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Precedent Studies

'A Church...needs pure and devout forms, whatever these forms may be. Purity of form can only arise from careful and highly developed artistic work, which calls for a dedicated and highly developed artist.'
Alvaro Aalto (Weston, 1997-98)



Location: Pretoria, South Africa

Architect: Jan van Wijk

Term of design: 1965

Symphony in Stone

Universiteitsoord was built in 1965. (Universiteitsoord, 1985:3) The architect, Jan van Wijk, based the design in principle on that of the early Christian Basilica i.e. a rectangular building consisting chiefly of three roofs, a higher center one above the nave of the church, and two lower symmetrical side roof above the side aisles, with the space between the higher and lower roofs as the chief source of light. The traditional rectangle has been altered to a fan-shape, with the white pulpit as the focal point at the narrow end of the fan.

The 1 500 (one thousand five hundred) seats are arranged half circular around the narrow end of the fan in order to create an intimate atmosphere. The floor at the end of the fan slopes upwards towards the back of the church, making room for a spacious entrance hall underneath in the middle and providing seating for an additional 500 people. The front part of the building may be separated from the rest by means of a large curtain providing a space for 600 worshippers. The three roofs slant upwards in the direction of the pulpit and reach an impressive high point 24.4 meters above the place where the word is preached. (Steyn GM:7)

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FIGURE 152: Exterior of Universiteitsoord NG Church. (Steyn MG:5)

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FIGURE 153: Construction of Universiteitsoord NG Church. 1965. (Universiteitsoord,1985:3)

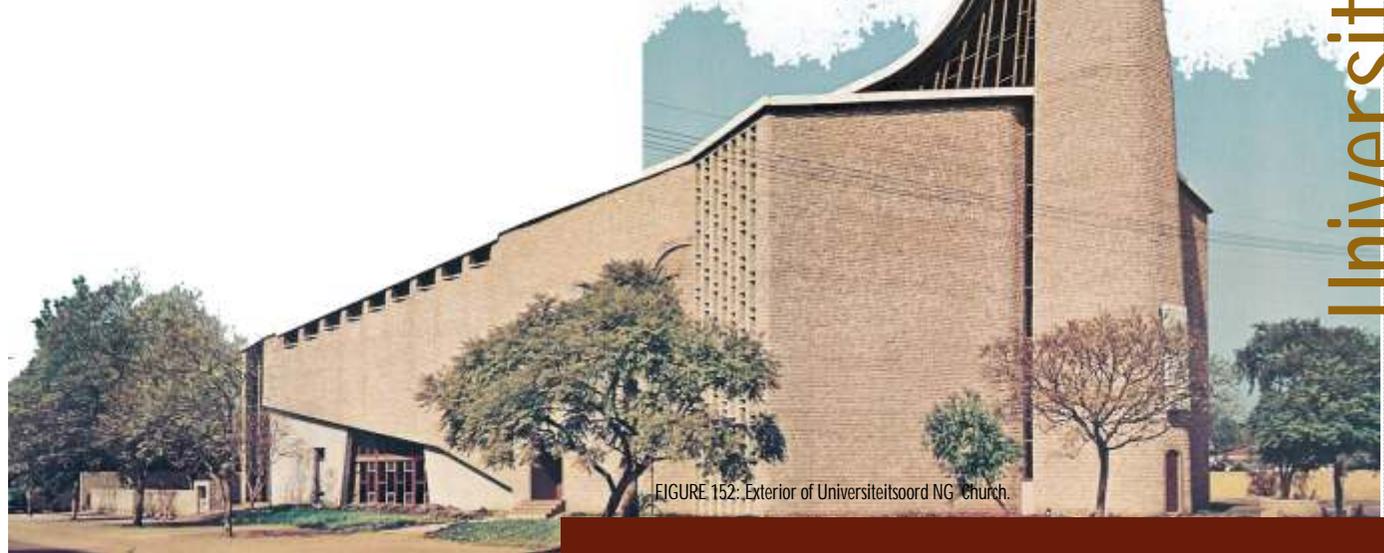


FIGURE 152: Exterior of Universiteitsoord NG Church.

Universiteitsoord

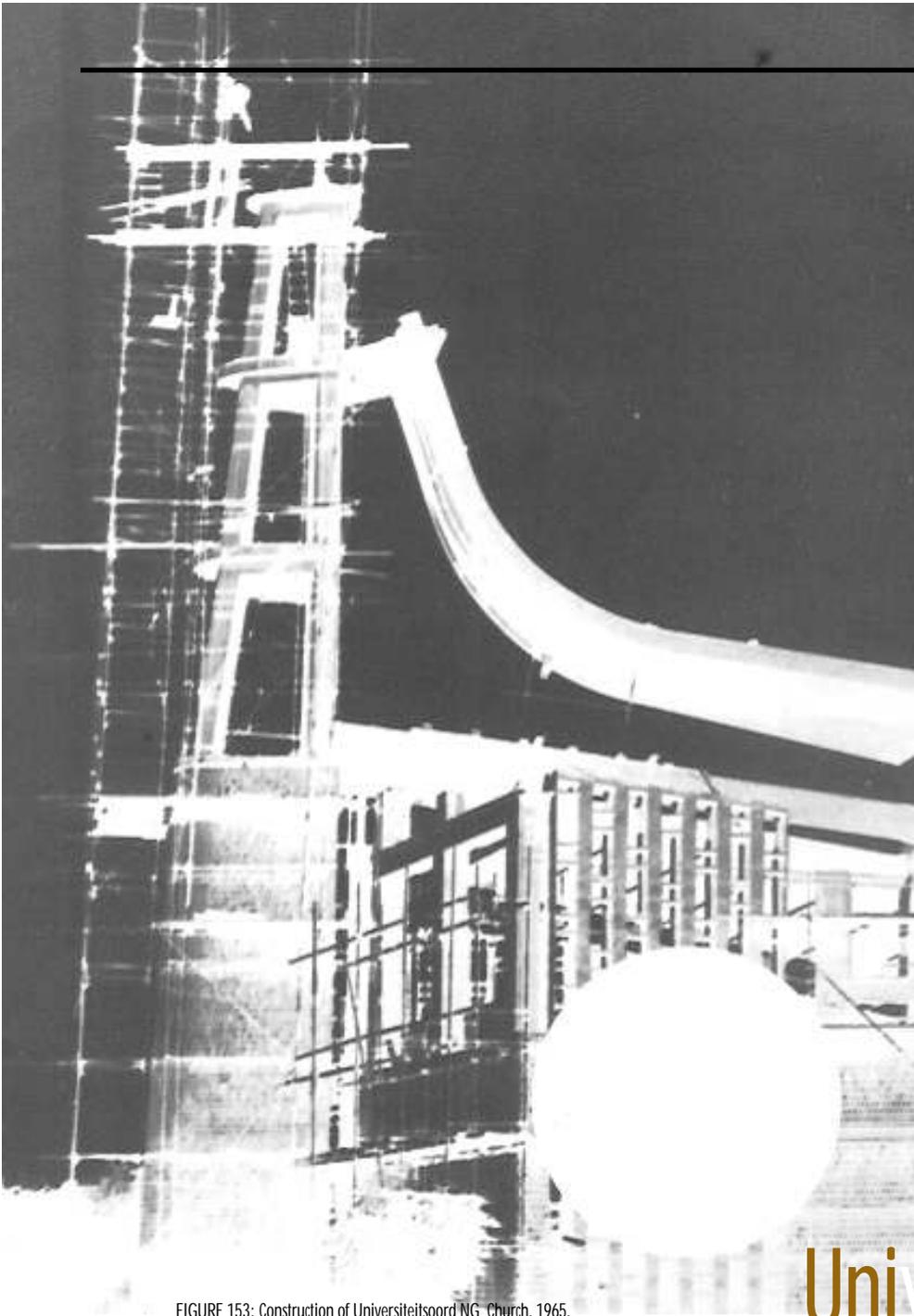


FIGURE 153: Construction of Universiteitsoord NG Church. 1965.

Universiteitsoord is chosen as a South African precedent study for its use of symbolism, materials and acoustics.

Symbolism:

1. The concept of the Trinity is reflected in the three massive laminated wooden arches supporting the roof.
2. The windows are arranged to grade from dark coloured ones at the back to gold coloured ones above the liturgical area, symbolizing the transition from darkness into light. On either side of the pulpit there are crosses subtly displayed in the coloured glass. (Steyn GM: 7)

Materials:

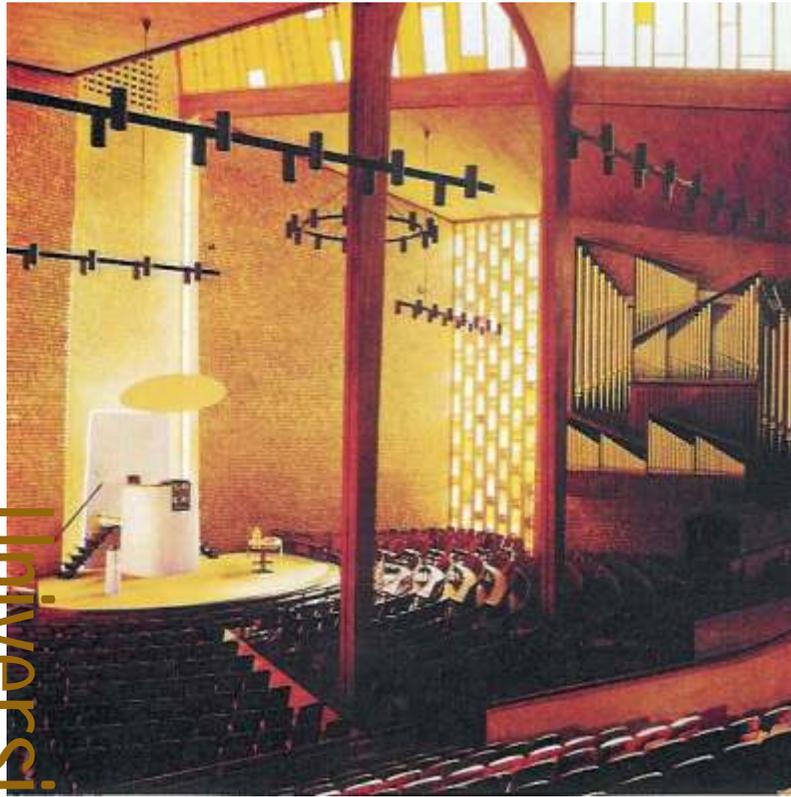
Concrete, stone and wood were chosen for their timelessness. The effect of these materials and the incoming light is warm and soft. (Steyn GM: 7)

The architectural form of the Church building is intended to remind one of the Bride awaiting her Groom. The Bible speaks of the Church as the Bride awaiting Christ's return. The image of this bride is sculptured in rough-cut stone to symbolize the imperfections of the humans comprising this body; but then also refers to the grace of God through accepting this imperfect bride.

