

CENTER GALLERY OF ART
SPRING EXHIBITION
FEBRUARY-APRIL 2023

ARCHITECTURE THE PRAYER OF

HOST: BRENT WILLIAMS
CURATOR: AMANDA IGLESIAS

PRAYERS CONTRIBUTED BY PAUL RYAN
WORSHIP PASTOR, CALVIN INSTITUTE FOR CHRISTIAN WORSHIP

I

God of Eden,
who planted a garden
and made grow every tree
that is pleasant to the sight and good for food, ^(GEN. 2:8-9)
plant us in the garden of your beauty and grace,
and like Adam and Eve, breathe in us
your Spirit of awe and repose
that we may contemplate the gift of creation
and learn from you how best to till and keep it
through Jesus Christ. ^(GEN. 2:7, 15)
Amen.



CHURCH OF SEED

O STUDIO ARCHITECTS
HUIZHOU, CHINA

COMPLETED 2011
3,000 FT², 60 SEATS

O Studio Architects believes that the fundamental elements of architecture – form, space, light and materials are the ingredients of God's creation. Church of Seed is designed as a spatial vessel to catalyze the dynamic orchestration of phenomena, events and experiences which brings people closer to the beautiful nature, and hence to the powerful presence of God. Located at Luofu Mountain Scenery District – one of the seven famous Taoist Mountains in China, Church of Seed provides not only worship and meditation space for Christians, but also recreational and gathering places for the surrounding village people.

The design is triggered by the story of a seed in the Bible. A curve which marks the enclosing wall splits into three: the south east facing wall has a cross shape opening which invites the morning sun, the solid west facing wall blocks the afternoon sun, and the cavity of the north facing wall accommodates toilet facilities. The stepping roof terrace allows diffuse northern daylight into the interior and provides a dramatic headroom increment from the main entrance towards the worship space. Visitors can walk along the stepping roof terrace, arrive at the observation deck and enjoy the distant view of the mountain and lake.

Church of Seed is constructed with bamboo textured in-situ concrete, which is economically sound and practical for local builders. The bamboo formwork texture on the concrete surface reduces the massiveness of the concrete wall and harmonizes with the surrounding landscape. Plus the transparent windows and doors, and the handmade bamboo furniture by local farmers, the presence of the church is humble and blending with village life.

PHOTO CREDITS: IWAN BAAN, O STUDIO



SACROMONTE CHAPEL

MAPA ARQUITECTOS
MALDONADO, URUGUAY

COMPLETED 2017
290 FT²

The Sacromonte Chapel finds its place among vineyards, lagoons, hills and shelters. Conceived as a landscape amplifier, it blends with its surroundings taking the sensorial experience of nature to a whole new level. Located in one of the highest and unobstructed places of Sacromonte, it can be seen from afar.

The chapel started in a factory in Portugal. Once prefabricated in cross-laminated timber and steel, it was transported directly to the landscape of Sacromonte to be assembled in one day. Simple and austere, its design assumes the challenge of conveying a powerful message using the lowest amount of resources possible.

Almost magically, a floating black metallic box breaks the symmetry in a transcendental act. Light enters through its outer face, a sheet of translucent onyx. Inside it, the Virgin of “La Carrodilla” finds shelter and protection. The chapel coexists harmoniously with nature, letting in winds and storms. In some way, there is a reminiscence of the most primitive of architectures. One that reunites humans, landscape and matter with the eternal.

PHOTO CREDITS: TALÍ KIMELMAN, LEONARDO FINOTTI



PORCIÚNCULA DE LA MILAGROSA CHAPEL

TALLER DE ARQUITECTURA DE BOGOTÁ
LA CALERA, COLOMBIA

COMPLETED 2004
1,075 FT², 30-60 SEATS

La Calera's Chapel has a basic geometry that tries to alter the territory as little as possible. It uses the natural features of the environment, the wind and the light, to create an essential harmony. The chapel has been designed to open to the outside to allow worshipers to gather in mass. This architectural design appeals to both small private groups and large public functions, in a country full of contrasts, making this transformation symbolic within itself.

The relation between a still and a mobile volume represents "the passage between two worlds, between the known and the unknown, the light and the darkness. As the door opens, a mystery is revealed, and has a dynamic and psychological value, not only showing us a landscape, but inviting us to pass through it.

This change of focus, scale and perspective, transforms the component of the Chapel; the space for the altar turns into the space for the choir, the main nave transforms into the lateral nave and the tabernacle becomes part of the landscape. To make all aforementioned things possible, the placement of the building was scrupulously studied.

The materials work on these same principles, they mimic the natural surroundings. In this way the rigid structures are static as the stones, while the mobile body made of steel, glass and wood form an interwoven design. The reflecting pond, on one of the chapel's sides, dilutes the massive structure into the landscape, and it also accents and distorts the volume to make its density fade away.

PHOTO CREDITS: ANDRÉS TÉLLEZ, ALBERTO FONSECA, NATALIA BORDA



REDEMPTION GATEWAY CAMPUS AND PRAYER SPACE

DEBARTOLO ARCHITECTS
GILBERT & MESA, ARIZONA

COMPLETED 2019
GILBERT CAMPUS PRAYER SPACE: 1,000 FT²
WEST MESA CAMPUS: 10 ACRES

“Prayer is bringing our helplessness to God.” For thousands of years spaces and places have been specifically designed to foster one’s intimate communication with God. Redemption Church in Gilbert, Arizona challenged debartolo architects to design such a place. In response to this need, the debartolo team employed seven strategies in making the Prayer Space: Tactility / Ordinarity / Humility / Stillness / Threshold / Rest / Gaps. Constructed completely from Douglas Fir, the recently completed Prayer Space is transformative and set apart from the rest of the campus to create a sacred space for prayer.

The plan for the Redemption Gateway’s West Mesa ten-acre campus accommodates growth and allows the church to respond to the needs of the families and community. The architectural language of the campus expresses both in the agrarian vernacular architecture as well as the philosophy of the church – ‘ordinary people serving an extraordinary GOD’. The team of debartolo architects employed simple buildings that form desert courtyards in the spaces between - creating a vibrant landscape experience. Ultimately, the campus fosters a powerful ‘sense of place’ through transformative and reflective materials and spaces - that are both inward looking and outward facing.

