A PLACE OF WORSHIP
an ARCHITECTURE CELEBRATING the
INTERCONNECTEDNESS of GOD, NATURE and MAN

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and State University in partial fulfillment of the requirements for the
degree of
Master of Architecture
In
Architecture

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Blacksburg, Virginia

Lay of the Land
Sense of Place
Sensory
Process and Experience
Voice of the Site, the Work, and The Divine
This thesis, A Place of Worship, began with particular ideas for the architectural programme. A site was sought in which green design could be implemented for passive solar and water usage.

It became apparent that a more important understanding was to be gained: How does an architect touch a site that already has amazing beauty and spiritual voice? Through this work, the answers to this question were lived-out.
To My Committee: Jim, Mike and Bill;

Thank you for being True Teachers and True Mentors. Thank you for your passion for architecture, and passion to join with your students in the celebration of learning.

Each of you have provided enlightened moments that were monumental for me as an architect. And even though he could not be on my committee due to schedules, I want to thank Professor Hans Rott, who in first-year studio provided the first of such moments.

Thank you, Hans, for that day...even though at first I was in such shock I could hardly breathe... you took out a pocket knife and proceeded to calmly cut my model in two, a model that I thought was ‘beautiful’ and had worked on for a week. You turned and juxtapositioned the two parts, my original intent of the model no longer recognizable. But I saw the new beauty and possibilities. In that moment, architecture came alive to me in a way nothing else could have provided! It was an awakening.

Each of you have amazing gifts that, I admit, I have observed in awe. You recognize the value of an individual’s talents and gifts and the uniqueness of his or her work; the encouragement this provides is priceless. You cultivate learning with genuine respect for learning, respect for the process, and respect for the work. And at times when we students have been oblivious, struggling, and fatigued, each of you have been generous with patience and wisdom.

I am nourished as an architect and human being and richer in soul and spirit for this journey of which you have been an integral portion. I am forever grateful.

Jan Wehby

*“Teaching is even more difficult than learning. We know that; but we rarely think about it. And why is teaching more difficult than learning? Not because the teacher must have a larger store of information, and have it always ready. Teaching is more difficult than learning because what teaching calls for is this: to let learn... If the relation between the teacher and the taught is genuine, therefore, there is never a place in it for the authority of the know-it-all or the authoritative sway of the official. It still is an exalted matter; then, to become a teacher.”*  

Martin Heidegger  
(Peters 2)
DEDICATION

This book is dedicated to my husband, Sam, and my daughter, Alison. Thank you for your consistent unselfishness and sacrifice. Thank you for your steadfast confidence in me, for your encouragement and support. Even in times of frustration, illness, and exhaustion, you have been a source of true joy and peace to my heart!

I thank God for leading me on this journey called *architecture*; for the many lessons learned and the ones still to come; for personal growth in the process; and for family and friends who have embraced me along the way. I know I am abundantly blessed.

“...The architect built his great heart into these sculptured stones. And with him toiled his children, and their lives were bidded, with his own, into the walls, as offerings into God.”

Henry Wadsworth Longfellow
(Longfellow 184)
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A PLACE OF WORSHIP
an ARCHITECTURE CELEBRATING the INTERCONNECTEDNESS of GOD, NATURE and MAN

INTRODUCTION

The Place of Worship is an architectural intervention that invites one to participate in the harmony and wonder of creation with its Maker.

This Thesis is a body of work presented in three sections. The first section is a combination of basic information and inspirational and philosophical thoughts. The second section is Experience and Observation, which represents the Place of Worship through the senses of the reader. The third section is Process, which is the study and process that provided understanding and informed the architectural decisions.
This Thesis was created honoring Sense of Place, sensory, and Holy God and his creation, and the power and beauty of their merging. Following are two writings. The first is by Thomas Berry, writing about the power of Place. The second is by C. S. Lewis, writing about the power of the senses. Theological discussion of the interconnectedness of ourselves with God and nature is presented on page 220 of this thesis book.

The following writing by author and academic C. S. Lewis expresses the aspect of man’s sensory in communicating with God. 

“The angels,’ he said, ‘have no senses; I knew God was reality. As I explored and enjoyed the wonders around me, I sensed that God knew and cared about me. Even though I didn’t understand all God offered me, I certainly understood that He is good; His Creation is too amazing for Him to be anything but good! It was how God laid the foundation for our relationship. Perhaps it was not simply this moment that made such a deep impression upon me. Perhaps it was a sensitivity that was developed throughout my childhood. Yet as the years pass, this moment returns to me. Whenever I think about my basic life-attitude, the causes that I have given my life to are important.” (Paraclete, 2000)

Sense of Place

Author and psychologist Sarah Young writes in her book Jesus Calling that in her search for truth, “it was God’s glorious creation that helped me open my heart to Him.” (V, 2009) This means of faith-nurturing is not limited to a few. Religion too, it seems to me, is not simply this moment that made such a deep impression upon me. Perhaps it was a sensitivity that was developed throughout my childhood. Yet as the years pass, this moment returns to me. Whenever I think about my basic life-attitude, the causes that I have given my life to are important.” (Paraclete, 2000)

THE IRISH

In the following excerpt from The Black celebration of Discipline, Richard and Karen Foster write, “This is not an infantile pantheism, but a majestic monotheism in which the great Creator of the universe shows us something of his glory through creation.” (31) It is with shared understanding this work is presented.

As a young child growing up in the rural community of Amagansett, West Virginia, I knew… truly knew… Sense of Place. The outdoor environment was a wonderful part of my childhood. I knew what vegetation grew where, where to find natural springs, nesting birds, deep parts of the river and the shallow areas with the slickest rocks. It all meant something to me. And where I explored and played on any given day had to do with what appealed to my curiosity and longing in regard to place.

