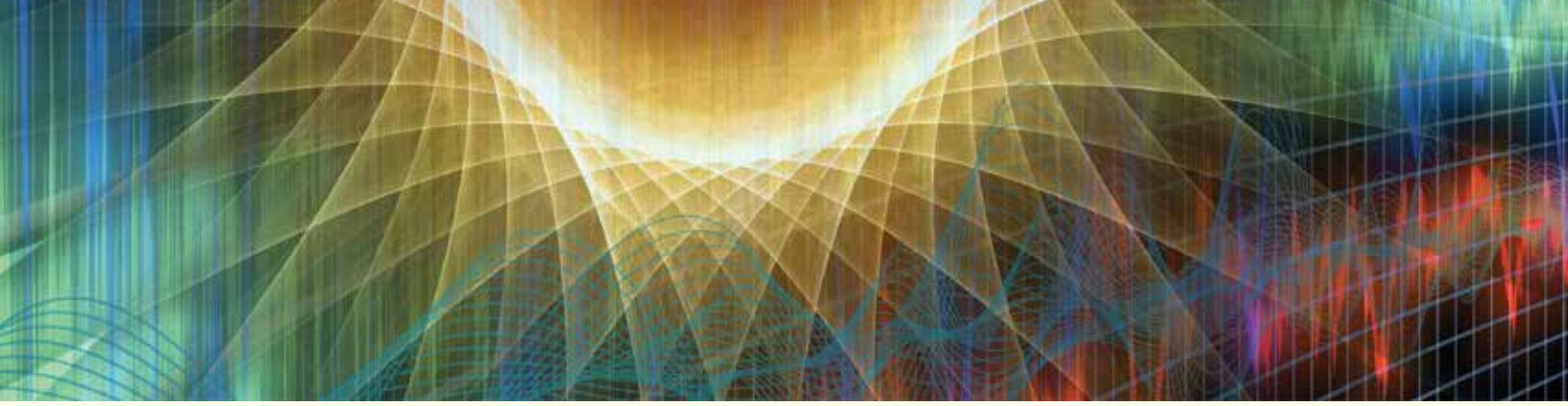




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ON THE COVER:

Mountain Chapel Wirmboden by Innauer Matt Architekten, one of 29 winners of the 2019 Faith & Form/ID International Awards program. Article starts on page 6. *Photo: Christopher Barrett Photography.*

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GOODBYE (FOR NOW)

EDITOR'S PAGE * MICHAEL J. CROSBIE

With this issue of *Faith & Form*, we close a history of publishing on the reflection, design, construction, and use of religious architecture and art that started more than 50 years ago. This issue will be the last published by *Faith & Form*, and it is wholly fitting that it presents the winning work of architects, designers, artists, and students who are engaged in the search for how human and divine spirit is expressed in what we build for worship (even in those places not used expressly for religious purposes). The awards issue has since 1978 presented the very latest thinking about worship environments and where they are heading—a barometer of our future. This issue is no exception. While there is no scarcity of interest, debate, and expression about sacred spaces and places, the journal's financial resources require publication to cease. But this cessation will not silence voices and ideas about how we as spiritual beings seek to be human through our sacred architecture and art.

I want to express my gratitude to current members of the Faith & Form Board of Directors (who share their own views on the magazine and its history in "The Last Word" column, page 43) for their dedication to keeping this publication going long after many print and digital journals ceased to exist. We are particularly indebted to The Duke Endowment for its support of the journal for several decades. Also important has been *Faith & Form's* board of editorial advisors: Annie Dixon; Judith Dupré; Thomas Fisher, Assoc. AIA; Robin Jensen; Jaime Lara; Ozayr Saloojee; Richard S. Vosko, Hon. AIA. Over the past decade-and-a-half the advisory board has been absolutely critical to

what appears in the pages of *Faith & Form*. This journal and its legacy are very much products of my collaboration with these dedicated and generous women and men.

Another collaborator who has made this journal (and the Faith & Form/ID International Awards Program) what it has been is the journal's art director, Dave Kuhar. Dave has carefully crafted the visual presentation of *Faith & Form*, which has consistently been complimented by our readers. He created our awards review website, which has made the work of the awards jury infinitely easier and more efficient. And he keeps the *Faith & Form* website up to date. Working with Dave (and enjoying his good cheer) over the years has been one of my joys as editor. Finally, we are grateful to all those insightful, articulate people who over the past 52 years contributed their words and work that have appeared in these pages. Thanks also to those dedicated *Faith & Form* advertisers—your support over the years is appreciated.

We anticipate that the end of *Faith & Form* as a stand-alone publication will allow a new publication to come forth, through a collaboration with Partners for Sacred Places, based in Philadelphia. Over the past two years, the Faith & Form Board has had on-going discussions with Bob Jaeger (president of Partners) and members of his team to merge Partners' *Sacred Places* magazine with *Faith & Form* to create a new publication that reflects the strengths of the two organizations. The hope is that in 2020 this new publication will appear to serve our shared readers who are passionate about the creation and nurturing of sacred places and how they make our lives and communities richer.

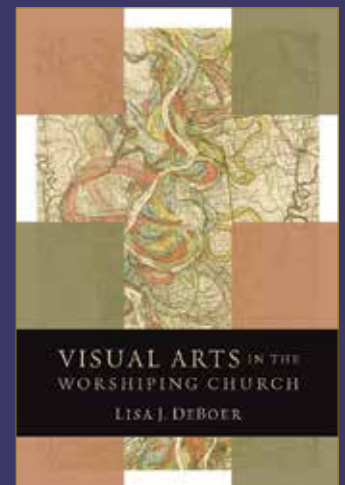
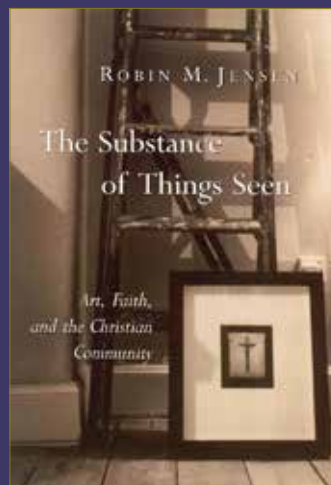
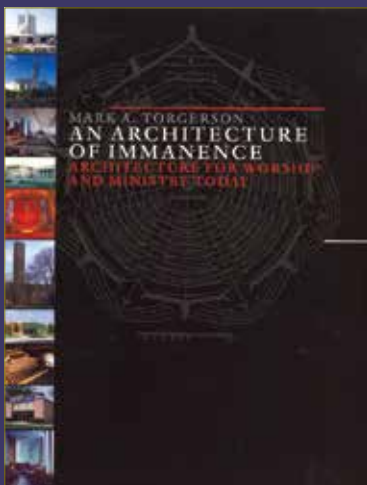
Thanks for being a loyal reader of *Faith & Form*, and please stay tuned.



MICHAEL J. CROSBIE IS THE EDITOR-IN-CHIEF OF FAITH & FORM AND CAN BE REACHED BY EMAIL AT MCROSBIE@FAITHANDFORM.COM

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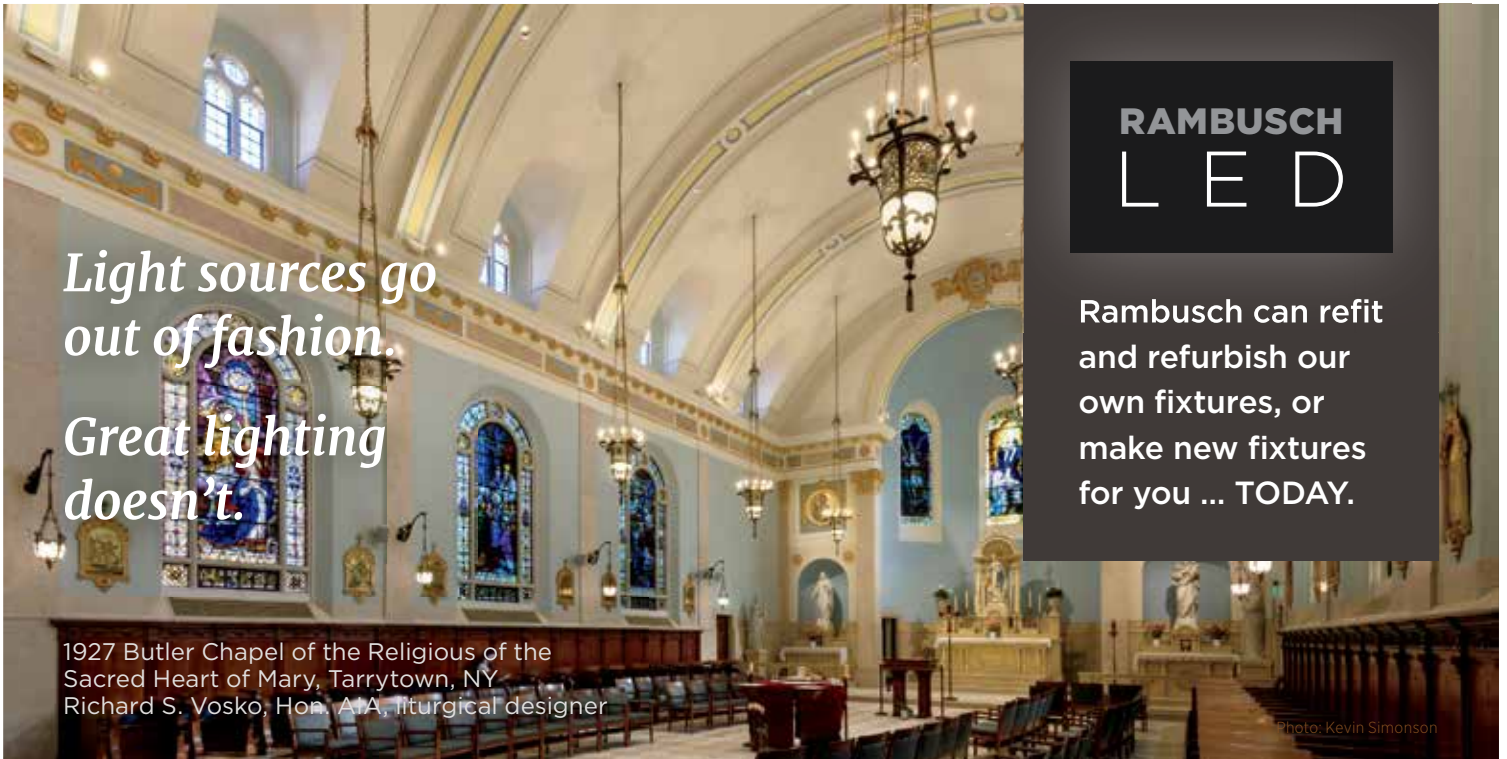
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1927 Butler Chapel of the Religious of the Sacred Heart of Mary, Tarrytown, NY
Richard S. Vosko, Hon. AIA, liturgical designer