II

God of Creation,
who fashioned the heavens in dazzling light
and crafted the earth showcasing shape and size, (GEN. 1:1-19)
fill us with your Spirit of creativity and innovation
that we may use our minds and hands
to make new structures and technologies
that display your goodness
and overflow with joy and thanksgiving
to the well-being of all creation
and for the glory of Jesus Christ. (GEN. 1:28)
Amen.



HARAJUKU PROTESTANT CHURCH

CIEL ROUGE CRÉATION
TOKYO, JAPAN

COMPLETED 2006
11,840 FT²

The Harajuku Protestant Church, located in the Harajuku district of Tokyo, is designed as a metaphor for a famous passage from the Gospels: "When Jesus was baptized, he came up out of the water. And behold, the heavens were opened, and he saw the spirit of God descending like a dove and coming upon him." The whole building is conceived as a sky that opens up and lets in a light that is so mysterious that it could seem divine. When you enter the church, a miracle of light is produced by the nave, which resembles the soft and luminous hollow of a cloud. The cloud itself consists of a large row of six arches suspended under equidistant concrete porticos, all painted white, which together with the element of the bell tower form seven elements. These elements recall the seven churches of the East, the seven stars, the seven notes of music, the seven days of creation inscribed in Genesis. This vault also recalls a protective hand carried over the crowd.

PHOTO CREDITS: HENRI GUEYDAN



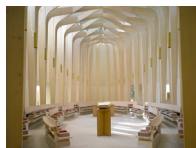
CHURCH NIANING

IN SITU ARCHITECTURE
NIANING, SENEGAL

COMPLETED 2019
4,900 FT²

This church is located in Nianing, 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 brief, the site and the bioclimatic context. The building closes in the North, to protect itself 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 “wind tower” that uses natural convection to bring the trade winds into the building and create natural ventilation.

PHOTO CREDITS: REGIS L'HOSTIS



BISHOP EDWARD KING CHAPEL

NÍALL MCLAUGHLIN ARCHITECTS
OXFORDSHIRE, UNITED KINGDOM

COMPLETED 2013
2,000 FT²

The Bishop Edward King Chapel is a new chapel for Ripon Theological College in Cuddesdon, Oxfordshire. The project is situated on the college campus, adjacent to a great beech tree on the brow of the hill. The clients for the project were the college itself and a small community of nuns resident on the site, the Sisters of Begbroke. The project encapsulates two architectural images. The first is of people gathered together around a hollow in the ground, the still point of origin. The second is that of a buoyant, tethered boat that rises to the tree tops to gather light from the leaves. It is this dual motion of cleaving to the earth and being lifted that we would like the building to communicate.



KOREAN PRESBYTERIAN CHURCH

GREG LYNN, DOUGLAS GAROFALO,
MICHAEL MCINTURF
QUEENS, NEW YORK

COMPLETED 1999
140,000 FT², 2,500 SEATS

The Korean Presbyterian Church project involved the adaptive reuse of the existing 90,000 square foot Knickerbocker Laundry factory, with a 50,000 square foot addition. The lower level of the 1932 two-story factory was renovated into 70 classrooms, while the upper level was transformed into an 800 seat cafeteria, a 600 seat wedding chapel, a library, a day care, and offices.

The addition is suspended above the existing building as an independent structural entity, containing a 2,500-seat sanctuary and a 200-seat choir. Its unique design was realized within the client's limited budget through the management of the forms and dimensions using extremely advanced computer aided design and fabrication technology. An S-shaped lobby/circulation spine punches through the entire complex, shifting the main entrance from the street to the west to the new south parking lot.

"The building was designed by Doug Garofalo, Greg Lynn and Michael McInturf, three whiz kids of the computer generation who live and work in three different cities—Los Angeles, Chicago and Columbus, Ohio—and who practice together in an office somewhere in cyberspace. For this trio, design is a paperless enterprise, aided by software originally developed for automobile styling and movie animation, and conducted with the playfulness of a video game. These people are wired." (Excerpt from Herbert Muschamp, "A Queens Factory is Born Again, as a Church," *The New York Times*, 5 September 1999).



COR JESU ORATORY

ZUBU DESIGN ASSOCIATES
CEBU, PHILIPPINES

COMPLETED 2019
59,200 FT², 350 SEATS

The Cor Jesu is an oratory for the Sacred Heart School-Ateneo de Cebu. Purposefully designed to be a symbol of Christian faith, the oratory reflects the progressive Ignatian values and underscores the Jesuit mission for education. The name Cor Jesu was actually derived from the Latin translation of the 'Heart of Jesus' where the design behind the oratory was inspired from.

Throughout the course of architectural history, the house of worship has been prevalent as examples of relevant architecture; it starts from the grandiose and to honor God while modern counterparts revolve around the person to ensure he can experience God in a more human scale. The Cor Jesu metaphorized a simple expressive gesture and complements a humble experience aside from the form portrayed. The Cor Jesu breaks away from the traditional yet still rooted in values of craft and ingenuity, modern yet familiar in its form, visually appealing yet tactile. Cor Jesu is an amalgamation of poetic symbolisms of Christian spirituality manifested in architectural and design elements.



BOSJES CHAPEL

STEYN STUDIO
WESTERN CAPE, SOUTH AFRICA

COMPLETED 2016
4,600 FT²

Contrary to most traditional churches; the openness of the Bosjes Chapel creates a strong connection with nature. Here the stained glass windows of old are replaced by the tapestry of God's creation. The distant views are juxtaposed by the intimacy felt inside the chapel; creating a space of reflection. God is nearby. Wanting to create a sense of awe and invisible power, the roof was initially conceived as a levitating concrete slab, and was eventually shaped poetically into its iconic form by gravity, Cape Dutch architectural influences, and a small note from the client with Psalm 36:7 written on it: "How priceless is your unfailing love, O God! People take refuge in the shadow of your wings."

PHOTO CREDITS: ADAM LETCH



ST. JOSEPH THE WORKER CATHOLIC CHURCH AND DAY CHAPEL

SPARANO + MOONEY ARCHITECTURE
WEST JORDAN, UTAH

COMPLETED 2012
23,000 FT², 800 SEATS

The design of the St. Joseph the Worker Catholic Church was inspired by its namesake, the patron saint of laborers and craftspeople. He is often depicted with carpenter's tools and like many of the founding parishioners, worked with his hands. In the early 20th century, a population of Catholic immigrants moved to this part of northern Utah to work in the mines or on the railroad and permanently settled. The design of the church and day chapel therefore incorporates humble materials to express a sense of craft and the lingering presence of those who originally labored here. The worker or craftsman transforms these natural resources from the raw material into a tangible product, which emphasizes that the materials have been tooled or in some way manipulated by a human hand. The concrete for the project is formed using rough-sawn lumber, a process by which saw marks, wood grain, nail holes, knots and imperfections are left visible in the finish. The copper panels, chosen because of the parish's relationship with the local copper mine, are cut and bent on site, versus factory fabricated.

