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THE CHAPEL OF A GODLESS SOCIETY

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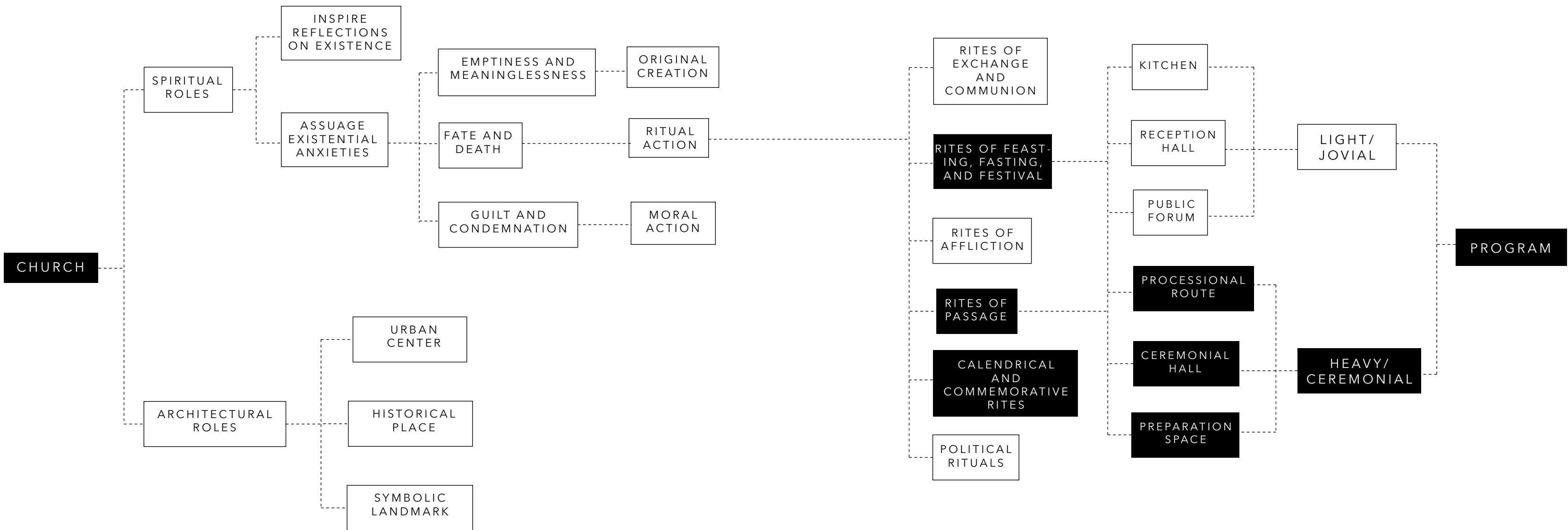
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## ABSTRACT |

*In society the church played two roles: architecturally and spiritually. Architecturally the church was a symbolic landmark that reflected community values. They were often located at urban centers and they celebrated the unique identity and history of a place. Spiritually their form inspired an appreciation and reflection on human existence while their function served to quell people's existential anxieties on death, meaninglessness, and condemnation through ritual and moral acts. Due to a growing increase in religious unaffiliation, churches across the country have been forced to close their doors. The removal of the church from society has created an architectural and spiritual void. The solution is not to reinsert the rejected church back into its former role but to find a replacement that will empower citizens to define for themselves a common ethos that engages with the significance of the city and human life as a whole.*

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# RELIGION

# LOSS

# STATUS

# STATISTICS

*“I am not a churchgoer myself, but one thing I do know is that every man has the religious consciousness of belonging to a greater mankind, to a greater or lesser degree, but in the end he is part of it. Into my work I bring so much effusion and intense inner life that it becomes something almost religious.”*

*-Le Corbusier*

### Losing Faith with Religion

Since 1972 the General Social Survey (GSS) has been monitoring societal change and the growing complexity of American society. The GSS is one of the most frequently analyzed sources of information in the social sciences second only to the U.S. Census<sup>1</sup>. In March of 2013, the 2012 General Social Survey released new data on religion in America that made waves in the media. Headlines read: Americans Less Religious Than Ever Before (US News, 12 Mar)<sup>2</sup>, ‘Strong’ Catholic Identity at a Four-Decade Low in U.S. (Pew Research Center, 13 Mar)<sup>3</sup>, Religion Among Americans Hits Low Point (Huffington Post, 13 Mar)<sup>4</sup>, An America that is losing faith with religion (Washington Post, 25 Mar)<sup>5</sup>.

### Growth of the Unaffiliated

This yearly study asks a representative sample of American adults about their religious preference(s); they are then asked if they would classify themselves as strongly or not very strongly

1. General Social Survey  
2. Koebler  
3. Pew Research Center, “Strong”  
4. Bindley  
5. Gerson

religious. Twenty percent of Americans responded that they had “no religious preference”<sup>6</sup> (Fig. 1.0). This is twice the amount of people who declared no religion in 1990, and four times higher than the percentage reported in 1972<sup>7</sup>. Catholics have been seeing the greatest loss in church attendees. The share of Catholics who say they attend Mass at least once a week has dropped from forty-seven percent in 1974 to twenty-four percent in 2012; among those who identified themselves as “strong” Catholics, attendance has fallen from eighty-five percent in 1974 to fifty-three percent last year<sup>8</sup> (Fig. 1.1). The Pew Research Center conducted a similar study in October of 2012. In their article, ‘Nones’ On The Rise, they reported that one-fifth of the U.S. public—and a third of adults under 30—are religiously unaffiliated. In the last five years alone the unaffiliated have increased 5 points--the highest percentages ever in Pew Research Center polling<sup>9</sup> (Fig. 1.2).

6. Pew Research Center, “Strong”  
7. Koebler  
8. Pew Research Center, “Strong”  
9. Pew Research Center, “Nones”

## RELIGIOUS STATISTICS

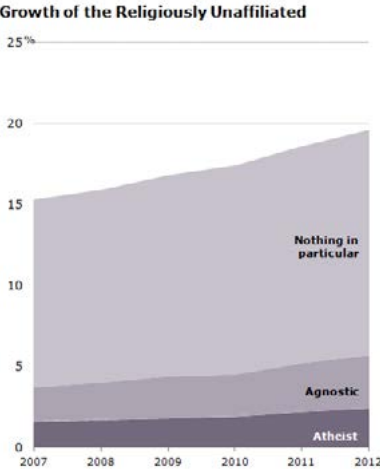


Figure 1.0 - Growth of the Religiously Unaffiliated

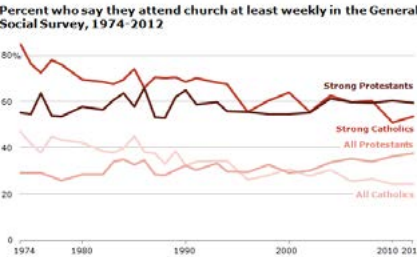


Figure 1.1 - Weekly Church Attendance, 1974-2012

Trends in Religious Affiliation, 2007-2012									
	2007	2008	2009	2010	2011	2012	07-12 Change		
	%	%	%	%	%	%			
Christian	70	77	77	76	75	73	-5		
Protestant	53	52	51	51	50	48	-5		
White evang.	21	19	20	19	18	19	-2		
White mainline	18	18	17	17	17	15	-3		
Black Protestant	8	8	9	9	9	8	--		
Other minority Prot.	6	6	6	6	6	6	--		
Catholic	23	22	23	23	23	22	-1		
Mormon	2	2	2	2	2	2	--		
Orthodox	1	1	1	1	1	1	--		
Other faith	4	5	5	5	5	6	+2		
Unaffiliated	15.3	16.0	16.8	17.4	18.6	19.6	+4.3		
Atheist	1.6	1.7	1.8	1.9	2.2	2.4	+0.8		
Agnostic	2.1	2.3	2.6	2.6	3.0	3.3	+1.2		
Nothing in particular	11.6	11.9	12.4	12.9	13.4	13.9	+2.3		
Don't know	2	2	2	2	1	2	--		
	100	100	100	100	100	100			

Figure 1.2 - Trends in Religious Affiliation, 2007-2012

Religious Affiliation by Age

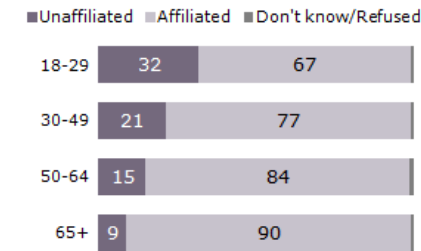


Figure 1.3 - Religious Affiliation by Age

Trends in Religious Disaffiliation, by Demographic Groups

% who describe themselves as religiously unaffiliated among ...

	2007	2012	Change
	%	%	
U.S. general public	15.3	19.6	+4.3
Men	18	23	+5
Women	13	17	+4
White	15	20	+5
Black	13	15	+2
Hispanic	16	16	--
College grad+	17	21	+4
College grad	15	22	+7
Post-grad	19	20	+1
Some college or less	15	19	+4
\$75,000+	16	21	+5
\$30,000-\$74,999	15	20	+5
<\$30,000	17	20	+3
Married	14	14	--
Not married	20	24	+4
Northeast	15	21	+6
Midwest	15	19	+4
South	12	15	+3
West	21	26	+5

Figure 1.4 - Trends in Religious Disaffiliation, by Demographic Groups

Theories Behind Unaffiliation

It is clear that this loss of religion is largely due to the gradual replacement of the older generation with the new. While one-in-three people under 30 years old are unaffiliated, statistics show that every generation is less religious than the preceding. The numbers of the unaffiliated older than 65+ dwindle to only one-in-ten. (Fig. 1.3) There are several theories that attempt to find the root cause of the rise of the unaffiliated:

- 1.) Young adults turn away from organized religion because of its association with conservative politics.
- 2.) The trend in young adults to postpone marriage and parenthood is behind religious unaffiliation, since statistically married couples are more likely to be religious than unmarried people. (Fig. 1.4)
- 3.) The decline in religion is linked to a broader manifestation of social disengagement, as there is a tendency among Americans to live more separate lives and engage in fewer communal activities.
- 4.) Economic development is connected with secularization around the globe and gradual secularization can be ex-

pected in generally healthy, wealthy, and orderly societies because people are more likely to be religious when there are constant threats to their health and well-being<sup>10</sup>.

Spirituality

Regardless of the reason, support for organized religion continues to decline. However, while the numbers of the unaffiliated are high, only 6% of those people describe themselves as atheist or agnostic. The Pew Research Center conducted a new joint survey with the PBS television program Religion & Ethics NewsWeekly that found that most of the religiously unaffiliated are still religious or spiritual in some way. (Fig. 1.5) 68% of the 46 million people who are unaffiliated said that they believe in God; 58% said that they often feel a deep connection with nature and the earth; 37% classify themselves as “spiritual” but not “religious”; and 21% said that they pray every day.

Of particular interest, research found that most religiously unaffiliated Americans think that churches and other

10. Pew Research Center, “Nones”

religious institutions benefit society by strengthening community bonds and aiding the poor. Regardless of this belief, the overwhelming majority (88%) of the unaffiliated are not currently seeking a religion to adopt (Fig. 1.6). This is because they consider religious organizations to be too concerned with money and power, too focused on rules and too involved in politics<sup>11</sup>. (Fig. 1.7)

Unaffiliated, But Not Uniformly Secular

	U.S. general public	Unaffiliated	Affiliated
	%	%	%
How important is religion in your life?			
Very important	58	14	67
Somewhat	22	19	24
Not too/not at all	18	65	8
Don't know/refused	1	1	2
	100	100	100
Believe in God or universal spirit?			
Yes, absolutely certain	69	30	77
Yes, but less certain	23	38	20
No	7	27	2
Other/don't know	2	5	1
	100	100	100
Frequency of prayer			
Daily	58	21	66
Weekly/monthly	21	20	22
Seldom/never	19	58	11
Don't know	2	1	1
	100	100	100
Think of self as...			
Religious person	65	18	75
Spiritual but not religious	18	37	15
Neither spiritual nor religious	15	42	8
Don't know	2	2	1
	100	100	100

Figure 1.5 - Unaffiliated, But Not Uniformly Secular

Are You Looking For a Religion that Would be Right for You?

Among those who identify their religion as “nothing in particular,” % who say they are ...

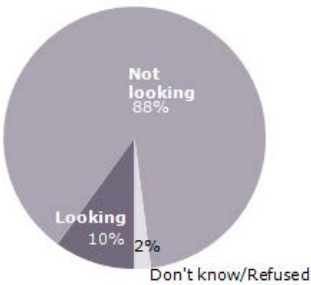


FIGURE 1.6 - Are You Looking For a Religion that Would be Right for You?

Views of Religious Institutions

% who agree that churches and other religious organizations ...

	U.S. general public	Unaffiliated	Affiliated
	%	%	%
Are too concerned w/money and power	51	70	47
Focus too much on rules	51	67	47
Are too involved w/politics	46	67	41
Bring people together/strengthen community bonds	88	78	90
Play important role in helping poor and needy	87	77	90
Protect and strengthen morality	76	52	81

FIGURE 1.7 - Views of Religious Institutions

11. Pew Research Center, “Nones”

### Symbolic Landmark

Laurie Peake, a contributor to Will Alsop's book *SuperCity*, tells us that people like landmarks because they give us security on the horizon of a fast moving world<sup>1</sup>. She goes on to say that, for travelers, these landmarks are as meaningful as "a yellow ribbon for those returning home or a neon sign of arrival for those at the end of a journey."<sup>2</sup> Recognizable is synonymous with comforting when all else is foreign. She opens her essay *Smashing Icons* by mentioning the Blackpool Tower, a tourist attraction inspired by the Eiffel Tower built in Blackpool, England in 1894<sup>3</sup>. This structure serves as a monument to the region's industrial origins. Anthropologist Marc Augé describes how even the smallest French towns and villages "boast a 'town centre' containing monuments that symbolize religious authority (church or cathedral (Fig. 2.0)) and civil authority (town hall)"<sup>4</sup>; theologian Philip Sheldrake believes that landmarks like these are symbolic monuments that reflect the values of the people at large

1. Peake, pg. 49  
2. Peake, pg.  
3. Peake, pg.  
4. Augé, pg. 65

and "enshrine permanent memories of a place."<sup>5</sup> Modern debates now exist surrounding the growing popularity of the "iconic building (Fig. 2.1)." Architectural theorist Charles Jencks claims "the architect and society both have misgivings about the iconic building but cannot help producing it, in ever great numbers and even ever weirder form."<sup>6</sup> Sheldrake bemoans the emergence of this kind of monumental architecture, arguing that it does not evoke the value of individual people nor of focused community but instead speaks the language of money and power.<sup>7</sup>

In an attempt to explain this trend, Jencks turns us to G.K. Chesterton's old adage "when people stop believing in God, they don't believe in nothing—they believe in anything."<sup>8</sup> With the decline of religion, the doors are open for anything to be considered an icon; and Jencks points out that icons by definition are objects to be worshipped<sup>9</sup>. After Frank Gehry designed the New

5. Sheldrake, pg. 163  
6. Jenks, pg. 3  
7. Sheldrake, pg. 154  
8. Jencks, pg. 4  
9. Jencks, pg. 4



FIGURE 2.0 - Traditional Church Image



FIGURE 2.1 - Swiss Re, London skyscraper

WAS

IS

fect took hold; developers and mayors saw the potential profit of a strong architectural gesture. Jencks laments, "an outrageously expressive museum could take on the urban role of a cathedral or public building, such as a city hall."<sup>10</sup> Many iconic buildings serve strictly commercial purposes, such as Norman Foster's Swiss Re building in London. Whether you see a pickle, penis, or pinecone you know the form. Located in London's financial district, 'The Gherkin' speaks to nothing but the wealth of the people who built it and the fame of architect who designed it. Both Jencks and Sheldrake agree that banal building purposes have usurped the expressive role from more elevated tasks.<sup>11</sup> To close the subject Sheldrake asks "if religion or other meta-narratives are no longer central, are we left simply with ourselves in a culture where money and celebrity become the new "universals" to be worshipped?"<sup>12</sup>

## Historical Place

Marc Augé gives an anthropological definition of place as “relational, his-

10. Jencks, pg. 4

11. Jencks, pg. 5 and Sheldrake, pg. 164

12. Sheldrake, pg. 164

torical and concerned with identity”<sup>13</sup>. Any space without these characteristics is therefore a non-place<sup>14</sup>. Augé argues that non-places are becoming the measure of our time. Examples of non-places include air, rail and motorway routes, aircrafts, trains, road vehicles, airports, railway stations, hotel chains, large retail outlets, and the complex system of cables and wireless networks “that mobilize extraterrestrial space for the purposes of a communication so peculiar that it often puts the individual in contact only with another image of himself.”<sup>15</sup>

Augé explains that anthropological places have been invested with meaning that is “endorsed and confirmed by every new circuit and every ritual reiteration.”<sup>16</sup> Every reoccurring ritual performed in a place awakens and reactivates its “tutelary powers” and establishes them as places of identity, relation, and history.

## Urban Center

Augé goes on to explain how anthropo-

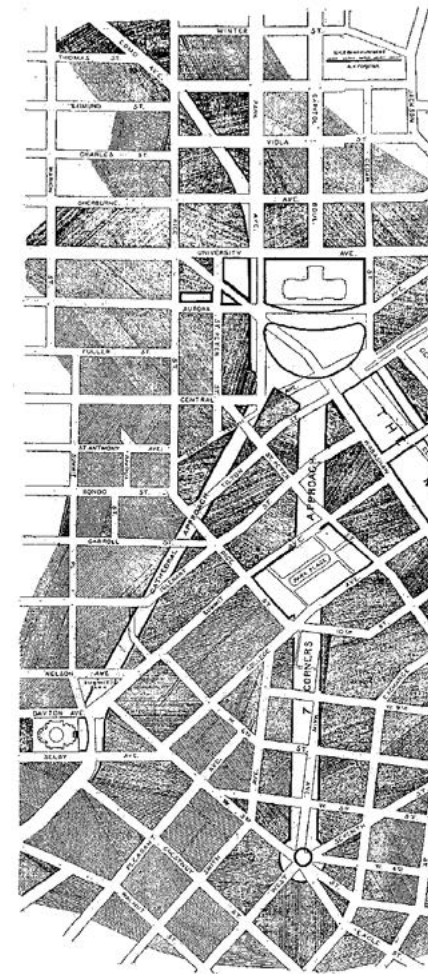


FIGURE 2.2 -Example of an Urban Center creating interest in the street grid

13. Auge, pg. 77

14. Auge, pg. 78

15. Auge, pg. 79

16. Auge, pg. 52

logical place can be mapped in terms of three geometric forms: lines, intersection of lines, and the point of intersection. These correspond to our routes, axes, and paths that lead from one place to another (Fig. 2.2).<sup>17</sup> Monuments of religious or political nature often develop in these crossroads. They are “urban centres” providing the town with a socially active space where, throughout their daily routines, people cross each other’s paths and are free to mingle, “where a few words are exchanged and solitudes momentarily forgotten.”<sup>18</sup>

Non-places, on the other hand, tend to make people anonymous. Their individual identity is not important and does not contribute to the place. "As places create the organically social, so non-places create solitary contractuality."<sup>19</sup> In non-places, time is always central. Screens and radios supply the occupants of non-place with up-to-the-minute coverage of daily affairs and transportation itineraries, "everything proceeds as if space had been trapped by time, as if there were no history other than the

17. Auge, pg. 57

18. Auge, pg. 66-67

19. Auge, pg. 94

last forty-eight hours.”<sup>20</sup>

This anonymity is passively accepted by people during their growing daily presence in non-places and is threatening their sense of identity and consequently, their very existence. If money and speed are all that is celebrated, and they are only celebrated for the small window of time in which they are the biggest and fastest, and nothing speaks to history and memory, then what value do you or any contributions you make to society have? This threat to one's sense of being is a cause of anxiety.

