The Optimists' Manifesto

Immanence and Trancendence in the Secular World

Multi-Faith Space Design: The Optimists' Manifesto

Muhamad Naqshbandi

Thesis Advisor: Christoph Ibele / External Advisor: Hannah Langr

The University of Detroit Mercy
School of Architecture Master's Program
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Author's Note:

Dear reader,

The Optimists' Manifesto is a designer's guide, a hy-
per-linked text, meant to carve the path for designing Multi
Faith Spaces within the constraints of a host building. It
belongs to the optimist. The optimist who believes, the pro-
gressive optimist. The one who has faith in fostering com-
munication between religions. It is a manifesto; a designer's
guide to designing multi faith space. This guide will serve as
an order. An order to be followed to create an atmosphere
that encourages and fosters a co-existence of individual
worship.

Not every multi-faith space will look the same. Not every
multi-faith space will bear a similar aestheic, or design, nor
is that the aim of a multi-faith space. So follow this
manifesto rigorously to present one roof that allows for the
worship of different religious believers. A roof that provides
a strong connection between worshipers and the beyond.

Sincerely,

Christianity

Islam

Unaffiliated

Bhuddism

Hinduism

Judaism

AIRPORTS

SITE

DESIGN

CONCLUSION

NOTES

GLOSSARY

FIGURES

REFERENCE

ABSTRACT

01

We may have murdered religion. And we may have murdered architectural design with the same hands.

And we walk along, irreverently, preparing to design the next project while giving complete thought to where the bathroom fits best, or how efficient the storage space can be, or where the best place is to position brand name advertisments, and while some of this is just narrowly important, I ask:

Why do we not give the same reverence to the architectural design of places of worship?

More specifically, why do we not, as designers, design **multi-faith spaces** as the great architects of this world have done for traditional places of worship, like La Sagrada Familia and the Hagia Sophia.

This thesis aims to study the greatest philosophical questions of our time-questioning the need for religion within the human mind and within the greater part of the human world. Why do we need it? What are the consequences of not having it?

The answer to these questions lie in the great studies of our world thinkers including but not limited to Nietzche, Marx, Dostoeyevsky, Freud, Jung, and Maslow. These thinkers with their specialities in subject fields like anthropology, sociology, phenomenology, and philosophy provide an in-depth look at the essence of religion.

Diving deeper into this thesis, we will connect the dots between these theories of religion to theories of architectural design intended to provide a solution to multi-faith space design. In doing so, this thesis provides to you, the reader, the optimist designer, a manifesto:

The Optimists' Manifesto

INTRODUCTION

02

"God is dead!" Nietzche claims. *"God remains dead. And we have killed him.[1]"*

Have we? Are we able to actually kill belief? Are we able to murder faith? How do you actually *kill* an idea or a belief? Nietzche was one of the first great thinkers, who was not quite religious, but understood the dangers we would face if we lost religion. When we lost religion, we saw the effects, which was the rise of Communistic ideologies.

Nearly most elements within our daily lives can be found to have evolutionary ties to different religions around the world. For example, our governmental systems, art, music, cuisines, and the like in the United States have ties dating back to judeo-chrisitian heiarchical values. This holds true for lands across the world and their associated religions.

It is true that in an attempt to reaching a progressive society and in creating a futuristic world, there came a secularization process that societies around the world experienced. This transformation allowed for Science to play a dominant role in the world.

However, following this process, it was found that religious believers still needed places to pray within the secular world. And so came a descularization that introduced and manifested itself within secular host building typologies. Hence, the multi-faith space.

The multi-faith space is a hybridized form of religious architecture. Hosted by secular building typologies, this multi-faith space is a progressive visionary outlook on what possibilities mankind has in praying under one roof with different religious believers. However, these multi-faith spaces hold no sense of the Sacred.

There is a line drawn when designing Sacred Spaces, things that have to be done. Sacred space design is an act that must be carried out with purity. And these multi-faith space designers just do not do that. This thesis will guide you, in an analysis of these spaces, to a solution on how to design them with reverence.

"The greatest privilege possessed by man is to be allowed while on earth to contribute to the glory of God."

-Pugin, True Principles of Pointed or Christian Architecture

1Friedrich Nietzsche, and Thomas Common. The Gay Science. Mineola, Ny Dover Publ, 2006.

THESIS STATEMENT

03

There exist, in this world, many benefits to religion. Aside from satisfying the coping needs, social support needs, and the desire for the unknown, religion provides for religious believers, other crucial needs.

Karl Marx said, infamously, that, **religions are the opiates of the masses**.[1] And in understanding that opiates satisfy our neural receptors by faking senses of euphoria, we can infer that Marx is making a statement, aside from his political views, about the effects religion has on the human mind.

This thesis, inspired by the curiosity of what religion really does, has become the **study of the Psychology of Religion**.

It has become an investigation of what religion and psychology do for the human mind, how the psychological theories define the support religion provides for the human mind, and how they differ in supporting the human mind.

Furthermore, a dive into **anthropological, philosophical, phenomenological, sociological**, and **inter-disciplinary studies of religion** will attempt to scratch the surface in **defining religion in the secularized world**.

In doing so, this thesis categorizes the major religions of the world into two archetypes, the immanent and the transcendent.

After defining the archetypes of the religions, this thesis establishes that there are three major takeaways to know of religion.

The first is such that religions are internally diverse.

The second is such that religions evolve or attempt to evolve over time.

The third is such that religous influences are embedded in all aspects of our daily lives.

Following this, an attempt will be made to **bridge the gap between these theories of religion and religious architectural space**, more specifically, multi-faith Spaces.

Multi-faith spaces are a relatively new hybrid of religious architectural environment. Treated with irreverence, they are, in their current state, **Anti Architectural** and **Anti Religious** Spaces. **It's a murder of religion, It's a murder of architecture.**

This thesis provides an antidote for Multi-faith Space Design by means of a **design manifesto**. This thesis, through the **Architectural Design Track** created a catalyst for how to design these spaces.

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1 Marx, Karl, et al. Critique of Hegel's "Philosophy of Right." Cambridge, Cambridge University Press, 2009.

"[F]rom the war of nature,
from famine and death,
the most exalted object which we are capable
of conceiving, namely the production
of the higher animals directly follows. There is
grandeur in this view of life, with its several powers,
having been originally breathed by the creator into
a few forms or into one; and that, whilst this planet
has gone cycling on according to the fixed law of
gravity, from so simple a beginning endless forms
most beautiful and most wonderful
have been, and are being,
evolved."

-Charles Darwin , Einstein's God

Figure 3.1: Abstracted Form Experimentation

RELIGION

04

"You can use every religion for good and for bad because religion can be used to elevate a person or it can make him a failure, for unfortunately all the best ideas can be abused."

-Alfred Adler, The Striving Personality: A Complete Study of Compulsion Neurosis

RELIGION

references a set of beliefs, an order, and an experience of faith in and worship of a higher power including devotional and rigorous religious rituals and traditions
                a way of life

religiō

the latin word *religiō* refers to broad social obligations towards a higher power. The term was most often used by the ancient Romans. The term became convicted in its meaning, of being bound by monastic orders, when it translated into English around.[1]

There are a diverse number of theories of religion provided by the greatest minds in history. These theories all find themselves in subjects that are the **anthropology** of religion, the **sociology** of religion, the **psychology** of religion, and the **phenomenology** of religion. These four are the main subjects of study this thesis will utilize moving forward as they grasp a broad outlook on religion taking into account diverse aspects of human life and human behavior.

Anthropological and sociological theories of religion attempt to explain the origin and function of religion while the psychology of religion attempts to understand the why and the how. Phenomenology attempts to understand and capture the essence of religion and the sacred and the profane.

Moving forward, we will look at the two categories of religion. These two categories hold all world religions within, they are the **immanent** religions and the **trancendent** religions,[2] but first we will look at the role of religion in our lived world.

The Role of Religion

There exists three main ideas on the primary role of religion in this world, the modern world.

The first is, **Secularization**. This is the belief that science and technology will take place of religion. Secularization supports the separation of religion and state. Further, secularization denies the ideas of transcendence, divinity, and rationality in religious belief.[3]

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1 Morreall, John; Sonn, Tamara (2013). "Myth 1: All Societies Have Religions". 50 Great Myths about Religions. Wiley-Blackwell. pp. 12–17

2 Michael, Lisa. "Transcendent and Immanent Worldviews." Prezi.Com, 4 Feb. 2012, prezi.com/m0ghepdm6xpo/transcendent-and-immanent-worldviews/. Accessed 10 Dec. 2019.

3 Taylor, C. (2007). A secular age. Cambridge, MA: Belknap. ISBN 978-0-674-02676-6.

The second is, **Religious Transformation**.[4] This is the belief that trends towards individualism produce changes in religion. This allows for more individualized focuses on religion.

The third is, **Cultural Divide**.[5] This is supplemented with experimentations in laboratory settings by Kay and Colleagues[6], where individuals are more likely to endorse systems of religion that impose order in their lives when induced with lower levels of control.

These three primary roles, that are indicated within the Psychological realm, allow us to understand the current standing with respect to the reputation of religion.

Next, we can look at the stages of faith, as that establishes the type of user within the multi-faith space setting.

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4 Roof, W. C. (1993). A generation of seekers: The spiritual journeys of the baby boom generation. San Francisco: HaperSanFrancisco. ISBN 978-0-06-066963-8.

5Norris, P., Inglehart, R. (2004). Sacred and secular: Religion and politics worldwide. Cambridge: Cambridge University Press. ISBN 978-0-521-83984-6.

6Kay, A.C., Gaucher, D., Napier, J.L., Callan, M.J., Laurin, K. (2008). "God and the government: Testing a compensatory control mechanism for the support of external systems". Journal of Personality and Social Psychology. 95 (1): 18–35. doi:10.1037/0022-3514.95.1.18. PMID 18605849

Developmental Approach to Religion

James W. Fowler, American theologian and developmental psychologist, is best known for his book *Stages of Faith[1]*. Fowler establishes stages of faith development in human beings to better understand the role of religion in the human mind.

In Fowler's book, there are Six stages of faith with a pre stage consisting of new borns to the age of 2. These six stages of faith are;

1. Intuitive-projective
2. Symbolic Literal
3. Synthetic Conventional
4. Individuating
5. Paradoxical (conjunctive)
6. Universalizing

To move forward, it would be beneficial to understand these Six stages of faith to better understand the religious believer.

Stage 0 - Primal or Undifferentiated - birth to 2 years - characterized by early understandings of one's environment. If constant nurture is experienced, then one develops a sense of trust and safety about the universe and the divine. Conversely, negative understandings are experienced if nurture is absent.

Stage 1 - Intuitive-projective - 3 years to 7 - this stage is characterized by an unprotected exposure to the unconcious. Religion is experienced here mainly through stories, images, and people one comes into contact with.

Stage 2 - Symbolic Literal - school children - this stage is characterized by a strong belief in justice. In this stage metaphoric and symolic langue is often misunderstood and taken literally.

Stage 3 - Synthetic Conventional - 12 years to adulthood - this stage is characterized by conformity to authoritarian roles. Conflicts arise when one's beliefs are met due to fears of inconsistencies

Stage 4 - Individuating - mid twenties to late thirties - this stage is characterized by an age of angst and struggle. The individual struggles when taking responsibility for their beliefs and emotive responses. There is an openness to a new complexity of faith, that also comes with its implicated conflicts within one's beliefs.

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1 Fowler, James W. Stages of Faith : The Psychology of Human Development and the Quest for Meaning. New York, Harperone, 1995.

Stage 5 - Paradoxical - mid life - this stage is characterized by a paradoxical religious response. The individual at this stage resolves conflicts from previous stages by understanding the "truth"

Stage 6 - Universalizing - End of life - this stage is characterized by an acceptance or "enlightenment." The individual in this stage accepts all as a universal community and applies universal laws and truths to all.

In conclusion to James Fowler's book, *Stages of Faith*, it appears that religiosity comes to children naturally. Children have an inclination to see human agency and human design, even though their parents might not believe so.[2]

Religion and Human Function

Health - Psychologists' today believe that there are many benefits religion has on both physical and mental health. These manifest themselves in the social support groups, encouragement of health lifestyles, and the optimistic outlook on life and death. Though they also argue the benefits of non-religiosity as well.[3]

Personality - Other studies done by psychologists indicate a sense of agreeableness and conscientiousness within religious believers. However they may be low on "openness[4].

Prejudice - In attempting to understand the identity believers associate with, psychologists also study the relationship between religions and prejudice. Some studies indicated negative reactions to different race groups within some people of religion[5].

In establishing these six stages of faith, we can use them to better understand the multi-faith space user and visitor.

2 Bloom, P. (January 2007). "Religion is natural". Developmental Science. 10 (1): 147–151. doi:10.1111/j.1467-7687.2007.00577.x. PMID 17181713.

3 Galen, Luke William; Kloet, James D. (2011-09-01). "Mental well-being in the religious and the non-religious: evidence for a curvilinear relationship". Mental Health, Religion & Culture. 14 (7): 673–689. doi:10.1080/13674676.2010.510829. ISSN 1367-4676.

4 Saroglou, V. (2002). "Religion and the five factors of personality: A meta-analytic review". Personality and Individual Differences. 32: 15–25

5Whitley, Bernard E. (2009). "Religiosity and Attitudes Toward Lesbians and Gay Men: A Meta-Analysis". The International Journal for the Psychology of Religion.
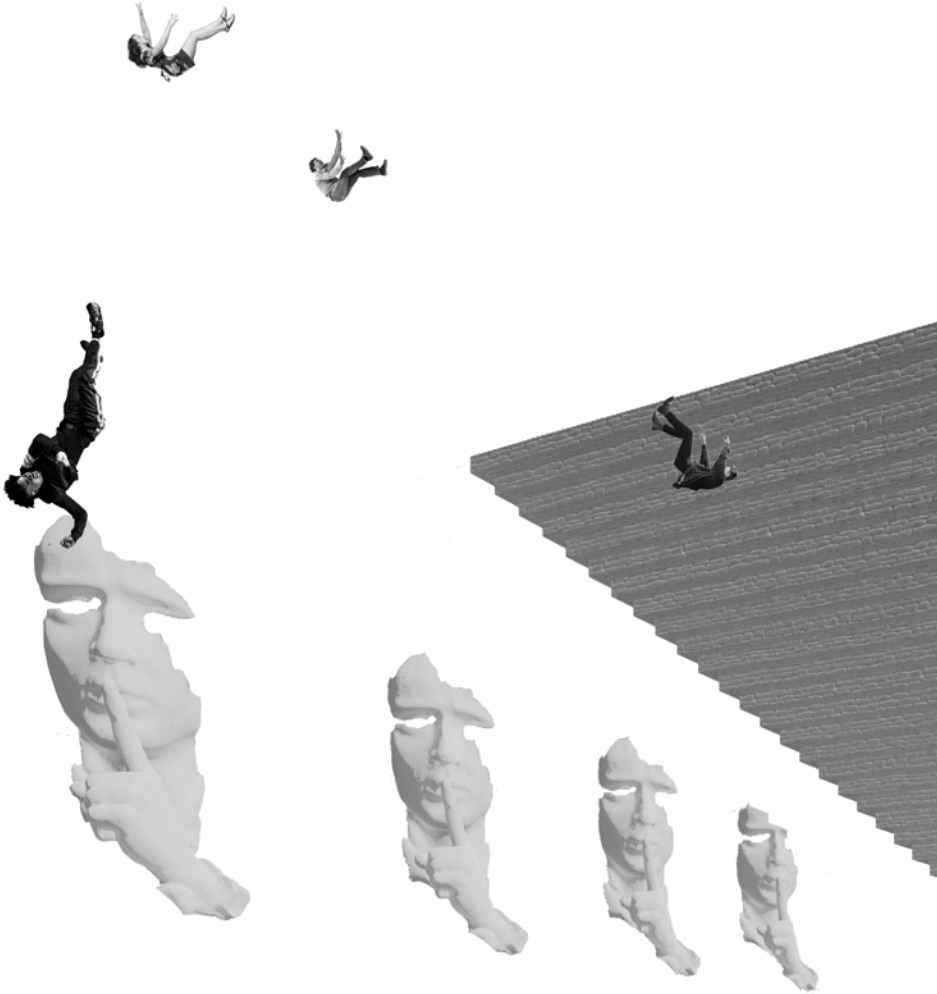
Figure 4.1: World Upside Down Collage

Immanence

The Immanence theory holds the view that the divine is manifested in the living world. Usually applied in monotheistic, pantheistic, pandeistic, and panentheistic faiths, immanent religions believe in the permeation of the divine in this mundane world.

This can be seen as the Sacred existing within the Profane world. An evolutionary entity constantly transforming within the lived world where you can reach your peak and mystical experiences. Where you can reach your enlightenment.

Immanence is a quality of being contained within, or existing within the boundaries of something.

A person
A world
A mind

IMMANENT RELIGIONS:

Buddhism
Hinduism
Shintoism

Figure 4.2: Immanence Collage

Transcendence

The Transcendence theory holds the view that the divine is wholly independent of the material and lived world. This theory holds the view that the divine is beyond all of our known and unknown universe. With regards to religious experience, trancendental religions also hold that you engage in your ritualistic activities of worship and such then reach the heavens above or the opposite, post life, after your passing,

This is where the Sacred transcends beyond the profane. Or rather, the examples we see in this world that represent this relationship are some such as the archway or the doorway. The archway and doorway act as thresholds, and in religious terms, represent this trancendental relationship between the lived world and the divine.

TRANSCENDENT RELIGIONS:

Islam
Christianity
Judaism
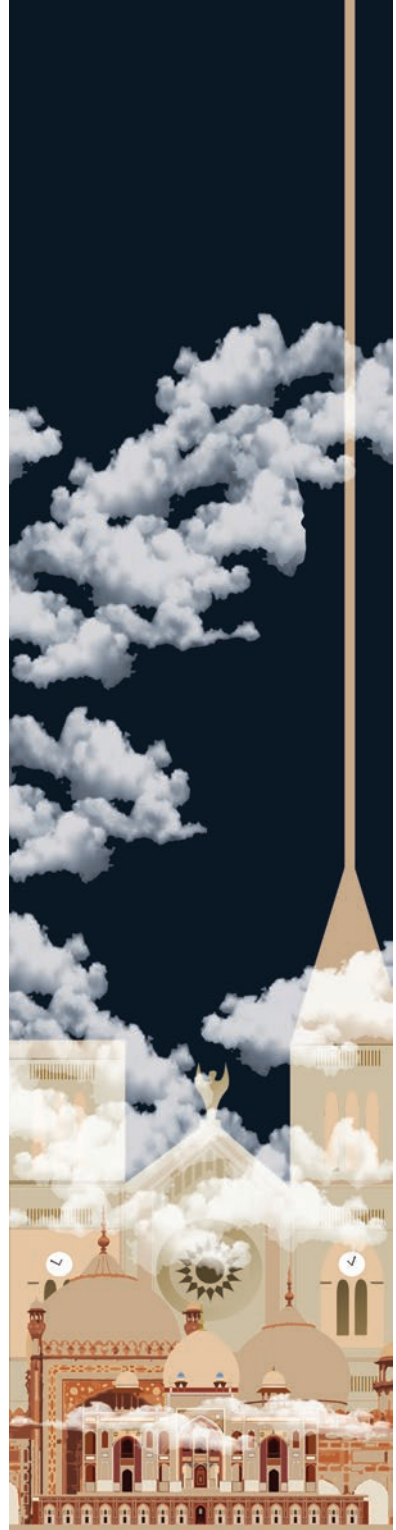
Figure 4.3: Transcendence Collage

Worship

Worship is the feeling or expression of reverence for a deity.

It is an action in accordance with these feelings, it is a physical expression.

The core aspect to religion, Worship, is going to be the focus of this thesis. Or rather, it will be worship space. However, to design and define religious worship space we need to understand the essence of worship.

Worship is a central concern of religion. However, it is not enough to know a general idea of worship. It is also not enough to know personal methods of worship. In the words of the famous poet Goethe,

"He who knows one language, knows none.[1]"

Equivocally, he who knows one form of worship... knows none. Though we know trying to summarize the realm of worship will become a farrago of terminology, one way of summarizing worship is to construct a loose network of terms which bear some relationship while retaining certain differences.

Moving forward, we will look at a few of the transcendental religions along with the immanent religions.

To recap briefly, immanence is applied in monotheistic, pantheistic, pandeistic, or panentheistic faiths to suggest that the spiritual saturates the mundane. The opposing view, transcendence, believes that the divine is seen outside of the material world. There are, however, blurred lines when these two definitions intertwine. Rather, they are intertwined. Approaching the question of transcendence is something that can only be answered through and appraisal of immanence.

Once again, we will look at what worship means amongst the religions. In the Buddhist religion, worship takes innumerable forms given the doctrine of devotional acts. It is evident in the mandala, thanka, tanra, the monks of shaolin, mantra recitation, and meditation. Most Buddhists, however, use ritual in pursuit of their aspirations. Ritual. In the Christian religion, a church service is seen as the formalized period of communal worship. The church service acts as the gathering of Christians to be taught the "Word of God." In the Hindu religion, worship involves the invoking of higher forces to supply spiritual progress.

Worship is not confined to any place of worship.

1 F Max Müller, and Jon R Stone. The Essential Max Müller : On Language, Mythology, and Religion. New York, Palgrave Macmillan, 2002.

In the Muslim religion, worship refers to ritualistic devotion. Worship is included in the Five Pillars of Islam. The main form of worship being ritual daily prayers. Judaism holds that the main form of worship is contained in prayer. Other forms of worship include prescribed rituals such as Passover Seder. In Sikhism, worship follows the Guru Granth Sahib that is the work of the 10 Sikh Gurus all in one.

Last but not least, we see a modern form of worship. A worship of non-deities such as consumer brands, sports teams, and celebrities. This could be seen as a form of self-valor.

In essence, worship is a reverence or love for the divine. Worship is in fact a central concern of religion. It is seen in many shapes and forms. Worship does not hold one look, it is faceless.

Worship is abstract and sacred.

Moving forward, an analysis of the action of worship will take place. The sum of the research and experimentation will supplement the manifesto focusing on multi-faith space design.

Figure 4.4: Anthropology of Worship Collage

ANTHROPOLOGY OF WORSHIP

The following images serve as an anthropological study of the different forms of worship amongst the cultures around the world.

These images were displayed in a video made during this thesis research titled, *The Dance of Angels.*

The Dance of the Angels, is a dive into the abstract realm of religion but more specifically one of the main aspects of religion, Worship. The video utilized a rhythmic narrative made by an instrument called the *daf*. The rhythmic narrative attempted to stimulate the viewers audibly as the images stimulated the viewer visually.

Amongst the many religions in this world, there are certain elements that indicate a readiness for Worship. This readiness for worship is indicated by the organization of architectural space, the organization of sound, light, smell, and sight.

The following images will show these indicators as much as they can.

Figure 4.5: Worship
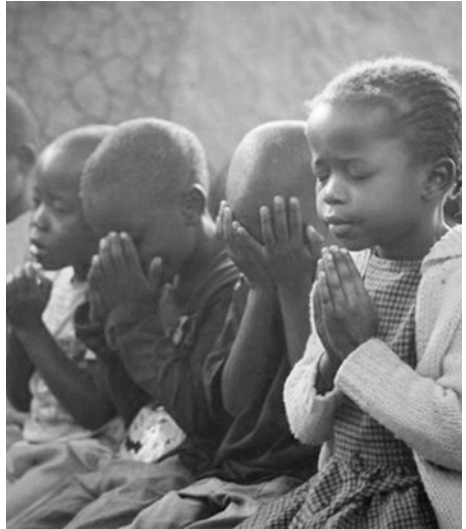
Figure 4.6: Worship

Figure 4.7: Worship

Figure 4.8: Worship

Figure 4.11: Worship
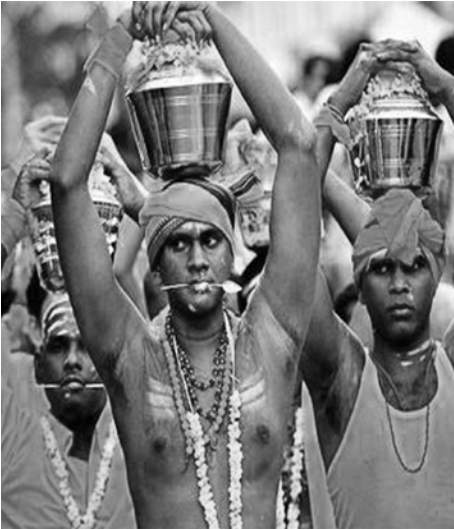
Figure 4.9: Worship
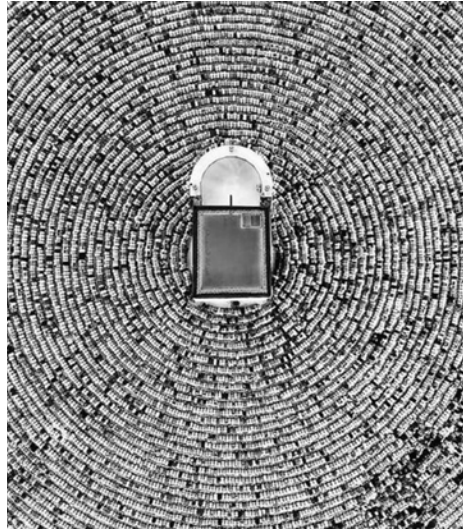
Figure 4.12: Worship
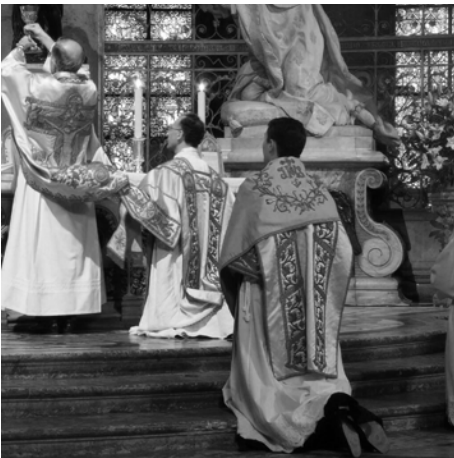
Figure 4.10: Worship
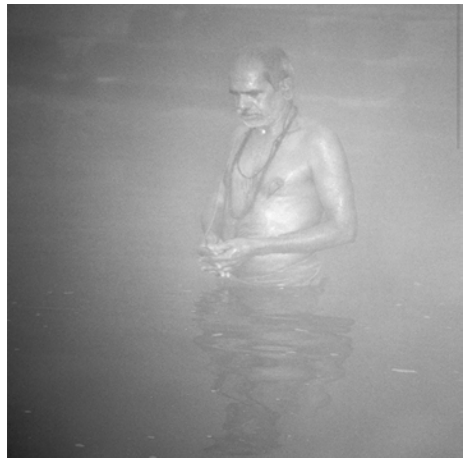
Figure 4.13: Worship

Figure 4.14: Worship

Figure 4.17: Worship

Figure 4.15: Worship
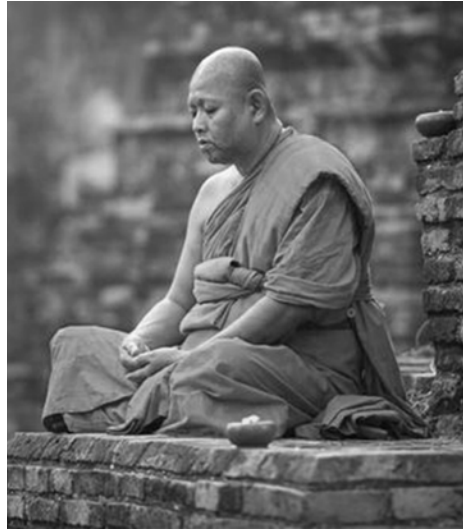
Figure 4.18: Worship

Figure 4.16: Worship

Figure 4.19: Worship

Figure 4.20: Worship

Figure 4.21: Worship

Figure 4.22: Worship

Sound is one of the strongest elements that indicate and invite worship. It is heard in many forms amongst the different cultures in the world.

Chants presented in ancient languages that intensify along with the act of worship such as is in **Buddhism**.

Music is seen as a powerful medium of spiritual communcation in **Hinduism**. Mantras are repeated in meditative states fixing concentration on the divine. The tonal qualities and lengths of these sounds are of crucial significance.[1]

Hymns and communal singing act as mediums for all sorts of services in **Christianity**.

Instruments are played along with whirling dervishes, along with calls to prayer done five times a day in **Islam**.

1 Holm, Jean, Bowker, John (2002). Themes in Religious Studies. Worship. p 85

Faith, in this thesis, is defined as belief without evidence.

The **essence of Worship**, then, lies in the true conciousness and awareness of your expressions
towards a being you have faith in.

It is a state of being aware of the action and losing awareness in that action.

The whirling dervishes of Sufim spin. They spin in circles chanting names of God and they spin and they spin.

They are aware of the ritualistic action they are engaging in, but they lose awareness as their senses are stripped from them, as they spin in circles.

Understanding the different components of religion and the structural system of religion, we can look at different theories on religion in further attempts at dissecting the issue at hand.

"Faith is a knowledge within the heart, beyond the reach of proof."

-Khalil Gibran, Unknown

THEORIES

05

"All neurotics seek the religious"

-Carl Jung, Unknown

ANTHROPOLOGY

the scientific study of humans, human behavior, and societies in the past and present.[1]

ANTHROPOLOGY OF RELIGION

the study of religion in relation to other social institutions, and the comparison of religious beliefs and practices across cultures.[2]

A major issue in the anthropology of religion, is defining the term *religion*, itself. It was believed that religious practices and beliefs had more or less universal traits that were embedded in the different cultures. Some of these included the belief in the spirit worlds and the supernatural while others included the engagement in ritualistic behaviors and these can also be present simultanesouly within different religions.

In essence, anthropology is a fascinating tool in attempts at understanding the human diversity amongst the religions.

Some core questions anthropology attempts to answer, include:

What are the iterations of religions and how many exist?

What are the commonalities between all religions?

What are the patterns or relationships between existing religions?

What are the relationships between existing religions and its social context?

In conclusion, anthropology addresses these questions uniquely and different than other disciplines. Within anthropology the unique trait focusing on religion, is culture.[3]

With respect to this thesis, Anthropology will allow for an analysis of the differnet elements of religion. Anthropology will allow the designer to better understand what cultural difference do and how they affect the religious believer.

1 Oxford Dictionaries. Oxford University Press. Retrieved 10 August 2013.
2 Adams 2017; Eller 2007, p. 2.

3 Eller, J. D. (2015). Introducing anthropology of religion. London: Routledge.

SOCIOLOGY

The sociological theories of religion aim to understand the beliefs and practices of religion through the sociological field of study.

The sociological theories of religion look at three main theoretical perspectives on religion.

The first is **Symbolic Anthropology**. This view holds that all humans require reassurance that the world is a safe place, in short we all have a need for ontological security. We need a stable mental state that stems from stability in the events of the individuals life.[4]

The second is **Functionalism**. This perspective holds the view that religion has a purpose. It serves a purpose of providing answers to spiritual questions, social support, emotional comfort, and the creation of a place for social interaction.[5]

The third is **Rationalism**. This perspective objects the previous two views. This perspective holds the view that it is more important to look at religion through the lens of those who believe in the specific religion of study.

Throughout history however, the rationalist perspective held different beliefs and ended with the view that secularization theories emerged from the rationalist perspective.[6]

With respect to this thesis, Sociology will allow the design to understand the social implications religion has on the religious believer, and will be able to apply these outcomes to the multi-faith space design.