The program includes a sanctuary with seating for 800, indoor and outdoor gathering spaces, church offices and a chapel for daily worship. The formal organization of the main worship space is based on two offset ellipses. The poché space between the ellipses creates a liturgical function zone housing the Chapel of the Blessed Sacrament, a reconciliation room, sacristy and prayer niches for statuary and religious art. The church's elliptical form was conceived of as a true gathering geometry without corners, facilitating active participation from the community that will congregate there.

Light is brought into the sanctuary through a sandblasted, glazed band forming the base of the building, and through a large north-facing aperture (lantern) over the altar area. The upper portion of the ellipse contains eleven clerestory windows each relating in form, location and/or color to the twelve apostles.¹ The twelfth opening is a skylight aperture over the baptismal font. The windows are all of colored, glazed panels, an affordable alternative and abstracted expression of traditional stained glass.

The day chapel, used for daily Mass, is constructed of board-formed concrete and flat-seam, copper panels. The interior is of a single material, tongue-and-groove vertical-grain fir, from wall base to roof. The interior is punctuated by a single aperture that points to the sky and directs natural light into the space. Because the day chapel is such an intimate space, we felt that a single source of illumination was appropriate; and because the skylight does not afford views to more than passing clouds, it reinforces the inward-looking nature of the space. Both the day chapel and skylight aperture over the main sanctuary altar are clad in copper, linking these two most important spaces.

¹ PLEASE REFER TO THE EXHIBITED WINDOW LOCATION + NUMBER GUIDE AND ACCOMPANYING DESCRIPTION SHEET FOR MORE DETAIL ON THIS FEATURE.



CHRIST CHAPEL

DUNCAN G. STROIK ARCHITECT
HILLSDALE, MICHIGAN

COMPLETED 2019
27,500 FT², 600-1,400 SEATS

The Chapel is Hillsdale College's first free-standing chapel in its 175-year history. Terminating a new quadrangle at the heart of campus, it is directly on axis with the Italianate Central Hall, the college's main building. The interplay between these two buildings starts with the towers and the material palette. Through the use of columns, arches, and pediment, the chapel is intended as a variation on a theme, like a musical sonata. Inspired by the "Wrennaissance" churches of England and the United States, the most prominent feature of the south façade is a circular portico supported by 24-foot-tall load-bearing Doric columns in Indiana limestone. The columns in turn support a circular stone entablature with one of the largest masonry domes in fifty years. The three convex entry doors, emblazoned with fides, spes, and caritas, lead into a marble narthex and capacious nave.

Christ Chapel is designed as a place for students to worship, and also as a venue for musical performances by choir and symphony. From the outset, the acoustical performance of the chapel played a significant role in its design. The chancel is large enough to accommodate a full symphony orchestra. A custom-designed organ in the chancel and a grand orgue in the loft will be the centerpiece of the college's music program.

Lord of the Sabbath,
who summons us to our labors
from a place of dependence and gratitude,
make us mindful of our limitations,
patient with our failings,
and humble to seek help
so that we may draw strength from your Spirit's power
and co-labor with you in joy and thanksgiving
to rebuild and raise up the foundations of many generations (1S. 58:12)
to the praise of your glorious name.
Amen.



THE PAVILION AT GRACE

CENTERBROOK ARCHITECTS & PLANNERS
PROVIDENCE, RHODE ISLAND

COMPLETED 2017
12,000 FT², 175 SEATS

Grace Episcopal Church has been part of downtown Providence, Rhode Island since 1844. The original church was designed by Richard Upjohn and the chancel by Ralph Adams Cram in 1912. Both are on the National Register of Historic Places. The original church provides a quiet sanctuary from bustling Westminster Street's hotels, restaurants, shops, and clubs. In contrast, the new Pavilion welcomes the community for gatherings, special events, and celebrations. A delicate passageway connects the Pavilion to the sanctuary. The Pavilion's character is a modern version of the Gothic church – a hipper great grandchild. It is clad with copper piping that reference the church's historic cluster columns and will age gracefully as the copper slowly patinates. The vaulted ceiling is made of perforated metal with gaps instead of solid ribs, an affordable solution that softens sound. The outdoor terrace has a maze pattern inspired by Chartres Cathedral in France. We simplified the pattern so we could use standard granite pavers.

PHOTO CREDITS: JEFF GOLDBERG/ESTO



ST. JOHN-AT-HACKNEY CHURCH

JOHN PAWSON WITH THOMAS FORD & PARTNERS
LONDON, UNITED KINGDOM

COMPLETED 2020
20,000 FT², 2,000 SEATS

The Church of St John-at-Hackney in east London was designed by the architect James Spiller and completed in 1797, for an intended congregation of 2000. The church has a Greek cruciform floor plan and its external facade is constructed in brick, enriched with neoclassical details fabricated in Portland stone. In 1955 fire caused significant damage to the building, destroying the roof, many of the pews and the eighteenth century organ. Following major reconstruction and some interior reordering, the church was reconsecrated in 1958.

The interior of the church encountered during the first site visit in 2017 was thus a mixture of Spiller's original architecture, the work done in the wake of the 1955 fire and a series of subsequent ad hoc interventions, prompted by the contemporary requirements of a multi-functional institution equipped with limited storage. The ambition for the project was to create a 'cathedral of creativity', where architecture and people can come together in the richest ways possible, using both the detail of the physical environment and the character of the atmosphere to foster this spirit of creativity. Identified as a critical factor of the design was sufficient inbuilt flexibility for the church to be able accommodate a broad and evolving range of sacred and secular activities, with each successive set of users feeling authentically at home.



MARTIN LUTHER CHURCH

COOP HIMMELB(L)AU
HAINBURG, AUSTRIA

COMPLETED 2011
3,110 FT²

The protestant church consists of a sanctuary, a community hall, a sacristy, and a sculptural bell tower. Three large winding openings in the roof guide the light from above to the interior. The correlation of the number three and the concept of Trinity in Christian theology can be interpreted as a “deliberate coincidence.” The church interior itself is not only a place of mysticism and quietude — as an antithesis of our rather fast and media-dominated times — but also an open space for the community.

