GERARD DOMBROSKI

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A FEW WORDS TO CHURCH BUILDERS

THRESHOLD

Psalm 127:1 (NIV)
Unless the Lord builds the house,
the builders labor in vain.

Fig. 1 — Wellington (secular), Photograph by Arise

Fig. 2 — ARISE CHURCH Conference 2013 TSB Arena (sacred). Photographed by Author

ABSTRACT

Throughout history CHURCHES have been concerned with the sharing of the gospel to those who do not know of the salvation received through Jesus Christ. Through history many churches have innovated liturgical operation using relevant language to reach as many souls as possible.

In this thesis the proposed design of a Pentecostal Church departs from traditional Church architectural forms to externalise the building as to reflect the CHURCH'S theological standpoint and focus: to be secular attentive. Traditional Christian Churches are designed to fully enclose the gathering of worshipers. This idea is challenged through this thesis by the theological standpoint of the Arise church, the principal client of the design work of this thesis. Form, envelope, materiality and programme will resolve an architecture specific to ARISE CHURCH.

This discussion is between the secular and sacred, focused through the design of permeable threshold, seeking to enable a dialogue from the CHURCH to the secular and the secular to the CHURCH.

ACKNOWLEDGEMENTS

I wish to acknowledge the key support I have received throughout years one to five.

To my Lord and Saviour Jesus Christ through whom all things are possible. This thesis would have no meaning if not for your sake. I wish this thesis not to sit on a shelf and gather dust but offer something tangible to the CHURCH.

My supervisor, Philippe Campays, a very clever man who often pointed me towards clarity within times of obscurity. Your guidance and encouragement has been invaluable.

To Arise CHURCH through whom my love for God and his CHURCH has flourished.

To my classmates and friends, who have shared the last five years with me.

To Tim and the crew at Customs Coffee shop where many an hour was spent.

Finally to my parents, Judith and Mark, without their support this thesis would not be possible to complete.

FOREWORD

Being a CHURCH goer and a student of architecture, I often question the nature of religious architecture, not only its reflection but facilitation of the CHURCHES, inherent purpose to share the Gospel.

This thesis is not a critique of the traditionaly Church, however their representation of the transcendental through verticality places a good point of departure into an architectural inquiry; moreover when oppressing vertically of form illustrates a pedestal of power or self reverence. The question arises on whether elaborate and complex architecture glorifies God more than subtle and simple architectural gestures do.

It is important to note that throughout the thesis text, two types of churches are referred to: the CHURCH referring to the body of people; and the Church which refers to the built form.

GLOSSARY OF TERMS

Church	*The building- for public Christian worship.*
CHURCH	*The body of people - affiliated with the wider Christian community.*
ARISE CHURCH	*The body of people - the Arise church congregation.*
Christian	*A person who believes in Jesus Christ.*
God	*The Creator and ruler of the universe.*
Jesus	*The Messiah, the Son of the living God.*
Holy Spirit	*The Presence of Jesus on earth.*
Encounter	*To meet Jesus through the Holy Spirit.*
Secular	*Of or pertaining to worldly things or to things that are not regarded as religious, spiritual, or sacred.*
Sacred	*Pertaining to or connected with religion, opposed to secular.*
Efflux	*Outward flow, as of water.*
Evangelical	*The want to share the Gospel.*
Pentecostal	*A movement within Christianity that places special emphasis on a direct personal experience of God through the baptism with the Holy Spirit.*
Resurrection	*The rising of Christ after His death and burial.*
Believe	*To have confidence in the truth, the existence, or the reliability of something.*
Plebeian	*Belonging or pertaining to the common people.*
Religionless	*Religionless Christianity- refers to a new "form" of Christianity in which people of a genuine Christian faith would live in a more open, constructive relationship with the world. Freed from an emphasis on inward piety and empty rituals.[1]*
Liturgy	*A collection of formularies for public worship.*

1. Kelly and Nelson. 1995. pg 547

CONTENTS

CONTENTS

INTRODUCTION

THEOLOGICAL CONTEXT

THEOLOGICAL CONTEXT

To clarify the theological context that this thesis operates in, it is important to establish where ARISE CHURCH sits within the spectrum of Christianity.

As a non-denominational Pentecostal CHURCH, ARISE shares a theological approach similar to that of Hillsong CHURCH. Carl Lentz, pastor of their New York campus states: 'We believe Jesus can change your life, I don't think we're religious. I think we promote a relationship with God. Religion is something you do because you have to. We believe a relationship with Jesus is something you chose to do. We *want* to be in CHURCH, no one is making us be there.'[1]

New Zealand ARISE CHURCH has positioned itself to be accessible to those without a CHURCH background. Senior pastor John Cameron often explains the sentiment that 'the message (gospel) is the same but the method (delivery) must be free to change.' This fulfils Bonhoeffer's desire to see the CHURCH shift away from an internal to an external focus. Bonhoeffer considered that religious Christianity had become too much of an insider phenomenon, using language that was irrelevant and unappealing to secular humanity.[2]

ARISE seeks accessibility through the use of contemporary music, secular and civic neutral venues and relatable sermons. Underpinning this approach is the theology that the CHURCH exists primarily to spread the gospel. Exemplifying the evangelical desire, as Jesus commanded his followers, "Go into all the world and preach the gospel to all creation.'[3]

This theological positioning informs the discussion of threshold. The possible overlap between sacred and secular activities necessary to an evangelical church, will be discovered in an architectural detail.

1. Lentz, Carl, interview by Katie Couric. 2013
2. Torgerson, Mark. 2007. pg 15
3. Bible NIV, Mark 16:15

ARISE
CHURCH

WHAT IS ARISE

ARISE CHURCH are the inhabitants and programme drivers for the design component of this thesis. As a member of this church, the project is personal. This closeness to the 'client' allows me to understand how the CHURCH functions and interacts with its community. This informs how a specific architecture could improve its function and express the CHURCH'S theology through form and programme.

In 2002 ARISE was launched by John and Gillian Cameron in Wellington. The first meeting was held in a small room at Te Whaea Dance and Drama school. Within twelve years the CHURCH has multiplied to four campuses across the country with a total Sunday attendance of approximately 5,500 people. The Wellington congregation gathers in the Michael Fowler Centre (MFC) seating approximately 3,000 attendants across two services on the day.

As a rapidly growing CHURCH, ARISE has planned to start ten additional campuses within the next ten years. The first of which is an 800 seat capacity venue in Lower Hutt planned for completion in late 2014.

Although the venues used by ARISE in Wellington achieve neutral accessibility, they limit the CHURCH'S physical presence within the city to one day a week: Sunday. The design research of this thesis focuses on ARISE, it is posed that the architectural notions explored may be applicable for any CHURCH sharing a similar theology.

The building created in the design component will enable the three core values of ARISE CHURCH. '*Encounter*' personal contact with the presence of God during a CHURCH service; '*Community*,' midweek small groups and interaction with the wider CHURCH; and '*Mission*,' outworking God's love beyond Church.

ENCOUNTER † COMMUNITY † MISSION

Fig. 3 — Arise Facebook Banner Image. Author. Arise Church

CONCERNS
WITH CHURCH
BUILDINGS

C O N C E R N S

'The presence of God and the influence of Christ are present in everyday life of our world, not just in some 'religious' realm that was somehow distinct from the secular.' John Robinson, Honest To God quoted by Mark Torgerson[1]

The early CHURCH was established by the apostles of Jesus who originally met in homes or in public.[2] As the followers grew in number, meetings were housed in places of civil assembly, secular in character.[3] In 313AD Constantine made Christianity the religion of the state. The Christian faith occupied the original Roman Basilica, establishing an architectural typology now associated with Christianity. This model has remained relatively unchanged since then. Following the later protestant splinter, architecture of the church shifted away from a strict architectural cannon. This shift allowed architects an open interpretation of expression, with freedom to express concepts of beauty and divinity.

By the 19th century the CHURCH'S use of architecture had come full circle as some Protestant movements began to meet again in homes and civic structures largely devoid of sacred notions. Theatres, opera houses and halls began to be utilised by evangelical and protestant congregations. When CHURCHES did build, the historical model of cathedrals was abandoned in favour of more auditorium style buildings, enabling a contemporary liturgy.

Continuing this protestant trajectory, ARISE has always met in spaces not intended for CHURCH use (fig 4,5). However the clear delineation between outside (secular) and inside (sacred), evidenced by places such as St James or MFC, contradicts the theology of ARISE as open to all. This thesis will focus on the threshold between sacred and secular, outside and in; seeking to address the need for people to feel welcome in perhaps new environment.

1. Torgerson, Mark. 2007. Pg 17
2. Bible. Acts 20:20. NIV
3 .Kilde, Jeanne. 2002. pg 19

METHODOLOGY

METHODOLOGY

This design led research interrogates a central architectural proposition concerned with the current state of architecture representing Pentecostal CHURCHES. This thesis endeavours to develop an architecture responsive to the specific needs of the contemporary liturgy.

The research is presented in chronological order to demonstrate the inherent irregularity of design led research. Each design proposition responds to the key design constraints established from initial research, each proposition also manifested additional lines of research that fed into subsequent design iterations.

Fig. 5 is a process map which graphically documents the process of the thesis. This diagram identifies investigations as nodes, these are placed in a linear scale representative of time and pages. The vertical axis annotates outliers, investigations that stray from a theological compliance. It is important to note this diagram is revisited upon beginning each section within the thesis. This highlights the particular investigations and orientates the reader within the wider thesis context.

Outliers (further away from centre line) provide a constant frame of reference in which to inform design. Precedent analysis are not localised to the beginning, middle or end as each stage responds to developing concerns, so to do the precedents.

Initial design narrows scope anchoring on notions of threshold. The process develops ultimately offering a product, as seen in the process image, the circles get larger toward the end identifying larger increasingly focused investigations (fig 5). This thesis takes the reader into the flow of a drawing led research to blur the secular and the sacred.

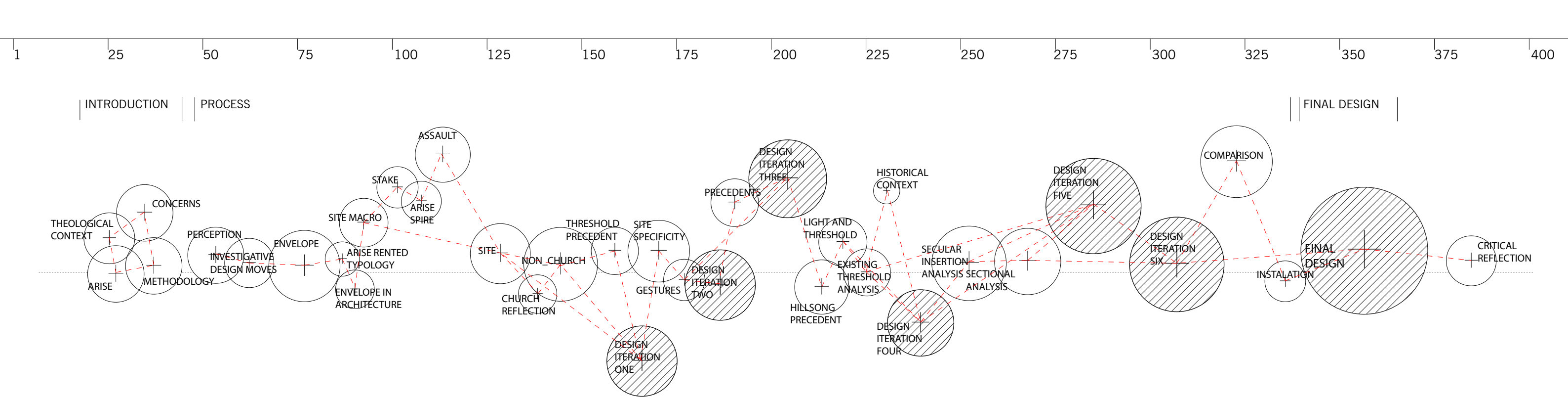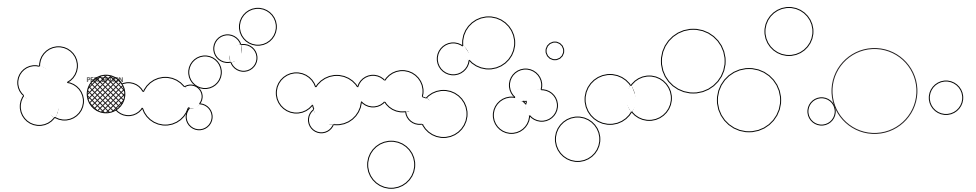*Fig. 4* — Arise conference TSB Arena 2013. Photograph by Arise Church

PROCESS

Scale markers: 1 · 25 · 50 · 75 · 100 · 125 · 150 · 175 · 200 · 225 · 250 · 275 · 300 · 325 · 350 · 375 · 400

| INTRODUCTION | | PROCESS | | FINAL DESIGN |

ASSAULT

DESIGN
ITERATION
THREE

COMPARISON

HISTORICAL
CONTEXT

DESIGN
ITERATION
FIVE

STAKE

CONCERNS

ARISE
SPIRE

PRECEDENTS

SITE MACRO

THEOLOGICAL
CONTEXT

PERCEPTION

THRESHOLD
PRECEDENT

SITE
SPECIFICITY

LIGHT AND
THRESHOLD

DESIGN
ITERATION
SIX

CRITICAL
REFLECTION

ENVELOPE

SECULAR
INSERTION
ANALYSIS SECTIONAL
ANALYSIS

FINAL
DESIGN

INVESTIGATIVE
DESIGN MOVES

ARISE RENTED
TYPOLOGY

SITE

NON_CHURCH

EXISTING
THRESHOLD
ANALYSIS

INSTALATION

ARISE

METHODOLOGY

GESTURES

DESIGN
ITERATION
TWO

HILLSONG
PRECEDENT

ENVELOPE IN
ARCHITECTURE

CHURCH
REFLECTION

DESIGN
ITERATION
FOUR

DESIGN
ITERATION
ONE

Fig. 5 —. Process Map. By Author

Fig. 6 — Photographic Study Highlighting Transcendence. By Author

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PERCEPTION

INTRODUCTION

"Whatever the extent of the designer's knowing, it is used to find both new knowing and new knowledge. This research through designing is personal and its quality can reasonably be expected to vary."[1]

This initial investigation grounds the thesis direction, outlining a concern for permeability of envelope and the discussion of spiritual objectives through form, characteristics of which are seen in the final design. This exercise follows an analytical progression through a series of exercises critiquing two spaces of their influence on the subconscious. The first, a traditional Church and the second, a venue rented by ARISE CHURCH the Michael Fowler Centre (MFC). Photography, blind contour drawing and two maquettes are the medium for investigation.

QUALITATIVE ANALYSIS

Fig. 6 identifies the transcendent nature of traditional Gothic revival architecture. Able to draw the eye upward through verticality of form.

Figs. 7-8 question immanence (defined as God within us) within the two outlined spaces, a traditional Church- St Peters, and a rented venue - MFC. Through blind contour drawing the images illustrate the effect of each space on the subconscious.

Fig. 7 Represents Wellington's St Peters, a traditional central city Church. The square in the sketch symbolises personal consciousness, while the hatching symbolises external influence. Solitude experienced in the space is expressed through the absence of hatching in the sketched square. The Church has constructed a separation from the outside (secular)

1. Downton, Peter. 2003. Pg 100

world, limiting its effect on the space. Fig. 8 represents Wellington's MFC. Within this secular structure an absence of privacy is revealed in the sketch, evidenced by the continuation of shading through the square that represents personal consciousness.

Fig. 9 identifies the permeability of each structure's envelope. Vertically down the page run two walls drawn in plan, the left represents the traditional and the right the MFC. The sketch reveals the permeable nature of the MFC foyer creating a positive reception to the street.

Figs. 10-11 are collages combining maquette, ink drawings and overlaid sketches. The images overemphasise how each building engages with the city.

Fig. 10 critiques how St Peters appears disengaged with its street corner context.

Fig. 11 expresses the permeability experienced between foyer and street at the MFC. This permeability between inside and outside carries similar characteristics to the receptive nature of the ARISE CHURCH culture. This maquette grounds the notion of efflux– an outward flow from the Church to the secular.
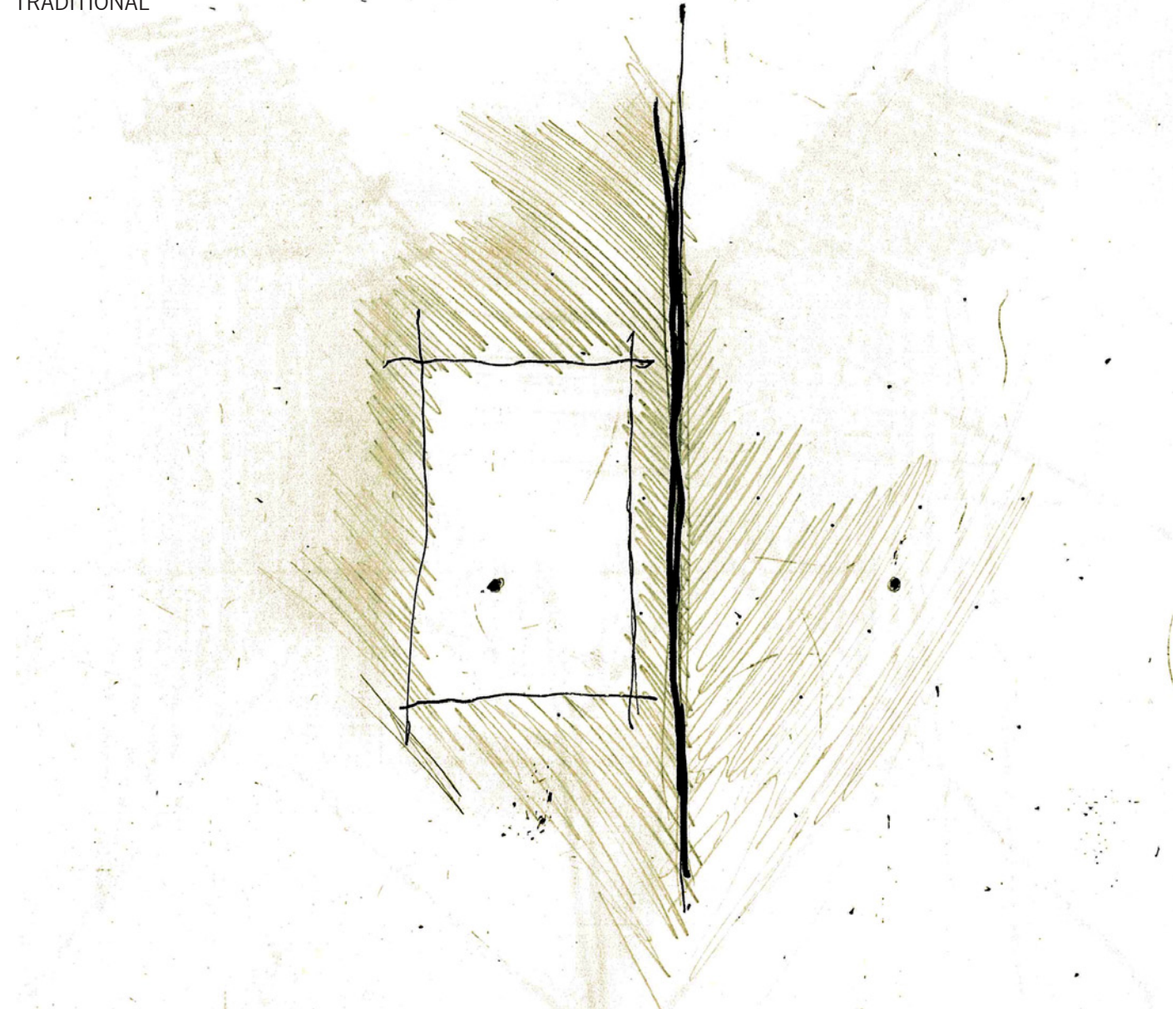
The investigation suggests a receptive architecture toward the secular environment.

IMMANENCE
TRADITIONAL

IMMANENCE
RENTED HALL

Fig. 7 — Blind Contour Drawing, Traditional, Immanence. By Author

Fig. 8 — Blind Contour Drawing, Rented, Immanence. By Author
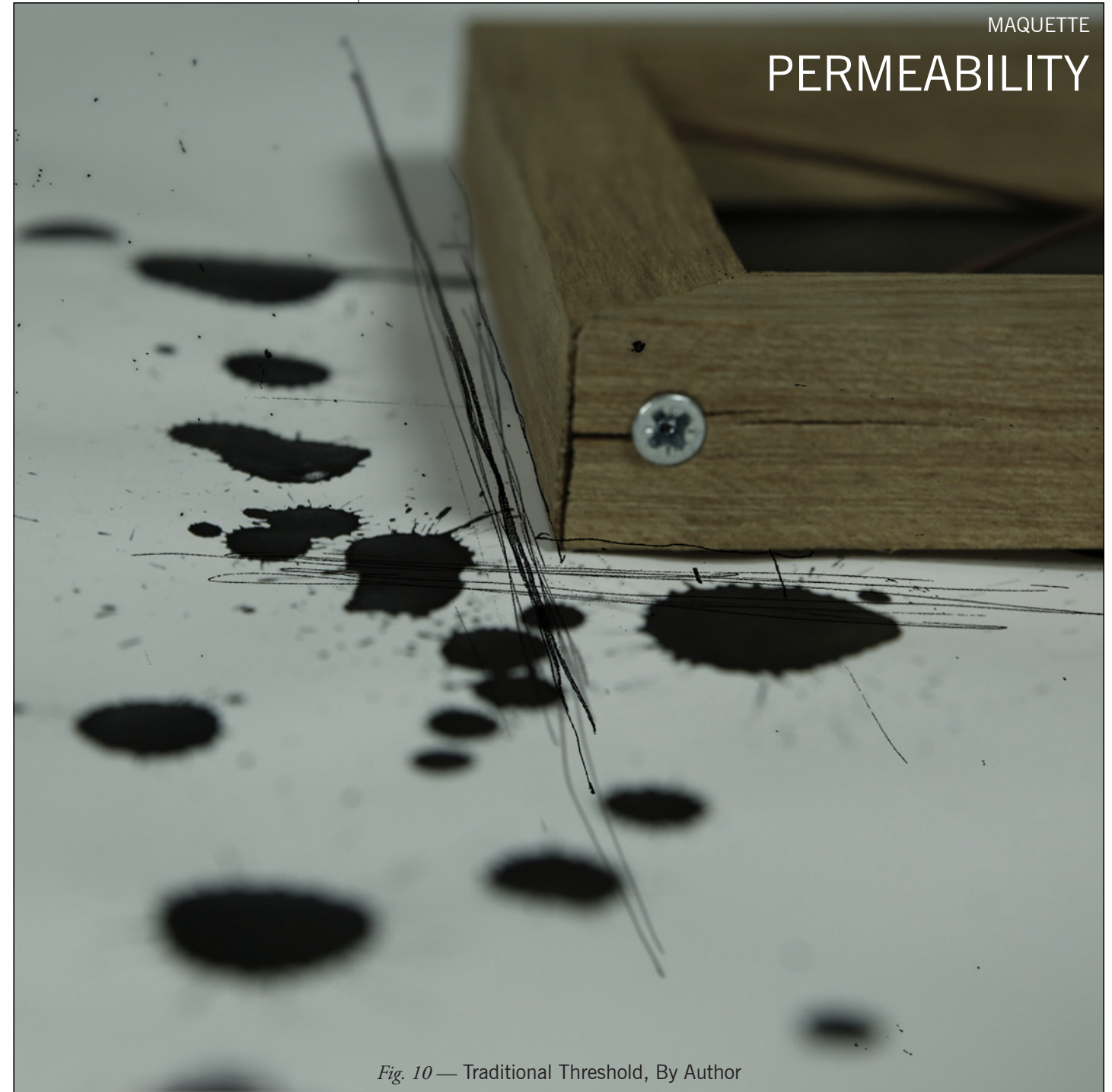
BLIND CONTOUR DRAWING

PERMEABILITY
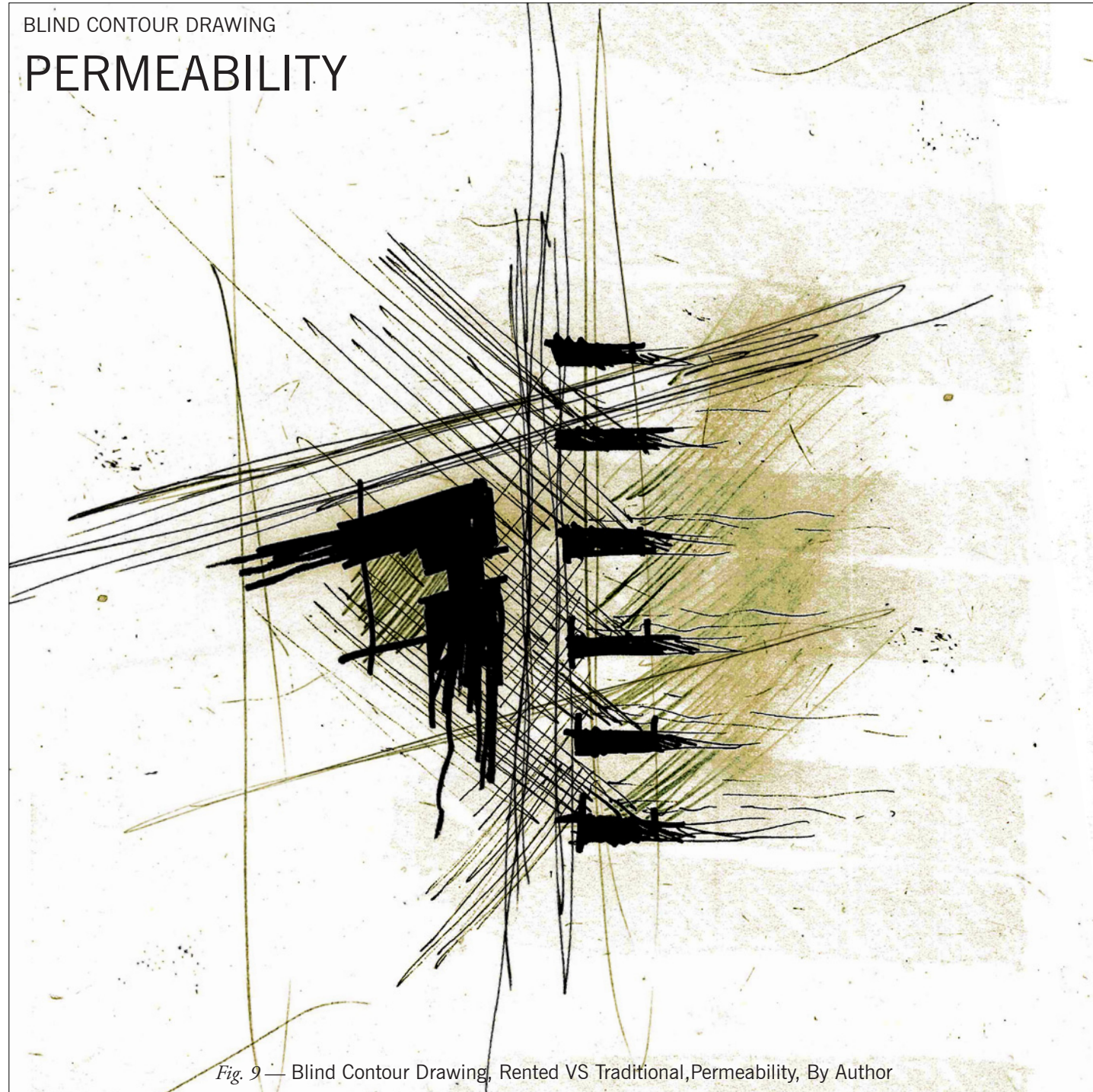
PERMEABILITY

Fig. 9 — Blind Contour Drawing, Rented VS Traditional, Permeability, By Author

Fig. 10 — Traditional Threshold, By Author

MAQUETTE

PERMEABILITY

Fig. 11 — Secular Threshold, By Author

CONCLUSION

This first drawing investigation identifies the issue of permeability and protection between the inside and the outside, the sacred and the secular.
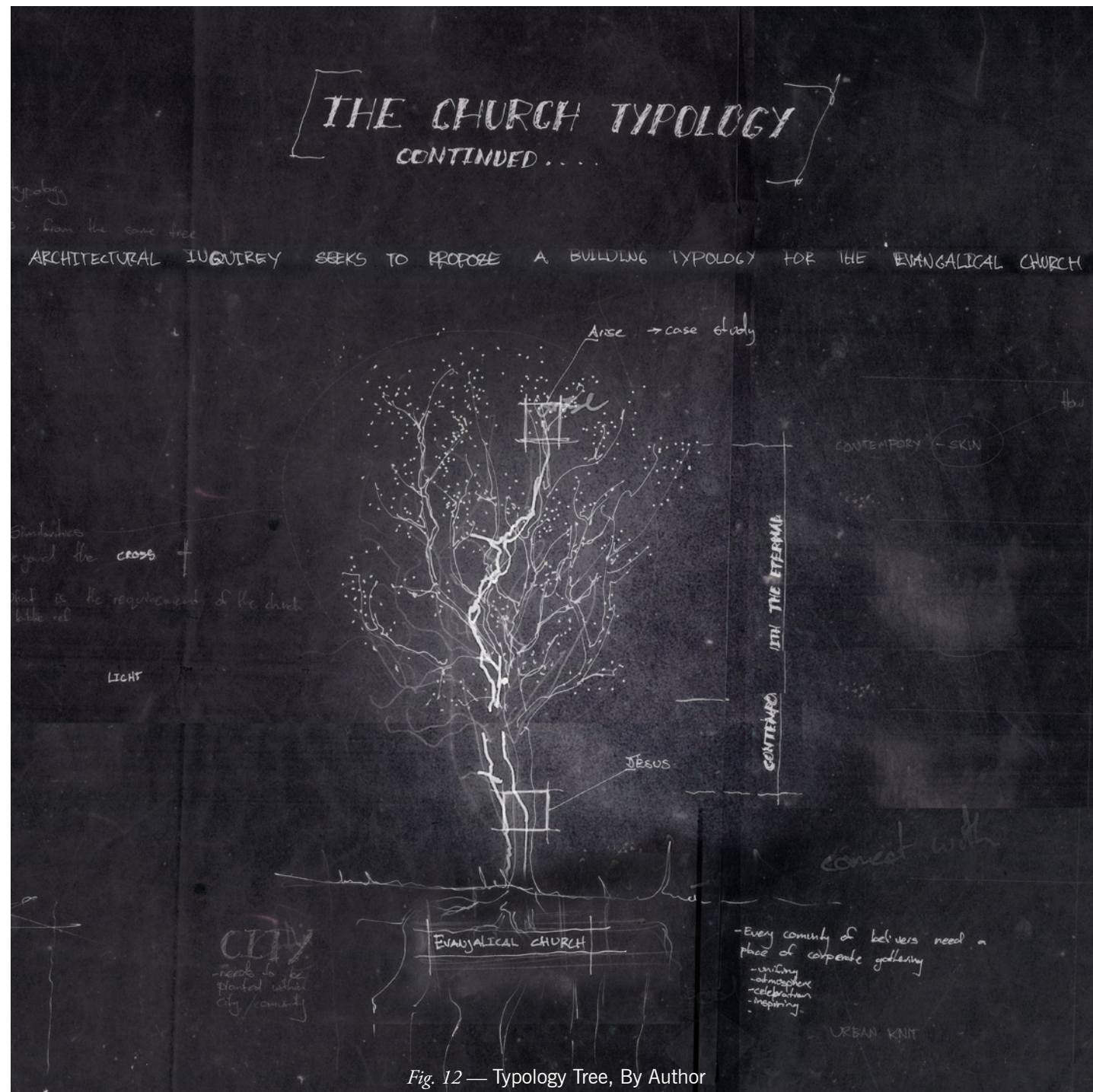
Fig. 12 — Typology Tree, By Author

INSTINCTIVE
DESIGN MOVES
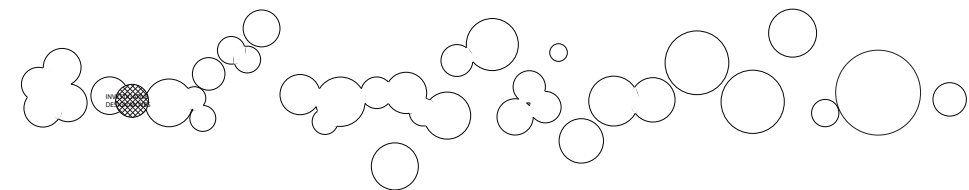
INTRODUCTION

This section titled '*instinctive design moves*' explores permeability of envelope and efflux through a maquette and series of experimental drawings. Developing the notion of '*Perception*' this section helps narrow and define the focus of research.

Efflux is an interaction between CHURCH and the secular. Permeability is tested and shown through the following figures.

Fig. 13 represents the ARISE CHURCH program at a conceptual level, by combining quantitative with qualitative, the sketch depicts an efflux from a central point – the stage / altar.

Figs. 14-15 progresses the motif from fig. 13 into a maquette – subjecting efflux to enclosure. Symbolic iconography informs the structural design.

Figs. 16-17 is a series of short design experiments inserting the notions of 'release' and 'efflux' into existing architecture. This is best illustrated by the water tap metaphor – where 'efflux' is the flow of water, and 'release' is the tap enabling the flow.

Fig. 18 consists of a project map which illustrates the attributes of progress made to this point and projecting forward to '*Envelope.*'
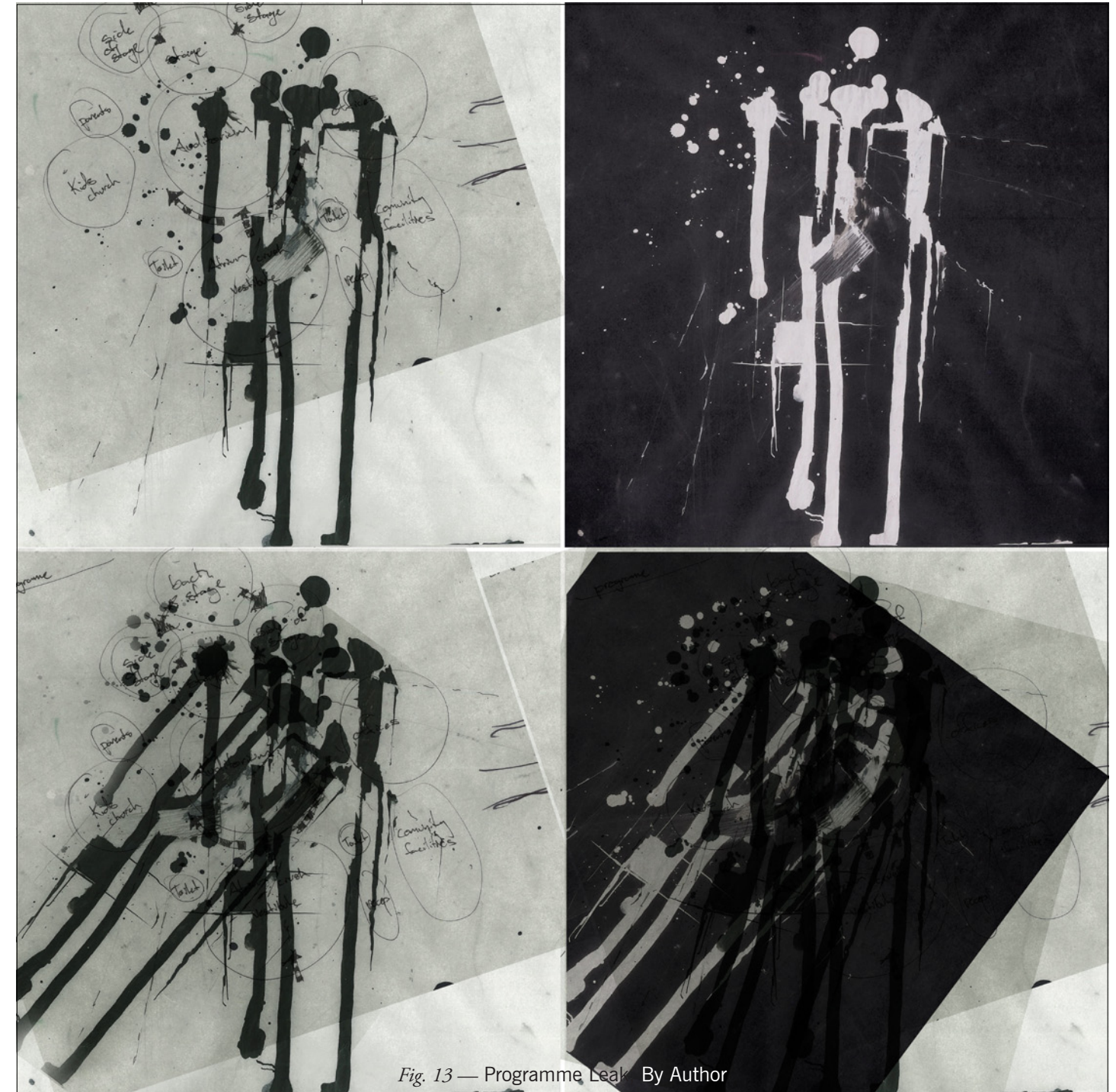
Fig. 13 — Programme Leak By Author

MAQUETTE
INSTINCT
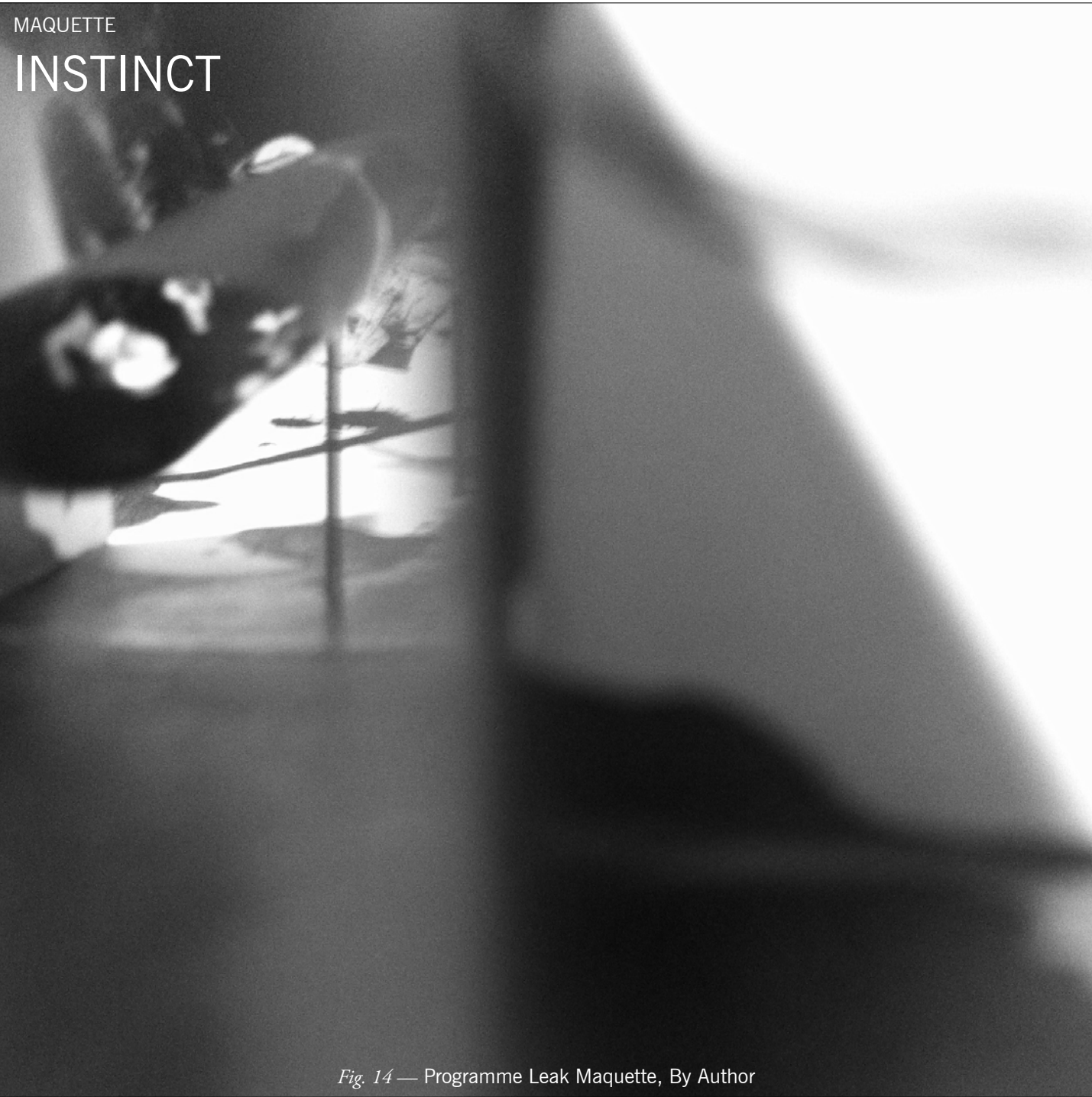
INSTINCT

Fig. 14 — Programme Leak Maquette, By Author

Fig. 15 — Programme Leak 3D, By Author
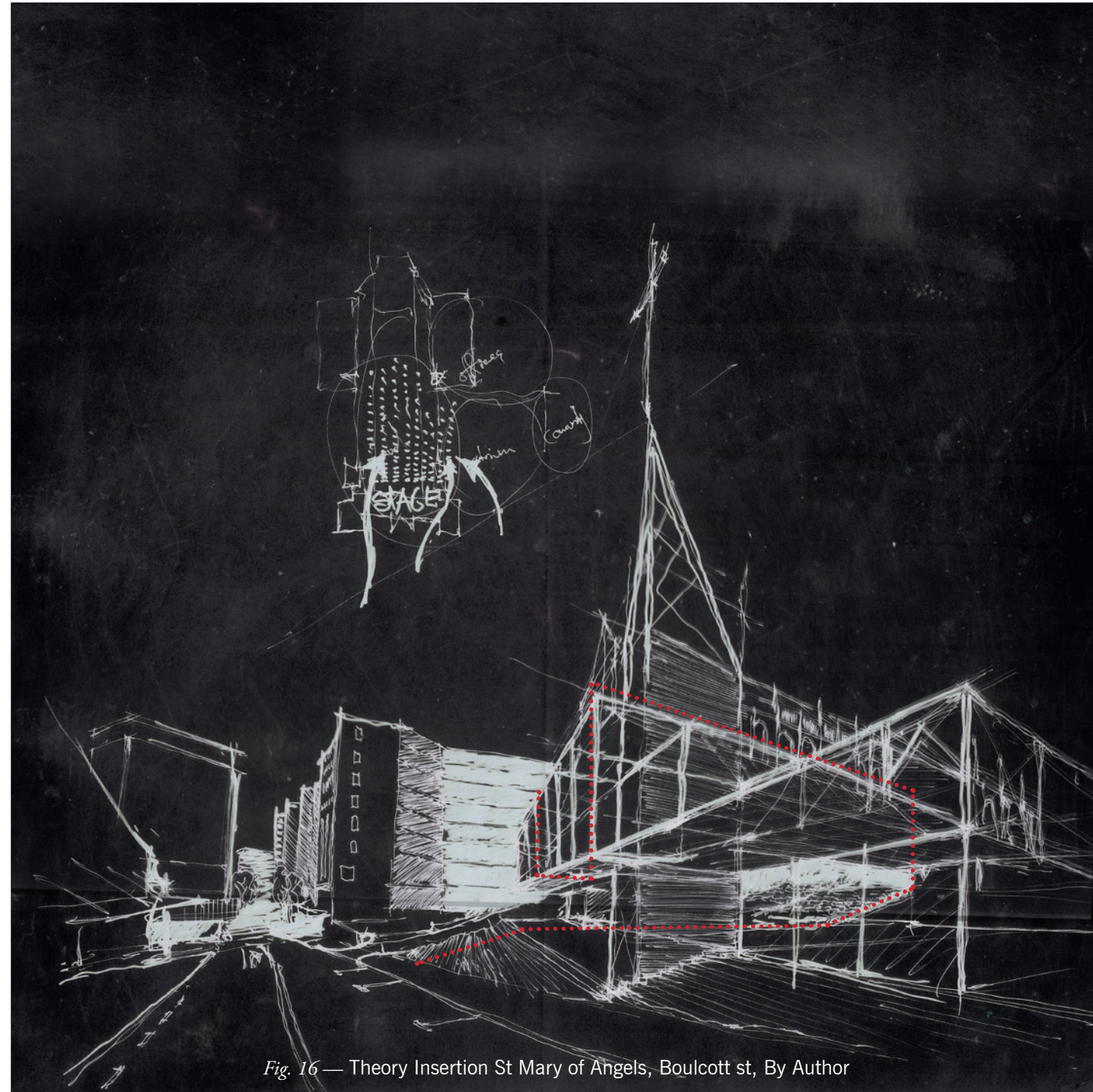
Fig. 16 — Theory Insertion St Mary of Angels, Boulcott st, By Author

Fig. 17 — Theory Insertion Seventh Day Adventist, Tasman st, By Author
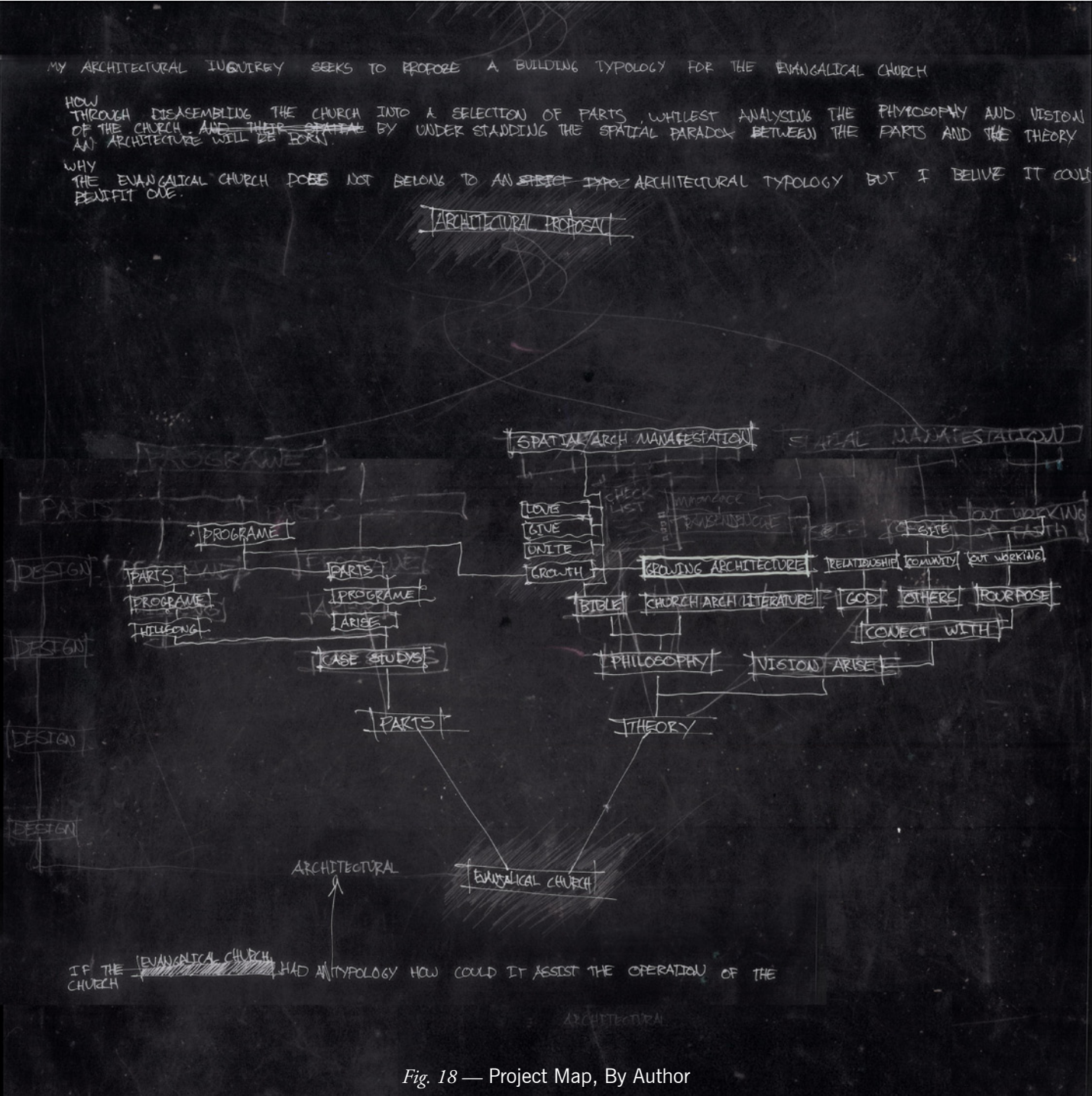
Fig. 18 — Project Map, By Author

CONCLUSION

The chapter results in architectural and formal motifs; a permeable relationship between worship space and the street, horizontal in form and strong vertical elements are representative of traditional Church architecture. These attributes raise issues of envelope and its restrictive capacity to limit growth informing the next chapter '*envelope.*'

The concept of the release of efflux is exposed - the envelope as an architectural element becomes central to future design explorations. The following investigation will test characteristics of what constitutes an envelope in response to ARISE CHURCH'S theological standpoint and liturgical operation.

Fig. 19 — Adaptive Form Maquette,   By Author

ENVELOPE
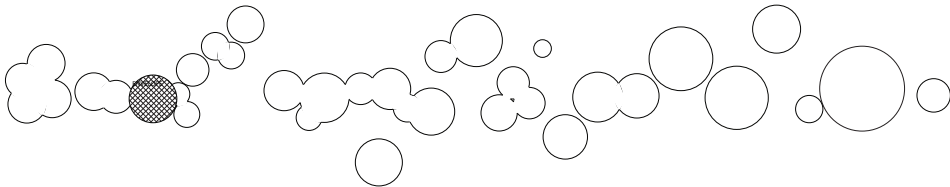
INTRODUCTION

The Following installation and two maquette explore the capabilities of envelope to facilitate a dialogue between ARISE CHURCH (interior) and the secular environment (exterior). Some first design principals emerge from the idea of envelope. Expansion and contraction to conceal and reveal. Liturgy or worship leads to a discussion on spiritual objectives of Christian architecture. Notions of transcendence and immanence will appear.

QUALITATIVE ANALYSIS

ARISE CHURCH prioritises growth and this is symbolically tested through maquettes of fabric and wire structures which will expand and contract.

Fig. 19 maquette one, develops an architectural language of ARISE CHURCH. An expanding structure manipulates the fabric, metaphorically, opening a dialogue between inside and out.

Fig. 20 presents 'maquette one' expanding through images A-C. The dialogue between structure and envelope, interior and exterior, emphasises the inhabitation of a Sunday CHURCH service. This design suggests a means to expand to facilitate Sunday worship and to contract for the remainder of the weeks other activities. This visually links the building's form with its degree of use.

Fig. 21 is an installation seeking to blur a specific interior threshold, by situating a bed in an unused stairwell that descends from a central vestibule in a house. The location of the bed is

MAQUETTE
EXPANSION+ CONTRACTION

Fig. 20 — Adapting Form Maquette, By Author

out of sight from the vestibule allowing a blur of threshold through spatial arrangement rather than envelope.

Fig. 22 maquette two, is primarily concerned with creating a dialogue between the worship space and the secular environment rarely afforded within Pentecostal Churches. By engaging the secular visually in the event through the envelope, the architecture emphasises inhabitation.

The image shows an enclosed envelope, whose interior qualities change as the structure expands or contracts. The interior movement effects the exterior, the two zones are engaged in a mediation of envelope. This dialogue between the internal and external is a relationship developed throughout the thesis, a core foundation for design iterations.

Fig. 23 A common notion within Christian theology is the notion of movement, as it is said a relationship with God is considered a journey. This is expressed through a shifting and moving envelope, ever changing it is subject to human influence.

This chapter highlights design strategies to ensure alignment with theological stance.

Strategy 1: Expansion + Contraction

Inclusiveness is a big part of what defines ARISE CHURCH and other similar CHURCHES. Practiced in any structure these CHURCHES are focused on facilitation of worship and the gathering of a community rather than architectural monument. ARISE uses large venues on Sunday and smaller venues mid week. The expansion and contraction experienced in the change of venue in exposed by both maquettes, each expanding and contracting metaphorically to suit the congregation. The relationship

INSTALATION
THRESHOLD
SCALE1:1
DESIGNED AND BUILT BY AUTHOR

Fig. 21 — Threshold Blur of Bedroom, By Author

ENCLOSURE

between Olson Kundig's architecture and this investigation is their mechanical structures growing and shrinking, opening and closing.

Strategy 2: Conceal + Reveal

Curiosity can evoke a desire to investigate. The interplay between the release mechanism (tap) and the efflux (water) is a dialogue seen within the maquettes. The envelope is increasingly transparent (tap) allowing a greater reveal of interior space and structure (efflux). Interior and exterior are able to engage through envelope.

The maquette Fig. 22 describes enclosure to differing light qualities of envelope. The interior quality is exposed. Mechanical structure promotes a cause and effect relationship between the occupants and the structure, expansion and contraction influence the concealing and revealing. The skin and structure

are engaged in a dialogue with the occupants (Fig 23). This maquette represents a performance of the revealing and concealing nature, the skin and structure change dependant upon capacity.

Strategy 3: Release / Efflux

Envelope and form here attempt to affirm the theological concept of Christ present in every day life of our world not just confined to the sacred.

The maquette through porous and shifting envelope seeks to release the church to the secular. The maquette at full expansion reveals interior programme through fabric pulling away from the ground. Threshold (precedent Olson Kundig's architecture) changes form and envelop to reveal interior programme.

Figs. 24-25 Maquette 'two' shown in plan and elevation. The structure is
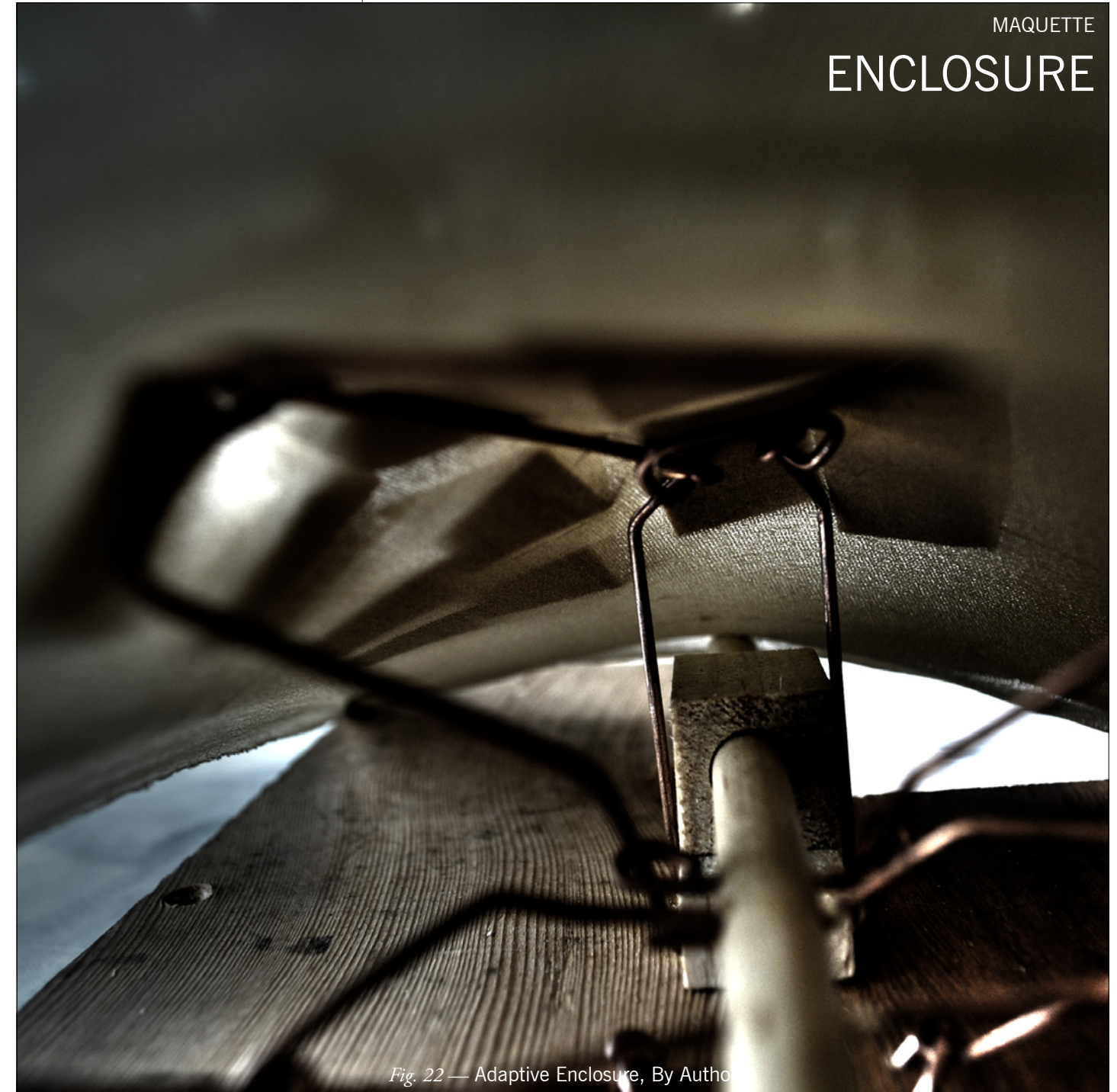
Fig. 22 — Adaptive Enclosure, By Author

PERFORMA-TIVE

evident through the impression and permeability of the fabric envelope. The sketch overly shows movement of structure.

Fig. 26 explores the structure seen in figs 24-25 in detail this focus on detail informing Olson Kundig's work as design precedent.

Figs. 27-28, Olson Kundig, architecture mechanically adjusting envelopes through shifting planes.