Photo: Kevin Simonson

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Pictured above: St. Mary's in Fennimore, WI

The 2019 Religious Art & Architecture Awards

By Michael J. Crosbie




Photo: Jason E. Mirczek

There were more than 100 submissions to this year's awards program; remarkably many of them from abroad. As you will see in the pages that follow, a substantial number of the winners are from outside the US—a total of 9 winning projects out of the 29 winners—nearly a third of those elevated. Five projects were recognized for honor awards, and all but one of these winners is from abroad. This indicates that the awards program has truly become international, raising the profile of religious architecture and art globally. The program remains one of the best indicators of what is happening in the field of sacred environments around the world.

This year's awards jury remarked that some of the best projects reviewed and selected for recognition were very modest in scale and budget, proving that good things can come in small packages and that meager financial resources do not necessarily inhibit creativity in design. The jury was also impressed by the sensitivity shown in many of the submissions to the local cultural, historical, and social context. Several of the works engaged vernacular architectural traditions to create fresh, new interpretations (such as the only Unbuilt Work winner, which reconsidered Russian Orthodox Church architecture). As the jurors noted of this trend, "The International Style is dead."

The jury members as well lauded inventiveness in the use of evolving technologies and building systems in trying to stem the impacts of global warming, but expressed concern that this approach needs to be more vigorous. For the second year in a row, the jury members were concerned about the low number of Religious Art entries—11 were submitted (the same number as last year) and only two were selected for awards.

The jury members detected a surprising trend in several of the submissions and winning projects for subterranean options in creating sacred space. While the history of religious architecture has accentuated the vertical by rising to the heavens, this year a number of works buried themselves into the earth, integrated deeply into the site. They were also encouraged by the number of entries and winners that had a strong commitment to serving their local communities with non-sacred spaces as social resources, and new kinds of worship environments—such as the "dinner church" winning entry.

The 2020 awards program opens for submissions (at faithandformawards.com) April 1, 2020. 

The 2019 Faith & Form/ID Religious Art and Architecture Awards Jury, left to right: The Reverend Gilbert Ostdiek (clergy); Annie Dixon (liturgical designer); Kathleen Lane (architect and jury chair); Scott Parsons (artist); James Theimer (architect).

2020 for Call Entries

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for Religious Art
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IN SITU Architecture

Church Nianing » Nianing, Senegal



This project is located approximately 60 miles south of Dakar on what is known as the “shell coast.” The project takes the shape of a shell as its starting point and develops it architecturally in accordance with the constraints of the program, the site specifics, and the building’s optimal bioclimatic positioning. The space envisioned is a slender spiral composed of three types of vault: a vault known as a “basket handle” that allows for maximal coverage of ground surface area necessary for the nave; the full-arch vault that consists of a semi-circle and corresponds to the altar space; and the pointed vault that spirals up into an ellipse to become the bell tower. This play on space simultaneously closes in the north to protect the building from the hot and dry winds of the Harmattan, and opens towards the west to welcome the cooling trade winds from the sea.

The bell tower functions as a veritable “wind tower” that uses natural convection to bring the trade winds into the building and create natural ventilation. In order to achieve effective passive ventilation, the project is inspired by the functioning of the African termite mound, which is an extremely ingenious model of thermal regulation. It is also inspired by the functioning of wind towers in East Africa, which have also been known for centuries for their effectiveness. This crossed approach could not be modeled, but provided the foundations of a biomimetic approach.

Jury Comments

There is a lot going on in this project, but in total it maintains the imagery of its spiritual base. The color is striking, while the bell tower supports way finding. The color pops this church out of the environment. The design incorporates bio-mimicry, sustainability, and passive design—all very cleverly done. The interior is dramatic yet calm, meditative, contemplative.

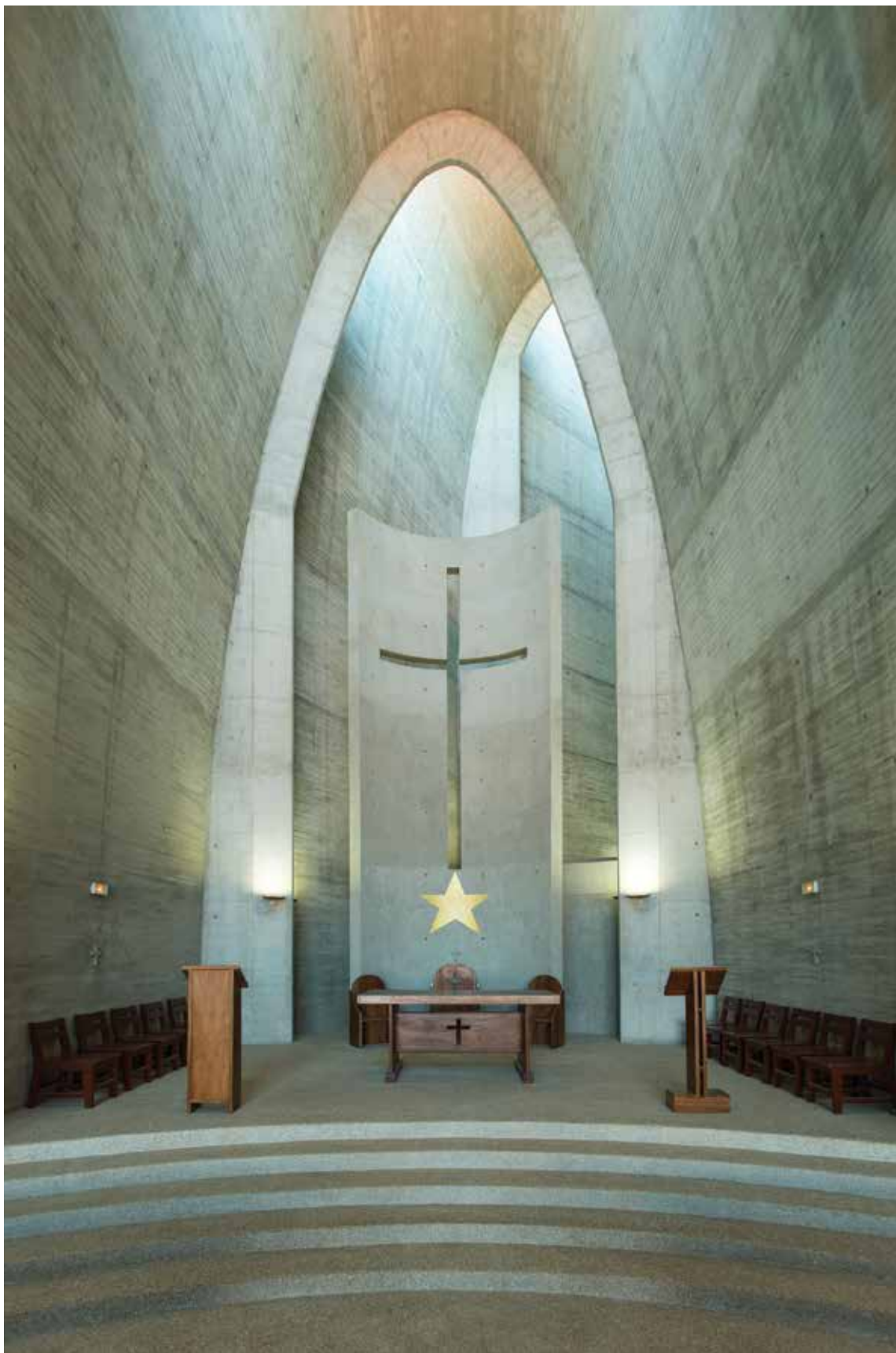
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Eiffage

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Régis L'hostis



Innauer Matt Architekten

Mountain Chapel Wirmboden » Schnepfau, Austria



In 2012, the small chapel in this town was destroyed in an avalanche. While it was clear from the beginning that the huts would be rebuilt, it was more challenging to find a consensus on the construction of a new chapel. The town's collective of farmers, each with a differing opinion, had difficulty coming to consensus about the design of a new chapel. Eventually the community members conceived, planned, and eventually built this chapel over the course of three years. The new chapel complements the ensemble of alpine huts most naturally, the place

where neighbors meet casually, where gatherings and celebrations are held, where people take a moment and pray.

The simple, basic outline of the new chapel refers to the most original form of sacred buildings and highlights the characteristics of this special place and its use. According to tradition, the walls are made from local stones and tamped concrete. Rough split shingles cover the steep truss and a narrow wooden entry leads into the small oratory.