So many glorious memories are still vivid and abundant! They are more than memories; they are a part of me. I know for certain this is a large part of what drew me to architecture, placed within my being this calling and commitment.

In his book The Sacred Romance, Drawing Closer to the Heart of God, Brent Curtis speaks of the desire for transcendent, to be part of something larger than ourselves, to be part of something that is greater than anything we can imagine and understand. He believes this is actually God romancing us… calling man to His love and goodness. (Chapters 1-2)

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The site is located in southwest Virginia, approximately two miles from Interstate 81, exit 109. The area has beautiful landscapes consisting of rolling hills, meadowed farmland, and the Blue Ridge and Appalachian Mountains.


The Carilion New River Valley Medical Center is located two miles off of I-81, near Radford, Virginia. The hospital is on a fairly flat site, surrounded by rolling countryside that is mostly pastures and fields.

The hospital’s visible structure consists of concrete, stone and glass. It has qualities that bring the outdoors in, and provides peaceful views for the staff and patients.

There are aspects of a holistic philosophy at Carilion’s corporate level. This renders a feasible setting for the project.

The particular area where the Place of Worship is located is the only hillside on the Carilion property. As is, the treasures that the hillside and beyond offer are generally unknown and not easily accessible.
It was August, and I would be starting my graduate thesis soon. I chose for my programme A Place of Worship, with intentions of designing a chapel and buildings for art and mentoring. This was planned because it would provide places for fulfilling part of what the Christian life is about: drawing close to God, and developing and sharing one's unique self. A site at the Carilion New River Valley Medical Center was considered because it would provide an element to wholeness and healing.

I had some classes regarding the environment and architectural design; I wanted to implement green design in the thesis work. I hoped to find land that had southern exposure in order to utilize passive solar design, and a slope to facilitate water usage.

I walked various areas around the hospital but, for the most part, the land was nearly flat. Then, I went to an area along the circular driveway that had a ridge. Leaving the road and sidewalk that circles the medical center, I walked along the base of a large hillside. Once on the site, it was obvious that the ridge was much larger than it appeared from the road.

The lay of the land was the most immediate quality that spoke to me. The hillside curved, creating a natural passage away from the busy world. The lay of the land also directed the breezes, making it more apparent. It created a barrier to the noise of people and traffic, which allowed the sounds of birds, insects, and the vegetation moving with the breeze to fill my senses.

I walked until I stood near a line of trees that ran up the entire hill. It was cooler here, and the slope of the hillside softened at the base. I started walking up the hill, and the grasses were tall, nearly to my shoulders, and sprinkled with lovely wildflowers. I was already enchanted by the site.

Then, I arrived at the top of the hill. There was an opening in the treeline, and a wonderful surprise was revealed! A breathtaking view lay before me, vast farmland that culminated in layers of graceful blue mountains softly merging into the sky! I was filled with emotion and tears as I stood in awe of the beauty and thankfulness to God for his creation.

The site had the slope and southern exposure I was hoping to find; but, even though I did not yet realize it, the thesis work would take on new priorities. And I was about to begin one of my greatest journeys of learning and discovery!

Green design is important, but as architects we have an additional responsibility. When we build in environments that offer natural beauty our architecture should provide opportunity to enter into the beauty and experience Place. As we protect our environment we must also listen to its voice: if we don’t, that is the greatest disrespect and waste of all.
EXPERIENCE

This section of the Thesis Book is designed to show the Place of Worship through the experience of an individual person.

Images of the landscape, along with site plans and topographical maps, are provided to encourage the reader to pause, and envision the experience alongside the narrator.

As you read and contemplate, may you also imagine...for yourself...the Place of Worship, an architecture celebrating the Interconnectedness of God, Nature and Man. “Those who dwell among the beauties and mysteries of the earth are never alone or weary of life.”

Rachel Carson

(John Muir Institute 260)

“The good building is not one that hurts the landscape, but one which makes the landscape more beautiful than it was before the building was built.”

Frank Lloyd Wright

(Wright 389)
As one enters the property of the Carilion New River Valley Medical Center and looks towards the Place of Worship, the picturesque qualities of the proposed site can be in contrast to the busy hospital and filled parking lots.

**APPROACHING the PLACE of WORSHIP**

1. View of the Hospital from the property to the Place of Worship. The entrance road is to the west.
2. Traveling southeast, view of the west side of the chapel site before rounding the hill.
3. Looking east, after just rounding a curve in the road.
4. Looking back towards the east side of the hillside.
5. Approaching the Place of Worship, the entrance road to the chapel and before rounding the hill.
6. Looking out after just rounding a curve in the road.
7. Looking back towards the east side of the hillside.
Oh, what a beautiful summer's day! I have a sense of excitement as I look forward to spending time at the Place of Worship. It's been on my mind for days and now it's my turn to visit.

Driving up the entrance road, the hospital is before me. At the intersection, I look to my right. There's the chapel!

Seeing the chapel, my curiosity is peaked immediately. I drive towards the entrance, eager to see more. The walls appear to be curved and layered, as though floating above the roof! What will it be like to be inside?

A tower near the chapel catches my eye. Is it a bell tower? If so, I hope the bell will ring while I'm here! My eagerness to visit the Place of Worship rapidly increases!
Then I see the parking entrance; I turn right and enter. The entrance road to the parking area is made of cobblestones, as I pass between stone columns. I look to my right, towards the hillside: the chapel!

I turn right and drive along the circular road. Soon, I lose sight of the chapel. On the bank of the hillside, I see butterflies, many butterflies, flitting from one wildflower to another. They seem to be enjoying this beautiful day, too!