The design intention as referenced by the developing design led research informs a connection between the worship space and the secular. The worship space is not often revealed to the secular environment within Pentecostal Church proceedings. The performative liturgy, contemporary music and relevant preaching lends itself to accept an engagement with the secular environment. Borromeo who discusses regulations within Church

architecture declares a 'separation' between Church and secular, 'removing external interference.'[1] This thesis challenges the separation of the CHURCH from the secular. Bonhoeffer stated 'the purpose of worship is not to retire from the secular into the department of the religious.'[2]

1. Borromeo, Carlo paraphrased by hanno-Walter Kruft
2. Torgerson, Mark. 2007, Pg 17
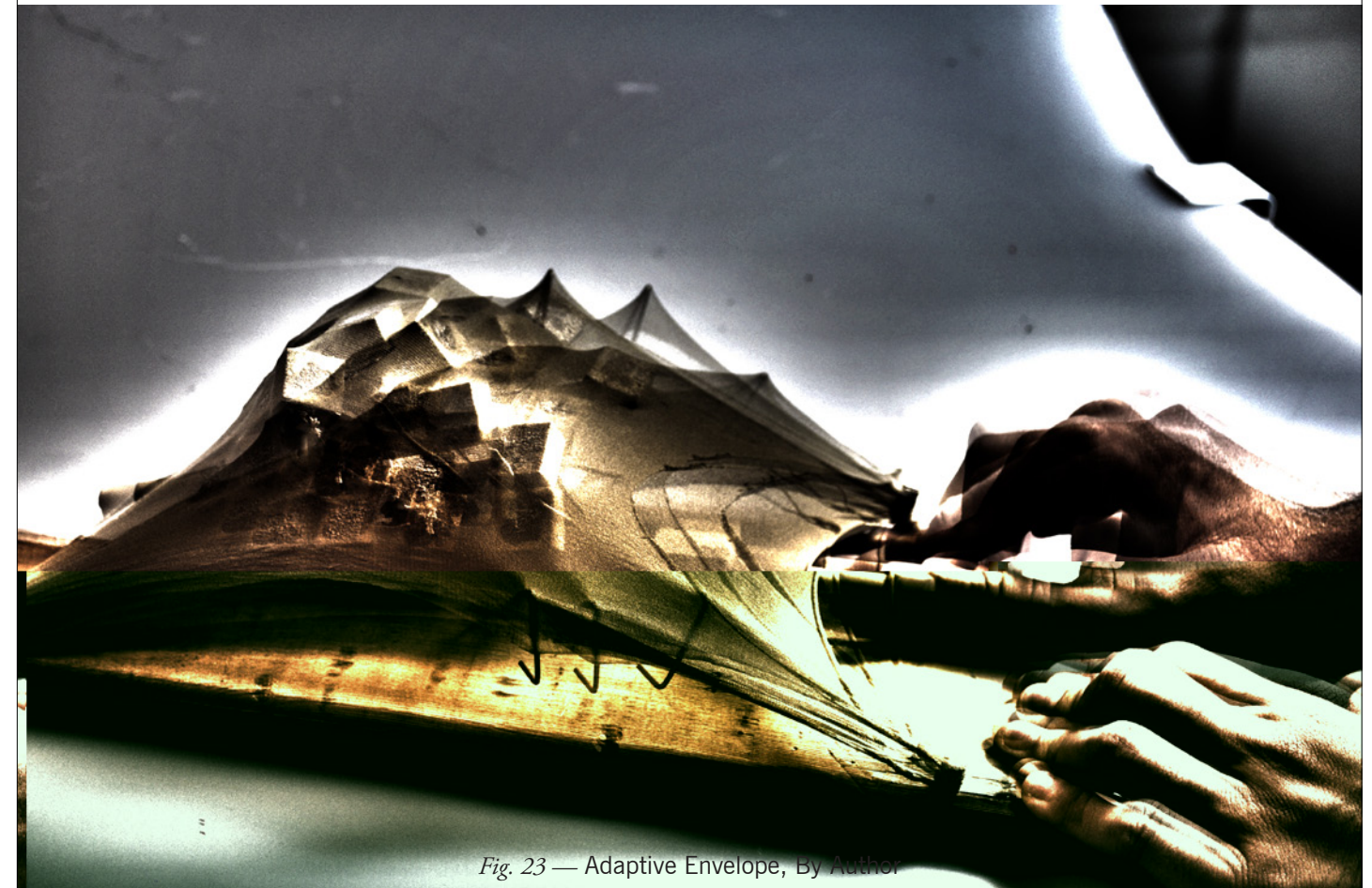
Fig. 23 — Adaptive Envelope, By Author

PLAN

EXPANSION+
CONTRACTION
SCALE 1:1

ELEVATION

EXPANSION+
CONTRACTION
SCALE 1:1
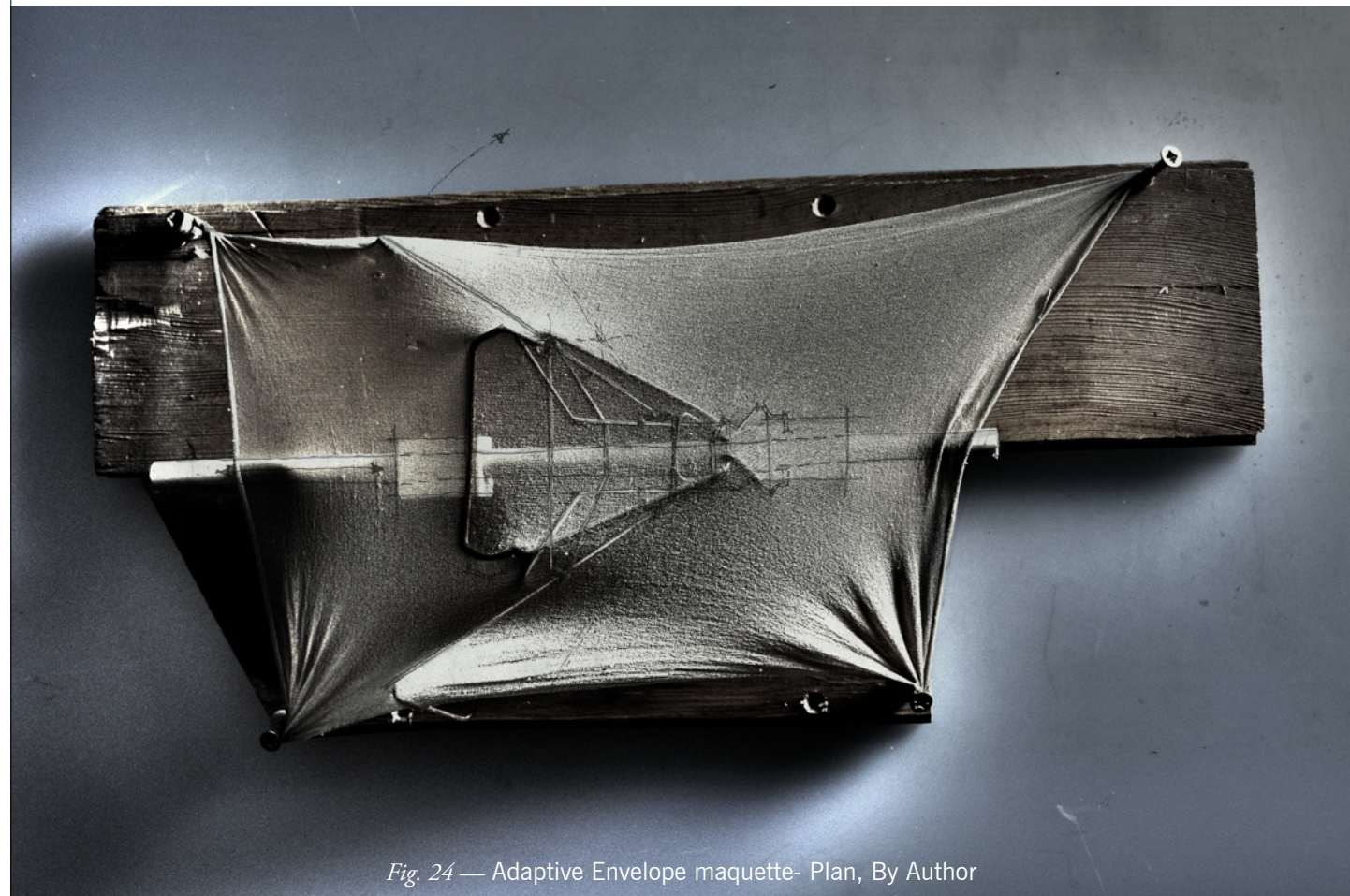
Fig. 24 — Adaptive Envelope maquette- Plan, By Author

Fig. 25 — Adaptive Envelope Maquette- Elevation, By Author

EXPANSION+
CONTRACTION

OLSON
KUNDIG

Fig. 26 — Adaptive Envelope Maquette- Detail, By Author

Fig. 27 — Changing Envelope, Architect Olson Kundig.

Fig. 28 – Changing Envelope, Architect Olson Kundig. Sources in Figures List

CONCLUSION

This study outlines a series of design strategies, developed out of the design investigation. The strategies are; expansion and contraction, conceal and reveal and efflux/release. Informed by ARISE and theological context they emphasise the inclusion of the secular within the Church through form envelope and materiality. The continuity of inside to outside informs the external (secular) of the internal (Sacred). This dialogue directs the following discussion on the depiction of spiritual objectives through architectural 'form.'

FORM

Representation of spiritual objectives is an age old topic of architectural inquiry. Arise CHURCH so far unconcerned with the built form, has the opportunity to either copy existing Church models and/or build secular structures. Edward A. Sovik explains 'architecture is a more influential factor in the life of society than most people suppose.'[1] 'Able to influence belief systems.'[2] It would appear important if not imperative to accurately represent the priorities of the CHURCH within purpose built Church architecture.

The way in which churches spatially depict spiritual objectives is an age old topic of architectural inquiry. However, the relationship between Christian notions of immanence and transcendence as incorporated in Church architecture have yet to be resolved or spatially articulated. Mark A. Torgerson suggests that 'there are examples of both or either of these objectives in the existing body of Church architecture. However, the balance between immanence and transcendence is yet to be discovered.'[3]

1. Sovik, Edward. 1973. pg
2. Sovik, Edward. 1973. pg
3. Torgerson, Mark. 2007. pg 208

The two research themes, immanence and transcendence are representative of the two main characters of God; firstly God is within us, secondly God is all around us.

Mark A. Torgerson points out that the transcendent and immanent aspects of God characterise a 'fundamental understanding of His nature,' which are central to Christianity 'and thus emerge as important themes to reference in Church design.'[1] Torgerson looks at influential theorists including Dietrich Bonhoeffer and John A.T. Robinson who have written on the topic from the 'religionless Christianity' point of view. It is note worthy that this is relevant and closely aligned to characteristics of Arise CHURCH. Religionless Christianity is coined by such characteristics as the 'relevant' and 'appealing' use of language according to Bonhoeffer and Robinson.[2]

'A fundamental understanding of the nature of God is important in the consideration of building designs for Christian worship and ministry.'[3] The crux of Christianity is the relationship we have with God. Through sending Jesus to pay for our sin God has given man a direct link to him. Prior to the arrival of Jesus there was no such link. The Bible states Jesus is the cornerstone of Christianity bridging the divide between man and God. Bonhoeffer explains the "transcendent and immanent aspects of God's nature are central to the Christian faith"-they are made one by Jesus.[4] 'What is Christianity, and indeed what is Christ for us today? The time when men could be told everything by a means of words, whether theological or simply pious, is over.'[5]

Architecture is a witness of the CHURCH, 'capable of influencing belief systems of Christians and non-Christian alike.'[6] Tools of architecture that

1. Torgerson, Mark. 2007. pg 2
2. Torgerson, Mark. 2007. pg 15
3. Torgerson, Mark. 2007. pg 1
4. Torgerson, Mark. 2007. pg 3
5. Torgerson, Mark. 2007. pg 14
6. Torgerson, Mark. 2007. pg 3

Mark talks about include scale, light, decor, programme and ornamentation he seldom mentions how the urban integration can add or subtract to the performance of the architecture.[1]

The Church typology is full of buildings that lean in favour of one or the other. The Cathedral "by virtue of the monumental and extravagant articulation they embodied"[2] speaks of scale and volume representing the transcendent aspect of God. This weighting is often justified as a "testimony to the holiness of God, his unique place in our world, and the value that ought to be attributed to him."[3] Within periods of historical context the typology became rigid and dismissive of a secular interaction. Architecture became a form of worship resulting in a sacred and secular divide. Sacred and secular are parallel concepts to transcendence and immanence. Mark A. Torgerson appears to pair transcendence and the Sacred as one

while immanence and secular are the opposite. John Robinson points out in his book *Honest to God* 'the purpose of worship' is not to 'retire from the secular into the department of the religious.'[4] His writing sets the tone for promoting the elimination of the distinction between sacred and secular. As there is no separation between God's transcendence & immanence as there is no separation between sacred and secular. It would be is as if the CHURCH existed for itself.

It could be perceived that this sacred separation has filtered through to contemporary views of Church architecture. Mark A. Torgerson in his book *An Architecture of Immanence* highlights the influence of built surroundings upon our thoughts. It has a psychological input into shaping our identity, altering our perception. "The Church building is a prime aid or a prime hindrance."[5] The building has "an immensely powerful psychological

1. Torgerson, Mark. 2007. pg 6
2. Torgerson, Mark. 2007. pg 10
3. Torgerson, Mark. 2007. pg 5
4. Robinson, John. 1963, pg. 87
5. Torgerson, Mark. 2007. pg 43

effect on the vision of the CHURCH"[1] it is so often that the building is contradictory to the acceptance offered by Jesus.

An impulse within 20th century architecture according to Mark A Torgerson was for the CHURCH to emphasise God's immanence over God's transcendence.[2] Over emphasis of the notion 'God with us' presents a danger of 'down playing' the 'supernatural aspects of the faith' and some groups go as far as reducing Faith to ethics.[3] Churches began to adopt contemporary building forms representative of schools; halls and offices buildings they sought to "connect the pious with nonreligious humanity and attempted to help address the physical and spiritual needs of the world."[4] Torgerson states many Christian communities opted for buildings representative of immanence during the 1960s and the 1970s into the 1980s. "I believe God is where

man is, wherever he is on earth or in outer space. The place, therefore, may turn out to be less important than the presence of the person." T. W. Adams, political scientist NASA.[5]

The discussed relationship between Christian notions of immanence and transcendence as incorporated within architecture speaks only of the Church. But the same relationship is seen within a macro scale. The CHURCH (sacred) and the city (secular), different but intended to be spatially articulated as one. 'But religious building, by virtue of their very identification, will still be considered a reflection (to some degree) of the deity in whose name they are built.[6]

Immanence and Transcendence, the paradoxical relationship in question examined through architecture can be explored through scale, light, decor, programme, space, lines, and sound are the essential components of the

1. Torgerson, Mark. 2007. pg 43
2. Torgerson, Mark. 2007. pg 6
3. Torgerson, Mark. 2007. pg 11-12
4. Torgerson, Mark. 2007. pg 24
5. Torgerson, Mark. 2007. pg 20
6. Torgerson, Mark. 2007. pg 9

experience of architecture and the most profound buildings have captured these moments through thoughtfully orchestrated design. The work we are looking at today has attributes of a universal approach to religion. The buildings are manifestations of the values that are common over a broad scope of religious beliefs, but may also be accepted by secular, nonreligious people. The iconography is frequently maintained, but is less emphatic when compared to the altar of a traditional Catholic Church in Rome, for example. Subsequently an 'immanent and transcendent balance' is undefined within Christian architecture.[1]

This reading discusses a secularising of the Church form to make the building in which CHURCH is housed approachable and palatable to non-Christians. The discussion outlines a critique of church architecture in regard to a transcendent and immanent form. These identifiers outline a way in

which to critique architectural form. The outcome of this thesis is a nontraditional architecture whose form and programme clearly makes no attempt to diagram God, instead discusses an inclusion of the secular in the sacred and the sacred in the secular.

1. Torgerson, Mark. 2007. pg 208

RENTED TYPOLOGY

SCALE 1:20000

Past Sunday venues:

Capacity

A	Te Whaea	50
B	Paramount	460
C	Embassy	758
D	Opera House	1361
E	Duxton (now called Amora Hotel)	850 -900
F	Wellington Town Hall	2000
G	St James	1552
H	Lower Hutt Town Hall	500
I	Michael Fowler Centre	2500
J	TSB Arena	4002

Fig. 29 — Map of Arise Church venues By, Author

ARISE RENTED TYPOLOGY
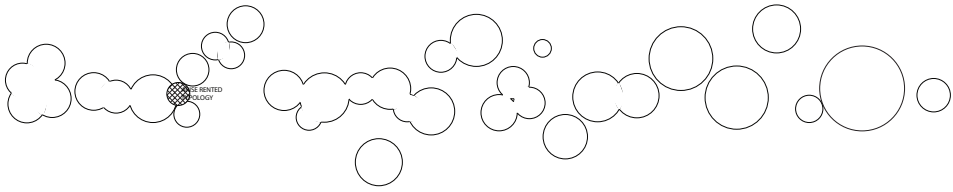
RENTING

ARISE CHURCH currently and since its inception has moved from venue to venue as the congregation has grown. The movement through Wellington's urban fabric is localised around central downtown (Fig. 29).

Until recently ARISE has little to no focus on the architecture itself. The church focuses on the facilitation of event, to enable the CHURCH to grow.

The events currently circulate between Michael Fowler Centre (MFC), the TSB arena and the St James Theatre. Once a year Arise hosts a conference where all campuses come together and this is held in the TSB Arena.

The building of a specific Church building will create a solidified presence of ARISE throughout the week. The selection of site is important to assist in affirming the certainty of the CHURCH presence within the city.

Fig. 30 — Arise CHURCH Venues. By Author

ENTRANCE

Fig. 31 — Maquette VS Scale , By Author

ENVELOPE IN ARCHITECTURE
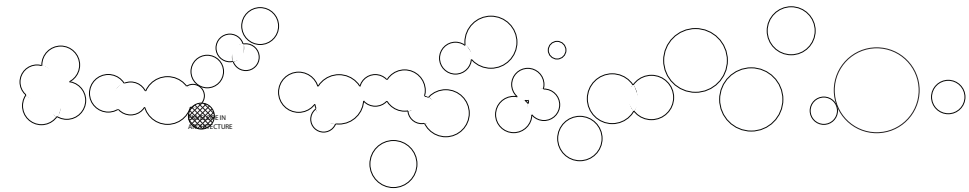
CONTEXTUALISED

Envelope is pushed further through insertion into context. The outcome informs a distancing from literal fabric structures. Channelling design through Wellington's Te Whaea dance and drama centre ARISE CHURCH'S first venue, concepts are challenged by an integral part of ARISE'S past.

Fig. 31 shifts scale from the macro to the micro. The receptive, illuminated threshold will be further explored in the design process.

Fig. 32 inserts Arise (current) into Te Whaea (Past). The drawing investigates the insertion of established design principles. The stretching fabric structure expresses ARISE'S characteristics as established in 'envelope.' The drawings explore expansion and contraction through an extending auditorium capacity. This site is selected solely for the purpose of testing the aesthetic effect of an envelope performing expansion and contraction (sacred) within a given 'static' context (secular).

The exercise raised the issue of site and scale of intervention. The next section '*site macro,*' attempts to find a site for the allocation of ARISE CHURCH programme in the city.
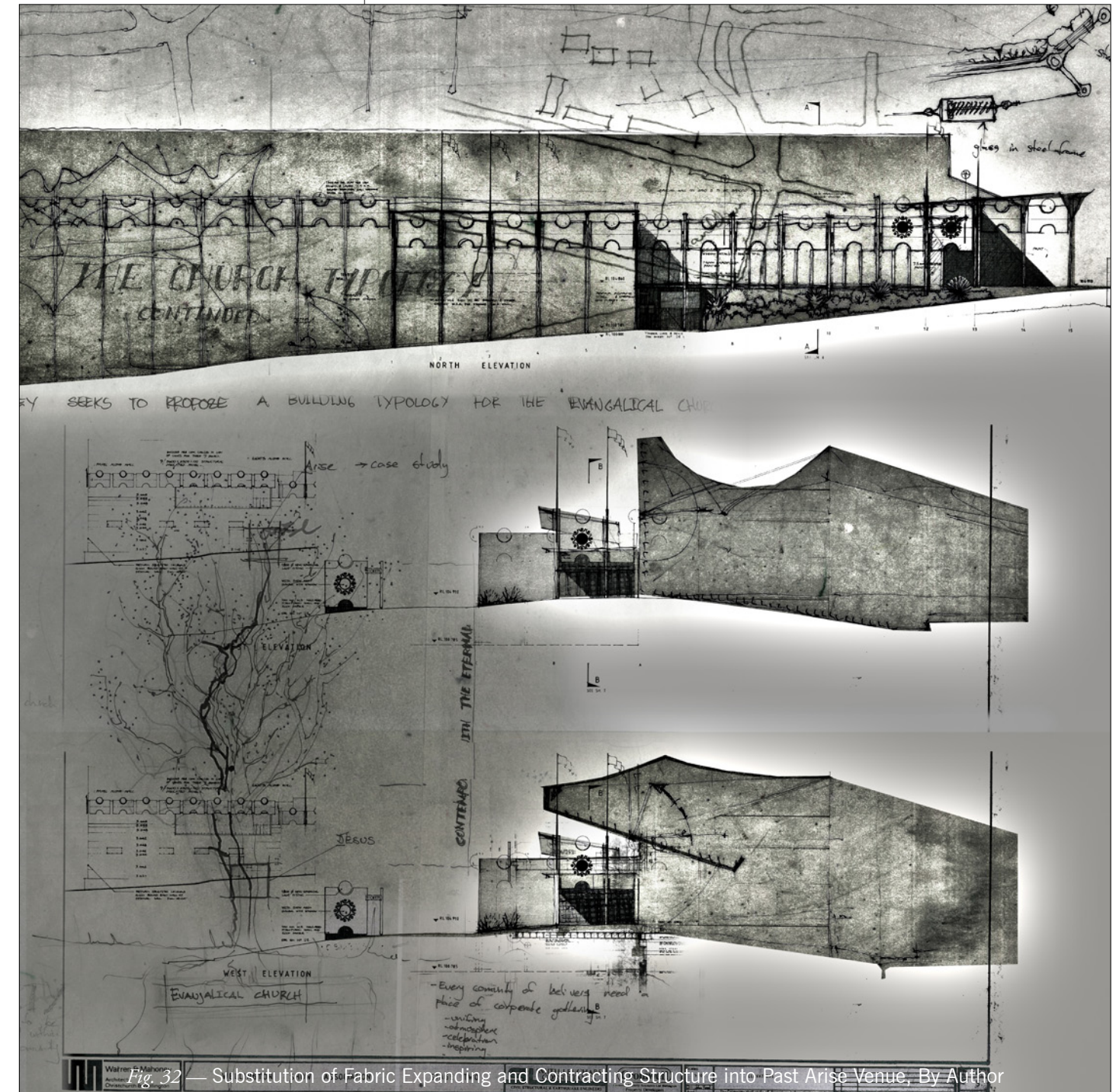
Fig. 32 — Substitution of Fabric Expanding and Contracting Structure into Past Arise Venue, By Author

TRACE
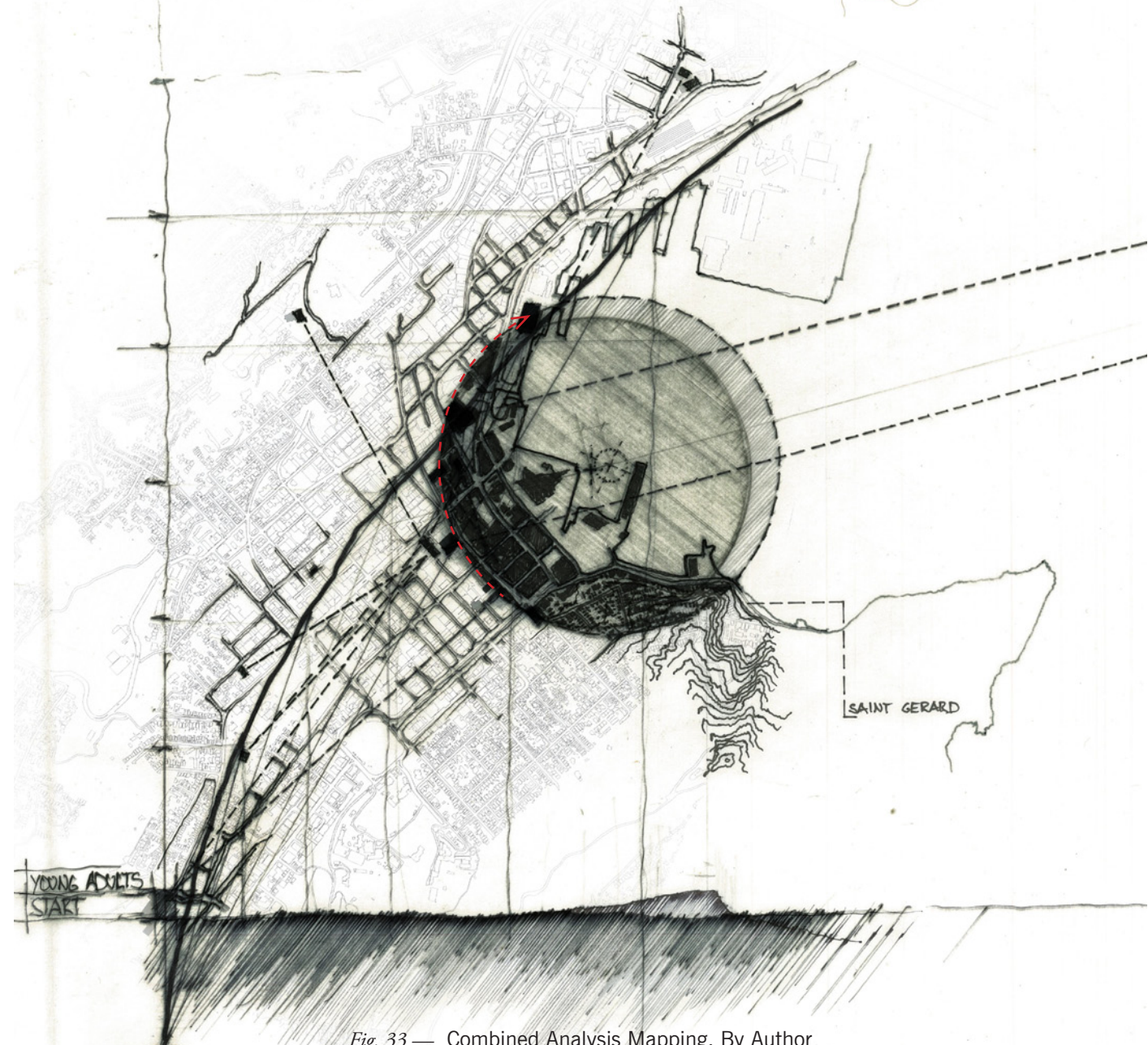
SITE MACRO

Fig. 33 — Combined Analysis Mapping, By Author
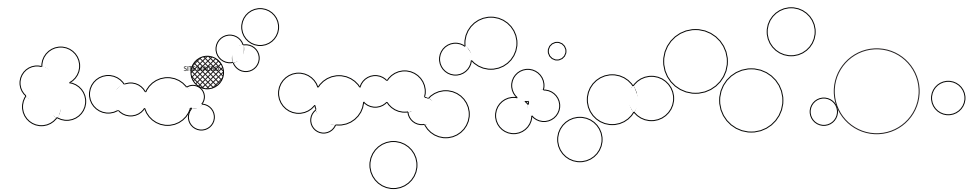
INTRODUCTION

This section is a mapping analysis following ARISE CHURCHES movement throughout the urban fabric, venues and surroundings. The identification of clustering informs a possible site location, of which questions stake and prominence.

Fig. 34 identifies secular venues rented by ARISE to facilitate Sunday CHURCH. The locations form a cluster, a localised presence of ARISE within the city. Venues appear to increase in capacity within a circular clockwise chain of reference with the TSB Arena at the top.

Fig. 35 identifies mid week venues used for smaller group events including youth, young adults, leaders etc. Venues display an extensive scatter beyond the central city.

Fig. 36 identifies the area in which Sunday worship has surrounded for the majority of ARISE CHURCH'S life.

Downtown and waterfront areas are effected by CHURCH spill out and include restaurants, cafes and green areas. Site selection is narrowed to this area.

Fig. 37 identifies St Gerard, its inclusion within the cluster, and its site of prominence questions the role of site within the architectural inquiry specific to ARISE. This site informing an architectural insertion of ARISE into St Gerard in the chapter *'assault'* appears disconnected but directly informs TSB Arena site selection.

MAPPING
SUNDAY VENUES
SCALE 1:14000

HUTT
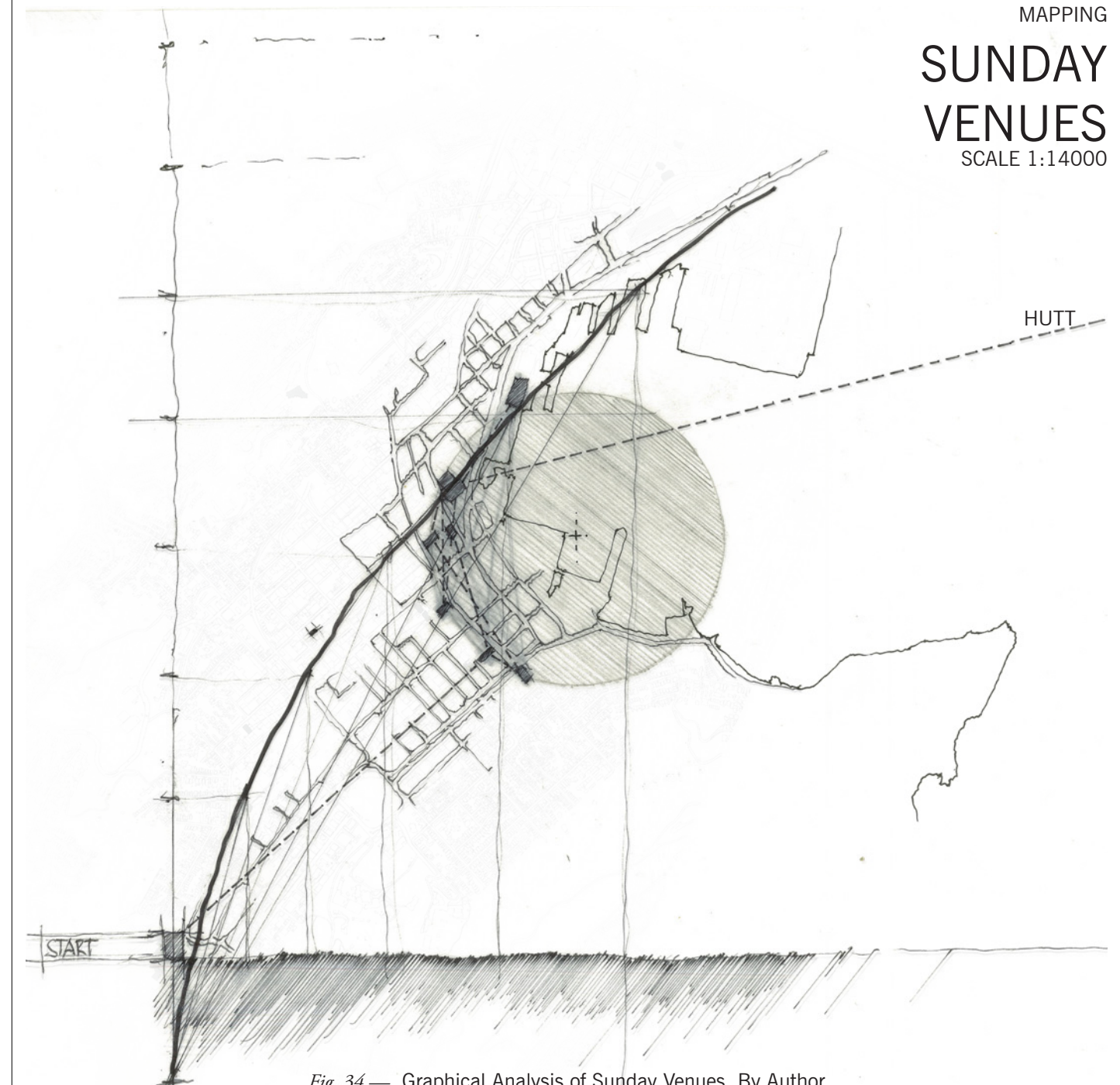
Fig. 34 — Graphical Analysis of Sunday Venues, By Author

START

SECONDARY
VENUES

SCALE 1:14000

CLUSTER

SCALE 1:40000

HUTT

HUTT

YOUNG ADULTS
START

YOUNG ADULTS
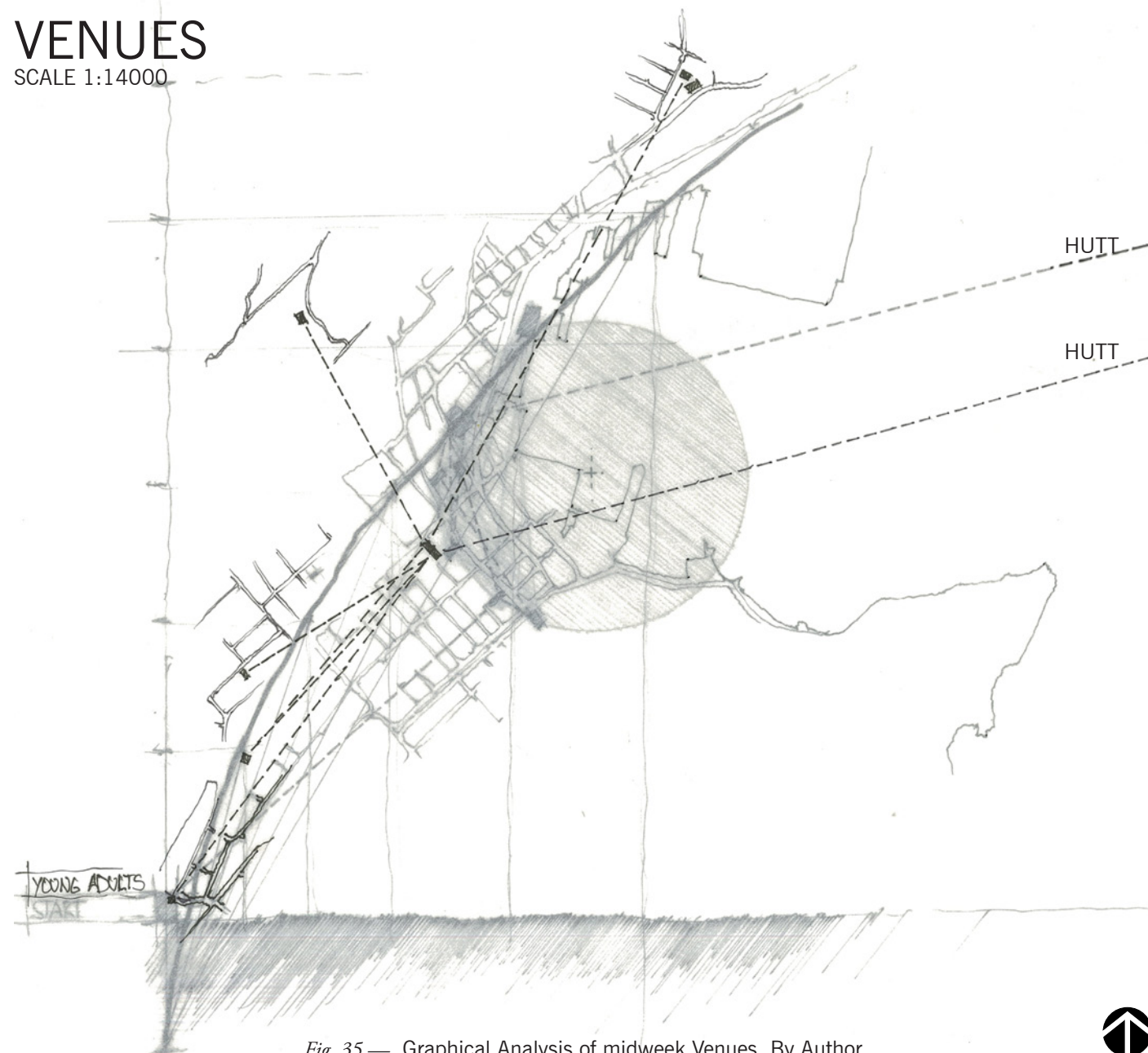
Fig. 35 — Graphical Analysis of midweek Venues, By Author
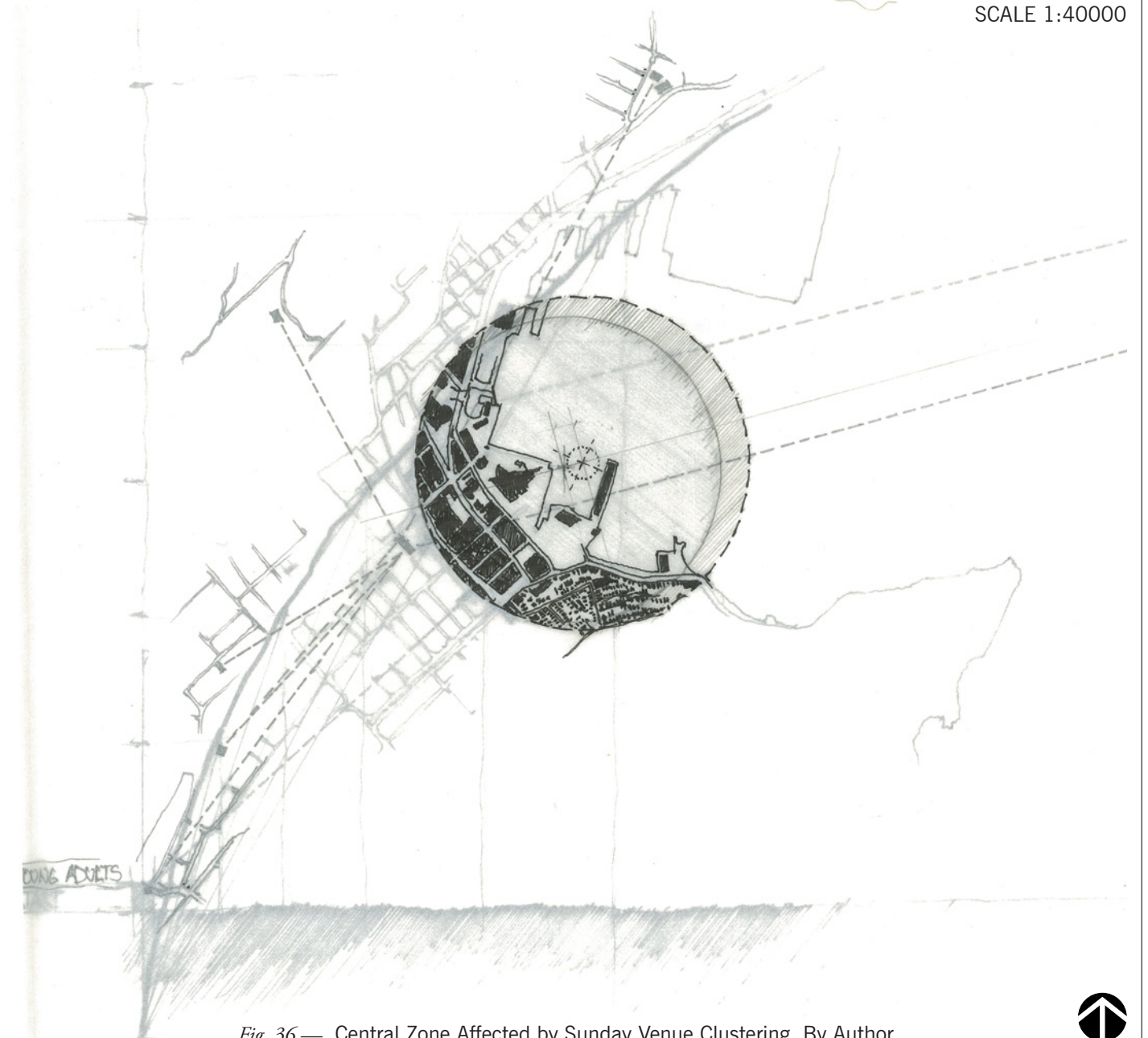
Fig. 36 — Central Zone Affected by Sunday Venue Clustering, By Author

POSIBLE SITE

CITY ON A HILL

MACRO 1:40000

SAINT GERARD

Fig. 37 — St Gerard Highest Elevation within Radius, By Author

CONCLUSION

Mapping analysis explored macro characteristics of ARISE. St, Gerard, a site of prominence raises the notion of stake, a traditional element specific to the Church typology. What is ARISE CHURCH'S involvement with the spire or a site of prominence. The next three chapters, '*Stake,*' '*Arise Spire*' and '*Assault*' seek to answer these questions. As a result they will inform site and influence architectural language of the final design inquiry.

SPIRE

A. SARANG COMMUNITY CHURCH
B. COBH CATHEDRAL
C. CHRISTCHURCH CATHEDRAL
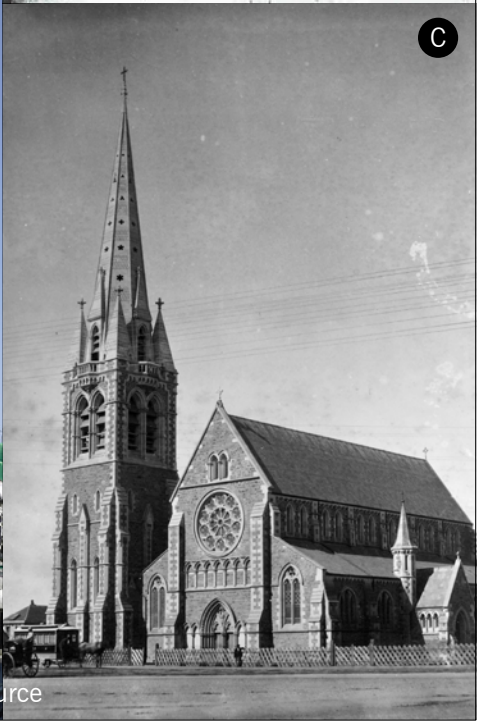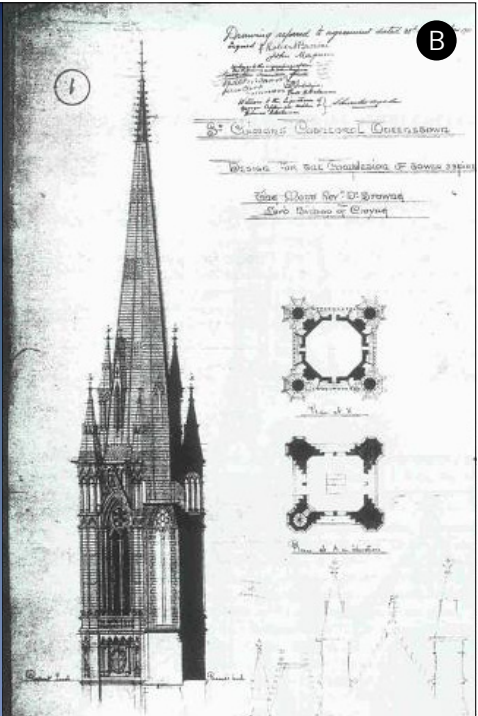
Fig. 38 — Spires, See Figure list for source

STAKE
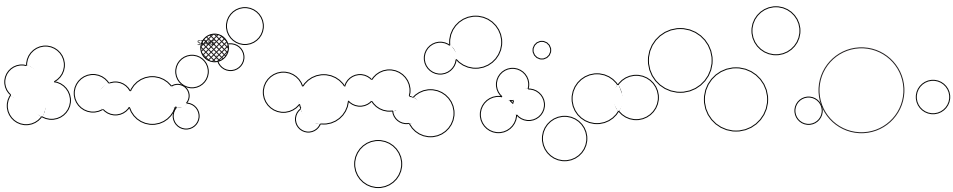
SPIRE

A Spire, a strong vertical element, often accompanies a religious building. Spires can metaphorically state ownership, way point, proclaim martial power and or reference the transcendent nature of God. This section explores the applicability of spires to an ARISE CHURCH, architectural proposition.

Fig. 40 highlights secular structures as the dominant vertical elements within most cities. Skylines are no longer dominated by the spire as it has been surpassed in verticality by the sky scraper. New York's Woolworth Building was dubbed 'the cathedral of commerce.'[1] This perspective gives context to the question, whether the Pentecostal CHURCH should be represented by a traditional spire.

Fig. 39 includes Church structures, with spires.

'Symbolically, spires are religious and political informers,'[2] proclaiming martial power giving the impression of strength. The outlined conotations of the spire contradicts ARISE CHURCH'S social position within the Wellington context. The spire is an architectural element that is specific to site, having no effect of the presence of God in and about the Church.

The architectural manipulation of spire can determine the way it is perceived. The next design exercise, 'arise spire,' detaches the spire from the context of a Church building and tests its meaning.

2. Darton, Eric. 1999. pg 12
1. Bork, Robert Odell. 2003. pg

CATHEDRAL OF
COMMERCE

SPIRE
THE WOOLWORTH BUILDING .A
THE SHARD .B
NAKAGIN CAPSULE TOWER .C

Fig. 39 — Spires of Commerce, See Figure list for source
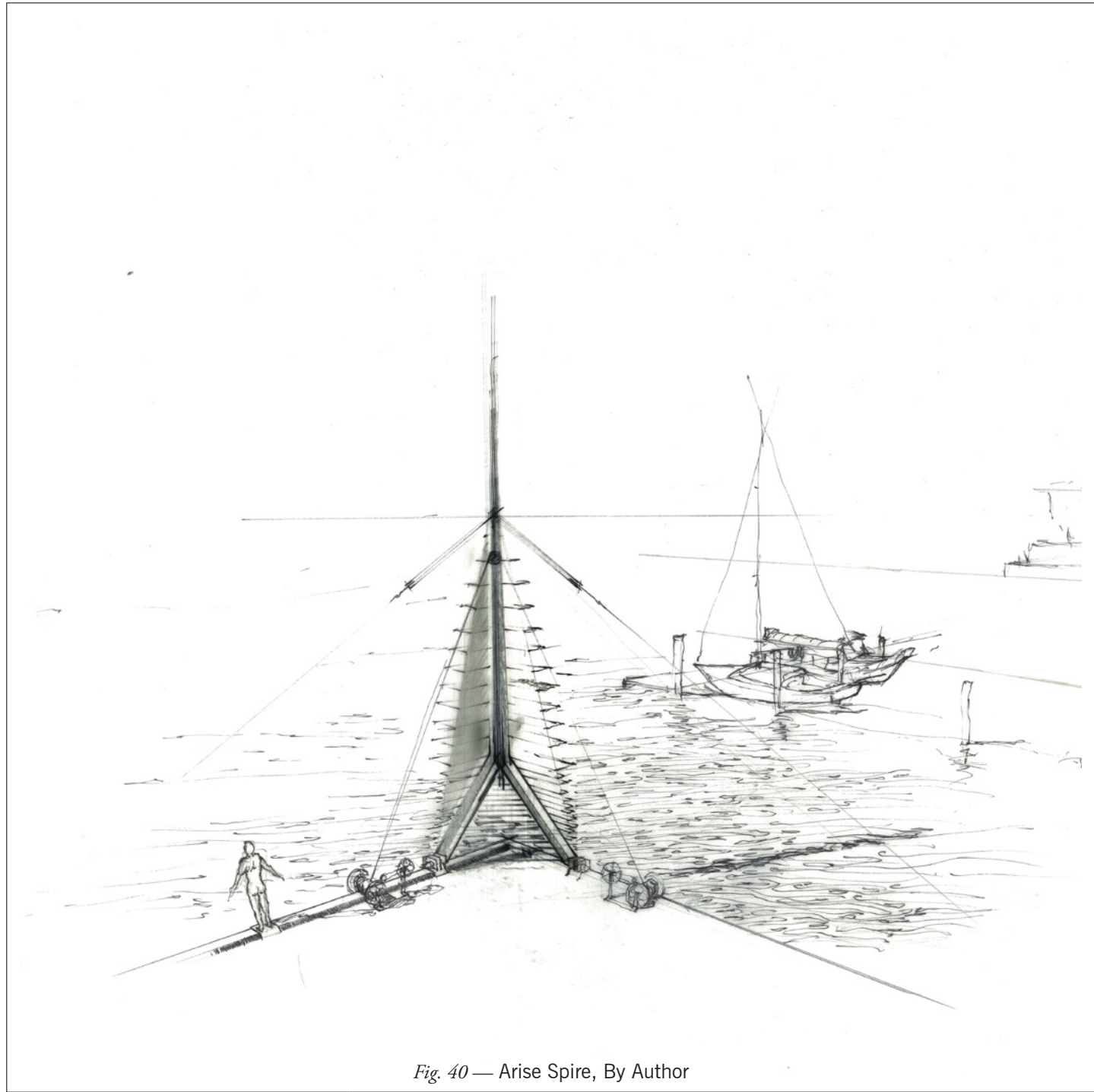
Fig. 40 — Arise Spire, By Author

ARISE SPIRE
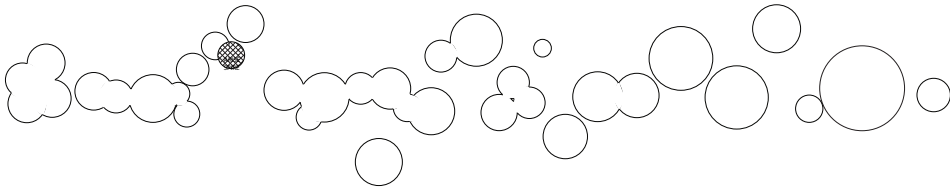
SECULAR SPIRE

A spire is a proclamation of territory, a monument to an idea and takes spiritual ownership and proclaims it in the physical. This exercise engages the spire with the secular. It takes the location of spire away from the original building.

Fig. 40 the spire design situated on the waterfront. The design intends an interaction with the symbolic monument in an attempt to secularise the spire.

Fig. 41 it is intended that the spire is used as a diving board. The side elevation suggests movement. The structure is able to be winched down into the water and is controlled by the people using. This symbolises a secular ownership about the sacred.

Fig. 42 the spire location geographically marks the epicentre of the rented venue cluster within the city.

Fig. 43 illustrates a cross built from the spire and its structural supports. This is visible from the public thoroughfare. The referral to symbolic iconography brings notions of the sacred within the secular, attempting an overlap.

The design outcome manifests a dialogue mirroring the way in which the contemporary liturgy of ARISE CHURCH invites non-Christians to be included in the Christian event. The spire is secularised through an inclusion of the secular with the sacred element.

The exercise triggered a needed focus on societal contexts to further consider in the design process.
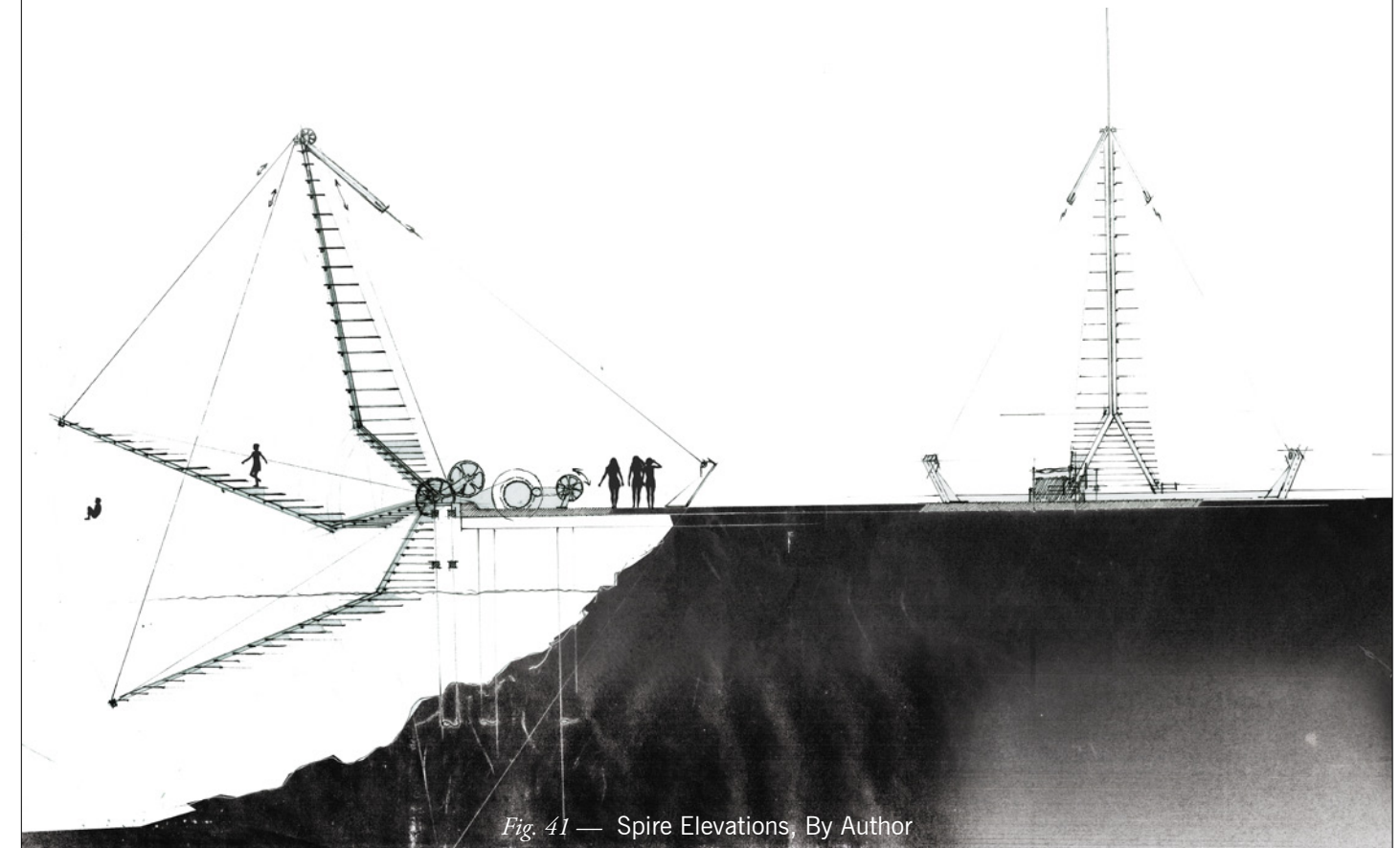
Fig. 41 — Spire Elevations, By Author
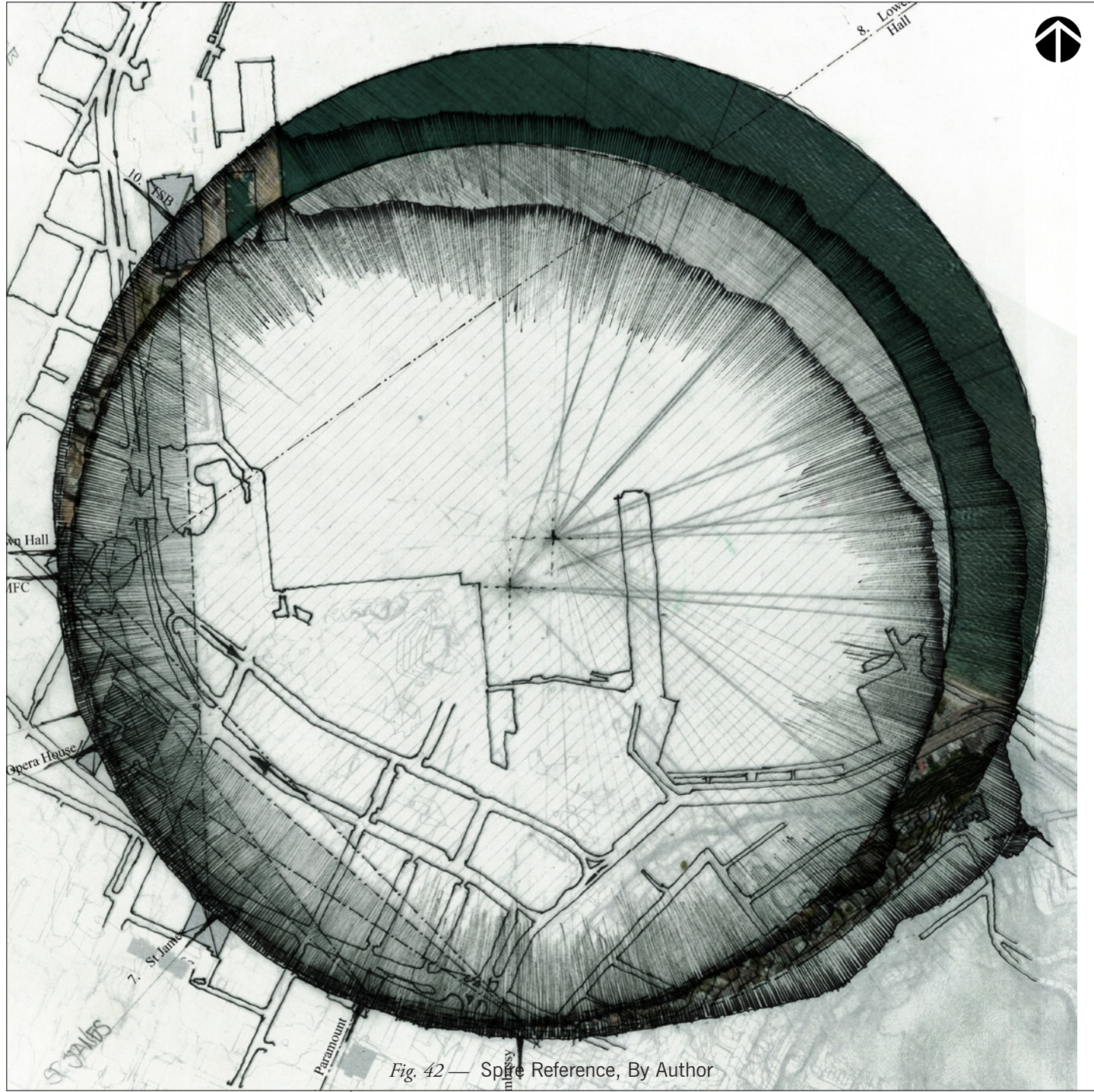
Fig. 42 — Spire Reference, By Author

Fig. 43 — Spire as Cross, By Author

Fig. 44 — St Gerard, By Author

ASSAULT

HILLTOP
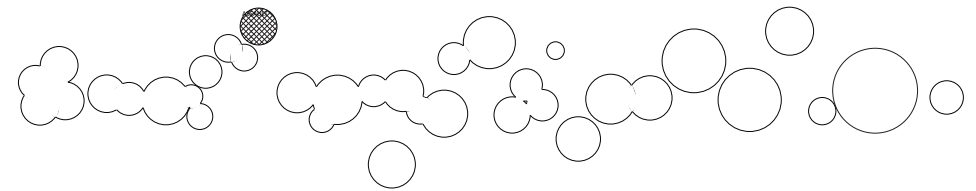
INTRODUCTION

This exercise is informed by '*Site Macro*' and '*spire,*' inserts ARISE into St Gerard to question both site and the architectural language to represent ARISE CHURCH. The site questions prominence, posture and social engagement while the design component identifies the design trajectory within a wider architectural spectrum. This is achieved through the insertion of an architecture responding to a contemporary liturgy into a structure representing a traditional liturgy.

Fig. 44 shows the buildings position of St Gerard within the landscape, a Catholic monastery and a Wellington landmark. Its position within the elevated topography gives it a position of prominence. The building however follows a cannon of Catholic architectural criteria, the visual weight of the transcendent structure sits heavily upon the site providing no permeability to the public.