4 Giddens, Anthony (1991). Modernity and self-identity: self and society in the late modern age, Cambridge, Polity Press.
5 McGivern, Ron. "Religion". Introduction to Sociology – 1st Canadian Edition. BC Open Textbooks

6 Wilson, Bryan (1982). Religion in Sociological Perspective, Oxford, Oxford University Press.

PSYCHOLOGY

The psychological theories of religion aim to interpret the diverse contents of religion and religious traditions through the methods of psychology.

Psychologists of religion attempt to provide a systematic description of religion, an explanation to the origins of religion, and map out the results of religion.[1]

As stated earlier there are the three main hypothesis on the role of religion in the modern world.

Secularization,

Religious Transformation,

and Anthropological Divide.
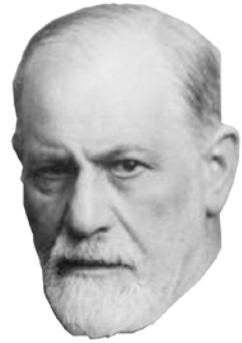
1 Wulff, D. M. (2010). Psychology of Religion. In D. A. Leeming, K. Madden, & S. Marian (Eds.), Encyclopedia of Psychology and Religion (pp. 732–735). New York; London: Springer.

Figure 5.1: Founders of Psychoanlysis

PHENOMENOLOGY

The phenomenological theories of religion aim to capture the experiential aspect of religion. These theories of religion attempt to capture the phenomena and its essence with the orientation of a worshiper and a religious believer.

The phenomenology of religion divides religion into two areas of investigation, the essence and the manifestation.

These two categories are investigated by phenomenologist Pierre Daniel Chantepie de la Saussaye, Mircea Eliade, Van der Leeuw, and more. They focus on understanding as the subjective analysis of religion[2].

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2 Van der Leeuw 1956

PHENOMENA

06

"Take no one's word for anything, including mine - but trust your experience"

-James Baldwin, The Fire Next Time

THE MURDER OF ARCHITECTURE

THE MURDER OF RELIGION

A PHENOMENOLOGICAL STUDY OF THE SACRED

In the words of the irreverent Karl Marx,

> **"Religion is the sigh of the oppressed creature, the heart of the heartless world, and the soul of the soulless conditions. It is the opium of the people."[1]**

The opiate of the masses. Let us think about this for a moment. Opium serves a function of relieving pain by targeting nerve receptors in the brain. And so, Marx says that what opium or opiates do for the drug user is parallel to what religion does for mankind. Though Marx viewed religion as harmful, this quotation bears some weight into diving into what religion does for people. So, why does religion do what it does for people? More importantly, how? How does religion impact our lives like the opium Karl Marx references so boldly?

These questions, once answered, can serve to conceptualize an architectural hybridized religious space, then this phenomenological study will provide answers to the whats', the hows', and the whys' of religion will help us understand the distinction between the sacred and the profane, and finally, this study will serve the manifesto in setting guidelines on how to design religious spaces, but more specifically multi-faith spaces.

Multi-faith spaces in their true form are a religious architectural environment. However, in the way these religious spaces are currently designed, there is nothing that provokes a feeling of sacred. The following pages will attempt to phenomenologically capture the essence of the sacred by first understanding the two types of religions, the immanent and the transcendent, followed by a utilization of sam mallin's body hermeneutics.

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1 Marx's Critique of Hegel's Philosophy of Right, 1843-4. 2000.

Before we delve into the sacred, we will set some limitations and constraints to guide the conversation with regards to what type of sacred we are looking for. We will focus on the essence of what is sacred in the realm of religion. There are two types of religions established in earlier chapters: the Immanent and the Transcendent.

Now we will attempt to understand the sacred amongst the two types of religions within religious architectural multi faith spaces. We need to understand only three things moving forward. The first is that religions are internally diverse. The second is that religions evolve over time. And finally, religious influences are embedded in many aspects of the social aspects of this world such as art, politics, and foods.[2] The following will be an assessment of multi faith architectural environments that aim to find the sacred within. Multi faith spaces are architectural environments that aim to provide a space which allows for a co-existence for believers to individually worship. These spaces emerged in the realm of architecture following a secularization of society. As mankind stripped itself away from its ancestral traditions religiously and culturally, it directed its gaze onto a technologically advanced utopia where the world was advanced by science and science only.[3]

Following this modernization of society, the secular process seemingly slowed down. Mankind tried to find for itself this deep meaning it felt it was missing. And those who could not find it in science reverted to their ancestral traditions and started finding their answers in the metaphysical. At this point, in a sea of mixed emotions, man reintroduced places of worship amidst the secularized and desacralized building typologies that resulted from the secularization of society. These secular building typologies consist of but are not limited to; hospitals, offices, stadiums, campuses, and airports.[4]

2 "3 Things Everyone Should Know About Religion." YouTube, 24 May 2016, www.youtube.com/watch?v=K2GxRSW8DAE&list=PLHsXddZFR9APxofjH_4ug_SuVqhkCjLFa&index=5. Accessed 5 Dec. 2019.

3 Mircea Eliade. Mystic Stories : The Sacred and the Profane. Boulder, East European Monographs, In Cooperation With Editura Minerva, Bucharest ; New York, 1992.

4 Crompton, Andrew. "The Architecture of Multifaith Spaces: God Leaves the Building." The Journal of Architecture, vol. 18, no. 4, Aug. 2013, 10.1080/13602365.2013.821149

Figure 6.1: Sacred Light

Figure 6.2: Atmospheric Humility

For the focus of this paper, we will direct our attention to the extreme secular building typology within this list: airports. Airport typologies are some of the most intense, chaotic, and transient building typologies we can find.They have no reason to look towards a higher power as they themselves serve a purpose, one purpose, and that is to enplane and deplane passengers and cargo. To once again set limitations for ourselves, this paper will focus on passengers only, as opposed to cargo, as they move through these spaces.

For passengers, both religious and irreligious, the airport is a functioning tool. It serves its purpose to fly you from point A to point B, locally and internationally. However, airports have a naturally built in down time to them, during layovers and for enplaning passengers. As you are waiting for your time of enplanement, you have a certain amount of free time and so you wander. Airports also offer services to keep you company during this downtime. They have leisurely activity entertainment, such as bars and shops, littered throughout the airport, however, even those typically serve the immediate proximity only temporarily. Rarely is there a moment of pause, a moment of reflection. Airports are great places to provide moments like this as they already display signs of ritualistic behavior and the need for this reflection. In the words of Professor Rhodri Windsor Liscombe:

Indeed, from the late 1950s and the successful introduction of jet passenger aircraft, airports have become places of ritualistic transposition across geophysical no less than ethno-cultural boundaries, despite the capitalist-consumerist trappings of mass tourism and economic migration.[1]

Liscombe sheds light on some of the ritual behaviors we experience as we enter this building typology. As we pass through customs, we rid ourselves of our materialistic items such as; watches, belts, jewelry, and more. But given the chaotic nature of airports, along with the diverse ethnic passengers that filter through the airport, there emerged a need for a space for the religious man and woman. Thus came the multi-faith space.

1Windsor-Liscombe, Rhodri. Plan of Vancouver Airport and Seaplane Harbour. 1947. p. 4

The multi-faith space, in the airport, usually serves those who believe but also provides reflection spaces for those who don't believe in a specific religious faith. It serves the believer by providing an environment in which you can worship, and it serves the non-believer by providing a space for reflection and contemplation. In short, they are meant to provide believers with a sense of the sacred, something they have been exposed to through their traditions and ancestral heritage.

So why do these spaces hold no sense of sacredness? In the words of Mircea Eliade, a historian of religion, "For religious man, space is not homogeneous; he experiences interruptions, breaks in it; some parts of space are qualitatively different from others."[2] So why do architects, when designing multi-faith spaces, strip away any and every association to religion? Is it simply because we cannot please everyone, so we decide to please no one? I ask these questions together, as I believe that they are interrelated. The multi-faith space is meant to provide a sacred atmosphere, so what is Sacred?

The sacred seems to be a relational element in this world. Sacredness denotes a relationship and a connection to higher power or powers. It introduces an atmosphere that is more unexplainable than it is explained, a mystery. Sacredness possesses existential standards for religious men and women. To better understand the sacred, we will utilize sam mallin's body hermeneutics to try to get a grip on a foundation of the sacred within multi-faith spaces.

Let us briefly walk through these spaces. We will focus on one of the multi-faith spaces in London Heathrow, terminal five. As you leave the secular programming of the airport, you walk into the environment designed to be sacred where anyone can pray. What you find, as you leave the profane and enter the sacred, is a windowless white room with religious paraphernalia scattered amongst the room. When these religious artefacts are not in use, they are usually stored in cubbies and boxes, and are usually kept out of sight.

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2 Mircea Eliade. Mystic Stories : The Sacred and the Profane. Boulder, East European Monographs, In Cooperation With Editura Minerva, Bucharest ; New York, 1992.

Figure 6.3: Atmosphere

This room, like the many other similarly designed multi-faith spaces, is the architectural murder of religion and is architectural suicide. In the words of Andrew Crompton, who wrote an article titled, The Architecture of Multi Faith Spaces: God Leaves the Building, "Empty white rooms become the default solution because there is an assumption that we should not be exposed to symbols of other people's faiths if that can be avoided."[1] To analyze the space further, we will now utilize Sam Mallin's body hermeneutics.

Usin Sam Mallin's body hermeneutics, let us focus on what perceptions we have of this multi-faith space. The immediate sense that would be provoked would be sight. You walk from the visually stimulating airport programming and are abruptly met by four white walls, unlike the entry sequence with traditional religious architecture where you enter a large volume and avert our gaze to a vast interior space. Following this, you will notice the stench of secularism; of bars, coffees, and foods, filtering into the multi-faith space, most likely unfamiliar to spaces you have been exposed to in your religious or non-religious architectural experience. You will hear silence. You will feel nothing other than the religious artefacts, displayed irreverently, which you may find inside the multi-faith space. Your sight and sound senses will receive the most engagement from the architectural environment. You will only provoke these senses if you immerse yourself into the space and remove yourself from the other side of the world, the profane.

1 Crompton, Andrew. "The Architecture of Multifaith Spaces: God Leaves the Building." The Journal of Architecture, vol. 18, no. 4, Aug. 2013, pp. 474–496, 10.1080/13602365.2013.821149. Accessed 1 Aug. 2019.

These spaces, the way they are designed today, do not invite a sense of motion that we know in a traditional religious building. There is no sense of transcendence to the altar, no peaceful invitation into the space. In the great mosques, churches, and synagogues you walk through a colonnade, you experience a mini pilgrimage as you walk through the religious architecture. However, in these multi-faith spaces you skip over the vestibule and the narthex; you skip over any processional element that would lead to an altar, you just meet the walls that evoke a sense of claustrophobia. Your experience of the sacred is stripped away as the design methods for these spaces strip away anything that can offend the person next to you.

Finally, after being met by these four white walls, you are expected to immediately conjure up your sacred experiences you have had in your lifetime to worship in accordance to your beliefs. The experience within these multi-faith spaces seem very much like the switching on and off of a light switch, on and off. On then off. Sacred then profane. On then off again. You become marginalized to this experience of on and off. You lose the grandeur that religions once had in the world.

In essence, the sacred appears to lie in the psychological schemas we have associated with the religious architectural environments that we have been exposed to during our lifetimes. The sacred lies in the experiences that are provoked by our memories. For religious men and women, space is not homogeneous. Differences in architectural spaces evoke different qualitative elements than others. This depicts then an opportunity for differences in architectural space to prove more successful than the neutral multi-faith space. Eliade says that, "...it is the break effected in space that allows the world to be constituted, because it reveals the fixed point..."[1] So when you aim to manifest the sacred into architectural space, you have to find it in the break of homogeneity of that space.

Here, the brief realm of attempts to capture the phenomena that is sacred, ends. It is now up to the hands of the architect and the designer to explore more intentionally the sacred in hopes of manifesting it properly into multi-faith spaces.

1 Mircea Eliade. Mystic Stories : The Sacred and the Profane. Boulder, East European Monographs, In Cooperation With Editura Minerva, Bucharest ; New York, 1992. P. 21

MULTI-FAITH SPACE

07

"To you is your religion, and to me is mine"

Surah Al-Kafiroon, The Quran

Figure 7.1: Sacred Building Typology

Figure 7.2: Multi-faith Space Options Collage
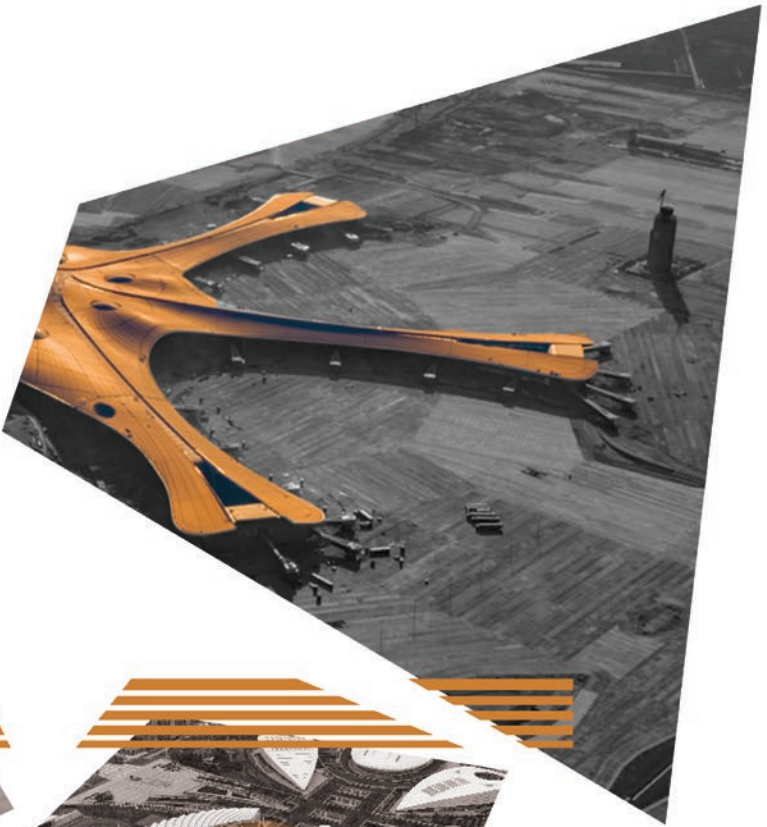
Worship Space

Designed structure or consecrated space for individuals or communal groups to perform acts of worship

Multi-faith Space

multi faith spaces are a type of sacred environment which provides for a

co-existence of individual worship

Multi-faith rather than interfaith, where interfaith includes people of different faiths meeting as equals. Multi-faith where they do not necessarily meet at all.

Multi-Faith Spaces are usually designed:

As an afterthought

Neutrally

Void of all symbolism

Figure 7.3: Vienna Airport MFS

Figure 7.4: Heathrow Terminal 5 MFS

Figure 7.5: Lancashire Rivington MFS

Figure 7.6: Detroit Mercy MFS
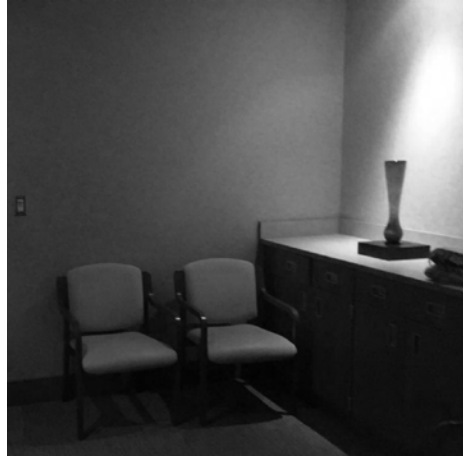
Figure 7.9: St. Joseph Mercy Hospital

Figure 7.7: Detroit Mercy MFS

Figure 7.10: William Hume's Grammer School MFS
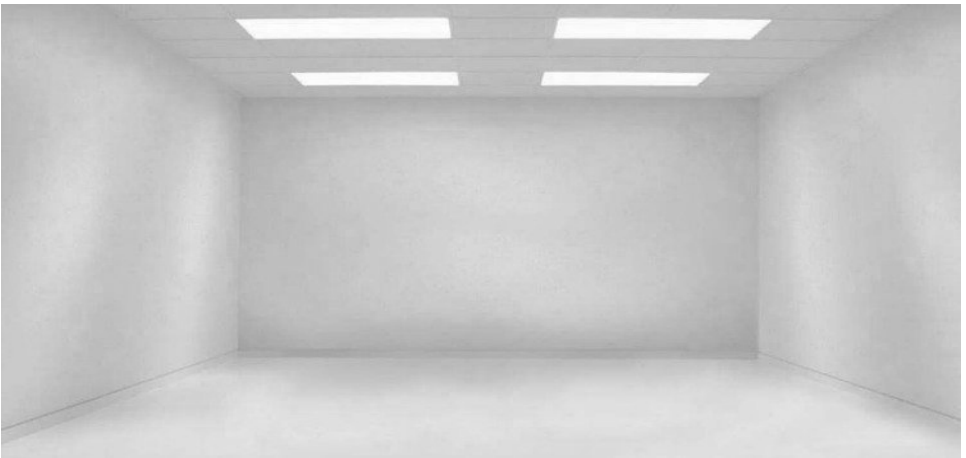
Figure 7.8: White Torture

Figure 7.11: MIT Chapel Altar
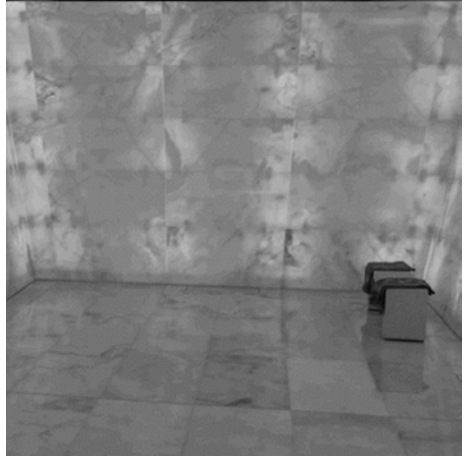
Figure 7.14: International Footbal HQ MFS

Figure 7.12: Lancashire Rivington MFS

Figure 7.15: William Hume's Grammar School

Figure 7.13: Isolation Cell Loysville Juvie Center

Figure 7.16: Manchester Royal Infirmary MFS

"The Experience of Sacred Space
makes possible the founding of the world:
where the sacred manifests itself in space,
the real unveils itself,
the world comes into existence"

-Mircea Eliade, The Sacred and the Profane

WHITE TORTURE

White torture is a type of psychological torture that includes sensory deprivation and isolation.[1]

White torture is a torture method that starts by isolating a person in a completely white and sound proof room.

The color, white, attacks all senses of the person in this room.

Sight:

White walls and white lights postioned in a way not to create shadow.

Sound:

The soundproof room isolates the person from any natural sounds or other sounds of human Q life.

Tact:

Smooth white surfaces

Taste:

White foods are served

Smell:

Foods served unseasoned to deprive person of taste and smell

Though this method does not include inflicting physical pain on the person. This method of torture quickly induces hallucinations and poses long term psychological threats to the person.

The prisoner is subject to permanent consequences from this method of torture.

So I ask, why do we design our multi faith spaces with four white walls, complete neutrality, and expect a sense of sacred within the space?

1 Lilith. "White Torture: The Damage It Can Cause - Emadion." Emadion, 18 Feb. 2016, emadion. it/en/tortures/white-torture-the-damage-it-can-cause/. Accessed 6 Dec. 2019.

Figure 7.17: White Torture

Figure 7.18: White Torture
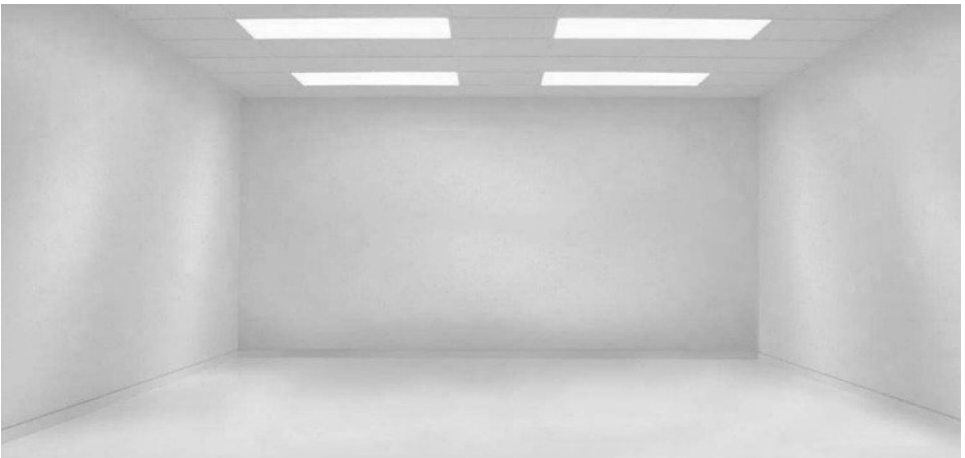
Figure 7.19: White Torture

ANALYSIS

08

"The true value of a man is not determined by his possession, supposed or real, of Truth, but rather by his sincere exertion to get to the Truth. It is not possession of the Truth, but rather the pursuit of Truth by which he extends his powers and in which his ever-growing perfectibility is to be found."

-Gotthold Ephraim Lessing, Eine Duplik

Abstract Multi-Faith Spaces

During the duration of this thesis there have been multiple video studies conducted that focused on different qualities within architectural spaces found in the secular world.

These are not commonly seen as multi-faith space environment; however the videos provide an observational outlook on the idea of where we really are able to worship.

To the left is a prime example that documents personal memory in New York's subway systems in which multiple different believers' worship in their own personal space within the same environment.

This reflection focused on the intimacy one holds with personal connections to a higher power.

Figure 8.1: Video Export Abstract multi-faith space

Figure 8.4: Video Export Abstract multi-faith space

Figure 8.2: Video Export Abstract multi-faith space

Figure 8.5: Video Export Abstract multi-faith space

Figure 8.3: Video Export Abstract multi-faith space

Figure 8.6: Video Export Abstract multi-faith space

**Dissecting the
Secular / Sacred relationship**

Methods of Analysis:

The **reversal of hierarchies**' theory in which is a deconstruction dichotomy analysis that analyzes two things in question and offers the lesser priveledged, the more priveleged role.

The **"in between"** concept of deconstruction on the other hand attempts to dissolve the difference between the two through negation and compromise.

This video exploration is a visual representation of these two theories, in which the religious experience in the Sacred is analyzed with respect to the Secular. The conclusion from this is that religious experience is not the same for anyone, within the same religion, or without. **Therefore, Multi-Faith Space cannot be designed neutrally.**

Figure 8.7: Deconstructed Model Experiment
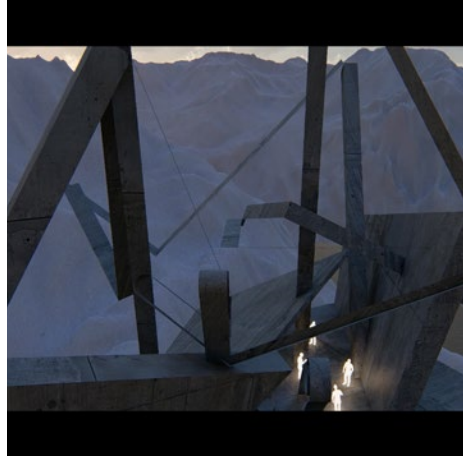
Figure 8.10: Deconstructed Model Experiment

Figure 8.8: Deconstructed Model Experiment
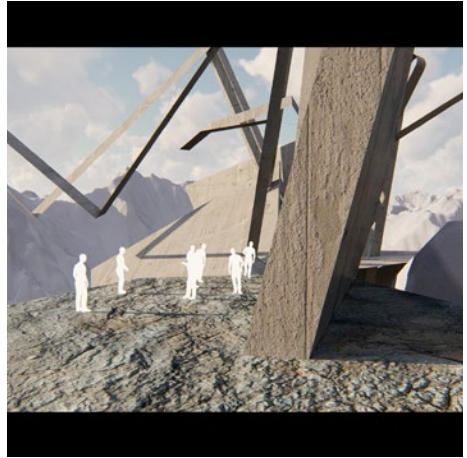
Figure 8.11: Deconstructed Model Experiment
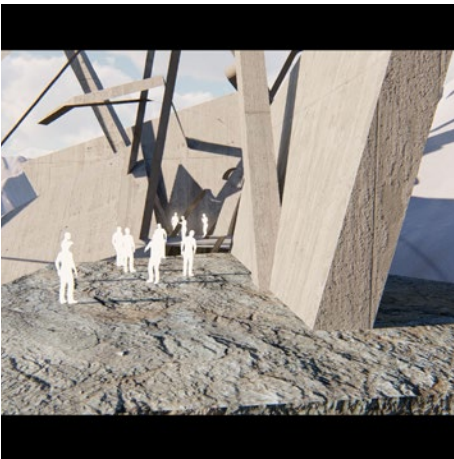
Figure 8.9: Deconstructed Model Experiment

Figure 8.12: Deconstructed Model Experiment

The Art of Making Music
The Art of Making Art

The great theoretician Leonardo once said,

"Painting is superior to music, because, unlike unfortunate music, it does not have to die as soon as it is born... music which is consumed in the very act of its birth is inferior to painting which the use of varnish has reduced eternal."

But I ask, isn't music a form of art itself? What happens then, if we made art, inspired by music?

And what if we played music badly? Could we still create art inspired by it?

Music and art are inseparable art forms. Both seek to comfort, provoke, provide, and distort our emotions. Both play with our nerves, our minds, and our hearts, plucking on the strings of our souls... beautifully.

This video / painting exploration took place in order to understand different methods in creating art utilizing sounds from worship.

It plays on the different sounds you hear amongst the worship of different religions in attempts at understanding how the different sounds can co exist together in the multi-faith space environment.
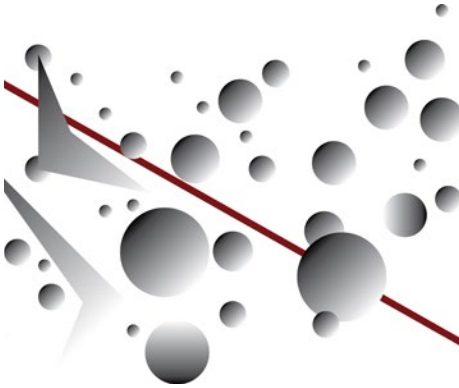
Figure 8.13: Artistic Worship Exploration
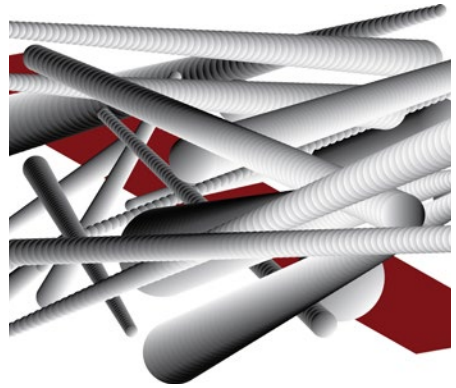
Figure 8.16: Artistic Worship Exploration

Figure 8.14: Artistic Worship Exploration
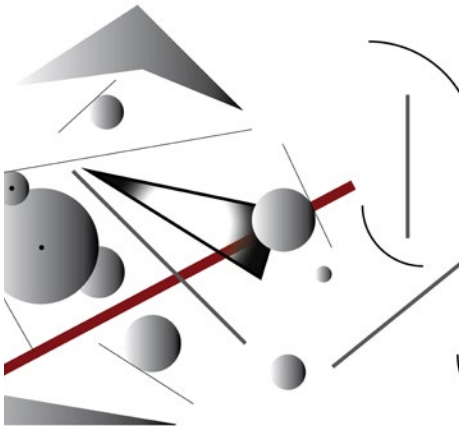
Figure 8.15: Artistic Worship Exploration
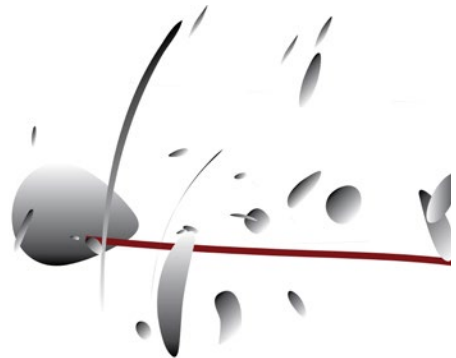
Figure 8.17: Artistic Worship Exploration

Abstract Multi-Faith Spaces

To the right is a prime example that documents personal memory in New York's subway systems in which multiple different believers' worship in their own personal space within the same environment.

This reflection focused on the intimacy one holds with personal connections to a higher power.
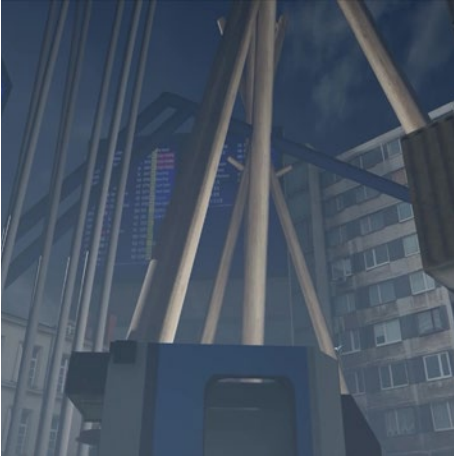
Figure 8.18: Religious Artefacts

Figure 8.21: Religious Artefacts

Figure 8.19: Religious Artefacts

Figure 8.22: Religious Artefacts
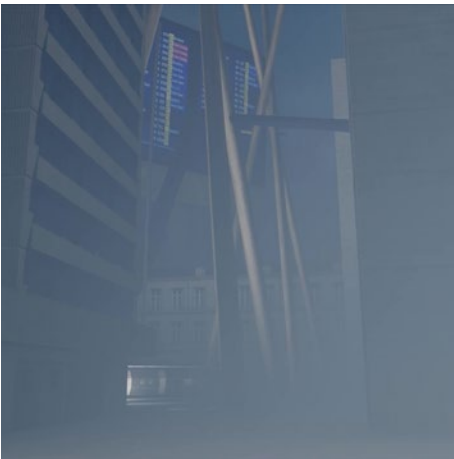
Figure 8.20: Religious Artefacts

Figure 8.23: Religious Artefacts

Immanence and Transcendence

This installation serves as a representative metaphor between two objects, bound by string, one grounded, one in orbit. It attempts to show the relationship between the two forms of religion, as an art piece itself.

Figure 8.29: Reflection Installation

Figure 8.23: Reflection Installation

Figure 8.26: Reflection Installation

Figure 8.24: Reflection Installation

Figure 8.27: Reflection Installation

Figure 8.25: Reflection Installation

Figure 8.28: Reflection Installation

MANIFESTO

09

"We must not avoid every known way of designing religious spaces when designing multi-faith spaces. We cannot design a religious space if we do so. Follow the optimists' manifesto"

The Optimists' Manifesto

A specter is haunting the world-the specter of religion. The majority of "progressive" societies around the world have joined arms to fight against an idea, religion. Modern society has founded itself upon stripping off modes of religious existence as if pieces of clothing, easily.

This is not new, either. The great societies and civilizations we know of were not without non-religious men and women either. However, not much of their word has come to light. Mircea Eliade puts it best when he refers to the assumption of a new existential situation non-religious men and women find themselves in. "Man makes himself,"[1] Eliade claims. Man makes himself proportionate to himself and the world he is desacralizing. He will only become "man" as he kills the last god.

And this is what the great Freidrich Nietzche meant as well when he said, "God is dead." Nietzche predicted that if we let the "old gods" die, the probabilty of blood filling the lands was virtually inevitable.

