher

**Nishizawa Kougyou**

#### Graphic Designer

**Monotype Inc.**

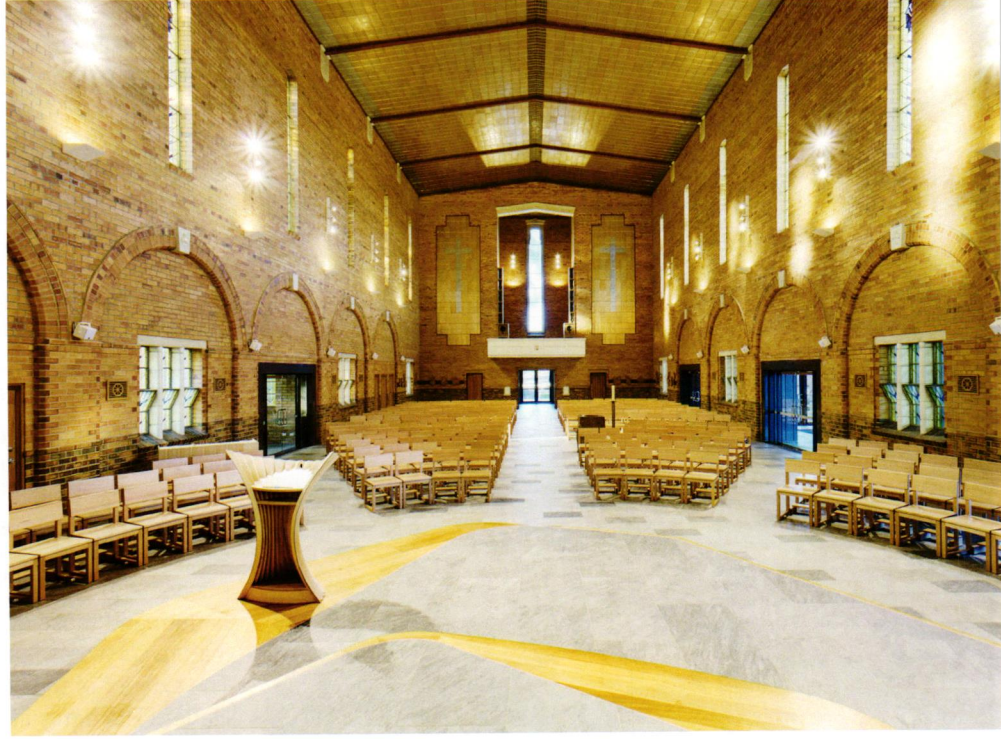
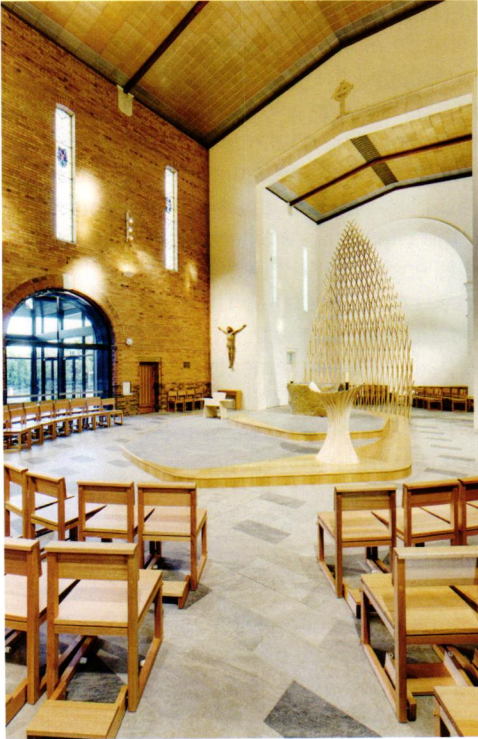
#### Photography

**Masao Nishikawa**



## Law Architects

Our Lady of Good Counsel Church » Deepdene, Victoria, Australia



The construction of the new gathering area and the considerable refurbishment of this church aimed to bring the place of worship into line with more recent liturgical and theological renewal. The new gathering room is symbolically and conveniently placed between the church and the primary school, with the intention of increasing and cementing the meeting opportunity within the school and parish community. The new wing also offers a welcoming street frontage as a symbol of renewal to the wider population.

The design acknowledges the significance of the existing building. The new interventions are clearly identifiable thanks to the use of semi-precious metals and contemporary construction systems, while the breadth of the new spaces creates continuity with the scale of the church. The desire for a renewed layout that would include and increase the participation of the parishioners during liturgy led to the decision of bringing the altar towards the congregation. The altar, baptismal font, tabernacle, ambo, the presider's chair (designed and realized by artist Matt Harding) are located along or

at the crossing of the basilica's axes, generating a sense of order within the parts of the liturgy and enhancing a continuous visual relationship with the congregation.

The sanctuary was re-conceived as a unified element with the altar and rood screen, through collaboration with Harding. Its rocky appearance symbolizes the climbing of Golgotha towards the resurrection, and its organic shape invites the parishioners to it. The architect-designed pew-chairs allow a semi-circular seating layout to enhance the sense of community. The morning chapel in the choir features tiered seats and continues the narrative of the sanctuary, creating a flexible space for morning mass and meetings with students. The apse is now the space dedicated to the image of Our Lady of Good Counsel.

### Jury Comments

*This is a dramatic renovation of an older sanctuary. It opens up the space and celebrates the original brickwork. There is great transparency between the gathering space and worship space. There is also a cultural reflection of aboriginal art and craft.*

Architect

### Law Architects

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Sandy Law, Jenni Webster,  
Martina Tempestini, Damian Belle (project team)

Artist

### Matthew Harding

Silversmith

### Flynn Silver

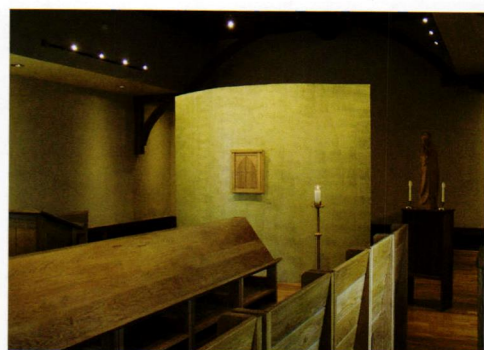
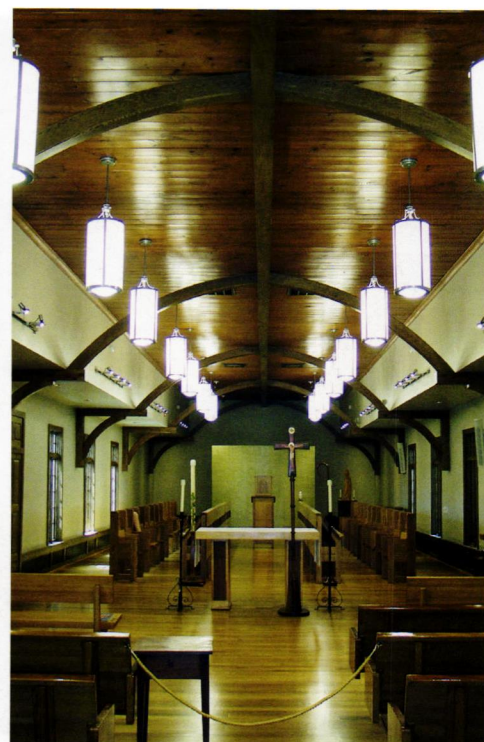
Photography

### Drew Echberg



## DESIGN CONCEPTS

Holy Cross Abbey Church Renovation » Berryville, Virginia



Cool Spring Farm, which dates from the late 1700s, consists of approximately 1,200 acres along the Shenandoah River. In 1950, 30 Cistercian Trappist monks acquired the farm after their previous monastery burned to the ground. They built simple cinder-block buildings, one of which served as their church and had changed little since its construction. Recent efforts to update the church were grounded in the Cistercian ideals of simplicity and beauty.

On the interior, wood brackets and trusses were added to create a sense of heightened space while drawing attention to the tabernacle. These features are accentuated through enhanced lighting, both natural and artificial. Vertical windows extending nearly to the floor were added along with direct/indirect LED pendants and spotlights. The design accommodates visitors while preserving a degree of separation between guests and the cloistered monks. Accessibility was improved throughout. Nonsymmetrical doors on each side were dressed in stained wood panels to create symmetry while maintaining function. The tabernacle penetrates a

curved wall, maintaining its central focus while creating an apse for private reflection behind. New seating for the monks takes the form of 24 white oak choir stalls arranged antiphonally, in addition to a new altar, ambo, and other furnishings.

A mysterious stained-glass window, hidden behind shutters for years, was exposed and restored. Lighting controls were added to allow preset conditions for various daily functions as well as soften the light during early morning and late night prayer. One distinct challenge was hiding the existing hydronic heating system that runs along the exterior walls at varying heights. The solution takes the form of new wood wainscoting with decorative metal grilles beneath the windows to conceal the heating system.