20. Auge, pg. 104



**Inspire Reflections on Existence**

Philip Sheldrake points out that the words spiritual and sacred are intellectual constructs whose meanings have varied throughout history and across cultures.<sup>1</sup> Spiritual could refer to either affairs of the church or a more secular interpretation of a spirit. Sacred has resonances of reverence and awe. It can express either a sense of God or a more diffuse sense of the numinous. At the heart of all of these interpretations is the fundamental separation of an elevated “spiritual-sacred” realm and the mundane or “secular.”<sup>2</sup> This line of thinking originates from Mircea Eliade, who offers an influential definition of the sacred: man only becomes aware of the sacred because it presents itself as something “wholly other” than the profane.<sup>3</sup> Sheldrake calls attention to the modern interpretation of the word profane. While in today’s language its negative connotations align it with words like desecrate and disrespect, to Eliade it simply meant everything that lies outside what is dedicated to the sacred. It should be considered better related

to the term secular. To designate this act of manifestation of the sacred, Eliade coined the term hierophany<sup>4</sup>. Confronted with the sacred, man senses his profound nothingness and feels that he is only a creature. It is often a struggle to find the words to describe the feeling one associates with being in the presence of the sacred. Eliade admits that we can only use terms borrowed from the world of nature and are restricted by the limits of man’s mental life. “But we know that this analogical terminology is due precisely to human inability to express the *ganz andere*; all that goes beyond man’s natural experience, language is reduced to suggestion by terms taken from that experience.”<sup>5</sup> Although this interpretation of sacred strictly separates sacred and secular, theologian Paul Tillich insists that “churches should not be felt as something that separates people from their ordinary life and thought, but which opens itself up into their secular life and radiates through the symbols of the ultimate into the finite expressions of our daily existence.”<sup>6</sup>

-Paul Tillich

1. Sheldrake, pg. 151  
2. Sheldrake, pg. 151  
3. Eliade, “The Sacred and the Profane,” pg. 9-10

4. Eliade, “The Sacred and the Profane,” pg. 11  
5. Eliade, “The Sacred and the Profane,” pg. 10  
6. Tillich, “On Art and Architecture,” pg. 226

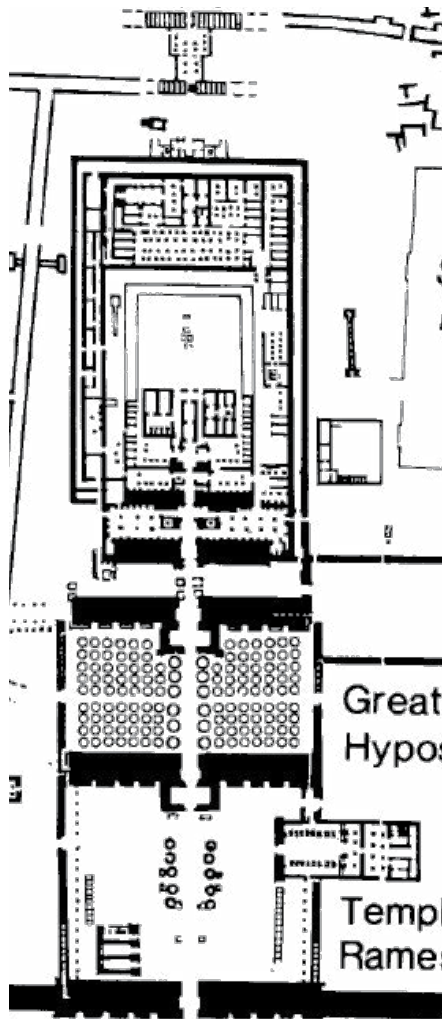


FIGURE 3.0 -The Karnak Temple in Luxor, which inspired architect Juhani Pallasmaa

After first introducing my thesis idea, I found it fascinating that every person I spoke to opened up to me about a personal experience they had with what they considered “sacred”. Everyone could recall a precise moment where they were confronted with somewhere or something that instantly took hold of them and changed their perspective. Sculptor Constantin Brancusi said “art must give suddenly, all at once, the shock of life, the sensation of breathing.”<sup>7</sup> The poet Ezra Pound describes this sensation as a “sudden liberation; that sense of freedom from time limits and space limits; that sense of growth, which we experience in the presence of the greatest works of art.”<sup>8</sup> Finnish Architect Juhani Pallasmaa shared his own personal experience with this confrontation in an essay featured in a book on theology in built environments:

*After thirty years, I can still vividly recall the complete loss of my separate self as I identified myself with the space, matter and time of the gigantic and shockingly silent peristyle of the Karnak Temple in Luxor*

7. Pallasmaa, pg. 25, and Dudley, pg. 82  
8. Pallasmaa, pg. 25

(Fig. 3.0). *The very space remains in me forever and a part of me was eternally left in that space. I could tell of countless spaces and places that I have encapsulated in my memory and that have altered my very being. I am convinced that every one of you can recall such transformative experiences. This is the power of architecture; it changes us, and it changes us for the better by opening and emancipating our view of the world.*<sup>9</sup>

Bachelard describes this metaphysical power of architecture as an “instrument to confront the cosmos.”<sup>10</sup> This reference to cosmos reoccurs in Philip Sheldrake’s description of the Gothic Cathedral. He says that the architecture of the cathedral was “a microcosm of the cosmos and sought to evoke a peaceable oneness between Creator and creation.”<sup>11</sup> Pallasmaa expands this idea to claim, “all great artistic works are complete universes and microcosmic representations of the world. They are pieces of magic that manage to contain everything in a singular mental and ex-

9. Pallasmaa, pg. 25  
10. Pallasmaa, pg. 29  
11. Sheldrake, pg. 157

periential image.”<sup>12</sup> To achieve this sensation, Sheldrake describes how to enter a cathedral is to be “transported into a transcendent realm by the spaces, floods of light through dematerialized and glass-filled walls, and increasingly elaborate liturgies.”<sup>13</sup> the power of a cathedral can also be attributed to its role as a place of memory. “To enter such a building is to engage with centuries of human pain, achievements, hopes and ideals.”<sup>14</sup>

Assuage Existential Anxieties

In his book *The Courage To Be*, Paul Tillich describes how man has innate existential anxieties that threaten one’s sense of being with nonbeing. This sense of being that man obtains is referred to as a sense of self-affirmation. Existential anxieties attack man’s ontic, spiritual, and moral self-affirmation. These anxieties manifest in three forms: the anxiety of fate and death, the anxiety of emptiness and meaninglessness, and the anxiety of guilt and condemnation.<sup>15</sup>

12. Pallasmaa, pg. 25  
13. Sheldrake, pg. 157  
14. Sheldrake, pg. 158  
15. Tillich, “The Courage To Be,” pg. 41



FIGURE 3.1 -Ritual activity assuages the anxiety of death. Example: walking the unicursal labyrinth, featured on the floor of Chartres Cathedral in France

Anxiety of Fate and Death

The anxiety of death is responsible for threatening our ontic self-affirmation, or our sense of being real as opposed to phenomenal. There is no way to ar-

gue this fear away “for existentially everybody is aware of the complete loss of self which biological extinction implies.”<sup>16</sup> However, Tillich points out that it has been observed that people who live in societies that are more in-

16. Tillich, “The Courage To Be,” pg. 42



FIGURE 3.2 -Creative experience assuages the anxiety of meaninglessness. Example: Jonas Salk invented the polio vaccine and took pride not only in the invention but also himself for inventing it.

dividualistic are more open to this kind of anxiety than people in “collectivist cultures.” This is certainly not to say that the anxiety of death does not exist in collectivist cultures, because as stated before it is inescapable; but a special kind of courage which characterizes collectivist cultures obtained through psychological and ritual activities and symbols is able to assuage the anxiety (Fig. 3.1).<sup>17</sup>

*Anxiety of Emptiness and Meaninglessness*

The anxiety of meaninglessness threatens man’s spiritual self-affirmation. In order to feel spiritually creative, man needs to “participate meaningfully in original creations.”<sup>18</sup> Man needs to feel as though he is “receiving and transforming reality creatively.” In this way he will feel like he is participating in the spiritual life. Tillich supplies the example of the creative poet or writer who is able to transform language into an influential tool that creates a reaction in readers. Another example describes the effects that accomplishing a meaningful act creates for oneself: if a sci-

17. Tillich, “The Courage To Be,” pg. 43  
18. Tillich, “The Courage To Be,” pg. 46

entist makes an important discovery he will not only love the contents of his discovery but he will also love himself because it was “actualized through him (Fig. 3.2).”<sup>19</sup> Not having creative experiences causes man to be threatened by the fear of nonbeing.

*Anxiety of Guilt and Condemnation*

The anxiety of condemnation is a threat to man’s moral self-affirmation. This anxiety poises itself against man whenever he is confronted with the question “What have you made of yourself?” In this situation one is faced with the possibility of self-rejection, “to the feeling of being condemned—not to an external punishment but to the despair of having lost our destiny.” Although imperfect and prone to relapse, to avoid this feeling man must transform this anxiety into moral action (Fig. 3.3).<sup>20</sup>

Tillich makes an important distinction between existential anxieties and pathological anxieties. He describes existential anxiety as something we are born with and that cannot be removed but

19. Tillich, “The Courage To Be,” pg. 47  
20. Tillich, “The Courage To Be,” pg. 51-2

must be courageously accepted; what he calls “the courage to be.” Pathological anxieties result from the failure of one’s self to take on existential anxieties. “Pathological anxiety, once established, is an object of medical healing. Existential anxiety is an object of priestly help.”<sup>21</sup> However, the goal of overcoming both types of anxiety is the same: helping men reach full self-affirmation.



FIGURE 3.3 -Moral action assuages the anxiety of guilt and condemnation. Example: volunteering at a soup kitchen.

21. Tillich, “The Courage To Be,” pg. 77-8.



# RITUAL

*“Any ritual whatever, as we shall see later, unfolds not only in a consecrated space (i.e., one different in essence from a profane space) but also in a “sacred time,” “once upon a time”, that is, when the ritual was performed for the first time by a god, an ancestor, or a hero”*

*-Mircea Eliade*

## Categorizing Ritual Activity

Religious studies scholar Catherine Bell, who published several books on ritual theory, tells us, “ritualization is fundamentally a way of doing things to trigger the perception that these practices are distinct and the associations they engender are special.”<sup>1</sup> They are important sources of self-affirmation. It is difficult to analyze exactly what a ritual is because, as Mircea Eliade points out, in the archaic world every act that had a definite meaning (hunting, fishing, agriculture, sexuality, etc.) participated in the sacred in some way and could be considered a ritual. However, these activities “have undergone a long process of desacrilization” and it is not necessarily correct anymore to describe them as rituals<sup>2</sup>. Because of the vastness of amount of practices that can be considered a ritual, it is a struggle to create a comprehensive list of genres. Philosophers throughout the years have ranged from blanketing all rituals into two major groups to more elaborate systems with 16 different categories. For my purposes I will be using the categoriza-

tion method created by Bell, which she describes as “a pragmatic compromise between completeness and simplicity.”<sup>3</sup> They are rites of passage; calendrical and commemorative rites; rites of exchange and communion; rites of affliction; rites of feasting, fasting, and festivals; and finally, political rituals. My focus will be only on three of these: rites of passage, calendrical and commemorative rites, and rites of feasting, fasting, and festival. Both the rites of affliction and the rites of exchange and communion are being overlooked because they deal specifically with the belief in a higher power (i.e. God, spirits) that the ritual is attempting to appease. Political rituals will not be addressed because with the inflated role of politics in modern society these rituals have been separated from spirituality and are being accommodated within the vast political structure.

3. Bell, “Ritual Perspectives,” pg. 94

1. Bell, “Ritual Theory, Ritual Practice,” pg. 220

2. Eliade, “The Myth of the Eternal Return,” pg. 28



### Rites of Passage

Rites of Passage are ceremonies that accompany major life events such as birth, coming-of-age initiations, marriage (Fig. 4.0), and death. They serve to culturally mark a person's transition from one stage of life to the next<sup>4</sup>. Ethnographer Arnold van Gennep tells us that rites of passage rituals involve a three-stage process. In this process, the initiate first leaves behind one identity before entering into a stage of no identity. In the final stage, they are admitted into their new social group/identity<sup>5</sup>. Pilgrimage journeys also fit this process because often pilgrim's transition into a new identity after their voyage. Bell points out that "in both fictional and historical versions the pilgrim is apt to find it hard to fit back into the old life afterward."<sup>6</sup>

4. Bell, "Ritual Perspectives," pg. 94

5. Bell, "Ritual Perspectives," pg. 95

6. Bell, "Ritual Perspectives," pg. 102



FIGURE 4.0 -Aerial view of Rite of Passage ritual: wedding procession

### Calendrical + Commemorative Rites

Calendrical and commemorative rites give meaning to the passage of time. These rituals predictably occur every year and often accompany seasonal changes in light, weather, and agricultural work. To ensure that the ritual corresponds with a particular time of year the ritual occasion follows either the solar or lunar calendar. Rituals that follow the solar calendar occur on the same date every year such as New Year's Day and Christmas (Fig. 4.1), while the dates of rituals that follow the lunar calendar vary such as Rosh Hashanah and the Chinese New Year<sup>7</sup>. Theologian Mircea Eliade believes that every ritual has a divine model that is based on the actions of the gods. By repeating this ritual we are creating a link between every past time the ritual was performed. Eliade quotes an old Indian adage to summarize the theory behind rituals in all countries: "Thus the gods did; thus men do."<sup>8</sup>

7. Bell, "Ritual Perspectives," pg. 102-3

8. Eliade, "The Myth of the Eternal Return," pg. 21



FIGURE 4.1 -Aerial view of Calendrical/Commemorative Ritual: Christmas

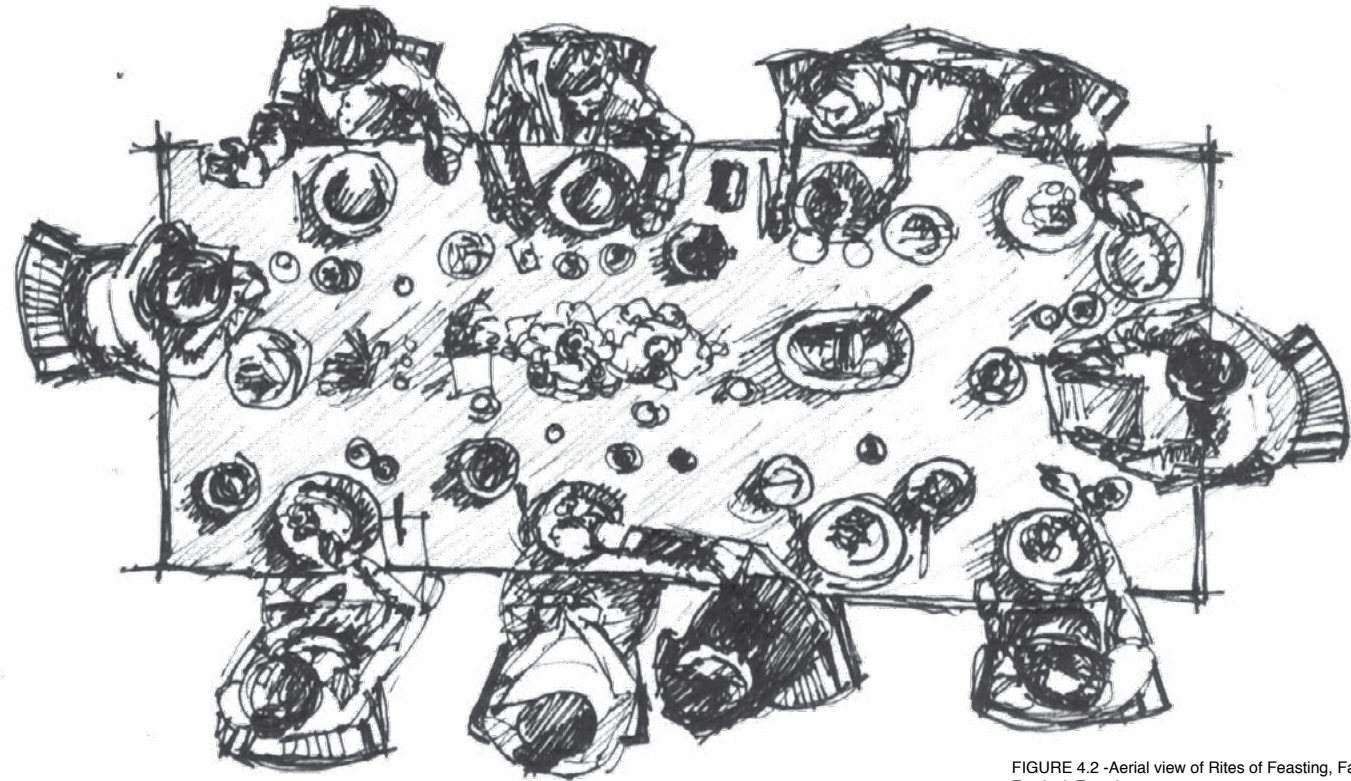


FIGURE 4.2 -Aerial view of Rites of Feasting, Fasting, and Festival: Feasting

### Feasting, Fasting, and Festival

Rites of feasting, fasting, and festival are public expressions of a societies shared values and cultural beliefs, sometimes referred to as “cultural performances” or “social dramas”. As social tensions mount throughout the year between different groups, these rites of-

fer the public a period release.<sup>9</sup> Cultural anthropologist Victor Turner observes, “The exchange of qualities between the semantic poles seems to achieve genuinely cathartic effects.”<sup>10</sup> When describing annual Carnival celebrations, Bell says that they “create specific times and

places where social differences are either laid aside or reversed for a more embracing experience of community.”<sup>11</sup> Other rituals that fall into this category include Ramadan, the slaughter of the pigs in New Guinea, and the Kwakiuyl potlatch (Fig. 4.2).

