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Thesis 1988
Ball State University
College of Architecture
and Planning
Muncie, Indiana
Thanks to:

Paul
Rod
Ron
Tom
As we experience life on this planet, our senses are bombarded with multitudes of stimuli. We perceive them and give them meaning. Our lifelong experience of doing this equips us with the capacity to place values and give judgements on these meanings. In architecture, this leads us to value those structures which derive meanings from our cultural experiences. Those structures can then be influential on their users. The church is one building type that is very capable of doing this. Church buildings today usually fall into two categories: those that are thought to be a holy place of God and are lavished with an outpouring of money and architecture, and those that are utilitarian structures with a couple of symbols pasted on. My thesis is based on my position that the building should be based on correct Biblical interpretations and not past, often incorrect traditions. When my thesis is completed, I will have designed a church building that will incorporate my conclusions which will provide a revised interpretation of what a church building should mean.
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With my thesis I have been attempting to see how architecture and Christianity as I have experienced it fit together. As it turns out, I find that the connection is a tenuous one. The desire for architects to create spaces that are beautiful and substantive and the Christianity's main concern with things that are non-material appear to be in conflict. While the improvement that quality architecture gives spaces is desirable, the emphasis that it gives it is not a primary concern of Christianity.

In the past I have designed largely on an intuitive basis. This thesis has been an attempt by me to go beyond that and deal with perception and the human responses to stimuli as it relates to architecture. Our lifelong cultural experiences gives us the ability to place value judgements and meanings on those perceptions. In architecture, this leads us to value those structures which cause us to do that. The church building is one of those that is very capable of doing this. Since most people have strong emotional associations with churches, most people form strong opinions about churches and the reasons for which the buildings exist. This makes it more difficult for new or different ideas to be comprehended.

To test my thesis, I have been reevaluating what a church building should be for an evangelical protestant church according to Biblical interpretations and not past traditions. This reevaluated church will better serve the churchgoer and the cause of Christianity. I have found that church buildings generally fall into two categories: tradition laden "houses of God" and utilitarian meaninglessness boxes. My project deals with the latter type of church building and attempts to add meaningful architecture to improve substance.
Architectural Meaning
Once man had conquered nature and built shelter, he turned his attention to making that shelter more habitable and enjoyable to his senses. In this process of improvement, a pattern of forms is arrived at that begin to have meanings. These structures that have meaning can cause a range of human emotions from delight to horror. Buildings of this level subconsciously encourage people who are affected by and use them to have a knowledge of the meanings that such buildings have. If they can perceive such meanings then it enhances life.

It is the responsibility of the architect to create such spaces and places for the good of humanity. The craft that he works with is the practical craft that deals with, in addition to form and mass, utility. The successful architect is one who is able to create beauty and delight in his manipulation of form and mass while endowing utility.

The architect, when creating this physical reality, strives to give it meaning though the use of form, scale, rhythm, and ornament. The user of the building perceives the expressions of the structure and formulates meanings which may be based on cultural values or personal experiences. A clearer understanding of how one derives meaning from a building or designs meaning into a structure can lead the architect to a better comprehension of the interacting factors that influence architecture.
he human mind is a com-
plex entity of creation.
Many factors interact for it
to cognize stimuli into meaning-
ful and useful information. The
mind perceives signs and gives
them meanings.

The act of attaining an
awareness of something is neces-
sary in order to experience that
something seen. What a person
sees and what he re-creates
when observing the same object
can vary greatly. If a person’s
mental facilities or his eyes are
bad, then that can influence his
perceptions of reality. There is no
objectively correct idea of a
object’s appearance, only a large
number of subjective impres-
sions of it. The reality of an object
or thing exists whether or not
someone correctly perceives it. A
cube in reality, for example, is a
cube even if someone’s percep-
tions of it are otherwise. Those
impressions are correct for that
person at that time and can
change due to his education,
environment, mentality, and his
susceptibility of outside influ-
ences. His idea of a object or
thing may change if he sees that
object again at a later date.

