A New Spiritual Space Using Psychogeographic Methods

by

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Submitted in partial fulfilment of the requirements
for the degree of Master of Architecture

at

Dalhousie University
Halifax, Nova Scotia
July 2019

CONTENTS

ABSTRACT

A shrinking number of people are attending religious services in comparison to the growing proportion of people who claim a spiritual aspect to their lives. The divergence of spirituality and religion has left a gap in the built environment, where space to practice, explore, and reflect does not exist. This thesis fills that gap by creating a building complex within an inner block in Halifax, Nova Scotia, that bridges the gap between spirituality and religion using experiential movement to elicit a spiritual response. Using psychogeographic techniques, the creation of space was accomplished through possibilities of movement that explore what spiritual spaces become, based on the trends mentioned above. In this thesis the design proposal invites users to explore, escape, and encourage dwelling, to foster interaction and reflection at various scales of spaces related to personal and larger group gatherings.

ACKNOWLEDGEMENTS

To my Mom and Dad, you have raised me and loved me unconditionally, supporting me throughout all of my academic studies.

My peers in school, it would not have been the same without you. You pushed me to be better than I thought I could, discussed my work with me, and contributed in ways you might not know. Lydia, Cassie, Jed, and Charles, thank you for your laughter, support, and critical eyes.

To office staff at the School of Architecture, you were there for support, guidance, and a good laugh. I always knew I could pop into the office for a quick visit to brighten my day.

Finally, this thesis would not have happened if not for the devotion of Cristina Verissimo, Brian Lilley, and Barbara Lounder. Thank you, Cristina, for pushing me, setting me on the road to completion, and making sure my mental health was intact. Thank you, Brian, for taking me on in your 'off' semester, for being enthusiastic, for wonderful discussions on theory and design, and connecting me to a NSCAD Professor, Barbara Lounder. Thank you, Barbara, for your guidance, stimulating conversation, and support through this experience. Your critical eye was an appreciated fresh look into the work done.

CHAPTER 1: INTRODUCTION

Alvaro Siza has been documented as saying that the history of architecture can be completed through the history of religious buildings.[1] The organizations that occupy these buildings have helped individuals, families, and societies shape their societal values. Since the 1980's, it has been documented that Canadian values are shifting away from this traditional mainstay of society. Weekly attendance of religious services has dropped below 30% of the population as of 2015,[2] whereas the proportion of people who identify as spiritual has inversely increased over the same time frame.[3]

The divergence of spirituality and religious attendance has created a gap within the public realm. Sacred architecture has held the ritual practices of traditional spiritual practice throughout history. These buildings offer the space necessary to participate in the spiritual and religious aspects of life. In some cases, rooms have been co-opted by groups to facilitate their ritual needs.[4] Now with an increasingly diverse population with a multiplicity of different opinions on spirituality, to create a space that accommodates to every individual belief system has resulted in consequently bland generic spaces.

Dialogue on the topic of generalized prayer rooms being designed or tak-ing over empty spaces is reflective of discussion in Mircea Eliade's work

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1   Karla Britton, ed., "Prologue: The Case for Sacred Architecture," in *Constructing the Ineffable* (New Haven: Yale University Press, 2010), 15.

2   Benjamin Wormald, "Canada's Changing Religious Landscape," *Pew Research Center's Religion & Public Life Project*, February 05, 2014, http://www.pewforum.org/2013/06/27/canadas-changing-religious-landscape/.

3   Claire Gecewicz and Michael Lipka, "More Americans Now Say They're Spiritual but not Religious," *Pew Research Center's Religion & Public Life Project*, September 6, 2017, https://www.pewresearch.org/fact-tank/2017/09/06/more-americans-now-say-theyre-spiritual-but-not-religious/

4   The bland generic spaces purpose built for a multiplicity of beliefs to use results with spaces like the prayer room within airports. Co-opted rooms happen in different circumstances. At Dalhousie University, there are an assortment of different spaces that are designated as prayer rooms at the time of writing, but most surveyed were occupied as quiet study spaces. Many of these rooms were double listed as prayer and quiet study space.

The Sacred and the Profane. Throughout the book, Eliade questions what makes a space sacred or profane. He raises the notion early on that not every person experiences the same things as sacred. A space can occupy both sacredness and profanity simply by being perceived differently by two different people.[5]

The overlap of sacred and profane has become increasingly contested over the last century. State and religion traditionally occupied the same space until the 1600's. Through history the founding of a city was a religious ritual. In the ancient Roman Empire, the formal city blueprint grew from two intersecting streets, the cardo and decumanus. These roads were laid out by a priest that gestured a cross on the ground, imprinting the divine as the base of the city.[6] The reflection of religion and state is furthered in the ritual practices that both employ. A religious service required by a deity resembles royal ceremonial (such as a coronation), with procession being a primary form of the sacred ritual.

Furthering the similarities between legislative architecture and religious architecture, state buildings and religious buildings often hold prominent spaces within the city and carry social memory. Unlike buildings of the state, older religious buildings are becoming empty and being adapted into other uses as congregation sizes become unsustainable. There are still new churches being constructed, though these tend to cater to massive congregations that commute from suburbia. An example of the trends in religious architecture is seen in Philip Johnson's and John Burgee's Crystal Cathedral. Essentially a 'decorated shed,'[7] the cathedral is a glorified greenhouse which copies the architectural appearance of cathedrals

5   Mircea Eliade, *The Sacred and the Profane* (Orlando: Harcourt, Inc., 1957), 12.

6   Pier Vittorio Aureli, "Rituals and Walls: On the Architecture of Sacred Space," in *Rituals and Walls: On the Architecture of Sacred Space*, ed. Pier Vittorio Aureli and Maria Shéhérazade Giudici (London: Architectural Association, 2016), 17.

7   Robert Venturi, Scott Brown, and Steven Izenour's book, *Learning from Las Vegas*, develops the idea of decorated shed, where spaces are built to act as a warehouse, holding any program, but made to be aesthetically attractive.

built before it, in a dissimilar location. Karsten Harries writes in his paper "Untimely Meditations on the Need for Sacred Architecture," that the Crystal Cathedral is a nostalgic invocation of the past, where the architectural language used is out of sync with time, but also reflects how architecture is currently in the age of the shed, seeking ultimate flexibility.[8]

An architectural response to changing religious perceptions, spiritual journeys, and the stale architectural approach to sacred buildings necessitates nuanced responses in scale and program. Using psychogeographic methods to approach sacred architecture, this thesis develops a building complex within an inner block, providing space at various scales for personal spiritual exploration.

Utilizing psychogeography serves as a point of departure to explore the use of motion in design. The *dérive* was developed as the first method of psychogeographic investigation. Established in the 1950s, the Situationists who were artists and philosophers, advanced methods of engaging in space to better understand a location's characteristics and create meaningful commentaries on the environment. Applying the psychogeographic methods and the resultant information provides the framework for this design thesis.

Through a process of walking, reflection, and research, finding a site for intervention revealed itself as more was discovered about the city. Being conscious of the different spatial requirements for people to explore another aspect of life, the building complex uses multiple programs and spatial environments that contrast and compliment each other. There are spaces that accommodate artistic expression, large groups of people, smaller groups for intimate discussions, and areas where you are able to be alone to reflect.

8   Karsten Harries, "Untimely Meditations on the Need for Sacred Architecture," in *Constructing the Ineffable,* ed. Karla Cavarra Britton (New Haven: Yale University Press, 2010), 58.

CHAPTER 2: CULTURE AROUND THE SACRED

Sacred Architecture and Society

In 2014, Pier Aureli explored sacred spaces through his work at the Architectural Association in London, England. He explained that throughout the 20th century the development of religious architecture has come to a virtual standstill. When spoken about, sacred architecture in relation to the city is characterized a harmless cliché idea of spirituality. If not discussed as harmless, it is seen as a reactionary force to 'liberal' society.[9]

The trend towards excluding sacred architecture in architectural education began in the Renaissance era. Before the Renaissance religion had been tied to the state and used as moral justification for political policies enacted by the ruling powers. Since the Renaissance, politics and religion have undergone a slow separation. Niccolò Machiavelli was the first to imagine politics without religion during the 1500's. Machiavelli separated church from state by claiming religion is rooted in human behavior. Thomas Hobbes furthered Machiavelli's work in his publication entitled *Leviathan* where he presents the idea that society is bound together by safety,[10] rather than bound together by their beliefs.[11] Despite this theoretical separation of belief and state, religious buildings continue to play crucial roles in defining concepts of cities.[12]

Julio Bermudez echoes Aureli's work on the need to study sacred architecture. Rather than sacred, he uses the term 'transcendent.' The need for

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9   Pier Vittorio Aureli, "Rituals and Walls: On the Architecture of Sacred Space," in *Rituals and Walls: On the Architecture of Sacred Space*, ed. Pier Vittorio Aureli and Maria Shéhérazade Giudici (London: Architectural Association, 2016), 11.

10   Ibid., 12.

11   The title of 'Leviathan' is an interesting choice for Hobbes' work. The Leviathan is a biblical beast representing the gate keeper of hell, and the destroyer of sea fairing ships (ESV Job 41:1-3, Job 41:18, Psalm 74:14, Revelation 20:2). Hobbes' choice of the title potentially reflects his own views of humanity, reflected in the recent reformation. Calvinists, the followers of John Calvin's teaching on the Bible (mid-1500's), believed that humanity is inherently sinful.

12   Aureli, "Rituals and Walls," 11.

transcendent architecture stems from a pluralistic society that prioritizes speed, technology, entertainment, and economic growth. Bermudez claims that the value of transcendence becomes more urgent as the negative effects of these priorities grow.[13] Environments that transcend our daily lives can offer moments of withdrawal from society. By giving people the opportunity to perceive themselves as part of the larger matters of life and the divine, they might also rediscover and identify what is important to them.[14]

Canadian Religious Landscape

Religious affiliation and attendance have been steadily declining throughout Canada. Over 95% of Canadian citizens identified as having Protestant or Catholic ties in the 1970's, but this proportion is changing as the Canadian social profile changes. These changing proportions are due in part to immigration; who have a much more consistent affiliation and attendance. Canadian born citizens are more likely to sever connections from religious institutions than their non-Canadian born counterparts.

Statistics gathered from the 2011 census data indicate that gender and education level do not have a noticeable impact on rates of disaffiliation, whereas age seems to be a larger factor. The younger the person, the more likely they are to not be affiliated with a religious group or to attend regular religious services.

This disaffiliation to religious organizations has been studied by the Pew Research Center (PRC). Located in Washington D.C., the PRC has analyzed census data since the 1970's. The PRC separates Canadian religious data into five groups representing geographic areas; the Atlantic provinces, Quebec, Ontario, the Prairie provinces, and British Columbia. The PRC defines six major religious groups in their analysis. These are Protestant, Catholic, Muslim, Buddhism, Hinduism, and Judaism. A seventh group, 'other,' refers to local belief systems with numbers that have negligible impact on statistics.

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13 Julio Bermudez, ed., "Introduction," in *Transcending Architecture: Contemporary Views on Sacred Space* (Washington: Catholic University of America Press, 2015), 17.

14 Ibid.

In all five areas defined by the PRC, the decline in religious affiliation is evident. The steepest decline in religious affiliation, according to the report by the PRC, has occurred in British Columbia.[15] The attendance of religious services reflects the declining affiliation, but at an exacerbated rate. The Atlantic Provinces is facing the steepest decline in attendance across Canada. In the 1970's, 57% of the Atlantic provinces' population attended a religious service at least once a week.[16] More recent statistics indicate 31% of the population attends a weekly service.[17] This ratio of attendance to population is the highest in Canada.

Religious affiliation in the Atlantic provinces remains proportionally high when compared to other geographic areas of the PRC study. During the 1970's, 2% percent of the population was not affiliated with a religious group, while more recent numbers indicate that number has climbed to 16%.[18] The only area that has a higher rate of affiliation than Atlantic Canada is the province of Quebec, where 12% of its population is not affiliated with a religious group.[19]

The proportions of the previously listed religious groups were also included in the PRC's study. In the 1970's, about 85% of Canadian citizens identified under the 'Christian' umbrella of Protestant or Catholic. The 2011 census showed that other religious groups are experiencing growth.[20] In the Atlantic provinces, only 1% of the population identified as having ties to a non-Christian religious group in the 1970's; only 2% identified non-Christian religious ties in 2011. The largest growth of non-Christian groups occurred in Ontario, where the proportion went from 5% to 15%.[21]

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15 Benjamin Wormald, "Canada's Changing Religious Landscape," *Pew Research Center's Religion & Public Life Project*, February 05, 2014, 2018, http://www.pewforum.org/2013/06/27/canadas-changing-religious-landscape/.
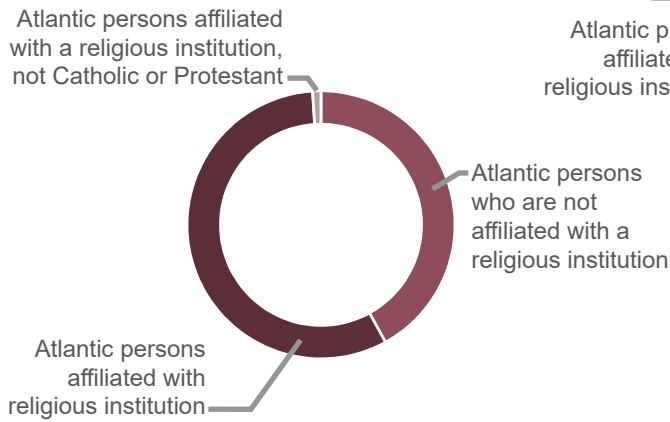
16 Ibid.

17 Ibid.

18 Ibid.

19 Ibid.

20 Ibid.

21 Ibid.

Religious Affiliation in 1980's Atlantic Canada

Atlantic persons affiliated with a religious institution, not Catholic or Protestant

Atlantic persons who are not affiliated with a religious institution

Atlantic persons affiliated with religious institution

Religious Affiliation in 2010's Atlantic Canada

Atlantic persons affiliated with religious institution

Atlantic persons affiliated with a religious institution, neither Catholic or Protestant

Atlantic persons who are not affiliated with a religious institution

Spirituality of Church-going/ Traditionalists

Not too Spiritual

Somewhat Spiritual
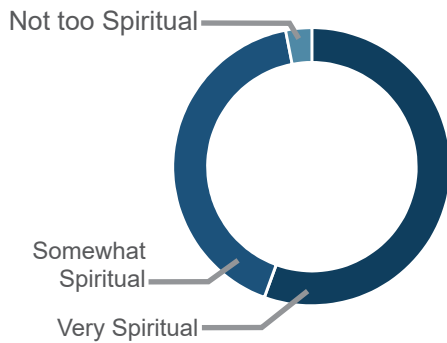
Very Spiritual

Spirituality of Nonbelievers/ Complete rejection of Religion

Very Spiritual

Somewhat Spiritual

Not too Spiritual

Not at all Spiritual

Average

Not at all Spiritual

Not too Spiritual

Very Spiritual

Somewhat Spiritual
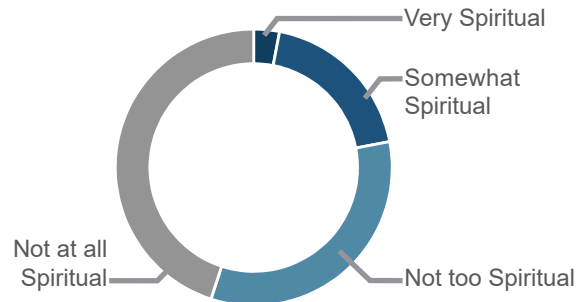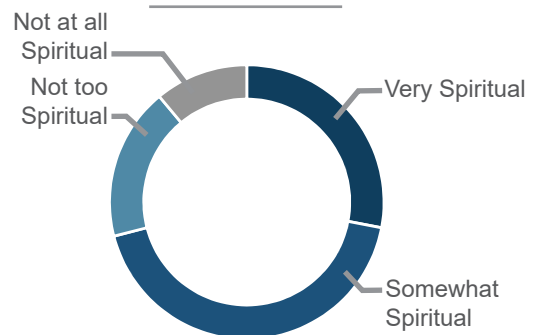
When comparing the percentage of people that affiliate with religion between 1980 and 2010, the percentage of the population drops by almost half. The personal view of spirituality does not necessarily reflect church attendance or complete rejection of religion.
Data from Gecewicz and Lipka, "More Americans Now Say They're Spiritual but not Religious."

CHAPTER 3: THE SACRED AND THE PROFANE

To understand what constitutes as sacred, Mircea Eliade offers the simplest definition, which is "the sacred is that it is the opposite of the profane."[22] This use of the word sacred allows for the inclusion of building types such as museums, libraries, and other culturally impactful buildings because these spaces can encapsulate spiritual experiences for people. The opposite of the sacred, Eliade defines as the profane.[23] Eliade uses a circular answer to illuminate how fluid an understanding of space can be. His definitions, though simplistic, ask more questions then they answer.

The Profane

When understanding what is sacred or profane, the profane is easier to understand than the sacred. Eliade identifies what is profane by what it is not. The profane is everything that is not sacred.[24] But it is an important caveat, that if something is profane, that it must not be sacred.[25] To different individuals and their experience of life, may lead one to have a spiritual connection or experience in one place where another person would not share that understanding. This view can be extended to objects as well. Examples of this are Buddha statues, crucifixes, or even wood. In this sense, the sacred becomes a lens through which a person views the world.[26]

The Sacred

The idea of sacred has a long history. In Greek society, sacred was viewed as a spatial manifestation.[27] The Greeks gave physical limits to what they

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22 Mircea Eliade, *The Sacred and the Profane: The Nature of Religion* (San Diego: Harcourt, Brace & World, 1959), 10.

23 Ibid., 10.

24 Ibid., 10.

25 Ibid., 12.

26 Ibid., 13.

27 Pier Vittorio Aureli, "Rituals and Walls: On the Architecture of Sacred Space," in *Rituals and Walls: On the Architecture of Sacred Space*, ed. Pier Vittorio Aureli and Maria Shéhérazade Giudici (London: Architectural Association, 2016), 14.

defined as sacred, such as the agora. These physical boundaries represented three levels; the acts and rituals used to create connection to the gods, pious behavior that was the cultural norm between man and gods, and the ritual purity of offerings, sanctuaries, and their separation from everyday life.[28]

The Greek understanding of the sacred as part of specific locations differs from Roman view on what is sacred. Romans assigned the label of sacred to things, often with political intentions. By making an item or person 'sacred,' you could alienate a political opponent or protect your possessions.[29] By making a person 'sacred' you separated them from human law, removing the repercussions of actions against them. Through declaring an item as sacred, it was no longer yours, but considered divine, preventing it from being taken for taxation. The Romans constantly redefined what constituted 'sacred' within their environment. This continuously changing definition is more representative of the multiple understandings of the sacred in recent history as described by writers and architects. Both Roman and Greek views of the sacred transformed it from an idea of maintaining purity of a space or item to an instrument of government power to manage the behaviours of the community.[30] In both this way and in physical manifestation, the sacred plays an important role in understanding political space.

When discussing contemporary sacred architecture, there is often an ambiguity in the use of language. The words 'spiritual', 'sacred,' and 'religious' are used interchangeably, or if intended in a nuanced manner, may be misinterpreted and one of the other words applied. The problem expands to include terms that architects use to try and describe spaces that they created. Examples include Karla Britton's use of 'ineffable' in *Constructing the Ineffable*, 'transcendence' in *Transcending Architecture* edited by Julio Bermudez, and 'numinous' in Mircea Eliade's *The Sacred and the Profane*.

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28 Aureli, "Rituals and Walls," 14.

29 Ibid.

30 Ibid.

Eliade's use of 'numinous' in *The Sacred and the Profane* adds specificity to his argument of what constitutes as sacred. Eliade explains that numinous experiences are "induced by the revelation of an aspect of divine power."[31] 'Numinous' is realized as something wholly other or different and is neither human or cosmic. Eliade claims that when confronted by the 'numinous,' the individual realizes their insignificance in the world.[32] This idea of being insignificant or relating to coming from nothing to return to nothing is reminiscent of many religious works. A biblical example would be the passage "…from it you were taken; for dust you are and to dust you will return"[33] in the book of Genesis.

In addition to 'numinous,' many other words have been used to speak about the intangible nature of the sacred. Le Corbusier uses the term 'ineffable,' which he explains as;

> When a work reaches a maximum of intensity, when it has the best proportions and has been made with the best quality of execution, when it has reached perfection, a phenomenon takes place that we may call "ineffable space." When this happens, these places start to radiate. They radiate in a physical way and determining what I call "ineffable space," that is to say, a space that does not depend on dimensions but on the quality of its perfection. It belongs to the domain of the ineffable, of that which cannot be said.[34]

Le Corbusier's definition is open to interpretation. He assigns emotions of experience to places but does not define the use of space that is encountered. He suggests that 'ineffable space' can occur in any situation and is the goal of every space designed by an architect.

Another word that has been used to explore the sacred is 'transcendent.' Julio Bermudez constructed a collection of essays under the title *Transcending Architecture*. Bermudez presents five implicit meanings of 'transcendent' as a way to further explore and understand the term. The five meanings Bermudez includes are that it delivers users to an otherworldly

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31 Eliade, *The Sacred and Profane*, 9.

32 Ibid.,10.

33 NIV Genesis 3:19b.

34 Karla Britton, ed., "Prologue: The Case for Sacred Architecture," in *Constructing the Ineffable* (New Haven: Yale University Press, 2010), 13.

space, it can provide services or activities that advance a spiritual cause, it allows for architectural practices that go beyond conventional norms, its a psychological state in which architecture does not play a role, and finally, it can be the act of moving past architecture as discipline or built structure because of its potential inability to address transcendence or any other matter.[35]

Richard Vosko, in "Reaching for the Numinous," identifies the use of transcendence in two different ways. The first use is a modifier,[36] describing architecture that transports human beings into a numinous experience. Vosko also states that 'transcending' could be used as a verb.[37] There is a sense of movement in transcending that is suggests a pathway from profane to sacred.

Thomas Walton, in "Exploring Transcendence," investigates what he claims are four necessities of transcendence. Briefly stated, transcendence is a dialogue of the liminal spaces, aspects of scale, a sensual experience, and a way to accept the possibility and value of transcendence.[38] The first idea of transcendence as a dialogue explores the space between our physical environment and the 'other.' Existing in this in-between, liminal, or transportive space provides a connection to the beyond might be occupied. Transcendence in scale refers to both historical practices and developments of traditionally assigned sacred space over time. Historically certain ratios or shapes have been used to reinforce beliefs and experiences. For example, high vaulted ceilings draw the eye upward, make the individual feel small, and hopefully draws them to thoughts of higher aspirations. Transcendence

35 Julio Bermudez, ed., "Introduction," in *Transcending Architecture: Contemporary Views on Sacred Space* (Washington: Catholic University of America Press, 2015), 8-9.

36 Richard Vosko, "Reaching for the Numinous," in *Transcending Architecture: Contemporary Views on Sacred Space*, ed. Julio Bermudez (Washington: Catholic University of America Press, 2015), 256.

37 Ibid.

38 Thomas Walton, "Exploring Transcendence," in *Transcending Architecture: Contemporary Views on Sacred Space,* ed. Julio Bermudez (Washington: Catholic University of America Press, 2015), 260.

as a sensual experience speaks to the body and its felt senses. Juhani Pallasmaa discusses how our many senses take in information that we may not cognitively recognize.[39] Feelings, textures, impressions, and sounds may be able to connect us to a transcendent space or state. Finally, Walton asserts that humanity needs to accept the possibility and value of transcendence.[40] There is a sense of acknowledging another invisible part of life by Canadian society, but declining attendance and affiliation suggests the understanding of traditional transcendent experiences is changing.

Attempting the Transcendent

In Karla Britton's essay, entitled "The Risk of the Ineffable," she identifies one reason why the topic of transcendence, the sacred, and religious spaces is relevant to contemporary western society. Identified as 'the secularization hypothesis,' this theory has been proven to be inaccurate.[41] The base of this theory is that as technology increased, as well as overall wealth, religious identity would diminish in society. But instead, Britton suggests that western society is in a moment of societal shift in the understanding and exploration of the relationship between mind and spirit.[42] The failure of 'the secularization hypothesis' suggests that society may be more open to conversation about the ideas of the ineffable, sacred, or transcendent.

