



INTERIOR Architectural DESIGN

A key to the Development of
Christian Community Centers

CASE JEZREEL

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Ylempi ammattikorkeakoulututkinto (YAMK)

Degree Programme in Interior Design,

Master of Culture and Arts International Master of Interior Architectural Design (IMIAD)

Master Thesis Project, Spring 2014 Juan David Gomez

ABSTRACT

Lahti University of
Applied Sciences (LAMK)
Institute of Art & Design
Interior Architectural
Design. Master Thesis
Project. 185 Pages

Interior Architectural
Design, a key to Christian
Community Centers
Development.
Case Jezreel
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Spring 2014

KEY WORDS

Contemporary Church, Sacred Spaces, Modern Spirituality.

This Master's thesis project aims toward the application of a new approach toward a fresh redesign of Jezreel, a House Church in Bogota, Colombia. The research approach is structured by the 4D design method consisting of understanding the dynamics of the user-space-function system. These four stages, namely Discover, Validate, Standardize and Design are carried out systematically in this project with detailed research concerning relevant findings and implications. First, background information concerning the target redesign is gathered with an effort toward objectivity. Secondly, information gathered is compared to three case studies of Church sites around the world and of different denominational backgrounds. Third, common linking

elements between all sites are combined for a common ground understanding of effective design despite a division between traditional and modern. Fourth, and lastly, a break from common approaches is proposed, namely a redesign combining the aesthetic priority of traditional approaches with the media priority of modern approaches. These components together create a clean design with material harmony and contrast combined with both natural and artificial lighting in a well-balanced and effective redesign of Jezreel.

TIIVISTELMÄ

Lahden Ammattikorkeakoulu (LAMK) Muotoilu ja taideinstituutti

Sisustussuunnittelu.
Opinnäytetyö ylempi AMK. 185 Sivua.

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AVAINSANAT

Nykyaikainen kirkko, Uskonnolliset tilat, Moderni hengellisyys.

Tämän maisteritutkinnon opinnäytetyön tavoitteena on soveltaa uutta suunnittelumallia Bogotassa, Kolombiassa, sijaitsevan Jezreel -nimisen kirkkorakennuksen tiloihin. Tutkimuksen lähtökohtana on 4D- suunnittelumetodi, jossa edellytyksenä on käyttäjä-tila-toiminta- järjestelmän ymmärtäminen. 4D:n neljä vaihetta: Havainto, validointi, standardointi ja suunnittelu on tässä projektissa käyty läpi systemaattisesti. Työssä paneudutaan yksityiskohtaisesti olennaisiin löytöihin ja niistä tehtyihin johtopäätöksiin. Ensimmäisessä tutkimusvaiheessa on kerätty mahdollisimman tarkasti kohteen taustatiedot objektiivisuuteen pyrkien. Seuraavaksi verrataan kerätyn tiedon ja kolmen muun kirkon tiloja. Kirkkorakennukset poikkeavat toisistaan uskon-

tunnustuksensa puolesta ja sijaitsevat eri maantieteellisillä alueilla. Kolmannessa vaiheessa, eri tapausten yhteiset elementit kootaan tehokkaan tilojen suunnittelun perustaksi, riippumatta siitä, onko kyseessä moderni tai perinteinen tyyli. Neljänneksi esitetään uutta lähestymistapaa kirkon tilojen suunnitteluun. Siinä yhdistyvät perinteisen tyylin esteettisyyden korostaminen ja modernin suunnittelun mediapainotus. Yhdessä nämä komponentit luovat puhtaan mallin Jezreel-kirkon designille, missä materiaalien harmoniaa ja vastakohtaisuutta korostetaan tarpeen mukaan keinotekoisista ja luonnon valoa yhdistellen. Tavoitteena on tasapainoinen ja tehokas Jezreel-kirkon sisustan uudelleen suunnittelu.

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CHRISTIAN COMMUNITY CENTER

For the project it will be used as a place that has being design for a congregation that is 100% used for church.

HOUSE CHURCH

Refers to a congregation that meets in a regular housing space.

CONGREGATION

A certain community of any denomination that has particular characteristics. Smaller than a denomination.

DENOMINATION

A religious group, usually including many local churches, often larger than a sect: the Lutheran denomination.

WORSHIP

Refers to the act of a congregation comming together to sing and praise. It is usually related to music.

MINISTRY

A ministry is used to refer to a certain group within the congregation that has a particular function. E.g. Music Ministry.

TERMINOLOGY



INTRODUCTION

Design, architecture, music, sculpture, painting, literature and surely every artistic discipline have been used throughout history to express the profound feelings that spirituality evoke from humanity. The powerful effect that the concept of a creator God has had throughout history on various spheres of art and design is undeniable. Perhaps the idea of having a creator inspires that results in a non-verbal language for motivating toward the need to exalt something or someone greater through various modes of expression. The concept of God has inspired many throughout time towards magnificent creations in architecture and design. This specific field has been influenced by the concept of God and resulted in works that in some cases still exist while many others continue to be created. Some of the most educated and socially esteemed artists of their day were captivated by the Christian God; the words of a carpenter would influence great and complex masterpieces. This pairing of the spiritual with human creativity is at the heart of this project. Here, we take a look at the origin of the story of art and the church, the moment where these concepts joined together and what the result of that union has been. From there we aim toward understanding the implications of the major commonalities between various

denominations in terms of design. The research becomes a journey that walks us through the basics of Christian architecture towards the definition of concepts such as architecturally enhanced spirituality, and takes us to a point of understanding the dynamics of Christian communities so as to maximally enhance the design of sacred places.

This Master's level thesis project proposes a novel approach toward acquiring the necessary information for the generation of knowledge useful in the effective redesign of Jezreel, a House Church in Bogota, Colombia. The research is structured around a methodology inspired by the 4D design method and a proposed approach that consists of understanding the dynamics of the user-space-function system. The research is composed of 4 stages, namely Discover, Validate, Standardize and Design. The first stage involves the gathering of basic relevant information as objectively as possible. The main goal here is to truly understand the context of the project so that any results might be significant. From that point the project moves to a second stage where all the gathered information is corroborated with 4 site visits and analysis of contemporary churches in different parts of the world and different backgrounds.

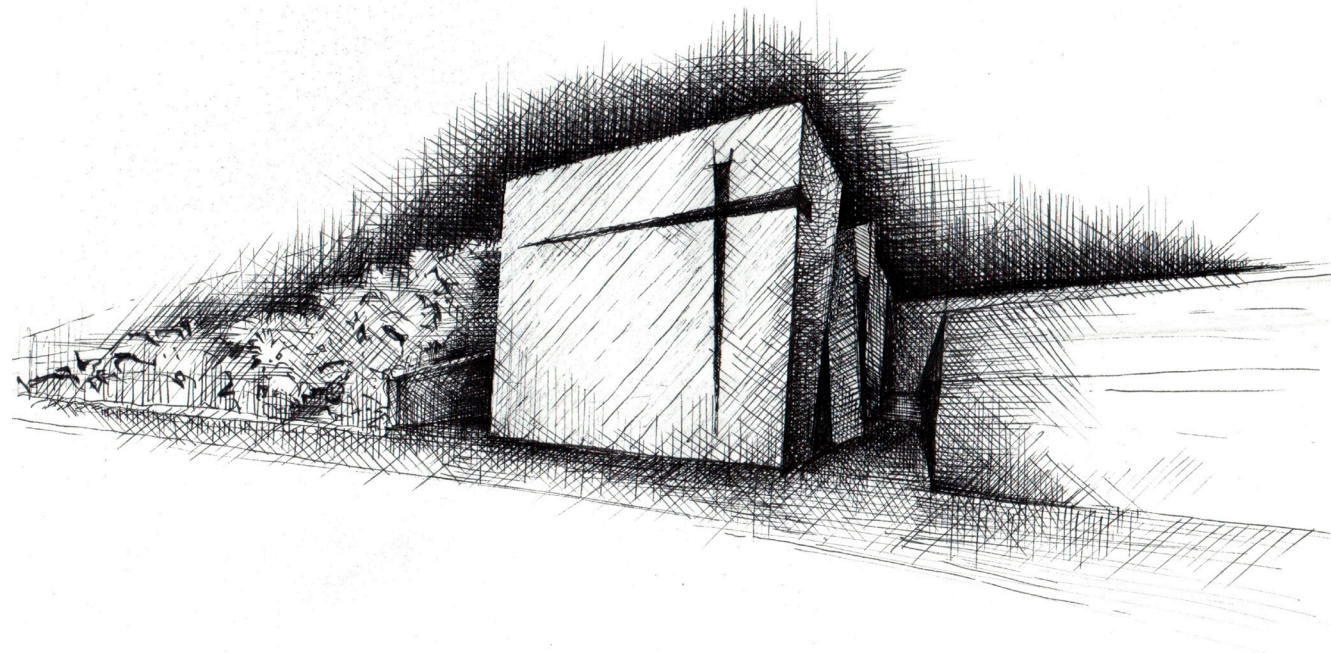


The four cases were chosen considering the final objective of the project. As such, congregations similar to Jezreel (later described in depth) are included as part of the subject of study. The analysis of these congregations was done considering once again the dynamics of the system previously mentioned. The next stage is one involved with the finding of common ground. The stipulation of two very strong trends within the market of sacred places is explored, with a new proposition toward bringing together two approaches to sacred structure design. The first one appeals to the beauty of architecture and design to enhance the spiritual experience and dynamics of the contemporary church. On the other hand, the second trend is a more media-oriented approach for design. Projects here let the use of technology determine how the configuration of the space will be set. For the final stage of the project, we challenge the idea of being either one or the other kind of project and advocate for the beauty of the traditional architectural design combined with the beauty of media toward finding opportunities for bridging both sides together in the creation of projects that take the best of both. Clean design, material harmony and contrast and the use of the natural and the artificial, come to generate an amalgam that is

displayed in the final re-design proposition. The research ultimately aims toward a deeper understanding of the role of Interior Architectural Design in the field of sacred structures. We explore the current state of this relationship between design and spiritual buildings in terms of popular trends and conclude with a design proposition for Jezreel, a Christian Community center in Bogota, Colombia.

HOLY REDEEMER CHURCH SKETCH

Picture 1: <http://archiloci.com/>



BACKGROUND & OVERVIEW

INTO JEZREEL

A big spiritual movement in the late 1970's evolved in South America and especially in Colombia. It originated mostly by a missionary ministry from the United States of America called Campus Crusade for Christ. Their strategy was simple: sharing a life-changing message among university students who were looking for more than just a religious answer to their problems and circumstances in life in order to reach a whole nation. Several hundred were inspired and committed to spread that message all over the country and even in neighboring countries including Chile, Venezuela, Ecuador, Peru, Bolivia, and Guatemala.

Many small groups of people began gathering to learn more about that message during the 1980's thus giving birth to hundreds of small house churches. These new house churches also developed associations to help support one another. The government, in its pursuit to keep control of the intensively-growing trend, started to regulate all these emerging groups. The house churches became more concrete due to the government's initiatives in the early 90's. As a result to these initiatives of the

government, every congregation had to be registered in order to operate. Jezreel Christian Church was the name given to the house church that will be the center of this project.

The guidelines and regulations have also evolved with time. Presently, with the development of the city, a Territorial Zonal Plan (POT, Plan de Ordenamiento Territorial) regulates everything concerning the House church movement. Within this plan there is a decree (No. 311 of 2006), whereby the mayor of the city stipulates the requirements for the location and design of the worship facilities. These regulations, in addition to the dynamics of growth of Jezreel as a house church, have led to the establishment of two additional campuses in the city and one more in a city in the last decade. It is important to make clear at this point that the interior space of the church's main location is the design project of this paper.

Jezreel nowadays has an average of 600-700 members including adults, youth and children in the four campuses. Within its facilities, a series of different events take place. Although there is a

series of different events that take place in the main campus' building, the most important ones are the weekend services that use most of the space simultaneously including the hosting of up to 180 people at a time. According to regulations, the number of participants per meeting cannot exceed 350 persons. Furthermore, during the week an average of 60-80 people are using the facilities.

The main building is located in a residential area that according to the plan would not be suitable for a place of its magnitude. However, since it has been there for over ten years, permission has been granted. Despite this, some regulations still apply based on its location.



JEZREEL MAIN CAMPUS

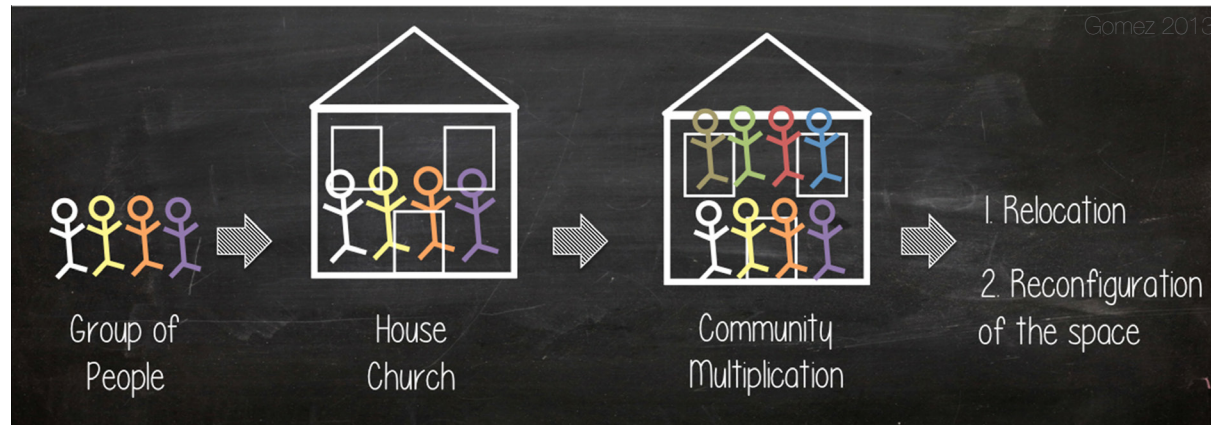
Pic 2: www.maps.google.com/
Edit: Juan David Gomez

WHY A CHRISTIAN COMMUNITY CENTER?

Christian Community Centers are, in marketing terms, one of the fastest growing markets especially in Latin America, Asia and Africa. They usually start as a group of people that gathers in weekly in conventional family houses, giving birth to a House Church. The spaces where these house churches start gathering are usually chosen because they provide a reasonable space for meetings which in the beginning is the main function. At this stage, the meetings take place in the living space of the organizing family.

These communities tend to multiply in such a way that space turns out to be

either too small or otherwise inadequate for effective use. In some cases when finances allow and when the place does not fulfill the group's expectations or needs, a relocation or reconfiguration of the location is required. As the community grows, so do the needs for different spaces within the house church. Many functions are brought into view that, on occasion, require special configurations or improvements of the space. When growth reaches a stage where the whole location is used exclusively for the church, the family that used to live there moves out and what was first used for living becomes a hybrid space that is neither solely a family house nor a community center.



The main problem, given the previous information, is that because of the organic development of these communities and implications in terms of the way space configuration is affected, it is a task for Interior Design to intervene in order to propose maximally efficient ways for it to be used. However, since Interior Architectural Design is typically perceived as a high investment option, it is rare for it to be included in planning for this sort of project.

THE ROLE OF INTERIOR ARCHITECTURAL DESIGN IN THE DEVELOPMENT OF A HOUSE CHURCH

According to the IIDA (International Interior Design Association) "the profession of Interior Design is relatively new, constantly evolving, and often confusing to the public"(IIDA, 01.2014). It is not a surprise that in this field the role of Interior Architectural Design has not been seriously taken into consideration although that does not negate its importance and potential benefits. The National Council for Interior Design Qualification Inc. defines the professional interior designer to be someone who by education, experience and examination enhances the function and quality of interior spaces".(NCIDQ, 2012)

As proven by the constant development of the discipline, the interior design process follows a systematic and coordinated methodology. This methodology includes research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals.

For this particular project, this methodology has been taken into consideration

in order to evoke the importance, relevance and applicability of the discipline in the field. It could be considered risky to include the role of the discipline in the design and planning within the realm of Christian community centers, as such cases have not yet been documented. However, the strategy used to define, study, understand and validate the role that the discipline could prove a vital asset to the successful development of these centers. As such, this project represents an effort of explorative research based on three different case studies, an analysis of the gathered information and as a comprehensive result, the application represented by the design of Jezreel Christian Community Center.

WHAT AND HOW?

OBJECTIVES AND METHODOLOGY?

The main aim of this project is to generate a design platform based upon the academic theory of Interior Design, the professional experience acquired from previous projects and the examination of several sites of the field. These components in conjunction allow the designer to enrich the functional purpose and quality of a Christian community Center, exposing the relationship between Interior Architectural Design and the sacred places within the context of the house-church market.

It is important to clarify that due to the complexity of the project that aims to redesign the whole building of Jezreel Christian Community Center with all its implications, in addition to the budget that the congregation has assigned for this purpose, the project has been planned to be completed in three separate phases. The first phase involves the redesign of the ground floor that includes the main auditorium for gatherings, the access areas, the social areas and the basement. The second phase includes the rest of the building currently in use as an office area, and every other meeting space (child classrooms included). The final phase of the project

is made up of a reorganization of the actual building in order to relocate the office areas and generate additional places of meeting. This project aims to define the first phase and propose a general idea of what could be done in the second and final phases. The methodology used for the project has been inspired by the 4D design method. Although this methodology does not have a clear author, it is in my opinion very systematic and provides an organic means toward developing the project. This methodology is carried out according to professor Timo Sulkamo and is continuously being developed by the users. Thus, in this precise research framework, was foundational to develop the actual methodology used for the project's competition.

Overall Understanding



Information Gathering

1. DISCOVER



Study Case



Design Proposition

2. VALIDATE

Bibliography

Benchmarking Theories

Site Visits
Interviews

Data Analysis
Establishing Requirements

Tutorial Advice Own Criteria
Co-design

4. DESIGN

Theory Vs. Practice



Detailed Understanding

3. DETERMINE

Finding Common Grounds



Standardization

Fig.3. Own Methodology, Adaptation from 4D approach - Gomez 2013

The methodology consists of four main stages with several sub-processes.

The first one of these stages is the **DISCOVER** stage. The goal in this phase is to gather general information in order to generate an overall understanding of the market and its needs. In addition to that, information from similar studies should be taken into analysis to identify relevant inputs for the development of the research. In this stage the bibliography is revised and through a process of benchmarking, some preliminary understandings are developed.

The second stage is **VALIDATE**, a more tangible phase. Here several relevant case scenarios are compared to determine common ground among them and to complement/correct the information gathered in the previous stage. The aim is to go from theory to practice in order to gain a better understanding of the project. At this point, site visits and interviews are indispensable. In addition, interviews of different users in each of the sites is beneficial. Both of these, interviews and site visits, are documented, written and videotaped when allowed and appropriately analyzed.

After having validated the information, the third stage is **DETERMINE**. At this point, based on the information previously gathered, the data is analyzed. Finding common ground in the different cases observed lead to a standardization. Once standards are generated, the possibility of the establishment of requirements is granted, enabling the project to propose in a way that can be both effective and accurate.

The final stage for the project is **DESIGN**. At this point the ability of the designer to put together a project that comprehends and out-brings the knowledge acquired throughout the previous phases is put to the test. The study case becomes the canvas where this knowledge is captured and expressed. It is vital for the success of the project to assemble an effective amalgam out of the client's expectations and suggestions, the tutorial advice and off course, the personal criteria of the designer. In this phase the intervention of the discipline must be proved and approved. A final evaluation process includes client/tutors corroboration and finally, conclusions complete the research.



CHURCH OF SENHORA DA BOA NOVA SKETCH

Plc: 4 www.arcspace.com/

THE ORIGINALITY OF THE RESEARCH

Given the fact that there are not significant material nor publications on the topic even though there are several architectural projects in the area that are typically oriented to bigger congregations, it is essential to consider fresh solutions in the field. In addition, it is crucial to extract knowledge from previous experiences by taking a close look to what has been done without outside of the discipline. It is crucial to take a close look into different case scenarios and from them to generate information that can be used as a platform to design.

Since there is not specific information concerning the important dynamics in the House Church field in terms of users, activities and expectations, among others, the results of the research will bring significant material to future researches while also testing the effectiveness of using a multi-disciplinary approach to fully understand the context and providing a suitable design solution.

THE IDEA OF COMMUNITY

“A proper community, we should remember also, is a commonwealth: a place, a resource, an economy. It answers the needs, practical as well as social and spiritual, of its members - among them the need to need one another. The answer to the present alignment of political power with wealth is the restoration of the identity of community and economy.”

(pg. 63, “Racism and the Economy”)

Wendell Berry, *The Art of the Commonplace: The Agrarian Essays*

It came as a surprise to me during a seminar when sharing about the purpose of the thesis that the conception people can have of a superficially known yet very complex term could be very ambiguous if not defined clearly. Therefore, when talking about the design of a Christian Community Center, it is important to understand and to make clear what the concept of community is for the project. Although Christian Community will be explained in a couple of chapters later on, the attention will be drawn to get a general understanding of community as a concept itself at this point.

Many public definitions of community could be similar to this one: "a community is a group of people who live in the same area (such as a city, town, or neighborhood), or a group of people who have the same interests, religion, race, etc. or even a group of nations"(Webster. 01, 2014). It seems really simple; if we examine the word, etymologically speaking community is derived of the two words, common and unity. It could be expressed in other words as a unity that happens for something shared. That something could be almost anything, the point here being that there needs to be a common "element" that unifies a group of people.

That definition itself, although simple, is quite global. However it is interesting to take a look into what a study made by the APHA (American Public Health Association) has brought out about the topic. The common definition of community that emerged, was "a group of people with diverse characteristics who are linked by social ties, share common perspectives, and engage in joint action in geographical locations or settings. The participants differed in the emphasis they placed on particular elements of the definition" (Am J,

2001).

In addition to the definition itself, the study introduced two ideas into what we had before. One idea is that there are two ways of defining community. The first one is defining a community as such because the members are forced to be part of it. The second one consequently would be the one that is defined as such because the members voluntarily decide to be part of it.

The second idea introduced by the study is that there are core elements that make a community a community. The 5 elements that the study found that were the more common are locus, sharing, joint action, ties and diversity.

For Locus the idea of community becomes a concept that could and should be able to be located and described leading to the idea of a place that has limits and boundaries. In addition, a second idea is the concept of sharing that in other words means that a community could be defined as such because they have common aspects. Likes, dislikes, ideals, beliefs and so on could be the object of sharing that defines also defines a community. Third, a joint action can also help create a community. Getting together just because there is a common objective that despite of the personal characteristics of individuals gets them together. Interestingly enough, a conscious decision of being part of a group was not found in the study as a requirement. Getting together happens in a natural way when there is a common goal. Moreover, social ties were referred to as those relationships that became the base for the definition of community. There is not community if nothing social is taking place. Even the virtual communities, that some could say is the antithesis of community, have all sorts of social interaction.

Now, talking about those social ties there are many triggers for that. Familiar relationships: those who we are connected despite of our will; living relationships: people who we happen to leave around or shared a flat in a specific period of our lives; intentional relationships: lovers, partners, friends; public figures: actors, singers, priests, they all can be a trigger for the social ties to evoke. Finally for Locus another factor was the diversity that was generated by the social complexity of our environment. This diversity may generate groups within groups. All the kids of the school and all the kids who happen to be great in math from the school are two different things. Diversity can also comprehend communities' stratification, interwoven groups, hidden communities, or multiple levels of community. In the Christian Community we could see applied these definitions.

FROM A HOUSE CHURCH TO A COMMUNITY CENTER

The House Church market is an emerging market around the world as mentioned before. It responds to the constant growth of Christianity around the world. The last commandment of its founder to "go and make disciples to every nation" about 2000 years ago introduced a movement that has in fact affected most nations in the world going through many different stages. From being persecuted in its beginnings to become a state religion, Christianity has had many different faces. Despite the many different denominations that could be contemplated in Christianity, all of them share a common beginning. In the book, "A History of Christianity," the author states that Christianity had what looked like a most unpromising beginning (Latourette, 2003. 33). It all

started with 11 men who were sent to share the message. In the times of the primitive church, followers started to get together spontaneously in many cities of the Greco-Roman world and even beyond it (Latourette, 2003. 60) to hear the fast-growing theology that originated the one who was crucified. The state, influenced by one of the biggest religious groups of the time and area, Judaism, persecuted everyone who professed to be part of this new ideology.

As a consequence, early Christians went from gathering in multitudes outside in the squares of the towns, to small gatherings in private houses and even into the catacombs. These small places of gathering limited the amount of people gathering at the same time but also influenced the spread of these congregations around the region. Surprisingly, despite the persecution within five centuries of its birth, Christianity became the professed allegiance of the overwhelming majority of the population of the Roman Empire and even received the support of the Roman state (Latourette, 2003. 65).

In the cases where community continues to grow and multiplies itself, the needs become more specific and also the functions that take place within the spaces increase. At this point the community needs to determine whether a relocation of the congregation is convenient or then define a reconfiguration of the existing place. Another option for some congregations is the establishment of new satellite centers. In the case of Jezreel, the congregation has already been relocated once and three satellite sites have been established. Within the near-future, plans for Jezreel include the reconfiguration of the space in their main campus.



DYNAMICS OF THE HOUSE CHURCH MARKET

The house church behaves as a system with many components. When we think of the components that belong to this system called House Church we also need to consider the dynamics that emerge from the relationships within them.

The first component is without any doubt the **USER**. Without this component, the system would not be conceivable. Now, the user can be divided into two groups.

The first of these groups is the staff. The bigger the congregation, the bigger the staff necessary. The second group is the members. This group also varies depending on the community. For example, the four site cases visited for this study all have different kinds of members. Some of them, as will be mentioned in some units ahead, may be intentionally directed to a certain group of people or generation with other minority groups always taken into account.

Although all of the members may have a common main interest, which is what brings them all to the community in the first place, their needs and the way they satisfy them can vary drastically. One way of understanding the user is to think of a family that has four generations starting from the

grandparents all the way to the babies of the grandsons and daughters. Even when they might all come together to the house church with similar interests, they all have very different needs. One might argue it to be too specific to consider each one of the generations for the design/adaptation of the space, yet these considerations might prove critically important.

A second component that is almost as important as the first one is the consideration of the **FUNCTIONS** that take place in a house church. As we mentioned before, users may satisfy their needs in different ways and it is natural to think that in some cases, they all need different sets of activities for reaching the same objectives. People might migrate from a community to another because the functions that take place in one are suitable maybe for adults but have no consideration of the children or vice versa. In most of these places therefore, the functions are planned considering the most part of the community. These differences will be evidenced when mentioning the sites visited.

Finally, the **SPACE** it self constitutes the third component and it is centrally important as well. The way the functions and the users interact is directly related to the spatial configuration of the facilities. In some communities it is physically impossible to provide certain functions. Spatial limitations affect mostly the house church. In the house church everything that happens

depends on the space available. For example, if the congregation wants to have more space for the kids ministry, the number of rooms that can be used for that function depends on the actual configuration of the space more than on desire or need level.

Now, let's say that a congregation wants to have a more modern style and chooses to go with an multi-level auditorium much like a cinema. For this congregation then, celebrating weddings or using the space for dinner meetings would prove challenging.

In the next diagram the relationships of the diagrams are showed to clarify this point.

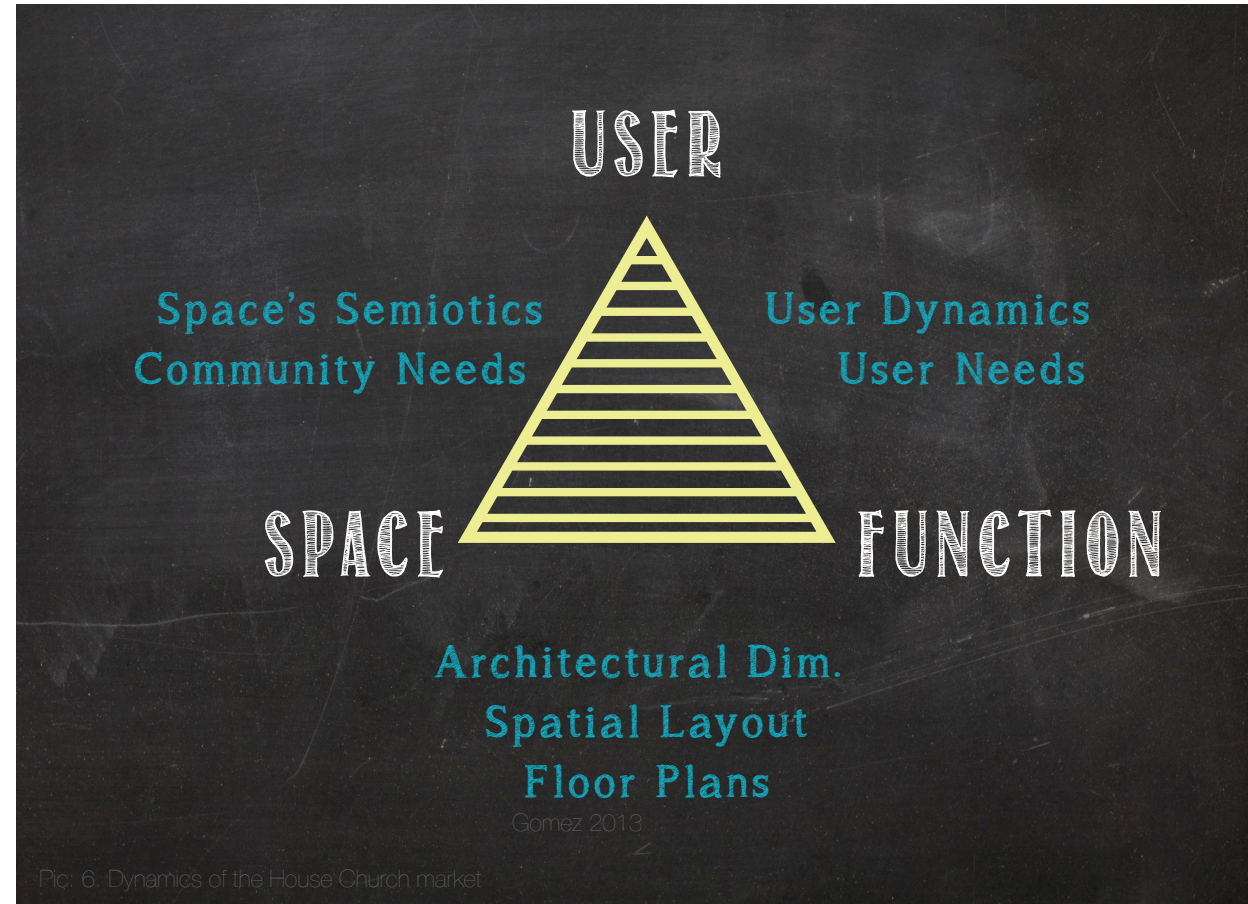


Fig. 6. Dynamics of the House Church market

Interesting fact: in the case of the design of the mega church Vino Nuevo EL Paso, “...The spaces for our kids were one of the main focuses of the design team while planning the configuration of our main campus...” mentioned Haydee Richards in an interview about how they decided the reconfiguration for their community center.