The creative process of
awareness is the activity of per-
ception. The things or objects
observed are re-created in his
mind to form a complete image of
what he has seen. The process
starts with a vague image of what
is observed and then that image
is made clearer by continued
viewing and the process of know-
ing what is observed. It is usually
easier to perceive something if
that something is known about
beforehand. What is familiar is
what is first observed; then the
new is categorized in with what is
known.¹

People are well equipped to
receive, sort out, and interpret
impressions of images. This
comes from a lifelong subcon-
scious awareness of our sur-
roundings; most of which is ob-
tained in the first two years of life;
and results in awareness of
space, structure, “frozen ges-
ture”, rhythm, and preconcep-
tions. The awareness of space
comes from where the eyes and touch begin to gauge distance. The awareness of structure is an intuitive feeling gained from observing nature and from personal experience. When a child learns how to stand he learns how to hold the structure of his body up to resist the force of gravity. From that learning, a person can read into buildings associations of his own bodily experiences and to read signs of the architectural vocabulary such as the relationships of masses in space to the experience of his own physical state and movements. For example, a cantilever can remind a person of an outflung arm. The awareness of rhythm plays a part of a person's making some sense of the barrage of incoming sensory information. Incoming sounds with a regular beat can become music. Different rhythms have different effects in a person. The rates and types of the rhythmic beat of music will cause different reactions. People's perceptions of buildings are also influenced by the memories of spaces and materials from growing up. For example, a person's feeling about the warmth of wood is based on the experiences of touching, lifting, and throwing wood as a child.2

A person's reactions to a visual experience or an object will evoke an emotional response of its aesthetic merit of beautifulness to ugliness. The range of reactions can be anywhere from wonder to horror. If a response to a building is positive, then it can

1 Taj Mahal: The beauty of viewing it is the first strain of pleasure: expected pleasure achieved
have a range of values of the pleasurable. At the lower end of the scale of reactions is the relaxed, comfortable feeling connected with the memory of pleasant feelings. At a level above that comes delight; which has some element of enjoyable surprise. An exalted state of mind can be drawn into wonder if the admired

the acquired stereotypical ideas of building forms can be monstrous; as in a building that doesn’t fit its purpose, is a perverse deviation from expected proportions or size, and/or has an expected part missing. A building that is ungovernable is a building that is disordered. If a person senses that a building doesn’t have the basic motives of architecture such as shelter and safety under control, then he feels threatened and the building can be considered ugly.³

Those things, events, or signs that are perceived by an individual have been formulated into a science. That science, semiotics, analyzes perceptions and meanings and is helpful to architecture because it can clarify issues pertaining to it.

Directly perceivable events in semiotics are called indicators in that a person can learn something about other events which are not perceivable directly. Juan Bonta in Architecture and its Interpretation gives the example of a driver, called an interpreter, who is faced with a line of

When a person has perceived signs and placed a value on it, then it has meaning

object is awe-inspiring. In the enjoyment of architecture there are two strains of pleasure: the experience of an assured pleasure intensified beyond expectation and discovering pleasure where it wasn’t expected. Both are a secondary reaction to the initial reaction of the experience.

If a person’s response to a building’s looks are negative by being confusing, monstrous, and/or ungovernable; then the building has failed to satisfy the user and is considered ugly. A building that is confusing is very disturbing because it cannot be clearly identified. Forms which are of an ambiguous shape are discomforting and irritating. A building that strays away from
cars blocking the road and hears
the siren of an approaching
ambulance, will infer that an
accident has happened. A police-
man who left a notice along side
of the road telling drivers of the
accident enforces the driver’s
inference of an accident. The line
of cars, the ambulance, and the
notice are directly perceivable
events and are indicators; but
the accident is not. The occur-
rence of the accident is their
meaning. Through the former,
the drivers can learn about the
latter.⁴