The design language of the ceiling of the prayer room has been developed from the shape of the curved roof of a neighboring Romanesque ossuary. The geometry of this building was translated into a form using today’s digital tools as well as analogue models. The implementation of the intricate geometries required specific technologies of metal processing and manufacturing only available in the shipbuilding industry. So the roof structure—a self-supporting steel construction with a stucco ceiling—was assembled in a wharf at the Baltic Sea and was then delivered in four separate parts to Hainburg.

On the interior ceiling, the suspended frame structure was covered with several layers of steel fabric as well as rush matting as a carrier layer for the cladding of the stucco ceiling. The reference to shipbuilding and the light tubes is reminiscent of Le Corbusier, not least because of his La Tourette monastery.



ST. MARY CHAPEL

PLY+
LIVONIA, MICHIGAN

COMPLETED 2018
3,275 FT²

Fostering a spiritual community has always been at the heart of the mission of St Mary Mercy hospital. The first building of the campus was established in 1959 by a group of Felician Sisters to serve a community in urgent need of healthcare as the regional auto industry grew. Since this time, the hospital's community has grown more demographically and spiritually diverse. Reflecting this, the programmatic scope of this project includes a Roman Catholic Chapel, a non-denominational reflection room, and a Muslim prayer room.

Brick Patterns:

The conical corner of the chapel celebrates the position of the tabernacle, the most important liturgical element within the chapel. The complex brick patterning at this corner accentuates the large, relatively unbroken surface of brick and produces visual variety with the dynamic play of light across the day.

The brick coursing alternately rotates masonry in a clockwise orientation followed with a counter-clockwise rotation thereby establishing a “woven” pattern. The pattern was designed and refined through iterative digital and physical modeling. These design tools were further developed to engage in a collaborative dialog that leveraged the power of parametric design and the tacit knowledge of the masons. As a result, the brick coursing integrates micro-adjustments in the head joints of the mortar thereby achieving the desired outcome without cutting any bricks. To achieve this in the field, the masons blended complex vertical string line setups with the use of a digital model loaded on a tablet. The masons brought skill and ingenuity to the staging and construction of the corner and demonstrated that highly coordinated workflows facilitate the ability to achieve high quality outcomes within typical budget constraints.

Liturgical Elements:

The tabernacle stand, the altar, and the ambo, are a project within the project. Liturgically, the tabernacle plays an especially important role in a hospital setting. Many patients are unable to physically attend mass, therefore, lay ministers transport the eucharist to them in their rooms. The relatively equal importance of all three elements is therefore signaled through the use of geometries that complement the approach to the overall building and a unified approach to material expression. The three elements were fabricated by Quarra Stone in Madison, Wisconsin using the digital models we produced to guide the robotic carving of solid pieces of dolomitic limestone.

Chapel Ceiling:

The chapel's ceiling geometry was developed to inscribe an experience of intimacy in scale while establishing an important focus on the tabernacle. The diagonal axis of the ceiling contrasts with the axial procession to the altar inscribed in the terrazzo floor. This duality is a third way that the importance of the tabernacle is celebrated in the chapel. The curvature of the ceiling is derived from large cylindrical forms tilted in three dimensions. To maintain the visual continuity of the surface, it was important to maintain a perpendicular alignment of the ceiling slats in relation to the floor. We constructed a scaled, physical model to study this geometry which informed our selection of ceiling products able to achieve this. The physical model also provided the contractors with a simple way to understand how to accomplish its construction.

In summary, our approach utilizes geometric expression to bring legibility to liturgical elements and to achieve unity across a variety of uses and give an overall expression of a spiritual center.

PHOTO CREDITS: ADAM SMITH, JEFFREY KILMER



CHRIST CHURCH SOMERSET WEST

NOERO ARCHITECTS
CAPE TOWN, SOUTH AFRICA

COMPLETED 2019
9,700 FT², 450-900 SEATS

The church could not be easily extended to accommodate a growing congregation, so it was decided to build a new church and to re-use the original church as a space for children and performance. The minister, Gavin Millard, was an architect who was educated at Wits University by Jo Noero in the 1980's before entering the ministry. He was a great client as he understood our intentions and processes. As a student he had shown interest in the church architecture that Noero had completed as diocesan architect for the Anglican Church. He had been particularly interested in St. Paul's church in Ipelegeng, White City in Soweto which was a circular church which Noero completed in 1985 for Bishop Desmond Tutu.

The new church needed to accommodate between 450 and 900 people depending upon the occasion. A circle embedded in a square was developed as the plan form - the circle is large enough to accommodate 450 people and the surrounding square space the balance. The circular space has a dramatic vertical dimension which gives it a singular presence and brings the priest into proximity with the congregation as he is never more than 15 meters (~50 feet) from anyone.

The choice to keep finishes to a minimum tied back to the architect's preoccupation over a long period of time to understand and realize in a building a clear distinction between luxury and necessity. In the case of this church the focus on necessity was both appropriate and necessary. The site is adjacent to existing wine farms on the outskirts of Cape Town. The design sought to reflect the straight-forward way in which the farm buildings reflect their purposes and in which extraneous detail and material use is kept to the bare minimum. It is hoped that the new church reflects these ideas as churches are the kinds of building types where these issues are very important and can be acted out in the design process with conviction.

PHOTO CREDITS: PARIS BRUMMER, DAVID SOUTHWOOD



ANTIOCH BAPTIST CHURCH

RURAL STUDIO
PERRY COUNTY, ALABAMA

COMPLETED 2002
900 FT²

In 2001, Antioch Baptist Church in Perry County, Alabama, had a small congregation of four families and was losing membership. The church building lacked a restroom and baptismal font; it also had foundations vulnerable to erosion. The congregation, in consultation with Rural Studio, decided to rebuild the church. In doing so, Rural Studio students carefully dismantled the old building and used 75% of those materials to create a space that provides beautiful light and great acoustics. The new building has a dramatic sloping roof, held up by hand-built composite trusses. The main view from the nave is through a horizontal window allowing the congregation an intimate relationship with their ancestors' graveyard.