9. Bell, “Ritual Perspectives,” pg. 120  
10. Turner, “Dramas, Fields,” pg. 56

11. Bell, “Ritual Perspectives,” pg. 126

### Place in Ritual

When defining ritual, Bell tells us “ritual acts must be understood within a semantic framework whereby the significance of an action is dependent upon its place and relationship within a context of all other ways of acting.”<sup>12</sup> This importance of place in ritual is repeated by Mircea Eliade when he describes how “Naturally,” these ritual acts “occur(s) in a space qualitatively different than a profane space” and instead on a site that is “secured through consecration of ground.”<sup>13</sup>

### Need for Ritual

Many of the accepted social rituals come heavily laden with religious meaning. Since the performance of rituals is tied to man’s need for self-affirmation, while church attendance is in sharp decline ritual practice is not. This situation is leaving a population of unaffiliated’s in a confused state with respect to ritual, place, and spirituality. Many try to restart a discordant relationship with religion in order to find an appropriate place for their ritual needs. Jin Baek, au-

12. Bell, “Ritual Theory, Ritual Practice,” pg. 220  
13. Eliade, “The Myth of the Eternal Return,” pg. 20

thor of a book on Tadao Ando’s Church of Light in Japan, comments on this situation, saying it is responsible for the “proliferation of cross-bearing wedding chapels...before which nonbelievers pledge their marriage because the wedding style ‘looks nice.’ The cross now becomes a senseless signifier and a contrivance for consumerism.”<sup>14</sup> This is an important reference to the trend of ritual to fall into the consumerist market when a place fails to present itself to the modern unaffiliated. This is causing the ritual act to lose much of its spiritual meaning. Tadao Ando suggests that if we as architects are able to create a “place of spirituality”, then we might be able to resuscitate the lost meaning and have a “qualitatively different experience in performing a ritual.”<sup>15</sup>

14. Baek, pg. 13  
15. Baek, pg. 195

# PRECEDENTS

*“True works of architecture turn our attention away from the building itself back to the world and our own being.”*

*-Juhani Pallasmaa*

## La Tourette

Believing that only true art was able to reveal something of the sacred, Fr. Couturier reached out to a master of his time, Le Corbusier, to design his Dominican Order priory near Lyon, France in 1953. While not religious himself, Corbu attributed his interest in church design to “a desire that one occasionally has to extend beyond oneself, and to seek contact with the unknown.”<sup>1</sup> Couturier gave Corbu the freedom to explore his interests in ritual, space, communal life, and expression of the spiritual without making demands for features specifically catholic. In the design, Corbu and Couturier accepted the traditional doctrine earlier referenced through Mircea Eliade that declared that sacred things are separate from the mundane and ordinary. Following this idea, Corbu designed an adapted cloister with a chapel pulled away from the other three sides, “accentuated as ‘other’ and therefore sacred (Fig. 5.0).”<sup>2</sup>

1. McNamara  
2. McNamara

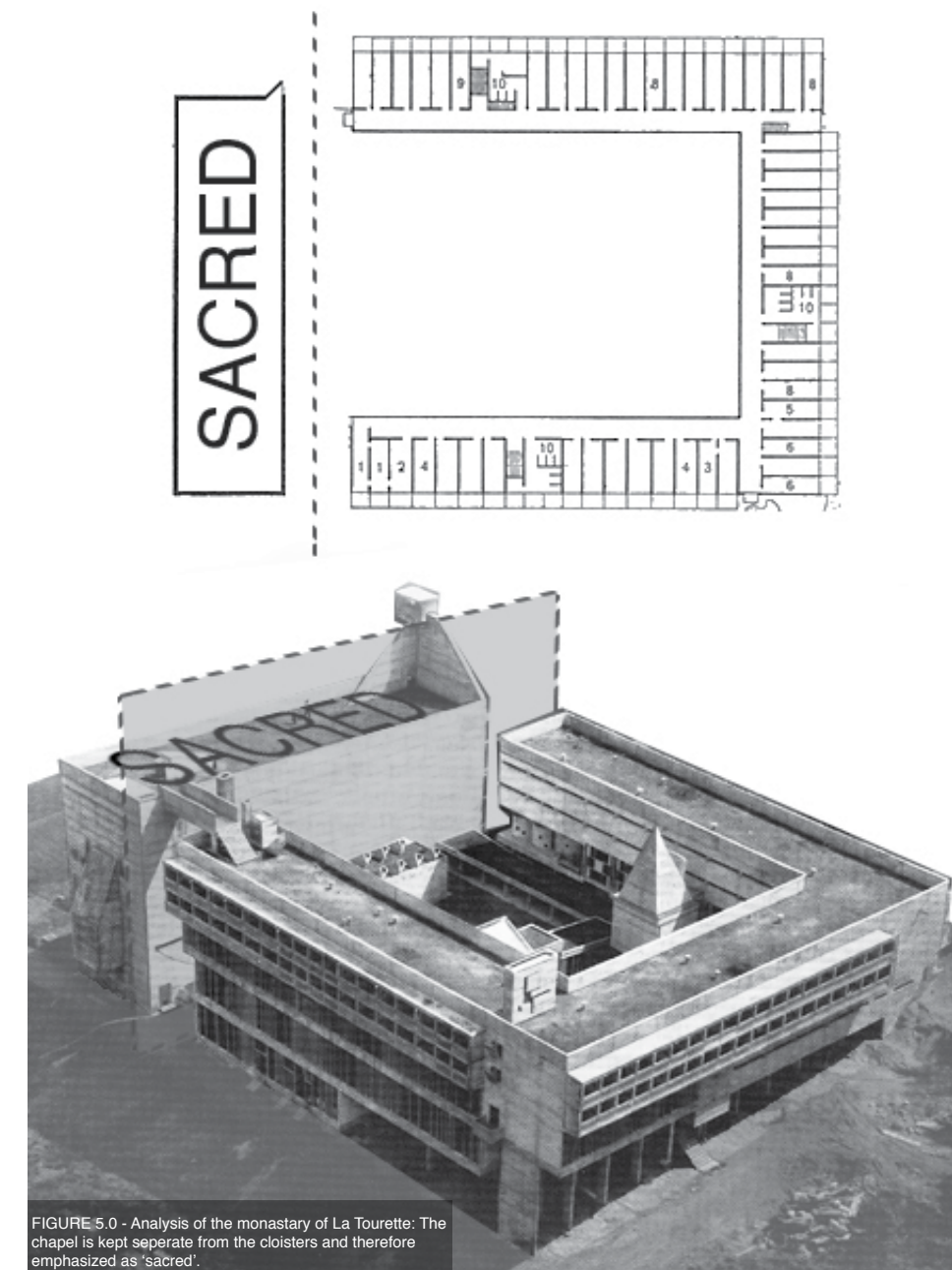


FIGURE 5.0 - Analysis of the monastery of La Tourette: The chapel is kept separate from the cloisters and therefore emphasized as ‘sacred’.





FIGURE 5.1 - The Church of Light is designed around the idea of "sacred emptiness"

**Church of Light**

In an attempt to de-stress the authoritative aspect of the church as an institution and rather create an environment of sharing, Tadao Ando designed the Church of Light around the idea of "sacred emptiness (Fig. 5.1)"<sup>3</sup>. Theologian Paul Tillich introduced this idea of sacred emptiness a quarter of a century before the Church of Light was constructed, describing it as "not an emptiness where we feel empty, but it is an emptiness where we feel that the empty space is filled with that which cannot be expressed in any finite form."<sup>4</sup> He makes a point to say however that an empty room does not constitute achieving sacred emptiness. An architect must shape the empty space "in such a way that the numinous character of the building is manifest."<sup>5</sup> Tillich argues that today, the images, icons, and figures that fill churches have lost their meaning, and the churches that instead architecturally express holy emptiness are the most effective. Ando expresses a similar opinion, and explains that his design for the Church of Light is com-

3. Baek, pg. 195  
4. Tillich, "On Art and Architecture," pg. 227  
5. Tillich, "On Art and Architecture," pg. 124

parable to that of a Japanese tearoom. He tells us that the tearoom is a unique kind of architecture that has no other function but the encounter between two participants. "It is a space for the cultivation of self."<sup>6</sup> The function of his church and the tearoom is therefore the same: "there is nothing there except for the deep awakenings of the self in the minds of the participants."<sup>7</sup>

**St. Peter's**

St. Peter's Basilica and St. Peter's square work together to host a wide range of rituals that vary greatly in scale. From a small service in a subsidiary chapel to worldwide news events like the election of a new pope, St. Peter's is flexible enough to host them all. From my personal experiences in St. Peter's square, I noted the ease in which the attention of the crowd held inside Bernini's arms could rotate to different focal points surrounding the square (Fig. 5.1). Every Sunday the Pope gives a public blessing from the window of a building flanking the right side of the piazza. Easter mass ceremonies were conducted on the front

6. Baek, pg. 195  
7. Baek, pg. 195

steps of the basilica. During the papal conclave, the black and white smoke rose from the chimney of the Sistine Chapel, directly to the right of the basilica.

**Piazzetta San Marco**

The same sense of rotation that is found in St. Peter's square can also be seen in the Piazzetta San Marco in Venice, the small sister piazza adjacent to the larger

and better well-known Piazza San Marco. A major Italian scene designer, Giacomo Torelli, used the perspectival view of the Piazzetta seen from the water as a set for an opera. By shifting the point of focus 180 degrees and looking from the Piazzetta south towards the water, you will see the space functioning as an auditorium with a proscenium of "two freestanding columns that frame a wa-

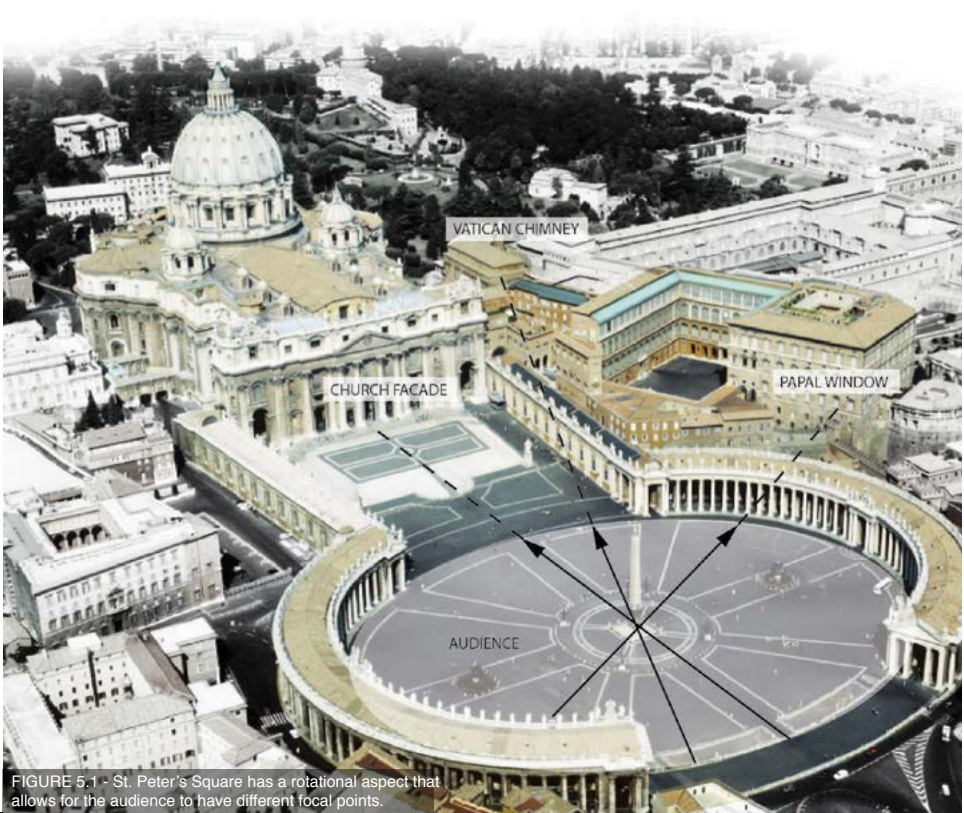


FIGURE 5.1 - St. Peter's Square has a rotational aspect that allows for the audience to have different focal points.



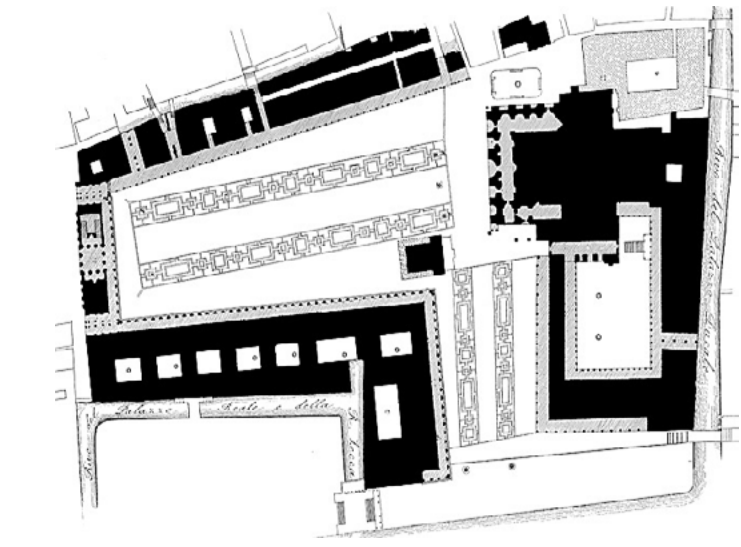


FIGURE 5.2 - The Piazzetta San Marco has similar rotational ideas as St. Peter's Square

tery landscape set (Fig. 5.2).<sup>8</sup> Between these two columns is also where public executions were held. English traveler Thomas Coryat observed the transformation of the space “whensoever there is to be any execution, upon a sudden they erect a scaffold there, and after they have beheaded the offenders (for that is most commonly their death) they take it away again.”<sup>9</sup> It has also been shown in a 1610 engraving by Giacomo Franco that temporary grandstands for spectators were erected in front of the Doge’s Palace for the traditional execution of bulls that took place on “giovedì grasso.” The Doge’s Palace stands to the west of the Piazzetta and he occasionally addresses crowds below from a balcony marked with a pink column. Standing opposite the Doge’s Palace is Jacopo Sansovino’s Libreria di San Marco. The building has a two story balcony of twenty-one round-arched openings frames by engaged columns. Sansovino, knowing that many public performances took place in the Piazzetta, designed the structure to be able to hold spectators to watch the goings-on

8. Johnson, pg. 436  
9. Johnson, pg. 444

below.<sup>10</sup>

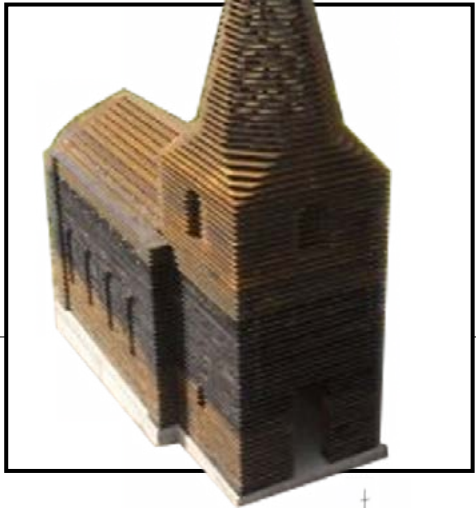
**Read Between the Lines Church**

The amount of churchgoers in the city of Borgloon, Belgium, is constantly decreasing, and the churches themselves are falling into disuses. The remains of these old churches are left to decay into the landscape. Responding to this, architects Gijs Van Vaerenbergh designed this art installation that they called “Read Between the Lines.” Made of 30 tons of steel and 2000 columns, the building is either a solid mass or dissolves into the landscape, depending on perspective (Fig. 5.3). Both the church and the landscape are considered part of the work. Since the church does not fulfill its classical function, the architects consider it more of a heritage-related reflection on the present vacancy of churches in the area<sup>11</sup>. They say that they would “like to see similar structures installed where collapsed churches once stood, as ghost memorials for forgotten places of worship.”<sup>12</sup> The Church was named Archdaily’s 2012 Building of the

Year.

10. Johnson, pg. 436-39  
11. Vaerenberg  
12. Lanks

**SOLID**



**SEE-THROUGH**

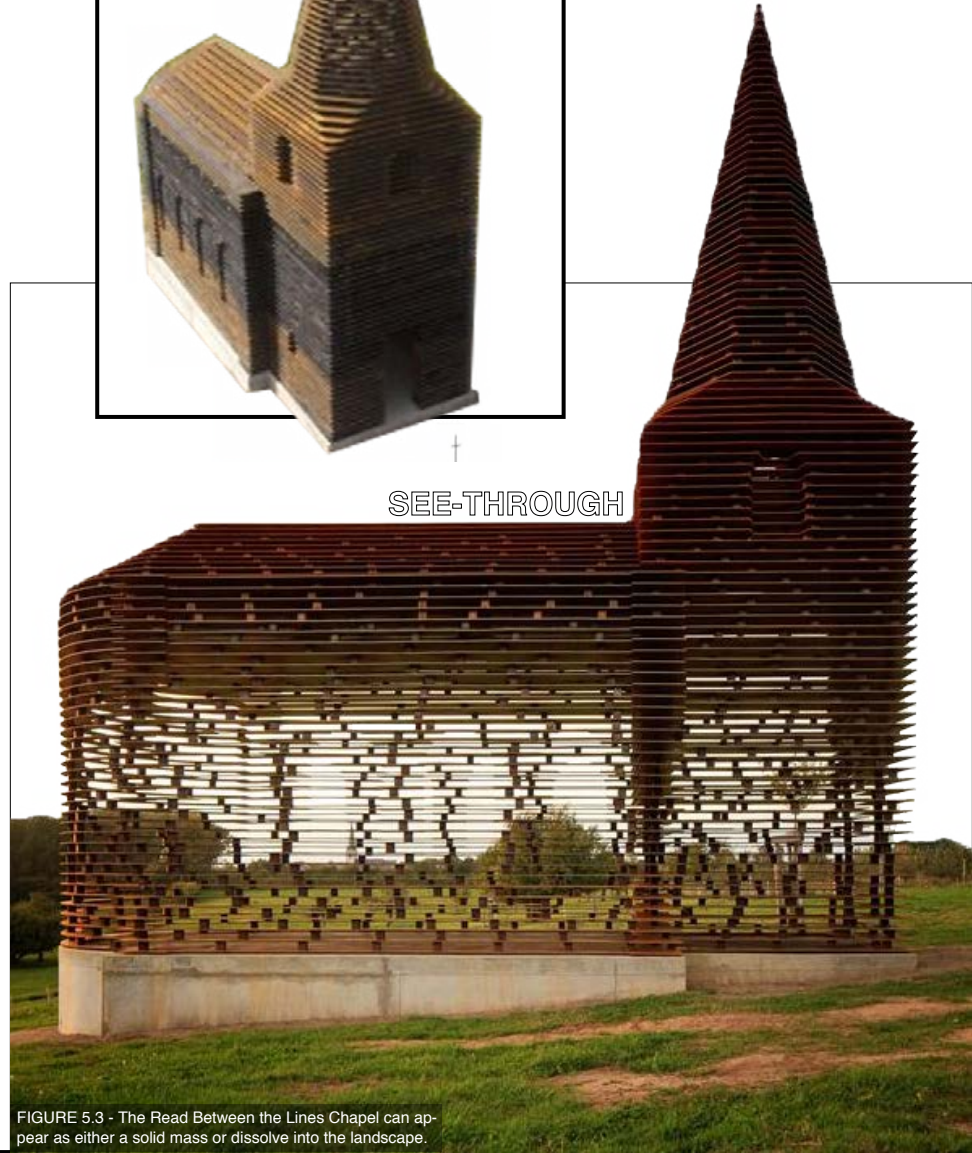


FIGURE 5.3 - The Read Between the Lines Chapel can appear as either a solid mass or dissolve into the landscape.



*“ Architects and planners will be genuinely ethical and spiritual forces in city-making when they leave behind the temptation to become Olympian social engineers...and empower citizens in their quest to articulate for themselves a common ethos that engages not only with the sacredness of cities but also with the sacredness of human life as a whole.”*

*-Philip Sheldrake*

Conclusions

With the growing decline in popularity of organized religion, society has a need for a public, non-religious venue that can fulfill all the roles that religious institutions served that community. Architecturally this structure must be a symbolic landmark that reflects the values of the community, a historical place that reinforces the unique identity of a place and collects its memories, and an urban center that provides a town with a socially active place that invites people to interact. Spiritually it must assuage existential anxieties by offering a place to host their rituals, create opportunities for original creation and moral action, and inspire reflections on human existence through a powerful architectural gesture. A key to the success of this environment will be to overcome the diversity of beliefs and ways of life now accepted in today’s society. Michel de Certeau suggests that the power of narrative is vital to overcoming cultural diversity and turning a city into a community. “Stories take ownership of spaces, transgress boundaries and create bridges between people.”<sup>1</sup>

1. Sheldrake, og. 162, and de Certeau, pg. 115, 122-

Theologian and social ethicist, David Hollenbach, suggests when working to overcome diversity accomplishing the goal is not dependent on finding a solution. What matters more is the citizen’s commitments to pursuing a shared vision of a better life. An environment that makes it possible for people from different backgrounds to think critically about what a better life implies to them, and how it can work with others definitions, is already an environment of mutual listening that is crossing religious and cultural boundaries. “Indeed, dialogue that seeks to understand those with different visions of the good life is already a form of solidarity even when disagreement continues to exist.”<sup>2</sup>

For a model to follow, Philip Sheldrake points towards architect Richard Rogers’s vision for future cities, which stresses the importance of “open-minded” space. His ideal city needs to be “just (accessible to all and participative), beautiful (an aesthetic that uplifts the spirit), creative (stimulating the full potential of all citizens), ecological (where landscape and human life are integrated), of

30

2. Sheldrake, pg. 166-67, and Hollenbach, pg. 137-38

easy contact (where communication is facilitated and public spaces are communitarian), polycentric (integrating neighbourhoods and maximizing proximity).” Sheldrake makes the important additions to Roger’s list of memory and access to the sacred.<sup>3</sup>

The next step in this study will be to find a location that is in need for this kind of spiritual intervention. Regardless of shifting cultural trends, America is still by and large a religious country. It will be important for the culture surrounding the site of this study to be one that is open-minded and representative of modern secular culture. In this circumstance my study will have the greatest opportunity of making an effective impact.