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Merz Kley Partner

Project Supervisor
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Photography
Adolf Bereuter

With its simple and humble interior, the chapel is first and foremost a place of commemoration and reflection. Diffuse daylight falls through an opening in the roof ridge in blasted stainless steel to play with the light blue altar window, creating an ethereal, contemplative atmosphere. Memorial photo cards can be placed in the narrow spaces between rafters. The entrance, truss, and bell space above the entrance are made from German hazel spruce, a material that is typically used for violins and guitars for its special acoustic qualities.

Jury Comments

Simple beauty and brilliance can come in tiny packages. This chapel is a gem. It is a community expression and makes an impact. The size and the materials are very ordinary but used in extraordinary ways. The scale of this small building feels monumental in its tininess.

Pablo Guillén

Chapel » Pontifical University of Salamanca » Salamanca, Spain



The preexisting chapel space consisted of segmented areas with partitions and steps. Access was through a hole in the wall. Carpeted in green and with austere decoration, the chapel possessed an altar at a lower level than the parishioners. The new design respects the unique style of the building, without highlighting the importance of this holy and sacred space. The vault is revealed and a wall is created that articulates the whole. A perimeter skirting organizes the chapel space as an open ring in which the community is distributed in the shape of horseshoe directed towards a center around the elevated altar.

The intervention is a clear and simple design, using only stone and wood. The altar, seat, and ambo are three stone blocks in

their natural state. The architecture and the liturgy converge on the altar as the center of the space and the liturgical action, which also orders the other furnishings and decorative elements. The altarpiece is conceived with a scenographic form composing two wood carvings and the tabernacle. These three elements are unified through three gold bread boards that enhance them. The location of the cross is to give prominence to the Eucharistic species. The close altar/cross relationship demands the proximity of both, helping to understand that the first altar was the cross and that the sacrifice of Christ is memorialized on the altar. It was decided to reduce the number of religious symbols, avoiding repetition that suggests they are merely decorative elements.



Jury Comments

This undercroft space possesses simple elegance in its use of natural materials, new surfaces, and exquisite furnishings. The design of the lighting uplifts the space. The art is well integrated into the design. The detailing provides warmth and rises to the level of art, with economy and harmony. The acoustics are no doubt very fine.

Architect

Pablo Guillén

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Consultants

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Project Manager

Juan Carlos Rodríguez

Photography

Pedro I. Ramos

DLR Group

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



Our Lady of the Angels Church is designed in response to both immediate surroundings, the humble campus setting of the Franciscan Renewal Center, and with the broader desert landscape in mind.

Upon arrival to the Franciscan Renewal Center campus, a vertical, iconic illuminated beacon of light, depicting the namesake of the church, provides identity and extends an invitation to celebrate God's teachings in alignment with the core beliefs of the Franciscan Renewal Center. The plan is arranged as a semi-circle to bring the farthest row as close to the altar as possible. The form of the church then reflects the nature of the gathered assembly and the constraints of the narrow site as a pure elliptical volume. Natural light along the curved nave walls reinforces a connection to natural phenomena, fundamental to the teachings of St. Francis.

Materiality and fenestration of the



church are inspired by St. Francis's teachings on our relationship to the environment, as stewards of God's creation, and embracing a life of humility. Low outer walls define the ambulatory and service functions and form a low perimeter allowing the church to better relate to the smaller scale of the existing campus.

The church is designed with environmental stewardship as a priority, in alignment with St. Francis's teachings, to meet LEED Silver certification. High efficiency displacement cooling systems, natural daylighting, and use of recycled materials are key strategies implemented with respect to sustainability.

Jury Comments

A wonderful layout allows the community to embrace the ritual center. For a large church it maintains a sense of intimacy. The elliptical plan works well, while the columns define two different zones: gathering and circulation. The floor is slightly raked, which is very subtle and improves sight lines. The space has a simplicity that captures the Franciscan value system.

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Owners Team: Fr. Joe Schwab, Charles Brown, Fr. Mark Joseph Costello (liturgical consultant), Rita Smith (project manager), Norbert Zwickl, Bob Kohnen, Ernie Modzelewski, Cris Caruso, Mike Slivers

Landscape Architect + Civil Engineer

CVL Consultants

Commissioning

ECO Commissions

General Contractor

Haydon Building Corporation

Photography

Bill Timmerman

EAA – Emre Arolat Architectur Sancaklar Mosque » Istanbul, Turkey



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Mechanical Engineer

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HB Teknik

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Modesa, EAA

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SLD – Piero Castiglioni

Acoustic Consultant

Sey Consultancy

Calligrapher

Mehmet Ozcay

Photography

Thomas Mayer_Archive,
Cemal Emden
Architectural Photography



Located in a suburban neighborhood on the outskirts of the city, this sacred building addresses the fundamental issues of mosque design by distancing itself from the current architectural discussions based on form and focusing on the “essence” of religious space.

Upon approaching the site, the only visible element of the mosque is a courtyard surrounded by horizontal walls and a vertical prismatic mass of stone (minaret) with an inscription that signifies that this is a place of worship. This courtyard is designed as a spacious garden and as the congregational space of the mosque. From

this upper level towards down the hill, the cascades that follow the natural slope turn into steps and lead to the mosque entrance at the lower courtyard. At this level there is a library and a teahouse with an outdoor space in front, creating an intimate public space for the community.

The materiality of the exterior as well and the interior is “raw and honest.” Concrete and a local natural stone are virtually the only materials, which interchangeably construct the space and surroundings.

The building blends completely with the topography and in this way echoes the form of the surrounding ground. The

submerging feature of the building and the green roof provide natural insulation against heat loss and gain. Landscape materials are primarily maintenance-free rural plants that merge with the prairie of the surroundings.

Jury Comments

The mosque is sited as if it is the excavation of an ancient amphitheater. There are many different ways that ways one can proceed through the site. It works with the existing landscape, its geometry, while providing a sense of mystery. It beckons one to discover what is inside.

Wheeler Kearns Architects

Chapel of St. Joseph » Des Plaines, Illinois



After being officially declared a sister site to the Basilica in Mexico City in the late 1990s, the Shrine of Our Lady of Guadalupe in Des Plaines, Illinois, has experienced a continual rise in the number of weekly worshippers and pilgrims visiting from the immigrant Latino community.

After years of decorating and undecorating a 1937 school gymnasium as a weekend worship space, Maryville Academy permanently ceded the facility to The Shrine.

The Chapel of St. Joseph was inaugurated as The Shrine's first year-round worship space. The design team transformed the 1937 gymnasium into the Shrine's first climate-controlled, sacred, sheltered space able to host over 6,000 weekend worshippers and more than 300,000 pilgrims during the annual Feast of Our Lady of Guadalupe.

Over 75 percent of the former gymnasium structure was reused. The original timber roof deck was exposed and the riveted steel trusses painted. A new glass and steel modern addition to the north, which inflects toward The Shrine, provides a fully accessible entry for visitors.

Upon entering, visitors encounter familiar materials and forms recalling traditional basilica forms. The sacred space is constructed with humble materials of wood, metal, and clay, elevated by prismatic forms bathed in natural light. Side chapels, highlighted with gossamer canopies of wire mesh, warm wood paneling, and grazed with LED lighting provide places of devotion for visitors of multiple cultures.

Like traditional pilgrimage churches, the altar is raised above the main floor for visibility, while, unconventionally, a rear wall conceals two ramps that make both surrounding platforms accessible. A new skylight, positioned above the altar, casts natural light below, further amplifying the central structure.

Jury Comments

There is a nice treatment of the roof structure, and also the filtering of light through the windows. The building is industrial, but the design gives it a delicate quality. The designers are good stewards of the budget, and have done a lot with very simple, economical materials to create a new cultural gathering space.



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McGuire Engineers

Civil Engineer
Terra Engineering

General Contractor
Mazur + Son Construction

Photography
Tom Harris

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Located in Wade Oval, among Cleveland's most respected cultural institutions, a nationally registered historic synagogue, the Temple-Tifereth Israel, is repurposed as a new multi-disciplinary performing arts center for Case Western Reserve University. The venue is the largest gathering space on campus and is being used for a variety of ensembles, festivals, and lectures.

Through respect for the historic preservation of the 95-year-old building—the only seven-sided synagogue in the country—the design team resurrected a beloved but often unused facility into a nexus of culture, education, student life, and faith. The project required a significant preservation component to uncover the beauty of many historic details, including the stained-glass

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Systems Engineer

Karpinski Engineering

Photography

Halkin|Mason

clerestory, the Guastavino-tiled vaulted dome, marble corridors, original Akoustolith tiles, and wood pews, as well as the limestone façade.

New acoustical insertions in the historically significant space tune the large volume for varying performance ensembles. The insertions are adjustable, allowing the hall to continue to be used as an occasional place of worship by the congregation. The most prominent addition, a 66,000-pound glass and metal canopy, becomes the signature identity of the new performance venue. Additional insertions include a 1,900-square-foot stage, piano lift and platforms, a technical gallery, and acoustic side panels.

Details found in the historically significant building celebrate the tradition of the building and those who crafted it almost a century ago. The new insertions, primarily the glass and steel canopy, complement this character, with thin structural ribs and the transparency of the glass. This carefully conceived, custom fabrication provides continuous views through to the original vaulted dome, while perfecting the necessary acoustics for performance.

Jury Comments

The decision to make the new suspended lighting grid a contrasting element that expresses the new use very successful, becoming a piece of sculpture. Music can be transcendent and transformative. This building's new use as a performance center really sustains new life on the campus, revitalizing a building worthy of preservation.