HAYDEE RICHARDS. DESIGN LEADER AND PASTOR

Vino Nuevo Church, El Paso Tx, Usa
Interviewed 17.12.13. Pic 7: Facebook

THE HOUSE CHURCH EFFECT IN COLOMBIA. SOUTH AMERICA AND THE WORLD

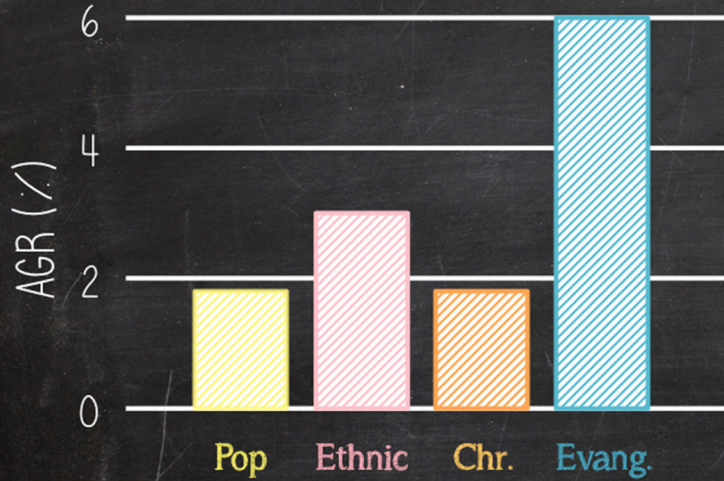
The house church market is constantly growing as mentioned in the previous unit. Although the Catholic and Orthodox denominations are declining as a percentage of the world population, Protestants and Anglicans are growing mainly in the non-western world. Growth of newer "post-denominational" (non-traditional) churches and networks around the world have been characteristic of the past decades, bringing a considerable variety of expressions of Christian belief and practice. This independent sector of Christian congregations grew from 7 million in 1900 to well over 250 millions by the year 2010 (Mandryk. 2010.3).

In South America the market behaves in a similar way. In the 1900s almost the entire population (Spanish and Portuguese speaking countries) was considered to be catholic, although some traces of the native religions were still evident. The effects of Protestantism in the world reached Latin America during the 1800s, much later than the western world, possibly due to the association of the church with the conservative predominance in the government. The arrival of more liberal political parties allowed the entry of protestant missionaries into the territory. Since then, strong traditionalism opposed to Protestant missionary activities has changed to a freedom of religion that has influenced the rapid growth of the evangelical movement.

In Colombia, church growth has followed this pattern. Catholicism had been prominent since the Spanish conquest during the 1500s, becoming the official religion of the nation It was in 1991, after years of persecuting and discriminations against religious minorities, that the Roman Catholic Church's privileged position ended with the new constitution, which accords more freedom to other religious minorities (Mandryk. 2010. 263).

By 2010 in Colombia, there were more than 24.800 Christian congregations. Based on the statistics given by Mandryk it could be estimated that approximately 80% (19.500) of those congregations are what would be considered House Churches, the central theme of this project. Bogota, being the capital and also the largest city of the country, has always been a pioneer in the incorporation and development of international movements. In terms of the house church market it has not been an exception. The evangelical movement also spread out to the rest of the country from Bogota.

CHURCH IN COLOMBIA



Annual Growth Rates

This data refers to average annual growth rates (AGR) for 2005 – 2010 for total population (Pop), Christians (Chr), Evangelicals and the second largest growing religious movement (Ethnic) in the country.

Religions

Religion	Pop %	Population
Christian	94.42	43.716.645
Ethnoreligionist	2.90	1.342.706
Non-religious	2.40	1.111.205
Others	0.28	129.640

Christian Churches

Churches	Congs	Members
Catholic	2540	37.989.311
Protestants	3248	993.148
Independent	5.112	1.040.000
Marginal	2.468	554.900
Others Denom.	11.523	160.1845

Fig. 8 Church in Colombia. Gomez 2013

Presently in Bogota the government, as mentioned previously, is starting to regularize and standardize these congregations. This action has stipulated that by the 31st of December 2019, each and every one of the spaces for this kind of community gatherings must incorporate the stipulations contained in the Master Plan of Cult Facilities.

Source Operation World. Mandryk 2010

ARCHITECTURE AND SPIRITUAL SPACES

The Design of Spiritual Spaces has always been a very challenging task for designers, artists and builders throughout history. Why is it so? The group Heimsath Architects, specialists in church design, in an attempt to answer this question address the challenge of putting into words or design the elements, intensity and deep feelings associated with faith. According to them, it is hard to relate those feelings and connections in the process of creating environments for faith, making it an on-going challenge for the design team. "(In any project of this kind)...someone most inevitably could say: I want this building to look like a church. In most instances, the person has a strong image in mind, often based on the church where they grew up. The person may also be expressing displeasure with the current building which, by implication, does not look like a church" (Heimsath, B. March 2013). What then would a church look like? When building a spiritual space there may be hundreds of images and ideas that reflect the idea of a church but ultimately, only one can be built. A realistic fact is that what appeals to one person may be wrong for another.

INFLATABLE CHURCH

Pic:9. www.images.cdn.fotopedia.com



Based on the history of the church, it could be suggested that early groups of Christians did not have to face this problem. As addressed before, they were getting together in circumstances such that the place itself was not as important as the message itself. I am truly convinced that it is still the same at present, or at least it should be so (this statement is not relevant to the project). However, there is evidence that even in those precarious circumstances, a sense of art and design was incorporated into the places for gathering. With the acceptance and recognition of Christianity by the state, sacred places moved from being secret to becoming the public edifications that they are today. Up until this point, these structures have tried to resemble their builders' understanding of God and God's relationship with the sacred places. That understanding has been changing throughout the different stages of humanity and that movement of change continues.

Pic: 10 www.studyblue.com

200 AD CATACOMB OF PRISCILLA

Painting of the Good Shepherd, reminiscent of the Moschophoros. Catacomb of Priscilla was one of the largest catacombs. Early Christians were poor, it was a mystery religion (like Mithran cults), and the quality and placement of their decorations were not as extravagant as the non-Christian Romans. Because Christians were persecuted, they had to be careful about which images were used. Furthermore, the Old Testament forbade graven images, yet early Christians used the Roman tradition of decoration.



Most of the sacred places through the different time periods of mankind tried to communicate the idea of God. The main problem with that objective is that trying to define a God that goes beyond everyone's understanding (according to Christian doctrine) is like trying to measure the universe with a 30 cm ruler. The Bible itself says in Psalms 19 that there is no language or words that can describe God's greatness. Therefore to design a place that represents a God of those magnitudes is a monumentally challenging task. Consequently, designers have redirected their focus into designing places for the community to gather more than places that suggest the supernatural character of the indescribable. A new "modern" style of sacred places has been developed during the last couple of decades supported in a way by the technological advances and is widely being incorporated by a great number of denominations all around the world. Nevertheless, there are some groups or communities that are opposed to that new concept of sacred places and have opted for the preservation of a more traditional style of design. At some point, however, each faith community must identify a way to execute their vision in tangible ways using the traditional, "modern" or even conceptual design in the years to come.

“THERE IS NO SPACE THAT IS MORE “SPIRITUALLY CORRECT” THAN OTHERS.”

affirms Kim Miller in her book, "Redesigning Church" (Miller K. 2013, Loc 287). It could be a home, cathedral, church building, community center, school gymnasiums or any other place, yet all those "tastefully arranged spaces simply support the overriding goal of offering and impressionable, personal experience" (cite again). Nowadays, at least with the evangelical

movements, the space itself is starting to be understood as a tool that needs to be well used rather than a piece of admiration itself. Consequently, with every developing Christian community there will always be a design element to be tackled. However, and to keep the right perspective, physical space transformation of sacred spaces is simply a backdrop for the main aim of Christianity.

EACH CONGREGATION REPRESENTS A UNIQUE PACKAGE OF CHARACTERISTICS.

Miller suggests that these faith communities exhibit a wide variety of complexions, a vast difference in "callings," every style ranging from a brand-new church plant to the traditional, stained-glass structures seeking to reach out in new ways a community (citation here). To insinuate therefore that the era of traditional church buildings is out-of-date and no longer relevant enough to present-day ministry takes an unnecessary step. The Interior Design of new sacred spaces comes as a fresh challenge for churches to present an adequate style to match their relevant message and should be defined based on the congregation itself. Regardless of whether one is dealing with a more traditional or modern oriented congregation, the need of creating the very best environment for communication stays the same.

An emphasis on spatial design is then a key to creating community-oriented facilities based on the singular characteristics of the congregation to reach a specific target of people spawning an opportunity for transformation.

“THERE ARE NO FORMULAS OR SPECIFICATIONS FOR MAKING A WORSHIPFUL ENVIRONMENT.” states Ben Heimsath in his article “Does it look like a church?”

referring to the challenge of designing spiritual spaces. However, sacred places seem to follow a certain group of guidelines. It is important to understand that just copying or re-creating another congregation’s designs does not assure another one to be a successful place for a different congregation. Doing so may sometimes feel out of place or simply inadequate. Miller refers to that as a “slap in the face” of the one that wonderfully made each one of us to be unique. If Christians believe in a creative God, replicating a place just because it has had success would convey a different message.

New projects of church design can be very risky. Designers may want to use their ability to create by placing visually impressive elements in their designs, but in some cases an intense design may not be suitable for a certain community of believers. Heimsath has an interesting way of conveying this in the same article, stating, “the design of a church cannot be a “one-size-fits-all” program (but) ultimately should be tailor-fit for each community” (Heimsath B.). These days there are two main trends when it comes to the design of spiritual places. The first one is a more traditional approach towards the design of a spiritual place in terms of architectural factors and community dynamics, whereas the second has a more modern approach that is reflected in both the architectural factors and community dynamics while taking advantage of technology and special effects. Therefore, despite of the personal inclinations towards one or the other, it cannot be said one is better than the other. Both

trends are therefore valid and it is only the congregation that can validate whether the design is appropriate or not.

DNA

It is essential to understand the characteristics that identify a certain congregation. In the end, they are the ones that determine the way the design of the building should be delivered.

THE TRADITIONAL CHURCH VS THE MODERN CHURCH

Despite the prejudices one might have towards either one of the trends when talking about the design of spiritual spaces, there are facts that need to be stated at this point. It is also important to clarify what makes them different from each other. It could be said that the main difference derives from the aspects that determines the design. The traditional style lets the architectural decisions dictate how the whole space is planned. The use of technology is not as important as the use of materials, finishes, and natural light among others. Contrary to the traditional, in the modern style the technology and functionality of the room drive the architectural decisions. The former is how most buildings of the past have been designed. Also buildings from specific denominations such as Orthodox, Catholics, and Lutheran among others tend to follow this trend. The latter is how most of the non-denominational congregations choose to build their facilities.

The modern style buildings offer the opportunity of using media to generate personalization. However, that personalization has a direct effect on the remembrance of the place whereas traditional style buildings are remembered for a longer period of time. The modern style buildings have a strong influence of technology, acoustics, and stage design. These are used to generate experiences in order to facilitate the delivery of a message. The traditional style buildings appeal to the architectural/scenic beauty to generate those stimulations. In denominations such as the Catholic, art is often used to deliver

messages as well.

Just as in gray scale there is not only black and white, we cannot say that spiritual places will be either modern or traditional. In many cases there are some that one could describe as a light grey, others might be more dark grey and so on. Jezreel Christian Church could not be considered modern or traditional. It has traces of both trends. Throughout the next pages, some examples of contemporary spiritual places will be presented to evidence the different trends. Although there are enough fantastic pieces to fill a library, I will present some works to expose what has been done in both trends.

BISHOP EDWARD KING CHAPEL

Oxford, UK, 2009

Niall McLaughlin Yellowtrace





ST. HENRY ART CHAPEL "TAIDE KAPPELLI"

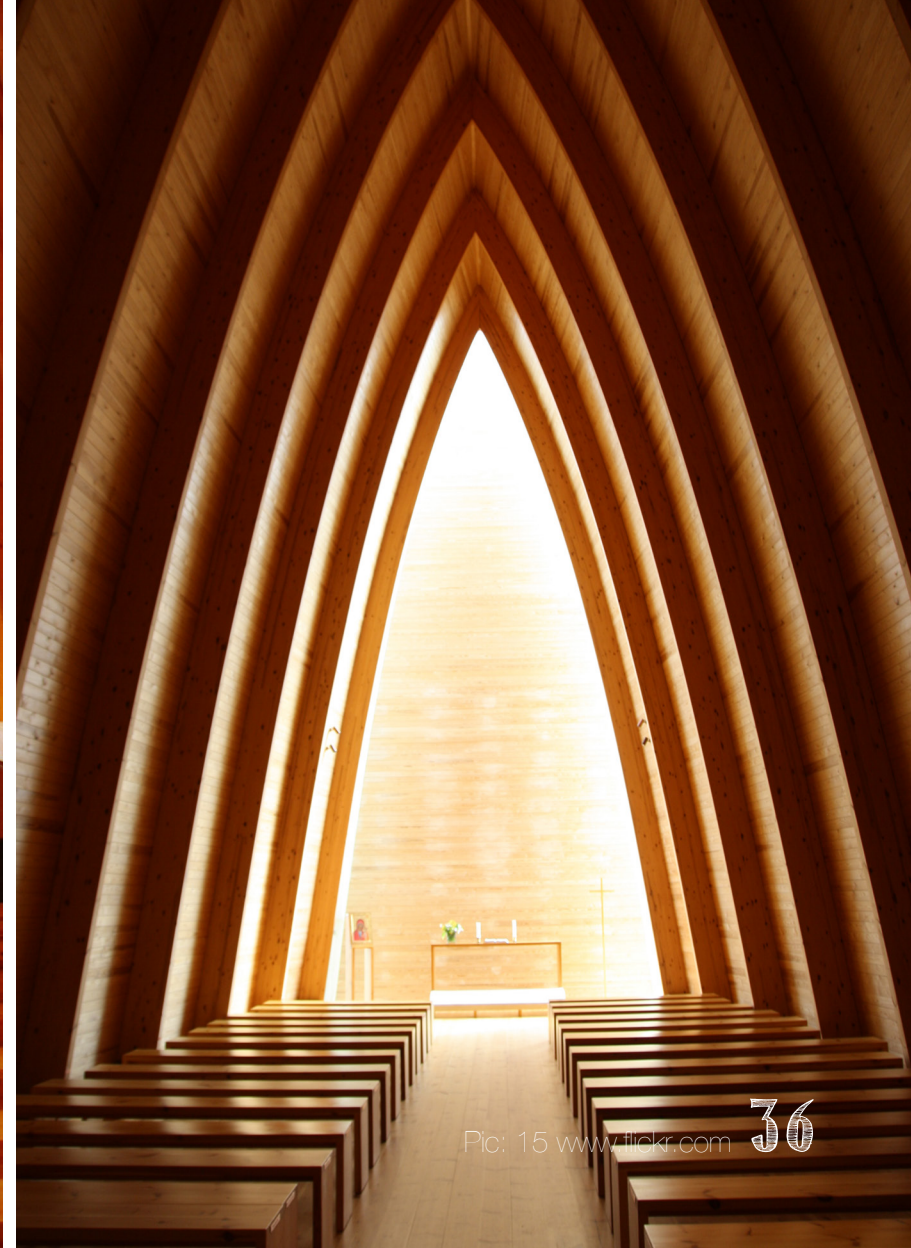
Turku, Finland 2005

Sanaksenaho Architects





Pic:14 www.flickr.com



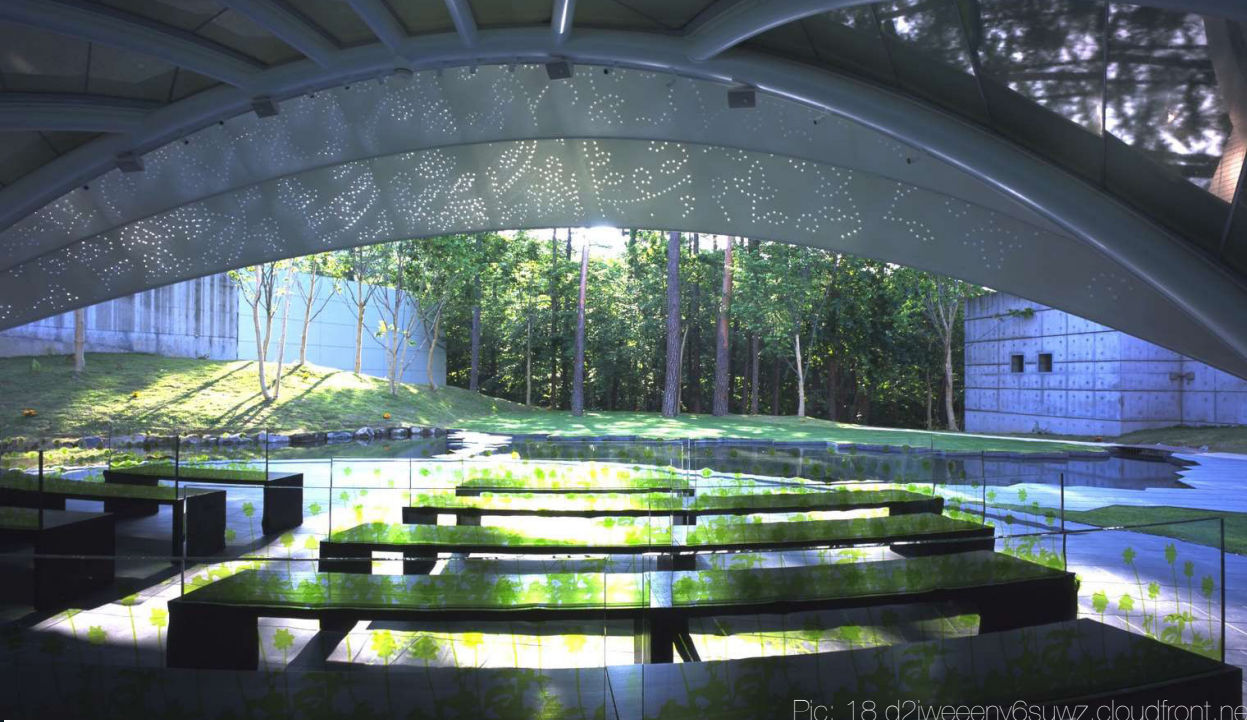
Pic: 15 www.flickr.com



LEAF CHAPEL

Kobuchizawa, Japan 2004

Klein Dytham



Pic: 18 d2iweeeenv6suwz.cloudfront.net

Pic: 19 2.bp.blogspot.com



Pic: 20 www.stellaeventdesign.com 38

INFINITY CHAPEL

Conrad, Bali 2004

Andra Matin, Anthony Liu & Ferry Ridwan





Pic: 22 topbaliwedding.com



Pic: 23 2.bp.blogspot.com



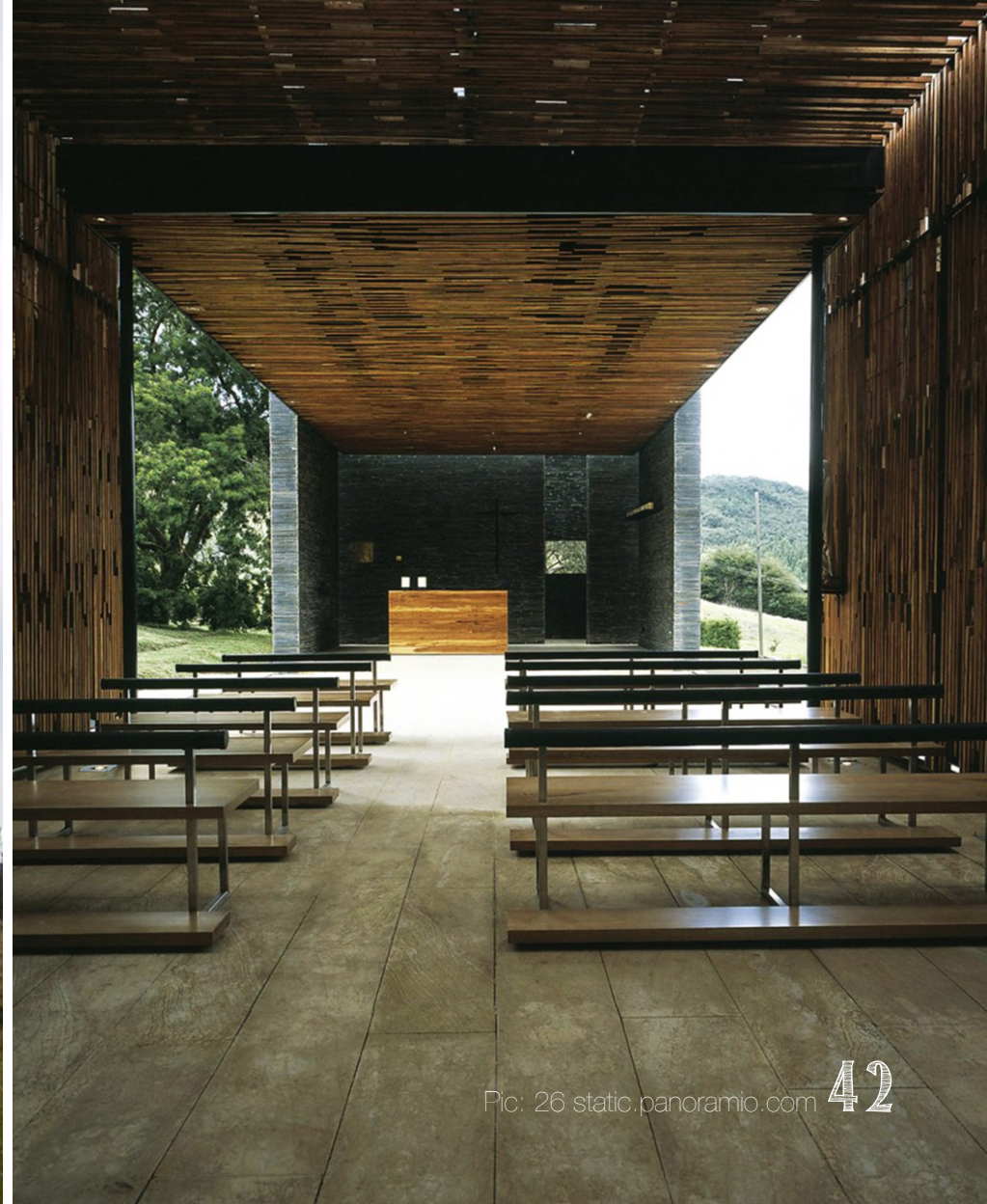
PORCIUNCULA DE LA MILAGROSA CHAPEL

Bogota, Colombia 2004

Daniel Bonilla Arquitectos



Pic: 25 raddblog.files.wordpress.com



Pic: 26 static.panoramio.com

ROCK CHURCH 'TEMPELLIAUKIO'

Helsinki, Finland, 1969

Timo and Tuomo Suomalainen



JUBILEE CHURCH ' CHIESA DI DIO PADRE MISERICORDIOSO'

Rome, Italy 1998

Richard Meier

MISERICORDIARUM PATRI DICATUM
A.D. MMIII - PONTIFICATUS XXV



HALLGRIMSKIRKJA CATHEDRAL

Reykjavík, Iceland 1945-86

Guðjón Samúelsson





Pic: 32 www.bluedrift.com



Pic: 33 farm8.staticflickr.com

HILLSONG CHURCH

Sydney, Australia 2002





Pic: 35 [upload.wikimedia.org](#)



Pic: 36 [www.excel-london.co.uk](#)



Pic: 37 [tworshipim.files.wordpress.com](#)

LAKEWOOD CHURCH

Houston, TX USA 2003

Lloyd Jones Brewer & Associates

Former Compaq Center 1998/ The Summit 1975





LAKESWOOD
CHURCH

HOUSE CHURCHES

When it comes to the case of the house church as previously stated, everything that happens and the way it happens depends on the space itself. The design in this case is not a determination of the gatherings.

The most important factor of the house church is to have a place where the whole congregation can gather to worship, study and pray.

The architectural design may take down a wall to bring more space to the meeting place or any number of other practical improvements. In many of these cases the facades are usually kept the same with some possible sign at most.



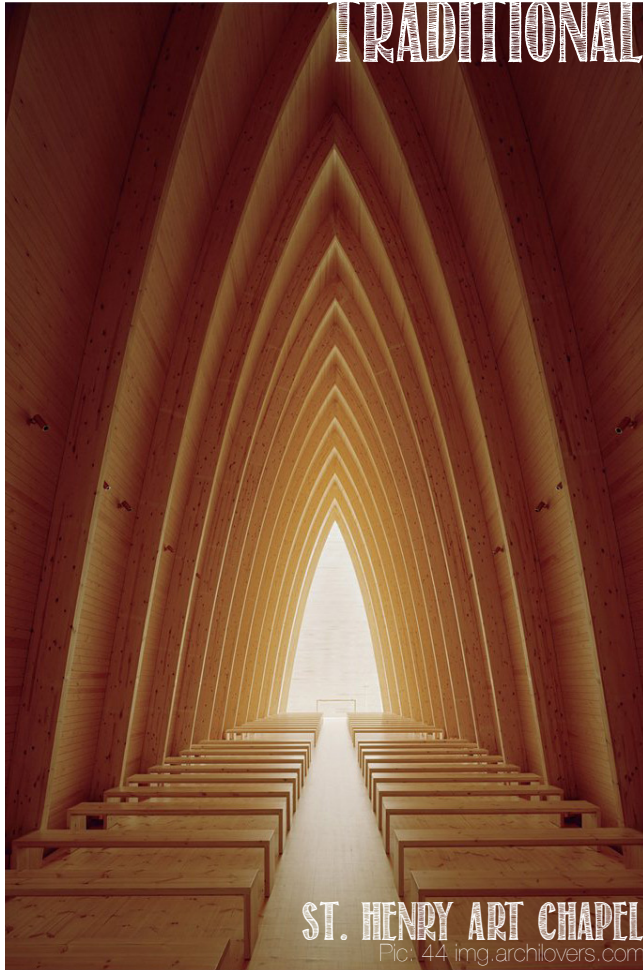


Pic: 42 www.quirey.com



CHURCH OF CHRIST
"IGLESIA DE CRISTO"

Pic: 43 www.actualidadevangelica.es

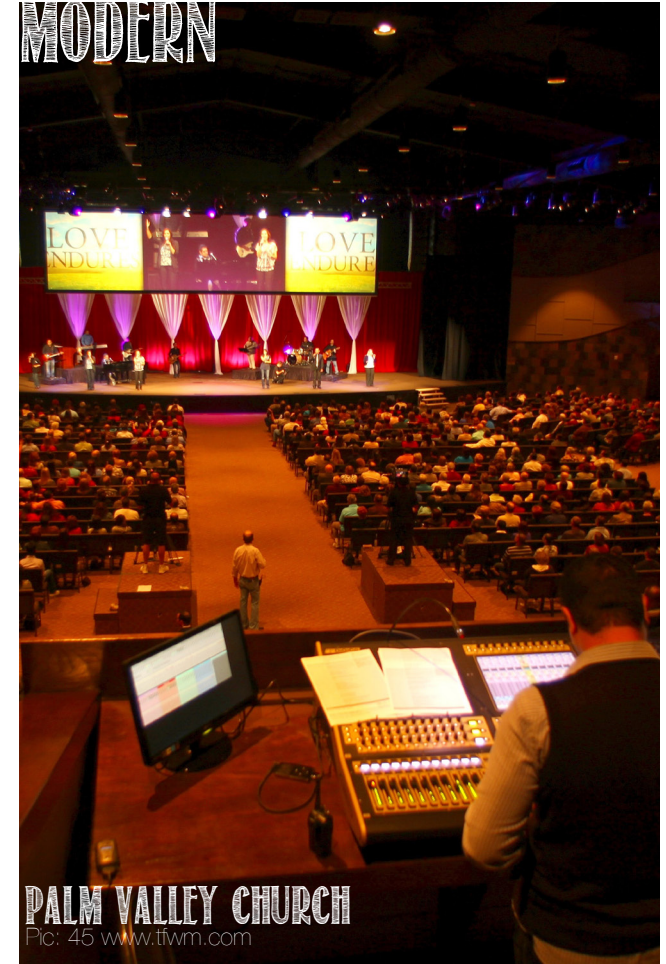


There are several dynamics that have an effect on the architecture of spiritual spaces. New technologies and building practices provide new design opportunities and also new challenges. In past decades, traditional churches did not have to deal with modern lighting, acoustics, video recording, or projection. Today the congregation can choose whether these would be taken into consideration or not. However in bigger buildings these take part at least on a small scale.

It is always appealing for architects and designers to use visually impressive elements in their designs, yet these elements may not always be appropriate for specific community of believers.

“SO WHAT SHOULD A CHURCH DESIGN LOOK LIKE? IT MIGHT LOOK LIKE ALMOST ANYTHING. BUT ABOVE ALL. IT SHOULD LOOK LIKE THE SPIRITUAL HOME OF THE GROUP OF BELIEVERS WHO SHAPED AND FORMED IT.”

(Heimsath, B. 2013)



A SPECIFIC UNDERSTANDING

In order to validate the information gathered in the previous stage of the project, three study case studies were proposed in the methodology in addition to the case of Jezreel. So as to acquire relevant information, the case studies were carefully chosen. It was very important to select places that had a DNA similar to Jezreel. In addition to that, considering what has just been discussed in the previous chapter, the chosen case studies have a similar set of beliefs and rituals that take place within their facilities. Every congregation is non-denominational and has similar

functions within the space. Finally all the cases have a similar approach to the trends discussed previously. To a certain point, they are not 100% modern, neither 100% traditional which enables us to obtain relevant information. Furthermore, the case studies were picked in different locations around the world based on access to information and to also see how the culture may affect the design all in all leading to a deeper understanding. The chosen sites were:

SUHE. SUUR HELSINGIN SEURAKUNTA. HELSINKI, FINLAND

BARCROFT BIBLE CHURCH. WASHINGTON DC AREA. USA

VINO NUEVO. EL PASO TX. USA&MEXICO

JEZREEL CHRISTIAN CHURCH. BOGOTA, COLOMBIA

Every case is explored through the same lenses resulting in a uniform comprehension of each. The information was gathered through interviews and personal observation, and documented through photography. The information gathered through the site visits has been incorporated in to the following subtitles. There are also other visited sites though not studied to the same degree.

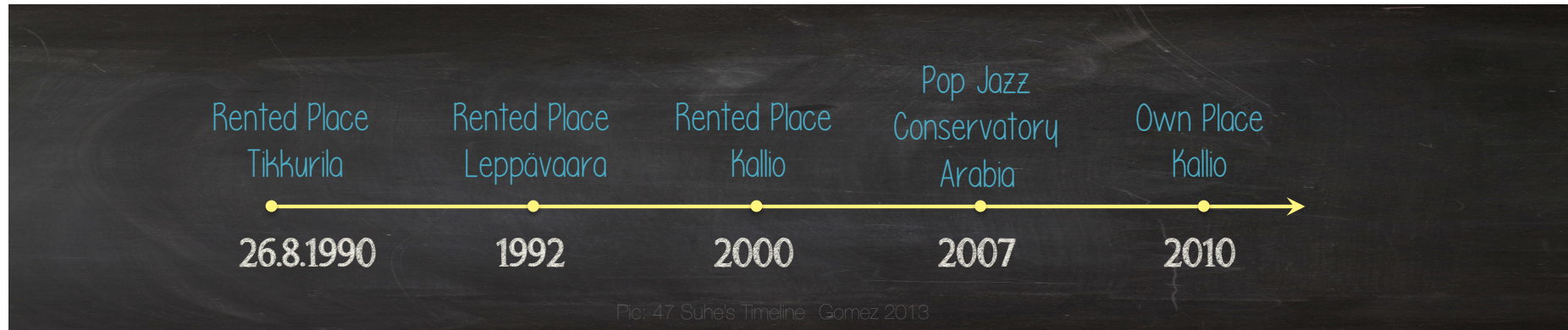


SUHE is a mid-sized congregation located in Kalhio, the heart of Helsinki. Their facilities were designed for the Saalem Pentecostal Church back in the 1950's. The place was built to provide room for a large gathering and several small rooms around the building were used for children's ministries and other small gatherings.

Since the acquisition of the place a couple of years ago, Suhe has been reconfiguring the spatial disposition of the building to make it more effective for their purposes.

Suhe is a young congregation. Mostly young people and young families with kids attend their services. Despite being a young congregation, their services have a significant flow of children. Therefore, the children's ministry uses a good deal of the facilities during services. In addition, although older people are also part of the congregation, the design of the space is clearly focused in the needs of those who are younger. The use of technology is intentional for their audience.