Fig. 45, design inserted into St Gerard. The malleable language seen in the sketch, softens and contradicts the solid nature of the existing wall. The envelope now releases the contained programme through the undercut at ground level, contradicting the containable nature of the existing structure. The visual language of this intervention appears destructive, cutting the existing building at the ground making it vulnerable to social influence.

Form highlights reoccurring motifs when compared with earlier design investigations, these include the 'undercut' and a 'permeable envelope.' This design intervention highlights a contrast between the architectural manifestations of ARISE a Pentecostal liturgy and the existing traditional Catholic architecture.

Fig. 45 — St Gerard With Arise Insertion, By Author

SITE

Fig. 46 — Site Plan Macro, By Author

SITE

SCALE 1 : 2 0 0 0
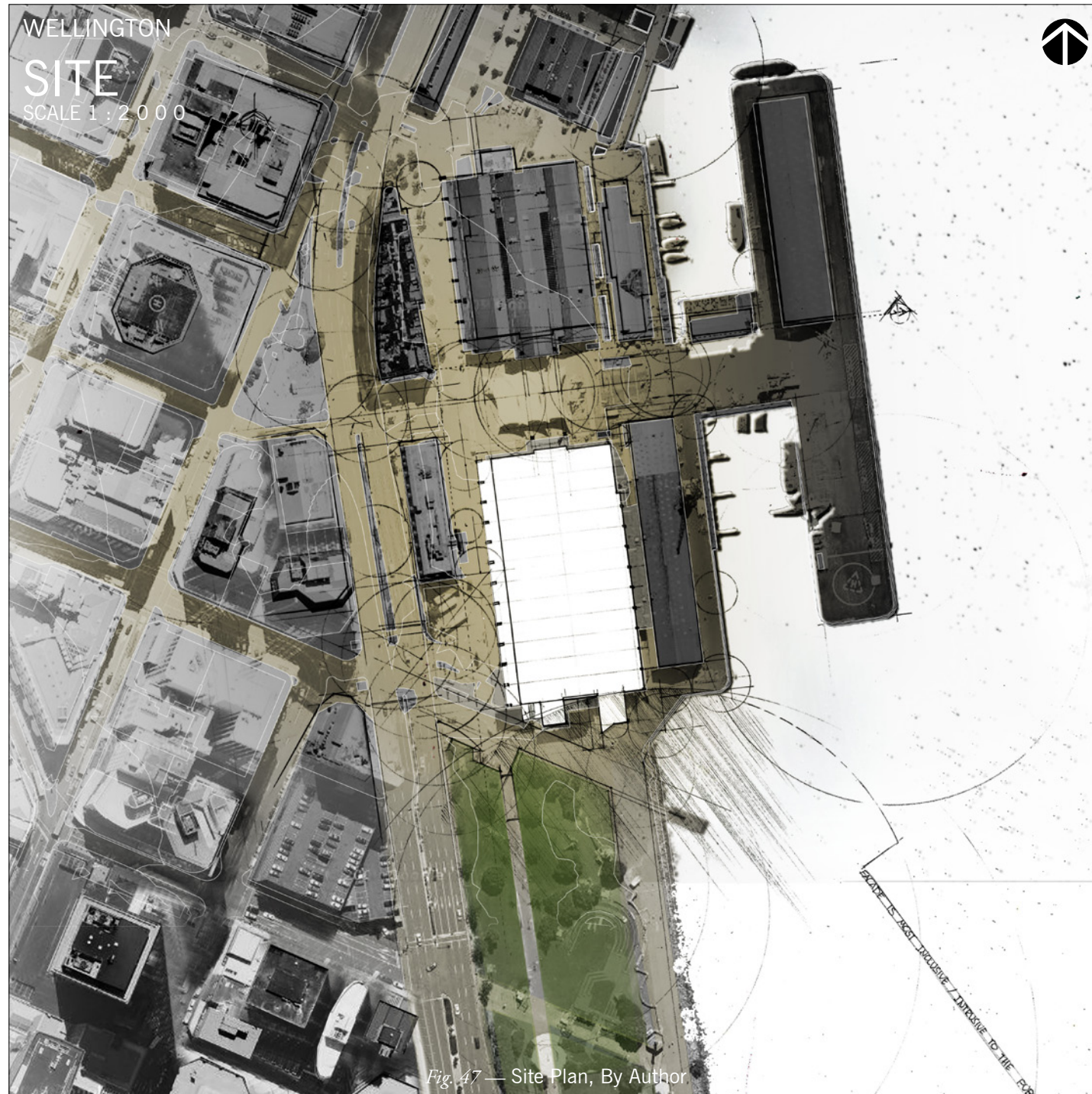
Fig. 47 — Site Plan, By Author

INTRODUCTION

The TSB Arena is a large, multipurpose venue situated in the Queens Wharf precinct on Wellington's waterfront and home to trade shows, indoor sporting events and concerts. The building will form basic constraints for the architectural insertion of ARISE CHURCH.

The make up of the surrounding building types and their functions assist in informing the secular programs with which to test the overall proposition of engaging the secular with the sacred.

The site will give opportunities to test an architecture that acts in consistency with the contents of the ARISE character.

SITE

The TSB Arena sits on the waterfront and within a downtown metropolitan area, this location subjects development on the site to a unique set of urban influences. Kent A Robertson's classifies large venues like the TSB as a 'special activity generator,' while its site classifies it as a 'water front development.'[1]

Robertson outlines key considerations informing urban integration. The TSB Arena is a 'large facility capable of drawing large numbers of visitors,

many from outside the metropolitan area, into the downtown.'[2] The drawing of people also creates a spillover effect, feeding the surrounding urban environment of restaurants, shops and tourist attractions. But when not in use (which is most of the time) the TSB Arena creates 'dead space,' at a high cost to public space.

The TSB Arena fits Robertson's criteria of 'water-related,'[3] rather than dependent or enhanced. He claims 'the sight sound, and feel of water

1. Robertson, Kent A. 1995. pg 433
2. Robertson, Kent A. 1995. pg 433
3. Robertson, Kent A. 1995. pg 432

Shed 12 office of Mojo Coffee Holdings.
Brandon Village

Meridian Energy's Corporate Office
Mojo Coffee, Wagamama,
East by West Ferries.

Shed 11 NZ Portrait Gallery
Former Greta Point tavern building
Fox Glove, One Red Dog,
Cuckoo Cocktail Emporium

Shed 7 / Wharf Offices
Queens Wharf Apartments
NZ Academy of Fine Arts

SHED 5

Ibis Wellington
Intercontinental Hotel

Shed 1 Hell Pro , Wellington Indoor sports
DockSide

Fronde Harbourside Centre
Z Energy Limited
Calibre Hair Salon
LATITUDE 41 - Café and bar

CHURCH

City to Sea Museum

SHED 6
Fergs Kayaks , Venue hire

TSB Arena
Chicago Sports Cafe

BUSINESS DISTRICT / OFFICE BUILDINGS (GROUND FLOOR RETAIL)
RESTAURANT
WORKING WATERFRONT (FACTORY/ INDUSTRYAL INDUSTRY)
MUSEUM / GALLERY / ARTS
HOTEL / LIVE
RECREATION
VENUE

Fig. 48 — Site Analysis, By Author

TSB ARENA

naturally attracts people, which is why waterfront developments often prosper.[1] Waterfront developments are attractive architectural ventures but as a result they often privatise public space. The TSB Arena, acts negatively upon the waterfront, for example the privation of a large area which places a high level of distinction between public and private.

The thesis thus far suggests an architecture in dialogue with its social context, suggesting the architecture of this specific Church to be an organic entity, responsive specific to its context. The TSB Arena contextualises the insertion of ARISE giving a context to respond to.

The Church insertion into the TSB Arena is subject to waterfront and large venue considerations. Kent states 'the difficulty is to design such a large structure that architecturally integrates with the surrounding downtown

distinct'[2] without privatising important public waterfront space.

Fig. 50 locates site within the Queens Wharf precinct, a sketch overlay identifies the south face of the TSB as the most dominant facade.

Fig 51 analyses surrounding buildings use, while identifying the urban grain within the immediate area.

Figs. 52-53 show external and internal contexts, highlighting the removal from the urban environment.

1. Robertson, Kent A. 1995. pg 432
2. Robertson, Kent A. 1995. pg 434

Fig. 49 — TSB existing in context, By Author

Fig. 50 — ARISE CHURCH In TSB Arena 2013, By Arise church

THRESHOLD
SCALE 1 : 500

ATRIUM

AUDITORIUM
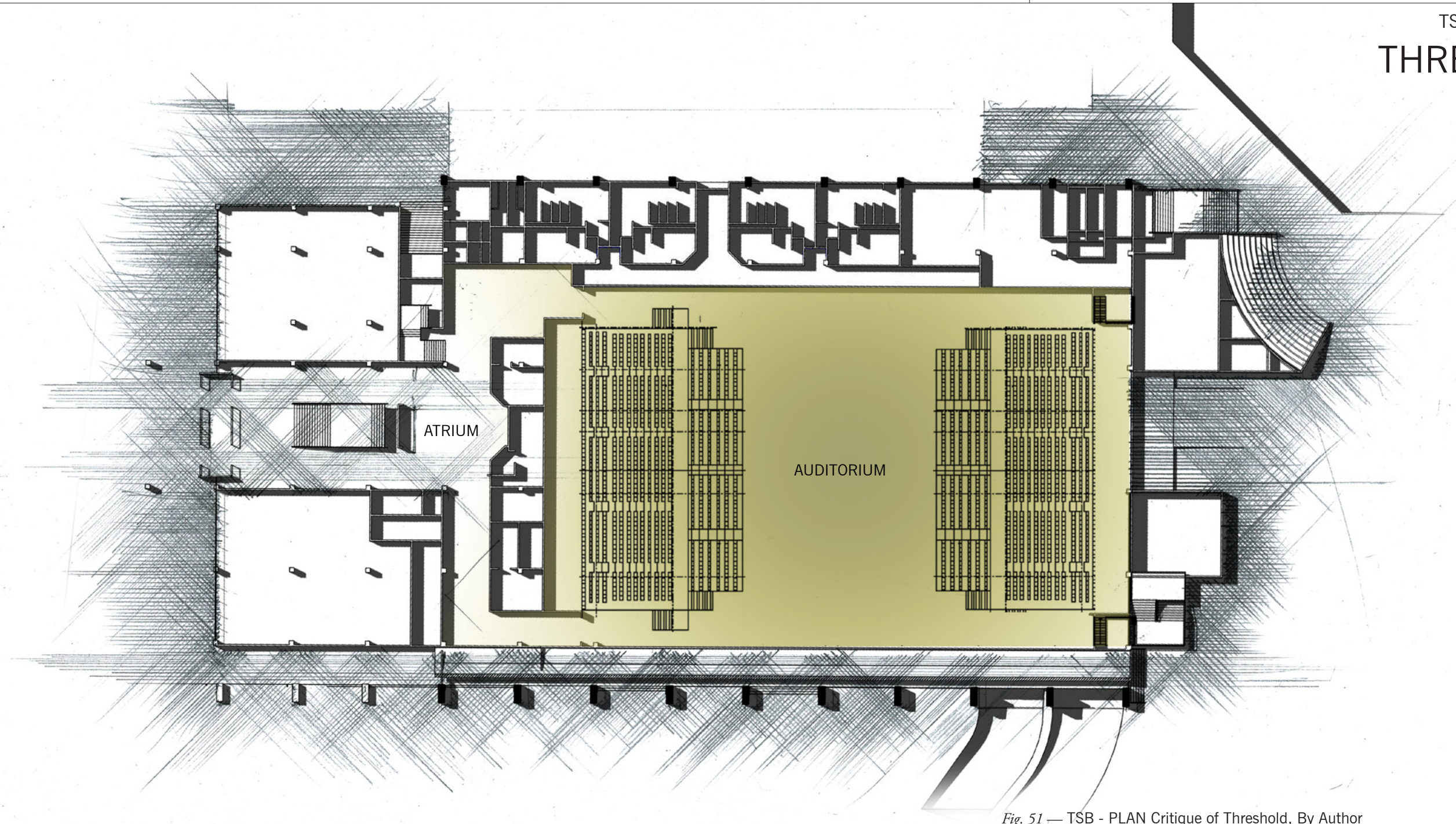
Fig. 51 — TSB - PLAN Critique of Threshold, By Author

TSB ARENA
KEEPING

KEEP STRUCTURE

KEEP AMENITIES+FLOOR PLANES

TSB ARENA- EXISTING

KEEP CAR PARK
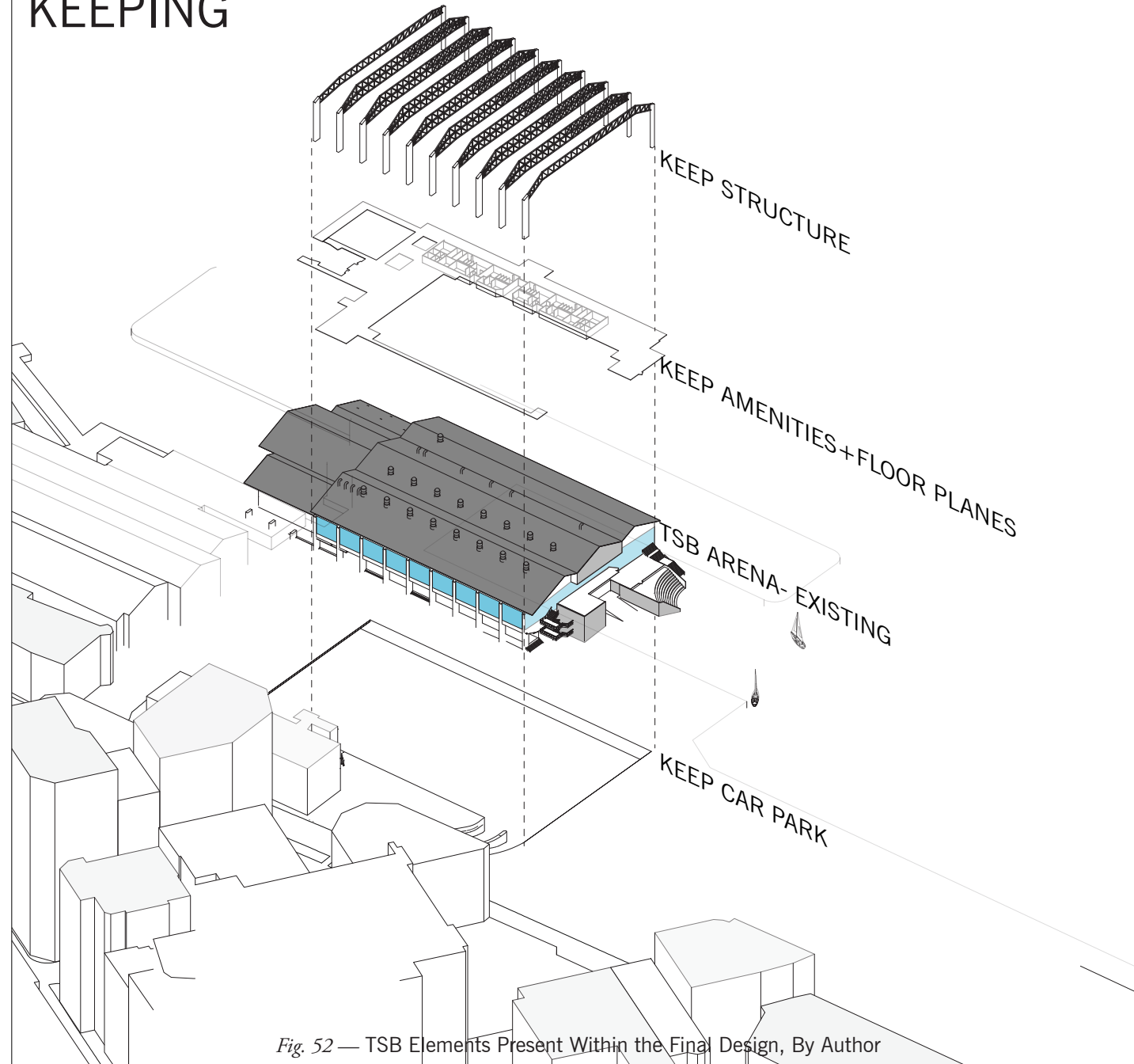
Fig. 52 — TSB Elements Present Within the Final Design, By Author

Fig. 54 is a ground floor plan of the existing TSB Arena. The image helps to establish the areas of threshold (hatching). At first view, the plan and spatial arrangement allow no interaction between the internal and external environment other than through the single entrance on the north side. The criterium for a Pentecostal architecture described in the previous sections, such as efflux and release, will clearly require an architectural operation on the existing structure.

Fig. 55 is an exploded axonometric of existing TSB Arena, identifying elements that will need to be considered in the final design; structure, amenities and car park facilities.

CONCLUSION

The TSB Arena site will contextualise design iterations for the remainder of the thesis. 'Past venues' and the 'St Gerard' insertion contribute to the selection of the TSB Arena as site. This allocated site embodies aspects that will challenge the insertion of ARISE in regards to a secular and sacred threshold.

MAQUETTE

Fig. 53 — Representative Maquette, By Author

CHURCH
REFLECTION
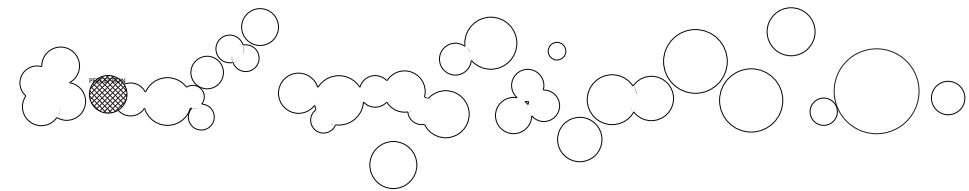
CONTEXTUALISATION

This design investigation explores an architecture that activates when inhabited - the maquette is a contextualised (response to site) reaction to the 'envelope' study.

Fig. 56 shows maquette at full expansion. An overlaid sketch hints toward habitation while contrasting materials discuss threshold. The fabric envelope experiences changing material properties, seen in the 'envelope' study- permeability. This enables a changing dialogue between secular and sacred.

Fig. 57 contextualised design themes.

PERFORMA-TIVE

Fig. 54 — Programme + Maquette, By Author

NON-CHURCH
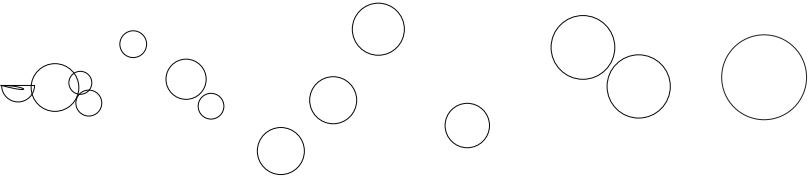
BLURRING BOUNDARIES

In present-day floating society it is absolutely essential to remove the boundaries based on simplifying functions and to establish a relationship of superimposition of the spaces. A room is required which can add sites of change. [1] *Toyo Ito[1]*

Toyo Ito's book 'Blurring Architecture' outlines strategies to blur boundaries; one of which is the transforming of program within a space. This strategy informs '*design iteration one.*'

Toyo Ito states; 'blurring architecture must have a floating character permitting temporal changes. This means that a room construction must allow programme changes.'[2] This investigation adopts Ito's strategy, combining a sports facility with the Church to blur the boundaries perceived between the secular and sacred.

Fig. 58 a perceived weekly timetable of ARISE CHURCH

Fig. 59 a perceived weekly timetable of a sports facility.

Fig. 60 overlay sports facility and ARISE weekly programmes.

Fig. 61 contextualises the combined program into site.

The exercise questions a dual purpose Church. The 1950s Church Building Society of London stated; 'A building can either be a church or a hall, either religious or secular.'[3]

This exercise applies a secular and sacred coexistence to portray the church as receptive and welcoming of people unfamiliar with CHURCH environments and further explores Bonhoeffer's desire to see the church applicable to the secular.[4]

1. Ito, Toyo. 1999. pg 59
2. Ito, Toyo. 1999. pg 58
3. Incorporated Church Building Society. 1957. pg 9
4. Torgerson, Mark. 2007. pg 17

PROGRAM TIME LINE
SPORT FACILITY
7 DAYS
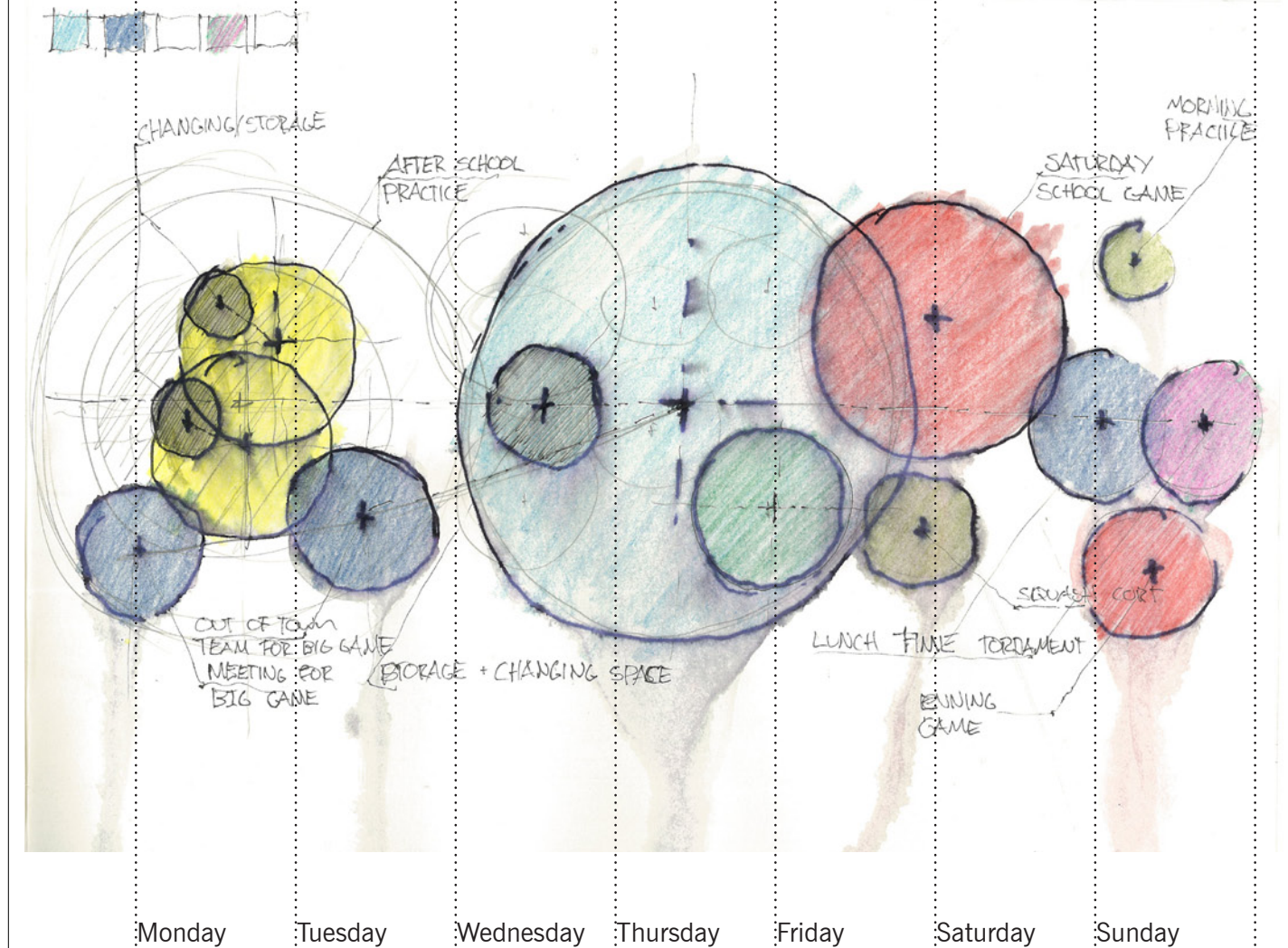
Fig. 56 — Sports Facility Timetable, By Author

CROSS PROGRAM
7 DAYS

Saturday   Sunday   Monday   Tuesday   Wednesday   Thursday   Friday
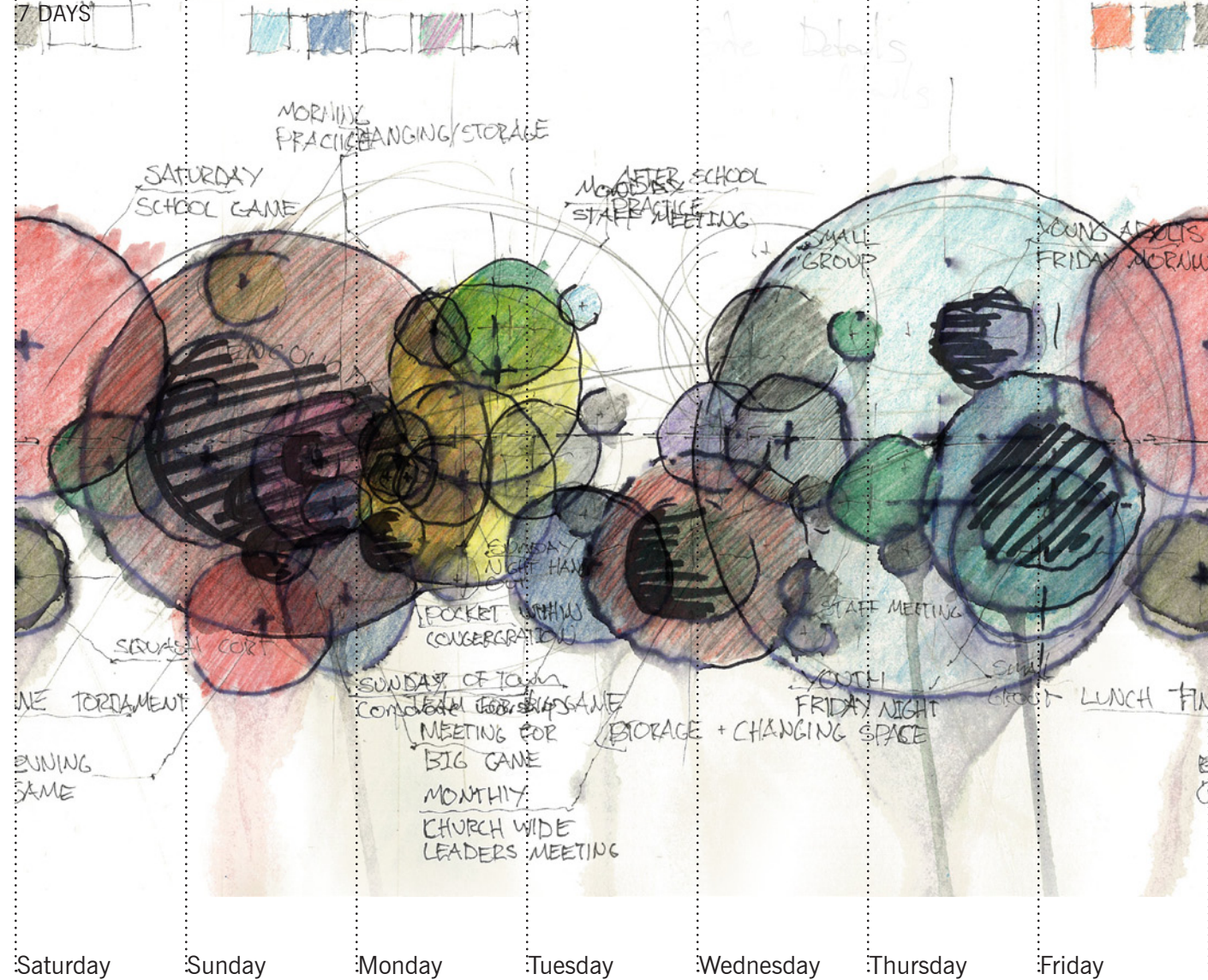
Fig. 57 — Overlapping Spacial Timetables, By Author

TSB ARENA
7 DAYS
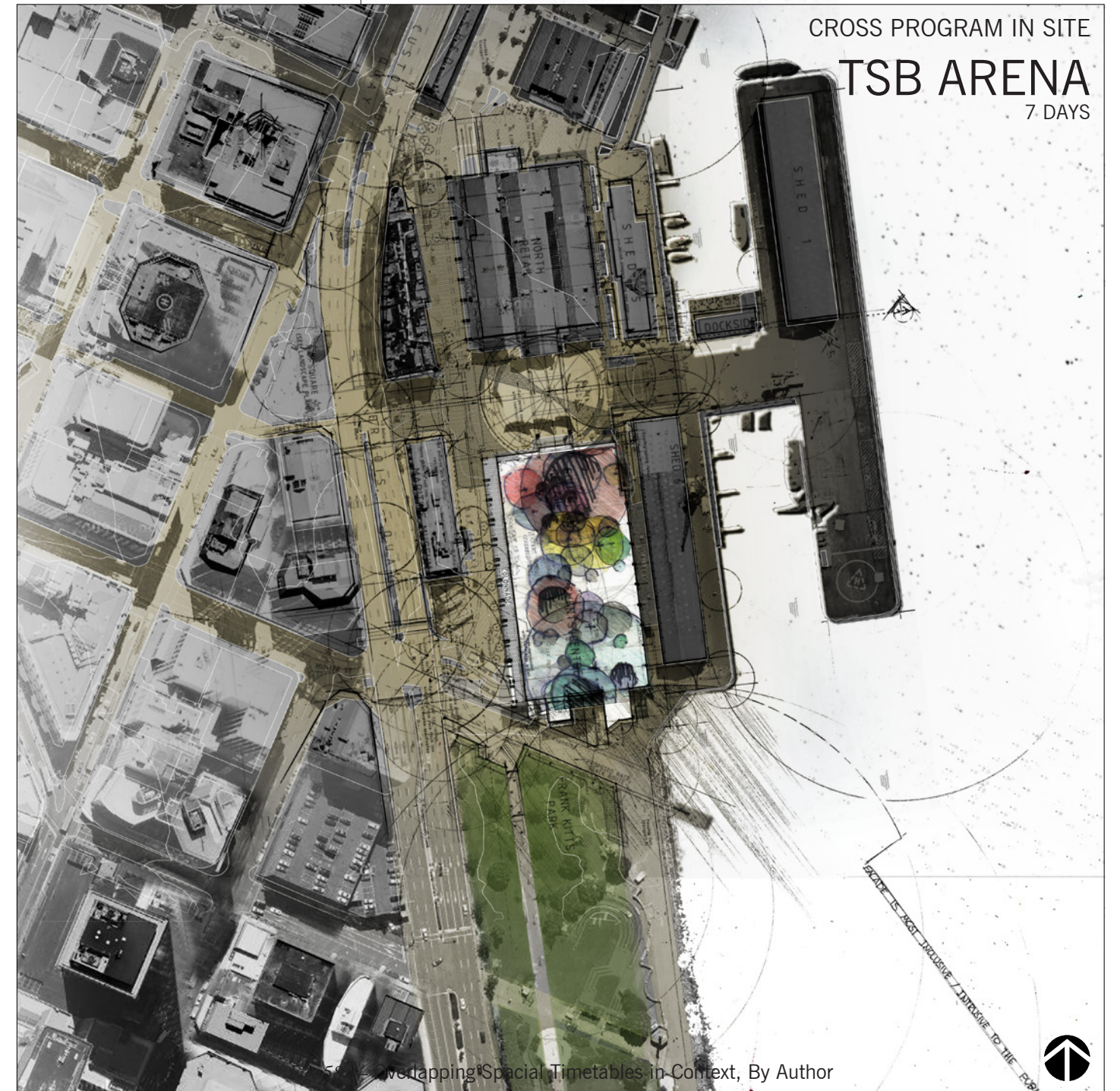
Overlapping Spacial Timetables in Context, By Author

EDWARD SOVIK'S NON-CHURCH

'Bonhoeffer's fragmented thoughts on religious-less Christianity,' 'would influence modern CHURCH architecture, even provoking what Lutheran Architect Edward A. Sovik would call 'Non-Church' architecture for Christian communities.' Mark Torgerson[1]

In 313[AD] the early CHURCH was subject to architectural influence as Constantine made Christianity the religion of the state. Sovik explains that this brought 'a huge shift in attitudes towards place, enclosure and the nature of worship.'[2] Its architectural representation associated encounter with place, as a result constructed sacred spaces. This thesis attempts to make Church receptive to the secular. Using architectural tools to fulfil Sovik's desire to see the 'universality of the Gospel expressed through architecture, unattached to temple or shrine,[3]

Sovik's architectural model of Non-Church disassociates space with encounter in an attempt to communicate the influence and presence of Christ beyond the department of the religious, somehow perceived separate from the secular.[4] Mark Torgerson in his book *An Architecture of Immanence,* discusses an architecture closely correlating with Sovik's statement; 'Jesus unites the secular and the Holy,' and 'asserts the possibility that all men may live all their lives in God.'[5] This correlates with ARISE CHURCH'S theology outlined at the beginning of the thesis. Paul, in 2 Corinthians, says 'we are the temple of the living God.'[6] Non-church describes an absence of symbolic iconography, a distancing from traditional Church forms in favour of what Torgerson calls an architecture of immanence; a focus on people rather than monument. Torgerson quotes T. W. Adams a political scientist at NASA; "I believe

1. Torgerson, Mark. 2007. pg 16
2. Sovik, E A. 1973. pg 15
3. Sovik, E A. 1973. pg 13
4. Sovik, E A. 1973. pg 37
5. Sovik, E A. 1973. pg 15
6. Bible. 1 Corinthians 6:19. NIV

God is where man is, wherever he is on Earth or in outer space. The place, therefore, may turn out to be less important than the presence of the person."[1].

Sovik details an architecture 'devoid of cultic images or furnishings,'[2] an architecture that breaks the 'improper association with worship as function of place, images or things.'[3] He also affirms an architecture concerned with social contexts straying from religious or cultic notions. This move is reflected in the contents of ARISE CHURCH.

Most traditional Churches are today reminiscent of the 1600 year old Constantine ideals. Sovik claims 'This change was catastrophic for the CHURCH.'[4] The influential factor of architecture solidified a perceived restriction of God's presence to the building, separating the sacred and secular.[5]

However in most recent history, Christian Church buildings have secularised the sacred, adapting to social influences.

The Pentecostal CHURCH follows the sentiment that Christianity is about community, shifting away from an internal to an external focus. Sovik claims 'Church structures should not be built unless they are directed to the service of the community of people around them.'[6] The building can become a 'means for the Christian community to provide as effectively as possible not only for its own needs, but for the needs of the community.'[7] An architectural inclusion of the community within the building beyond Sunday services is developed in the design component of the thesis.

Mega Churches question the rigid distinction drawn between the sacred and the secular. Form devoid of reference to the sacred is often

1. Torgerson Mark, 2007, pg 20
2. Sovik, E. 1973. pg 37
3. Sovik, E. 1973. pg 37
4. Sovik, E. 1973. pg 17
5. Sovik, E. 1973. pg 15
6. Sovik, E. 1973. pg 39
7. Sovik, E. 1973. pg 39

critiqued as 'failing to inspire awe or to "celebrate the transcendent nature of God."'[1] The book '*From Meetinghouse to Mega church*' discusses a sacred and secular blur, seen in the architecture representing many large Protestant or Pentecostal communities known as mega Churches. Their secular architecture provokes criticism of the sacralisation of Church architecture from religious commentators; 'A Church should embody the sacred and eschew the profane.'[2]

J Robinson's writing promoted the elimination of a distinction between sacred and secular. 'Scholars in various fields have begun to question the rigid distinction drawn between the sacred and the profane, insisting that in some cultures they have often overlapped or mingled.'[3]

These large Churches are critiqued by an Australian critic Julia Baird as corporate. She states,' The more popular and powerful they become, the more they are derided as commercial, narcissistic and corporate.'[4] Through a meaningful overlap of thresholds *Final design* component of the thesis gives the secular ownership within the sacred, seeking to negate notions of corporate; described here as the CHURCHES removal from, and influence on, the city.

Edward Soviks notion of the Non-Church, outlines an architecture to bridge the secular and sacred. Social context influence a receptiveness of form, envelope and materiality. The developing architectural language seen throughout this thesis disassociates encounter with form, associating it with people. A visual connection between the CHURCH proceeding and the secular, expels the nature of worship not of form and things, but people. As T. W. Adams was quoted, "God is where man is."[5]

1. Loveland Anna et al, 2002, pg 239
2. Loveland Anna et al, 2002, pg 239
3. Loveland Anna et al, 2002, pg 239
4. Baird, Julia. (2006, February 23) pg 1
5. Torgerson Mark, 2007, pg 20

An architecture attempting to manifest transcendence is, according to the Non-Church position inappropriate, instead the secular is invited to encounter God. Encounter with God 'takes place not because men leave their ordinary lives and proceed to a different place where God is but because God enters their world and their lives where they are.'[1]

Design will overlap the sacred and secular in thresholds with the additional architectural tools of programme, form, envelope and materiality.

1. Sovik, E. 1973. pg 36
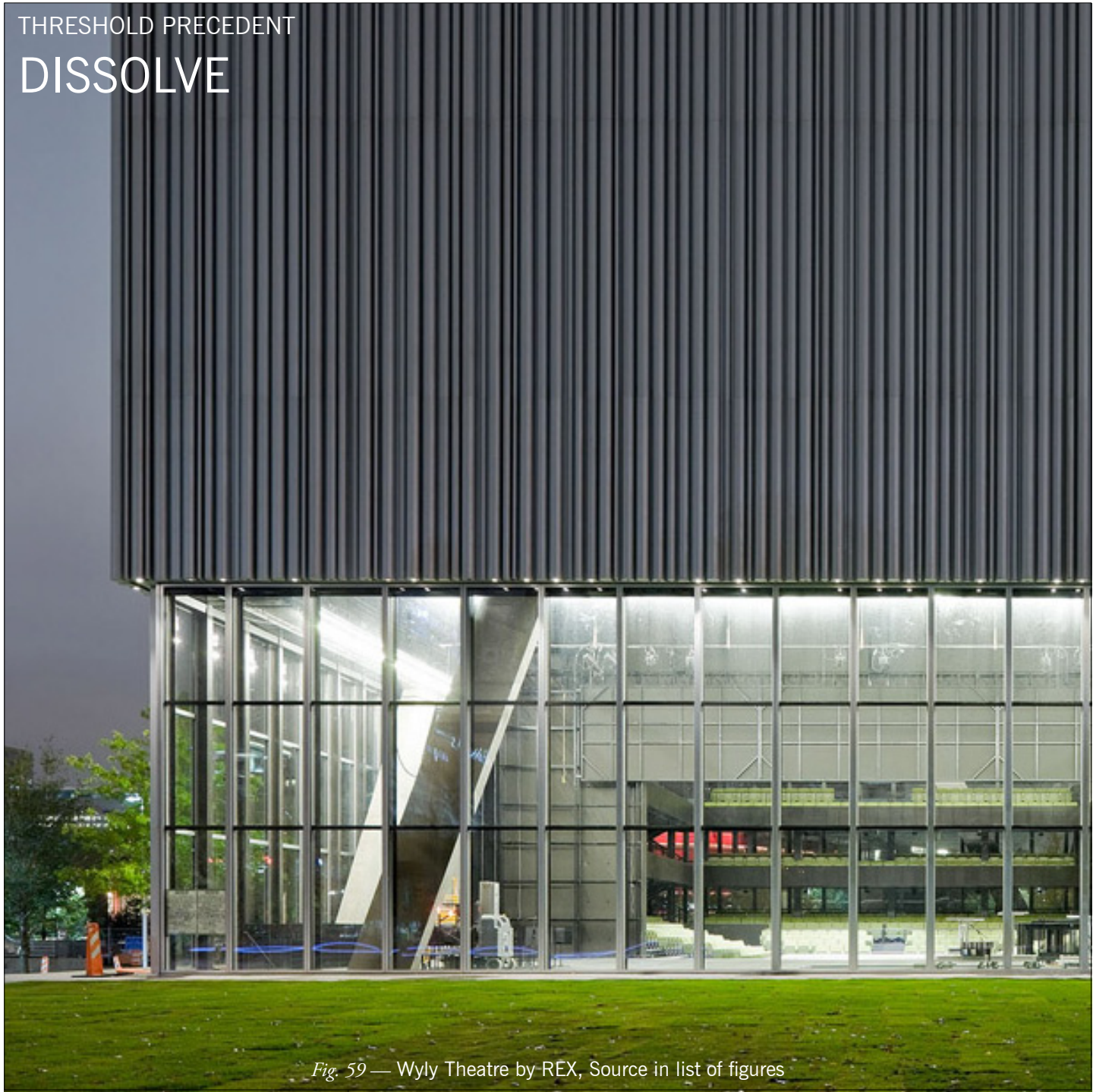
DISSOLVE

Fig. 59 — Wyly Theatre by REX, Source in list of figures

THRESHOLD
PRECEDENT
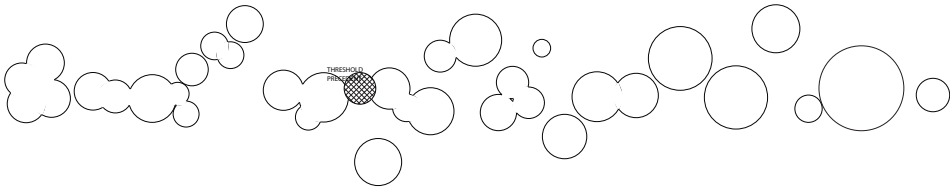
WYLY THEATRE

The thesis has predominantly discussed the sacred and secular threshold within an architectural envelope. Wyly Theatre by REX dissolves threshold engaging the external environment (secular) with the internal performance.

Fig. 59 The Wyly Theatre creates a visual connection between internal performance and exterior context.

Fig. 62 a diagrammatic section used by REX to explain the horizontal external, internal threshold, created by placing front and back of house above and below the ground plane. The sides are left free to respond to external conditions. The theatre has full control over the concealing and revealing between conditions, showing only what is intended to be seen.

Fig. 61 a series of plans display the Wyly Theatres ability to rapidly change an auditorium layout. Joseph Razmus Prince director of REX describes the

The Wyly theatre as an example of 'architecture that does stuff rather than just representing it.[1]'

1. Prince-Ramus, Joshua. (Oct 2009).
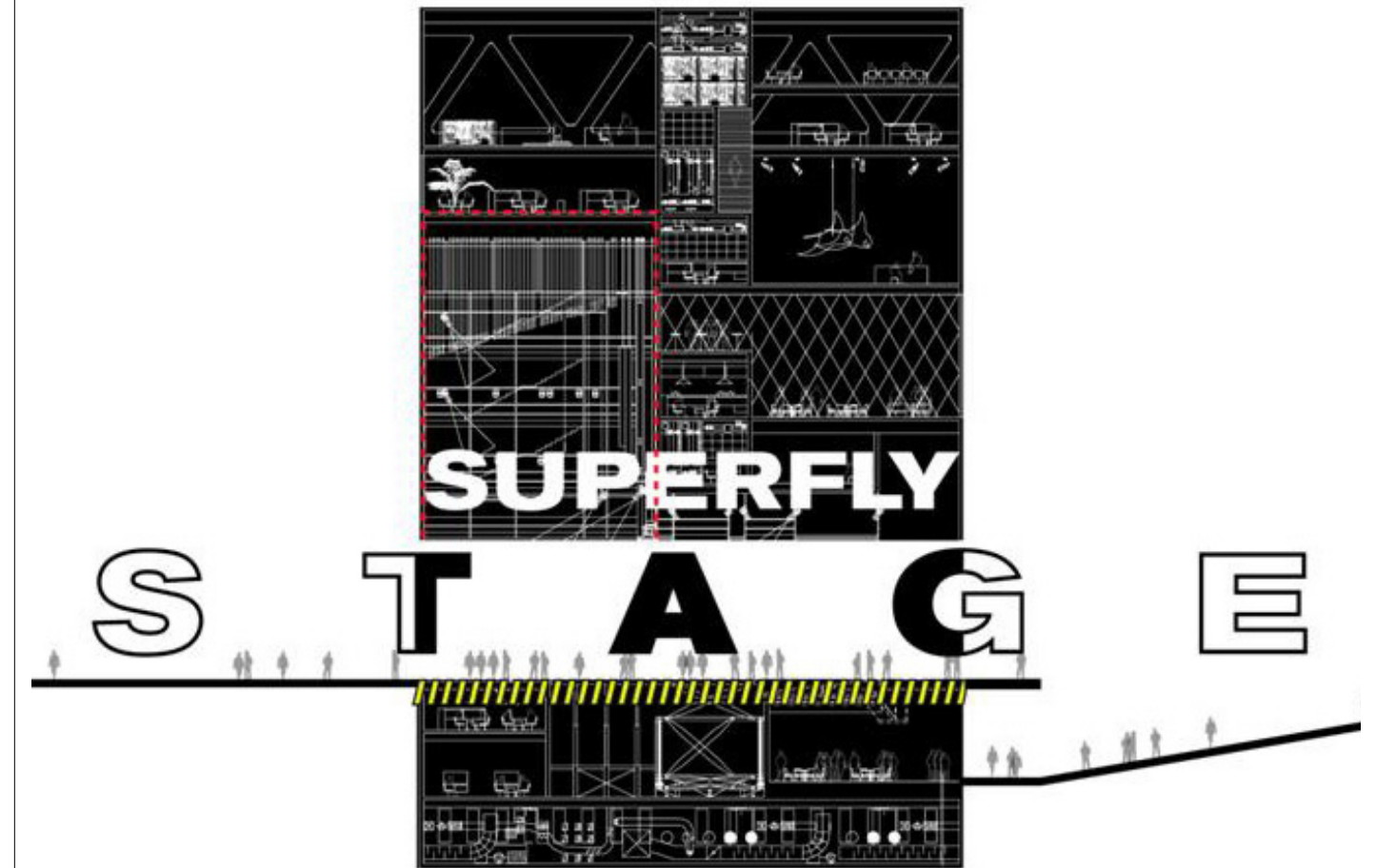
Fig. 60 — Wyly Theatre Conceptual Cection, by REX

(A) FLAT

LVL 1
FLAT FLOOR
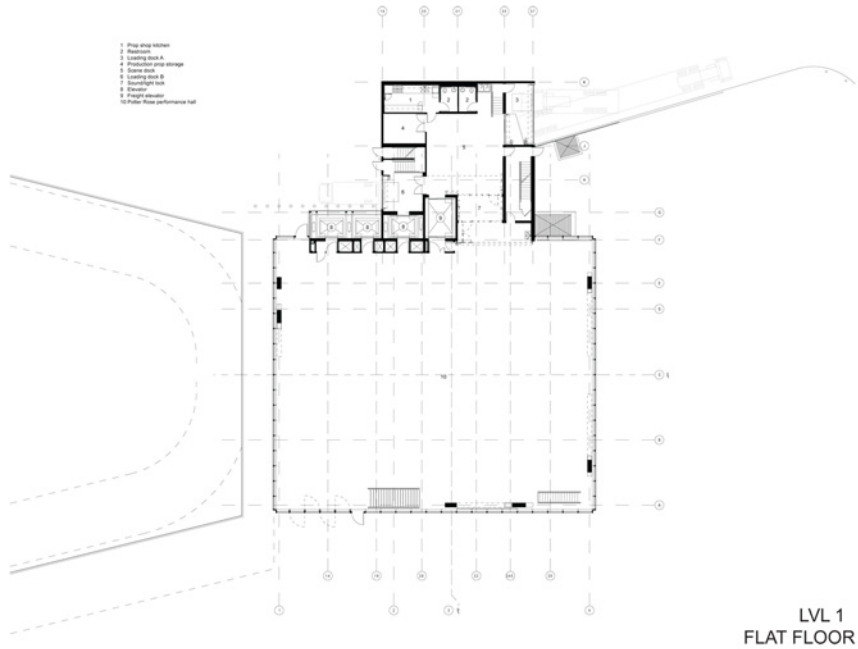
(B) PROSCENIUM

LVL 1
PROSCENIUM
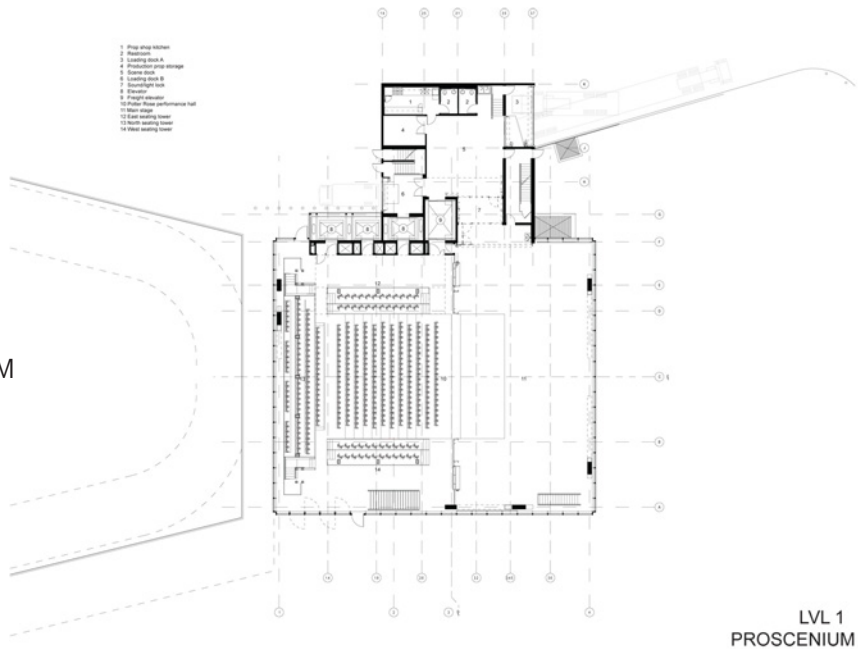
Fig. 61 — Wyly Theatre Auditorium Layout, Source in list of figures

(C) THRUST

LVL 1
THRUST
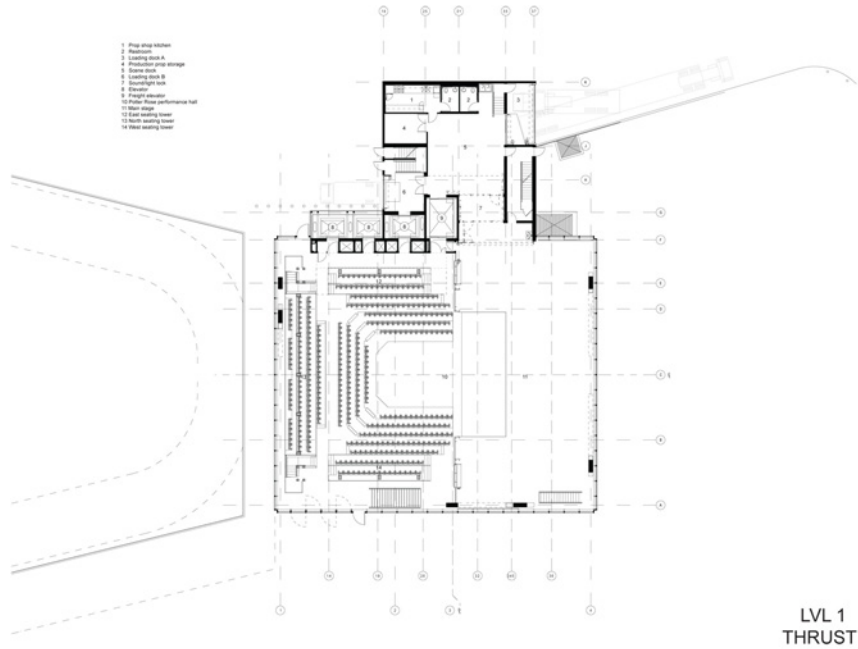
Fig. 62 — Wyly Theatre Auditorium, Source in list of figures

SPATIAL AGENCY

The book *Spatial Agency*, offers a different perspective from which to approach architecture, the concept is referred to by Joseph Razmus Prince as the injection of social engineering into architectural systems. The book in question describes an attentiveness toward aspects considered volatile to architecture, such as the 'process of production, occupation, temporality,' these are relations to society and nature.[1]

Spatial agency informs design processes to consider contingent aspects of society. The architecture must prioritise the social condition in order to create an overlap of the secular and the sacred. Architecture is often limited to an association of 'object,' tied to 'aesthetics.'[2]

Spacial agency informs process 'Issue + positions = architectural manifestation.'[3] This thesis presents a process in a chronological order which builds upon itself, displaying an inherent irregularity of design led research. Spacial agency informs a following of an undetermined course of action enabling a design conclusion no one would be able to anticipate from the beginning.

Here the thesis is reminded of process; subsequent design leading to subsequent design. Future design seeks to acknowledge the contingent aspects related to social and literal context.

1. Awan, Schneider and Till. 2011. pg 30
2. Awan, Schneider and Till. 2011. pg 30
3. Prince-Ramus, Joshua. (Oct 2009).

Fig. 63 — Wyly Theatre, Source in list of figures
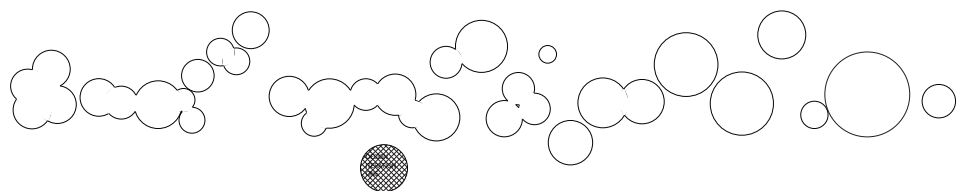
DESIGN
ITERATION
ONE

INTRODUCTION

The first design iteration tests Toyo Ito's theory of multiple program within a space to blur the perceived boundaries of the sacred and secular. The design is an attempt to shift attitudes of place and enclosure towards the nature of worship through an architectural language of expansion and contraction.

Fig. 67 a program diagram. The inclusion of a sports facility and CHURCH within the one structure is programmatically arranged.

Fig. 68 discusses the habitation of CHURCH within the space, the render shows a porous wall behind the stage. This envelope is the only convincing architectural element success within this exploration.

Fig. 69 shows the building used by sport.

Fig. 70 a series of design iterations. C- design, the building literally

moves attempting to fragment the envelope and disassociate space with encounter. The convoluted method attempts to mechanically solve an architectural problem. Stuck in a literal manifestation of 'expansion and contraction,' the unsuccessful design aids in the departure from literal manifestations of design themes.

Key

Sports Space

Entrance Space

Refreshments
Managerial Facilities
Storage

First Aid

Changing Rooms and Bathrooms

Key

Hall Space

Entrance Space

Kitchen

Storage
Meeting Rooms
Bathrooms

Offices

Church office (Analysis of Arise Church office)

Indoor Sports Program (Metric Hand Book)

Basic Church Program (Metric Hand Book)

Interaction of indoor sports programme and Church Programme

Expansion of Church and Sport programmes

Concept

Site gives easy car access for the large percentage that come from outside the metropolitan area.

Pedestrian Movements

Existing TSB Arena Carpark

Fig. 64 — Programme Diagram, By Author

AUDITORIUM

AUDITORIUM

Fig. 65 — Auditorium Church, By Author

Fig. 66 — Auditorium Basketball, By Author

CONCEPT

B

C

A
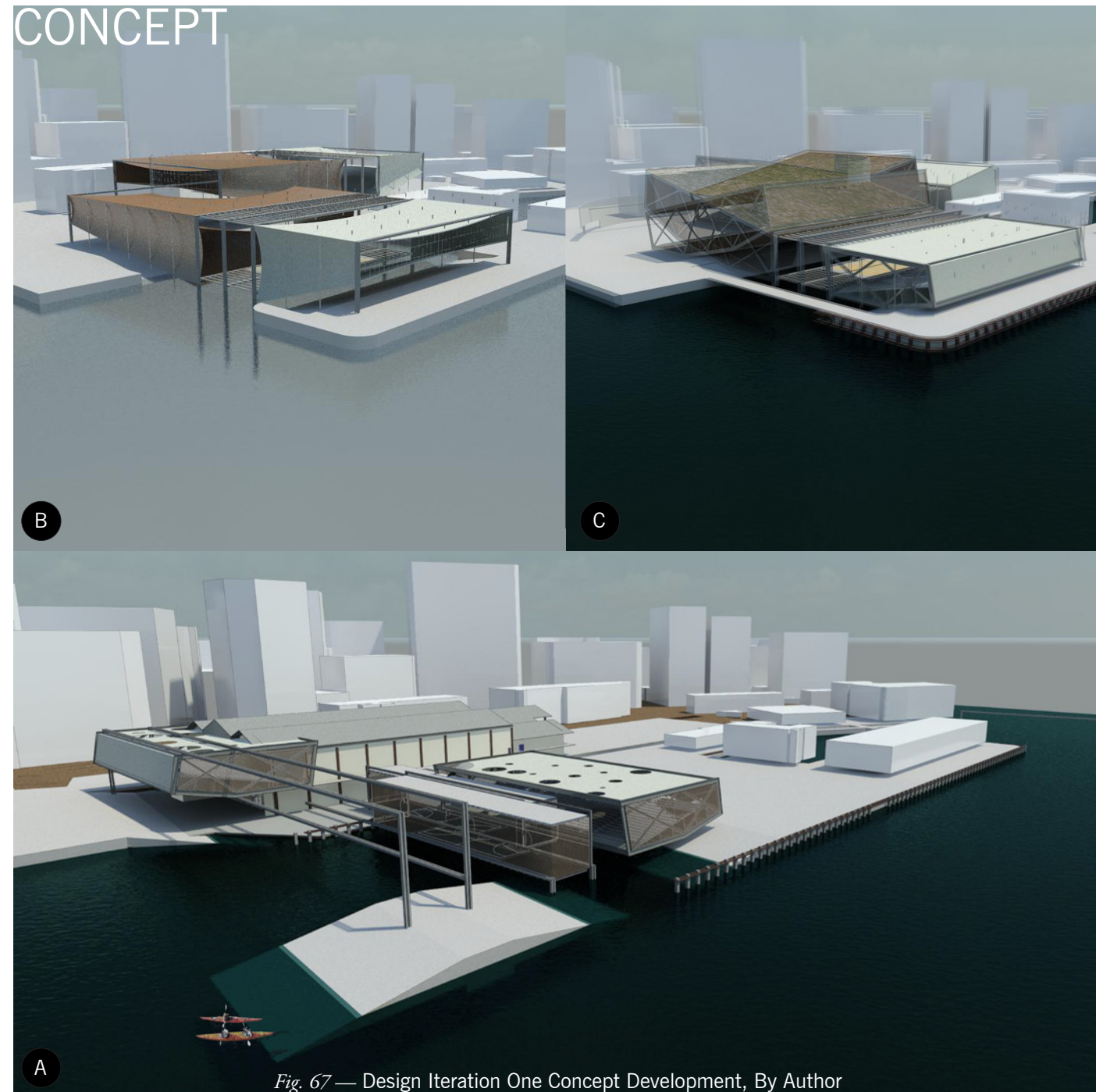
Fig. 67 — Design Iteration One Concept Development, By Author

CONCLUSION

The first design phase overlapped programme to blur threshold. The design of horizontal form to express immanence is tested. Design departs from traditional architectonics yet the roof cutouts are reminiscent of symbolic iconography. The design intervention is required to translate notions of movement through envelope and form rather than the literal.