Pastureland stretches out before me as I continue rounding the curve. I continue down the road, now constructed of pavers with grass in缝, and enter a parking space. As I pull in, a long, tall stone wall is before me. A row of trees rises above the wall on the other side, their branches forming canopies reaching high and wide. This adds to my curiosity to experience more amongst the trees.

Just passing the hillside, I get a glimpse of a walkway to a lovely arbor and a large stone wall. So charming and inviting. That must be the entrance to the Place of Worship.
Getting out of my car, I walk parallel to the large stone wall towards the sidewalk. The bathrooms are nearby, there are large expanses of fields, areas of wildflowers, and far beyond, the subtle layers of mountains.

As I get to the sidewalk, there are rest-rooms to my right. I walk towards the arbor. I continue towards the arbor that beckoned me as I drove by. The dark metal doors of the gate to the arbor are opened wide; their ornate pattern stands out against the arbor's white walls.
The sound of water draws me to the arbor. The large metal gates are unique and impressive. I step into the arbor. This is like an outdoor room. And here is the water that drew me to come. Water trickles between the stone and the wall of the arbor, pooling into the waist-high basin. I place my hands in the water, and its coolness and movement relaxes me.

"What does it mean to 'save'? Usually we think that it means only to seize hold of a thing threatened by ruin in order to secure it in its former continuance. But the verb 'to save' says more. To save is to fetch something home into its essence in order to bring the essence for the first time into its proper appearing."

Friedrich Holderlin (Holderlin 462-63)

The sound of the water falling softly is calming. The sun is flickering through the trellis and the small leaves of the vine. I breathe in the sweet smell of the flowers dangling through the lattice. All of my senses are filled; I have laid aside life's busy demands. Now sitting across from the wall with the stone and fountain, I read the words on the stone again. I contemplate; I am touched deeply.

To my left, there is a seating area within the curved concrete wall. A flowering vine weaves through the lattice. The fragrance of the flower is glorious!
THE JOURNEY ALONG the BASE of the HILL.

After leaving the arbor, the beauty of the hillside can be experienced along the base of the hill as the lay of the land, vegetation, and breezes change.

1. The hillside, soon after passing through the arbor.
2. After leaving the arbor, shortly after starting on the walkway at the base of the hill, one might choose to climb the rustic steps in the hill to a 'natural landing'.
3. View up the hillside, from the pathway at the base of the hill.
4. View at the 'natural landing', looking southeast.
5. The land begins to 'open up' after rounding the curved and steepest sections of the hillside. The east-west treeline is in the distance.
6. The beauty of the hillside can be experienced along the base of the hill as the lay of the land, vegetation, and breezes change.
7. View at the 'natural landing', looking southeast.
I am ready to experience more. I step out of the arbor’s intimacy. The breeze now graciously meets me, as though it knows I have arrived. It is even more of a gentle touch acknowledging and welcoming me.

To my right, the hillside is steep. And to my left, a large weeping willow, with its streamers lazily moving, stands strong and graceful. To my left, beyond the willow, is the row of trees and the massive stone wall.

Immediately, I am overwhelmed by the sky’s vastness! The sky seems so close, as if I could touch it! It directs my eyes to the treetops at the end of the path. The straight, patterned walkway leads to a large fountain down near the trees.

Most certainly, I have come to a Place that beckons and offers much. I begin down the walkway. I still do not see the chapel, yet I know I am on the right path.
The rock steps to the hill invite me to climb the hillside. I climb them with intention, feeling the rugged steps beneath my feet, my palms enjoying their textural softness.

Oh, the chapel. It is before me, and I am so glad. I step up to the steps that rise to the heavens. I am ecstatic. I stand on a natural landing on the hillside, amongst tall grasses and wildflowers, the chapel seemingly joined with earth and sky. I know I am a part of it all. Thank you, God. Never let me forget the power of this moment!

I gaze at the chapel. Time has passed; I don’t know how much. I feel jubilant and calm at the same time. Oh, the chapel: it is before me, as if it suddenly appeared! It’s rising from the earth toward the heavens! I am awe-struck.

The breeze stirs. I turn. Seeing the tree-line and stone wall, I am reminded there is more of the journey to be experienced along the base of the hill.

I step down the rock steps and return to the walkway. The chapel is no longer in sight.
Suddenly, I am mesmerized! There is the chapel! Well, I can see part of it. It is the first time I have gotten a glimpse of it from the walkway. I am intrigued; the roof appears to be floating in the air! I sit on the bench by the walkway, enjoying the view of this unique building.

Walking on the walkway, after leaving the rock steps, the pattern of the walkway draws my attention. There are words carved into some of the concrete pavers, some of which I pause to read. This thick, low growing plant near the walkway, floating in the air, is the plant I recognize; it smells like thyme! Yes. I enjoy watching the grasses sway gently by the meandering breeze as if they are choreographed in a ballet of nature’s dancing. Following their lead, I too move with a lightness of step...and heart.

Today is the day the Lord has made; we will rejoice and be glad in it. Thank you, God, for all You’ve made!
I get up from the bench and realize there are seating areas in the large stone wall. I walk in the sweet-smelling thyme to the trees that parallel the stone wall. I reach out and hold one of the tree’s cluster of leaves.

Black Cherry?

The leaves are lacy and delicate; no wonder they move so gracefully when the breeze passes through.

IN the STONE WALL

I walk in a large seating area to the wall and climb in. There is a wooden slatted mat under me, as in the seat of the arbor. I lift my legs and turn sideways, leaning against the wall and wondering at my peacefulness. I turn my face into the sun, the sun is a large concrete plaque. The words give pause for contemplation.