"God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers? What was the holiest and mightiest of all that the world has yet owned has bled to death under our knives: who will wipe this blood off us? What water is there for us to clean ourselves? What festivals of atonement, what sacred games shall we have to invent? Is not the greatness of this deed too great for us? Must we ourselves not become gods simply to appear worthy of it?[2]"

So what does he mean by this? This carries a much different outlook than the traditional infamous *God is dead.* Neitzche is stating that there are severe consequences when we kill religion, when we eradicate the most fundamentally seeded elements within our beings. We will no longer know up from down.

We will, as Eliade suggests, assume a tragic existence. This does not also come without its greatness. However, we still have this inevitable need to believe in something.

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1 Mircea Eliade. Mystic Stories : The Sacred and the Profane. Boulder, East European Monographs, In Cooperation With Editura Minerva, Bucharest ; New York, 1992.

2 Friedrich Nietzsche, and Thomas Common. The Gay Science. Mineola, Ny Dover Publ, 2006.

Jean Piaget, Swiss psychologist, says this when he claims that it is a necessary developmental stage to acquire allegiance to a given belief system[3]. This comes from the argument that any good is better than none. We still exist, we will have to deal with the consequences of a desacralized world, and we aren't going anywhere. We, humans, must give reverence to the the elements that impact us psychologically. We must give reverence to the Sacred.

God is not dead, we have not killed him. He remains Glorious. And as designers we need to assume our roles and manifest the Sacred back into the desacralized.

Using the Manifesto

Looking at the manifesto, you will notice, the theme of the manifesto indicated at the top left corner.

Ex:

PILGRIMAGE

After that you will notice the author's claim / statement.

Following that you will find a sub-category / theme within the manifesto point. This will be shown under the author's initial statement.

Ex:

The Divine

After this, you will see the main influence (psychologist, theologian, anthropologist, phenomenologist, poet, etc...) of the manifesto point. This influence, is an influence, as they have spoken in many instances / writings of their own. You can see this in their image and description of their credibility.

Following this on the second page you will see the main image that follows the theme along with the author's design strategy to follow and understand.

Good luck.

3 Bite-sized Philosophy. "Jordan Peterson - God Is Dead (Reading Nietzsche)." YouTube, 16 Mar. 2018, www.youtube.com/watch?v=wFCWtqPEDAY. Accessed 23 Oct. 2019.

The architecture of places of worship leads the visitor on a pilgrimage from the secular world into the Sacred.

The Sacred Space should be clearly defined and designated as such through an enclosure that denotes it as consecrated grounds.

The Divine

Religion is the feelings, acts, and experiences of individual men in their solitude so far as they apprehend themselves to stand in relation to whatever they may consider the Divine.

The first design strategy, is simply to demarcate the Sacred from the Profane. In doing so, we create a threshold, which leads to the next manifesto point, Thresholds.

William James, American philosopher and psychologist. William James is considered to be a leading thinker of the late nineteenth century. Religious genius (experience) should be the primary topic in the study of religion, rather than religious institutions since institutions are merely the social descendant of genius.

Figure 9.1: William James

Figure 9.2: Gates of Paradise

THRESHOLD   B

Following the pilgrimage of the site, the use of thresholds created in demarcating the Sacred from the Profane should allow the visitor to walk through demarcated layers of programmatic space.

Experience the Sacred

For religious man, space is not homogeneous; he experiences interruptions,, breaks in it; some parts of space are qualitatively different from others.

It is on these breaks, these thresholds, that sacrifices to the divinities are offered.

The second design strategy is then to utilize thresholds to differentiate the non place from the place.

Mircea Eliade, Romanian historian of religion, fiction writer, philosopher, and professor at the University of Chicago. He was a leading interpreter of religious experience, who established paradigms in religious studies that persist to this day. His theory that hierophanies form the basis of religion.

Figure 9.3: Mircea Eliade
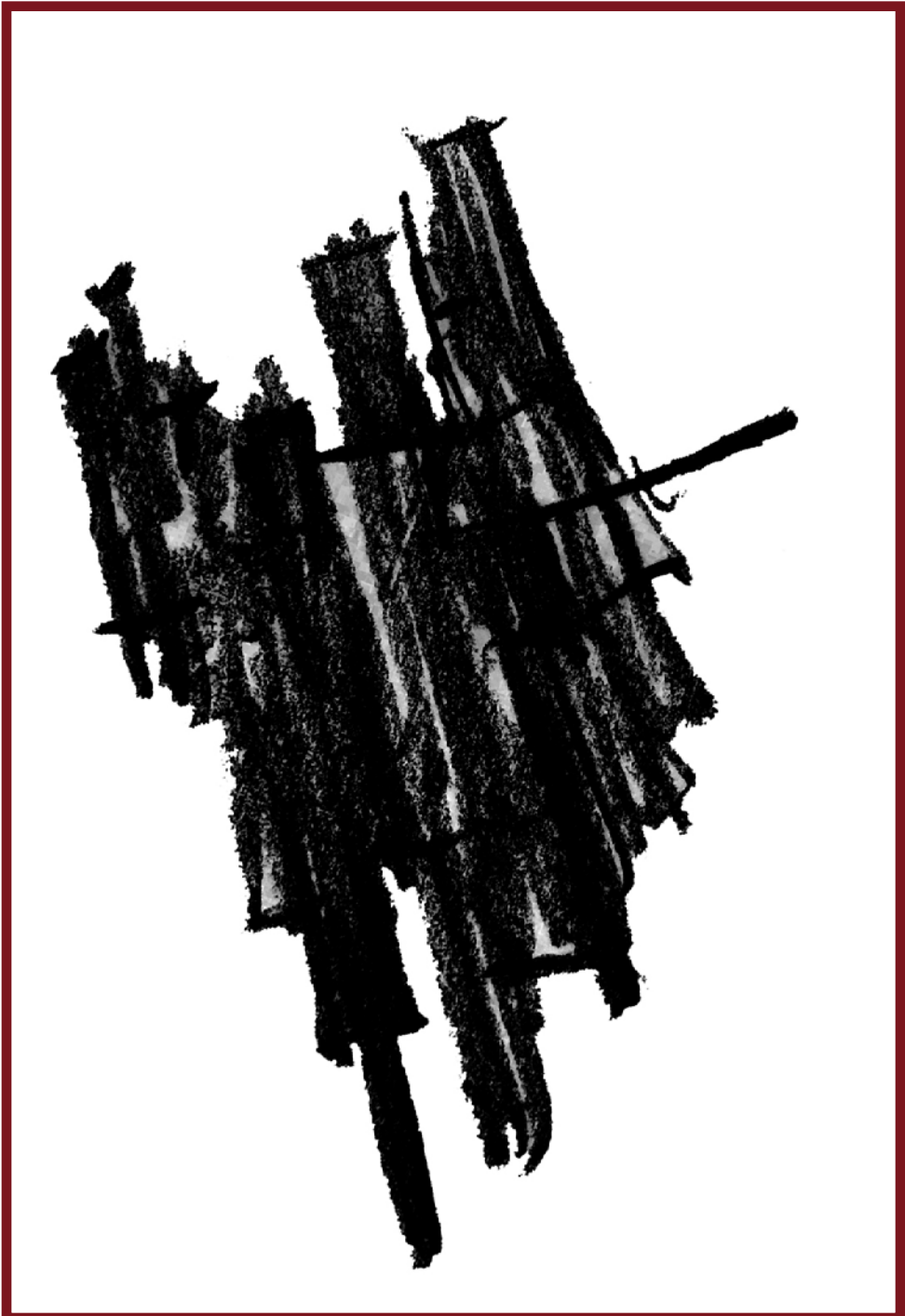
Figure 9.4: Puncture the Threshold

Places of worship are consecrated by ritual, by marking with a sign, and by the presence of sacred objects. Places of worship are denoted by the presence of religious symbols on the inside and the outside of the space.

Identified

Signs can communicate by resembling what they represent, by implying what they represent, or through arbitrary representations that must be learned before we can understand their meaning.

The third design strategy is then to communicate this message of worship through the use of semantics and syntax.

Index

typically defined by sensory features: visible, audible, smellable, or more, that indicates the object itsels "meaning is carried within"

Example: facial expressions imply emotions felt by the person displaying them.

Icon

pattern which physically represents what it stands for "resemblance"

Example: photoshop icon

Symbol

signs that are not words, easily removable from its context, closely associated with large sets of other words "outside itself"

Example: the cross, the star of David

Geoffrey Broadbent, English architect, academic, and professor emeritus, and a prolofic author in architectural theory, especially semiotics.

Figure 9.5: Geoffrey Broadbent

Figure 9.6: Exported Abstract MFS Experiment

ARTEFACTS D

The visibility of liturgical elements confirms the sanctity of the space so utilize design elements to respect religious artefacts. Foster spatial justice between Sacred artefacts, not for controlled clutter.

Spirituality

... there are a lot of indirect pieces of evidence that one can piece together to construct a logical argument that believing makes a difference. That feeling of wonder and awe, that one gets when one is in a spiritual placec. That thrill of seeing a sunset.

The fourth design strategy is to design for religious artefacts with a degree of spatial justice.

Esther Sternberg, Rheumatologist, researcher, and author of Healing Spaces: The Science of Place and Well-Being and The Balance Within: The Science Connecting Health and Emotions

Figure 9.7: Esther Sternberg

Figure 9.8: Religious Artefacts

NATURE

The architecture of multi faith spaces should develop a connection between the outside world and the built environment.

We should be cautious however, to not view nature as the all encompassing.

Avoid accidental Naturalism.

There should be a formidable and direct connection between the lived world and the beyond.

The design strategy for this is simply to Design the connection between the built environment and the beyond by bringing inward natural elements and extending the multi-faith space program outward.

The Natural

Religion is, a careful and scrupulous observation of the numinosum, that is, God, the Sacred, the Transcendent, or the Unconciousness.

There are limits to what we can ever know. Similar to Einstein's theory of relativity, there are limits to how fast we can ever travel. We are limited by the speed of light. There are limits in Quantum Mechanics to how much we can ever know.

Carl Jung, Swiss psychiatrist and psychoanalyst who founded analytical psychology. Jung's Work was influential in the fields of psychiatry, anthropology, archaelogy, literature, philosophy, and more.

Janna Levin, American theoretical cosmologist and an associate professor of physics and astronomy at Barnard College. She is interested in the origin and shape of the universe.

Figure 9.9: Janna Levin

Figure 9.10: Carl Jung

DESIGN THE CONNECTION BETWEEN THE BUILT ENVIRONMENT AND THE BEYOND BY BRINGING INWARD NATURAL ELEMENTS AND EXTENDING THE PROGRAM OUTWARD.
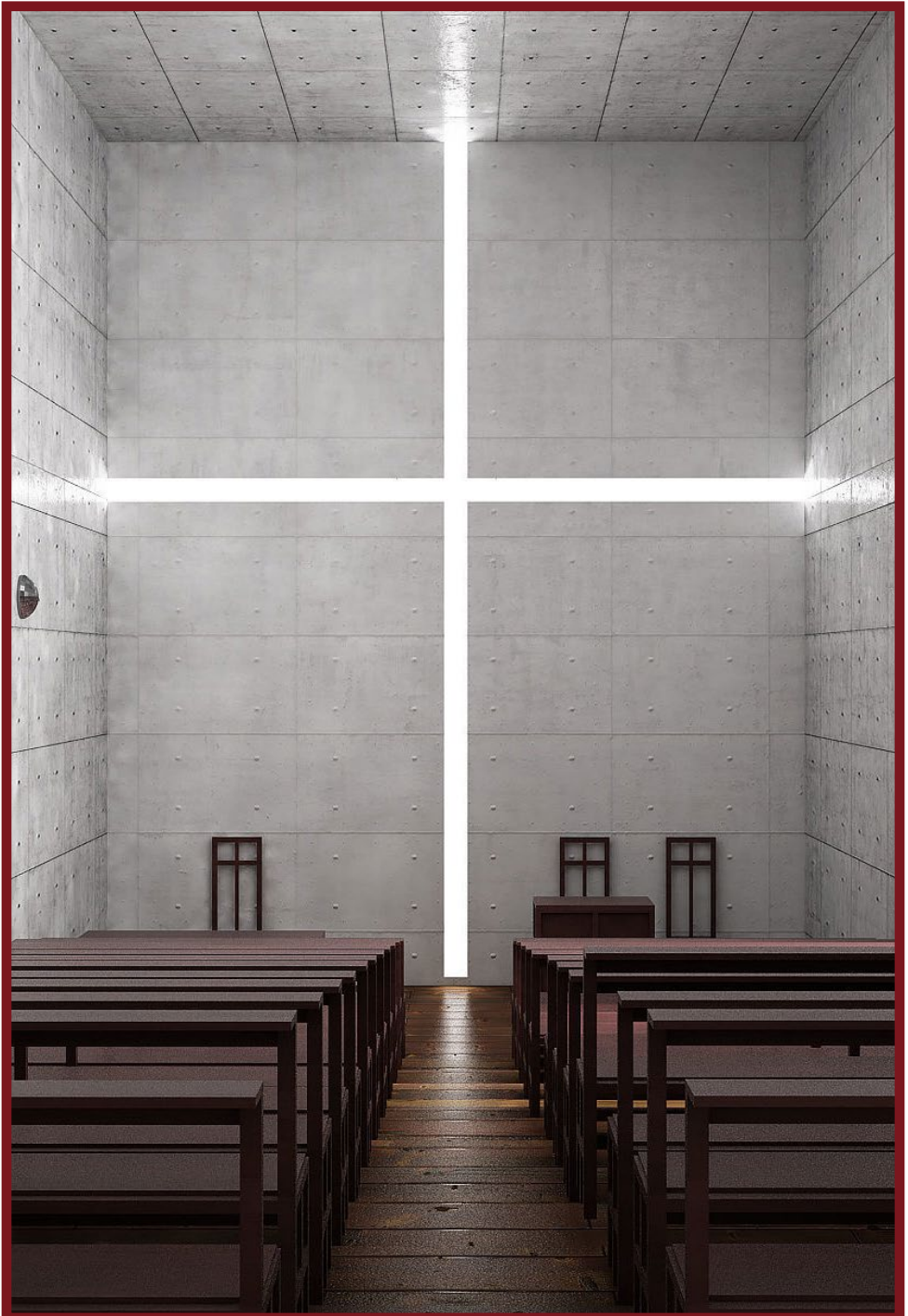
Figure 9.11: Tadao Ando Church of Light

SANCTUARY

The invitation of a place to stay, a place of refuge, allows for the visitor to escape the chaotic nature of the secular world and experience a moment of pause and reflection

Sacrosanctity

Religious belief is an illusion rooted in the longing for the father, that is, the desire to have a loving, protective, father even in adulthood and projected onto a divine being.

The design strategy for this manifesto point is to design places to stay within the multi-faith space.

Sigmund Freud, Austrian neurologiest and the founder of psychoanalysis, a clinical method for threating psychopathology through dialogue between a patient and a psychoanalyst. Regards the monotheistic God as an illusion based upon the infantile emotional need for a powerful father.

Figure 9.12: Sigmund Freud

Figure 9.13: Mecca

PROCESSION

The architecture of worship space invites a movement within the circulation that allows the visitor to proceed forward until they reach their point of worship.

Through the Space

Religion is a system of doctrine and ritual which attempts to make a prophet's revelation available to the masses

The design strategy is focused on introducing movement and procession through the space
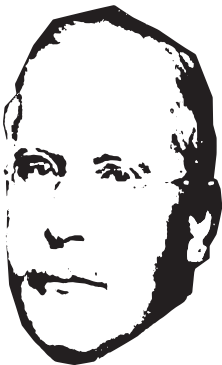
Carl Jung, Swiss psychiatrist and psychoanalyst who founded analytical psychology. Jung's Work was influential in the fields of psychiatry, anthropology, archaelogy, literature, philosophy, and more.

Figure 9.14: Carl Jung
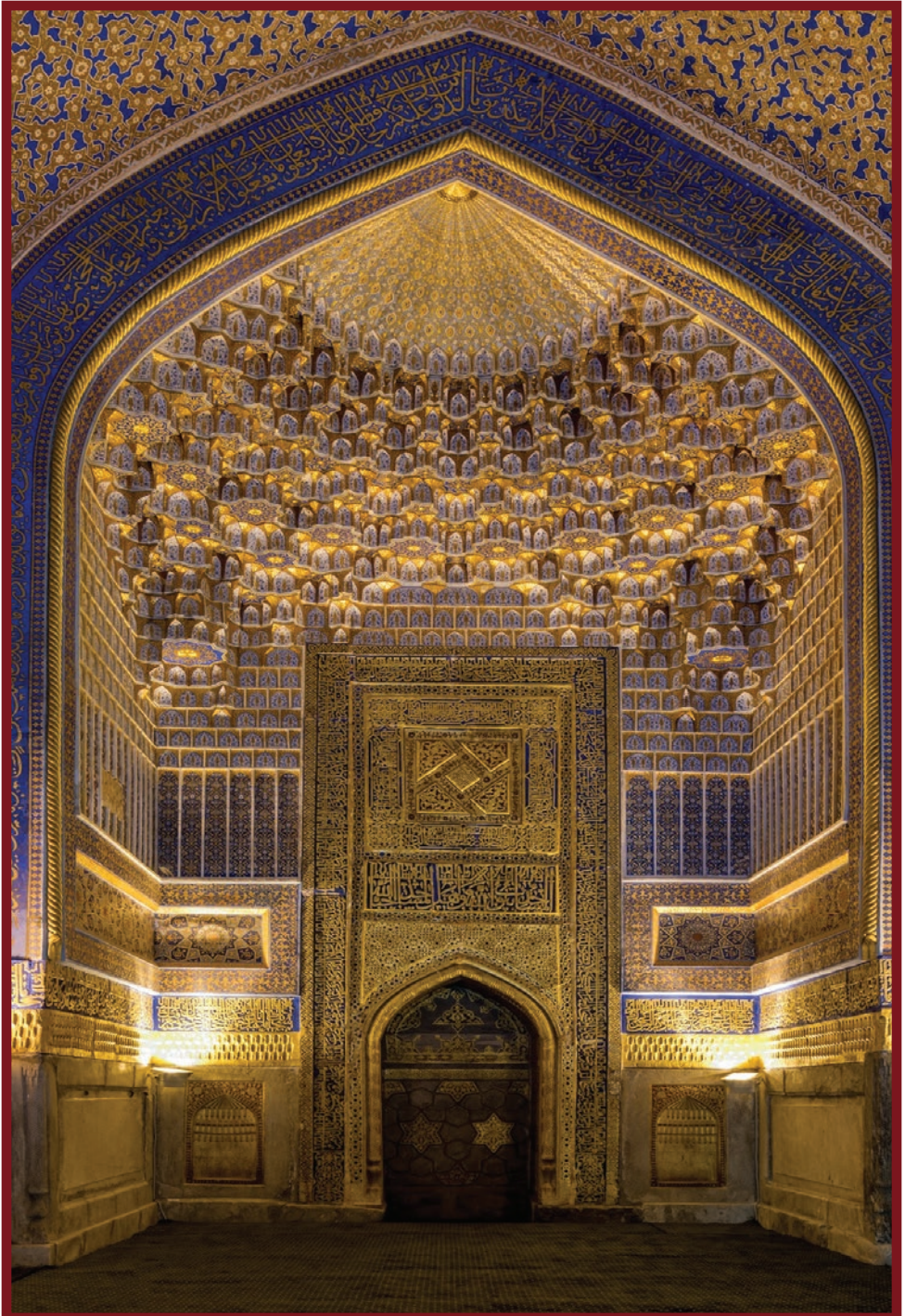
Figure 9.15: Mosque Interior

The architecture of multi faith spaces should not avoid any style of one religion.

if we do, we will fall into a paradox, we cannot design a religious space if we must avoid every known way of creating them

should we purge certain color palettes?
should we purge architectural forms associated with religion?
should we purge sybmolism and iconography associated with religion?

Experience the Sacred

An irreducible category of human experience; religion couldn't be reduced to the kinds of factors studied by, only sociology or biology.

To understand religion, we have to study it as a discrete thing. Religion is at bottom a matter of experiencing the Sacred, which is essentially synonymous with the divine or numinous

The design strategy for this is to design with anthropological awareness. Understand that there are cultural differences that have an effect of how religions are worshiped amongst the religious traditions.
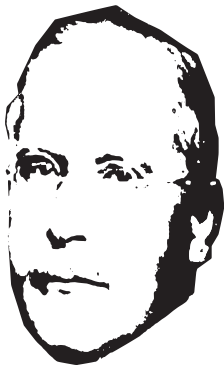
Carl Jung, Swiss psychiatrist and psychoanalyst who founded analytical psychology. Jung's Work was influential in the fields of psychiatry, anthropology, archaelogy, literature, philosophy, and more.

Figure 9.16: Carl Jung

Figure 9.17: Blinded Mankind

FORM

Abstract geometry circumscribed forms and perceived impurity could prove more successful. to whatdegree should be allow representational art or restrict ornamentation to form

Malleability

All the talk about "this will be good for your soul," feels like absolute rubbish when you're in the midst of thewretchedness of depression. But in a way, it almost feels physiological. If the soul were a material, depression works on it like you would a piece of clay.

The design strategy for this is to utilize design to express the formal approach of the interior and exterior of the multi-faith space. The space cannot be neutral since the religious experiences are not neutral.

Anita Barrows, american poet and clinical psychologist. She is also an editor and author and has translated Rilke's Book of Hours: Love Poems to God.

Figure 9.18: Anita Barrows
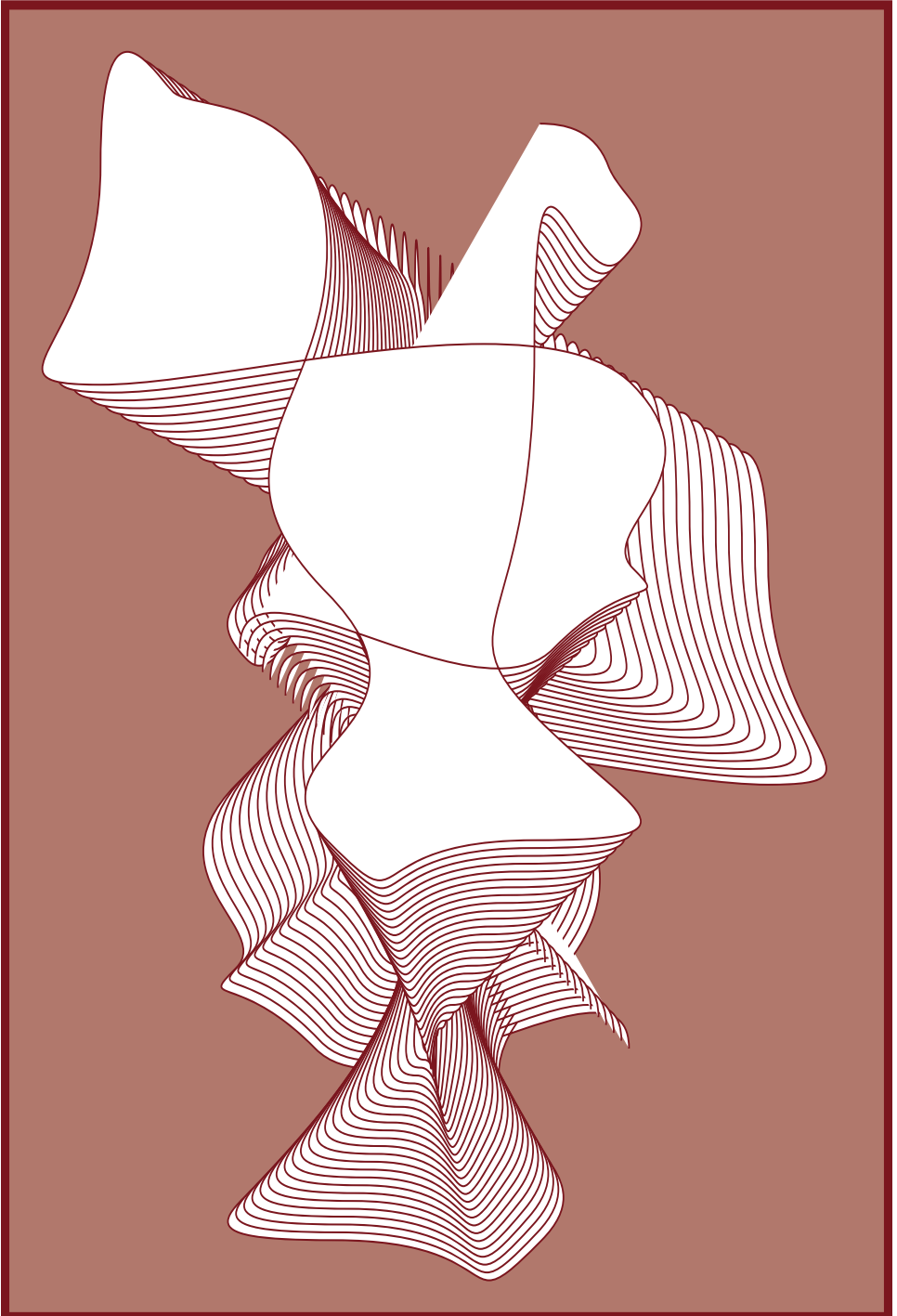
Figure 9.19: Malleable Form Experiment

INDIVIDUATION   J

The architecture of multi-faith spaces within the non-place context works best for the busy traveler that seeks a moment of peace and quiet. It is designed for individual worship while still allowing for the gathering of the community.

Through the Space

The process individuation was central to Jung's psychology. In the first half of life, the individual attempts to establish themselves in society (the period of the EGO). The EGO relinquishes the seat of power and the second half of life begins. The discovery of the self begins with this process of individuation. This then leads naturally to Jung's attitude to the notion of God.

The design strategy then focuses on the details required for individual worship and communal worship

Abraham Maslow, American psychologist who was best known for creating Maslow's heirarchy of needs, a theory of psychological health predicated on fulfilling innate human needs in priority culminating in self-actualization.

Figure 9.20: Abraham Maslow
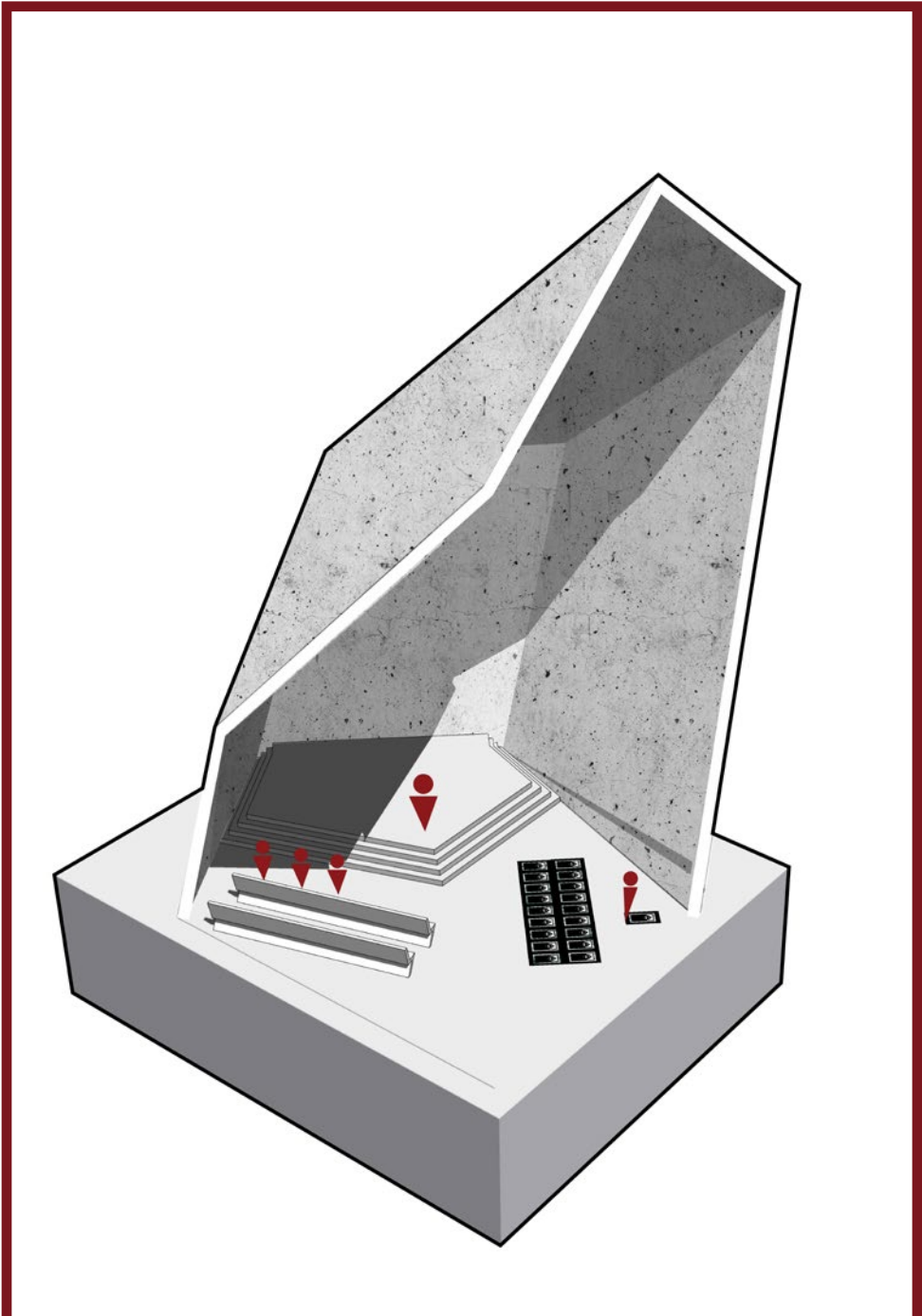
Figure: 9.21: Communal Worship Orientation

SCALE

The scale of religious architectural building elements that relate to the human religious experience differentiates the secular building typology from the sacred building typology.

sound

the reverberant sounds that echo within the proportions and materials of religious spaces sets them apart from the profane. the sound quality differentiation between the chaotic program of the secular to and the quiet of the religious space signifies the sacred.

touch

the experience of touching something identifies a sacred space. the feeling touch evokes memorial and sensorial experiences. the change in temperature from the outside to the inside of a religious building also assists in denoting sacred space

smell

within the roman catholic and buddhist traditions as you transcend to the deity, the use of incense is used extensively. in other cases such as in shintoism, the use of scented trees connect the visitor to memory.

Dimensions of Worship

The greatest privledge possessed by man is to be allowed, while on earth, to contribute to the glory of God.

The final design strategy then is to design with religious knowledge of the sensorial experiences crucial to people of faith.