### Jury Comments

*The very humble nature of the original church has been retained, while new elements such as brackets and arches have been added in a very harmonious way. It is a delightful, intimate space, and the interventions are minimal and sensitive. The color palette is very subtle.*

Architect

### DESIGN CONCEPTS

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Tim Machado, AIA; Justin Nester;  
Melanie Schreiner (project team)

Mechanical/Electrical/Plumbing Engineer

### Comfort Design

Structural Engineer

### Structural Concepts

Acoustical Consultant

### ACME Professional

Liturgical Consultant

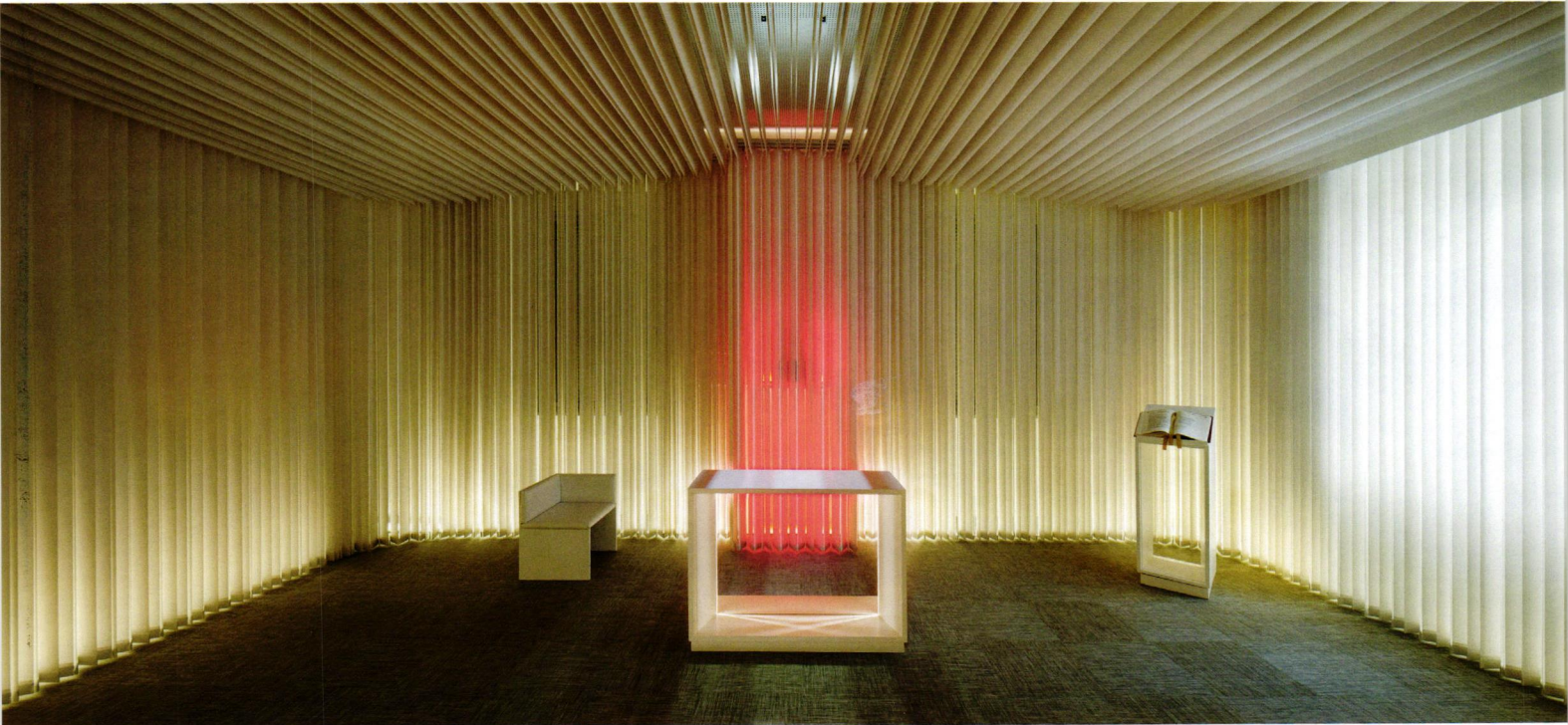
### Rev. Fr. Joseph Wittstock, OCSO

Photography

Tim Machado, AIA

## Cherrez y Cantera

The Tent of Meeting » Centro de Espiritualidad San Ignacio » Salamanca, Spain



Inspired by the Tent of Meeting of Moses, this “Capilla del Encuentro” is a place for silence and prayer for those who want to meet their creator. It is inside a House of Exercises and Spiritual Retirement that holds within its walls several chapels for a large number of visitors (6,000 annually). In this design, an absence of imagery and distracting elements enables the mystery within the tabernacle to become the only point of attention. This sacred space is shaped only by the two elements that most probably characterized the original one: fabric and light. Seven planes of 956 delicate, translucent fabric sheets hang loosely, following a precise pattern to provide a sense of gravity, density, and thickness to these imaginary walls. The tabernacle

is rendered as a burning, fiery pillar. Liturgical elements such as the altar, ambo, and chair are designed in the same style, with a void shape and a play of light and shade, making them a part of the whole. One of the challenges of the chapel design was to conceive it in such a way that it could be assembled quickly but be lasting. Construction took three weeks without disturbing the peace and silence that rules within the House of Exercises and Spiritual Retirement.

### Jury Comments

*The tent imagery is very strong and is carried through this project with an economy of means and inventive use of materials. The use of vertical blinds is a low-cost solution and makes the space transcendent. The lighting effects are amazing in transforming the feeling of this space, giving it a contemplative quality.*

Architect

**Xavier Chérrez  
Raquel Cantera**

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Theology Consultant

**Cristóbal Jiménez, SJ**

Construction and Project Management

**Cherrez y Cantera**

Contractor

**Construcciones Lavi**

Photography

**José M. Cutillas**

## DeBartolo Architects Prayer Space » Gilbert, Arizona

*Architect*

**DeBartolo Architects**

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Jack DeBartolo, III, FAIA (lead architect)

*Contractor*

**The Construction Zone, Ltd.**

*Photographer*

**ROEHNER + RYAN**

In 2008, the architects designed a bookstore and cafe for a regional church. After 10 years the need for the bookstore diminished, making the space available for a new use. Church leadership had long wanted a space dedicated to prayer, available for use anytime.

Conceived as a simple space executed with one common material, the new prayer space is constructed entirely in 2x4 Douglas Fir lumber on the floor, walls, benches, and ceiling. A shallow ramp extends the threshold from the ground-concrete floor of the main space into the prayer space, serving as a threshold of experience by compressing and slowing one's advance towards the entrance. This steel ramp terminates at a monolithic door of crafted mill-finished steel whose slow, heavy pivot ushers the visitor into the sacred precinct beyond. Within this prayer space, gaps in the wood at the walls and larger gaps in the ceiling provide an acoustical dampening. The smaller gaps in the walls are maintained by randomly placed acrylic disks and serve as repositories for folded prayer cards that can be inserted between the wood members. Together, the prayer cards and spacers create a layer of subtle, dynamic ornament generated over time by the use of the space. The result is an environment that promotes stillness and reflection.

By day, soft diffuse light bathes the space through apertures in the wood



walls where existing windows occur. At evening, tiny fixtures tucked into the ceiling slots create a warm, inviting place of prayer. From the floor rise benches of the same finish that enhance the visitor's connection to the natural materials and allow people to remain isolated or gather in small groups. The space demonstrates that ordinary, banal materials—crafted and simply executed—can create an extraordinarily prayerful space.

### Jury Comments

*There is a wonderful use of warm wood employed in many different ways: as a prayer wall and to filter light. There are elegant and exquisite details, such as the book ledge. Black accents are repeated throughout the project, and there many refined elements, such the floor, which appears to float.*

## domusstudio architecture

San Dieguito United Methodist Church » Encinitas, California



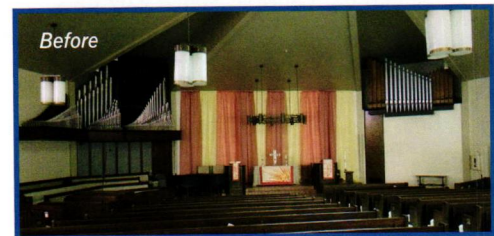
The renovation of this existing sanctuary was guided by the goal of providing focus. The existing 10-sided space had grown organically over its life, with organ pipes and chancel decorations added as donors stepped forward. What was needed was a sense of hierarchy and simplicity, providing visual resolution and verticality to an otherwise horizontal space. The curved slotted wood “flame” (a reference to the Methodist symbol) provides verticality and lifts the eye toward the skylight and heaven. The existing organ pipes were haphazard; the solution covers the pipes on the right with a permanent acoustic projector screen and quiets the ones on the left with acoustic fabric and painted-wood baffles that blend with the wall color, creating an asymmetrical yet balanced composition.