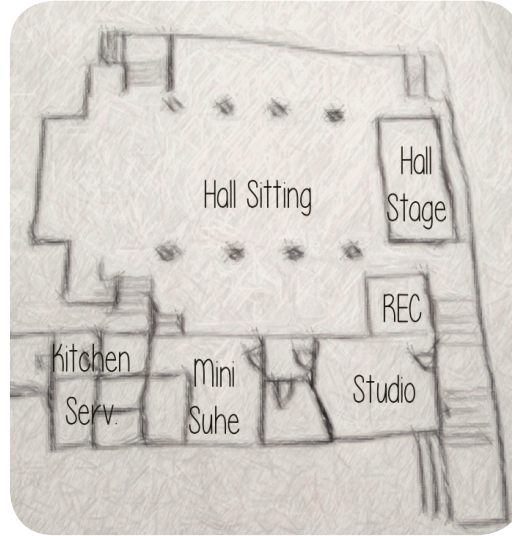
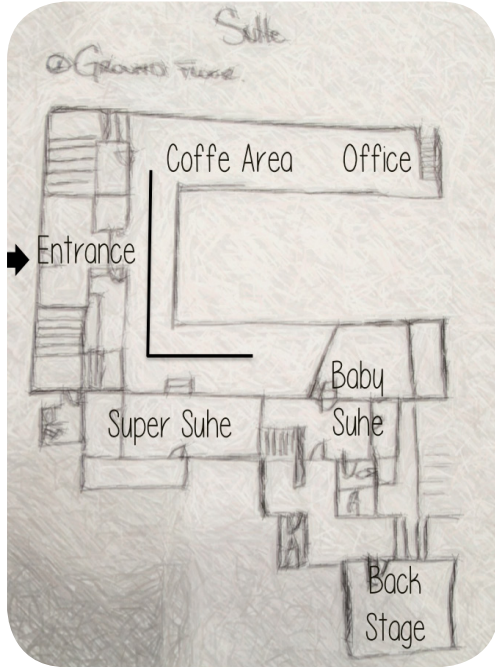
SUHE THROUGH TIME



The church started as a small congregation when the pastors came back to Finland in 1990. Since the beginning, services had an attendance of 100 people and therefore this church actually started not in a house but in an auditorium in Tikkurila. From that point as the church has grown so have their needs, which has influenced the constant relocation. By the year 2007 the church developed their more modern style of congregation and rented an

auditorium in the Pop Jazz Conservatory. This space was equipped to provide special acoustics, lighting and video that later became Suhe's signature among other congregations in Helsinki. In the year 2010 with the acquisition of their own space, their style influenced a series of spatial adaptations. The renovation of the building is still in process.

ARCHITECTURAL CONFIGURATION



FLOOR PLAN SKETCHES

Ground floor (Left) Basement (Up)
Pic: 48 Gomez 2013

The space is configured in two main levels with a shared vertical space where the main area of gathering is found. The lobby, social area, office area, couple of auxiliary rooms and toilets are located on the ground floor.

Access to the 200 seats auditorium is in the basement level, along with additional auxiliary rooms. The auditorium has a cinema screen that takes advantage of the verticality of the space and a raised stage used by the band and speakers. A kitchenette, a service room, an additional auxiliary room, a recording studio and a rehearsal room can be found as well in the basement. The audiovisual equipment of Suhe allows a personalization of the space and also provides the opportunity of creating different atmospheres within the same space.

As mentioned before, the building is not yet finished and therefore might give an impression of roughness in its finishes.

WHAT HAVE THEY DONE



Pictures by: Juan David Gomez

ENTRANCE & SOCIAL AREA

The entrance leads to the social area. After the services people gather in both sides where coffee is offered. The social area is mostly the left wing of the ground floor and has floatable furnishings such as tall tables and chairs. The rough look makes the environment very casual and suitable for the user although the plan is to finish it when the budget allows.

SUITE LOUNGE

In the right wing of the ground floor a space has been provided for welcoming new people. It is a lounge style of area with special illumination and services.



SUPER SUHE

6-8 Years old.

The space has been designed to provide enough opportunities to have activities with the kids for that age. It has some basic furniture that allows kids to write and also have other kinds of activities such as painting, coloring, among others. This furniture also provides opportunities to other kinds of meetings that take place during the week.



The visual elements of the room are basic and they include a versatile blackboard-like wall that can be found around the building.

Additional features include TV and audio equipment, carpets and pillows.

Pictures by: Juan David Gomez

BABY SUHJE

Parents and babies (up to 2 Years).

The space has two rooms designated for this function. One of them has been arranged specifically for parents with babies. In this room we find the baby cribs, changing beds, and sofas as the main pieces of furniture. In this room there is a toilet for the exclusive use of mothers and children.

The second room has elements for babies who are slightly older and have more autonomy. This room is furnished with sofas along with toys, open areas and a small playground.

Additional features include simultaneous TV broadcasting of the service and audio equipment, microwave, toys, carpets and pillows.

Pictures by: Juan David Gomez





BACK STAGE

9-14 Years old.

The space has a very strong visual language. It has a very relaxed atmosphere provided by sofas, carpets and pillows all throughout the space. In addition to them the room has a small stage to give a sense of direction.

The space provides room for games and activities and is located in a reasonable distance from the main auditorium so that the noise that is produced here does not interfere with the main services.

Additional features include projector, audio equipment and videogames.



Pictures by: Juan David Gomez

MINI SUITE

3-5 Years old.

The space has been designed so that it looks like a kindergarten. Kids at this age can have different activities going on in the same space.

The place is equipped with kids furnishings and a big sense of contrast. In addition, carpets, pillows and toys are placed in the room.

The room has a walk-in closet that enables the teacher to store materials that kids might need, among other things. The walk-in closet is furnished with regular shelves for storage purposes.

Additional features include TV and audio equipment for the projection of audiovisual material for the children.

Pictures by: Juan David Gomez





Picture (49) by: Aarography



MAIN HALL

The main hall has a maximum capacity of 220 seats. As mentioned before, it takes advantage of the verticality of the space.

Its design is strongly influenced by the use of technology. The visuals are very minimalistic and the finishes follow the same motif from the rest of the building. The illumination is all controlled from the lighting desk and can be customized based on the needs of the moment. The furnishings used are basic black wooden chairs from IKEA.

Additional features include professional sound and video equipment and a control desk at the back of the auditorium.



Pictures by: Juan David Gomez

OTHER AREAS



Pictures by: Juan David Gomez **SERVICE AREAS**



MUSIC STORAGE & REHEARSAL

Other areas include the toilets, kitchen, service rooms, music spaces (storage and practice), and storage areas, among others. These spaces are determined by the other functions therefore, they take the space that is available.

SUHE WORSHIP SERVICE

Picture (50) by: Aarography

EV UNOHTAA TAH



FUNCTIONS & SPACE



For the analysis of the functions and their designated space, a graph was designed and will be used through all the case studies. In the graphic we compare the functions in terms of how much space they use and how often they take place. The more (x) they have the more used/frequent the function is. With that information we can determine which functions are more important in order to prioritize it when designing.

QUESTION MARKS

1. How can you make places that are effective for the user?
2. How important can the use of vertical space be?
3. Are toilets important? How important?
4. Is it acceptable to have buildings in process?

THE BARCROFT CASE



Pic: 52 www.barcroft.org

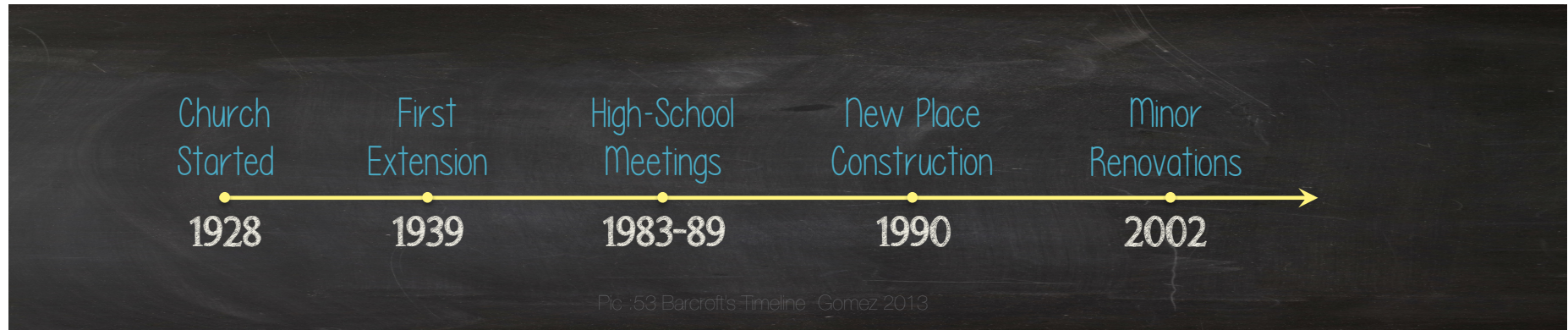
Barcroft Bible Church is a more conservative congregation, yet very similar to Jezreel. It is located near the Washington DC area in Northern Virginia, USA. Differently from the other sites visited, the building was designed from scratch purposefully as a church. Therefore, the areas inside are very defined and one could say, well distributed. There is a clear sense of direction in the place and the hierarchy is very well evidenced. The outside has the look of a contemporary

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church, although it is once again very conservative. This congregation is more oriented towards the traditional trend but still carries traces of the modern in its design.

The congregation is mainly older than the one in SUHE although they still have youth and children's ministries.

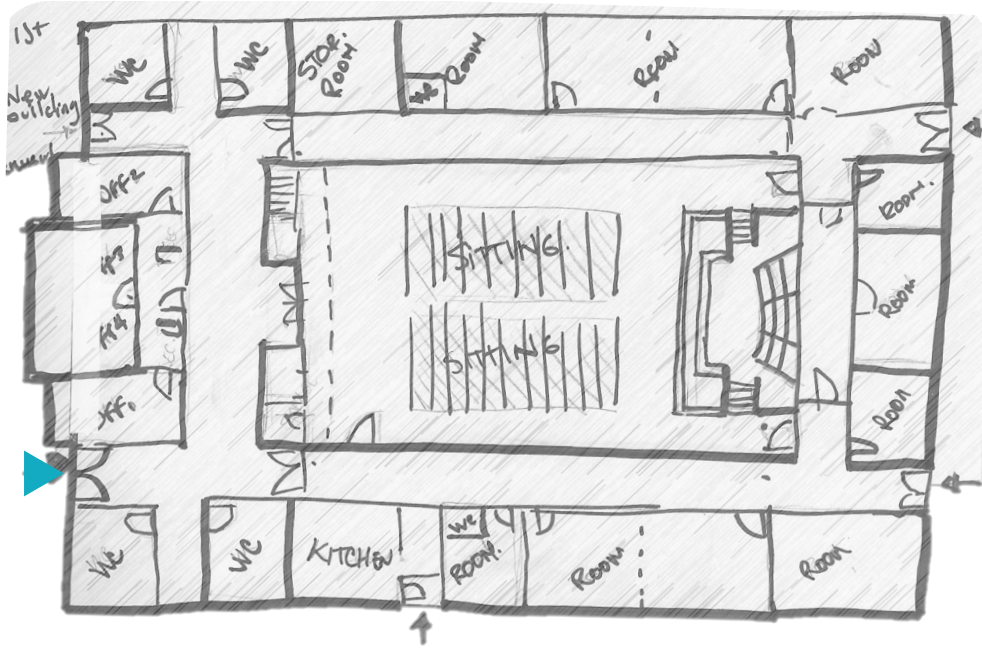
BARCROFT THROUGH TIME



Barcroft is a church that has been established for more than 80 years. It started as a small group back in 1928. As the group was getting consolidated and started to grow, they went from extending the church in their first location to gathering in high schools, and finally all the way to the construction of their

second and current purpose-built building in 1990. After the construction of the place, there have been some minor renovations during the last couple of years. One could say that is a trans-generational congregation.

ARCHITECTURAL CONFIGURATION



FLOOR PLAN SKETCH

Pic: 54 Gomez 2013

Barcroft's space is configured based on hierarchies. The auditorium is placed in the center of the building. It seems like every other space in the building is secondary to the auditorium. The auditorium takes advantage of the verticality of the space. Toward the front of the auditorium, opposite to its main entrance, a raised stage is located. The stage has several levels that give versatility. The maximum capacity of the auditorium is 350 seats, with enough space for mobility within the space, although it is rarely used to its maximum capacity.

The principal entrance to the building is quite conveniently located next to the office area. There is a lobby that connects the auditorium, the office area and the toilets.

Socializing usually takes place in the auxiliary rooms (also used for other ministries) or outside the building. All in all, the building has a more traditional style, although it also uses technology. It has an automatic screen for projection and is fully equipped with light and sound systems.

WHAT HAVE THEY DONE

Pictures by: Juan David Gomez



ENTRANCE

The main entrance is located towards the back of the auditorium and has direct access to the office area. In addition to the main entrance there are 3 more auxiliary entrances and an emergency exit in the kitchen.



LOBBY

The lobby is the connection between the auditorium, the office areas and the toilets. It provides good access to the auditorium, but if used as a social area may be easily congested.



HALWAYS

All the hallways are used to isolate the auditorium from every other room in the building. Although they are all wide enough, they all look the same, causing orientation difficulties.



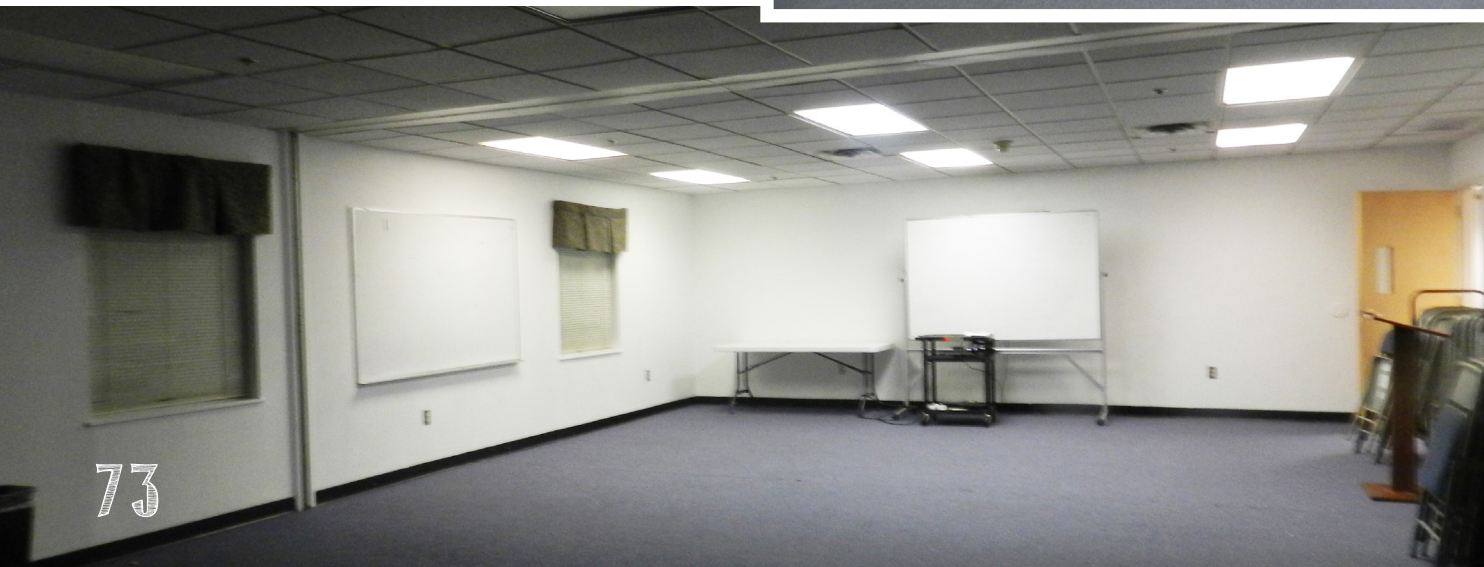
Pictures by: Juan David Gomez

AUXILIARY ROOMS

The auxiliary rooms surround the auditorium and their main purpose is to provide complementary spaces for different functions. They are supposed to be neutral, based on the several different activities which they accommodate. These are multifunctional spaces. They could be used for children's ministry, training rooms, dining rooms and so on. There are seven of these in the building. Two provide the possibility of dividing them, generating two additional rooms.

There are not many visual elements in the rooms. The furnishings can all be taken away and stored.

Additional features include blackboards and individual air conditioning systems.



BABY ROOMS

Parents and babies (up to 2 Years)

There are two rooms designated for this function next to one another. Both of these rooms have visual elements.

One of them has been arranged specifically for mothers with babies. In this room we find baby cribs, a changing bed, and rocking chairs as the main pieces of furniture. In this room there is also a toilet for exclusive use of parents.

The second room has elements for babies who are slightly older. This room is furnished with rocking chairs along with toys and a small playground. There is also a toilet in this room but differently from Suhe, there is no simultaneous broadcasting of the service in these rooms.

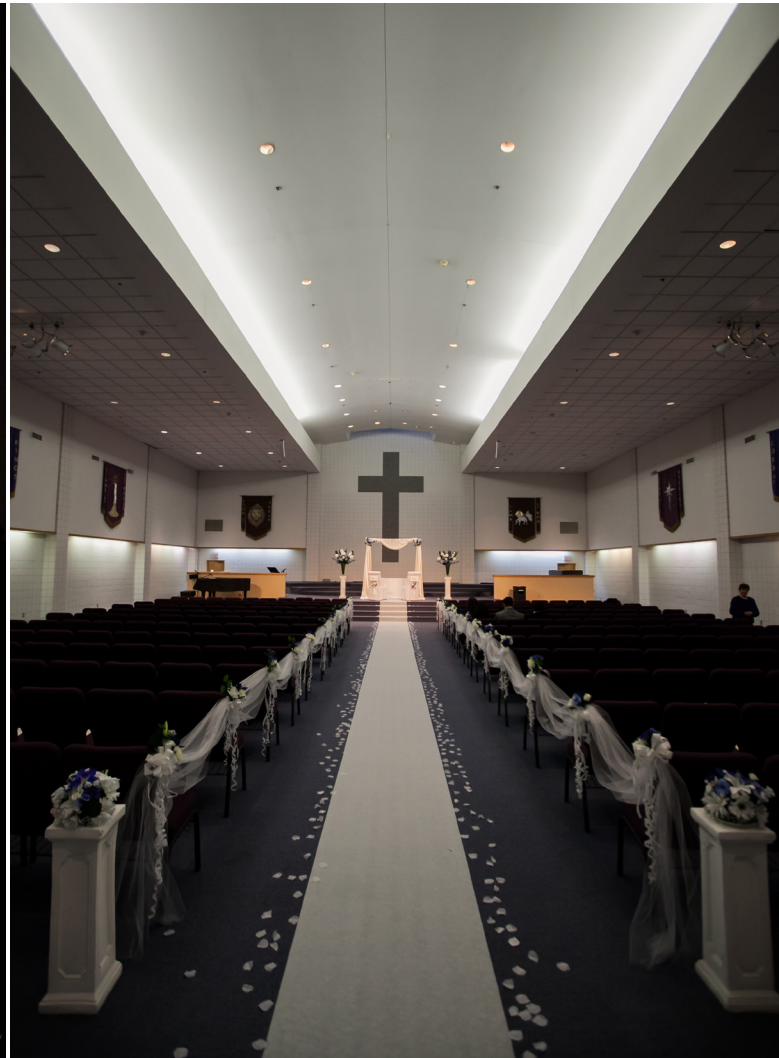


Pictures by: Juan David Gomez



75

Pictures (55-56) by: Aarography



AUDITORIUM 'SANCTUARY'

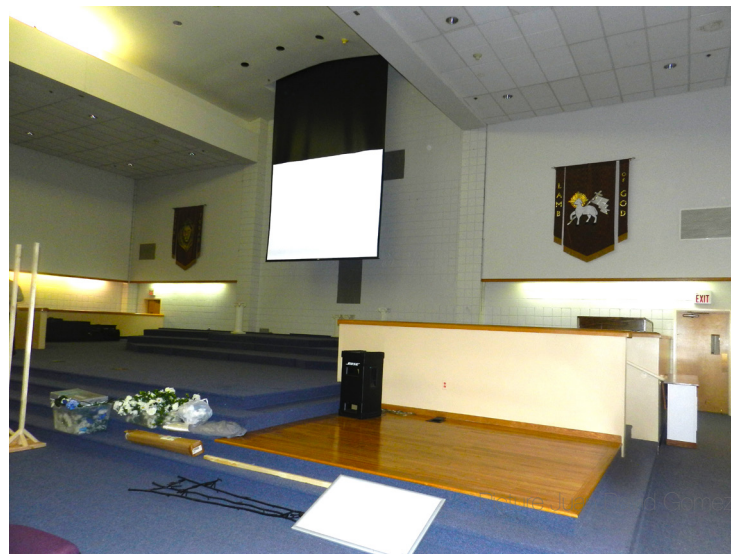
The auditorium/sanctuary in Barcroft is very spacious and versatile. It has a double height that allows placing an elevated AV control area in the back of the room. It is configured so that the space has greater length than width. It has access from the 4 corners of the room in addition to the main entrance in the back.

All the furnishing is moveable which gives the opportunity to customize the space depending on the event.

Despite the more traditional nature of the church compared to Suhe, technology is well incorporated into its design. A moderate lighting technology provides the opportunity to create different atmospheres.



Picture by: Juan David Gomez



AUDITORIUM STAGE

The auditorium's stage is very spacious and easily customized. Once again symmetry is a key element of Barcroft's design.

The stage has access from both sides which is convenient, considering that there are two corner doors beside it. In addition, the stage opens up to the auditorium itself with four stairs giving the sense of being part of it.

Both of the sides in the stage have wooden floors that give a very nice contrast to the carpet-covered floors of the rest of the building.

Additional furnishings include modular steps that are placed to create a semi-circle in the back of the stage usually used by the chorus.



AUDITORIUM AV CONTROL

The AV control area at Barcroft is located on a second level inside the auditorium. It can be accessed from both sides of the room due to the symmetry of the space. Technically having at least the sound control on a different level than the main audience would not necessarily be the most

efficient way, due to the natural delay that can be caused by the space the sound needs to travel. It is however good for the lighting control and the projection since one can have an overview of the whole space.



OTHER AREAS



KITCHEN & FOOD PREPARATION



Pictures by: Juan David Gomez **SERVICE AREAS**

Other areas include the toilets, kitchen, and service rooms, among others. These spaces are different from Suhe in that they were considered when making the original design. As such, they seem to be placed strategically. The office area is also planned, although there is no photographic documentation of it.

FUNCTIONS & SPACE



In the graphic we compare the functions in terms of how much space they use and how often they take place. The more (x) they have the more used/frequent the function is.

QUESTION MARKS

1. Importance of the space considering the function activity?
2. Advantages of using the stage height?
3. How important are the toilets?
4. Multi-functionality and personalization of space?
5. Any ideas of personalization of spaces other than baby's room?
6. Directionality of the space / Understandable Layout
7. Where is the optimum placing for the AV control?
8. Symmetry of the place. Is it a must?



THE VINO NUEVO CASE

Picture: VINO NUEVO FILE

Vino Nuevo is a very large church located on the border between USA and Mexico. Although it is on the American side of the border, the congregation is mainly Mexican. However, this location is precisely the reason why a big American influence can be perceived in the design of VINO NUEVO. Because of its magnitude, VINO NUEVO hosts not only adults but also families with members of every age. Its style is more modern than traditional.

The place where the main campus is located used to be a missile-assembly facility of the US Army prior to its current use. Its warehouse-like facilities have been reconditioned to look like a Christian Community Center. It has designed places for each member of the community in addition to social areas, administrative areas, a cafeteria, a bookstore, and a recording studio, among others. The functions are placed in the building purposefully.

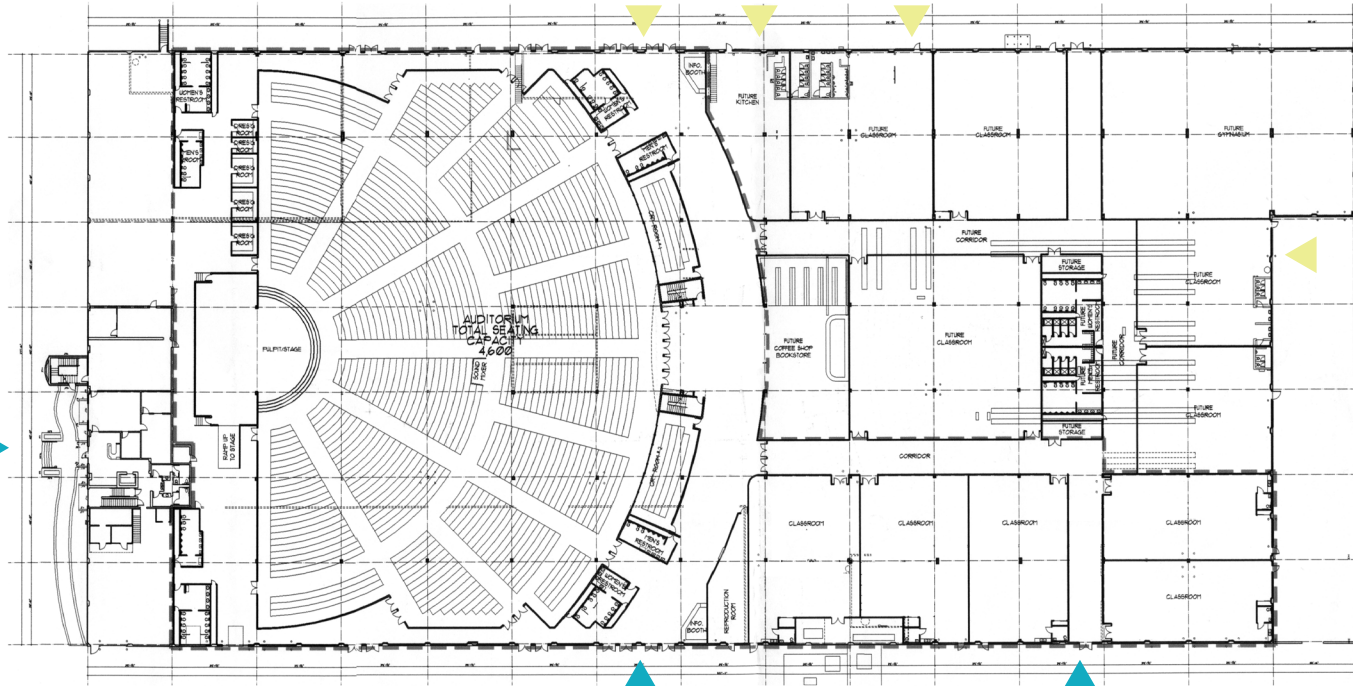
VINO NUEVO THROUGH TIME



Vino Nuevo is a congregation that was founded in the year 2001 with a group of families sent from the Vino Nuevo Familiar Center in Juarez City, Mexico. From its launching, the constant growth of its congregation led the church to move from one place to another. The journey resulted in the acquisition of Vino Nuevo's own building in 2006. As mention before, the place used to be a military facility made up of 20 acres of terrain and 160 thousand square feet of construction that took a considerable amount of work, time and resources

to shape it into its current state. The reconfiguration of the space was made in different stages resulting in a main 5000-seat auditorium, an auxiliary 800-seat auditorium, specially designed and equipped rooms for youth and kids, large social areas with a cafeteria, a library and spacious service areas, an administrative area, and a recording studio, among others. During the last couple of years Vino Nuevo El Paso has established two new satellite campuses under the same signature atmosphere and architectural style.

ARCHITECTURAL CONFIGURATION



- ▶ Main Entrance / Exit
- ▶ Auxiliary Entrance / Exit

FLOOR PLAN

Pic: 61 Vino Nuevo Files

Vino Nuevo takes advantage of the space well. The main auditorium is the most important space in terms of positioning, size and distribution. Its shape affects the way the lobby/social area is configured. It is also used to separate the administrative area from what is used in the regular services. It is important to note that the space designated for the kids' ministry is also very important. It is about half of the main auditorium's size. The accessibility is designed considering the large amount of people attending the services. The storage area is also very significant in terms of space usage. All in all, the building has a very easy to transit layout and seems to be well-planned in terms of space usage.

WHAT HAVE THEY DONE

Pictures by: Juan David Gomez



ENTRANCE & TRANSIT AREAS

The facilities have several entrances. The main ones are very spacious. Very wide and fluid hallways welcome one into the building. These hallways give the impression of being in a shopping mall in the USA without the shops. The mobility inside is very fluid. In addition to its spacious hallways, Vino Nuevo designers have placed large signage that help visitors locate themselves within the space.



The Main transit areas connect the different functions while also working as the social area. Vino Nuevo has placed its cafeteria right outside of the auditorium. Additional features include moveable furniture and temporal decorations.



Given the amount of people that Vino Nuevo hosts simultaneously, and the time between their services (30 min), they have considered having 3 different access points to the main auditorium. Two of them are from both ends of the lobby and the 3rd one, which is the largest and also communicates to the kids area, is from the cafeteria.

Each one of these access points has multiple doors in order to make the entering/exiting very efficient. They also serve to enable rapid evacuation in case of an emergency.



Pictures by: Juan David Gomez

AUXILIARY CAFES

Vino Nuevo placed two extra cafes right next to the auditorium. They are intended to be used as the place for welcoming new people after the services. These cafes are used also as dining areas for all the staff members that work in Vino Nuevo during the week and for that reason they are effectively located close to the administrative area.

In addition to the cafes, Vino Nuevo has placed a kitchenette in this area. It is mainly used for the preparation of food and coffee offered to the new people after the services although it can also be used during the office hours by the staff.

Even though Vino Nuevo is a very large congregation, it is interesting that the kitchen remains relatively small. The furniture is very simple and so is the decoration.

Pictures by: Juan David Gomez





'XTREME' KIDS

Since the kids' ministry is considered vital by the congregation, Vino Nuevo is constantly thinking about how to be effective with their kids.

Their kids' area is planned to work as a school. Different rooms are designated for kids of different ages. Each of these rooms is designed and equipped considering what the certain age group needs. In addition, what they do in each room is carefully planned.

A main hallway connects all the rooms to the lobby area. The hallway's decorations are very rich graphically. The graphics used are seasonal. Therefore, they are printed in adhesive vinyl modules which are easy to clean and repair in case one of them gets damaged. These graphics are also thought to be effective for the kids considering their cultural background.

In the image on the left, the concept of wrestling ("Lucha libre") in their current decoration.

BABIES AND KIDS UP TO 4 YRS.

For this area VINO Nuevo intended to create spaces that kids can relate to. They have designated 3 rooms for this function. One for breastfeeding women, the second one for babies and the third one is a daycare-style room. The kids' rooms are painted with soft but bright colors that are attractive to the children.

In the babies' room they have trained personnel along with everything a baby might need. The furniture is very similar to that in a daycare.

For the older kids, just like in the other cases, spaces are provided for moving and playing.

Additional features include toys and moveable playground elements.

Pictures by: Juan David Gomez





KIDS FROM 5 TO 7 AND 8 TO 10 YRS.

For all the kids' ministry/ groups VINO Nuevo uses video to show their teachings. For that reason, every room is equipped with a screen where the teaching of the day is projected.

In addition to that, every room has its own theme. These themes are thought out based on the age group the room is meant for. The entire process of theme creation has been well thought out.

The decorations used are self-made using recycled material. The furniture used consists of tables and chairs for the kids to draw, write, paint, and eat.

At the moment of the visit the themes were "safari" for the age group 5-7 (top) and space for the group 8-10 (bottom).



Pictures by: Juan David Gomez

TEENS AND YOUTH

As the kids become older, the spaces get more serious with the idea of making it more "adult-like." In these spaces the use of lighting, sound and video becomes more and more important until it reaches the level of the auxiliary auditorium. There are still some graphics and visual elements in the teens' rooms but as one moves to the youth group (17 yrs. and up), they almost disappear.

The video projection altogether with the lighting system and the special effects are more effective with youth and are therefore used in Vino Nuevo.

The furniture is basic and in the auxiliary auditorium and is moveable for customization of the space depending on the event hosted.