Four types of indicators
exist and they are signals, in-
dexes, intentional indexes, and
pseudo-signal. A signal is an
called the emitter, is a signal. An
indicator which wasn’t intended
to communicate but does is
called an index and it originates
from reality, not an emitter. Both
signals and indexes express or
mean something, but a signal
communicates the state of mind
of the emitter, rather than a
matter of fact. The meaning of a
signal is a cultural product and is
independent of reality. An index
indicates, and a person’s past
experiences, beliefs, and precon-
ceptions will influence his obser-
vations. Only drivers familiar
with traffic on highways would
have recognized the situation as
an index of an accident. In archi-

<table>
<thead>
<tr>
<th>Interpreter assumes intenionality (Communication)</th>
<th>Interpreter does not assume intentionality (Indication)</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is an Intentional emitter</td>
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<tr>
<td>Signal</td>
<td>Intentional Index</td>
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<tr>
<td>Pseudo-signal</td>
<td>Index</td>
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<tr>
<td>There is no intentional emitter</td>
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2 Classification of indicators

indicator that was intentionally
produced for the purpose of
communicating and is recog-
nized by the interpreter as being
so. The notice by the policeman,

The architect, the interpreter is the user, a
signal is a meaning that the
architect meant and it recognized
by the user as so, and an index is
a meaning that the user gives a
building or object that the architect didn’t intend. If an architect designs in a meaning to a building but the user doesn’t get the meaning, then that is an intentional index. If a user believes that a building has a meaning that the architect instilled in it, but the architect didn’t put the meaning there, then that is a pseudo-signal.5

Any system of indicators is an expressive system. An architectural language or style is an expressive system composed of only signals. Any architectural language consists only of forms and meanings that are intended by the architect and are recognized as such by the user (at least while that style is current). Expressive systems are in a continual state of change. Forms which operate as indexes at a certain time can later develop into intentional indexes, signals, or pseudo-signals at a later time. Signals can become indexes or changed into other signals. Originally, the pediment was used on Greek temples to signify its importance to the Greeks, but in later times it was used for other reasons. This may be because the repeated use of a signal may lead to its obsolescence. Meanings usually change in the process.6

When a person has perceived signs and placed a value on it, then it has meaning. But to have a sound view of architecture, one must advance from unawareness of the distinction between form and meaning, realize the awareness of the difference, accept the difference, and recognition of meaning needed for architecture to become an element of human culture. In architecture, if one sees a building, has an interpretation of it (meaning), then one can put it into words.7 To better understand meaning, it is necessary to make a distinction between what a form is and its meaning.
A building's form consists of both solids and voids. The solid is the structure and the voids are the spaces between the structure. Throughout most of architectural history, architects have considered the solids (the structure) as the medium to work with. The Gothic movement is the best example of that type of architecture with its soaring heights of structural members. But during the Renaissance, architects had the opposite conception, where space was the element to be designed. In their designs they created a sequence of rich, flowing spaces. The reality of the Renaissance designs was the spaces. For the Gothic it was the stone masses of the structure.

The illustration of the face/vase diagram on the right can help in the idea of solid/void. Either you perceive the face - the voids, or you perceive the vase - the solid; but not both at the same time.

The apparent size that an architect gives the solids or voids of a building determines its scale. The human being establishes scale from comparisons to standard-sized objects in his memory that he can relate to. The most common comparison to relate to is that of the human body. One instinctively asks himself when he sees something new how big it is compared to himself.

The establishment of scale is what is necessary to give a building simple identity. Delight and wonder can be had by modulating scale; thereby giving it personality. By controlling scale it can be made to seem bigger (monumental) or smaller (quaint, charming) than it is. This carries with it emotional comparisons to one's
4.5 Le Corbusier's Marseilles Block: Base of building is an example of a scaleless space. The upper photograph could be mistaken for the underside of a table, and in the lower photograph the Le Modular Man on the side of the building is about the only scale-giving device.
The way an architect composes his building has an effect on the appearance of weight, stability, and support of the building. Assessments of a building can be anywhere from massive to flimsy, and is a part of quantifying the size of a building. It is capable of bringing up a set of emotional associations such as heavy, fine-boned, delicate, or transparent and is useful for the architect when trying to convey his meanings.