3. Sheldrake, og. 154 and Rogers, pg. 169



*“Preparing for the yard sale has been tough, like downsizing a house you’ve owned for years. A church makes it even tougher because it’s family, it’s community. And consequently, it affects a lot of people. My daughter got married here. I walked her down the aisle. My wife and I got married in here, and on and on.”*

*—Mike Bolduc, Biddeford resident*

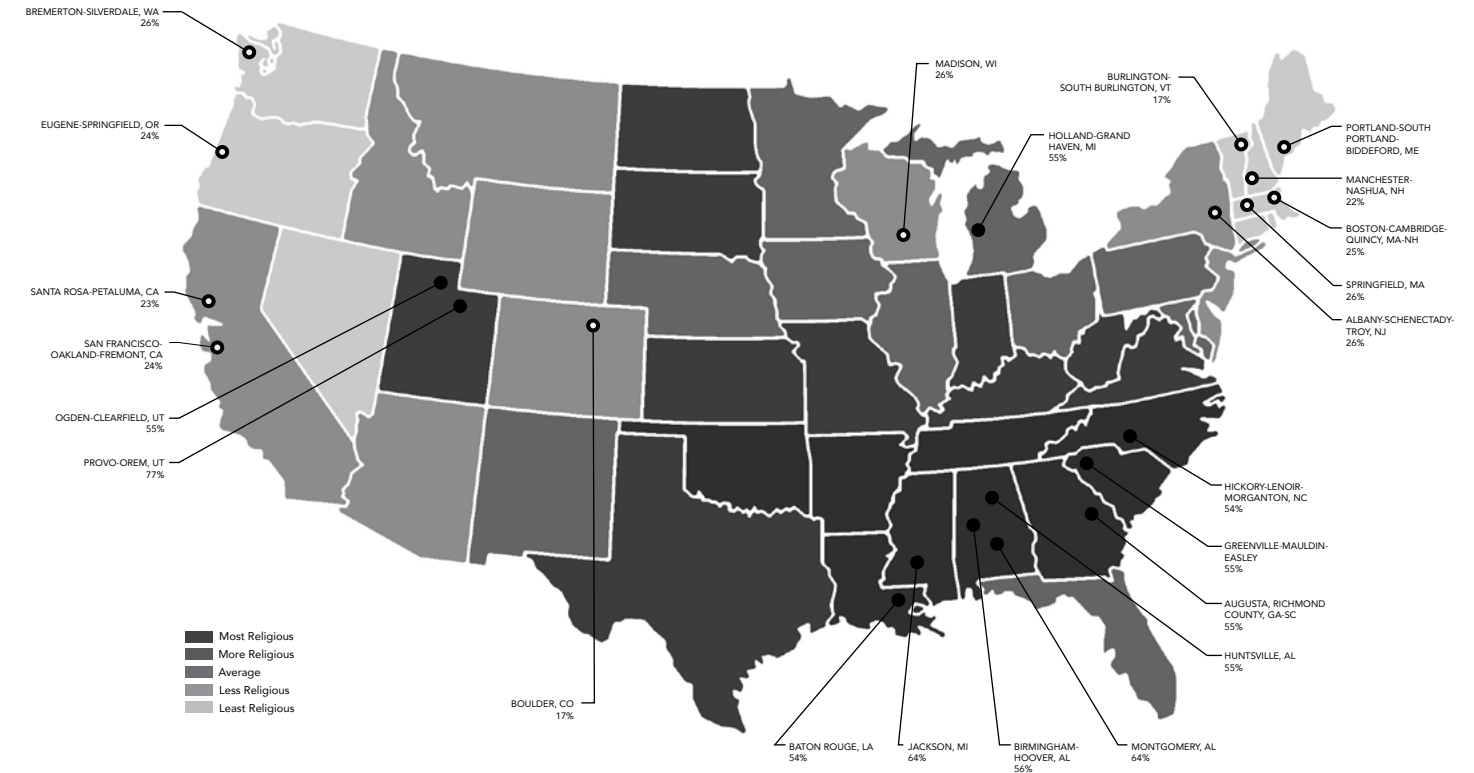


FIGURE 6.0 -Mapping the United States from most religious states (dark) to least religious states (light).

### Religion Across America

In 2012, Gallup conducted more than 348,000 interviews to determine the most and least religious states in the country (Figure 1.0). People were asked to identify themselves as “Very Religious (40%)”, “Nonreligious (31%)”, or “Moderately religious (29%)” based on

whether or not religion is an important part of their daily life and how often they attend religious service. The poll found that eight of the top 10 religious states are in the Southern belt from Georgia and the Carolinas through Tennessee, Alabama, and Mississippi, to Louisiana and Arkansas in the west, and

Oklahoma, which straddles the border between the South and the Midwest. Utah was an outlier that is strongly religious due to its majority Mormon population. The 12 least religious states comprise the entirety of New England—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island,

and Connecticut—along with the three most Northwestern states in the union, Alaska, Washington, and Oregon. Also included in the least religious states are the District of Columbia, Nevada, and Hawaii (Fig. 6.0).<sup>1</sup>

Religion of Metropolitan Areas

That same year Gallup also surveyed 189 metropolitan areas to find the most and least religious cities in the country. In agreement with their other study, they found that the majority of the top religious cities are in the South and the least religious cities are clustered in the Northeast and on the Pacific Coast. The most religious areas had 77% of their citizens identifying themselves as “Very Religious”, while only 17% of people identified themselves as such in the least religious cities. Gallup suggests that the differences in religiousness across the states of the union reflect regional cultural traditions and are not accounted for by state demographics such as race and ethnicity. Among the most religious metropolitan areas are Provo-Orem, UT (77%), Montgomery, AL (64%), Jackson, MS (64%), and Birmingham-

1. Newport, “Mississippi Maintains Hold”

Hoover, AL (56%). The least religious are Burlington-South Burlington, VT (17%), Boulder, CO (17%), Portland-South Portland-Biddeford, ME (22%), and Manchester-Nashua, NH (22%).<sup>2</sup>

‘Non-religious’ New England

Every 10 years the national Association of Religion Data Archives, a database that includes data submitted by the foremost religion scholars and research centers in the world including the Department of Sociology at the Pennsylvania State University, compiles data by state on religious affiliation. In their last report in 2010, it identified Maine as the least religious state in the country, with a resounding 70.8% of its citizens identifying themselves as non-religious (Figure 1.1). From year to year the least religious state typically varies between different New England states, the bottom three always Vermont, New Hampshire, and Maine.<sup>3</sup>

Maine Church Closings

The Roman Catholic Church has had the biggest decrease in membership in

2. Newport, “State of the State”  
3. Newport, “Provo-Orem”

Maine from 2000 to 2010, losing more than 90,000 members (33%). The United Church of Christ and the American Baptists have both lost 22% of its members; the Episcopal Church had lost 21%; and the United Methodists have lost 11%. According to Association of Religion Data Archives, in the same time period these religious organizations have been forced to close a combined total of 74 Maine churches (Fig. 6.1). Currently The Roman Catholic Diocese of Portland (which includes all of the state of Maine) is selling off 30 properties.<sup>4</sup>

Through various sources I was able to identify 65 religious facilities and properties throughout Maine that were for sale in the last 5 years<sup>5</sup> (Figure 1.2). By plotting them on a map three clusters can be identified; the Lewiston-Auburn area, the Portland-South Portland area, and the Biddeford-Saco area (Figure 1.3). They are the second, first, and sixth largest cities in Maine respectively. Portland, South Portland, and Biddeford are considered the same metropolitan statistical area.

4. Andrick  
5. Russell

Causes of Closing

In the March 2010 Portland Press Herald article ‘Difficult choice’ means three churches will close, Monsignor Rene Matthieu explains that the closings of Notre Dame de Lourdes, St. Mary of the Assumption Church, and St. Andre Church are part of a statewide consolidation that started in 2004. At Notre Dame de Lourdes there are 225 funerals a year and only half the number of baptisms. As the younger generation moves away from the church and collection donations dropping at a rate of 10% per year, it is no longer possible for many churches to sustain operations.<sup>6</sup> As Dave Tworney, the diocese’s chief financial officer points out in an October 2013 Portland Press Herald article Catholic Church selling many Maine properties, “If we had really taken a hard look at it, from a business point of view, those churches would have been closed 30 or 40 years ago. They’re beautiful buildings, but they’re big and old and they’re expensive to operate.”<sup>7</sup>

6. Murphy, Bouchard, and LoopNet  
7. Hensch

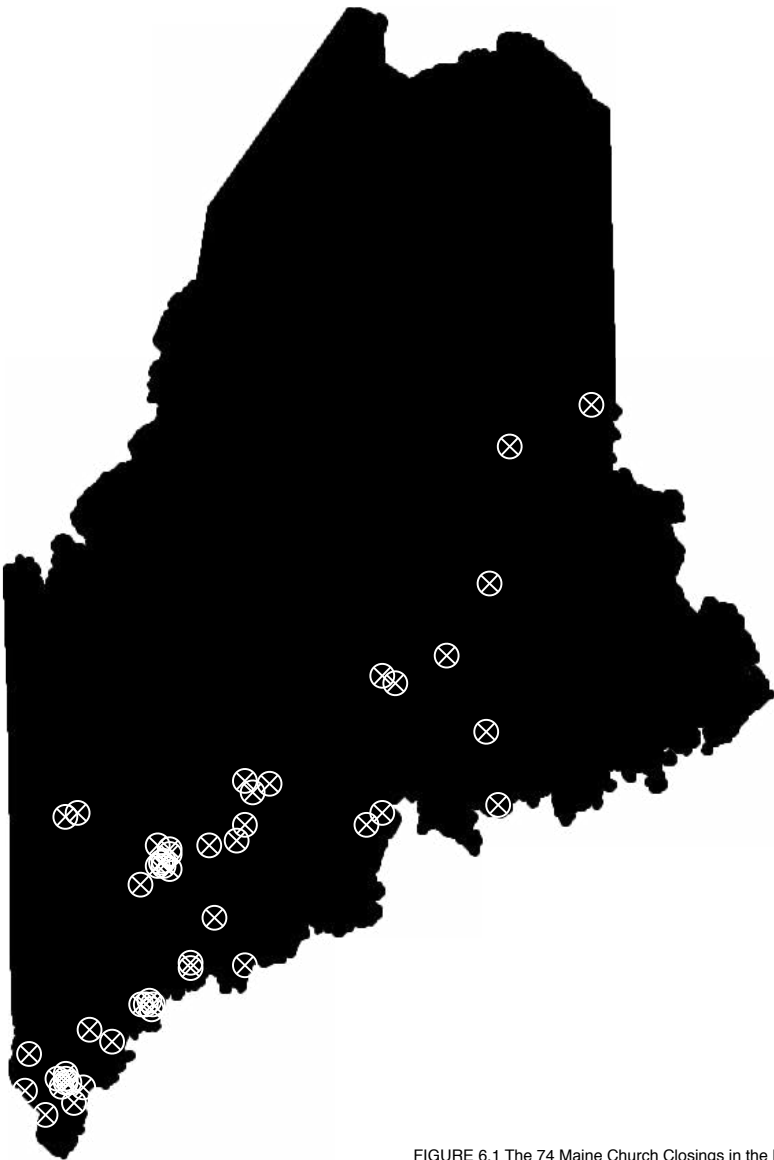


FIGURE 6.1 The 74 Maine Church Closings in the Last 5 Years





FIGURE 6.2 -Map of the street grid on the Portland, Maine peninsula. Downtown Portland is highlighted.

### Effects of Closing

In another October 2013 Portland Press Herald article, Tears flow as Maine church celebrates last Mass 18 churches are identified that The Roman Catholic Diocese of Portland has closed since consolidation efforts began. “I know it’s a building,” Peggy Spino, 59, parishioner of St. John the Evangelist in South Portland says “But this is like a death. I feel like I’ve been to a funeral.” Another parishioner, Barbara Nee, 80, explains what the experience of losing the church has felt for her: “It’s been like a dark cloud hanging over us. Now that it’s happening, it’s kind of anticlimactic. I’m sad as all get-out. I haven’t really cried, but it’s wrenching. My whole spiritual life is here.” Nee and her late husband, Edward, got married in the church, and their six children and 12 grandchildren all received most of the Catholic sacraments at St. John.<sup>8</sup>

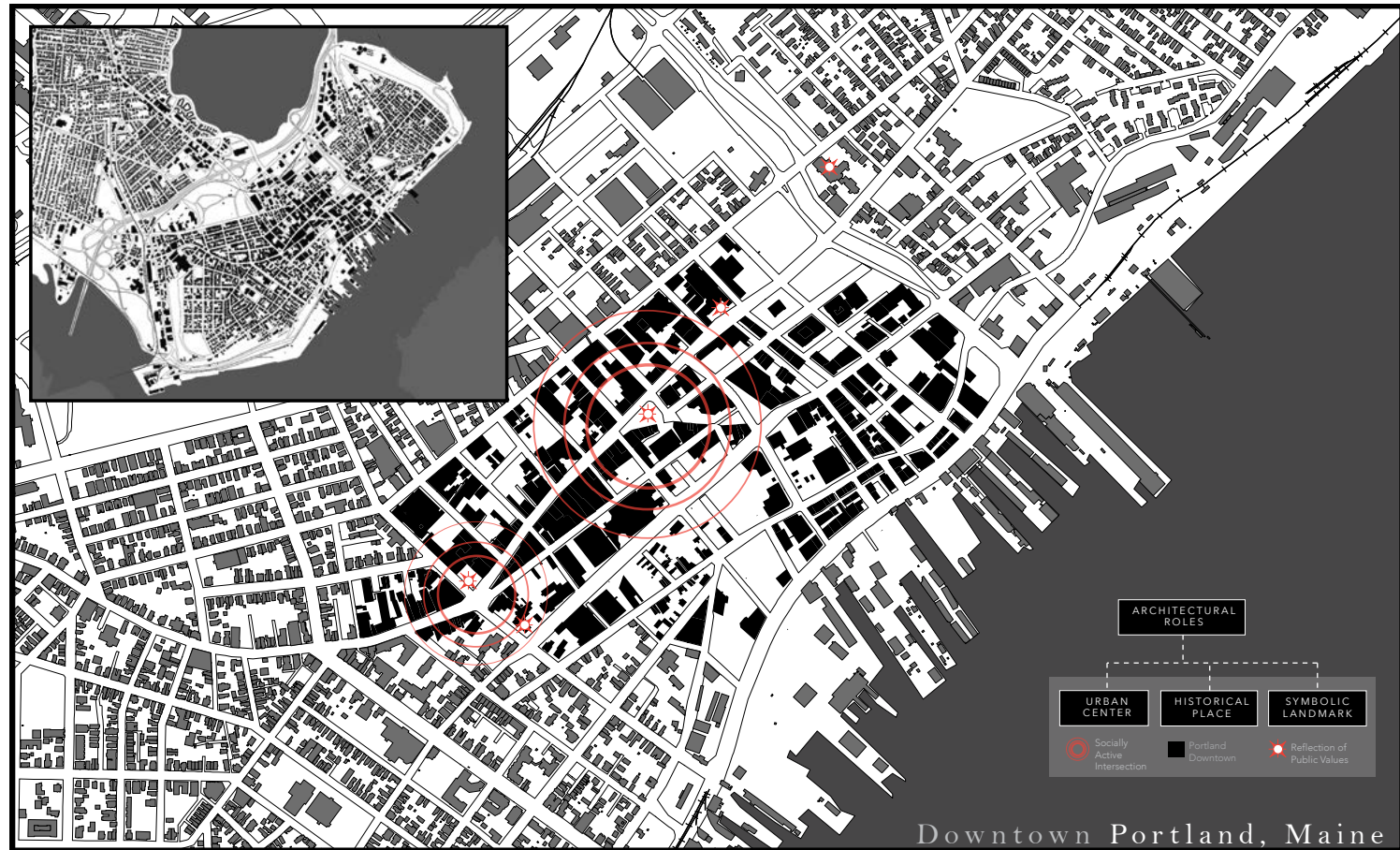
After the churches close, their supplies are given to remaining churches in the area. What’s left is sold at a yard sale to give parishioners a chance to say goodbye and walk away with a keepsake from a place that held so many of their mem-

8. Murphy

ories.<sup>9</sup> Losing these buildings is incredibly emotional for the people who have spent some of the most memorable moments of their lives under its roof. A lesson that can be taken away from these reports is that whatever is designed to replace the church in a secular society needs to reinforce a sense of stability, as well as sustainability. The building cannot in maintenance fees put an undue burden on the community, but still needs to be beautiful and valued so people maintain their relationship with it.