Nicholas Roberts, AIA, a senior associate at Leo A Daly, leads the firm's Los Angeles office religous building group. He managed the executive architecture and engineering team for the new cathedral of Our Lady of the Angels in Los Angeles, designed by Rafael Moneo.
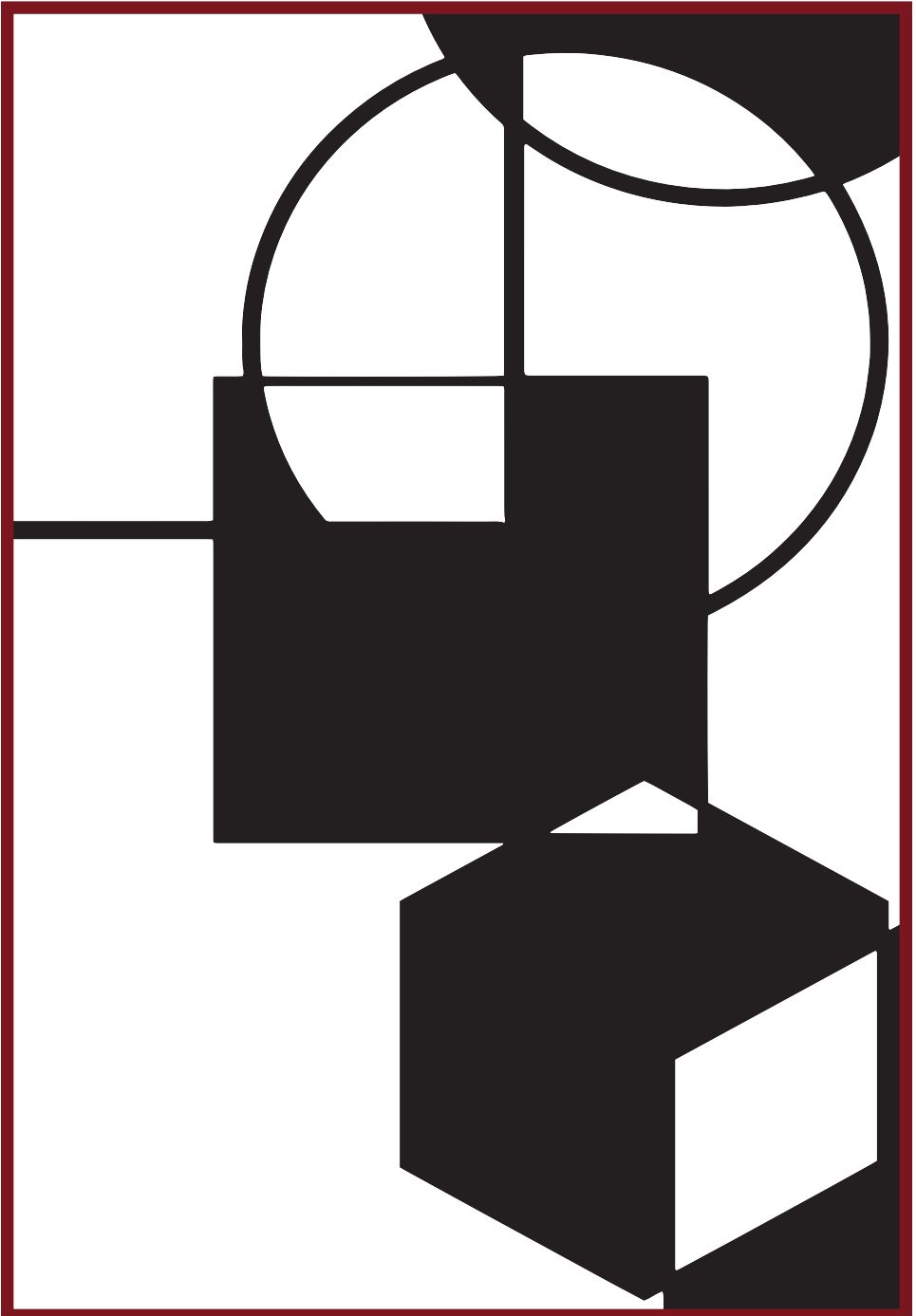
Figure: 9.22: Communal Worship Orientation

Figure 9.23: Peter Zumthor, Bruder Klaus Field Chapel

Figure 9.24: Peter Zumthor, Bruder Klaus Field Chapel

The Old City / Jerusalem

The Cave of the Patriarchs, is a site in Israel known to different believers as the Ibrahimi Mosque. It consists of a series of subterranean chambers located in the heart of the Old City and acts as a place of worship for different religions during different times of the day.

As shown during the 2018 Venice Biennalle, in the Israeli Pavilion, for 20 days of the year, the site passes between the Muslim and the Jewish worshipers for 24 hours only. In this time, the muslims fill the site with religious artefacts, prayer rugs, and worshipers to use the space and remove all of it to allow for the Jewish worshipers to do the same.

The Old City is a very interesting example of a multi-faith space. Not only because of the religious use but the political issues that tie directly into the site.

Multiple analysis explorations of the site, manifest themselves within the design strategy and process within this thesis.

Figure 9.25: Ibrahimi Mosque
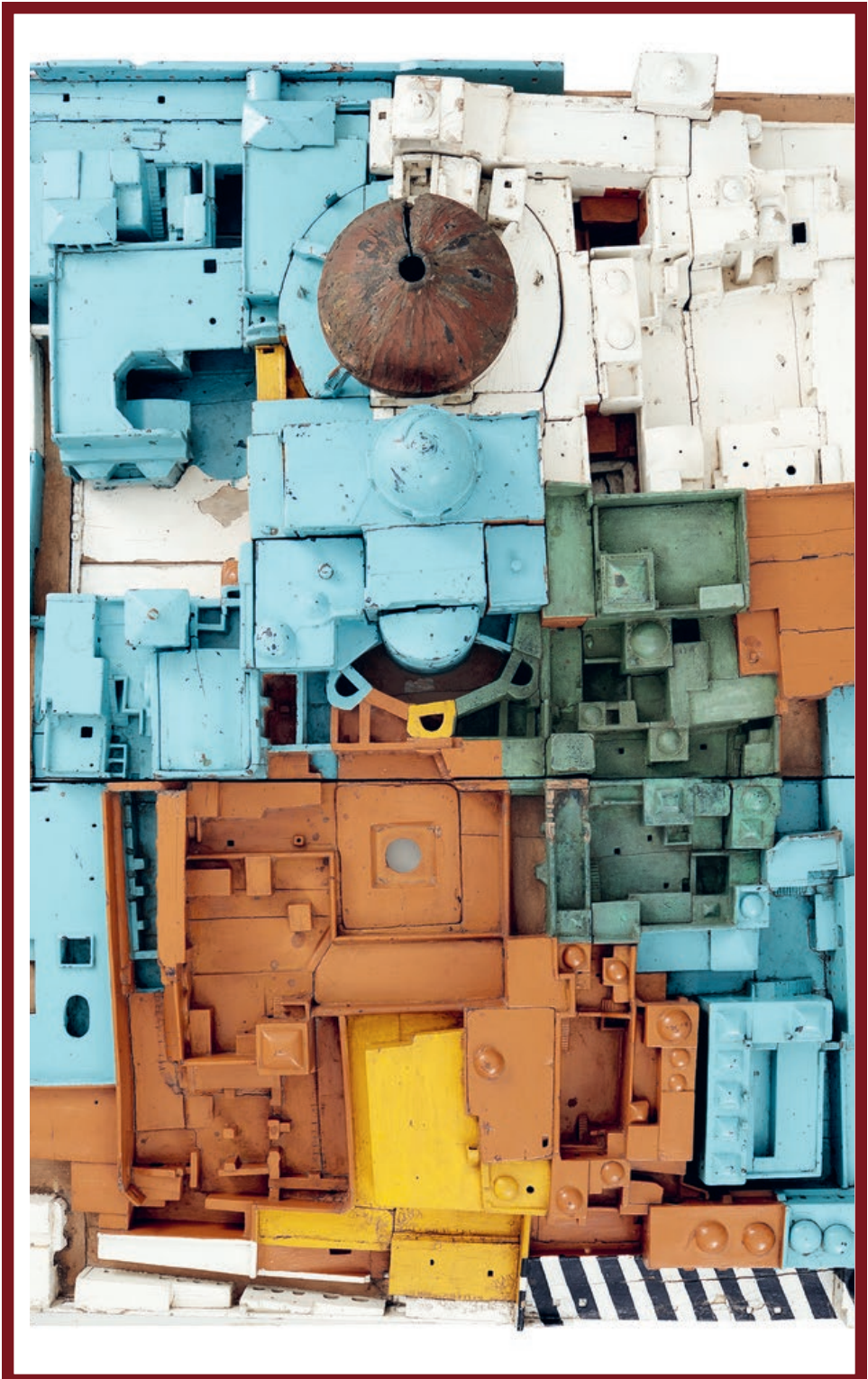
Figure: 9.26: Old City
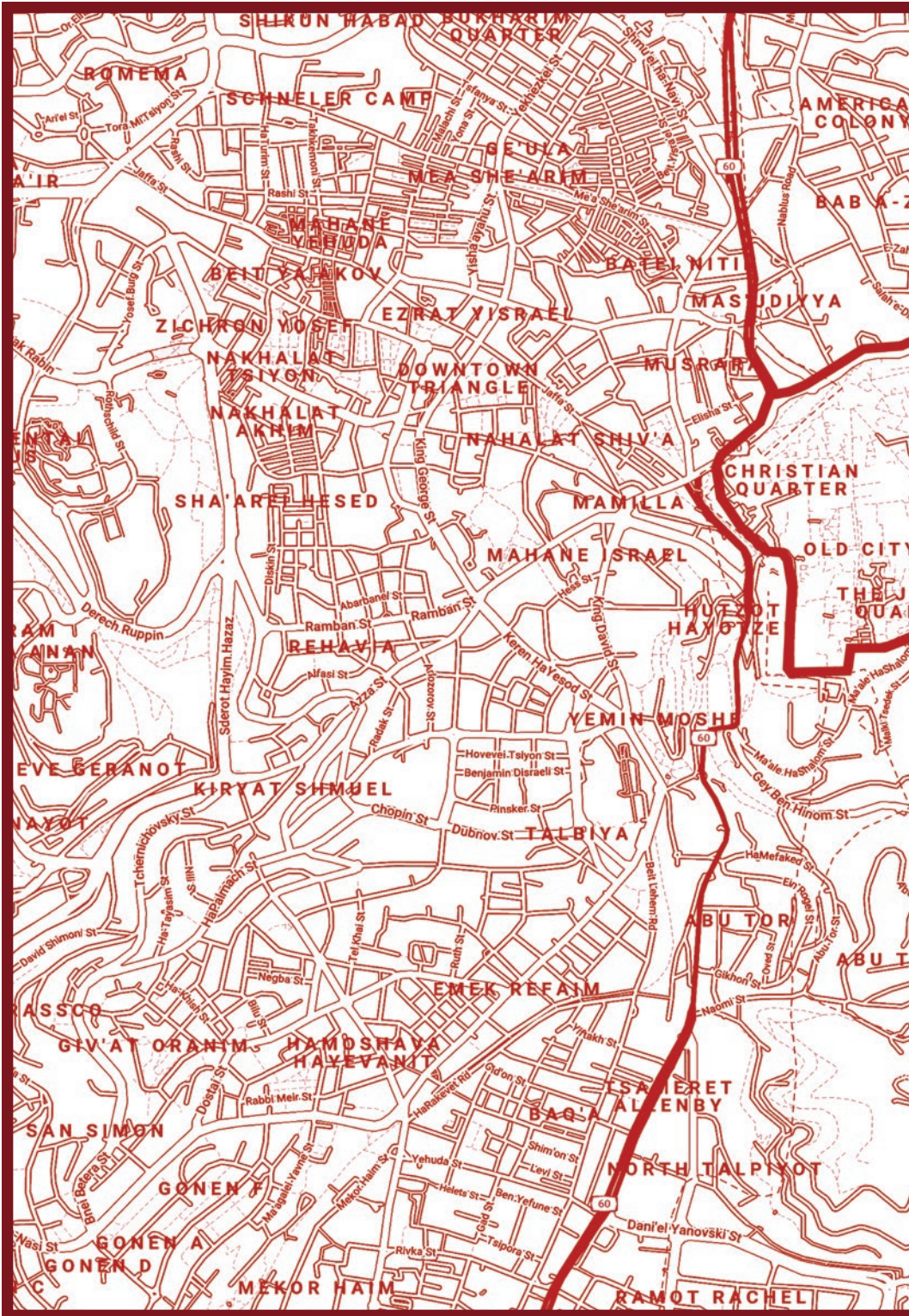
Figure 9.27: Old City Linework

WADI AL-JOZ

ZAHARA

AL-SAWANA

MUSLIM
QUARTER

Lion's Gate Street

JEWISH
QUARTER

AT-TUR

MOUNT
OF OLIVES

AL-SHAYKH

MA'ALE
HA-ZEITIM

WADI QADUM

RAS AL-AMUD

SILWAN

JABAL BATIN
ALHAWA

Abu Dis

AL-SAWAHIRA
ALGHARBIYYA

JABEL MUKABER

Derech.Har.HaTsofim.Tunnel

Zetim
Interchange

al-Za

Sheikh 'Anbar St.
Al-Hardub St.
Al-Jadid St.
El-Kila St.
Al-Hardub St.
E-Sheikh St.
E-Sheikh St.
E-Sheikh St.
El-Mansuriya St.
Khul'a el-Adawiya St.
Beit Phage St.
Derech E-Tur Shmuel Ben 'Adaya
Martin Buber St.
Binyamin Mazar St.
Mineret ha-Universita
Shomrei Ha
Al-Mutanabi St.
Al-Mukddasi St.
Bani Umaya St.
Ibn HaNadiv St.
Al-Afdal St.
Al-Antal St.
Derech HaShiloah
Derech HaShiloah
Ma'alot Ir David St.
Ma'alot Ir David St.
Abu Tor St.
Wadi Hilwa St.
Ma'alot HaSikvat

TOR

111

3D Print / Model Exploration

Through analysis of the Chicago O'hare International Airport and the Queen Aliyat International Airport, there were situations in which there were many obstacles that made it harder for the religious person to commit to their religious traditions. Setting aside the criticism of the multi faith spaces within these airports or lack of multi faith spaces, this sketch problem will focus on the atmospheric relation between the religious and the secular.

Starting this problem, a deconstruction techinque was implemented into analyzing religious architecture and airport typologies. Following that, literal configurations of architectural pieces integrated aspects from both and airport and a religious building.

This model consists of an airport terminal, that acts as the base shell. The next piece is the religious dome that acts as the connection between the lived world and the beyond. The final piece is a sculptural piece in the center of the chaos that represents gaps and voids, disconnect, amongst the religious and non-religious.

Secular / Sacred Relationship

This investigation began through a critical observation of the state that the secular and religious worlds are in. The morphing of the dome of religions with the shell of the secular, documents the consumption of one by the other. In this, exists an act of devouring through power, you can see this in the events depicting the disconnect between religion and the secular world. Here, in the act of devouring the dome, the secular shell disconnects us from connecting with the cosmic regions beyond us.

However, this is not solely an issue concerned with theoretical speculation or political agenda. The issue of multi faith spaces finds itself in search for religious experience. It is the search for the manifestation of the sacred in the secular. These peak experiences, defined by Abraham Maslow, are found in the world ontologically, but through actions. These actions, with respect to religion, are forms of worship.

This model is created with a few theoretical underpinnings provided by Eliade Mircea

a)A sacred place constitutes a break in the homogeneity of space
b)This break is symbolized by an opening by which passage from one cosmic region to another is made possible
c)Communication with heaven is expressed by one or another of certain images: pillar, ladder, dome
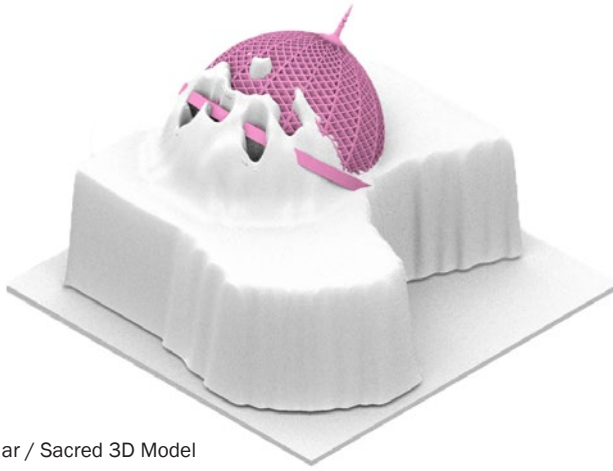
Figure: 9.28: Secular / Sacred 3D Model
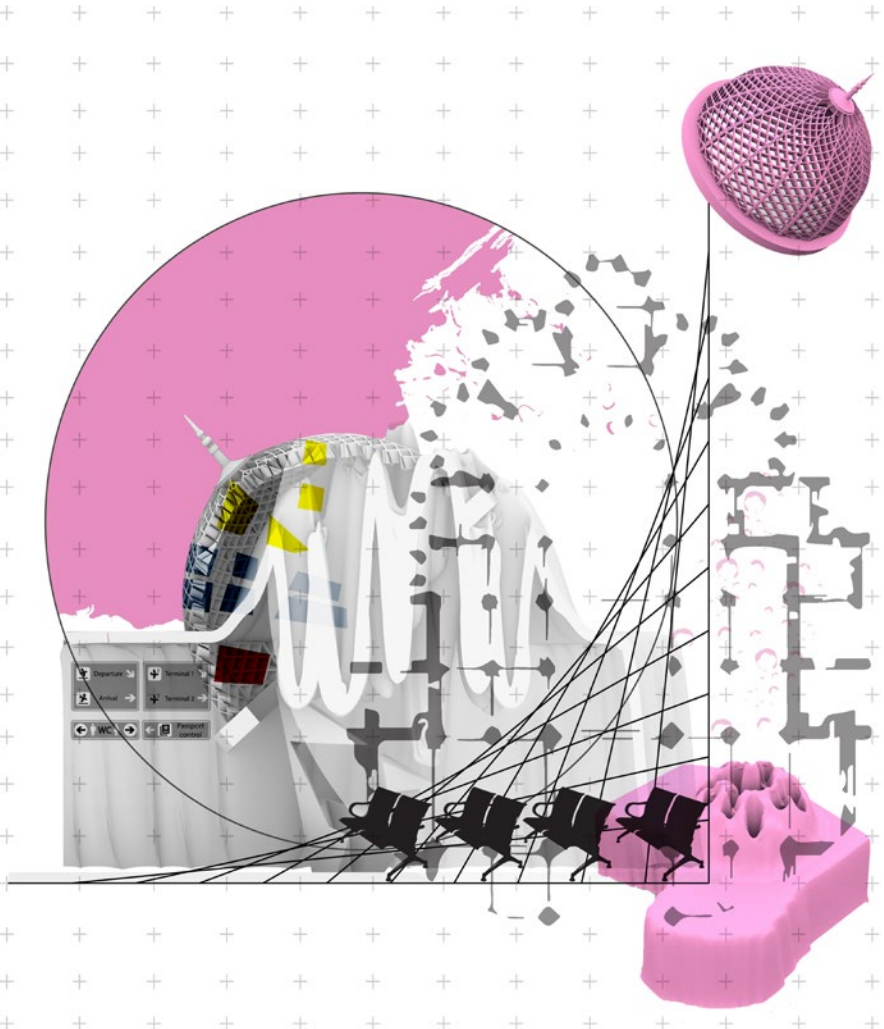
Figure: 9.29: Secular / Sacred Board

1.

2.

3.

4.

5.

6.
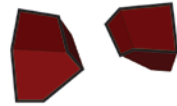
7.

8.

9.
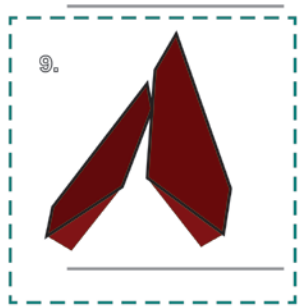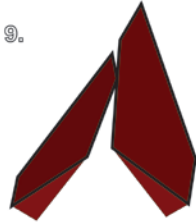
10.

11.

12.

13.
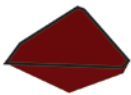
14.

15.

Figure 9.30: Form Exploration

Figure: 9.31: Worship Orientations

PILGRIMAGE - A1

A3

The architecture of places of worship leads the visitor on a pilgrimage from the secular world into the religious world.

The sacred space should be clearly defined and set apart from the everyday by an enclosure that denotes the space as consecrated ground.

A2

DEMARCATE THE PROFANE FROM THE SACRED

NICHOLAS ROBERTS Senior associate at Leo A Daly, leads the firm's Los Angeles office religious building group **K5**

INDIVI

NATURE - E1

E3

The architecture of multi faith spaces should develop a connection between the outside world and the built environment.

We should be cautious however, to not view nature as the all encompassing.

Avoid accidental Naturalism.

There should be a formidable and direct connection between the lived world and the beyond.

A4

THE DIVINE

Religion is, the feelings, acts, and experiences of individual men in their solitude so far as they apprehend themselves to stand in relation to whatever they may consider the divine

THE NATURAL **E4**

Religion is, a careful and scrupulous observation of the numinosum, that is, God, the Sacred, the Transcendent, or the Unconsciousness.

There are limits to what we can ever know. Similar to Einstein's theory of relativity, there are limits to how fast we can ever travel. We are limited by the speed of light. There are limits in Quantum Mechanics to how much we can ever know.

E5

CARL JUNG

Psychiatry, anthropology, archaeology, literature, philosophy, and religious studies.

JANNA LEVIN

Theoretical cosmologist

E2

DESIGN THE CONNECTION BETWEEN THE BUILT ENVIRONMENT AND THE BEYOND BY BRINGING INWARD NATURAL ELEMENTS AND EXTENDING THE PROGRAM OUTWARD.

WILLIAM JAMES **A5**

Psychology

PROCESSIO

THRESHOLD - B1

B3

FOLLOWING THE PILGRIMAGE, THE USE OF THRESHOLDS ALLOWS FOR THE VISITOR TO PASS THROUGH DEMARCATED LAYERS OF SPACE

ARTEFACTS - D1

D3

THE VISIBILITY OF LITURGICAL ELEMENTS CONFIRMS THE SANCTITY OF THE SPACE SO UTILIZE DESIGN ELEMENTS TO RESPECT RELIGIOUS ARTEFACTS

FOSTER SPATIAL JUSTICE BETWEEN SACRED ARTEFACTS NOT FOR CONTROLLED CLUTTER

G2

INTRODUCE MOVEMENT AND PROCESSION THROUGH THE SPACE

EXPERIENCE THE SACRED **B4**

For religious man, space is not homogeneous; he experiences interruptions, breaks in it; some parts of space are qualitatively different from others.

It is on these breaks, these thresholds, that sacrifices to the divinities are offered.

D2

DESIGN FOR RELIGIOUS ARTEFACTS WITH A DEGREE OF SPATIAL JUSTICE

SANCTUARY - F1

F3

THE INVITATION OF A PLACE TO STAY, A PLACE OF REFUGE, ALLOWS FOR THE VISITOR TO ESCAPE THE CHAOTIC NATURE OF THE SECULAR WORLD AND EXPERIENCE A MOMENT OF PAUSE AND REFLECTION.

SPIRITUALITY **D4**

...there are a lot of indirect pieces of evidence that one can piece together to construct a logical argument that believing makes a difference. That feeling of wonder and awe that one gets when one is in a spiritual place. That thrill of seeing a sunset.

ELIADE MIRCEA **B5**

Historian of religion, fiction writer, philosopher, interpreter of religious experience

ICON PATTERN WHICH PHYSICALLY REPRESENTS WHAT IT STAND FOR "RESEMBLANCE"

EXAMPLES:

ESTHER STERNBERG

Rheumatologist, researcher, and author

D5

B2

UTILIZE THRESHOLDS TO DIFFERENTIATE THE NON PLACE FROM THE PLACE

F2

DESIGN PLACES TO STAY SANCTUARIES

SYMBOL

SIGNS THAT ARE NOT WORDS EASILY REMOVABLE FROM ITS CONTEXT CLOSELY ASSOCIATED WITH LARGE SETS OF OTHER WORDS "OUTSIDE OF ITSELF"

EXAMPLES:

IDENTITY - C1

C2

COMMUNICATE THE MESSAGE OF WORSHIP THROUGH THE USE OF ICONS, SYMBOLS, AND INDICIES

C3

PLACES OF WORSHIP ARE CONSECRATED BY RITUAL, BY MARKING WITH A SIGN, AND BY THE PRESENCE OF SACRED OBJECTS. PLACES OF WORSHIP ARE DENOTED BY THE PRESENCE OF RELIGIOUS SYMBOLS ON THE INSIDE AND THE OUTSIDE OF THE SPACE.

IDENTIFIED **C4**

Signs can communicate by resembling what they represent, by implying what they represent, or through arbitrary representations that must be learned before we can understand their meaning.

GEOFFREY BROADBENT

C5

Architect, prolific author in architectural theory

INDEX

TYPICALLY DEFINED BY SENSORY FEATURES: VISIBLE, AUDIBLE, SMELLABLE, OR MORE, THAT INDICATES THE OBJECT ITSELF "MEANING IS CARRIED WITHIN" EXAMPLE: FACIAL EXPRESSIONS IMPLY EMOTIONS FELT BY THE PERSON DISPLAYING THEM

Figure 9.32: Optimists' Manifesto

DUATION - J1

SCALE - K1

K3
THE SCALE OF RELIGIOUS ARCHITECTURAL BUILDING ELEMENTS THAT RELATE TO THE HUMAN RELIGIOUS EXPERIENCE DIFFERENTIATES THE SECULAR BUILDING TYPOLOGY FROM THE SACRED BUILDING TYPOLOGY.

J2
FOCUS ON THE DETAILS
THE INDIVIDUALS ATTENDING THE SPACE WOULD REQUIRE FOR INDIVIDUAL WORSHIP

J3
THE ARCHITECTURE OF MULTI FAITH SPACES WITHIN THE NON PLACE CONTEXT WORKS BEST FOR THE BUSY TRAVELER THAT SEEKS A MOMENT OF PEACE AND QUIET. IT IS DESIGNED FOR INDIVIDUAL WORSHIP WHILE STILL ALLOWING FOR THE GATHERING OF THE COMMUNITY

SOUND
THE REVERBERANT SOUNDS THAT ECHO WITHIN THE PROPORTIONS AND MATERIALS OF RELIGIOUS SPACES SETS THEM APART FROM THE PROFANE. THE SOUND QUALITY DIFFERENTIATION BETWEEN THE CHAOTIC PROGRAM OF THE SECULAR TO AND THE QUIET OF THE RELIGIOUS SPACE SIGNIFIES THE SACRED.

TOUCH
THE EXPERIENCE OF TOUCHING SOMETHING IDENTIFIES A SACRED SPACE. THE FEELING TOUCH EVOKES MEMORIAL AND SENSORIAL EXPERIENCES. THE CHANGE IN TEMPERATURE FROM THE OUTSIDE TO THE INSIDE OF A RELIGIOUS BUILDING ALSO ASSISTS IN DENOTING SACRED SPACE

SMELL
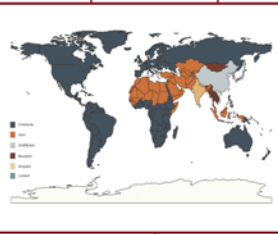WITHIN THE ROMAN CATHOLIC AND BUDDHIST TRADITIONS AS YOU TRANSCEND TO THE DEITY, THE USE OF INCENSE IS USED EXTENSIVELY. IN OTHER CASES SUCH AS IN SHINTOISM, THE USE OF SCENTED TREES CONNECT THE VISITOR TO MEMORY.

ABRAHAM MASLOW J5
Psychologist, created Maslow's hierarchy of needs, a theory of self-actualization

THROUGH THE SPACE J4
The process individuation was central to Jung's psychology. In the first half of life, the individual attempts to establish themselves in society (the period of the EGO). The EGO relinquishes the seat of power and the second half of life begins. The discovery of the self begins with this process of individuation. This then leads naturally to Jung's attitude to the notion of God.

G3
THE ARCHITECTURE OF WORSHIP SPACE INVITES A MOVEMENT WITHIN THE CIRCULATION THAT ALLOWS THE VISITOR TO PROCEED FORWARD UNTIL THEY REACH THEIR POINT OF WORSHIP

H3
THE ARCHITECTURE OF MULTI FAITH SPACES SHOULD NOT AVOID ANY STYLE OF ONE RELIGION

IF WE DO, WE WILL FALL INTO A PARADOX, WE CANNOT DESIGN A RELIGIOUS SPACE
IF WE MUST AVOID EVERY KNOWN WAY
OF CREATING THEM

SHOULD WE PURGE CERTAIN COLOR PALETTES? SHOULD WE PURGE ARCHITECTURAL FORMS ASSOCIATED WITH RELIGION? SHOULD WE PURGE SYBMOLISM AND ICONOGRAPHY ASSOCIATED WITH RELIGION?

N - G1

ROUGH THE SPACE G4
eligion is a system doctrine and ritual ich attempts to ake a prophet's ginal revelation ailable to the asses

CARL JUNG G5
Psychiatry, anthropology, archaeology, literature, philosophy, and religious studies.

K2
DESIGN WITH THE RELIGIOUS KNOWLEDGE OF THE SENSORIAL EXPERIENCES CRUCIAL TO PEOPLE OF FAITH

DIMENSIONS OF WORSHIP K4

H2
DESIGN WITH AWARENESS OF ANTHROPOLOGICAL DIFFERENCES AND CULTURAL VALUES PEOPLE OF RELIGION ASSOCIATE WITH

FORM - I1

I2
UTILIZE DESIGN STYLES TO EXPRESS FORMAL APPROACH WITHIN THE INTERIOR AND EXTERIOR OF THE MULTI FAITH SPACE

The greatest priveledge possessed by man is to be allowed, while on earth, to contribute to the glory of God.

I3
ABSTRACT GEOMETRY CIRCUMSCRIBED FORMS AND PERCEIVED IMPURITY COULD PROVE MORE SUCCESSFUL. TO WHAT DEGREE SHOULD BE ALLOW REPRESENTATIONAL ART OR RESTRICT ORNAMENTATION TO FORM

CULTURE - H1

ANITA BARROWS
Poet and clinical psychologist, editor, and author

I5

ELIADE MIRCEA H5
Historian of religion, fiction writer, philosopher, interpreter of religious experience

EXPERIENCE THE SACRED H4
An irreducible category of human experience; religion couldn't be reduced to the kinds of factors studied by, only sociology or biology.

To understand religion, we have to study it as a discrete thing.

Religion is at bottom a matter of experiencing the sacred, which is essentially synonymous with the divine or numinous.

MALLEABILITY I4
All the talk about "this will be good for your soul," feels like absolute rubbish when you're in the midst of the wretchedness of depression. But in a way, it almost feels physiological. If the soul were a material, depression works on it like you would a piece of clay.

SIGMUND FREUD F5
Neurologist and the founder of psychoanalysis

F4

SACROSANCTITY
Religious belief is an illusion rooted in the longing for the father, that is, the desire to have a loving, protective father even in adulthood and projected onto a divine being.
SANCTUARY
SERENITY
TRANQUILITY
REFUGE

Program Diagram

Washing Facility: grouped with restrooms, washing facility should provide the necessary tools to perform ritualistic washing for religious believers

Educational Space: an observational programmatic space allowing for debate and discussion between religious believers. Allows for observation of worship methods between religions.

Outdoor Space: Outdoor reflection space for religious and non-religious believers. Provides direct connection between the world around the user and the world beyond their reach

Artefact Space: Library of artefacts, religious tects, and religious items needed for worship for religions

Communal Space: This space is meant for the religious and non-religious user or visitor. Serves as a place within the non-place environment surrounding the multi-faith space. serves as a reflective space

Worship Space: Immanent space should have more organic materials to represent the natural living world. Transcendent space should have more grounded materials to allow the focus to fall onto the beyond.

ARTEFACT SPACE

CIRCULATION

THRESHOLD

WASHING FACILITY

COMMUNAL SPACE

EDUCATIONAL SPACE

WORSHIP SPACE

OUTDOOR SPACE

WORSHIP SPACE

Figure: 9.33: Program Diagram

AIRPORTS

10

"Indeed, from the late 1950s and the successful introduction of jet passenger aircraft, airports have become places of ritualistic transposition across geophysical, no less than ethno-cultural boundaries, despite the capitalist-consumerist trappings of mass tourism and economic migration."