Acoustics:

The organ is of great value to this congregation and the acoustic design of the interior is such to amplify music rather than speech. It gives lovely sound to song and classical music. To improve the quality of speech from the pulpit, a reflector was installed suspended directly above the pulpit. (Steyn GM: 8)

Universiteitsoord



Presently Universiteitsoord accommodates 2 200 (Two thousand two hundred) members each Sunday. Due to the technological development and use of electronic sound, an electrical sound system had to be implemented. When the church is 90% full, the acoustic levels during worship are excellent and a real thrilling experience. The atmosphere inside is one of peace and ease; one feels at home. On speaking to some of the ministers, they said that the raised pulpit does sometimes create a distance between them and the rest of the congregation, which should be avoided. They rather prefer to be on ground level. This is the tendency we see in contemporary Church architecture and must be adhered to.

FIGURE 154: Interior with pulpit and organ.

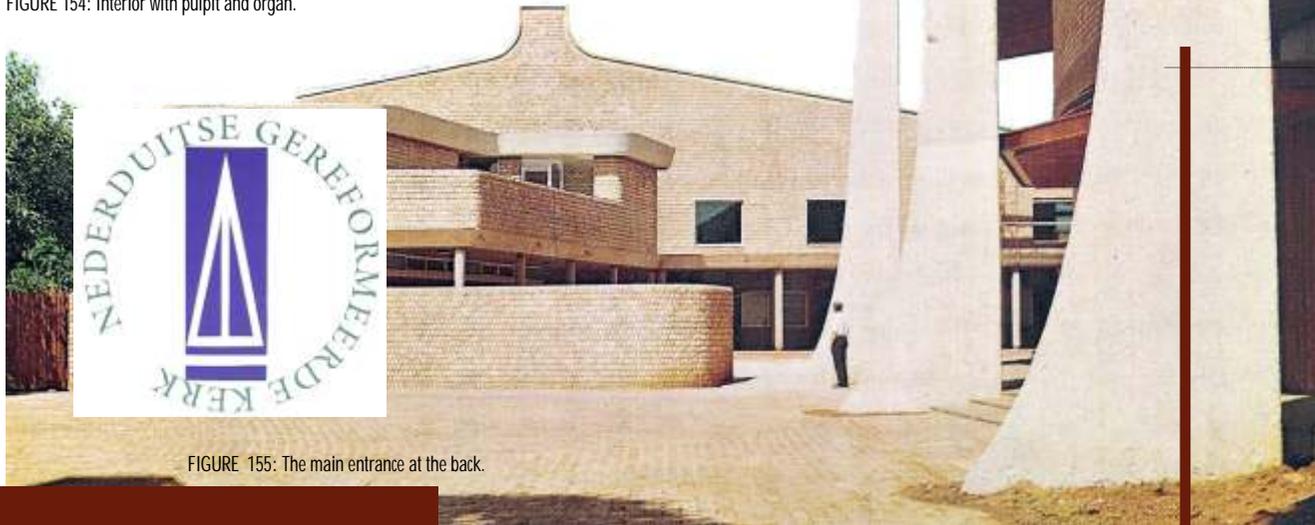


FIGURE 155: The main entrance at the back.

FIGURE 154: Interior with pulpit and organ. (Steyn GM:9)

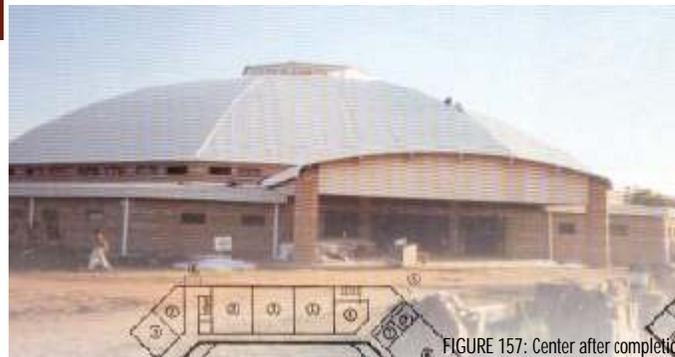
FIGURE 155: The main entrance at the back. (Steyn GM:3)

Durban Christian Center

Location: Durban, South Africa

Architect: Koos Senekal

Term of design: pre 1999



This project consists of a church center or auditorium, chapel, media center, administrative offices and parking. It has become a landmark, not only from the freeway, but also from the air.

The main auditorium was required to seat approximately 5 000 (five thousand) people with an unobstructed view of the stage. It should also provide for a further 1 500 (one thousand five hundred) seats on a future gallery. All the other functions include an entrance foyer, ablution facilities, babies' rooms, counseling rooms, quest lounge and change rooms.

The auditorium:

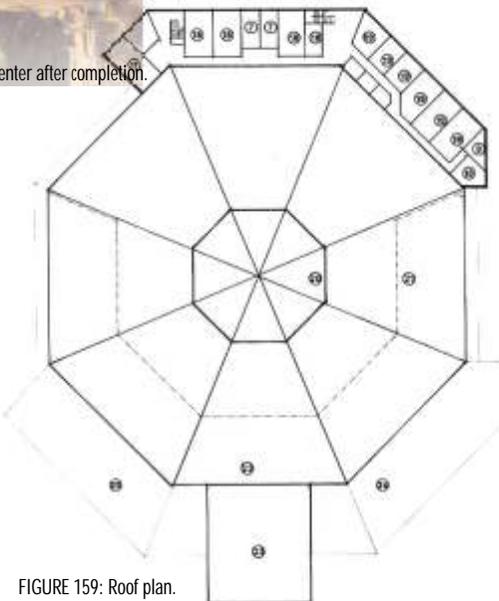
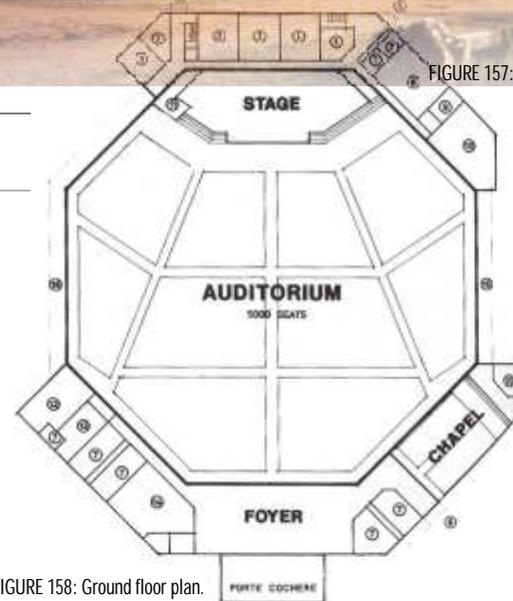
Another requirement for the design of the auditorium was that the back seats should not be too far from the front stage. This left the designers with three alternative shapes: square, circular or octagonal. They decided on the octagon with a domed roof. To improve the sight line, the auditorium was to have a sloping floor with a raised stage. The stage had to be large enough to accommodate a praise and worship team as well as a choir of 80 people. Access to the stage from the back and change rooms were crucial. The clear span of the auditorium is 60 meters, with each octagonal side 25 meters wide. The sidewalls rise 6 meters high while the apex of the dome reaches 19 meters above the floor.

FIGURE 156: Center during construction. (Senekal, 1999:18)

FIGURE 157: Center after completion. (Senekal, 1999:18)

FIGURE 158: Ground floor plan. (Senekal, 1999:20)

FIGURE 159: Roof plan. (Senekal, 1999:21)



The Chapel:

The Chapel seat 250 people and also has a sloping floor and raised stage. This space is used for special services such as weddings, funerals and seminars. The Chapel has a separate entrance with separate ablution facilities.

Lighting:

Natural and artificial lighting are used. Natural light enters through the raised roof light made of polycarbonate sheeting. Artificial lights, 300 lux strong, are concealed to create washes of light along the walls and roof. All lights, stage lights and the sound are controlled from a central station in the center of the auditorium. Stage lights are hung from the roof structure in front of the stage.

Ventilation and air conditioning:

The ventilation of the auditorium is controlled by four large extract fans situated in the sidewalls of the turret on top of the roof. All the other areas are air-conditioned by means of split air conditioning units.

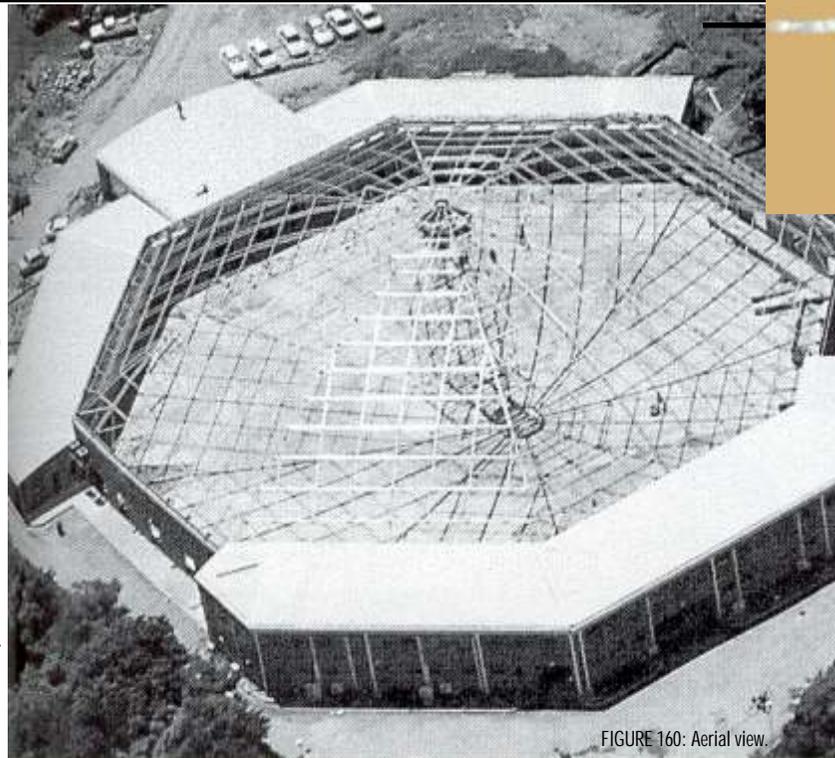


FIGURE 160: Aerial view.

This project is in many ways very similar to the project of Moreletapark NG Church. It is a valuable precedent study to learn from. Although this building is not quite as big as the one proposed for Moreleta, it is still useful to look at the design solutions in terms of shape and size. The challenge in both instances it to get the people as close to the stage as possible.

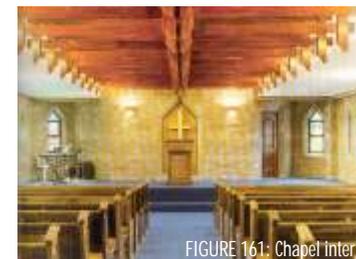


FIGURE 161: Chapel Interior.



FIGURE 162: Auditorium interior.

Precedent Studies

GOD IS IN THE HOUSE

Location: Los Angeles

Architect: Rafael Moneo

Term of design: post 1994



FIGURE 163: Exterior view from Grand Avenue



FIGURE 164: Exterior view from the High way.