Stability has to do with the concern with the apparent center of gravity. A low center of gravity can bring up connotations of authority, security, permanence, and respectability. Symmetry provides balance when the apparent weight is centered about the center axis. Spreading the base of a building suggests resistance to overturning forces. A building’s apparent visual means of carrying itself structurally makes an aesthetic impression. It shows the designer’s attitude about the forces that act upon it. The structural system may be a simple system of horizontal and vertical suggesting solidity or it may dramatize them to create thrust and counter thrust.¹⁰

There are ways for the architect to enrich the basic form of a building which will add meaning and delight. Texture, ornament, use of light, and color all effect a building’s significance.

There are two tendencies in architecture concerning texture: roughness, which emphasizes structure; and smoothness, which hides it. The use of roughness or smoothness has the ability to modify or enforce the appearance of a shape. A precise shape with a rough or shaggy texture will help to make it less readable because it makes the boundaries seem less obvious. On the other hand, a smooth surface helps in the cognition of shape unless it is polished to a mirror smooth surface which will cause a play of reflections.

Evocative possibilities are also possible with texture. A person can recall memories from his life experiences concerning textures. Slipperyness and treachery are synonymous in meaning, smoothness is pleasant and reassuring, roughness attracts enough attention to
6.7 Examples of Rhythm in fenestration and openings:
Above, Quirinal Palace in Rome and right, Beauvais Cathedral

warn of a possibility of risk. A very rough, jagged surface means to stay away.¹¹

Ornament and its symbolism is essential to architecture because it can heighten its meanings, make it clearer, and give it greater resonance of its substance. It is capable of much more meaning than the other kinds of enrichment. Its execution can be at such a high level of complexity and meaning that its production generally requires semi-artistic or artistic quality.¹²

There are two directions architectural ornament can take: that which can be applied by way of relief to a plain surface, and that which can grow out of a fabrication or manufacturing process. A reason for ornament is the apparent need for humans to take possession of a surface and make marks on it. Another is the tendency to want to see the possibilities in materials - such as clay - one is shaping or putting together in some useful purpose. The integration of the arts of sculpture and graphic arts with architecture has throughout the
course of history been considered one of the highest skills that an architect could possess.

A building may be given a code of symbolic ornament to mark its place in a hierarchy of importance or to help promote a particular kind of ritualized behavior. This includes the urge to make pictures to represent appearances of things, ideas, and actions which have the power of calling up the association of those things or actions depicted. Ornament of this type communicated information persuasively because it was the only “mass media” available back in Medieval times to communicate to the masses.

Ornament and its symbolism is essential to architecture because it can heighten its meanings

The Gothic cathedrals are a good example of this. They surrounded the worshipper in a guide to Biblical history and social duty in the various ornaments. The representations of the saints gave emphasis
8 Texture: Juxtaposition of smooth against rusticated blocks at Fallingwater

to the Orthodox view of their role as intermediaries between man and God. In such a case the ornament engages the worshipper with the building, or actually with the myth that gives the building its purpose.13

Another type of form enrichment is light. The architect is involved with light because of its functional aspects as an energy to be controlled for human comfort, and for its aesthetic aspects and contributions to the experience of a form. Light is the enrichment of form that man cannot control on the exterior but can control on the interior of the building. On the exterior the treatment of light depends on the climate the building is in. In climates with strong daylight even the slightest change in a surface will cause a distinct shadow; while in weaker light a much deeper relief is needed to reveal detail. The consideration of enrichment of forms is bound up by the consideration of light. The use of particular kinds of ornament may derive from the conditions of sunshine available.

The use of light not only enriches form but it is an element in and of itself. Lighting conditions are associated with memories and values reaching back to a person's childhood. The most evident meaning of light is clarity; because it makes things clearly observable. Darkness
symbolizes the obscure and mysterious, and even evil; but dimness is associated with a lowering of tension, which promotes meditation or rest. The dimness of a family room late at night helps to relax a person after a day of stress.¹⁴

A building’s character can be emphasized, its form and material accentuated, and its divisions made clearer by the use of color. There is an inseparable connection between color and materials. A person doesn’t experience them separately from the other characteristics.