-Rhodri Liscombe, Airport Design

ATL **103**	**ORD** **79**
PEK **95**	**LHR** **78**
DXB **88**	**HKG** **72**
HND **85**	**PVG** **70**
LAX **84**	**CDG** **69**

ATL - Atlanta, USA
PEK - Beijing, CN
DXB - Dubai, AE
HND - Tokyo, JP
LAX - Los Angeles, USA
ORD - Chicago, USA
LHR - London, GB
HKG - Hong Kong, HK
PVG - Shanghai, CN
CDG - Paris, FR

Figure: 10.1: Average Airport Passengers Served per year(millions)

AMS 68   DEL 63

DFW 67   CGK 63

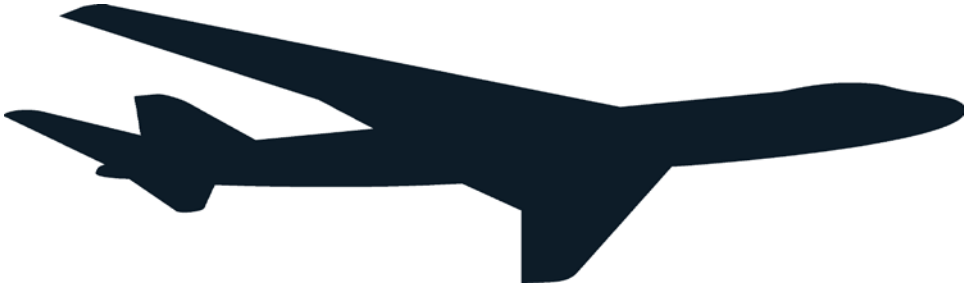CAN 65   SIN 62

FRA 64   ICN 62

AMS - Amsterdam, NL
DFW-Dallas/Fortworth, USA
CAN - Guangzhou, CN
FRA - Frankfurt, DE
IST - Istanbul, TR
DEL - New Delhi, IN
CGK - Jakarta, IN
SIN - Singapore, SG
ICN - Incheon, KR
DEN - Denver, USA

IST 64   DEN 61

8.8 BILLION PASSENGERS IN 2018 ALONE

$ 151.8 BILLION IN REVENUE GLOBALLY

Figure: 10.2: Annual Passengers Served

Airport Typology

Author Tom Wilkinson, wrote in his article analyzing the airport building typology that,

"Once glamorous gateways to freedom, airports have become zones of consumerist tedium and state terror - but the emotional intensity of the departure endures."[1]

Wilkinson acknowledges the sensorial explosion human beings' experince with the introduction of flight. Wilkinson seems to agree with Marc Auge's focus on the non-place. He affirms the idea that the airport is in fact the non-place, a liminal zone stuck in a language of ethnography.

In essence, the airport is a typology that has inherent contradictions in its purpose. The importance of these elements fluctuate with the progressive changes in society.

The **first** being the airside facilities for the airplanes.

The **second** being the lanside facilities for the passengers.

The **third** being the interface between the two.

Airports, are a new way of life. A building typology that has a global context. A typology that will adapt to the progressive techonlogies time has to offer.

Moving forward, assuming our roles as designers, every programmatic element of the airport must be properly manifested, especially the Sacred Multi-Faith spaces.

---

1 Wilkinson, Tom. "Typology: Airport." Architectural Review, 2017, www.architectural-review.com/essays/typology-airport/10018340.article. Accessed 29 Nov. 2019.

<10 FLIGHT DESTINATIONS

USA
Canada
Mexico
Jamaica
Dominican Republic

RELIGIONS

Christianity / Islam / Buddhism
Sikhsm / Judaism / Rastafarianism
Bahai / Santeria

BUF

5

Buffalo Niagara International

Multi Faith Spaces must develop connections between the architectural and the natural world

Introduce communal area at central location post security checkpoints that allow for:

Meet & Greet
Communal Post Security Lobby
Information desk + Kiosk
Core Multi Faith Space

Multi Faith Space pockets

Smaller pockets of worship space within near proximity to cluster of airline gates

5 Retail
13 Services
12 Food Vendors
26 Gates

0 Multi Faith Space

Demarcate:
Sacred from the Profane

Move airline / programming to the left or to the right to provide breathing room from MFS

Multi Faith Space pockets

Smaller pockets of worship space within near proximity to clusters of airline gates

Retail Hotspot

Security

	Arrivals	Departures	Total
Airlines	113,286	61,341	174,627
Airport Operations	6,960	3,923	10,883
Circulation	96,930	99,093	196,023
Public Restrooms	1,493	9,226	10,719
Mechanical	19,126	7,760	26,886
TSA	9,437	1,339	10,776
FIS	18,474	6,867	25,341
Concession/Retail	4,655	32,838	37,493
Common Use	14,611	7,496	22,087
Vacant	5,841	7,548	27,496
TOTAL	224,833	237,423	462,256

SCALE: 1/64" = 1'

SVX
6.1

>100 FLIGHT DESTINATIONS
UAE
China
Japan
Czech Republic
Germany
France
Italy
Egypt
Singapore
Vietnam

RELIGIONS
Christianity / Islam / Buddhism
Chinese Folk Religion / Shinto / Judaism
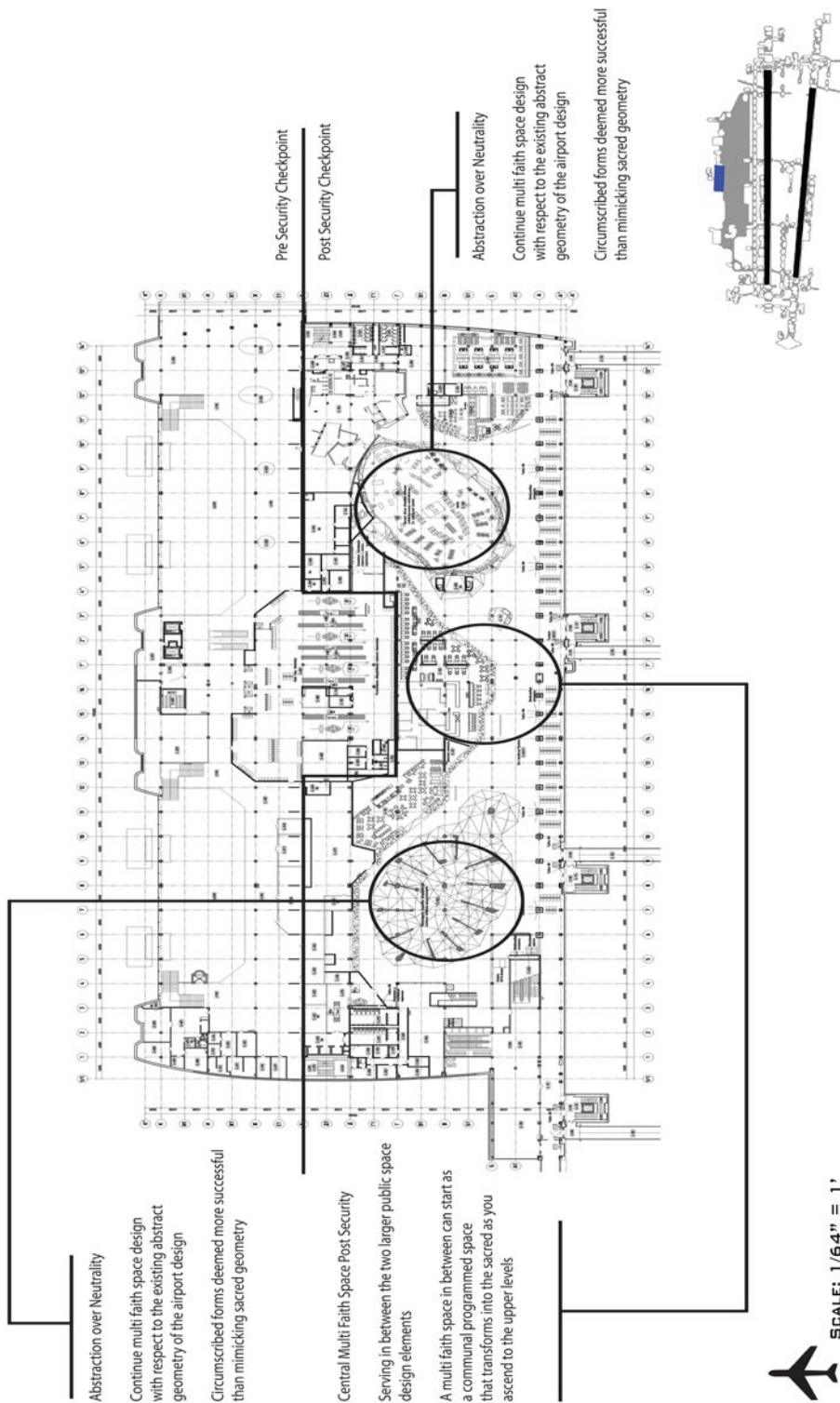
Koltsovo International Airport

Pre Security Checkpoint

Post Security Checkpoint

Abstraction over Neutrality

Continue multi faith space design with respect to the existing abstract geometry of the airport design

Circumscribed forms deemed more successful than mimicking sacred geometry

Abstraction over Neutrality

Continue multi faith space design with respect to the existing abstract geometry of the airport design

Circumscribed forms deemed more successful than mimicking sacred geometry

Central Multi Faith Space Post Security

Serving in between the two larger public space design elements

A multi faith space in between can start as a communal programmed space that transforms into the sacred as you ascend to the upper levels

SCALE: 1/64" = 1'

Figure: 10.4: Koltsovo International Analysis

129

BKK

63.4

+300 FLIGHT DESTINATIONS

China
Singapore
South Korea
Indonesia
Cambodia
United Kingdom
Germany
Dubai
Australia
France
India
Japan

RELIGIONS

Christianity / Islam / Buddhism / Sikhsm
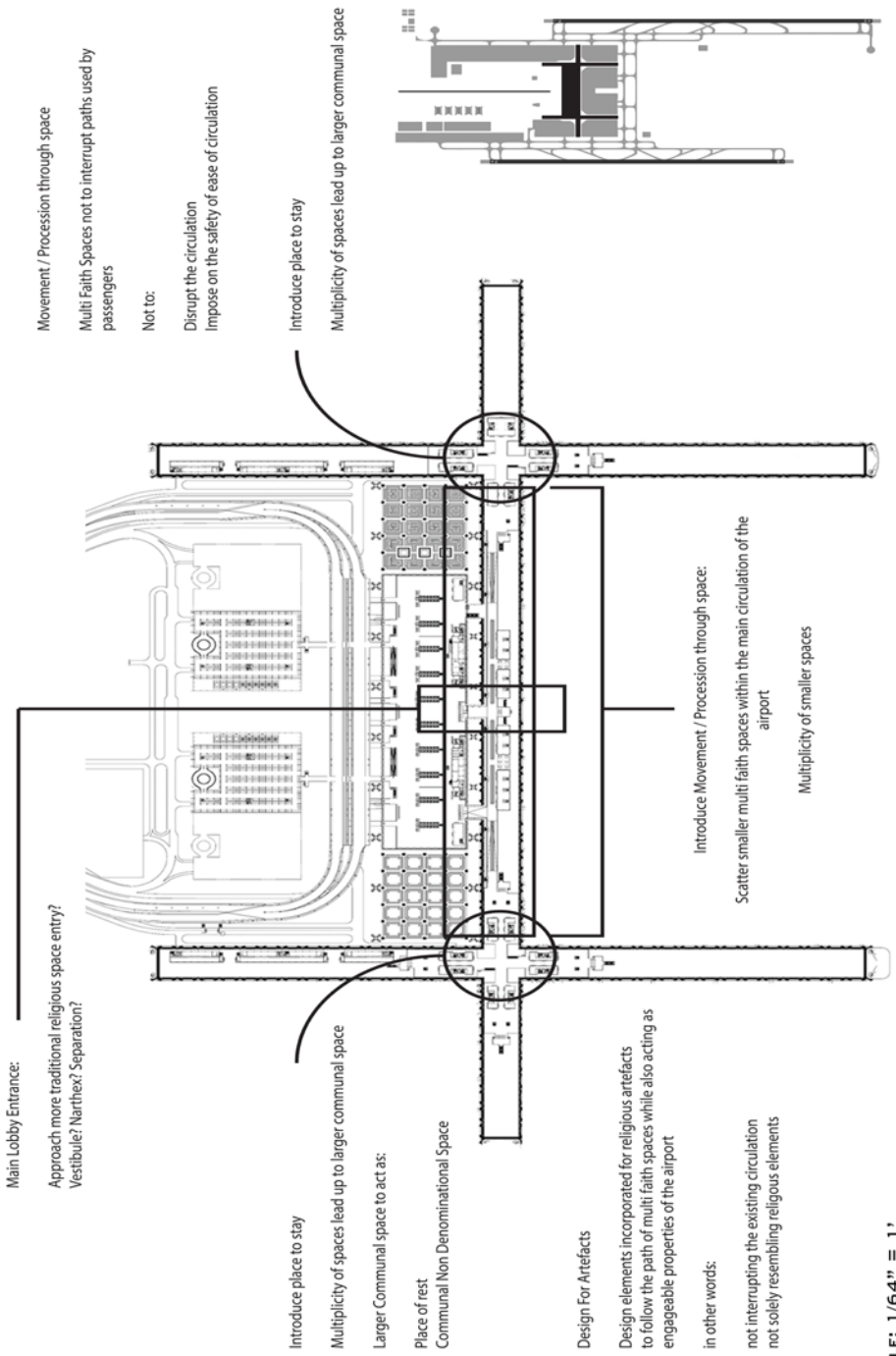Judaism / Bahai / Hinduism / Jainism

Suvharnabhumi International Airport

Main Lobby Entrance:

Approach more traditional religious space entry?
Vestibule? Narthex? Separation?

Introduce place to stay

Multiplicity of spaces lead up to larger communal space

Larger Communal space to act as:

Place of rest
Communal Non Denominational Space

Design For Artefacts

Design elements incorporated for religious artefacts
to follow the path of multi faith spaces while also acting as
engageable properties of the airport

in other words:

not interrupting the existing circulation
not solely resembling religous elements

Movement / Procession through space:

Multi Faith Spaces not to interrupt paths used by
passengers

Not to:

Disrupt the circulation
Impose on the safety of esse of circulation

Introduce place to stay

Multiplicity of spaces lead up to larger communal space

Introduce Movement / Procession through space:

Scatter smaller multi faith spaces within the main circulation of the
airport

Multiplicity of smaller spaces

SCALE: 1/64" = 1'

SITE

11

Detroit Metropolitan Airport

The Detroit Metropolitan Airport is a perfect example of an organically grown site. Unlike, many built from the ground up projects, the DTW site has a long history of different visions that have been attempted to become unified with the next successor within the administration.

The groundbreaking for the DTW site occured in 1929, opened shortly a year later, the site was taken over by the U.S Military to serve as a staging base for transport of military equipment to Europe. The airport was renamed to Romulus Army Air Field.[1]

After being released approzimately 10 years later, the airport was renamed to Detroit-Wayne Major Airport and expanded to four square miles. The airport found new and improved technological updates as time progressed.

The current conditions of the airport consists of 4,850 acres of land and is still located in Romulus, Michigan. It is currently Michigan's busiest airport and is considered one of the largest airline hubs in the United States.[2]

The airport has four main runways that consist of two cross wind runways. Crosswind runways simply allow for the prevailing winds to blow perpendicualr to the runway center line, allowing for a crosswind landing maneuver.

The busiest domestic routes consist of Georgia, Florida, Nevada, New York, Illinois, and more.[3]

The busiest international routes consist of the Netherlands, France, Germany, Canada, Mexico, South Korea, and more.[1]

1 "Welcome to Wayne County Airport Authority | Wayne County Airport Authority." Www.Metroairport.Com, www.metroairport.com/. Accessed 11 Apr. 2020.

2 "AIRPORT MASTER RECORD" (PDF). Retrieved January 20, 2020.

3 "Detroit, MI: Detroit Metro Wayne County (DTW)". Bureau of Transportation Statistics.

1 "BTS Air Carriers: T-100 International Market (All Carriers)". Bureau of Transportation Statistics. Archived from the original on June 15, 2018. Retrieved June 16, 2016.

Figure 11.1: Women Airforce Service Pilots

Figure 11.4: Groundbreaking 1929

Figure 11.2: North Terminal1975

Figure 11.3: Renamed as Detroit-Wayne Airport

Figure 11.5: Airport Expansion 1974

Figure 11.6: Detroit Metropolitan Airport in 1966
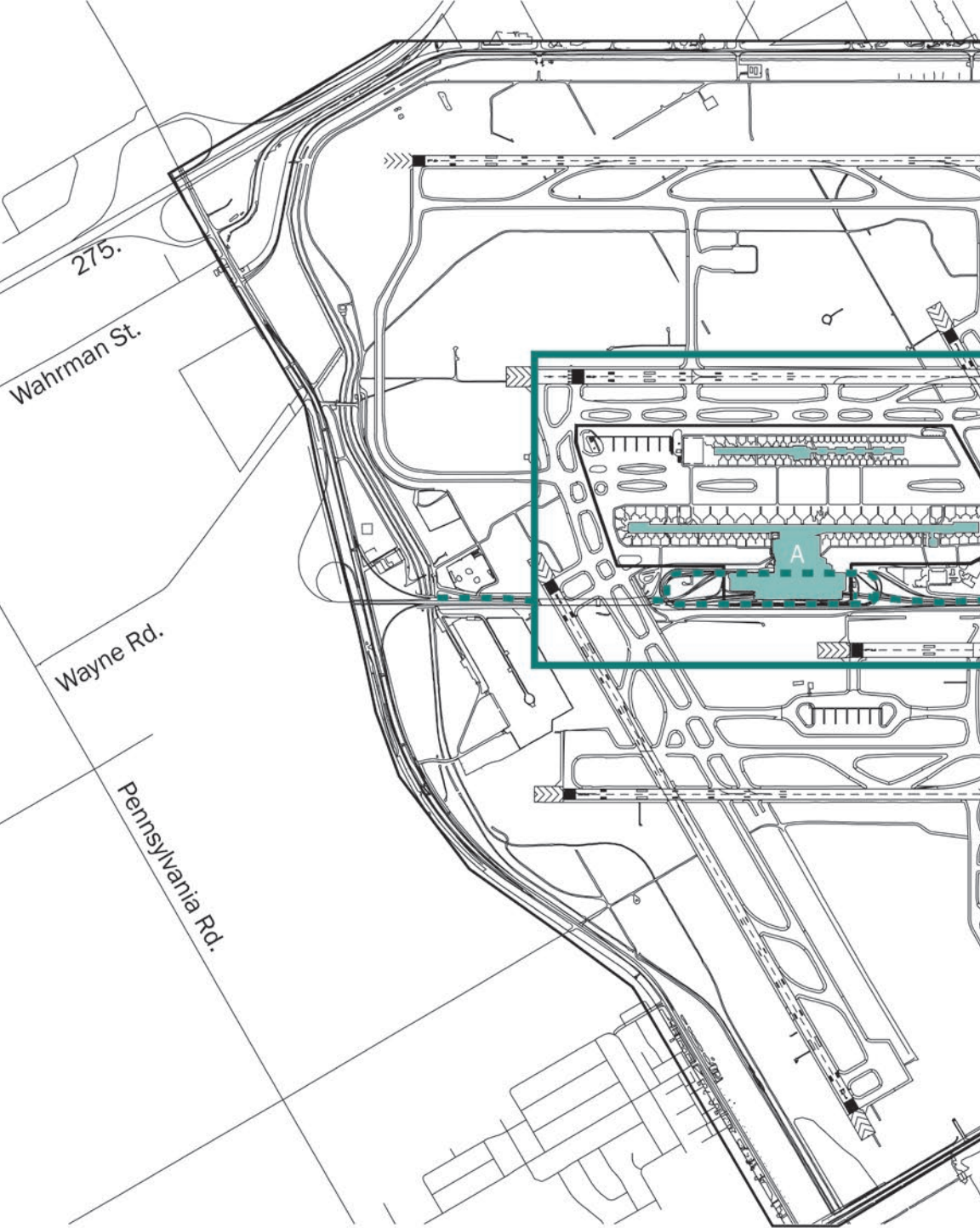
Figure 11.7: DTW Site Map

Merriman Rd.

Nick Rd.

94

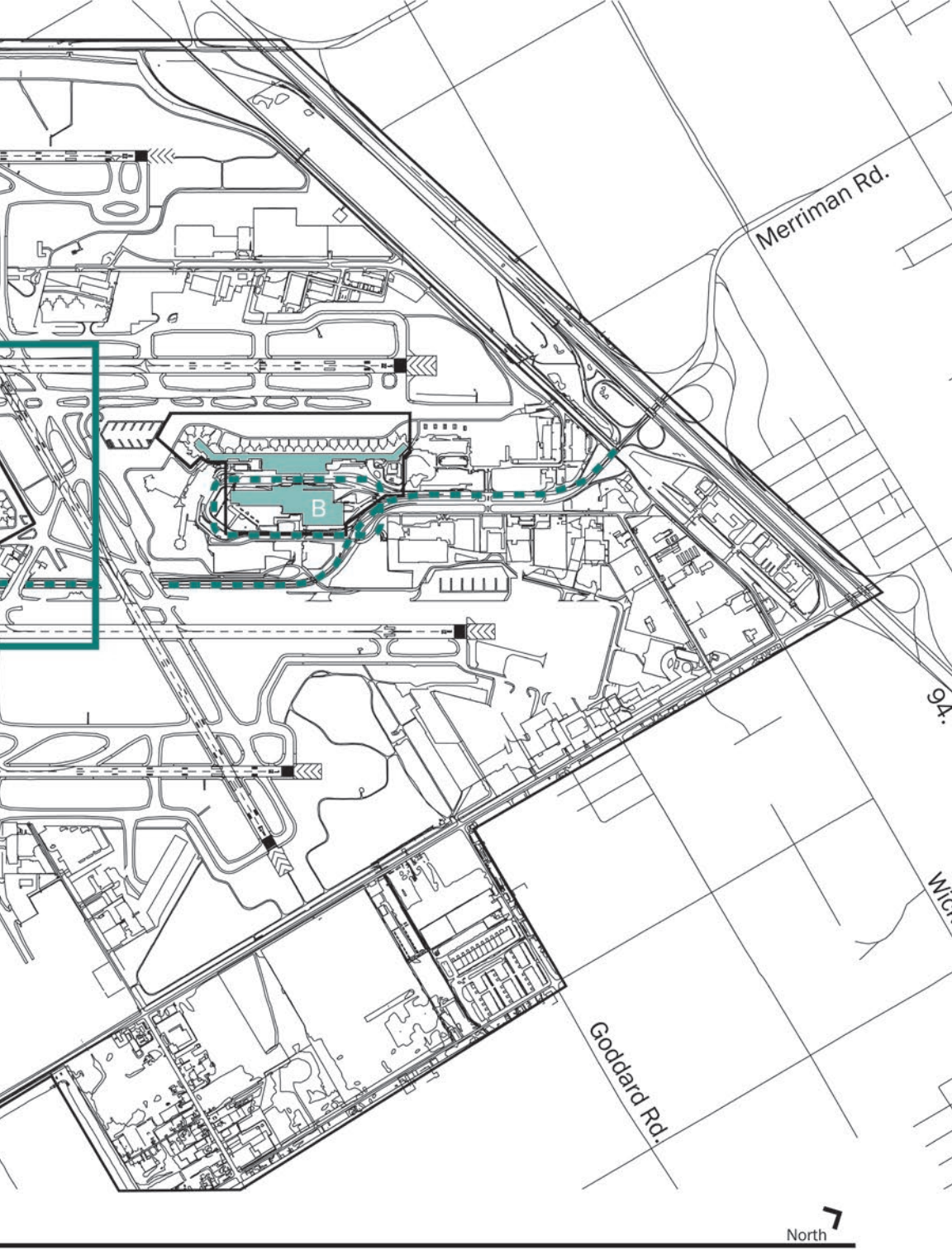Goddard Rd.

B

Wahrman St.

275.

Wayne Rd.

Pennsylvania Rd.

A

Existing Conditions
Detroit Metropolitan Wayne County Airport
Airport Master Plan
Figure 11.8: DTW Existing Conditions

A McNamara Terminal

B North Terminal

Merriman Rd.

94.

Goddard Rd.

North

Scope of Work

Driving Path

0   1000'   2000'   5000'

DESIGN

12

"Detroit Metropolitan airport is one of the world's leading air transportation hubs with more than 1,100 flights per day to and from four continents."

-metroairport.com

Detroit Metropolitan Airport Existing Conditions

To the right we see existing conditions of the Detroit Metropolitan Airport. The main components to note are, the design proposal moving forward, along with all multi-faith spaces, is located or should be located post security checkpoint.

As users enter the airport, once passing secuirty, they are immediately met with a left and right bank consisting of concessions, airport support, airline support, and spaces designated as miscellaneous.

Once they pass the main lobby rotunda, they are able to either enter the people mover to reach the far right or far left of the terminal, or they can continue forward to the underground tunnel leading them to concourse b and concourse c located Northwest of the terminal.

Visiting the site, within the duration of this thesis, key elements were noted upon observations of the space that were derived through a phenomenological approach. Utilizing Sam Mallin's body hermeneutics, the main lobby rotunda was looked at in terms of its perception, social affectivity, and its motility. Key questions were attempted to be answered through interviews of users and visitors of the space.

These questions pertained to the main lobby rotunda firstly, and to the multi-faith space, secondly.

The questions include;

What senses are stimulated through the experience of the space?

How does the space impact the sensorial responses and evoke motivation for worship?

What movement or idleness do the spaces incite?

The multi-faith space, "reflective space", within the airport is currently located within the third level of the airport's main lobby rotunda. Any user that hopes to come into contact with it, to worship, or reflect, must take a corridor, that leads to an elevator, which takes you up to the space.

As you walk into the space, you are met with a lack of designed space. The existing conditions include; no bookshelf for religious artefacts, generic chairs, religious texts thrown onto chairs, religious pamphlets crumpled and thrown about. It does not take a religious believer to know that this space, in its current state holds no manifestation of the Sacred. It is a mockery of the Sacred.
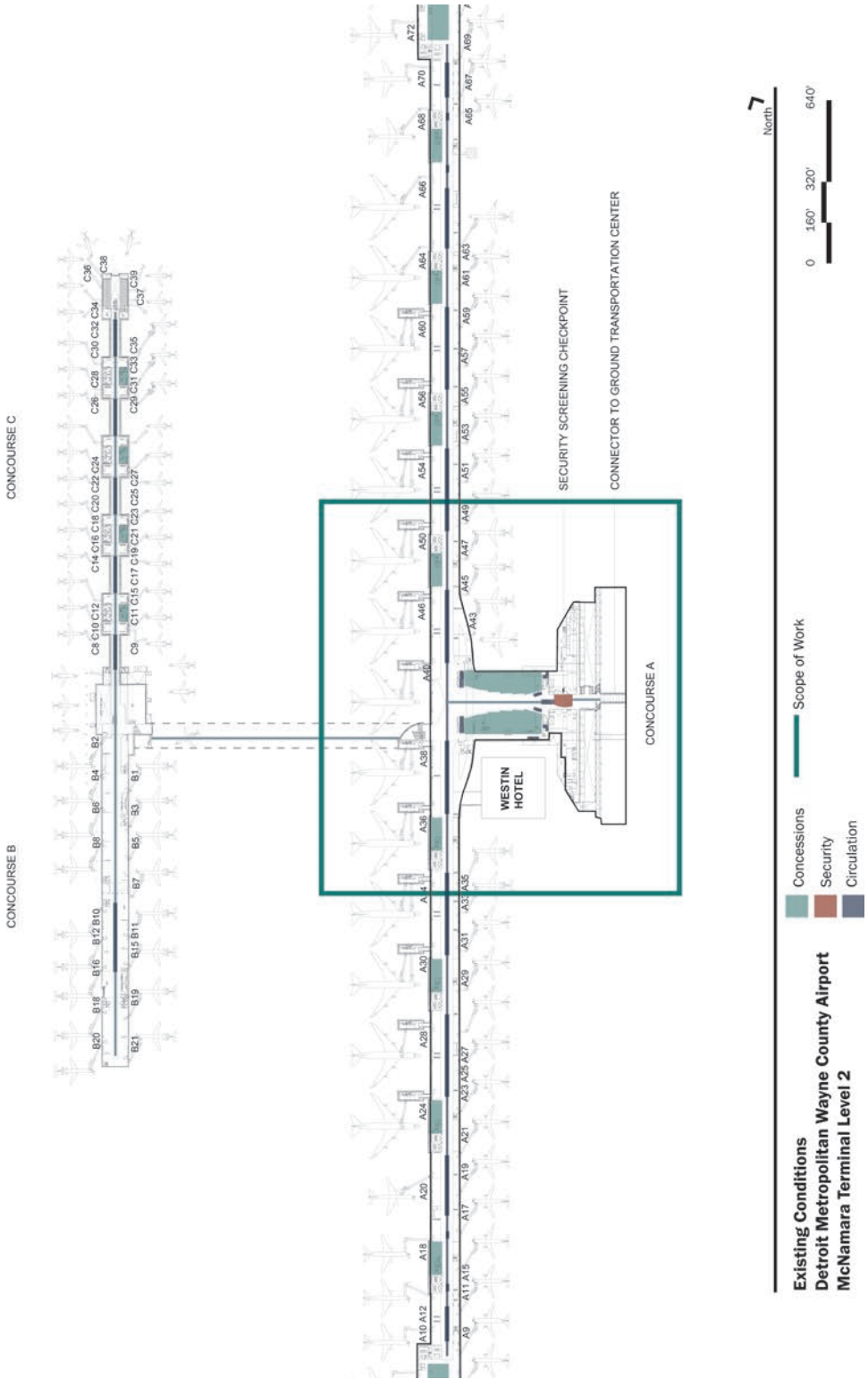
CONCOURSE C

CONCOURSE B

C8 C10 C12

C14 C16 C18 C20 C22 C24

C26 C28 C30 C32 C34

C36
C38

C9
C11 C15 C17 C19 C21 C23 C25 C27
C29 C31 C33 C35
C37 C39

B2
B4 B6
B8

B3
B5
B7

B1

B12 B10

B16
B19

B15 B11

B18

B20

B21

A72
A70
A68
A66
A64
A60
A56
A54
A50
A46
A40
A38
A36
A44
A30
A28
A24
A20
A18

A69
A67
A65
A63 A61 A59 A57 A55 A53 A51 A49 A47 A45 A43
A35 A33 A31 A29 A25 A27 A23 A21 A19 A17 A15 A11 A12 A9
A10 A12

SECURITY SCREENING CHECKPOINT

CONNECTOR TO GROUND TRANSPORTATION CENTER

CONCOURSE A

WESTIN HOTEL

North

0   160'   320'   640'

Concessions — Scope of Work

Security

Circulation

Existing Conditions
Detroit Metropolitan Wayne County Airport
McNamara Terminal Level 2

Figure 12.1: Existing Conditions McNamara Terminal

Figure 12.2: Main Lobby Concept Proposal

Detroit Metropolitan Airport Retrofit Proposal

When approaching the Detroit Metropolitan Airport renovation / retro fit proposal, the first method of analysis utilized is the reversal of heicharchies theory (see page 66).

The existing condition of the main lobby rotunda was primarily concessions, and now it is primarily Sacred space. The analysis after this shows that once removing ourself from a grip of brand consumerism, we are able to revert back to our traditions we have assumed from our ancestors.

The reversal of heicharchies theory allowed the entire priveldge given to the secular spaces, to be given to the Sacred.