I feel very nestled into the wall. What a marvelous secluded spot. Probably no one would even realize I am here. But Father, thank you that You know I’m here, and You are with me.

I’m flooded with joy as I embrace this time alone with God in His Creation.
Eventually, I leave the stone wall and return to the path. I hear the gentle sounds of the large fountain further down the walkway. The hillside rises and falls. As I walk closer to the fountain, the steepness of the hill gives way to a wider, open expanse of the hillside.

Unexpectedly, the chapel is in full view! White concrete walls flow up the hillside toward the chapel. It is beckoning, and I am fascinated!

All within this Place feels unique and it’s often been unexpected. I am reminded for I am fearfully and wonderfully made; Your Ways are higher than my ways.
The large fountain is before me. In the center is a sculpture of a person, a dancer, one hand gracefully reaching towards the sky, the other hand to the earth. Water sprays up around her, falls down her body, then down the layers of glass on which she stands. The light and the glass glisten in the sunlight. The air is cooler here. The lay of the land, the trees, and water contribute to the cooler temperature. The land curves in a way that opens from the more enclosed area, plus the hillside sloping long and more gently, create another distinct place in my journey.

It feels like a room in nature, secluded by the hill and trees. The trees just beyond the fountain have small leaves that softly sway and rustle in the breeze. The fragrance of the white daylilies near the fountain is intoxicating. Suddenly, a young deer jumps up near the trees! I see tall grasses matted down; this must be her room, her bed. It skips off through the row of trees. What a treat to have seen this little creature! The sounds of insects, birds, and stirring of plants in the gentle breeze invite me to be a part of creation’s essence. I’m at home here.

Thank you, God, for making this beautiful world that declares ‘You are good.’ I am reminded of childhood days exploring my natural surroundings and feeling peace and belonging.

I move towards the fountain. First, I pass through the opening in a low, circular stone wall, then step towards the water. The basin is about waist-high. I realize there are words carved into the top edge of the basin.

The sounds of nature—birds, frogs, and insects—invite me to be a part of creation’s essence. I’m at home here.

Thank you, God, for making this beautiful world that declares ‘You are good.’ I am reminded of childhood days exploring my natural surroundings and feeling peace and belonging.
I read the words carved in the top edge of the concrete basin:

"In Christianity God is not a static thing... but a dynamic, pulsating activity, a life, almost a kind of drama. Almost, if you will not think me irreverent, a kind of this three-Personal life is to be played out in each one of us: or (putting it the other way round) each one of us has got to move that pattern, take the place in the dance. There is either not to be magnificent (for lack we were never brought to a kind of meditation. If you want to get your own personal dance started you... music, generally speaking, the one thing that has been. They give a certain start, a launch, a... feel of the Sun and breeze caress my face, and I rejoice as I ponder the words I have just read. I know this to be true, and I'm filled with joy!

O Holy God, there is no greater reality than You! Please fill me until I overflow with all You are.

C. S. Lewis
(Walmsley 30)

I reach my hands into the water. I reach my hands out to feel the spray of the fountain. If you want to get warm you must stand near the fire: if you want to be wet you must get into the water. If you want joy, power, peace, eternal life, you must get close to... spray will wet you: if you are not, you will remain dry. Only as much as you can catch can you call it for the price you have paid.

C. S. Lewis
(Walmsley 91)
As one leaves the fountain and journeys on the hillside, Creation provides opportunities for more sensory experiences. The beauty of the treeline, change in topography, and distant pastoral views are offered to the traveler.
My time at the fountain has been wonderful! I’m grateful for the solitude and contemplation. My senses and spirit are filled.

The hillside and its path and steps beckon, as does the chapel. I have a sense of expectation, curious and eager to experience more!
I start up the steps on the hillside. The steps are made of stones and patterned tiles like the walkway at the base of the hill.

I touch the white concrete wall beside the steps. The wall has been warmed by the sun, and my hand feels it. I am intrigued by the walls further up the hillside...  They remind me of children playing tag, filled with laughter and fun. I am truly joyful.
To my left and right, a stone pathway meanders up the hillside and periodically merges with the steps. I walk on the path towards the trees. Along the winding path, wildflowers and herbs grace my walk. Their colors include the blues and lavenders of phlox, larkspur, lavender, and valerian; I recognize white anise and Queen Anne’s lace. I bend toward each variety and enjoy the individual aromas.

Ahhh, Phlox; one of my favorites! Memories are kindled; I envision the usually-present butterflies on the beautiful phlox at my grandmother’s house. I smile, remembering being little girl playing for hours in the dense bushes.

As I approach the trees, I notice their distinctive leaves, and observe the contrast of the thin leaves and their relatively thick stems. The leaves reach out from the branches in all directions.

The breeze is increasing and the rustling of the leaves is soothing. Suddenly, a black cat jumps out from under the leaves onto the path. The cat is curious, and it begins to explore the path, searching for something interesting. I step off the stone path onto the sloping hillside and into the tall grasses which are up to my shoulders! I pull some of their ‘tassels’ and rub them between my fingers, feeling the roughness and the softness of the grass. The contrast is striking.

Holy Father, thank you for every time You remind us that we matter!

Walking randomly on the slope of the hillside in the tall grasses, my body intuitively shifts as it adjusts to the lay of the land. I take delight in each step, feeling the earth and vegetation. Two birds are in the tree nearest me, taking turns singing.