Fig. 68 — OHARIU Valley Chapel Traditional Geometries and Spatial Arrangement, Photography by Author

SITE
SPECIFICITY
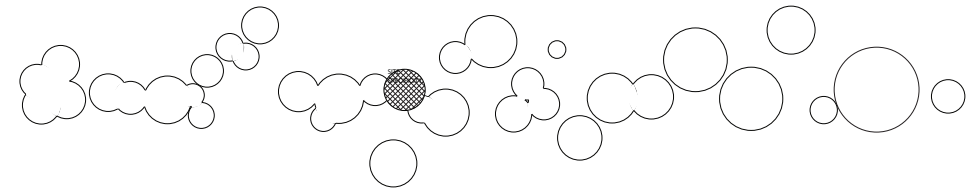
SITE SPECIFICITY

The main proponent of communication is regarded as visual. Traditional New Zealand CHURCH typologies (Gothic Revival, typically in wood) generally seek to represent their doctrinal understanding of God within their architecture through a performative display of transcendence and immanence. The traditional New Zealand Anglican Church typology could be considered site-less. The form and programme vary little between rural and urban sites. Fig. 68 a rural Church outside of Wellington, which follows the same basic spatial geometries, spatial layout and direct approach to the altar as the Wellington Intercity Church fig. 69.

The Pentecostal Church has no obligation to any architectural typology. Unbound there is any opportunity for built form to engage in the CHURCHES fundamental purpose to share the Gospel, communicating with those in the immediate secular environment and emphasizing the presence of God in the midst of the real world.[1] It is proposed here that it is necessary for the CHURCH to be relevant to the secular culture in its context. In this project the ARISE CHURCH will sit in the site context of the TSB Arena as an attempt to test these ideas.

1. Torgerson, Mark. 2007. pg 19

Fig. 69 — Willis st, St Peters-Traditional Geometries and Spatial Arrangement, Source in figure list
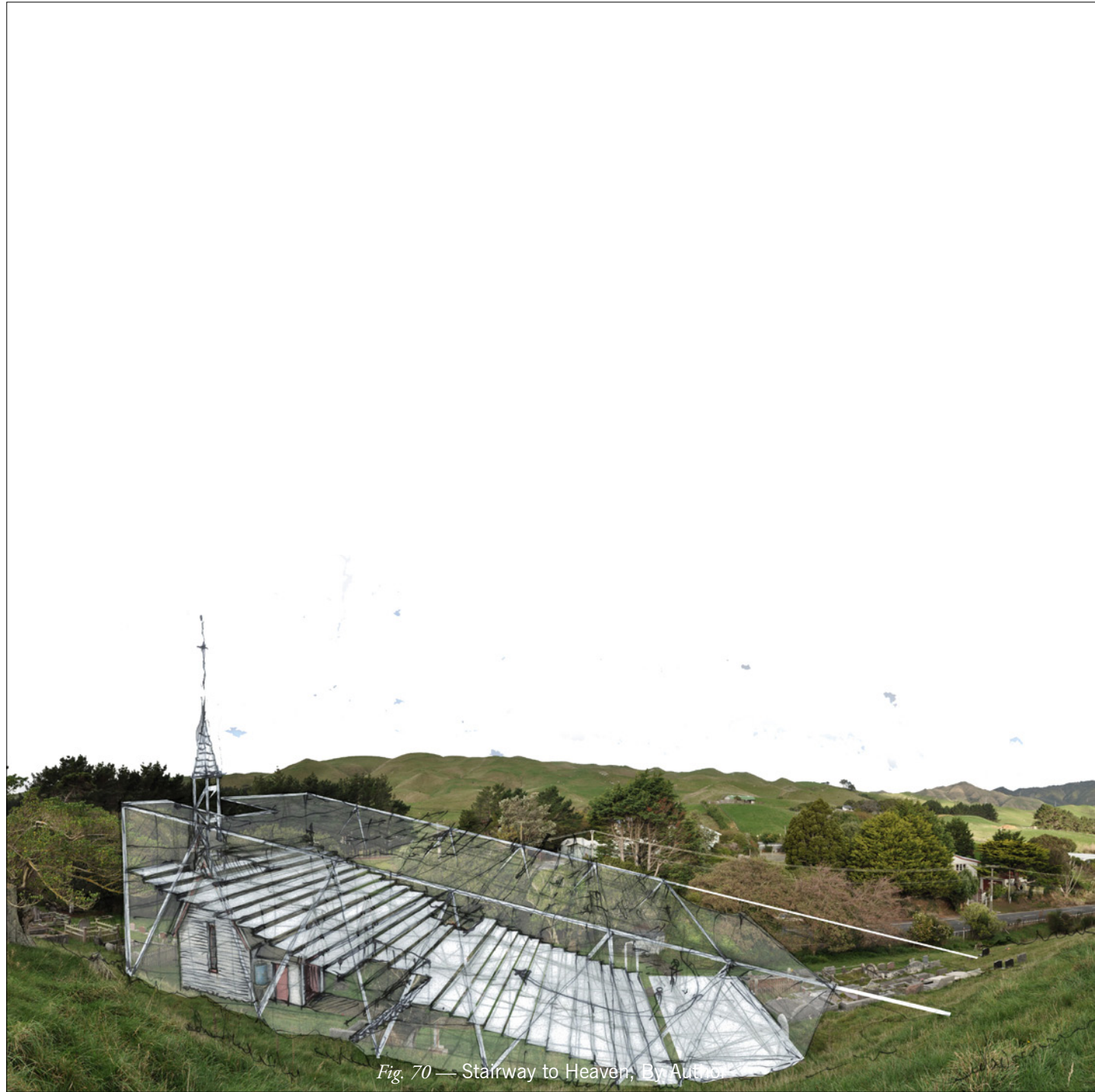
Fig. 70 — Stairway to Heaven, By Author
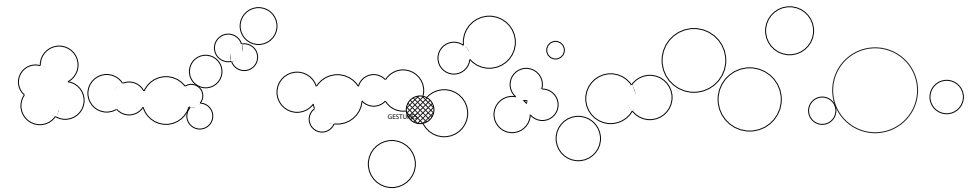
GESTURES

GESTURES

Formal gestures in Christian architecture are typically of the transcendent, pointing vertically in reference to God.

Fig. 70 a design exercise, develops an interplay of two architectures one of secular and one sacred. Together they form a reference to the attainability of God. Design takes a traditional chapel and places an auditorium rake (reminiscent of stairs) on top. The design combines the transcendent nature of the spire expressed by its verticality then applies immanence the rake of seating acting as a staircase making the transcendence visually attainable. The applied form secularises the traditional Church, the language is almost destructive, belittling of the small chapel through placing a large mass on its head.

Fig. 71 the corresponding precedent expresses attainability in a similar way to the design exercise. The

permeability of structure facilitates a visual connection to inhabited areas of the structure. Although inhabited several levels above the ground, access is perceived attainable due to visual connection and understanding of context in its entirety.

This exercise informs use of external skeletal structure in design. It seeks to allow an understanding of the structural context, visually enabling an understanding to the Church from an exterior perspective.

GESTURES
SCHAUSTELLE J MAYER H
ARCHITECTS

Fig. 71 — Schaustelle J Mayer H Architects, Source in List of Figures

DESIGN
ITERATION
TWO

THRESHOLD
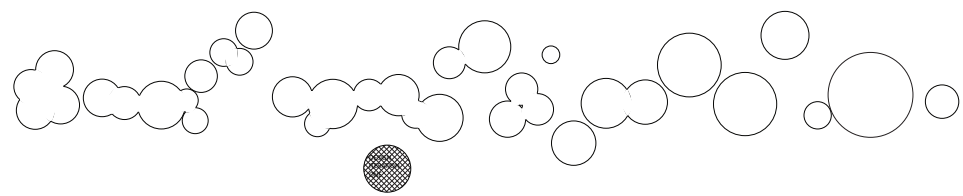
INTRODUCTION

Design iteration two combines receptive form and a permeable envelope in order to blur the boundary between the sacred and the secular. Through the application of these devices the Church envelope is dissolved, dislocating space from encounter and shifting spatial perception.

Previous design experiments suggest that a blur of secular and sacred distinctions could fulfil the theological requirement of an external focus. Sovik suggests that to remove sacred connotations and perceptions of worship relatable to things or objects, places the focus on God and people rather than God and place. The form and envelope that contains the liturgy has an opportunity to represent and facilitate these theological stances. The concept 'cloud,' (biblical reference to God) will be tested in the following iteration.

Fig. 72 depicts the simplified threshold of iteration two. The tapering facade drags the building down to a human scale – increasing intimacy with those in proximity. Visual sight lines to the stage pass through the open ground floor envelope, whilst the raking balcony envelope creates a porous upper volume.

Fig. 73 shows a series of nodes around the building which activate the site beyond Sunday services. A dual function of post service congregation break down and programmatic secular insertion is achieved through the use of cafes and restaurants.

Fig. 74 details the porous envelope of the auditorium.

Fig. 75 graphically depicts the existing ARISE congregation in terms of people associated with each part of the church whether pastoral or congregation.
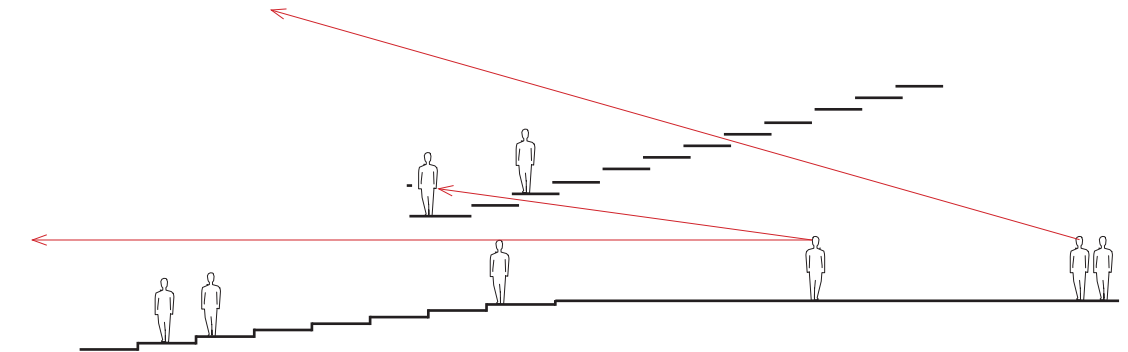
Fig. 72 — Threshold Diagram, By Author

Fig. 76, a south west perspective representing the architectural manifestation of Iteration two. Form and envelope are seen to manifest the theological stance and ARISE CHURCH into the existing structural frame of the TSB Arena. The Church facade facilitates a visual dialogue between the interior space of worship and the exterior secular thoroughfare. The facade, informed by the auditorium balcony places the dominant threshold at the base of its rake allowing a visual permeability not only through the space of worship but the building.

Fig. 77 illustrates the auditorium from inside the south entrance, highlighting an ethereal fabric 'cloud' which conceals the upper tiers when not in use. Projecting out of the building, the cloud operates as a physical symbol representing the uncontainable nature of God.

Fig. 78 stage is positioned to face approaching foot traffic from the south. The tapering balcony as envelope allows a proximity of public as close to the stage as balcony patrons. This overlap contributes to a blurring of threshold between the secular and sacred.

Fig. 79 the threshold seen in fig 72 is continued in the east and west walls. As a result the auditorium's narrow width allows a visual transparency. The ground floor is lowered to allow an unobstructed view from the public thoroughfare to the stage or through the building.
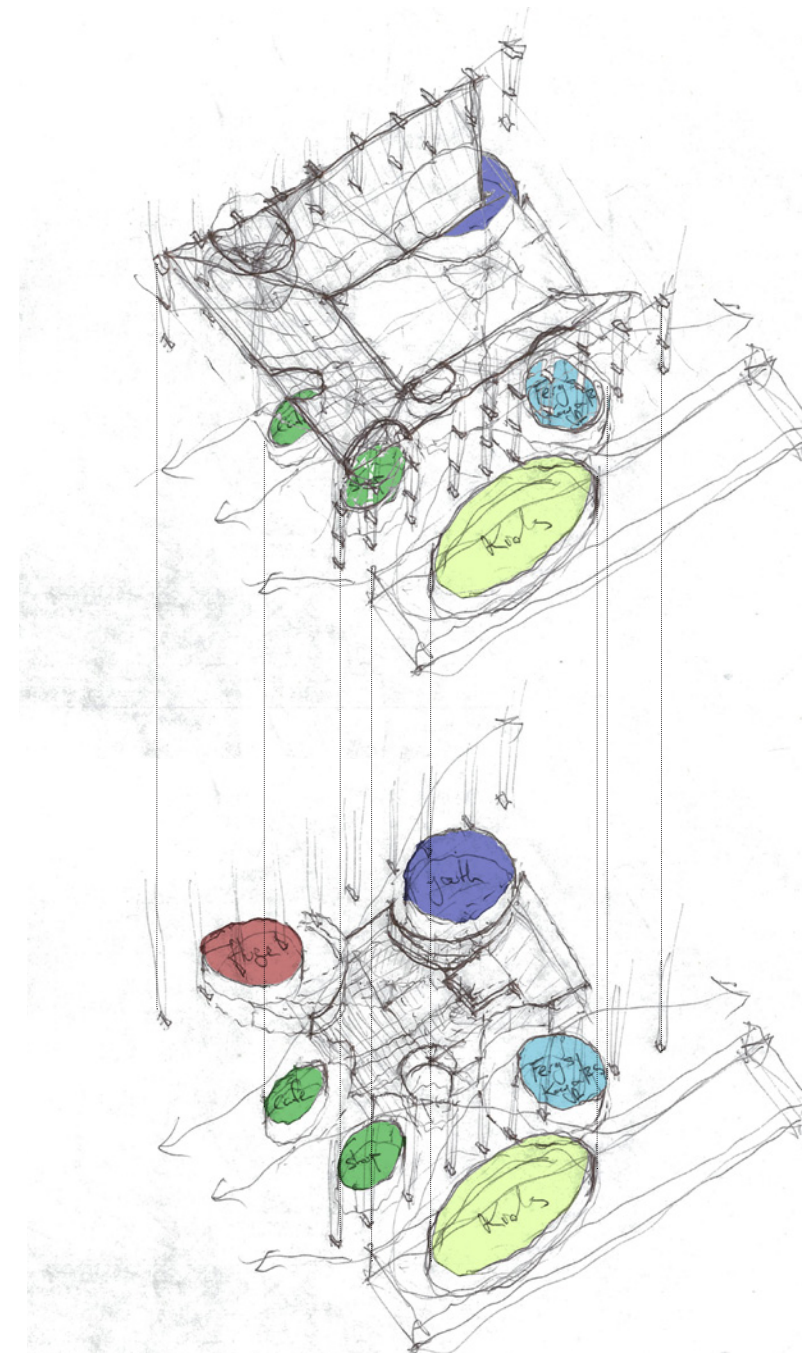
Fig. 73 — Design Iteration Two Exploded Programme, By Author
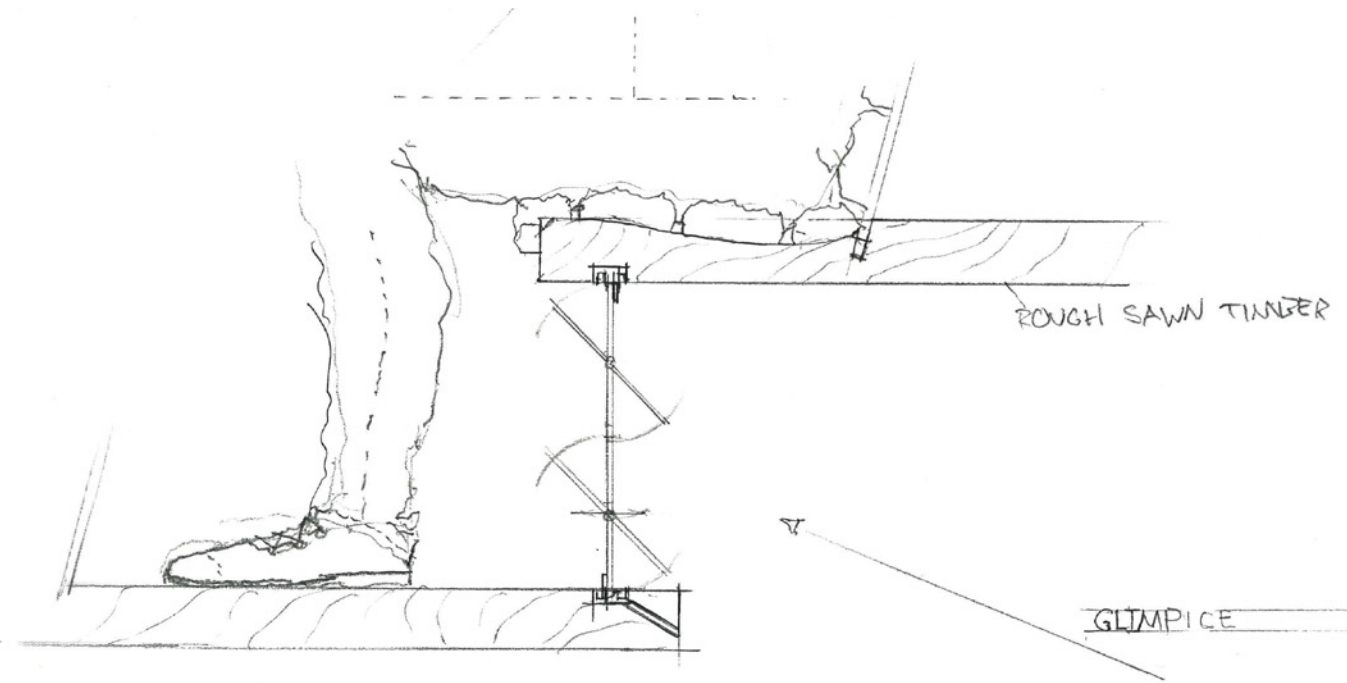
Fig. 74 — Design Iteration Two Detail of Auditorium Rake, By Author

ARISE QUALITATIVE
PROGRAM
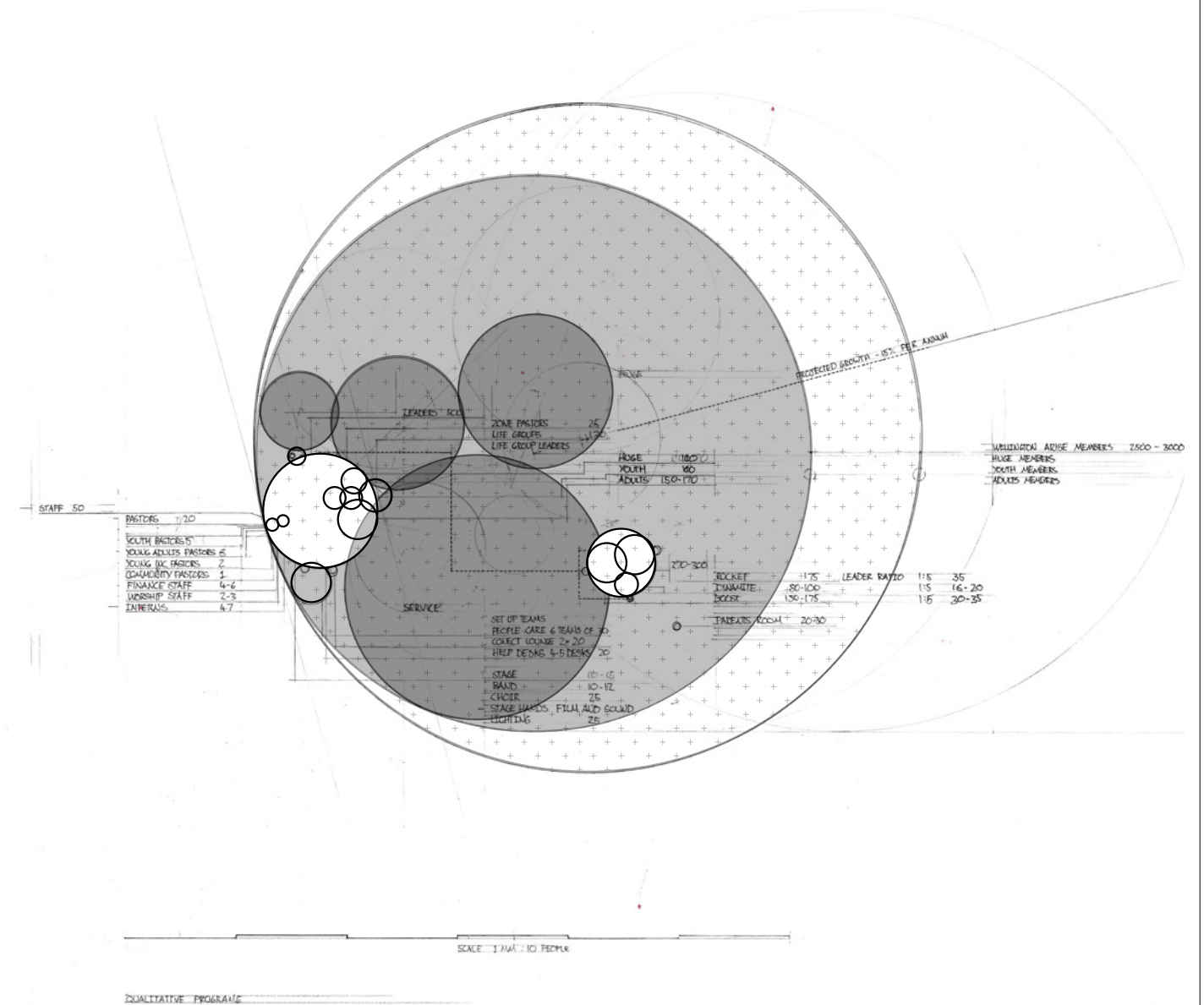
Fig. 75 — Arise Congregation Spatial Programme, By Author
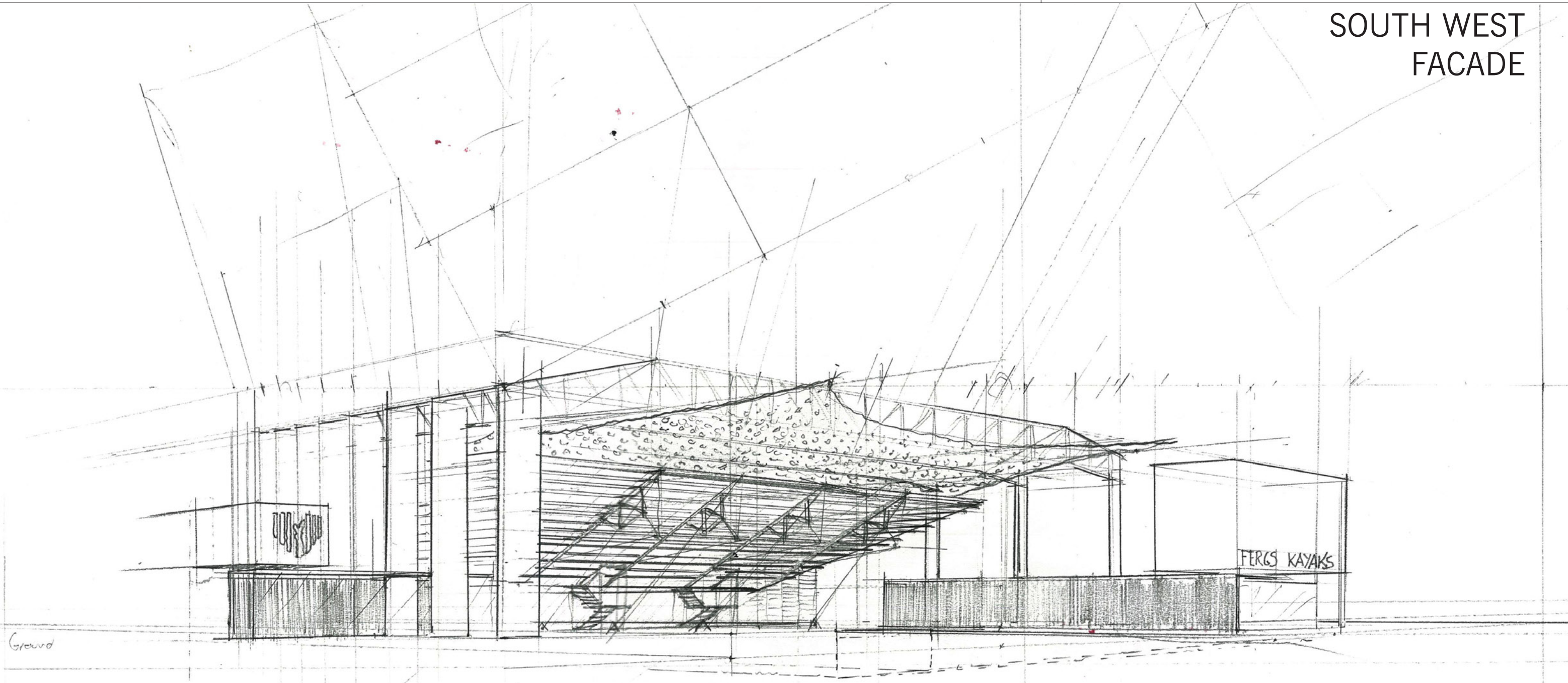
Fig. 76 — Exterior Perspective of South Facade from South West, By Author

AUDITORIUM
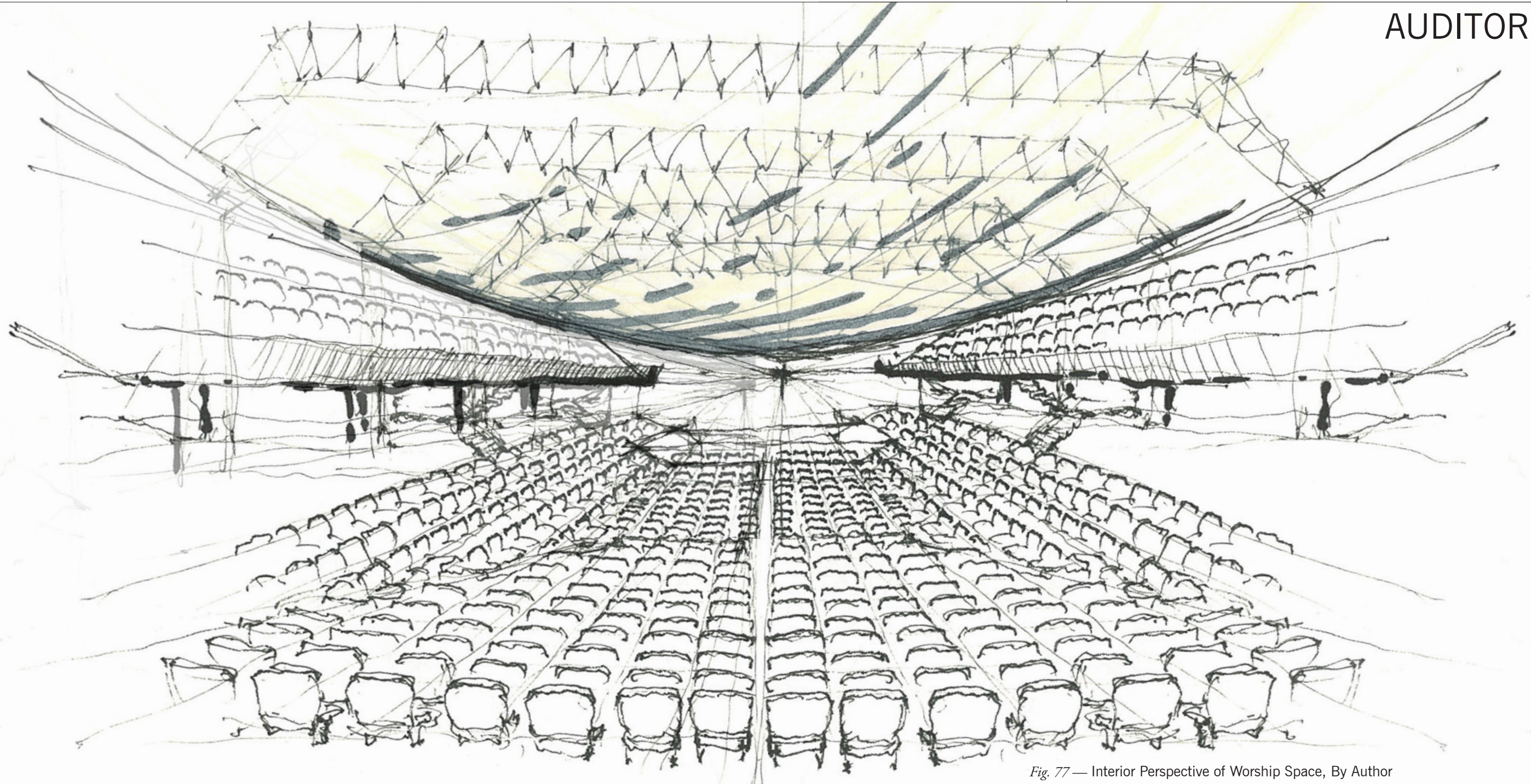
Fig. 77 — Interior Perspective of Worship Space, By Author

LONGITUDI-NAL SECTION

Form creates an intimate space when full auditorium is not in use

GL

OFFICES

STAGE

OLD FLOOR

WATER

Page 190, Fig. 84
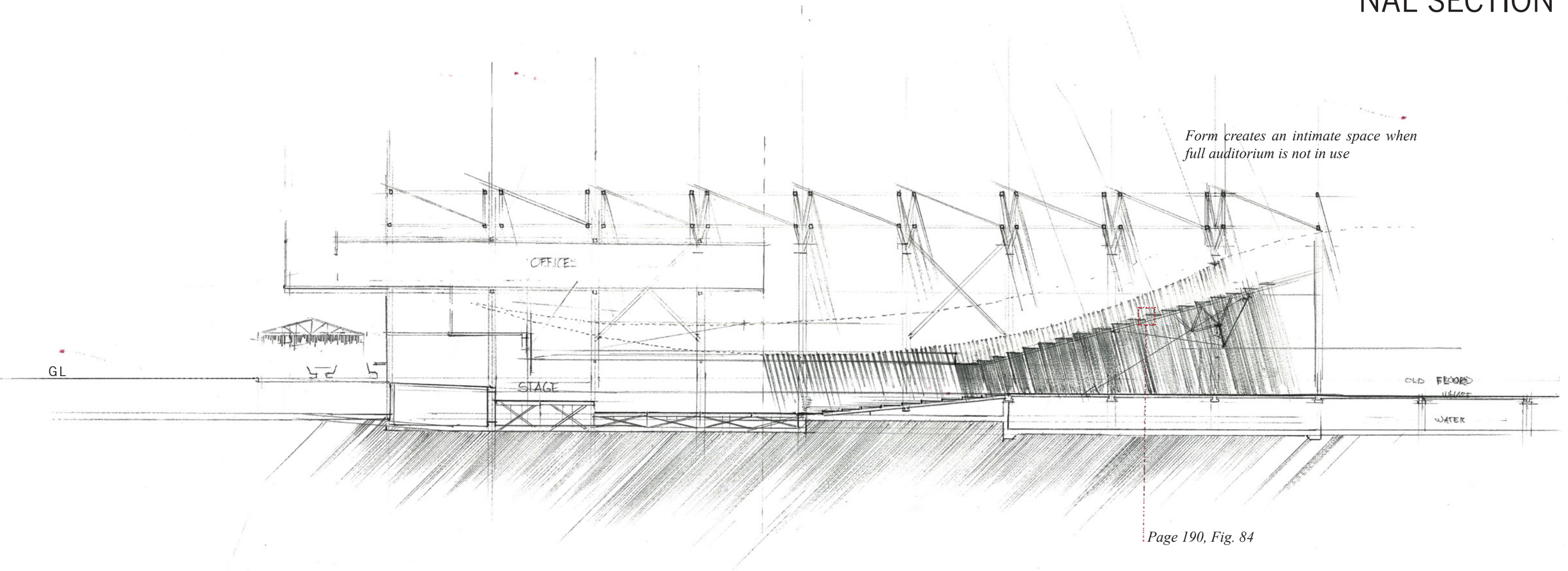
Fig. 78 — Design Iteration Two Longitudinal Section, By Author

TRANSVERSE
SECTION

SHED 6

WHARF GL
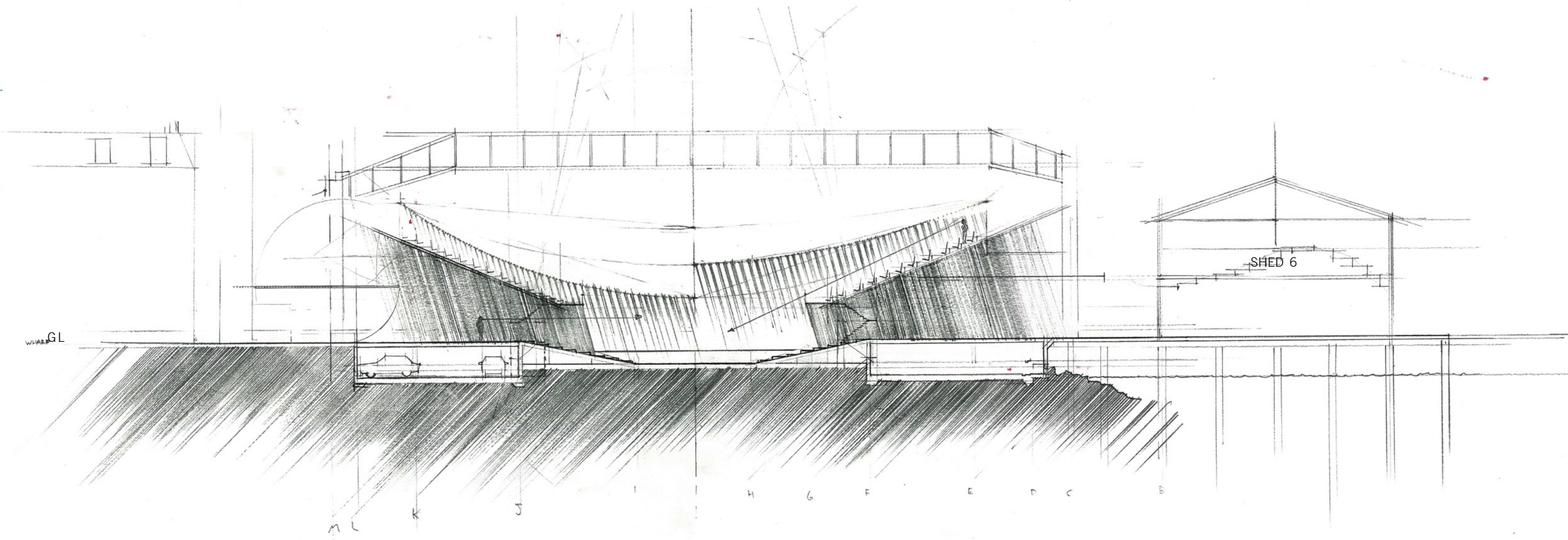
Fig. 79 — Design Iteration Two Transverse Section, By Author

CRITIQUE

The inclusion of a public thoroughfare under the auditorium balcony (within the building) allows the secular environment's proximity to the sacred. Combined with the concept of secular programme nodes it could achieve a secular and sacred blur of threshold. The use of programme as a tool to blur thresholds will be later tested.

The 'cloud' extruding out of the building highlights the notion of containment and disassociates an association of worship to space. This concept informs future design investigations.

Fig. 80 critiques efflux of CHURCH upon the site through a graphical analysis of overlaid drawings.
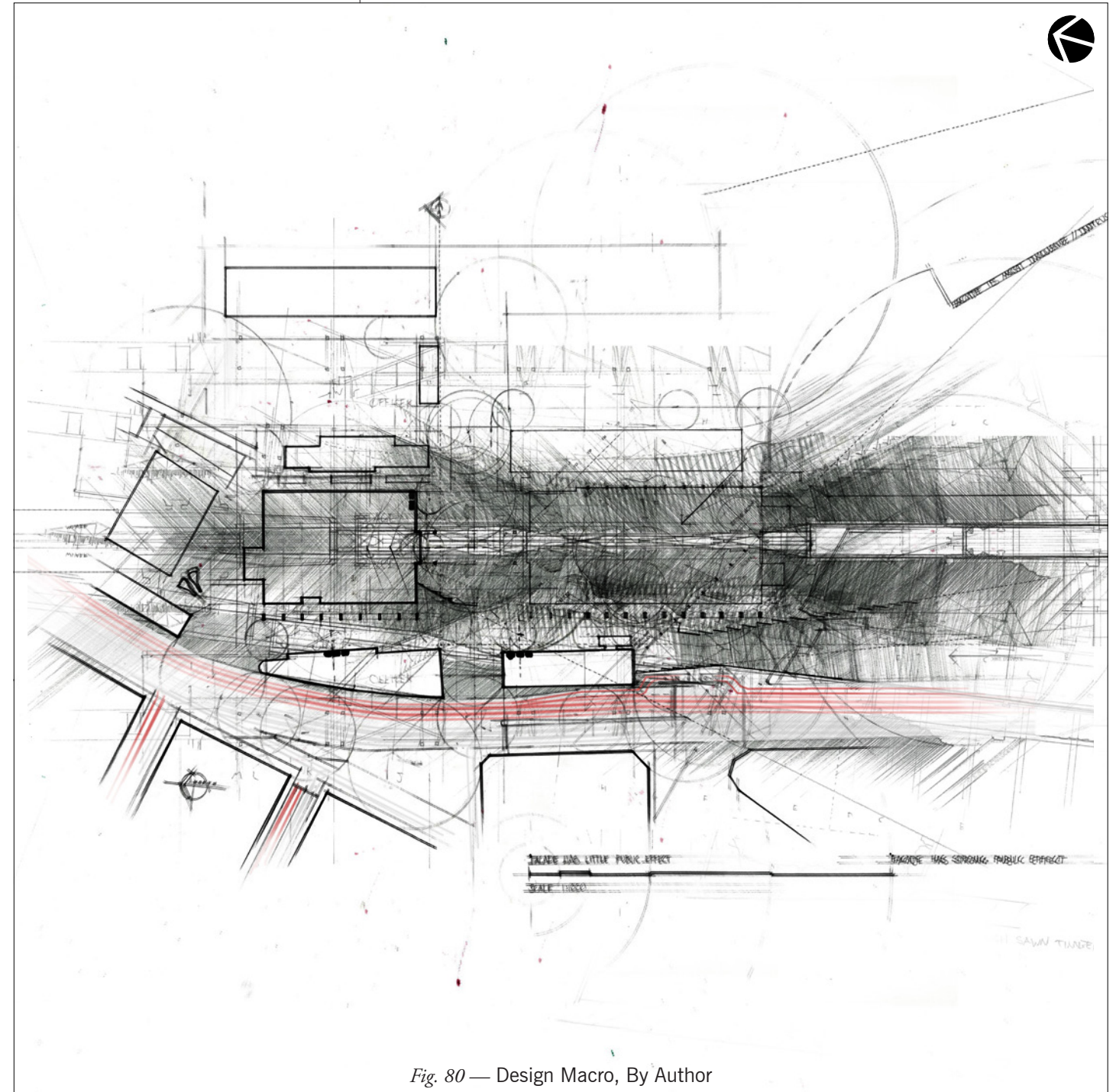
Fig. 80 — Design Macro, By Author

TAIRA
NISHIZAWA
ARCHITECTS
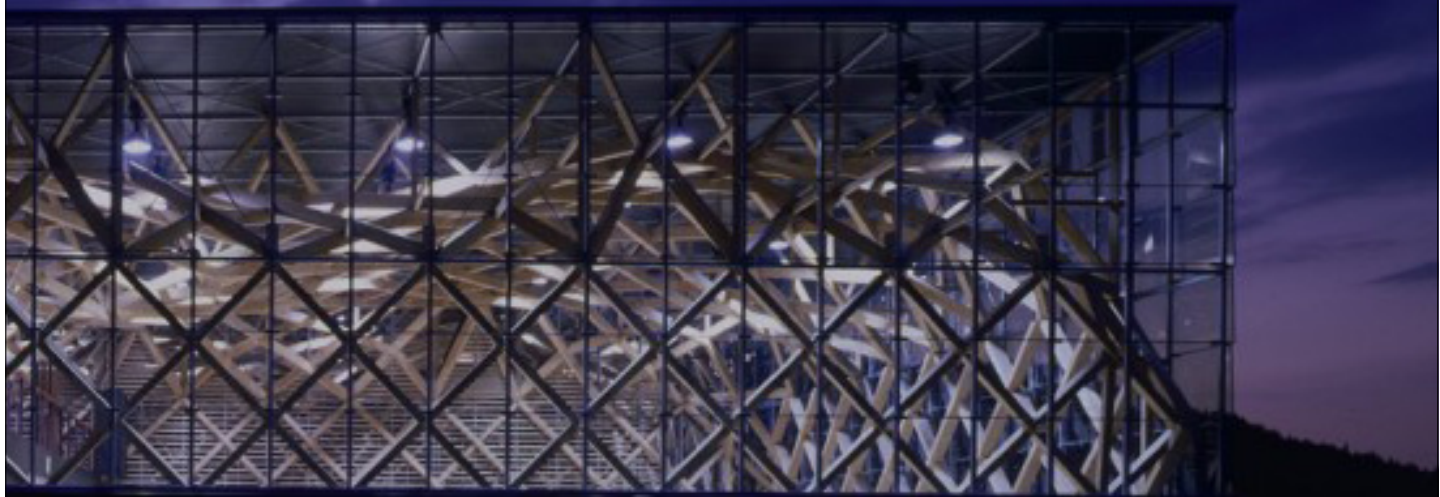
Fig. 81 — Tira Nishizawa's Tomochi Forest Hall, Source in list of figures

PRECEDENTS

THRESHOLD PRECEDENT

ALA
ARCHITECTS
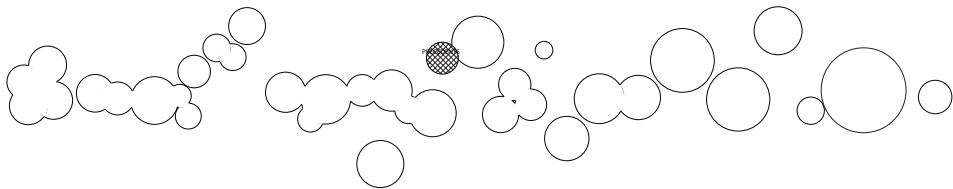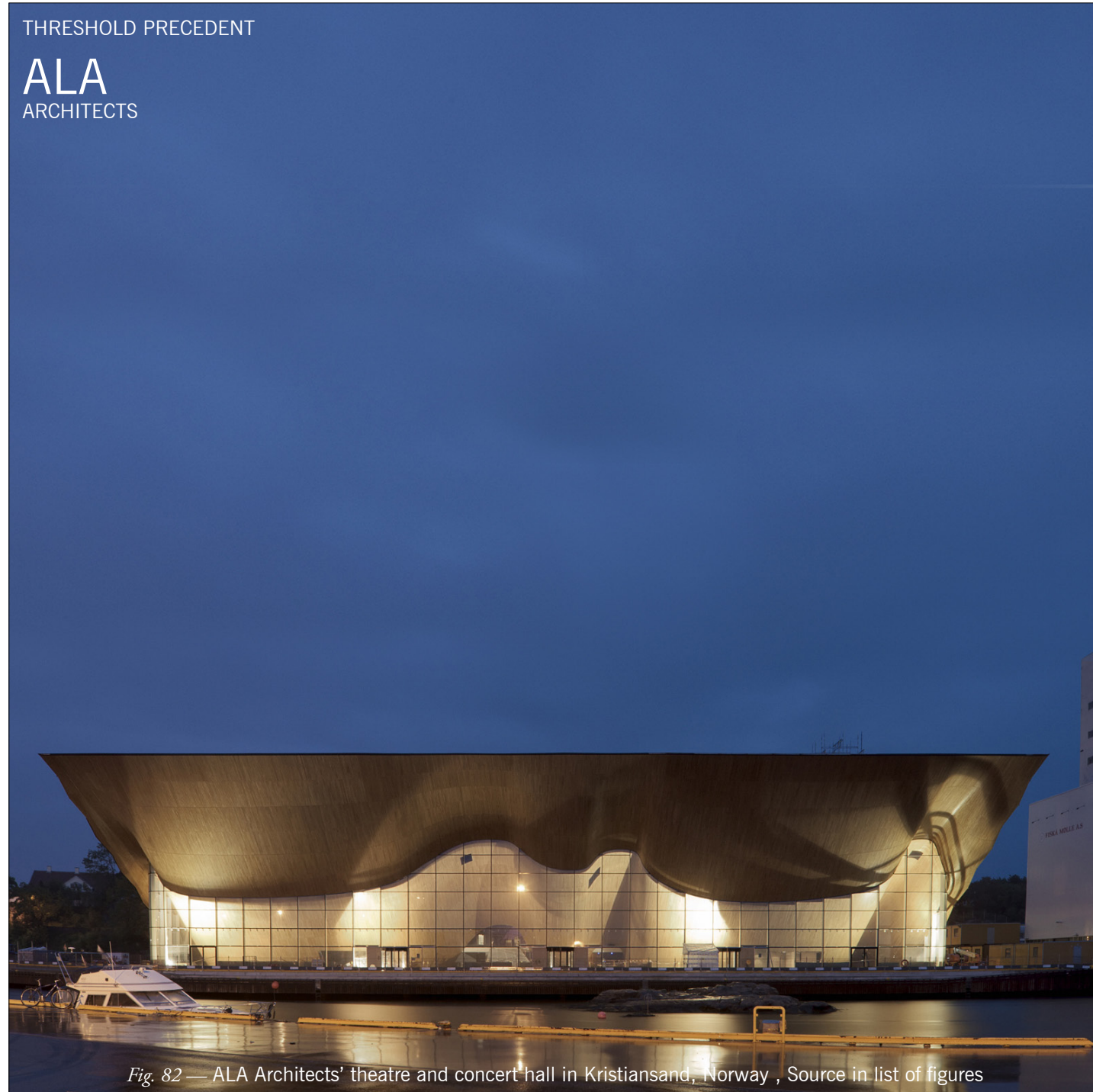
Fig. 82 — ALA Architects' theatre and concert hall in Kristiansand, Norway , Source in list of figures

RELEASE

ARISE CHURCH attains to the theological stance that the presence of God is not confined by architecture. The Tomochi Forest Hall by Taira Nishizawa and concert hall in Kristiansand, Norway by ALA Architects act as precedents manifesting absence of containment, evoking a release.

Fig. 81 Taira Nishizawa's sports Hall creates an inclusive relationship between inside and outside through visual connection although restricted at ground level. Nishizawa said in a lecture held in Wellington "only a ball would be thrown up into view." The connection between inside and out is created by form envelope and inhabitation, the view of the 'ball' describes the event, while the exposure of the structure allows an understanding of the internal context before entering.[1]

Fig. 82 ALA Architects' theatre and concert hall, embodies an architectural form which links the exterior and interior spaces. This is achieved through the continuation of form through the glass facade. It is proposed that the expression of an internal form to the outside evokes the notion of release therefore portraying the concept of efflux discussed earlier.

Design iteration three will test this architectural strategy.

1. Nishizawa, Taira. (2012 May 22).
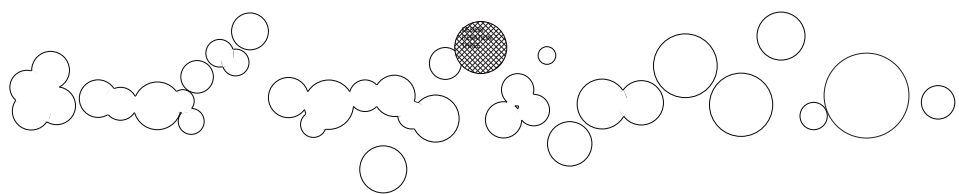
DESIGN
ITERATION
THREE

DESIGN ITERATION THREE

An 'uncontained' emphasis on 'Christ's presence' informs envelope, influenced by Nishizawa and ALA Architects, previously examined work. Form manifests a release through a permeable fractured envelope, this communicates the notion of efflux.

To disassociate place with encounter, a fragmented uncontained structure will encompass both secular and sacred spaces.

The stage is located on the west wall allowing a larger thoroughfare on the eastern wall for the secular to move north and south along the wider waterfront. This orientation also allows people to flank the stage indirectly, in a less confrontational entry.

Fig. 83 expresses the Church's narrative; existing monolithic structure contrasted by the wooden structure.

Fig. 84 in perspective section illustrates the building envelope; as auditorium balcony, ceiling and facade. The envelope is embodied by a wooden form acting as structure and envelope, the form extrudes beyond the interior enclosure manifests the notion - uncontained.

This iteration engages further with detail and materiality. Wood is used to express familiarity, 'If a material looks like anything, it looks like itself: no material should claim for itself the form of another.'[1]

Figs. 84-85 earlier design investigation informed a cause and effect between interior and exterior environments. The forms on the outside correspond to forms on the inside, combined with the porous envelope design which gives people outside an accurate understanding of what they will expect upon entering the Church.

1. Leatherbarrow. 2002. pg 70).

Fig. 85 clearly reveals the porous envelope by the fragmented light shown to enter the space.

Fig. 86 shows the relationship of the worship environment pulling the external thoroughfare (under the auditorium balcony) as far into the space of worship as possible. The form connecting the balcony to the ground provides access to the balcony.

SOUTH
FACADE
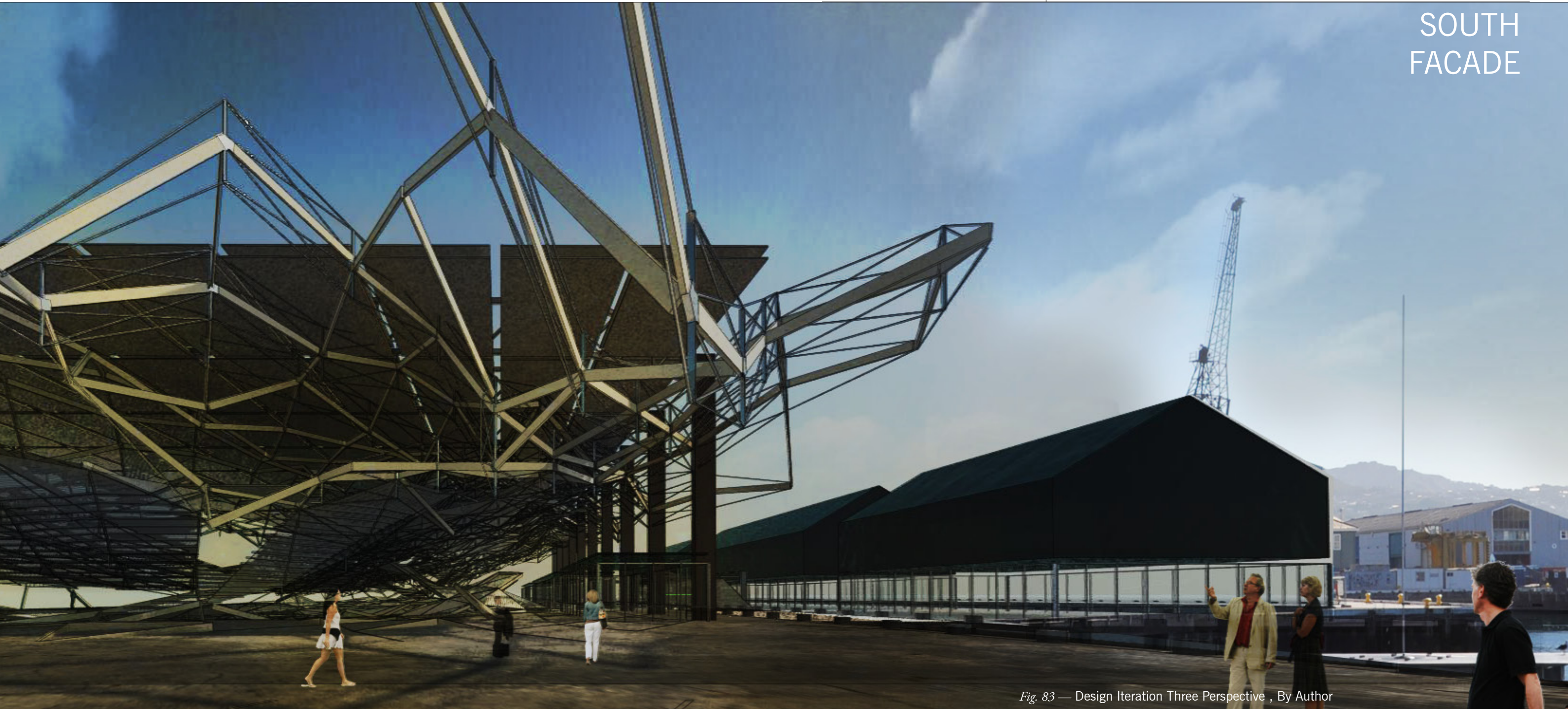
Fig. 83 — Design Iteration Three Perspective , By Author

Fig. 84 — Design Iteration Three North to South Perspective Section, By Author
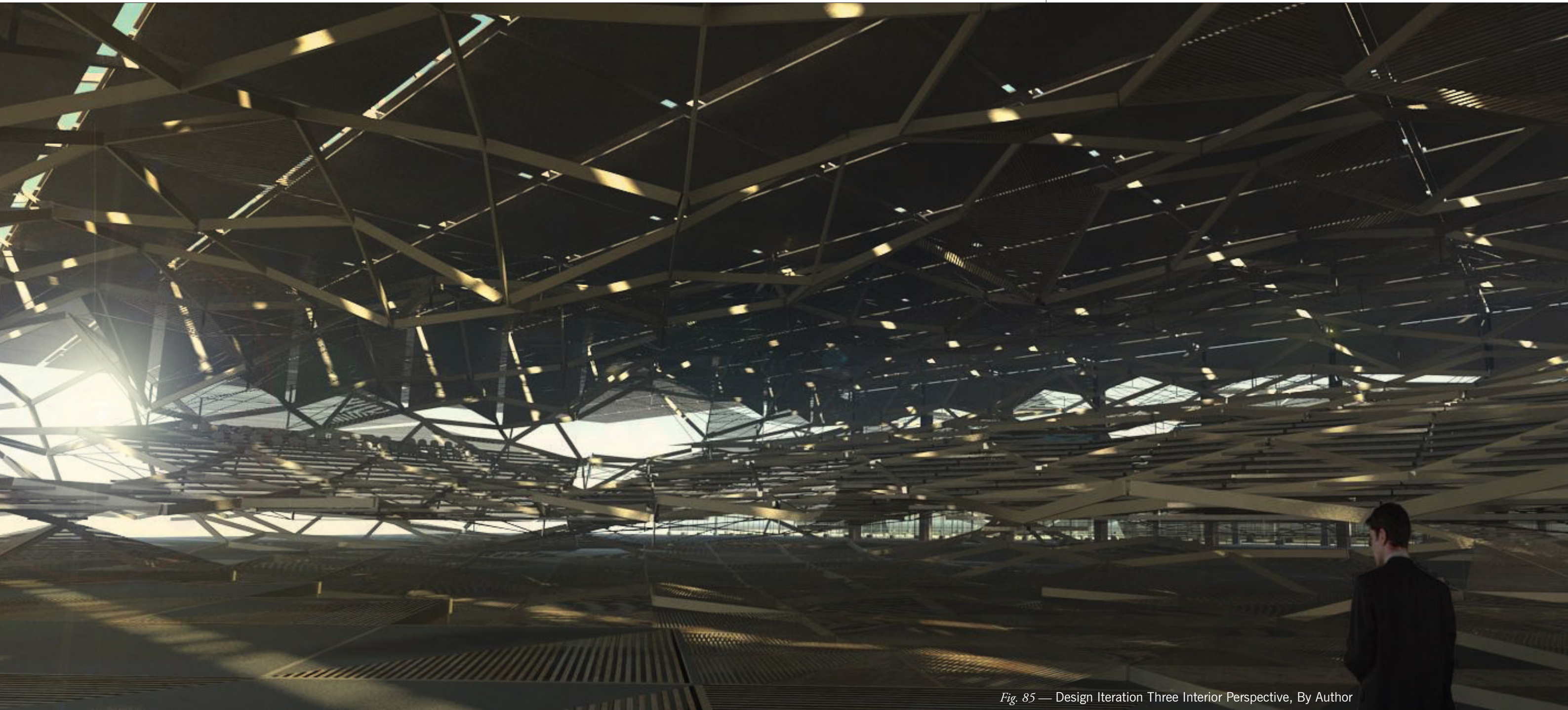
Fig. 85 — Design Iteration Three Interior Perspective, By Author

Fig. 86 — Design Iteration Three Transverse Sectional Perspective- West to East, By Author

DESIGN ITERATION THREE

Though design iteration three an accurate architectural depiction of the release emerges. But the architectural solution fails to integrate with social contexts. The complex form contrasts dramatically with the monolithic language of the surrounding context. Earlier analysis discusses a Church integration receptive to social contexts. Design Iteration Three emphasises the need to involve the secular through insertion of programme giving opportunity for the envelope to express a discussion between sacred and secular.

CHALLENGING
TRADITIONAL
CONTEMPORARY

Fig. 87 — Hillsong CHURCH Doody st Campus, Source in list of figures

HILLSONG
PRECEDENT

GROUND
PLAN
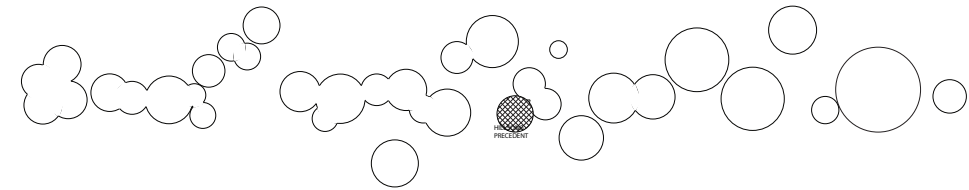
CHALLENGING TRADITIONAL

"Hillsong City Campus (Doody Street) is a vibrant urban hub providing a platform for an energetic Christian community.

The church space is a converted warehouse that includes a 900 seat church auditorium with state of the art AV technology, several breakout meeting spaces and an edgy, welcoming entry foyer." [1]   *NBRS+PARTNERS*

In June 2013 the Author visited this and other Hillsong, Sydney campuses. Retaining a similar theological perspective to ARISE CHURCH, Hillsong CHURCH is also unbound by a canon of architectural criteria. Doody St campus (figure 87) is secular in form the only identification a steel cross on the roof and a text based sign reading 'Jesus Hope for Humanity.'