FIGURE 165: Exterior view Temple Street.

Modern Cathedral

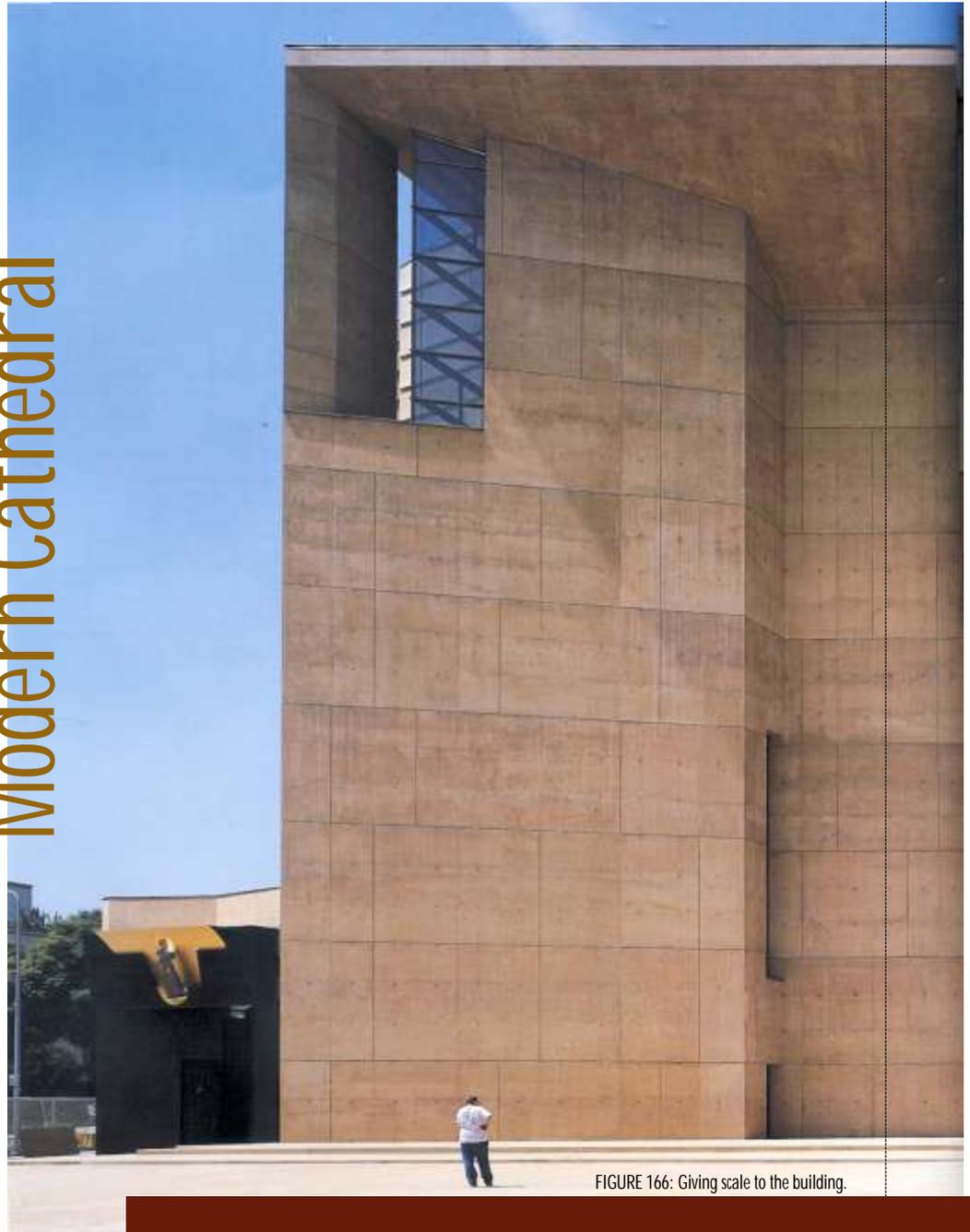


FIGURE 166: Giving scale to the building.

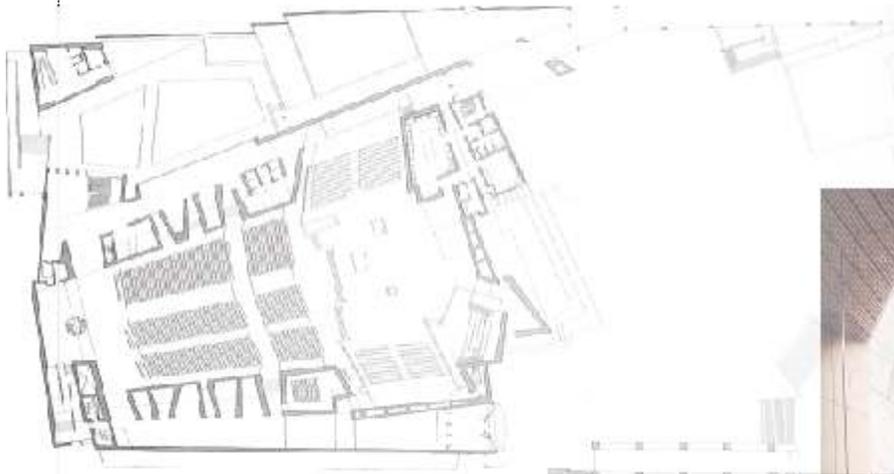


FIGURE 167: Ground floor plan.

This modern cathedral was built to replace the building destroyed by an earthquake. The cathedral is asymmetrical in form and in its placement on the rectangular site. The accompanying plaza is designed to serve civic amenity and outdoor services. There is an outdoor café with olive groves and fountains to soften the huge expanse of concrete.

The cathedral may be entered through massive bronze doors to the south or a more modest entry to the north, down ambulatories lined with wedge-shaped chapels that face outward to separate private devotion from public worship. The cathedral serves 3 000 (three thousand) people.

Again we see the use of light to create mood and a certain atmosphere. The architect said: "What they all share, is light as the protagonist of a space that tries to recover the sense of the 'transcendent' and is the vehicle through which we are able to experience what we call sacred" Most of the glass is masked by screens of veined Spanish alabaster to create a soft glow, reminding one of the Byzantine era. (Webb, 2002:44)

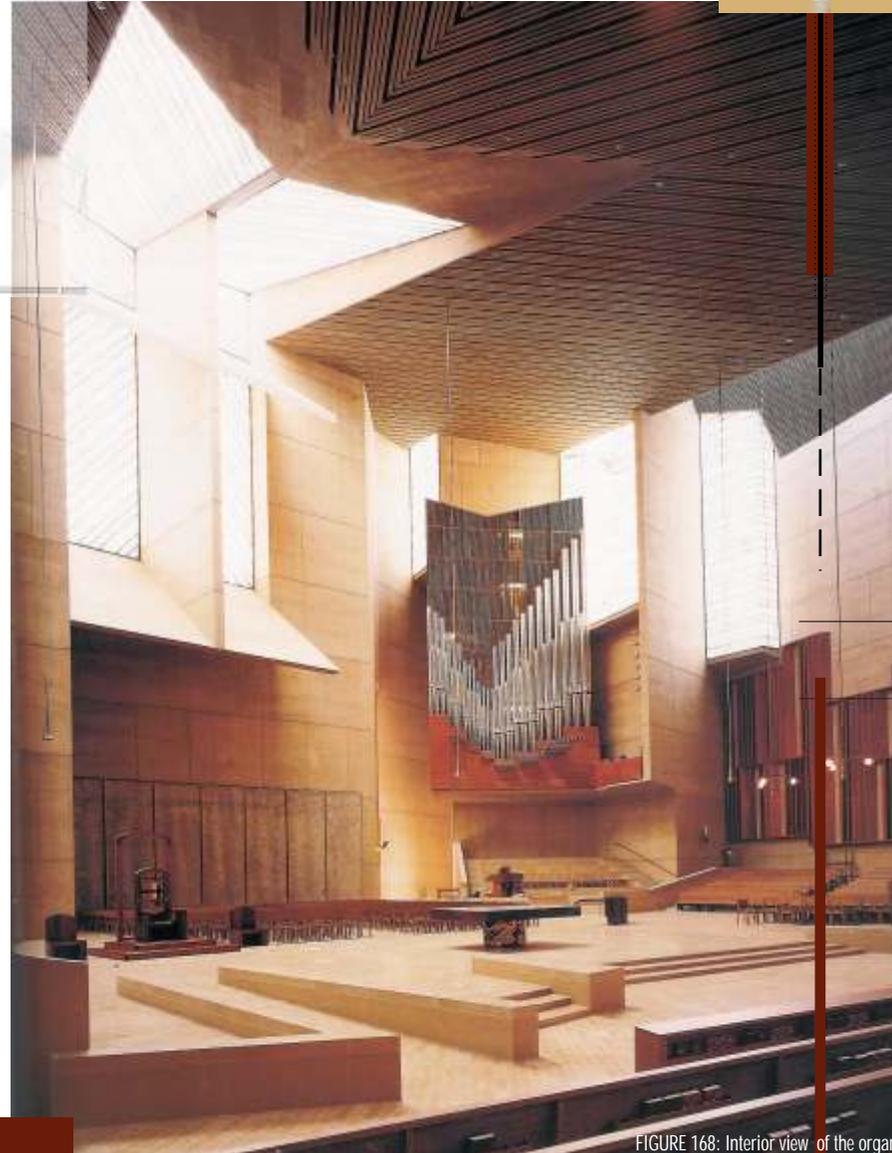


FIGURE 168: Interior view of the organ.