The chancel and cross were brought forward into the space, providing a screen for ramp accessibility behind the short wall and additional height at the cross. Up-lighting the flame provides the highlighted backdrop to the cross. Changes in material textures provide

visual interest in lieu of distractions. Custom chancel furniture pieces were designed to reinforce the wood flame motif. The ceiling was made darker and alcoves lighted to minimize contrasting shadows. These existing ceiling recesses were opportunities to help conceal and enhance the chancel lighting and sound system. Eliminating the large pendant light fixtures allows the eye to absorb the entire spatial volume. With a subtle transition from dark blue to a lighter blue, the carpet runner in the main aisle leads the eye to the communion table, cross, and flame on its way upward. The curved chancel steps and curved pews radiate from the cross and flame, reinforcing the focal point while creating an intimate and unifying worship experience.

### Jury Comments

*The reredos echoes the flame of the symbol of the United Methodist Church. The lighting and materials help to focus and unify the space and to achieve verticality. The light in the space makes it uplifting. The compositional sensibility is refined.*



Architect

### domusstudio architecture

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619-692-9393 domusstudio.com

John Pyjar, AIA; David Keitel, AIA (design architects)

Contractor

### R&R Construction

John Vukov (construction supervisor),  
John Very (project manager),  
Gary Seward (project/construction architect)

Interior Woodworker/Fabricator

### Spooners Woodworks, Inc.

Metalworker

### King Custom Metal

Electrical Contractor

### All Electrical

Pew Fabricator/Installer

### Sauder Worship Seating

Photography

### Brady Architectural Photography

## Yazdani Studio of CannonDesign

Serenity Room » UC San Diego » Jacobs Medical Center » La Jolla, California



The Serenity Room, a non-denominational chapel located on the medical center's first floor, provides peaceful, contemplative respite for patients and families dealing with the physical and emotional stress commonplace in healthcare settings. The room is uniquely designed to welcome abundant natural light without direct views to the outdoors. By reducing the architectural elements to a simple, continuous space, the wall and ceiling are informed by the ever-changing daylight, and a focal point is created for directing contemplation or meditation. Physical models and studies evaluated and documented the elemental possibilities of this space, while extensive detail development and seating design reinforce the simplicity and serenity of the room. Benches appear to grow out of the floor surface. Light, form, and surfaces intercept one another to create these effects.

The Serenity Room is part of the hospital's spiritual care support network, which includes two full-time chaplains and a group of volunteer spiritual care leaders from numerous different faiths. Although quite small in relation to the rest of the hospital, at 500 square feet the chapel's design considers every inch and detail as it creates an overwhelming sense of calm, light, contemplation, and hope for all who enter.

### Jury Comments

*This is a greatly needed space in a health-care facility. The light is lovely, with possible glimpses of the exterior. There are amazing details, such as how the pews seem to grow out of the floor. The chapel is a beautiful meditative space that proves that you do not need a tremendous expanse of space to make a memorable sacred precinct.*

Architect

**Yazdani Studio of  
CannonDesign**

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Stars, Suite 175  
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yazdanistudio.com

Mehrdad Yazdani, Craig Booth,  
Mimi Lam, Nadine Quirnbach,  
Jessica Yi (project team)

Lighting Designer

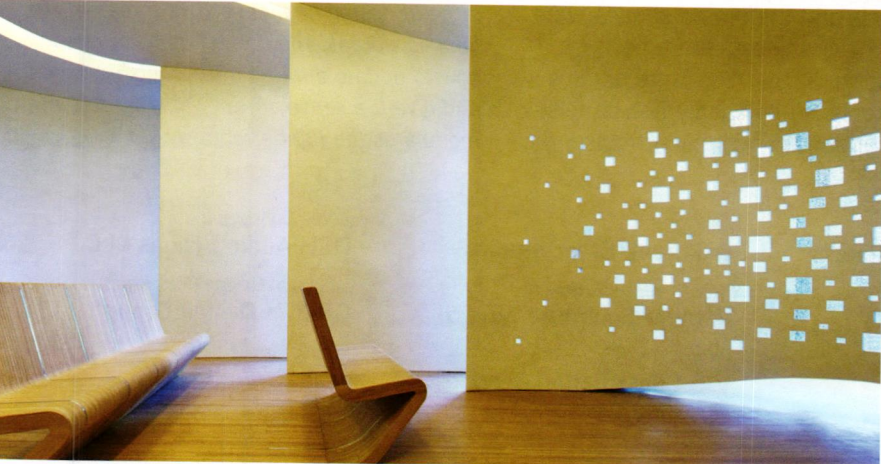
**Horton Lees Brogden**

Structural Engineer

**KPFF**

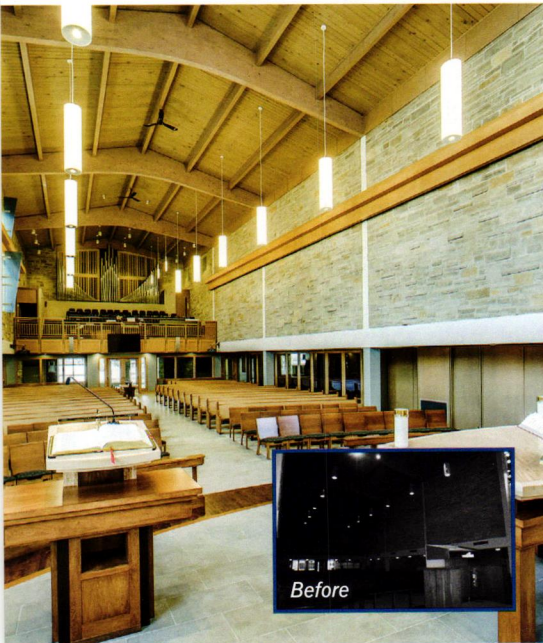
Photography

**Christopher Barrett  
Photography**



## GROTH Design Group

St. Luke's Lutheran Church » Waukesha, Wisconsin



When built in the late-1950s this worship space was narrow and tall, boxy and orthogonal, starkly crafted with stonewalls and a wood deck ceiling. The stained glass was limited to the shallow ambulatories. Six steps elevated the altar platform and the large marble altar was situated close to the reredos wall. The nave itself was devoid of natural light. Insufficient lighting resulted in a nave space that was dark.

In the renovation, the platform has been lowered and extended toward the worship space with flexible furnishings, allowing freedom for liturgists, musicians, and choir members. The platform is fully accessible by ramping. Expanses of windows, which over-lit the chancel space, were shaded with acoustically designed, perforated, wood panels and perforated shades were installed to give the sanctuary better audio/visual qualities. The large reredos wall was replaced by eucalyptus panels and inset ribbons of swirling art glass, the

immensity of the wall given better scale by strategic layering of panels and glass. To further reduce the scale, the reredos bronze cross was moved to the center of the platform and surrounded by a ring of slender pendants.

New pews are curved to create more of a communal setting. Large openings open the nave walls to admit natural light, while new pendants bathe the nave in artificial light. Lighting coves on the nave walls wash the stone and wood deck ceiling with light and also reduce the scale of the walls.

### Jury Comments

*This is a sensitive renovation of long processional space, which is typically a very difficult design challenge. The screen at the back is vibrant. The project demonstrates how to update a mid-century worship space and give it a sense of renewal. The interior modulates the light effectively.*

Architect  
**GROTH Design Group**  
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Mike Groth, AIA; Paul Barribeau, AIA;  
Kristin McGraw; Cindy Gall; Katie  
Barczak; Mike McGraw (project team)

Acoustical Consultant  
**Scott Riedel & Associates**

Electrical Engineer  
**Dolan & Dustin Inc.**

Liturgical Furnishings Fabricator  
**Inspired Artisans**

Art Glass  
**Oakbrook-Esser Studios**

Bronze Vessel Artist  
**Wanner Sculpture Studio**

Contractor  
**VJS Construction Services**

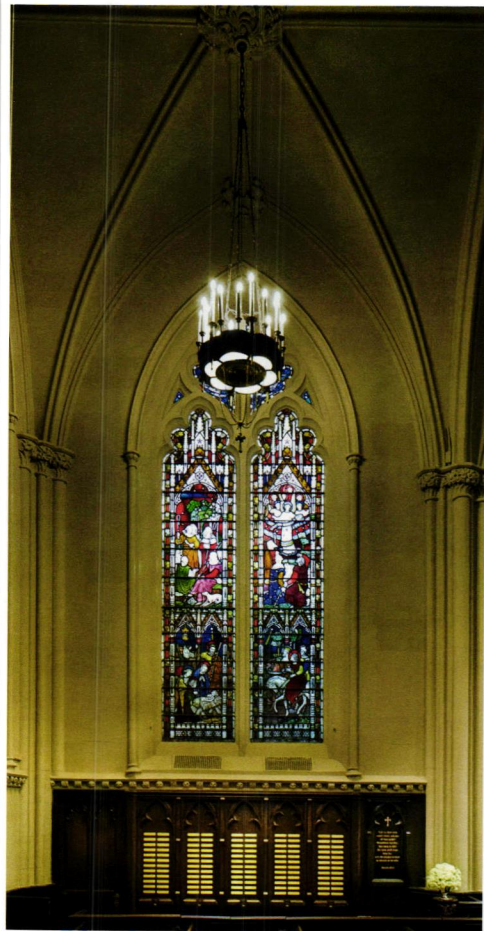
Audio Consultant  
**DSH Audio Visions LLC**

Liturgical Design Consultant  
**GROTH Design Group**

Photography  
**Josh P. Groth**

## Robert A.M. Stern Architects

Grace Church Columbarium » New York, New York



This columbarium reinterprets and renews the architectural vocabulary of James Renwick, Jr. the architect of the 1846 landmark church. Located on the west wall of the south transept, beneath a prominent 19th-century stained-glass window depicting the nativity, the columbarium is fronted by five walnut doors carved in an alternating trefoil-lancet pattern that matches the ends of historic pews lining the nave. The relationship between the two suggests that in the mystery of the Communion of Saints, the community's departed loved ones remain present alongside today's congregants. The five carved doors accommodate a dozen rows of brass nameplates designed to reflect the historic brass nameplates set in the pews. Inside, 120 secure niches lined in oak contain rectilinear, matte-fin-

ish, stainless-steel urns. Facing the nave at the northern side of the columbarium, a plaque is inscribed with scripture text, "Lift up thine eyes round about, and see: all they gather themselves together, they come to thee: thy sons shall come from far, and thy daughters shall be nursed at thy side" (Isaiah 60:4). An adjacent, smaller plaque attached to the north end of the columbarium commemorates the project's benefactor.