INUCE • Dirk U. Moench

Huaxiang Christian Center » Fuzhou City, China



When Huaxiang Church was built in 1938 its steeple stood out from an ocean of Ming-style residences. Since then its congregation witnessed radical transformations from decades of deterioration to unprecedented prosperity, from suppression of religion to a ten-fold growth of Christian population. Today the building is at the bottom of an urban maze. In dire need of space, the congregation decided to build a community center on an adjacent site.

The spatial requirements conflicted with planning restrictions imposed by authorities. Surrounded by obstacles, the building would hardly be visible from the streets. The adjacency of buildings high and low, modern and traditional, demanded a clear attitude.

The design subtly folds its contours and modulates its vertical development in an up-and-down movement. The volume is visually scaled down, allowing the larger structure to relate to the tiny church. The fragments become lower close to the church, showcasing its steeple and resembling an organic skyline. As a central piece to this strategy the rooftop is conceived as an amphitheater, allowing believers to hold outdoor services. Seen from neighboring buildings it constitutes a dramatic urban stage upon which the congregation demonstrates joy and faith.

The façade represents a counterstatement to the curtain walls encircling it. It is finished in red granite similar to the old church, tumbled down to smooth pebbles and applied using a traditional pebble-dash technique. In a religious sense this infinitude of pebbles translates into matter the dual nature of the word “Church”—not only to the building itself, but also to the sum of all individual Christians. The center’s design therefore embodies a change in the self-perception of Christians: from a minority that hid in seclusion to a community that opens its heart to the world.

Jury Comments

The unexpected functional use of the roof is very innovative and a welcome surprise, visually contrasting it with the surrounding buildings. This assertive architecture, its boldness, is encouraging to see in this social/cultural context. The variety of material textures is engaging. The wonderful interiors, express the flowing nature of the entire church’s design.

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Photography

INUCE - Shikai

Lehrer Architects LA

Katz Family Pavilion » Los Angeles, California

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Contractor

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Photography

Benny Chan, Fotoworks



Religious architecture is not just a home for the meditative spirit – it can house the physical activity, educational curiosity, and communal rejoicing that supplement prayer. This pavilion imbues this overlooked hilltop with a new magnificence.

The architect's master plan, completed two years earlier, established the central site as pivotal, able to transform the entire campus. The analysis established that there was, in fact, a campus center, despite the fencing, hardscape, drop-off aisles, and retaining walls – that obscured its sense of place.

This new pavilion is the heart of this precinct of faith and education. It is conceived as a singular indoor/outdoor place. Originally mandated merely to house a full-size basketball court—it is now the iconic hearth of this 18-acre community. The entire north wall of the building is made of four 30-foot-high by 23-foot-wide, operable glass walls that open the entire façade to the new Commons and Plaza. The building and landscape become one: a place to host life-cycle events such as weddings and bar and bat mitzvahs. Rabbis hold outdoor study sessions in its gardens.

The project required structural integration of the pavilion into an existing 1970s brick-veneer stick structure, tying new and old buildings together and solving the seismic load of both. Together, the new and old structures are vibrant, light, and muscular. The vast steel and steel-grate roof, approximately twice as large as the programmed interior space, tie together heretofore disparate and disconnected spaces.



Jury Comments

The way that the interior connects to the outdoors is wonderful in form and transition. The building's large doors become a key expression of the architecture, from different angles. The design sensitively transforms the parking lot into a beautifully landscaped area (this a great model for others to consider transforming parking). The roof is very expressive.

PLY+

St. Mary Chapel » Livonia, Michigan



Architect

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Illuminart

Photography

Adam Smith and PLY+

Fostering a spiritual community has always been at the heart of the mission of this hospital. The population of the region has become demographically and spiritually diverse. Reflecting this, the programmatic scope of this project includes three sacred spaces: a Roman Catholic chapel, a non-denominational reflection room, and a Muslim prayer space.

The addition is sited to serve as a beacon for those using the north entrance of the hospital campus, the primary location for long-term patient care. The chapel form reflects the proximity of an existing cross on the north stair tower. The chapel's apertures express programmatic opportunities including a high, east window to provide morning light for the daily mass, a southern opening that holds a special installation of dichroic glass that bounces spectral colors into the space, and a western row of windows that establish a relationship with a future healing garden. The dichroic window was designed to maximize the resulting color range by studying the relationship between sun angles and the placement and rotation of two distinct layers of dichroic glass.

The conical corner of the chapel celebrates the position of the tabernacle, the most important meditative element within the chapel. The ceiling geometry pulls each visitor's view diagonally to the tabernacle in contrast to the axial procession to the altar, which honors its liturgical function. On the exterior, the tabernacle corner is accentuated by brick patterning. The brick coursing alternately rotates masonry in a clockwise orientation followed with a counter-clockwise rotation thereby establishing a "woven" pattern. Ironspot brick was selected to distinguish the chapel from the existing hospital context and take advantage of the material's reflective qualities that appear dynamic as light reflects off of the curving and rotating façade.

Jury Comments

The detailing throughout this project is well designed and executed. There is a pastoral sensitivity to people from various points of life dealing with sickness. Such hospital spaces are often disappointing, but this is an exquisite expression of pastoral care. Spaces are designed for different faith traditions and gatherings. The forms used are very embracing.

Neumann Monson Architects

St. Luke the Evangelist Catholic Church » Ankeny, Iowa

Growing from a 35-acre site of gifted farmland, this worship and school facility provides a nourishing and welcoming home for all seasons of life. The 32,000-square-foot, \$6.8 million structure assembles simple forms with Midwestern pragmatism, with forthright materials that integrate sustainable systems throughout.

The sanctuary, oriented to the east, honors Catholic traditions via light, procession, form, and materiality. An arched window with exterior wood louvers anchors the wall behind the altar. Clerestory windows usher in filtered daylight. Exposed structural frames provide cadence and measure.

Locally sourced, durable, and low-maintenance materials lend a contemporary identity rooted in the vernacular. Primary exterior finishes include limestone and Cor-Ten weathering steel, installed as a rain screen and fabricated into solar shades. On the sanctuary roof, steel covers a water resistive air barrier membrane. Precast concrete sandwich panels are integrally colored, using limestone aggregate with medium sandblast. Wood is stained cedar and poplar; floors are sealed concrete.

Both school and sanctuary minimize energy use and maximize beneficial solar access. Angled ceilings in the classrooms direct north light deep into the space. Operable windows deliver air circulation and user control. Daylight and occupancy sensors control lighting. Plumbing fixtures are low flow. Decentralized VRF mechanical systems transport energy with fluid instead of air, maximizing efficiency and minimizing plenum space. Continuous insulation in the building envelope minimizes thermal bridging. The net result is a 45 percent energy reduction from comparable church and school buildings.

Jury Comments

This is God's little house on the prairie. The exterior works so well with rural architectural precedents and agricultural buildings. The scale and proportions are well calibrated to the landscape, and hold up the spiritual weight of the church. Vernacular architectural cues make this design work well with buildings around it. This is a great combination of contemporary and traditional forms and material, rendered in a rural vernacular. The colors are very sympathetic with the landscape.

Architect

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Raker Rhodes

MEP Engineer

Modus

Civil Engineer

Snyder & Associates

Landscape Architect

Genus Landscape Architects

Liturgical Consultant

BVH Architects

Photography

Cameron Campbell



Patkau Architects Inc.

Temple of Light » Kootenay Bay, British Columbia » Canada



This spiritual sanctuary serves the Yasodhara Ashram—a broad congregation that gathers in contemplation and celebration. After losing their previous temple to fire in 2014, the community renewed their site by constructing a rarefied, dome-like space on the original foundations.

The new sanctuary invites visitors to reflect and allow the raw experience of simply being present to be elevated. This 3,600-square-foot and \$3.6 million (Canadian) project has a large, open worship space and a subordinate auxiliary area containing a processional entry/greeting hall, as well as discretely tucked away support and storage spaces.

The remote site coupled with the ashram's broad ambitions presented a unique opportunity to sensitively and sustainably rebuild their spiritual center while simultaneously advancing the development of a generalizable system for constructing evocative, curvilinear spaces. The reused foundation blossoms with eight luminous, petal-like forms delicately pulled up from the ground to provide access, flood the interior with light, and offer expansive views of the surrounding wilderness.

The complex, curvilinear geometry of this project was achieved with relatively modest

means and conventional building materials by prefabricating its sweeping petal-like forms with principally straight engineered-timber elements. These members were arranged along continuously sweeping rule lines that reside on the dome's fluid surfaces thus supporting a subtle beauty with a hidden pragmatic economy.

The complex play of light and sound on the temple's evocative surfaces belies the relative simplicity concealed within. The curvilinear geometry of the worship space provides the community with new opportunities for celebration, music, and dance that are directly enhanced by the space's fluid form providing a rich, unique acoustic signature that has garnered the praise of both local and international musicians.

Jury Comments

This form that would not work in many places, but the natural context makes it right. The form contrasts with the landscape, inviting one to explore the building. If you chanced upon it, you could not resist the exploring both inside and outside. This architecture dances with a sense of movement, expressed in the form, offering many opportunities for celebration and dance.

Architect

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Equilibrium Consulting

M/E Engineer

Integral Group

Lighting Consultant

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RWDI Consulting

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Deverney Engineering Services

Construction Manager

Alfred Horie Construction

Photography

James Dow / Patkau Architects

Elkus Manfredi Architects

Cathedral of the Holy Cross » Boston, Massachusetts

The Cathedral of the Holy Cross is the largest Roman Catholic church in New England. Built in the Gothic Revival style using local Roxbury puddingstone and gray limestone trim, the 61,600-square-foot cathedral was consecrated in 1875 and had not had a comprehensive renovation in decades. The archdiocese asked for a comprehensive renovation to bring new life and light to the holy space—inside and out.