Precedent Studies

The photographs are enough to portray the spatial character of this Church. It seems that when one finds oneself inside, it will be an experience where one is in awe and wonder of God's greatness. The huge size of the exterior and interior space humbles one but is also a comfort and reassurance of the Creator's love. The pigment added to the concrete gives the interior space a warm glow. There is very little colour on the inside and the space tends to become monochrome and somewhat dull. The Bible is rich in colours with definite symbolic meaning and could have been incorporated in some areas. But overall the spatial qualities of the interior are very successful in creating a sacred atmosphere. Interestingly, this church has an added tower, not often seen in modern churches. During the last decade the tendency was to move away from the tower and its traditional connections, but presently there is a desire to once again include such features. The exterior appearance of the building seems to become uninviting although anyone is welcome to enter. It is a tremendous challenge to create a building of this scale that is still friendly and welcoming, the latter being a necessity in the

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FIGURE 169: Interior model showing lighting effects (Webb, 2002:45)

FIGURE 170: Inside the Modern Cathedral. (Webb, 2002:48,49)

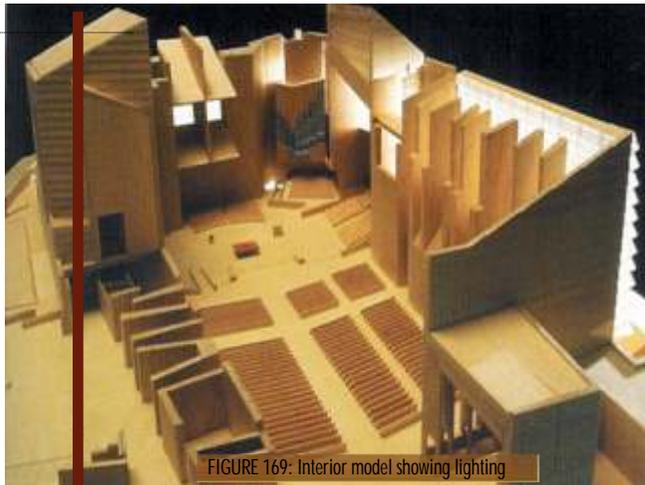


FIGURE 169: Interior model showing lighting

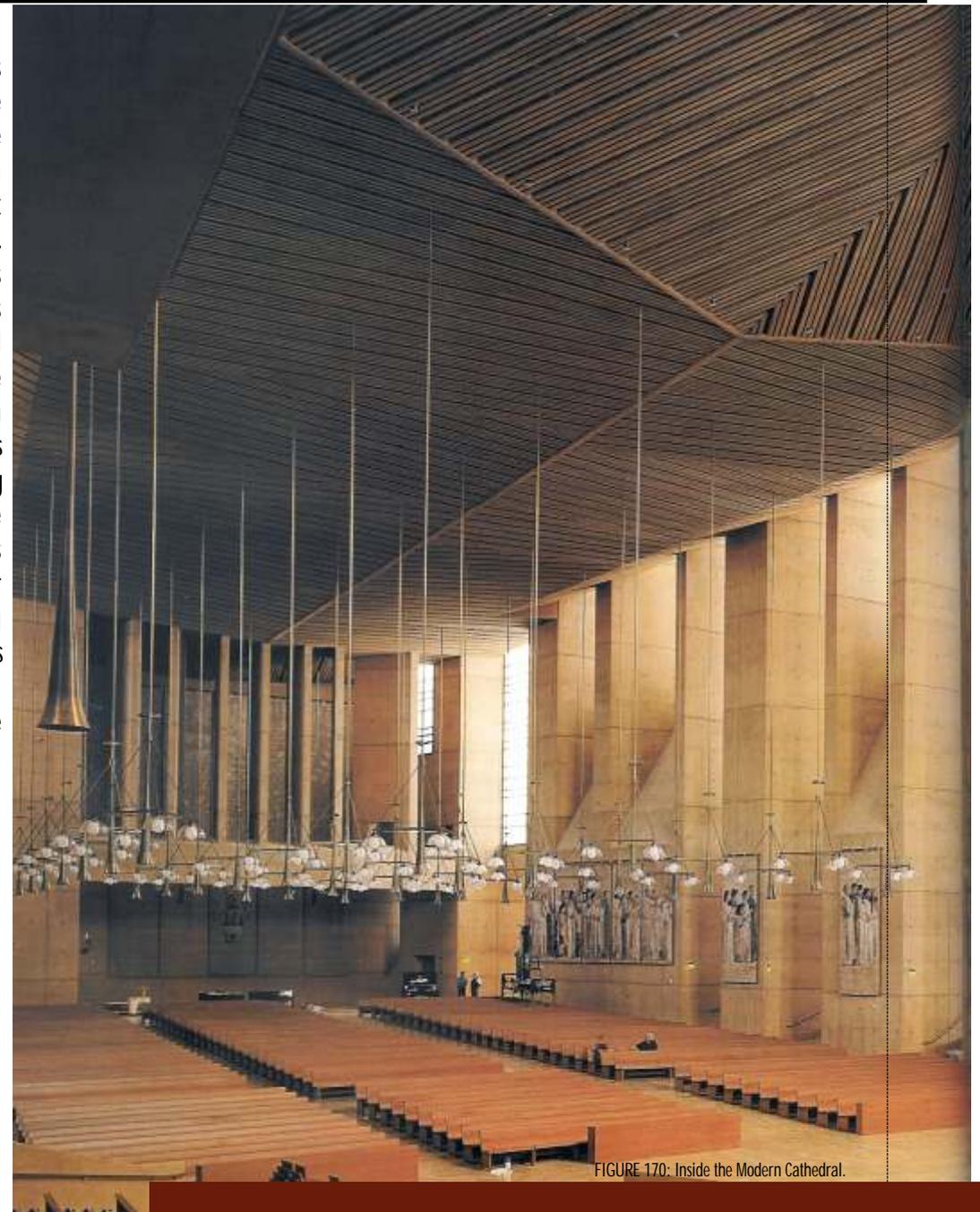


FIGURE 170: Inside the Modern Cathedral.

Precedent Studies

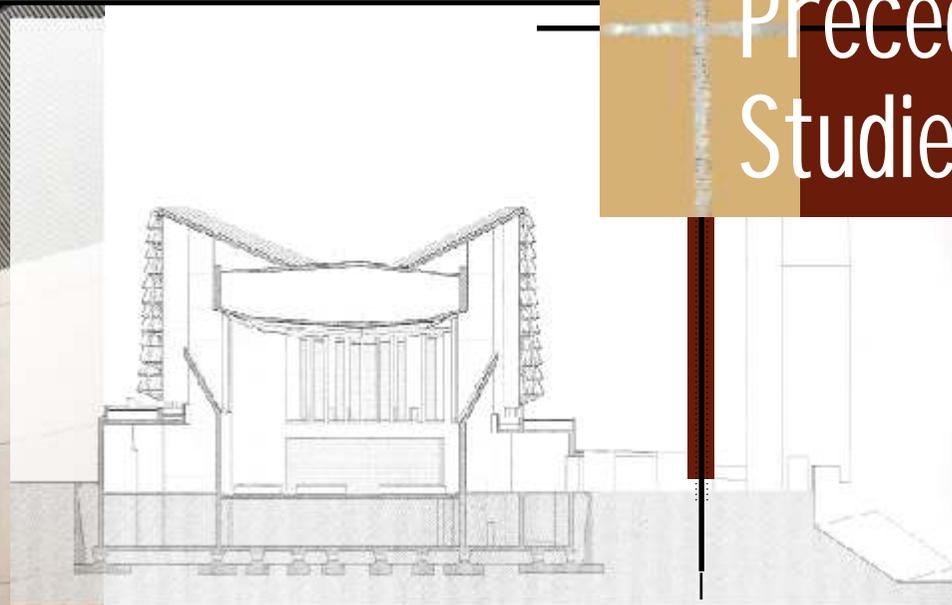


FIGURE 171: Section through the building and



FIGURE 172: Longitudinal section.

FIGURE 171: Section through the building and tower. (Webb, 2002:45)

FIGURE 172: Longitudinal section. (Webb, 2002:44)

Location: Ibaraki, Osaka

Architect: Tadao Ando

Term of design: 1989

Site area: 838 sqm

Building area: 113 sqm

Total floor area: 113 sqm

Church of Light

- A. GATHERING SPACE
- B. MINISTER'S ROOM
- C. LOBBY
- D. SACRISTY
- E. CHANCEL
- F. OFFICE
- G. RESTROOM
- H. OFFICE

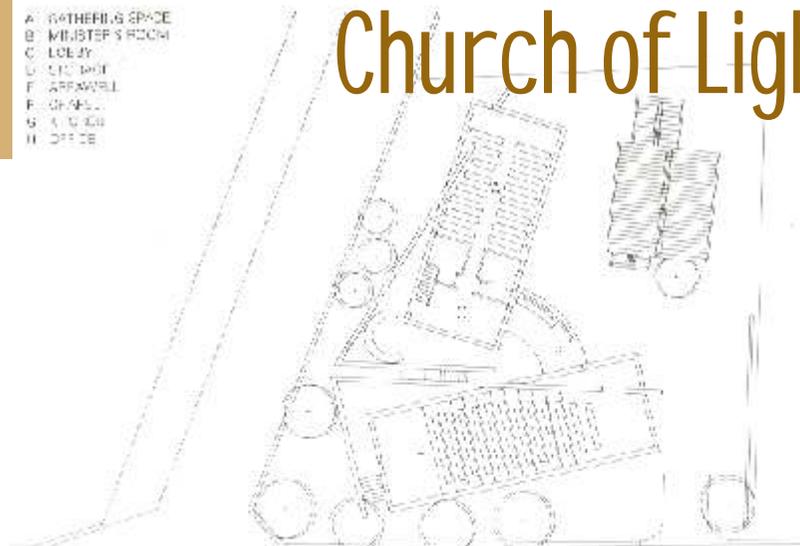
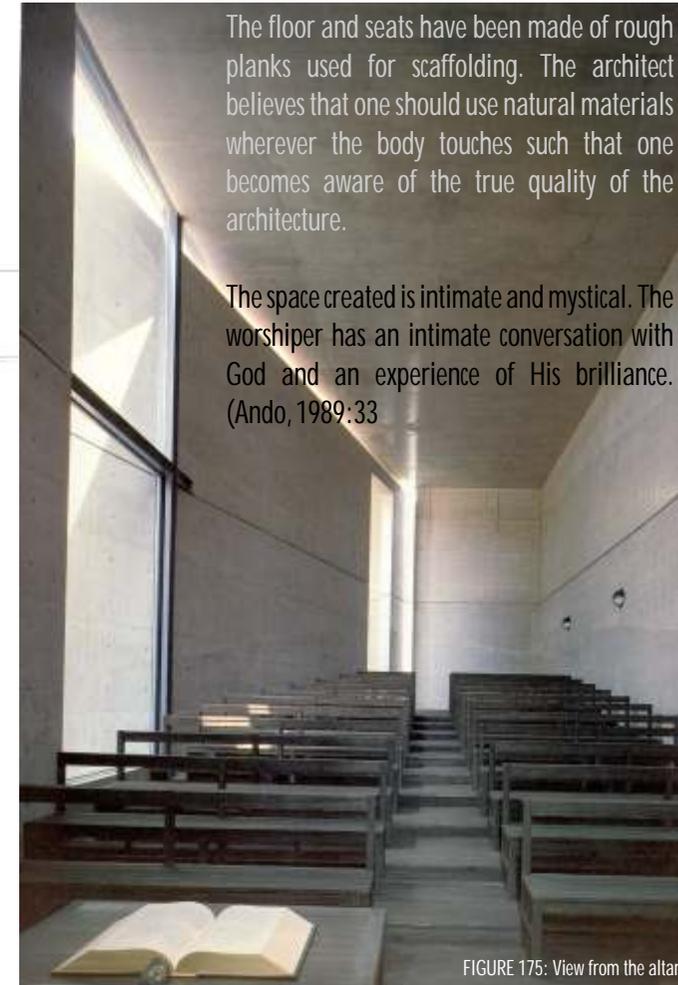


FIGURE 173: Site plan.



FIGURE 174: Exterior view.



The floor and seats have been made of rough planks used for scaffolding. The architect believes that one should use natural materials wherever the body touches such that one becomes aware of the true quality of the architecture.

The space created is intimate and mystical. The worshiper has an intimate conversation with God and an experience of His brilliance. (Ando, 1989:33)

The brilliant effect of light and the simplicity of the form of this chapel is what make it so striking. Tadao Ando has once again achieved the desired effects with a combination of natural and man-made features.