There’s so much beauty, Lord! I feel alive and revel in the glorious abundance!
Leaving the tall grasses, I walk back to the stone path, then back to the steps. Where the stone path merges with the landing in the steps, the wall is a height. I peer through the top opening to see a concrete wall, a seat. The sun has warmed the concrete wall; it warms my legs. The soft breeze waltzes up the hill-side and across me.

What a great seat this is; I perceive the unity-amid-diversity of all that’s around me. The hillside to my right seems grand: a rising field with presence. I gaze at the chapel on top of the hill; it seems to have an energy, rising from the earth towards the heavens! The beautiful bell tower is straight before me, rising tall. I can see that there is a bell! I hope it rings while I’m here.

The series of taller walls and tunnels beckon me to come. I hop off the wall. Reaching a level landing in the walkway, between the last steps and the series of walls, I turn to look behind me. I have an amazing view of the countryside, with fields and rolling landscape stretching in the distance. Serenity floods me.
I begin walking to the series of walls directly before the tunnel. The walls are in a series of three heights. The first pair of walls is about three feet high. I walk between them, reaching my hand over one side, stroking the grasses as I pass. The ground slopes higher. I look across the edge of the wall into the grasses. At eye-level, I see a ladybug, a grasshopper, and another little butterfly! This little guy is brown with orange spots. He is only a few inches from my face. As he rests on a white flower, he doesn't seem afraid that I am so close to him. I observe many details of the grasses and wildflowers. I can see where they come forth out of the ground; what a great perspective!

I feel part-of-the-earth and part-of-the-sky; they both embrace me. In this moment, we form a unique snippet of the universe.
IN the HILLSIDE

I step into the tunnel. Its height is greater than the ones from which I just passed. The ceiling has a gentle arch. The walls and ceiling are smooth, pure white concrete. I am aware that I am within the earth; open land, sky, grasses, trees, insects, birds, and flowers are behind me.

But, something else is at the forefront of my mind; I gaze at a stairway beyond the tunnel. The stairs appear suspended in air. The sunlight shines upon them. I sense they lead to something very special; they lead to the chapel. I am filled with anticipation and eagerness! My footsteps echo as my pace quickens.
Walking from the tunnel, I enter a large room. As I step into the room, light shines through a window above the stairs. A long, smooth, white curved wall is to my left. A concrete seating area joins the entire curved wall, a resting place in the coolness of the room.

I notice stone columns rising to the white ceiling. I touch the rocks, enjoying their varied colors.

I realize there is an elevator at the other side of the room. I remember the bell tower rising on the hillside and wonder if the elevator is part of the tower.

At the foot of the stairs, I am filled with anticipation!

Plan:

Section: From the Tunnel; into the Room in the Earth; Stairs; Bell Tower/Elevator
I start up the stairway, passing by the stone columns. The glass on each side of the steps allows an open feeling. The sky appears with great vastness; I am walking towards the sky.

A little further up the stairs, the chapel’s roof appears...an incredible presence! The only thing I can see of the chapel is the roof, joined with the sky. It reaches out, beckoning me! I am ‘suddenly’ arrived at the chapel!
ON TOP of the HILL.
Plan: Reflecting Pool; Walkway; Overlook; Pond Below Overlook

Plan: Reflecting Pool with Walkways; Waterfall; Overlook; Baptismal Pond

Plan: Chapel; Stairs to the Room in the Earth; Cross; Reflecting Pool; Bell Tower/Elevator

Exterior Rib Wall

Retractable Glass Doors

Stream of Water Under Glass

Edge of Water

Cross Stairwell to the Room in the Earth

Baptismal Pond

Plan: Reflecting Pool; Bell Tower/Elevator
At the top of the stairs, the chapel is before me! Beautiful large, curved, white concrete walls are to each side of me; these walls are inside the chapel, too. I feel as if I am part of it. I notice graceful curved patterns in the concrete walk-area as I move towards the chapel's doorway. A part of the pattern is amber glass. It is here that a stream of water begins and continues under clear glass into the chapel. This water is gently flowing. I remember the words of Christ, “Whoever believes in me, as the Scripture has said, streams of living water will flow from within him.”

Jesus, thank you for your Living Water.

I approach the large, glass wall of the chapel. I open the door. As I enter, I am awestruck as I realize glass walls at the front of the chapel are also opening! I feel as if God Himself is inviting me ‘to come’.
The curved concrete walls are layered, getting closer together as they near the front of the chapel. They create large shadows across the floor, announcing the direction of the sun. The repetitive shadows accentuate the powerful presence of the walls; they direct me to the front of the chapel.

The concrete walls are tall...more than twice my height. Rising from the concrete walls are large sections of glass. The walls rise from the earth, solid...then gently out of sight. In the roof, directly above the path of water that is under the glass in the center of the floor, there is a narrow glass window.

I walk in the center of the chapel, between the water and the sky; they lead me to the front of the chapel.

The tall front wall before me has a very narrow slit in the center. It's only about an inch wide, but runs the height of the wall. I can see tiny snippets of plants and sky beyond.

The water is no longer under glass and spreads out to fill a shallow pool that stretches to the tall, front wall. I can tell that the water continues to the outside of the chapel's side walls. Bending down, putting my hands in the calm water, I read words carved in the floor, under the shallow water: 'Be still, and know that I am God'. I rest in this truth. My soul is at peace. I lift my hands to worship God.

"Be still, and know that I Am God."
Psalm 46:10
I turn around, now facing the chapel’s entrance. As I enter the open space, before me is the view that I had longed for, now finally revealed. From the entrance, I look left; through the tall glass cross, I see the reflecting pool. The pool is awe-inspiring, even from this distance. Through the opening in the treeline, I look across a large reflecting pool to layers of beautiful mountains in the distance.