To gain a full understanding of the existing architecture, including the 85-foot-high nave, the design team used a 3D digital model developed by the construction team from laser scans. This afforded precise measurements for the placement of MEP systems, fire protection, life safety systems, and the lighting plan. Designers also analyzed black and white historical photos to discover former interior details that may have been altered over the years.

In addition to backlighting the stained-glass windows for exterior illumination, a complete lighting redesign was implemented to improve visibility and drama, brightening formerly dark ceilings and façades. Comprehensive interior renovations also included reconfiguring the sanctuary platforms, projecting the altar closer to congregants; restoring/refreshing and lightening interior finishes; integrating modern infrastructural upgrades and ADA improvements; creating new liturgical appointments to match the original marble appointments; installing natural stone floors in the sanctuary/nave. Liturgical painters refurbished the original oil-painted Stations of the Cross and restored murals in the apse ceiling. Gold accents were restored on column capitals and added to ceiling truss trims, and sanctuary wall patterns were replicated from historic photos.

Jury Comments

This is a very sensitive restoration of a classic building. The renovation/restoration is very understated and restrained bringing lightness to the interior. The liturgical furnishings have a wonderful scale. There is a great relation of the ambo to the font. The project reveals a great level of skill in retaining the best elements of the original structure, and emphasizes the bones of the building.

Architect

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Acoustics and Audio/Visual Consultant

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Stained Glass Restorer

Lyn Hovey Studio, Inc.

Photography

Robert Benson



Stephen Lee Architects

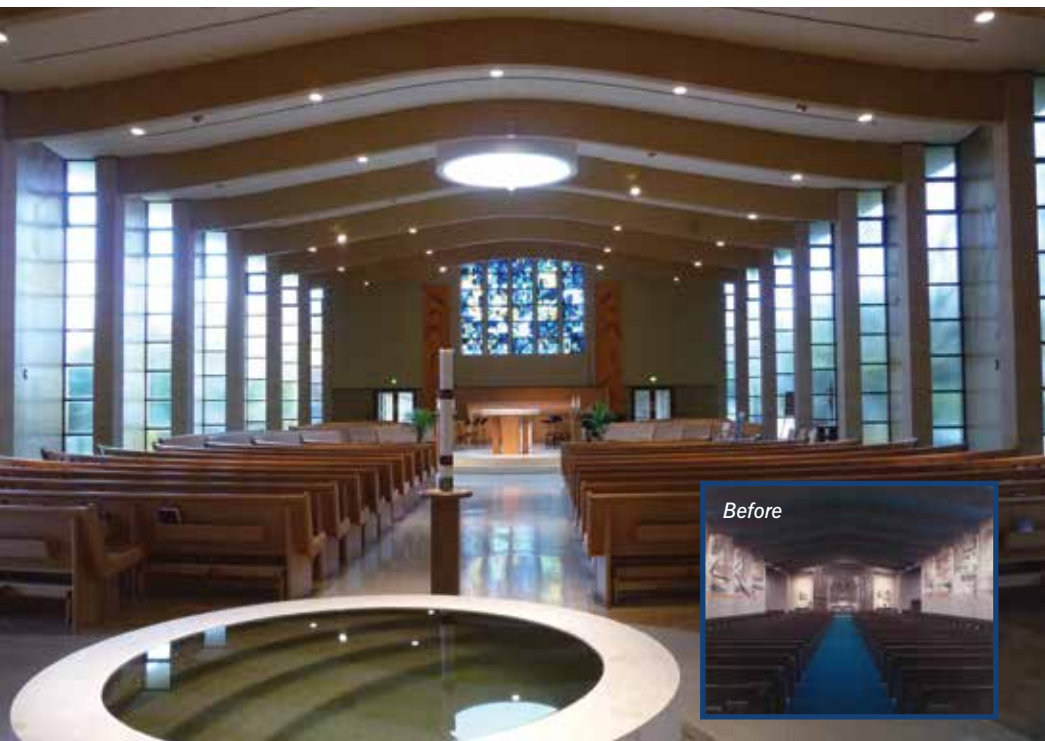
St. Anne Church Renovation » Seattle, Washington



The renovation of this 1962 church required that a new entrance be created on the south façade. In addition to the new entrance, the layout was modified to comply with Vatican II changes that encourage centralized assembly around the altar for full participation in the liturgy. Also added or replaced were a full-immersion baptistery, day chapel, narthex, blessed sacrament chapel, reconciliation chapel, altar, ambo, crucifix, pews, choir stalls, flooring, lighting, and sound system.

Initial work involved removing the old high altar and baldacchino, asbestos tile flooring, and rearranging the pews. Next was constructing new partitions and the altar platform and baptistery, and new sound and lighting, new choir stalls, and finally a new entrance through the stained glass window, new pews, and flooring.

The congregation, which had initially been cautious about the renovation, responded to the finished project with elation. According to one member of the congregation: "When people who grew up with the old church come in here, they are awestruck. They talk about how beautiful, peaceful, and prayerful it feels. When we gather for Eucharist and look across the altar and see each other, we see the presence of Christ in one another. That's who we are."



Jury Comments

This project brings the art back to life and reorients the space. The seating arrangement and the separation of the two ritual centers brings a liveliness to the space. It offers proximity; the space works well with no one in it, or when filled with people. It is not cold and harsh.

Architect

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Mechanical Engineer

Sider + Byers Associates

Electrical Engineers

TFWB Engineers

Lighting Designer

Jeff Robbins

Photography

Robert Benson

Wiss Janney Elstner Associates, Inc. Queen of All Saints » Chicago, Illinois

Constructed in the 1950s, this limestone-clad church of the Roman Catholic Archdiocese of Chicago is one of 85 minor basilicas in the US. It follows traditional Gothic styling with ceilings supported by decoratively painted timber trusses, purlins, and rafters that rise 45 to 70 feet. Instabilities in the painted and gilded acoustical ceiling tiles prompted the parish to retain an architect and interior restoration company to develop a strategy to create a functional ceiling that preserved the original aesthetic. The architectural assessment included visual and structural examinations of the ceiling system, with a careful review of the thermal behavior of the existing and proposed assemblies. The assessment revealed a loose, moisture-stained ceiling that lacked continuous air, vapor, and insulation barriers. The original ceiling had been painted and gilded in situ when constructed. Though the wood deck and roofing were in serviceable condition, computer simulations demonstrated that the assembly was vulnerable to condensation and ice damming.

The selected system introduces a non-vented compact roof with hand-painted panels set within the decorative timber framing. Accessibility challenges necessitated the creation of a scaffold platform 43 feet above the floor that doubled as an art studio for the restoration for painting and gilding the new panels. Scaffold access also permitted careful cleaning and restoration of adjacent decorative elements. The non-combustible replacement ceiling assembly comprises aluminum honeycomb panels bonded to rigid insulation that stiffens the panels for acceptable acoustic performance. Mineral wool insulation fills air voids above the panels beneath the roof deck. Gaps at panel perimeters are sealed with fire-rated spray-foam. Panels are held in place with continuous gaskets secured to painted wood trim. The newly painted and applied gilding replicates the original design and patterns.

Jury Comments

This project is distinguished in the excellent restoration of the ceiling panels, which are lovely features. The care exhibited in the restoration is amazing. The ceiling becomes the dominant feature and is celebrated. The ceiling panels conceal the high levels of new insulation and make the space better for thermal efficiency.

Architect

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Contractor/Artist

Daprato Rigali Studios

Acoustical Design Consultant

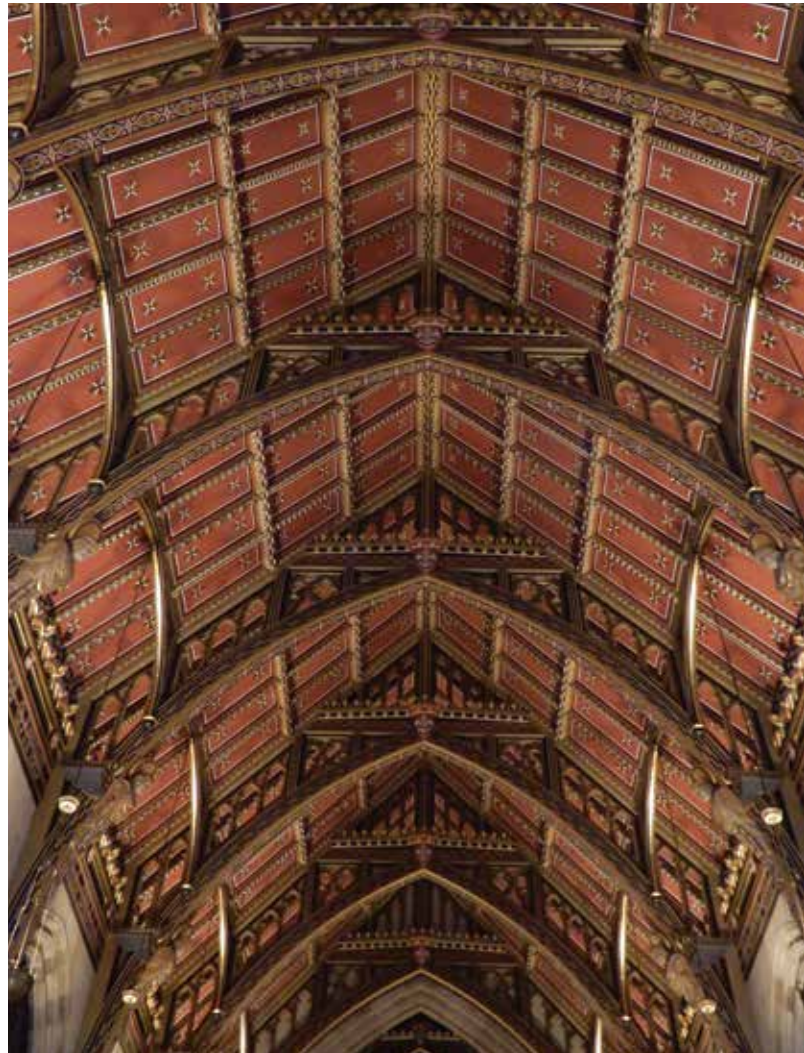
Kirkegaard Acoustic Design LLC

Subcontractor/Scaffold Access

International Scaffolding

Photography

Timothy Crowe, WJE



Acheson Doyle Partners Architects, PC

St. Bartholomew's Episcopal Church Dome » New York, New York



For over a century, this church has been a significant religious and civic presence on Park Avenue. Its dome and urban plaza set the church complex off in as a powerful, complementary, and commanding urban icon in the context of the neighborhood's high-rise buildings. In 1967 the building was declared a NYC Landmark and in 2016 it was designated a National Register of Historic Places property.