This is a valuable precedent study when one can learn from his manipulation of light and architectural form. When looking at the photographs, the viewer is taken up by the awesome display of light through the thin slits in the wall. He has made very few openings in the building, because the light becomes brilliant only against a very dark background. The Cruciform is a recurring theme throughout the building. He uses light to portray the cross at the back of the chapel, reinforcing the strong symbolism of both elements, light and the cross.

Precedent Studies

In this project it is evident that the simpler the form and use of materials, the greater the impact on the heart of the beholder. Geometrical lines and light, objects perceived daily, becomes sacred and determining of emotions.



FIGURE 176: Chapel, view towards the altar.



FIGURE 177: Interior of the gathering space.

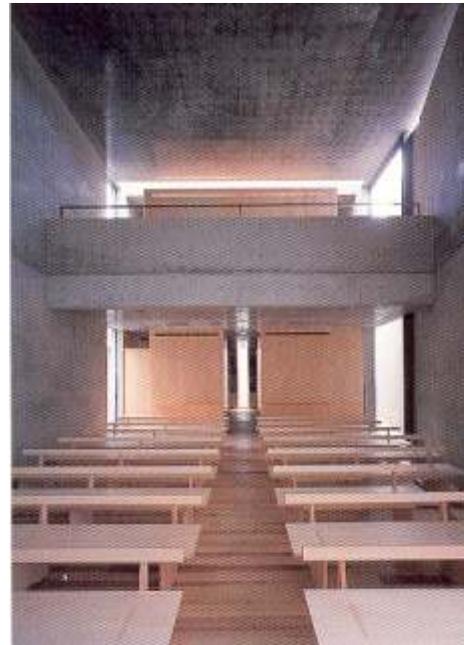


FIGURE 178: View from the gathering space.

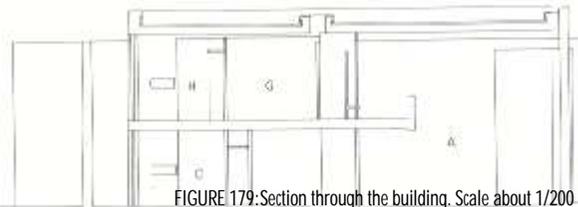


FIGURE 179: Section through the building. Scale about 1/200

FIGURE 176: Chapel, view towards the altar. (Ando, 1989:31)

FIGURE 177: Interior of the gathering space. (Church of the Light, 1999:43)

FIGURE 178: View from the gathering space. (Church of the Light, 1999:42)

FIGURE 179: Section through the building. Scale about 1/200 (Church of the Light, 1999:40)

Precedent Studies

Location: Hokkaido, Japan

Architect: Todao Ando

Term of design: 1985 - 1988

Site area: 6 730 sqm

Building area: 345 sqm

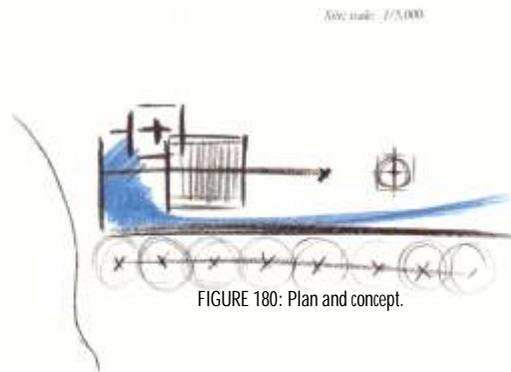
Total floor area: 520 sqm

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FIGURE 180: Plan and concept. (Church on the Water. 1991:110)

FIGURE 181: Twilight view of Chapel, pond and forest. (Church on the Water. 1991:121)

Church on the Water is located on a plain between mountains where the area is covered with snow from December to April and becomes a beautiful white expanse. Water has been diverted from a nearby river and a man-made pond of 90 meters by 45 meters has been created. Water, although in a man-made form, is used to evoke emotions. The depth of the pond was carefully set so that the surface of the water would be subtly affected by the wind, and even a light breeze would cause ripples.



Church on the Water

There is a procession along an outwards wall to the small chapel overlooking the pond and trees. At first one cannot see the water and then the scene unfolds. Suddenly one is enveloped in natural light and becomes aware of nature. It is tranquil and peaceful. The architect has used natural and man-made features to create a sacred atmosphere before the service commences.

FIGURE 181: Twilight view of Chapel, pond and forest.

The glazed side of the chapel facing the pond can be entirely opened, bringing one into direct contact with nature. A single line divides Earth and Heaven, the profane and the sacred. While sitting in the chapel, all kinds of natural sounds form part of the experience: rustling leaves, the sound of water and birds. (Church on the Water, 1991:110)

This project has been chosen as a precedent study for its use of water and integration with nature. Moreleta NG Church has a very strong theme of water flowing and becoming wider and deeper. Through the ages water has been integrated with architecture for numerous reasons. In this case, to create mood and possibly to be of symbolic importance. The Bible speaks of the Streams of Living Water.

The architect has succeeded to create equally impressive atmospheres during the day and during the evening.

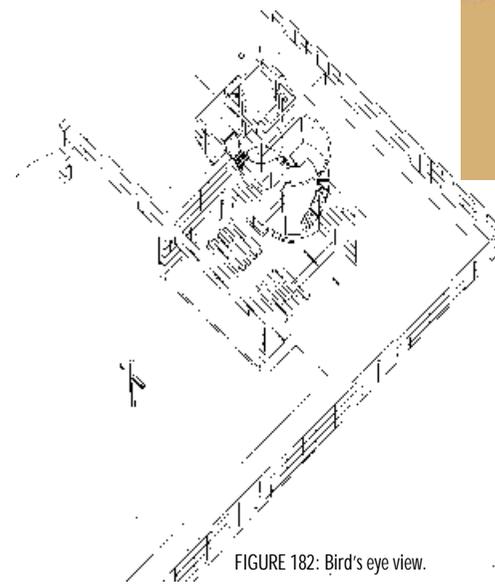


FIGURE 182: Bird's eye view.



FIGURE 183: Evening view across the pond.



FIGURE 184: The Pond.



FIGURE 185: The approach area at night.

FIGURE 182: Bird's eye view. (Church on the Water. 1991:111)

FIGURE 183: Evening view across the pond. (Church on the Water. 1991:113)

FIGURE 184: The Pond. (Church on the Water. 1991:117)

FIGURE 185: The approach area at night. (Church on the Water. 1991:117)

Precedent Studies

Location: Rijeka, Croatia

Architect: 3LHD

Term of design: pre Dec 2002

This is a memorial bridge to the dead in the civil wars, built with great ingenuity and restraint. It speaks of sophistication and simplicity. The precast-concrete slabs monumentally define the approach from the nineteenth-century city. Between the slabs, a path made of red clay and epoxy (reminiscent of blood) emphasizes the thrust of the composition and the simple grace of its two gray guardians. At night the bridge is quietly transformed by lighting under the handrails that shines down the glass to illuminate the edges of the deck. The red path and pylons are also illuminated. (Memorial Bridge, 2002:46)

It is striking and thought provoking. Moreletapark NG Church wishes to have a memorial wall on the new site. It is important to remember that such an architectural feature speaks directly to one's emotions and must be treated sensitively and with respect for the users. This memorial wall is simplistic in the space it creates. The use of form and materials reflect the absoluteness of death. But in this absoluteness is the memories: precious and comforting. Comforting for Christians with the prospect of eternal life.

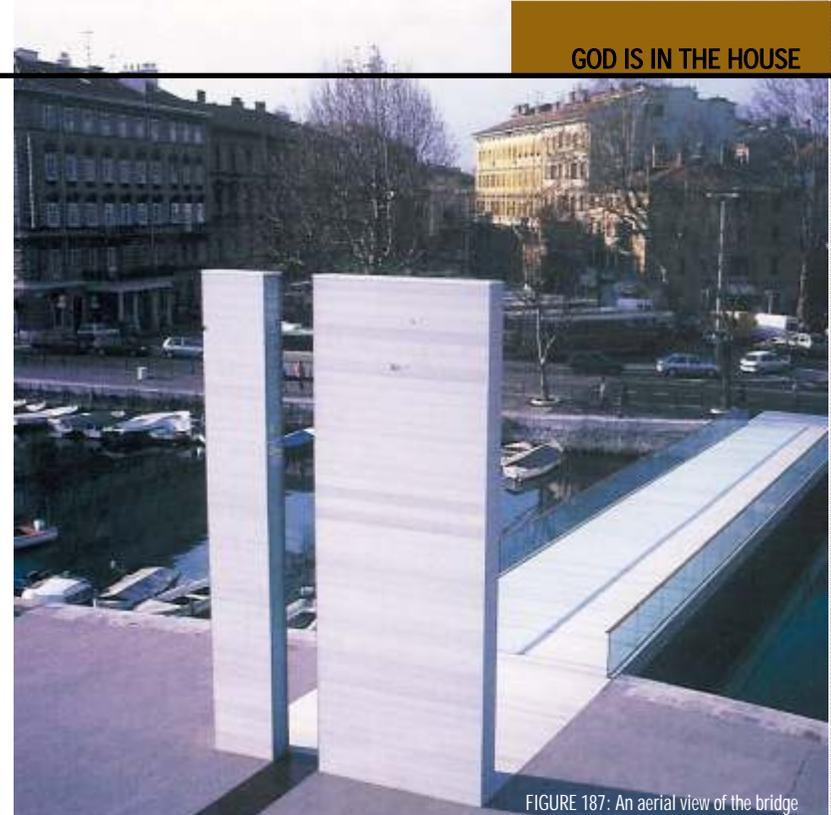


FIGURE 187: An aerial view of the bridge

FIGURE 188: Lighting used to create mood.

Memorial Bridge

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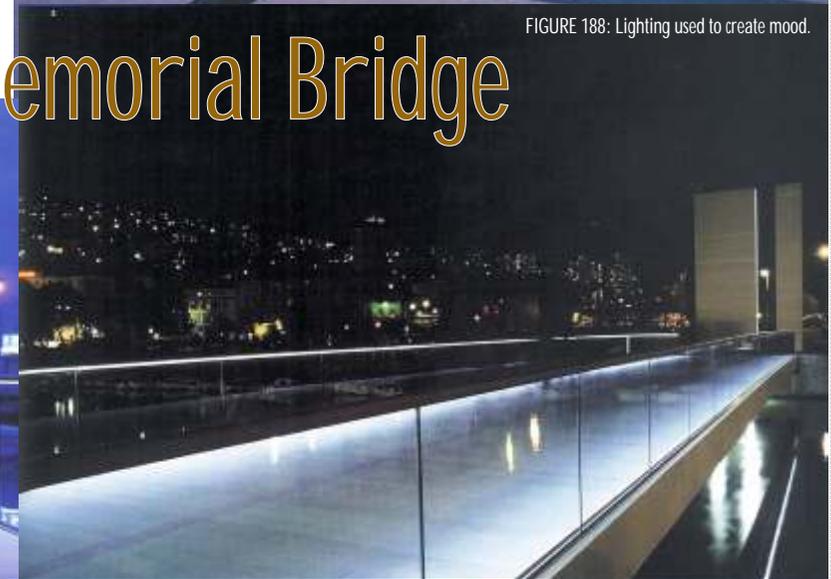
FIGURE 186: An illuminated scene of emotions. (Memorial Bridge, 2002:47)

FIGURE 187: An aerial view of the bridge. (Memorial Bridge, 2002:45)

FIGURE 188: Lighting used to create mood. (Memorial Bridge, 2002:47)



FIGURE 186: An illuminated scene of emotions.