The foyer with cafe style layout addresses the side street it faces. Its materiality includes light colours and pale polished concrete. The function of a cafe mediates the secular activity with the promise of sacred ritual in the church realm. This space relates well to the street but contrasts with the space of worship. Material palette is reduced

to black. The auditorium is designed to facilitate a theatrical environment but the spatial programme and material pallet affirm a separation from the secular.

The foyer includes familiarities to the secular, such as the smell of coffee and the sound of people talking.

The foyer and worship space are contrasting environments. This threshold is designed to engage the foyer and cafe into the worship space; the consistency of materiality contributed to the threshold blur.

1. NBRS+PARTNERS 2013

Fig. 88 — Hillsong CHURCH Doody st Campus Ground Floor Diagrammatic Plan, By Author

DOODY ST

FIRST FLOOR
PLAN

SPACE OF
ENCOUNTER

FOYER

ENTRANCE

OUTSIDE

Fig. 89 — Hillsong CHURCH Doody st Campus First Floor Diagrammatic Plan, By Author

A

B

C

ENTRANCE

FOYER

SPACE OF
ENCOUNTER

Fig. 90 — Hillsong CHURCH Doody st Campus Sectional Collage, Source in list of figures
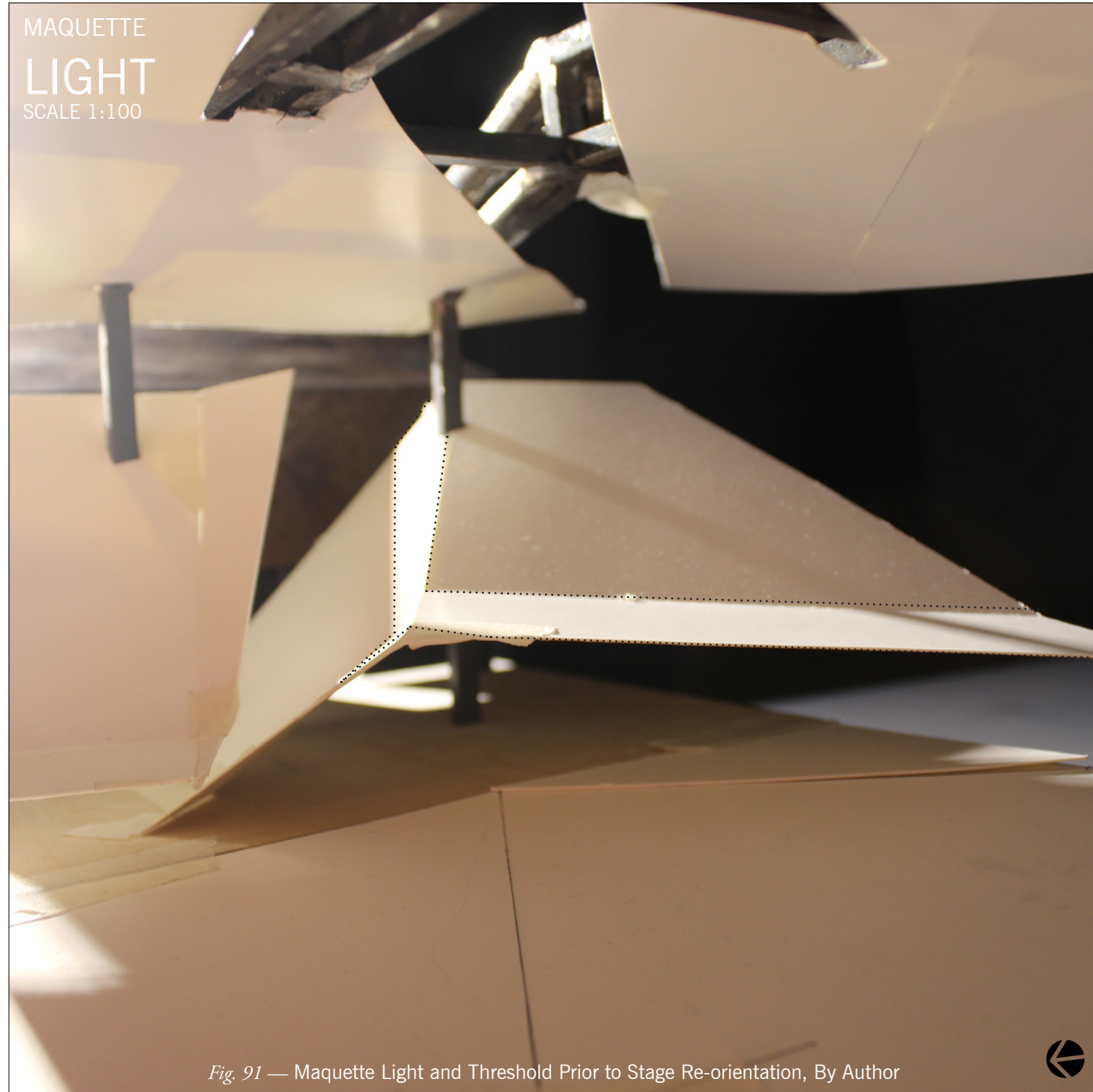
Fig. 91 — Maquette Light and Threshold Prior to Stage Re-orientation, By Author

LIGHT AND THRESHOLD
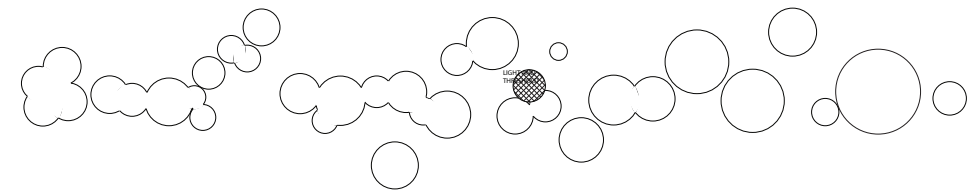
LIGHT

The apparent lack of consideration to light in the threshold between foyer and worship space in the '*Hillsong Precedent*' initiates this next section.

Traditionally light is a significant theme in religious architecture. Many architects design Churches around the channelling of natural light, since medieval times until more recently. The design of light is seen architecture such as such as Ronchamp by Le Corbusier or Wellington's Futuna Chapel by John Scott.

By definition dark is the absence of light. The church is referred to as the light of the world in Christian theology. Pentecostal CHURCHES like Arise typically operate within enclosed environments. The absence of natural light allows full control over mood and atmosphere by the use of artificial lighting. The vomitory, (the passage that is walked through when entering a theatre) ensures no natural light

leakage between auditorium and the outside. This emphasis is the role of threshold in the separation of worship from the world outside.

Fig. 91 explores light in threshold. The design investigation develops auditorium balcony stairs whose tangent radiates from the stage to limit visual obtrusion to outside. The image highlights the fall of light in the space.

Fig. 92 changes the direction of the stairs. The form allows sunlight to fall on the base of the stairs (morning service). The design challenges the presence of natural light entering the worship space. Subject to external conditions the congregation are reminded of the external focus held by the CHURCH. It is noteworthy that changing atmospheric conditions could also break up liturgical routine. Light breaks the solidity of the structure cutting through the threshold of sacred and secular.
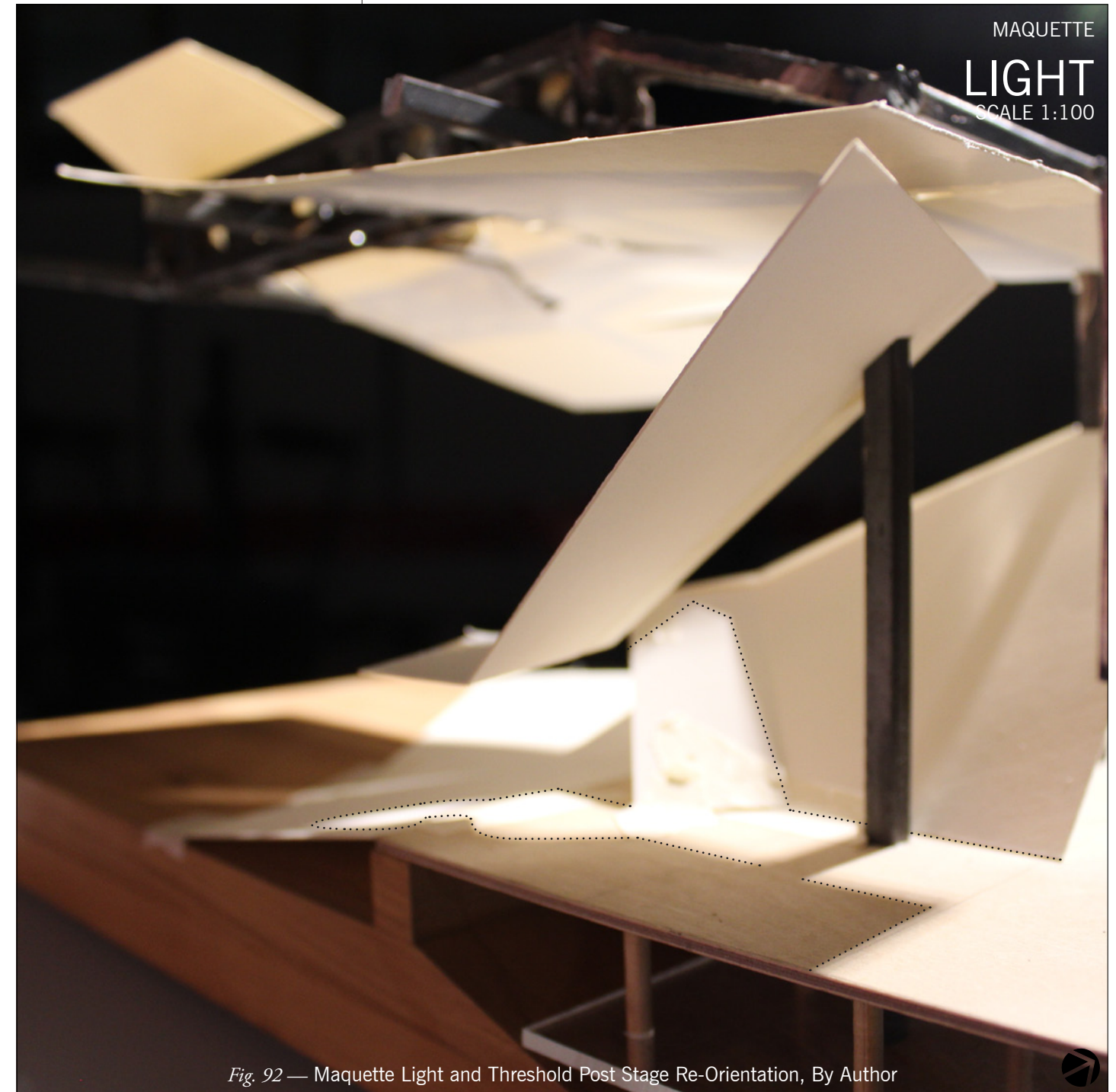
Fig. 92 — Maquette Light and Threshold Post Stage Re-Orientation, By Author

PERMEABILITY
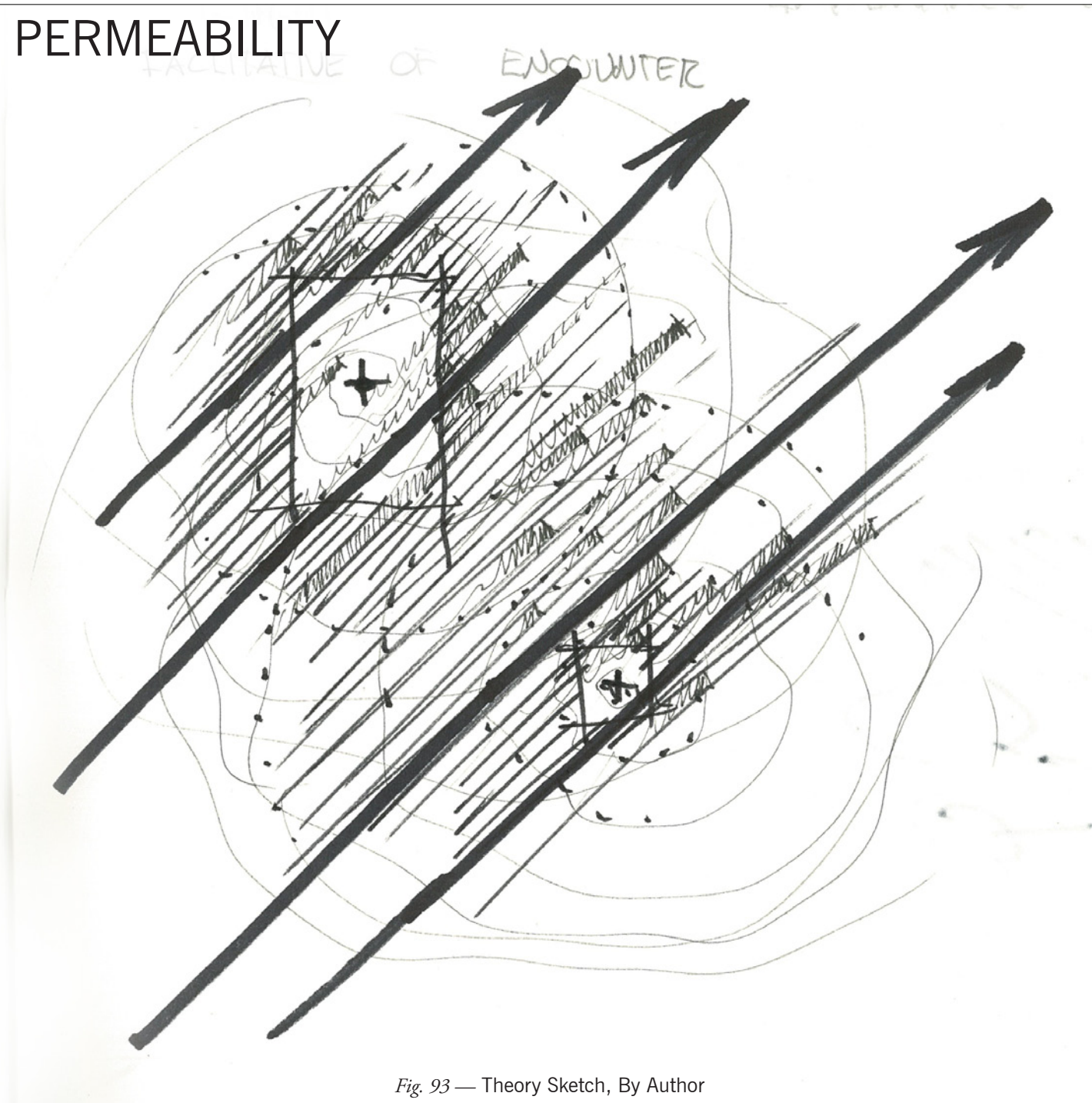
Fig. 93 — Theory Sketch, By Author

EXISTING
THRESHOLD
ANALYSIS
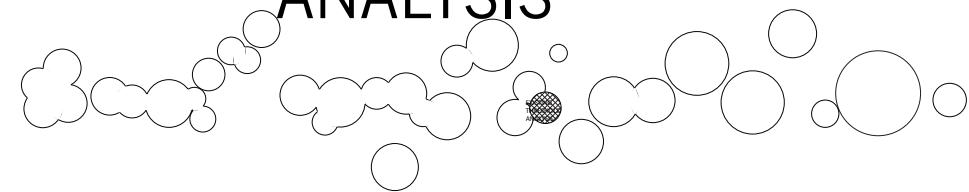
EXISTING THRESHOLDS

This investigation critiques threshold within Wellington Churches, both traditional and contemporary. The following drawings inform an indirect approach to the focal point (stage / altar).

Fig. 93 sketch informs a secular permeability.

The following drawings critique the permeability of entrance to the street through a graphical hatching analysis. Hatchings are offset 45°, 90° and 135° from the street (secular environment). This method of threshold critique is the same as Fig. 51 and this method of threshold analysis is repeated throughout the thesis.

Fig. 96 A-B untraditional architecture, both examples have the stage on the left wall. C-D traditional Gothic revival Churches provide a direct approach from street to sanctuary.
Fig. 97 combines the traditional

graphical critiques, these two structures are free standing although allowing no permeability except through the front door.

Fig. 98 the two contemporary structures are integrated into an urban grain leaving one face exposed to the street both of which follow a very similar pattern of threshold.

Fig. 99 overlays all thresholds examined in this section. The circle overlays locate the central focus of each church (alter/ stage) and its proximity to the street threshold.

A Salvation Army
Vivian St Wellington

C ST Mary Of The Angels
Boulcott St Wellington

B Abundant life CHURCH
Abel Smith St Wellington

D ST Paul's Army
Molesworth St Wellington
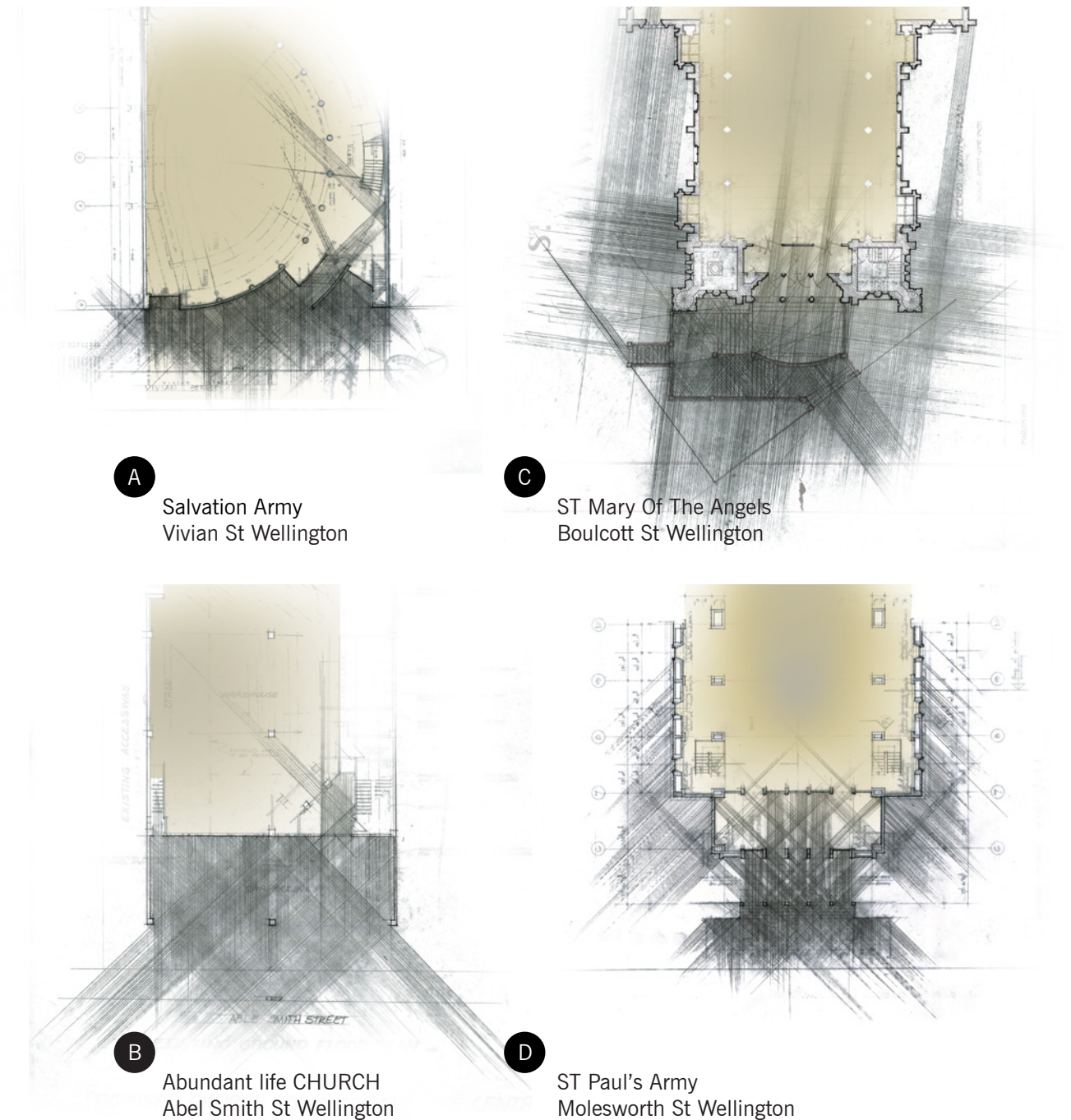
Fig. 94 — Graphical Analysis, By Author

TRADITIONAL

ANALYSIS COMBINED

CONTEMPO-RARY

Fig. 95 — Graphical Analysis Traditional, By Author
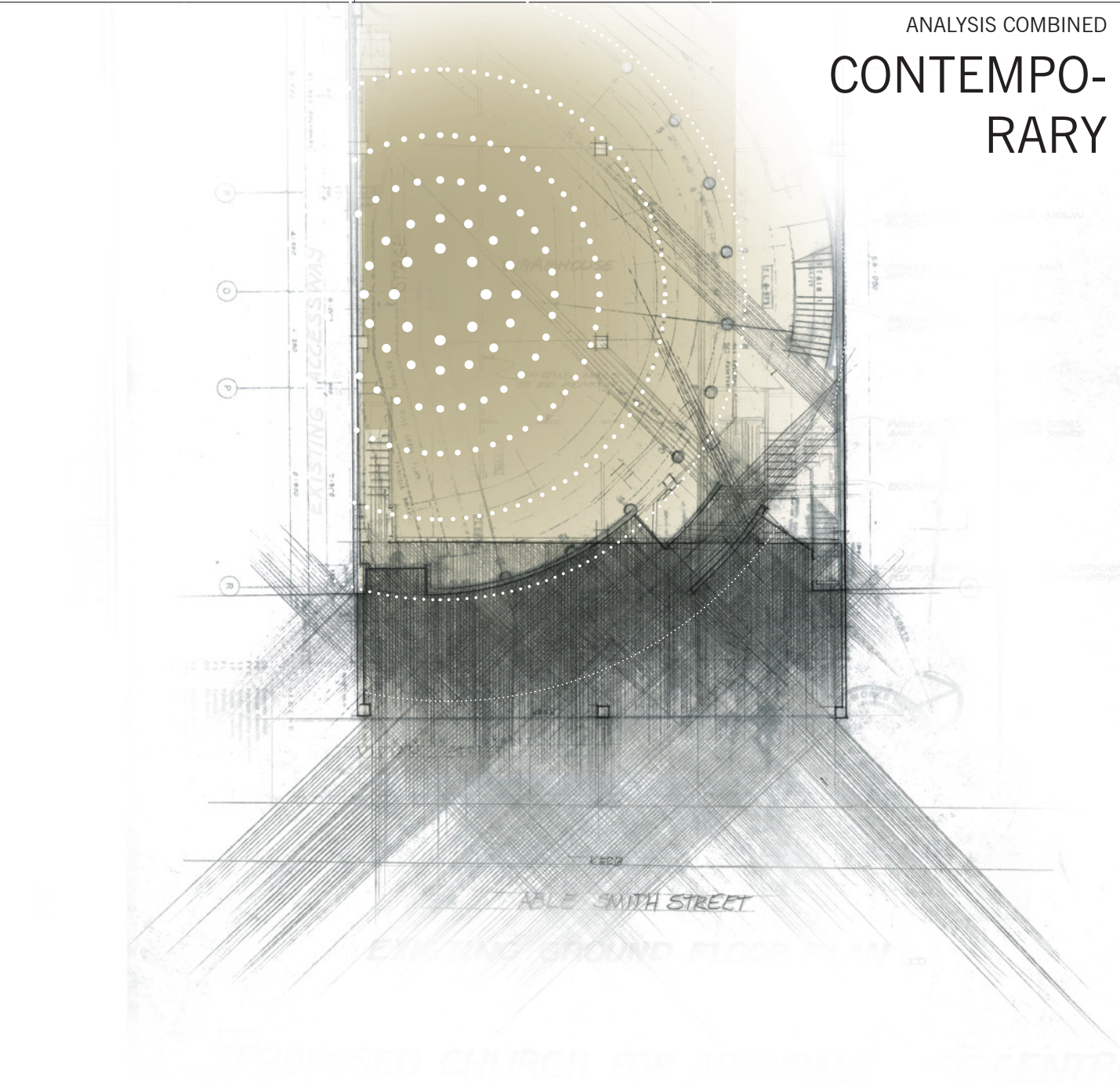
Fig. 96 — Graphical Analysis Contemporary, By Author
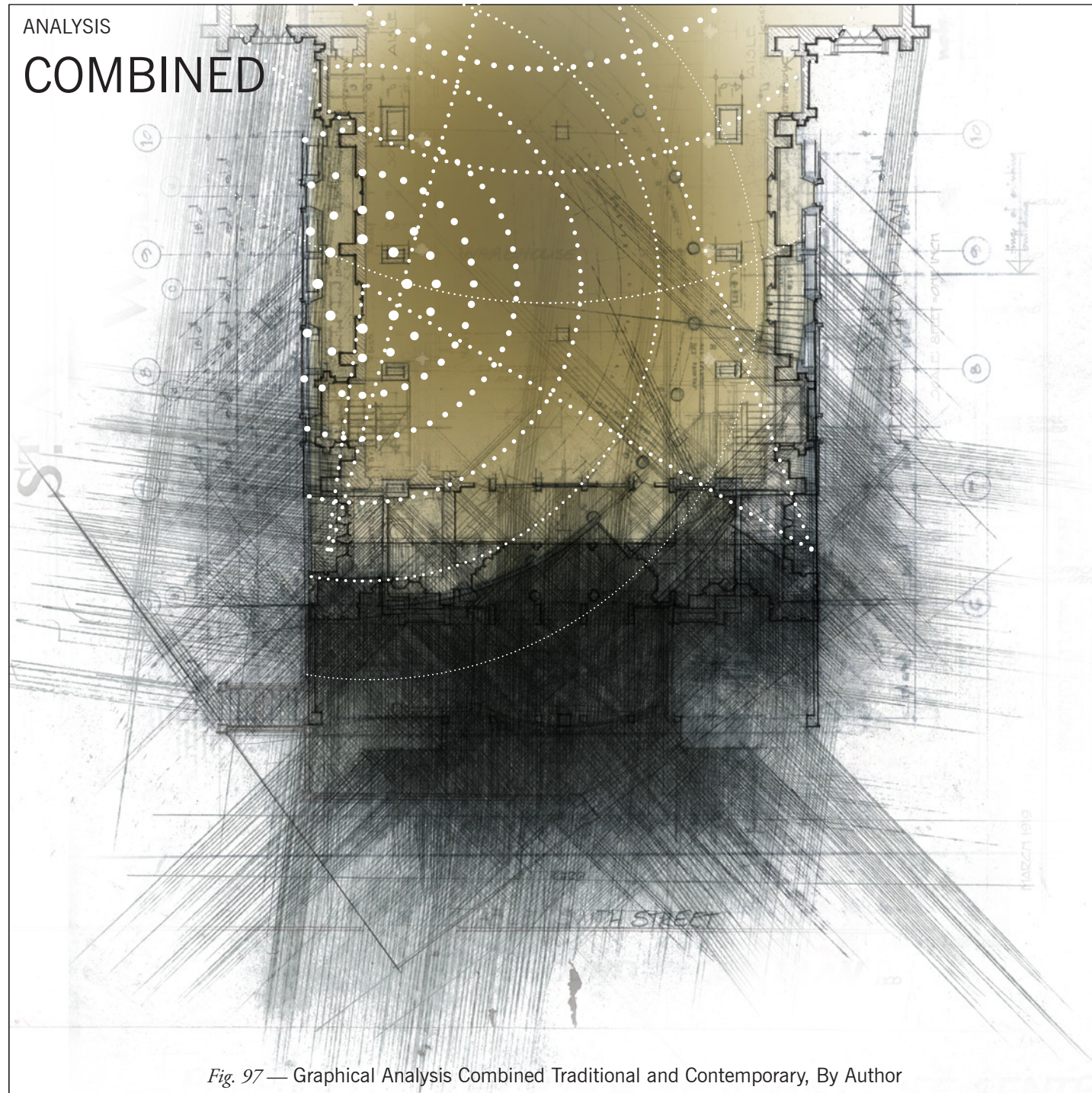
ANALYSIS
COMBINED

Fig. 97 — Graphical Analysis Combined Traditional and Contemporary, By Author

Direct confrontation offered by the traditional Church layout can be a cause of discomfort for some people. Spatial perception can make one feel better about one's self to come into this space and meet with God. The sacralisation of the church allows people to enter with everyday secular thoughts feelings and problems; the indirect approach offers a less confrontational threshold.
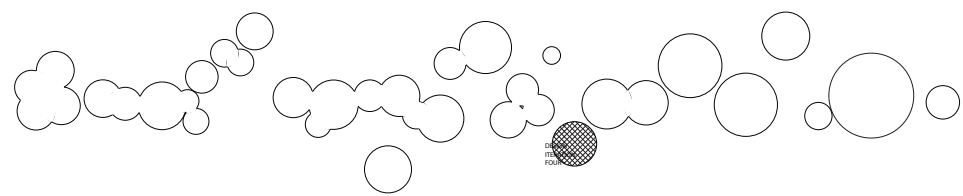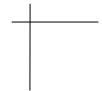
DESIGN
ITERATION
FOUR

Fig. 98 is the sole image chosen to represent Iteration Four. The perspective illustrates the absence of a strong traditional Church threshold – which are often sudden and direct. This threshold blur externalises the CHURCH; allowing an invitation to, and an understanding of, liturgical operation to the passerby. Light projects from the auditorium interior acting as a welcoming gesture to the outside world.

It is important to note that this iteration, along with all the others, are specific responses to site. Here, the splaying of form into the public realm allows space for people to use in relation to the adjacent park. This is a purposeful response to the vast privatisation of waterfront space caused by the TSB Arena. This design pacifies the monumentality suggested in Iteration Three by utilising an invitational form and paring down architectural flamboyance.

SOUTH
FACADE

Fig. 98 — Design Iteration Four South Facade, By Author
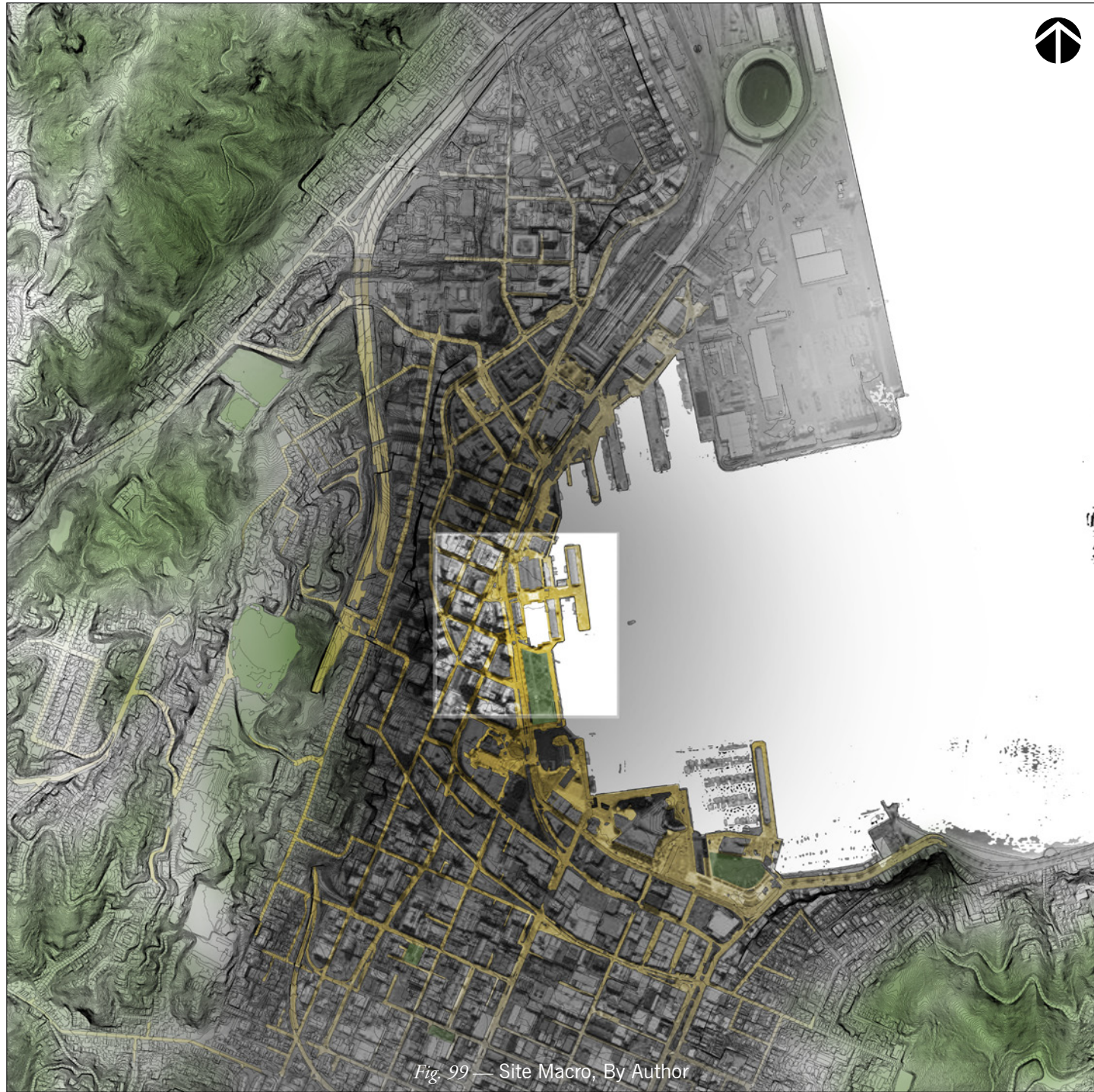
Fig. 99 — Site Macro, By Author

SECULAR
INSERTION
ANALYSIS
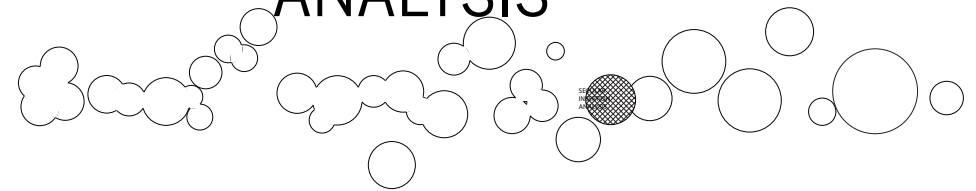
Fig. 100 — Site Location of Arise, By Author

SITE

The TSB arena is a large multipurpose venue situated in the Queens Wharf precinct on Wellington's waterfront and home to trade shows, indoor sporting events and concerts. The building is considered a special activity generator capable of drawing large numbers of people from beyond the city. Notorious for 'dead space,' activity generators generally have a negative influence on their surrounding environment, due to the fact they only contribute to activity within the area while in use. Kent A. Robertson in his writing on waterfront stadia identifies 'The difficulty to design such a structure, is integration with the surrounding downtown district.'[1]

The proposed church integration responds to site. The following urban study treats buildings and spaces as networks. Networks that will inform programme insertion into the Church. The inserted programme will facilitate a coexistence of secular in the sacred, which will provide a visual dialogue for architecture to refine how the entities interact or wish to interact. The inserted programme will also activate the site during the week.

1. Robertson, Kent A. 1995. pg 434
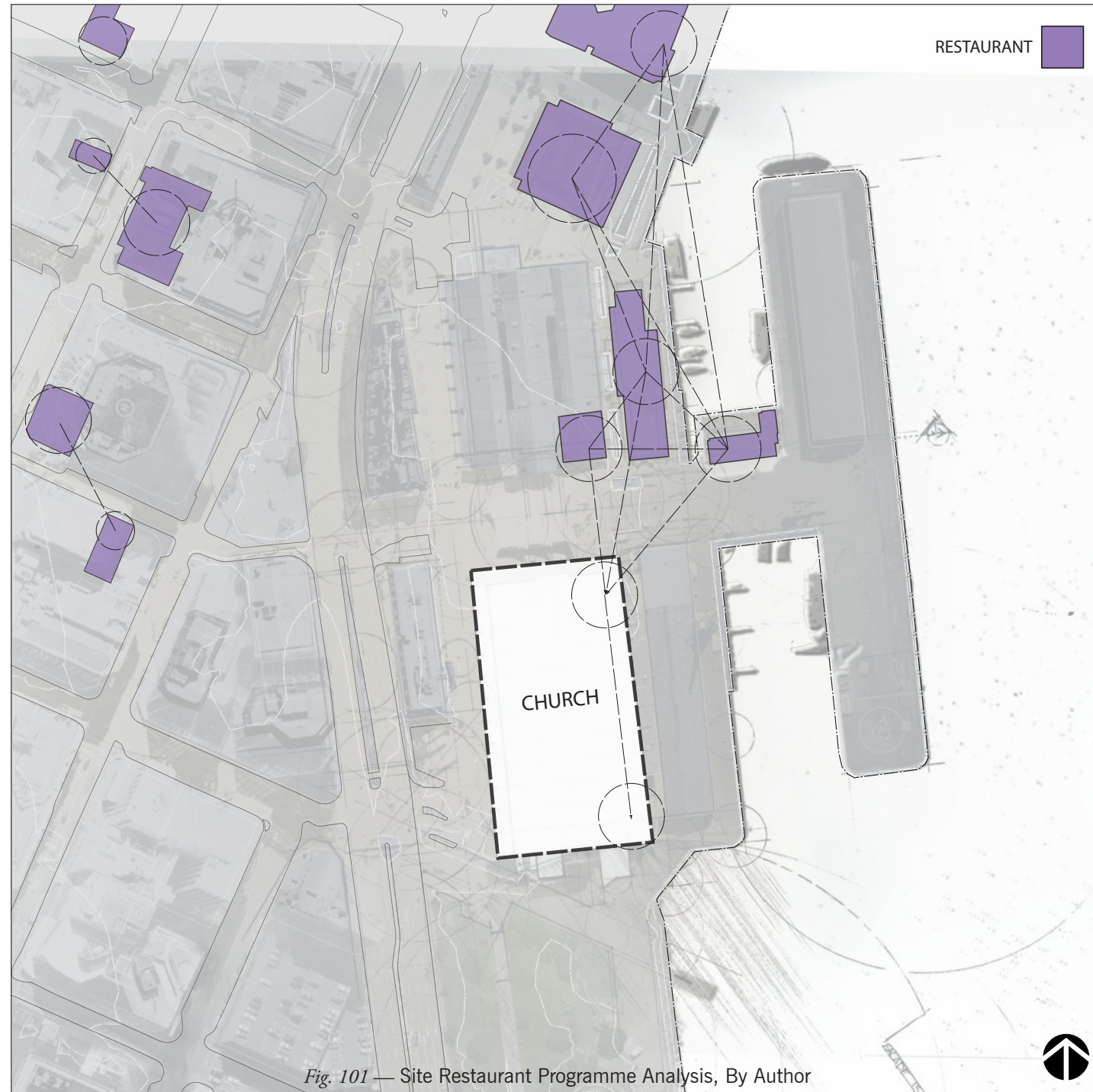
RESTAURANT

Fig. 101 — Site Restaurant Programme Analysis, By Author

RESTAURANT

The restaurant dining experience is enhanced by proximity to water. Kent A. Robertson in his writing states 'the sight, sound, and feel of water naturally attracts people, which is why waterfront developments often prosper.'[1] The site's proximity to water lends itself to the inclusion of a restaurant programme, informed by the existing micro climate of fine dining north of the site along the waterfront edge. The spill created by the CHURCH service will benefit both the inserted and surrounding restaurants. Through continuing the identified restaurant matrix through the Church by an insertion of programme validates the theological stance requiring a secular inclusion within the sacred.

1. Robertson, Kent A. 1995. pg 432

MUSEUM / GALLERY / ARTS

CHURCH

Fig. 102 — Site Arts Programme Analysis, By Author

ARTS

The adjacent plan exhibits the existing matrix which informs an art gallery insertion. The network of cultural orientated programmes include a gallery, museum and the New Zealand Academy of Arts. This inclusion of this network taps into another social context affirming their acceptance in the CHURCH, strengthening the sacred secular overlap explained in *Theology.*

WORKING WATERFRONT (FACTORY/ INDUSTRY)
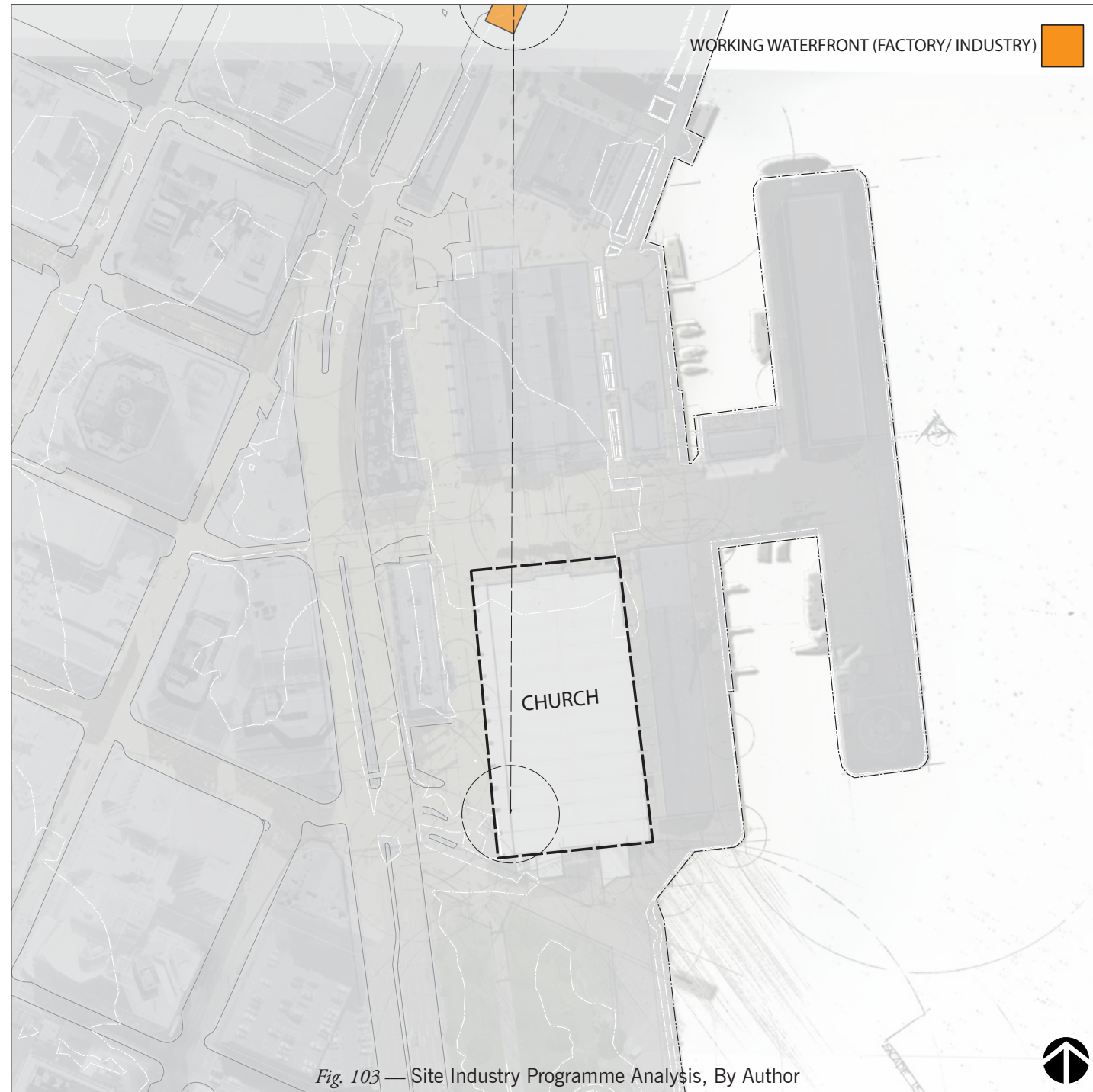
CHURCH

Fig. 103 — Site Industry Programme Analysis, By Author

INDUSTRY

This analysis informs the insertion of a brewery into the Church, a response to historical and social contexts of site. Wellington's Queens Wharf has a strong history as a working port. The industrial programmes which reference this history include Shed 12's Mojo Coffee roastery, while further south sits the now retired Macs brewery. Wellington's social culture celebrates boutique enterprises, predominantly coffee and beer, including such micro breweries, Parrot Dog and Garage Project. A craft beer brewery as an inserted secular program will challenge the Churches architectural acceptance of such an entity. The presence of beer is not as important as the architectural response to such programme. This construct will be sectionally analysed in the following chapter *Sectional analysis.*

BUSINESS DISTRICT / OFFICE BUILDINGS (GROUND FLOOR RETAIL)

CHURCH
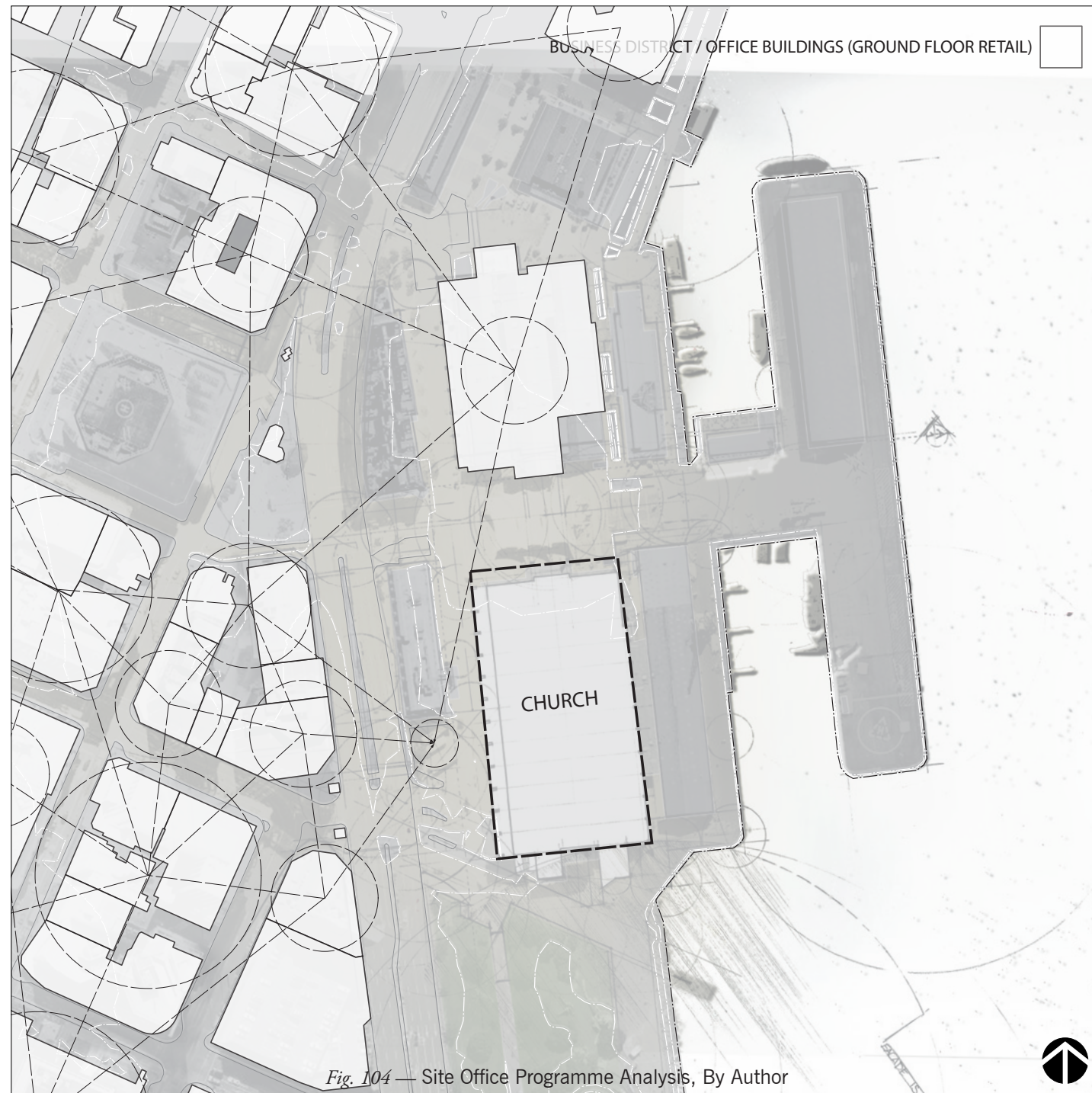
Fig. 104 — Site Office Programme Analysis, By Author

OFFICE

The central business district engages in a complex series of architectural relationships. The elevation and proximity to the waterfront of each structure contributes to its place in the networks hierarchy. The insertion of an office programme into the Church includes the associated network into the sacred/ secular threshold. The existence of such a structure within or about the Church building has the potential to develop into a vertical volume that could then associate with the notion of the spire. In a previous section titled *'spire,'* notions are outlined including a proclamation of power and authority. However the insertion gives an opportunity to architecturally mitigate this discussion secularising the spire.

The following section critiques the sectional and axonometric relationship between the office and Church.

PUBLIC GREEN SPACE
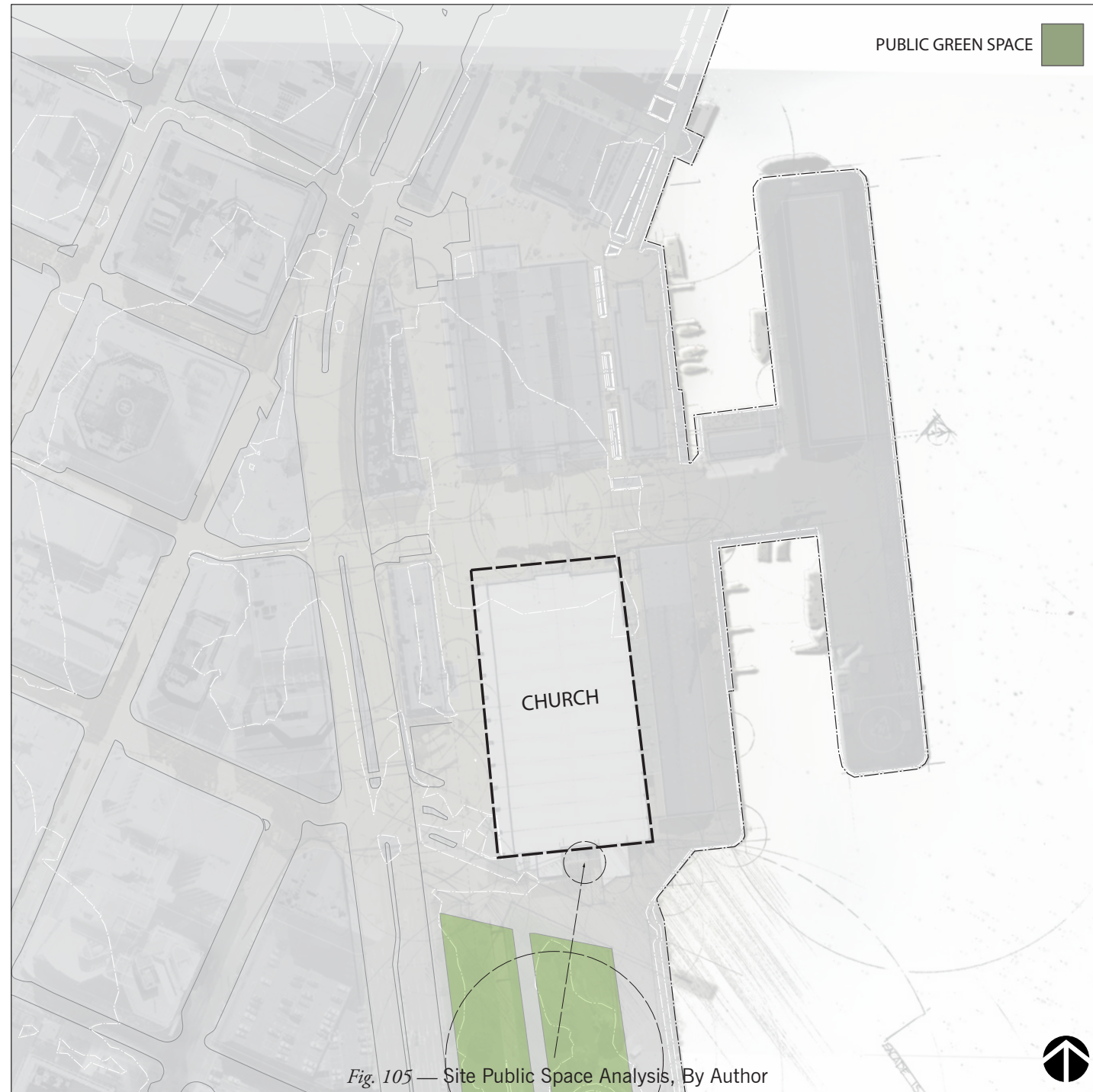
Fig. 105 — Site Public Space Analysis, By Author

PUBIC SPACE

Open space surrounds the TSB Arena, this social space, not a static entity, it is a product of the social environment. The waterfront is a popular place for people to relax and spend time. The book *spatial agency* warns architects to be alert of the effect space has on the lives that use the space.[1] Inserting public space into the building forces a consideration to the way people may interact with both space and surfaces.

The insertion of public space has been used as a tool to blur the secular and sacred boundaries in design iteration four, while iterations two and three relied upon it.

Final Design intends the public space to be used as an auditorium extension placing no limit on event participation.

1. Awan, Schneider and Till. 2011. pg 30

HOTEL

CHURCH

Fig. 106 — Site Hotel Programme Analysis, By Author

RETAIL

CHURCH

Fig. 107 — Site Retail Programme Analysis, By Author
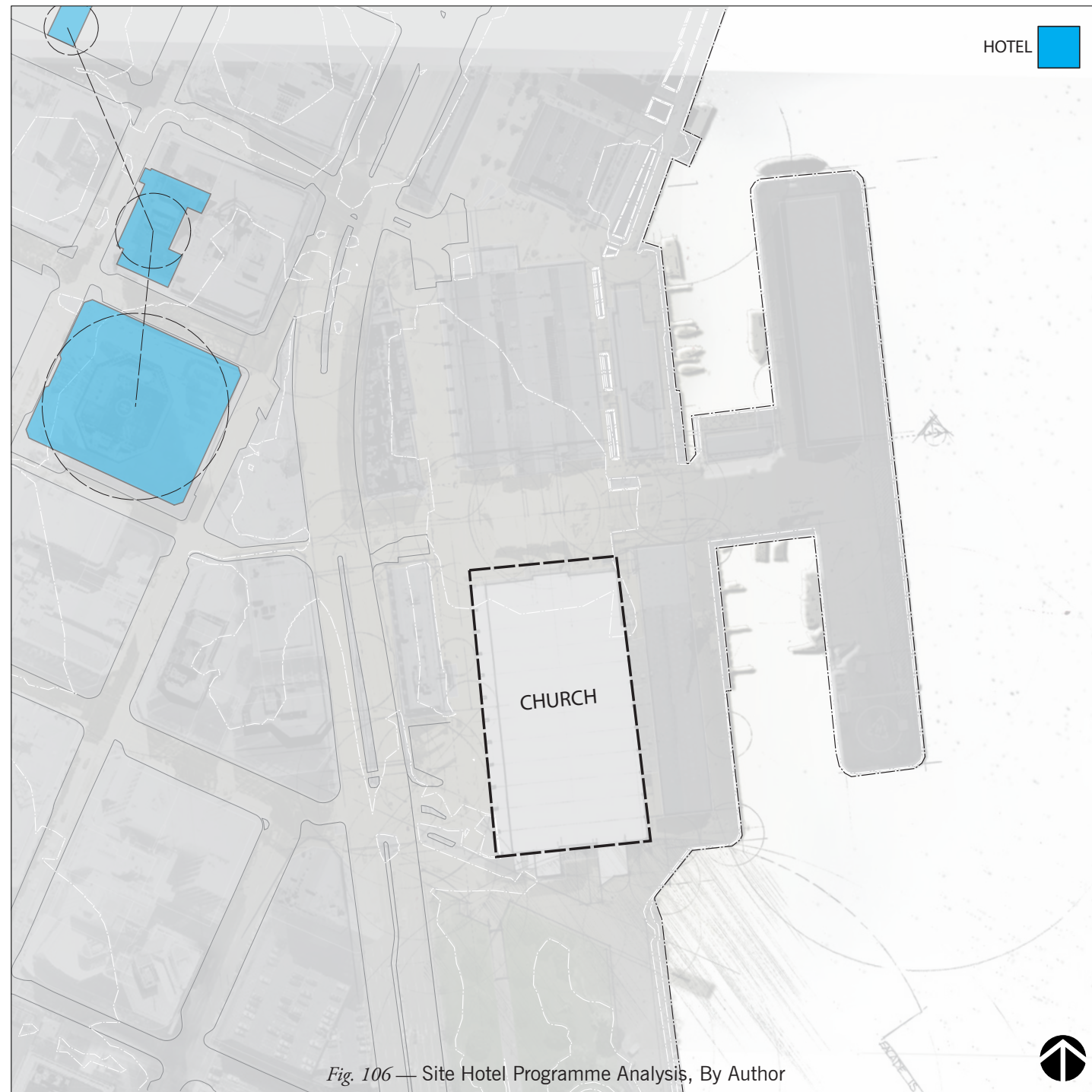
Fig. 108 — Site Programme to Insert into Church, By Author

CHURCH + URBAN NETWORK

Insertion of secular programme gives specific context to architecturally discuss the secular and sacred threshold. Analysis informs the insertion of gallery, restaurant, brewery and office programme.

Figs. 106-107 informs design not to include retail and hotel programmes as these networks are distant from the TSB Arena site.