Potential improvement projects were identified to restore and improve the church and its facilities. Given the deteriorated condition of the marble cladding material and the dome's underlying terracotta tile arch, steel, and masonry structure, the restoration of the dome was a vital project. Infiltration of water threatened the integrity of the dome's steel tension ring, therefore

requiring existing materials testing and selection of replacement marble and terra-cotta tile material.

The restoration involved a meticulous construction process. New historically appropriate, artisan-crafted terra-cotta tiles were installed (the original pattern was documented by the design team). The replacement included the installation of colors and shapes to emulate missing and severely deteriorated natural stone inserts. Large curved limestone rib elements were removed, salvaged, and reinstalled after undergoing cleaning and repairs.

The restoration honors the original technique of setting tile in a mortar bed, improved with the inclusion of liquid membrane waterproofing, a drainage layer, and weeps. Non-corrosive anchorage and

reinforcing utilizes a fortified cementitious base layer, setting bed, and grouting materials. The globe and cross at the dome's top were carefully re-gilded, reinstalled, and blessed by the rector.

Jury Comments

It's wonderful to see the restored dome—Bertram Goodhue's gem—from above. This brings color to a sea of mundane, plain curtain walls. It provides brightness in the middle of the city, against a monotonous backdrop. A jewel of a project that brings an urban treasure back to vibrance.

Architect

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Structural Engineer

Silman

Technical Assistance and Landmark Approval

NYC Landmarks Preservation Commission

General Contractor

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Ceramic Engineer/Fabricator

Boston Valley Terra Cotta

Gilding

The Gilder's Studio

Photography

Christopher Payne/Esto; Sean Hemmerle

Lacey Thaler Reilly Wilson Architecture & Preservation, LLP

St. Anthony's Church » Schenectady, New York

The principal design challenge was the integration of the restoration of the building after a fire with the current liturgical directives of the Roman Catholic Church. Programmatic enhancements included better accessibility for all worshipers, all new HVAC, lighting, and sound systems, a new sacristy, and a restroom accessible during liturgical and other events. All surfaces of the church required the restoration of finishes.

Liturgical changes included moving the altar table, ambo, and presider's chair closer to the assembly. All new ritual furnishings were custom designed and fabricated. Shifting these pieces forward allowed the creation of a reservation chapel directly behind the altar table in the apse of the church. The space is accessible to everyone for the purposes of private prayer and devotion. This chapel is separated from the nave of the church with a movable wrought iron screen decorated with gilded Eucharistic symbols—wheat and grapes. The screen is left open before and after the liturgy to highlight the tabernacle. The gates are rolled closed during the liturgy and the lights in the chapel are dimmed to focus attention on the altar table. A new reconciliation room was incorporated into the restoration plan contiguous to the devotional chapel.

The other major liturgical innovation was the installation of a custom-designed baptismal font. The octagonal font is located in the midst of the nave along the main aisle to allow for more participation by the assembly during baptisms. It also reminds congregants of their own initiation into the Church. Numerous murals, sculptures, and the original wood ceiling and trusses were restored; three stained glass windows in the apse were recreated; and new murals and a unifying decorative painting scheme were created. All works of art are highlighted appropriately with the new lighting system.

Jury Comments

This restoration carefully includes liturgical updating, particularly the sensitive location of the font. Aesthetically it is true to the architecture, and makes some welcomed liturgical improvements. The coordination of the elements in this liturgical space makes the project rise like a phoenix from the ashes of the fire.

Architect

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Liturgical Design Consultant
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Lighting Designer

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Decorative Arts Consultant
EverGreene Architectural Arts

Photography

Michael Gallitelli



Richard S. Vosko, Hon. AIA

Butler Memorial Chapel » Tarrytown, New York



project: the liturgical values of Vatican II, the current needs of all the sisters, and the importance of beauty. Before this renovation the lighting and acoustics were inadequate, the paint scheme was old, the stained glass was grimy, and the fixed confining benches impeded participation by sisters with special needs.

The renovation program honored the innate architectural and artistic character of this historic chapel while making it an inclusive place of prayer and worship. In the new antiphonal seating plan all worshipers with different abilities are now closer to the ritual furnishings. They can see and hear each other as they enact the liturgical rites in a noble environment.

All existing marble altar settings, railings, and statuary were retained and cleaned. A donated baptismal font was redesigned and placed in the entry to serve as a holy water basin. The fixed pew benches were removed and replaced

with individual armchairs. The intricately carved solid oak choir stalls were retained, cleaned and upholstered. The original Franz Mayer glass windows were restored and cleaned, while the original 1923 light fixtures were restored and equipped with LED lamps. The original confessionals were repurposed to display the Book of Gospels and Oil of the Sick. A custom-designed altar table and ambo replaced the older furnishings, while new ritual appointments (processional cross and candles set) were commissioned.

Jury Comments

The new color is an elegant complement with the new arrangement of liturgical furnishings. The design is eminently appropriate in the context of a convent, making a radical change. It creates a renewed sense of community and expresses it in the design. The design expresses the opportunity for greatness within a modest budget.

The Motherhouse Chapel of the Religious of the Sacred Heart of Mary was designed in the Italian Renaissance style by F. B. & A. Architects in 1923. Minor alterations were made in the 1960s and in 1982. This Catholic congregation of women religious provided criteria to guide this

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Lighting

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Electrical Contractor

Dua Electrical

Acoustical Consultant

Monte Brothers Sound Systems

Custom Woodworker

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Marble Restorer

Felix Lorenzoni Studios

Ritual Appointments

Marklin Co.

Seating and Upholstery

Avanti Furniture Corp.

Stained Glass Restoration

Clagnan Stained Glass Studio

Murphy Burnham & Buttrick Architects

Eli M. Black Lifelong Learning Center » New York, New York



A seven-story townhouse building on Manhattan's Upper East Side has been transformed to serve as a learning center for the Park Avenue Synagogue community. A full gut renovation of the 17,400-square-foot, 1912 Neo-Renaissance building realigns the floor levels and vertical circulation the new facility. Large and small classrooms and meeting halls, a chapel, and a rooftop terrace and garden present highly flexible, multi-use spaces with oak wood detailing and oak cabinets for storage, as well as furniture sets of different scales.

From its spacious lobby, visitors pass through full-height glass and metal partitions to a central stairway flooded with daylight from a skylight above. The circulation spine reinforces a sense of community at each landing by featuring stained-glass window installations by artist Adolph Gottlieb (1954), that allude to the congregation's rich history. A wood ceiling element wraps from the lobby into the stairs and to the chapel on the second floor, drawing visitors within.

Early in the design process, congregation leaders shared their vision for this new structure: a building whose "very walls speak of Jewish values." The project team, including artist, Amy Reichert, collaborated with the architects to incorporate into site-specific artworks that directly engage with Judaism and the Park Avenue Synagogue community. The lobby features a full-wall architectural installation which is a preview of the experience ahead—large letters carved into resin panels that share Hebrew lines from Ahava Rabah, a blessing that speaks of study and prepares one for prayer.

Jury Comments

This project is a resuscitation of stained-glass art. It makes a variety of spaces work within very rigid confines of the envelope. A central stair acts to organize the spaces vertically (which might have been a liability), distinguished through exquisite detail. The staircase becomes a museum, with landings functioning as individual galleries and creating places for connection. The design turns the stair into a lesson, a learning space.

Artist

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Landscape Architect

**Robin Key Landscape
Architecture**

General Contractor

EW Howell

Liturgical and Art Consultant

Amy Reichert Design

Photography

Frank Oudeman

Murphy Burnham & Buttrick Architects

Gordon Chapel » St. Hilda's & St. Hugh's School » New York, New York



Capping two decades of planning and design work the designers reimagined its multipurpose chapel to allow for more uses and flexibility and to offer a bright, uplifting experience for faculty, families, and students.

The chapel, located off the school's main lobby, is transformed from its original condition by adding flexible furnishings, white oak paneling, new lighting elements, as well as a layer of technology for supporting meetings, screenings, and events. The result is a multipurpose space serving more of the school's frequent gatherings and programming, with a design that creates a modern, warm and light-filled space for a wide variety of worship and community events.

Down the central aisle, a raised ceiling with articulated wood baffles trains the ceremonial focus on the altar and the organ's new wood case surround, which set rests on an the original raised section platform of the refurbished travertine marble floor.

Many alterations were made. The chapel's original pews and its 1974 Rieger organ were refurbished. Walls and

ceiling were stripped to their structure and rebuilt with acoustic backing and white oak paneling in varied board and slatted patterns. Illuminated ceiling coffers, inspired by stained-glass windows, were created to brighten the room. Hidden audiovisual systems were installed to enhance musical performances and community programs.