Pictures by: Juan David Gomez



Picture by: Vino Nuevo Files

VINO NUEVO'S WORSHIP SERVICE

Picture by: Vino Nuevo Files



MAIN AUDITORIUM

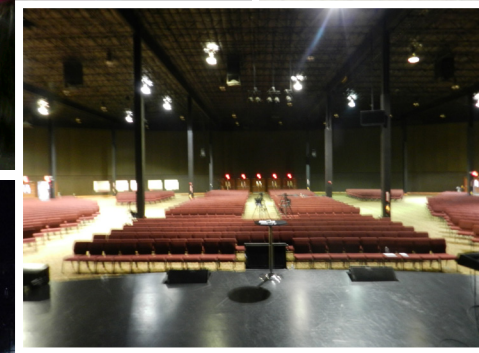
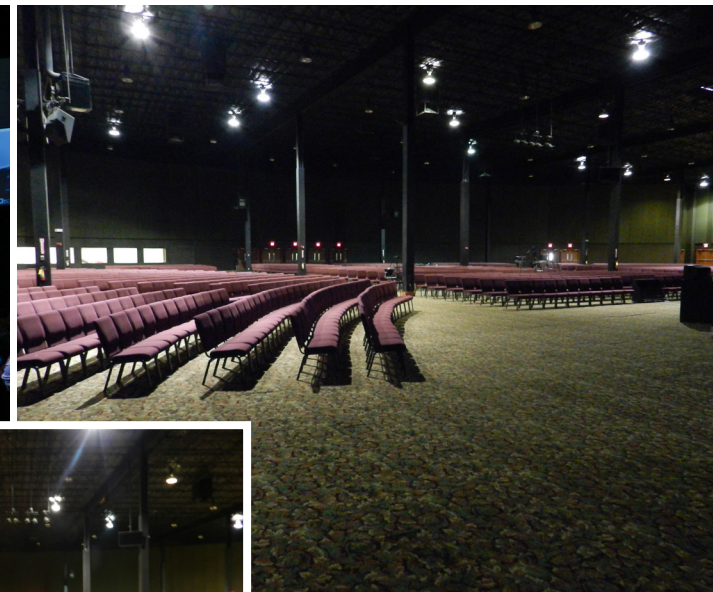
The main auditorium at Vino Nuevo has been designed so that it can fit a maximum of 5000 people. The auditorium has multiple entrances, an arch-like seating layout and a central stage.

The stage is built in different levels. The closer it is to the audience, the lower the level. At the back, the auditorium has an auxiliary access point to bring whatever is needed.

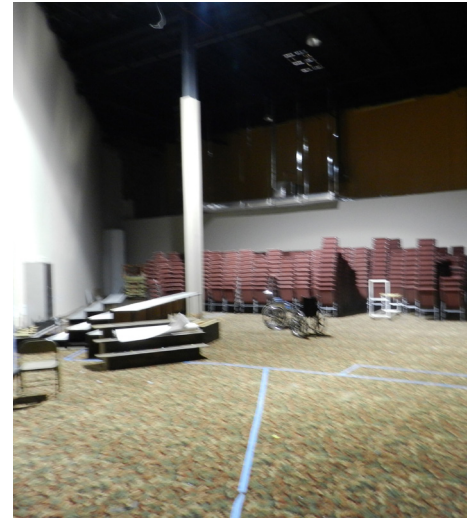
At the front corners of the auditorium, two walls stand, generating a 35-degree angle that separates the corners for to the right of the stage where a cafe mentioned before is located along with a space for storage to the left.

The auditorium has a control area right in the middle. It is quite effective for controlling what is happening in terms of media. In addition, the auditorium has a lighting system also controlled from this point.

Pictures by: Juan David Gomez



OTHER AREAS



MUSIC STUDIO



Pictures by: Juan David Gomez **SERVICE AREAS & AUDITORIUM STORAGE**

Other areas include the multiple toilets around the building, the administrative area, the music studios and the storage area inside the auditorium, among others. There is an additional storage area, which is of significant size. Since the building provides more than enough space for what the functions require, the configuration of the space has been designed taking every part of the community into consideration.

FUNCTIONS & SPACE



In the graphic we compare the functions in terms of how much space they use and how often they take place. The more (x) they have the more used/frequent the function is.

QUESTION MARKS

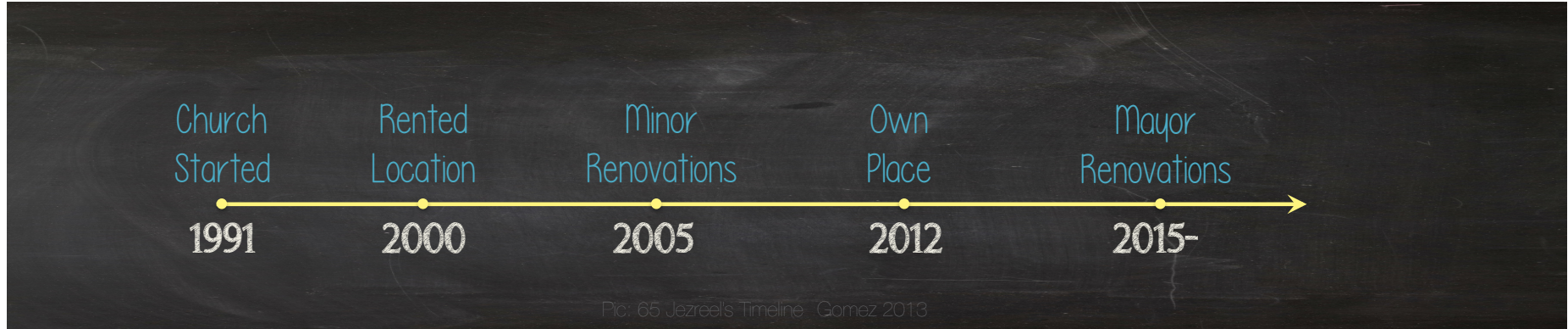
1. When having more space how can we still be more space efficient?
2. How Important is the personalization of spaces for each subgroup among the community?
3. How many toilets are needed based on the size of a congregation?
4. How important is the DNA of a congregation and how does it affect the design decisions?
5. How important is the mobility within a space and what is the role of signage inside the space?



Since we have already given an introduction about Jezreel, we will focus here on how their main campus has been established and configured. One aspect that is important to clarify is that Jezreel could be considered to be a more traditional evangelical place (not so much religious art) but growing towards a more modern type of church. It could still be considered a house church that is becoming more like a Christian community center. The use of technology is

important but is still determined by the space. The new re-design phase in Jezreel presents a challenge to the designers. At this point it is important to consider the kind of building that is being planned for. Knowing that will allow the designer to make architectural decisions and to propose a suitable idea for the congregation.

JEZREEL THROUGH TIME



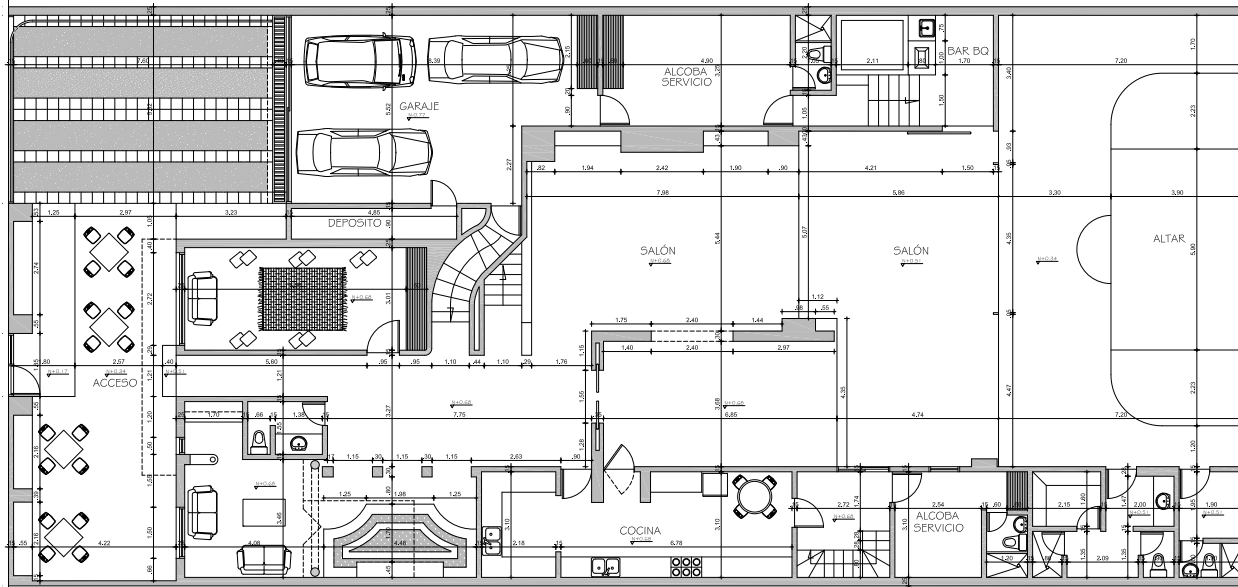
Jezreel started as a house church in the late 80's but because of the government regulations, was constituted as a church in 1991. At the time the congregation was gathering in a rented place where the pastoral family was also living. By the year 2000 the congregation over-grew the space and a new bigger location was needed.

A bigger house was rented and some remodeling was needed. In the year 2009 the pastoral family moved out from the house, giving all the space to be used by the church itself. The loan for the house acquisition was finally paid

off in the year 2012. The congregation has continued to grow since then. However, because of government regulations the church can only grow to a certain limit in the same place, forcing Jezreel to establish new churches in the last couple of years.

The next phase for Jezreel includes the remodeling of their actual site to fulfill the guidelines from the government and to make it more effective for the community. The project is intended to start in the year 2015.

ARCHITECTURAL CONFIGURATION

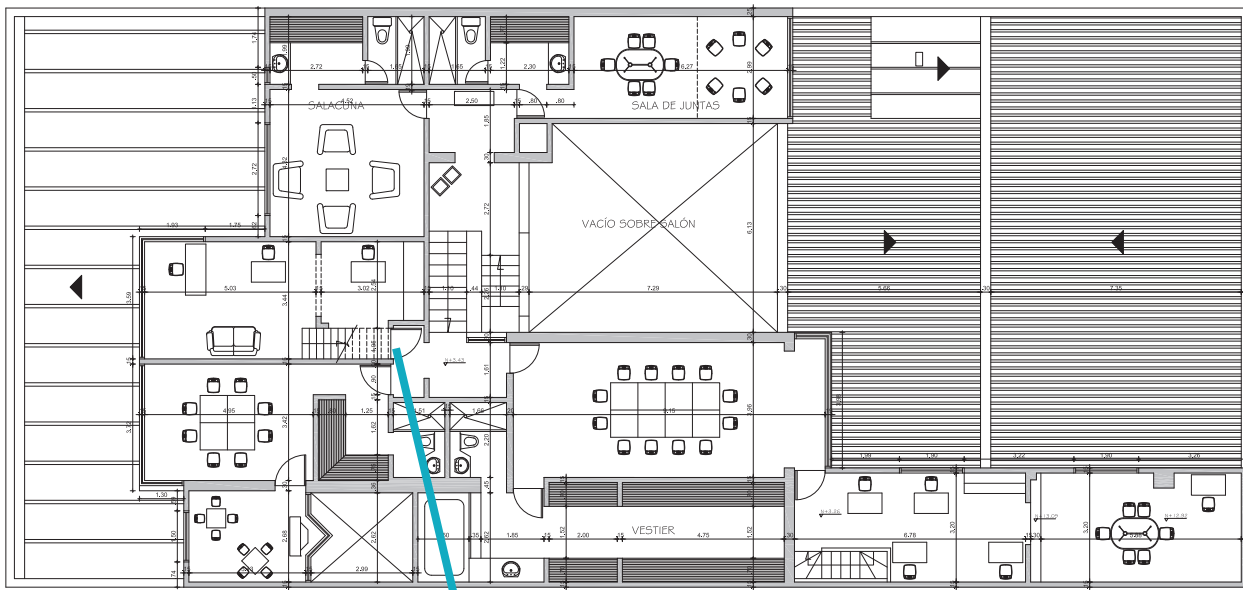


- ▶ Main Entrance / Exit
- ▶ Auxiliary Entrance / Exit

GROUND FLOOR PLAN

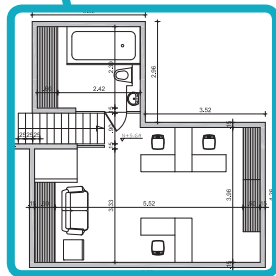
Pic: 66 Jezreel Files

Jezreel is located in the northern sector of Bogota, Colombia. Since the place used to be a family house, all the functions within the space have been placed based on the configuration of the previous layout of the building. The construction has been built in a multi-level layout. The building has 3 main floors and 2 extra levels in between 2 of them for a total of 5 different levels. The House has been used so that the ground floor holds the social area and the main auditorium in addition to other secondary functions. All the rooms on the first floor have been used as multi-use auxiliary rooms and/or for administrative purposes. Storage is the main function that takes place in the basement level.



FIRST FLOOR PLAN

(Pic: 66)* Jezreel Files



ATTIC FLOOR PLAN

Jezreel Files

Lot Size 62050 m²

Ground Floor Area 514.62 m²

First Floor Area 302.33 m²

Attic Area 39.65 m²

Total Edified Area 856.60 m²

Unused Area 105.88 m²

For these calculations the basement (garage area) has been considered part of the ground floor and the intermediate level is considered as part of the first floor.

Pic: 67. Jezreel's Size - Gomez 2013

WHAT HAVE THEY DONE

Pictures: Jezreel File



ENTRANCE & ACCESS AREA

The building has one main entrance and a garage access that can also be used as an alternative entrance/exit. The main entrance consists of a security door of 1.20 Mts. Right after the entrance there is a transitional area that is often used during the services as the welcoming area. This area is furnished

with moveable plastic tables and chairs also used after the services for socializing and eating. This space also holds the "cafeteria" during the main services. The access to the auditorium and other rooms is directed by a hallway that opens up to the core of the building.



MULTIPURPOSE ROOMS

Most of the rooms in Jezreel are used for more than one function. The second phase of the remodeling project will establish functions to the different rooms. For Jezreel as a congregation, the training and bible schooling is very important. Consequently the multipurpose rooms are used during the weekdays as classrooms. The spaces are all prepared with audiovisual equipment as well as tables and chairs that allow the school sessions.

During the services, the kids' ministry uses the same spaces. Contrary to the other visited sites, Jezreel does not have many of the graphic elements for this purpose. One thing they do have is furniture for kids that can be easily prepared.





OFFICE ROOMS

There are 3 rooms used for administrative purposes, 2 in the first floor and 1 in the attic. The way these rooms are configured results from the intention of spatial optimization. A style of open office is the one used in Jezreel. There are not private/isolated offices.

The office area is not zoned to one place of the building but is spread out due to other functions that take place in the building. The office rooms are furnished with basic office supplies such as desks, chairs, bookshelves and electronic devices as computers, printers and fax-es, among others.

STORAGE AREAS

For Jezreel the storage is also determined by the original spaces provided. As a result, the storage is spread out throughout the entire building. Considering this, the staff of Jezreel has tried to place what could be needed close to the place where it could be needed.

In the case of the multi-purpose rooms, the original closets are used as much as possible. In case the elements to be stored are bigger than the space where they can be stored, they are taken to the garage area where a bigger storage area is located. Furthermore, the kitchen is also a significant storage space due to original kitchen cabinet availability.



JEZREEL'S WORSHIP SERVICE

Kids' School Celebration

Picture: Jezreel File

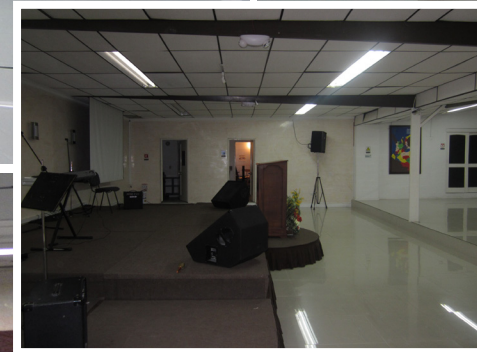


MAIN AUDITORIUM

The main auditorium or hall is the most important place in Jezreel. The auditorium was the primary reason for the congregation's move to this new location. Several renovations have been made to the hall. When the house was rented, an actual swimming pool was in the area where the stage is presently. In addition, the "patio" was isolated and covered with dry wall to close up the space.

The auditorium has 3 different levels and can fit 160-180 seats. The furniture chosen for the auditorium are plastic chairs that can be easily stacked. A large multilevel modular stage is placed towards the front of the auditorium. The AV control area is right next to the stage in an auxiliary room. There is a suspended ceiling over the auditorium with fluorescent daylight lamps. In addition, the auditorium has a retractable screen used for projection.

Pictures: Jezreel Files



OTHER AREAS

KITCHEN



LOBBY & SPECIAL AREAS

 Pictures: Jezreel File

GARAGE ACCESS



Jezreel has some other significant areas. The kitchen is interestingly the largest of all the case study sites. In addition to that, the lobby area has a very special finishing and a stunning fountain that becomes a distinctive element of the place. Other areas also include the access to the garage/storage area, the AV control room and the toilets around the house.

FUNCTIONS & SPACE



In the graphic we compare the functions in terms of how much space they use and how often they take place. The more (x) they have the more used/frequent the function is.

QUESTION MARKS

1. How does Jezreel's DNA compare to the other sites and how does it affect its design.
2. How to optimize the space in terms of usage and functionality knowing that there is an established spatial configuration?
3. Is it possible to assign functions to a fixed space or should it offer versatility?
4. Is it possible to centralize functions such as storage?
5. How to optimize the socialization while allowing mobility in the space?
6. Until what point is it convenient to keep old structures and when is it needed to propose new structures?

DETERMINING

STANDARDIZING WHAT WE HAVE

From the site visits, there is plenty information that can be extracted and that support some of the ideas presented in the previous units. First of all, it can be put forth that different churches, though they may have the same purpose, can get to fulfill their goal in various ways. It is true that there are some similarities among the different cases but each one of them is unique. Those unique methods are what finally determine how a place should be planned. As we mentioned before, it is important that the congregation has a clear idea of who they are. Knowing what makes a certain congregation different from the rest is key when reconfiguring an existing place or designing one from scratch. Every congregation has a need to be effective in its own way.

"There is no one size, shape, color, or design blueprint for what a great church can look like, as long as it centers on the ultimate truth that Jesus is Lord. At some point, however, each faith community must identify the piece of the mission God has called them to and then set out to execute that vision in tangible ways." (Miller, K. 1956)

Those tangible ways mentioned by Miller become the design guidelines that need to be well thought out for every particular congregation.

Likewise, it is very important to understand who is the member of such community. For each one of the sites visited, it can be verified that some of the design decisions were made based on the deep understanding of the needs of the community. In the case of Vino Nuevo this notion is very clear, as it is very important for them to have suitable spaces for the kids and as such they designed a "day-care" to make children feel welcome. Similarly, knowing that people need to socialize when coming to Church, several spaces were provided that not only allow this function to take place, but also ensure that the function is carried out effectively. Moreover, in the case of their youth, they realized that media is more important than other decorations. The result is a place where they feel comfortable and are willing to come participate.

In addition to understanding who is part of the

community and what are the possible needs of each member, it is also very important to consider the ones who are not part of the community, yet are part of the people who the congregation may be trying to reach. "...Church leaders, must consider (their) relationship with those (they) seek to serve..." (Loc 211). In the case of Suhe, this is actually noticeable. One of their values is "to be close to those ones who are far from God" (Suhe Net. 11, 2013). They have designed their place considering the mindset of an un-believer unfamiliar with church culture. Their urban theme makes it very informal and relaxing. The auditorium feels more like a theater than a sanctuary, sporting a huge video screen and a stage bathed in dimmable lighting. They have replaced the choir and organ with a rock band. It is assured that the people they reach are not the ones who would choose a more traditional church.

An additional important factor that can be recapitulated from the information gathered is the difference between the traditional church and the modern church. Once again its important to make it clear that none is more important than another but there are characteristics that define each one, unique factors that must be considered in the design in order to enrich the target identity.

We live in a world where the use of media is increasingly important and commonly used. Kids nowadays have exchanged traditional toys for technological entertainment. These kids are growing in a generation where technology is not just some luxury but their daily bread. Technology is part of their everyday lives. As a result, there are books, games, and apps for kids in these technological devices. It is of central importance to understand the visitor of the designed space, along with environmental preferences in order

to provide maximum benefit. Media here can be an effective tool if used in a balanced and relevant way.

A few decades ago it was not media that was seen as the problem in many churches, but music itself. If a song was not directly from the bible, it was not accepted easily in a traditional congregation. Nowadays the music, including some of the lyrics of the modern churches, are accepted and incorporated by the traditional churches. Perhaps one day media will go through the same transition.

"...Although attention to the details in design, architecture, (...) is extremely important, it's really about the potential of what can happen within the walls of these intentionally crafted spaces." (Loc 233)

Traditional churches are not necessarily outdated despite their aversion to various forms of media. Nor should the modern church be favored in an unbalanced way. Rather, the modern can adopt many benefits from the churches that came before.

No one can deny that we appreciate good design. For some it might be in a different way than others, but we are constantly inspired by places. Miller states, "we were created to engage with the world around us" (Miller, Loc 78). In fact we all have experienced the appreciation of a certain space. No one can refuse that we are moved by the space around us. Alain de Botton,

philosopher and author of several books, including *The Architecture of Happiness*, is quoted in an article where he affirms that "beauty in architecture has great power, but only to a certain point." He suggests that the built environment can have an influence on our mood under the right circumstances. (Hampson. 03.2012) The traditional church usually has that effect on people. A modern church might have more difficulty trying to achieve this.

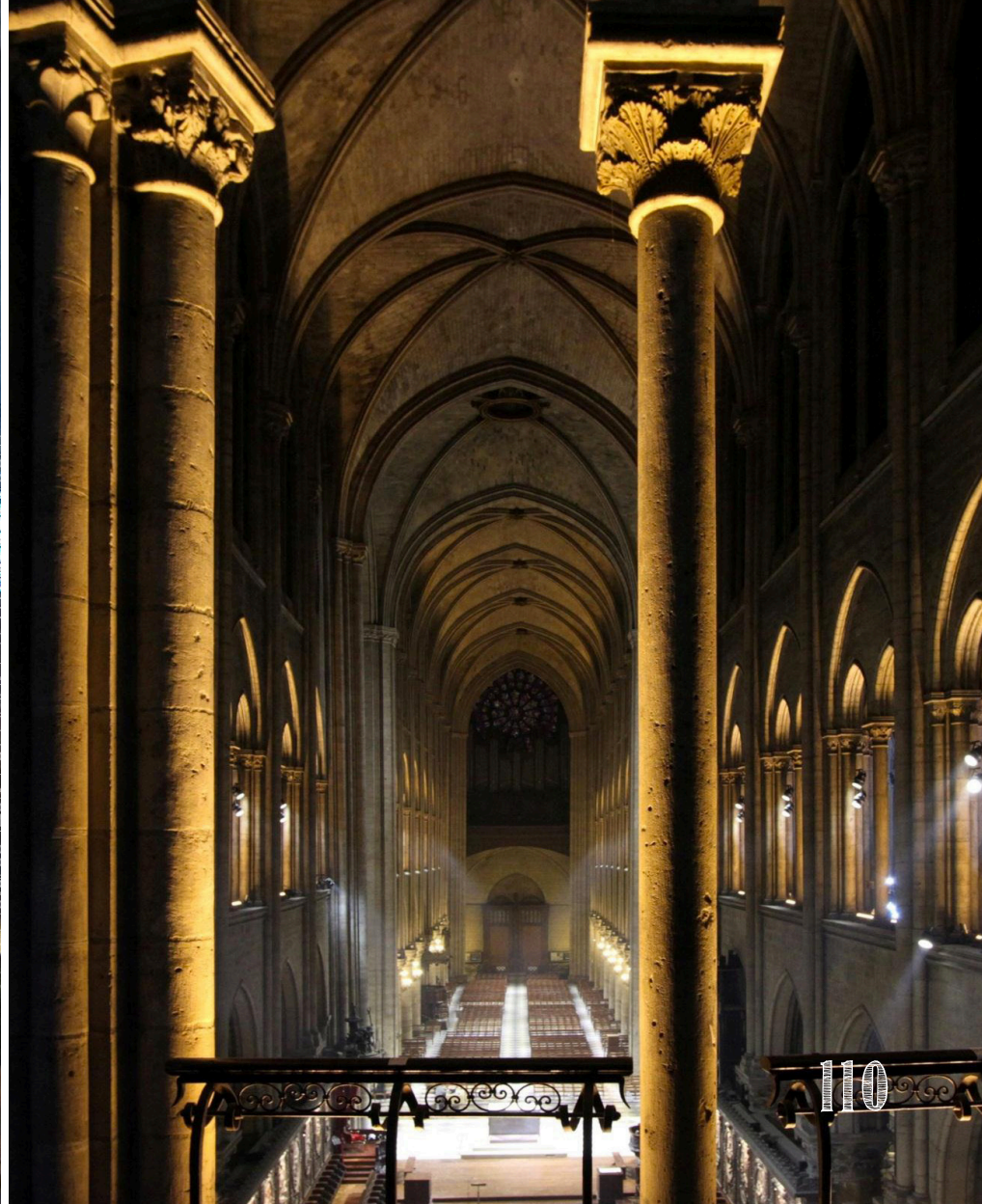
It seems, based on the examples previously exposed, that as community centers start to grow, there is often a tradeoff of architectural impact for the technological advantage of media.. It also seems that most of the architectural beauties leave media by the wayside. It may seem like a bold proposition, but perhaps it is time for the traditional and modern to be combined in an altogether new and effective design.

The marvelous cathedral of Notre Dame in Paris has been recently equipped with a new lighting technology provided by Phillips, a powerful example of combining eras. Its interior has been complemented with LED lighting that allows a deeper appreciation of the detailing of historical masterpieces. In addition, the rose windows are emphasized with light that gives the impression of glowing glass.



Pictures (up 68, down 69) www.illumni.com





TOWARDS COMMON GROUND

Until now it has been established that there are two main trends used for the design of sacred spaces. It has also been made clear that both of them are equally valuable and valid. If both of the trends have the same objective but are directed to a different target group, what is it that makes a congregation choose one over the other when proposing a design and spatial configuration? It has been mentioned briefly that it all depends on the DNA of the congregation. What is it really? How can it be defined?

Defining the DNA of a congregation comes from the understanding of the package that a community represent. Although it can be very complex to define such an ambiguous concept, there are some questions that can help identify what the package is composed of. The first question is what is the mission of the congregation? It is important to understand the main objective of the congregation. It is all derived from that point.

For example, not too long ago in Helsinki a magnificent chapel called Kamppi Chapel of Silence was designed and built by architects Kimmo Lintula, Niko Sirola and Mikko Summanen of K2S Architects Ltd. The main objective of the chapel was to provide a space for quiet reflection. The web page of the church in Helsinki states that, "The Chapel is intended to be a place where people can have a moment of silence and meet each other. It offers an opportunity to calm down in the middle of perhaps the busiest area in Finland."



(Helsingin Kirkot, 2014). Since their main objective was to offer a place open every day from morning until night only for silent moments and meetings of this nature, actual church services or other holy events such as baptizing or wedding ceremonies are not being organized.



KAMPPI CHAPEL OF SILENCE

Helsinki, Finland

Now once the first question is defined, other questions can come along to help elaborate the DNA of a congregation. What is it that they do to achieve their main objective? How do they do it? When do they do it? Who is involved in doing it? What are the needs of those ones who do it? What could be the needs of those who the mission is targeting? This kind of questioning helps to identify what it is that makes the congregation unique.

"If the space redesign requires updating a large part of a church building, I ask the pastor to describe the DNA of the church body: the mission, demographic, and tangible community needs and desires. How is the current space not working to support its current mission and role?" (Miller, K. 1956. Loc 961)

Once the DNA has been identified there are other concepts that need to be taken into consideration when intending to design a spiritual space; in this case a Christian Community Center. The next diagram illustrates the DNA concept in relation to other ideas that are important and essential.



IMPORTANT CONCEPTS FOR THE DESIGN OF SPIRITUAL SPACES

Pic:72 Juan David Gomez. Feb 2014

WHERE DO WE MEET?

“WHETHER YOUR CHURCH IS A LARGE CATHEDRAL LIKE STRUCTURE OR A COFFEE SHOP DOWNTOWN, YOU WILL ALSO FIND YOURSELF ASKING HOW AND WHERE TO FEATURE THE MESSENGERS ‘PREACHER, SPEAKER, MUSIC MAKERS’ AND HOW TO PRESENT YOUR THEME IN SUCH A WAY AS TO CREATE THE VERY BEST ENVIRONMENT FOR COMMUNICATION.”

(Miller, K. Loc1342)

Every congregation has common situations and therefore needs when it comes to their design. In each one of these areas there might be some similarities that could be discussed at this point. However, given the intention of the design part of this particular project, the focus in this case will be placed on the main hall whether it is an auditorium or a sanctuary. Most of these places, at least all of the sites visited, appear to have a **STAGE** placed or even built in the front of their space. In most of the cases the stage is higher than the rest of the auditorium allowing for greater visibility and therefore communication.

In addition, regardless of denomination, every congregation at some point and to a certain extend will have services that include worship, some sort of teaching, reading. Furthermore, depending on the rituals, sketches, dramatizations, ceremonies and other things may be included. Regardless of what takes place, events all have a need for space. Likewise, for every single

one of them, the audience needs to have visual and audible access. The way this area (stage) is incorporated into the auditorium makes a difference in the overall effectiveness of the worship space. How a stage should look really depends on the space that is available for it, the surroundings, the style of the congregation and the functions that will take place on it. It is important to consider the visual and physical accessibility in addition to these things.

Another aspect that is very important and will always be needed is the **FURNISHING** used in these spaces. Every hall will always contain furniture which has the effect of being both functional and aesthetically pleasing, neutral, or off-putting; it also affects the way people experience the space. In the case of the wooden chapel in Turku previously presented in this study, the furniture could be considered as part of the design. The experience is very effective because the furniture is in harmony with the concept of the hall. If plastic chairs were utilized instead in the same space the experience would not be the same. Now it is important to consider that although in this case the material is the strongest connection between the furniture and the space, there is also a connection between the furniture and the function that takes place within the space. It is extremely important to understand how the furniture is going to be used, in order to be able to be effective. If a long service was to take place in this chapel once again, the furniture most likely would not be appropriate because of its physical characteristics including the hard sitting surface and lack of back support.

Finally , besides the stage area and the furniture, one item that every

congregation has in common is the **ARCHITECTURAL SPACE** itself. Every congregation has to delimitate the space and determine an effective way of doing so. In most of the cases these halls are delimited using the basics; floors, walls and ceilings. In some other cases a lake or other element can delimitate the space like in the Leaf Chapel case. Surprisingly, not all of these items are taken into consideration all of the time. In some of the big auditoriums of mega churches, the floors, ceilings and even the walls are not as important as the stage. The ceiling might become just a place that supports all the lighting system. In the Vino Nuevo case this is evidenced. In some other cases the floors are doing just the same. Is not about the design anymore but just whatever is most functional in terms of how it can be cleaned or easily repaired. Given this, every congregation has a challenge with the space itself. Sometimes the design will have to yield to functionality and in other cases the functionality will have to yield for the design to be effective. All and all the floor can be every bit as important as a wall, as the ceiling, and even as the stage.

Halls (auditoriums and sanctuaries) need to be understood as systems whose components need to be in harmony for the system to work properly. Occasionally a hall can already be arresting with visual texture: stained-glass windows, well-crafted woodwork, and architecture that whispers a story all its own. In these cases, the other components of the system should always complement but never compete with what is already present. Some other components of the system may include lighting and illumination, sound and acoustics, and access areas, among others. The system will all in all be appreciated either in a large event or in a very intimate communion and the power of the visual that it brings should never be underestimated.

WHAT HAS TO HAPPEN IN A CHRISTIAN COMMUNITY CENTER & WHAT DO WE NEED FOR IT TO HAPPEN?