### Jury Comments

*This new columbarium in a James Renwick neo-Gothic church seems as though it was always there. There is great sensitivity to the design, realized with excellent craftsmanship. It is simple and elegant, befitting its function. The columbarium is a seamless insertion, exhibiting great reverence to the existing building.*

#### Architect

**Robert A.M. Stern Architects**

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Robert A.M. Stern, FAIA; Grant Marani, AIA, FRAIA;  
David Pearson (project team)

Architectural Woodworker

**Craftekt**

Photography

**Peter Aaron/OTTO**

## Jackson & Ryan Architects

Rood Screen » Our Lady of Walsingham Catholic Church » Houston, Texas



The rood screen is a powerful liturgical element in the English church. The screen is like the veil of Solomon's Temple, now drawn back to reveal and frame the altar and the mystery of the Eucharist. It holds the rood, or crucifix, in a place of prominence between the nave and the chancel. The rood screen is a built reminder of the separation and interaction between sacred and profane. This design honors this patrimony with a rood screen that at once sets apart the chancel—to emphasize the sacredness of the Eucharist—while visually drawing in congregation members to focus their minds and hearts on the altar.

The new screen replaces an existing beam across the arch that frames the choir and chancel. The mahogany screen is lightened by tracery in hand-carved quatrefoils and trefoils and dematerialized

by gilding. The octagonal colonnettes are slender but sturdy, terminating in carved finials and weaving with arches that spring from them. The colonnettes pass through the communion rail and land lightly on the floor. The rail resumes the rhythm of the screen above—a rhythm set by existing kneeling cushions, created by the parish needlework guild when the church was originally consecrated. Befitting a liturgical element with a rich heritage, and with forms and details referencing a range of English precedents, this screen asserts its place in the living tradition of the English church.

### Jury Comments

*This new rood screen effectively describes space and demarcates it. The arches echo the existing woodwork and break up the space.*

*An existing beam across the arch has been removed and the sculptures that adorned it have been sensitively incorporated into the new screen. It divides yet unifies.*

Architect

### Jackson & Ryan Architects

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John Clements, AIA; Cameron Bird, AIA  
(project team)

Fabricator

### New Holland

Fabricator Representative

### The Bethany Group

Contractor

### Brookstone

Photography

### Mark Scheyer



## Ellen Pulner Hunt, AIA

Peace Yad » Austin, Texas



A torah written by a woman is an unusual event, so the embellishments surrounding that torah should recognize the community that commissioned such a scroll. The Peace Yad is made for the reading of the torah written by a woman. The congregation that commissioned the torah is progressive and egalitarian, part of the Jewish Conservative movement. The theme for the new torah was the "Tree of Life." In many ways this simple idea is the basis for the torah, both spiritually and physically. The wooden handles that hold the parchment scroll are known as *Eytz Chaim* or, tree of life. In Proverbs 3:18 there is a verse that describes the torah as a "tree of life to them who grasp it." This congregation planted olive trees outside the synagogue to symbolize peace and an attachment to the community.

The Peace Yad reflects all of these ideas. The traditional yad is a pointer used to follow along while reading the torah. Usually made of silver, they sometimes have a tiny hand with a pointed finger at the end (yad means hand in Hebrew).

The Peace Yad is made from branches and leaves from one of the olive trees that mark the synagogue entrance. Cast in silver and gold, the organic elements of the tree are preserved. The pointer end is cast from a sprouting spring branch. The yad is made from two nested silver tubes to accommodate hands of different sizes. Two gold leaves sit opposite each other at the end of the tube like the quills of an arrow, allowing us to see the tube's length and understand how it was made. The tube is closed at the top by a subtle yellow zircon, a stone mentioned in the torah as being on the breastplates of priests. Each link in the silver chain was hand soldered.

### Jury Comments

*This is a wonderful object designed to be a joy to hold. It is designed to be held by people with small, delicate hands, as well as those with large ones. The twig and the leaves are cast from olive trees that grow on the property of the temple, and recall the symbol of the Tree of Life.*



### Artist

**Ellen Pulner Hunt, AIA**

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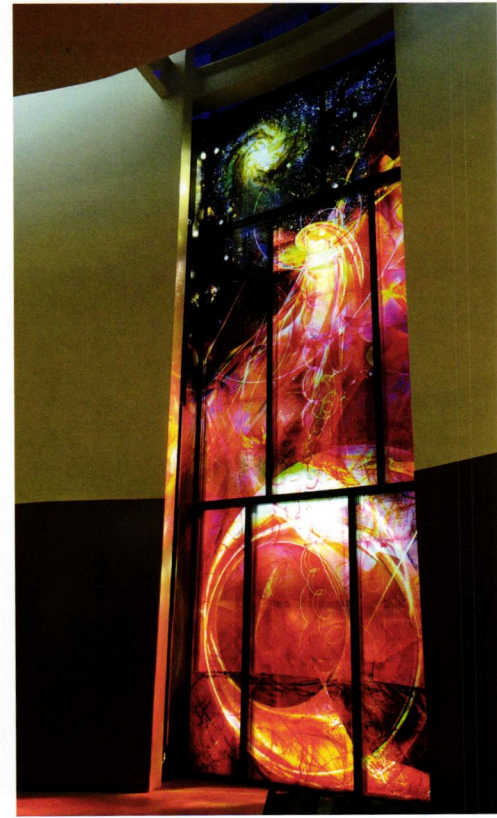
Ellen Pulner Hunt, AIA (project team)

### Photography

**Dennis Fagen**

## Scott Parsons

Our Lady of the Angels Conventual Church » Paradise Valley, Arizona



Designed as a place for worship within the broader mission and ministry of the Franciscan Renewal Center, this church builds upon and expands the hospitality and welcome that has long marked the community. Nine works of new liturgical art glass were commissioned, developed thematically in conversation with the liturgical art committee.

The major vertical element, visible when one enters the site, is the south art glass window. This central element depicts the earthly Mother of God accompanied by angels, ascending to her place in heaven as the woman clothed in the sun. As a beacon to those who enter and an image of the church's patroness, this window clearly identifies the church without overshadowing the liturgical environment. The design for the window was deeply inspired by Bonaventure, wherein the circle is a potent image of the movement from and return back. All of creation is

called back to the creator in this vision of the cosmos returning to the divine mystery that made it. The cosmic dimension of creation and redemption are brought together in this window and include Hubble-inspired images of a multitude of galaxies. The praises of St. Francis from his Canticle of Creation, which begin to form in the Marian window, are echoed in the other commissioned windows throughout the church.

Each glass panel was cut and pieced together from mouth-blown antique glass using a number of traditional and contemporary glass techniques, including silver stain, acid-etching, sandblasting, and enameling. The mouth-blown glass is laminated to a carrier safety glass panel without the use of traditional lead came. Three art glass panels exceed 30 feet in height while another is over 30 feet in length.