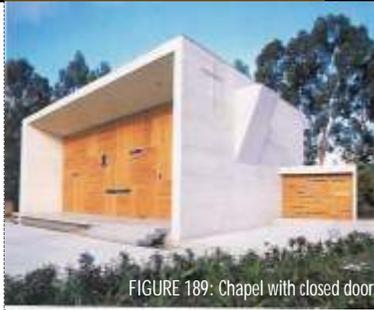


FIGURE 189: Chapel with closed doors.

- 1 entrance
- 2 pool
- 3 priest's office
- 4 sacristy
- 5 altar dias
- 6 nave
- 7 campanile

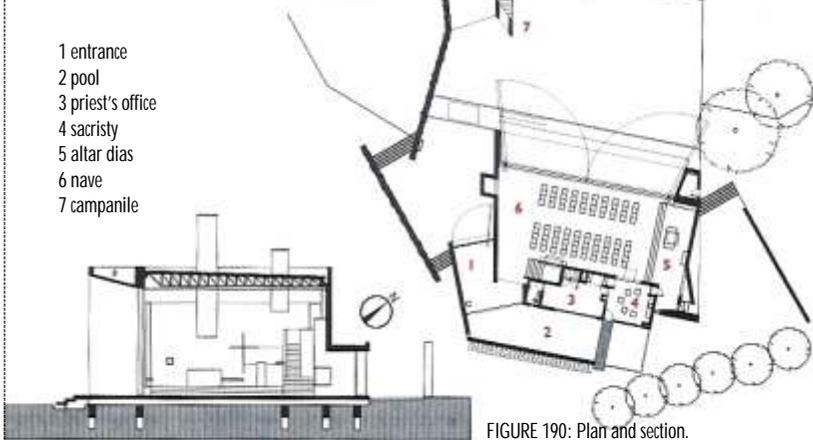


FIGURE 190: Plan and section.

The chapel is essentially a simple building with just one main space, entered through a large door. The route passes a shallow pool, walled to focus view on a line of trees, seen obliquely in passing as you come to the entrance to the nave. Light enters the rather dark space through small windows in the timber wall. A feature worth mentioning is the radical change when the two great timber doors are opened. The congregation can grow from a 100 to 2 000 (hundred to two thousand) people. (Chapel on Stage, 2002: 78)

This building is a little gem and very inviting with the large opened doors. It is very functional to accommodate a 100 to 2 000 people, and yet very intimate and personal. The use of light to create a religious atmosphere is used once again. The materials and simple forms articulate modern design such that the congregation of today can relate.

Location: Bogota, Colombia

Architect: Daniel Bonilla Arquitectos

Term of design: pre Dec 2002

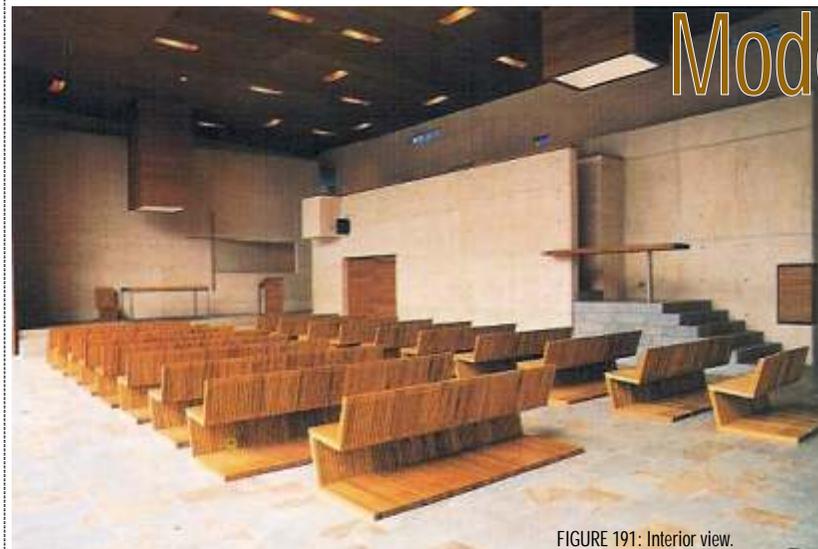


FIGURE 191: Interior view.

Modern Chapel

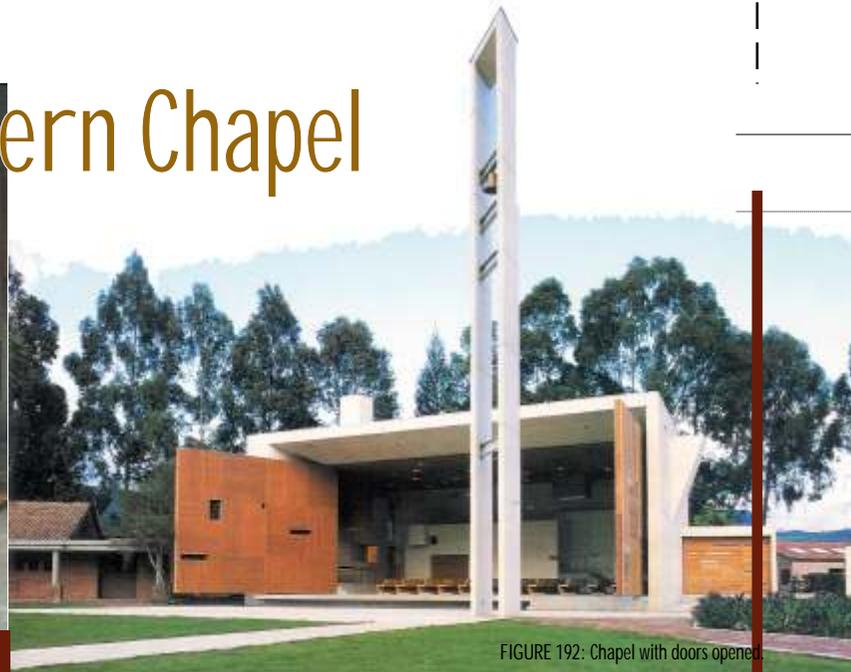


FIGURE 192: Chapel with doors opened.

FIGURE 189: Chapel with closed doors.

FIGURE 190: Plan and section.

FIGURE 191: Interior view.

FIGURE 192: Chapel with doors opened.

(Chapel on Stage, 2002:78,79)

Precedent Studies

Location: Berlin-Treptow, Germany

Architect: Axel Schultes Architekten

Term of design: pre 2000

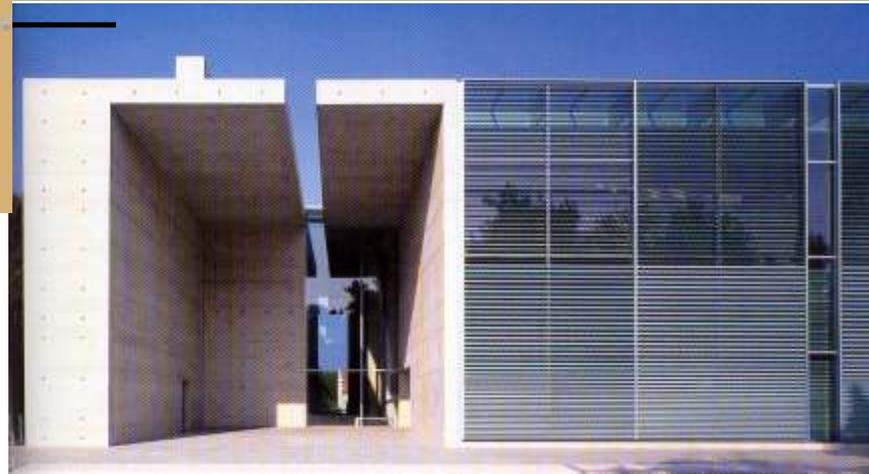


FIGURE 193: The entrance to the crematorium.

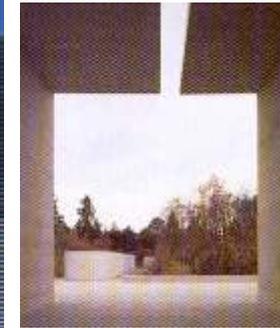


FIGURE 194: The exit to the cemetery.

Crematorium

"Some mourners have told me they don't like it," says Axel Schultes, the Architect.

Does one read this pitiless block of a building as a symbol of the finality of death? The building reveals little about its function. Nevertheless, designing this crematorium was a delicate task because the building tends not just to the living but also to the dead. Cremation has become more popular since burial space has shrunk.

The building is most visible at dusk when the light behind the flat planes of the grilles reveals two cubes. The inner cubes enclose chapels. A slot interrupts the portal roof, opening a view of cloud-dotted blue sky. There is something heartening about the sliver of sky, a harbinger of the end of grief. The slot at the top runs through the building, leading the mourner into an enormous central interior gathering space.

The architects found the elegiac quality they sought for the building by reaching back through history in a search for forms that tap universal understanding. The simple dignity of the plan and the modern materials evoke a primordial, weathered purity of the past. Schultes conveys the visitor from the clamorous everyday world to a realm of calm and contemplation. (Russel, 2000:231)



FIGURE 195: Inside a Chapel.

Once again, the use of light in combination with the right materials and finishes, create the required atmosphere for this building. Forms are simple but brilliantly positioned. High ceilings and open walls give space to the grief of the mourner. These qualities are important to notice and should be remembered when designing the Church building for Moreletapark NG Church. Christians live in dependence upon God; not only for happiness but also for comfort in times of grief. People attending a service might be grief stricken, and should find comfort in the building between other believers.

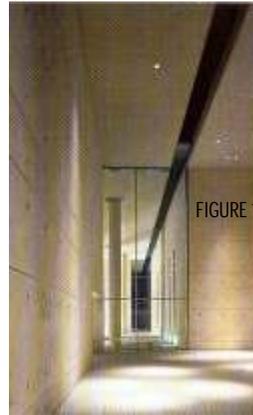


FIGURE 196: A sky-lighted slot runs from the portal through the gathering space.



FIGURE 197: Dusk reveals the layering.



FIGURE 198: View of the two Chapels.



FIGURE 199: Chapel doorway bathed in sunlight.