The reemergence of religious practice and the creation of religious spaces presents many risks to the architect. Britton highlights some that go beyond standard professional risk in the article referenced above. In the creation of a place for worship and gathering, the architect may depend heavily on replication of historic patterns of meaning, creating detachment from the increasingly dynamic cultural atmosphere.[43] The inverse is also possible,

39 Juhani Pallasmaa, *The Eyes of the Skin* (Chichester: John Wiley & Sons, 2005).

40 Walton, "Exploring Transcendence," 260.

41 Karla Britton, ed., "The Risk of the Ineffable," in *Transcending Architecture: Contemporary Views on Sacred Space* (Washington: Catholic University of America Press, 2015), 75.

42 Ibid.

43 Ibid., 83.

in that there is a risk of disconnected architecture. Through attempting to create a breakthrough in the inherited values and belief systems, these spaces risk not acknowledging the essential aspects of values and belief systems that would give the project coherence.[44] On the larger scale of the city, religiously motivated urban interventions, should lead architects to develop a better understanding of how religious identity is acting on the built environment.[45]

In response to this potential of success or failure in sacred space, Britton brings forward Gianni Vattimo's ideas of pietas. In understanding that convictions of the past may no longer be true, pietas is a respectful attentiveness while attempting to overcome limitations.[46] Vattimo describes pietas as follows:

> We must keep in mind that it is the dissolution of metaphysics that liberates us for pietas… Once we discover that all the systems of values are nothing but human, all too human productions, what is left for us to do? Do we dismiss them as lies and errors? No, we hold them even dearer because they are all we have in the world, they are the only density, thickness, richness of our experience, they are the only 'Being.'[47]

A design strategy presented by Luis Barragan, to overcome the shortcomings of an architect's understanding, is that the primary goal is to design for serenity. "Serenity is the great and true antidote against anguish and fear… and it is the architect's duty to make of it a permanent guest …no matter how sumptuous or how humble."[48]

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44   Karla Britton, ed., "The Risk of the Ineffable," 83.
45   Ibid., 82.
46   Ibid., 86.
47   Quoted in Karla Britton, ed., "The Risk of the Ineffable," 86.
48   Ibid., 85.

CHAPTER 4: RELIGION AND URBAN FORM

> Trying to grasp the politics of religion in society, we can offer a way into the architecture of sacred space and can start to provoke ways of experiencing a 'different' temporality in cities.[49]

The history of religion is a history of conflict and exertion of power. The state has traditionally been tied to the dominant religion of an area. This is beginning to change in Western society as they experience a fracturing between state and religion in favor of a more pluralistic approach.[50] In the past, societies might have a similar basis, such as the ten commandments in a Christian group, and as the groups grew into larger societies, those beliefs and rules might determine longer aspirations of the state. The beliefs that are shared between ruler and ruled create a basis of morality which the state imposes.[51]

Niccolò Machiavelli was the first to imagine politics without religion during the 1500's, challenging the status quo. Before the renaissance, religion had been tied to state and used as moral justification for political policies enacted by the ruling powers. Since the Renaissance politics and religion have undergone a slow separation. Machiavelli separated church from state by claiming religion is rooted in human behavior. Thomas Hobbes furthered Machiavelli's work in his publication entitled *Leviathan* where he presents the idea that society is bound by safety,[52] rather than bound together by their beliefs. Despite this theoretical separation of belief and

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49 Pier Vittorio Aureli, "Rituals and Walls: On the Architecture of Sacred Space," in *Rituals and Walls: On the Architecture of Sacred Space,* ed. Pier Vittorio Aureli and Maria Shéhérazade Giudici (London: Architectural Association, 2016), 15.

50 Benjamin Wormald, "Canada's Changing Religious Landscape," Pew Research Center's Religion & Public Life Project, February 05, 2014, accessed September 01, 2018, http://www.pewforum.org/2013/06/27/canadas-changing-religious-landscape/.

51 Sue Ann Taylor, "Ritual, Belief, and Meaning in the Production of Space," in *Transcending Architecture: Contemporary Views on Sacred Space,* ed. Julio Bermudez (Washington: Catholic University of America Press, 2015), 161.

52 Aureli, "Rituals and Walls," 12.

state, religious buildings continue to play crucial roles in defining concepts of cities.[53]

Sue Ann Taylor begins an exploration of religion in "Ritual, Belief, and Meaning in the Production of Space," where she claims that to understand sacred spaces today is to understand religion as a cultural phenomenon.[54] Pier Aureli suggests that "… religion is the canonization of the sacred through the practice of prescribed rituals, that provide the means to experience a revealed truth which cannot be experienced in any natural way."[55]

The PRC study used in the previous chapter identifies six major recognized religion groups plus a seventh group listed as other, which includes nonaffiliated people, and people affiliated to local religious groups.[56] The commonality between all these groups is the practice of religion; a gathering of persons with a similar belief and ritual behaviors, but also individuals carrying out prescribed rituals as part of a larger collective.

In rituals and walls, Pier Aureli defined ritual as "a set of actions that make a situation, a place or an object pure, in the sense of being set apart from everything else, the ritual is the event by which prescriptions and restrictions become not only evident but also transmissible."[57] This definition of ritual suggests that ritual has binding abilities, through the actions done in a choreographed way is capable of adding intangible qualities to an object or place. Aureli's definition focuses on the action and object and removes the participant from the experience. Ritual can reach beyond the actions and objects being made pure, ritual can create a sense of common purpose in the group of people participating.[58]

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53 Aureli, "Rituals and Walls," 11.
54 Taylor, "Ritual, Belief, and Meaning in the Production of Space," 160.
55 Aureli, "Rituals and Walls," 14.
56 Ibid.
57 Ibid.
58 Hans H. Penner, "Ritual," in *Encyclopedia Brittanica,* Encyclopedia Brittanica Inc., 2016. https://www.britannica.com/topic/ritual.

The use of repetition, synchronization, complexity, nonsensical, and terror, are versions of ritual that are commonly practiced by various groups throughout the world.

Repetition and synchronization appear to be the most common use of ritual. Rhythmic repetition can create a sense of focus and bonding between members of the group participating. Catholic Mass uses this mechanism through orders of service, prayers, and consistency of meeting.[59] Muslim Salat also demonstrates the use of repetition for daily prayer, five times each day. Synchronization has similarities to repetition, but a different focus. The New Zealand Rugby team is one of the more prominent examples of use of this tactic. The use of dance and chant releases endorphins, which promotes a sense of connection and trust between members.[60] Beyond the enhanced sense of camaraderie among the team, the display also serves as method of intimidation to the other team, by demonstrating the very characteristics that synchronization seeks to generate. Whereas nonsensical, complexity, and terror rituals are less common, but no less powerful in their ability to bind participants. Nonsensical motions that don't achieve obvious goals encourages participants to follow more rigorously. An example of a complex ritual is a traditional tea ceremony. The more steps in facilitating this ritual requires more precision and tends to have a more reputable reputation. The complexity of a ritual allows for adaptation through time, but also the ability to express personality by the individual performing the ceremony. The last example of method of ritual is the ritual of terror. Of the five methods, it is the most effective in binding people together. Terror rituals create 'flashbulb' memories, through a once in a lifetime experience.[61] This is often considered a high price for the camaraderie it fosters. The men of south Pentecost Island practice ritual of terror when they come of age. At that time, they participate in the rite of land diving, jumping off wooden towers, with only vines tied to their feet. The traumatic experience serves to bind the men together through shared

59 Penner, "Ritual."
60 Ibid.
61 Ibid.

experience.

The set of beliefs that are reinforced by the process of ritual, are what become religion.[62] These beliefs often form rituals outside the religious group, presenting a paradox within the idea of sacred.[63] What is supposed to be set apart, can only be practiced when everyday life is organized by it. This connection to the everyday, and the sacred is what gives religion and shared beliefs their power. In contemporary society, instead of a belief in God, that has been replaced by other things, in the case of western society, it is the capitalistic state.[64] Capitalism, like religion, demands adherence to the rules, but with little or no tolerance from those who differentiate. More simply stated, contemporary political behavior of the state, is a secularized version of religion.

The state, like religion, has clearly designed space to carry out its rituals. For example, monasteries designed life around the monks' life and their belief system.[65] Christ's return is promised to come from the east, consequently, sanctuaries, and graves face that direction. In the sanctuaries, pews and kneelers all indicate where the participant is to sit and in what way to participate. The space is rigorously organized to accompany the rituals that occur there. Even though there are these clear distinctions, unless an individual understands the beliefs and rituals, the use of the space may not be immediately clear. It can be said, that religious space is where ritual is carried out.[66]

The Idea of a Town

Religious rites have a long history of impacting the locations, forms, and creation of settlements. *The Idea of a Town*, written by Joseph Rykwert, demonstrates the anthropology of urban form. In history, the town or

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62 Aureli, "Rituals and Walls," 11.
63 Ibid.
64 Ibid.
65 Ibid.
66 Ibid.

city's form had symbolic implications on the lives of its inhabitants.[67] The nomadic people Bororo in Brazil is an example that Rykwert labels as primitive demonstrates some early understanding of social structure and relationship to the heavens.[68] Through the tribe's movement, whether frequent or not, maintaining a specific organization in their settlement was imperative. The social structure was physically represented in a circular organization, split into quadrants along the cardinal directions.[69]

The organization along with reflecting social class, reflects beliefs of the cosmos, and seeking the familiar. It is unknown what the rites of the Bororo were, but when compared to other nomadic groups throughout the world, certain similar behaviors and outcomes of settling arise.[70]

The organization of the space in a circle unites the earth and the sky.[71] Rites practiced are completed to make a location sacred, becoming the center of that community's cosmos, their known world. Inherent in this behavior of rite and making sacred is the belief that the sacred is already within the world.[72] Consequently, the sacred exists within the world and above the world, so attempts to break through planes of existence becomes possible and repeatable.[73] At this point of sacred and profane, embodied in a circle and broken into quadrants, the center, or point of worship, becomes the perceived center of the cosmos. Therefore, within communities, the desire to live as close as possible to the point of sacredness organizes the group.[74] A contemporary example of this is Jerusalem, and the Holy Land. Many Jews throughout their life make pilgrimages and orient their lives and prayers around this center.

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67 Joseph Rykwert, *The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World* (Cambridge: MIT Press, 1988), 23.

68 Rykwert, *The Idea of a Town*, 171.

69 Ibid.

70 Mircea Eliade, *The Sacred and the Profane: The Nature of Religion* (San Diego: Harcourt, Brace & World, 1959), 23.
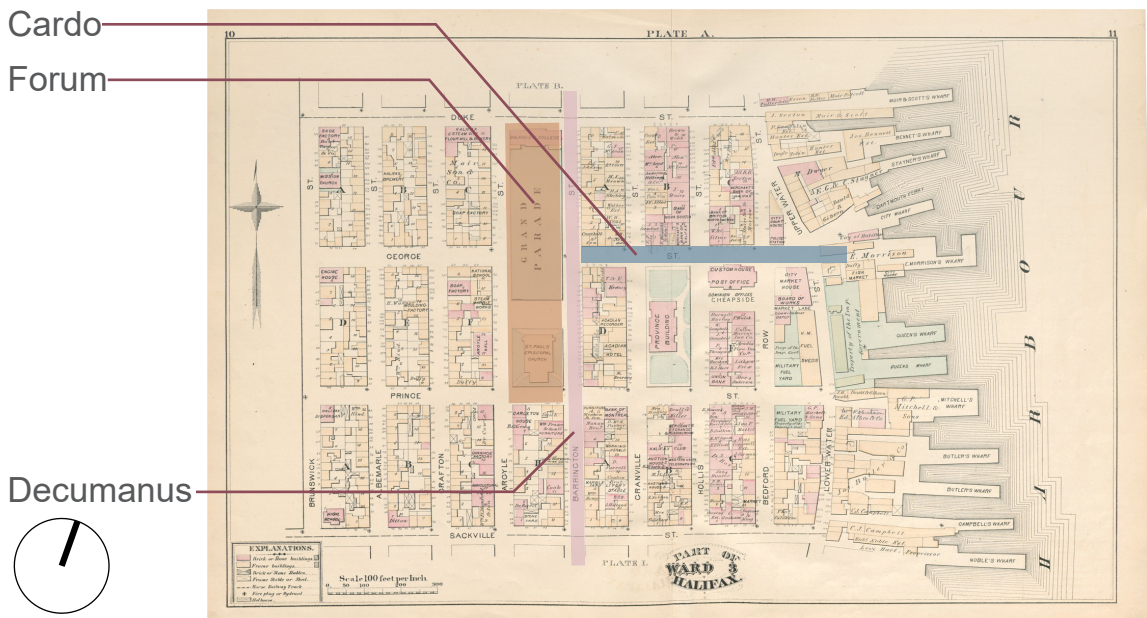
71 Rykwert, *The Idea of a Town*, 172.

72 Eliade, *The Sacred and the Profane*, 30.

73 Ibid.

74 Ibid., 43.

Cardo

Decumanus

Forum
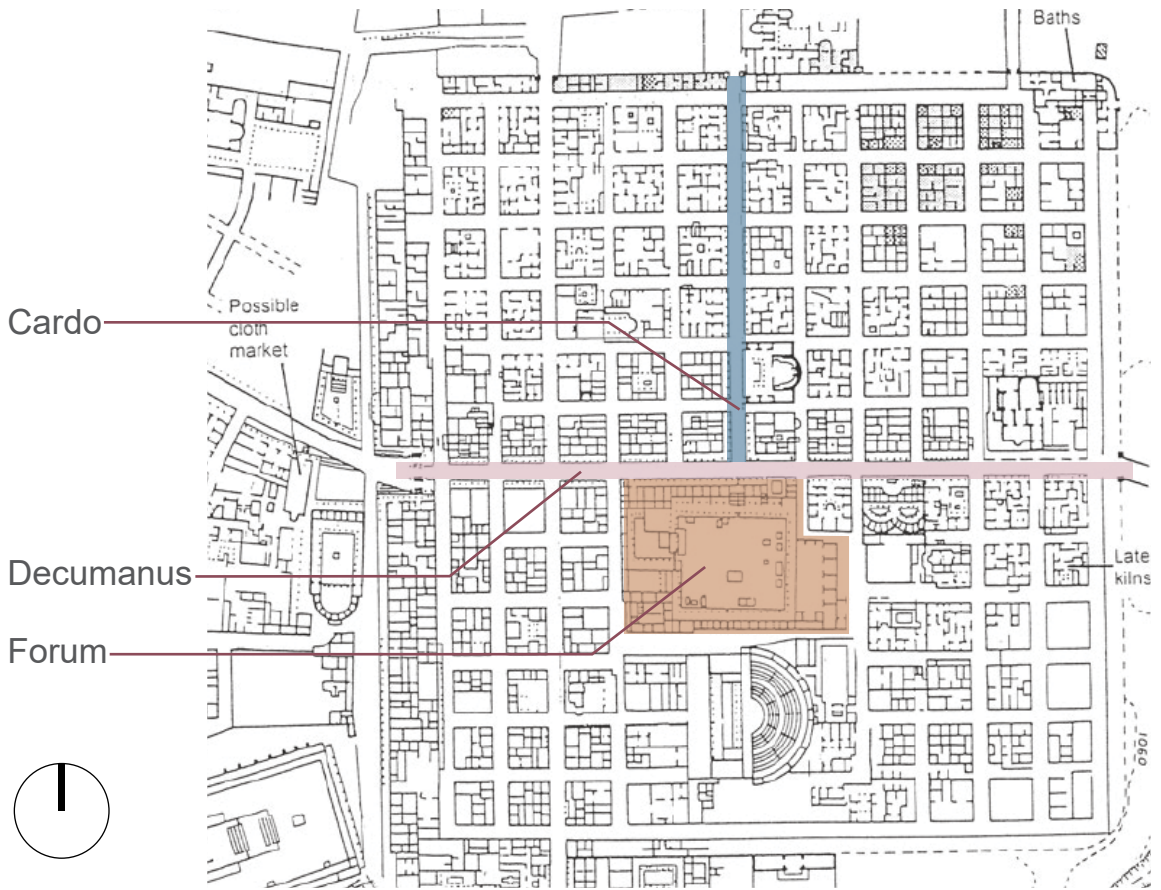
Timgad in Algeria demonstrates a lasting impression of the Roman method of town building.
Base map from Quinn and Wilson, "Capitolia," 158.

Cardo

Forum

Decumanus

The Fire Insurance Plan from 1878 gives a good idea of how the city had been formed and how it began to spread outwards - particularly if you look at more plates from the atlas.
Base map from H.W. Hopkins, "Plate A - Part of Ward 3," *City Atlas of Halifax, Nova Scotia* (1878).

The most prolific use of imposing a symbol of belief on a settlement is that of Roman towns. As the Romans conquered various areas and laid down new settlements, they would perform a rite, or ritual, to create divine order. The priest would lay the center of the town in the shape of the cross, where the forum and two main roads met, the cardo and the decumanus. The forum served as a place to discuss policy, serving as the center of political life and debate. There would also often be a temple located in this vicinity. The forum brought beliefs and politics together. An example of this is Timgad in Algeria. The roman grid has been preserved and shows the imprint of the cross on the ground. The 'cardo' is perpendicular to the forum, and the decumanus is parallel to the forum. The city of Halifax is an example of a colonial settlement that still used this method of laying out a town. The church and the state face one another in the forum, and the space for discussion in between.

The theme of religion's power on the city is demonstrated during the 16th century, when Pope Sixtus V became pope. In 1585, he was elected unanimously to take over from his predecessor, Pope Gregory XIII, who left the papacy in chaos.[75] He quickly restored peace, order, and safety through strict policy. Sixtus also took on large building projects during his reign. St. Peter's dome was completed, and large city transformations were enacted.[76]

In Rome, Pope Sixtus' struggle to exert Catholic dominance is exemplified in the physical changes of the city. Through installation of obelisks and the widening streets, Sixtus sought to clarify ritual procession to the Vatican. This widening, though easing route to religious sites, also was to exert power on the population.[77] It is similar in intent to that of the Haussmanization of Paris. The new paths between churches

75 *Encyclopedia Britannica Online*, "Sixtus V," accessed January 06, 2019, https://www.britannica.com/biography/Sixtus-V.

76 Aureli, "Rituals and Walls," 18.

77 Ibid.
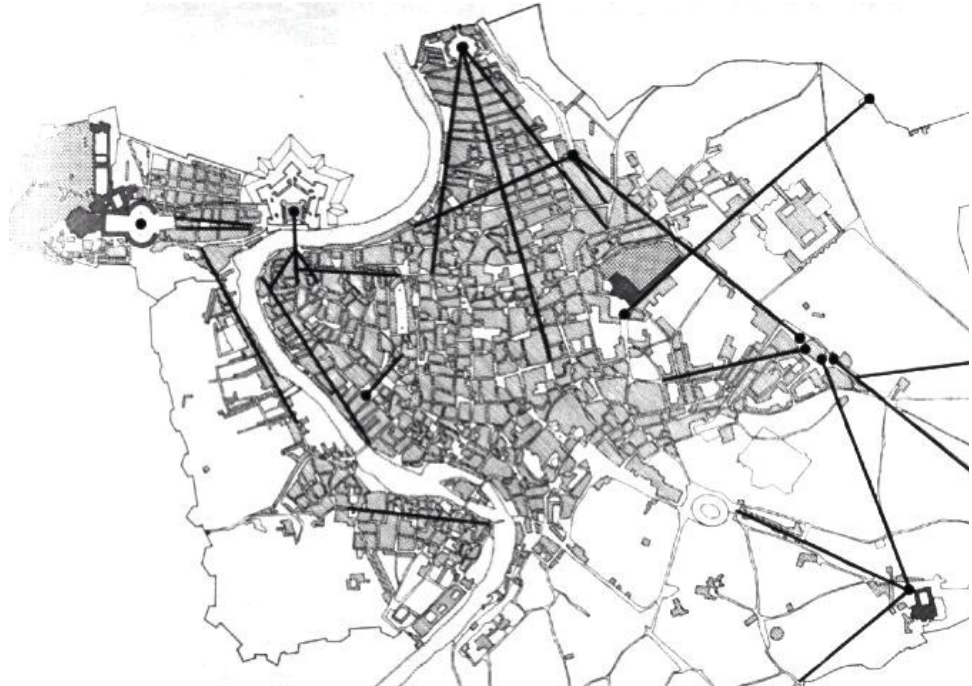
Pope Sixtus V (1521-1590) reorganized the major roads of Rome to simplify the pilgrimage path through the city and demonstrate power of the Pope.
Map from "Urban Theatrics: Baroque Rome." URB/AN/ISM/O.

tore through the medieval city with little concern for its occupants.[78] This trend of religious buildings, or houses of worship, having central roles in the narratives of their time, demonstrates the connections between form and societal values.[79] As modernism took hold in post-war Europe, the ethos around architecture began to change. The idea of flexible space, or continuously alterable space,[80] has become increasingly dominant.[81] Translated into contemporary religious architecture, examples such as Philip Johnson and John Burgee's Crystal Cathedral exemplify this ethos.

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78 Ibid.

79 Karla Britton, "The Risk of the Ineffable" in *Transcending Architecture: Contemporary Views on Sacred Space,* ed. Julio Bermudez (Washington: Catholic University of America Press, 2015), 75.

80 Le Corbusier's Dom-Ino house, through his attempts to free the plan of need for structure, opens the ability of the architect to design space that can be changed over time and adapted to new circumstances.

81 Karsten Harries, "Untimely Meditations on the Need for Sacred Architecture," in *Constructing the Ineffable*, ed. Karla Cavarra Britton (New Haven, Yale University Press, 2010), 55.

Decorated Sheds

The Crystal Cathedral was completed in 1990 in Garden Grove. Karsten Harries claims that this building represents a fast-growing portion of the American population.[82] This growing proportion of protestant Christian persons is particularly characterized as evangelical, multimedia, massive congregations, utilitarian spirituality, outreach programs, and ecclesiastical entertainment.[83] In form, the building that houses such a group of persons needs to accommodate large gatherings and the technology that makes this brand of protestant Christian weekly service possible. This blend of activities and technologies indicates a trend of contemporary religion to blur the space between religion, entertainment, and business.

The Crystal Cathedral presents itself as a striking aesthetic object, but functions as a box, enclosing its activities at the same time.[84] Inspired by the Crystal Palace and Sainte Chapelle, this cathedral dazzles the viewer, inviting them in, and once inside, inspires using sound, artificial light, and theatre. Through its forms and function, the description of 'decorated shed,' borrowed from *Learning From Las Vegas*, becomes relevant in understanding Harries' view of the Crystal Cathedral. Like the description of the Guild House in *Learning From Las Vegas*,[85,86] the Crystal Cathedral uses building materials typical of high-rise construction of its time and uses contemporary heating and cooling to maintain comfortable interior environment. The form, a recreation of classic cathedrals in glass, appears

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82 Harries, "Untimely Meditations," 55.

83 Ibid.

84 Ibid.

85 Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas* (Cambridge: MIT Press, 1977), 91.

86 Originally developed by Denise Scott Brown, the section on Ducks and Decorated Sheds in *Learning from Las Vegas* illustrates the failings of buildings to create meaningful connections to their context and content. Focusing on decorated sheds, Guild House was described as using typical building materials in conventional ways with conventional thermal and air systems and looks as though it does. The elements, such as windows, are conventional and used only slightly unconventionally (nonstandard sizes). "Like the subject matter of Pop Art, they are commonplace elements made uncommon through distortion in shape (slight), change in scale… and change in context…" (91).

to demonstrate little interest in reinterpreting the religious building's form to create something that may have a closer relation to contemporary practice and values of Christianity. Natural light within this space is not given special treatment to augment the experience of the space as buildings in the past have. This lack of concern to natural light contrasts how light was an essential aspect of what rendered sacred architecture as sacred through time. Harries critiques the Crystal Cathedral in stating "In this age of artificial light, it too has lost much of the aura of the sacred that once surrounded it."[87]

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87 Harries, "Untimely Meditations," 55.