Color is a useful medium for articulating space and form. A more striking color can give emphasis to a focal point in a composition. Contrasts of color
can appear to divide a surface, creating a rhythm or emphasizing a point of importance. A more subdued color contrast can help the perception of low-relief ornament. A more intense chroma has the power to excite more than subdued colors. Certain colors and chromas have acquired associations that really belong to other senses, such as warmth and coolness, weight, and noise and quiet. Colors such as red are often called warm colors and colors such as blue are often called cool colors.

For perception is like designing - it is a process that starts with a vague idea and then becomes clearer as the architect understands more.

Colors are often used symbolically. Different colors and combinations of colors can have special meanings, or are used for special occasions. Flags are a good example of a meaningful combination of colors, and the colors red and green are a good example of a symbol of a certain holiday. If correctly used they can help to express the character of a building and the spirit it is meant to convey.15

The architect who sharpens his understanding of perception and meaning will be better equipped to control his manipulation of space and structure. For per-
ception is like designing - it is a process that starts with a vague idea and then becomes clearer as the architect understands more. The more he understands and the more clearly he sees; then his sharpened understanding will help him to find and create delights and bring order and relation into the human surrounding.
Church Building Evaluation
n order to understand what architectural expression of meaning is appropriate for the design of a church building, it is first necessary to understand what Christianity is and how changes in church practices and beliefs through the years have effected the church.

The beginning of the Church occurred at the death and resurrection of Jesus Christ. It was symbolized by the veil in the Temple being torn in two when Jesus died on the cross and later the event called Pentecost. They symbolized that the presence of God was no longer in a physical place but is now in the heart of the believer.

The early Christian church understood and followed the teachings of Jesus. Their meetings were much different than those at the Temple. They emphasized a faith that was committed to service instead of sacrifice, and was unattached to the Temple. They went wherever it was convenient; in homes, streets, marketplaces, and wherever they encountered people. The places they met for worship and instruction were incidental to the presence of God in their hearts and lives. The church experienced great and rapid growth and had perhaps its most glorious ministry for about 300 years.¹⁶

The growth and spread of Christianity increased to the point where in AD 313, in the Edict of Milan, Constantine proclaimed Christianity the official religion of the empire. The church in its growth accommodated the secular establishment and the ministry of the church declined as a result of this. The notion of “church” began to become a place and not the community of Christians as people began to attach the notion of holiness to things and places. As the multitudes came into the church, instruction in the faith declined. Public dignity and power accrued to the clergy. The church which had been private became public. Places for them were built. Much attention was lavished on those buildings and great architecture was the result. The building of those churches helped in creating the distinction between
sacred and secular. They also held in immense honor the early martyrs and saints of the church. Honor was given in architectural and monumental form and in the collections of relics and icons placed in their church buildings. Christianity of that time had taken on a form that was fairly exotic and not at all like the early church. The changes in patterns of worship and building obscured and sometimes even opposed the positions of Jesus.17

Certain individuals recognized this in the sixteenth century and brought about the Reformation. The reforms were only partially corrective. One reason for this was the architecture of the churches. Although many relics and icons were destroyed, the “houses of God” continued to stand and assert their strong ecclesiastical natures that were in contradiction to the words of Jesus and the apostles. The buildings were more persuasive. Most churches today continue to establish “holy places” in a moderated medieval tradition.18

There are religious groups and denominations that have broken the established position in favor of the earlier New Testament position. The early settlers in this country, such as the Puritans, built meetinghouses that were quite secular in form and detail. Various denominations, that follow the early teachings of the church, in this century have and continue to build churches that lack architectural quality.
To understand and design a church like this, an understanding of what they believe is necessary. Evangelical Protestant Christians believe that Christ is the Son of God and died on the cross and was resurrected from the grave; and because of that, they can have eternal life by asking for forgiveness on their sins. Christians believe as a result of this they are to follow the Great Commission: “Go into all the world and preach the good news to all creation.” The success of doing so adds more people to the church; causing it to grow. Christians are also to gather themselves together and are to learn the ways of Christianity. 

“For wherever two or three are gathered together in my name, there am I in the midst of them.”