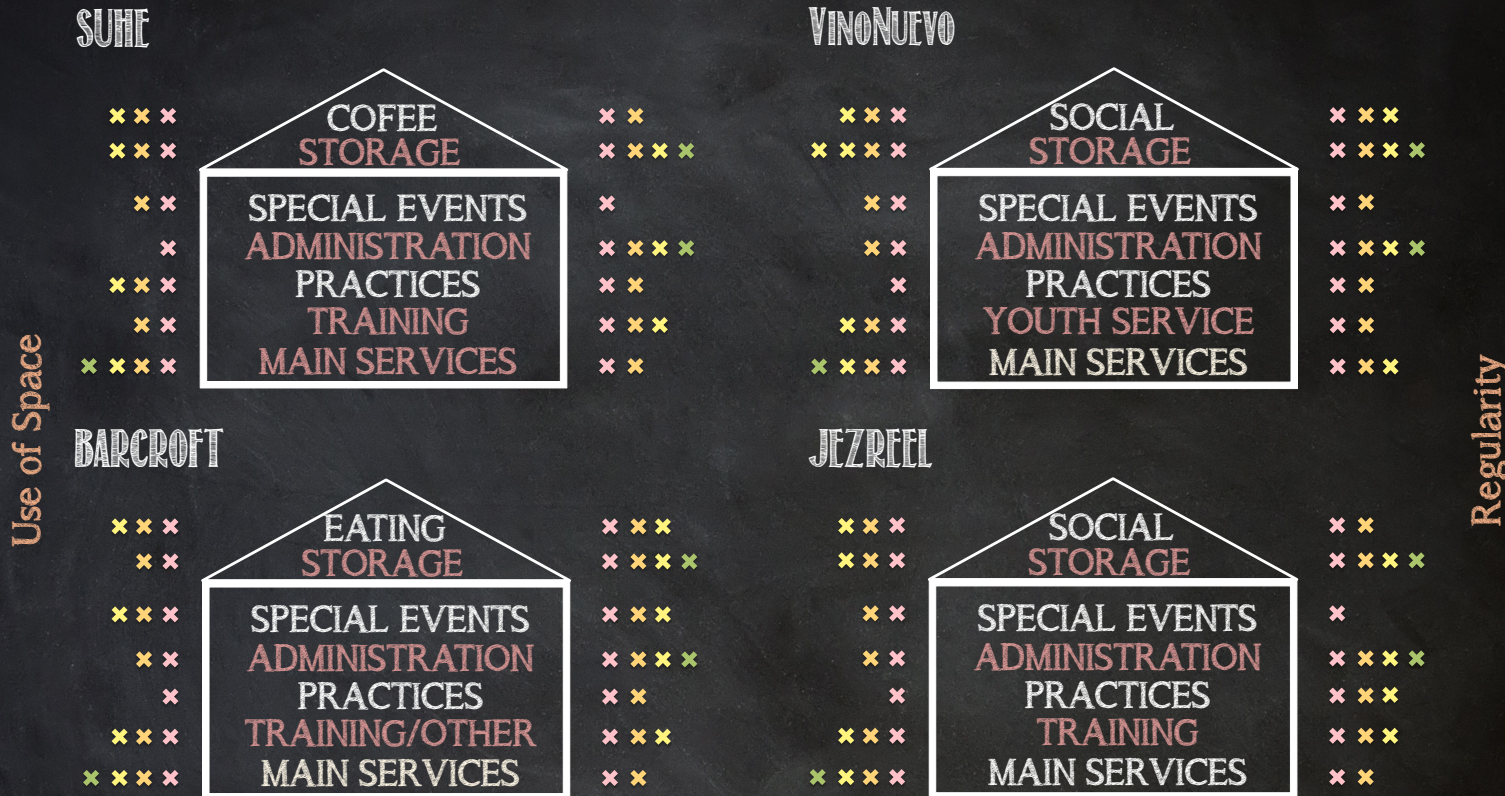
In accordance with what has been postulated and corroborated thus far it is crucial to understand the dynamics of a particular congregation while designing. When evaluating the dynamics it is once again important to look at them while keeping a close eye on what has been defined as the DNA of the congregation. After all, the intention is not to simply copy what works or has worked before in some other case, but to be courageous enough to propose ideas that would be suitable for the different possible scenarios.

It might be very irresponsible to universally delimitate what has to happen in every Christian Community center given the idea that every single one of them might be unique in its own right. However, in any case it is necessary to establish some delimitation that could be used as a beneficial guideline when planning a design project for spiritual spaces.

For this project, the way we set the guidelines is based on the information retrieved from the different site visits. Since there is a chart that has been used for the analysis of every site that shows the main functions that take place in the different locations and how much space they require, we can postulate a possible standardization.

SITE FUNCTIONS COMPARISON

Pic: 74 Juan David Gomez.
Feb 2014



In the graphic we compare the functions in terms of how much space they use and how often they take place. The more (x) they have the more used/frequent the function is. On the left is represented how much space they use and on the right how often those functions take place in the particular site.

FINDING COMMON GROUNDS

MAIN SERVICES	× × × ×
SOCIALIZING	× × × ×
STORAGE	× × ×
ADMINISTRATION	× ×
SPECIAL EVENTS	×
TRAINING & OTHERS	×

Functions' Importance & Relevance

DNA

Although the functions tend to behave in a similar way in the different sites visited, each congregation is unique and has particular needs.

DESIGN REQUIREMENTS OF A CHRISTIAN COMMUNITY CENTER

From the gathered information and all the examples of different congregations presented, one notion that could be suggested is that a set of requirements for designing Christian community centers cannot be too rigid. Trying to fit all the possible design projects under the same standards may turn out to be very naïve and ultimately ineffective in producing suitable results. However, a structure that helps consolidate and filter all the possible ideas a designer or a congregation may have, is necessary.

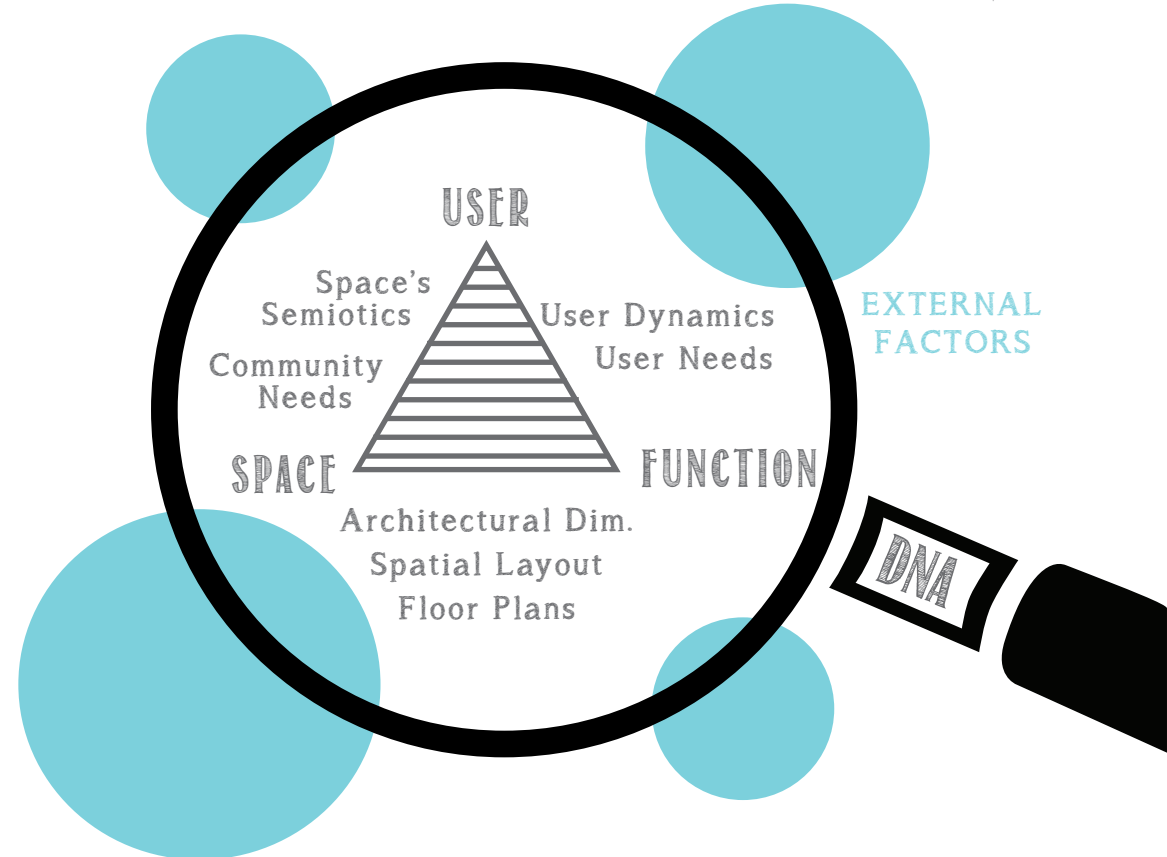
A possible structure can be suggested considering the components of the system that are the same to all scenarios and architectural projects. Such components could be based on the user-function-space diagram previously presented. Understanding the possible relationships that result from these three components, considering as many external factors as possible (e.g. regulations, demography, geography, and any other relevant one.), would give a relatively complete comprehension of any project of this nature.

Likewise, and perhaps the most important consideration is that of the DNA of the congregation for use as the perspective point for any decision. However, is always crucial to question whether the DNA of the congregation could also be part of the design itself. The possibilities of approaching design projects for traditional churches from a modern style's perspective and vice versa are

not fully explored and might result in very interesting design propositions that may even refine the DNA of a certain congregation.

DESIGN REQUIREMENTS DIAGRAM

Pic: 76Juan David Gomez. Apr 2014



..CREATIVITY INVOLVES BREAKING OUT OF ESTABLISHED PATTERNS IN ORDER TO LOOK AT THINGS IN A DIFFERENT WAY.. Edward de Bono

DESIGN PROCESS

Getting a deep understanding of what makes Jezreel different from other congregations was one of the most important objectives for the redesign. The idea was to identify characteristics that are inherent to Jezreel's essence in order to determine how to apply them in the decision-making process. As recently presented, it was essential to understand the components of the system user-function-space. Furthermore, it was compulsory to revise the actual city regulations and other external factors that might be relevant to the project.

To be able to get a deep understanding, every component of the system was analyzed separately. For the User, a sample of the congregation was selected and studied. The sample was chosen based on the directives of Jezreel considered to be representative of their target group which were then compared to the activities of the ministries Jezreel has. In addition, it was requested from every ministry to define their needs in terms of the space where their main activities take place, and write them down for contemplation during the redesign process.

These suggestions were taken into consideration when redistributing the space.

Likewise, the way the space is distributed in terms of the functions at this point in Jezreel sites was also studied. The analysis of the layout from the visited sites considering what works and what does not, was taken into consideration for the proposition of the new space layout for the Jezreel Site. Similarly, the spatial characteristics of Jezreel were also studied in order to understand the positive/negative features of the building itself. Doing so enabled us to take advantage of the positive possibilities and diminish the negative ones.

External factors were also considered for the design process. In fact, some of them are key to the decision making of the new design. Since the main hall was the principal objective for this project, it is thought through more carefully. For other functions in the space, a basic analysis and various suggestions were made with the recommendation to elaborate a deeper analysis later on for final decisions.

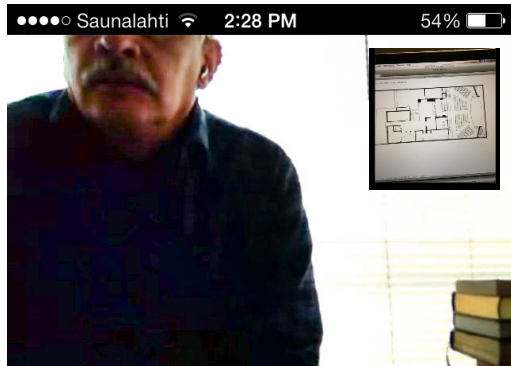
Thus, since Jezreel could be considered to be a more modern type of congregation, in accordance to the idea of the possibilities that can be generated while approaching Christian Community Center design projects from the opposite trend's perspective, it was purposefully observed from a more traditional style giving importance to the architectural features.

The entire process was developed in cooperation with Jezreel directives via Skype for pre-approval of possible decisions and corroboration of suppositions.

APPLYING THE STANDARDS

Jezreel works by ministries and movements. Movements represent sub-groups of people of similar ages or specific common characteristics. The ministries are groups of people with a similar activity. They could also be from different age groups. These ministries help understand who users are and what their needs could be. It is important to understand that each one of these groups has its own needs that at the end represent the needs of the community.

Additionally, the chosen sample is a family from Jezreel's congregation. The parents, an adult daughter, a teenage daughter and a little girl compose the family. Each one of them was asked about their expectations and needs in terms of the Christian Community Center and activities that take place there that they are involved with.



VIDEOCONFERENCE

Jezreel's director

Discussion about the idea for the spatial distribution of the main hall.
Pic: 77
03.11.2014 14:00 h.

DEFINING THE USER



SAMPLE FAMILY

Pic: 78 Jezreel's Families, Private Source



GOD BIBLE FOOD
GUIDANCE LEARNING
FAMILY TRAINING MUSIC
PRAYER ADVICE
COMMUNITY SERVING



GOD LEARNING
PRAYER BIBLE
RELATIONSHIPS SERVING
MUSIC FUTURE
CONVERSATIONS PROGRAMS

GOD
FUN FRIENDS
YOUTH ACTIVITIES
PRAYER MUSIC PROGRAMS
UNITY BELONGING



NEEDS & EXPECTATIONS PER GROUP

Pic: 79 Juan David Gomez. Nov 2013

In the graphs the different needs and expectations of each group are represented by the words in the box next to each picture. The bigger the word is in the graph, the more important it is for the segment.

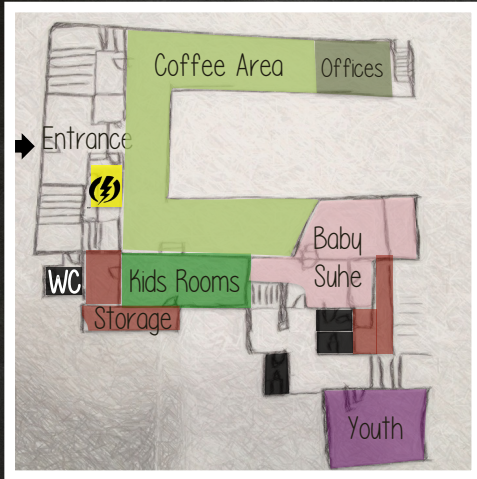
Other groups can still be applied, for example older adults and younger kids, and of course the needs and expectations could be slightly different. However, most of them are represented in the ones presented already.

The implications that could represent the singular expectations for the age groups should be consider when suggesting the spaces for the different groups.

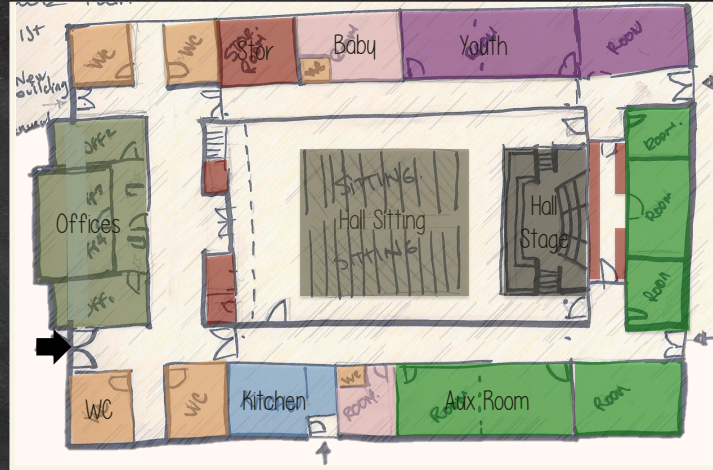
GOD PARENTS
PLAYING GAMES
STORIES SCHOOL
SONGS KIDS



SUHE

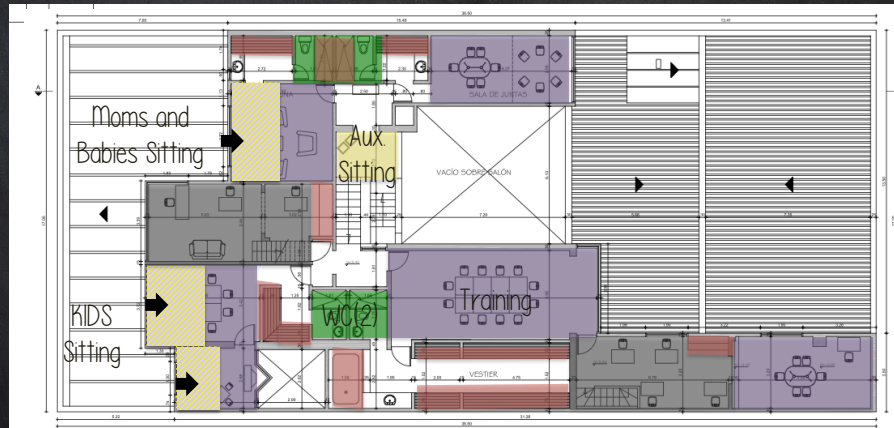


BARCROFT



VINO NUEVO





SITES' LAYOUT

Pic: 80 Juan David Gomez. Feb 2014

The layouts of the different sites demonstrated that there are several priority areas in the Christian Community Centers. As it could be inferred the main hall is the most important one of these areas. In all of the sites not only is it the one that requires most space, it is also the area to which all other spaces are connected. It is extremely important to consider the accessibility towards this space. In every case, multiple entrances are provided except in Jezreel. All of the halls tend to be isolated or constrained from whatever might be happening. The layout of the hall should all in all provide visual access to what is happening in the stage area. Barcroft has the most effective layout for visual access given the high ceilings with no columns or walls in the way, compared to the other 3 cases.

The other functions that are considerably important are the spaces given for the kids'

ministries and storage. It is important to have a very well defined area for these purposes. Out of the 4 visited sites, VINO NUEVO once again has the most effective layout for this purpose.

Other spaces that are also very important are access and service areas. In the cases of VINO NUEVO and BARCROFT, it seems that areas are very well planned and distributed throughout the space. There is not simply one solution for the service areas but they are rather quite multi-use. In the cases of JEZREEL and SUHE, the lack of toilets is very noticeable and affects the dynamics within the building. In BARCROFT the toilets are placed towards the corners at the back of the building whereas in VINO NUEVO

they are in the lobby area right outside the auditorium.

Other areas are situated according to secondary qualifications after main areas.

Some aspects to consider in Jezreel's redesign process:

- Give a clearer layout to the people's flow
- Provide intentional space directionality
- Define areas for different Functions
- Increase areas that are needed
- Decrease oversized areas when possible.

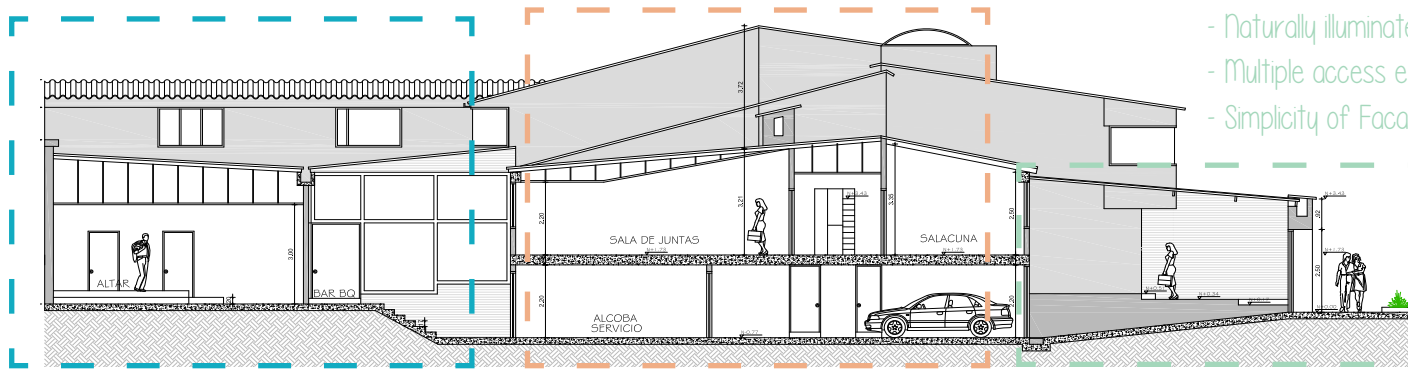
ARCHITECTURAL POSSIBILITIES

- Later addition to the building
(Not Structural)
- Vertical use of the space.
- Furthest space inside the building
(Separation Importance)

- Multi-level layout
- Beauty of detailing
- Amount of different spaces that benefit functions

- Naturally illuminated entrance area
- Multiple access entrance
- Simplicity of Facade = Surprise factor
Interior

125



JEZREEL'S SECTION
Pic:81 Jezreel Files

DEFINING THE FUNCTIONS

To define the functions in Jezreel is important to have a deeper understanding of its ministries and movements; each one of them has several activities that add up to what happens in Jezreel.

MINISTRIES...

Worship. Music
Constant Prayer. Prayer
Training. Bible School
Consolidation. Contact

MOVEMENTS...

'ARCA DE NOE.' kids' ministry from 3 to 12 yrs. old
'Vida Estudiantil.' teens and youth up to University level
'VIP.' Young single adults
'Mujeres Sabias.' Women
'Hombres de Verdad.' Men
Parejas. Couples

SO, WHAT HAPPENS IN JEZREEL?

KIDS' ACTIVITIES SPECIAL EVENTS
ONE-TO-ONE MEETINGS SOCIALIZING
DAILY WORSHIP SERVICES
PRAYER MUSIC REHEARSAL EATING
BIBLE SCHOOL STORAGE
SKETCHES GROUPS COUNSELING

Flo: 82 Juan David Gomez, Mar. 2014

The functions in the graph are organized based on the importance they have in the congregation. The movements in Jezreel overlap for some of the functions making them larger in the graph. Some other functions are relevant to the different movements and ministries although they are not related directed. The design of Jezreel must be prioritized according to the composition of activities.

EXTERNAL FACTORS

When talking about the external factors that have an impact in the redesign of Jezreel it is important to consider the parameters that are established outside of Jezreel itself. These factors have an effect in Jezreel but cannot be modified based on a design proposition. They go from cultural aspects, including people's points of view all the way to delimitations established by the municipality.

In terms of the cultural aspects, it is important to keep in mind what is appropriate design for the social background in the specific region in Bogota. Although it could be very ambiguous to try to determine whether a building is socially accepted or not, it could be approached by overviewing what kind of projects have been done and what the reaction of the people towards it has been. Some of the most significant projects will be displayed next to provide an idea of what is happening in terms of architectural design in Bogota currently.



Pic: 83 img98.imageshack.us



Pic: 84 img10.imageshack.us

EL DORADO AIRPORT RENOVATION PROJECT

Opain Group approved Oct. 2008



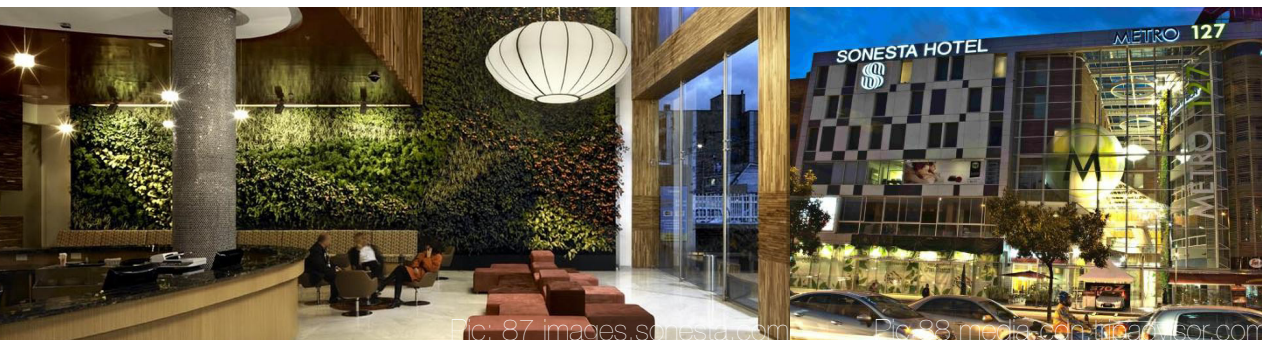
Pic: 85 img74.imageshack.us



Pic: 86 1.bp.blogspot.com

TITAN PLAZA SHOPPING MALL

Ospinas Group 2008



SONESTA HOTEL. METRO 127 AND COMMERCIAL PLAZA

LabGroup approved Mar. 2011



BOGOTA CHAMBER OF COMMERCE

Daniel Bonilla Arquitectos 2009

“NEW BUILDINGS AND MODERN ARCHITECTURE HAS SPRUNG UP NEAR THE TRADITIONAL BARRIOS WHICH HAVE TRANSFORMED BOGOTA INTO A CITY OF CONTRAST.” (Discover Colombia)

Bogota, being one of the largest cities in Latin America and the major city in Colombia has an architectural style that keeps traces from the previous eras, while having a very contemporary style to it. In an online article of New European Economy, it is referred to as “one of the most important cities in South America, with a creative and innovative spirit that has seen it become the financial centre of the Andean region.” (Brown J. Feb, 2014) The tendency, while being part of a developing country, is to be inspired by what other ‘advanced’ nations are doing and to adjust and incorporate ideas into its own process of growth. In architecture, it is reflected by the projects launched during the last decades, from commercial to governmental buildings. Concepts such as sustainability, clean architecture, non-conventional volumes and shapes are being slowly accepted and appreciated. Since it has become a city of contrast, the society is in general open to new and innovative ideas that keep the connection to the value of origin.

In addition to the social aspect, another external factor taken into consideration for the redesign of Jezreel has to do with the environmental settings of Bogota. Colombia is a country full of natural resources. It is located right in the center of South America and its national territory is composed of a huge variety in altitudes. Bogota as aforementioned is the largest and perhaps most strategically located city in Colombia, and has access to a vast amount of materials for construction and design.

Construction in Bogota has mainly grown around brick and concrete, although the use of wood characterizes antique houses. Though Bogota is located up in the mountains of the Andean mountain range, insulation is not a serious concern. In terms of availability of materials Bogota offers a very complete portfolio.

A final external factor and perhaps one of the most important ones is the legal spatial delimitations the municipality has set for sacred spaces in Bogota. Since August 2006, a master plan for sacred places has been made official and by 2019, every congregation must be aligned to it in order to operate (repeat of earlier sections). The plan aims toward the recuperation of the role of the sacred places as structural

elements of the urban city plan existing in harmony with the environment and the social setting. It also pursues an equivalent distribution of such places in accordance to their demand and the suitable areas throughout the city. The plan has been studied and taken into consideration for the development of the project.

WHAT WOULD BE JEZREEL'S DNA



JEZREEL'S DNA

Pic: 92 Juan David Gomez, Mar. 2014

DEFINING SPIRITUALITY FOR JEZREEL

Defining spirituality for the design of a Sacred Place, in this case a Christian Community Center is essential for the preposition of any idea. A poor understanding of a congregational concept of spirituality might result in amazing designs erroneously directed. As stated earlier, different denominations have different ways of embracing spirituality and applying it to their facilities. For example art was commonly use in expression of spirituality for Catholics. However, Lutherans among others would not include as many paintings and religious sculptures in their parishes. Both of them are equally acceptable for architects and designers and the challenge comes from understanding what would be appropriate in a particular scenario.

In the case of Jezreel, given its evangelical background, spirituality is expressed in a very conservative way. They do believe that designing the space is important but a design that insinuates religious symbols, images, sculptures and other elements of this essence would not be appropriate. The design according to Jezreel's directives should mainly facilitate their activities. For them it is more important that people are comfortable while worshipping and learning from the bible than that the people being amazed with the design of the building itself. Now, as a designer, it is important to understand what the client's expectations are, not as limitations, but as paths where creativity can find fascinating solutions.



This being the case, the way of approaching Jezreel's design project in terms of their own understanding of spirituality included the following very general yet powerful concepts.



Pic: 94 www.torboxdesign.com

NATURAL LIGHT



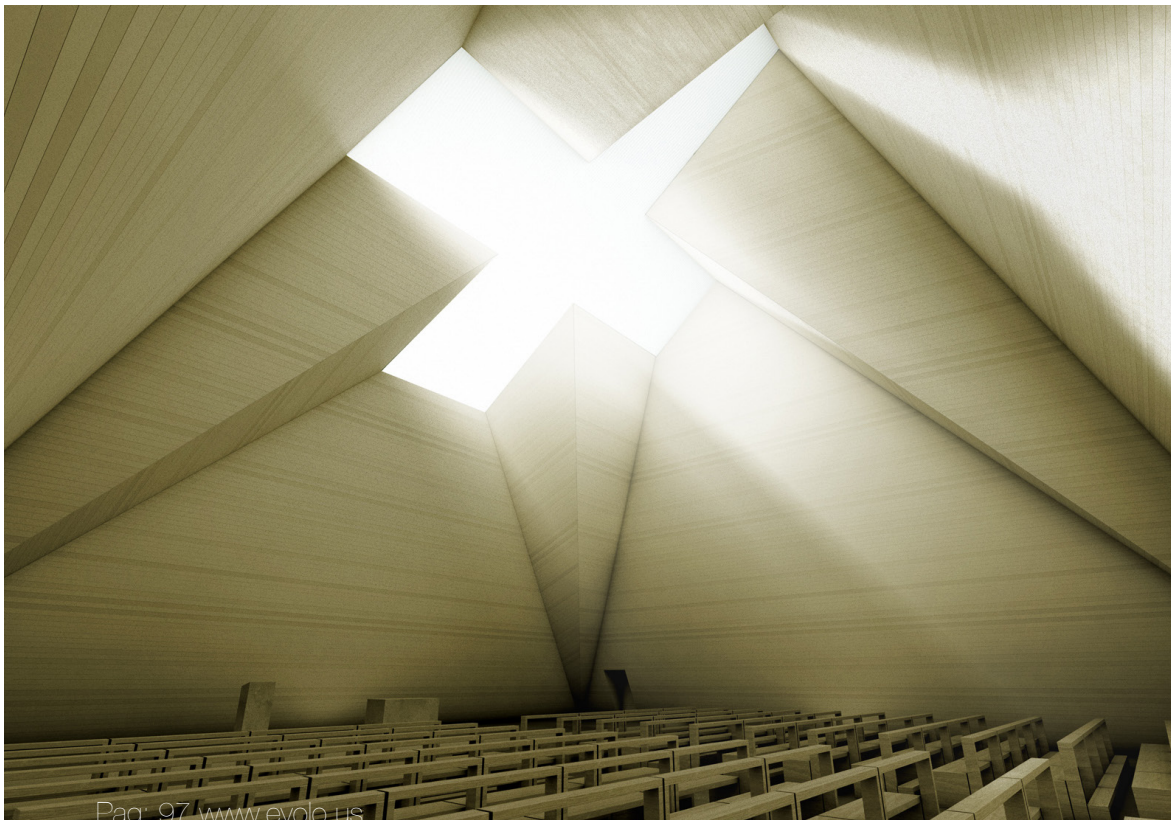
Pic: 95 www.e-architect.co.uk

MATERIAL HARMONY & CONTRAST



Pic: 96 www.britainatohome.co.uk

ADEQUATE FURNITURE



Pic: 97 www.evolo.us

NATURAL & ARTIFICIAL LIGHT BOXES



Pic: 98 www.churchstageideas.com

INCORPORATION OF MEDIA LIGHT, SOUND & VIDEO



Pic: 99 <http://papgroup.ir>
SOUND & COLOR

133

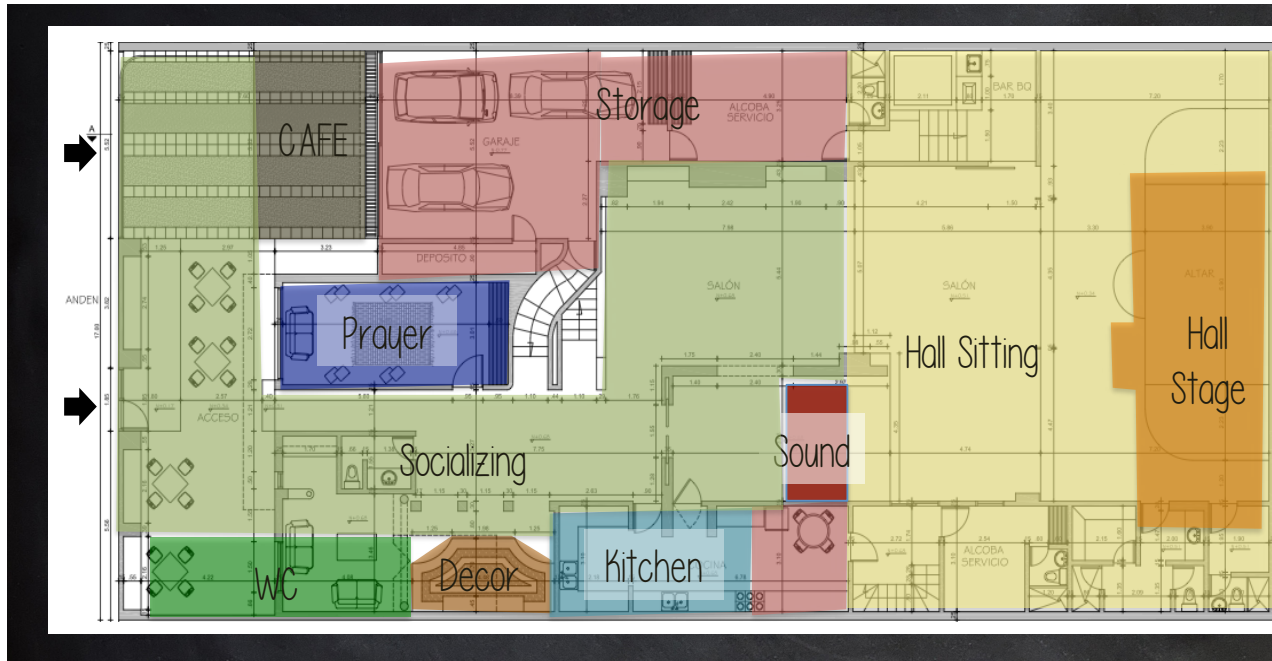


Pic: 100 www.photoburst.net
PEOPLE

DESIGNING THE SPACE

AIMS...

