Immanence and Trancendence in the Secular World

Multi-Faith Space Design: The Optimists' Manifesto

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Author’s Note:

Dear reader,

The Optimists’ Manifesto is a designer’s guide, a hyper-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 progressive optimist. The one who has faith in fostering communication 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 aesthetic, 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.

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ABSTRACT
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 advertisements, 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 Nietzsche, Marx, Dostoevsky, 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
“God is dead!” Nietzsche claims. “God remains dead. And we have killed him.”

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? Nietzsche 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 Communist 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-Christian hierarchical 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 desecularization 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

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THESIS STATEMENT
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 religious 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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“[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
“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 transcendent 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


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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Developmental Approach to Religion

James W. Fowler, American theologian and developmental psychologist, is best known for his book *Stages of Faith*. 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 unconscious. 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 symbolic language 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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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 religion5.

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


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
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, transcendental 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 transcendental relationship between the lived world and the divine.

TRANSCENDENT RELIGIONS:

Islam
Christianity
Judaism
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.”

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.

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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-valo.

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.
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.
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 communication 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.

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

The essence of Worship, then, lies in the true consciousness 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 Sufism 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
“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 simultaneously 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 different elements of religion. Anthropology will allow the designer to better understand what cultural difference do and how they affect the religious believer.

² Adams 2017; Eller 2007, p. 2.
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 individual’s life.

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.

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.

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.

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5 McGivern, Ron. “Religion”. Introduction to Sociology – 1st Canadian Edition. BC Open Textbooks
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.

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 religion².

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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
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.

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

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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.” 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.

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.”

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.

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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.

MULTI-FAITH SPACE
“To you is your religion, and to me is mine”

Surah Al-Kafiroon, The Quran
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 7.6: Detroit Mercy MFS

Figure 7.9: St. Joseph Mercy Hospital

Figure 7.7: Detroit Mercy MFS

Figure 7.10: William Hume’s Grammar School MFS

Figure 7.8: White Torture
“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 positioned in a way not to create shadow.

Sound:

The soundproof room isolates the person from any natural sounds or other sounds of human 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?

Figure 7.17: White Torture

Figure 7.18: White Torture

Figure 7.19: White Torture
ANALYSIS
“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.
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 privileged, the more privileged 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.
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.
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.
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.
“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 Friedrich Nietzsche meant as well when he said, “God is dead.” Nietzsche predicted that if we let the “old gods” die, the probability of blood filling the lands was virtually inevitable.

“So what does he mean by this? This carries a much different outlook than the traditional infamous God is dead. Nietzsche 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.


Jean Piaget, Swiss psychologist, says this when he claims that it is a necessary developmental stage to acquire allegiance to a given belief system. 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.*

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**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.

---

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 manifest point, Thresholds.
DEMARcate THE SACRED FROM THE PROFANE

Figure 9.2: Gates of Paradise
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 9.4: Puncture the Threshold
IDENTITY

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 itself “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 prolific author in architectural theory, especially semiotics.
COMMUNICATE THE MESSAGE OF WORSHIP THROUGH THE USE OF ICONS, SYMBOLS, AND INDICIES

Figure 9.6: Exported Abstract MFS Experiment
ARTEFACTS

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 place. That thrill of seeing a sunset.

The fourth design strategy is to design for religious artefacts with a degree of spatial justice.
DESIGN FOR RELIGIOUS ARTEFACTS WITH A DEGREE OF SPATIAL JUSTICE

Figure 9.8: Religious Artefacts
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 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.
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 treating 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.
DESIGN PLACES TO STAY
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, archaeology, literature, philosophy, and more.
INTRODUCE MOVEMENT AND PROCESSION THROUGH THE SPACE

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 symbolism 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, archaeology, literature, philosophy, and more.
Figure 9.17: Blinded Mankind
Abstract geometry circumscribed forms and perceived impurity could prove more successful. To what degree 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 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.

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.