The new chapel design elevates its special significance in school life by giving students and faculty a theater in the round experience for both secular and religious activities. Along with this expanded use, the school has rediscovered the chapel as a touchstone of its progressive spirit and unique legacy.

Jury Comments

This project introduces light into a tired space. It is an elegant use of materials of lighting, wood paneling, making it much more inviting than it was. The transparent exhibit areas make the transition spaces seem less like a hallway. New light boxes brighten the space and introduce color. The existing organ inspired some of the detailing of the wood throughout.

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Derive Engineers

General Contractor

Eurostruct

Graphics

Field Office

Organ Builder

Meloni & Farrier

Photography

Frank Oudeman

Sheryl Jordan Architect

St. Lydia's Dinner Church » Brooklyn, New York



A 1,000-square-foot storefront space in the Gowanus neighborhood of Brooklyn is transformed into a home for a Dinner Church, a growing congregation affiliated with the Lutheran and Episcopal Churches. The congregants had previously worshipped in each other's homes or rented space from other institutions. Worship is open, inviting, and casual, yet fully engaging and participatory. A Eucharistic Liturgy is centered around a shared meal prepared by congregants, gathered around three custom-designed modular oval tables each seating ten. During the week the space transforms by rearranging of the modular table sections into a flexible and quiet co-working office space for local freelancers, it is also available to the local community for art openings and other cultural events.

The design process focused on creating a welcoming, flexible, sacred, and safe space for all who enter. The congregation was involved in all phases of design and construction, from a pre-design community charette to lime-washing the existing brick party wall. Finishes and details are designed to express the values of the community: handmade and well made, warm

and inviting, hearth-centered, and natural. A slatted wooden canopy creates a moment of transition from the street, integrating with a pegboard message center and tract area. The canopy contains integrated lights that cast a patterned glow on the floor during evening services. A custom pew-like banquette at the storefront provides a place to socialize and store bags and coats. Metal bars hung from the ceiling compose an armature for customizable lighting and textiles to mark the changing liturgical seasons, as well as provide acoustical absorption. An open-plan, custom-designed kitchen in the rear of the space and open shelves throughout invite all congregants to participate in setup and cleanup. The cabinetry and tables were built by a local millworker.

Jury Comments

This modest design is so well done with so little, and makes a small place vibrant for a new way of worship—a divergent church space. The scale of the space is very domestic, and it reflects the spirit of this community, makes it their own. They want to be feeding people. The project is infused with creative detail to make a comfortable space.



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General Contractor & Custom Millwork

Andrew Maas Carpentry

Photography

Ines Leong / L-INES Photo

Levin/Brown and Associates, Inc.

Gilchrist Hospice Contemplation Room » Towson, Maryland



Maryland's largest hospice organization serving thousands of families, Gilchrist provides support services for patient's families both during and after hospice care. As part of the multi-tiered community initiative, the commission was to create a space for the surviving relatives and friends of hospice patients to reflect and contemplate in a serene environment. In addition to the contemplation room, a family lounge and hospitality suite function as a gathering area during the patients stay in hospice care.

The impetus for the design is based on the writings of Rabbi Alvin Fine, who states that "birth is a beginning and death a destination, but life is a journey, a sacred pilgrimage made stage by stage to life everlasting."

The journey of life is represented by the irregular progression of the stone wall, both horizontally and vertically. The journey begins in the world outside and progresses inward, where the journey continues through the ups and downs of life's encounters. The vertical changes in the wall texture represent the journey from birth through life to passing.

Architect
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Jay I. Brown, AIA (principal-in-charge); Rebecca Levin Kent, AIA (project architect); Matthew M. Reed, AIA (project architect); Lori Brown (interior designer)

Combining water, stone, glass, and natural light from the expansive skylight with the living green wall connects nature into the built environment. The cascading waterfall's gentle trickle is a continuous comforting presence in the space. The new chapel features Jerusalem Stone from a quarry in Israel, recalling the spirit of the Western Wall. Similarly, those who visit the chapel are encouraged to leave messages and prayers in spaces between the stones. As the stone wall extends through to the exterior garden, it is designed to further bridge the connection between spirituality and nature's ever-changing existence.

Jury Comments

The wall is wonderfully allegorical. The design succeeds as sculptural art, a connection of indoors and outdoors through the green wall. The exterior presence of the wall creates a place for contemplation. The wall is harmonious with the idea that life is a journey. The lighting complements the artwork, which is bathed in natural illumination, which is always changing.

Jerusalem Stone Construction
HILGARTNER Natural Stone Company, Inc.
Eternal Light
Ascalon Studios, Inc.

Photography
Alain Jaramillo



Laurie Gross Studios

Seven Days of Creation II » Santa Barbara, California



This tapestry builds upon the artist's design for a synagogue commission a decade earlier. The original piece consisted of seven panels of Jacquard woven cloth, each 10-feet-tall by 4-feet-wide, with added hand embellishments. In the new piece, the artist spent significantly more time adding layers of detail to expand upon and enhance areas of the design, exploring ideas and elements she was unable to address in the first project due to time and budget limitations.

While the artist used elements of the original commission as a starting point, with no limits to delve deeply, adding more detail. The original woven cloth became a foundational layer of the new artwork. The artist invited another artist to execute embellishments that she envisioned, engaging in dialogue through their stitches. This art piece, completed after more than a year of hand embroidery, resulted in a completely new tapestry, enhanced with additional layers of meaning, depth, and richness.

Artist

Laurie Gross Studios

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Susan Jordan Yoshimine
(associate designer); Bethanne
Knudson (technical designer);
Laurie Gross, Becca Miller
(hand embellishment)

Jacquard Support

The Oriole Mill

Photography

John Kiffe

The new version of the piece also allowed the artist to respond to comments collected over many years of sharing the original artwork. For example, the reaction "Adam looks pregnant" gave rise to major embellishment in Day Six where the additional embroidery suggests that a fetus is held within Adam's androgynous body. The texture of French knots and embellished detail in the firmament of Day Two, along with the stitches highlighting the waters below, hint at an Impressionist painter's brush strokes, making this version a unique artistic creation.

Jury Comments

The persistence of the artist in developing with a new weaving technique is admirable. The artist continued to work on these pieces for many years. The work respects and complements the original with another dimension. The subject is creation and recreation, an unfolded of the story of creation. The jury hopes that someday the artwork will find a permanent place.

Gonzalo Mardones Arquitectos

Mausoleum of President Aylwin » Cementerio General » Santiago, Chile



Architect

Gonzalo Mardones Arquitectos

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Jesús Mardones Falcone (project team)

Engineer

Ruiz y Saavedra Ingenieros

Builder

Jorge Carrasco

Photography

Pablo Casals Aguirre

The mausoleum is located in the historic part of the General Cemetery with a contemporary design very respectful of its context: under the gardens, and away from any historicist manifestation, thus responding to the condition of a man of those times, as President Aylwin was. It is posed as a hidden place, full of natural light, for the visitors of the president's mortal remains to be in harmony, trying to recognize his personality: his austerity, his convictions, his faith, and his loyalty.

On the ground floor, the project is formed in the superposition of a circle (the divine) and a square (the human), with an opening to natural light that falls through the void of the Cross and the five skylights, which symbolize the five children of the family Aylwin Oyarzún. The life of the president with his wife, Leonor, is represented by the triangle, which symbolizes the Holy

Trinity, always present in their lives. The materiality is exposed concrete—a sober material, bare, without any coatings. The undermined volume represents the common good, so that the place remains a square—a condition that marked the life of the President Aylwin: the search for the public welfare.

Jury Comments

The mausoleum is symbolic of the man who rests there, who was very humble. One descends into the earth via a humble stairwell to a place of remembrance. The action of going down the stairs is symbolic of mourning a president who is well loved after dictatorship. It is a wonderful use of concrete, with very crisp detailing, with the introduction of light through the void of the cross—a meditation on light and dark.

Höweler+Yoon Architecture

MIT Collier Memorial » Cambridge, Massachusetts



Situated at an entrance to MIT's campus, this memorial honors Officer Sean Collier, who was shot and killed on April 18, 2013, during the manhunt that followed the Boston Marathon Bombing. The memorial marks the site of the tragedy with a timeless structure, translating the phrase "Collier Strong" into a space of remembrance with a form that embodies the concept of strength through unity. The memorial is composed of 32 solid blocks of granite that form a five-way stone vault held in compression using pure physics and geometry. Each block supports the other to create a central, covered space for reflection. Inspired by the gesture of an open hand, the memorial's shallow stone vault is buttressed by five radial walls that extend outward toward the campus. The ovoid space at the center of the radial walls creates a passage, a marker, and an aperture that reframes the site.

The intersection of the star-shaped form and the central void creates a smooth, curved surface the underside of which acts as a bevel marker and with Collier's name and the date of his death. The longest walls of the memorial shelter the site from Vassar Street and simultaneously create an entry into the memorial. Clusters of honey locust trees create a living canopy above the solid stone structure to mark the passage of time. In contrast, point lights set into the pavers permanently inscribe the constellation of stars in the sky the night of April 18, 2013.

The design of the memorial combines age-old structural techniques for spanning masonry vaults with new digital fabrication and structural computation technologies to create an unprecedented form.

Jury Comments

The play of void and form—presence and absence—is well suited to this memorial. There is a melding of technical understanding and craftsmanship. How do you figure out the balance? The engineering skill reflects the history of the institution. The visitor can travel through the memorial and experience differently every time. It is symbolic of a hand reaching out to the community.

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RSE Associates

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Höweler+Yoon Architecture

ARCHPOINT Bureau, A.R.E.A.L. Architects Church of St. Ignatius of Antioch » Moscow, Russia



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Valery Lizunov, Angela Moiseeva,
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According to the designers, since the 19th century Russian Orthodox Church architecture has been static. Modern temples are usually composed of elements of existing temples. The Church needs to attract a new generation of believers. The temple should be minimalistic and functional. The architectural traditions of the Church were to amaze the congregant, to make them feel like a trembling creature before the greatness of the Church and God. In the new churches, people should feel that God is not somewhere above, but here, nearby.