Christianity is based on the life and teaching of Jesus Christ. In his teachings he made many references to the temple. Those references were referring to himself; his person. This symbolizes the importance of the person, not the place. Persons are the temples; the holy things. The encounter with God, therefore, can take place anywhere. The truly religious life is not a life of special places, times, esoteric rituals, ceremonies, or other elaborate ritual observances.

Not once is it mentioned that he participated in any of the Temple rituals of the day. Instead, his life was a life of prayer, teaching, and healing. The only ritual that he prescribed is that of communion, which is based on the common, ordinary meal; unlike the esoteric rituals of the Jews. This act occurred originally in an ordinary room with common foodstuffs: bread and wine. His ritual symbolizes the unity in the life of the Christian between things sacred and secular.

The Bible rarely mentions what space should be used for worship. In Jesus’s teachings, he didn’t ask his followers to
build anything. Once he even said not to build shrines to him. In the New Testament, Jesus states that "don't you know that you are God's temple and that God's spirit is in you?" and that "for wherever two or three are gathered together in my name, there am I in the midst of them." Jesus's followers didn't feel the need for a specific place to worship and the lack of any mention in the New Testament suggests that it wasn't important.
Implications for Design
"It is not a place that is called 'Church', nor a house made of stones and earth... What then is a church? It is the holy assembly of those who live in righteousness."

- Hippolytus in *Apostolic Tradition* AD 230

The writer of those words had an understanding of what the church building is and should be. However, a fine line needs to be reached between the idealism of the Bible and the needs of the society of today. I find that the church building must be viewed as a tool, must serve the whole person, and should be benefitted by architecture.

Since the Bible gives no direction to the design of church buildings, it would seem that it is almost immaterial to the life and ministry of the church. Because there is no emphasis on them, then they cannot be considered sacred, but must be conceived as a tool to implement the ministry of the church. The building must not elude to the traditional image or ideas of a church; i.e. steeple, transepts, gothic arches, etc.; nor have any spiritual symbolism or meaning that would cause it to be considered sacred. When the building is considered to be sacred, it assumes a separateness, and the people think that the presence of God is localized and act like there is a trip to take to approach God (the proverbial act of going to church). The church building will be more successful if it is conceived as a tool to serve the people for worship, evangelism, Christian instruction, and fellowship; and has its meaning on other more functional, non-spiritual levels.

Since Christianity is based on the idea that the Christian is what is holy and not a place; and that Christianity is a personal commitment and not an event
that happens every so often, the building should serve the whole person functionally and should not be limited to Sunday events. Limiting the building to just that enforces the notion of the building as separate from everyday life; somewhere to go to meet God. By creating a church building that serves the whole person spiritually, mentally, and physically, the Christian's needs will be fulfilled.

The building should serve the person spiritually in a purely functional manner. In churches of the past, wonder and design were used in an architectural level instead of the spiritual level. Architectural wonder and delight must not be used in place of wonder and delight on the spiritual level; which is worship. The space used for worship should be served functionally means of good acoustics, sight lines, lighting, etc. The mental aspects of the building's service involve providing a sense of community between one another and providing spaces for Christian instruction and the resources for learning. Physically, the building should provide protection from the elements and have adequate spaces for fellowship, including ones for physical recreation, and other servanthood-type functions such as daycare centers, schools, and elderly housing.

The benefits that architecture can bring to the church building are not as clear. There seems to be a conflict between the Christian's emphasis on immaterial things and the architect's lofty goals, ambitions, and desires for the design of buildings. The tendency architects have in churches is to create monumental, other-worldly structures that detach themselves from the buildings of the world around them. Those traditional approaches support the criticism that the church has neglected its duty of servanthood. The church building should not be the other extreme, either. It should not be just a meaningless box that is carelessly or incompetently executed. The design is the key to creating a building that will be a tool in which to serve the people. The well designed church building contributes to the success of the church because of the ability architecture has in influencing and controlling people.
For the design of my project, I have used these concepts to generate what I feel should be the basic meanings that a evangelical protestant church should have. Because the traditional concepts of church building are inappropriate, I believe that a more functional, non-spiritual, non-institutional meaning is needed and that is the notion of conflict. Conflict occurs at many levels including good vs. evil, new ideas vs. traditional ideas, order vs. disorder, pure geometry vs organic forms, and permanence vs. temporariness.