### Jury Comments

*These windows demonstrate the artist's great freedom and courage in using bold color. The detail in the Marian window is exquisite and engaging. The Baptismal glass that defines the drum of the dome is great, as are the ribbon windows, which appear to float. There is remarkable depth in the glass.*

*Artist*

**Scott Parsons**

1612 S. 4th Ave.  
Sioux Falls, SD 57105  
605-251-2012

*Art Glass Fabricator*

**DERIX GLASSTUDIOS**

*Liturgical Consultant*

**Mark Joseph Costello**

*Architect*

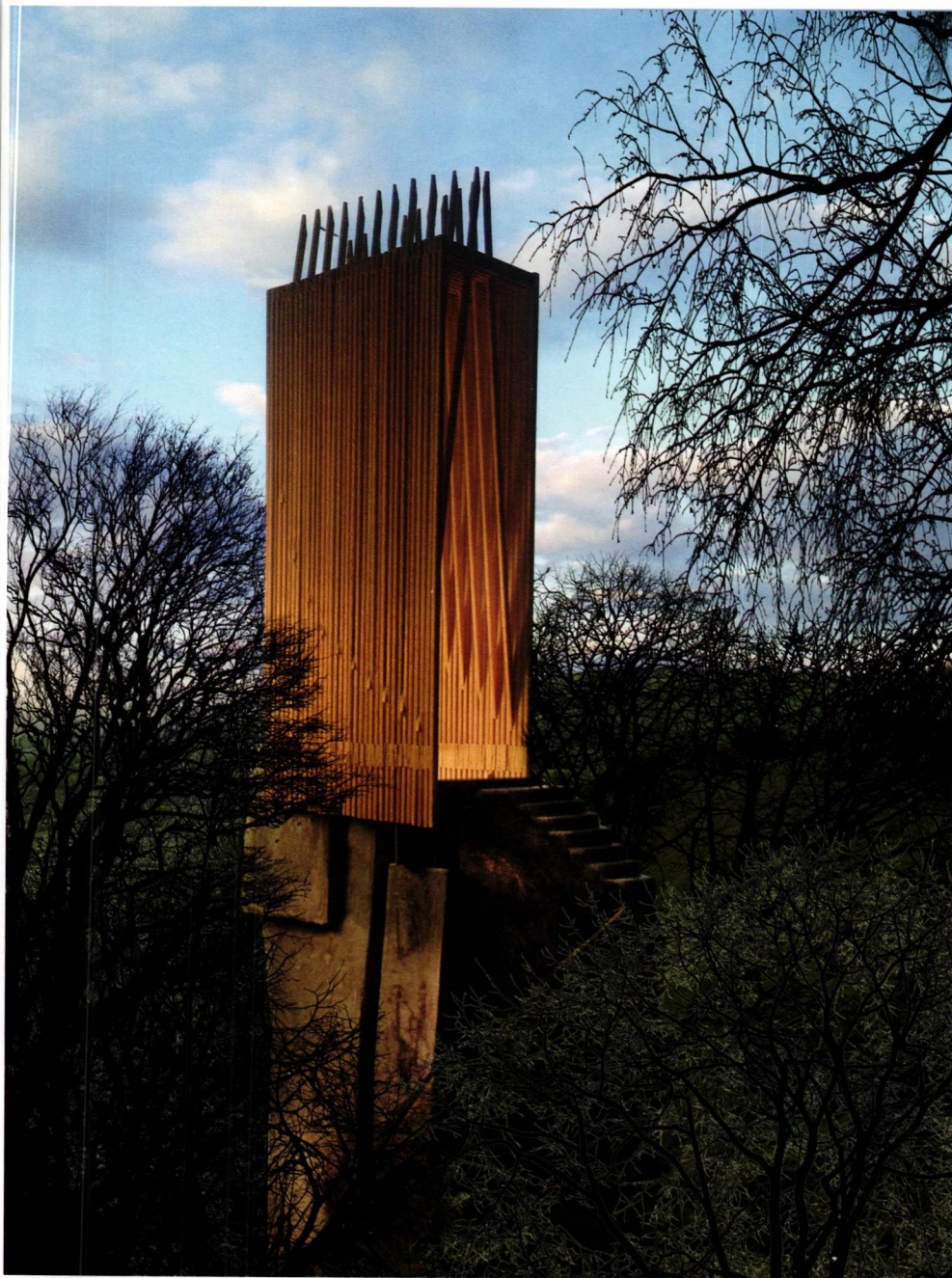
**WRL Design**

*Photography*

**Scott Parsons**

## Danze Blood Architects

Saints Peter and Paul Chapel » Austin, Texas



movement or institution. One force is exemplified by Peter: strong, physical, and grounded as on rock, he represents the institutional Church with its hierarchy. The other force represented by Paul is ethereal: light, articulated, and spirited energetic expression, with the courage to discard or reformulate traditions, to find newness through Word and Spirit.

Architecturally this project expresses these forces in the conceptually opposing ideas of stereotomic versus tectonic construction. Stereotomic can be understood as making form out of the earth, as in carving stone or casting concrete. Tectonic can be thought of as creating structure, space, and enclosure by assembling lighter materials together. The chapel strives to unify these oppositional forces into one structure that maintains the separate identities of material, yet unifies them into a cohesive architectural expression.

This chapel is anchored by a powerful concrete foundation (Peter) rising above the steep terrain, its walls exposed and sculpted to express unreserved strength. Above this, a lightweight wooden structure (Paul) lightly engages its foundation. The enclosed space is lithe, subtly expressing ascendant movement while defining a place of prayer and contemplation. Concrete entry steps rise into the southern sky and the vertical canopy inflects upward, its soaring trajectory a shelter transparent to the heavens.

### Jury Comments

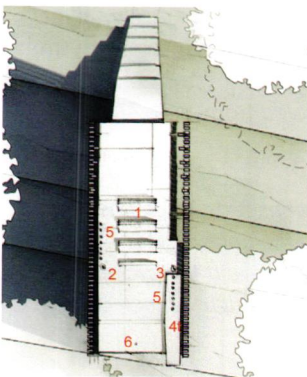
*This design is evocative of Saints Peter and Paul. There is a dialogue between them, which is visually very compelling. It is very simple yet contemplative in nature, in a very powerful way—despite the missing images of the interior.*

Artist

### Danze Blood Architects

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Austin, TX 78731  
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danzeblood.com

John Blood, AIA;  
Elizabeth Danze, FAIA;  
Travis Avery (project team)

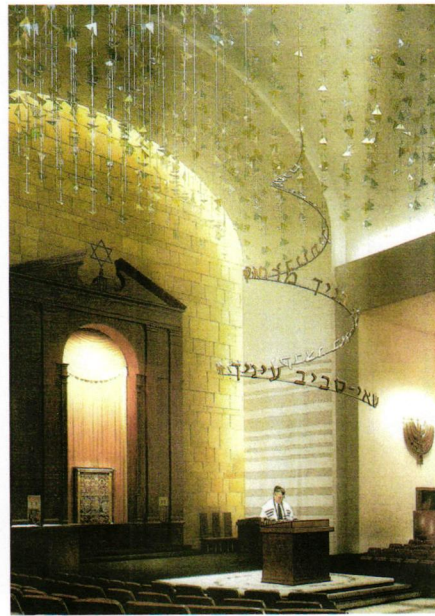
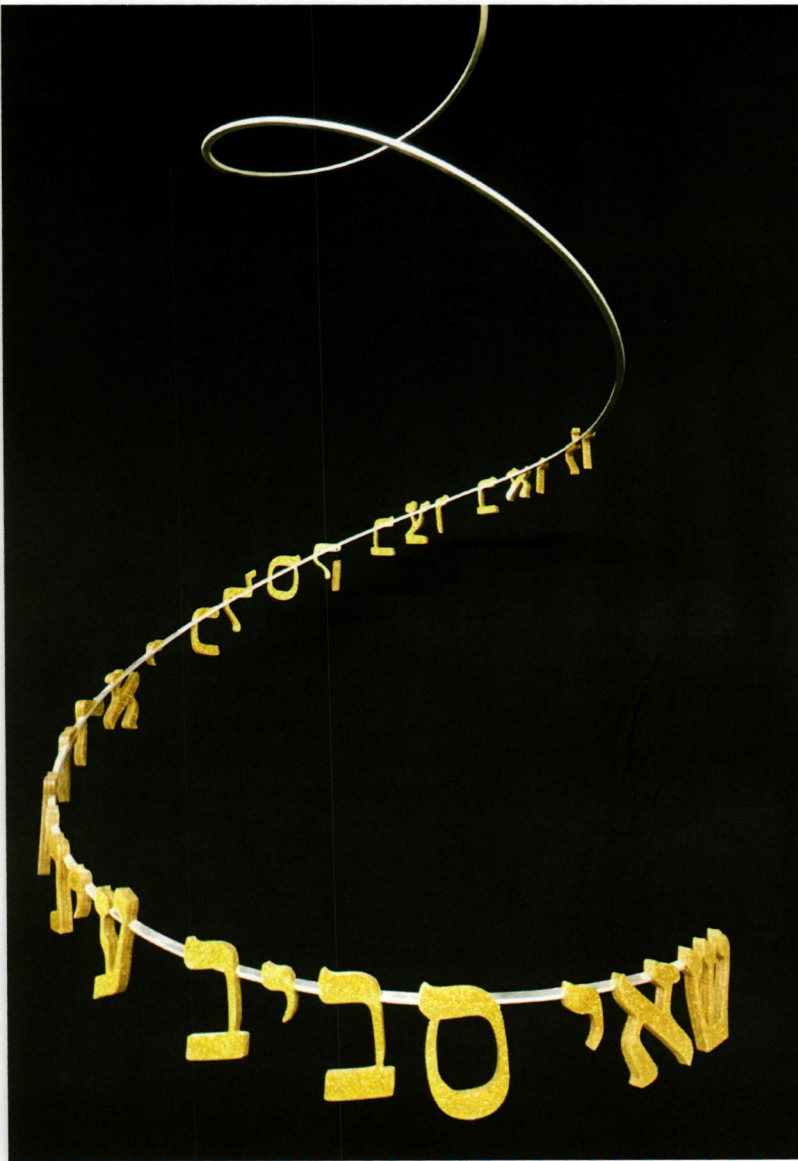