And all this time, exploring the hill, I didn’t know this was here! On this side of the reflecting pool is a tall cross made of glass; the sunlight shines through it and it glistens. It’s through the cross I see the water...that appears to flow without end...and all the beauty that lies beyond.

I leave the chapel and walk towards the reflecting pool. There are stones in the grass leading to a walkway beside the reflecting pool. I walk on the stones, amidst the grass that tickles my ankles. The cross beckons me. It stands tall, between the stairwell to the room in the earth and the reflecting pool. At the front of the reflecting pool, where I’m standing by the cross, there is a vertical slit in the pool’s concrete wall; it is filled with a section of glass. I can see the depth of the water through the glass. In the stairwell wall, directly across from the pool, there is also a slit in the concrete with an infill of glass. These glass slits align with the glass cross.

Standing near the cross, I read the words engraved in the top edge of the pool’s concrete basin, to the left of the glass slit:

"Jesus Christ is the image of the invisible God, the firstborn over all creation. For by him all things were created: things in heaven and on earth, visible and invisible...all things were created by him and for him. He is before all things, and in him all things hold together."  Col. 1:15-17

Lord, You are the impetus of all creation. You are holding all things together. No wonder Creation speaks to my spirit!

To the right of the glass slit, engraved in the top edge of the basin, while standing near the cross, I read:

"For God was pleased to have all his fullness dwell in Jesus Christ, and through him to reconcile to himself all things, whether things on earth or things in heaven, by making peace through his blood, shed on the cross."  Col. 1:19-20

Thank you, Savior, for your offering of reconciliation through the power of The Cross. I, with all of Creation, praise You!

My spirit embraces these blessed truths as I look across the reflecting pool and at the mountains beyond.

Eventually, I walk back to the stone path and to the side of the reflecting pool. I reach across the concrete edge of the pool and place my hands in the water. I gently glide my hands through the water, then toss droplets into the air, watching them glisten in the sunlight.

The sides of the reflecting pool are made of stone. The lip of the concrete basin extends over the stone as though resting on its edge.

I feel a breeze and it rustles the trees. I walk closer to the trees, enjoying the varying green tones of their leaves. It’s a glorious day!
At the treeline, when passing between the trees, the view towards the Blue Ridge Mountains, west, southwest.

The view along the treeline, towards the Blue Ridge Mountains, southeast.

The view towards the Blue Ridge Mountains, south.

The view towards the Blue Ridge Mountains, northwest.

From the chapel to the other side of the trees, the view towards the Blue Ridge Mountains is beautiful.

ON TOP of the HILL, BEYOND the TREELINE
At the treeline, the trees’ branches reach over the stone walkway along the fountain; I pass beneath them. Once I am on the other side of the treeline, I can see more of the phenomenal view... the fields and valleys and mountains... an expansion of beauty as far as I can see! Once again, my breath is taken away. I am overflowing with appreciation.

I can tell there is an overlook at the end of the walkway. Walking beside the pool, the walkway has a downward slope, so the stone wall of the reflecting pool rises higher and higher beside me. Eventually, the wall is taller than I am. As I walk, I swing my hand along the stone, enjoying their texture. I can hear the sound of water falling; a surprise awaits me!

Tall grasses and wildflowers are to my left, and the stone wall of the pool to my right. There is a view of a distant field, spanning the landscape. At the head of this bowl, the water edge of the waterfall gently turns to become a small pond. It will be near the end of the long reflecting pool, the short walkway at the overlook. The sound of trickling water is loud. Small falls from the reflecting pool through an opening between the pool and overlook. It is so beautiful! At a distance I can hear the sound of water falling from the overlook collecting the water.

I walk through the tall grasses and wildflowers to the overlook. Placing my forearms on the wall of the overlook, I take a moment to gaze across the land. A breeze then comes across me; I move to the end of the overlook. Placing my forearms on the wall of the overlook, I take a moment to gaze across the land and to the horizon. Oh, it is so beautiful! A sense of peace engulfs me, enveloping me in a spiritual world. My senses are enhanced and exhilarated; I feel alive!
I contemplate and savor the lavish gifts of The Creator, many of which I’ve enjoyed in this Place today. I notice words carved in the top surface of the stone wall: ‘My mouth is filled with your praise, declaring your splendor all day long.’ (Psalm 71:8)

O Father, fill me everyday with mindfulness and praise for who You are! I linger a while longer, before turning around and walking towards the waterfall. At the edge of the overlook where the water falls, there is a glass wall. It seems to be falling, but the glass creates a feeling of safety. This wall is the dividing point between everything else. I see the deep water in the large reflecting pool.

The surface of the water in the reflecting pool is higher than the surrounding area. The essential part of being here, and appreciating the gift given, is to be in the water and in the sky. I am immersed.

I stand at the clear glass wall at the edge of the waterfall. I look into the vastness of the water held back by a transparent wall. This makes me feel as if I am on the edge of the universe. Though I feel vulnerable, I am embracing the uncertainty knowing that I can rely on my Father even when I can’t understand everything. I see reasons for trusting.

The water falling over the glass edge is enchanting. The falling water splashes into the deep water below within loud noise. I sense some emotion.

Watching the gushing waterfall, I become aware of the pond into which it falls. It’s a place to explore and a place to reflect. I can step onto the black surface of the glass floor and I can step onto the glass mirror. I feel grounded. I feel like a giant looking at a pond.

The glass wall at the waterfall is enchanting. The falling water splashes into the deep water below within loud noise. I sense some emotion.
As I walk down the sloping hill to the pond, the expansive view is once again before me. My body shifts with the lay of the land as I plunge through the tall grass... The pond beckons!