PHOTO CREDITS: TIMOTHY HURSLEY

IV

God of the Resurrection,
who creates new life beyond death,
in disaster and destruction
we grieve what is broken and lost.
We despair.
Send your Spirit of renewal and hope
that we may take heart
and labor to rebuild and restore,
being assured that our work in Jesus Christ
is never in vain. ^(1 COR. 15:58-59)
Amen.



BURIAL CRYPT FOR CISTERCIAN MONASTERY

CUNNINGHAM ARCHITECTS
IRVING, TEXAS

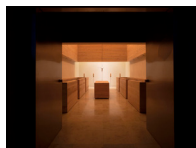
COMPLETED 2017
2,600 FT²

This burial crypt is an addition to an existing stone chapel which is part of a monastery for an order of Cistercian monks, located in Irving, Texas. The crypt is buried in a hill between the monastery and a preparatory school for boys, established by the monks in the early 1960's. The hill is an area high point and serves as a place of calm nature mediating between the school and monastery.

The crypt has a quiet and minimal presence on the Chapel and is accessed from the north side aisle. A pair of artist commissioned gates allow visual access into the crypt from the side aisle, where members of the monastic community are laid to rest. Upon the death of a monk, the casket is processed into the crypt from the Chapel where the monastic community offers a mass before interment.

Exposed cast in place concrete and white marble crypt fronts make up the material palette. A linear skylight punched through the hill above offers natural light for the 10' tall buried space. The quiet environment reinforces the attitude of the 920 year old Cistercian order, providing a somber and respectful resting place for this community of devout monks.

PHOTO CREDITS: JAMES F. WILSON, ERIC GONZALES, JIM REISCH



THE CHAPEL OF THE LAST FAREWELL

JAKUB TURBASA & BARTŁOMIEJ PYRZYK
RYCHWAŁD, POLAND

COMPLETED 2021
1,500 FT²

The simplicity of architecture derives from the archetypal, traditional forms of chapels. It consists of two parts that adequately express the function related to the spaces of sacrum - the place of prayer - and profanum - covered with greenery, encompassing the accompanying rooms.

The project combines two traditions of constructing Christian sacral buildings: the concept of way - that is, moving in stages from the world of the profanum towards the place of the sacrum; and the concept of place - realized by the central layout of gathering together in prayer. The design concept echoes the memory of the so-called "Paschal path" - i.e. the last moments of Christ's life, which was symbolically expressed in art and architecture.

PHOTO CREDITS: JAKUB TURBASA, BARTŁOMIEJ PYRZYK



IMMANUEL CHAPEL

ROBERT A.M. STERN ARCHITECTS
ALEXANDRIA, VIRGINIA

COMPLETED 2015
18,400 FT², 390 SEATS

Founded in 1823, Virginia Theological Seminary is the largest of the accredited seminaries of the Episcopal Church. The new LEED Gold Immanuel Chapel replaces the historic Immanuel Chapel, which served the Seminary from its consecration in 1881 until it was destroyed in a fire in October 2010. The new chapel stands in peaceful conversation with the remains of the Immanuel Chapel that will continue to provide a quiet and timeless place for contemplation. The new chapel, designed to complement the Seminary's collection of historic buildings, reflects the restrained Virginia traditions of the campus's earliest buildings.

Along with a new Welcome Center and a new motor court, the new Immanuel Chapel addresses visitors with a broad, inviting portico, while it greets those who approach from the campus with a terrace oriented to the campus grove. These two complementary yet distinctive entrances invite seminarians and members of the congregation to come together in their chapel. A lantern and large arched windows in the gable-ends of each transept bathe the main sanctuary with diffuse natural light from above. The chapel is a flexible worship space, one that serves as an understated backdrop to a range of liturgical purposes from large-scale celebrations to intimate services, all supporting the Seminary's educational mission.

PHOTO CREDITS: PETER AARON



WESTPORT PRESBYTERIAN CHURCH

BNIM
KANSAS CITY, MISSOURI

COMPLETED 2016
27,000 FT², 150 SEATS

In 2012, BNIM was selected to lead the reconstruction of the Westport Presbyterian Church in Kansas City, Missouri, a 27,000 square foot multi-story church building in one of Kansas City's oldest and most historic neighborhoods. The existing church building was severely damaged in a catastrophic fire in 2011, and while much of the Church's roof structure, interior structure and finishes were destroyed, the exterior limestone shell survived the fire in good condition.

Constructed in 1905, the original stone façade stands today as one of the most notable structures in the heart of Kansas City's historic Westport community. In reverence to the Church's rich history, this project restores the most significant portion of the original church structure - the original sanctuary building and tower. The new addition creates a stronger presence in Westport, while acknowledging the tradition and history of both the Westport Presbyterian Church and the community it serves.

The restored original building and new addition houses a 150-seat sanctuary, 40-seat chapel, gathering space, fellowship room, 300 square foot multi-purpose room, administrative offices, and office space, which can be leased to local nonprofits. In addition, a 1,000 square foot "storefront" space is located at street level on Westport Road. The storefront serves the community and allows the Church to extend their ministry beyond the historic walls of the Sanctuary.



CARDBOARD CATHEDRAL

SHIGERU BAN ARCHITECTS
CHRISTCHURCH, NEW ZEALAND

COMPLETED 2013
8,600 FT², 700 SEATS

The February 2011 Christchurch earthquake (magnitude 6.3) inflicted crippling damage on the Christchurch Cathedral which was the symbol of the city. In response to this situation, we were asked to design a new temporary cathedral. Paper tubes of equal length and 20 ft containers form triangular shapes. Since geometry is decided by plan and elevations of the original cathedral, there is a gradual change in each angle of paper tubes. This cathedral, which has a capacity of 700 people, can be used as an event space and a concert space.

PHOTO CREDITS: BRIDGIT ANDERSON, STEPHEN GOODENOUGH



SANTUARIO DEL SEÑOR DE TULA

DELLEKAMP ARQUITECTOS WITH
AGENDA AGENCIA DE ARQUITECTURA
JOJUTLA DE JUÁREZ, MEXICO

COMPLETED 2020
4,850 FT²

On September 19, 2017, exactly 32 years after the earthquake that devastated Mexico in 1985, the tragedy was repeated. Only a few hours after the drill that commemorated this anniversary, Mexico suffered another earthquake that destroyed or rendered uninhabitable public buildings and more than 100,000 homes. In Jojutla, almost all of the local infrastructure and more than 2,600 homes were destroyed. Although the action plan was risky, our master plan prioritized the public over the private, and involved leading architects to build new hope amid the chaos.