1. seating with kneelers
2. statue of Saint Paul
3. statue of Saint Peter
4. preparation table
5. votive candles
6. crucifix

Saints Peter and Paul share the same feast day: June 29. As the church binds Peter and Paul into one body, this small family chapel unifies their forces architecturally, expressing their inherently oppositional stereotomic and tectonic qualities. The sharing of the same day is recognition of the need to bind two necessary and powerful opposing forces within the Church—forces with attributes that struggle to resist each other, but which must ultimately exist in balanced conflict in any lasting

## Presentations Gallery

Golden Mean Spiral Hanging Sculpture » Anshe Emet Synagogue » Chicago, Illinois



Artist

### Presentations Gallery

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917-553-3927  
designs-ltd.com

Michael Berkowicz, Assoc AIA;  
Bonnie Berkowicz;  
Leonel Andino (project team)

Architect

### Landau-Harding Architects

Renderer

### AMD Rendering

The spiral is a sacred symbol and geometry that represents the journey of life reflecting the universal pattern of spiritual growth. This sculpture is intended to transcend itself from its physical, mathematical form into a spiritual equivalent.

The sculpture will hang over a synagogue table from which the torah will be read. Judaism, with the practice of weekly readings from the torah, follows a pattern that cycles through the calendar year. Enriched by new understanding and knowledge gained through weekly readings and discussion, one moves forward and upward, leaving the plane of the circular for the spiral. Suspended over the reading table, the sculpture's spiral shape can be symbolic of a filtering down from above, or as prayers rising from the congregation. As such, this sculpture will represent dialogue with the creator.

The spiral form is to be constructed of bronze-finished Hebrew letters that gently summon the congregation to "Lift up thine eyes..." (Isaiah 60:4). The letters will sparkle as air circulates

through the very high open space, providing a subtle movement—another level of mystery.

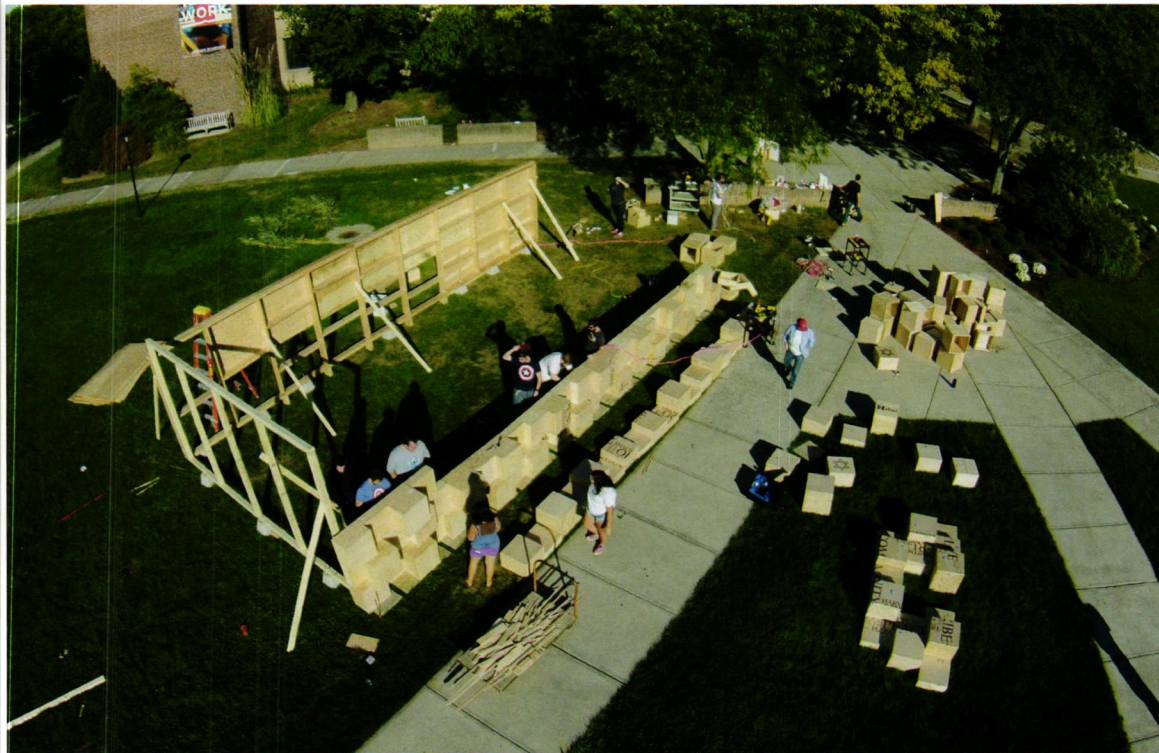
The letters decrease in size as they rise, from 12-inches high at the lowest point to 3.5 inches over the 254-inch length of the spiral. To achieve a single suspension of the spiral while keeping its shape, a laminated tri-level aluminum structure will keep the individual letters in place. Since the letters can be seen from both the front and the back, the aluminum structure pierces the letters, providing a finished look as viewed from both sides.

### Jury Comments

*The sculpture piece incorporates an important text, which implores us to "Lift up thine eyes." This sculpture, like the universe itself, is based on spirals, and even suggests the Golden Mean and the cycles of the calendar. The metal finish will contribute to the light reflected and evoke the text.*

## Department of Architecture Students » University of Hartford

### Building as Prayer: Campus Sukkah » University of Hartford » West Hartford, Connecticut



This project explores the connection between design, making, and prayer in the design and construction of a campus sukkah by architecture students, working in collaboration with the campus Hillel Jewish student organization.

The sukkah walls are designed so that they can be easily assembled with repetitive units that can be demounted and stored for next year's holiday. In Judaism the numbers 6, 12, and 18 are sacred, so the students incorporated them into demountable units 18 inches square, which had depths of 6, 12, and 18 inches. When assembled into a wall, these square niches are open to receive gifts and offerings for the holiday, and they are adorned with graffiti (another sukkah tradition) that was laser cut. The sukkah wall units were constructed by students weeks before final assembly on campus.

The work was completed by students and faculty of Jewish, Islamic, Christian, agnostic, or atheistic backgrounds, but all seemed to engage the project in the

spirit of construction as a form of prayer. As 150 individual plywood units were fabricated, transported, and assembled, the work took on a repetitive nature, which some students and faculty likened to prayers and chants. Prayers were offered at the beginning and end of the two days of construction.

During construction, a Roman Catholic student remarked that he felt that he didn't need to attend Mass that day because he saw his sukkah work a form of worship. A practicing Muslim student asked to help because she had just received word that her grandmother had passed away in Bangladesh. She felt alone, and wanted to help construct this space for Jewish ritual as a way to pray for her departed grandmother. The process of designing and making architecture can take on the spiritual dimensions of prayer, that in fact the act of prayer and the repetitive nature of building construction offer ways of transcending the everyday and accessing the spiritual.

#### Jury Comments

*The process of design and construction of this sukkah is modeled on prayer. This college-community project brought people of different faiths together, and the act of building was a very important part of the project: prayer in the context of community, and community amid the context of prayer, which is the essence of Hillel.*

#### Designers

#### Department of Architecture Students

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Rebecca Tuscano-Moss (faculty),  
Jason Hegenauer (graduate assistant),  
Nicholas Fucci (graduate assistant)

#### Client

**Jason Oruch,**  
**University of Hartford**  
**Hillel Club**

#### Photography

**Rebecca Tuscano-Moss**

## Kamila Harunowicz

Centre of Contemplation » Lubuskie District, Poland



This design explores the themes of Christian meditation, in particular Ignatian contemplation, to which the architectural complex is dedicated. The project is designed to promote cogitation and taking a rest in a green area near nature, away from bustling cities. The context of the location influenced the design. The Centre includes a chapel (liturgy and prayer); a commons (lectures, contemplation, basic human needs); and hermitages (rest and individual meditation).

The design is organized along an axis extending from the access road toward the chapel (orientated to the east). The road is emphasized by a high wall punctured by paths. At the end of the road is a cross, symbolizing the end of the earthly life. The dominant feature in the design is the chapel, which consists of two blocks: the outer one is open (relating to the other objects in form and material) and the inner one is solid concrete and wood (contrasting to other buildings). The commons building is organized as a cloister, with a square yard at the center surrounded by simple blocks of buildings. The hermitages refer to the archetypal house in their forms and gable roofs. Each hermitage is sited to frame a similar view. The architecture of the Centre is ascetic in form and details, made of natural materials to harmonize with the landscape.