FIGURE 196: A sky-lighted slot runs from the portal through the gathering space. (Russel, 2000:231)

FIGURE 197: Dusk reveals the layering. (Russel, 2000:227)

FIGURE 198: View of the two Chapels. (Russel, 2000:227)

FIGURE 199: Chapel doorway bathed in sunlight. (Russel, 2000:231)

Auditorium in glass

Location: San Sebastian, Spain

Architect: Rafael Moneo

Term of design: pre 2000

Clad in a delicate glass membrane that changes like a chameleon's skin, Rafael Moneo's Kursaal auditorium forms a new icon for San Sebastian. At night the glazed forms of the Kursaal function as beacons at grand scale. They slip into view as you stroll about the city, electrified, elegant and mysterious. (Ryan, 2000:44) To achieve the abstract, mineral-like quality he wanted for the buildings, Moneo treated the exterior glass like a masonry cladding, rather than a transparent curtain wall. The glass is pressed and laminated, with a rippled exterior profile and sandblasted interior finish, and has the slightly greenish tint of breaking waves. Inside one finds soaring lobbies that surround each freestanding auditorium, creating wondrous space. (Cohn, 2000:221) The larger of the two translucent forms shelters a 1 828 (one thousand eight hundred and twenty eight) seat concert hall. It is equipped with the necessary flexible stage floor, sides and overhead elements so that the full spectrum of events, from poetry recitals to grand opera, can be easily accommodated. The smaller form encloses a 624 (six hundred and twenty four) seat auditorium, more intimate and less intensely serviced. (Ryan, 2000:44)

In the scenario of Moreleta NG Church, the number of people to be accommodated is such that the form and layout of an auditorium must be considered. The current facility consist of an auditorium and stage. In this precedent study we see an interesting solution by placing the auditorium inside a block, thus concealing what's on the inside.



FIGURE 201: The lightened interior stairways

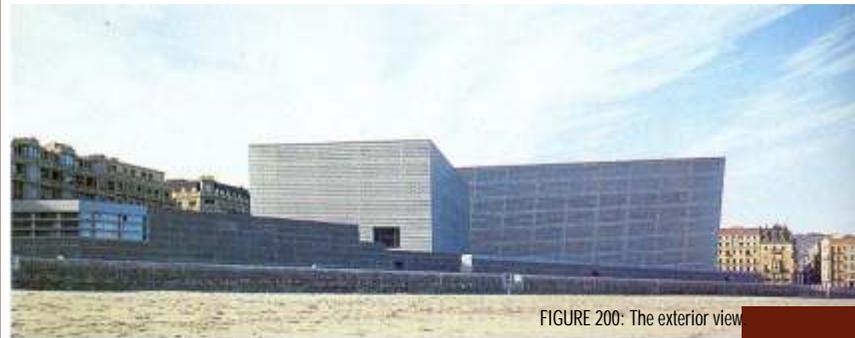


FIGURE 200: The exterior view

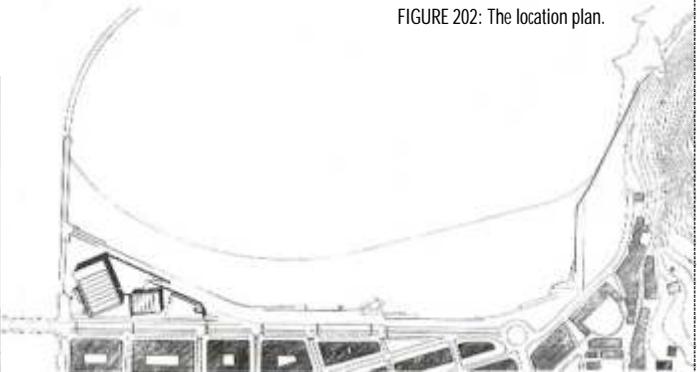


FIGURE 202: The location plan.

FIGURE 200: The exterior view. (Ryan, 2000:44)

FIGURE 201: The lightened interior stairways. (Cohn, 2000:220)

FIGURE 202: The location plan. (Ryan, 2000:48)

Precedent Studies

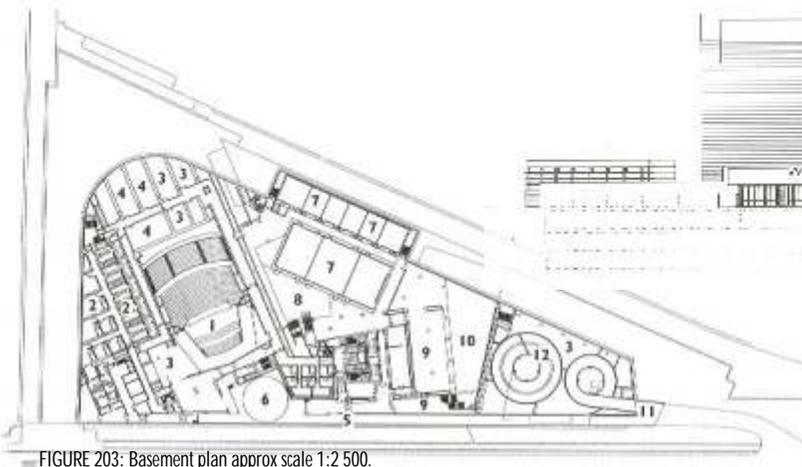


FIGURE 203: Basement plan approx scale 1:2 500.

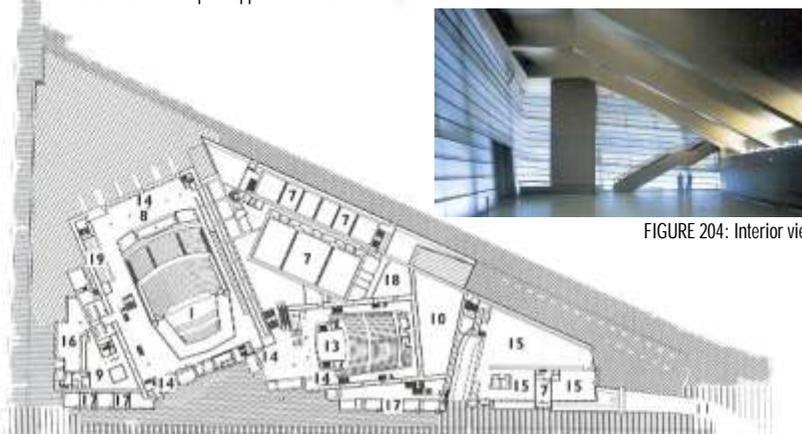


FIGURE 205: Ground floor plan.

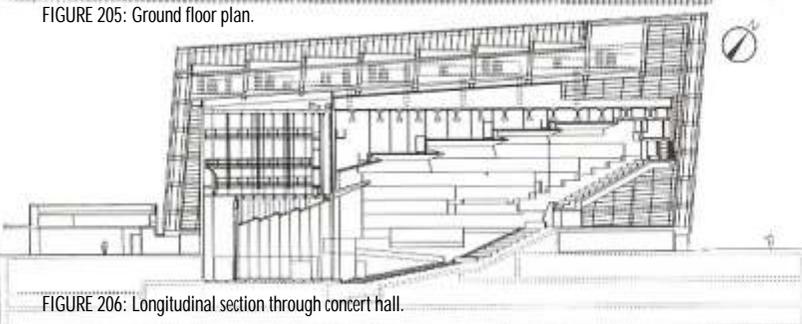


FIGURE 206: Longitudinal section through concert hall.



FIGURE 204: Interior view.



FIGURE 207: Longitudinal section through congress hall.



FIGURE 208: Curved cladding panels create a scalloped effect.



FIGURE 209: Inside the Auditorium.

FIGURE 203: Basement plan approx scale 1:2 500. (Ryan, 2000:48)

FIGURE 204: Interior view. (Cohn, 2000:222)

FIGURE 205: Ground floor plan. (Ryan, 2000:48)

FIGURE 206: Longitudinal section through concert hall. (Ryan, 2000:48)

FIGURE 207: Longitudinal section through congress hall. (Ryan, 2000:49)

FIGURE 208: Curved cladding panels create a scalloped effect. (Ryan, 2000:45)

FIGURE 209: Inside the Auditorium. (Ryan, 2000:49)

This project consists of a refurbishment and redo of an auditorium for theater productions. Looking up at the auditorium from the stage the impression is of graciously curvaceous richness. The rich green-black leather-covered seats curve gently down towards the center of the rows. You can pass seated neighbors and sit comfortably stretching your legs and enjoying the sensuous, robust leather. The whole auditorium was stripped to a shell and rebuilt with new air conditioning and acoustics. The auditorium seats 824 (eight hundred and twenty four) people. (Young, 1999:36)

In this precedent study one can look at the form of the auditorium in plan and section. It is however not the scale which Moreletapark has in mind. But it is useful to look at the handling of acoustic devices and stage design

Center Stage

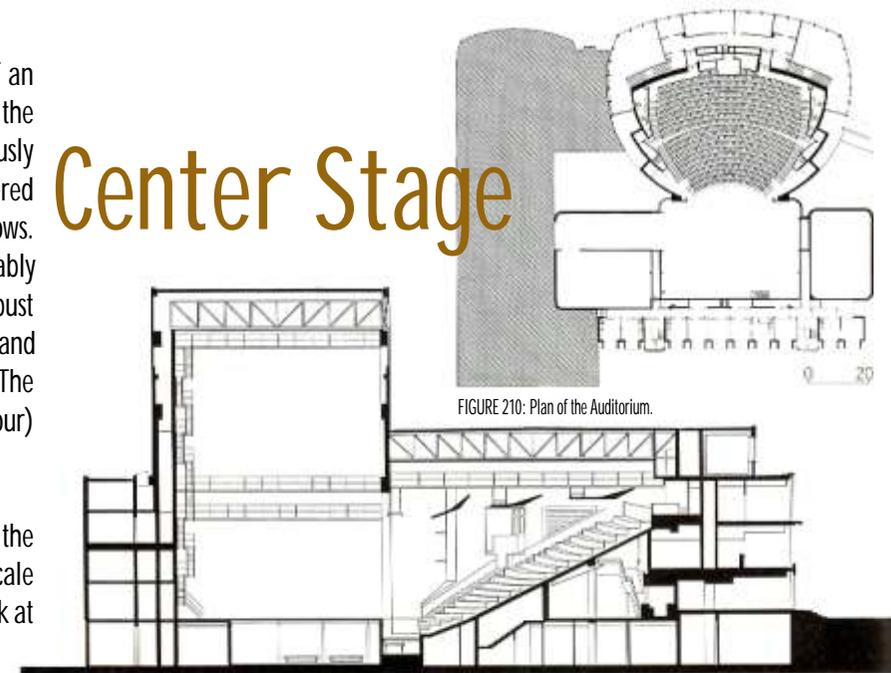


FIGURE 210: Plan of the Auditorium.

FIGURE 211: Section of the Auditorium.

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FIGURE 210: Plan of the Auditorium. (Young, 1999:36)

FIGURE 211: Section of the Auditorium. (Young, 1999:36)

FIGURE 212: View from the stage towards the seating. (Young, 1999:36)



FIGURE 212: View from the stage towards the seating.