Fig. 108 identifies the wider selection of programme networks to reference Church insertion. Toyo Ito argued the change of program within a space can blur perceived boundaries. The analysis suggests the coexistence of secular programme and the Church within one structure to blur secular and sacred boundaries.
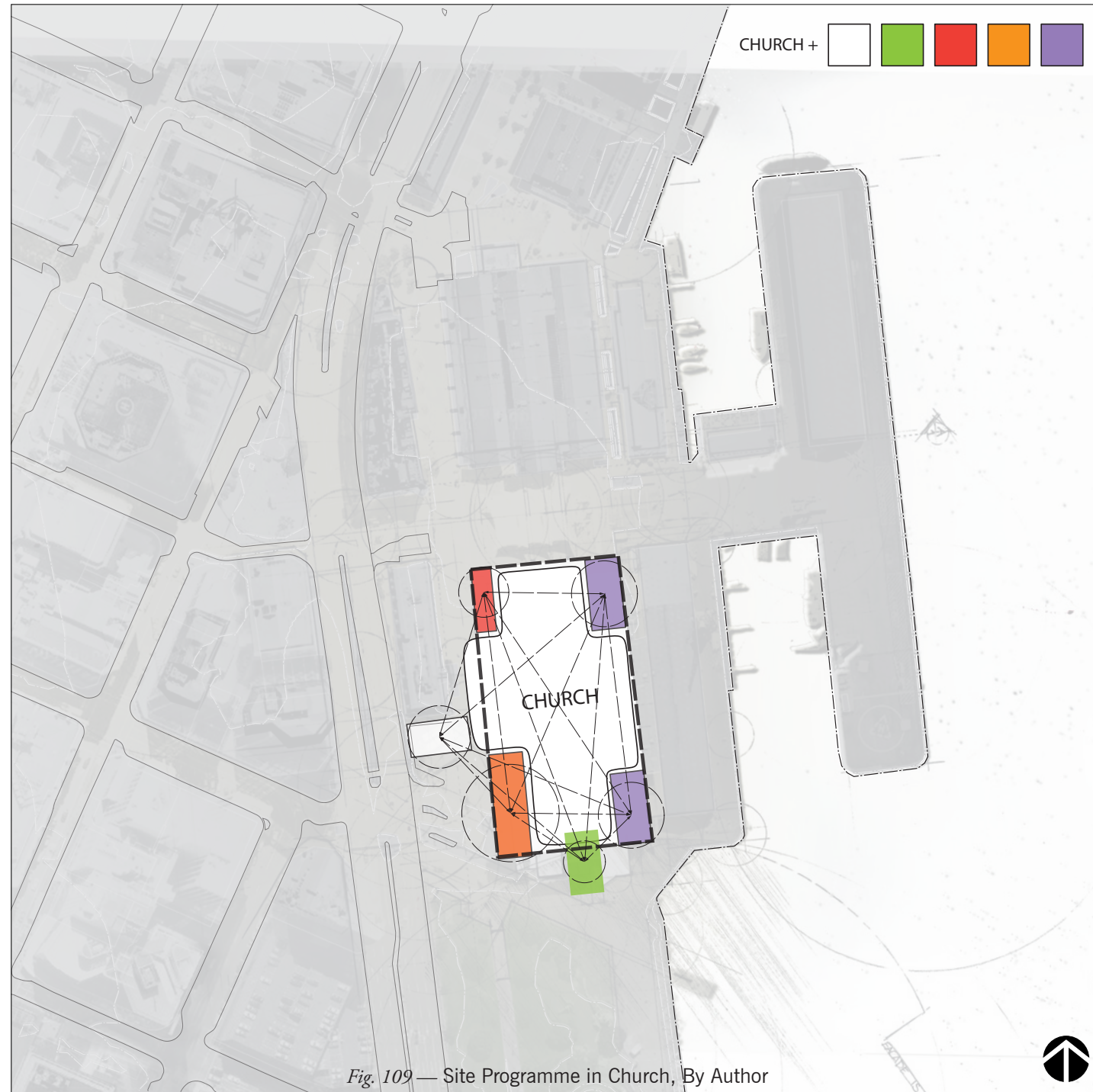
CHURCH +

Fig. 109 — Site Programme in Church, By Author

CONCLUSION

Analysis informs the selection of secular programmes to insert into the Church's space. Envelope and form will react to the programmes in a way that affirms the theological positions driving design; breaking perceptions of ARISE CHURCH as a religious entity, making Church approachable and receptive to those who pass by. This architecture will manifest Bonhoeffer's desire to see the church shift away from an internal to an external focus.[1]

More specifically the physical presence of Church is engaged with the city beyond Sunday through activation of the Church through the inserted secular programme. The coexistence informs the notion of worship and God existing in the secular.[2]

Program's interaction with the church wall will be sectionally analysed in *Section analysis.*

1. Bonhoeffer, Dietrich. 1953. Pg
2. Sovik, Edward. 1973. pg 37
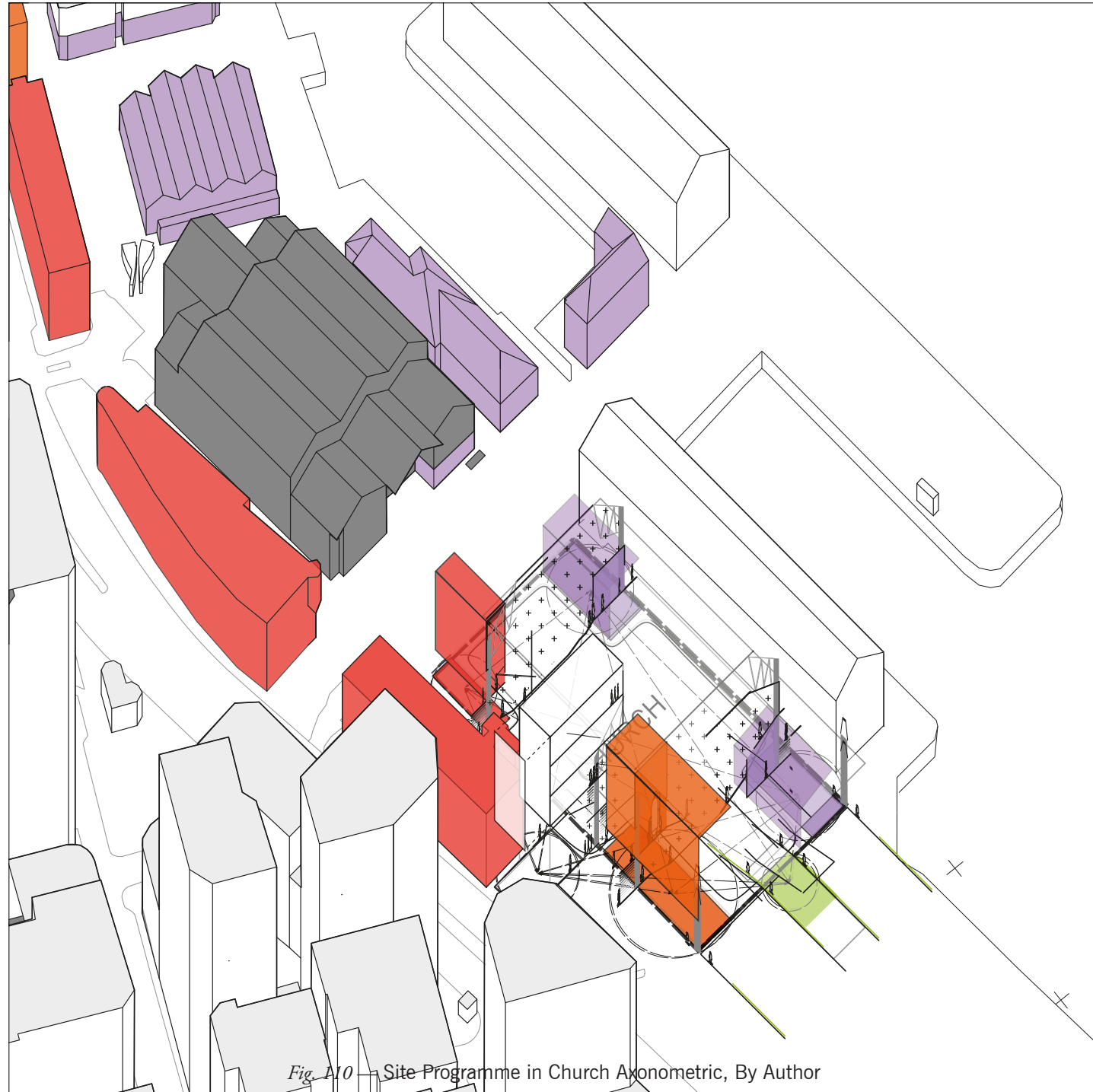
Fig. 110 — Site Programme in Church Axonometric, By Author

SECTIONAL
ANALYSIS
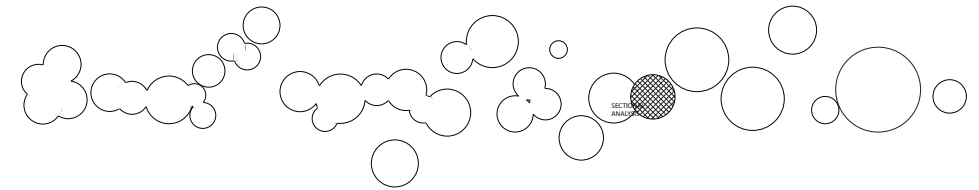
INTRODUCTION

This section develops upon the insertion of a secular programme into the Church, critiqued through a matrix of sectional relationships. The following investigation critiques the way in which the sacred and secular entities could interplay. It is critical to resolve the way the architecture facilitates and reflects the CHURCHES theological standpoint.

Contradictory to the investigations intent are the regulations Carlo Barromeo puts forward in his book, *Instructiones Fabricae et Supellectillis Ecclesiasticar*: "Interference caused by noise from outside or by profane activity should be avoided, hence a Church should be completely free standing and separated by a few paces from other buildings."[1] Barromeo outlines a separation between the CHURCH and secular entities. While to affirm the previously stated theological position, design intends an overlapping and interplay between the two.

Sovik who outlines the 'non-Church' (influential to this thesis) states: 'Encounter takes place, not because men leave their ordinary lives and proceed to a different place where God is, but because God enters their world and their lives where they are.'[2] The envelope will release an Efflux from the Church to the secular programme; portraying God in the brewery, restaurant and gallery as much as he is in the space of worship.

Tschumi simplifies buildings down to vectors and envelopes, his theories inform the investigation. The interplay surrounding envelopes is here explored specific to each programme. The investigation is laid out in a table, which acknowledges different sectional relationships, each responding to established positions. The envelope between each entity establishes relationships, of which Tschumi states 'can be relationships of indifference, reciprocity, or conflict.'[3] The following

analysis sets up a framework in which the response to stance can be critiqued through various possibilities; overlapping, mingling, ignoring, looking etc.

1. Barromeo Carlo,
2. Sovik, Edward. 1973. pg 36
3. Tschumi and Cheng. 2003. pg 64

RESTAURANT

The sectional matrix seen in Figure 113 relates to Tschumi's discussion on envelopes and vectors. In order to critique ways in which the restaurant and CHURCH entities could interact, looking, observing, indifference, conflict etc.[1]

Vectors refer to 'peoples movement within a space,'[2] In this project the proximity to water informs a dining experience with focus towards the water rather than the Church. As the restaurant programme is focused towards the water, enhancing the dining experience, the Church is focused toward the secular. Different relationships are highlighted in the table responding to different prerequisite conditions faced by each entity. The highlighted sectional relationships are developed into axonometric in Figs. 116-118.

Design phase six uses changing sectional relationships, first attentive toward the

water , secondly attentive toward the stage within the worship space. This is informed by the convoluted sectional relationships seen in *Design phase five.*

1. Tschumi and Cheng. 2003. pg 64
2. Tschumi and Cheng. 2003. pg 64

SECTIONAL RELATIONSHIP
RESTAURANT +CHURCH
TABLE
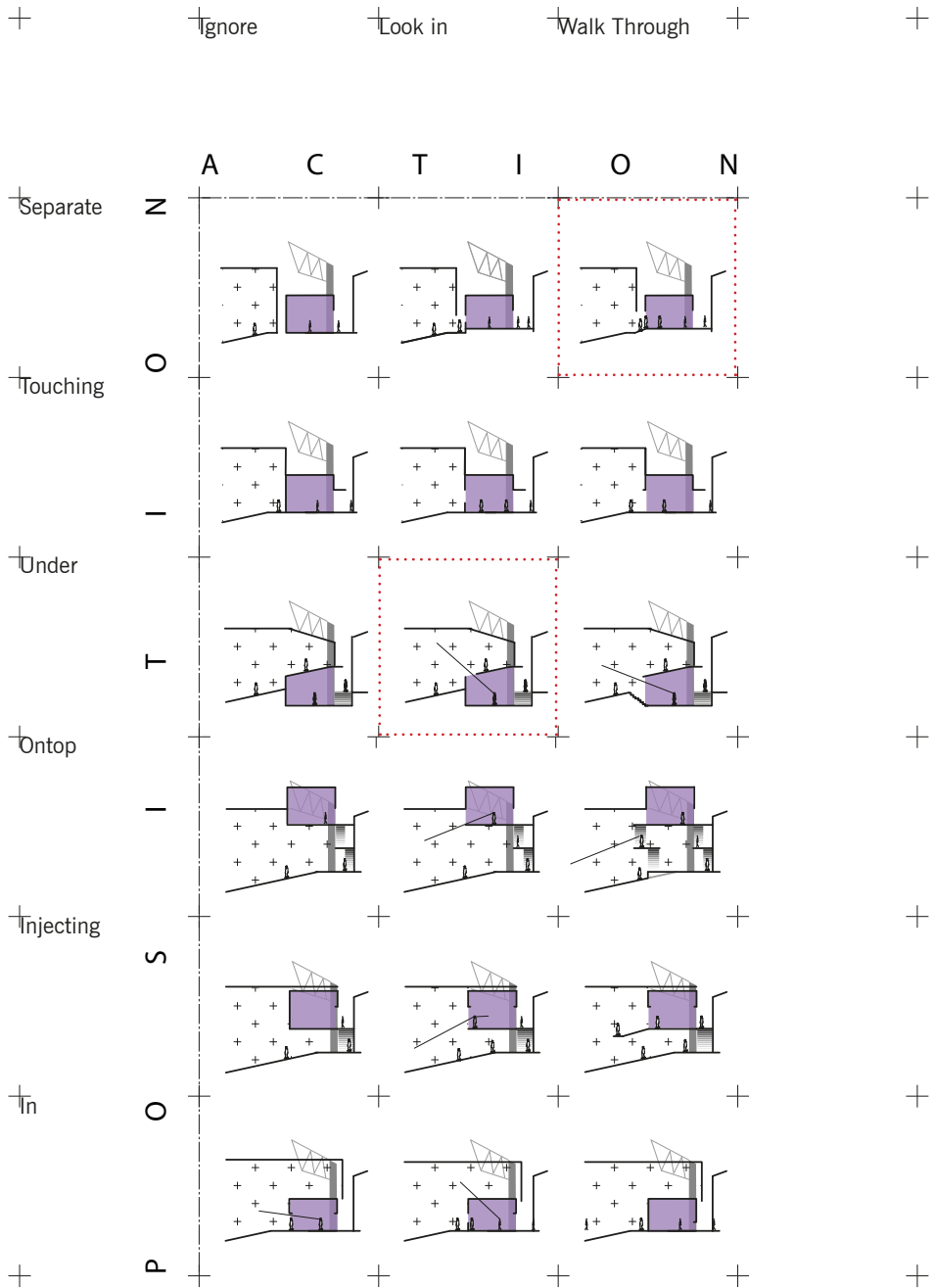
Fig. 111 — Section Relationship Church + Reastaurant, By Author

GALLERY

Typically considered as a blank space, an art gallery requires delicate light qualities. The sectional critique highlighted suggests a subtle inclusion of CHURCH; a relief or a indirect glimpse. While the programme of an art gallery is injected into the Church it is accessed from outside. This relationship along with the other selected sectional relationships will be combined into axonometric.

SECTIONAL RELATIONSHIP TABLE
GALLERY+ CHURCH

Fig. 112 — Section Relationship Church + Art, By Author

BREWERY

The insertion of beer is intended to raise questions of acceptance. Having a stance only on love, (to love as Jesus has loved us) the CHURCH theology informs all entities must be accepted. The importance within this discussion lies with the difference between acceptance and approval. 'It is not the CHURCH'S role to be judge and jury,' according to Carl Lentz pastor of Hillsong New York City. He states 'The CHURCH'S only job is to accept.'[1] The architectur's role in this discussion is to ensue a dialogue of acceptance on behalf of the Church entity.

The highlighted diagram offers an unforced relationship. The insertion of the Brewery into the Church wall removes distinction between programmes. This closely aligns to what Beatriz Colomina mentions on skinless architecture, written in Tschumi's book; *The State of Architecture at the Beginning of the 21st Century.* Colomina outlined an architecture that enabled

the line between public and private to no longer coincide with the outer limit of a building.[2] This is an architectural motif that could be applies to the secular and sacred discussion.

1. Lentz, Carl, interview by Ahmed Shihab-Eldin. 2013
2. Tschumi and Cheng. 2003. pg 68

SECTIONAL RELATIONSHIP TABLE

BREWERY+ CHURCH

Fig. 113 — Section Relationship Church + Brewery, By Author

OFFICE

Office spaces are privatised working environments, from which there is little engagement with the public environment. The highlighted section suggests a slight detachment facilitating a large atrium below.

This relationship is explored in axonometric critique informing its removal from further design iterations.

SECTIONAL RELATIONSHIP TABLE

OFFICE+ CHURCH

Fig. 114 — Section Relationship Church + Office, By Author

SOCIAL SPACE

Pubic space is a question of both urbanism and architecture. The TSB Arena is currently ignorant and uninvolved with the adjacent park. This sectional analysis suggests ways the architecture can respond to public space.

Wolf Prix describes Coop Himmelbaus *UFA Cinema Centre* as a project that attempts to create public space through architecture; 'The model of the building as object is replaced by the idea of urban transistor-an architecture that is capable of amplifying the urban spaces adjoining.'[1] Prix describes the urban qualities of the site attribute to an effect on the public space rather than the buildings programme. An 'opened up envelope' within the TSB will allow view and interaction of programme and form with social space, reminiscent of previous design investigations while the sites reaction to the building will create a gentle slope toward the church facilitating an outdoor auditorium.

1. Tschumi and Cheng. 2003. pg 18

PUBLIC SPACE+ CHURCH

Fig. 115 — Section Relationship Church + Public space, By Author

AXONOMETRIC DIAGRAM

SECULAR+ SACRED

Reasurant

Art Gallery

Office

Brewery

Green Space
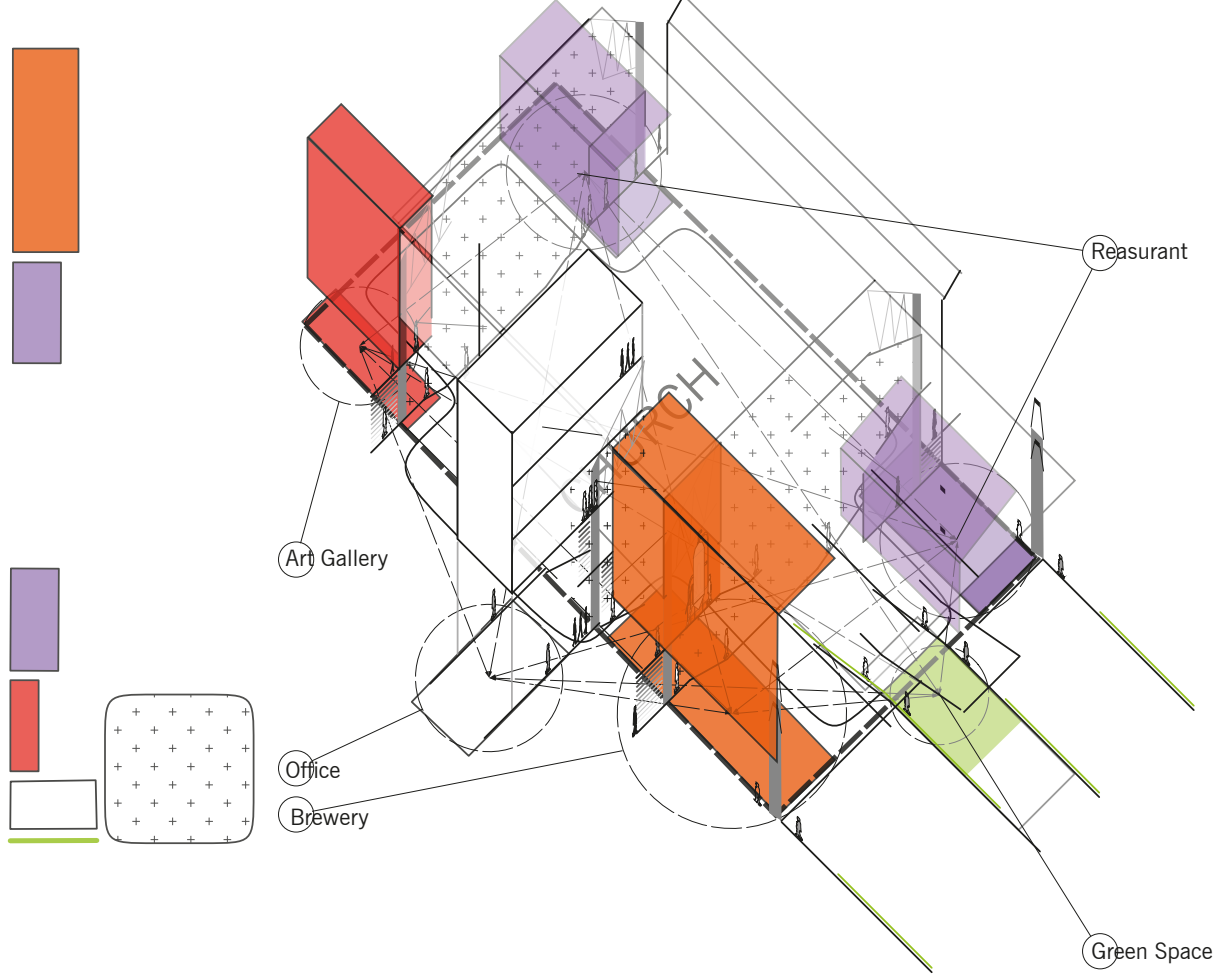
Fig. 116 — Section Relationship Church + Non Church Axo, By Author

260

A
No Brewery
Reasurant
Art Gallery
Office
No Brewery
Green Space
No Brewery

B
No Brewery
Reasurant
Art Gallery
No Office
No Brewery
Green Space

No Brewery & office

C
No Brewery
Reasurant
No Art Gallery
No Art Gallery
No Office
No Office
No Brewery
Green Space

No brewery, office & Gallery

D
No Brewery
No Reasurant
No Art Gallery
No Office
No Brewery
Green Space

No secular program

Fig. 117 — Differing Sectional Relationships Church + Non Church Axo, By Author

261

CONCLUSION

Church structures should not be built unless they are directed to the service of the community of people around them and become a means for the Christian community to provide as effectively as possible not only for its own need, but the needs of the community.' E A Sovik, Architecture for worship.

Inserting secular programmes will overlap the secular (non-church) with the sacred (CHURCH). The relationship outlined represents and facilitates the CHURCHES outward focus. Figures 118-120 develop the extracted relationships from the previous sectional analysis in axonometric. The developed enclosures react with the Church according to their corresponding section diagram.

Fig. 116 combines all programmes and their corresponding sectional relationships.

Fig. 117 iteratively removes programme to inform success or failure of each entity. The office programme has been questioned throughout the insertion analysis, critique informs its is removal due to visual engagement

as monument. The programme offers little to the sacred and secular discussion of threshold.

Fig. 118 questions the multiple program within a single entity as mall like, informing the allowance of space rather than ownership.

Temporal insertion of the secular dilutes the threshold overlap, not expressing the theological concept; 'God in all of life.' The architectural engagement of these secular programme and their interplay with the sacred drives *Design iteration five*.

1. Sovik, Edward. 1973. pg 39

SECULAR+ SACRED
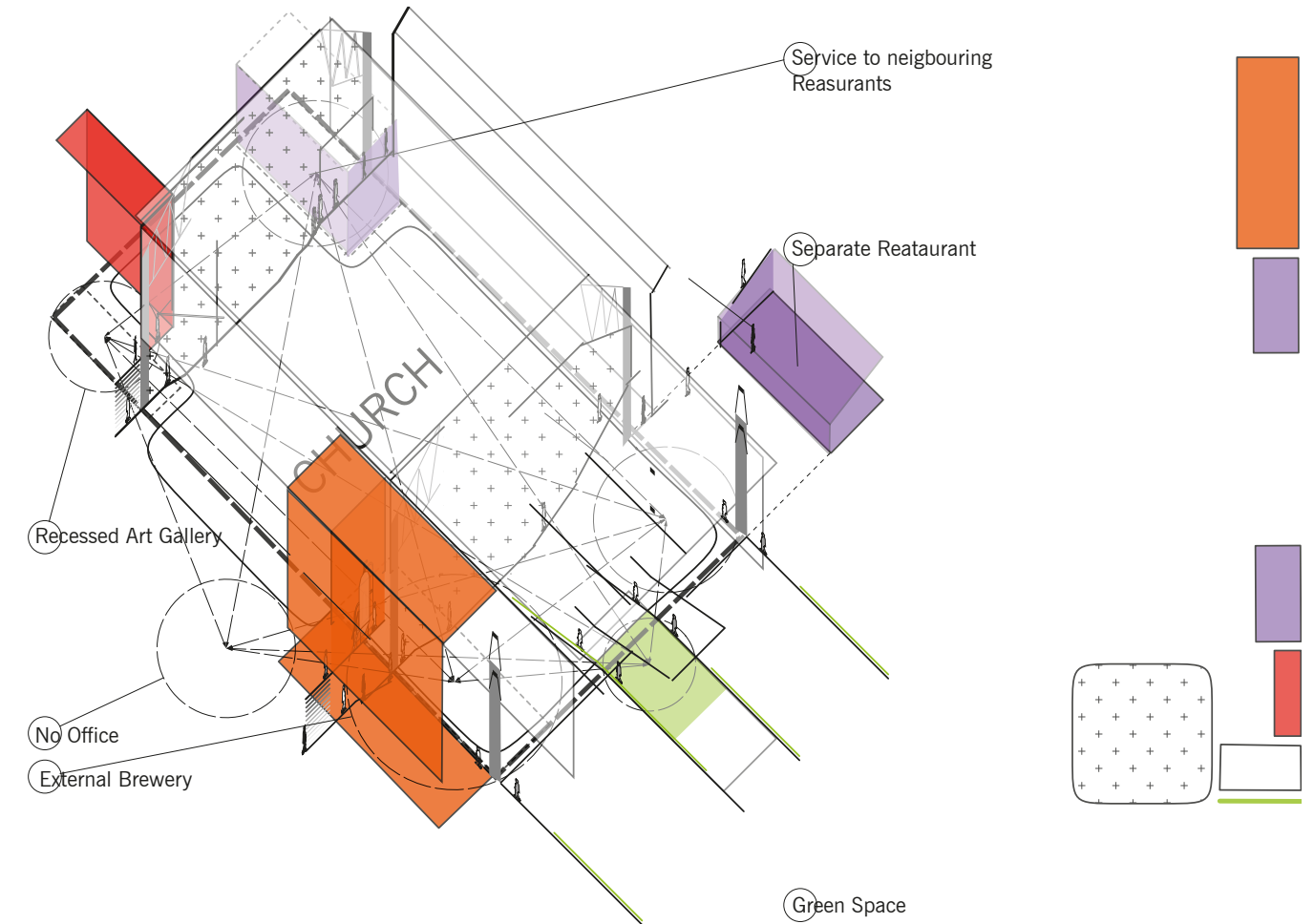
Fig. 118 — Critique of Sectional relationships Church + Non Church Axo, By Author

Service to neigbouring Reasurants

Separate Reataurant

Recessed Art Gallery

No Office

External Brewery

Green Space
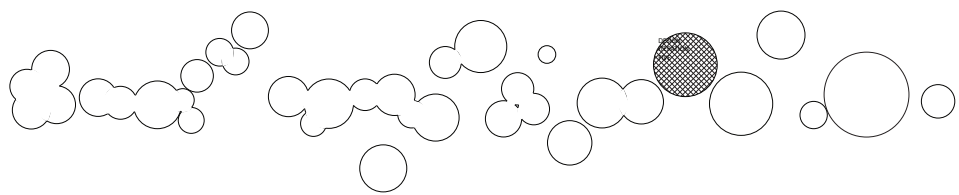
DESIGN
ITERATION
FIVE

EXPLANATION

Form and envelope, the discussion of iterations one to four is combined with the insertion of secular programme. Through the application of these devices design iteration five dissolves the church envelope and perceptions of secular and sacred ownership. The Church is made receptive towards people who pass by.

Fig. 119 illustrates form responding to the adjacent park. Operating within the existing structural frame the southern end of the Church houses the brewery and restaurant. The secular programmes follow the same architectonics as the church; operating within the bounds of a repeating module and material palette. The fragmented facade breaks down notions of solidity and enclosure creating a visual and physical connection between the interior activity (sacred) and outside (secular).

Fig. 120 illustrates in plan the auditorium layout and secular insertions (Blue). The apparent modular grid is broken by the auditorium responding to the stage. The Brewery encroaches immediately upon the stage, while the restaurant spaces are withdrawn into the foyer space under the auditoria balcony. The plan annotates three differing threshold treatments from the park to the worship space

Entrance condition one also viewed through section B in fig. 128, dives under a low auditorium balcony bay, in a direct low approach of the stage.

Entrance condition two climbs stairs before descending down into the auditorium.

Entrance condition three on ground level takes people through the foyer under the auditorium balcony into the auditorium.

Fig. 121 illustrates the interior condition of the art gallery, which established in the sectional analysis, allows a relief in the wall allowing light from the auditorium to pollute the gallery space.

Fig. 122 shows the envelope dividing the Church auditorium and brewery. The brewery is subject to atmospheric conditions from the Church. The envelope allows light and sound to travel between the two spaces.

Fig. 123 illustrates the interior conditions of the auditorium absent of theatrical lighting. The space is subject to a large amount of natural light. A visual connection between the inside out can be comforting to people unfamiliar with the church environment. The balcony and ground floor auditorium spaces are separated to allow the direct involvement of the foyer space in the event.

Fig. 124 in comparison shows the existing interior condition of the TSB Arena; no exterior of foyer involvement.

Fig. 125 in section describes the integration of the brewery with the Church. The relationship in section appears oppressive, pressing down the brewery and using it as structure. This visual language contradicts the established theological positions.

Fig. 126 illustrates entrance condition one.

Fig. 127 explores the threshold through the opposing access, of which allows little to no interaction. Design appears to be a slave to the module it follows.

Fig. 128 details the structural make up of the envelope. The layering of wood and glass blurs a semi transparent envelope.

SOUTH
FACADE

Fig. 119 — Design Iteration Five Perspective, By Author

GROUND PLAN

MUSEUM

C

OFFICES

A

BREWERY

OFFICES

GALLERY

B

STAGE

ENTRANCE CONDITION 1

ENTRANCE CONDITION 2

FRANK KITS PARK

FOYER

ENTRANCE CONDITION 3

RESTAURANT

FOYER

RESTAURANT

WATER

SHED 6

FERGS KAYAKS
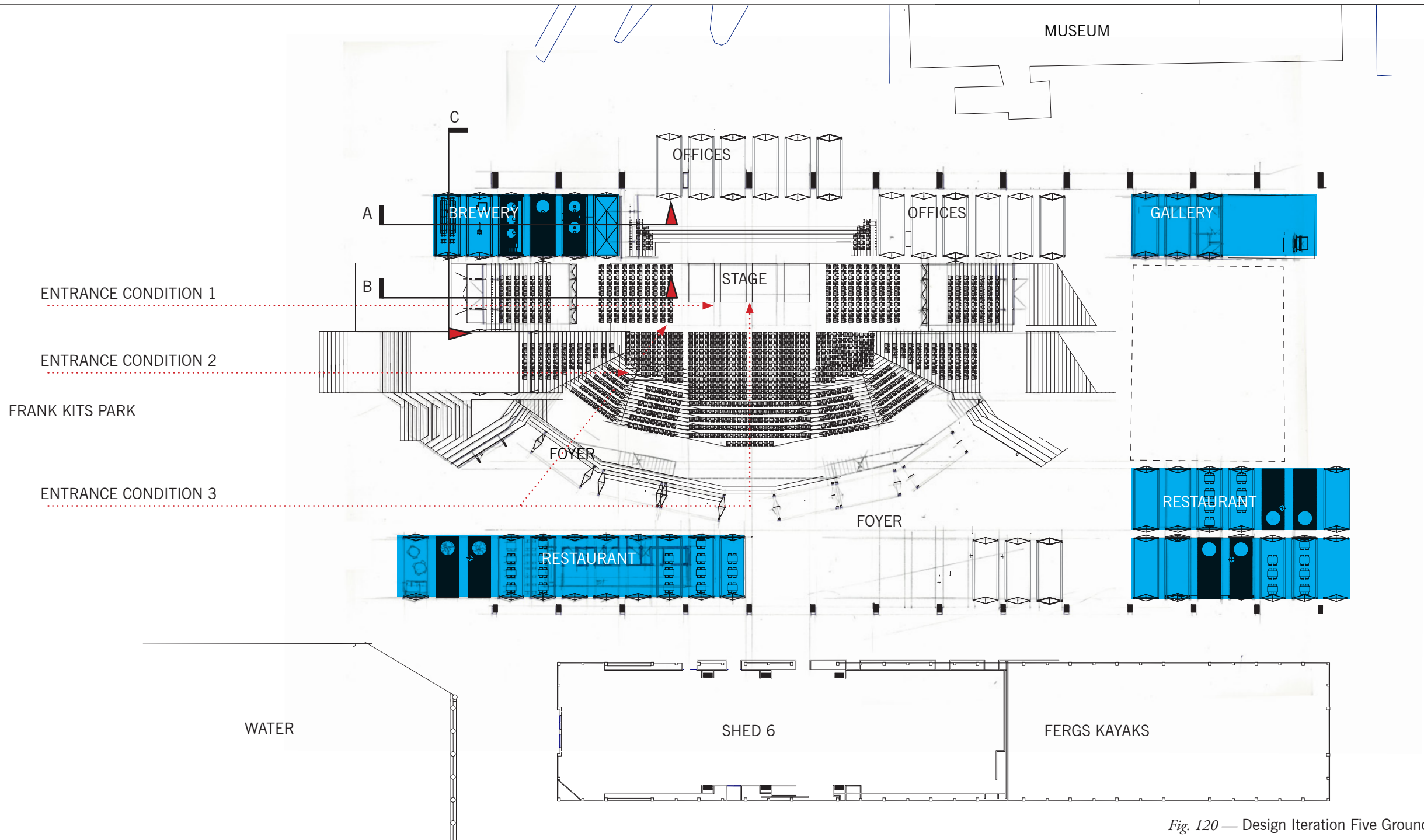
Fig. 120 — Design Iteration Five Ground Plan, By Author

GALLERY

AUDITORIUM+
BREWERY

Fig. 121 — Design Iteration Five Gallery, By Author
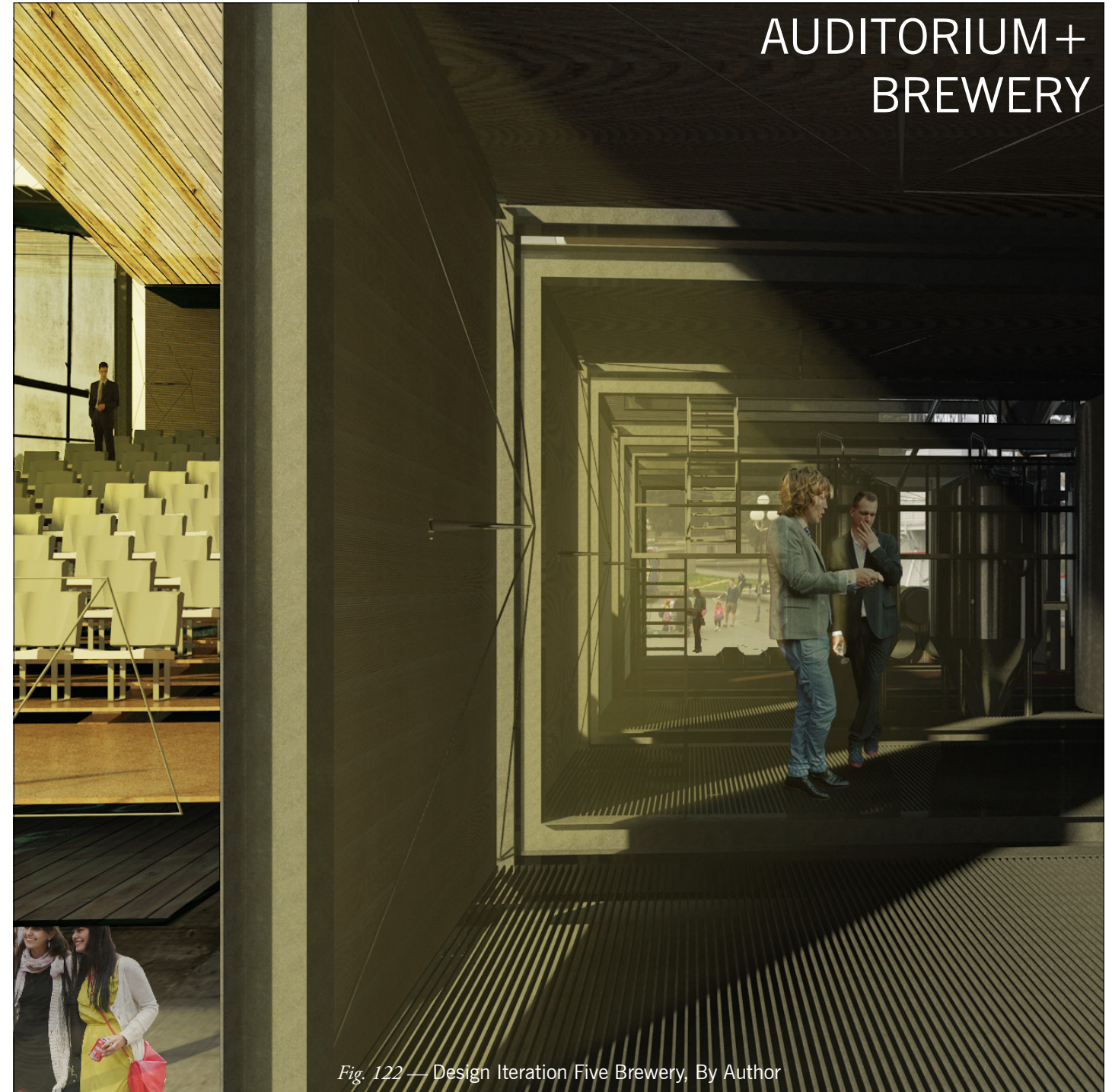
Fig. 122 — Design Iteration Five Brewery, By Author
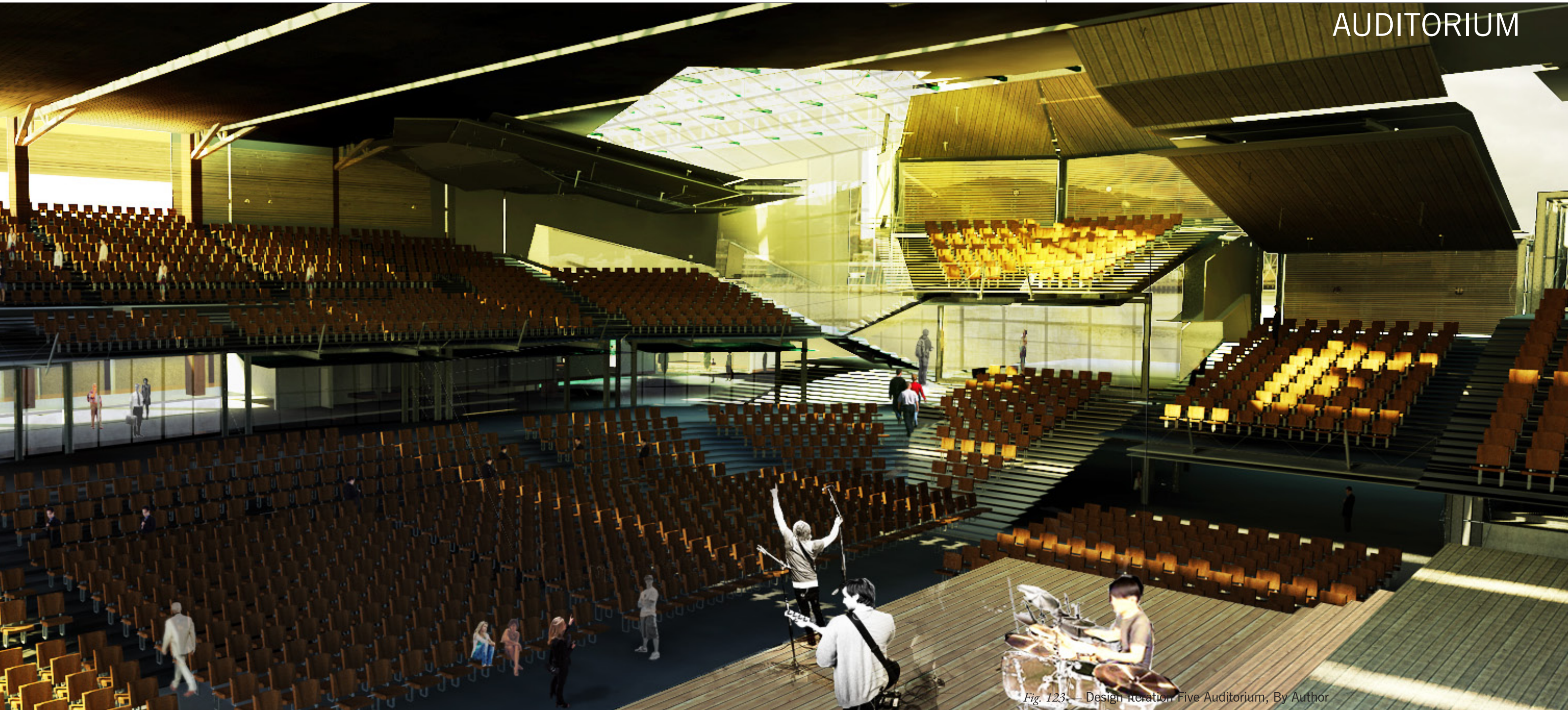
Fig. 123 — Design Iteration Five Auditorium, By Author

EXISTING TSB
AUDITORIUM

Fig. 124 — Design Iteration Five Comparison Auditorium to TSB Existing Auditorium, Photograph By Author

SECTION A
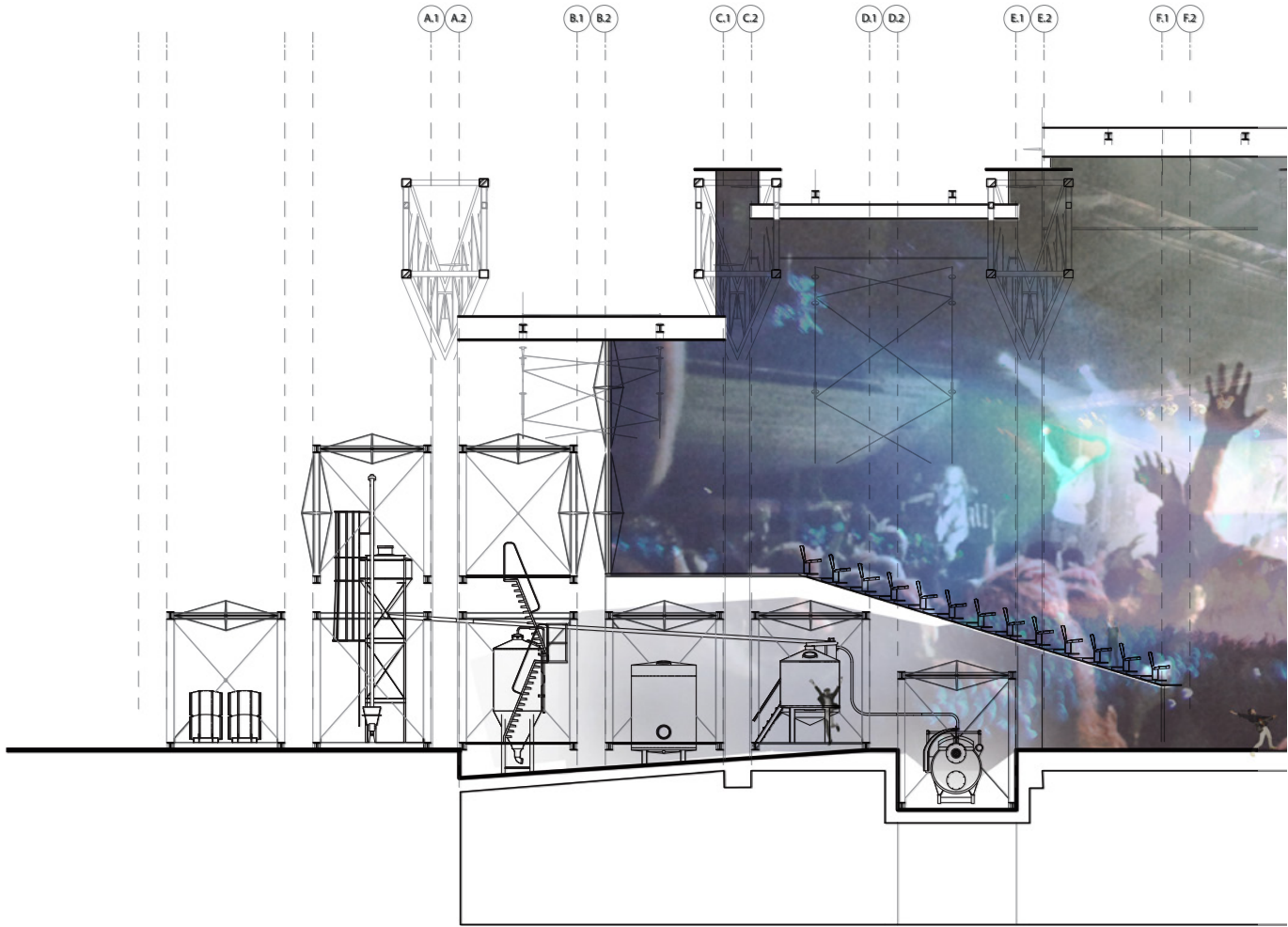
SECTION B

Fig. 125 — Design Iteration Five Brewery Auditorium Section, By Author
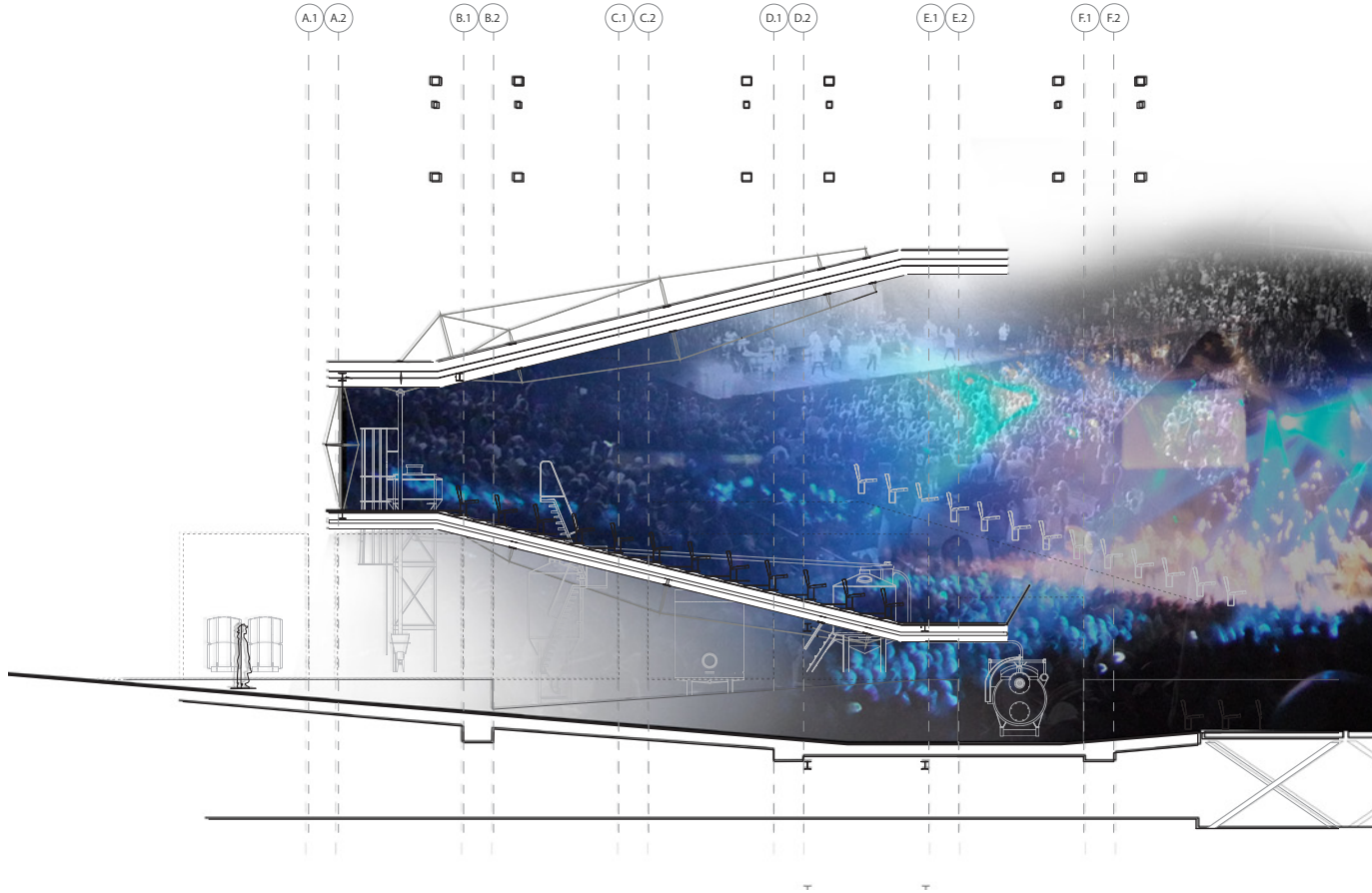
Fig. 126 — Design Iteration Five Brewery Auditorium Section A, By Author

SECTION C
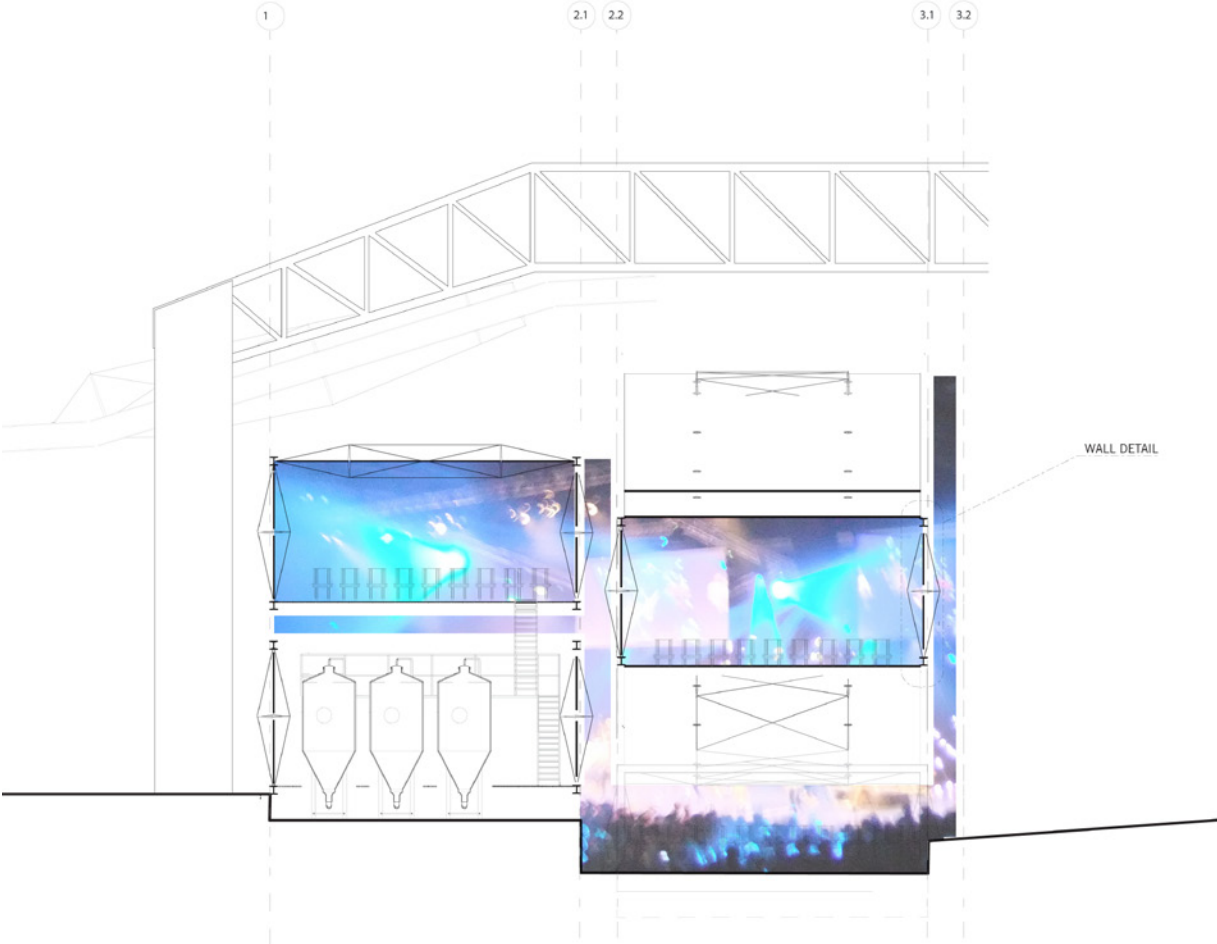
Fig. 127 — Design Iteration Five Brewery Audutorium Section C, By Author

DETAIL

WOOD SLATS SPACED WITH GAPS

GAP BETWEEN BOARDS
STEEL MODULE
STEEL TENSION TIES

GLASS

STAINLESS STEEL FRAMES
WOODEN PANEL

INSIDE

OUTSIDE

WOOD SLATS SPACED APART

80% TRANSPARENT

ANCHOR STEEL TENSION TIES

WOOD SLATS SPACED APART

1 : 20
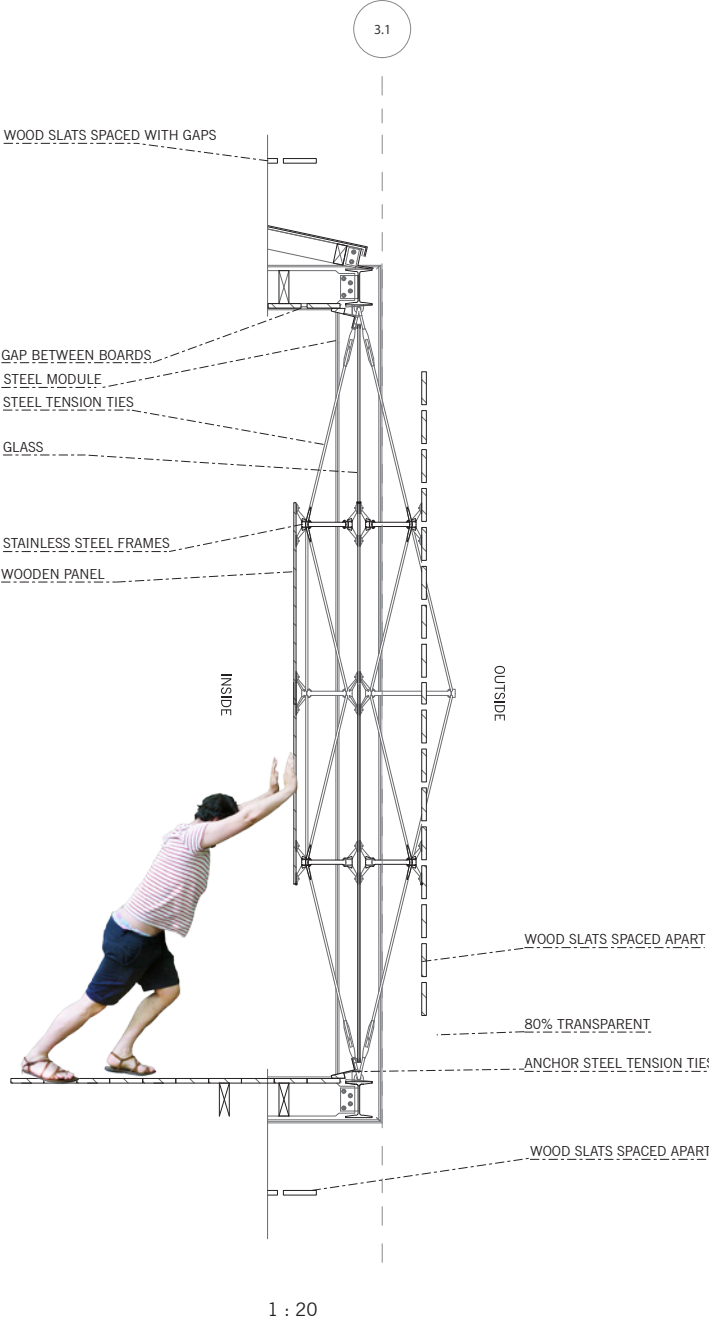
Fig. 128 — Design Iteration Five Detail of Wall, By Author

CRITIQUE

Convoluted by multiple reactions to theology, *Design Iteration Five* complicates the architectural narrative between the secular and sacred. The architectural manifestation of secular programme and church is too complex to answer the main issue. Tschumi discusses the need for concept, 'a concept-not form, as some would suggest- is what distinguishes architecture from mere buildings.'[1] It will focus the architectural reaction to stance.

Fig. 129 a sacred space has order, a central point, Critique develops in plan a synthesis between secular forms and worship space. The following design will treat the secular programme as a second architectural identity. This will allow the secular and sacred forms to dialogue and facilitate the theological stance held by the CHURCH.

Fig. 130 A plan in critique of design iteration five, simplifies the architectural narrative to clearly communicate the receptive, welcoming nature of CHURCH within the architecture of the Church. The hatching critiques threshold in the same method as previous threshold critique which illustrates a permeable envelope not restricted to one wall or area.