CHAPTER 5: PSYCHOGEOGRAPHY; JOURNEY, ESCAPE

> The city is the realization of the ancient human dream of the labyrinth. Without knowing it, the flâneur is devoted to this reality… Landscape, this is what the city becomes to the flâneur, Or more precisely: for him the city splits into its dialectical poles. It opens to him like a landscape and encloses him like a room.[88]

Psychogeography

Walking is generally accepted as an inherent part of life that is generally taken for granted. It is a skill that we learn with immense effort in the early parts of life, to the point it becomes a natural, unconscious, automatic action. Similarly, by walking, early humankind utilized walking to build their surroundings,[89] and now humankind has used walking to understand their environment.[90]

Walking as a method of intervention in a city was popularized in the 1950's through the Situationist International (SI) movement (1957-1972). Growing from an Avante-Garde/Dadaist/Surrealist artistic movement, the small, Paris-based group that initially sought to break assumptions of the capitalist routines.[91] The method of intervention that the SI contributed to theoretical discourse was the dérive. The derive exists within the larger constructs of psychogeography, which Guy Debord, the champion of the SI movement, maintains as the effects on the psyche that the physical environment imposes. The *dérive* is the method through which the psychogeographical elements of an environment are uncovered.[92] Translated as "drifting" from French, Debord described the practice as a technique in which the par-

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88 Quoting Walter Benjamin, *Das Passagen-Werk,* in Francesco Careri, *Walkscapes: Walking as an Aesthetic Practice* (Barcelona: Editorial Gustava Gili, 2002), 72.

89 Building rites, discussed in section entitled "The Idea of a Town" is an example of walking as a method of creating space.

90 Careri, *Walkscapes: Walking as an Aesthetic Practice*, 19.

91 Tom McDonough, *Guy Debord and the Situationist International: Texts and Documents* (Cambridge: MIT Press, 2004), 4.

92 Guy Debord, "Theory of the Dérive," in *Theory of the Dérive and Other Situationist Writings on the City* (Barcelona: Museum D'Art Contemporani De Barcelona, 1996), 2.

taker engages in "rapid passage through varied ambiances. Dérives involve playful-constructive behavior and awareness of psychogeographical effects…"[93]

Those who study psychogeography are known to idolize the flâneur, a figure conceived in 19th-century France by Charles Baudelaire and popularized in academia by Walter Benjamin in the 20th century. A romantic stroller, the flâneur wandered about the streets, with no clear purpose other than to wander.

Flightlines

In *Archescape*, Gilles de Vrijs explores Deleuze and Guattari's work on the flightline in *A Thousand Plateaus*. Like the drift, the flightline questions hierarchies of the built environment. The first distinction between the drift and the flightline is that the drift is determined by visual cues or logical conclusions, where the flight line explores the more inquisitive, emotional, felt sense of seeking. Flightlines find the space between hierarchies and reinterprets it to create new spacial order. Deleuze has compared flightlines to war, a battle against spatial regimes.[94] The flightline seeks to occupy the liminal spaces in the city environment.

De Vrijs explains that the flightline can be experienced as spatial. He gives the flightline three characteristics. The first is the occupation of in-between spaces or interstitial voids. The second quality De Vrijs addresses explicitly as the axis mundi, connecting and transcending the space. The third characteristic is the ability to move beyond the designed space to connect to something greater than itself.[95]

Like chiastic writing, the flightline draws you in to the center. Evoking emotional responses, the flightline seeks to enrich the built environment. The

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93 Debord, *Theory of the Derive*, 2.

94 Gilles De Vrijs, *Archescape: On the Tracks of Piranesi* (Amsterdam: Uitgeverij Duizend & Een, 2014), 30.

95 Ibid., 50.

first response of the flightline is desire. Desire encapsulates the idea of escape, seeking what is unknown, the outside.[96] This aspect reflects the walker's longing to know more about what they do not understand. Outside refers to pushing beyond normal routes and routines, thoughtfully engaging in the city to learn and occupy differently. Desire pulls the walker forward. The second response of the flight line continues from the first, as a narrative. After experiencing escape, the sense of exhilaration from getting away becomes prominent.[97] The experience is a refreshing experience.

Escape

Since there has been organized society, there has existed the notion of escape, often with negative associations which are not unfounded. Escape is destructive when trapped in a perpetual cycle.[98] Housing through history is an example of the damaging unceasing cycle. The emergence of suburbia has created an extended liminal zone between the city and nature. As populations in cities continue grow, suburbia expands, encroaching ever farther into the nature that society wants to enjoy. By enlarging the city's footprint, nature is destroyed and pushed farther away, becoming more and more inaccessible.

Flipping escape's negative narrative, Gilles Deleuze and Felix Guattari addressed its fatalities and ambiguities of escape in *A Thousand Plateaus*. To contrast suburbia, Deleuze and Guattari demonstrate that there have been productive examples of escape within cities throughout time. Gardens, arcades, academies, museums, theatres, and other amenities have existed in cities for their populations to engage in leisure activities.[99]

Deleuze and Guattari explored how escapism can be geographical concept uniting movement, imagination, and design. Connecting aspects of escape, it creates the potential for new withdrawal within the city. The de-

96 De Vrijs, *Archescape*, 31.
97 Ibid.
98 Ibid., 29.
99 Ibid.

sire to know about the 'other' and the exhilaration of a new experience, link ideas of ritual, religion, the sacred, and escape together in the context of an urban environment. Through challenging historic hierarchies of space in the city via the flightline, a new avenue of exploration opens which incorporates a sensitive relationship to context through exploration,[100] that enables individuals to seek another aspect of life, and better understand themselves in the context of society. Flightlines are liable to reconfigure the urban environment in a more open and dense way.

100 De Vrijs, *Archescape*, 163.

CHAPTER 6: RELIGIOUS ARCHITECTURE, PAST AND PRESENT

House of One

Kuehn Malvezzi Architects

Located in Berlin, Germany, the House of One unites three monotheistic faiths in one building. The proposal by Kuehn Malvezzi Architects creates conditions of exchange, but also space for the three different faiths would be able to worship separately.[101] The architects understood that to force triadic unity between three religious groups that are often at odds, would cause tensions between groups rather than foster mutual growth. The focus of the project was to frame spaces for exchange rather than try and force unity on its occupants.[102]

To develop the ties between communities, the architects organized the building around a central gathering space and intertwined the sacral spaces around the central room with other public spaces. Above the central gathering and three sacral areas, there are individual or small group reflection space on upper levels of the building.[103] The public spaces between sacral spaces bleed into one another and invite people into the building. One such example is the café within the building. The seating for this food-centric activity spreads into the foyer and out onto the exterior terrace.[104] This café eases the transition from outside to inside, as well as foster exchange between communities within the building. Like the café, the central meeting space also serves to bring the surrounding community into the building. The central area is designated to host public events, such as lectures, exhibitions, and concerts.[105]

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101 Arbitare, "Kuehn Malvezzi: House of Prayer and Learning," October 12, 2012, http://www.abitare.it/en/architecture/2012/10/12/kuehn-malvezzi-house-of-prayer-and-learning/?refresh_ce-cp.

102 Ibid.

103 Ibid.

104 Divisare, "Kuehn Malvezzi: House of Prayer and Learning," accessed October 15, 2018, https://divisare.com/projects/210505-kuehn-malvezzi-house-of-one-berlin.

105 Ibid.

This rendering from Kuehn Malvezzi Architects shows the monolithic form of the building. You are able to see the different openings to allow light in, and the scale of it's surroundings.
Digital rendering by Kuehn Malvezzi Architects, *Interreligious House of Prayer and Learning.*

The short section shows the relationships this building has with the streets on either side.
Digital rendering by Kuehn Malvezzi Architects, *Interreligious House of Prayer and Learning.*

This long section demonstrates the flow of one religious space to another. It also shows the ruins underneath and the structural lines that are clear from spherical shape at the top of the building to the basement.
Digital rendering by Kuehn Malvezzi Architects, *Interreligious House of Prayer and Learning.*
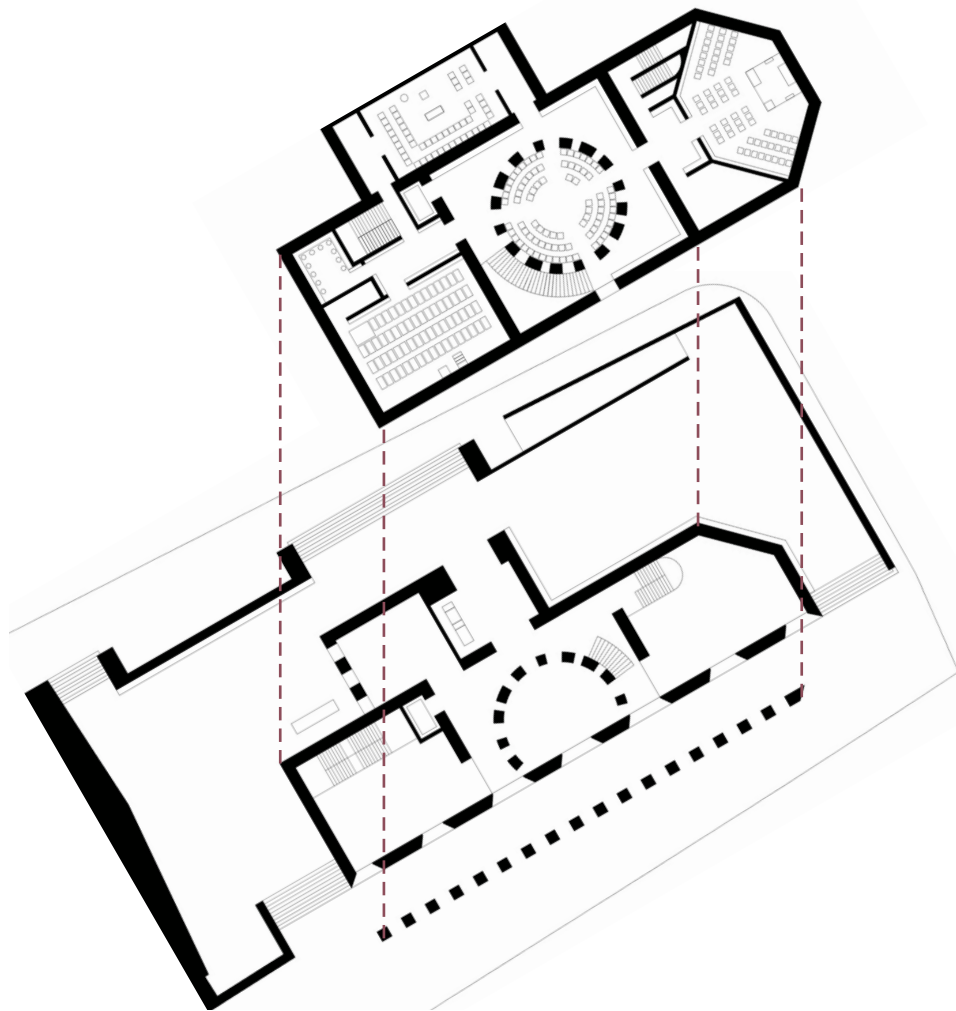
The architects utilized simple floor plan and stacking of program to enable them to use masonry construction to create the starkest contrast to light. The monolithic mass of the *House of One* creates the impression of safety and a sense of calm in its simplistic forms.
Floor plans by Kuehn Malvezzi Architects, *Interreligious House of Prayer and Learning.*

Architecturally, the building attempts to create a sense of calm through use of a geometric mass, from which the interior volumes are carved from the light-colored brick mass.[106] The façade is composed of brick and is perforated in different ways throughout the building. Natural daylight is brought into the space through perforations that are reflective of the spaces they illuminate. The sacral spaces have "distinct illuminating perforation"[107] that visually differentiate the three faiths in the appearance of the building and create distinct experiences of light.

In the urban fabric surrounding The House of One, the building sets itself apart. The smooth monolithic appearance of the tower and wings of the building is intended to reflect the difference in this building's relationship to the public than those around it.[108] The surrounding blocks are densely packed with post WWII construction, while this building stands free of the city around it. This evokes a sense of spectacle within the dialogue of modernism. Like many of the buildings constructed by architectural masters in the 20th century, the building attempts to differentiate itself from its environment, but also signify a step forward for society. Kuehn Malvezzi's work for the House of One uses the monolithic appearance to speak to modernism's ideas of progress and universality but contradicts the idea of universality within its program.[109] The architects use central gathering area, as a common ground for interaction, from three different world views. This is representative of a mutual ideology of how architectural practice functions within society, and ultimately the political arena.[110]

106 Abitare, "Kuehn Malvezzi: House of Prayer and Learning."
107 Ibid.
108 Ibid.
109 Ibid.
110 Ibid.

Le Thoronet

Master Builder Unknown

Le Thoronet in Provence, France is a marked difference from The House of One. This Cistercian monastery was built in the 12th century for Benedictine Monks. Architectural elements of Le Thoronet reveals similarities to the House of One. The aspects shared between the two buildings are the use of light to define space, architectural elements to assist contemplative life, spaces that foster interaction of occupants, and programmatic elements that reinforce the desired community.

Cistercian Monks, an offshoot of the Order of Saint Benedict (OSB), constructed Le Thoronet in c.1170 AD.[111] Cistercian monks separated from the OSB, seventy years prior, in 1098[112] due to a desire to follow the teachings of St Benedict more strictly. The Cistercian monks felt that observance of the Benedictine rule among monks had relaxed too much and consequently sought the strictest adherence to the rule and solitary lives.[113]

The emphasis on simplicity and homeliness is exemplified in the monastery built in Provence. Le Corbusier is quoted as saying:

> …witness to the truth. Stone is man's friend; its necessary sharp edge enforces clarity of outline and roughness of surface (…). Light and shade are the loudspeakers of this architecture of truth, tranquility and strength. Nothing further could add to it.[114]

Le Corbusier highlights two architectural materials, light and stone.

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111 Karla Cavarra Britton, ed., "Prologue: The Case for Sacred Architecture," in *Constructing the Ineffable* (New Haven: Yale University Press, 2010), 18.

112 *Encyclopedia Britannica Online*. "Cistercian," April 1, 2014, https://www.britannica.com/topic/Cistercians.

113 Ibid.

114 Ana M. T. Martins and Jorge S. Carlos, "Essence of Daylight in the Cistercian Monastic Church of S. Bento De Cástris, Évora, Portugal," *IOP Conference Series: Materials Science and Engineering* 245 (2017): 3. doi:10.1088/1757-899x/245/5/052012.
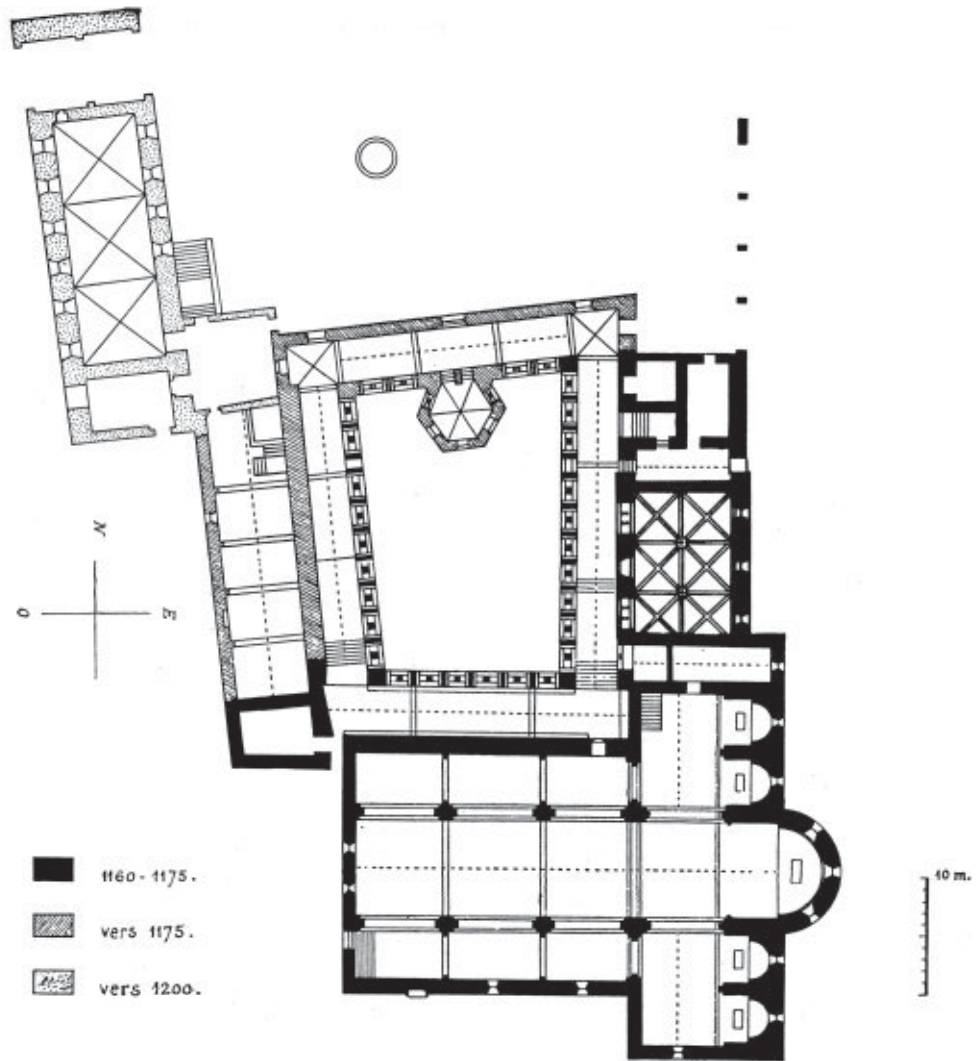
The floor plan shown represents the development of the Monastery over time. The first structures built were the church, kitchens, dorms, and the cloister. As the abbey grew, space was added to accommodate more storage and new initiates.

Digital floor plan from Centre des Monuments Nationaux, Abbaye *Du Thoronet.*

The church at the monastery is designed for Gregorian Chant. There is a 14 second reverberation time, perfect for acapella singing in unison. Photo by Stan Parry, "Nave and Apse," in *Stan Parry Photography Art and Architecture Photography.*

The cloister was a space for morning greetings, meditative walks, and circulation. This cloister incorporates steps to accommodate topography. Photo by Stan Parry, "Cloister Aisle," in *Stan Parry Photography Art and Architecture Photography.*
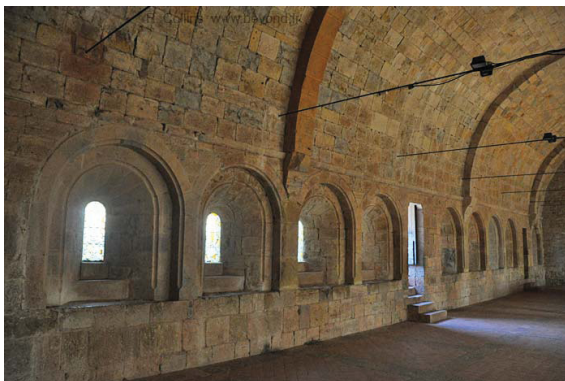
The monks slept along the wall, opposite one another. Each window marks one bed's location. Photo by Stan Parry, "Abbey Dormitory," in *Stan Parry Photography Art and Architecture Photography.*

Light in a Cistercian monastery was viewed as a sculpting architectural element. Light frames the spaces a monk would use and works to produce a sense of inner harmony between human and divine.[115] To the monks of the 12th century, their primary source of light was daylight, which is defined as a combination of sunlight, skylight, and reflected light.[116] This daylight, cyclical in nature, was reflected in the architecture, seeking to emphasize the qualities of light and shadow as they changed through the year to create a contemplative atmosphere.[117] In the creation of a contemplative atmosphere, visual comfort was not a primary architectural driver.[118]

The use of light informed the use of the complex throughout the day. Monks had three overarching tasks they were required to do throughout their waking hours. When they woke up in the morning, they would spend four to five hours in prayer, then four to five hours of manual labour, and the final four hours of the day were spent reading or reproducing documents. The manual labour was to grow, harvest, and press olives to create income for the monastery.[119]

The monks understanding of the materials used to build the monastery to assist in the glorification of Christ is exemplified in the acoustics of the sanctuary. Beyond the high windows that allow ethereal light to wash the space, the proportions of the sanctuary allow for reverberations varying between eleven and fourteen seconds.[120] This amount of reverberation is ideal for the type of music that would have been used in the order of worship. Gregorian chants benefit from long reverberation times. The sound created by harmonized voices, even two or three, engulfs the sanctuary, and instills a sense of calm.[121]

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115 Martins and Carlos, "Essence of Daylight in the Cistercian Monastic Church," 2.

116 Ibid.

117 Ibid., 3.

118 Ibid., 5.

119 Lucien Hervé, *Architecture of Truth: The Cistercian Abbey of Le Thoronet* (London: Phaidon Press Limited, 2001), 153.

120 Ibid., 149.

121 Ibid., 153.

Although these two buildings are a millennium apart, they share distinct characteristics. The four uses of rest, contemplation, work, and companionship all transcend time as programmatic elements in religious buildings today. Architectural gestures used in both are the use of daylight, simple tectonic structures in contrast to reduce distraction, the use of arcades as a method of both movement and rest, and a central element that organizes program, fosters interaction, and used for circulation.
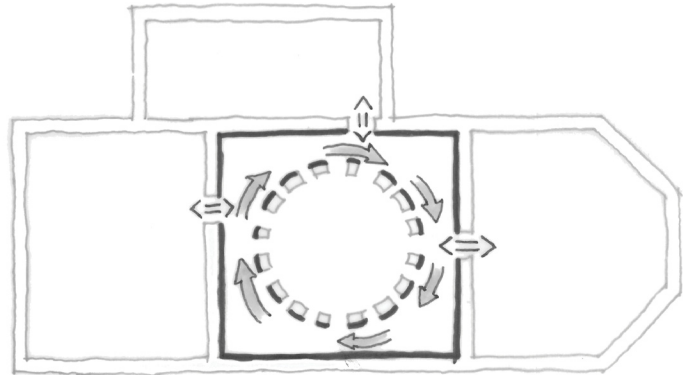

Circulation of *House of One,* 2017, Berlin, Germany. Religious gathering spaces are accessed via the central organizing space. The use of this circulation method encourages interaction.
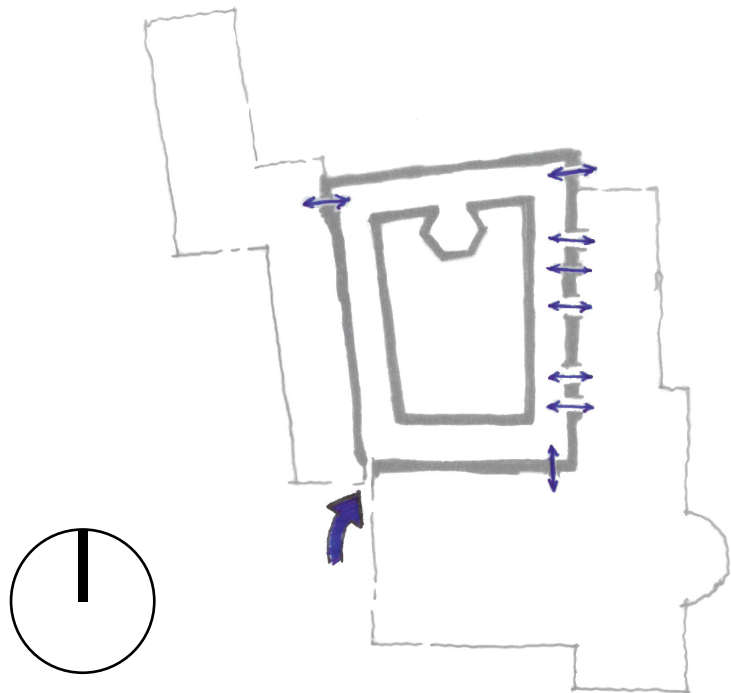
Accessing areas of Le Thoronet Abbey, 1146, Provence, France. All parts of the Abbey were accessed via the cloister. Dormitories, meeting rooms, the sanctuary, and the main entrance were all connected by use of the courtyard cloister.