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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.
UTILIZE DESIGN TO EXPRESS THE FORMAL APPROACH OF THE INTERIOR AND THE EXTERIOR OF THE MULTI-FAITH SPACE

Figure 9.19: Malleable Form Experiment
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 hierarchy of needs, a theory of psychological health predicated on fulfilling innate human needs in priority culminating in self-actualization.
FOCUS ON THE DETAILS INDIVIDUALS REQUIRE TO PERFORM INDIVIDUAL AND COMMUNAL WORSHIP
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 privilege 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 religious 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.
DESIGN WITH RELIGIOUS KNOWLEDGE OF THE SENSORIAL EXPERIENCES CRUCIAL TO PEOPLE OF FAITH

Figure: 9.22: Communal Worship Orientation
Figure 9.23: 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: 9.26: Old City
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 technique 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
Figure 9.30: Form Exploration
Figure: 9.31: Worship Orientations
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 set 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 of 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
Design with the religious knowledge of the sensorial experiences crucial to people of faith.

Form - 11
Utilize design styles to express formal approaches within the interior and exterior of the multi-faith space.

Cultural - H1
Use of cultural forms and perceived impurity could prove more successful to what degree should be allow representational art or restrict ornamentation to form.

Design with awareness of anthropological differences and cultural values people of religion associate with.

Abstract Geometry
Circumcised forms and perceived impurity could prove more successful, to what degree should be allow representational art or restrict ornamentation to form

Experience the Sacred
An irreducible category of human experience, religion should be regarded in the study of human behavior by any sociologist

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

Malleability
Do not talk about "this will be good for your soul". Work like a doctor, establish where you are in the middle of the sickness of depression. But in a way, it almost feels physiological. If the soul went material, depression works on it, you want, never a piece of it.

Sanctuary
Santo
Sanctuary
Sanctity
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.
“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
Figure: 10.1: Average Airport Passengers Served per year (millions)

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
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
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.”

Wilkinson acknowledges the sensorial explosion human beings’ experience 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.

---

<10 FLIGHT DESTINATIONS
USA
Canada
Mexico
Jamaica
Dominican Republic

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

Buffalo Niagara International
Multi Faith Spaces must develop connections between the architectural and the natural world.

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

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

5 Retail
13 Services
12 Food Vendors
26 Gates
0 Multi Faith Space

Scale: 1/64" = 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
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.

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.

Scale: 1/64” = 1’
+300 FLIGHT DESTINATIONS
- China
- Singapore
- South Korea
- Indonesia
- Cambodia
- United Kingdom
- Germany
- Dubai
- Australia
- France
- India
- Japan

RELIGIONS
- Christianity / Islam / Buddhism / Sikhism
- Judaism / Bahai / Hinduism / Jainism

Suvharnabhumi International Airport
**Figure: 10.5 Suvarnabhumi International Analysis**

- **Main Lobby Entrance:**
  - Approach more traditional religious space entry?
  - Vestibule? Nearhex? Separation?

- **Movement / Procession through space**
  - Multi Faith Spaces not to interrupt paths used by passengers
  - Not to:
    - Disrupt the circulation
    - Impose on the safety of ease of circulation

- **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 engagable properties of the airport

- **In other words:**
  - not Interrupting the existing circulation
  - not solely resembling religious elements

- **Introduce Movement / Procession through space:**
  - Scatter smaller multi faith spaces within the main circulation of the airport

- **Multiplicity of smaller spaces**

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**Scale:** 1/64” = 1’
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 occurred 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 approximately 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 perpendicular 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


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

The busiest international routes consist of the Netherlands, France, Germany, Canada, Mexico, South Korea, and more.¹
Figure 11.1: Women Airforce Service Pilots

Figure 11.2: North Terminal 1975

Figure 11.3: Renamed as Detroit-Wayne Airport

Figure 11.4: Groundbreaking 1929

Figure 11.5: Airport Expansion 1974
Figure 11.6: Detroit Metropolitan Airport in 1966
DESIGN
“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 security, 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.
Figure 12.1: Existing Conditions McNamara Terminal
Detroit Metropolitan Airport Retrofit Proposal

When approaching the Detroit Metropolitan Airport renovation / retrofit 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 privilege 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 themsele 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.”
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 hierarchies theory, to make sure the privilege 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 transcendent multi-faith space, as well as the immanent multi-faith space, there are possibilities of different arrangements within the worship space to allow for communal vs. individual worship.
Figure 12.6: Main Lobby Rendered Floor Plan

Figure 12.7: Washing Necessity

Figure 12.8: Communal Worship
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 hierarchical 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.
Figure 12.14: Immanent Form
Figure 12.15: Immanent Multi-faith space Concept Rendering
Figure 12.16: Immanent Multi-faith space Concept Rendering
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.
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.