At the pond, there are steps that lead to the water. I don’t have to think twice before I take off my shoes and step into the water! This is exhilarating... not only the refreshing water, but to have “entered in” to another special part of this Place.

I wade in further, the water getting closer to my knees. I pass between stone columns and under the overlook. Now close to the waterfall, I look up. I see that the concrete basin of the reflecting pool, high above, cantilevers over a concave stone wall. The water falls between the stone wall and me.

Through the opening between the reflecting pool and the overlook, I can hear their distant sounds, and the sun’s rays through the falling water onto the... The water droplets seem to jump out into the sun’s path, celebrating its presence. I am one with God and His creation.

I hear the grasses stir as the breeze glides up the hill, past the columns, and caresses me. The sun is getting low; it shines through the falling water onto the landscape, accentuating the stone edges, creating a sense of wonder and awe. I am in the presence of God and His creation.
The setting sun reminds me that the day is ending; I know I must leave this Place for now. I walk slowly towards the treeline, towards the chapel, and down the steps in the hillside. The bell in the tower is ringing! I think of the church on the hill above my grandmother’s house, and I feel happy when the church bell rings. I am thankful, for it feels reminded of the church on the hill above my grandmother’s house, and how I always felt happy when the church bell rang.

Walking in the dusk, light filled with the experience of the Place of Worship, a song comes to my mind. I softly sing:

Lord of all creation
Of water, Earth and sky
The heavens are Your tabernacle
Glory to the Lord on high
God of wonders beyond our galaxy
You are holy, holy
The universe declares Your Majesty
You are holy, holy
Lord of Heaven and Earth
Hallelujah to the Lord of Heaven and Earth

(Byrd, 2000)

Yes, I know I will visit the Place of Worship often. Thank You, Holy Father; I love You.
This section of the Thesis Book is designed to share part of the study process, including some of the methodology and reasoning for the design decisions. It is presented to encourage others to follow similar paths that are in some way similar to the designer's. It is an attempt to share the lessons learned (both good and bad) and to provide problems with solutions.

During the process of design, the intuitive and empirical are harmonious companions. The spiritual voice often interweaves in both, forming catalysts of inspiration and wisdom.

To look at Architecture as an object, even if it’s a beautiful object, stifles our ultimate potential as architects. When we plan, dream, build— we should honor the Places as living, with voice and spirit.

In a design work, one draws on various resources and assistance. The following have been a tremendous help to me during the thesis work:

- Most of all, God has always been faithful! With much thanks and appreciation, I acknowledge the following people:
  - Houston Bell, Vice President of Carilion New River Valley Medical Center, who gave me permission to access the property whenever necessary. And Bill Copening, Facilities Manager at Carilion New River Valley Medical Center, who provided a copy of the topographical map for the site.
  - Jim Jones, Mike O’Brien and Bill Galloway, my Committee Members.
  - Sam Wehby, my husband, who provided various helps along the way such as: site discovery, help with the large models, (including transporting them to the site from time to time), and setup for the Thesis Defense.
  - Sam, Mark Kidd, and Jim Jastrzemski, who helped with the pole study that informed the views of the chapel. This study was critical for the project.
  - Nicole Ward, my friend, who loaned her vehicle to me for transporting my large models from home to school, and who unsolicitedly (and at the last minute) changed her work schedule to help me pin-up for my Thesis Defense.
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- Sarah Hubbard, ‘the dancer’, who informed the sculpture design.

To all of you, I will be forever grateful.

Some of the personal strengths that energized throughout:

- Curiosity
- Passion and joy for the project
- Intuition
- Discernment
- Listening
- Communication
- Perseverance
- Faith

Methods that I implemented regularly:

- Time with the site
- Sketching, drawing and rendering
- Model building
- Sun studies
- Empirical study
- Photography
- Reading and research
- Fieldwork
- Interviews
- Cartography

- Making the conceptual process regularly:
  - The conceptual process
  - The conceptual process
  - The conceptual process
  - The conceptual process
  - The conceptual process

Tools from which I benefitted:

- Various art media and tools
- Models
- Sundial chart
- Basic surveying tools: string, stake, level
- Photoshop
- Pagemaker
- InDesign
- AutoCAD
- Rapid Prototype at VT
- Lasercam at VT

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The Cummins Building portrays a juxtaposition of heavy mass with lighter materials.

The Bartholomew County Veterans Memorial and the Holocaust Memorial project in their forms; they beckon one to pause and experience their presence, dimension and purpose.

Stepping amongst the columns that form the Bartholomew Memorial’s interior, one is taken from the stimulation of the town to inner empathy and reflection.

The Holocaust Memorial’s entrance delineates one of the structures here and those of the city while alluding to contemplation of an extended tragedy.

Nike of Samothrace is from the Hellenistic Period, 240-190 BC. It is an expression of a moment-in-time of the elements. There is a suggestion of oneness of the figure with the elements.

As one moves through the entrance of the Holocaust Memorial there is a separation of the town and a celestial experience of water through light and reflection.

The Cummins Memorial demonstrates the power and beckoning qualities of dark to light, offering a taste of what is beyond.

Walking amongst the columns that form the Bartholomew Memorial, one may transition from the stimulation of the town to inner empathy and reflection.

The Holocaust Memorial creates a dichotomy of the obvious busy-ness and noise of the city while offering contemplation of a horrendous tragedy.

The Botto architecture, as well as the Tuscany passageways, present closed-to-open, known-to-unknown, earth-to-sky/heaven.

The Tuscany passageways demonstrate the power and beckoning qualities of dark to light, offering a taste of what is beyond.
**PRINCIPLES**

The site, work, and programme underpinned by the theme of Principles and Qualities for the project.