9. Bouchard





## Portland, Maine

Portland is the largest city in the state of Maine (fig. 6.2, fig.6.3). The city proper has a population of 66,214 and the urban area as a population of 203,914.<sup>10</sup> On August 2nd of this year the City of Portland launched a visioning process for the redesign and pro-

10.

gramming of Congress Square. Congress square includes the intersection of High and Congress streets, Congress Square Plaza, the public spaces in front of the Portland Museum of Art and the H. H. Hay building, and surrounding sidewalks and traffic islands (fig. 6.4).<sup>11</sup> The Square is an urban open space that

11. City of Portland, "#Congress"

is the gateway and primary destination for the Arts District.<sup>12</sup> This revisioning of the square follows a very controversial decision by the Portland City Council that approved the sale of two-thirds of the publicly owned Congress Square Plaza to developers that wish to expand the adjacent Eastland

12. City of Portland, "Draft"

Park Hotel. Some protesters of the decision had to be removed from council chambers in handcuffs after repeated outbursts. Polls indicate deep public opposition to the sale.<sup>13</sup> An amendment to the sale forces the developers to pay for the removal and packaging of the his-

13. Koenig, "Portland City Council..."

toric Union Station clock currently at the site.<sup>14</sup> Union's Stations demolition in 1961 to make way for a strip mall is largely credited with sparking a preservation movement across the state of Maine. The tower survived the demolition and is one of the last remaining

14. Koenig, "Union Station Clock"

pieces of the station. It was reputed to be one of the most accurate timepieces in New England.<sup>15</sup> The former tower clock was moved to Congress Square Plaza and is displayed at ground level.<sup>16</sup> There are no plans for what will happen

15. Bouchard, "From the Dust of Union Station"  
16. Hanson, "The Evolution of Congress Square"

Eastland Park Hotel | Congress Square Park | H. H. Hay Building | Maine Children's Museum | Portland Museum of Art



FIGURE 6.4 -Congress Square Intersection



CONGRESS SQUARE PLAZA TIMELINE

CONGRESS SQUARE IS A LARGE OPEN PLAZA

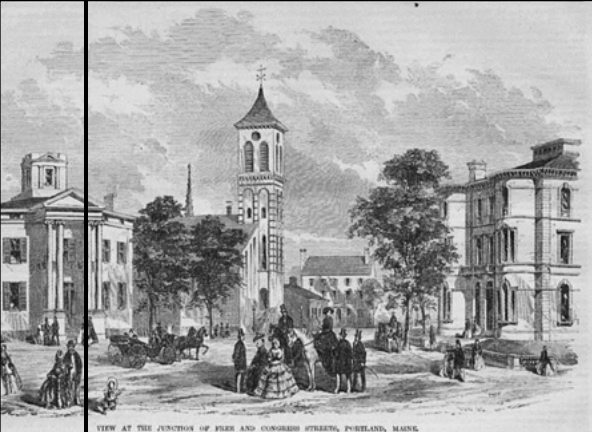
FOUR CHURCHES, EIGHT RESIDENCES, EVIDENCE OF STREET CAR BUT NOT SIDEWALK

SANBORN MAP DETAIL REVEALS START OF COMMERCIALIZATION; HAMMOND AND SHAW HOUSES NOW COMMERCIAL

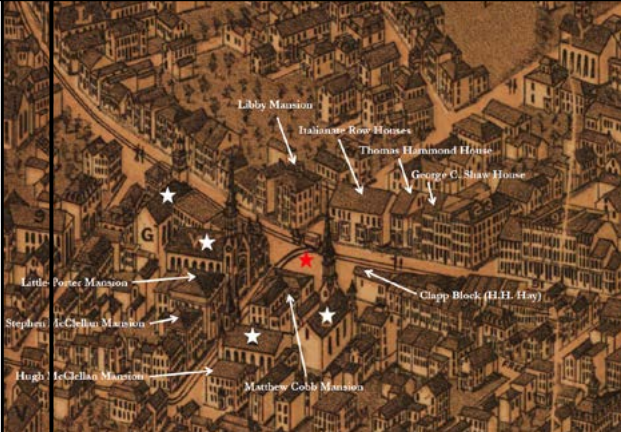
STREETS ARE NOT FULLY RESERVED FOR STREET-CARS AND CARTS. PEDESTRIANS HAVE SIDE-WALKS AND THE GROUND FLOORS OF THE BUILDINGS ARE PREDOMINANTLY COMMERCIAL

A THIRD STORY IS ADDED TO THE H. H. HAY BUILDING; THE FREE STREET CHURCH IS REMODELED INTO THE CHAMBER OF COMMERCE BUILDING

THE EASTLAND PARK HOTEL IS BUILT BEHIND THE ITALIANATE ROW HOUSES WITH COMMERCIAL ADDITIONS AND HEAVY STREET SIGNAGE



1857



1876



1886



1907



1927



1931



UNION STATION DESIGNED BY BRADLEE, WINSLOW, AND WITHERALL TO RESEMBLE A FRENCH CHATEAUX

UNION STATION CLOCK TOWER TIMELINE

FIGURE 6.5 -Concurrent Timelines documenting the history of the Congress Square intersection and the Union Station Clock Tower

to it after the sale.

**Congress Square Conclusions**

Congress Square is an important intersection of streets and gathering place in the arts district of Portland. Spaces that develop around these busy crossroads have the opportunity to become socially active places where people cross paths and are encouraged to interact. There is currently controversy surrounding the

sale of Congress Square Plaza to private developers that is creating a source of anxiety and stress for all those that feel the city has no right to sell public space. There is also an important historical landmark, the Union Station clock, currently under-utilized sitting in the square that the city has no future plans for other than to pack away (fig. 6.5). Maintaining the clock will help

reaffirm Portland as a place, which is defined as relational historical, and concerned with identity. All of these circumstances coupled with the Portland's predominantly secular culture make Congress Square a viable place to explore my thesis.



CONGRESS SQUARE PLAZA TIMELINE

THE ITALIANE ROW HOUSES ARE REPLACED WITH WALLGREENS; BILBOARDS ARE ADDED OVER H. H. HAY

WALLGREENS IS NOW A DUNKIN' DONUTS; THE LOCATION IS CONSIDERED NOTORIOUS WITH PROSTITUTION

THE CITY RECEIVED A MULTI-MILLION DOLLAR FEDERAL URBAN DEVELOPMENT ACTION GRANT. THE GRANT FUNDED CONGRESS SQUARE PLAZA, A NEW WING OF THE PMA, AND IMPROVEMENTS TO THE SURROUNDING INTERSECTION

CITY APPROVES THE SALE OF THE PUBLICLY OWNED PLAZA TO THE EASTLAND PARK HOTEL ON THE CONDITIONS THAT THE DEVELOPERS PAY FOR THE REDEVELOPMENT OF THE SURROUNDING INTERSECTION. "THE EVENT CENTER IS NEEDED TO FIX A FAILED PUBLIC SPACE."

PUBLIC IS OUTRAGED THAT THE CITY IS PRIVATIZING PUBLIC SPACE; 1200 SIGNATURES WERE COLLECTED AGAINST THE SALE AND PROTESTS WERE HELD.



1941



1961



1977



1979



2013



NOW



THE MAINE TURNPIKE MADE RAILROAD TRAVEL OBSOLETE. UNION STATION WAS DEMOLISHED TO MAKE WAY FOR A STRIP MALL.



THE SURVIVING TOWER CLOCK, REPUTED TO BE THE MOST ACCURATE TIMEPIECE IN NEW ENGLAND, WAS PLACED IN CONGRESS SQUARE

THE DEVELOPERS HAVE AGREED TO PAY FOR THE REMOVAL AND PACKAGING OF THE UNION STATION CLOCK. THERE ARE CURRENTLY NO PLANS FOR IT AFTER THAT.

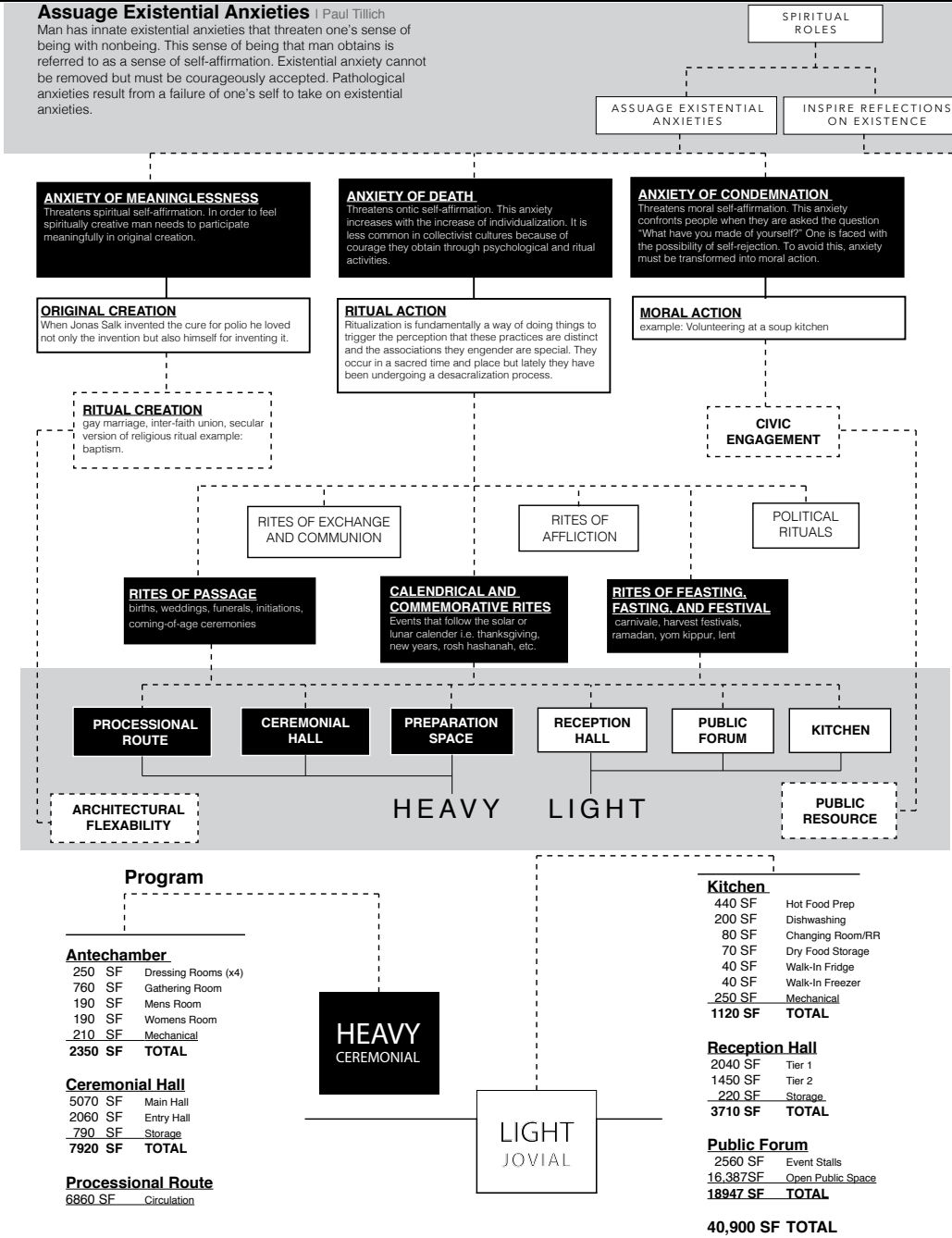
UNION STATION CLOCK TOWER TIMELINE

Assuage Existential Anxieties | Paul Tillich

Man has innate existential anxieties that threaten one's sense of being with nonbeing. This sense of being that man obtains is referred to as a sense of self-affirmation. Existential anxiety cannot be removed but must be courageously accepted. Pathological anxieties result from a failure of one's self to take on existential anxieties.

Inspire Reflections on Existence

Ellade | Tillich | Sheldrake | de Certeau  
Sacred can mean either a sense of God or a more diffuse sense of the numinous. At the heart of these interpretations is the fundamental separation of an elevated "spiritual-sacred" realm and the mundane or "secular." Confronted with the sacred, man senses his profound nothingness and feels he is only a creature.



La Tourette | Le Corbusier



Church of Light | Tadao Ando



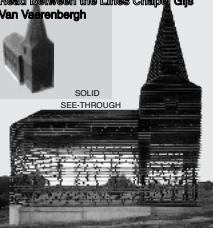
MIT Chapel | Eero Saarinen



St. Peter's | Bernini | Michelangelo



Read Between the Lines Chapel | Gijl Van Varenbergh



Wholly Other

Man only becomes aware of the sacred because it presents itself as something "wholly other" than the profane.

La Tourette | Le Corbusier

The chapel is pulled away from the adapted cloister to accentuate it as *other* and therefore sacred.

Sacred Emptiness

It is not an emptiness where we feel empty, but it is an emptiness where we feel that the empty space is filled with that which cannot be expressed.

Church of Light | Tadao Ando

To de-stress the authoritative aspect of the church and rather create an environment of sharing, architect Tadao Ando designed The Church of Light using the concept of Sacred Emptiness

Light

Light is considered a manifestation of the sacred. The intentional use of light and shadow can reveal the numinous character of a space.

MIT Chapel | Eero Saarinen

Light is the main consideration in this chapel that features a central oculus, light-catching sculpture, and undulating walls that water-reflected light bounces onto.

Flexibility

The ability to change the focal point of a space and comfortably accommodate events that range in scale is a great asset to a public space.

St. Peter's | Bernini | Michelangelo

The basilica and square work together to host a wide range of rituals that could take place in a small subsidiary chapel or the large public square. The focus of the square can either be the facade of the basilica, the vatican chimney, or the papal window.

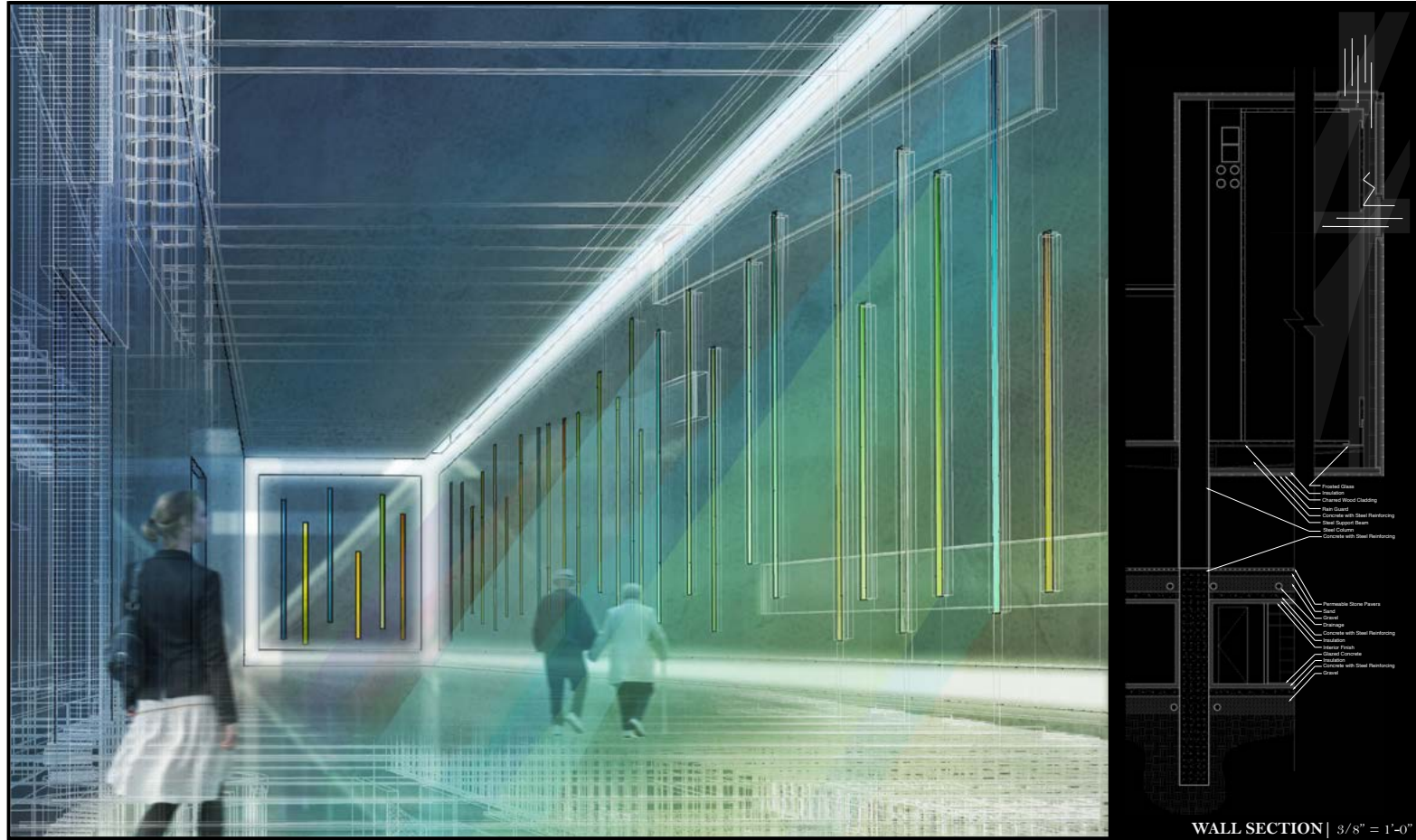
Narrative

The power of narrative is vital to overcoming cltural diversity and turning a city into a community. "Stories take ownership of spaces, transgress boundaries, and create bridges between people." -Michel de Certeau

Read Between the Lines Chapel | Gijl Van Varenbergh

This Chapel is a narrative on many churches in Belgium that are falling into disuse and are left to decay into the landscape.





The exterior cladding of the raised form is a imposing charred wood. It appears black , rough, and heavy. To create a sharp contract and impose a sense of *wholly other* the interior of the main ceremonial hall has light walls suspended off of the exterior wall to give them the appearance that

they are floating and slits of colors glass flood the space with color. The tapered shape of the space allows for a flexibility of of scale of rituals that is can host.





I choreographed three different rituals, one from each ritual category I have focused on, through my building. These are merely examples of how these rituals could potentially work and do not invoke restrictions on how these rituals may be performed by the public. Selected is the Monthly Arts Walk as a Rite of Feasting, Fasting, and Festival, New Years as a Calendrical and Commemorative Rite, and a funeral as a Rite of Passage.

Rites of Feasting, Fasting, and Festival

Release Social Tension | Unite Community

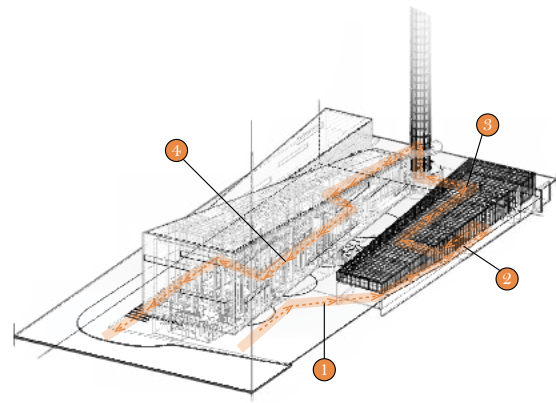
Rites of feasting, fasting, and festival are public expressions of a societies shared values and cultural beliefs, sometimes referred to as "cultural performances" or "social dramas." As social tensions mount throughout the year between different groups, these rites offer the public a periodic release. These events create specific times and places where social differences are either laid aside or reversed for a more embracing experience of community.

Case Study | Monthly Arts Walk

- 1 Event stalls provide a place for artists to set-up during the city-wide arts walk that takes place the first friday of every month.

2 Eventgoers can descend into the inviting reception hall for more art installations and refreshments to encourage them to explore the artistic and spiritual qualities of the architecture.
- 3 Eventgoers proceed up to the ceremonial halls to explore with their refreshments.

4 Eventgoers explore the ceremonial halls with their refreshments and can manipulate the light qualities of the space before returning to the city-wide Arts Walk.



Calendrical and Commemorative Rites

Mark Time | Create Cycles | Link Past and Present

Calendrical and commemorative rites give meaning to the passage of time. These rituals predictably occur every year and often accompany seasonal changes in light, weather, and agricultural work. To ensure that the ritual corresponds with a particular time of year the ritual occasion follows either the solar or lunar calender. Theologian Mircea Eliade believes that every ritual has a divine model that is based on the actions of the gods. By repeating these rituals we are creating a link between every past time the ritual was performed.

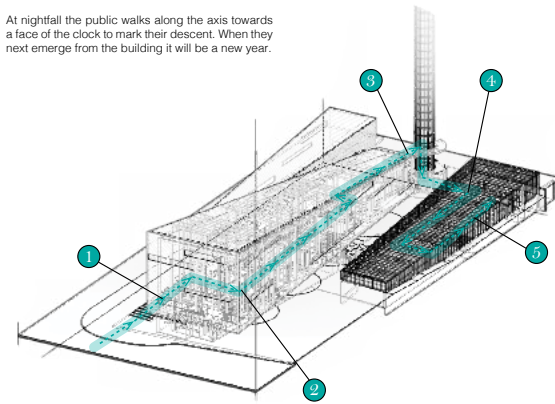
Case Study | New Years

- 1 Public merges onto the main staircase that stems off of the five-way intersection and enters into the ceremonial hall

2 Public gathers in the ceremonial hall before nightfall to share the years accomplishments and resolutions in the last light of the year.

3 At nightfall the public walks along the axis towards a face of the clock to mark their descent. When they next emerge from the building it will be a new year.
- 4 Public eats and mingles joyfully together to celebrate the new year comfortably under the stars.

5 Second tier of public event space has a clear view of southeast clock face through the glass roof to count down the new year.