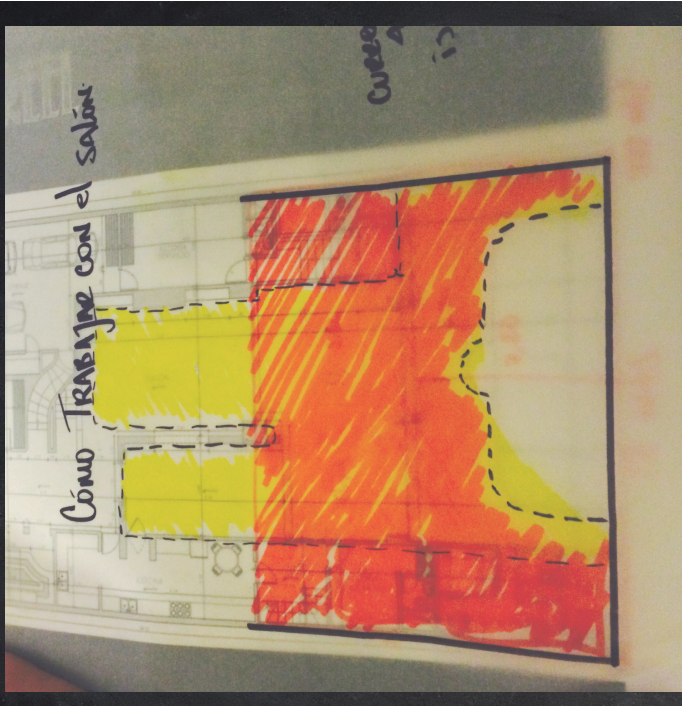
1. OPENING UP THE SPACE FOR THE MAIN MEETING HALL
TAKING ADVANTAGE OF THE VERTICAL SPACE
2. UNIFICATION OF LAVATORIES
3. REDUCTION OF OVERSIZED AREAS SUCH AS THE KITCHEN
4. DELIMITING AN AREA FOR CONVENIENT STORAGE
5. RELOCATION OF 'MISPLACED' FUNCTIONS
6. INCREASING SPACE FOR SOCIALIZING
7. GENERATE JOURNEY TOWARDS MAIN HALL



MAIN POINTS...

- General idea of how functions could take place in the space considering using the whole width of the lot.
 - It suggested demolishing the later added section of the building.
 - It also aimed to keep existing structures as much as possible and special features of the house.
 - It included relocation of the AV control area and the incorporation of a new cafe.
- (13/02/2014)

DEFINING AREAS...



HALL'S SPATIAL ANALYSIS

Pic: Gomez, 2013

MAIN HALL

The best way of using the space of the hall was explored, since it is the place for the main function for Jezreel. What benefits could be attained from a proposed use of the space in terms of the area used, the functions incorporated, and the amount of people that can be seated?



CURRENT USE OF SPACE

230 m² used area ▶ 150 Seated People



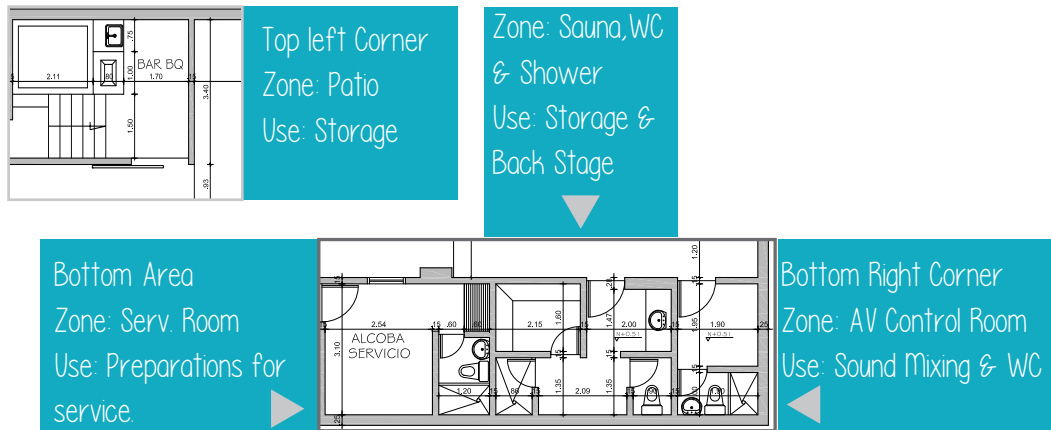
POSSIBLE USE OF SPACE

204 m² used area ▶ 160 Seated People

IMPORTANT QUESTIONS...

1. What would happen to the functions that are taking place in the proposed area at the moment in all the relevant levels?
2. What could be the benefit of using the space in the proposed layout?

OTHER FUNCTIONS THAT AT THE MOMENT TAKE PLACE IN THE PROPOSED AREA



The proposal must include these uses for the space in different areas if intended to demolish.

POSSIBLE BENEFITS

1. Closer Audience, better communication.
2. Better Visual Access. Avoid wall/ Ceiling blocking.
3. Space Efficiency: Less area, More People.
4. Delimitation of the function towards a constrained space.
5. Usage of unused areas.

WIDE VS LONG

Elongated halls give a more ceremonial feeling to a service. The people who are leading are in an isolated area that seems unapproachable. This kind of hall is largely used in the traditional type of church. Cathedrals and temples are very good examples of this type of hall. In the modern type of church, the halls tend to be set more towards the sides.

As mentioned before, one of the benefits is that the congregation is closer to the stage. It is a more familiar environment. In addition, the preacher/speaker/priest seems to be more accessible to the

audience. When having a large amount of people this kind of space is very convenient for improving visual access to whatever is happening on stage.

It also benefits the sound quality, avoiding natural delays based on the distance the sound needs to travel. Wide auditoriums also generate a very natural sound reverberation that is very well received by modern churches and especially by worship bands.



CHRIST'S CHURCH FDRL. WAY



TIMBERLAKE CHURCH

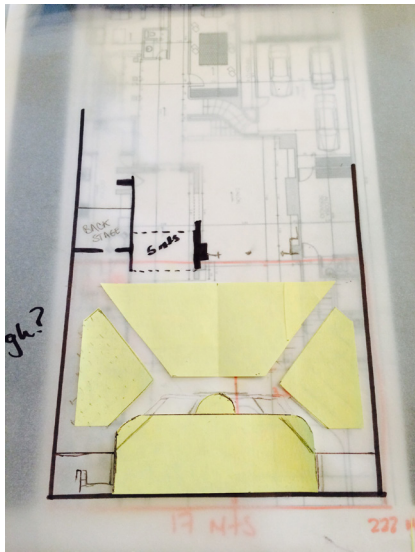


CALVARY BAPTIST CHURCH

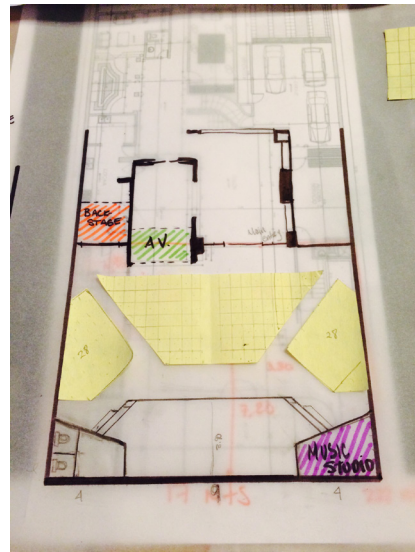
SEATING ARRANGEMENT

The Seating arrangement given the precept of having a wide type of auditorium was determined considering the current existing stage measurements. The stage was also developing through the process of defining the seating arrangement. It will be shown in the next pages. For the seating arrangement, several options were analyzed to find the best

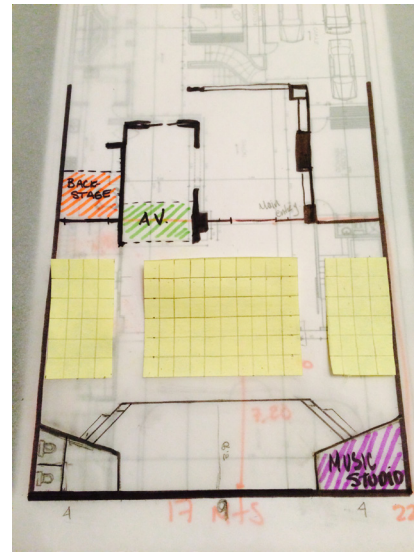
layout for Jezreel's hall. The main idea was to understand how many seats the different arrangements could provide and how the accessibility would work in the different arrangements. To move on at that stage of the project the "3 Triangle no space" was the one chosen with a variation of a space within the center triangle.



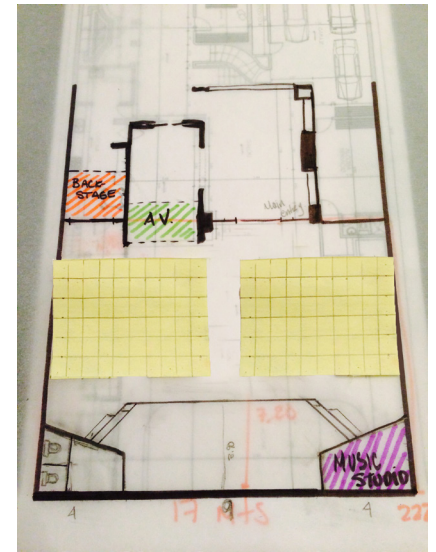
3 TRIANGLES WITH SPACE



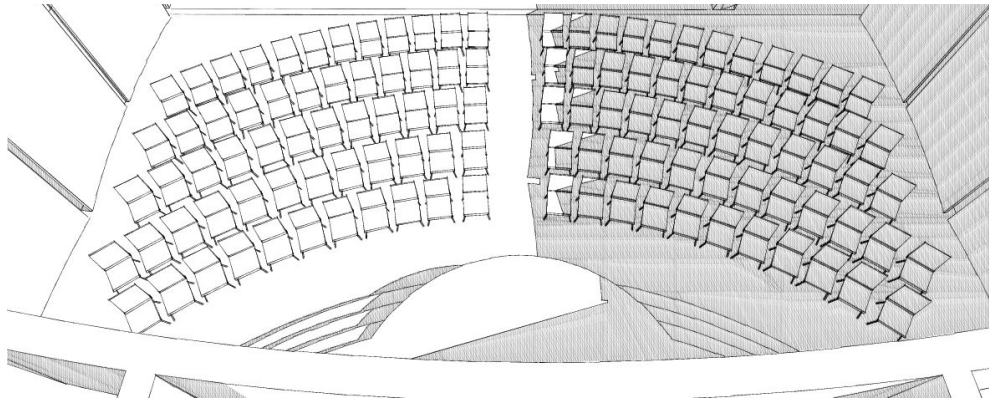
3 TRIANGLES NO SPACE



3 BLOCKS 2 HALLS



3 BLOCKS 1 HALLS
Aprox. 160 Seats

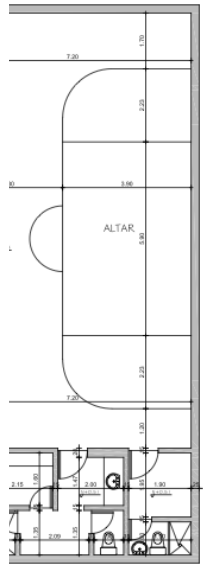


JEZREEL'S RADIAL SEATING ARRANGEMENT
 Pic: 105 Gomez, 2014

STAGE AREA

For the stage area, the idea was to use almost as much space as the current one uses or slightly less. Having a wider space also allowed for the positioning of the stage towards the center of the whole space. Towards the corners of the stage, the idea was to incorporate two projection walls that would go all the way to the ceiling and that could separate the hall from other possible functions such as storage, rehearsals, back stage and service areas for the

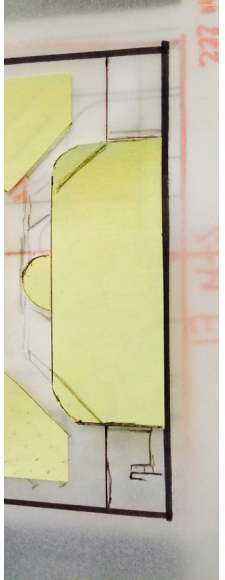
ORIGINAL STAGE



CENTERED ORIGINAL STAGE

Flat spaces on the sides

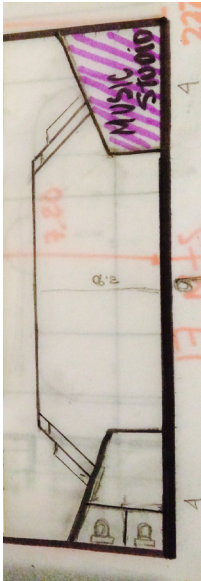
Access to stage?
 How to incorporate it with seating arrangement?



band. The idea of having a raised stage was decided basically upon visual accessibility considering the height of the existing one. The shape of the stage was developed trying different options (square, square with rounded corners, and circular) and understanding how they would relate to seating arrangement. Overall, the closeness from the band and the preacher to the audience was pursued.

DIAGONAL ACCESS STAGE

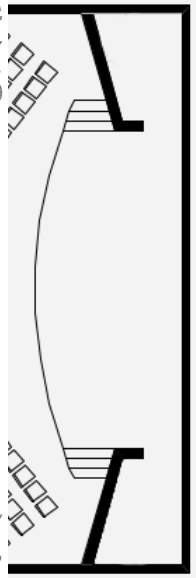
Projection Walls
New possible Functions



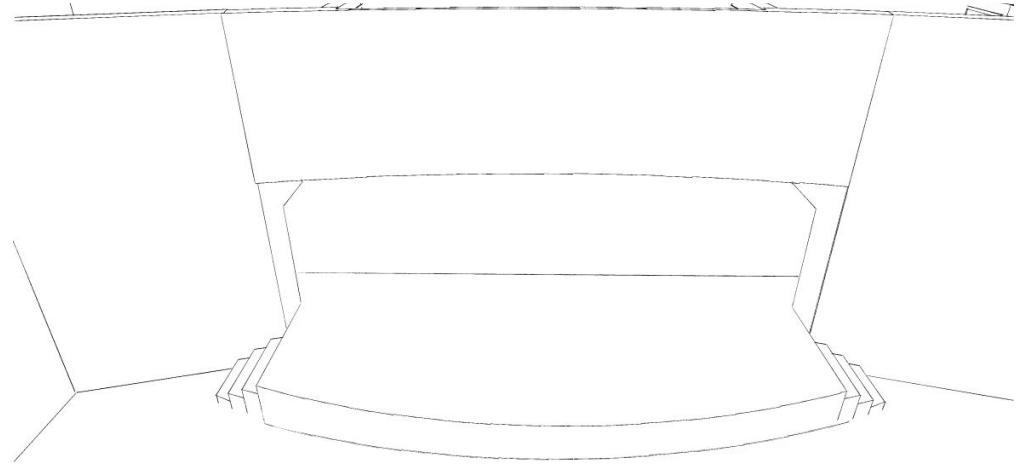
How to have easy access
and what shape for the
steps?

ROUND STAGE SIDE ACCESS

Curved stage that
reflects the curved
second level wall



side access
convenience?



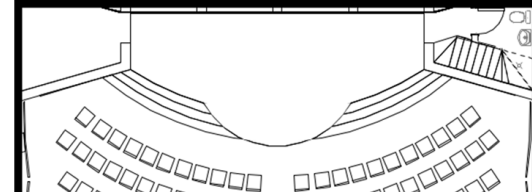
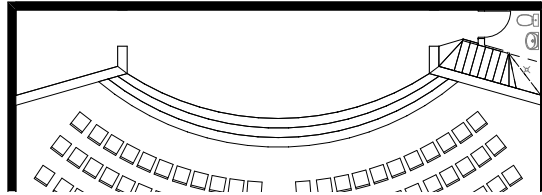
ROUND STAGE SIDE ACCESS

Pic: 106 Gomez, 2014

After Considering how the seating arrangement would be and with the intention of making the stage feel more approachable, the steps were proposed to go with the walls imitating the curve of stage. However there was a significant loss of space from the stage. The final decision was to imitate the original half-circle shape for the preacher and include it into the design resulting in additional stage area.

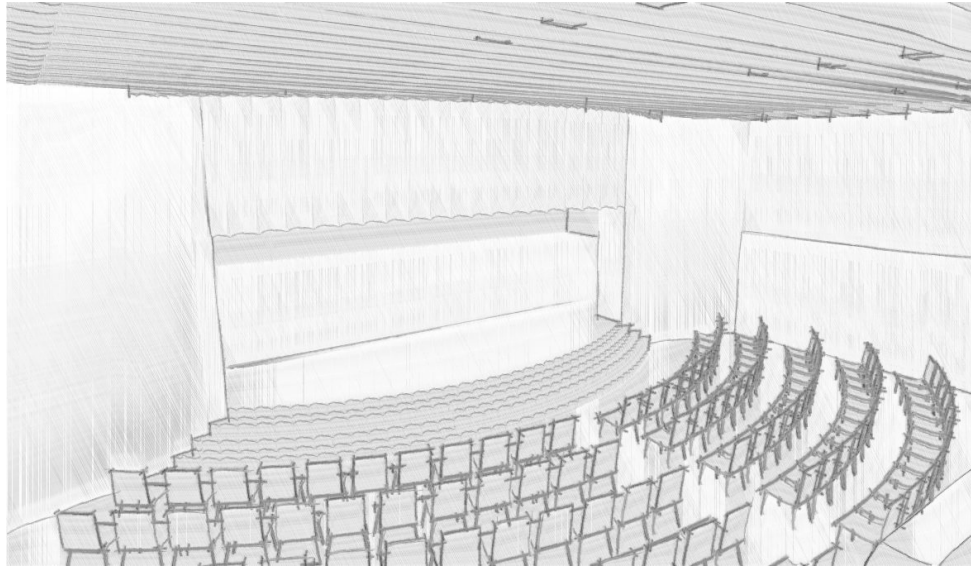
RADIAL STAGE PLAN
26.4 MT²

Pic: 107 Gomez, 2014



RADIAL STAGE WITH HALF CIRCLE PLAN. 30 MT²

Pic: 108 Gomez, 2014



JEZREEL'S RADIAL STAGE

Pic: 109 Gomez, 2014



JEZREEL'S RADIAL STAGE WITH HALF CIRCLE

Pic: 110 Gomez, 2014

CEILING

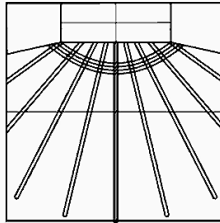
The main purpose with the ceilings was to generate rhythm and a complementary contrast to the other materials of the hall. It was important to provide a space for both the natural light and the artificial light. It was challenging to think of the acoustics given the lack of expertise in the area. However, it was considered that the material used needed to absorb the sound to avoid

unwanted echoes. Wood was the material selected. The shape comes from exploring both acoustic and visual benefits. In addition to the shape, a cozy feeling was implemented, considering it used to be a house church and therefore the result intends to give the feeling of a house rather than a convention center.

DIAGONAL BEAMS

Beams that come towards the stage generating hierarchy on the stage.

Perspective distortion?

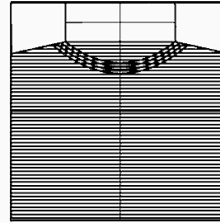


SIDE TO SIDE BEAMS



Beams that go from side to side of the auditorium generating rhythm based on perspective.

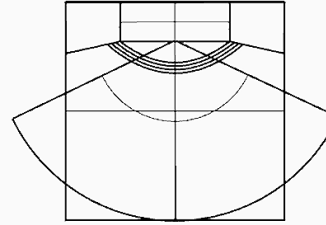
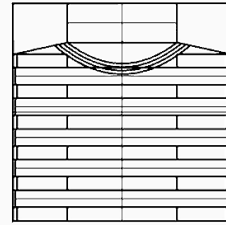
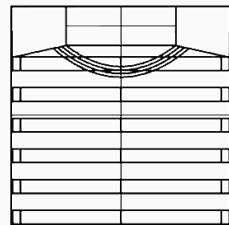
Is it too much?



COLUMNS & BEAMS

Columns that raise from the floor and become beams that go across.

Similarity to TaideKapeli and other places?



SUSPENDED FAN

Wooden element concentric to the stage that grows from it and goes to the end of the room.

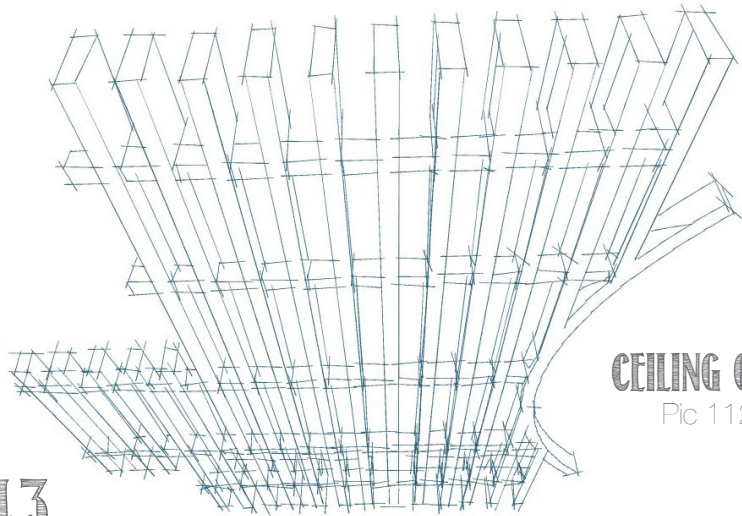
Production techniques and costs?

COLUMNS & BEAMS VARIATION ▲

Columns that raise from the floor and become beams that go to a 1/4 of the whole distance.

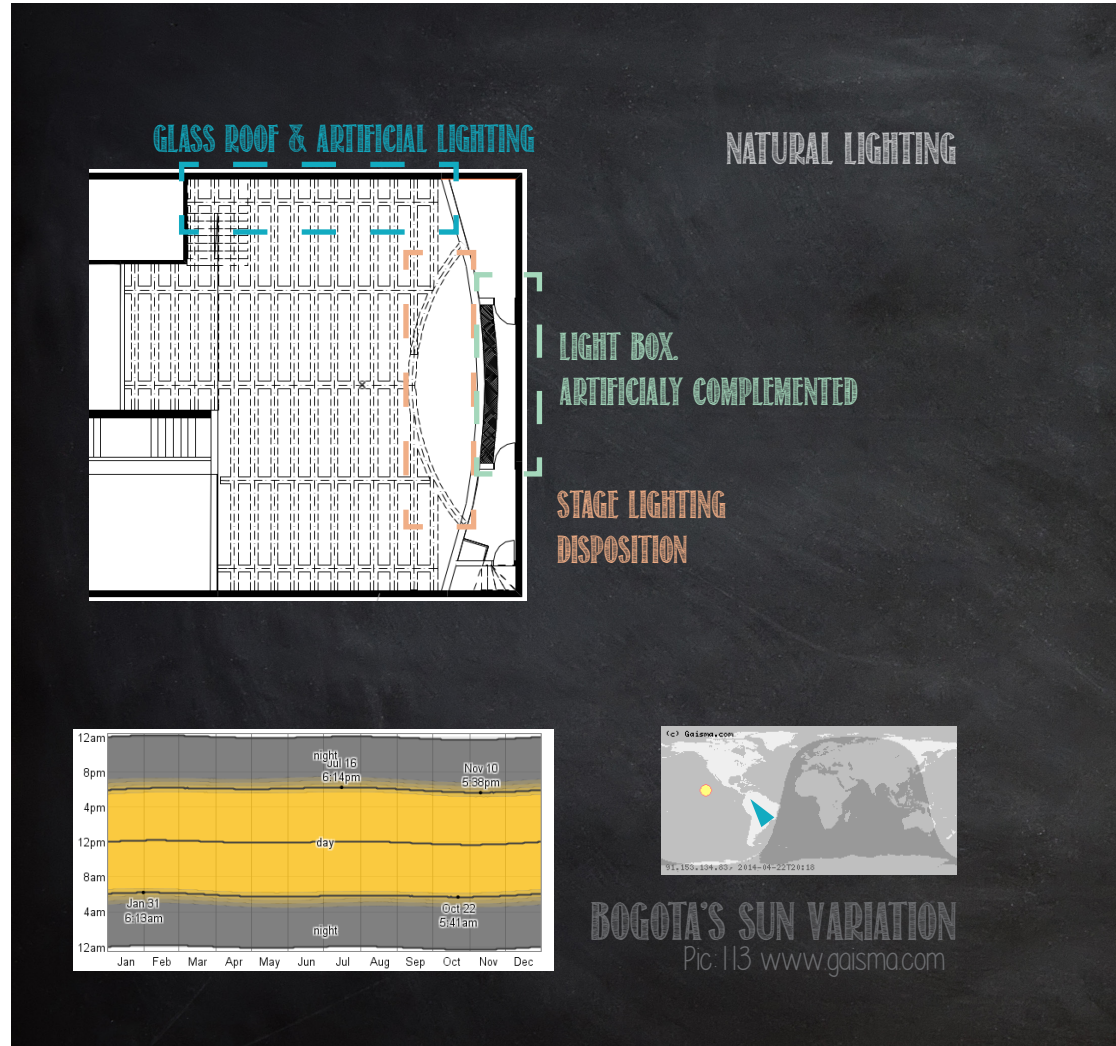
DEVELOPING THE CEILING

After having decided which idea to pursue the next phase was to develop it. The intention was to incorporate natural light and to define its shape. It was also important to understand how the ceiling be appropriate for acoustic purposes. The result was a both naturally and artificially illuminated wooden grid that provided the space to place the stage lights in the front and the rest of luminaries in a complementary fashion. The grid is covered by glass on both of the end sides that creates a composition that varies depending on the sun position and is also artificially illuminated to generate a similar effect at night.



CEILING GRID SKETCH

Pic 112 Gomez, 2014

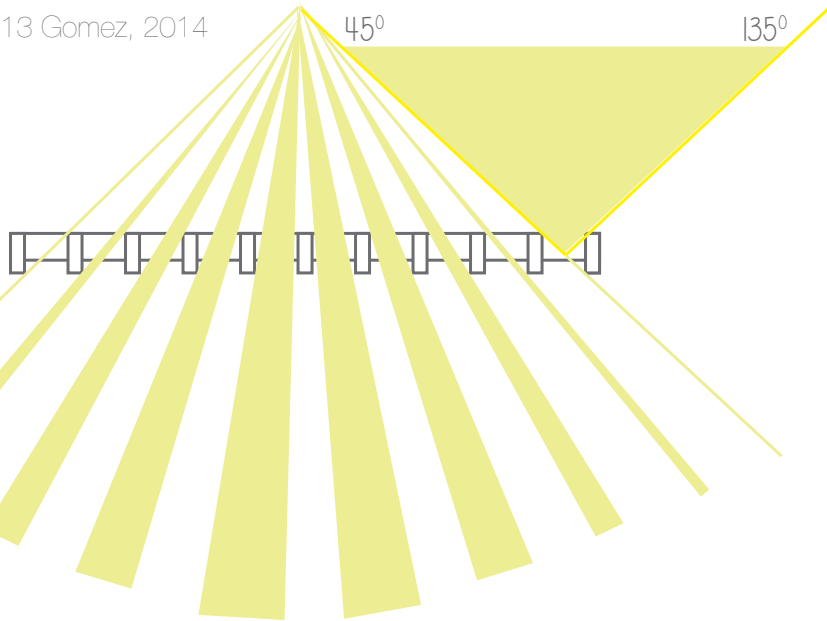


Bogota is located in the equatorial zone and the sun variation throughout the year is not significant. The earliest the sun raises is a few minutes past five and the latest is also a few minutes past six. Similarly, the sun sets earliest a few minutes before six and at the latest around six thirty.

Since the beam grid and the windows are located from east to west the place is illuminated with direct light as shown in the graphic bellow (Diag. 1) when the sun reaches 45° until it reaches 135° and with indirect illumination from sunrise until sunset.

(Diag. 1)

Pic: 113 Gomez, 2014



ACOUSTICS

To have a basic comprehension of acoustic is important in understanding that sound works in waves and could be simulated with light rays to see what areas those rays bounce in. The bouncing or echo depends on the angle the wave is coming into a surface and what other areas it touches before being released again into open space. The more bounce, the more diffraction of the wave. In a hall like the one being designed, the sound system produces enough sound for the audience and the proposed ceiling reduces unwanted echoes in the stage area.