The most obvious level of conflict is the one of good versus evil. Past churches have attempted in their buildings to create a little heaven on earth. My church building conceived as a tool symbolizes the fact that it exists in the present to deal with the timeless struggle of good over evil. In this church, one of the best ways of accomplishing its good is for its members to come together and encourage and reinforce a sense of community. This should express itself in the image and form of the church complex. The image of 'village' as a grouping of buildings together such as an Italian hill town or Mediterranean seaside village with their winding streets and casually placed buildings that open up to public plazas demonstrate that quality. These individual buildings need to have good access to each other in all types of weather. In my project, the elevated walkways serve this purpose while not blocking access on the ground level. In the sanctuary, this idea of community is best demonstrated by designing a single, unified space that contains all of the functions necessary for worship and preaching; and at the same time creates the sense of unity of all the people in the space. By using a circular arrangement of the pew and platform areas, the congregation and the pastoral staff can sense that they are gathered together as one instead of having an audience/performer relationship. The informal gathering spaces of the
that it is a church without resorting to past signals.

Churches of the past have tried to in their buildings to create an otherworldly order in their structures. To the Christian, the basis for logic and order is not found in things of this world. The Christian should not look for or try and find it in worldly, material things. Therefore, the building should not attempt to be a physical manifestation of symbolic spiritual logic and order. In my building I am showing this

congregation to gather before and after the services and at other times to create a feeling of community by association and to socially interact with each other.

This project’s ideas tend to be in conflict with the more traditional ones of church design. While this church will be better served by these ideas of a more secular church building, people should still be able to read that this building complex is a church. This building should signal its users

15 The use of above ground walkways encourages the sense of community in the complex.  

16 A center focused sanctuary will contribute to the feeling of community and lessen the audience-performer relationship.
conflict by means of order and disorder. The buildings which are arranged in a picturesque manner do not use the ordering device common to most, the cartesian grid. I have symbolized that the search for order shouldn't be found on earth.

The phasing of my project is a response to the type of church being designed. It reflects the importance that growth has for evangelical protestant churches. The phasing of the complex into separate buildings helps create the image of community, is evidence of growth and vitality, and keeps from creating a huge non-human scaled building.

The conflict is also expressed in the building by means of geometric volumes versus organic forms. In my project, static space is represented by rectangular geometry while circulation is represented by organic curvilinear forms. The use of simple geometry shows an appropriate austerity to the building's function and is appropriate because of the timeless nature of geometry; which symbolizes the timelessness of God.

There is also an apparent conflict between the seeming permanence of things earthly versus the temporariness of life on earth. This is represented by a contradiction of solid versus light in the building. The walls appear solid, earthly, and permanent; while the structure of the roof has the appearance of being light.
5Bonta, pp 26 - 27.
6Bonta, p. 29.
8Rasmussen, p. 47.
9Gauldie, p. 31.
10Gauldie, pp. 47 - 55.
11Gauldie, p. 115.
13Gauldie, pp. 115 - 121.
14Gauldie, pp. 133 - 135.
18Sovik, pp. 18 - 20.
20Mark 16: 15 (New International Version).
22II Timothy 2: 15 (New International Version).
23Sovik, pp. 10 - 12.
26Sovik, p. 13.
27Sovik, p. 36.
1 Gauldie, p. 34.
2 chart from Bonta
3 illustration from Rasmussen, p. 47.
4 Rasmussen, p. 172.
5 Rasmussen, p. 119.
6 Gauldie, p. 41.
7 Rasmussen, p. 140.
8 Rasmussen, p. 77.
9 Gauldie, p. 126.
10 Jencks, p. 7.
11 Rasmussen, p. 212.
12 Anderson, p. 15.
13 Mitchell, p. 55.
14 author
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16 author

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