Rites of Passage

Birth | Coming of Age | Marriage | Death

Rites of Passage are ceremonies that accompany major life events such as birth, coming-of-age, initiations, marriage, and death. They serve to culturally mark a person's transition from one stage of life to the next. These rituals involve a three-stage process. First the initiate leaves behind one identity before entering into a stage of no identity. Finally they are admitted into a new social group/identity. Pilgrimage journeys also fit this process because often pilgrims transition into a new identity after their voyage.

Case Study | Funeral

- 1 Witnesses descend to LEVEL -01 to prepare for the viewing by walking and contributing to the MEMORY WALL, featuring memorabilia and photos celebrating the deceased life.

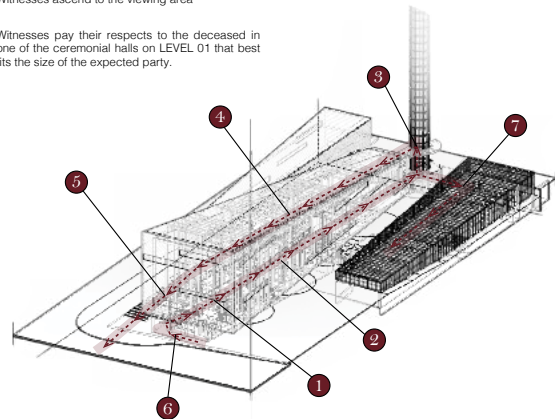
2 Ante-chambers give people time to emotionally prepare for the viewing.

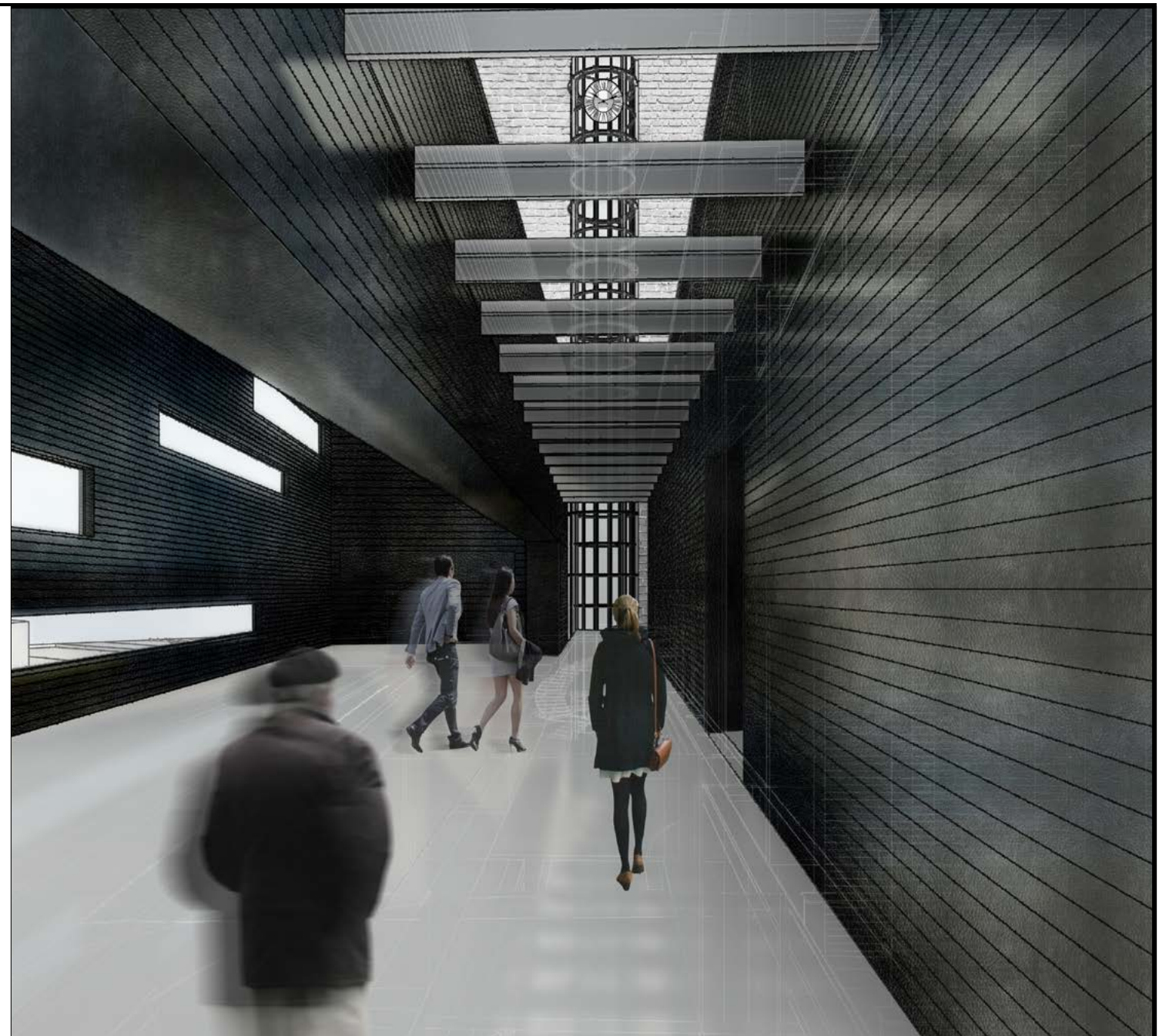
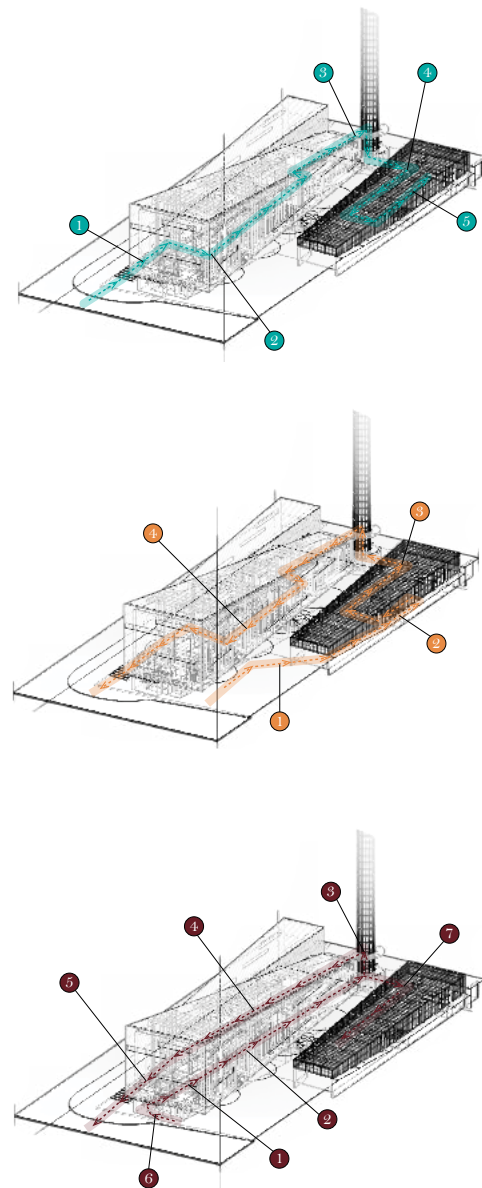
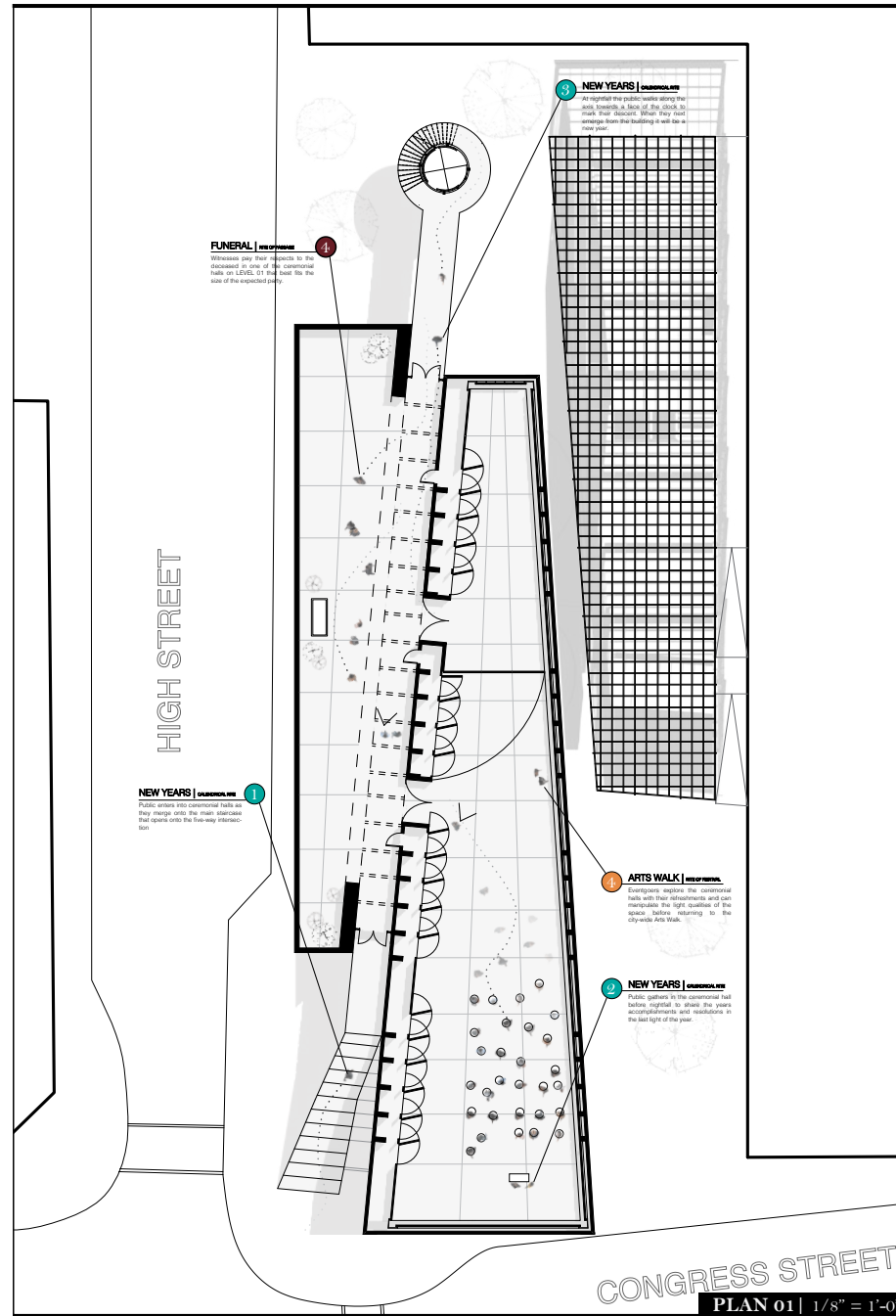
3 Witnesses ascend to the viewing area

4 Witnesses pay their respects to the deceased in one of the ceremonial halls on LEVEL 01 that best fits the size of the expected party.
- 5 After the viewing, witnesses leave the site to attend the burial.

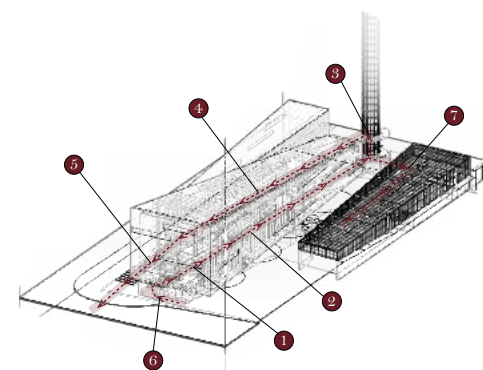
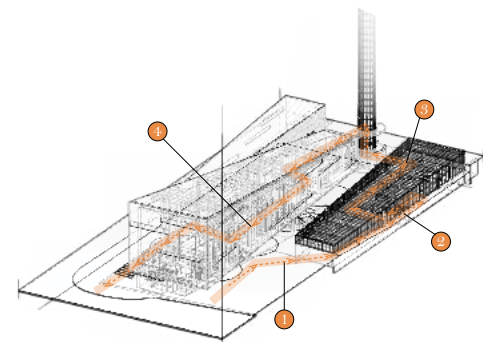
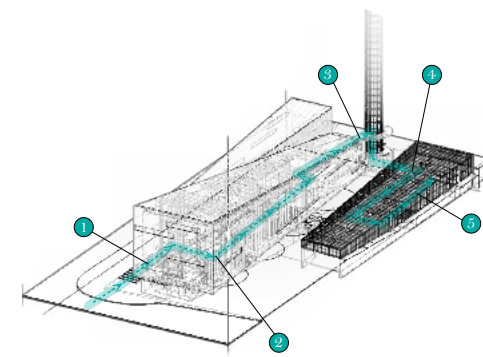
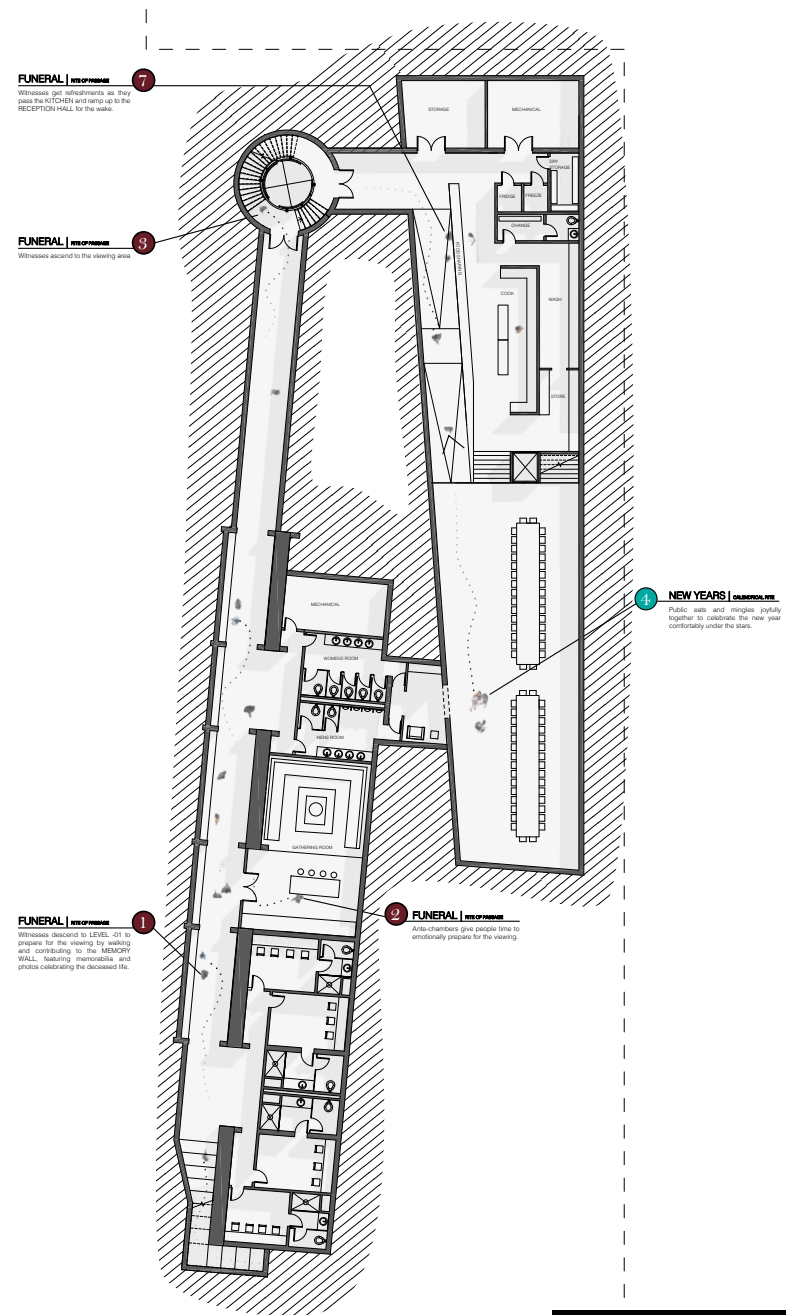
6 After the burial witnesses return to the site for the wake, once again passing the MEMORY WALL