Following this, there were discrepancies found in which the "in between" concept of deconstruction theory (see page 66) was utilized to solve these discrepancies through
negation and compromise. Spaces required to keep the airport functioning as an airport were placed in place of other multi-faith space elements as they were moved elsewhere.

In planting the multi-faith space within these existing boundaries, it indeed seemed very difficult to create one space that allowed for the worship of all believers. The decision was then made, post philosophical, psychological, and phenomenological debates with theologians, etc, to split the multi-faith space down the middle, into the immanent and the transcendent.

It only seemed logical, to divide the space into two since the religions themselve categorize within the two archetypes.

After doing this, the religions were able to fall into their rightful place and once again through negation and compromise, they were able to co-exist within one another.

This serves as an example of understanding. It is acceptable that the religions do not all coincide within one another. It provides room for them to be able to associate with their religions, something they were deprived of in the previously existing "reflective space."
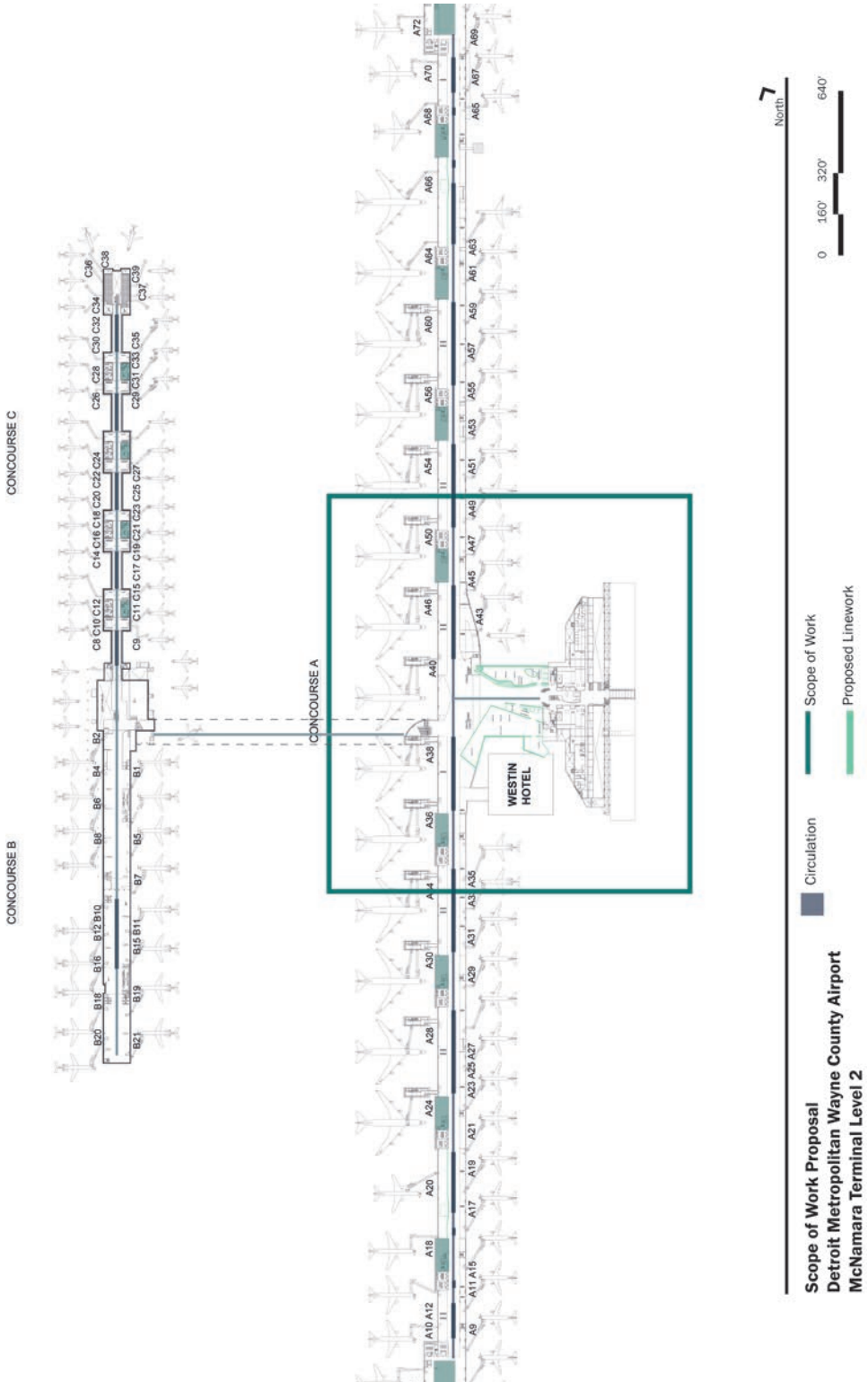
Figure 12.3: McNamara Terminal Concept Proposal

Scope of Work Proposal
Detroit Metropolitan Wayne County Airport
McNamara Terminal Level 2

Circulation

Scope of Work

Proposed Linework

North

0   160'   320'   640'

Detroit Metropolitan Airport Retrofit Proposal Enlarged Floor Plan

In looking at the floor plan closely, take note that the multi-faith spaces do not exceed the existing lines the concessions previously were located in, this is simply to not interrupt the existing circulation as it is crucial to keep the circulation as functional as possible.

It is also necessary to understand the relationship between the two and their surrounding. In designing a multi-faith space, if met with the difficulty of satisfying the needs of the religions that use the space, it is okay to split the spaces into the immanent and transcendent archetypes. However, if done, make sure to have some connection between the spaces. It could be through the use of similar materials or symbols that one can notice within both spaces and understand that both spaces manifest religious Sacridity.

In this floor plan, you can also note the transcendent and immanent multi-faith space spilling out into the larger part of the terminal, it is crucial to, when utilizing the reversal of heiarchies theory, to make sure the priveledge falls into all categories. And within this move, the display or advertisement of the space falls into the main circulating program.

Multi-Faith Space Accessories

Looking closely the images within the next two pages (see fig. 6.6, 6.7, and 6.8), there needs to be an understanding of who uses what space. Within some religions, such as Christianity and Islam, the sense of communal worship is crucial to the faith.

Other needs that need to be met consist of washing facilities that allow for ritualistic washing procedures as well.

This being the case within the transcendental multi-faith space, as well as the immanent multi-faith space, there are possiblities of different arrangements within the worship space to allow for communal vs. individual worship.
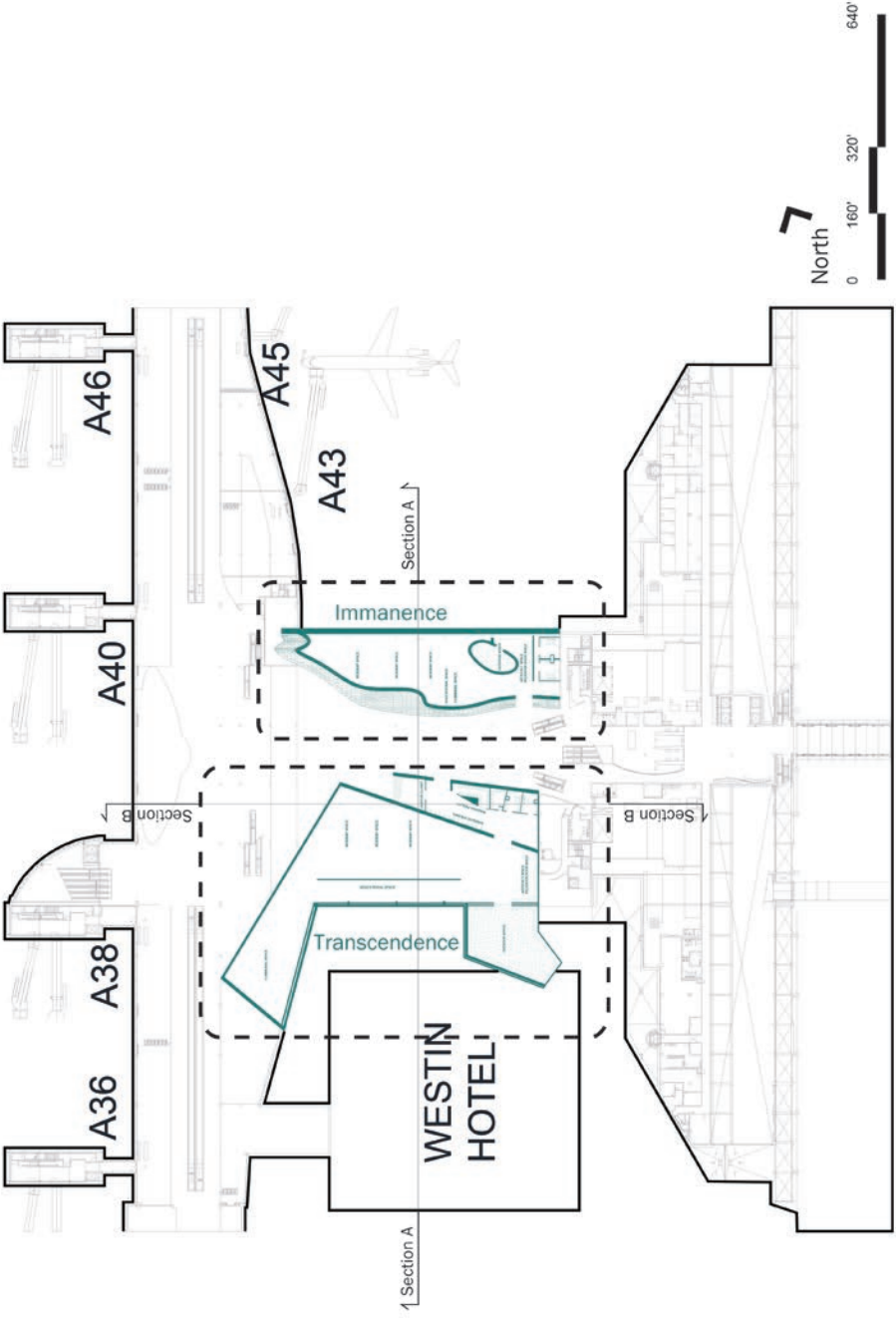
Figure 12.4: Main Lobby Proposal Enlarged Plan
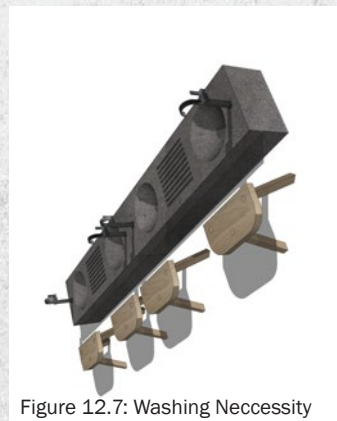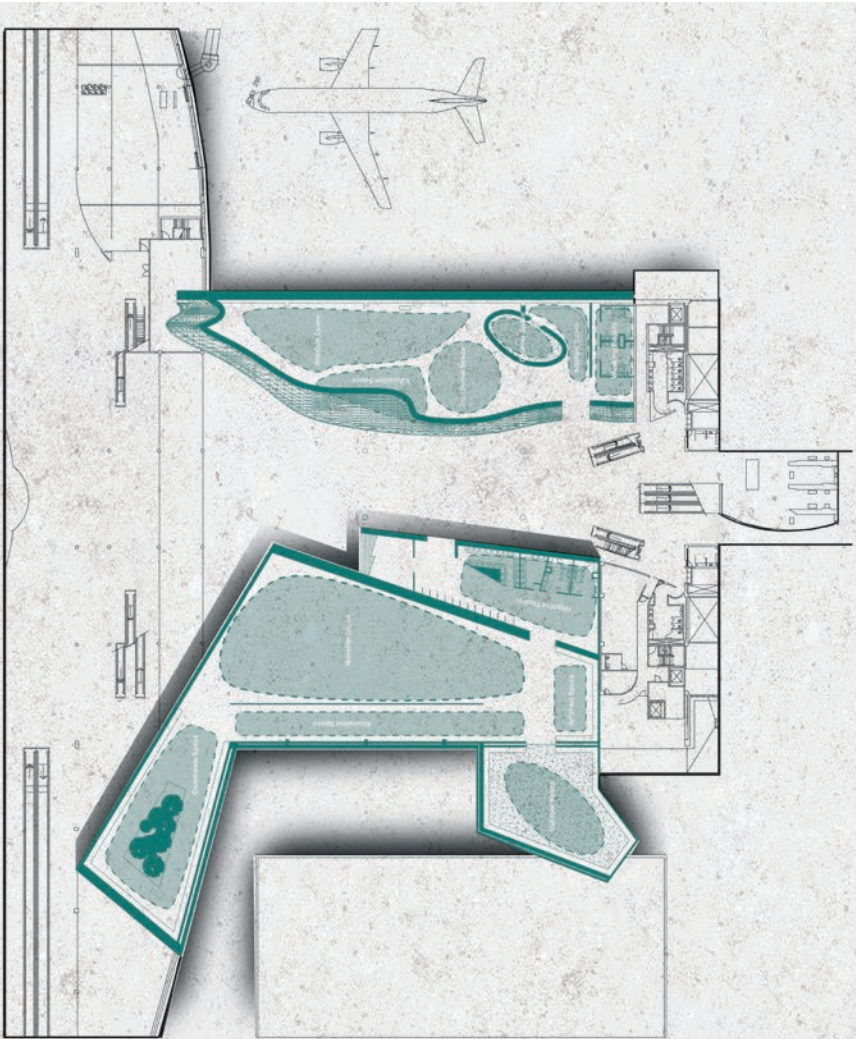
Figure 12.5: Main Lobby Proposal Rendering

Figure 12.6: Main Lobby Rendered Floor Plan

Figure 12.7: Washing Neccessity
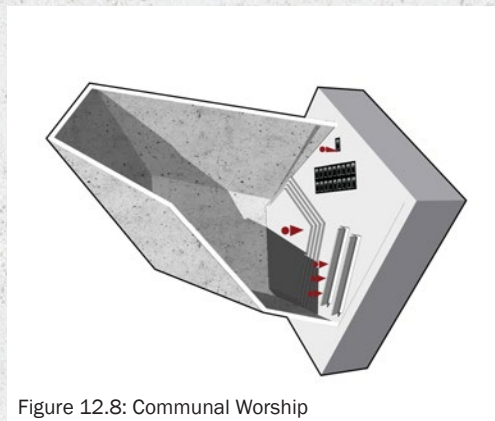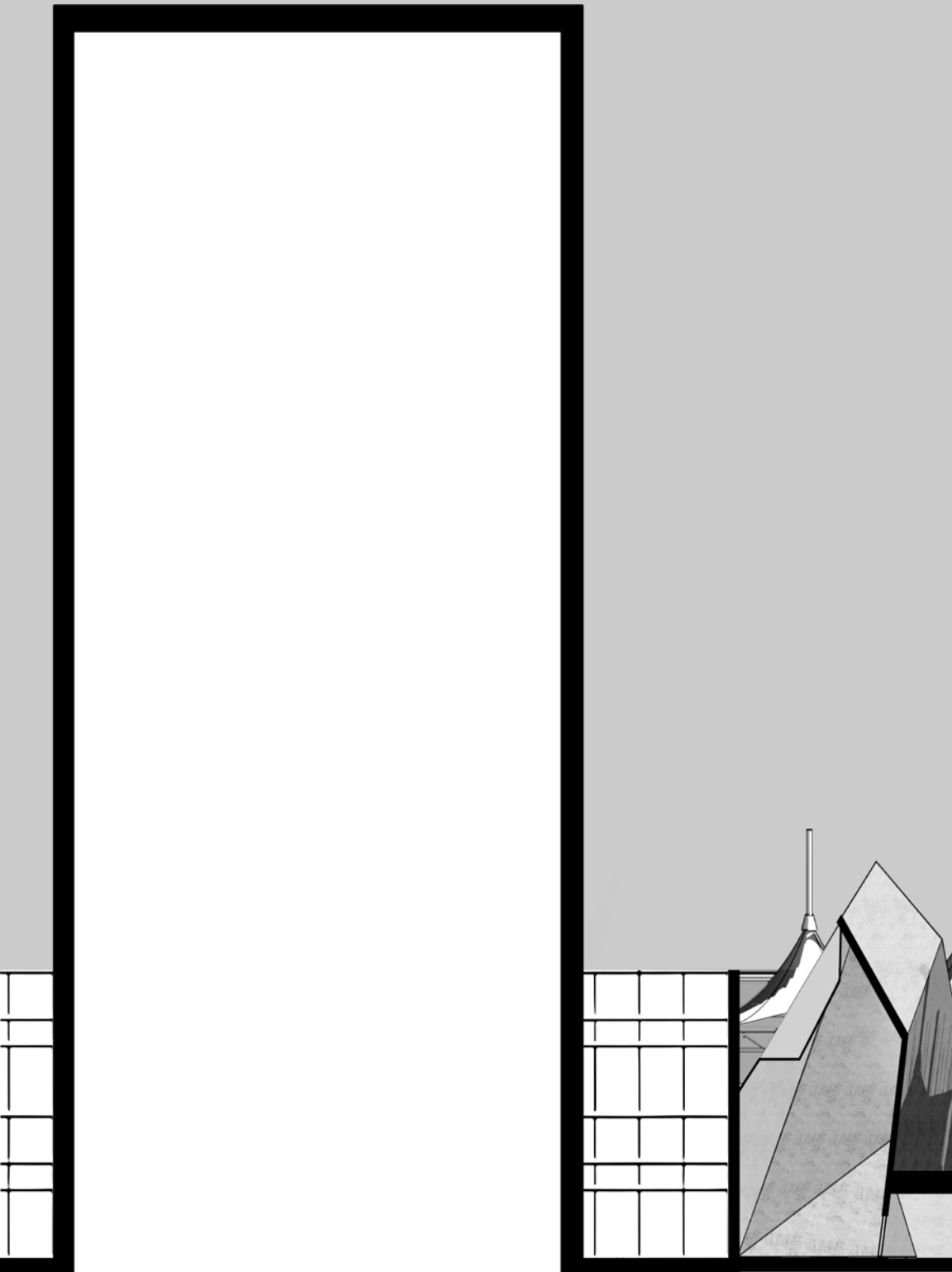

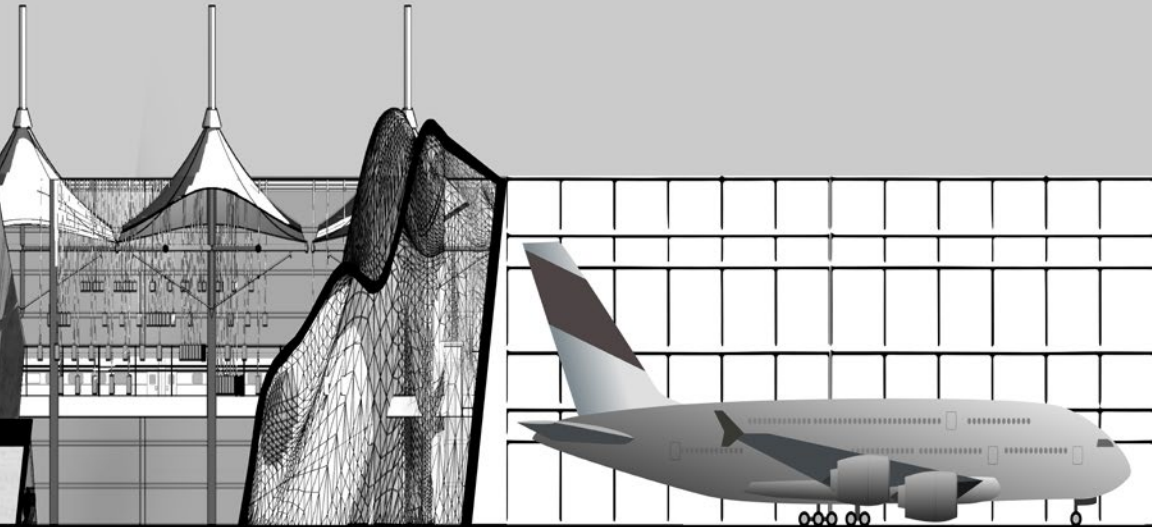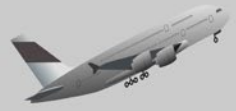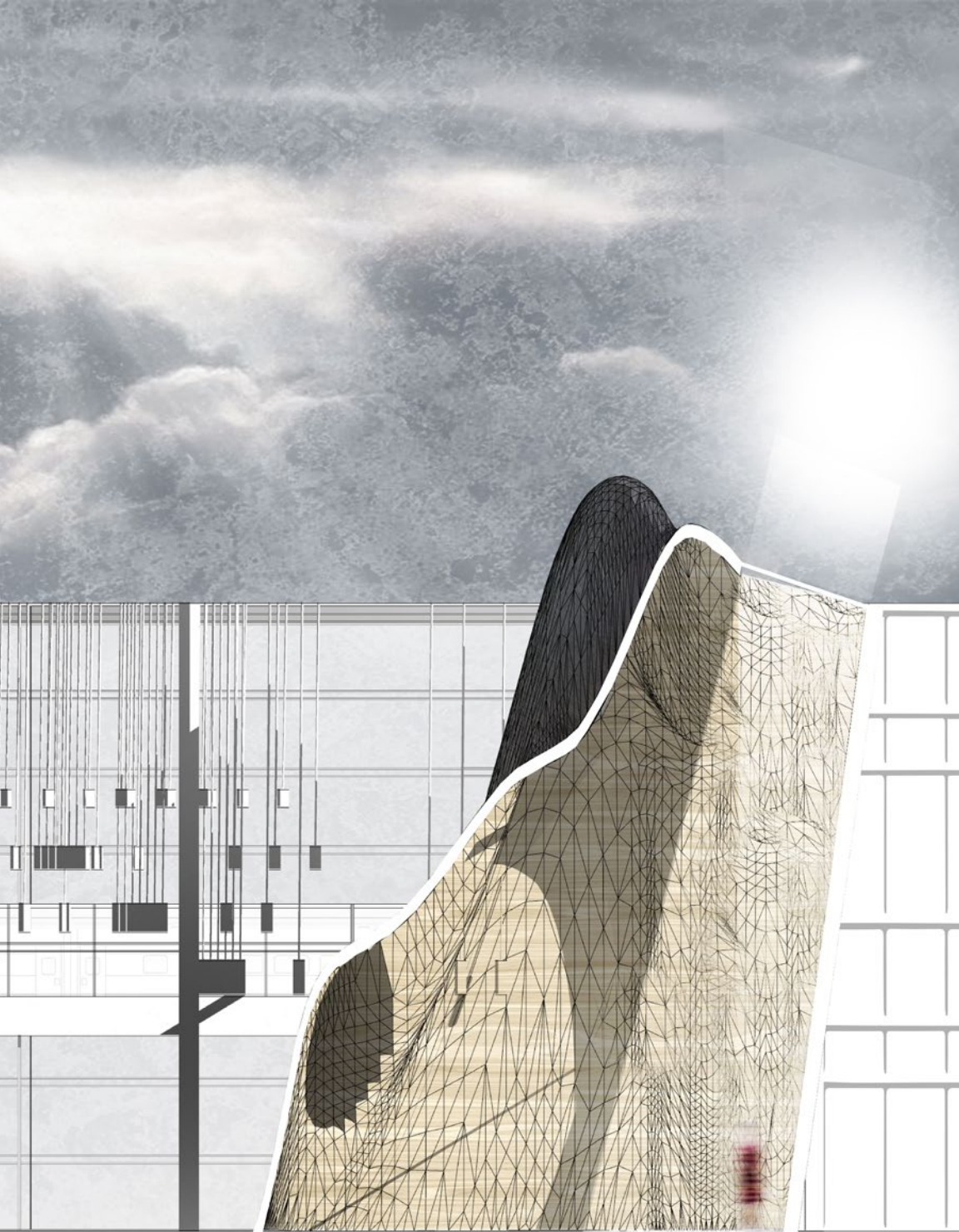Figure 12.8: Communal Worship

Figure 12.9: Main Section Proposal

Figure: 12.10: Section A

Immanent Form

The immanence theory, to reiterate, holds the view that the divine encompasses and is manifested in the lived world. Immanence can be seen in the eyes of psychology as a reaching of peak and mystical experiences in this lived world.

The Sacred Multi-Faith Immanent Space, has been designed with free form, form not constrained or heiarchical but rather an evolving form. Utilizing contoured timber walls, the form does not find itself bound in vertical or horizontal directions but rather mimicks the religious experiences felt within the immanent religions.

Program

The immanent multi-faith space, just like the transcendent multi-faith space, has its own customized washings facility, outdoor space, educational space, communal space, and worship space.

Despite the open floor plan, the spaces are arrangeable to provide for the religious requirements.

Walnut
Figure 12.11: Material One

Pine
Figure 12.12: Material Two

Oak
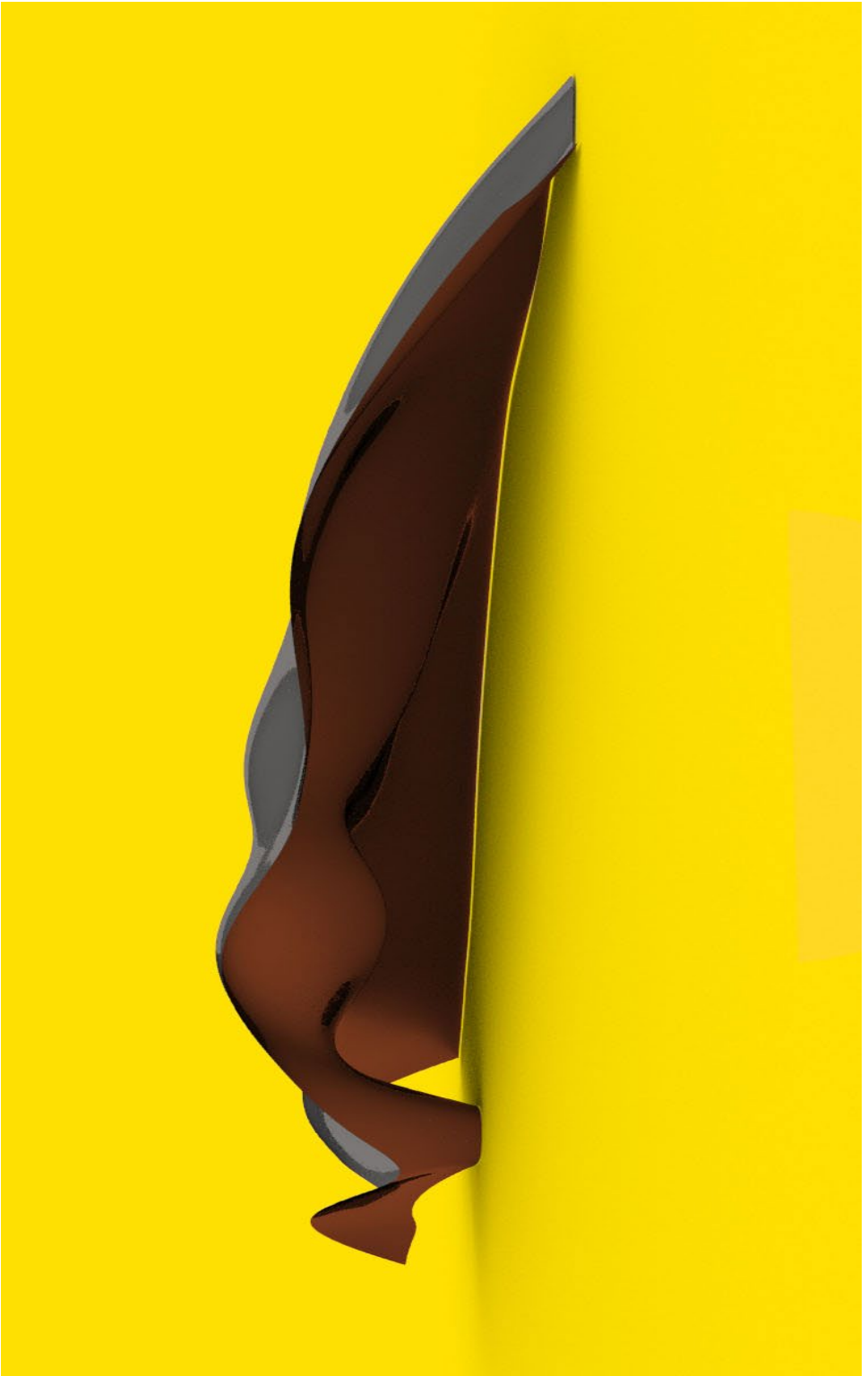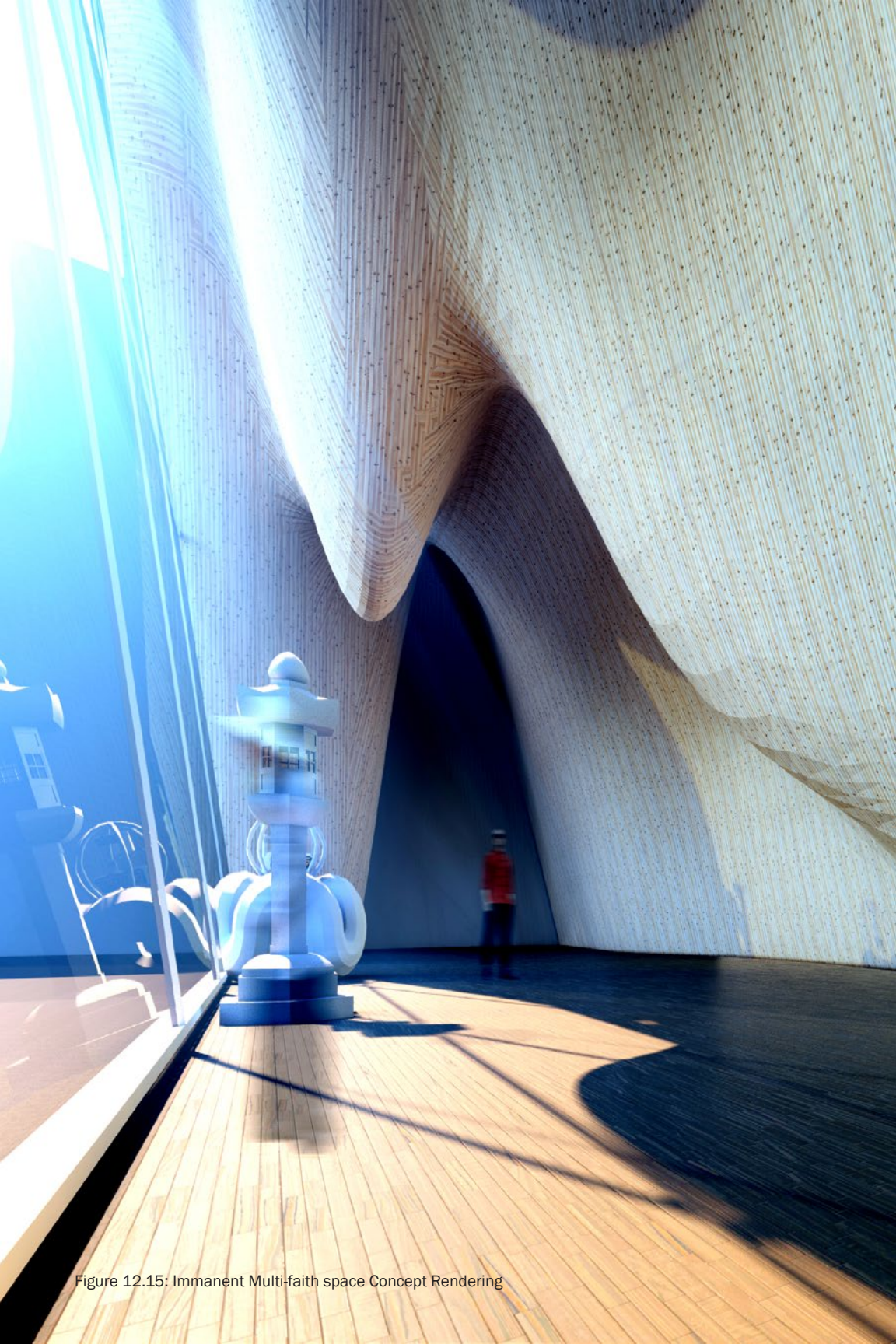Figure 12.13: Material Three

Figure 12.15: Immanent Multi-faith space Concept Rendering

Figure 12.16: Immanent Multi-faith space Concept Rendering

Figure 12.17: Immanent Multi-faith space Outdoor Space

Transcendent Form

The transcendence theory, to reiterate, holds the view that the Divine is all encompassing outside of the lived world, is independent of the created world. This can be seen within the lens of psychology such as a path of self-individuation, or reaching peak self independence.