Our team was in charge of the reconstruction of the Santuario del Señor de Tula (a place of worship with a listed status and more than five centuries of history) and the Parque y Centro Comunitario El Higuerón. Both projects seek to build threshold spaces, of undefined limits, without clearly distinguishing between interior or exterior, and in this ambiguity they can be used in various ways.

v

Suffering Servant,
who sympathizes with our weaknesses
and intercedes for us before the throne of God,
hear the cry of the suffering and oppressed,
shelter them from war and injustice, ^(PS. 10:17-18)
and provide them a refuge of peace and hope
where they may receive healing,
and find strength and courage in your Spirit ^(JN. 6:33)
and in fellowship with one another in your name.
Amen.



THE CHURCH OF THE PENITENT THIEF

INOUTARCHITETTURA, LADO ARCHITETTI,
LAMBER + LAMBER
BOLOGNA, ITALY

COMPLETED 2019
5,400 FT², 330 SEATS

Initiated in 2010, the project for the new sacred space rises from a strongly participatory process shared with the whole community: a church that does not sacrifice its symbolic and evocative dimensions, while striving to be recognizable and inclusive. A continuous crack from heaven to earth and running along the entire roof, cuts and splits the building's shell, revealing the presence of the sky. This symbolic gash in the veil of the temple, is intimately connected to the naming of the new Church of the Penitent Thief and to the redemption message that it seeks to convey.

The message of liberation and redemption, linked to the figure of the Penitent Thief, is also reinforced by the decision to involve inmates at the La Dozza prison of Bologna (at the end of their sentence and following a period of training) in the construction phase of the complex. A project of significant architectural and social value that generates a new center to welcome worshippers and visitors of all walks.



SAINT SARKIS ARMENIAN CHURCH

DAVID HOTSON ARCHITECT
CARROLLTON, TEXAS

COMPLETED 2022
4,350 FT²

The Saint Sarkis Church is modeled on the ancient Armenian church of Saint Hripsime, completed in 618 AD, which still stands outside Etchmiadzin, the seat of the Armenian Apostolic Church in the present-day Republic of Armenia. The cornerstone of Saint Sarkis was laid in 2018, exactly 1,400 years after Saint Hripsime was completed, gesturing to the antiquity of Armenian Christianity and to Armenia's status as the first Christian nation, having adopted Christianity in 301AD.

The space of the sanctuary is illuminated by sunlight admitted through concealed openings and reflected into a composition of intersecting spatial volumes derived from the interior of the Saint Hripsime church. The principal west façade is clad in digitally printed porcelain panels depicting the distinctive Armenian cross which dissolves upon approach into a grid of 1.5 million pixels, each unique, subtly memorializing the 1.5 million unique individuals martyred during the 1915 Armenian Genocide. The church held its first Sunday service on April 24th 2022, the date each year on which the Armenian Genocide is remembered throughout the Armenian Diaspora.

PHOTO CREDITS: DROR BALDINGER



PILGRIM'S ROUTE

MASTERPLAN BY TATIANA BILBAO ESTUDIO
*BETWEEN AMECA AND
TALPA DE ALLENDE, MEXICO*

COMPLETED 2010
PATH: 73 MILES, 117 KM

The Pilgrim's Route is an existing religious celebration focused on the adoration of the Virgin of Talpa. La "Ruta" stretches seventy-three miles. Approximately two million people participate in the pilgrimage each year, starting in the town of Ameca, ascending to El Cerro del Obispo before arriving at the town of Talpa de Allende.

This project aims to provide pilgrims with improved infrastructure, while maximizing the socio-economic potential of such a massive event. The Master Plan consists of an ecological corridor with adequate infrastructure and punctual iconic architectural pieces designed by seven different architects and artists from around the world. Each intervention adds up to create a single storyline, becoming new landmarks in a deeply rooted tradition.

ARCHITECTS: ALEJANDRO ARAVENA AND ELEMENTAL (CHILE), LUIS ALDRETE (MEXICO), TATIANA BILBAO (MEXICO), DELLEKAMP ARQUITECTOS (MEXICO), CHRIST & GANTENBEIN AG (SWITZERLAND), HHF (SWITZERLAND), PERIFERICA (MEXICO) AND AI WEIWEI/FAKE DESIGN (CHINA)

CLIENT: MINISTRY OF TOURISM OF THE STATE OF JALISCO

PHOTO CREDITS: IWAN BAAN
VIDEO CREDITS: CHRISTIAN MANZUTTO



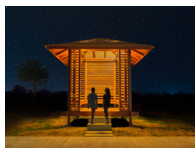
THE CHAPEL OF RECONCILIATION

RUDOLF REITERMANN AND PETER SASSENROTH
BERLIN, GERMANY

COMPLETED 2000
4,280 FT²

“This small building and its surroundings reflect Berlin’s varied history over the last forty years. It stands where an earlier Church of Reconciliation (Versöhnungskirche) had stood since the erection of the Wall in 1961—still in the eastern sector of the city, but in the no-man’s land between the Wall’s inner and outer rings. The historic church was blown up by East German border troops in 1985 because it got in the way of the patrols. When in 1995, six years after the fall of the Wall, the plot of land was returned to the congregation, they wished to erect another place of worship on the very same spot. The young architects Rudolph Reitermann and Peter Sassenroth emerged victorious from the small competition. History is preserved on the site: a bed of gravel symbolizes the location of the demolished church and the concrete slabs remind people of the route taken by the border patrols. Instead of the material proposed by the architects—concrete which would have served as a reminder of the torn-down Wall, the client eventually decided to use rammed earth, or cob, from which the floor and the 60-cm [~2 feet] thick walls are made. This construction, which also accorded with the end-user’s Franciscan and/or ecological intentions, was executed by the Austrian cob-builder Martin Rauch according to traditional methods. During the process, fragments of brick from the earlier church and flax fibers for binding were added to the rings of earth, compressed layer by layer.”