Sanctuary of Le Thoronet Abbey, 1146, Provence, France. The sanctuary faces east, in the morning the light comes through the windows at the front, drawing eyes forward and upwards. This was further emphasized by the vertical architectural elements.
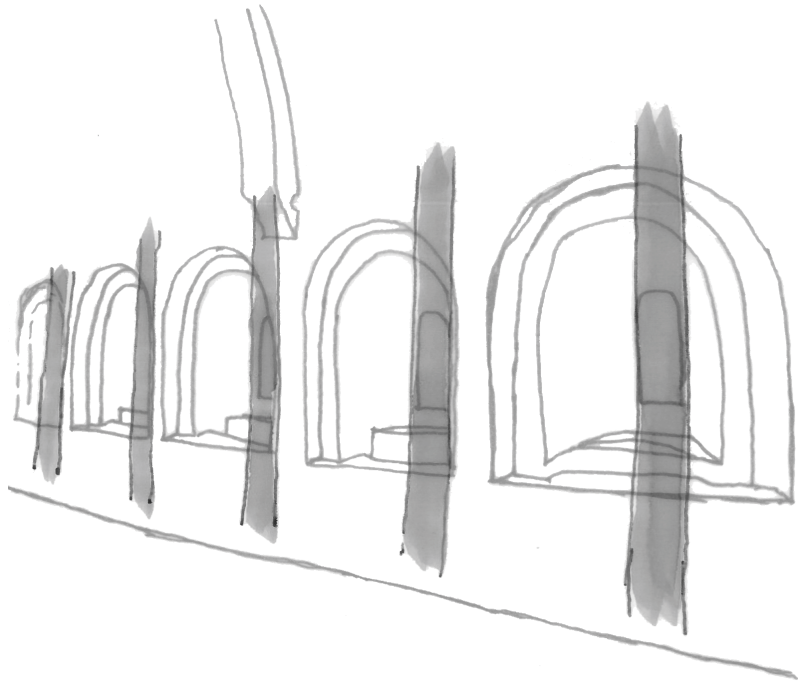
Storage area of Le Thoronet Abbey, 1146, Provence, France. Windows have a rhythmic pattern, assisting monks to enter a meditative state. These windows also inspired Le Corbusier to create the unique shaped windows at Ronchamp..

CHAPTER 7: PRACTICING PSYCHOGEOGRAPHY

Applying Theory

Returning to the concept of spirituality and its relationship to religion within Canada explored in chapter two, a growing proportion of citizens identify spirituality as part of their experience. Despite the growing percentage of

1980'S
ATTENDS WEEKLY SERVICES
DOESN'T ATTEND WEEKLY SERVICE
2015
ATTENDS WEEKLY SERVICES
DOESN'T ATTEND WEEKLY SERVICE
ATTENDS WEEKLY SERVICE THAT IS
NOT CATHOLIC OR PROTESTANT
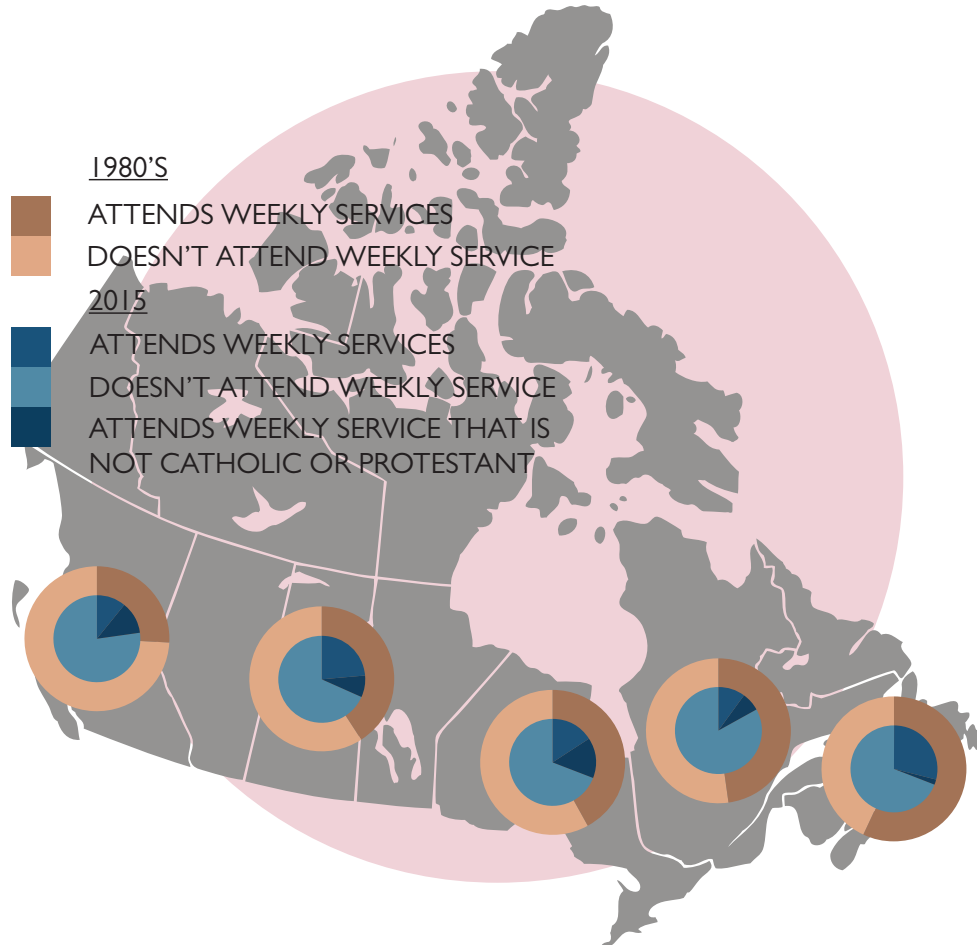
Canada-wide statistics of weekly religious service attendance comparing 1980 and 2015. The statistics are split into five groups: British Columbia, Prairies, Ontario, Quebec, and Atlantic Provinces. Data collected from Wormald, "Canada's Changing Religious Landscape."

6% - RELIGIOUS AND NOT SPIRITUAL

48% RELIGIOUS AND SPIRITUAL

18% - NONRELIGIOUS AND NOT SPIRITUAL

28% - NONRELIGIOUS AND SPIRITUAL

11% - NOT AT ALL SPIRITUAL

28% - VERY SPIRITUAL

18% - KIND OF SPIRITUAL

43% - SOMEWHAT SPIRITUAL
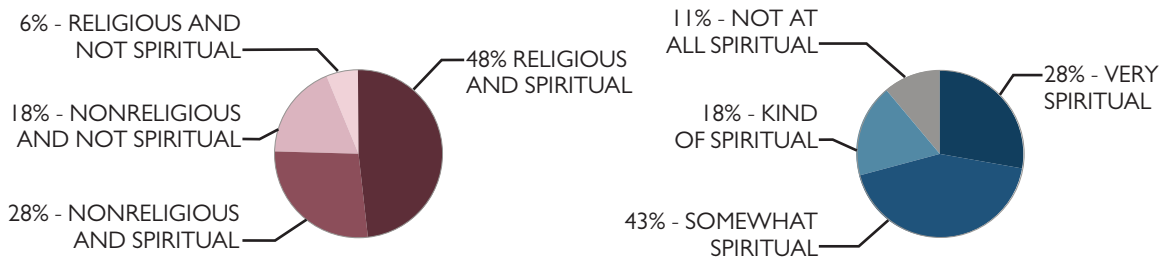
The relationship of religious behaviour and spirituality are not mutually exclusive.
Data from Gecewicz and Lipka, "More Americans Now Say They're Spiritual but not Religious."
and Wormald, "Canada's Changing Religious Landscape."

WEEKLY ATTENDANCE | PERCENT OF POPULATION
OF RELIGIOUS SERVICE | AFFILIATED TO A
| RELIGIOUS INSTITUTION

DOES NOT ATTEND
WEEKLY SERVICE

UNAFFILIATED

1980

2015

ATTENDS
WEEKLY
SERVICES

AFFILIATED

1980 - AFFILIATION VS.
WEEKLY ATTENDANCE

2015 - AFFILIATION VS.
WEEKLY ATTENDANCE

Affiliated to a religious Institution

Unaffiliated to a Religious Institution

Does not Attend Weekly Service

Attends Weekly Services

Attends Weekly Service that is
not Catholic or Protestant

Data collected from Wormald, "Canada's Changing Religious Landscape."

Legend:
- Drift 1
- Drift 2
- Drift 3
- Locations of organized Worship services
- Spaces of reflection

0m 0.25km 0.5km 1.0km

Base map from Halifax Regional Municipality, *Building Outlines (*2013).

the population claiming a spiritual aspect to their life, weekly attendance of religious services is declining across the country. The Atlantic provinces are experiencing the steepest decline in attendance compared to the rest of the country. As of 2015, twenty-six percent of the Atlantic provinces' residents no longer attend a weekly religious service. All other population groups through Canada have experienced decline in attendance ranging from three to fifteen percent since 1980.

The percentage of people who do not engage in religious activities continues to grow. This may be because traditional forms of religious practice do not always translate easily into the contemporary lives. The increasing pace of our lives, including technology, jobs, obligations, and personal understandings of self influence our ability or desire to explore personal spirituality.

Contemporary cities have resigned religion to highly specialized spaces that cater to specific groups that typically engage in weekly ritual. Any other space that might be labelled as spiritual occupies 'sacredness' temporarily, yoga in the park could be an example of this.

The space for spiritual engagement and discussion is lacking within the city. Historically the town square functioned as a place of debate and political advancement. Since the growing attempts to separate religion and state, the spaces that fostered debate in western cultures became places where political might was demonstrated, and religious discussion pushed to the fringes and private conversations. Despite this attempted separation, politics and faith have remained intertwined but with an increasingly complicated relationship

With the inability to create interactions and generate conversation, the increasingly politicized religious ideologies are being weaponized to foster animosity between people with differing views. It becomes easy to do because individuals tend to surround themselves with people who have similar world views, creating mini echo chambers where it becomes difficult to realize other's views and the errors in their own thinking.

Exploration of how to integrate space to illicit spiritual experiences and engage in ideological debates within the context of Halifax led to discovering the city on deeper levels and pulling back the veil on assumptions. The psychogeographical method of the dérive through its creation of contradictions, deepened by the flightline's characteristics of desire and physical form, were used as lenses to understand the city, select site, and influence design.

To select a site, three drifts were employed that began at the locus of the Central Halifax Library. The library was chosen as a starting point for multiple reasons; the library acts as an existing space for public interactions to occur between people in different social groups, it is a central location in Halifax's downtown region that is easily identifiable by the public, its proximity to the architectural school, and the diversity of uses that surround the library. The library holds some of the aspects that I hoped to encapsulate and provided a reminder at the beginning of each dérive.

The first and longest dérive employed Guy Debord's theory in its purest sense. With abandon, I explored the city, perusing into markets, finding groves, and photographing moments of interest. Afterwards a logical assessment of the experience was undertaken. The highlights of the first walk were the selection of a preliminary site, becoming aware of how the sun had guided my exploration and its effects through the day, I have a proclivity towards edge conditions, and an initial reading of the Halifax peninsula's fluid gradient of emotional experience.

The first site that I had selected is a small park on the western side of the Halifax Peninsula. Oakland Road Park is located at the corner where Oakland Road turns into Rockcliffe Street, which is about one block away from Dalhousie University. The park is less than one acre in size and is squeezed between two residential lots. Following north along the gouge that holds the train tracks to both the train station downtown and a part of the harbour facilities, Oakland Road felt like one of the first streets that I

could cross the tracks without entering an enclave where I should not be, offering relief to the experience of that edge of the Halifax peninsula. Approaching the site, the road was two lanes with sidewalk on one side. The sidewalk disappeared from one edge, and then you were at the park's entrance. The entrance was narrow, only about three or four feet wide, a landing for a set of stairs that turned and descended out of view in the foliage. While descending, the concrete stairs changed to wooden, and continue to angle the flights of stairs downwards, but roughly along the middle of what was perceived as park boundaries. One boundary was a masonry wall, it was grey and unfriendly. The other was a more natural appearing change in the topography that made the trees appear as a wall. Descending the last flight, the view opened to the Northwest Arm and a wharf like construction that jetted out into the water. Pointing across the water, the dock pointed towards a tower that is locally known as the 'Dingle Tower.' While there, the tide was out so I was able to climb down the ground, and explore under the wharf, and along the edge of parkland.

While exploring Oakland Park, I was noticed the markers of time throughout the site. One such marker was the deep, vibrant, green that marked high tide on the underside of the wharf. The green had been accumulated over time, with varying depths of hue showing how the tide does vary in height. Whereas the tide, is a day to day experience of time in the coastal park. I spent almost one and a half hours there, watching the tide, enjoying the sun, and withdrawing from the busy streets that were not that far away. I watched teenagers come and go, in some instances appearing to talk about deeply personal or emotional aspects of their lives, deepening in connection to their peers, and sorting out their own lives. For myself, the time spent away from the city was space for intrigue, enjoyment, reflection, pause, and serenity.

After returning from this first drift, history of the site showed that it was one of the locations where a small ferry service operated to bring people across the water to enjoy the beaches on Sir Sanford Fleming's properties, also

known as Dingle Park. The park survives as a memento to the history of Halifax public transportation and the extents that it reaches. In contrast, the park functions as a place for local teens and young adults to get away from the neighbourhood, and have quiet, private, conversations with each other. The park is a small escape from the city of Halifax, within the confines of the Peninsula.

Not to last as a site for exploration on spiritual architecture, the consequential drifts were refined forms of the previous excursion. Through reflection, mapping, discussion, and notes responding to the returned information, the parameters of following drift were set. These guides in combination with the dérive were used to challenge notions set by the preceding drift to assess the applicability of previous decisions to the larger arc of research and design. As an example, the selection of the first location chosen for intervention, through analysis of the location, its connections to the surrounding area, and additional understanding of theories employed, led to exploration of a potential new site close to the 'Dingle Tower.' Once the Dingle Tower had been explored, I knew that it could not function as the site for this work. I went through the selection of another site in the heart of downtown, across the road from St. Paul's Church. Although it was soon decided that the site did not hold the ideas around intrigue and discovery that was essential to the joy that Oakland Road Park sparked. The ultimate selection of site was a space I had noted before that encapsulated the aspects of Oakland Road Park that I desired, followed the ideas of the flightline and derive that I had been researching, and reflected revelations from conversations that I had that challenged assumptions I had made.

Further discussion follows the visual demonstration of each *dérive*.

Images are colour coded with background dots to indicate emotional response to view and environment.
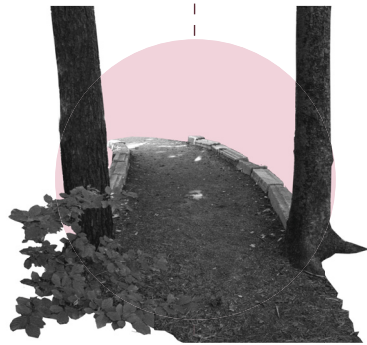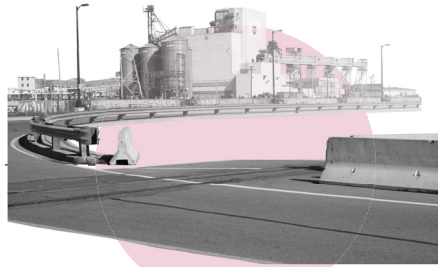
Drift #1 continued

The first drift through Halifax exposed the broken gradient of experience
on the peninsula depending on where and how time was spent. Wander-
ing through the city, I moved towards the dockyards on the peninsula. The
city transitions to the industrial space with buildings that feel increasingly
larger and becoming less residentially oriented. As an example, the Dis-
covery center and the Westin appear as gate keepers to the increasingly
industrial settings. Once past those buildings, the historic piers along the
water have been overtaken by programs that have certain uses through

the week. There is a farmer's market, a NSCAD campus, a museum, and various shops. The closer to the dockyards you travel, the piers become shipping related. There is a convention center at the end of the long pier system listed previously, but its use is limited throughout the week. The power lines that soar overhead, and the grain elevators that loom above, mark the transition into the different space along Marginal Road.

At the other end of the dockyards, there is a fence and a 'T' intersection that defines the boundary between Point Pleasant Park and the dockyards, though that is not the route I took. An informal path caught my attention. I was able to see that it likely came out near an apartment building that sat overlooking the dockyards. This informal path stood near a barrier that I felt unable to cross, even though that would have been physically easier. Post drift, I spent a large amount of time reflecting on perceived barriers and how those impact how we move through space. The contrasting barrier is where the train tracks go across the road to access the water's edge. There is no gate, but it feels as if regular people should not cross that perceived boundary.

The boundaries through the first drift felt stark, in that they occurred over short stretches of space. The city appears to function in an episodic manner, ether using roads or fences to demarcate boundaries between different functions. The loosest boundary I crossed was the informal path from the dockyards to the apartment building mentioned previously. I went from an open industrial environment, up a steep slope under the cover of trees to a residential area where I immediately felt that I was trespassing in people's private space, even though it was an apartment parking lot. Other examples of quick changing environments are the transition from residential street to dense covered forest, forest to high-end residential, high-end residential to small park tucked away along the water's edge.
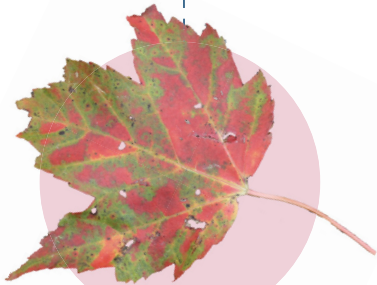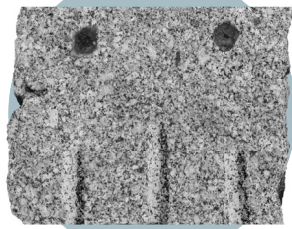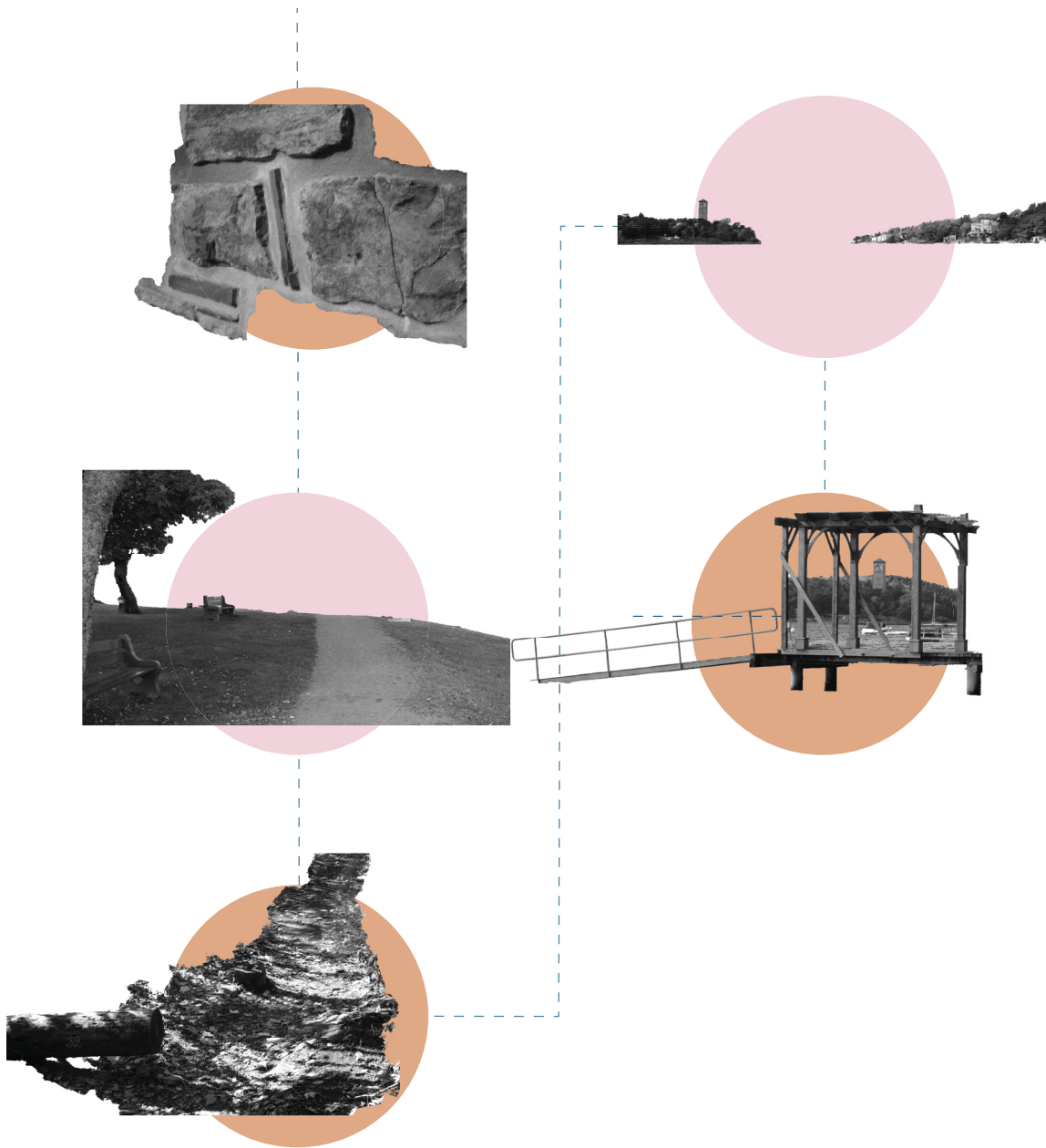
Drift #2 continued

As previously mentioned, the consequential drifts reflected the drift before it. Oakland Road Park was very dear to me for its reclusive and hidden gem impression that I had made. My supervisor at that time challenged the selection and pushed me to explore what sat opposite the small park. That adventure started by borrowing a kayak from a friend, and exploring the water's edge along the Northwest Arm. The day that I took on this drift was windy, making the kayak ride to the Dingle difficult and long. Once there I locked the kayak to a bench and took a few minutes to allow my arms to

stop feeling like jelly. This park has a curated appearance with manicured lawns, a sandy beach, concrete benches, and retaining walls of granite block.

After the rest, exploration of Sir Sanford Fleming Park commenced. My proclivity for edge conditions led me around the edge of the park along the water until I could see that the path would continue for a long way along the water, which felt daunting while I felt so exhausted from the kayak ride to the park. I cut into the forest space along a path, noticing the colours that were vibrant against their context. And example is the photo of the red and green leaf. On its own, the colours against the grey and brown path was like a beacon, drawing my eyes and demanding a photo of its own.

I soon stood at the base of a set of stairs that led up to Sir Sanford Fleming Tower. The imposing structure is a monument to elected government. Conceived by Fleming, at construction it was conceived as a monument to 100 years of representative elected government in Nova Scotia. Fleming felt that this tower could be the Liberty monument of the North, one part of a gateway to Canada. This history was lost on me as I explored the tower. I saw gifts of plaques or carved stones to the tower from all the provinces, governments locally and across the Atlantic. The most prominent piece was the metal piece that showed Columbus discovering the 'new world.'

Slowly working my way up the tower, I felt fear. The tower was dark on the inside, lit by floodlights that weren't fully effective. The stairs were rusty metal stairs that reminded me of metal stairs that occur in sets of four or five steps at industrial building's exteriors. They creaked and vibrated with each step I took. Relief was felt when I came to the top of the tower, followed quickly by disappointment. It is a journey to the top, when released, you are faced away from the water and there are nets or metal grates in the openings, that makes the space feel enclosed despite its nearness to the sky.

While descending, I noticed how the tower had been constructed. Moments showed the mason's ability to work with what was available and create a structurally sound wall. The lintels, the placement of monument stones, and the general wall assembly, shows the craftsman's work. I noticed where a different stone or thin wedge was placed so that the next stone above could be placed.

Quickly walking to the beach, the weather was turning, and urgency set in. Unlocking the kayak, I ended up chatting with an elderly woman. We spoke about kayaking, the weather, and she talked about how her son used to kayak. I told her which direction I was headed, and she said she would watch me until she couldn't see me anymore. I don't know her name, where she is from, but in that moment, I felt cared for and a sense of camaraderie. After four years on the peninsula, I had never experienced something similar. My conversation with her commenced because she was sitting on the bench that the kayak was locked to. I began to question how I could create a space where informal interactions like this, not just giving directions to a stranger, could happen on the peninsula.