### Jury Comments

*This project's design takes a holistic view in its mission to serve the function. The ceiling of the chapel, which is both high and low, is expressed differently on the exterior. It takes the architectural language of the other buildings nearby and enhances it. It also ties the building to the site.*

*Designer*

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*Thesis Supervisor*

**Anna Maria Wierzbicka, Warsaw University of Technology**

*Structural Engineer*

**Piotr Pachowski, Warsaw University of Technology**

*Mechanical/Electrical/Plumbing Engineer*

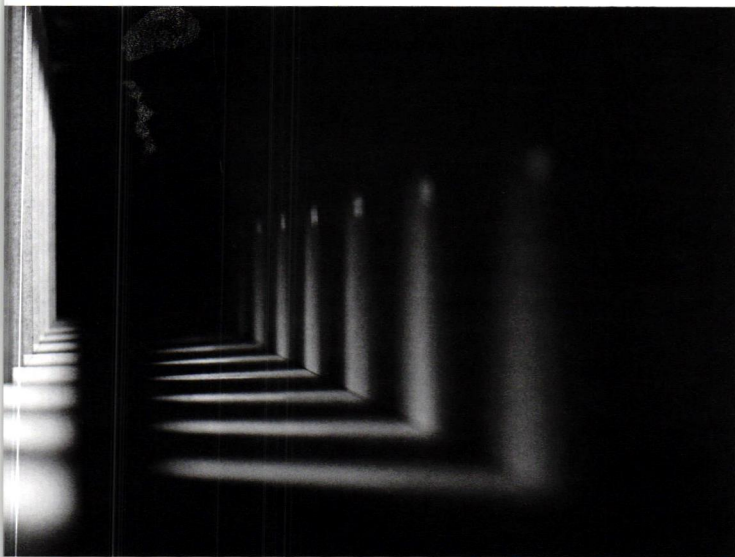
**Maciej Janowicz, Warsaw University of Technology**

*Civil Engineer*

**Marek Kołtątaj, Warsaw University of Technology**

## Lafina Eptaminitaki

A Silent Space » Copenhagen, Denmark

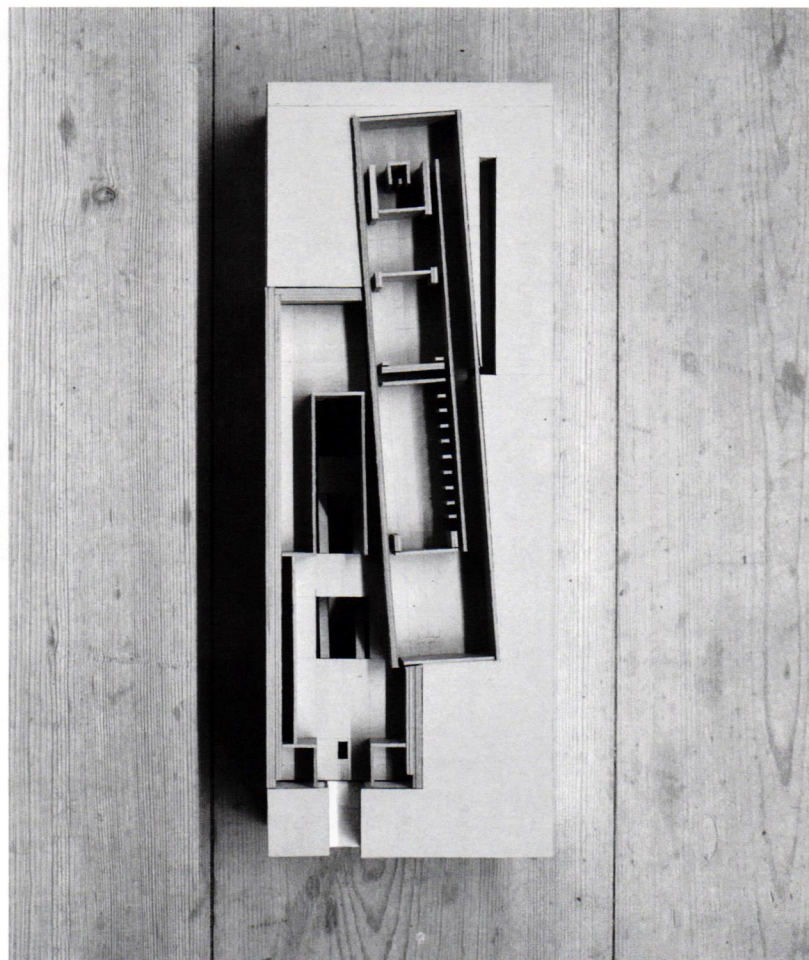


Designer  
**Lafina Eptaminitaki**  
lafina.nyc

This project is for the design of an intermediate space next to the Østerport subway station in Copenhagen. It is meant as a place that offers a pause from reality and serves as a buffer from the outside world, disconnecting a person from the chaotic surroundings and providing a place of calm and meditation, radiating peace, and inviting silence.

Four ancient monasteries—the Great Lavra, Mount Athos, Greece, 10th century; Id-Dêr, South Syria, 5th century; Grande Chartreuse, Grenoble, France, 11th century; El Escorial, Madrid, Spain, 16th century—were studied as precedents for the project. Their parts were listed, categorized, analyzed, and then limited according to their function, form, and position. Next, they were introduced in a new order.

Light became the over-riding factor in the design. Light can make a space alive, it can direct human movement but can also guide it. A light-directed space has the obsolete need of



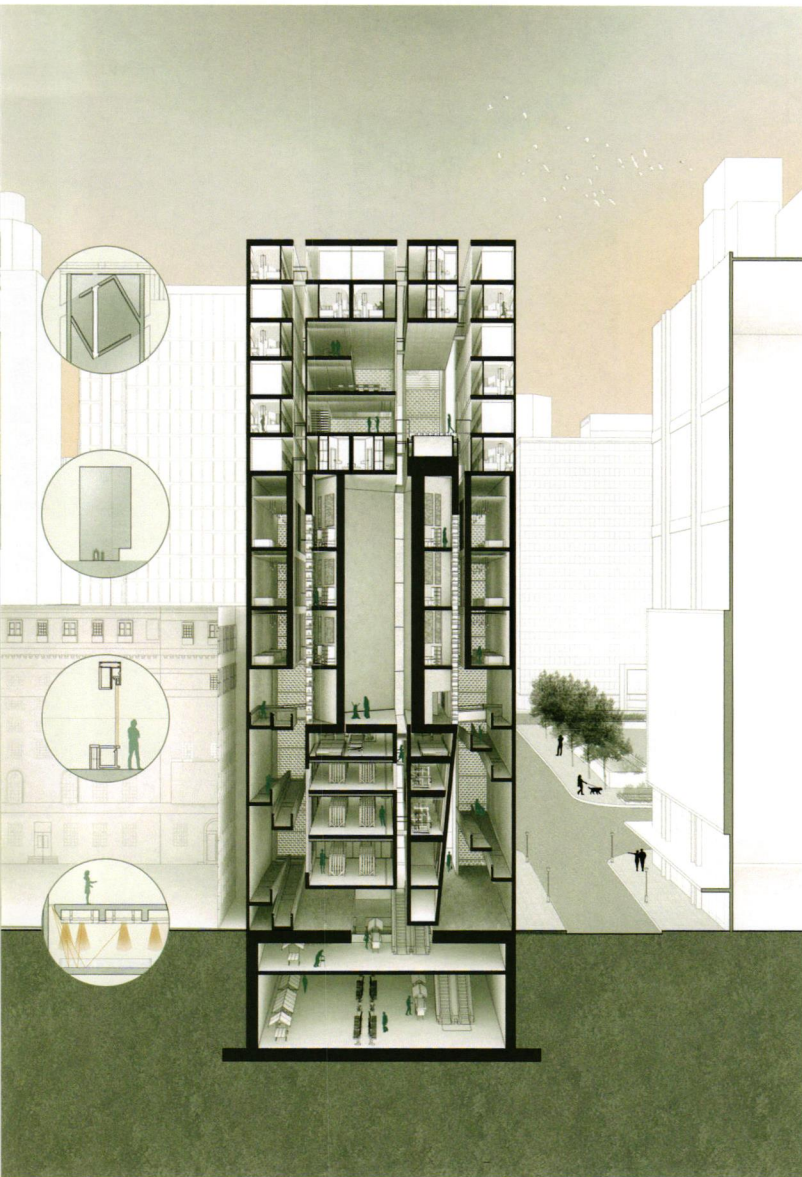
a sequence of shadows. These shadows orientate silence and create an orchestrated emptiness. The project explores the use of vertical elements that come alive under natural light. It is a public place that receives the oscillations of the emotional states of the surroundings and transforms them into silent music. It is intended as a structure in the urban environment that contains a microcosm within it—a simple composition of spaces that differentiate themselves by the touch of air and light.

### Jury Comments

*Poetic and evocative of a monastic cloister, this project offers a perfect place for meditation amid a context that is filled with noise. It offers a place to find solace amid the din of the subway. The space warms an architect's heart, because it transforms the visitor. It has a great sense of space and light—the essences of architecture.*

# Cheuk Wai Lam

Mountains of Arakan » Philadelphia, Pennsylvania



The Rohingya people are regarded as one of the world's most persecuted minorities. Because of their Islamic beliefs they are under constant fear of persecution, torture, and racial discrimination. Arakan is designed as a safe haven for Muslim women from Myanmar, in which they can rebuild their home and restore their faith in their Islamic beliefs.