The Sacred Multi-Faith Transcendent Space has been designed with a more directional form, a form that directs the user within to the higher power by bringing in direct daylighting conditions directly from the skies above.

Program

The transcendent multi-faith space, just like the immanent multi-faith space, has its own customized washings facility, outdoor space, educational space, communal space, and worship space.

Key things to note are the artefact library space, the worship space, and the educational space.

In it's current state, this thesis serves primarily as a design proposal, not as a finalized architectural project. There exists many components of this design that need to be tested and experimented with, to ensure their atmospheric success.

Within the thesis design proposal, however, you are able to see architectural manifestations of The Optimists' Manifesto.

Looking at the images shown on the previous pages, and the ones to come, keep in mind the manifesto points and how they designate the Sacred manifestation.

Smooth Finish

Figure 12.18: Material Four

Rough Finish

Figure 12.19: Material Five

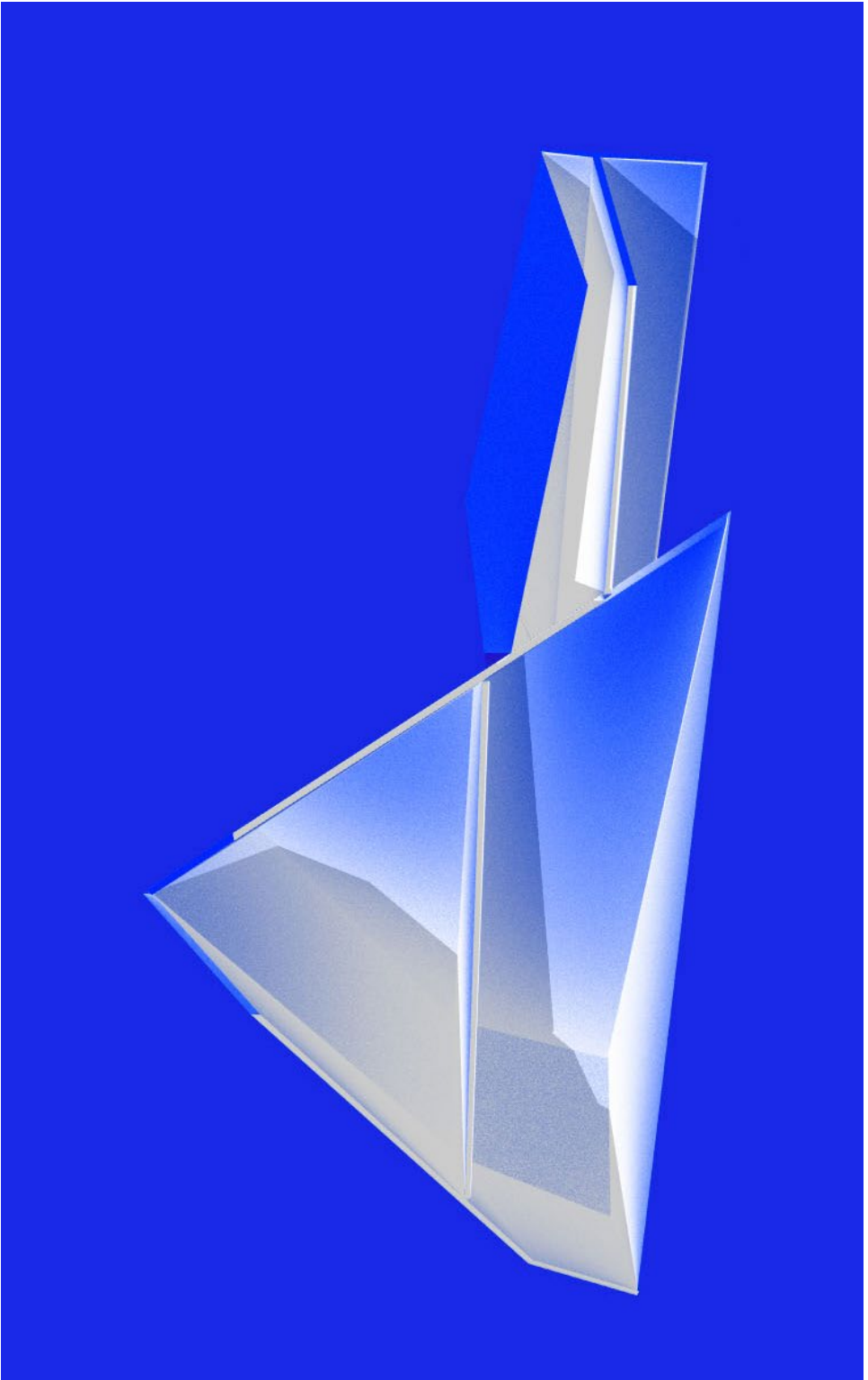Worn Metal Finish

Figure 12.20: Material Six
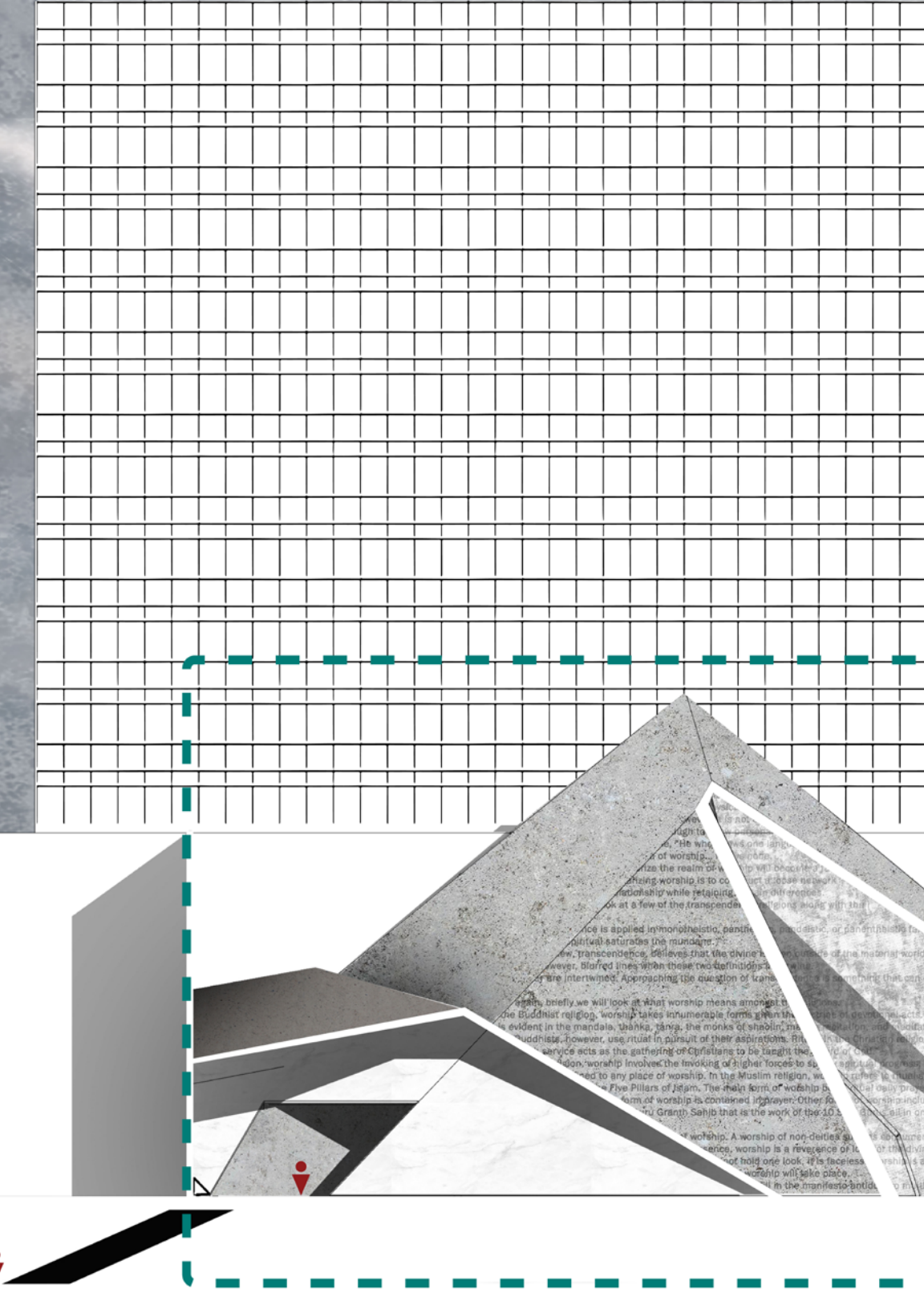
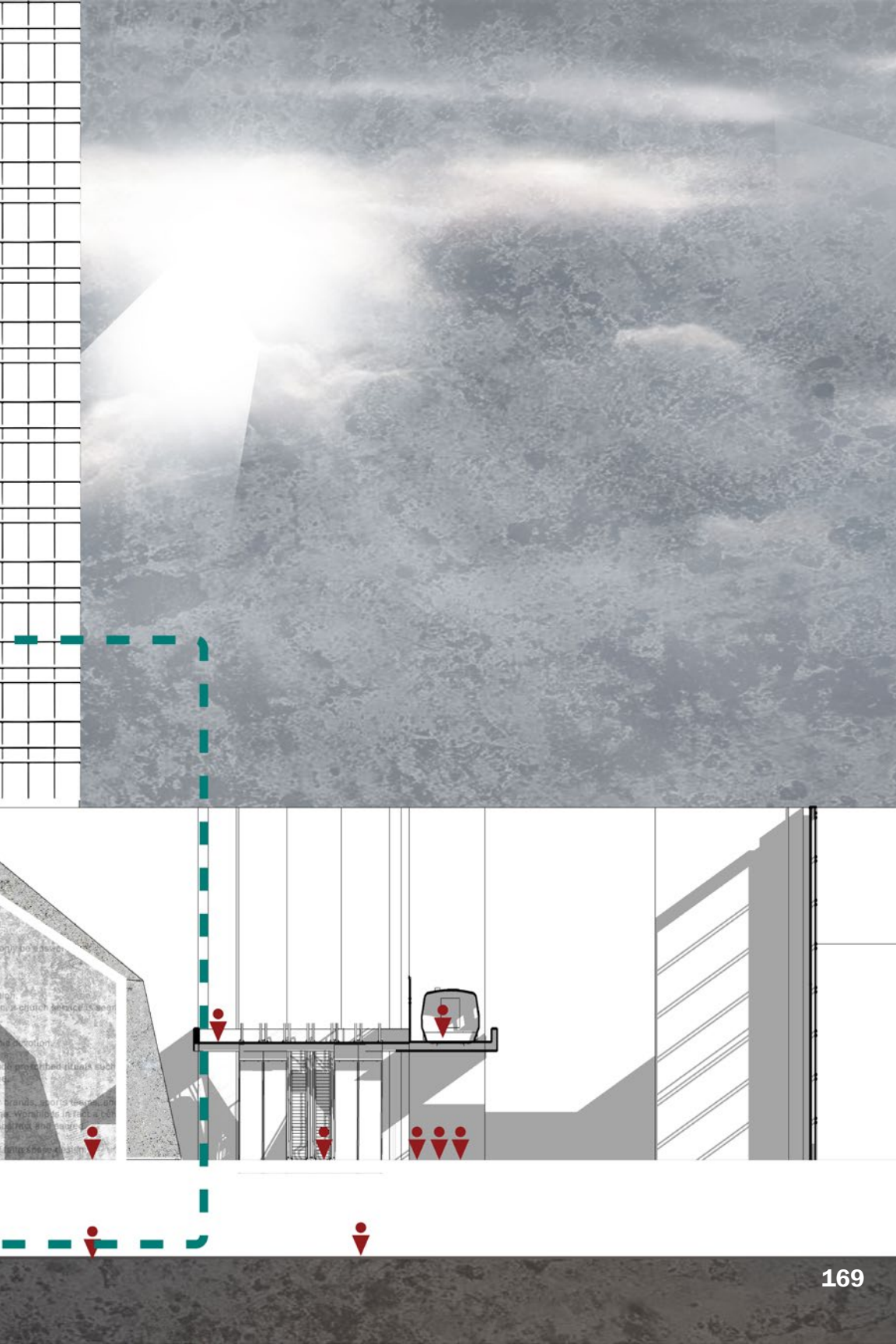Figure 12.14: Transcendent Form

Figure 12.22: Section B

Figure 12.23: Transcendent Multi-faith Space Washing Facility

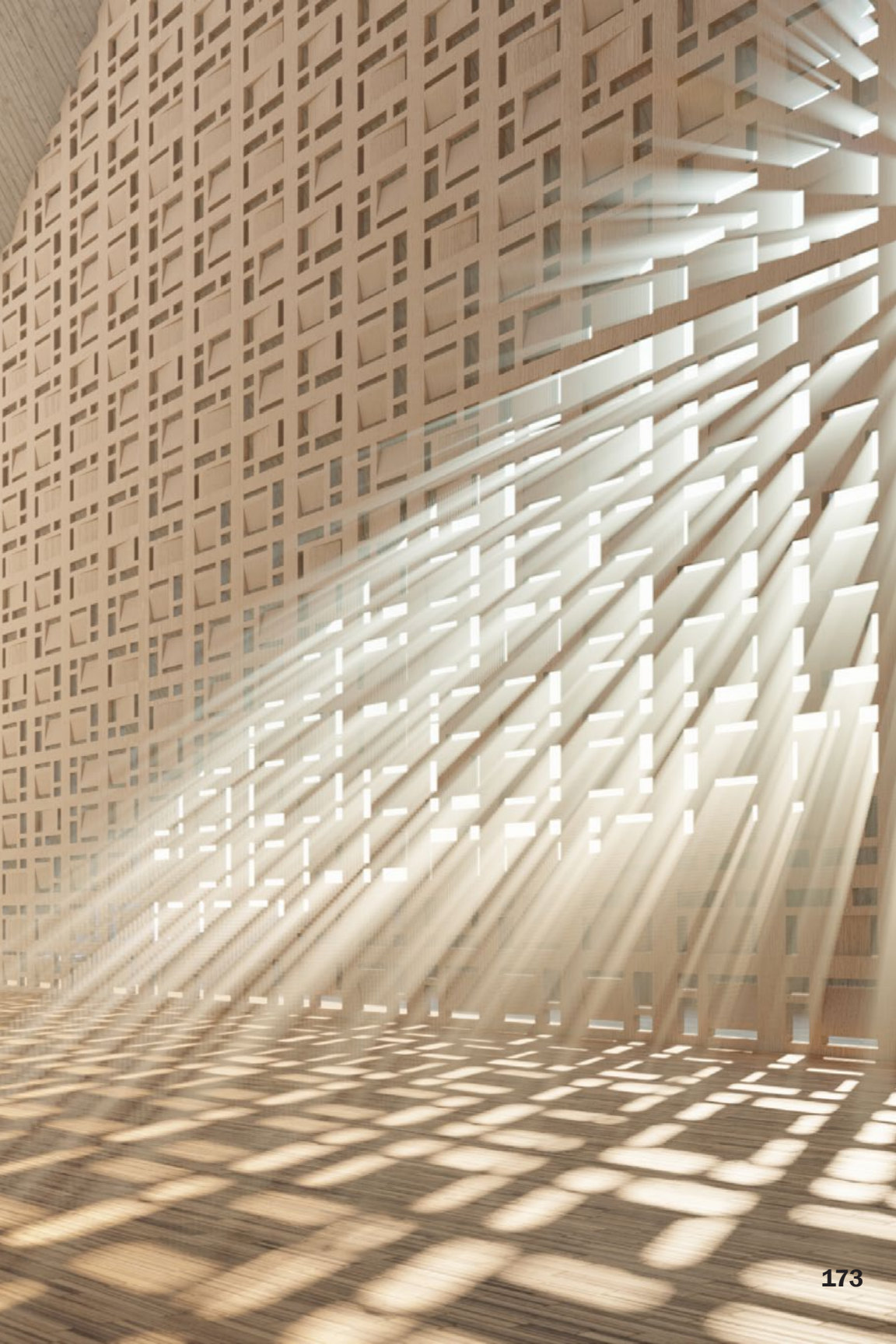Figure 12.24: Transcendent Multi-faith Space Concept

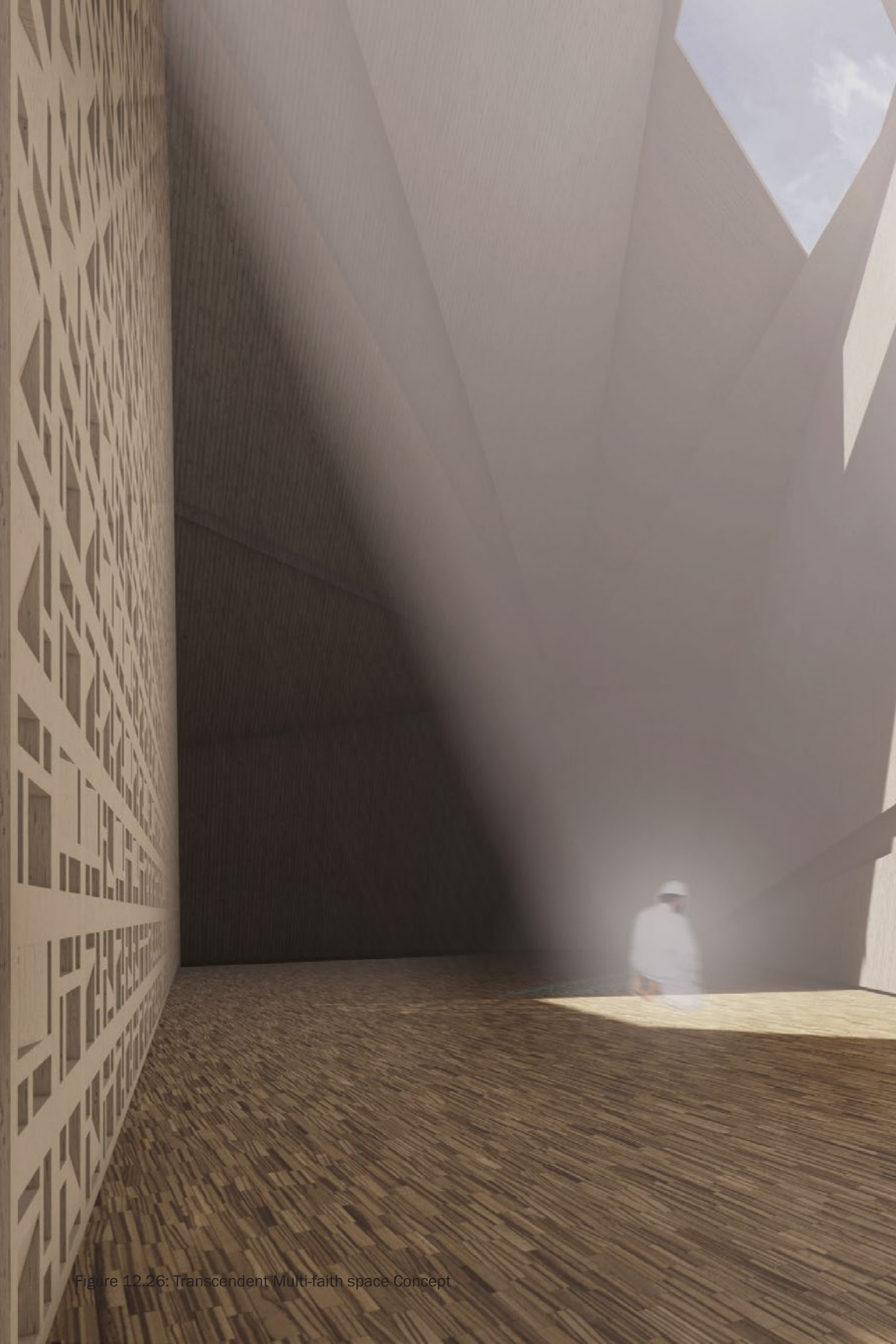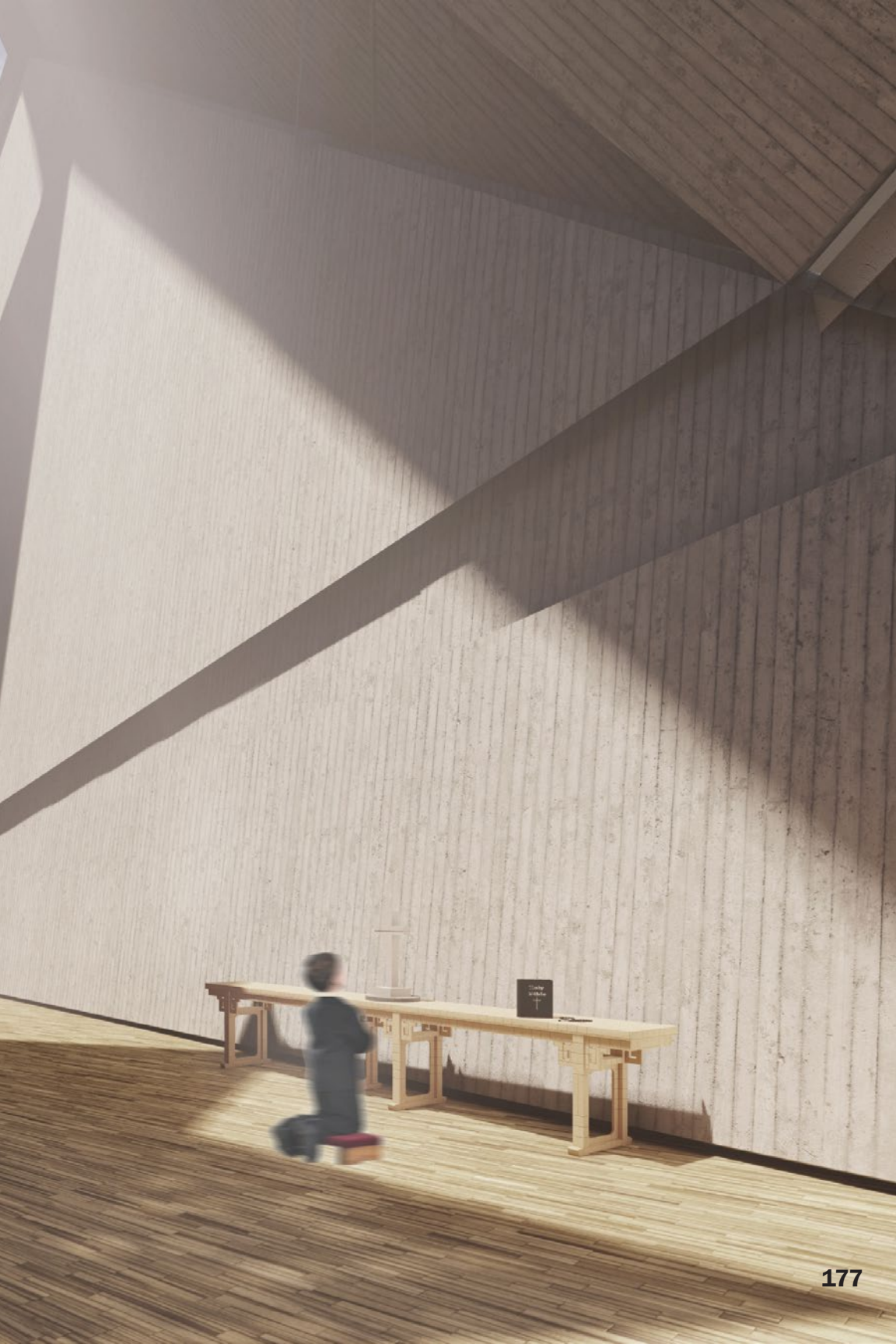Figure 12.25: Transcendent Multi-faith Space Education Space

Figure 12.26: Transcendent Multi-faith space Concept

PILGRIMAGE - A1

A3
The architecture of places of worship leads the visitor on a pilgrimage from the secular world into the religious world.

The sacred space should be clearly defined and set apart from the everyday by an enclosure that denotes the space as consecrated ground.

A2

DEMARCATE THE PROFANE FROM THE SACRED

THE DIVINE **A4**
Religion is, the feelings, acts, and experiences of individual men in their solitude so far as they apprehend themselves to stand in relation to whatever they may consider the divine

WILLIAM JAMES **A5**

Psychology

THE NATURAL **E4**
Religion is, a careful and scrupulous observation of the numinosum, that is, God, the Sacred, the Transcendent, or the Unconsciousness.

There are limits to what we can ever know. Similar to Einstein's theory of relativity, there are limits to how fast we can ever travel. We are limited by the speed of light. There are limits in Quantum Mechanics to how much we can ever know.

E5

CARL JUNG
Psychiatry, anthropology, archaeology, literature, philosophy, and religious studies.

JANNA LEVIN
Theoretical cosmologist

NICHOLAS ROBERTS Senior associate at Leo A Daly, leads the firm's Los Angeles office religious building group

K5

INDIVI

NATURE - E1

E3
The architecture of multi faith spaces should develop a connection between the outside world and the built environment.

We should be cautious however, to not view nature as the all encompassing.

Avoid accidental Naturalism.

There should be a formidable and direct connection between the lived world and the beyond.

E2
DESIGN THE CONNECTION BETWEEN THE BUILT ENVIRONMENT AND THE BEYOND BY BRINGING INWARD NATURAL ELEMENTS AND EXTENDING THE PROGRAM OUTWARD.

PROCESSIO

THRESHOLD - B1

B3
FOLLOWING THE PILGRIMAGE, THE USE OF THRESHOLDS ALLOWS FOR THE VISITOR TO PASS THROUGH DEMARCATED LAYERS OF SPACE

EXPERIENCE THE SACRED **B4**
For religious man, space is not homogeneous; he experiences interruptions, breaks in it; some parts of space are qualitatively different from others.

It is on these breaks, these thresholds, that sacrifices to the divinities are offered.

ELIADE MIRCEA **B5**
Historian of religion, fiction writer, philosopher, interpreter of religious experience

B2
UTILIZE THRESHOLDS TO DIFFERENTIATE THE NON PLACE FROM THE PLACE

IDENTITY - C1

C3
PLACES OF WORSHIP ARE CONSECRATED BY RITUAL, BY MARKING WITH A SIGN, AND BY THE PRESENCE OF SACRED OBJECTS. PLACES OF WORSHIP ARE DENOTED BY THE PRESENCE OF RELIGIOUS SYMBOLS ON THE INSIDE AND THE OUTSIDE OF THE SPACE.

GEOFFREY BROADBENT

C5

Architect, prolific author in architectural theory

ARTEFACTS - D1

D3
THE VISIBILITY OF LITURGICAL ELEMENTS CONFIRMS THE SANCTITY OF THE SPACE SO UTILIZE DESIGN ELEMENTS TO RESPECT RELIGIOUS ARTEFACTS

FOSTER SPATIAL JUSTICE BETWEEN SACRED ARTEFACTS NOT FOR CONTROLLED CLUTTER

SPIRITUALITY **D4**
...there are a lot of indirect pieces of evidence that one can piece together to construct a logical argument that believing makes a difference. That feeling of wonder and awe that one gets when one is in a spiritual place. That thrill of seeing a sunset.

Rheumatologist, researcher, and author

ESTHER STERNBERG **D5**

D2
DESIGN FOR RELIGIOUS ARTEFACTS WITH A DEGREE OF SPATIAL JUSTICE

ICON
PATTERN WHICH PHYSICALLY REPRESENTS WHAT IT STAND FOR "RESEMBLANCE"
EXAMPLES:

Ps

SYMBOL
SIGNS THAT ARE NOT WORDS EASILY REMOVABLE FROM ITS CONTEXT CLOSELY ASSOCIATED WITH LARGE SETS OF OTHER WORDS "OUTSIDE OF ITSELF"
EXAMPLES:

SANCTUARY - F1

F3
THE INVITATION OF A PLACE TO STAY, A PLACE OF REFUGE, ALLOWS FOR THE VISITOR TO ESCAPE THE CHAOTIC NATURE OF THE SECULAR WORLD AND EXPERIENCE A MOMENT OF PAUSE AND REFLECTION.

F2
DESIGN PLACES TO STAY SANCTUARIES

G2
INTRODUCE MOVEMENT AND PROCESSION THROUGH THE SPACE

C2
COMMUNICATE THE MESSAGE OF WORSHIP THROUGH THE USE OF ICONS, SYMBOLS, AND INDICIES

IDENTIFIED **C4**
Signs can communicate by resembling what they represent, by implying what they represent, or through arbitrary representations that must be learned before we can understand their meaning.