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 tangible and direct connection between the lived world and the beyond.

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

THE DIVINE
Religion is, the beliefs, acts, and organizations of individual men in their societies, so far as they approach a reverence to observe a relation to whatever they may consider the divine.

THE NATURAL
Religion is, a faithful and conscientious observation of the necessities, that is, the facts, the Transcendental, or the Universal.

There are limits to what we can ever know. Similar is Einstein's theory of relativity. There are limits to how fast we can ever travel. Matter limited by the speed of light.

There are limits in Quantum Mechanics to how much we can ever know.

JANNA LEVIN
Theoretical cosmologist

THE SACRED

THE PROFANE

DEMARCATethe sacred from the profane

WILLIAM JAMES
Psychology

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 not for controlled clutter.

F3
Design for religious artefacts with a degree of spatial justice.

SPIRITUALITY

...there are a lot of enclosed spaces of a dog that one can see together in our stomach or in our core. But how do we use these spaces and how do we experience the sacred in a spiritual place. That is the beginning of a prayer.

ESTHER STEINBERG
Rheumatologist, researcher, and author

EXPERIENCE THE SACRED

The sacred is not coincident, it is experienced in our environment. It is there in every place, in every way that we are aware of it.

ERNEST MIROSA
Historian of religion, fiction writer, philosophers, interpreter of religious experience

G2
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 dedicated by the presence of religious symbols on the inside and outside of the space.

GEOFFREY BROADBENT
Architect, prolific author in architectural theory

IDENTIFIED
Signs communicate by resembling what they represent, or implying that they resemble, or through ordinary or simple expressions of symbols that must be learned before we can understand their meaning.

SYNLEX
Signs that are not words easily removable from its context. Closely associated with large sets of other words "out of itself".

INDEX
Typically defined by sensory features visible, audible, smellable, or move, that indicate the object finally "meaning in carried within". Example. Facial expressions imply emotions felt by the person displaying them.

F2
Design places to stay sanctuaries.

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.
Figure 12.28: Architectural Implementation

A - Pilgrimage

B - Threshold

E - Nature

G - Procession

H - Culture
Figure 12.29: Theoretical / Architectural Manifestation
CONCLUSION
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 rather 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 languages, this intensifies 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 scrutinious 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? What’s 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 church
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
Eat 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, jewlery 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 hierarchical 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
a 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)
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Fig 4.14


Fig 4.15


Fig 4.16


Fig 4.17


Fig 4.18


Fig 4.19


Fig 4.20


Fig 4.21


Fig 4.22


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

Fig 7.4

Fig 7.5

Fig 7.6
Author

Fig 7.7
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Fig 7.8

Fig 7.9
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Fig 7.10

Fig 7.11

Fig 7.12

Fig 7.13

Fig 7.14


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
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Fig 8.11
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Fig 8.12
Author, Deconstructed Model Experiment

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Author, Deconstructed Model Experiment

Fig 8.14
Author, Artistic Worship Exploration

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Author, Artistic Worship Exploration
Fig 9.10
Author, Carl Jung

Fig 9.11

Fig 9.12
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Fig 9.14
Author, Carl Jung

Fig 9.15

Fig 9.16
Author, Carl Jung

Fig 9.17
Author, Blinded Mankind

Fig 9.18
Author, Anita Barrows

Fig 9.19
Author, Malleable Form Experiment

Fig 9.20
Author, Abraham Maslow

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Fig 9.22
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Fig 9.24

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Author, Secular / Sacred 3D Printed Model

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Fig 9.33
Author, Program Diagram

Ch. 10

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

Fig 11.2

Fig 11.3

Fig 11.4
Fig 11.5

Fig 11.6

Fig 11.7
Author, Site Map

Fig 11.8
Author, Existing Conditions Site Plan

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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
REFERENCE


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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