7 Witnesses get refreshments as they pass the KITCHEN and ramp up to the RECEPTION HALL for the wake.

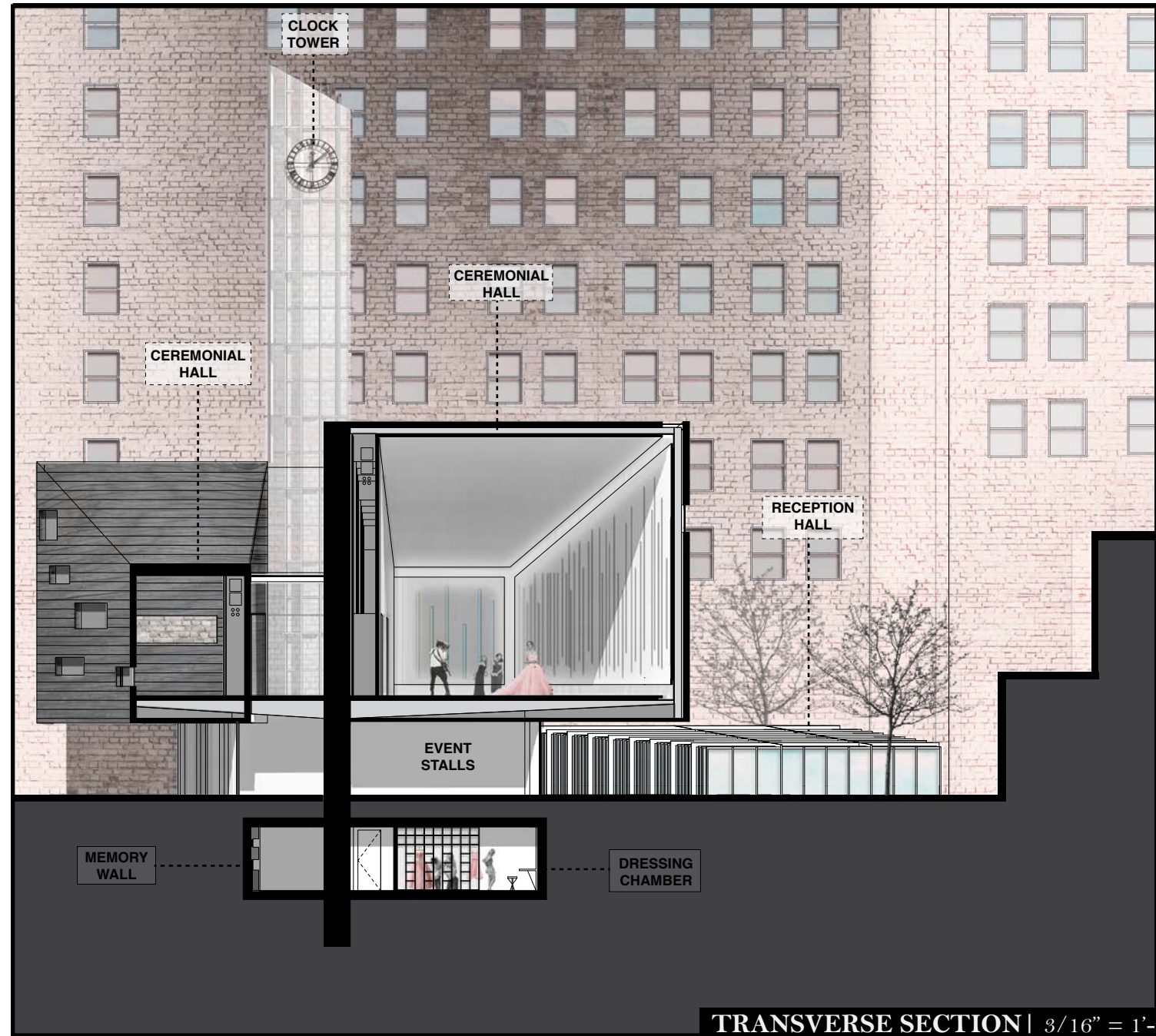












**PREPARATION SPACE**  
Emotionally prepare for ritual

**HISTORICAL PLACE**  
concerned with identity

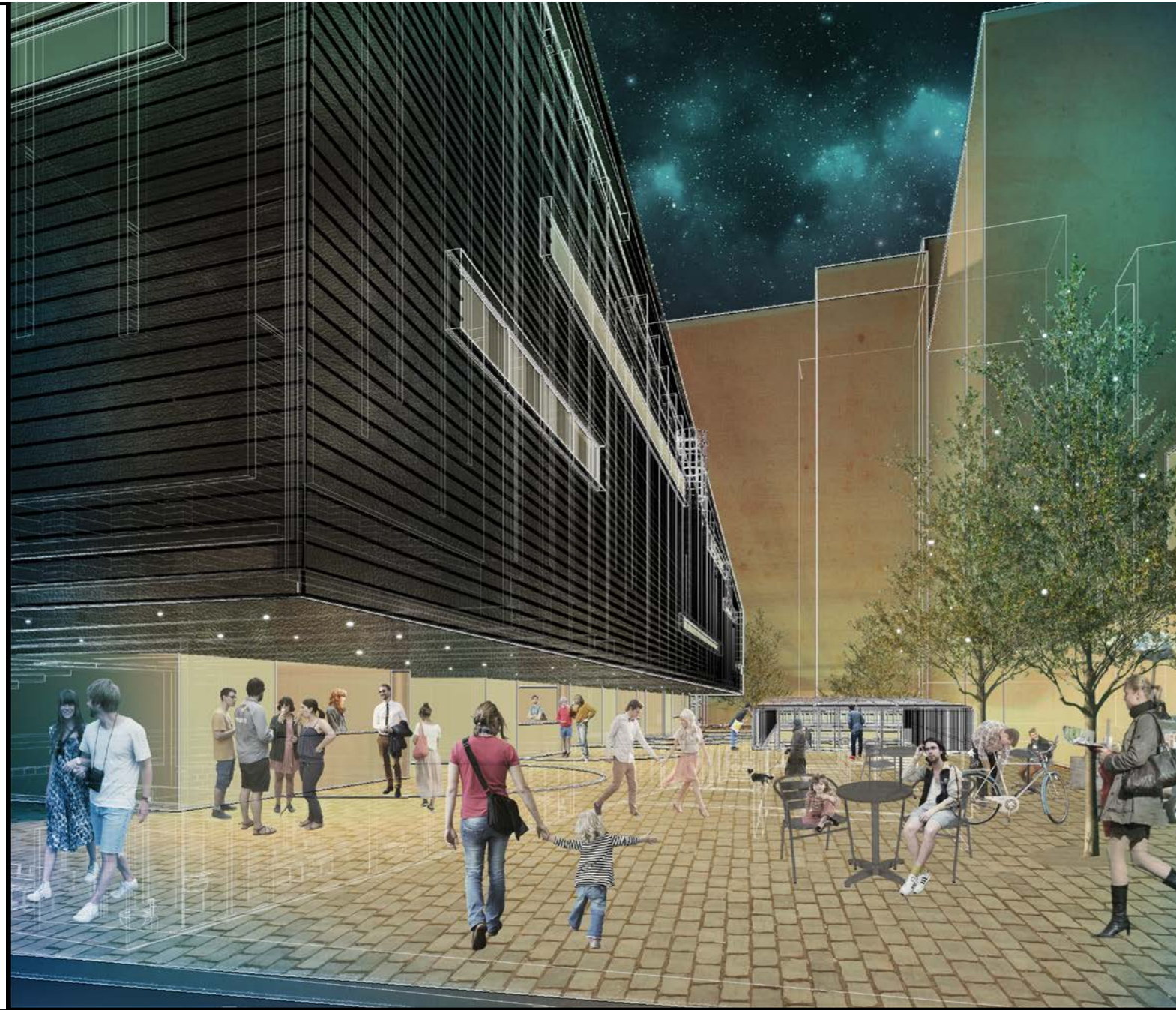
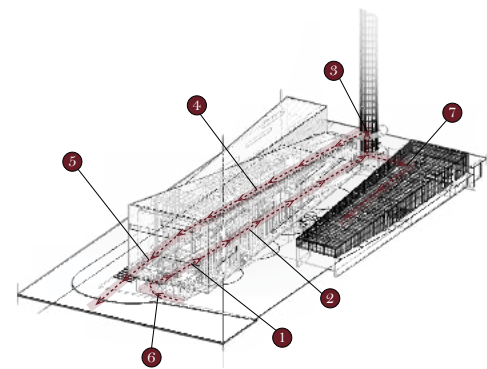
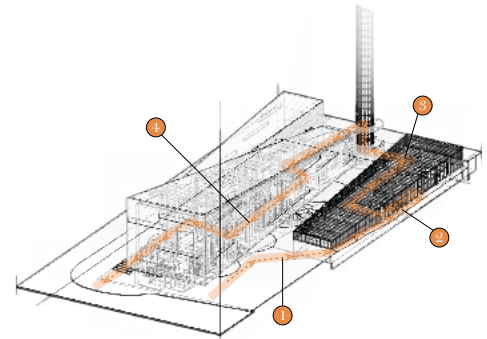
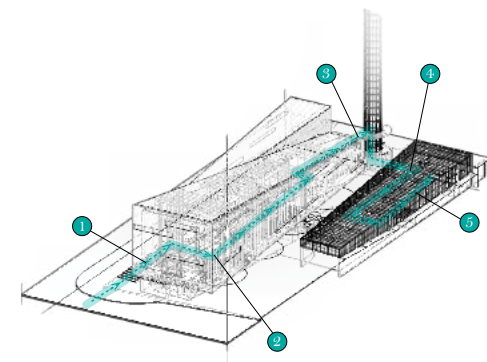
**ORIGINAL CREATION**  
Allows for original design and arrangements

**CIVIC ENGAGEMENT**  
Allows for a deeper personal involvement in the ritual for the public

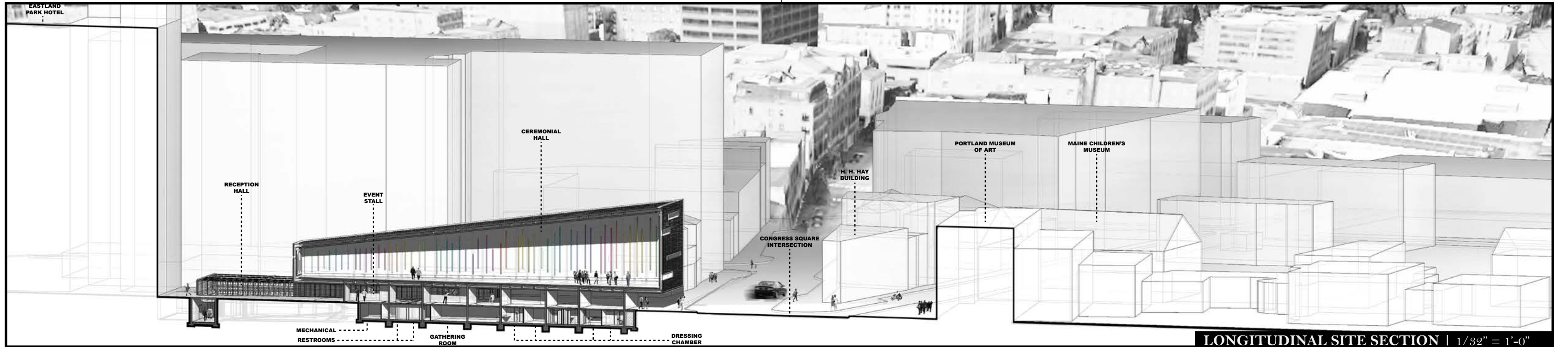
**PROCESSIONAL ROUTE**  
Creates link between every ritual occasion





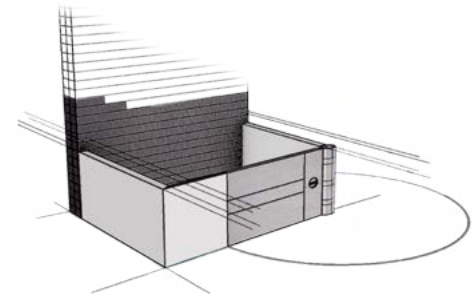






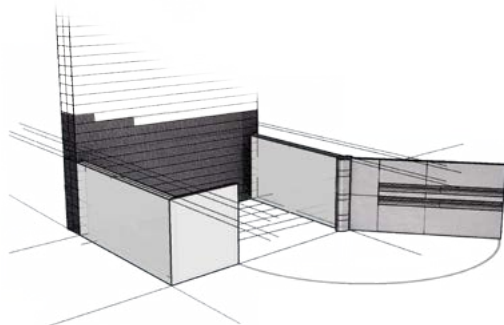
#### EVENT STALLS | CLOSED

The event stalls provide additional supports for the elevated ceremonial halls and acts as a resource for the public space on the ground floor.



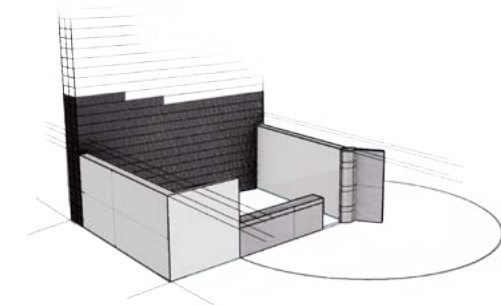
#### EVENT STALLS | ARTS STALL

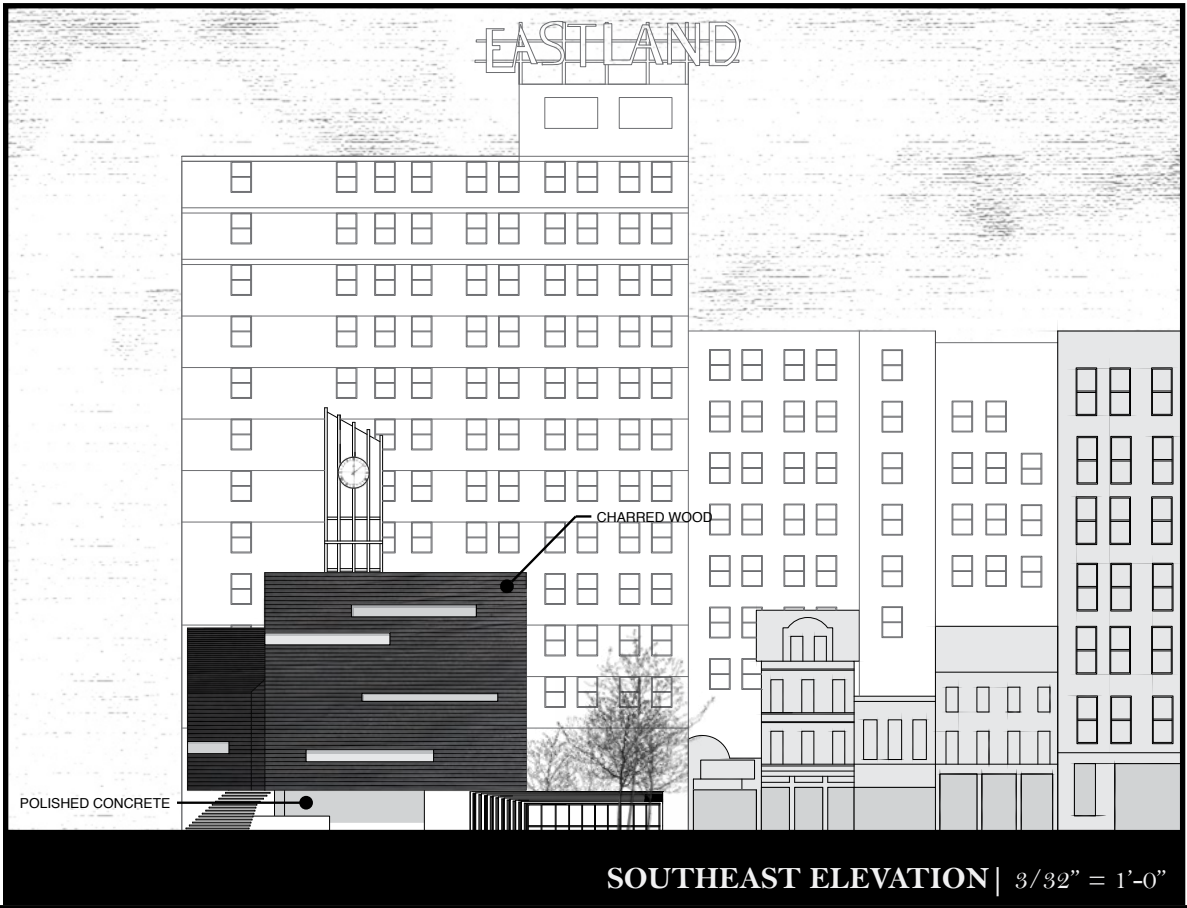
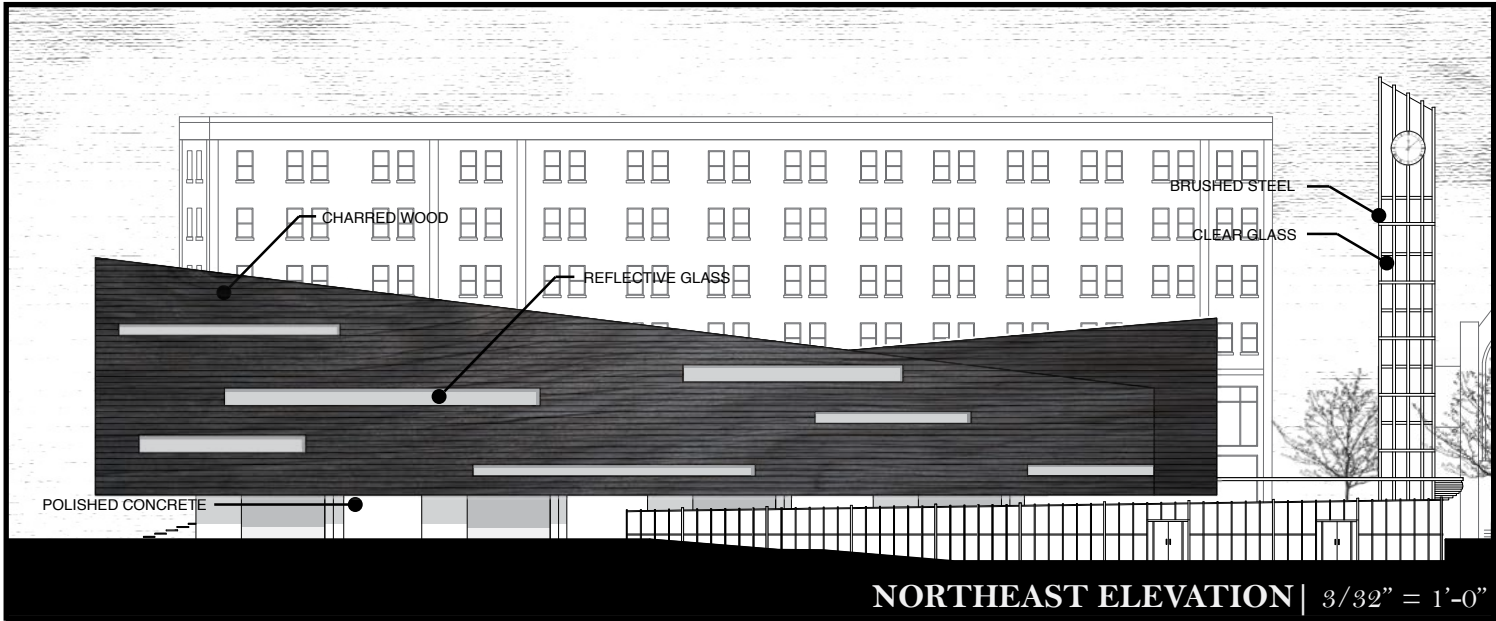
The full door swings open and can be placed at a 180 degree angle to create an additional stall in the pass through space between event stalls.