The kayak ride, returning to the point of departure, took ten minutes instead of the thirty-five it took to travel to Sir Sanford Fleming Park. I returned the kayak and then visited Oakland Road Park. While there, I reflected on the experiences I just had. Monument as a method of commemoration feels rare in contemporary Halifax. Donors will donate money to have buildings named after them, but rarely is there a building built with the sole purpose of commemorating a political milestone, with little or no purpose beyond its existence. Also, a building with such important meaning is largely inaccessible to majority of the city's population. This is due to the location across the water. By separating it from people by the water, you require a car to get there, since bus access is limited, and there is no longer a ferry that crosses the northwest arm. Further, there is no supporting program besides the park and beach. The area becomes geared towards leisure rather than engaging its surroundings and occupants with many uses that could bring in more people and a larger demographic.

Drift #3

Drift #3 continued on next page

Drift #3 continued

The third drift, the last one before the site was selected, had some of the most stringent parameters around it. Revising research and returning information from previous drifts indicated that to create a space utilizing concepts of the flightline a mixed-use area would best suit the endeavor. By mixed use, I mean areas within the city that hold multiple uses within a given radius of a block or two. The previous two site explorations were located in primarily residential areas, further limiting potential exposure to the program anticipated, which would not represent the overall goals of the project, to be able to reach a large number of people. For this reason, three primary areas on the Halifax peninsula were identified as potential areas and were the only areas I would wander at this time. The downtown core, Spring Garden Road, and Quinpool Road were highlighted on a map and given a larger perimeter to see if these streets pulled into the areas around them.

Ultimately, I never ventured to Quinpool Road. It is a wide, car-oriented shopping area. There are few cross walks, the road's lanes are wide, and the street is bordered by long buildings that offer no views through beyond their frontage. It is a bit foreboding to the uninitiated. Similarity, Spring Garden Road can be very busy and is increasingly bordered by large mixed-use buildings that touch buildings on either side, offering entrance to the lower level shops, and foyers to the condos or office space above.

Thinking I had hit the jackpot with the third site selection, it was located one block away from Barrington Street, in the downtown core, an already vacant lot, and offered potential to create multiple different entrances with different characteristics depending on the direction the entrance faced. I became wrapped up in the materials around the site. I observed deterioration of brick as the iron tie that held the building together let go of particulate that coloured the wall below it. Commonalities of historic construction started to be apparent in some of the older buildings in the area. For example, there were iron stone foundations that were repaired with brick as required.

These old materials were contrasted across the vacant lot. A stone wall on the north side of the lot was polished and sealed in a way that the sky was able to reflect off it, making it disappear in the sky. The Nova Center has a similar approach and loomed a block away. The all glass façade of the conference center also reflected the sky, but a lit sign for the Bank of Montreal floated in the sky, glowing brighter as the sun began to sink in the sky. Also, rather than blending into the context, it stands above its neighbours with a shape that mimics a boat.

As the drifts continued, I began to become more and more intrigued with the smaller scale details and materials I encountered. I was beginning to fixate on how the sites related to the sky and how the buildings surrounding the site touched the ground.

The discussion turns to a selection of site. The site is required to be multiple things that contradict each other. For example, the first site demonstrated that the desire of exploration and hidden space is important for aspects of escape in the city. While the third site conflicts the first, reinforcing the need to be exposed and easy to find.

From the first site, at Oakland Road Park, I sought a site that offered seclusion, didn't reveal everything when you saw it from the road, could be observed from multiple places, but should not reveal everything from seeing it from the outside, ideas about procession, working for the goal or end

point, and areas that could have more foliage to envelope the wanderer and make it appear you were no longer in the city. The second site demonstrated the need for proximity to people, how proximity to other building uses could benefit the exploration, and the importance I felt in the inclusion and interaction with water. The last site explored from the drifts illuminated the need to adhere more closely to ideas of the flightline,

Synthesized, the aspects of site that were important to consider were its current use, connection to the sky, connection to the ground, in close proximity to many uses, proximity to dense population, and offered opportunity for multiple interventions that challenge the traditional approach to building in the city. The broad expectations of the site previously listed led the selection of the site shown in the following maps. The inner block framed by Bishop St, Hollis St, Morris St, and Barrington St offered a place that could host a response within the boundaries established. The site is primarily for parking. Three larger parking lots and peripheral parking for the townhouses and condos make-up the space. At the same time, the buildings on the block have a relatively low profile when compared to other blocks in the vicinity. The tallest building is on the south end of the block but is five stories tall. The lower buildings enable design interventions to take full advantage of natural light which can be difficult to access in a city. Further, the peninsula of Halifax is generalized as one large hill, consequentially making ascending or descending experiences easy to accomplish by embracing the natural topography. The last requirement of challenging the traditional approach to city building, is to encourage density without height and density that offers escape. These requirements reflect the experiences I had while walking through Halifax and refining the knowledge of the city. The requirements are also woven with architectural understanding of experience. As an example, ascending and descending hold strong ephemeral feelings which are difficult to articulate. I experienced both through the drifts that I took, descending at Oakland Road Park, and ascending the Dingle Tower. The act of going up or down leads the mind in the corresponding direction, questioning what could be found at the bottom, or seen from the top.

Legend:

- POINTS OF INTEREST
- ENTRANCES TO SITE
- NEW CONSTRUCTION
- EXISTING BUILDING REUTILIZED
- BRICK BUILDINGS
- WOODEN BUILDINGS
- SHEDS, OUT BUILDINGS
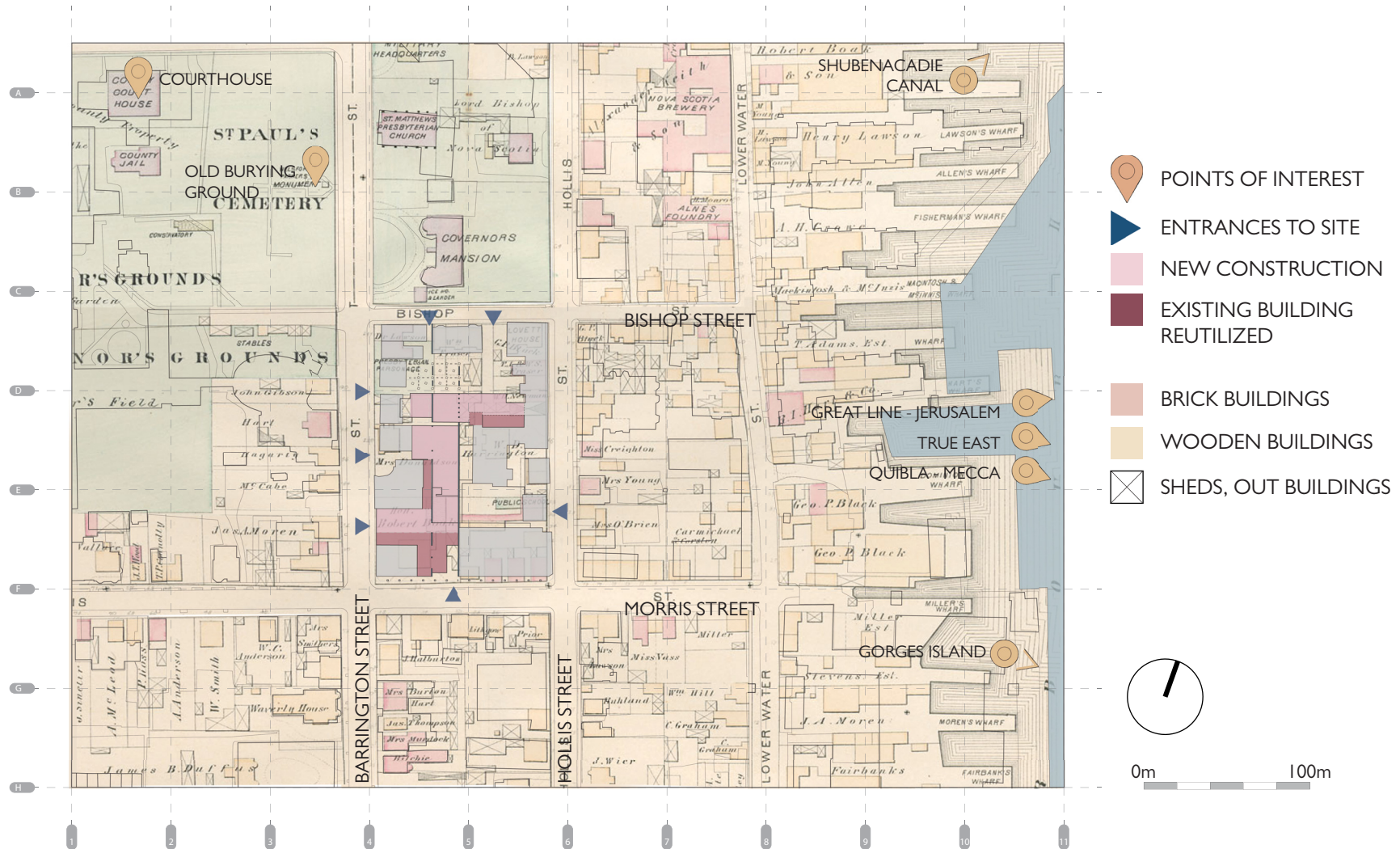
City Context Map, demonstrating immediate context to site, showing streets, points of interest, and entrances to site.
Two view planes do exist above the site, but their height and extents do not impact project.
Base fire insurance plan from H.W. Hopkins, "Plate J - Ward 1," *City Atlas of Halifax, Nova Scotia* (1878).

Existing Site plan, Halifax, N.S. Photos demonstrate the various aspects and materials throughout the site. They also demonstrate some of the changes that occur during different seasons.

Base fire insurance plan from H.W. Hopkins, "Plate J - Ward 1," *City Atlas of Halifax, Nova Scotia* (1878).

BRICK BUILDINGS

WOODEN BUILDINGS

SHEDS, OUT BUILDINGS

0m   50m

Highlighting history of the site can influence design decisions through high-lighting consistencies or change over time on the site. As an example, the 1878 fire insurance plans that are a layer under the site context, and site analysis maps. These underlays show that some of the town houses on the northern side of the site have been there for almost 150 years. On the southern end of the site, a Public school occupies where condos currently sit. This might suggest that a similar approach to the site, having more private spaces to the north, while more public spaces might occupy the southern end.

The fire insurance plans also demonstrate the recent built history on the site regrading the materials used in construction. Wooden buildings are coloured yellow, brick buildings are a reddish hue, and outbuildings are boxes with an 'x' on the interior. These also demonstrate the more recent historic building practices near the original extents of Halifax.

Beyond what is provided here, the Mi'kmaq peoples occupied the land before Europeans settled. Research on this time of development has not been conducted. Similarly, through interactions with people who have con-ducted research on Halifax, particularly around the explosion of 1917, have provided pieces of oral histories that have not been confirmed through re-search. If more knowledge in these topics is desired, research at the Nova Scotia Archives and similar institutions will be required.

To better understand site and reflect on the walks I took. I created a ser-ies of booklets that documents my walks through site and through the city. There are three booklets in total; the first is the journey before the site for design was selected, the second documents site and the discoveries there, and the third booklet is photos of walks after site selection that did not occur on site. These booklets have been included in the appendices attached.

This miniseries of moleskin booklets captures most clearly the emotions and immediate reflections on my experiences. Each page contains a photo and a handwritten note on why I took the photo or what emotion it elicited

from me. These are often the clearest indicator of what themes might pull through the design. Some of the indicators are explorations of the maker's mark, colour, and material. For example, the blue cobblestone found on Hollis St was a recurring source of joy in the work. The simple beginning was noting the colour range, which made me excited. In part, this is because much of the brick made today lacks the nuanced colour variation that traditional brick methods create. As I began to know the inner area of the block more, and became more comfortable exploring it, I found two discarded blue cobblestones. They were trophies from that walk. To investigate them more, an end was grinded off each to reveal through colour with a particularly strong sulphuric smell.

Another material that I was drawn to and frequently documented, was ironstone. The way that ironstone leeches and rusts to create reddish streaks is a beautiful marker of the passage of time to me.
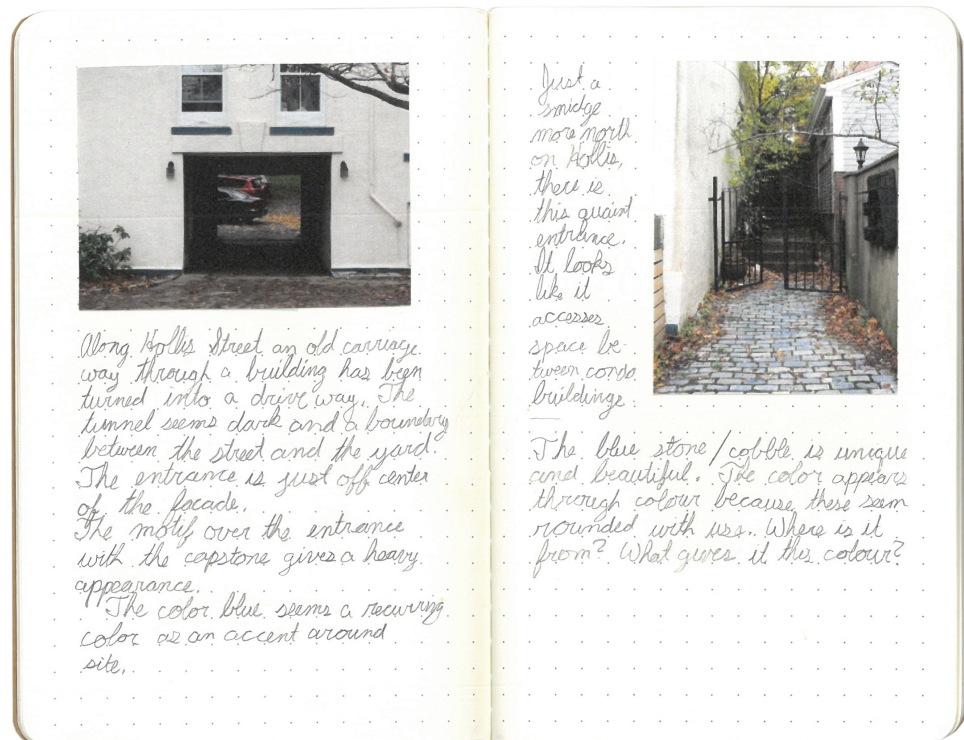
During exploration of the city, I collected photos and created booklets to document information. All of the booklets are included in the appendices. The photo on the right page shows an alley way between two buildings with blue cobblestones.

A Note on the Mandala

Mandala - A mandala is a cosmogram, a microcosm of the universe that is occupied by a divine principle.

It describes a model of spiritual pattern which the meditating individual sees within.

The mandala was explored as a literal and metaphorical exploration of space and self. Broken down into basic parts, the mandala has four integral parts, which may be decorated in relation to the use. The exterior of the circular symbol represents the larger environment. The secondary square shape are consecutive courtyards, or boundaries. The third are the gates, that face cardinal directions occur at the courtyard boundaries. These gates divide the mandala into four domains. The central element represents the connection to the deity, and the deity's connection to the occupant. Interpreting the symbol on an individual level, the exterior is the space occupied by the person, with their personal boundaries that they must work through to truly understand themselves and grow as person.
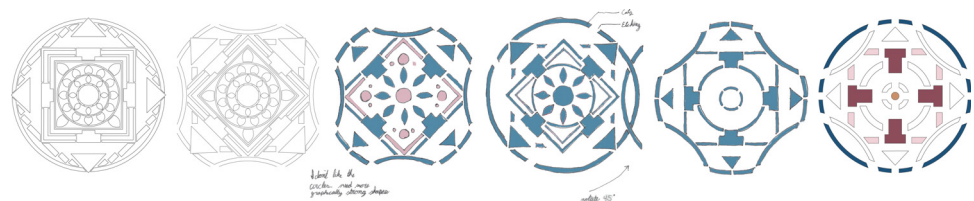
This mandala pattern development was done to create a screen or veil element that could weave the various parts of the project together. The Mandala is duplicated by interlocking the circles at 45 degrees off of the cardinal points. The images were created by the author based on a sketch of a necklace.

CHAPTER 8: DESIGN

As shown in the previous chapter, this site offers multiple opportunities for an intervention informed by the drifts through Halifax, as well as the multiple perceived histories of the site. The information returned via psycho-geographic drift can pull back layer upon layer of information to inform similar layers within the design.

Beginning with the over arching generalization of the site, it maintains themes of space through time. On Bishop St. and the north portion of Hollis St, town homes have been known to exist and maintained since at least the fire insurance plan shown in the previous chapter. Characteristically, town homes create a more intimate relationship with the environment in front of and behind each unit. This is shown in some of the photos of the lush gardens full of Magnolia bushes and other foliage. As a contrast, at the other end of the site there previously stood a public school constructed of brick. The use and construction of the public school suggests a more public atmosphere. These spatial characteristics have persisted within the block. The gardens, multiple back stoops, and fine grain texture of the north end of the site has leant itself to a more personal and intimate setting. On the opposite side of the site, the construction of the Salvation Army and the Renaissance building have created vast expanses of wall with only parking lots occupying the space between.

Narrowing to where the north and south meet, the parking lot in the middle of the site acts as a barrier in its first appearance. The lot is raised a few feet above either side, and vehicles rotates daily and throughout the week. There appear to be parking spots that are rented out and full during the week, and others that are residential parking spots that have more consistent occupation. This interstitial parking lot further differentiates itself from the surrounding parking through the inclusion of a wooden fence on the top of a retaining wall that stands between the parking and the multi-unit residential building to the east.

Despite the perceived barrier between the north and south, the center lot acts as a transitional space to those on foot. Every time that an individual was brought with on a walk through the site, they would follow the same path. Further, people always chose to dwell and observe their surroundings in the same general areas. When entering from Bishop St, people would enter and walk until roughly the middle of the area that quantifies the northern third of the site. From there they would walk south-west and cross into the middle parking lot closer to the buildings on the western side of the block, walk across it and then descend into the Salvation Army's parking lot. Once in that parking lot, they would walk to see what was beyond the barrier at the edge of the parking to find the yard of the condos. Once seen, they would turn around and observe the parking lot and their surroundings again. Finally, they would exit the site between the Renaissance building and the Salvation Army. If the walk was started in the opposite end, the same pattern was observed in reverse.

The natural flow that everyone took to walk through the site on their initial visit, formed the backbone of the design work. The line began to inform where spaces might be. The pattern overlay on the site began to inform spatial organization. Where there were sudden changes of topography of more than two feet, those lines became barriers which were only crossed where the path that everyone took crossed them. Using the perceived lines on the site of topography, primary path of travel, and the pattern overlay, the site was divided into different 'parts.' These defined areas, when designed, reflects either an experience from the drifts that elicited spiritual response or architectural examples that have been used consistently through time in assisting spiritual practices. Further, each part has another that contrasts their experience, creating relief and intensity as you move through the site.

Bird Seed - someone repeatedly puts out bird seed by a tree next to a parking lot

Many dryer vents have exhaust out to this area, smells like fresh laundry frequently

A. Primary Path of Travel
B. Views from the street
C. Entrance from Street
D. Views from Residential Units
E. Ambiguous space between residential and interior block space
F. Barrier of movement

Playful moment - arcade along half of the existing building

Translating experience into design, was a question that dominated conversation. This drawing represents layered conversations. The Mi'kmaq double curve pattern (holds local significance to indigenous peoples) was overlaid to generate ideas about space and its relation to the primary path of travel. A colour gradient was the beginning of representing the gradients of experienced space.

A. Arcade
B. Artist's area
C. Cloister
D. Grotto

E. Gardens
F. Reading Room
G. Foyer

H. Meeting Hall, with kitchen
I. Gallery
J. Cloister

K. Prospect, Tower
L. Arcade, Wandering Menhir
M. Yoga Studio

The ground level floor plan contrasts the previous image translating the information gathered to the produced outcome. You can still track the original primary path, and how the design responds to the boundary buildings.

The first example of the contrasting parts and their relationship to experience are the gardens on either end of the site. The garden in the north has characteristics that connect it to ideas of paradise. In Judeo-Christian tradition, paradise is often conceptualized in a primal way; the garden is full of colour, sounds, and smells with plants packed densely together, and the footpath is being overgrown. Conversely, the garden in the south of the site is more reminiscent of French gardens. There are perceivable finite boundaries, the lawns are manicured, well shaped topiaries, and paved paths. Both gardens offer respite from the city beyond the buildings that enclose them but in different ways. The northern garden lends itself to meandering down the path and enjoying the scents and sights as they arise, where in comparison, the southern garden encourages dwelling on the lawns and benches, encouraging people to sit for a moment and enjoy the calm.

The view looking south from the Bishop St entrance provides views to the north garden, cloister, the tower, and the edge of the wandering menhir.
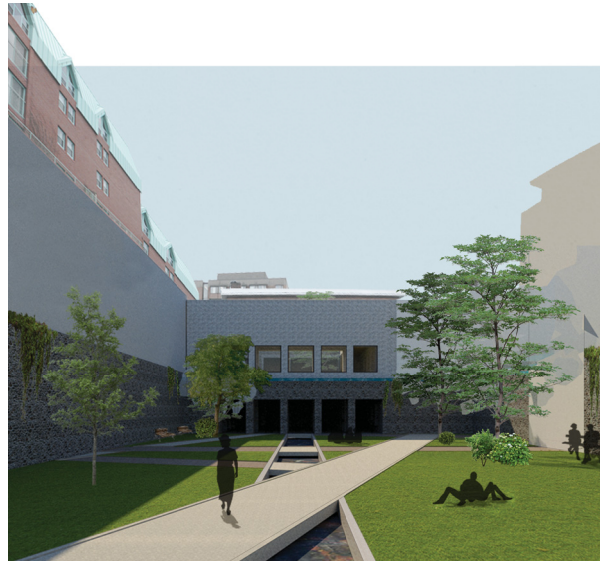
The southern garden is much more structured than the northern garden. The water course splits the area in half, and meets the perimeter building next to the historic carriage way.

Next to the primal garden there is a part that I have called a wandering arcade. This garden is like a filter, preventing you from seeing everything and preventing you from being seen. With periodic planters that have trees in them, the canopy overhead will slowly grow to completely protect you from the sky, offering shade and a place to sit on hot days. The form chosen

for the arcade, upright stone monoliths, is reminiscent of menhir. Menhir are spiritual totems that come in various forms and sizes. The most well-known example of historic menhir would be Stonehenge. A recent example of menhir is the Washington Memorial.   Mirroring the wandering arcade is a classic interpretation of an arcade along Morris St. The Renaissance building stretches the width of the block along Morris St and currently has a partial arcade sunken into a third of the length facing Morris St. Arcades are included in many religious buildings, offering a place to escape from weather, a place to meet, and a place to meditate. The rhythm of the supporting posts assists people to enter a transformative head space. Through pushing the arcade to become the length of the building, new commercial opportunities become available. This arcade would be a place to be seen, to meet, and to enjoy what the city has to offer.
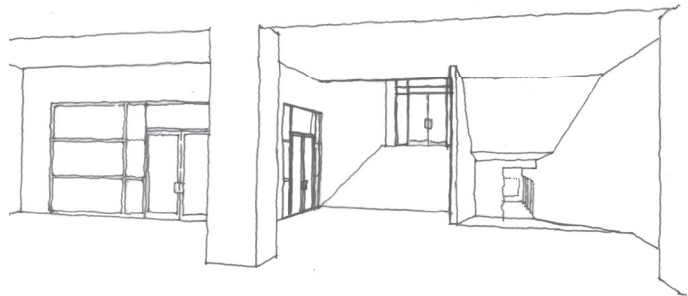
Encouraging the public to enter the inner block is a challenge unto itself. Through making entrances approachable, like being able to see an exit at the bottom of a ramp, or a familiar commercial entrance, gives space for people to feel comfortable entering an unknown space

The Morris St arcade offers so much potential to be an active corridor to the waterfront. Also considering the rainy environment, the arcade would be welcome protection for pedestrians.