1. Tschumi and Cheng. 2003. pg 64

A INTO CHURCH FROM PUBLIC
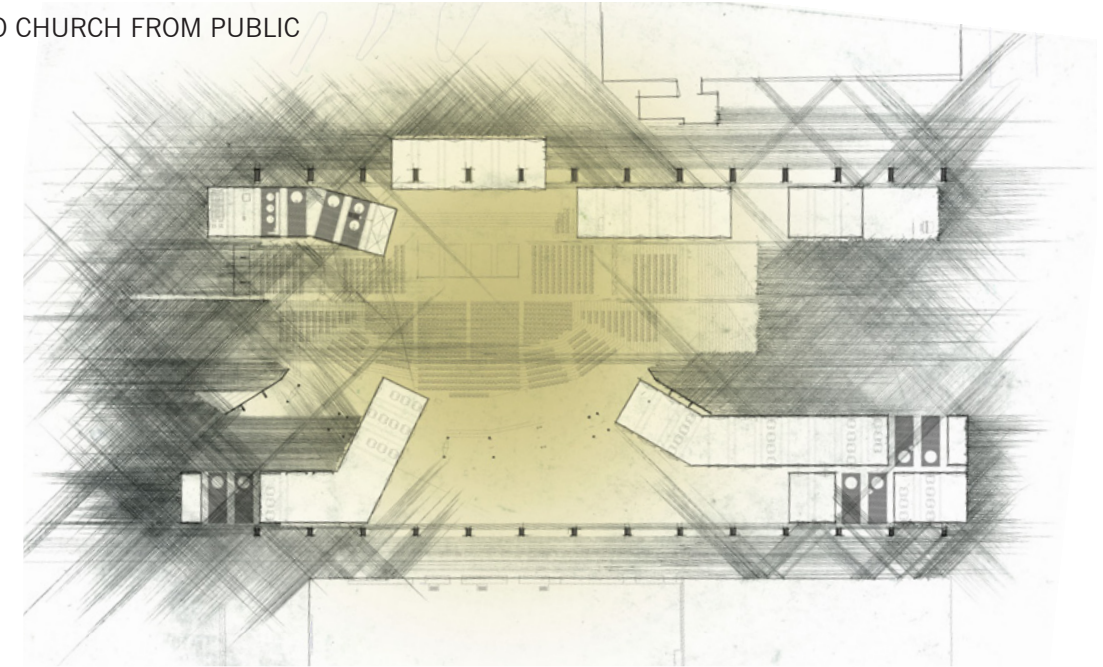
B INTO CHURCH FROM SECULAR PROGRAMMES
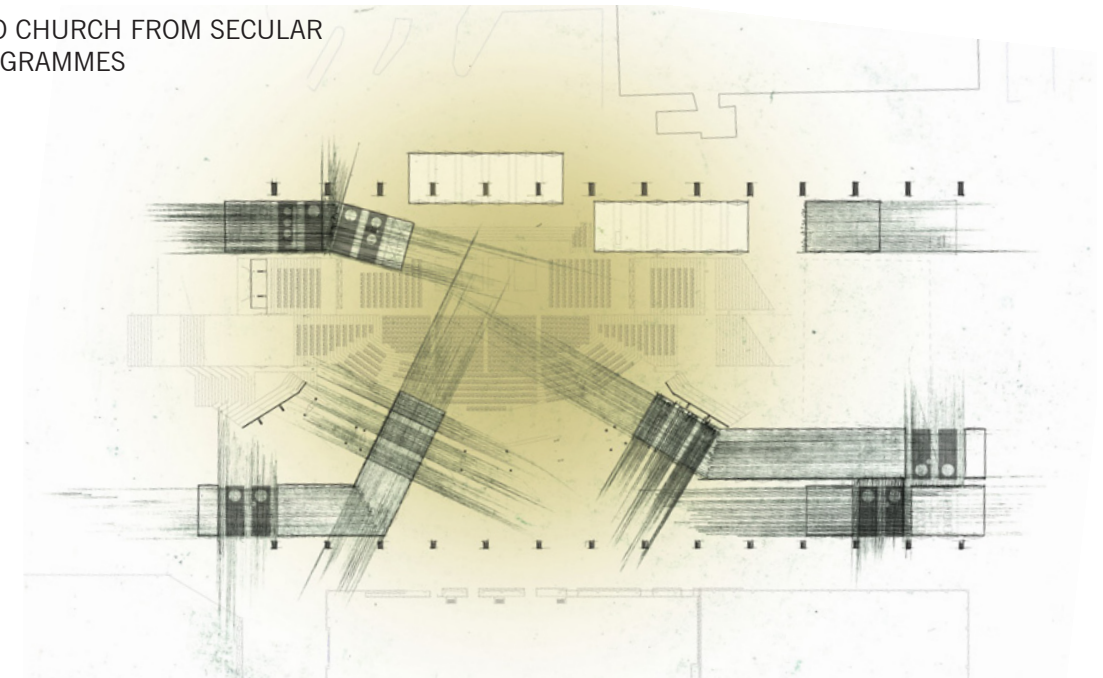
Fig. 129 — Design Iteration Five Critique, By Author

GROUND
PLAN

OFFICES

BREWERY

OFFICES

GALLERY

STAGE

LEVEL TWO ACCESS

LEVEL TWO ACCESS

RESTAURANT

RESTAURANT

FOYER
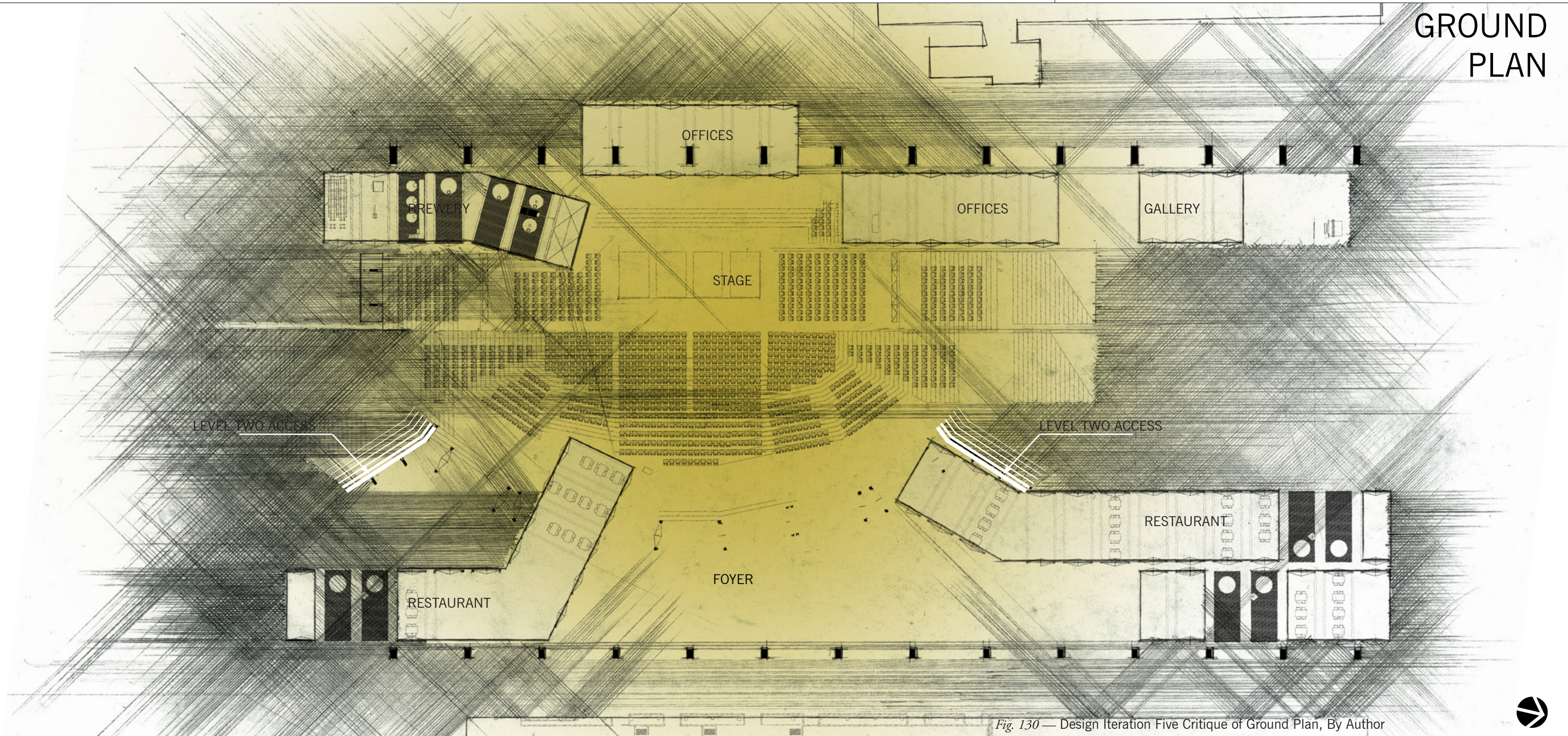
Fig. 130 — Design Iteration Five Critique of Ground Plan, By Author

MATERIALITY

Fig. 131 — Tangible Surfaces, Photograph by Author

MATERIALITY

The architectural manifestations go beyond form, envelope and programme but to detail and materiality affirming or contradicting the form and envelope discussion. Joseph Shepherd in his thesis states 'revealing the trueness of materials and the way in which they age will give integrity to their purpose, allowing users to understand a given space and promote interaction.'[1] A raw and recognisable material can portray notions of familiarity.

The material pallet included in the Church will respond to the architectural condition discussing the theological stance; affirming notions of acceptance to the secular. Wood, the predominant material, represents the Church as something that can be touched. Shepherd claims 'materials will dictate how we perceive a space and how we act in it.'[2] In this thesis, it is proposed that materials will respond to the theological stance. The Secular programme in the following exercise

in materialised and expressed in the use of concrete. This material pallet manifests of the secular sacred dialogue at a micro scale.

Design suggests a continuity of materiality from inside to outside, a representation of inside outside. A threshold blur is affirmed through materiality, 'the line between public and private no longer coincides with the outer limit of a building.'[3]

Materials offer tangibility, an element which people can relate with. The integrity of materials should affirm the integrity of the structure. David Leatherbarrow wrote in his book *Surface Architecture*: 'If a material looks like anything, it looks like itself: no material should claim for itself the form of another.'[4] The integral use of materials can represent the structure as 'a place of full authenticity.'[5]

1. Sheapard Joseph. 2010. pg 12
2. Sheapard Joseph. 2010. pg 12
3. Tschumi and Cheng. 2003. pg 68
4. Leatherbarrow. 2002. pg 70
5. Sovik, Edward. 1973. pg 39
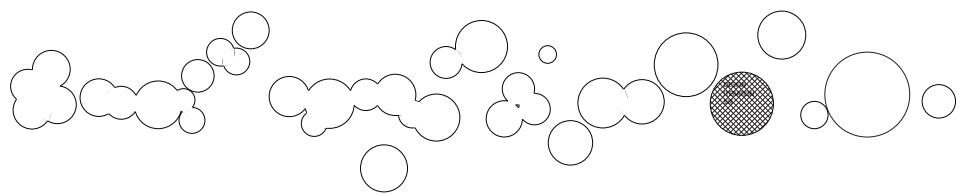
DESIGN
ITERATION
SIX

FORM + PROGRAMME

Design iteration six defines an architectural dialogue between the sacred and secular where wood and concrete are used as metaphorical identifiers of these programmes. This material use provides a visual narrative of the secular inclusion in the sacred.

Fig. 132 illustrates the concept of 'blanket,' whose conceptualisation of Christianity drives form; covering secular and sacred alike. The CHURCH form is responsive to the secular structures, lifting itself up to allow a secular insertion into the space of worship. Form demonstrates a sacred and secular blur while portraying movement, a notion representative of ARISE CHURCH as seen in the early 'envelope' study.

Iteration six simplifies the sacred and secular blur attempted through iteration five convoluted form. Tschumi wrote that 'form implies a set of issues and explorations internal

to architecture. Strange new shapes may inspire delight but, conversely, may appear excessive, impractical, or even frivolous.'[1] Form alone will not adequately communicate the theological stance, form, envelope, materiality and programme all contribute to an overall emphasis.

The following paragraphs describe images illustrating iteration six.

Fig. 133 develops upon the notions explored in Fig. 134; the maquette explores 'blanket' and its architectural repercussions, driving the architectural representation of the CHURCH and the architectural relationship with the secular. The maquette is photographed inside a sectional model of the TSB, and is seen responding to a block resembling secular programme.

1. Tschumi, Bernard. 2003. pg 49
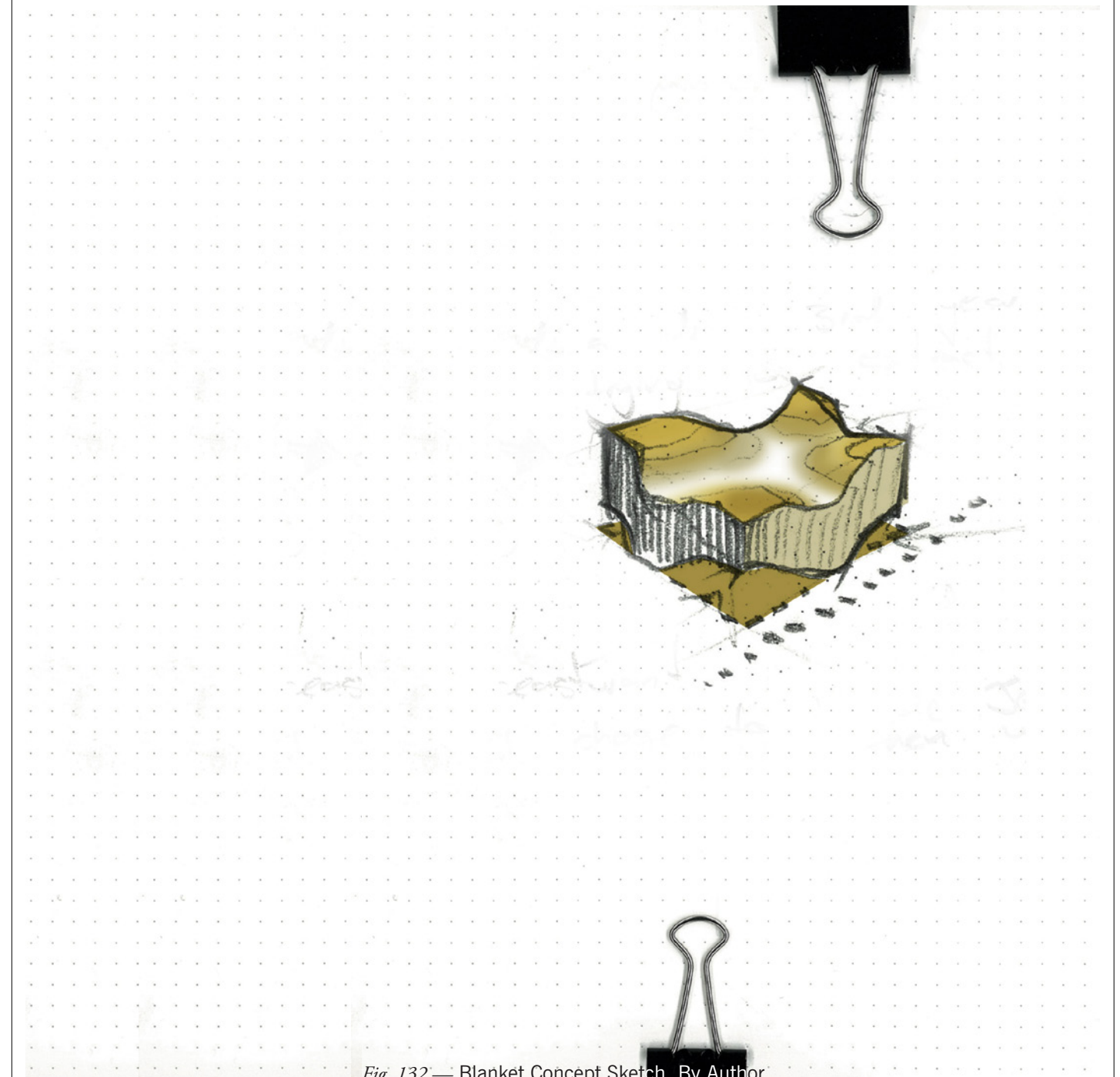
Fig. 132 — Blanket Concept Sketch. By Author

FORM
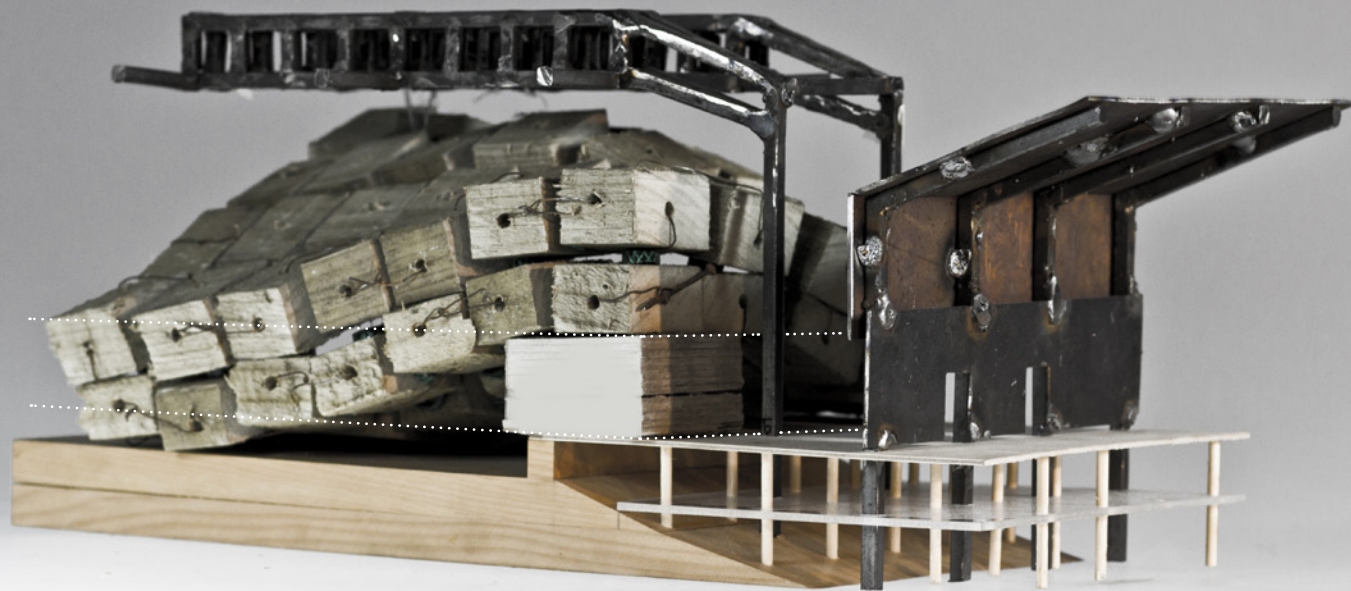
Fig. 133 — Blanket Maquette Engaging with Secular Entities in TSB, By Author

Fig. 134 illustrates the Church from the southern approach. The secular concrete pavilions house the brewery (left) and restaurant (right). These structures sit under the Church 'blanket.' Externally they each look away from the church, the restaurant looks to the water. As they enter and orientate toward the stage (fig. 132) form becomes attentive toward the stage. Illustrating the predominant point of entry the image also shows the blanket form pulled down to a human scale at the points of entry, reminiscent of iteration two's need for human scale.

Fig. 135, wood clads the outside and inside of the Church, it materialises a truth of representation, while externalising the Church.

Fig. 136 illustrates the brewery's insertion into the Church and context. Resting under a lifted up 'blanket' the secular is included in the sacred, unaltered. The worship space is made approachable to the passerby through the existence of the secular in the sacred. The figure also illustrates the semi transparent nature of the wooden envelope; spaced slats allow some light to pass through the envelope.

Fig. 137 illustrates in section the overlap between secular and sacred intersecting the worship space, foyer, brewery, restaurant and public realms. The location of this intersection disrupts a continual auditorium rake allowing the contributing parties inclusion in the Church event.
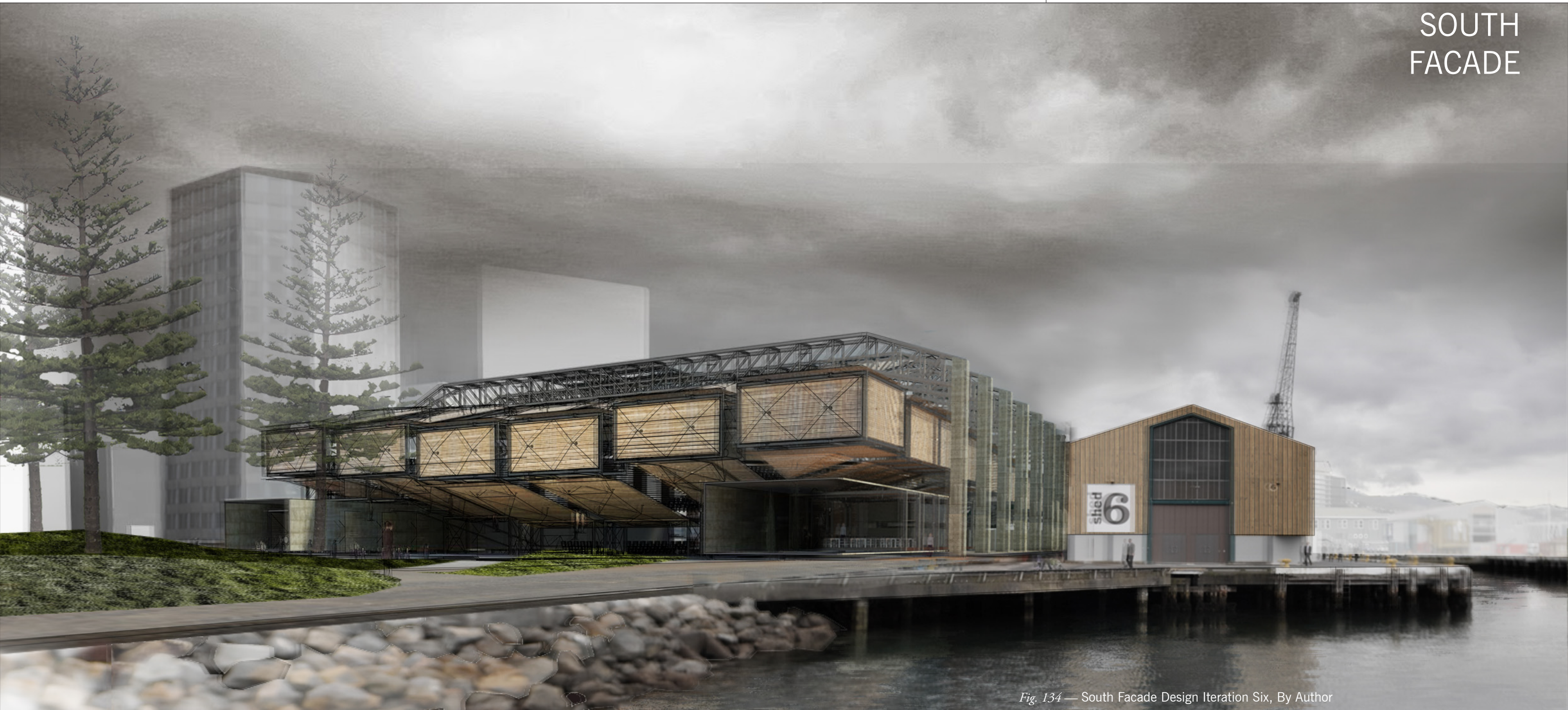
Fig. 134 — South Facade Design Iteration Six, By Author

Fig. 135 — Materiality of Wall, Photograph by Author

Fig. 136 — Design Iteration Six from South West, By Author

F O Y E R
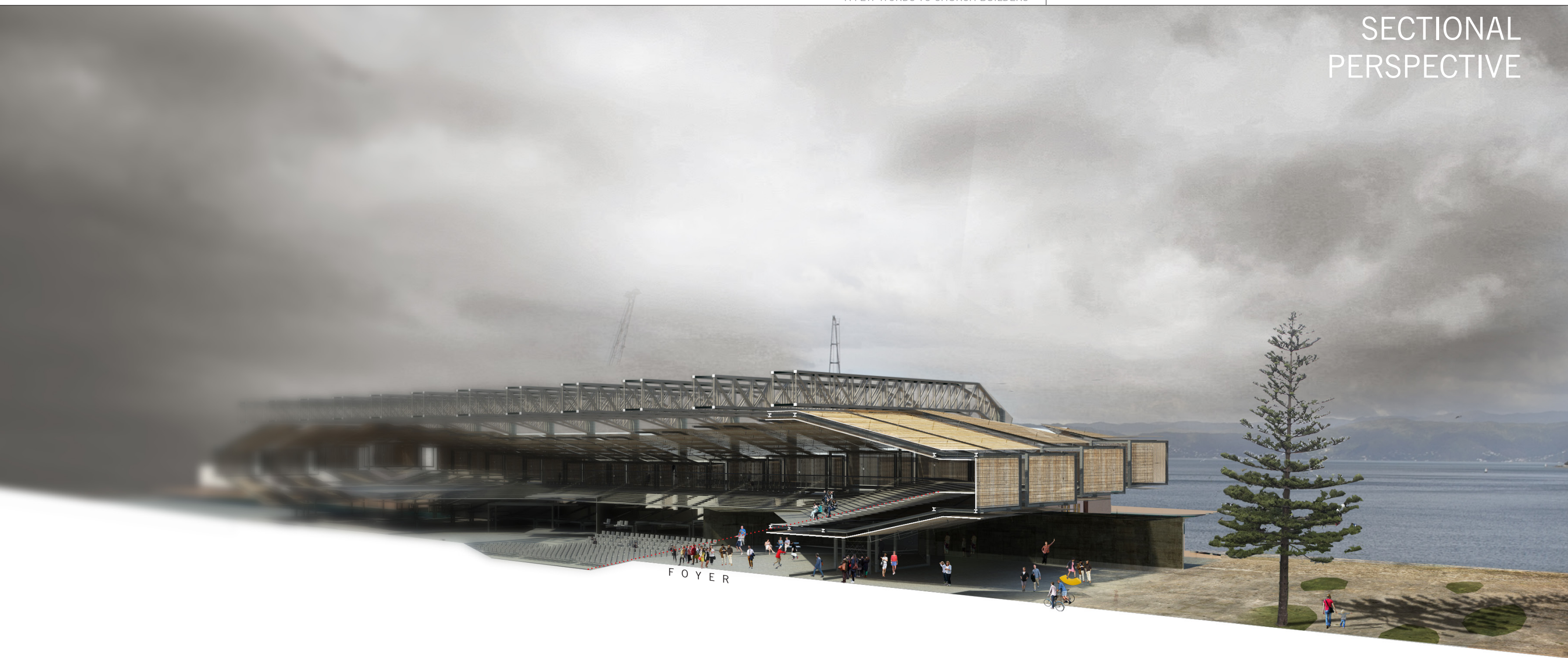
Fig. 137 — Design Iteration Six Sectional Perspective, By Author

CRITIQUE

Design iteration six succinctly resolved envelopes mediation between sacred and secular programme. In doing so it refined a form representative of both theological stance and ARISE CHURCH. Design no longer coincides the threshold between the secular and the sacred with the building fabric. A consciousness of God can be found in the secular and sacred environments alike while the sacred is made palatable to those unfamiliar with, or those with preconceptions of Pentecostal Church environments. This Pentecostal architecture is inherently a specific response to social context (site) and ARISE CHURCH.

Fig. 138 develops upon iteration six, influencing the final design proposition. The overlap between secular and the sacred, intersecting in the foyer are the auditorium and secular programmes. The space fulfils Robinson's desire to help people see the 'influence of Christ present in everyday life, not just in some religious realm, somehow distinct from the secular.[1] This is achieved through the secular forms inclusion in the space, the cafe is in the worship environment, intended to be an extension of the auditorium seating.

The design has previously focused little on the needs of the congregation. Iteration six and final design redefine a distance between the cental worship space and the public sphere, buffered by the foyer and secular overlap. This concept removes the worship environment enough to retain congregates security and intimacy with God, not as the fish in a glass bowl metaphor would otherwise suggest.

1. Torgerson Mark, 2007, pg 17
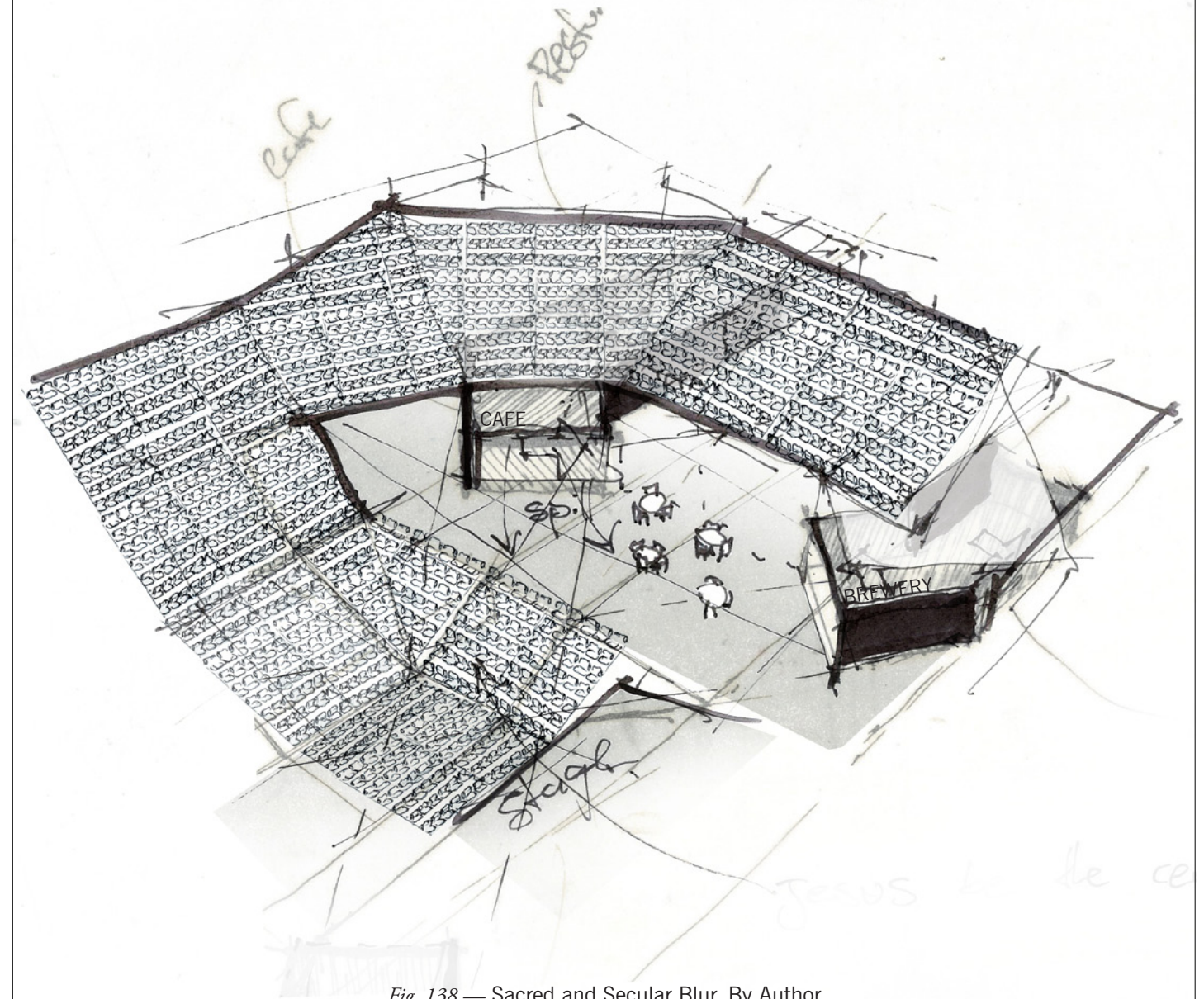
Fig. 138 — Sacred and Secular Blur, By Author

TRADITIONAL

Fig. 139 — St Mary of the Angels Boulcott st Wellington, Source in figure list

COMPARISON
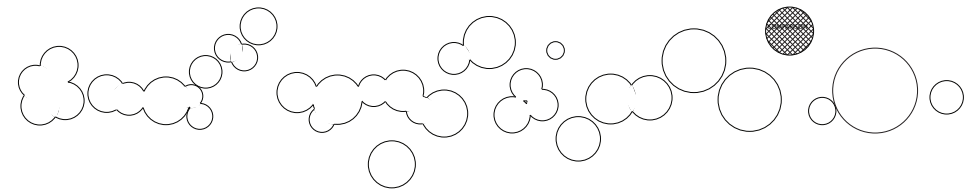
TRADITIONAL
PLAN

TRADITIONAL
SECTION
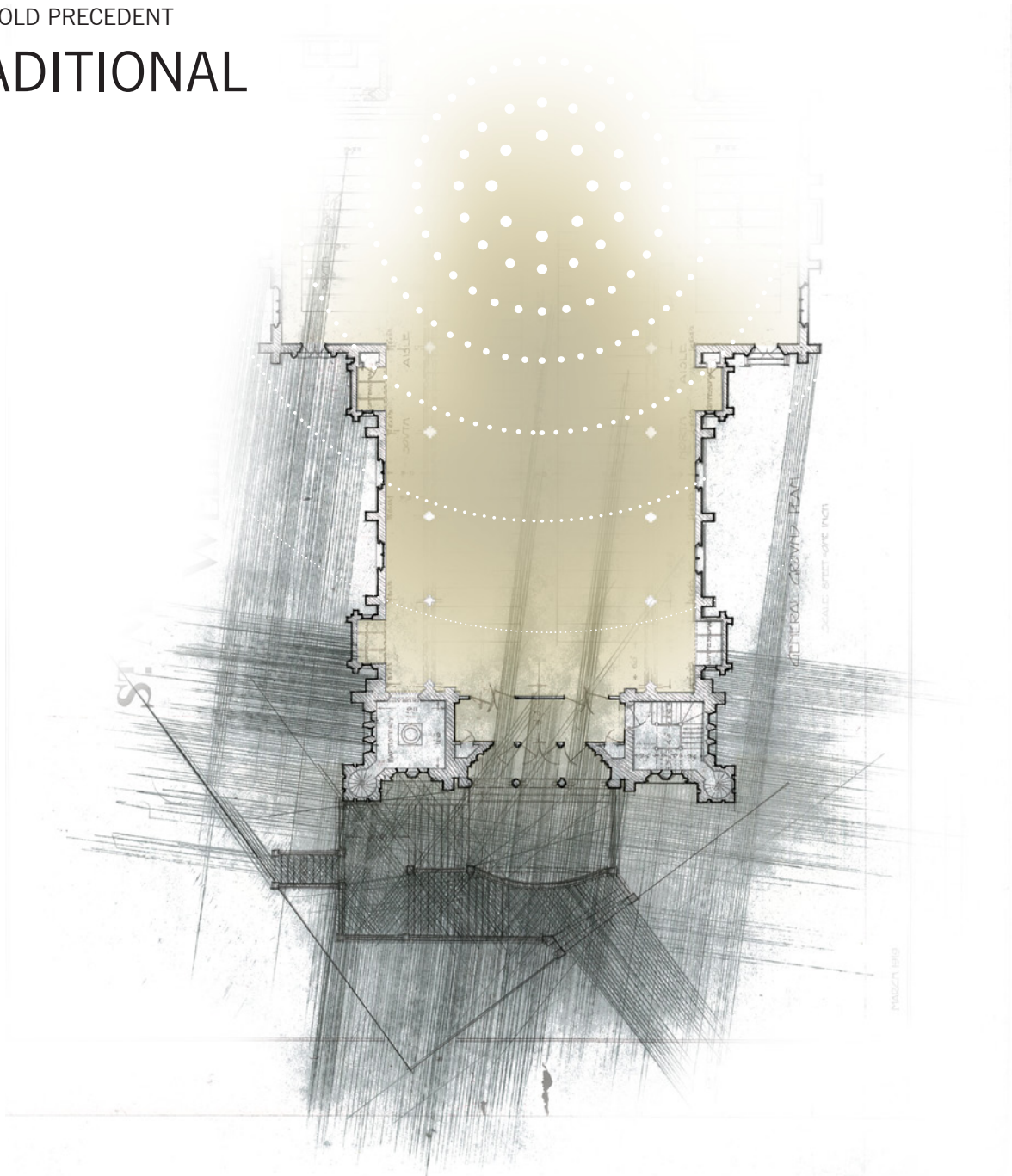
Fig. 140 — St Mary of the Angels Boulcott st Plan, By Author
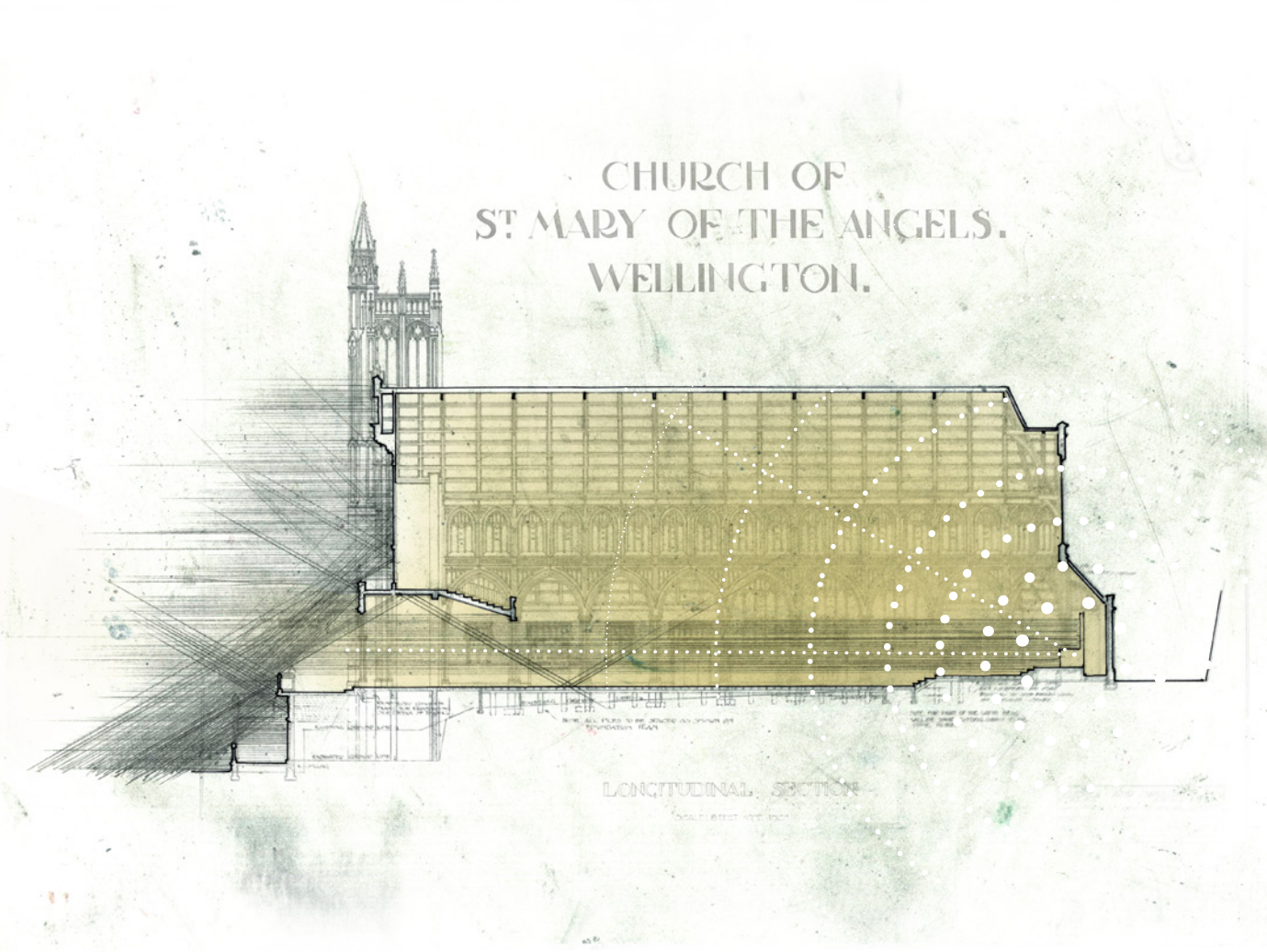
Fig. 141 — St Mary of the Angels Boulcott st Section, By Author

TRADITIONAL
SECTION
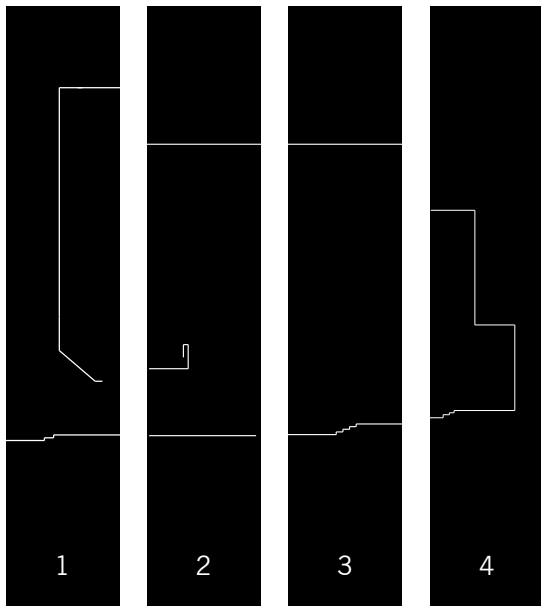
Fig. 142 — St Mary of the Angels Thresholds, By Author

CRITIQUE

The thesis has constantly subjected design to precedent critique. This chapter subjects design comparatively to thresholds that are, 'traditional,' 'departing traditional' and 'challenging traditional.' This critique will gauge the success of the current design outcome and its position within Christian architectural contexts.

The traditional threshold analysis refers to a local Wellington Catholic Church, St Mary of the Angels of a traditional axial plan; a plan which follows a direct trajectory towards the altar from the front door. The altar as centre piece focus the architecture. 'Scale and volume, use of light, articulation of decor, and organisation of space'[1] adequately communicate Gods transcendence.

Broken down into a series of moments the building threshold subjects the occupant to the facade and compression '1,' the release '2,' the step '3' and finally another steep, faced with the altar with a lower ceiling '4'. The Catholic Church according to Gonzaga in his thesis Sacred threshold outlines the Church threshold as a journey, 'passing from one life to another.'[2]

Traditional threshold is here dominated by facade '1.' You are often met with a large shallow wall, a very distinct threshold. Design promotes a horizontal permeability, described as a notion on the immanence. Manifested through a spatial depth, form and envelope lineate any oppressing verticality or building weight.

Following Threshold investigations critique a Church of the modernist movement, simplifying the traditional cannon of criteria, followed by Hillsong New York and the Sacred secular overlap seen through an insertion of Church into a bar within New York City street scape.

1. Torgerson, Mark. 2007. pg 6
2. Gonzaga, Vincent. 1998 pg 1

DEPARTING
TRADITIONAL

Fig. 143 — Otaniemi Chapel, Source in list of figures

PLAN
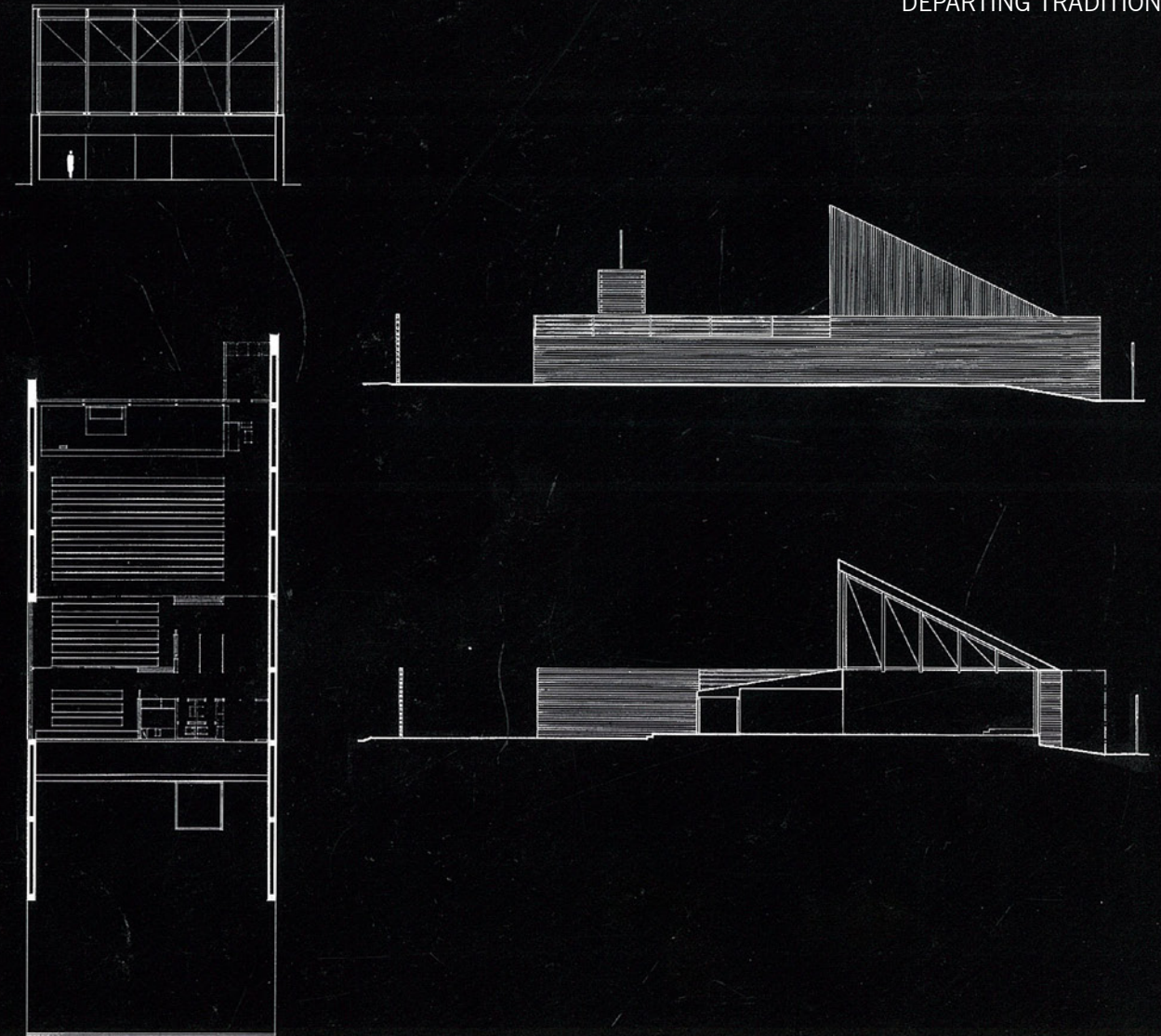
Fig. 144 — Otaniemi Chapel Drawings, Source in list of figures

CRITIQUE

The Otaniemi Chapel in Finland is compared to *design phase six,* due to the design of its threshold which departs from a traditional internal (other worldly) focus to an external attentiveness. The Otaniemi Chapel 'presents a rare consistency of form and detail.'[1] Spatial layout leads entrants through the forecourt directly 'through a vestibule occupying one corner of the building. From the door there is a view over the chapel to the altar wall of glass, to nature and a cross standing outside.'[2]

The building draws the external environment into the space of worship. Heikki and Kaija Siren architects 'used a south-facing clerestory light source from above and behind so that the people sitting in the nave could see through into the woods.'[3] The dialogue between form and detail is refined to simplicity while the limited material palette affirms the architect's intentions. Jetsonen writes in the book *Sacral Space*; 'the holiness of the chapel is no stiff solemnity or ceremonialism. It is receptiveness.'[4] Jetsonen goes on to say the Church allows 'one to enter the Church with plebeian thoughts in mind, and everyone can bring their own idea of holiness.'[5]

This piece of architecture manifests notions of acceptance and externalism explored throughout the thesis. The chapel is attentive and aware of the changing external conditions. The Church forest relationship parallels the city, Church relationship, outside is inside and vice versa allowing a soft transition through threshold. The continuity of concept through form, envelope, materiality and detail affirms its theological stance.

The thesis aims to establish a Church attentive towards the external conditions of the city of whose receptiveness allows someone unfamiliar with CHURCH access.

1. Walden Russell, 1998, pg 15
2. Jetsonen Jari, 2003, pg 30
3. Walden Russell, 1998, pg 53
4. Jetsonen Jari, 2003, pg 30
5. Jetsonen Jari, 2003, pg 30
6. Jetsonen Jari, 2003, pg 30

Fig. 145 — Otaniemi Chapel Ceiling, Source in list of figures

THRESHOLD PRECEDENT

CHALLENGING
TRADITIONAL
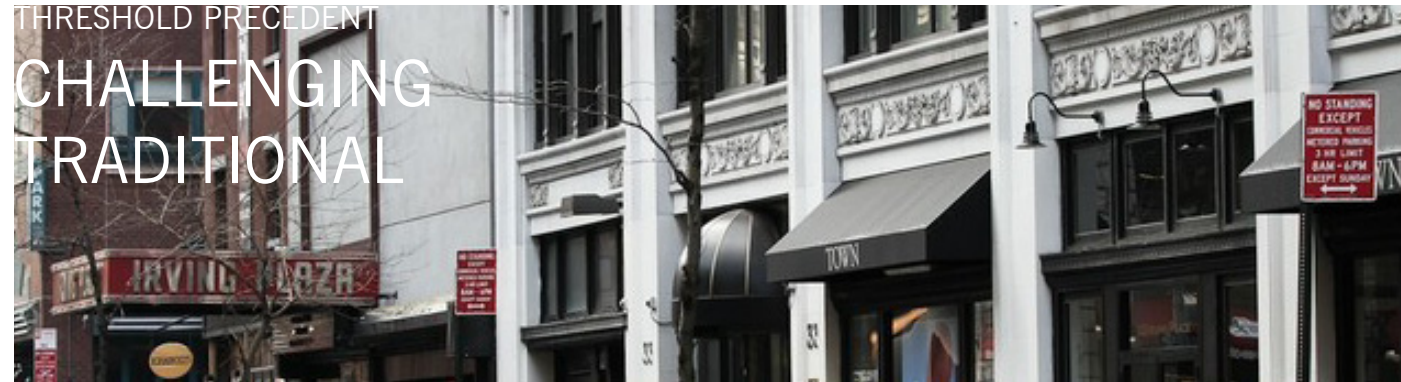
Fig. 146 — Hillsong NYC, Source in list of figures

CRITIQUE

Hillsong CHURCH New York share a similar theological approach to ARISE CHURCH. They provide a good platform to critique an architecture seeking to enable a contemporary liturgy with response to social contexts.

Architecture must respond to the context of the community it serves and the community it wants to serve.[1] Design aims to solidify a presence of ARISE CHURCH within Wellington through the design of a structure that responds to the community outside the CHURCH. This is an architecture of receptiveness, like the Otaniemi Chapel, it will express 'no stiff solemnity or ceremonialism.'

Hillsong New York currently rent venues, Typically 'Irving Plaza,' they turn a club into CHURCH on Sunday. This venue enables a contemporary liturgy within social contexts of New York City. The street scape is littered with clubs, bars and theatres and where

there is a social hesitancy to enter a Church.[2] Carl Lentz (pastor) says the building is one of the CHURCH'S best tools, claiming 'its more palatable to come into a place you recognise.[3]

Huffington Post, an online news aggregator and blog, interviewed local New York music personality 'Ja Rule' about Hillsong CHURCH, to which he colloquially stated: 'I go into a CHURCH right here in the city....... And from the moment I walked into Church I said OK, this is where they mean "come as you are." They TURN a CLUB into a CHURCH on Sunday.'[4]

This quote outlines the social context in which Hillsong New York responds. The building aids in breaking down perceptions of God as separate from the secular world, presenting Him as attainable and receptive to all. Although not a specifically designed piece of architecture, it is the closest precedent to which design investigation relates.

1. Sovik, Edward. 1973. pg 39
2. Lentz, Carl, interview by Ahmed Shihab-Eldin. 2013
3. Lentz, Carl, interview by Ahmed Shihab-Eldin. 2013
4. Lentz, Carl, interview by Ahmed Shihab-Eldin. 2013

ENGAGE
SCALE 1:1
DESIGNED AND BUILT BY AUTHOR

Fig. 147 — Installation Within Arise Church Foyer at TSB, By Auth

316
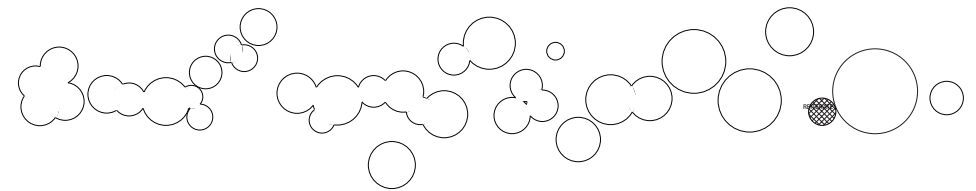
REITERATE

REITERATE

An ARISE CHURCH service contains music and sermons of a contemporary nature, applicable to current social contexts. Architecture is in a position to engage the secular environment in the performance allowing them a better understanding of the CHURCH operation.

The current rented typology used by ARISE is secular in form and breaks down notions of God restricted to the religious, while also disassociating space with encounter. The rented typology achieves this while at the same time denying the CHURCH a physical presence within the city and restricting who enters due to the Performance venue's inherent nature of creating a high intensity of threshold.

A physical Church building makes a physical proclamation of spiritual ownership, though often descends into monumentality. The architecture seeking to improve the CHURCHES

relationship with social contexts uses programme, form and envelope to manifest and facilitate a reception of the external (secular) environment. This inclusion affords the secular an acceptance and knowledge of the CHURCH operation.

Figs. 147-148 photographs installations within ARISES CHURCH foyers. The installation embodies the outlined theology through form; an understanding of its purpose is found through visual and physical engagement. The suspended pendants represent a community of children requiring Christmas presents. The combined pendants create a form and as the pendants are picked off the form fades away. The installation connects intent and process through a spatial representation that encourages interaction and habitation. Suspension allows an absence of threshold improving receptiveness between form and audience.

ENGAGE
SCALE 1:1
DESIGNED AND BUILT BY AUTHOR
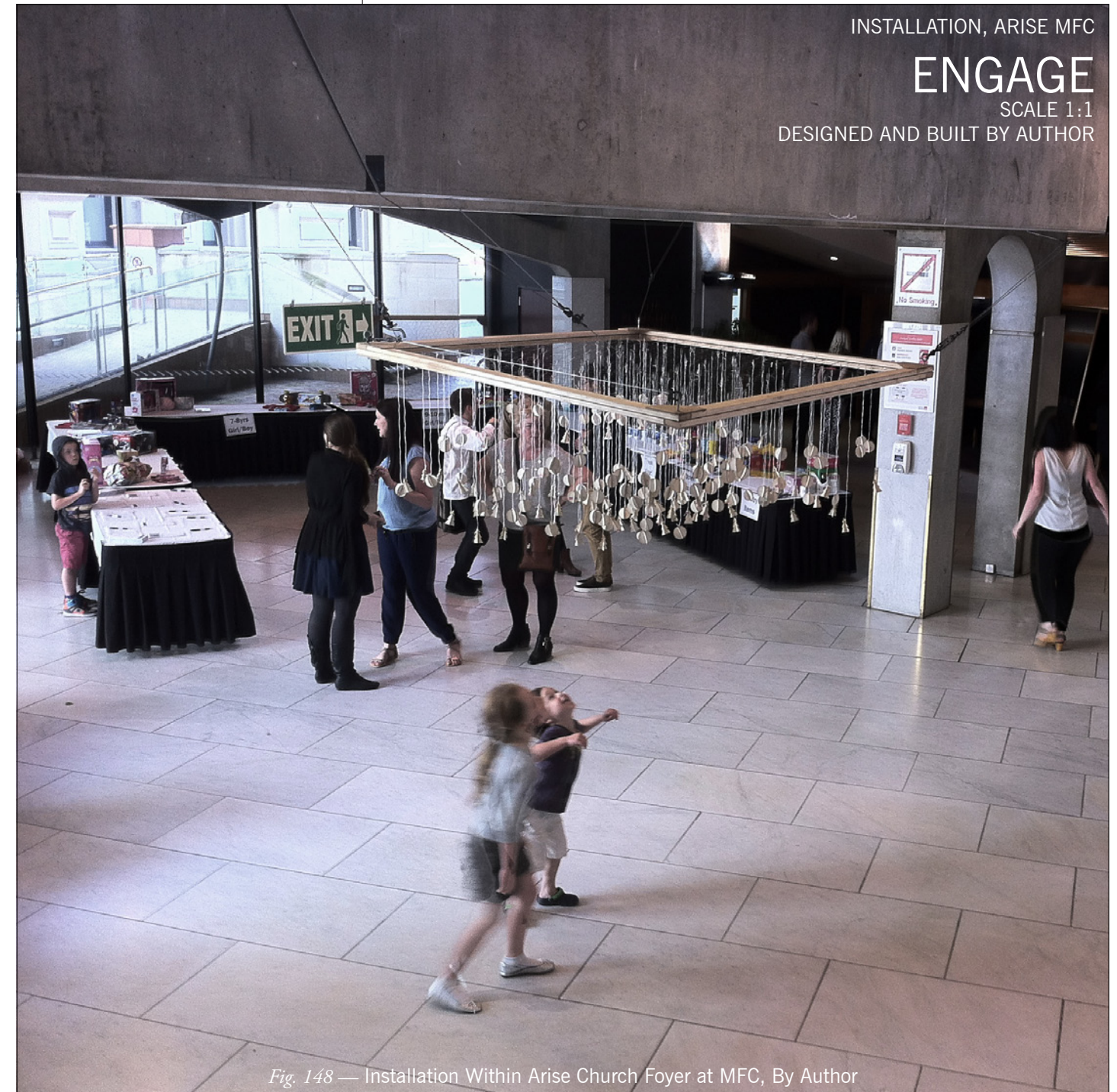
Fig. 148 — Installation Within Arise Church Foyer at MFC, By Author

FINAL DESIGN

Fig. 149 — Final Design South Perpective, By Author

Fig. 150 — Final Design AUDITORIUM, By Author

FINAL DESIGN

The external focus found within Christianity is currently restricted by architecture that insists on enclosing the CHURCH event. This enclosure is evident in both the rented venues used by ARISE and traditional ecclesiastical typologies. The thesis focuses the investigation around threshold, the junction between the Church (sacred) and the external environment (secular).

ARISE CHURCH exists to share the gospel with all but place priority on non-Christians. This priority held by the CHURCH manifests an external ecclesiastical architecture. Design permeates the Church envelope, allowing people contact with the CHURCH and ultimately Jesus.

Through the design led process the notion of 'threshold' sought to include the secular in the sacred. Early investigations extracted architectural notions from the inhabitants and programme drivers, ARISE CHURCH.

These notions included release and efflux, and an attentiveness toward the secular. These informed design iterations, through which ideas were tested and redirected.

The final design, the product of this thesis (figs. 149-176) presents a threshold developed in response to theological positions, ARISE'S liturgical function, purpose, site and growth. The architectural proposition manifests a secular and sacred overlap communicated through macro to micro scales, from programme to form, envelope and materiality. When it comes to applying this research to other CHURCHES on other sites this thesis suggests an intervention specific to their site and community.

Fig. 149 illustrates the form and envelope of the Church seen from the south perspective. The proposition, in iteration six, combines a sacred and secular formal dialogue. The sacred form (blanket) floats over the concrete pavilions housing secular programmes; brewery (left) and restaurant (right). The Church form lifts up to allow the insertion of the secular.

The forms housing the secular programmes are represented by a concrete envelope while the Church is dressed in the slatted wood. The Church material allows a semi-transparent nature to the envelope. This allows shadows and the light within to be translated externally, these notions are clearly represented in the perspective. The combined effect of form, envelope, materiality and programme in this image creates a receptive entrance seen here releasing light and atmosphere outside.

Within the existing TSB Arena's structural frame sits the architectural intervention. Structure is also used as a tool to communicate the design intent, the Church structure is externally braced with tension ties; A) to allow slender lengthy spans, B) to metaphorically communicate an externalised CHURCH.