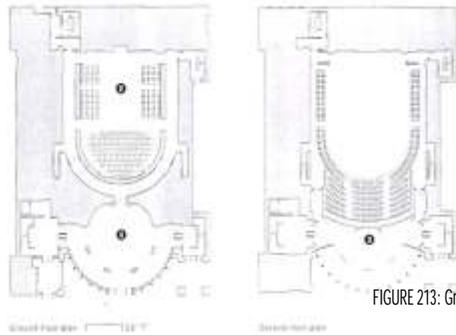


FIGURE 213: Ground floor and second floor plans.

O'Reilly Theater

- 1 lobby
- 2 rehearsal space
- 3 theater
- 4 bar

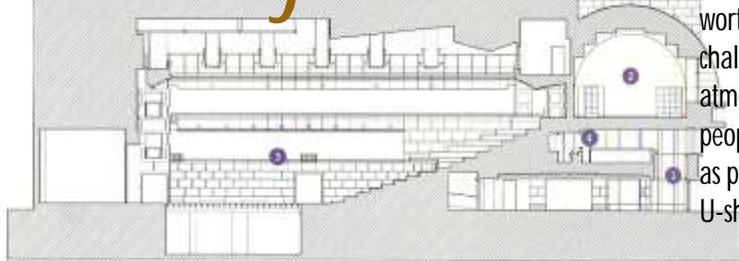


FIGURE 214: Section through the Auditorium.

This theater was complete in the year 2000. The auditorium accommodates 650 seats. The rake of the seats and the room's U-shape combine to make an embracing, intimate space with excellent sight lines. The stage is surrounded on three sides by the audience, blurring the space between actor and spectator. The array of seats on three levels also decreases the demands on circulation, thereby reducing the width of the corridors and stairways. (Davidson, 2001:130)

The layout of this auditorium is most interesting. It is very successful in bringing each spectator in close contact to the action on the stage. Although a very small theater, it is still worth learning from their layout. One of the greatest challenges in the Moreletapark project is to create an atmosphere of individual importance while eight thousand people are seated in one space. To bring each person as close as possible to the stage is not an easily solved problem. The U-shape works very well for this design.

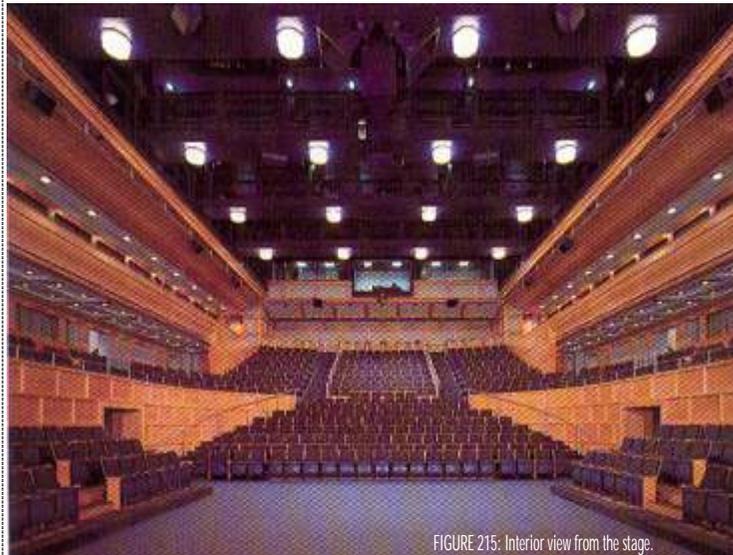


FIGURE 215: Interior view from the stage.

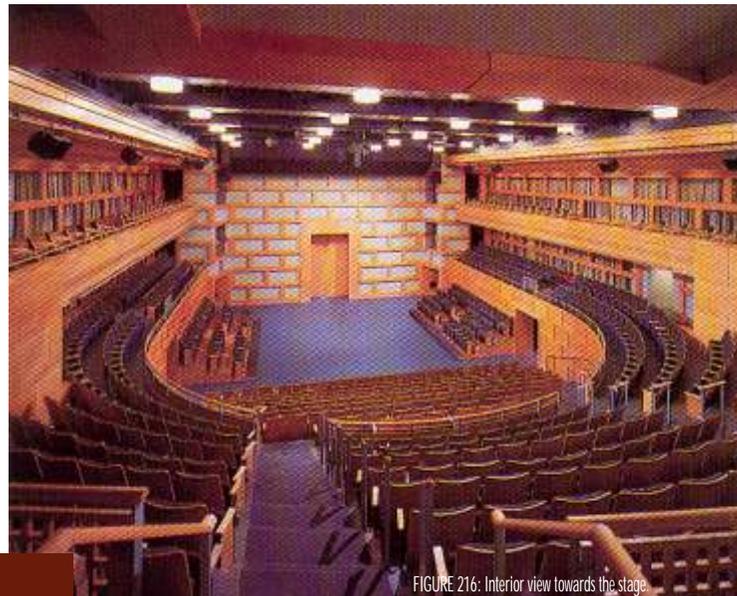


FIGURE 216: Interior view towards the stage.

FIGURE 213: Ground floor and second floor plans. (Davidson, 2001:129)

FIGURE 214: Section through the Auditorium. (Davidson, 2001:131)

FIGURE 215: Interior view from the stage. (Davidson, 2001:130)

FIGURE 216: Interior view towards the stage. (Davidson, 2001:130)

Surely everyone knows what a church should be and what it should look like! Clearly this is not true. One cannot deny the great theological changes during the last century and the history of the past nineteen hundred years that have left their mark on contemporary Church buildings. (Purdy, 1991:10)

Design development is a constantly and revolving exercise. Martin Purdy divides the strategy for Church design into three components:

1. Service - Places of Christian assembly should be designed, adapted or recorded so that they serve the life and work of the Church in a creative and efficient manner. A fitting architecture can be of immense help to the Christian community, and buildings have an effect and influence beyond their merely utilitarian function.
2. Standards - All building work should be carried out to the highest possible standards of design and construction. Far too many modern Churches have been built too cheaply, and without enough attention given to the symbolic meaning of Christian architecture.
3. Study - The process of determining the needs that make up the building programme, and assembling the resources to supply and service those requirements, demands careful study and analysis. Much of the ultimate success of a project depends upon the initial work put into briefing and scheme design.

Projects involving Church design should be theologically inspired, seeking their expression and meaning in a Christian understanding of the nature of God and His actions in the world. Schemes lacking this approach will always reveal incompleteness. The less tangible aspects of the design process, those issues involving signs, symbols and layers of subtle meaning, acquire supreme importance. The building must function in a practical and economic manner, but Church architecture should also express that exciting confrontation between the everyday world and the Divine. The visual and symbolic importance can for example be displayed in the movement of the sun throughout the day, the play of light through coloured glass and use of various symbols. Architecture is a three-dimensional art where surfaces, textures, materials and construction should integrate function and symbolism.

Whilst probably all Christians would agree that it is the people rather than the building which is the Temple of God, there is a growing desire for the meaning of sacred space and the sacramental attributes of objects and places. (Purdy, 1991:13)

Principles of Protestant Church Design:

In the past it was always obvious that a congregation should have a Church building. Today many congregations meet in small groups and sometimes do not feel the need of having a large expensive building. However, there are a few reasons why a communal Church building is important:

1. To grow and share, the congregation must meet together in the Church to hear the Word and take part in the Sacraments.
2. For this assembly a building is necessary to comfortably accommodate the whole congregation.
3. The Church building is the centrum of life and service for the congregation.
4. As a place of encounter between God and man, this building should have a distinct nature; it should be different to secular buildings. (Barnard AC:2)

Is there a definite Protestant Architecture?

No. At the first congress on Protestant Architecture in 1894 in Berlin, Theologians, Architects and Art Historians agreed that there does not exist a specific Protestant Church Architecture. At the meeting on Dutch Religion and Architecture in 1928, they realized that they have not succeeded in expressing their religious beliefs in the material form of architecture. The result was a kaleidoscope of styles and forms. (Barnard AC:3)

Domus Dei Church as House of God:

With the coming of Jesus Christ to earth, the focus of the Temple has shifted. In the Old Testament the Temple was the living place of God. With the Son's salvation, God now lives in each believer; they become God's new Temple. Thus we understand that the Temple, today, is not a necessity to worship God. As previously stated at the beginning of this document, a Christian can be in sincere worship before God at any place, not necessarily a Church building. (Barnard AC:4)

Domus Ecclesiae Church as House of the congregation:

After the coming of the Savior (Jesus) the building is seen as a place of meeting between God and His congregation and the members with one another. The building is not the point of focus, but the congregation serving God. This gives the building its special character. It is essential to note that the Church building is more than an ordinary building. The deeper symbolic meaning and message must be considered. This is a building with the purpose of serving the Lord, but is not profane in its nature. (Barnard AC:5)

The exterior, interior and atmosphere of the building:

1. The exterior. The image of the building from the outside should portray its use. It is architecture with a definite message of the Good News. It is an image of God's majesty and truth. The form is a proclamation of the faith.
2. The interior. The layout of the interior should correspond to the message of the Gospel. The interior space should touch on all the senses. The combination of spatial dimensions and the use of natural light have a great influence on the user and the experience of the space. Colour and materials speak of meaning and symbolism. It is true that space can compress or free, improve concentration or distract and facilitate communication or not.
3. The atmosphere of the building. The atmosphere of this building must prepare one for the meeting with God. This atmosphere must flow from the Gospel. It should create a space where the believer can meditate, pray and sing praises to God. It is crucial to design such that modern man can relate. Jesus wants the Christians to hand Him their burdens. The Church is one of the places where the member must

release his/her burdens in the hands of the Almighty God. The atmosphere must facilitate the communication between God and man. (Barnard AC:8)

The Congregation:

There must be no form of division between members. Church members must be able to see everyone where possible. There must be a sense of unity. The congregation meets around the preaching of the Word and the Sacraments. All members must clearly see the stage. Circulations from the stage to all parts where members are sitting are of vital importance. All members are partakers and not spectators. (Barnard AC:10)

Contemporary thoughts:

Art in the Church has been discussed in a previous chapter in this document. It is important to emphasize that theology and art are two individual worlds but can and should work together in the Christian World. Art must never rule religion; it is a means of expression for theology. The present culture will and must have an influence on the architecture of the Church building. The people must relate to the form and style. However, the cultural principles must not dominate theology. Decoration on the building must be sensible and speak of faith. The building must personify the peace between God and His people. It must portray simplicity and the infinite depth of God's plan of Salvation.

Use of Symbols:

The use of symbols must be clear in its form and meaning such that all members can understand it. Symbolic use must be applied with great care and thought. Too much will confuse the member and visitor. The cross still remains an exceptional and powerful symbol of the Christian faith. It may not be in the form of a crucifix because Christ is no longer on the cross but on the right hand of the Father. The use of symbols must not distract the user from the preaching of the Word, it should rather emphasize the message. (Barnard AC:13)

In conclusion:

For this life, a Church building as meeting place for the children of God is most essential. But in the life hereafter, in the New Jerusalem, there is no temple. God Himself will be the temple. Thus, for life on earth, we must not cling to the earthly and material but worship God in all the glory we as humans can give. (Barnard AC:14)