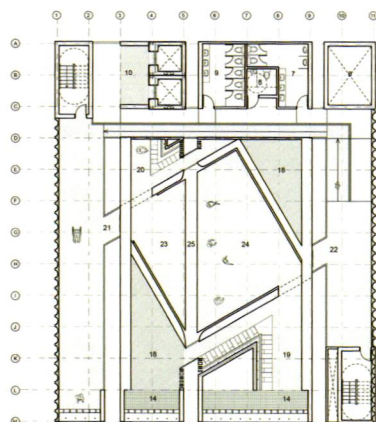
Beyond a visual connection to the city, Arakan forges a delicate connection to the city through the interactive play of private and public spaces. It is important to consider the need for solitude for these refugees. Yet despite the healing and safety provided, there need to be equally secure yet public environments for the residents to interact and blend into the social fabric of Philadelphia. The project's public ground floor interlocks and intersects into the most private residential life at the top of the building. An open Burmese fabric market at ground level promotes income and interaction with the outside context, while the enclosed residential and communal areas are meant only for the female residents of Arakan.

In the middle of the building, where public and private intersect, a figurative "floating" mosque is found. The volume is rotated toward Mecca in defiance of the urban grid, creating an appropriate hierarchal relationship to the rest of the program. On the underside of the mosque, a fabric workshop and controlled area acts as the intersection of private and public spheres. It represents not only the programmatic blend in the middle, but also the suggestion of a deeper connection through the understanding of faith between Rohingyas and local residents. Urban farming is implemented in the building as a way for the refugees to sustain their own way of living, and the preservation of their cultural heritage through lotus weaving.

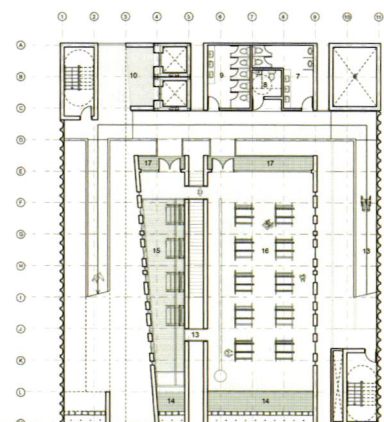
## Jury Comments

*This carefully studied project integrates a threatened population into the urban environment in Philadelphia, providing spaces for worship, living, and commerce. The worship space is evocative. The design expresses the local culture of modernism, with subtle references to the work of Louis Kahn. Overall, the design is very poetic.*

Designers  
**Cheuk Wai Lam**  
 University of Pennsylvania  
 415-936-3045



- MOSQUE FLOOR**
- 6 | Service
  - 7 | Male Bathroom
  - 8 | ACA Compliant Bathroom
  - 9 | Female Bathroom
  - 10 | LR to Upper Floors
  - 11 | Female Ablution Area
  - 12 | Mosque (Service Spaces)
  - 13 | Female Ablution Fountain
  - 14 | Male Ablution Fountain
  - 15 | Male Entrance to Mosque
  - 16 | Female Entrance to Mosque
  - 17 | Mosque (Male)
  - 18 | Mosque (Female)
  - 19 | Water Separation between 2 sexes

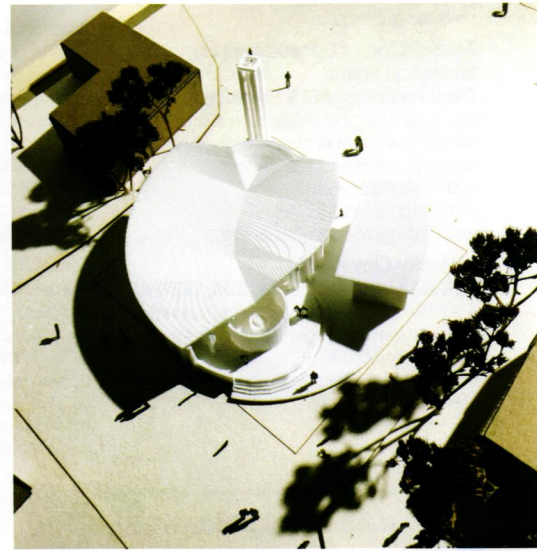


- CEAA + FABRIC WORKSHOP**
- 6 | Service
  - 7 | Male Bathroom
  - 8 | ACA Compliant Bathroom
  - 9 | Female Bathroom
  - 10 | LR to Upper Floors
  - 11 | Public Exhibition Ramp
  - 12 | Vertical Penetration Area
  - 13 | Fabric Workshop
  - 14 | Controlled Environment Area
  - 15 | Public Viewing Platform



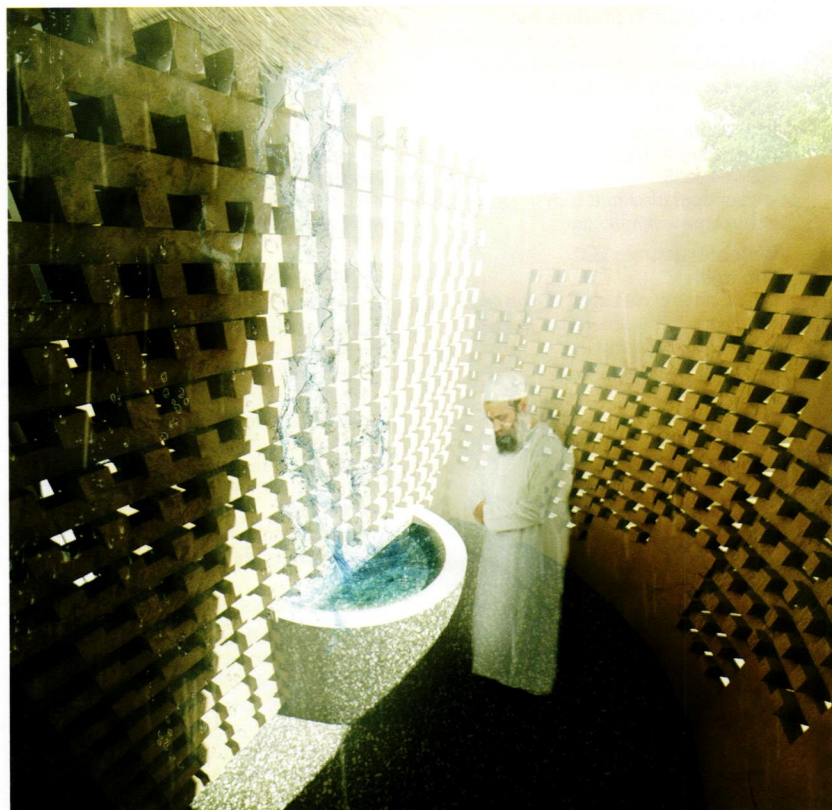
# Damian Louis Collins and Daniel Sadowniczyk

The Channel of Faith » Tanaf, Senegal, Africa



The Qu'ran states that God made all living things from water, therefore water plays an important role in the design of this mosque. It has fluidity that connects the community through the purification by water and the guidance of faith. The river in the town is a source of life, as water in Islam is a life-giving element. An element taken from the nearby river is the shell. Shellfish is a high source of protein that the villagers benefit from, and it inspires the design and form of the mosque. The ablution area is at the center of the shell's base, the prayer wall at the front of the hall is the opening of the shell. The incorporation of the flowing bends in the river is seen in the roof and floor. The roof of the mosque slants and bends in one direction, while the floor steps and bends in the opposing direction.

There are several symbolic interpretations of the Islamic faith in the design. The mosque's floor is stepped down and there are seven steps representing the Seven Layers of Heaven in the Islamic faith. The concept of moving water is strongly present, which water is collected by the roof and dispensed in the ablution area. The flood season is a time of plenty and revival of life in the area. The water that flows through the mosque is symbolic of this. The water flows from the ablution area down a channel that divides the men and women within the prayer hall, becoming a symbol of direction to lead the faithful to the *qibla* and to Mecca. The water then recollects in a pool that is imbedded in the *qibla* wall. It represents a flourishing time between culture, life, faith, and community.



## Jury Comments

*This design for a mosque in Senegal pays commendable attention to airflow and indigenous constructability, which gives it a sense of attention to detail. It has a sense of importance as the centerpiece of the village, but is not made of precious materials. Nice use of earthen bricks, wood, and thatch—materials of the site—with references to the nearby river. This mosque has a living, organic quality.*

## Designers

**Damian Louis Collins and Daniel Sadowniczyk**

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Michael J. Crosbie, FAIA (faculty), Timothy Adekunle, Assoc. AIA (faculty)

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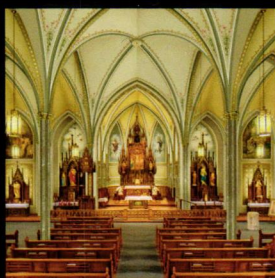
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*Pictured above: St. Columban Church | Chillicothe, MO ~ Interior Restoration*