Moving inwards, there are cloisters on either end of the site. Cloisters function similarly to arcades, as a place to meet and a meditative space. The square pattern allows for continuous forward walking, and the columns create rhythm, moving you into a deeper meditative space. Like cloisters in the previous chapter on case studies, these cloisters facilitate movement through the site, becoming anchors to the project, and foster interactions through ensuring everyone passes through them to access other parts of the site. The differentiating characteristics of either cloister is the amount of privacy afforded them. The cloister to the north is open-air, with views to the surrounding parts at the same level, allowing interactions to occur through the openings in the walls and across the cloister. The opposing cloister is an enclosed experience, its only view is over the sunken southern garden. The remaining three sides do not have windows to see into the adjoining spaces, but have seats to sit in.

The cloisters frame the central two parts of the project which are gathering spaces that respond to one another. In plan they are referred to as the Meeting Hall and Reading Room. This pair acts as an intermediary space that could serve as an introduction to the surrounding environments.

The Morris St arcade offers so much potential to be an active corridor to the waterfront. Also considering the rainy environment, the arcade would be welcome protection for pedestrians.

The northern cloister is much more open. It does not have the Renaissance Building blocking the majority of the light. This cloister accommodates a change in grade across the site. The east-west lengths of the cloister are gently sloped so that the walking surface is not interrupted by steps. The slope is lower than the minimum standards for accessibility. There are no glass windows, but seats are high enough to act as barriers. The center of the cloister can be accessed by going through one of the inner window seats.

The southern cloister is darker and more intimate than its pair. Wood is added in the window seats to offer a warm seat to passers-by. The aisle is wide enough for three people to walk abreast. The overall tone of this space is more subdued.

The Meeting Hall is intended for all activities that are for groups and are loud. Functions centering on food could happen here, utilizing the attached full kitchen. Other opportunities to use this space may be dance classes, musical recitals, receptions, open houses, and many more. The Hall's pair, the Reading Room, is envisioned as having spaces for reading alone and small group gatherings. Geared to a quiet environment, there could be local histories stored here, or books on various religions and ideologies. For example, suppose a cooking class were to occur in the Meeting Hall to teach people to cook meals from outside their own traditions so they might invite a neighbour to dinner. During a class break, participants might slowly explore the area within the block. Another example might be that the Reading Room might host a small symposium with people from various religious groups. The same result, a slow introduction and exploration of the surrounding rooms could ensue.

The final pair discussed here relates to the occupation of vertical space. The inclusion of the tower and a sunken cloister reflects the discussion previously on the act of procession downwards (in the case of Oakland Road Park), and upwards. To move upwards represents an ascent to higher aspirations. Once atop the tower, the individual is exposed, seen from exterior street. The climb to the top is arduous, a struggle, and upon reach-
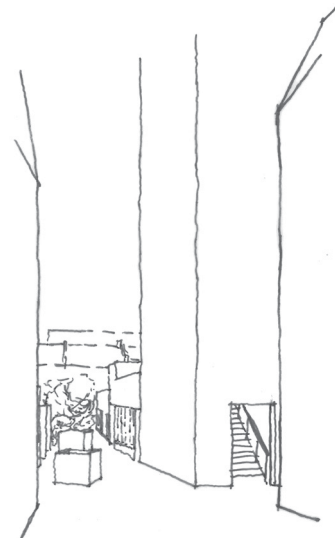
From Barrington St, one set of stairs is visible in the tower, with no door. You can also observe the length of the cloister, all the way to the yoga studio.

The tower on site is constructed of the materials removed from site. Shown here are a selection of materials found while walking through and around site. Iron stone is included on the far right. It is a plentiful material in the area. The light beige brick, second from the left, is a handmade brick by a female. The next three are standard bricks with either painted or through colour. The final two on the right are examples of the blue cobble stones that are observed on Hollis St. These blue bricks show the range of colour from a deeper blue to a pale blue, almost grey. They also show signs of being reclaimed as well. All bricks are shown in relative size to one another.
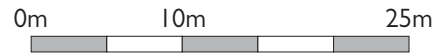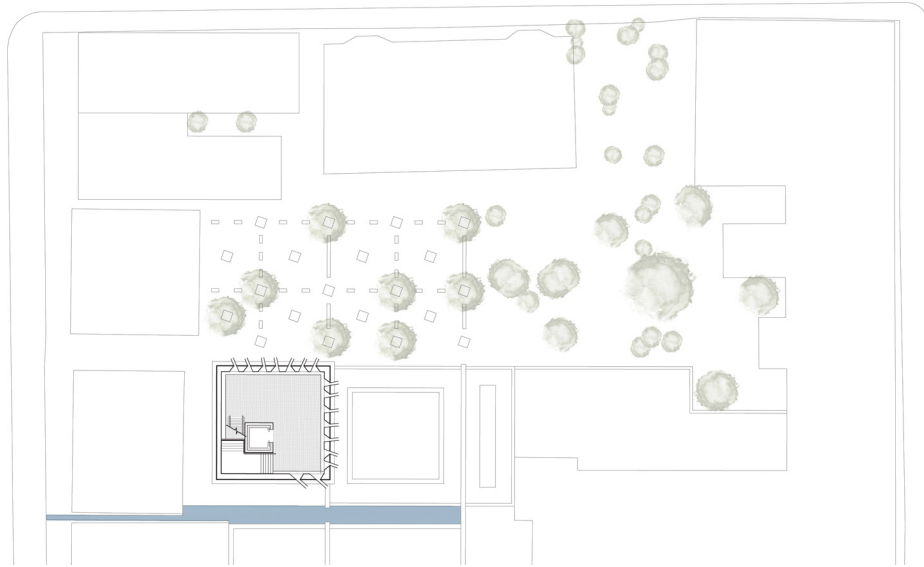
Highest level floor plan - When reaching this level, the windows fan out and guide the individual around to steep stairs that can access the roof top. The windows are framed in metal and oriented to the points of interest that were indicated on the map in the previous chapter. Using the angle allows for a seat to be incorporated as part of the windows.
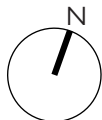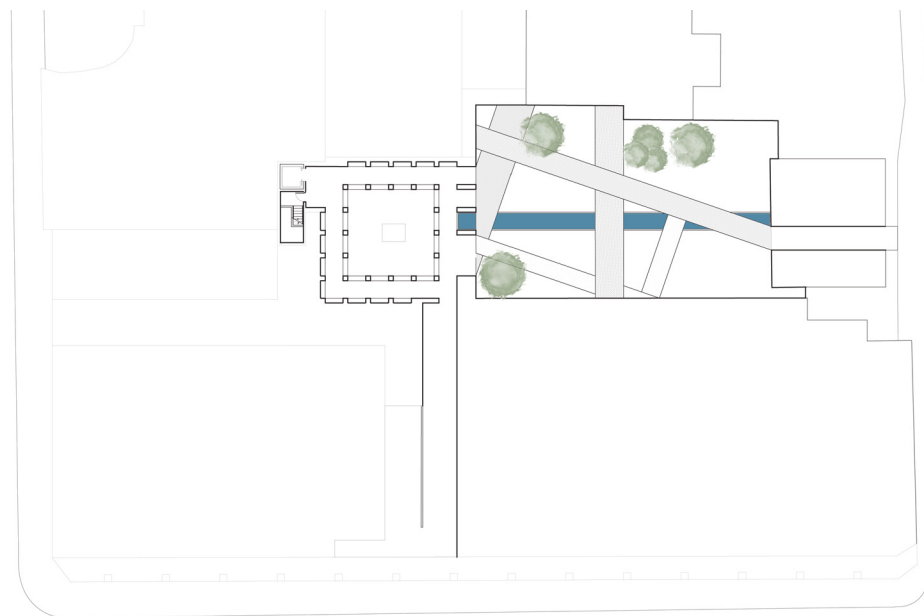
Lowest level floor plan - This level can be accessed via a ramp down from Morris St, through the current driveway on Hollis St, or by taking an elevator down accessed via the cloister above. The trees currently in the condo yard have been retained in this plan. All the paths have been oriented true north or perpendicular to the plan.
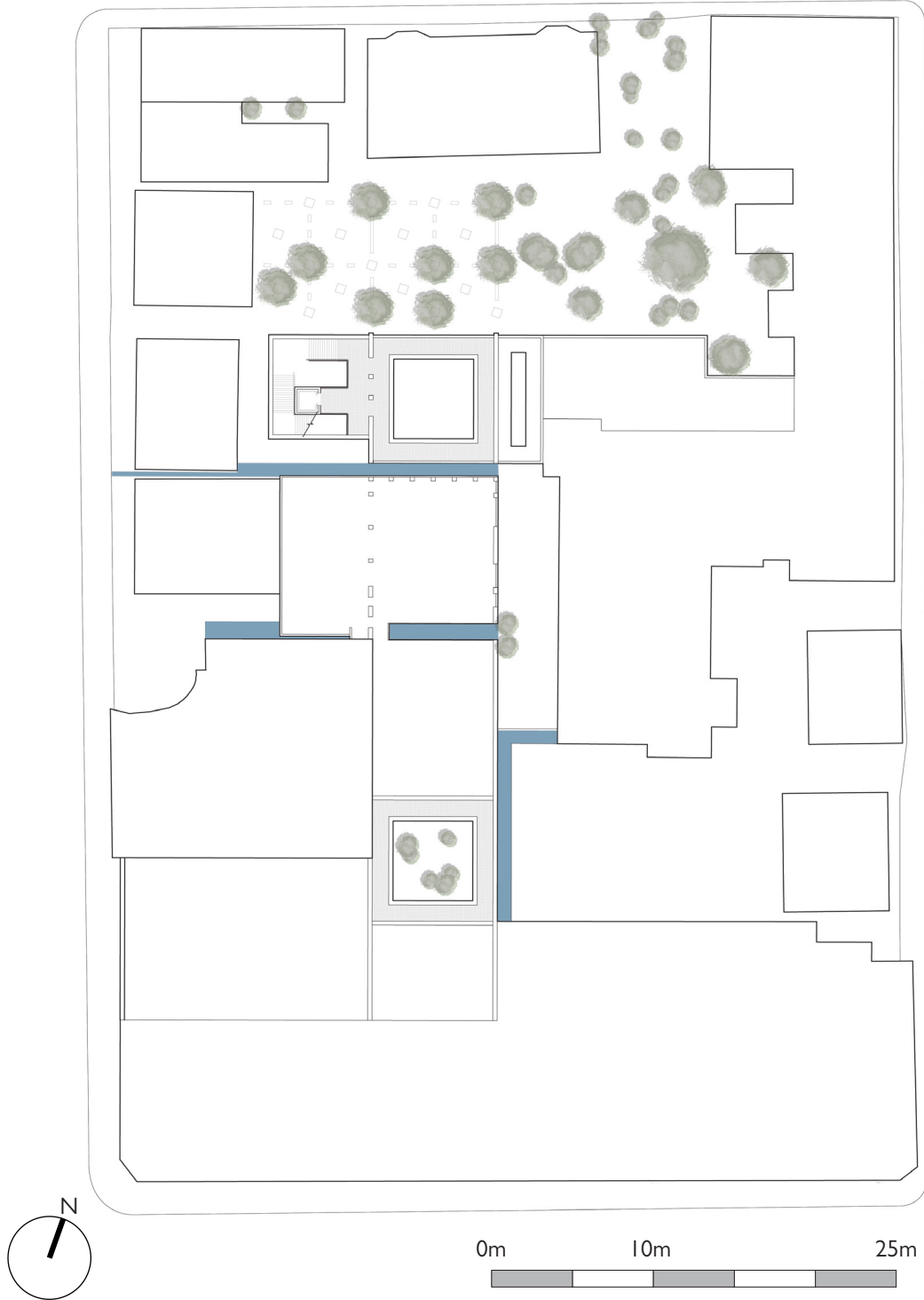
Second level floor plan - The space above the two circulation cloisters can be accessed to use as another, more private, meditative space. The northern cloister's stair is visible from Barrington St and acts as a decoy to the tower stair. The southern cloister is accessed via the same elevator or stair that could bring you to the lowest level.
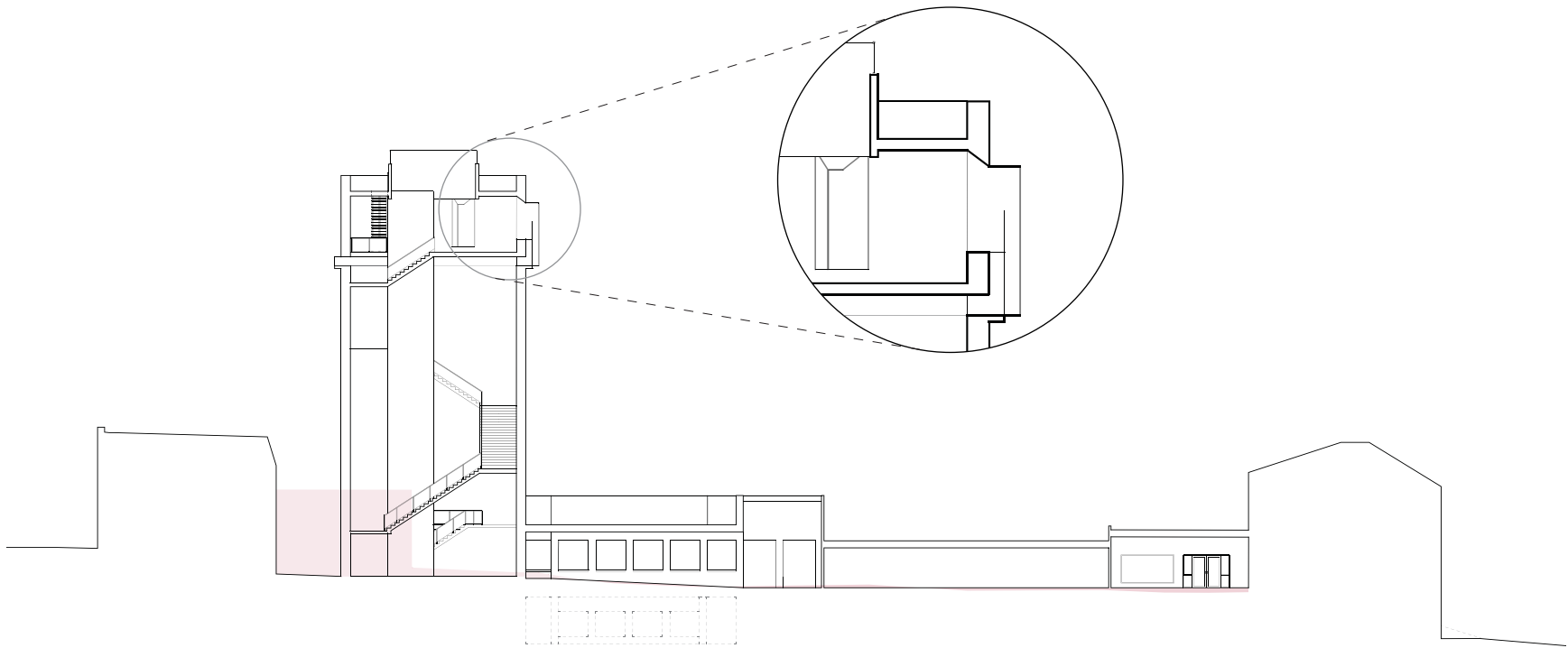
This section is cut through the northern third of the site and looks north. The pink shade shows the difference between the existing topography and what has been designed. Throughout designing, the existing topography was maintained as much as possible. The blown up detail shows the window slots in more detail. The metal frame is oriented to a 'point of interest' and helps support the top of the tower to allow light to penetrate below the upper floor into the largest volume of the tower.

ing the pinnacle, the individual is rewarded with the view of the city. The primary entrance to the tower can be seen from the street, inviting people to ascend the stairs that are also visible. Once the tower is entered, you realize that the stair you saw will not lead to the top, but to a walkway above the cloister. The stairs that leads upward is to the right of the entrance, then wrapping up to the top. The top of the tower appears to float, creating a ring of light. The only visible connection is potentially the elevator shaft that is off center. By brightly lighting the tower, it becomes more approachable. This contrasts with the Dingle Tower, which is lit with flood lights and built of dark ironstone, with little natural light entering the space. The tower further holds some of the physical memory of the site. A few structures on site were removed or taken over to improve circulation, create edges to attach to, and create a cohesive intervention (see map in previous chapter). The tower is envisioned to be constructed primarily from the bricks that have been removed from the demolished portions of buildings and brick stores that have been observed through exploration of site. Holding the history of the site this way mimics the use of brick as a restorative material on site. Brick is visible in many repair projects through site. Examples of this are the ironstone foundations with red brick repairs and the NSAA having brick covered in mortar during the process of repointing the windows in the foundations to create slick lines. Reusing the brick gives new life to it, like it gives new life to the portions of buildings that it repairs.

The responding part to the tower is the underground cloister which is the descent into seclusion. There is little natural light, the stone is dark, and there is very little ability for others to see in due to the extremes in the amount of light inside and outside the space. There is a small skylight that is punctured through the ceiling to offer view to the sky, but also bring a little light into the center of the grotto. Light that would contribute to visibility would enter via the openings to the sunken garden. Early in the morning, the sun could penetrate into the grotto, but as the day wears on, the light would become reflected or ambient light, offering a softer experience. The cloister follows the same organization as the one above it but removes the seats on the inner square. Through preventing someone to sit opposite you

Reclaimed Brick
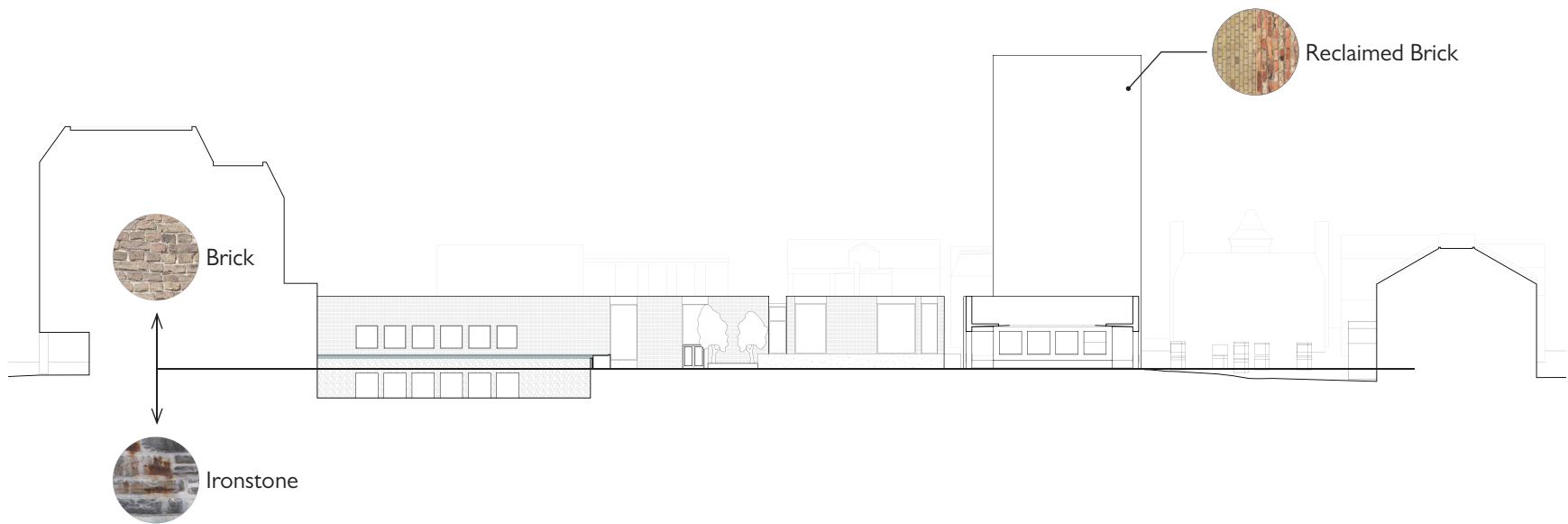
Brick

Ironstone

This section runs north to south looking westward at the interior elevation and through the northern cloister. The cloisters sit on a datum line where below that is ironstone and above is brick - as a generalization. When program is stacked, the plan above and below are close to identical.

the grotto creates a more private cavern-like experience. The dark space with a central light source provides strong imagery associated with spiritual and metaphorical experience of travelling from the darkness into the light.

Drawing people into the site is a difficult endeavor, considering that the inner block, or space behind homes and stores is considered something like private space. To assist in mitigating the trepidation that there might be, there are two primary tactics that I used: water features that reach through the buildings to the sidewalks and architectural expression to suggest open or permitted entrance to the site.

The grotto lies below the southern cloister. In this image you can see the continuous vertical structure through the skylight. The iron stone darkens the room, and a wood ceiling gives the space a warmer feel and absorbs some sound.

A. Arcade along Morris Street, Connects to 'B' and 'D'

B. Artist's area, includes small shop with access to Barrington Street

C. Cloister, point of connection and dwelling

D. Grotto, enclosed chamber that has similar organization to cloister above

E. Gardens, for entrance, exploration, reflection, dwelling

F. Reading Room - overflow space, reading room, meeting room, etc.

G. Foyer, formal entrance to meeting hall

H. Meeting Hall, with kitchen, for larger group gatherings or community events

I. Gallery, transitional space, access to sky

J. Cloister, includes piece similar to James Turrell's work

K. Prospect, Tower, provides views to points of interest

L. Arcade, Wandering Menhir, reminiscent of early European and Asian monoliths

M. Yoga Studio, two classrooms with space for thirty, one with views to gardens

W. Water Feature, Water on site refers to previous topographic changes

W.² Water Feature, Moving water mitigates the noise of the street

W.³ Water Feature, extends through the context buildings to touch the sidewalk

Nova Scotian Ironstone

Blue Stone

Reclaimed Brick

Metal Ties as needed

Tower Materials

Materials are primarily collected from the removal and renovation of other buildings on site. Otherwise completed with concrete.

Menhir
Ironstone

Below Grade Project Elements
Water Features
Grotto
Gardens

Slate

Ironstone

Ironstone repaired with brick
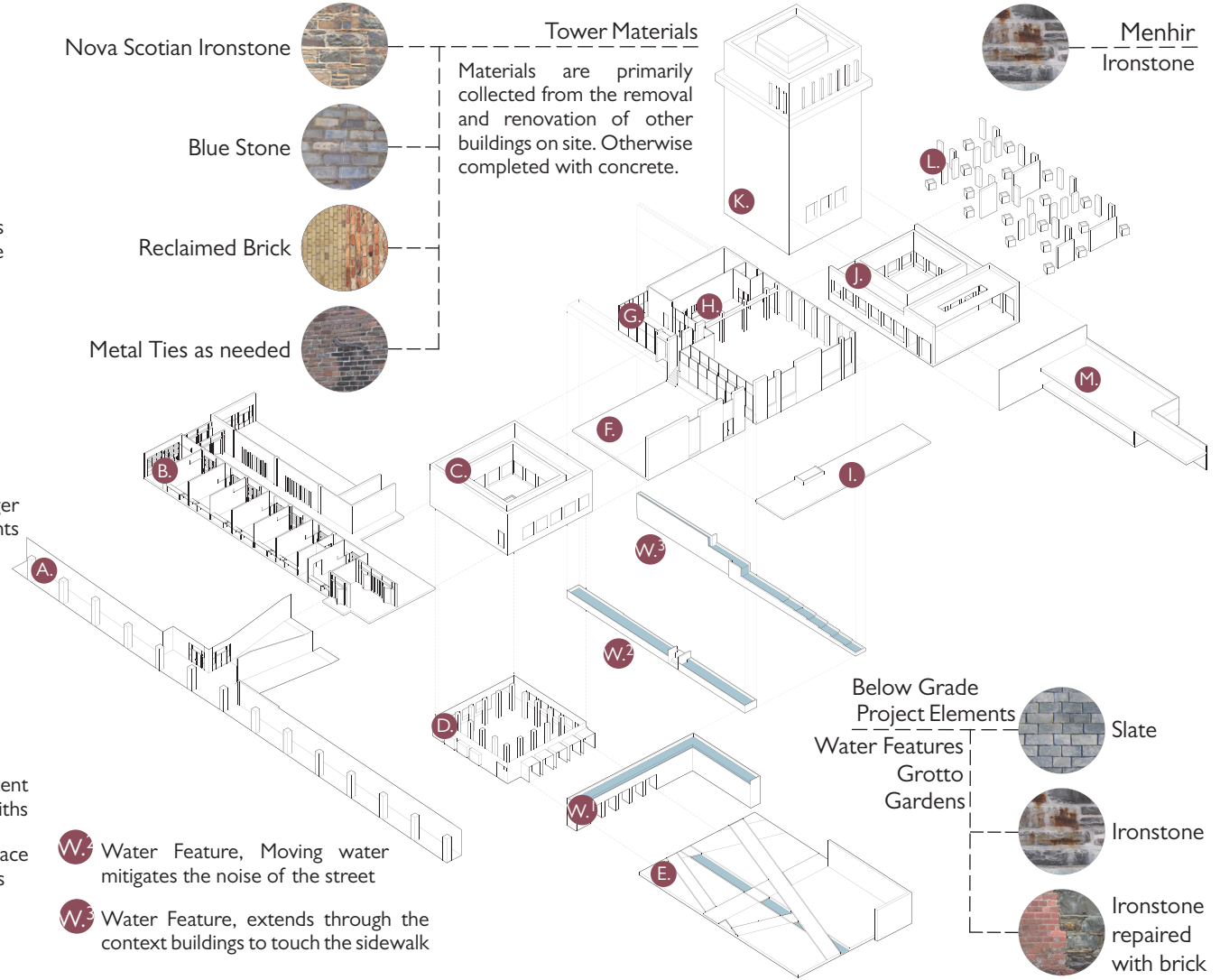
This graphic demonstrates how the pieces fit together. Other than in plan, some of the datum lines that structure the design, are shown. The north-south datum lines are seen by following the walls in the wandering menhir to the east and west sides of the southern cloister.