EXCERPT FROM EUROPEAN CHURCH ARCHITECTURE, 1950-2000, EDITED
BY WOLFGANG JEAN STOCK



PRAYER PAVILIONS

100 FOLD STUDIO
BATTAMBANG, CAMBODIA

COMPLETED 2017
225 FT²

“As a Light to the Nations” (Isaiah 49:6):
University of the Nations

The prayer pavilions were designed and built by architecture students and graduates participating in 100 Fold's Summer Studio program. Sixteen participants worked with university administrators and local contractors to design and construct two shaded gathering huts that frame the central plaza of the campus. The material palette consisted of stucco-covered brick, terracotta roof tiles, and Korki wood, a high-quality hardwood frequently used in local furniture and homes. The huts provide a “third space” that promotes gatherings between students, faculty, and families. The lantern-like structures symbolize hope for a young nation emerging from the devastation of the Khmer Rouge genocide and the resulting civil war.

Equipped with biblical training and practical skills, the graduates of the University of the Nations aspire to foster a future of hope for Cambodia that outshines a dark history of genocide, poverty, and corruption. For young Cambodians learning to follow Jesus, the pavilions or “gathering huts” provide an intimate space for small group discussion and prayer where lecture room lessons can turn into life-giving revelations. In the light of Jesus, they believe that the beautiful aspects of their country and culture can be revealed and redeemed.



THE SANCTUARY

NERI&HU DESIGN AND RESEARCH OFFICE
SUZHOU, CHINA

COMPLETED 2018
7,500 FT²

The chapel sits at the heart of a residential development along the waterfront of Yangcheng Lake as a spiritual haven for the community. The design originates from a universal notion of 'spirituality' at its core, borrowing strategies from archetypical religious buildings – the controlled procession, the play of light and shadow, the contrast of spatial proportions, and the element of delight and surprise. The design language takes cues from Jiangnan's vernacular architecture, which is notable for its soft palette of textured greys and whites. The white volume of the chapel perched atop the bricks is composed of two layers. The inner layer is a simple box, punctuated on all sides with scattered windows; the outer layer is a reticulated, perforated metal skin. Contained within the white box is the main chapel space, a 12-meter-high, light-filled room. A sculptural staircase alongside the main space gives unexpected views both internally and externally, as the visitor ascends to the rooftop.

PHOTO CREDITS: PEDRO PEGENAUTE

VI

Our Coming King,
who is establishing your kingdom on earth
and is preparing a New Jerusalem
from which you will rule (REV. 21:9-27)
with justice, righteousness, and peace, (PS. 85:10-13)
by your Spirit, open our eyes
to the inbreaking of your goodness and beauty
in our cities and neighborhoods
that our trees, and streets, and houses may be hallowed
and our work and our play be holy endeavors.
Gather all peoples to your Table
where we may join hands in fellowship
and receive a foretaste from the tree of life
whose leaves provide healing for the nations (REV. 22:2)
to the praise of the Father, Son, and Holy Spirit.
Amen.



ST. NICHOLAS EASTERN ORTHODOX CHURCH

MARLON BLACKWELL ARCHITECTS
SPRINGDALE, ARKANSAS

COMPLETED 2009
3,600 FT², 80-160 SEATS

Saint Nicholas Eastern Orthodox Church strikes a balance between classical aspirations of sacred space and the modern trend towards generic metal buildings as places of worship. By bringing in light from above, the symbolic use of color, and a restrained material palette, this former welding shop is transformed into sacred space. The tower at the intersection of the narthex and sanctuary combines this approach using both red and clear glass with a figural strategy in section. Along with an east-facing transom above the altar and a corner of blue glass above the baptistry, ethereal light from above fills the space. In the sanctuary, a repurposed satellite dish is finished with plaster, transforming it into a dome, elevating the prosaic into the sacred.

PHOTO CREDITS: TIMOTHY HURSLEY



SYDNEY SAESOON PRESBYTERIAN CHURCH

SMART DESIGN STUDIO
SYDNEY, AUSTRALIA

COMPLETED 2016
100,000 FT², 1,300 SEATS

Smart Design Studio converted a former industrial building and its site in North Rocks into an inspiring, functional and welcoming place of worship for the Sydney Saesoon Presbyterian Church. The converted facility has united the congregation, previously split across three temporary premises, within the one location, while establishing the presence of the Saesoon Church within the wider community. The challenge of transforming a factory building into a church largely involved mediating between the human scale and the vastness of a building over 90 meters (~300 feet) wide and long while at the same time creating spaces imbued with light, air and a sense of delight.

While reinforcing the rigorous modernist aesthetic of the existing building, new openings break down the large scale to provide connections to the outdoors and make apparent the new use of the building. Native landscaping to the grounds softens the building and provides intimate and usable outdoor spaces. The new architecture is sympathetic to the existing building and provides a solution which is robust and modest, creating a safe and quality home for the Church. The building exploits available opportunities for sustainable design, with the retention and re-use of the existing building a key strategy.

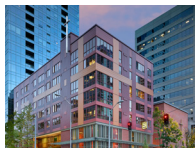


REDEEMER PRESBYTERIAN CHURCH

ARCHIMANIA
MEMPHIS, TENNESSEE

COMPLETED 2016
7,570 FT², 100 SEATS

The young congregation purchased an abandoned 1960's building, formerly a shelter for battered women, to reinvigorate it as their new community church and enhance their presence and permanence on a commercial strip bordering an active residential neighborhood. By prioritizing the worship space and the building's exterior relationship to the street, the design dissolves traditional boundaries between the congregation and surrounding community. With the addition of a weathering steel parapet and low site wall defining a street-side outdoor gathering space, alongside the introduction of a welcoming and transparent facade, the building activates the streetscape while filling the worship space with natural light.



GETHSEMANE LUTHERAN CHURCH

OLSON KUNDIG
SEATTLE, WASHINGTON

COMPLETED 2012
64,135 FT²

Located in downtown Seattle, this significant 1950s church was renovated to integrate worship, housing, and social services. Multi-colored metal and glass bands weave the varied programs into a single visual tapestry. From a distance, portions of the metal tapestry, with a copper/gold finish, create oversized cross forms, while up close, the warm-toned handcrafted glass windows of the chapel cast an intimate natural light onto the street. The chapel is made of a mosaic of clear, translucent, and colored glass which creates a beacon of light. A small meditation garden adjoins the chapel and fellowship hall, balancing openness with outreach. Near the entrance to the church, a statue of Christ stands in a small garden creating a “sidewalk chapel” for passersby.