INDEX
TYPICALLY DEFINED BY SENSORY FEATURES: VISIBLE, AUDIBLE, SMELLABLE, OR MORE, THAT INDICATES THE OBJECT ITSELF "MEANING IS CARRIED WITHIN"
EXAMPLE:
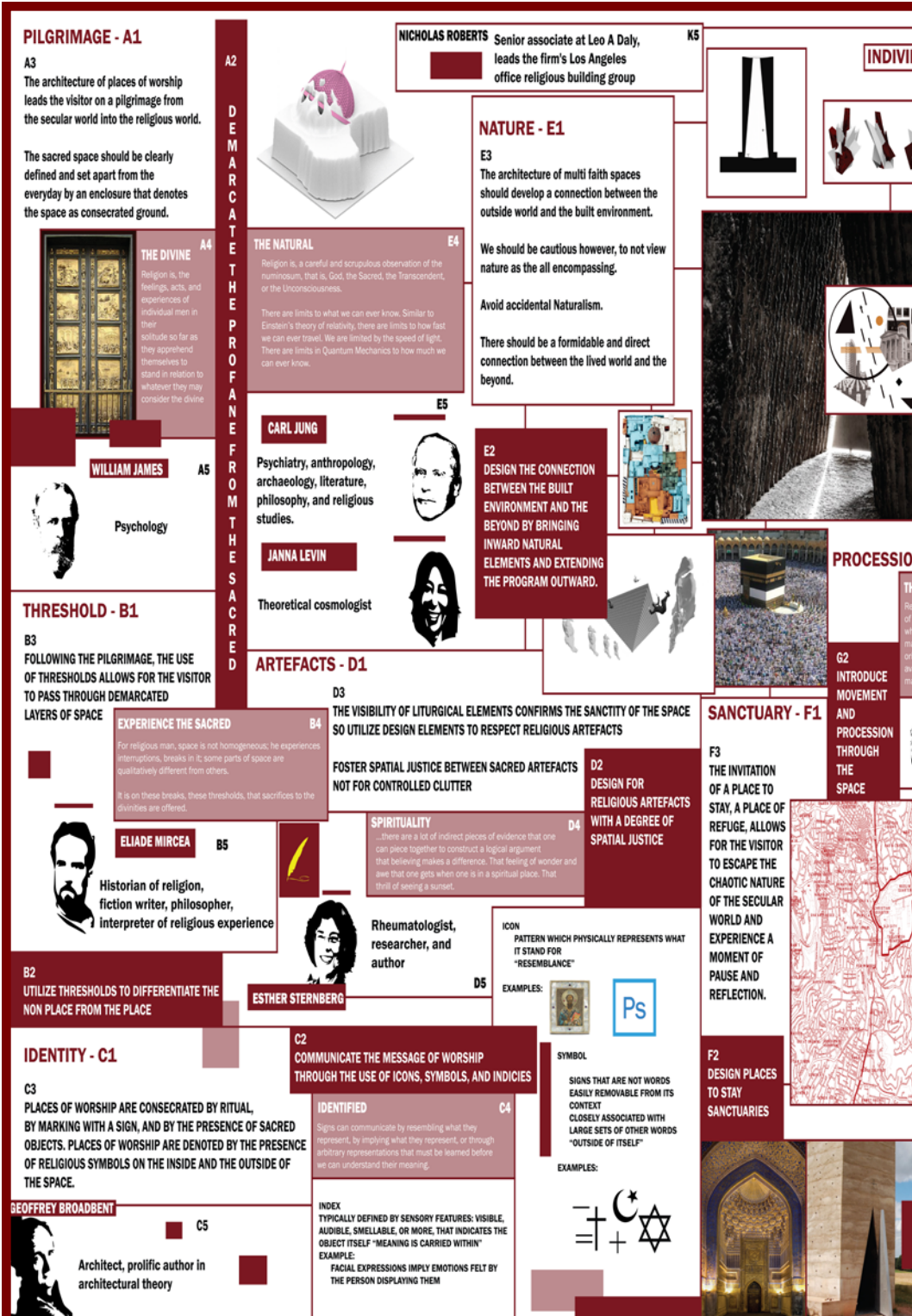FACIAL EXPRESSIONS IMPLY EMOTIONS FELT BY THE PERSON DISPLAYING THEM

Figure 12.27: The Optimists' Manifesto

DUATION - J1

SCALE - K1

K3
THE SCALE OF RELIGIOUS ARCHITECTURAL BUILDING ELEMENTS THAT RELATE TO THE HUMAN RELIGIOUS EXPERIENCE DIFFERENTIATES THE SECULAR BUILDING TYPOLOGY FROM THE SACRED BUILDING TYPOLOGY.

J2
FOCUS ON THE DETAILS
THE INDIVIDUALS ATTENDING THE SPACE WOULD REQUIRE FOR INDIVIDUAL WORSHIP

J3
THE ARCHITECTURE OF MULTI FAITH SPACES WITHIN THE NON PLACE CONTEXT WORKS BEST FOR THE BUSY TRAVELER THAT SEEKS A MOMENT OF PEACE AND QUIET. IT IS DESIGNED FOR INDIVIDUAL WORSHIP WHILE STILL ALLOWING FOR THE GATHERING OF THE COMMUNITY

SOUND
THE REVERBERANT SOUNDS THAT ECHO WITHIN THE PROPORTIONS AND MATERIALS OF RELIGIOUS SPACES SETS THEM APART FROM THE PROFANE. THE SOUND QUALITY DIFFERENTIATION BETWEEN THE CHAOTIC PROGRAM OF THE SECULAR TO AND THE QUIET OF THE RELIGIOUS SPACE SIGNIFIES THE SACRED.

TOUCH
THE EXPERIENCE OF TOUCHING SOMETHING IDENTIFIES A SACRED SPACE. THE FEELING TOUCH EVOKES MEMORIAL AND SENSORIAL EXPERIENCES. THE CHANGE IN TEMPERATURE FROM THE OUTSIDE TO THE INSIDE OF A RELIGIOUS BUILDING ALSO ASSISTS IN DENOTING SACRED SPACE

SMELL
WITHIN THE ROMAN CATHOLIC AND BUDDHIST TRADITIONS AS YOU TRANSCEND TO THE DEITY, THE USE OF INCENSE IS USED EXTENSIVELY. IN OTHER CASES SUCH AS IN SHINTOISM, THE USE OF SCENTED TREES CONNECT THE VISITOR TO MEMORY.

ABRAHAM MASLOW J5
Psychologist, created Maslow's hierarchy of needs, a theory of self-actualization

THROUGH THE SPACE J4
The process individuation was central to Jung's psychology. In the first half of life, the individual attempts to establish themselves in society (the period of the EGO). The EGO relinquishes the seat of power and the second half of life begins. The discovery of the self begins with this process of individuation. This then leads naturally to Jung's attitude to the notion of God.

G3
THE ARCHITECTURE OF WORSHIP SPACE INVITES A MOVEMENT WITHIN THE CIRCULATION THAT ALLOWS THE VISITOR TO PROCEED FORWARD UNTIL THEY REACH THEIR POINT OF WORSHIP

H3
THE ARCHITECTURE OF MULTI FAITH SPACES SHOULD NOT AVOID ANY STYLE OF ONE RELIGION

IF WE DO, WE WILL FALL INTO A PARADOX, WE CANNOT DESIGN A RELIGIOUS SPACE IF WE MUST AVOID EVERY KNOWN WAY OF CREATING THEM

SHOULD WE PURGE CERTAIN COLOR PALETTES? SHOULD WE PURGE ARCHITECTURAL FORMS ASSOCIATED WITH RELIGION? SHOULD WE PURGE SYBMOLISM AND ICONOGRAPHY ASSOCIATED WITH RELIGION?

N - G1

HROUGH THE SPACE G4
Religion is a system doctrine and ritual hich attempts to ake a prophet's ginal revelation ailable to the asses

CARL JUNG G5
Psychiatry, anthropology, archaeology, literature, philosophy, and religious studies.

K2
DESIGN WITH THE RELIGIOUS KNOWLEDGE OF THE SENSORIAL EXPERIENCES CRUCIAL TO PEOPLE OF FAITH

DIMENSIONS OF WORSHIP K4

I2
UTILIZE DESIGN STYLES TO EXPRESS FORMAL APPROACH WITHIN THE INTERIOR AND EXTERIOR OF THE MULTI FAITH SPACE

The greatest priveledge possessed by man is to be allowed, while on earth, to contribute to the glory of God.

H2
DESIGN WITH AWARENESS OF ANTHROPOLOGICAL DIFFERENCES AND CULTURAL VALUES PEOPLE OF RELIGION ASSOCIATE WITH

FORM - I1

CULTURE - H1

I3
ABSTRACT GEOMETRY CIRCUMSCRIBED FORMS AND PERCEIVED IMPURITY COULD PROVE MORE SUCCESSFUL. TO WHAT DEGREE SHOULD BE ALLOW REPRESENTATIONAL ART OR RESTRICT ORNAMENTATION TO FORM

ANITA BARROWS
Poet and clinical psychologist, editor, and author

I5

ELIADE MIRCEA H5
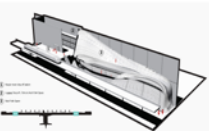Historian of religion, fiction writer, philosopher, interpreter of religious experience

EXPERIENCE THE SACRED H4
An irreducible category of human experience; religion couldn't be reduced to the kinds of factors studied by, only sociology or biology.

To understand religion, we have to study it as a discrete thing.

Religion is at bottom a matter of experiencing the sacred, which is essentially synonymous with the divine or numinous.

MALLEABILITY I4
All the talk about "this will be good for your soul," feels like absolute rubbish when you're in the midst of the wretchedness of depression. But in a way, it almost feels physiological. If the soul were a material, depression works on it like you would a piece of clay.

SIGMUND FREUD F5
Neurologist and the founder of psychoanalysis

F4

SACROSANCTITY
Religious belief is an illusion rooted in the longing for the father, that is, the desire to have a loving, protective father even in adulthood and projected onto a divine being.
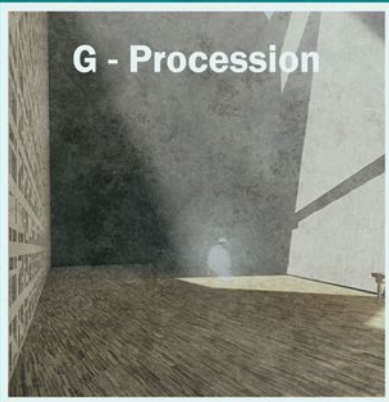SANCTUARY
SERENITY
TRANQUILITY
REFUGE

179

A - Pilgrimage

B - Threshold
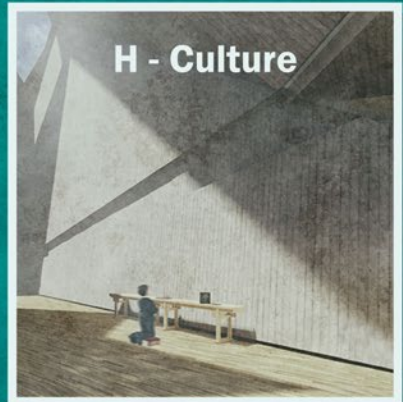
E - Nature

I -

G - Procession

H - Culture
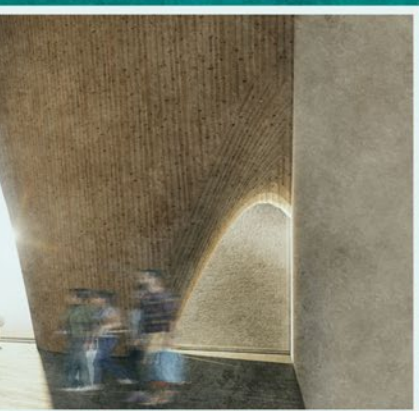
Figure 12.28: Architectural Implementation

C- Identity

D - Artefacts

Form

F - Sanctuary

J - Individuation

K - Scale
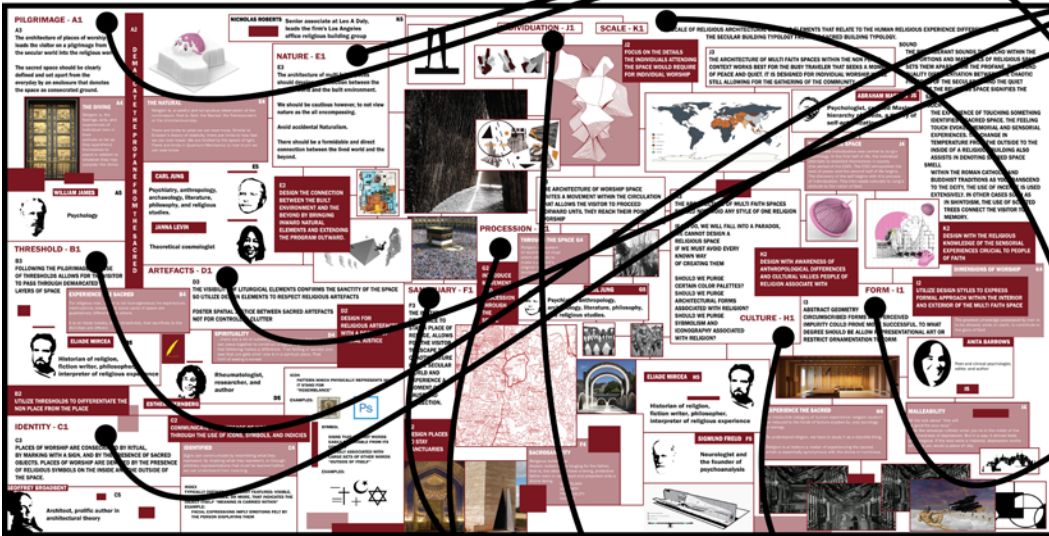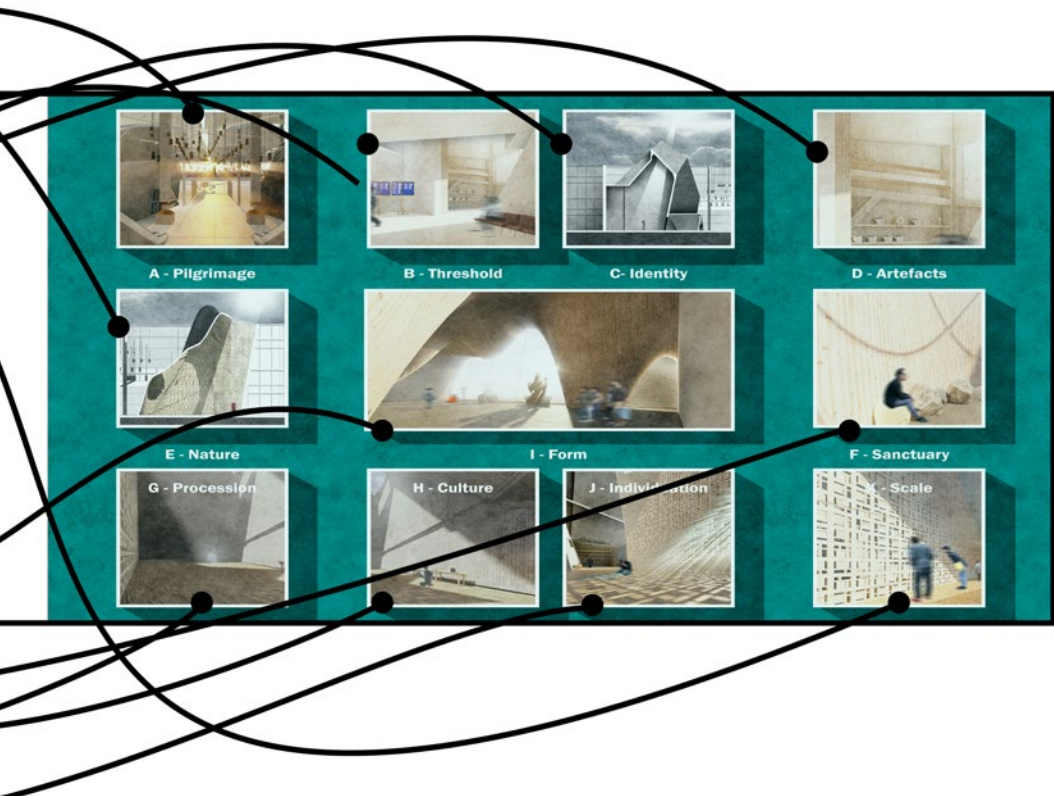
Figure 12.29: Theoretical / Architectural Manifestation

A - Pilgrimage

B - Threshold

C- Identity

D - Artefacts

E - Nature

I - Form

F - Sanctuary

G - Procession

H - Culture

J - Individuation

K - Scale

CONCLUSION

13

And so, Karl Marx was right when he said that **religions are the opiates of the masses**. As we assume the roles given by our ancestors, whether we are religious or not, we are impacted by religion.

Within this research we are able to see the two archetypes of religion, their three major impacts on the world, and how they manifest in the religious believer.

Following that, we can understand the connection between the religious and irreligious world. In analyzing that connection, multi-faith spaces allow us to bridge the gap between the Sacred and the Profane.

To reiterate, **Multi-faith spaces** are a relatively new hybrid of the religious and secular in an architectural environment. Treated with irreverence, they are, in their current state, **Anti Architectural** and **Anti Religious** Spaces

Within this thesis, to resolve this irreverence toward multi-faith space design, we can use the **Optimists' Manifesto** to manifest the Sacred in the Profane.

Design is a formidable way of life. Thoughtful design and intentional design can impact a person's psychological mindset permanently. It is only right that design is then used to do so positively. Material selection, architectural form, permanent atmosphere, and strategic design is used for the betterment of architectural surrounding, especially with respect to Sacred Architecture.

We do not need ghastly, horrid, psychological torture rooms that cloak themselves as multi-faith spaces. Designers who accept this need to re-evaluate their roles in the architectural design world.

Designers need a concious attempt taking into consideration the **anthropological, psychological, sociological, and philosophical** connections to religion. These can manifest the Sacred into multi-faith spaces, as they are hosted by secular building typologies, for the religious and non-religious user and visitor.

And, so, here lies the beginning of a new realm; **here lies the resacralization of the secularized world** in The Optimists' Manifesto. As you assume your roles as designers, use The Optimists' Manifesto, to designate the Sacred into Multi-faith Spaces.

Dear reader,

Remember, you are the one who can foster change. You are the one who can designate the Sacred into secular space.

So design. Design multi-faith spaces the way they are meant to be designed. Use the manifesto, embody its concepts, its themes, and join this cause.

Sincerely,

NOTES

The Danger of Religion Jaques Derrida Writing Reflection

- Jacques Derrida, writing on the dangers of religion, seems to support many arguments on the theories of religion. Derrida asserts the claim that the separation of religion and politics should occur however this form of secularism may deem impossible because religious influences remain influential regardless. Derrida acknowledges the instability that may ensue the containment of the force of religion by removing it from the public sphere.

- Always is brought up, the dangers of religion, when speaking to religious beliefs and people of faith. Groups of radicals and extremists commit acts of terror in the name of their religion, so all religions seem to unfortunately become incompatible with the rest of the world. When speaking to the relationship of the religious and the secular, many theorists look to the effects of religion such as political theorist Mark Lilla. Mark looks at the comfort's religions provide in the face of this dangerous world but also holds the other end of the stick where the judgement of the divine may seem more threatening than this world.

- Within the reading, Derrida seems to make the claim that secular texts and institutions are in fact shaped by this religious heritage and seems to agree with other theorists that agree, in our world, we cannot simply cut ourselves out of the evolutionary traits religious influences have on our minds.

- Both the author and Derrida, and I agree with the idea that it is a mistake to focus on the place of religious reasoning in the public sphere. Do not rule countries and people with a religious text, plain and simple. Personally, I believe mankind is full to blame for the failures that we see as the outcome of this. Ideas are just ideas until taken into action. When taken into action, something will always be lost in translation. But I digress.

- One of the many things I agree with and appreciate for being acknowledged is that, "Derrida suggests that to speak of 'religion' in general is already misleading insofar as the term is often used to superimpose Christian assumptions onto other traditions," (Notes. 44). I agree with the authors claim that using the term "religion" is using the term for the purpose of its function, rather than the most common or dominant religion.

- There are claims that state people gravitate towards religion to secure the future through supernatural aid. Claims following this state the danger of religion is rooted in the conflation of divine authority with leaders who remain all too human. I would argue that this is not a danger of religion but rathe a danger of men who have the desire for all power. We have seen many times men in history who have wanted power and have used religious text, secular text, and more to convince the masses to kill one another (Hitler, Bin Laden, Saddam, Mussolini, and the list goes on). Religion is not the issue. If religions didn't exist, something else to take its place would. Honestly, I don't think that statement I just made is that simple either. Religion is a much more complicated topic.

Auditory themes within Worship

Buddhism:

• associating images with holy sounds as images can be seen as an actual being
• chanting aids memory of buddha's teaching as it has a rhythm that encourages the mind to flow from word to word
• chants usually in ancient langues, this intesifies along with the sound to a mixture of uplifting joy

Hinduism:

• music as a powerful medium of spiritual communication is recognized... (p85 themes in religious studies of worship)
• sound syllable mantra uttered repeatedly in meditation making concentration fixed
• these mantras have their specific sound values and sound effects
• but the tonal quality and the length of sounds are of crucial significance
• if it were not uttered correctly it could do more harm than good
• symbolic sacred sound: OM

Christianity:

• musical forms to chant portions of scripture
• singing old and new hymns
• musical forms act as medium for all sorts of services from the earliest days of the faith
• power of music acts as a vehicle for worship
• music and songs serve as the vehicles for this process of self-understanding (p48 themes in religious studies of worship)

Islam:

• adhan as a most musical event
• whirling dervishes dance performed with music during dhikr
• mawlud: religious songs

Sikhism:

• early morning devotion: "i sit in the silence and i try to hear that divine music." (p141 themes in religious studies)
• morning singing as a musical mode
• Guru Granth Sahib consists of hymns set to musical modes that mean music and poetry are the centre of ritual and are clearly important (p154)

Chinese Religions:

• offering to ancestry: domestic animals, vegetables, and wine and music
• music and dance was essential part of ceremony
• every offering and prayer must be accompanied by appropriate music and dance

Readiness for worship is associated with the traditional triggers for prayer:

organization of space

light

smell

sound

Inter Semester Reflection

It seems as though that the multi faith space, a space for worship, a space for all, religious and non-religious alike, would be a space that challenges the social constructs set forth by economic status within the airport typology. A multi faith space, a space that commands respect, silence, and modesty, would be a space for all travelers to escape the crying children, the confused traveler, and the tourist traveler. It would be a space that challenges the VIP lounge that you can buy, as you would not need to buy the rights to a worship space.

As cliché as it may be, all are welcome in a multi faith space. And though they may not seem as necessary to modern secular man and woman, these spaces are needed by modern religious men and women. Traveling to Kurdistan, Iraq, through Chicago O'hare International airport, I am not granted the opportunity to a worship space as the worship space is two terminals away from me. I am already checked in, through customs, and now must pray on a bench that does not allow me to orient myself in the direction I need, to pray.

Following my critique, I know that I must focus on the airport typology and observe it under scrutinous eyes. I am doing so and I do not like what I see. Research airports, you find greatness in man's evolution. You find pride with man's design. But experiencing it, you feel a disconnect, an annoyance with your fellow man. You feel a battle approaching you for the chairs and the best seats, a war for the wall outlets. You do not feel a sense of place in this place that become an ephemeral dwelling. You experience a farrago of shopping centers that are meant for a certain financial class, and you walk past spaces designated for those that can afford them, and though they may be fun for some, they are void of meaning. There is little meaning in a Michael khors purse, man and woman are meant for much more.

Interview / Critique: Catholic Priest

Immanence and transcendence as two extremes? Whats in the middle? All have mediation as middle ground. Sound can be perceived by motion in image. Kandinsky artist. Church incarnate Rudolf Schwarz. Light, Plutonic shapes, understood differently between modern and pre-modern mind. How we understand spatial qualities in the foundation section of the book. It provides a more architectonic perspective. Speaks to orientation of worship. The airport seems secluded unlike a train station

What happens when you're arriving so quickly into a city? We don't seem to recognize how fast we are going following our airport travels. Slight tension that we might not make it.

Where is the threshold in all of this?

Hindu temple has complex movement into different spaces

Airport: reflective

Hospital: need

Campus: ?

Notion of worship: community

Airports: where is the community, if community isn't primary aspect, what is?

The need for the space is there

Define that need

What kinds of travelers do you have?
        1
        2
        3

Does it matter? Everything changes so the sense of community isn't really there

Find the roots of the needs

Airport typology redefining forms of worship or worship itself

Interview #1: Anna M.

Describe to me your sequence of events when going to church:

Wake up at 9am in a panic because church starts at 9:30am

Brush hair, clean up, look presentable
sprint around the house for clothes and outfit

Sit for 5 minutes, drink coffee, eat small breakfast, make coffee to go

Sprint out of house and catch my dad pulling out of driveway

Check to make sure I look presentable
Get to chuch

Greet person at the door
Make comments with family
sneak in because I am late

Once met with the architecture, knows,

"Now we are somewhere."

Interview #2: Ali A.

Describe to me your sequence of events when going to the mosque:

Wake up late for school

Eeat breakfast

Drive to school, get excused at 12pm, drive to the mosque with friends

Park in the packed parking lot

Walk through the doors and take off my shoes
Sit down and read Quran until it is time to pray.

Get the feeling that

"I am at home"

Interview #1: Anna M.

Describe to me your sequence of events when going to the airport:

No sleep the night before
wake up an hour before the flight leaves
Panic and pack at the same time
Leave late with the uber driver
Give anxiety to the uber driver because I am late
Check pockets for ID and work card, queue up boarding pass on both phones
Drop off at airport
Wait at TSA
No more anxiety at TSA, annoyed at people who do not know how to get through TSA

Stress cause it is a crunch for time.

Laptop out. belt off, jewelery off, shoes off

Rush to gate and grab coffee, board immediately.

Finally relax once on plane.

Interview #2: Ali A.

Describe to me your sequence of events when going to the airport:

No sleep the night before, wake up three hours early, eat breakfast, leave the house and grab a coffee on the way to the airport, get dropped off by friend and proceed to the security checkpoint.

Feelings of anxiety and paranoia when getting closer to security because of weird looks at me by security.

Shoes off, laptop out, jewelery off, belt off.
Delay because they are checking the laptop.
Delay because they are checking the carry on bag.

Rush to gate and grab a water on the way, sit on plane and finally feel relaxation.

GLOSSARY

A

Anthropology

the study of human societies and cultures and their development

Artifact

an object made by a human being, typically an item of cultural or historical interest (dictionary.com)

C

Culture

the arts and other manifestations of human intellectual achievement regarded collectively (dictionary.com)

D

Desecularization

the proliferation or growth of religion, usually after a period of prior secularization (The Desecularization of the World, Peter L. Berger)

F

Form

the configuration of a thing

I

Identity

the fact of being who or what a thing is (dictionary.com)

Individuation

a process of self finding in attempts at reaching peak self independence (author)

M

Multi-Faith Space

a hybridized form of religious architecture meant to provide worship space for religious believers (author)

a hybridized form of religious architecture that designates a manifestation of the Sacred within a secular environment (author)

N

Nature

the phenomena that is the known reality (author)

P

Phenomenology

the science of phenomena as distinct from that of the nature of being

Pilgrimage

a journey from the secular world into the Sacred (author)

Procession

the sequence of events leading up to a heiarchical point within an architectural program (author)

Profane

relating or devoted to that which is not sacred, secular rather than religious (dictionary.com)

Psychology

the scientific study of the human mind and its functions, especially those affecting behavior in a given situation

R

Religion

the belief in and worship of a superhuman controlling power, especially a personal God or gods (dictionary.com)

a way of life (author)

S

Sacred

connecting with God (or the gods) or dedicated to a religious purpose and so deserving of veneration (dictionary.com)

Sanctuary

place of refuge (author)

Scale

differences in textures, materials, sizes, and more of architectural elements (author)

Secular

denoting attitudes, activities, or other things that have no religious or spiritual basis (dictionary.com)

Secularization

the action or process of converting something from religious to secular possession or use (dictionary.com)

Sociology

the study of the development, structure, and functioning of human society

T

Threshold

an in between space, between two programmatic elements (author)

W

Worship

the feeling or expression of reverence for a deity (dictionary.com)

Figures

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Fig 0.1

Author, World Religions Map

Chapter 01

Chapter 02

Chapter 03

Fig. 3.1

Author, Abstracted Form Explorations

Chapter 04

Fig. 4.1

Author, World Upside Down Collage

Fig. 4.2

Author, Immanence Collage

Fig. 4.3

Author, Transcendence Collage

Fig 4.4

Author, Anthropology of Worship Collage

Fig 4.5

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Fig 4.8

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Fig 4.12

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Fig 4.13

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Fig 4.15

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Fig 4.16

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Fig 4.17

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Ch. 05

Fig 5.1

Author, Founders of Psychoanalysis

Ch. 06

Fig 6.1

Author, Sacred Light

Fig 6.2

Author, Atmospheric Humility

Fig 6.3

Author, Atmosphere

Ch. 07

Fig 7.1

Author, Sacred Building Typology

Fig 7.2

Author, Multi-faith space Option Collage

Fig 7.3

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Fig 7.6

Author

Fig 7.7

Author

Fig 7.8

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Fig 7.9

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Fig 7.10

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Crompton, Andrew. "The Architecture of Multifaith Spaces: God Leaves the Building." The Journal of Architecture, vol. 18, no. 4, Aug. 2013, pp. 474–496, 10.1080/13602365.2013.821149.

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Fig 7.15

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Fig 7.16

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Fig 7.18

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Ch. 08

Fig 8.1

Author, Video Export Abstract Multi-faith Space

Fig 8.2

Author, Video Export Abstract Multi-faith Space

Fig 8.3

Author, Video Export Abstract Multi-faith Space

Fig 8.4

Author, Video Export Abstract Multi-faith Space

Fig 8.5

Author, Video Export Abstract Multi-faith Space

Fig 8.6

Author, Video Export Abstract Multi-faith Space

Fig 8.7

Author, Deconstructed Model Experiment

Fig 8.8

Author, Deconstructed Model Experiment

Fig 8.9

Author, Deconstructed Model Experiment

Fig 8.10

Author, Deconstructed Model Experiment

Fig 8.11

Author, Deconstructed Model Experiment

Fig 8.12

Author, Deconstructed Model Experiment

Fig 8.13

Author, Artistic Worship Exploration

Fig 8.14

Author, Artistic Worship Exploration

Fig 8.15

Author, Artistic Worship Exploration

Fig 9.10

Author, Carl Jung

Fig 9.11

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Fig 9.13

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Fig 9.16

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Fig 9.17

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Fig 9.18

Author, Anita Barrows

Fig 9.19

Author, Malleable Form Experiment

Fig 9.20

Author, Abraham Maslow

Fig 9.21

Author, Communal Worship

Fig 9.22

Author, Sacred Geometry

Fig 9.23

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Fig 9.27

Author, Old City Linework

Fig 9.28

Author, Secular / Sacred 3D Printed Model

Fig 9.29

Author, Secular / Sacred Board

Fig 9.30

Author, Form Exploration

Fig 9.31

Author, Worship Orientation

Fig 9.32

Author, The Optimists' Manifesto

Fig 9.33

Author, Program Diagram

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Fig 10.1

Author, Airport Passenger Average Served (millions)

Fig 10.2

Author, Annual Passengers served worldwide (billions)

Fig 10.3

Author, Buffalo International Airport Analysis

Fig 10.4

Author, Koltsovo International Airport Analysis

Fig 10.5

Author, Suvarnabhumi International Airport Analysis

Ch. 11

Fig 11.1

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Fig 11.3

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Fig 11.7

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Fig 11.8

Author, Existing Conditions Site Plan

Ch. 12

Fig 12.1

Author, Existing Conditions McNamara Terminal

Fig 12.2

Author, Main Lobby Concept Proposal

Fig 12.3

Author, McNamara Terminal Concept Proposal

Fig 12.4

Author, Main Lobby Enlarged Plan

Fig 12.5

Author, Main Lobby Concept Proposal

Fig 12.6

Author, Main Lobby Rendered Floor Plan

Fig 12.7

Author, Washing Necessity

Fig 12.8

Author, Communal Worship

Fig 12.9

Author, Main Section Proposal

Fig 12.10

Author, Section A

Fig 12.11

Author, Material One

Fig 12.12

Author, Material Two

Fig 12.13

Author, Material Three

Fig 12.14

Author, Immanent Form

Fig 12.15

Author, Immanent Multi-faith Space Concept

Fig 12.16

Author, Immanent Multi-faith Space Concept

Fig 12.17

Author, Immanent Multi-faith Outdoor Space

Fig 12.18

Author, Material Four

Fig 12.19

Author, Material Five

Fig 12.20

Author, Material Six

Fig 12.21

Author, Transcendent Form

Fig 12.22

Author, Section B

Fig 12.23

Author, Transcendent Multi-fatih space wash-
ing facility

Fig 12.24

Author, Transcendent Multi-faith space con-
cept proposal

Fig 12.25

Author, Transcendent Multi-faith space con-
cept proposal Education Space

Fig 12.26

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Fig 12.27

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Fig 12.28

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Damned as I am
it made no difference to me
just as the pharoah rose
and as the romans fell
and as the greeks followed
and the mayans preceded
we too, will fall, one day

or have we already become a part of the land of the lost
and have we already given our souls to the soulless devil

have we deemed ourselves a fate already

I guess for now it makes no difference to me
because we are the damned
and we are the blessed
because we are the ugly
and we are the beautiful

what other creation
what other creation has the power of choice
a freedom
a divine freedom
a freedom of thought

I guess for now it makes no difference to me
for we are now damned
and we are now the blessed

-Muhamad Naqshbandi