CHAPTER 9: CONCLUSION

Providing space to give refuge allows people the opportunity to perceive themselves as part of the patterns of life and explore their spirituality. The historic sacred space of the Greek agora was the model for modern public spaces. The agora acted as a space where the 'everyday' could be suspended within the city. This archetype prompts people to consider the history of the sacred as part of their understanding of political space. Environments that transcend our daily lives and allow us to escape from the increasing speed of life can occur within city limits, evidenced by the exploration of the Campo Maurizio by Gilles de Vrijs. The proportion of people who define themselves as spiritual is rising.[122] There is a decline in the attendance of religious services, leading the religious buildings to undergo change as they no longer serve their singular purposes to society.

This thesis was a response to the desire to understand the emotional landscape of the city. The use of psychogeography enabled me to explore new places, find moments of sanctuary in the city, and develop sensitivity to reinterpretations of spiritual spaces. The appropriateness of psychogeography became more apparent using the flightline as a lens to see and re-evaluate the city, through the flightline's chiastic structure. Refuge is a desire to transcend the everyday. Spirituality is the desire to know an inaccessible other. The flightline capitalizes on desire, allowing the designer to choreograph and understand the layers of the emotional and physical environment we live in. Through exploration of the city, its character defining elements become apparent. Recurring patterns can be used to determine an architectural solution that responds to the local context. As an example, the Dingle Tower has historically been a point of pilgrimage in Halifax, a monument to elected government. Over time it has become an unapproachable and misunderstood piece of history. In this design, the

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122 Benjamin Wormald, "Canada's Changing Religious Landscape," *Pew Research Center's Religion & Public Life Project*, February 05, 2014, accessed September 01, 2018, http://www.pewforum.org/2013/06/27/canadas-changing-religious-landscape/.

Dingle Tower served as an inspiration for part of the program on prospect, looking outward to realize your own position in the world. The top of the tower rewards the adventurer, displaying a place of reflection and three hundred- and sixty-degree views. The design fulfills the desire of a tower, it reinforces the identity of the site, offers an opportunity to access the 'heavenly dome,' and adds spiritual dimension. Similarly, Oakland Road Park informed larger themes of the site, such as the desire of seclusion, the incorporation of water, and inclusion of natural environment. This park played the pair to Dingle tower, informing the inclusion of the grotto. The descent and the feeling of remoteness provided at Oakland Road Park are echoed in the design of the grotto. The tower and the park sit opposite each other on the northwest arm of the Halifax peninsula, which is echoed by the tower and grotto in the north and south end of the design.

The monastery provides a framework for language and program. It is a form that has persisted through time in various iterations. A monastery includes spaces for private reflection, space for meditative walks, group worship, group eating, and interaction with nature. The cloisters are the circulative structure of the monasteries where monks meet each other, travel to other parts of the complex, and dwell on the teachings of the day. In this thesis, the cloisters are framed as the structure of the site, anchoring the program to two points of circulatory intersection.

Not all program that was encountered informed through the walks were undertaken in the design. In this thesis, the scale of the site necessitated finding program that had not been revealed during walks. To only use program that exists or is inspired by walking through the city could lead to redundancy in program, reducing the possibilities of the intervention. Program that was persistent in religious buildings through time was included. Through matching programmatic choices to the current experience spatial experience of site, the gradient of public and private spaces were maintained. As an example, there is a commercial component at the southern edge of the site that includes artist's spaces. The decision to include this

program was made as a reflection of the historic relationship of art and religion, and how art is a form of personal expression. A reading room was included to foster learning and discussion on spiritual texts and beliefs. The banquet hall reflects how food and music brings people together. These programs were integrated to reinforce the private to public gradient across the site.

Readings of the city also need to be analysed and considered understanding that each person will perceive the space around them differently. Each person also has a different experience of space when in proximity to people. To create one room that caters to everyone's desires on what sacred space should be, is an impossibility. Consequently, a multi-layered experience requires a layered intervention that can reveal different aspects of itself over time, within numerous spatial experiences.

I undertook many walks alone experiencing my own perceptions of an environment, the larger the team that undergoes walks, more information could be brought to light, but therein lies potential to muddy the returns. Applying psychogeography in a professional setting requires that the architect bring along a varied group. With a diverse group, discussion could start to lift out what opportunities that might not otherwise have been seen in the environment. In this way, the architect could educate and learn from others outside the profession and improve the work that they are doing. Through reinventing the tools we have as architects, we can uncover cultural desires reflected in our built environment. Psychogeography provides the architect with a tool to explore environment and perceived boundaries, giving the potential to reinvigorate the use of site in design.

Further research in the vein of this thesis could lead in many different directions. For example, what implications are there if a design sought to explore psychogeography but applied in a purely analytical way? How could a spiritual environment that attempts to accommodate the plurality of spiritualities be realized in an economic model? Would the solution be found

in phasing, other forms of ownership, or other uses of fiscal strategies? How might psychogeography impact the choice of materials and building details? I briefly opened this conundrum only to close it when the scope of potential became too large to integrate. I left this process asking more questions than I found answers to. The use of psychogeography led me to see more opportunities to relate to the buildings in proximity to my work, and more ways to integrate the work that I do into the space it occupies. In the space I inhabit, I see more opportunity for escape and design.

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APPENDIX 1: PRE SITE SELECTION DRIFT NOTES

PRE-SITE

COLLECTION OF REFLECTIONS ON THREE WALKS THROUGH THE CITY OF HALIFAX.

RUTH A. VANDERGEEST
COMPLETED FEBRUARY 9, 2019

PSYCHOGEOGRAPHY AND OVERLAID FLIGHT LINES

THE PROCESS OF RESEARCHING WHILE WALKING, BUT ACKNOWLEDGING DESIRE, EMBRACING CHAOS.

SEEKING TO KNOW MORE, CONSEQUENTIALLY EXPERIENCING THE 'OTHER.'

OBJECTIVE OBSERVATION WITH IMPULSE.

INVESTIGATION WITH ESCAPE.

The first walk began well before the industrial landscape of the south end of Halifax. What struck me was how those grain silos dominate the sky line, especially framed this way.

Recalling my time first in Halifax, I did not know what the structure was for. It has a sense of mystery associated with it. Many students jump at the chance to see inside.

Same photo but framed in a different way presents other information.

Train tracks tend to be more straight with gentle bends. These straight lines paired with the empty train cars, forces the eyes to look into the distance. It also reinforces the apparent power that the grain elevators have on the skyline.
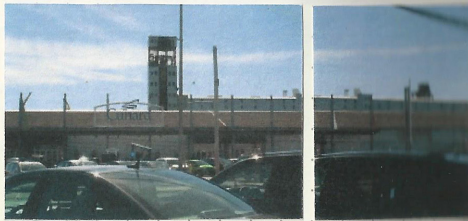
Widening your view...
The previously discussed grain elevators appears to mirror another tower beyond the market hall on the other side of the parking lots. Beyond appearance, they are physically connected by a long structure that varies in height above the ground.

No photos of this space at night, but when thinking of light, I focused on the sky more than the buildings. The bright blue morning sky held my attention more than the structure presented in front of me.

When more photos are used to be able to see more, more lines appear that feel like they drag your eyes and person towards the distance. From here, 'all' lines lead deeper into this foreign industrial landscape that doesn't appear to fit preconceived notions of Halifax's South End community.

Lines I'd like to note - roof lines, power lines, clouds line pointing right, parking lot stall lines, parked cars in one direction on one side of lot, and phone poles making rhythm towards grain elevators.

Everything in the dockyards appear to visually draw your eyes to their height or their destination. Just out of frame to the right, is the staging area for incoming and out-going ships to be loaded/unloaded.
Also not clear in photo is that different color containers seem to belong to certain companies. Perhaps a simple and quick identifying measure? I do not know how goods are tracked in containers

Looking down the gorge away from the dockyards, you are physically and visually seperated from part of the wealthiest community in Halifax. Do they become the "other" in this situation? Their experience is foreign in the setting of the dockyards. So, I might posit, yes.

Power lines direct thought and vision down the gorge, parallel the tree line.
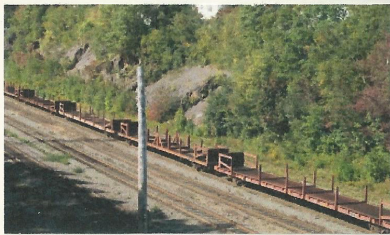
Trains come and go. In experience, they can seem to carry on and on when waiting for them to pass a crossing, when in a car. When seen from a bridge above as a pedestrian, the train and its cars take on two qualities. The first is that they can be meditative, with familiar rhythms and clanging. The second is more akin to suspense. I have sat watching for graffiti or to guess what is in transit.

Marking entrance - acceptance into an area.
What makes it visually appear like you can be there?
Between the light and informal marker above, I knew I could walk the path seen.
Accepting qualities
- clear path
- light
- signifiers
- can see beyond threshold.

The fork in the path imaged above, is near the train tracks and behind St. Marys. When walking, I almost always chose the better lit path. ~Light has part safety~ The image also shows a wider easier path when taking the better lit option.

Relating to the previous photo, this one shows a fork in the path but similar lighting levels. In this case, I desired to go left to try and walk the edge of the gorge. I did go left in spite of the easier, less rocky, path. Desires do not always align with the easiest option. In an environment, how do you get someone to take a more difficult route for better payout?

As an individual, I enjoy finding nooks and little hiding spots. A small park, more of a strip of steep hill, is tucked one block from the intersection of South and Oxford streets. In contrast to the trail head before, how did this 3 or 4 foot wide street frontage seem like I could enter? Perhaps its more formal, or city sanctioned appearance?
- formal sign
- side walk terminated and descends
- standard city garbage can nearby

Shown here are the stairs down the steep hill from the entrance shown on the previous page. In total, their are about six full flights of stairs till you are greeted with a view worth the descent. Only the flight at the top is concrete. There are also lights that presumably turn on in the evening.
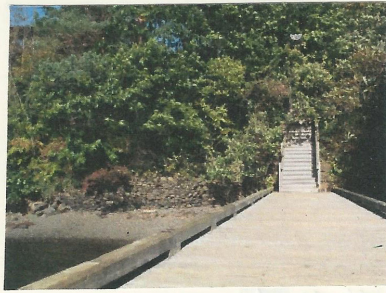
Oakland Park view from end of wharf looking back at extent of width of the 'park' and base of stairs shown in previous photo. Reverse view has not been included to date because of its obvious presentation. It is Dingle tower almost directly across the water.

Construction dissuades users to utilize space in explorative manner. It was difficult to climb down to take the next few photos.
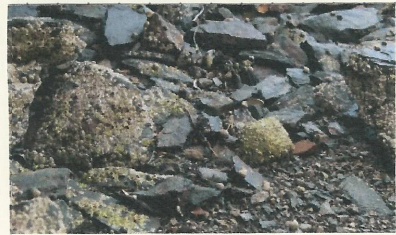
Shoreline rocks at oakland park.

I personaly am intrigued by how life (barnacles) persist in the cold ocean water that submerges this space twice a day.
The colors of natural and man made items interact here. The natural iron rich stone, chunks of red brick washed in, brown white/grey barnacles, and green bio matter to list only a few.

Red appearance in conjunction with the green seen on the next page.

These two colors were found when I adventured under the wharf at oakland park. Either color exists in its own plane of space. The reed hue only on horizontal faces, and green on the vertical.

GREEN FADES IN AND OUT.

RANGE OF HIGH TIDE?

RED TONE IS CONSISTENT ACROSS WOOD

ABOVE LOW TIDE, BELOW HIGH TIDE
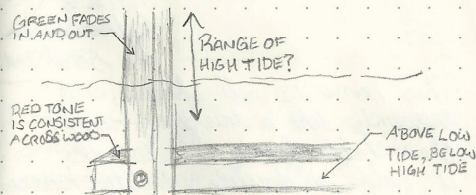
The red also only appears on members completely submerged in tidal rhythms where green seems to mark where the tide reaches on the wharf.
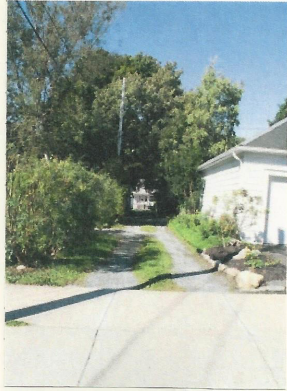
As a city, Halifax does not have many lanes outside the hydrostone in the north end. To my surprise, I found this one just north of Dalhousie in the south end.

This lane is well shaded, and presents like a driveway rather than back lane. It is like it holds a double identity, hiding in plain sight.

From the other end of the lane, its true identity is more obvious to passers by. Framed by two garages this almost indicates a space beyond the street you are on.
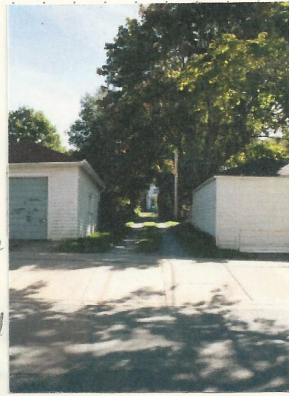
Either end of the same space presents a different identity. One more secretive than the other.
↳ Potential, and hopefully likely tactic to use to help expose different personalities of project
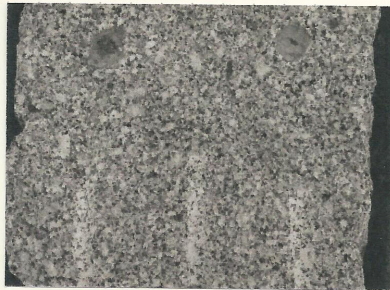
Granite retaining wall at Sir Sanford Flemming Park (the Dingle).

The marks of its excavation evident in its face. This piece of stone reveals parts of its history and potentially how it was removed from the ground. Marks of history, marks of its maker.

Stones of Dingle Tower leeching out and rusting.

Marks of time. Where the granite is relatively immoble, ironstone rusts over time.
Strangely, I don't question this towers structure despite the presence, where I might (would for sure) if it were steel.

What materials lend themselves to more 'trust'?
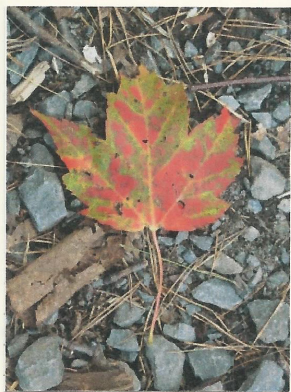
Colors of nature - I am continually drawn to moments where bright color is where it ought not to be (referencing the red and green on wharf at oakland park). At this point, Red and Green are two naturally occuring colors that have caught my attention by contrasting their background or occuring unexpectedly.

Permitted passage has different understanding depending on your enviornment. Among the trees at Dingle Park, a stone path is a welcome diversion, where in an urban setting (dense) or suburban a stone path may lead to a private area where you should not be.
At Dingle Park, no signage is not a problem.

Ascending Dingle Tower is an event. At first you climb a tight circular stair and look up to see a large dark volume with metal stairs to climb to the top. The space has vaguely mining shaft impressions. When climbing the stairs, I felt vertigo like I had never before. I felt the stairs quivering with my steps, and I could sense an impression of lack of care in the dusty space. The wind howelled outside the stone walls.
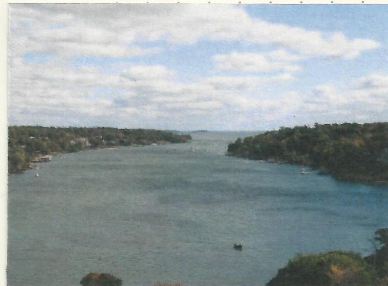
Once atop the tower, the wind whipped my face, and chilled me through. Despite this, and the growing concern of needing to kayak back to the penninsula, all lines and views brought me back to this horizon. Designed by the original Dumaresque architect of Halifax, the intent as a marker becomes clear. I became lost in thoughts of the beyond, the incomprehensible curve of the earth - and how Rebecca Solnit says distance is the color blue. All fades to blue.

Reminded of my kayak, I began my descent. Now seeing a little bit brighter and a little more known, the volume of the tower was easier to observe.

Hard to see in this image, panels from different schools and provinces and commonwealth countries are on the walls in various states of repair. They and the tower celebrate elected government in Nova Scotia. The first in Canada.

I was able to see how Ironstone was used to mimic common things like window sills. I was able to marvel at the mason's skill in fitting work together.
↳ what's worse, is I can't remember if this is upside down or not. (I'm guessing not, but due to small openings, lintels and sills are very similar)
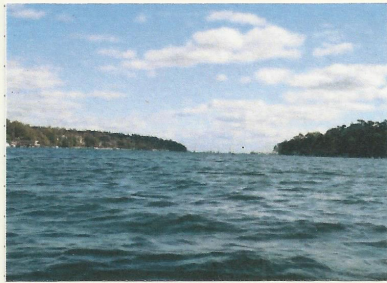
Even in a kayak, just above the surface of the salt water, the marina, full of sailboats, that is between me and the open ocean, fades against the infinity of the horizon.
Somehow, the ocean's horizon can make things disappear visually, but also in thought. My mind wanders to the incomprehensible size of the ocean - its sublime size. Almost like Boullée's monument for Newton.
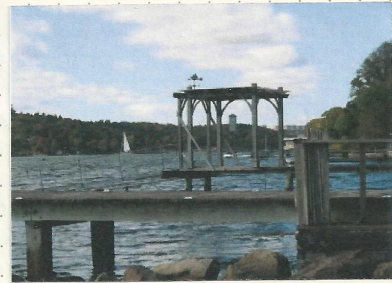
Happy accidents - small pergola framed from whence I came. The goal of the day - conquered. By framing, it gave the distance scale but also drew its object close like a painting. The tower felt immortalized for the moment I saw it through that portal.

On the final walk before choosing site, I was entranced by an empty lot that touched three streets. New building contrasted old, and the use of space felt disjointed from the nature of its surroundings. I was struck by the empty lot - valuable land - next to the Grande Parade - so visible - stood empty, besides the garbage bins and cars that occupied it.

Looking from one street across one block, the dramatic topo - which leads to the citadel - took my imagination. When I see steep sites - I am excited by design potential.
I was thinking about how I might bridge the old and new.

Ultimately lacking in qualities of a flight line, the site would not work. There is no seeking, it presents itself.

This view is the opposite view from the previous view. Seen before, the facade that was once appeared matte has transformed into the sky. This brings my mind to glass that is supposed to be transparent but in reality is opaque.

The switch of the wall materials between gloss and unglossed, causes questions. Is it easier to clean? More resilliant? No large loss if built into?
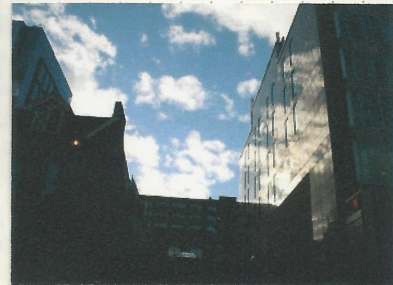
As the sun sank, the walls character drew more dramatic. It took on the yellow/warm tones of the sun. The image has more contrast than the previous. The sky and its reflection are brought into focus as the rest of the frame is backlit and loses its definition.
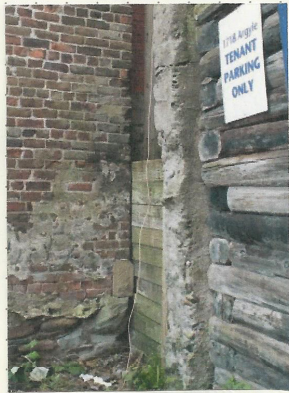
Where retaining wall meets existing build. There is a strange gap of hole between the two. The base is stuffed with wood block, turning green with time.

Above those, I am reminded of the tenement air shafts in New York for some reason. It may be the disproportion between width and height. Potentially the textures I see inside.

Seen on the upper portion of a brick wall, I appreciate when a building reveals structure, but also how changes might be made over time. My previous experience with this metal member was to keep walls of an older building from falling open like a book. I do not know if it was a transformation from time, but it adds a little story of the building's past.

Stone detail from area by grande parade, but I am unsure of its location.

Either way, the ripple detail of this stone evokes the image of rippling water - leading to remembered sound of gentle waves breaking at the water's edge. The worn appearance lends itself to being almost more gentle? In isolation it is almost moving, but en masse, the stone could be overwhelmingly heavy in appearance.

The spread of materials in one plane caught my attention. Brick layers are becomming few and far between. The detailing of the brick in relation to the standard chainlink fence feels careless. The intent of construction and the care for the project show. Utilitarian security on the left to the 'sacred' offices of St Paul's (and also French bakery).
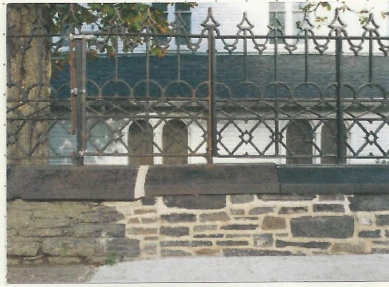
The transition of old to new.
What do you do when intervening
in historic built structures?
Fences all around Halifax - the
public gardens and at St Paul's
for example, have undergone
restoration. What policies were
used. Did they replace in kind?
Or did they fix structural issues
and alter the inner workings?

This attempts to show how the
new fence (right) tries to weave
into the existing (left).

Sometimes planners make bad
decisions. How do my decisions
impact the built environment?
Does it overwhelm or blend?
Does it fit the character of the
site - community - owner - city -
and my own values?
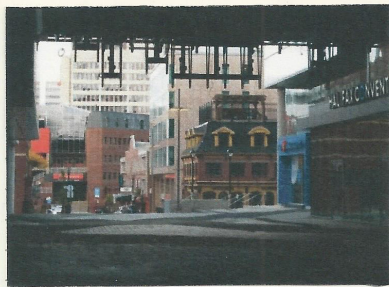
Framing can happen by chance,
as previously noted. But, it
can be heavy handed. The image
above darkly frames the space
beyond. It clearly shows the end
of the 'tunnel'. The pergola before
offered chance for multiple things
to be framed, and leaves the
sky as the wall the canvas is
hung on. This photo does not
offer that relief.

Fitting. The detail stone correlates
to brick courses with their
particular pattern. The texture
of the wall offers particular
perch to certain growth or degrade.
The yellow substance was only
located on the ledge and in small
amounts on the detail blocks.
The appearance of the mortar
suggests that it may have been
repaired - seen from the different
thickness and color of mortar.
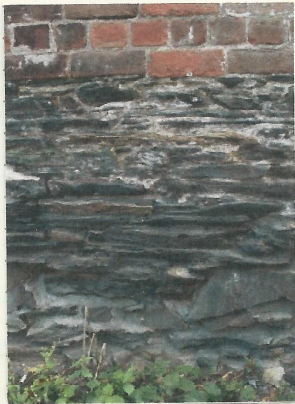
Ironston fieldstone foundations. From ground to larger stones, thinner stones, to flat foundation to brick wall. When in need of repair, these foundations are normally patched with brick.