The new church design is freed from abundant details: the absence of internal supports and partitions, almost virgin-white walls, and a transparent wall around the altar that opens onto the Setun River valley. Sunlight streams through seven windows and six light openings in the upper dome drum. Candle holders are built into the walls to avoid a cluttered look.

The project is based on a centric cross-dome concept. The dome segues into the drum. The roof looks as if it touches the ground. The basement overlap, the vertical supporting structures, the external stairs, the vaults, the marquee, and the drum are made of monolithic reinforced concrete. This material was chosen so as to avoid the need for annual renovation.

The facade is decorated with glass-fiber concrete slabs, the roof, and the dome—either glass-fiber or aluminum roofing panels. The walls of the facade are decorated with a concave relief with a touch of traditional Russian Orthodox churches. The cross is made of a triplex with the possibility of illumination. Disabled access is via two ramps with 5-degree slopes, leading to the first and underground floors. Construction is scheduled to begin 2021.

Jury Comments

A bold invitation to rethink a venerable tradition in architecture, and reflects a new way of approaching it. The design plays with traditional forms of Russian Orthodox architecture, changing the proportions. The intent is to appeal to a new generation with new interpretation of architecture. The form challenges conventional thinking.

Alvi Aliaj and Eric Mendez, University of Hartford Architecture Department Arc of Faith Mosque » Tanaf, Senegal

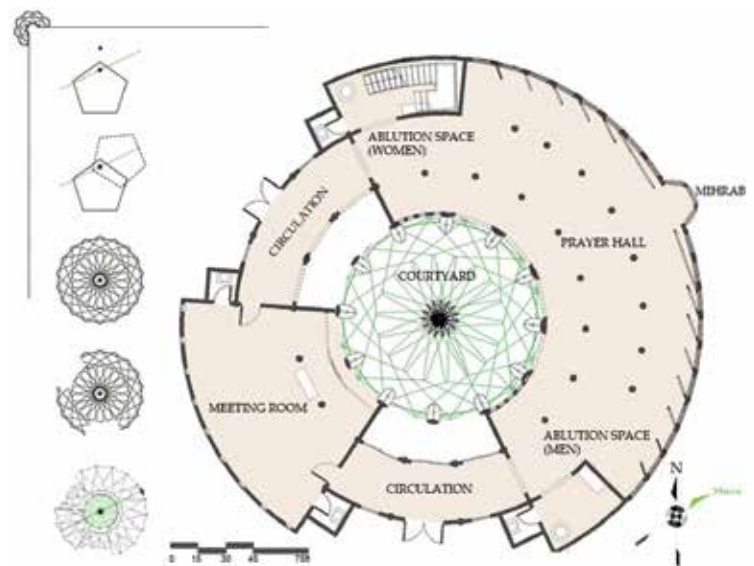


The goal of this design is to ensure that this new mosque and community center, while directly connected to this location, is one that this community will be proud to build and inhabit in an “Arc of Faith.” This design is for the people in a small West African community, to be created by them. The design incorporates elements of the physical and cultural context and seeks to fit in with the scale and materials of the community at large. The design approach is to create an indigenous sacred place for and by the local people. Its location, sculpture, construction, and ornament are drawn from the surrounding culture and atmosphere to accomplish the goal captured in the concept statement.

Starting with its location, the use of a sundial/minaret at the heart of the design, along with the orientation of the structure towards Mecca, become ways to communicate the location of the structure within its walls. The design of the minaret, the enclosures, the ornamentation, and the details are drawn from styles relating to those found in the local culture. Basing the building’s geometry and details on the Five Pillars of Islam ensures that it fits aesthetically with other local structures the local residents would be familiar with, and also related to the belief system. Its construction also uses the surrounding community as a precedent, and employs local materials and construction methods to accomplish the same goals the artistic design accomplishes. By doing this, all of the design’s detail and art can be appreciated by the whole community. They will be able to look upon their new sacred place as their own.

Jury Comments

This mosque uses circular geometry well with a plan that is clearly worked out. The design provides useable spaces, which is often difficult to achieve with circular plan geometry. The design also explores the translation of mosque architecture into the Senegal vernacular, with a traditional form.



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Osak Institute of Technology, Department of Architecture, Teraji Lab

Dig-Land Up » Genocide Site » Western Africa



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Hiroyuki Teraji



The planned site is the place where a genocide occurred in Africa. Now this land displays magnificent nature and a sense of peace. But the past was full of fear. This plan recognizes a tragic past in order to travel to a future. It is a proposal of a church that prays for world peace. The plan uses soil as the main building material. Soil is the source of living things and the earth, where the souls of the dead should return. One digs the soil and remembers the sadness of the past trag-

edy and the feelings of the victims. One considers and thinks about its history and its deep implications. The memorial is about digging and stacking soil as architecture and landscape design. This simple idea of digging and piling up the ground interacts with the past and expresses the desire for eternal peace for people. The soil is weathered. The maintenance of the soil is performed by the local people of the area. This place will be created and raised by everyone.

Jury Comments

This project seems like a found object from another world. It could be a thousand years old, or from a millennium in the future. There is a gestural quality of the community being part of the process of making, excavating and building, as a part of the mourning process. It is a never-ending memorial, with participation of the community. It has a timeless, universal quality.

Anna Breuer

House of Religions » Hohenems, Austria



Artist

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Faculty

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This design is derived from the historic and cultural context of Hohenems. On one hand, the Jewish-Christian past had become shaped by times where the two religions were living uniquely close together; and on the other hand, the present (defined by the growth of Islam) collectively turned Hohenems into a special location of interreligious and intercultural density and encounters. The site is at the boundary of the former Jewish quarter, creating a connection between different religious facilities of the past and present through its central positioning. Maintaining the interreligious “path of humanity,” the design encourages existing interreligious initiatives such as lectures, thematic hikes, and common celebrations. The primary aim of the project is to support

and encourage interreligious dialogue, creating platforms where individuals can meet and exchange ideas.

A heavy spiral-like insulating concrete wall forms the main element of the building, which guides the visitor. Three floors create the “deepening path” representing different areas of perception and experience. The ground floor consists of a community and event space as well as a garden, representing the physical perception of religion. The library on the first floor comprises the intellectual background, while the second floor with its room of prayer and meditation represents the spiritual experience. In contrast to the heaviness of the concrete wall, the building is roofed by a light wooden structure. How is it possible to design a building open

to people of all religions and cultures by creating a space that people of different religions identify with? The solution for this problem lies in the concrete wall, which, through the inclusion of different abstract elements, is capable of giving the same room those diverse qualities required by different religions.

Jury Comments

The design conveys that all religions should live in the same house of worship. Rendering the architecture in concrete inserts itself into the context. It is vernacular-inspired form explored in a new way. There is a wonderful vertical circulation through the space that unifies the multistory structure. It expresses the search for unity among religions.

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TO FRIENDS AND FAMILY

THE LAST WORD * ANN KENDALL, DAVID ROCCOSALVA, JOE MANN, ROBB WEBB

As you've read in Michael J. Crosbie's "Editor's Page" (page 4), this will be *Faith & Form's* last issue as a stand-alone publication. When we on *Faith & Form's* Board of Directors sat down to write this letter to our faithful readers and friends—many of whom have been with us for decades—we are a little sad, but mostly hopeful. When anything changes significantly, it is often difficult to look beyond what needs to be done immediately—and the future seems like it is only tomorrow—not months or years in the distance.

Our list of those to thank is truly endless. First and foremost, we could not have made it to our 50th anniversary and beyond without the steadfast and sure guidance of our editor, Michael. He has kept *Faith & Form* alive—sharing his joy and knowledge of architecture while highlighting the beauty that abounds in religious spaces. Michael enabled us to see and read about countless projects—from small chapels to grand cathedrals. To Michael, we humbly say, thank you.


Faith & Form benefitted from visionary leaders—Betty Meyer and Douglas Hoffman deserve special recognition. While Betty has left us in this life, her early papers and writings are in the archives at the Yale Divinity School. Doug, with the help of Richard Hobbs at the American Institute of Architects, infused *Faith & Form* with an entrepreneurial spirit that broadened our subscription base. Key board members also helped guide us with their creativity and dedication, including Jim Graham, Sr. (whom we lost earlier this year) and Michael Berkowicz. Thank you—Betty, Doug, Richard, Jim, and Michael—for taking a chance on this magazine and guiding us through the mazes of time.

During the past 30-plus years, *Faith & Form* also benefitted greatly from our partnership with The Duke Endowment. Albert Fisher, Joseph Mann and Robb Webb helped guide *Faith & Form* through endless hours of board service, and Trena McClure shepherded our magazine finances for more than a decade. The

Endowment also hosted our annual awards jury sessions for more than 15 years. Thank you to Al, Joe, Robb, and Trena for always extending your hospitality welcoming us.

This letter is also a time for introductions. Bob Jaeger and the staff at Partners for Sacred Places are excited and eager to begin a new publishing venture. As we work together to create a new magazine, we hope that all our readers and friends will extend a greeting to them as we proceed down this exciting path.

Robert Frost wrote of the path less taken. We know now that he was alluding to multiple paths—no right path, no wrong path, just different paths. What we take from this is that *Faith & Form's* history is rich with rebirth and reinvention and the path we're choosing today is simply one that we haven't chosen before. Our *Faith & Form* family has been down many roads together over the past 50-plus years—and we look forward to seeing just where this new road will take us.

With love and gratitude. 



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