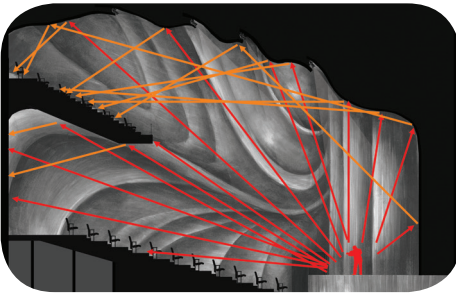
(Diag. 2)

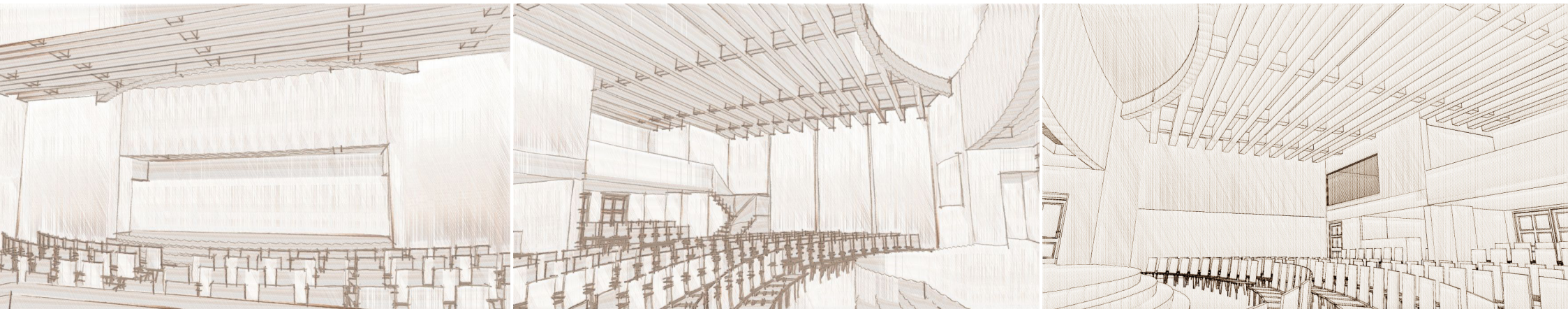
Pic: 114 Gomez, 2014

Scale 1:1000



Pic: 115 necmusic.edu

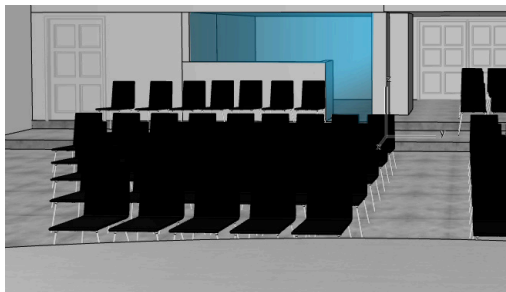




CEILING SKETCHES Pic: 117 Gomez, 2014

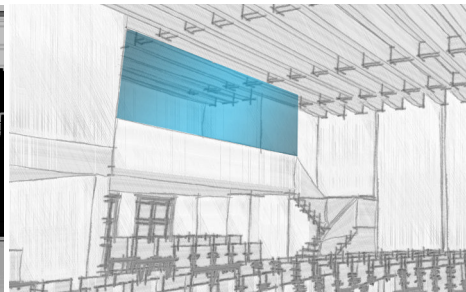
OTHER AREAS IN THE HALL

Within the hall, other functions are found taking place given the opportunities of the design. One of the most important areas for the development of the worship services is the **MEDIA CONTROLLING AREA**. This function was first thought to be on the ground floor towards the back of the hall. However with the progress of the project, it was found to be that the area that had been designated for the auxiliary seating (in a second level of the hall) was not very suitable for that function. Consequently the media controlling area was relocated on the second level, similar to the way it is in the Barcroft case. It is better positioned and has more space for storage of equipment.



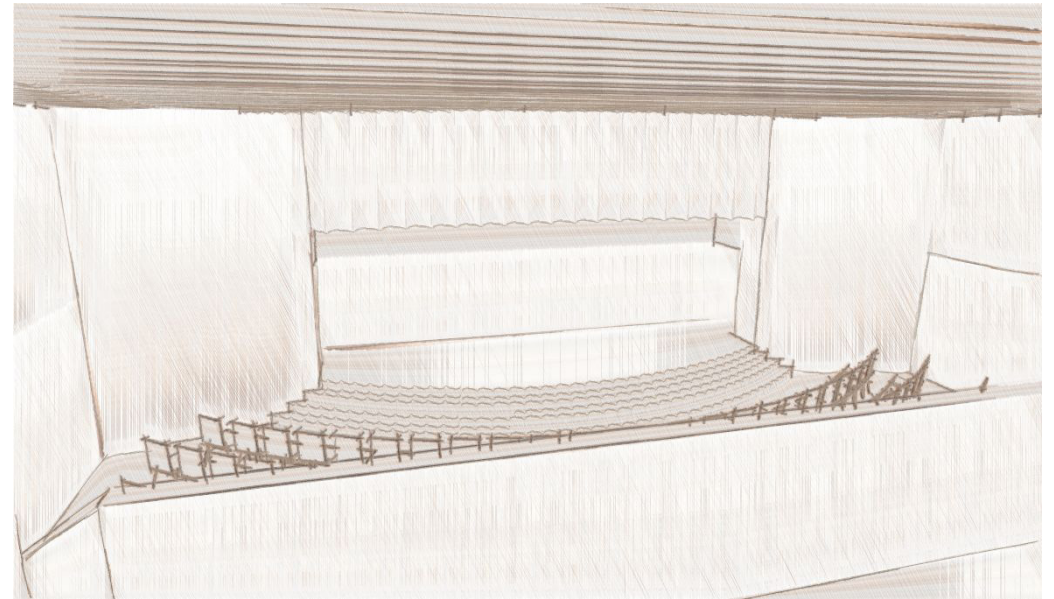
INITIAL MEDIA CONTROL

Pic: 118 Gomez, 2013



FINAL MEDIA CONTROL

Pic :119 Gomez, 2014



**PERSPECTIVE FROM MEDIA
CONTROLLING AREA**

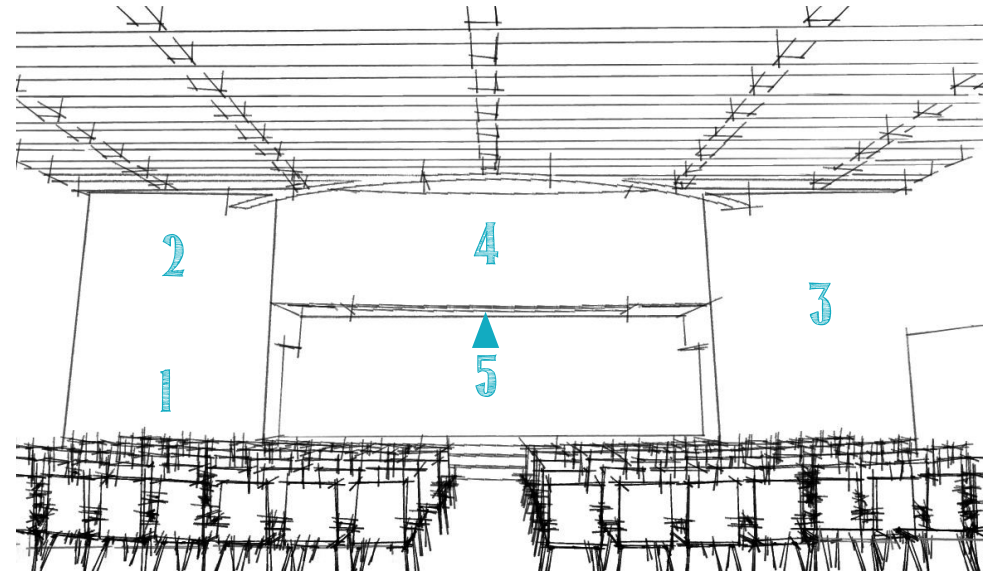
Pic: 120 Gomez, 2014

The front of the hall has two walls that separate it from other functions. This area is being designed with two levels with access from the bottom right corner. In the stage level towards the left corner, a space has been designated for the **STORAGE** (1) of musical instruments and supplies such as cables, amps, drums and stands, among others. The space has basic shelves as furnishings.

Right above the storage area in the left corner, a **MUSIC REHEARSAL** (2) room has been placed. This room is soundproofed and is ideal for practicing in small groups. It was challenging to set the access to this area. Different shapes of stairs were evaluated to determine that the best option was to have access through one of the corners and through a hallway in order to optimize the space. The final decision was to generate the access to this room through the back stage area.

The **BACKSTAGE** area (3) has been located towards the right corner of the stage and is distributed in a 2 level layout. A WC has been placed on the first level as well as a custom-made staircase to access the second level. In the upper level, a room has been configured for pre- and post-service activities. A fridge with refreshments and a TV with simultaneous broadcast of the stage camera and some basic furnishings can be found in this area. The backstage is not intended for having large meetings, though it can be used during the weekdays for one-to-one meetings.

Finally, a **HALLWAY** (4) over the stage communicates with the backstage and the rehearsal room. This place has a glass ceiling that brings light to the area and also enables the implementation of a **LIGHT BOX** (5) over the stage.



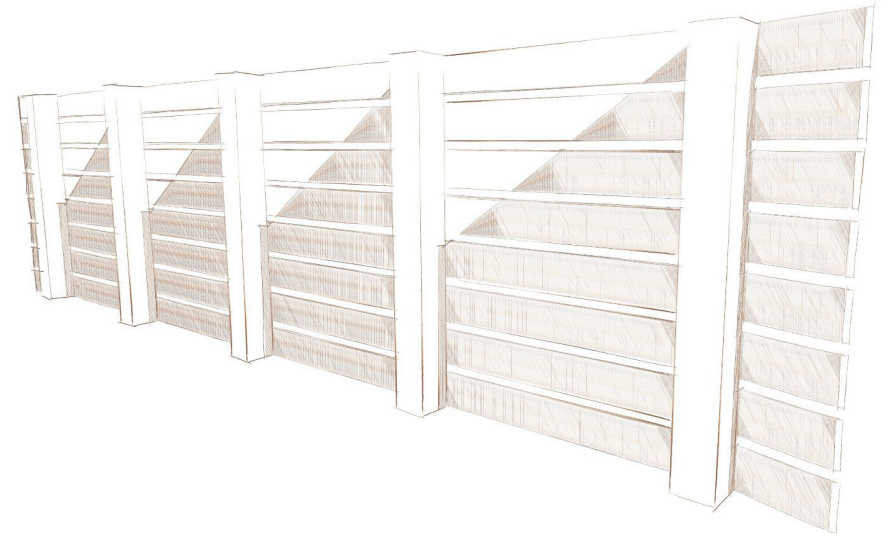
ADDITIONAL FUNCTIONS SKETCH

Pic: 121 Gomez, 2014

OTHER FEATURES IN THE HALL

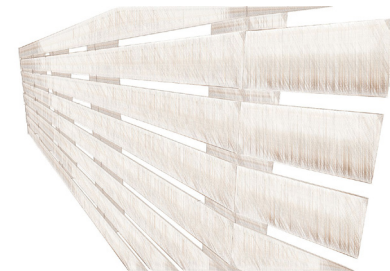
One of the personal intentions with the design of Jezreel was to give particular attention to the details throughout the space as an extended value of the proposal. For that reason it was thought to give certain areas an additional touch of design. These features are both aesthetically and functionally thought out.

The first and possibly most noticeable one is the **WOODEN LED-ILLUMINATED INNER SHUTTER** at the back of the stage. The idea with this feature was to give a warm feeling to the front of the hall and to bring an enjoyable contrast to the material of the walls. This shutter is also illuminated from behind with colored LED stripes. The LED stripes can be modified, dimmed, programmed and shut off using a lighting console also used for the general hall lighting system. The wooden shutters consist of a series of pine sheets attachable to wooden columns for LED system maintenance. The length of this feature is the whole width of the stage ending both in the storage and the backstage areas. (Details can be seen in the next section)



WOODEN SHUTTER SKETCHES

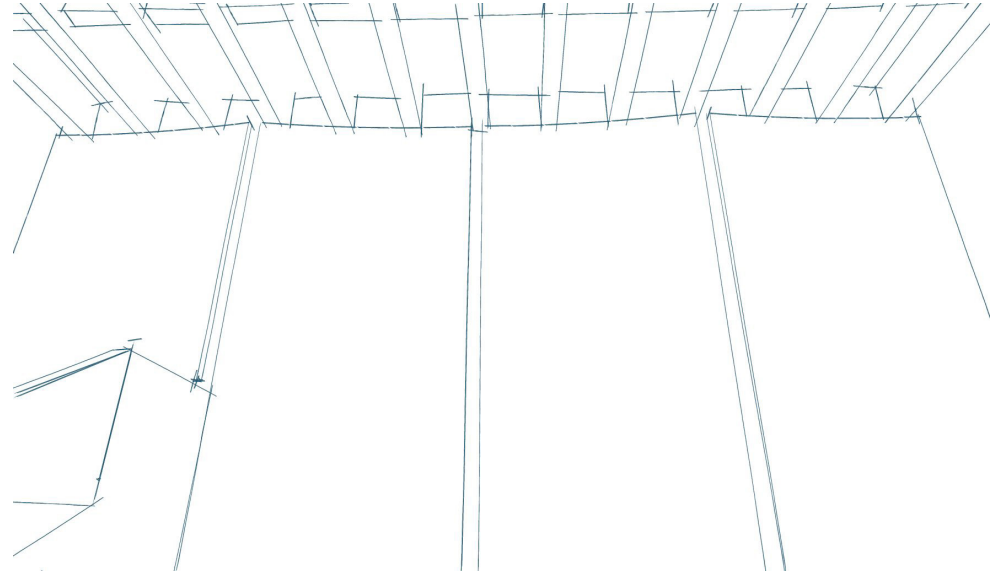
Pic: 122 Gomez, 2014



Another feature not so noticeable from the drawings yet very perceptible in the visualizations are the **MODULAR CURVED CONCRETE PLAQUES** located on the sides of the hall. These plaques add to be as tall as the hall and rise up until they meet the beams' grid. They are also located in a way that can catch some of the sound waves and help the acoustics of the whole space. The curved plaques are separated from the support wall while being detachable from the columns that support them. In the interior of these plaques, an additional full color LED stripe system has been proposed that provides indirect illumination through the spaces between the plaques. It is important to clarify that both LED systems for the plaques and the shutter are just bright enough to create accents but by no mean general illumination to the hall.

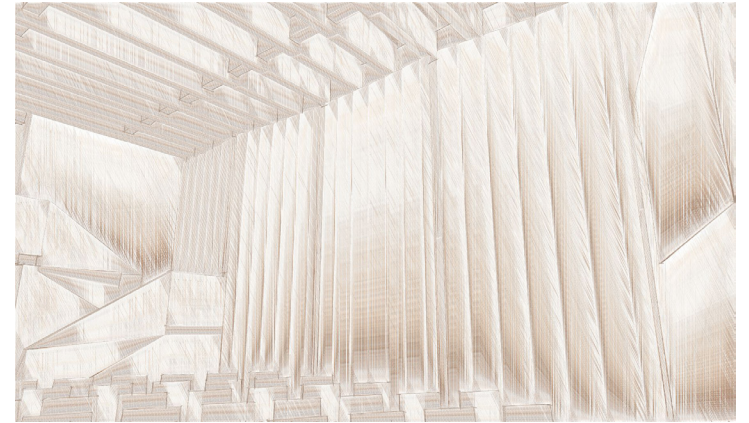
Other Features include acoustic pads in the back walls of the hall, LED-screens for video visualization and LED strips for the steps of the stage.

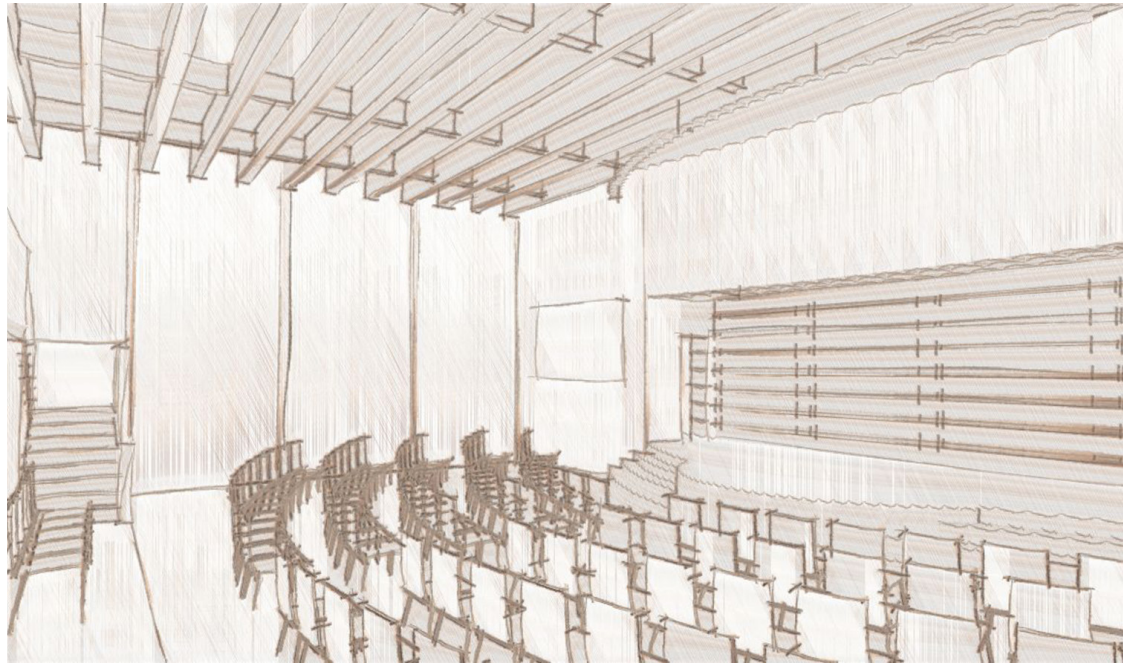
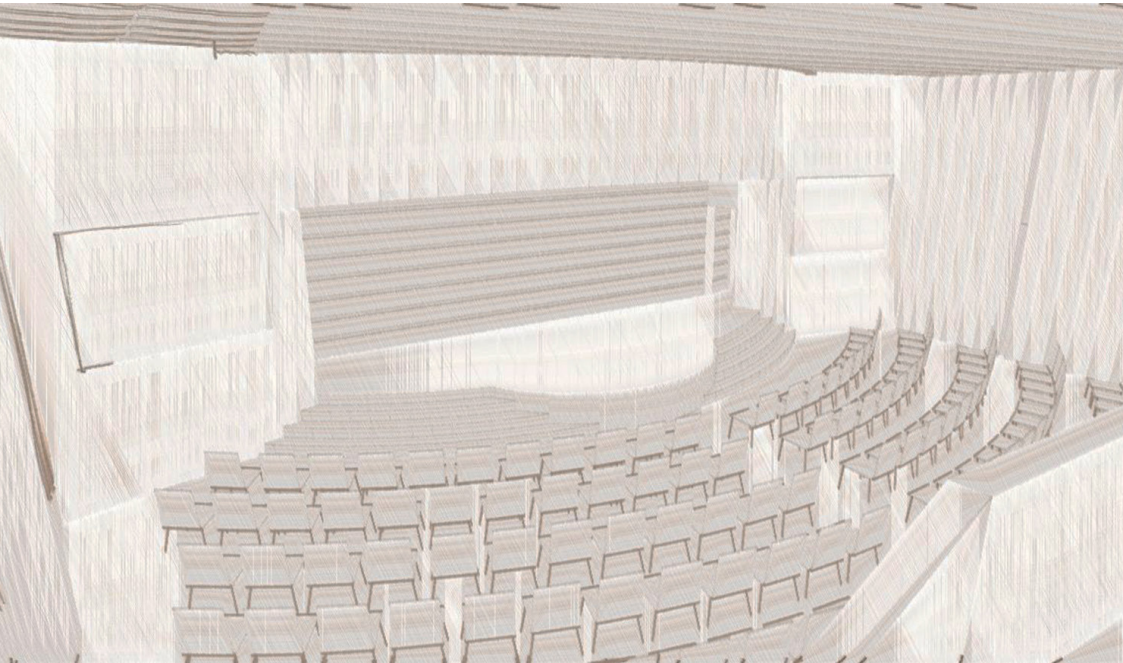
The sound system for the hall needs to be defined according to the budget of the project but a suspended speaker system and subwoofers for the audience in addition to a moveable return system for the band is suggested. More information of the sound system will be given in the final stage under the furniture and equipment area.



CURVED WALLS SKETCHES

Pic: 123 Gomez, 2014





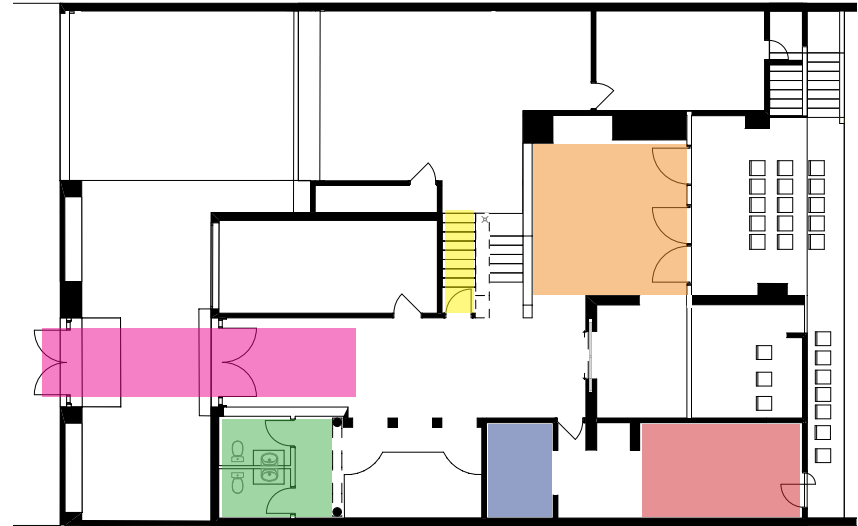
ADDITIONAL FEATURES Pic: 124 Gomez, 2014

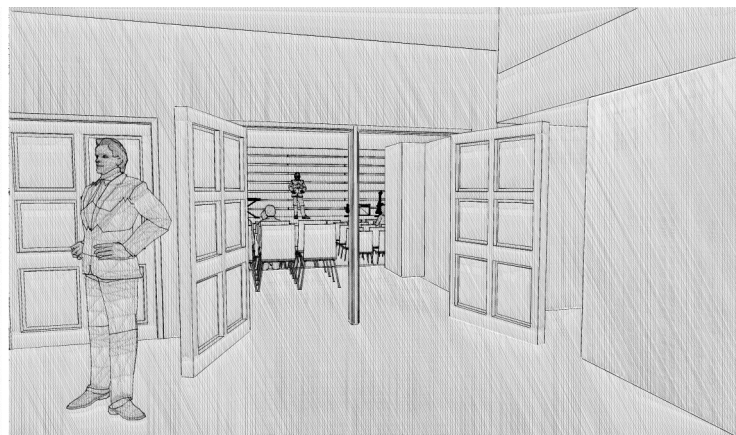
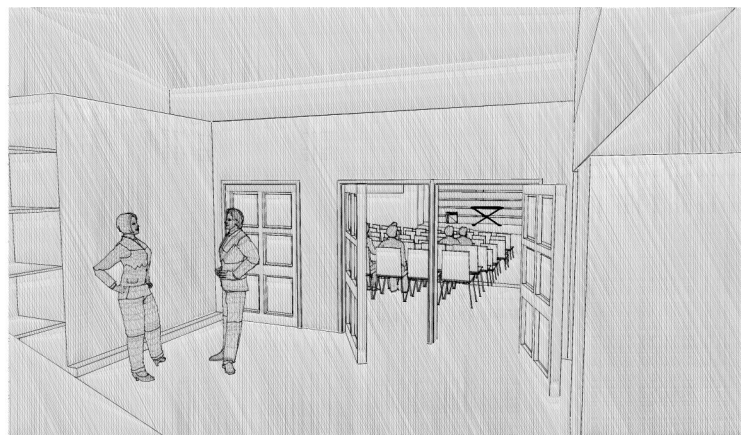
OTHER AREAS FROM THE PHASE I

Other secondary areas that have been thought of and suggested for the Phase I of the redesign project of Jezreel include:

-  Lobby area for the hall.
-  Defined toilet area.
-  Wider access area from the street and from the café towards the lobby and Hall.
-  New access to the garage/storage area.
-  Reduction and reconfiguration of the kitchen area.
-  Preparation room with auxiliary access to the hall.

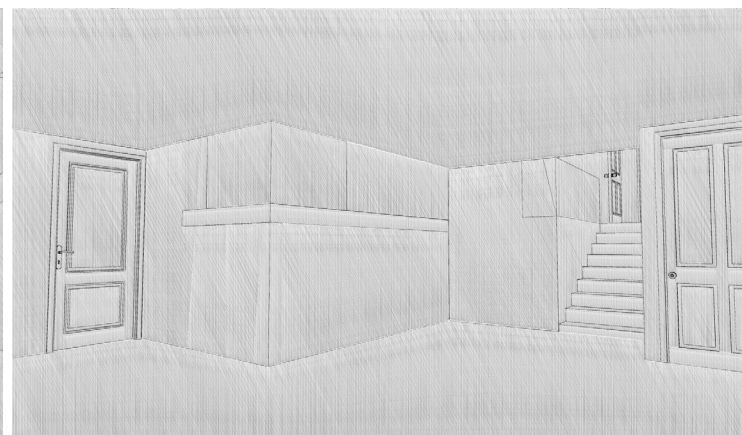
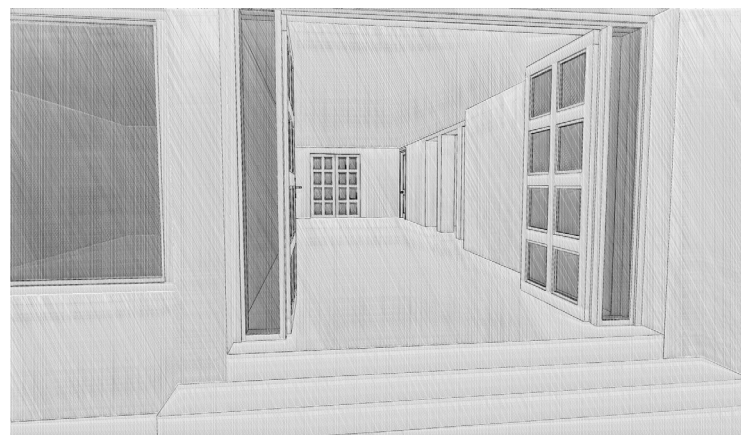
The illumination for phase I was also planned and designed considering the existing luminaries and the proposition of new ones. Only the new ones will be presented in the next unit.





LOBBY AREA SKETCHES

Pic: 125 Gomez, 2014



ACCESS AREA SKETCHES

Pic: 126 Gomez, 2014

GARAGE SKETCH

Pic: 127 Gomez, 2014

WELCOME TO...

THE
[NEW] JEZREEL
CASE

153



JEZREEL'S NEW AUDITORIUM

Pic: 128 Gomez, 2014

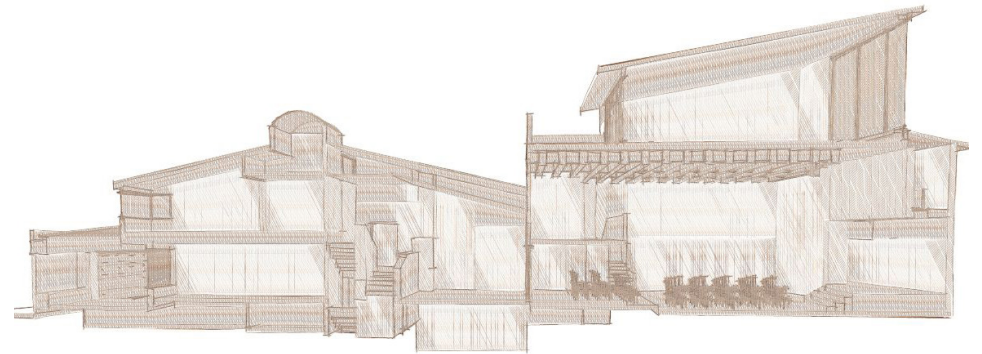
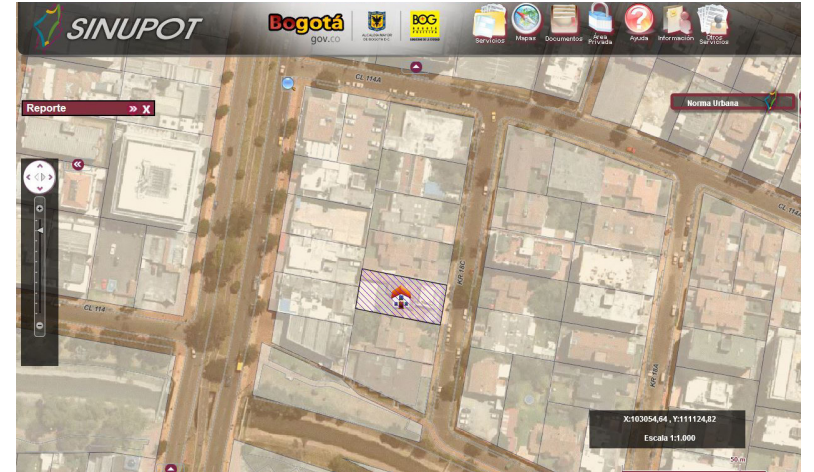


THE SITE

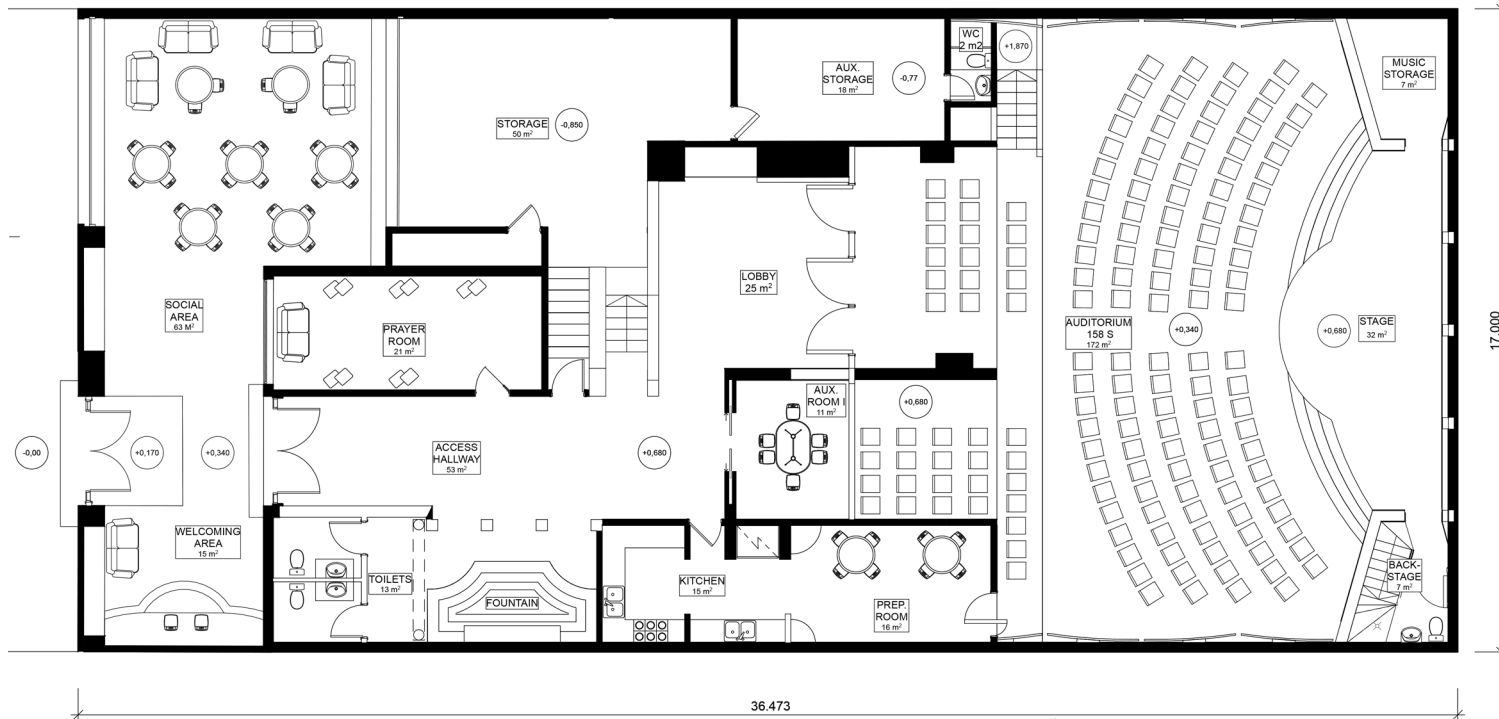


SITE PLAN
Pic: 129 Gomez, 2014

Location: Bogota Colombia



ARCHITECTURAL SPECIFICATIONS

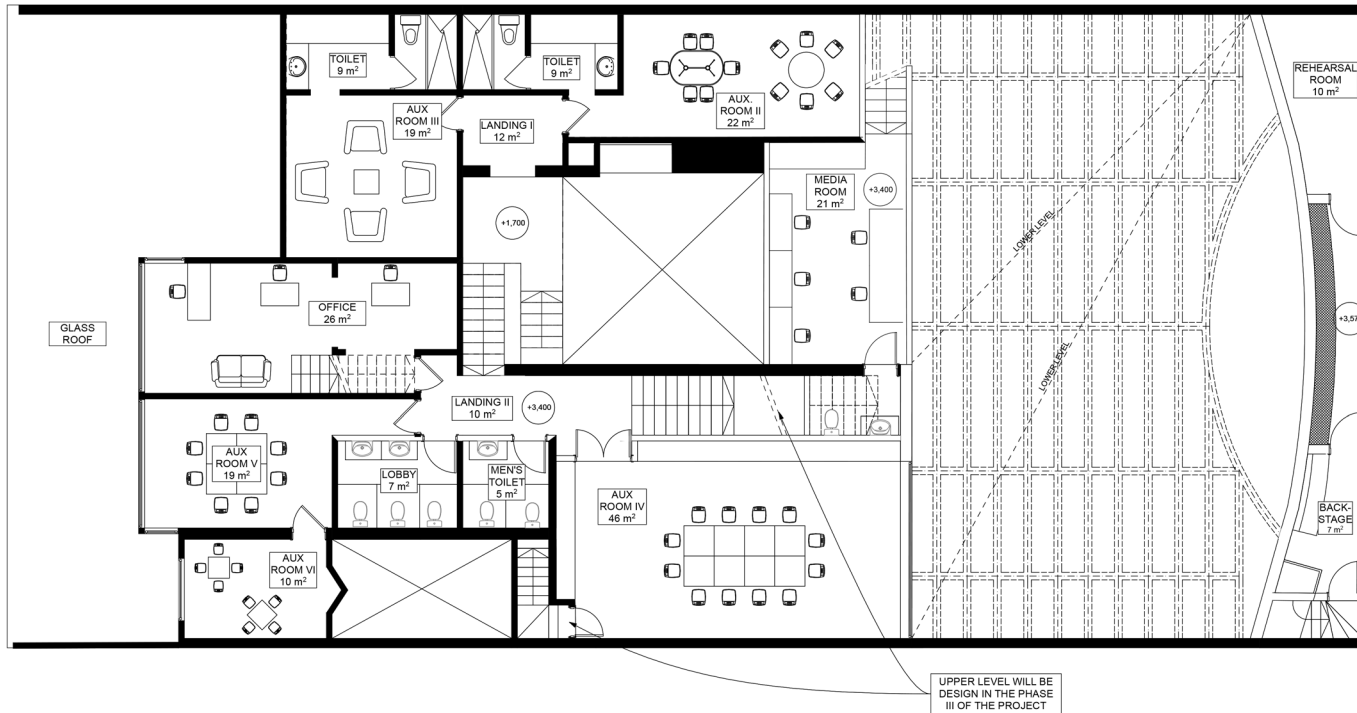


GROUND FLOOR PLAN

Pic: 130 Gomez, 2014

In the final Floor layout of Jezreel it can be seen how the functions are taking place in the space. It is noticeable that the need for socialization is taken into consideration and placed in a very clean, neat and effective way. An auxiliary

room has been moved from the areas that were demolished into the space next to the Lobby. The kitchen was reduced giving the opportunity to incorporate a preparation area with an auxiliary entrance to the hall.