The foundations here show that they have captured the leeched particulate from the brick wall, but also its own iron. That demonstrates building age.

Personal priorities and values always ripple to the surface in thesis work. Looking thru this booklet I seek places that are hidden. Where does one find respite within the city? In a similar vein, how does one appreciate the warmth, light, and life the sun can provide?

When given opportunity, I see the life of the site. What tensions exist? Here, nature is pushing against the man-made. How might that affect the design created?
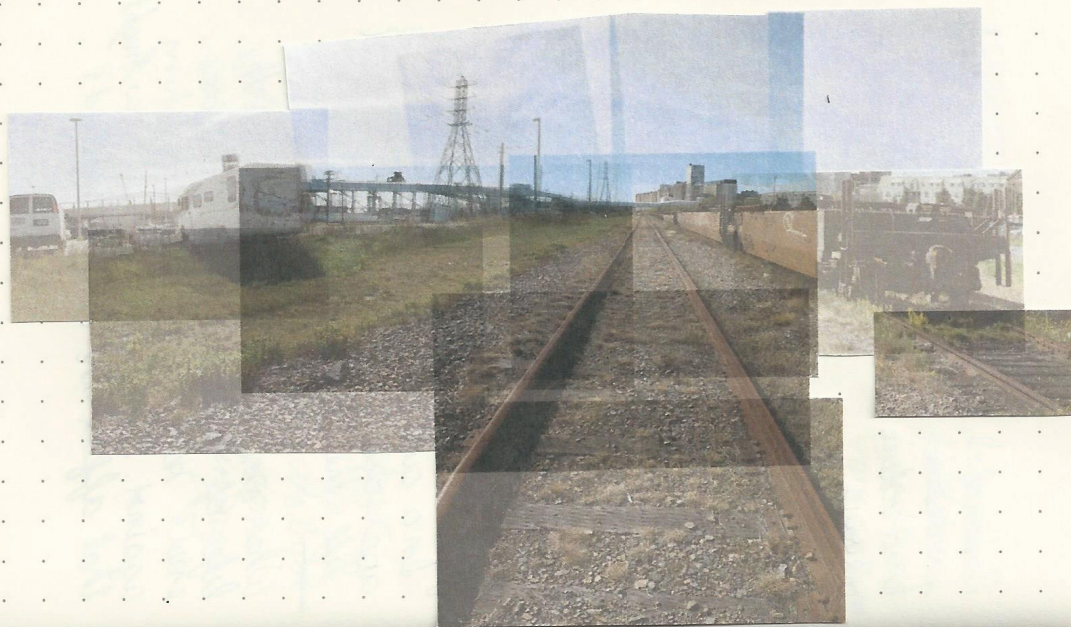
APPENDIX 2: SITE DRIFT NOTES

DISCOVERING SITE

A COLLECTION OF REFLECTIONS REVEALED THROUGH EXPLORATION OF SITE.

RUTH A. VANDERGEEST
STARTED: FEBRUARY 7, 2019
COMPLETED: , 2019
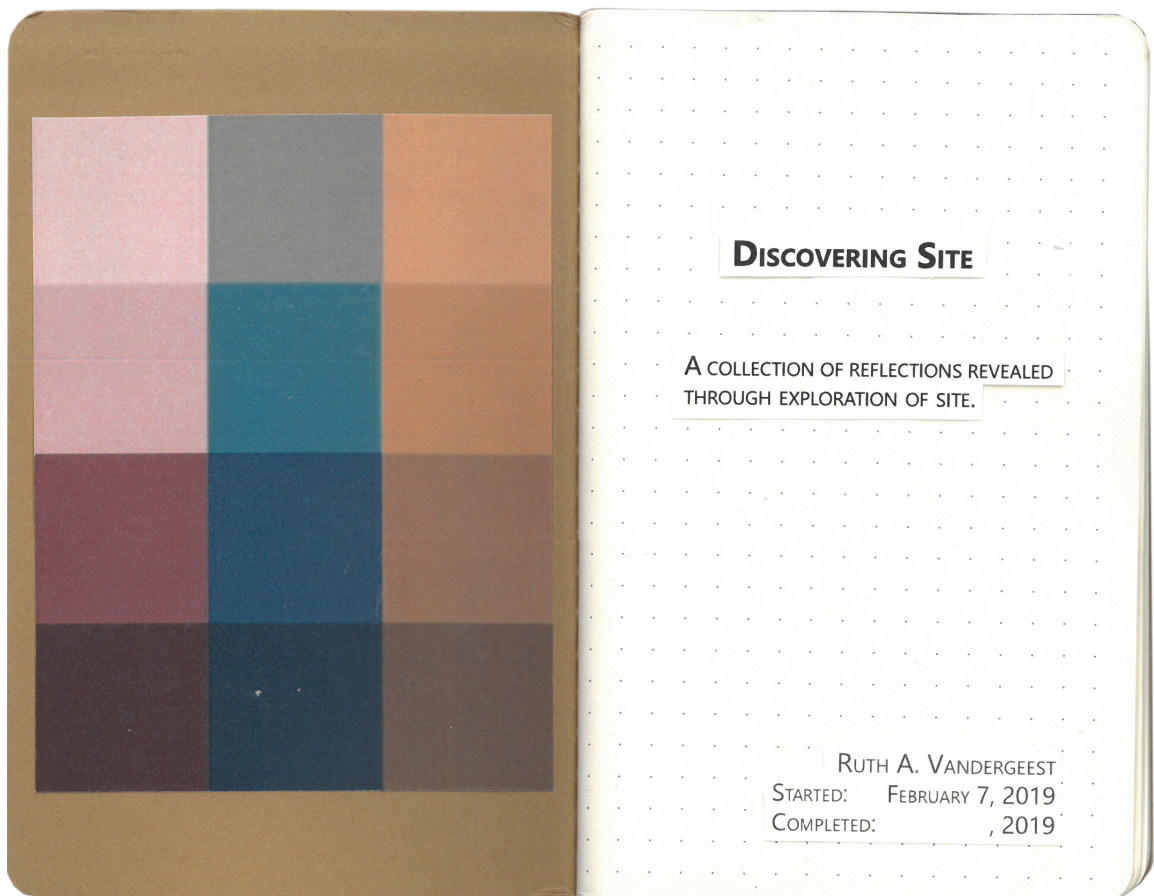
"THE PENSILE IDEA EXPRESSES ITSELF IN EVASIVE FIGURES OF SPACE AND ELUSIVE FIGURES OF THOUGHT. ONE OF THESE FIGURES IS THE AXIS MUNDI THAT ANCHORS EARTH AND HEAVEN IN A SITE; ANOTHER FIGURE IS THE LABYRINTH, TRACING FLIGHT LINES INTO INNER WORLDS, AND A THIRD FIGURE IS THE IN-BETWEEN, TRACING FLIGHT LINES IN THE OPEN.'

'...THE PENSILE CITY IS A CITY IN PARTS, FRAGMENTED, HETEROGENOUS. POSITIVELY PHRASED, THE PENSILE CITY IS POLYCENTRIC AND INFINITELY VARIED. BY INTEGRATING 'THE OUTSIDE' AND 'THE OTHER' OF THE CITY WITHIN, IT ALSO ATTACKS URBAN SPRAWL, OFFERS A WAY OUT, AND INAUGURATES A COMPACT, YET MORE OPEN CITY."

- ARCHESCAPES, GILLES DE VRIJS

Drive-way facing Barrington Street. This was the first moment I noticed this inner block. The alley seperates a historic build-ing slated for develop-ment, and a plain brick facade apartment. Even on this grey day, I noticed the depth of the block, as I could see through to the top of a building I knew to be on Hollis street.

Walking further along Barrington, when looking back I could see the rears of the historic town homes that face Hollis street. Walking further also gaze a better idea of the semi gloomy entrance with few windows and little light. In this photo you can see the variation of building styles across the site.

98
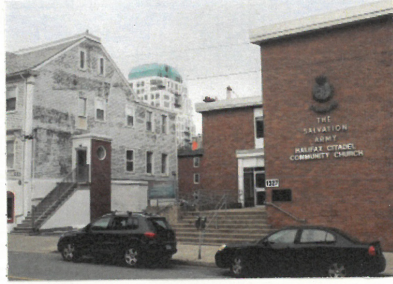
The Salvation Army takes a large piece of Barrington Street front. The light coloured building is mostly apartments with a chinese restaurant.
Beyond, many blocks away, is the tower. It is the only thing visible beyond the block.

From the street the Salvation army's lot seems incredibly ominous. The cracked pavement.
I became intrigued by the green in in the back.
As far as entrances, this is the most open and public entrance.

Along Hollis Street an old carriage way through a building has been turned into a drive way. The tunnel seems dark and a boundary between the street and the yard. The entrance is just off center of the facade.
The motif over the entrance with the capstone gives a heavy appearance.
The color blue seems a recurring color as an accent around site.

Just a smidge more north on Hollis, there is this quaint entrance. It looks like it accesses space between condo buildings.

The blue stone/cobble is unique and beautiful. The color appears through colour because these seem rounded with use. Where is it from? What gives it this colour?
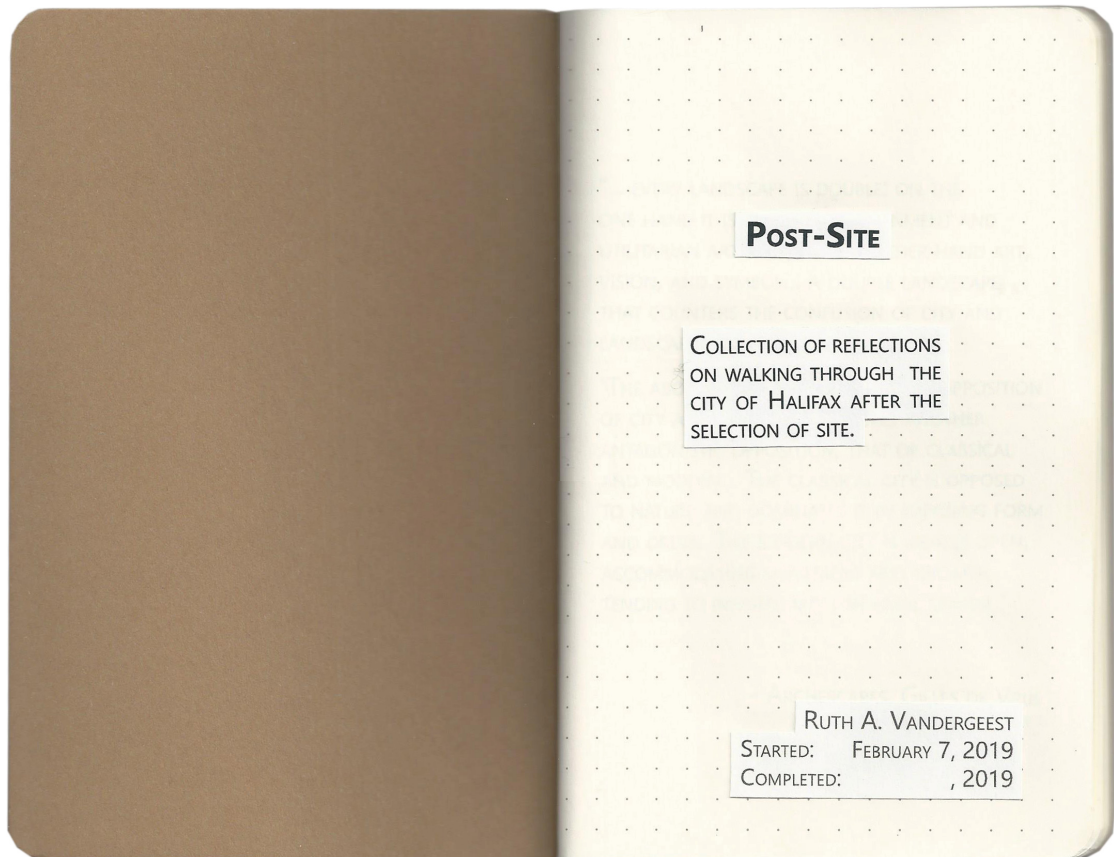
POST-SITE

COLLECTION OF REFLECTIONS
ON WALKING THROUGH THE
CITY OF HALIFAX AFTER THE
SELECTION OF SITE.

RUTH A. VANDERGEEST
STARTED: FEBRUARY 7, 2019
COMPLETED: , 2019

Part of better understanding site, is knowing what is around it.
Oral history I've received speaks to how the south eastern side of the penninsula has a history of being less desirable and where unsavory transactions occured. Consequently, parts of the area are still in disrepair.

The previous photo and this one are of parts of St Matthew's church on Barrington St. The church sits below the maritime center, and within eyesight of St Mary's Basillica. It is unclear why disrepair has come to this extent, but I barely noticed until active seeking. Perhaps because of the proximity to other landmarks, or size of parish congregation.

Door hook to hold door open. The metal has oxidized whatever leeched out of it.

Photo taken because of simple - no fuss hook and loop system. It feels as old as time, and hardware associated with doors. Commonly used to keep closed, this hook is the inverse - holding the door open for all who wish to enter.

Layers of human interaction at different times of day

Built up layers of staples, and tubing for conduit. Plus the remnants of a Saturday night out.

Posters need light to be seen, but Barrington fosters a second life on weekend evenings. One is more clear than the other, one potentially more shameful than the other.
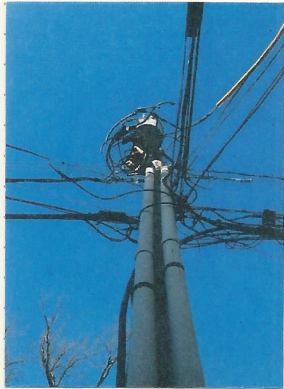
Photo credit: Brian Lilley from walk on February 3, '19

The telephone pole was discussed as reminiscent of a corinthian column. Atop this post, the ornate electrical hardware embelishes the top. It shows the primacy of electricity in our society.

When shown to me, the telephone pole reminded me of this lamp post found on a walk before I had a site. The narnia-esque appearance brought up thoughts of nostalgic quality. But between this lamp post, the telephone pole and the corinthian column, all utilize the top of the post to express purpose and importance of values expressed.
Corinthian columns - buildings of cultural importance
Lamp post: post industrial light
Telephone pole: Communications
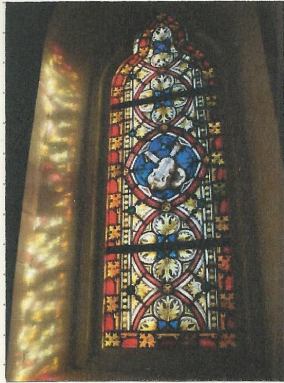
I've been learning a lot about perceived boundaries. Brian walked he and I into St. Marys through a side door - no questions or concern. Better forgiveness than permission?

The stained glass window is a mix of lead, colored glass, and paint. These create vibrant scenes inside during the day, and become a lantern at night. The role changes depending
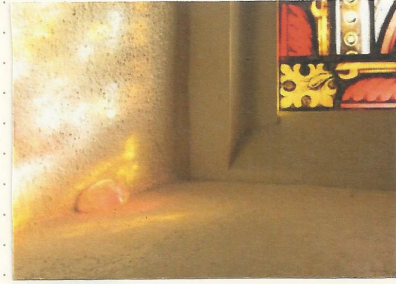
on the time of day.
During the day, the images create colorful abstract patterns on walls that are almost soft. They remind me of clouds or cotton balls.
By chance, a lens from a pair of glasses was left on the ledge. Almost like a prism, it changed the light that hit it. It explored yet another dimension of the soft light. Can it be refocused? Could something similar be used to reflect abstract color patterns is a whole room, not just the window frame?

Ghosted image? The duplicate of the cross on both sides of the glass gives the glass depth. In architecture we like to draw it as a single line - suggesting an infinitly thin plane.
The translucent print also seems to play in the depth of glass. What would happen if the image were different on either side of the glass?
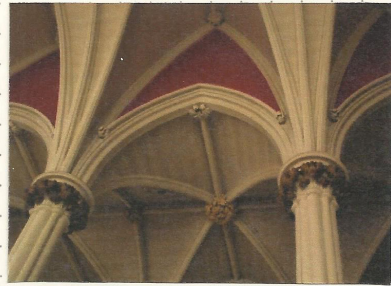

This photo does not capture the experience of the ceiling in St Marys adequately. Along either side of the central portion, red is painted as shown. With the reflective light, the whole ceiling becomes slightly pink.

Through my time visiting various churches and cathedrals, red seems to be used to draw attention to important things or details. It is used in relative moderation. I dont know if the red ceiling detail was in the transom.
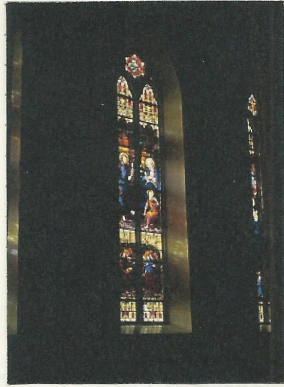
More stained glass. This image is reminiscent / draws connection to Ronchamp by Le Corbusier. On the South wall, light cones puncture the wall. When viewed, they almost float as the wall dematerializes. The same is here. The windows are so bright that the wall in contrast no longer matters.
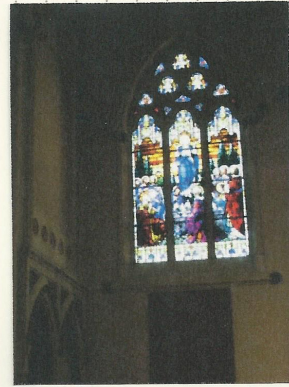
At the front of the church there are triptych windows. It seems a culmination from the front foyer. The front foyer has one linear window, to two at the space for the congregation to the classic triptych that flanked either side of the alter at the front. Not every church or cathedral is like this. Interesting design detail.
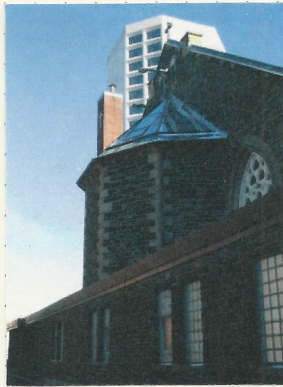
At the front of St. Mary's is a domed stained glass window depicting the Virgin Mary. So brilliant during the day. It does not become a lantern at night. It is hard to see in this photo, but lights are hovering over the glass. Even in the dark, Virgin Mary is lit up above the alter inside.
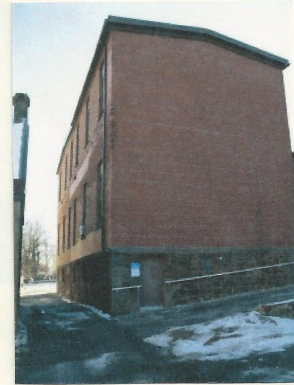
The long side with windows is a patchwork of brick, kind of like the patch work quilt your grandmother may make. It is unknown to me if it was all done at one time, or if this is literally a patchwork done over time. Other marks of wear, maze the walls and give the building character, give a sense of history.
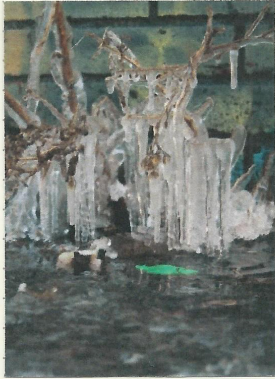
Happenstance.
    I've been able to explore Halifax
in many different seasons. Sometimes
beautiful discoveries. The ice on
the little bush created a series of
icicles like miniweatures stalagtites.
Some appeared to climb upwards
as drops partially freeze on top.
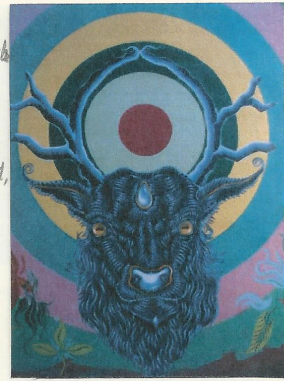Some of the drops roll down to
drip into the puddle below.

The parking lot behind St Mary's
is filled with street art. Where
different materials abut, it helps
blend the buildings. The red and
white banding is a condo building
and the others have shops and
apartments on Blowers street.

From the graffiti before, this
almost appears to be a graphic
visitors log. Individual glass
blocks and bricks hold tags
of various artists that have
been through the space.

Quick image
search reveals
that this
mural was
painted by
NSCAD student,
Alex Thuku.
Depicting an
elk, the
expanse of
the piece,
just tucked
off Blowers,
includes flamingos, lemurs, and
exotic foliage. In the Coast article
he referenced to the bullseye as part
of his signawrature.
Looking up more meaning, the elk
might be said to symbolize stamina,
strength, patience, endurance.
More research into the symbology
might help.
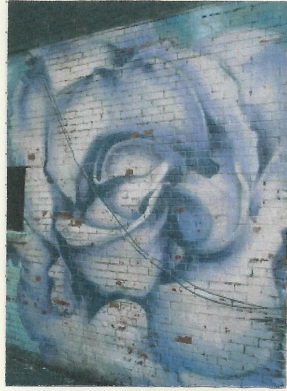
This worn down street art is on the opposite side of the alley from the previous photo. It is the final flower in the line of plush colored blooms. But without much reason, I think of O'Keafe work. The colors of flowers are delicate colors and strikingly feminine, that is in a space I would not enter after dark. The contrast is a little striking or almost strange.


This mural is viewable from Hollis street, between Bishop and Morris.
It highlights the eclectic music scene in Halifax.
I found joy in the color and atmosphere it inspired thoughts of a speakeasy with jazz music.

This image is a continuation of the image before. Near the front of the side, the bright colored numbers make identifying the building quickly. The number is officially marked, but it blends in to the wall, compared to the yellow numbers shown.
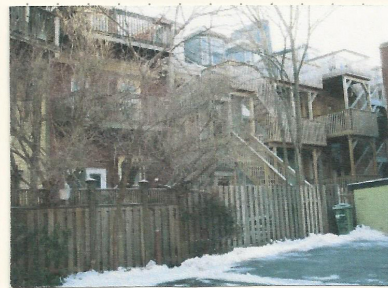

The back side of the historic homes on Morris street. This presentation is vastly different from the front. It reveals the multi-unit truth of the buildings. The higgity-pigelty appearance invokes more of a nostalgia for an idea of living in old flats that only exist in the movies, typically in New York.
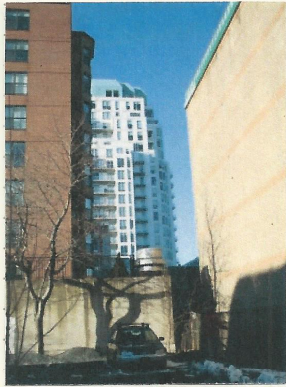
Turning around 180° from previous photo, this is the view. I couldn't help but say—

    This view makes me feel
    like I don't live in a low
    to mid-height city.

Halifax's skyline is getting higher, with arguably unattractive buildings. What are the city's priority? What is our city's view of our character?
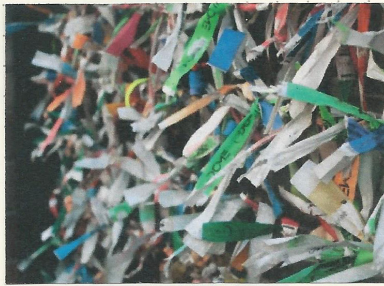
User generated art on the street. This is not a new phenomena by any means. Paris has its lock bridge that symbolizes locking your love. In Halifax, this is a monument to Saturday nights. There is another near the ferry that acknowledges the culture of art and viewing at the gallery.

I have been directed to Phil Smith for thoughts and understanding more of this side by side comparison.

Mythogeography - a way of walking, thinking, and visiting a place on many levels at the same time.
↳ it emphasizes the multiple nature of places and ways of celebrating, expressing and weaving them.

My interaction of the removal of salt after delicately touching where a sticker had been shows intersection of at least three lives, but only my trajectory known to me. Who placed the sticker? Who removed it? etc.