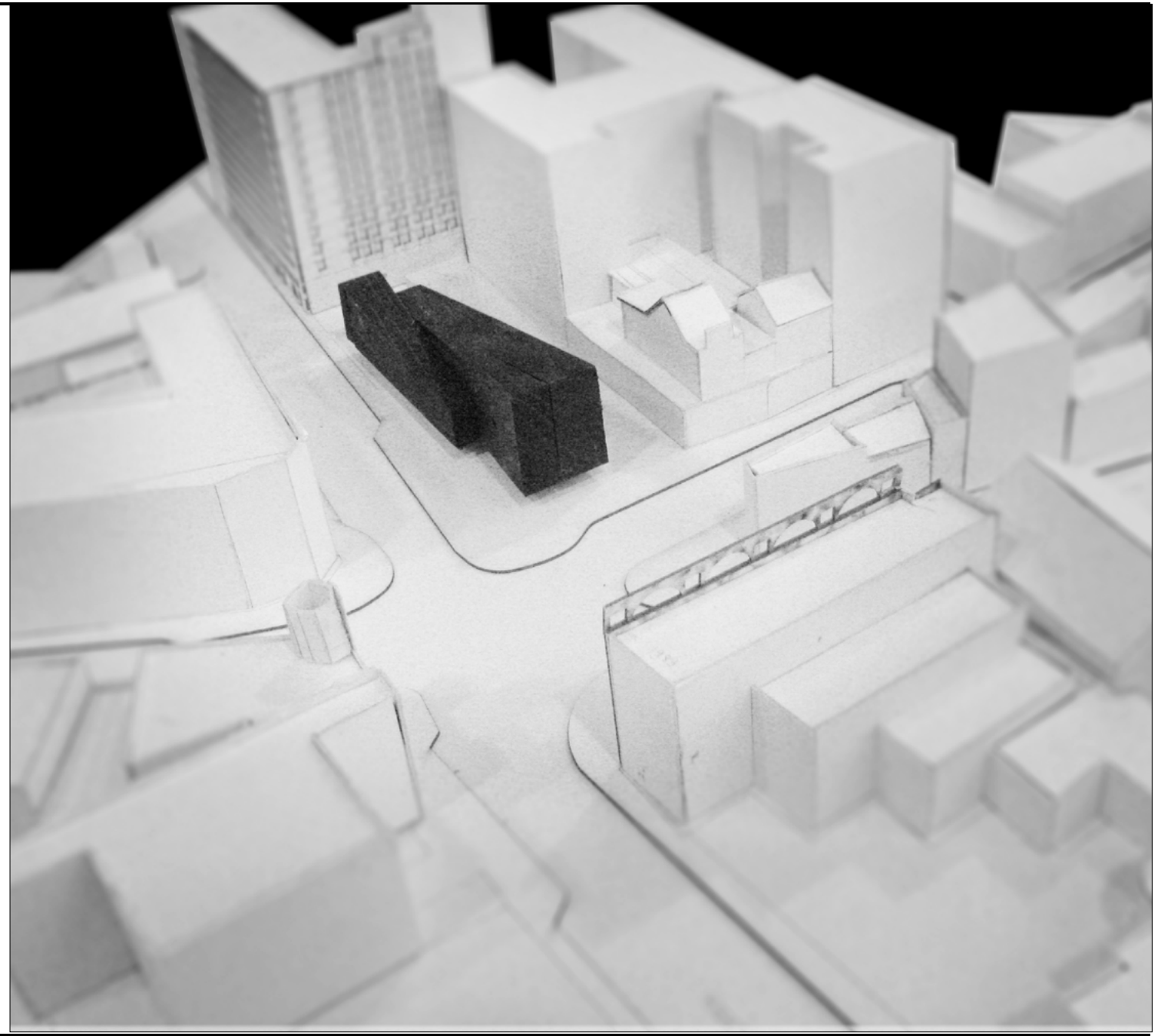
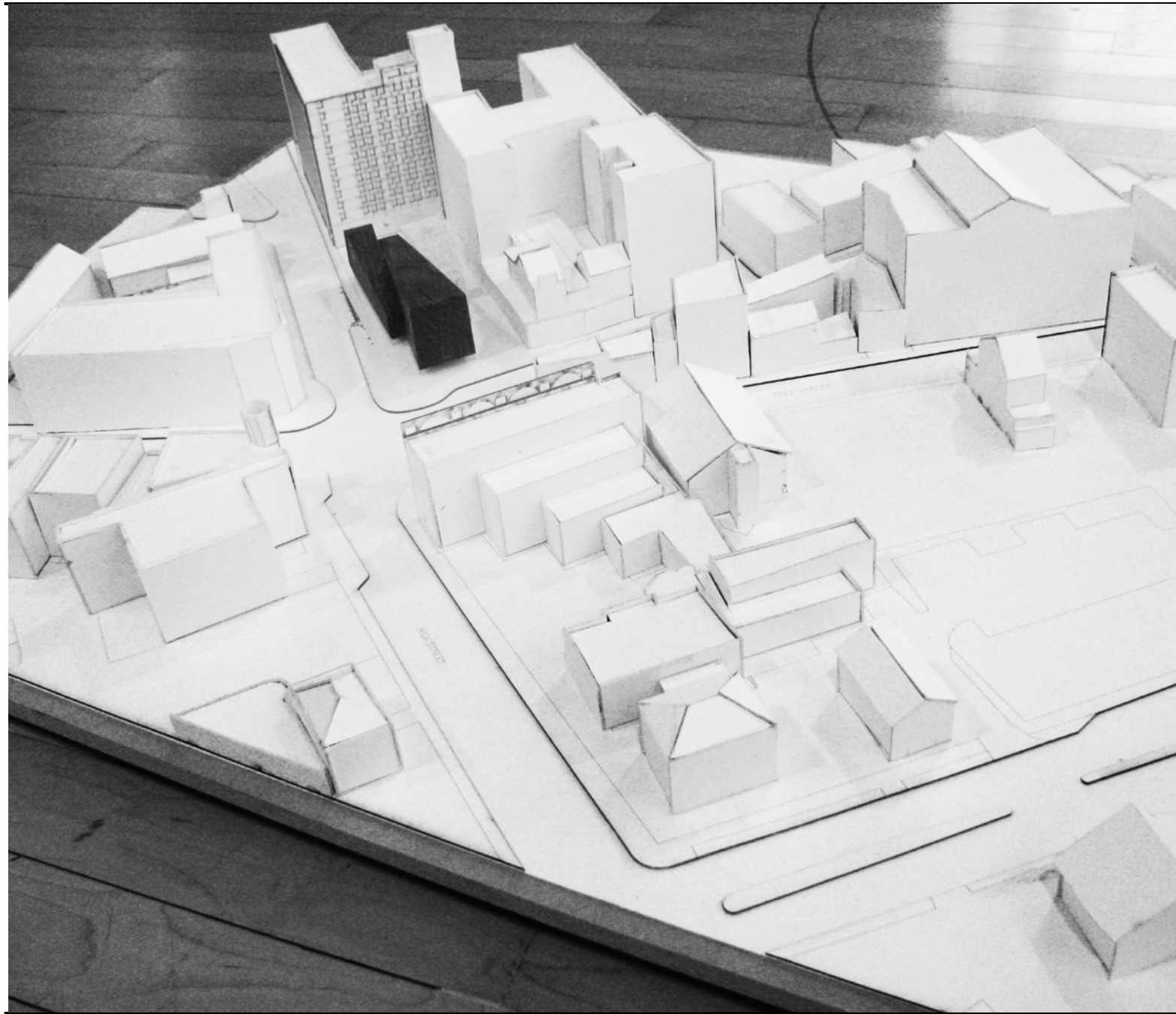


#### EVENT STALLS | FOOD STALLS

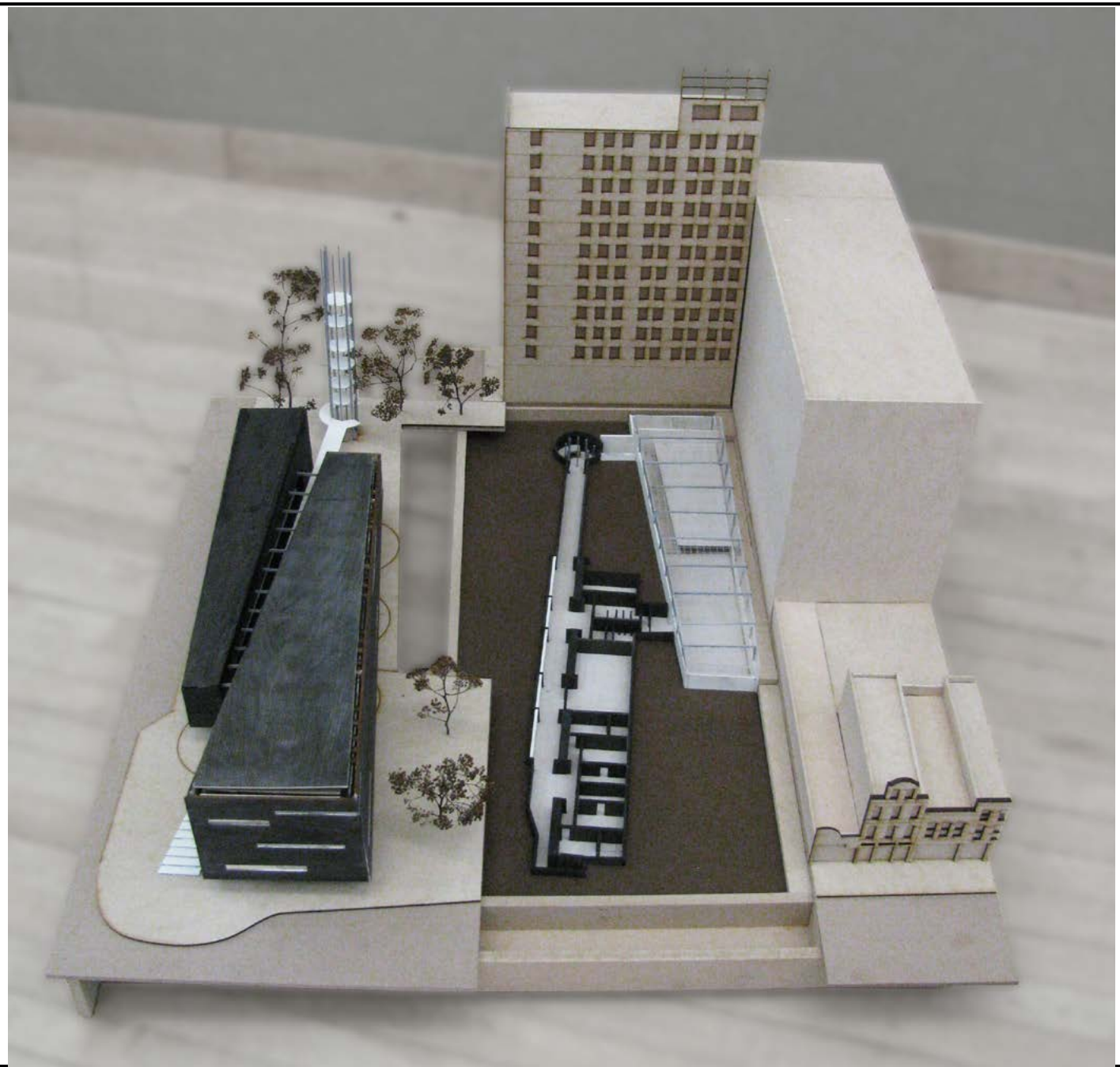
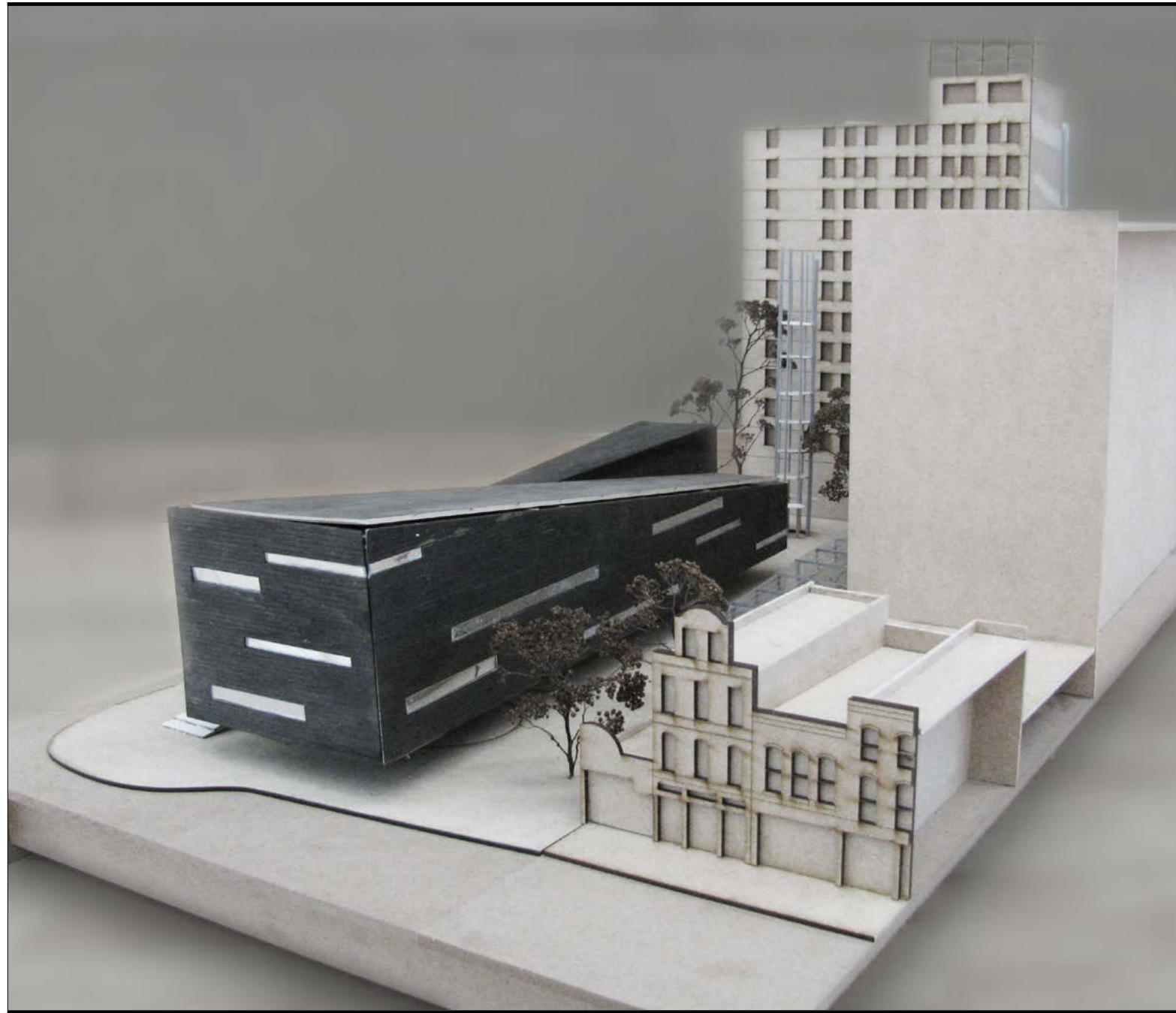
The door folds down into a counter for food service and a partial door remains swingable for access.



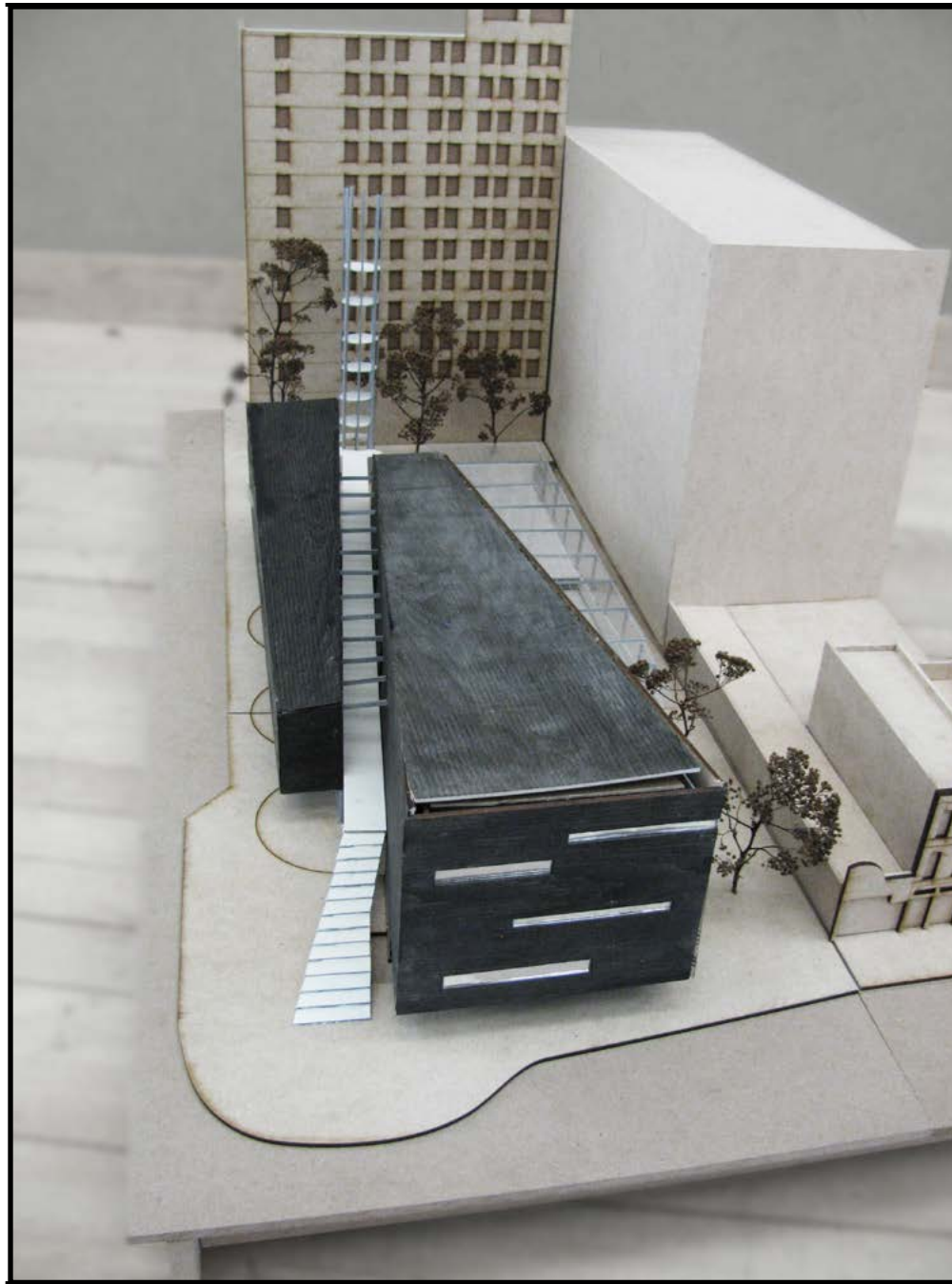














			Appendix I
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Figure 1.0 - Aggregated data from surveys conducted by the Pew Research Center for the People & the Press, 2007-july 2012	to 100% due to rounding.	Figure 4.2 - Personal sketch	tectural historian Scott Hanson Image 10: RockBridge Capital LLC Image 11: Bangor Daily News: Seth Koenig Union Station Clock Timeline Image 1: Library of Congress Image 2: © Renaissance Restorations LLC Image 3: Bangor Daily News: Mike Tipping
Figure 1.1 - Pew Research Analysis of GSS data	Figure 1.6 - Pew Research Center survey, June 28-July 9 2012. Q72. Based on those who say their religion is “nothing in particular.”	Figure 5.0 - Images included in McNamara article listed in bibliography	<b>Endnotes</b>
Figure 1.2 - Aggregated data from surveys conducted by the pew research center for the people & the press, 2007-2012. Figures may not add to 100% due to rounding. Question wording: what is your present religion, if any? Are you protestant, roman catholic, mormom, orthodox such as greek or russion orthodox, jewish, muslim, buddhist, hindu, atheist, agnostic, something else, or nothing in particular?	Figure 1.7 - Pew Research Center survey, June 28-July 9, 2012. Q73a-g. Responses of disagree and those who did not give an answer are not shown.	Figure 5.1 - Church of Light image copyright © Liao Yusheng.	Chapter 1 quote: Le Corbusier McNamara, “Almost Religious”
Figure 1.3- Aggregated data from the surveys conducted by the Pew Research Center for the People & the Press, January-July 2012	Figure 2.0 - stock image, no copyright	Figure 5.2 - Image from official St. Peter’s Basilica website: <a href="http://www.saintpetersbasilica.org">http://www.saintpetersbasilica.org</a>	Chapter 2 quote: Charles Jencks Jencks,”The iconic building is here to stay,” pg. 5-6
Figure 1.4 - Aggregates data from surveys conducted by the Pew Research Center for the People & the Press, 2007 and 2012. Hispanic Figures based only on surveys that included Spanish interviewing. Changes that are statistically significant are shown in bold.	Figure 2.1 - Swiss Re Elevation Drawing © Foster + Partners	Figure 5.3 - Image from Green Arch Design architecture blog	Chapter 3 quote: Paul Tillich Tillich, “On Art and Architecture,” pg. 226
Figure 1.5 - Pew Research Center survey, June 28-July 9, 2012. Q50, Q53-54, G52, G97a-b. Figures may not add up	Figure 2.2 - St. Paul Urban Plan image scanned by John W. Reps from the Cornell Library	Figure 5.4 - Images from Archdaily architecture blog	Chapter 4 quote: Mircea Eliade Eliade, “The Myth of the Eternal Return,” pg. 21
	Figure 3.0 - Plan of Karnak Temple found on internet page: <a href="http://www.setterfield.org/dodwell_manuscript_8.html">http://www.setterfield.org/dodwell_manuscript_8.html</a>	Figure 6.0 - Image made using information provided by Gallup, Inc.	Chapter 5 quote: Juhani Pallasmaa Pallasmaa, “Artistic Generosity,” pg. 24
	Figure 3.1 - stock image, no copyright	Figure 6.1 - Map made using information on church closings found from Murphy, Bouchard, and LoopNet	Chapter 6 quote: Philip Sheldrake Sheldrake, “A Spiritual City,” pg. 167-68
	Figure 3.2 - collage of various historical images related to polio, Jonas Salk’s polio vaccine	Figure 6.2 - Image made using a vector map made available by the Portland, Maine goverment	Chapter 7 quote: Mike Bolduc Wight, “Closing Maine Churches Auction Their Remnants”
	Figure 3.3 - <a href="http://faithharborumc.org/index.php/home/soup-kitchen/">http://faithharborumc.org/index.php/home/soup-kitchen/</a>	Figure 6.3 - Image made using a vector map made available by the Portland, Maine goverment	
	Figure 4.0 - Personal sketch	Figure 6.4 - Congress Square aerial image created using base image of view available from Apple Maps	
	Figure 4.1 - Personal sketch	Figure 6.5 - Congress Square Timeline Images 1-9: courtesy of Maine archi-	
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