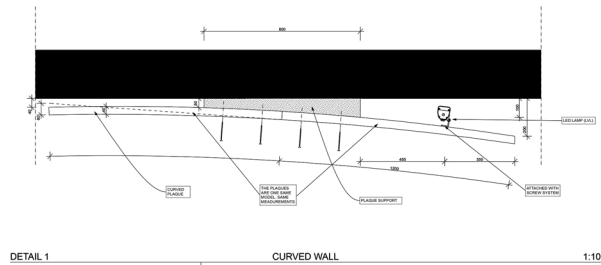


1ST FLOOR PLAN

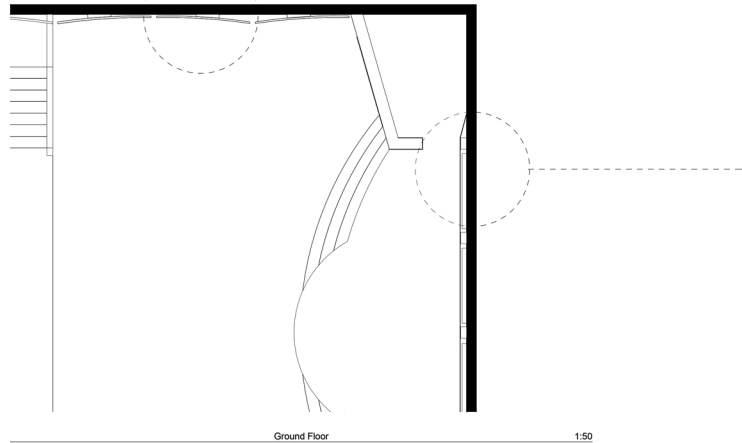
Pic: 131 Gomez, 2014

For the 1st floor several things were defined. As mentioned before within the auditorium the Backstage and rehearsal rooms are located and the media controlling area has been defined. Into the area set for the media control, an

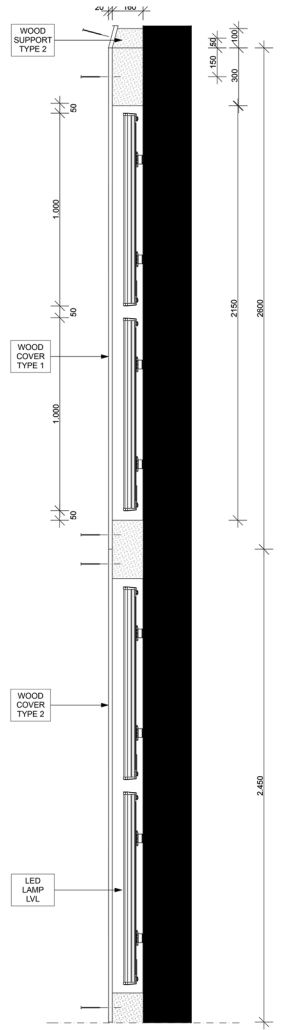
additional office space has been moved from the demolished areas. In addition to that, the Aux. Room IV, and the toilet areas were re-designed. Finally the access area to the Phase III was set.



DETAIL 1 CURVED WALL 1:10



Ground Floor 1:50



DETAIL 2 WOODEN SHUTTER 1:10

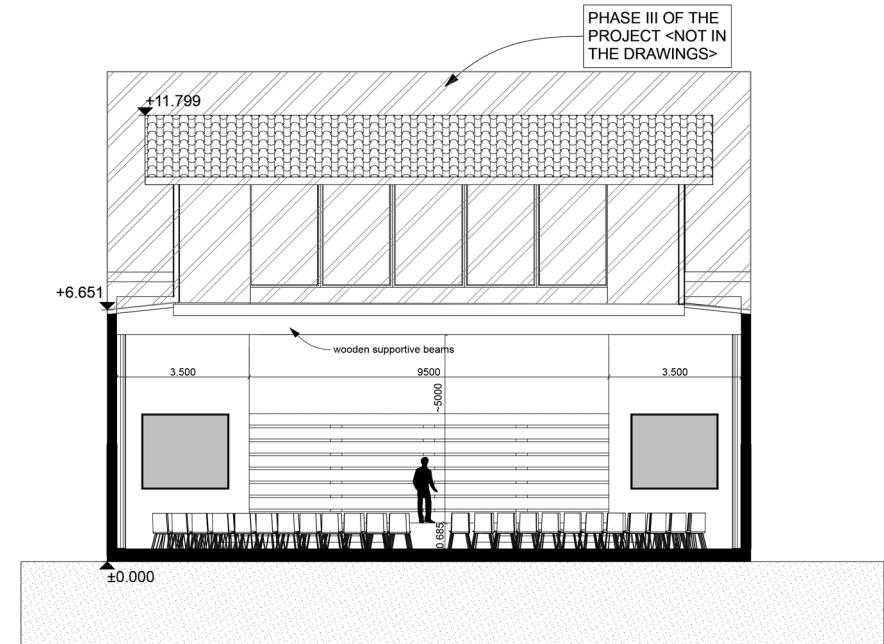
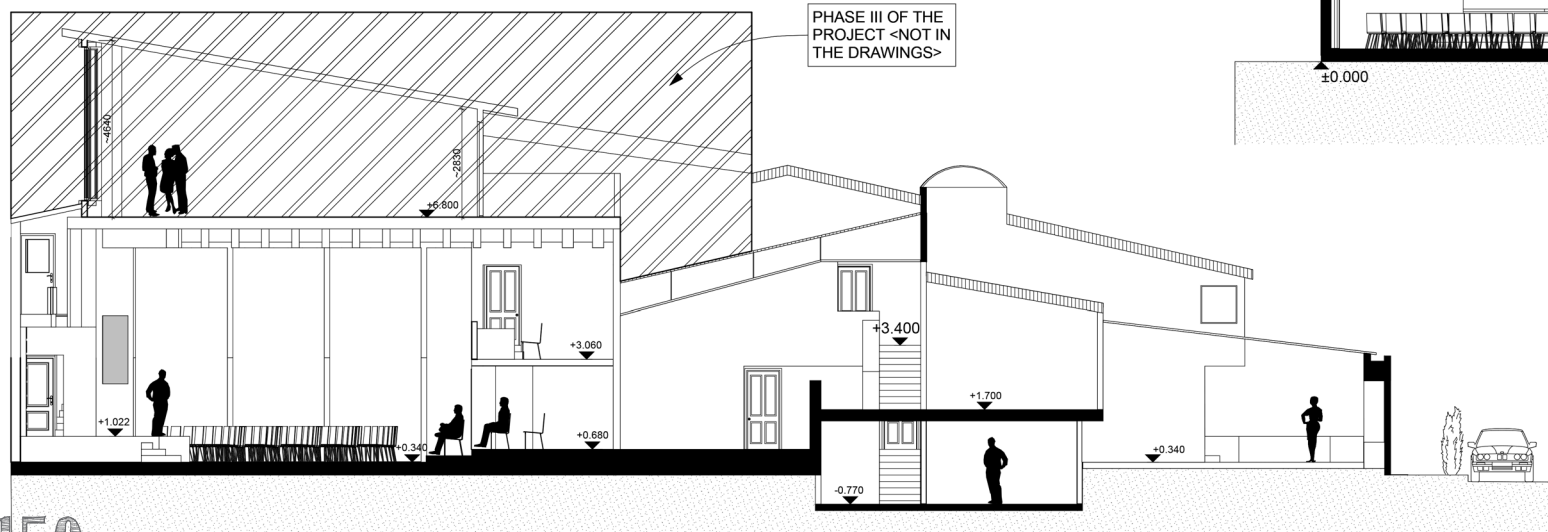
The design of the auditorium also included the placing of details that enhance the value of its design. The first one of them is the wooden shutter located in the front of the stage. It was designed so that it would create a warm feeling in the stage. Furthermore, it creates a beautiful contrast with the concrete walls and stone-tiled floors reinforcing the concept of complementation derived from the idea of the trends that don't have to oppose each other. In the same way the warmth and the coldness of the materials go together.

The second very significant detail are the curved plaques that where design in a way that one size fits all. Not only the help the diffraction of the sound waves, but also are used as the strategic place for generating indirect accentual illumination. The versatility of the lights can also reinforce the concept of complementation while allowing warm colors play together with the cold concrete.

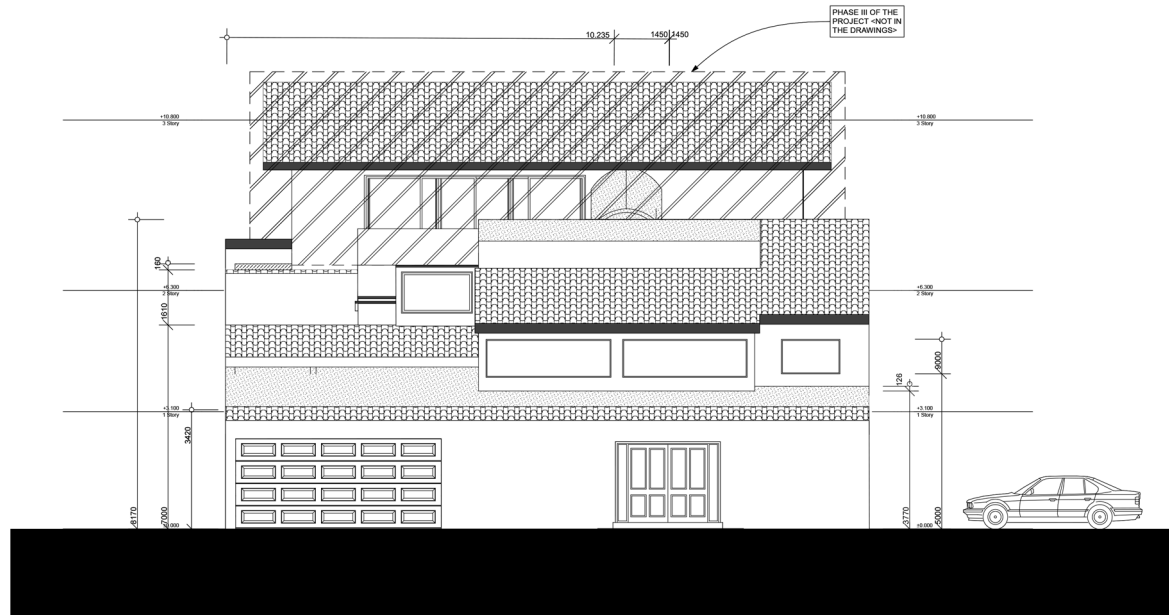
DETAILS

Pic: 136 Gomez, 2014

The Sections A-A₁ and B-B₁ Show how the proposition fits the actual edification. For the Phase I the Auditorium would be laid cover by provisional concrete plaques that will be used to build upon in the final phase. In Addition to that, the project proposed an idea of what the space could look like in the future after completion of the whole re-design of Jezreel Community Center. For that proposition the directionality of the house was taken as an inspiration to set a very particular place that includes large windows, a fluid space and a terrace.



SECTIONS (A-A₁ Top, B-B₁ Left)
Pic: 132 Gomez, 2014

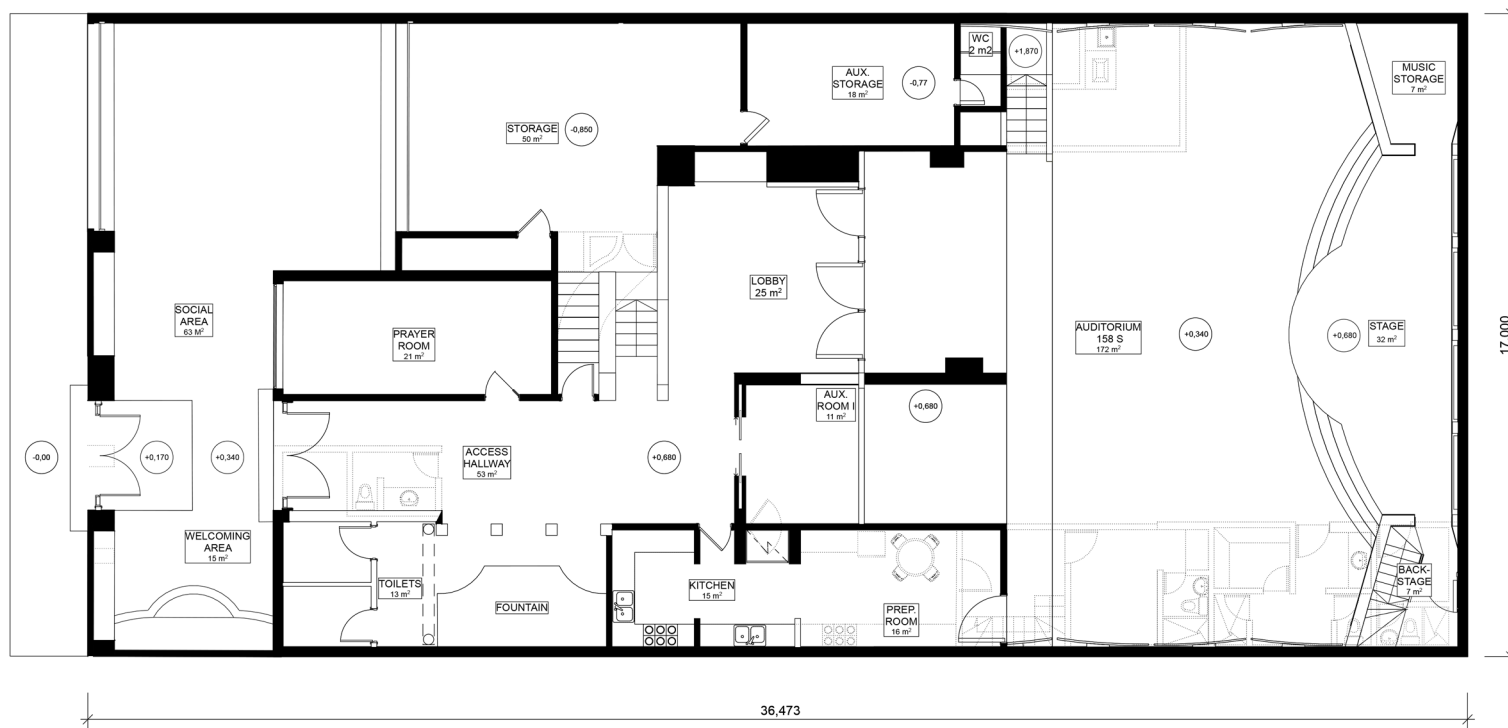


EAST FACADE

Ptc: 133 Gomez, 2014

From the east facade it is possible to grasp how the continuation for the project would follow the idea of what is existing. The idea of keeping the house-like appearance was considered for this matter.

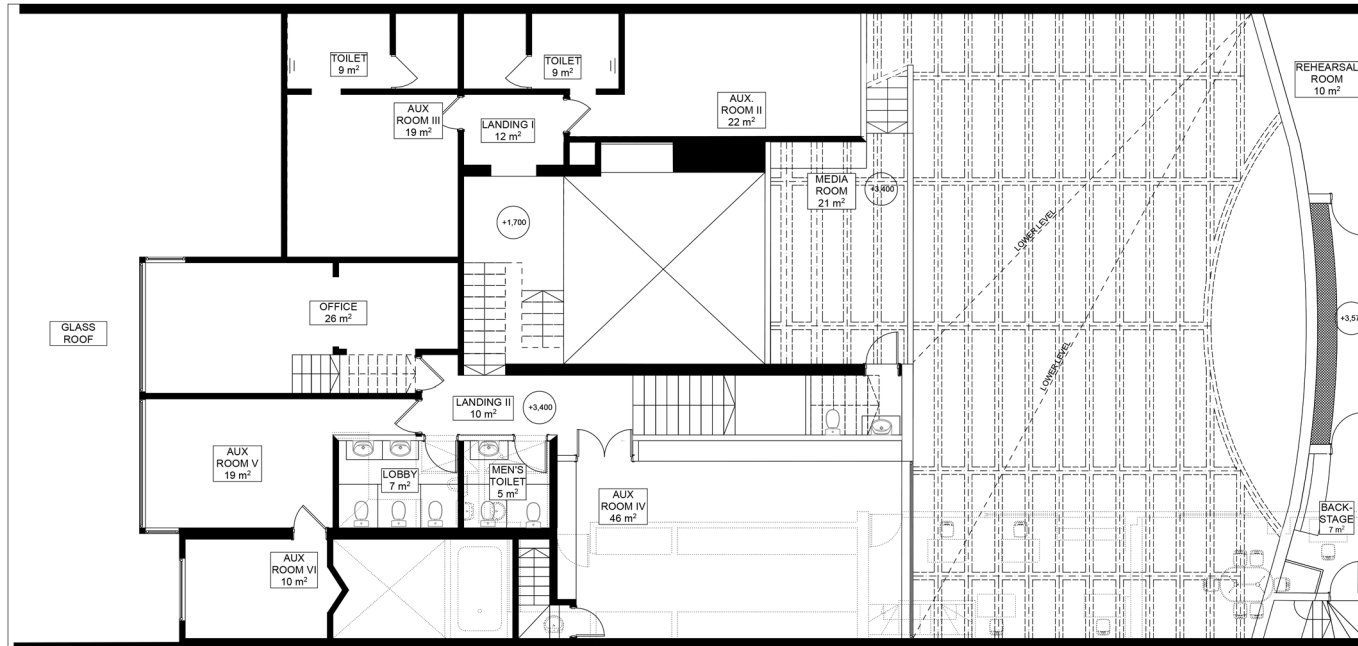
In addition the new proposal of a wider entrance fits the existent building but makes it much more convenient creating a continuous access axe that is also important considering the evacuation procedures.



DEMOLITION GRND. FLOOR

Pic: 134 Gomez, 2014

The space was studied and optimized during the project. One very important factor for the design was to keep as much as possible of the actual building and functions. The design not only kept significant features and spaces from the actual building such as the fountain and the chimney but also gave extra value to them



DEMOLITION 1ST FLOOR.

Pic: 135 Gomez, 2014

by creating spaces around them. a wider access hallway revealed the hidden fountain and an clean lobby area gave the chance of re-appreciating the covered chimney. Moreover, all the functions that were taking place in the taken areas, have been re-located in a way that feels very natural and fluid.

MATERIALS



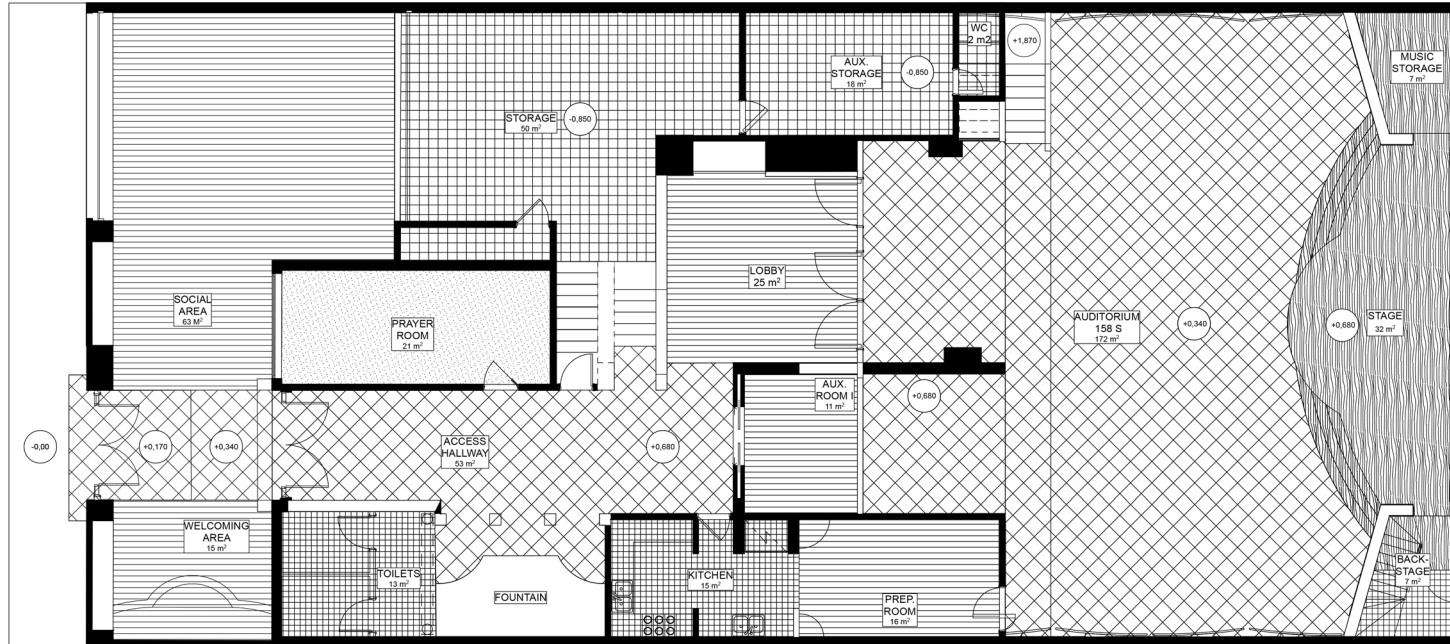
The use of opposite yet complimentary materials was intentional in the design of Jezreel Community Center. Once again it was aimed to reinforce the possible alliance that can exist in the field of sacred spaces.

The main choices were pine wood, concrete, and stone as the main materials. In addition to these principal materials it was thought to use secondary materials that would highlight the principal ones. It was also planned to use materials that can complement the existing white predominance of painting and the lately renovated parquet floors. The result was an fusion of old and new in a very delicate way that give Jezreel's atmosphere a very distinctive concept.

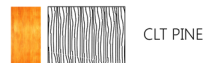


JEZREEL'S LOBBY
Pic: 140 Gomez, 2014

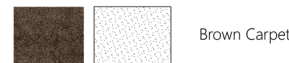
FLOORS' SURFACES



Black Stone Tiles with Lineal texture



CLT PINE



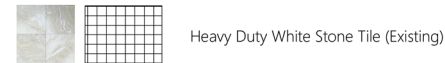
Brown Carpet



Wooden Laminated Plan
(Existing in other areas of the building)



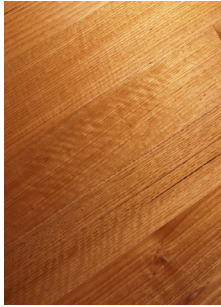
Black Stone Tile



Heavy Duty White Stone Tile (Existing)

FLOORS

Pic: 141 Gomez, 2014



Pic : 142 upload.wikimedia.org

REDISH PINE



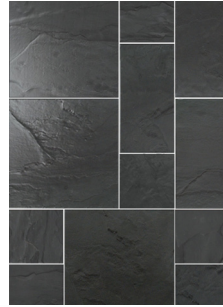
Pic : 143 www.interiorplace.com

**BLACK STONE W.
TEXTURE**



Pic : 144
http://batteriaminate.co.za

LAM. PARQUET



Pic: 145 uniquehomeview.com

BLACK TILES



Pic: 146 www.rugsandblinds.com

DENSE CARPET



Pic: 147 www.stoneteus.com

**HEAVY TRAFFIC
TILES**

Three major factors were taken into consideration when choosing the floor surfaces. First, It was very important that they would give contrast but also harmony among them and with existing materials, among them Contrast between them. In addition it was crucial that they would be beneficial for the conditions they would be exposed to and finally would match the DNA of Jezreel (Conservative but modern).

FURNITURE & EQUIPMENT

The furniture and equipment here presented were the ones that comprehend the main hall and the lobby.



AUDITORIUM CHAIRS
AAVA 4 LEGS
by Arper

1. Wooden surface.
2. Stackable.
3. Easy to replace.
4. Availability.

Dimensions



Pic: 148 www.arper.com

LECTERN

Not invasive. Not fixed.
Simple



Pic: 149 www.pracon.com



BENCH

by Nico Yektai
Contrast of Material.



Pic: 150 www.furniii.com



SOUND EQUIPMENT

System depends on project's budget and technical advice

Pic: 152 cdn2.bigcommerce.com



SCREENS

Multiple Screen Systems
Depending on the size
decided. Suggested a
system of 4 x40 inch.

Pic: 151 www.blumedia.de

LIGHTING

The lighting for the project was chosen considering the with the idea of being effective yet not invasive. In that order of ideas the only lamps that can be seen were the lustres used in the auditorium and the access area. In that

case the materials where very important when making the final decision. Other lighting used in the auditorium are movable stage lamps.

Pic: 153 <http://ledchristmaslighting.com>

VAYA LINEAR RGB

Multiple Color LEDs



Pic: 155 www.phillips.com

LIGHT BOX ARANO



Pic: 154 www.phillips.com

BASIC SPOT LIGHT

DIM possible



Pic: 156 www.phillips.com

FLOOR LED AMAZON Led²



Pic: 157 www.euro-dom.ru

LUSTERS Fagerhult Zortini



VISUALIZATION



HALL'S LOBBY

Pic: 157 Gomez, 2014





GENERAL OVERVIEW OF THE AUDITORIUM

Pic: 158 Gomez, 2014





ILLUMINATION EFFECTS

Natural and Artificial lights

Pic: 159 Gomez, 2014







The project started with the idea of delving into the role that interior architectural design plays in the development of Christian community centers and through that produce an idea for the actual plan of reconfiguring Jezreel Community Center.

In order to propose what could be an ideal design in that specific market, a deep and broad research effort was made not only from theory but also from the analysis of actual cases. The methodology used was very structural and helped keep track not only of the research process but also of the design proposition toward its conclusion. The project went from understanding how the market works, along with its unique intrinsic values. A trend analysis of the market resulted in two very distinct trends in which then acted to bring about a final proposition suggesting a possible maximally beneficial combination of both trends.

For the specific design task of Jezreel, three other case studies were reviewed using the systematical approach of **USER-FUNCTION-SPACE**. In addition, the research revealed that in order to carry out a project of this nature it is crucial

to understand the **DNA** of the congregation. This, in my estimation, was one of the most interesting findings of the entire research process. After all, DNA is what makes any design decision either correct or mistaken.

For discovering the DNA of Jezreel, it became very important to read between the lines. The DNA of a congregation is not only a concept but also in a way the essence of what that specific congregation represents. One of the most significant challenges for projects like this one is that typically churches do not have a stated DNA. For that reason, is pivotal for the designer to take advantage of multidisciplinary lenses when approaching these projects in order to take a closer look at the way the congregation truly is; What they do, how they do it, where they do it, when they do

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it, who they do it with and who they do it for, are questions that can help identify a congregation's DNA.

After understanding that need, the main goal was to discover Jezreel's DNA in order to generate a proposal that would not only be well designed, but also well thought out. The result was mainly influenced by a deep understanding of what Jezreel is truly like and take it a step further toward what Jezreel aims toward in the future. The final design decisions were then influenced by that idea and joined with a personal position taken towards the molding of two trends mentioned before.

The result was a design proposition that advocates both the **ARCHITECTURAL AND MEDIA-BASED ENHANCEMENT OF SPIRITUALITY**. The space optimization for this kind of project is an absolute must. For Jezreel, some of the functions and spaces were relocated in order to generate a simpler and more effective layout that provides a new look while also displaying goals and future direction. The choosing of materials and finishes was based on the concept of two opposite/complementary ideas. The blending between the coldness of concrete and the warmth of wood along with the versatility of artificial lighting complemented by the undeniable peace given by natural light makes the new design of Jezreel simultaneously modern and traditional. This allowed for the hoped-for result of being able to take advantage of the richness that both have to offer.

All in all the project was carried out in a very systematic way that turned out to be very beneficial for the design portion, giving it a very strong platform for not

only decision making but also risk taking when proposing. It could be said that the role of interior architectural design is much more than making stimulating shapes, using meditative materials or creating contemplative spaces. The actual role of interior designers in this sort of project is to help identify what it is that makes a congregation unique in order to create sacred spaces that enhance the spiritual experience in their specific way. As mentioned throughout the process, it is important to always remember that in this field, the design could be thought of as the packaging used in the presentation of a valuable gift, one centrally important to the client and thus also, ideally, to the designer's plan for the project. Understanding the client's view of what their church provides is to understand the importance of the design packaging that gift.

On the personal level, I have always been a design-oriented person and in addition I have always been very conscious about my beliefs and faith. With this project, I was able to put together two of my main passions and the result was a fulfilling project that not only expanded my expertise in design, but also opened my mind towards a market that is in my core.



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This work has been inspired, developed and finished with one purpose in mind. Col. 3:17. **Helsinki, Finland. 2014**



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International Master of Interior Architectural Design IMIAD
Master Thesis Project, Spring 2014 Juan David Gomez