PHOTO CREDITS: BENJAMIN BENSCHNEIDER, LARA SWIMMER



LUMEN CHURCH AND COMMUNITY CENTER

THEIS + KHAN ARCHITECTS
LONDON, UNITED KINGDOM

COMPLETED 2008
2,300 FT², 80 SEATS

Lumen was created within the shell of an existing 1960s, Scandinavian-influenced church in King's Cross. This church had been rebuilt on the crypt of the Regency Scotch Church, bombed in the Second World War. In order to fund the project, it was decided to sell the original outbuildings and condense the community space into the underutilized perimeter of the existing 1960s church.

There were three main practical elements to the client's brief: a café clearly visible from the street, worship space for people of all faiths at the center and flexible space for the wider community. On a spiritual level it was strongly felt that the new building should be an oasis of calm, warmth and simplicity reflecting the ethos of the United Reformed Church. The elements of light and water as abstract embodiments of the universal, multi-faith thinking of the Church was to generate the design.

The plan of the new center is clear and simple with the original 1960s church being enveloped by a new single-storey entrance, gallery, community spaces and garden. The orientation and movement through the center is symbolic, moving from the dark, north-facing street, through to the light south-facing, cloistered garden. The existing church space is divided in two, the café at the front and church at the rear with the 'Shaft of Light' sacred space in its pivotal position at the center.



THE CHAPEL OF ST. JOSEPH

WHEELER KEARNS ARCHITECTS
DES PLAINES, ILLINOIS

COMPLETED 2018
6,000 WEEKLY WORSHIPPERS AND PILGRIMS

The Chapel of St. Joseph transformed a 1937 gymnasium into a worship space for the Shrine of our Lady of Guadalupe in Des Plaines, IL. The project recalls traditional basilica forms and reuses over 75% of the existing structure. The nave is organized like a traditional pilgrimage church with devotionals along its long walls—highlighted with gossamer canopies of wire mesh and warm wood paneling. A new glass and steel modern addition provides a fully accessible entry for visitors. The sacred space is constructed with humble materials of wood, metal, and clay, elevated by ephemeral forms bathed in natural light.

PHOTO CREDITS: TOM HARRIS ARCHITECTURAL PHOTOGRAPHY



ST. LYDIA'S DINNER CHURCH

SHERYL JORDAN ARCHITECT
BROOKLYN, NEW YORK

COMPLETED 2015
1,000 FT²

A 1,000 ft² storefront space in the Gowanus neighborhood of Brooklyn transformed into a home for St. Lydia's Dinner Church, a growing congregation affiliated with the Evangelical Lutheran church. The congregants had previously worshiped in each other's homes and rented space from other institutions. Worship is designed to be open, inviting, and casual, yet fully engaging and participatory. A Eucharistic Liturgy is centered around a shared meal prepared by congregants, gathered around 3 custom-designed modular oval tables seating 10 each. During the week the space transforms, by rearranging of the custom modular table sections, into a flexible and quiet co-working office space for local freelancers, and 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 the design and construction process, from a pre-design community charrette, to writing blessings on the walls prior to priming and painting, to lime-washing the existing brick party wall.

PHOTO CREDITS: L-INES



ETHIOPIAN ORTHODOX TEWAHEDO CHURCH

BELATCHEW ARCHITECTURE
STOCKHOLM, SWEDEN

UNDER CONSTRUCTION

Initially a grocery store, the building served as a temporary church for the Ethiopian Orthodox Tewahedo congregation for the past decades. The congregation is steadily growing and is now the archdiocese of the church in Sweden. The original structure of the store is preserved and converted into a new assembly hall. New volumes are added.

Among them, the circular volume of the new religious hall gives the building an entirely new appearance. Inside, the most sacred place of the church takes place. The circular shape and its dome are inspired by traditional Ethiopian Church architecture. The color and materiality of the dyed concrete echoes the World Heritage-classified, rock-hewn churches in Lalibela in northern Ethiopia. The use of copper for the dome matches this color palette.

Outwardly inclined, the walls add to the sense of a solid rock building from the outside. The skylight let some natural light into the building around the dome. The present church hall will be extended and converted into an assembly hall for the neighborhood. The volume will also be given more height and roof lanterns bring in more daylight. New areas are added to accommodate more social activities.



REDEEMER PRESBYTERIAN CHURCH

STUDIOS ARCHITECTURE
NEW YORK, NEW YORK

UNDER CONSTRUCTION
600-SEAT SANCTUARY

The Worship and Ministry Center will serve as the worship and meeting space for the Redeemer Presbyterian Church East Side congregation. In addition to church events, the venue will be a hub for thoughtful conversations, cultural engagement, and community connections on the Upper East Side of NYC. We plan to serve our neighbors on the Upper East Side primarily by:

Providing affordable space for various gatherings and events

Hosting visual and performing arts experiences featuring local artists

Offering resources for community formation and personal development via partnering organizations



NATIONAL CATHEDRAL OF GHANA

ADJAYE ASSOCIATES
ACCRA, GHANA

UNDER CONSTRUCTION
750,000 FT², 5,000 SEATS

The National Cathedral of Ghana establishes a unique, 21st century landmark where religion, democracy, and local tradition are seamlessly and symbolically intertwined. Conceived as a physical embodiment of unity, harmony, and spirituality, the cathedral will be a rich, authentic celebration of Ghanaian tradition and culture and a place of inspiration, reflection, and common devotion. Across 750,000 square feet, the cathedral will house a series of impressive chapels, baptistry, 5,000-seat sanctuary auditorium, music school, and a Bible Museum dedicated to the story of Christianity in Africa, as well as over 9 acres of publicly accessible gardens.



CHURCH SAN ROCCO

MARIO BOTTA ARCHITETTI
SAN GIOVANNI, ITALY

UNDER CONSTRUCTION
32,300 FT²

The play on the contrast between a horizontal perimetrical complex and a plastic vertical body, was a choice made with the intention, on the one hand, of linking the parish services to the fabric of the neighborhood and on the other, of reaffirming the presence of the church as a sacred space in the city. The building lies on the northwest side of the ground, redefining the corner of the block between Via Cavour and Via Roma. The church, rotated with respect to the entire complex, was conceived of as a single volume 30 meters high and inclined at 30 degrees with respect to the ground. It reaches out toward the colonnade and is cut at the top only by a great cross-shaped opening. The weekday chapel is on the side of the church; the parish center is perpendicular to Via Roma and the covered colonnade is on the other end of the parish center. The colonnade becomes the place of social gathering and the central element of the entire complex.

PHOTO CREDITS: ENRICO CANO