Fig. 150 shows the auditorium at full capacity; designed to house 5000-6000 people the auditorium doubles the size of the TSB Arena's auditorium floor space. The crowd is not limited by envelope, yet a sense of encloser still exists. This is a place of comfort and security to the congregation while welcoming to strangers.

Figs. 151-152 contextualise the investigation around the The TSB Arena demonstrating a response to site as well as theological context. Informed buy earlier investigations the site offers social and cultural contexts in which to apply theological motives.

Fig. 153 is the ground plan of final design communicating in detail the secular and sacred threshold.

WELLINGTON
SITE
SCALE 1:15000

WELLINGTON
SITE
SCALE 1:2000

Fig. 151   Site Location at the Macro Scale, By Author

Fig. 152   Site Plan with Final Design Placed in Context, By Author

GROUND PLAN

GLOW REPRESENTS PROGRAMME ATTENTION

WATER

SHED 6

RESTAURANT

EXISTING AMENITIES

TO CARPARK

FOYER

FOYER

RESTAURANT

CAFE

PARK

CAFE
LINKED TO CHURCH
KIDS FACILITIES

FOYER AND
WORSHIP SPACE

AUDITORIUM

FOYER AND
WORSHIP SPACE

STAGE

LIFT DOWN

BREWERY

TRUCK ACCESS

⑪ ⑩ ⑨ ⑧ ⑦ ⑥ ⑤ ④ ③ ② ①

ART GALLERY
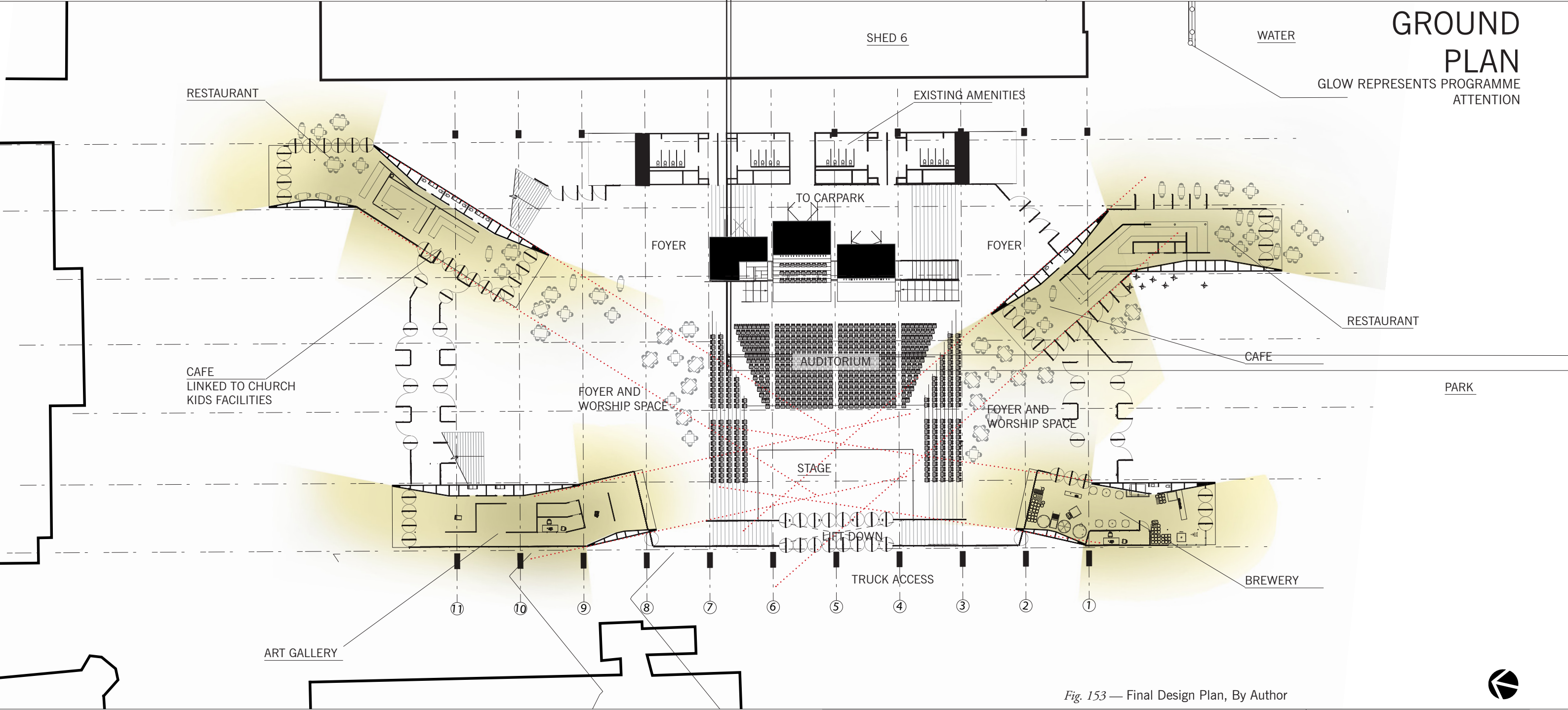
Fig. 153 — Final Design Plan, By Author

AUDITORIUM
PLAN

SHED 6

WATER

RESTAURANT

CHILDREN'S
CHURCH FACILITIES

THIS SPACE IS NOT
SUBJECT TO THE
SAME DEGREE FOR
THRESHOLD AS THE
MAIN WORSHIP
SPACE

AUDITORIUM BALCONY

AUDITORIUM BALCONY

ACCESS

AUDITORIUM BALCONY

RESTAURANT

AUDITORIUM

FOYER AND
WORSHIP SPACE

FOYER AND
WORSHIP SPACE

PARK

STAGE

ART GALLERY

BREWERY

WOODEN ENVELOPE OF
CHURCH SITTING OVER
BREWERY

Ⓖ Ⓕ Ⓔ Ⓓ Ⓒ Ⓑ Ⓐ

⑪ ⑩ ⑨ ⑧ ⑦ ⑥ ⑤ ④ ③ ② ①

Fig. 154 — Final Design Auditorium Plan, By Author

INTENT

ARCHITEC-
TURAL TOOLS
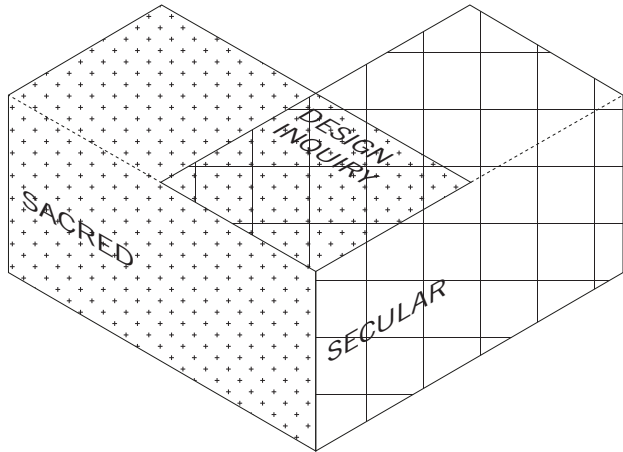
Fig. 155 — Thesis Inquiry , By Author
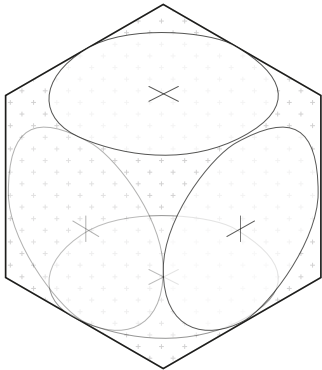
PROGRAM

FORM

ENVELOPE

MATERIALITY

Fig. 156 — Final Design Architectural Tools Corresponding with Intent Diagram, By Author

PROGRAMME

PROGRAMME

Final design inserts secular programme into the church as a tool to blur the typically strict secular and sacred threshold often associated with ecclesiastical architecture and traditional Christian religious practice.

The traditional Church framework required the CHURCH to separate themselves from the secular. This separation is noted as an internalisation to which the thesis departs to focus externally. The insertion of secular programme implies secular and sacred ownership within the Church both activating the site beyond Sundays and providing an interactive platform to blur the secular and sacred threshold.

The positioning of these programme insertions link the Church with the surrounding urban network. Restaurants, as explained in '*secular site insertion,*' line the waterfront, while galleries and museums run behind. The continuation of existing networks

through the Church promotes Sovik's wish for the Church building to not only provide for its own needs, but for the needs of the community.[1]

The Pentecostal CHURCH is often a foreign environment to people. Typically operated within a theatre environment and shut off to the outside. This disconnection with the world provides a place of safety for those it is familiar to, however, to those who are not aware of what this Church holds, this closed off building is not inviting. The insertion of secular programme provides people unfamiliar with the CHURCH both a sense of familiarity and affirmation that they are welcome in the sacred.

1.Sovik, Edward. 1973. pg 39
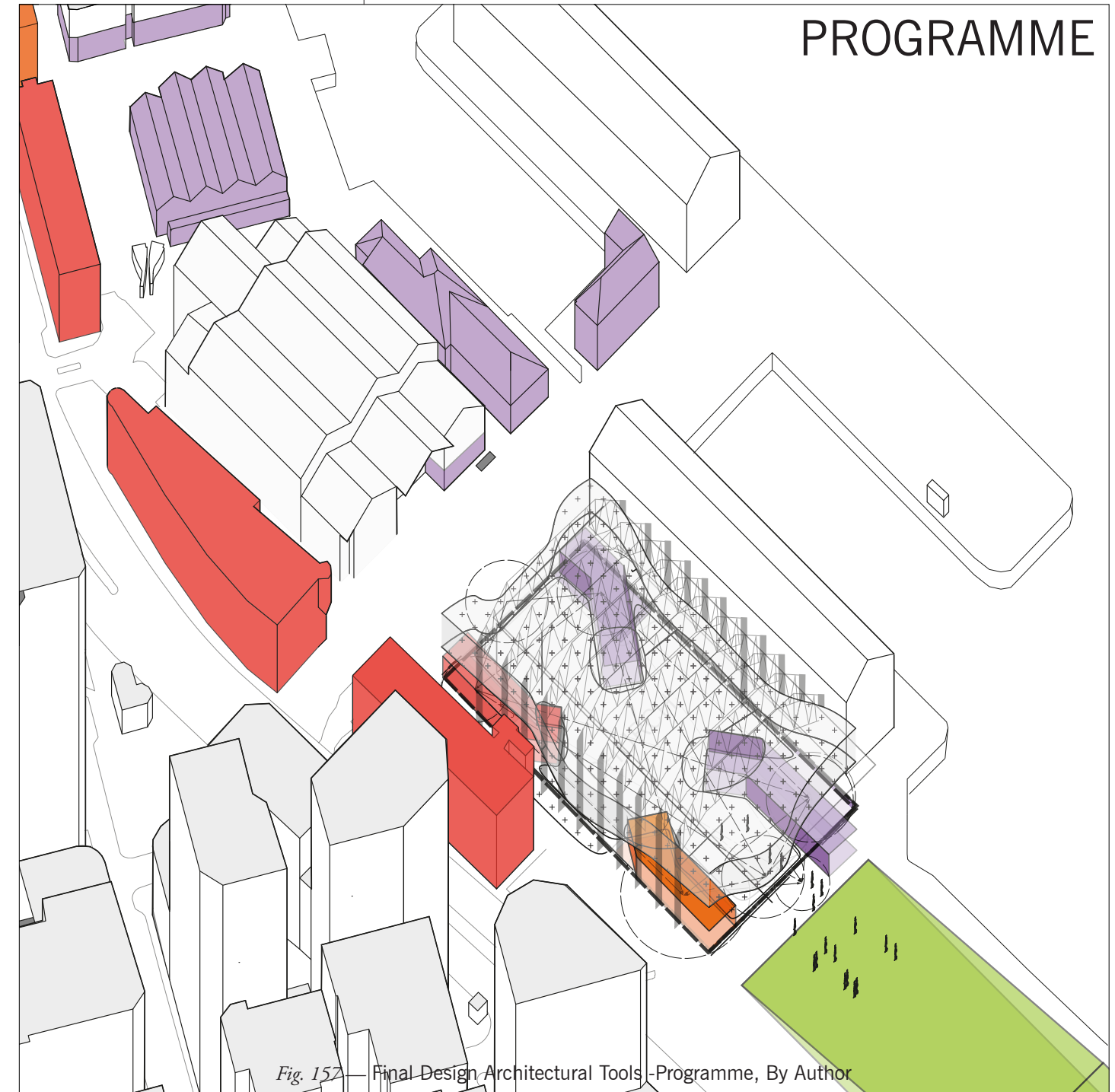
Fig. 152 — Final Design Architectural Tools -Programme, By Author

FORM

FORM

Form is used as a tool to communicate a blur of the secular and sacred.

Secular insertion provides the design with two architectural entities; the secular pavilion and the sacred form, referred to as 'blanket.' The two forms enable an architectural dialogue which communicate the inclusion of the secular within the Church.

The secular programmes shown in plan (fig. 153), enters the Church parallel with the existing urban grain, orientating toward a central focal point internally; the stage. In plan, the two main structural walls of the secular programmes direct the internal spaces outlook, discussed in this context as attention. The south restaurant pavilion looks out upon the water but once inside the auditorium the second structural concrete wall turns the space's attention toward the foyer and stage.

The secular programme in the Church provides a forum in which to communicate the CHURCH'S attitude toward the secular. The Church form sits like a blanket overtop the programme and site, lifted up where there is a secular insertion (Fig 170). These two forms do not touch, formally communicating no restriction of the secular inclusion within the church. This 'threshold' illustrates a 'come as you are' stance on behalf of the CHURCH.

The undulation of the 'blanket' expresses movement, a notion representative of ARISE, drawn from early design experiments. Movement disassociates encounter with place, object or thing.[1] The form does not seek to represent God through transcendence or immanence, but is primarily concerned with enabling an encounter in the secular, allowing people to meet God for themselves.

1.Sovik, Edward. 1973. pg 39
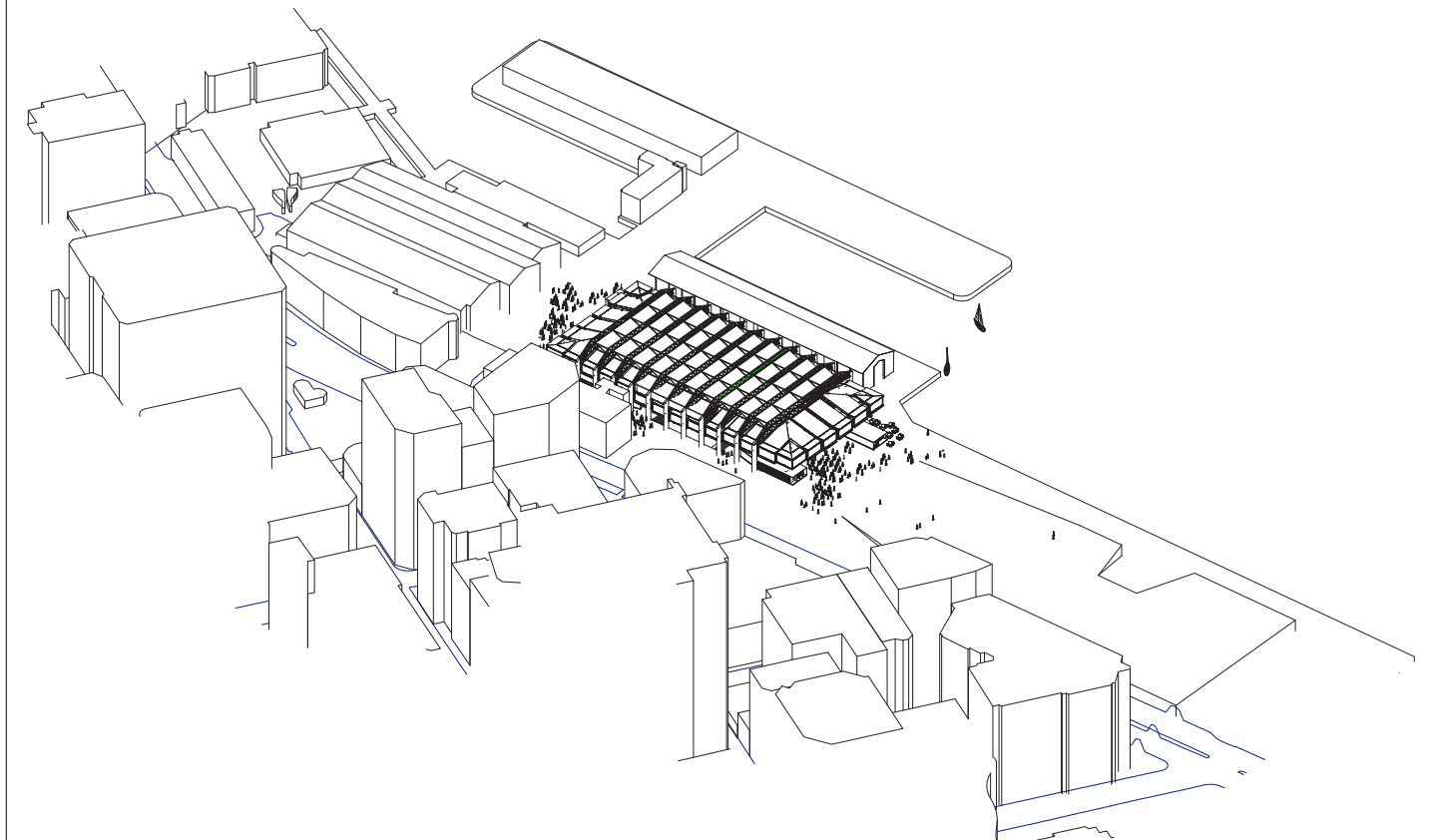
Fig. 158 — Final Design Architectural Tools -Form, By Author

ENVELOPE

ENVELOPE

Envelope is often defined by containment. This design uses the envelope as a release; a tool to delimit the secular from the sacred and the sacred from the secular, blurring 'threshold' through an internal external dialogue.

The thesis investigation directs an internal / external, sacred / secular dialogue. This final design uses envelope to establish an external focused CHURCH, archived through an inclusion of the secular and a porosity of the Church envelope. This develops a dialogue between the secular environment and the CHURCH.

Fig. 159 illustrates the Church's envelope. This module is repeated to make form. The envelope follows the auditorium rake, communicating its interiority to the outside. The associated taper allows the public thoroughfare at close proximity to the space of worship while applying a human scale to the envelope. This provides an opportunity for materiality to engage people in the space.

The steel structure is braced by external tensional struts, while the porous nature of the contained envelope reveals some of the interior elements. This envelope's porosity allows the Church to release and receive light, sound and people; an efflux through envelope informs the secular of CHURCH inhabitation. The designed envelope composition affirms an externalising of the CHURCH.

The secular envelopes are made of concrete and glass. The concrete's impermeability aids in communicating the sacred and secular dialogue, expressed through the secular forms change in angle. Glazed at each end, a view of CHURCH is found through the brewery in contrast the expectations of restaurant dining do not lend themselves to this exposure.
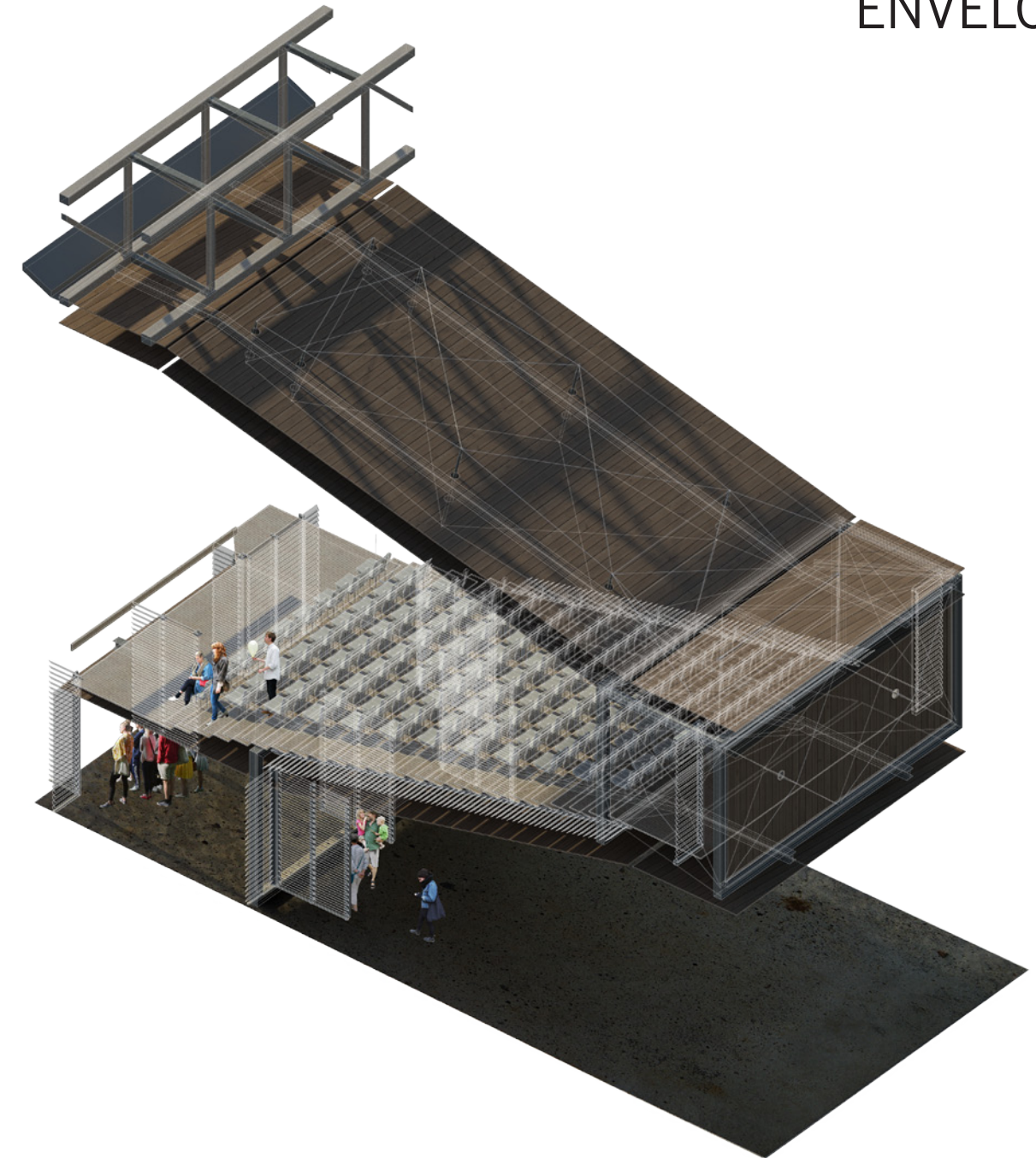
Fig. 159 — Final Design Architectural Tools -Envelope, By Author

MATERIALITY

MATERIALITY

Materiality is used as a tool to affirm the design intent expressed through programme, form and envelope to communicate a blurred secular and sacred threshold at macro and micro scales.

The Church's interior and exterior faces are cladded with slatted wood. This consistency in materiality limits the contrast between the space of worship and the secular world to help fulfil Robinson's desire to see worship indistinct to sacred or secular place.

The concrete pavilions housing secular programme contrast with the Church's wooden envelope. This material use visually defines and enables a clear dialogue between the two entities showing the secular and sacred integration.

Form and envelope allow the Church form to sweep down where there is absence of secular programme, the resulting trough in the form creates intimacy as materiality is able to be touched.

The term externalise eludes to making what is internal external, in this case the Church. The continuation of material from external to internal spaces minimises the contrast around threshold. The rough sawn timber cladding of the Church reveals its saw marks to provide a trace; the wood reveals its own inception. This act of showing itself off is representative of the CHURCH'S external focus, showing those outside its liturgical operations. This nature of reveal is intimate, the materials are selected to be identifiable, engaging the senses rather than solely representational.

Fig 160 — Final Design Architectural Tools - Materiality, By Author

SECTIONS

Fig. 161 illustrates the Church in sectional perspective. The forms undulations are seen as responding to secular insertions and a permeable ground floor. The elevation at each end of the Church form encourages permeability at ground level to both pedestrians and the secular pavilions. The threshold seen in section is open to the secular but not in a way that includes the passerby without their consent.

Fig. 161 in conjunction with Fig. 162 illustrate the expansion and contraction experienced in the auditorium. Seen in the perspectives and accompanying diagrams, ceiling panels are raised or lowered altering the space to suit the congregation. The accompanying diagram explains by lowering the roof, the auditoriums spatial attention is focused externally while also minimising the release felt when passing through the threshold. This enables the current 2000 strong congregation to feel comfortable in the auditorium capable of seating 5000+ people.

Fig. 163 is a transverse section looking south which highlights the horizontal relationships between the worship space and the public space. Beyond the section cut the concrete pavilions are seen inserting into the foyer and auditorium including the secular in the event. The elevation of the envelope modules are dictated by the auditorium balconies.

The stage, the central focal point of the auditorium, sits on the west wall. The semi permeable west wall releases light from the stage to the road. This placement of stage allows an indirect approach into the Church from the north and south. The ground floor auditorium is built down into the existing carpark and rises up in a continual rake over the existing amenities to the east wall.

SACRED AND SECULAR
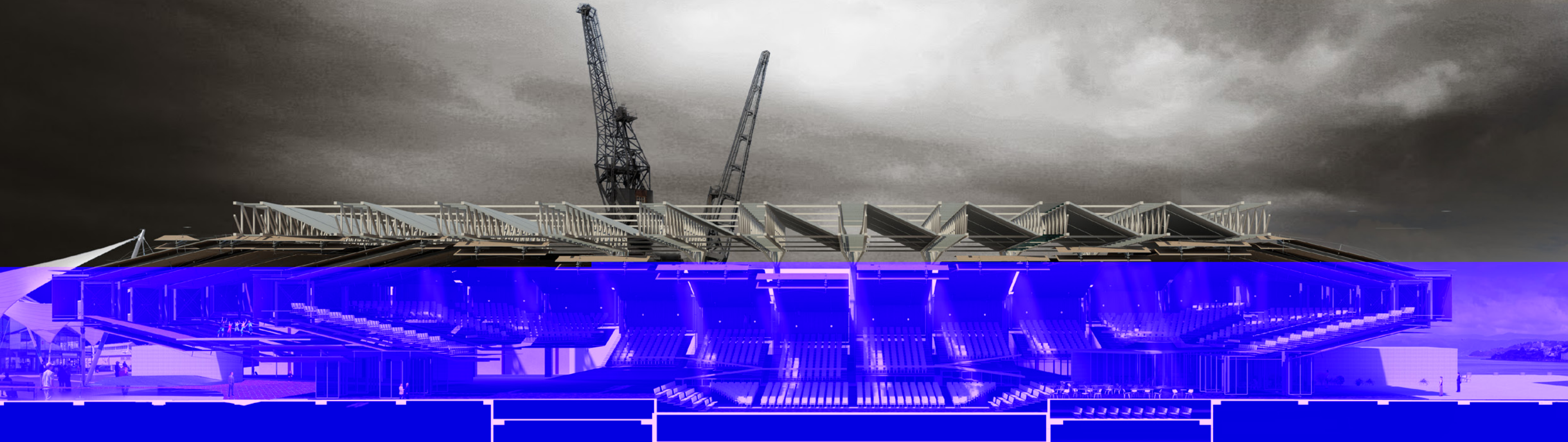
Fig. 161 — Final Design Longitudinal Section, By Author
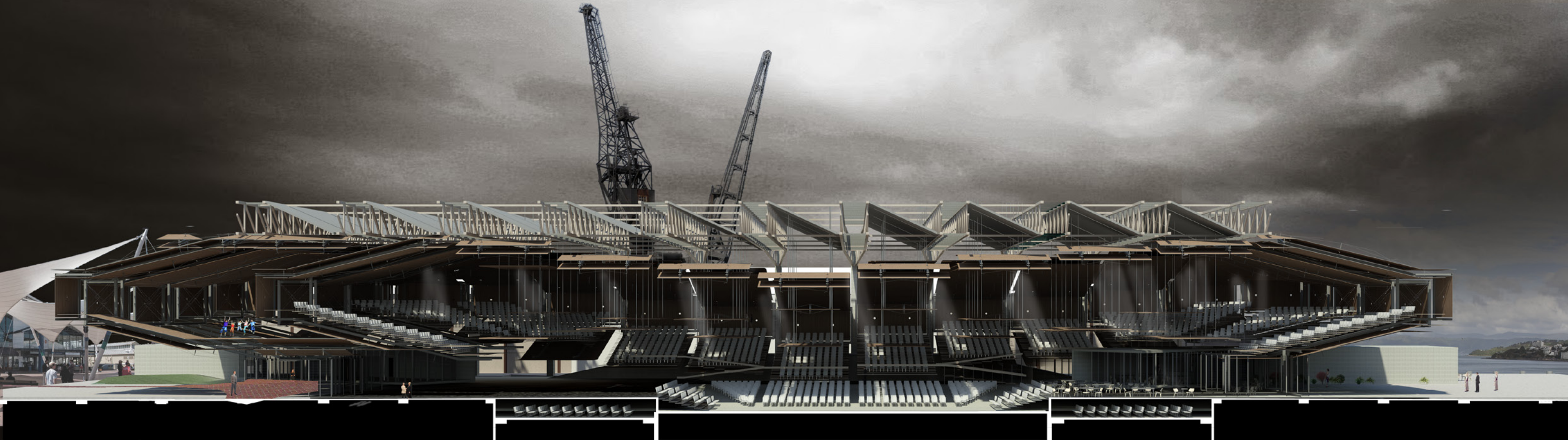
Fig. 162 — Final Design Longitudinal Section 2, By Author

Fig. 163 — Final Design Transverse Section East to West, By Author

CHURCH+CAFE
/RESTAURANT

RESTAURANT

The following images illustrate the restaurant's insertion with the Church.

Fig. 164 describes in plan and section the insertion of the restaurant programme into the church. The restaurant exists as a freestanding yet visually inclusive element, with a small passage to link it to the cafe which is imbedded in the Church. The cafe is directed toward the stage and the space is able to be used as an extension of the churches foyer or auditorium.

Fig. 165 Illustrates the intersection between the church and the concrete pavilion housing the secular programme. The dialogue created between this embrace of architectural forms manifests the theologically directed acceptance of the secular in the so called sacred. The Church form does not touch the secular pavilion, this visually demonstrates the secular in the sacred and vice versa. The Junction between the two entities is glazed to allow light to filer out or in, highlighting the gap. The cafe imbedded into the Church is intended to be used as foyer and worship space.

Fig. 166 illustrates the cafe imbedded into the Church foyer and auditorium. The cafe and the foyer's inclusion in the auditorium breaks any clear lineation between the programmes. When fully inhabited the crowd will blur the beginning and end of the auditorium seating and foyer seating. Design fosters an organic progression from the daily life to the CHURCH service, this is achieved with the merging of the secular and sacred.

Fig. 167 a view from the cafe into the church. The image graphically illustrates the Church environment coexisting in the cafe.

Fig. 168 illustrates the secular insertion in the Church, existing separate from, but included in the Church event.
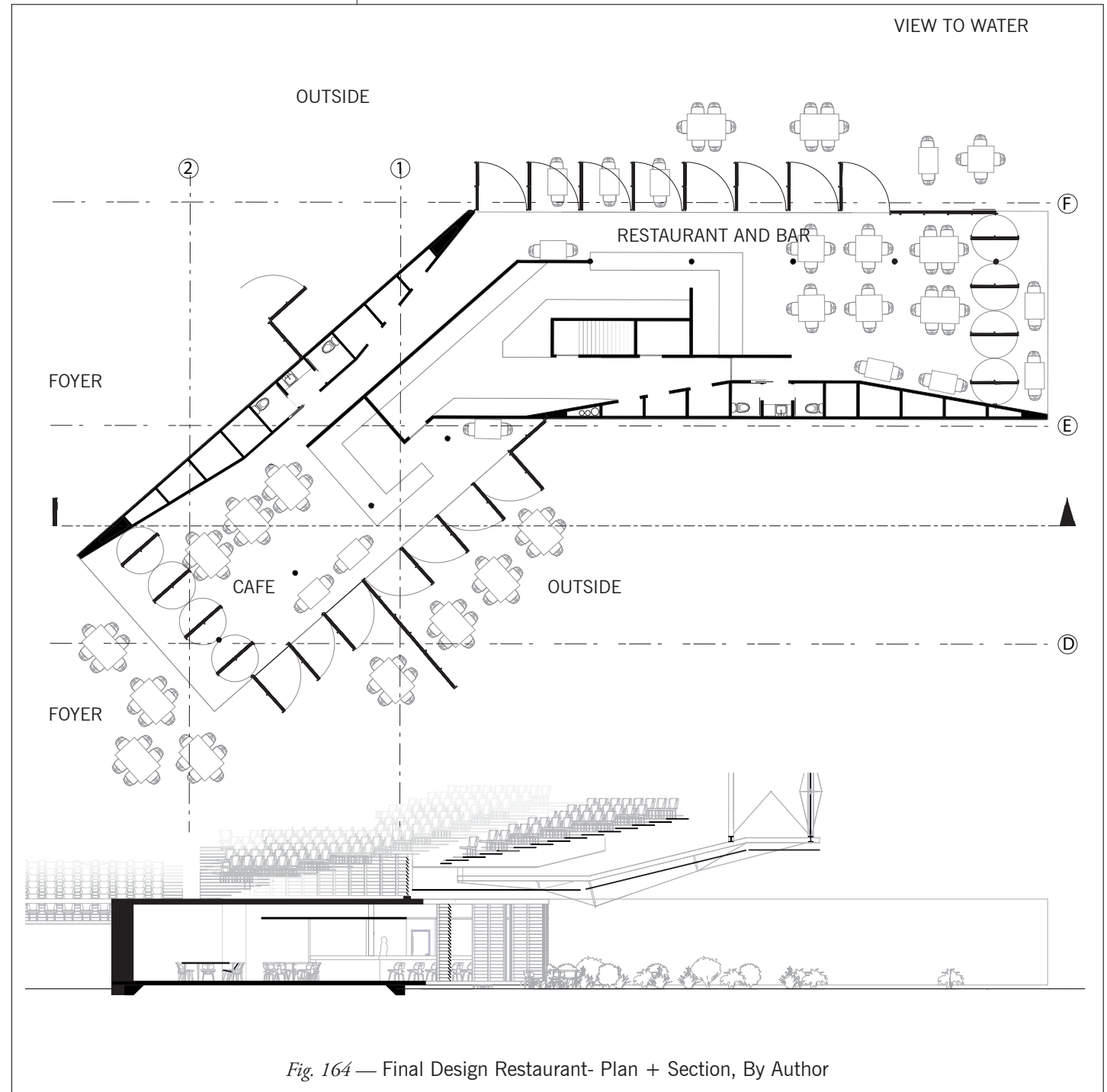
Fig. 164 — Final Design Restaurant- Plan + Section, By Author

CHURCH+
RESTAURANT
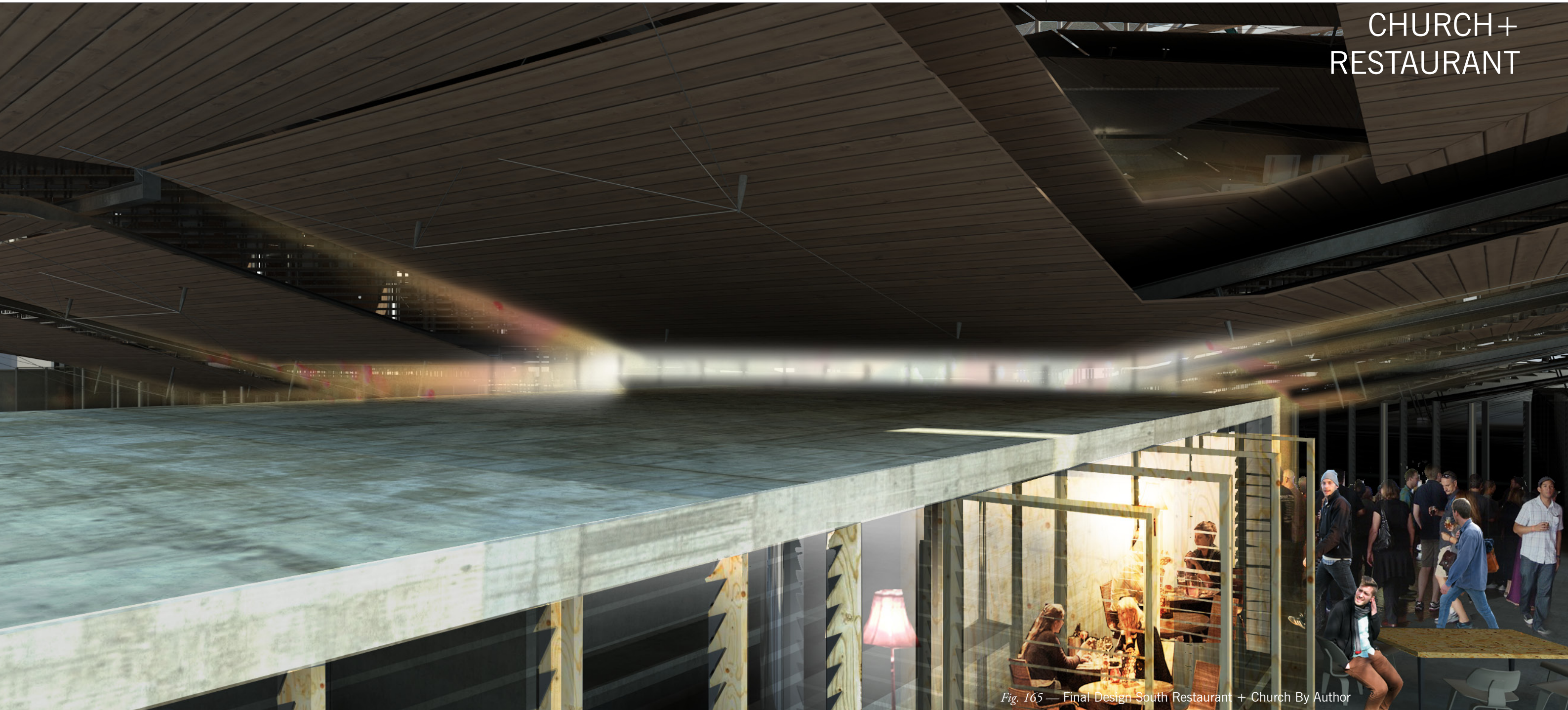
Fig. 165 — Final Design South Restaurant + Church By Author

RESTAURANT
FROM
CHURCH

CHURCH
FROM CAFE

Fig. 166 — Final Design- Restaurant + Church existing in the foyer, By Author
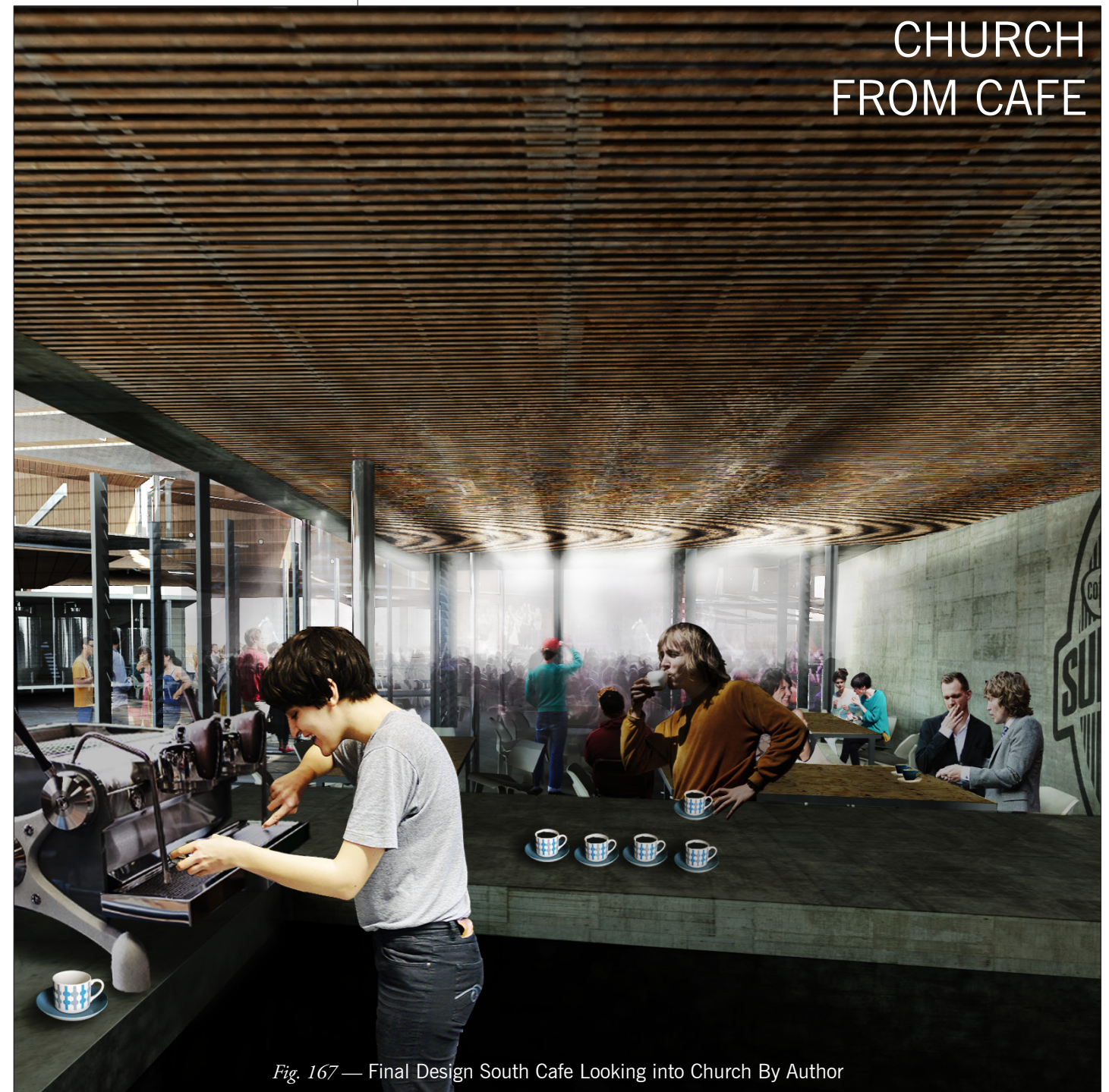
Fig. 167 — Final Design South Cafe Looking into Church By Author

CHURCH+
RESTAURANT

Fig. 168 — Final Design Church + South Restaurant, By Author

CHURCH+
BREWERY

BREWERY

The brewery programme challenges the Church in its acceptance of the secular. The existence of this programme within the Church clearly states the acceptance of the secular in the sacred.

It is intended that the brewery will operate similar to the local Wellington brewery 'Garage Project' which sells beer but does not hold a liquor licence. This allows the presence of the brewery in the church without the sense of corruption. There is still a degree of threshold to be maintained to ensure the safety of the people within the church, The architecture portrays a passive relationship between the secular and sacred inclusion of one another.

Fig. 170 visually illustrates the location of the brewery under the Church, either is not restrict of operating or functioning fully. The image shows the leak of light from the CHURCH upon the wall of the brewery continuing the discussion of the secular and sacred.

Fig. 171 illustrates the dialogue between the Church form and the secular. The image looks into the Church looking down the brewery wall. The auditorium wall in the foreground sits above, while those beyond the brewery are lowered. The form's glazing provides physical enclosure and shelter from external conditions. The glazing is louvred continuing the continuity of concept of efflux from the macro to the micro scales.

Fig. 172 illustrates a church service in procession influencing the brewery.

Fig. 173 shows the brewery and restaurant insertion into the church in relation to the immediate surroundings. The space between the restaurant and brewery seen here is being used for a game of football. The building welcomes undesigned uses.

WORSHIP SPACE

FOYER AND WORSHIP SPACE

OUTSIDE

FOYER

OUTSIDE
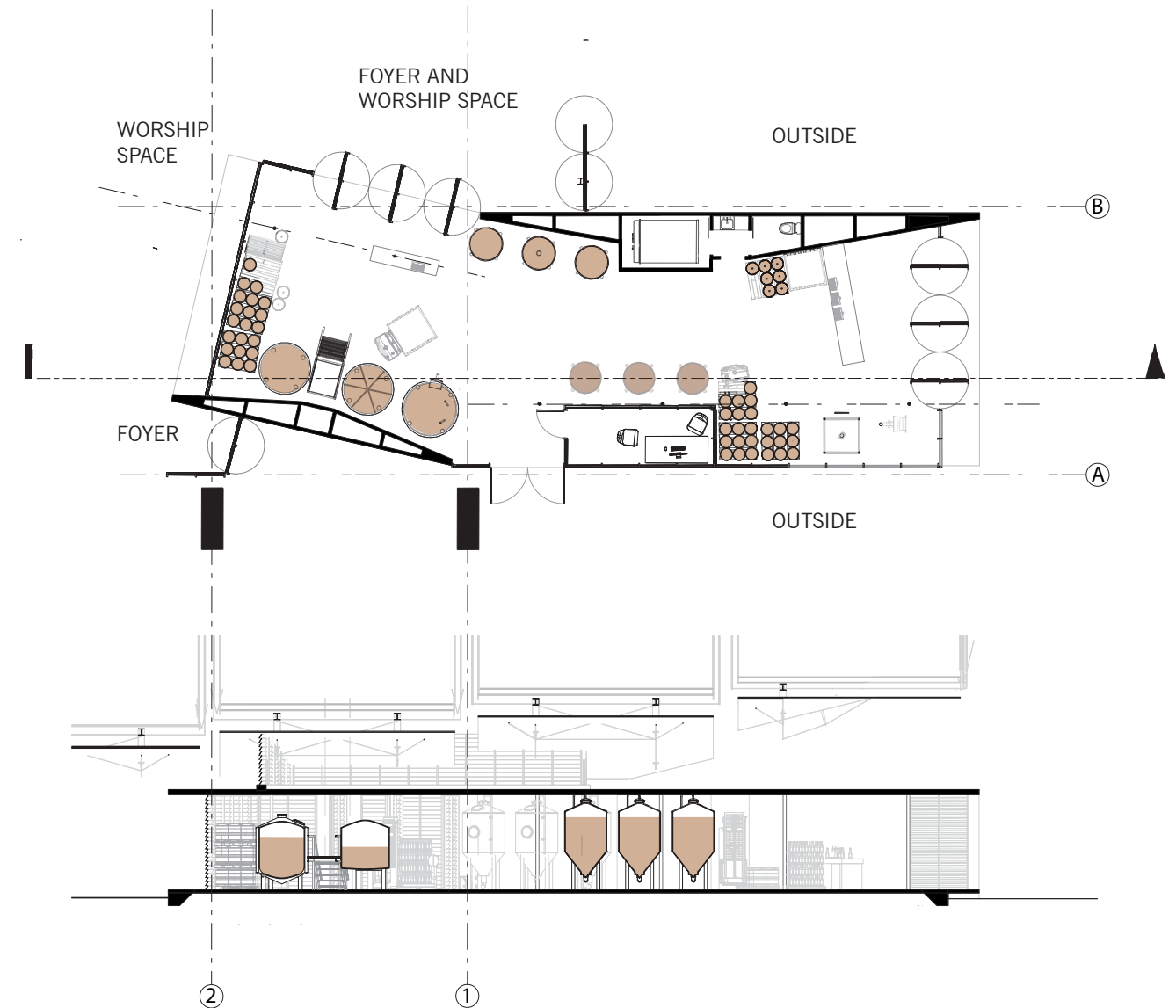
Fig. 169 — Final Design Brewery- Plan + Section, By Author

CHURCH+
BREWERY

Fig. 170 — Final Design, Brewery inserted into the Church, By Author

CHURCH+
BREWERY

CHURCH
FROM BREW-
ERY

Fig. 171 — Final Design Church + Brewery Junction, By Author

Fig. 172 — Final Design, view of Liturgical Proceedings From Brewery, By Author

SOUTH WEST
CHURCH+
BREWERY
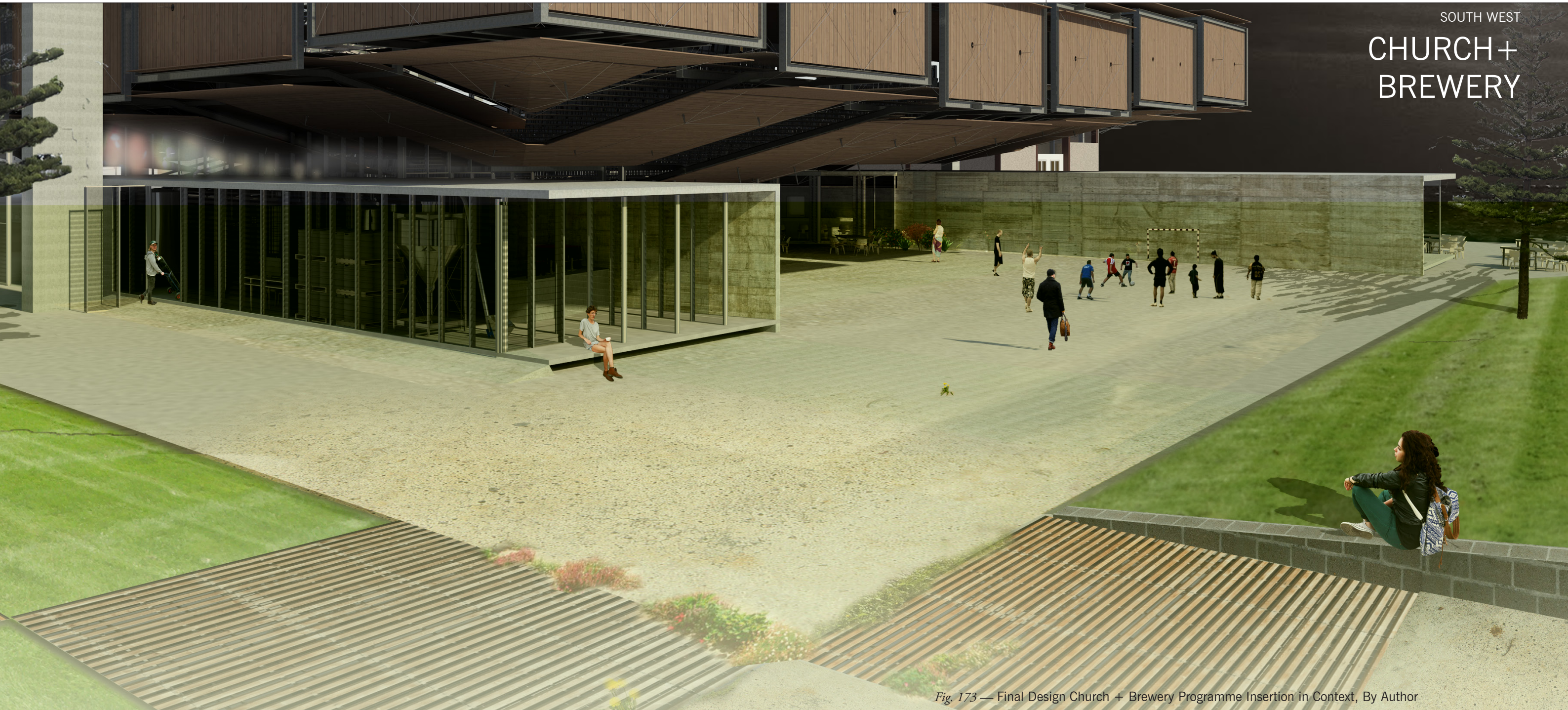
Fig. 173 — Final Design Church + Brewery Programme Insertion in Context, By Author

The foyer space defines a physical intersection between the secular and the sacred. This space delimits both enclosure and separation between the Church and the surrounding world, it is a 'threshold' moment..

Fig. 174, The combination of foyer and auditorium challenges the tendency within Pentecostal churches to separate the foyer and auditorium. The passerby is allowed an immediate understanding of the liturgical operation as he enters the foyer. This space is used as a tool to blur the worship space. This releases the Church into the public realm; worships dependency is not placed on a physical separation from the world.

The perspective shows the foyer's position within a single plane of auditorium rake from the ground floor seating to the balcony seating. The pavilion in the immediate foreground focuses on the foyer.

Fig. 175 illustrates in section the foyer's relationship from inside to out. The facilitation of the secular within the Church, exists throughout the week. This constructed threshold affords the secular an ownership within the Church. This existence breaks down perception of the Church and God as separate or untouchable from the world.

Fig. 176 shows the auditorium with the ceiling panels down, providing a smaller space more focused on the external surrounding than itself.

To conclude, the design creates an environment representative of theological stances while facilitative of ARISE and its liturgical programme. The sacred and secular blur creates a passive connection between the two entities.

FOYER _
AUDITŌRIUM
+SECULAR

AUDITORIUM+
FOYER+
BREWERY+
CAFE

Fig. 174 — Final Design Auditorium, By Author
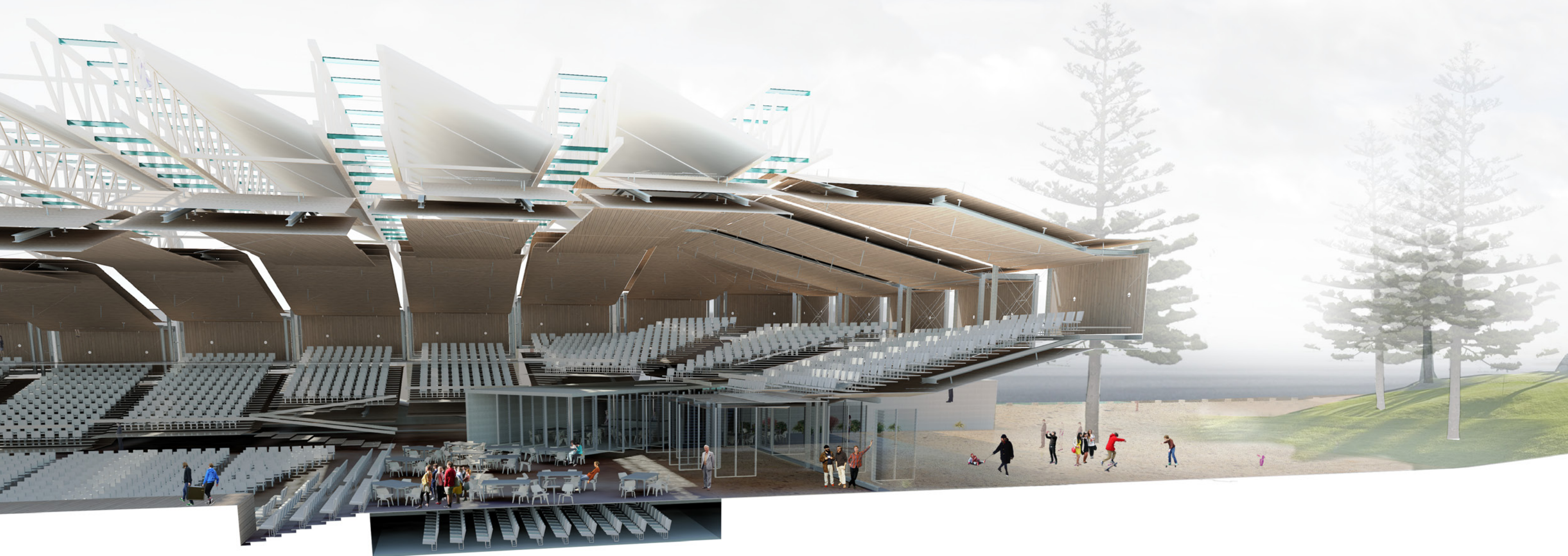
Fig. 175 — Final Design Church + Secular Threshold, By Author

Fig. 176 — Final Design Auditorium Contraction, By Author

Fig. 177 — Final Design South West Perspective in Wider Context, By Author

CRITICAL
REFLECTION
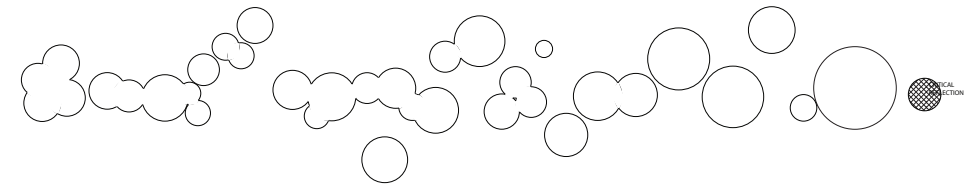
The Bible sets a strong precedent for the primary purpose of the CHURCH to share the gospel. This external efflux is rarely portrayed through traditional ecclesiastical architecture, which is often designed for the comforts of its congregation and their vision of God.

It is argued that architecture can be either a prime aid or hindrance in fulfilling the purpose of the CHURCH. The thesis identifies the design of sudden thresholds within many existing Churches. These thresholds extract and isolate the CHURCH from the world in order for the congregation to encounter God without outside interference.

ARISE CHURCH currently holds its services in secular theatres which thus inherently have a high level of threshold between the auditorium and the street. This thesis designs the Church around the priorities of the secular for those likely to be hesitant to enter a Church.

The final design is the product of a process testing, developing and responding to criteria outlined in the introductory theological stance. An architecture is developed that is concerned with the secular and sacred relationship, allowing the secular in the sacred, and vice versa. The thesis develops into a final design that uses programme, form, envelope and materiality as the primary tools to represent and facilitate the rich relationship that exists between the sacred and secular overlap. The final design, the product of this thesis, concludes with an architecture that convincingly includes the secular in the sacred; the design externalises the Church.

Despite beginning with a clear direction, the thesis research process consistently deviated from the main line of inquiry. However the very act of this splintering allowed for affirmation and positive redirection of subsequent

sections. The desired Church evolved through seven design phases, and was subject to constant testing, before an architectural manifestation arose that offers a solution to the sacred and secular divide. By breaking down the Church envelope, the contents are externalised and made approachable to all. The thesis would not have reached the same conclusion if it were not for the accumulating design-led process.

Further research to test the application of the blurred threshold between sacred and secular concept on different sites or at different scales could reveal further similarities in design solution and processes to complement this research. The thesis contributes to the architectural discipline surrounding ecclesiastical architecture in a contemporary way, as a reflection to the modern Pentecostal ARISE Church. The design intent is intended to be applicable to other CHURCHES sharing a similar theological stance

and questioning building their own structures. Pentecostal CHURCHES are so often limited to rented or secular structures, in an attempt to engage with the secular, however, if specifically designed an architectural solution can aid the CHURCH in its audience delivery of the gospel.

Just as ARISE CHURCH develops its delivery of the Gospel through music and sermons, so to will the CHURCH lend itself to an architecture that is as progressive as its delivery. The externalising of the CHURCH through architecture is a challenging and perhaps lofty idea, one which could even cause discomfort amongst congregates. But there is a place for a dialogue between the liturgical operations and the secular. This will afford people an understanding of the Church and its intentions, while giving God an opportunity to move beyond the four walls of the Church.

LIST OF
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Colossians 3:17 (NIV)
And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through him.