Principles and Qualities help architects keep focus and clarity during the innumerable decisions that must be made for a work to be accomplished.

These are the Principles and Qualities for the Place of Worship.

**CONNECTION with NATURE:**

- **It is important to maintain and respect the qualities in nature and the stimulation of the senses.**
- **Lay of the land apparent.**
- **Communion of light and shadow.**
- **Keep added vegetation in likeness of existing vegetation.**

**SYMBOLISM--Symbolic Principles that are in the Essence of the Work:**

- **To travel the path takes time, thought, decision, and commitment; this is an aspect of the Christian walk also.**
- **Water is often spoken of in the Bible to be a gift and a teacher.**
- **Chapel is the straightest path on the site, symbolizing the path to God is directly through faith in Christ.**

**MATERIALS:**

- **Hierarchy of materials:**
  - Concrete;
  - Glass;
  - Stone;
  - CMU.
- **Concrete and glass represent the spiritual.**
- **Stone represents the earth.**
- **CMU is used solely for structural purposes in places that are not visible or considered part of the spiritual symbolism.**

**VERNACULAR:**

- ‘Where we are from’ contribute to who we are and our life-journeys.
- **Connect with the ‘known’ adds to one’s sense of identity.**
- **The architecture and site are a reflection of its heritage.**
- **The inspiration for the architecture came from what is known geologically and in the built environment in the area.**

**QUALITIES**

**EARTH and SKY/HEAVEN:**

- **There is a basic need to connect to the earth that contributes to the psyche’s groundedness.**
- **There are qualities that can help one return to this connection.**
- **Frame the earth and sky, areas where earth and sky meet, and areas where the sun is seen and felt through intentional design.**

**MOVEMENT:**

- **Areas are designed to create movement, or to stop, stay, rest, linger, to enjoy the experience of the natural and man-made.**
- **There are paths that encourage movement.**
- **There are ‘beckoning qualities’ achieved by scale, presenting another space ‘in part’, and use of light.**

**TRANSITION:**

- **Transition can be expressed by a change in materials.**
- **They can invite the person to rest or move.**
- **They can provide a visual of people and the activity at the hospital to being in the midst of nature and the Place of Worship.**

**MYSTERY and SURPRISE:**

- **The site itself offers surprises.**
- **This quality can provide much joy and was honored in the decisions for the architecture and site.**
- **The architecture offers mystery and surprise also.**

**IN-THE-MOMENT OPPORTUNITIES:**

- **Powerful ‘moments’ offer an array of individual experiences.**
- **Some of the ways moment-experiences can happen are: during instances of enlightenment or revelation, finding places or things that were not initially evident, and through immediate presentation of something that triggers awe, surprise, excitement, etc.**

**DICHOTOMIES of MASS and LIGHTNESS:**

- **The structures have a heavy, massive quality, combined with a light or somewhat delicate quality.**
- **These diverse characteristics add to the sensory and spiritual experience.**
- **This dichotomy is found in nature.**

**WORDS:**

- **Inspirational writings are carved into the concrete materials at various locations.**

**EDITH M. OUNDRAS:**

There is a sense of mystery and surprise in the place that contributes to the site’s overall atmosphere. There are qualities that can help us be aware of the earth and its role in the life we lead, and how we honor the gifts of the earth. There is a sense of light and shadow that outlines the earth and its features. There is a sense of an overall connection to the earth, which characterizes the site and its relationship to the earth. There is a sense of the unknown and the known, of the familiar and the strange. There is a sense of the sacred and the profane, of the beautiful and the丑陋. There is a sense of the past and the present, of the familiar and the new. There is a sense of the spiritual and the physical, of the内在 and the external. There is a sense of the natural and the man-made, of the wild and the cultivated. There is a sense of the simple and the complex, of the clear and the blurred. There is a sense of the past and the future, of the known and the unknown. There is a sense of the familiar and the unknown, of the known and the unknown. There is a sense of the past and the future, of the known and the unknown. There is a sense of the past and the future, of the known and the unknown.
When I began sketching, it was obvious that the lay of the land had become a part of my musculoskeletal memory; the experience of the topography came through my hands onto the paper. The layered curved line ‘rising up’ was intuitively reminiscent of my body’s dialogue with the land. This voice of the site that spoke clearly during my first experience walking up the hillside birthed the chapel.

AN ARCHITECTURE BEGINS---
from THE LAY OF THE LAND
The first impression for the design came from the shape-ray of the hero.
The second day of the solution...
Initially, the idea of having individual prayer rooms as part of the chapel was explored. Despite its eventual discard, it was a catalyst that was a critical part of the design’s evolution.

Curved walls, inspired by the initial sketching, were developed as a pattern that allowed for passage between them. Many questions and concepts were contemplated. How large should a prayer room be for comfort? How long should the curved walls be? How much should the walls overlap? The eye and mind led the thinking.

‘The eye’ told much about layering, spacing, and proportion of the design. The eye is a tool of the designer, not only for the design of objects, but also for the design of spaces. Layering, spacing, and curve for pleasing aesthetics were studied.

Meeting these purposes, each rib wall became eighteen feet long, packed into a空间 covered a total width of four feet, with both front edges in the same plane. The thickest part was two feet deep; the thinnest part was nine inches deep. This shape and size originated from ‘light’ and ‘passage’.

Two prayer rooms were created from the same plane, with a space between them to allow light to pass through and graze a rib wall. This was for the purpose of light creating an inviting quality for the visitor to move to that area.

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The curve of the wall evolved based on passage between the walls to the prayer rooms. The prayer rooms were designed as individual rooms that were intimate in size.

Each room had a space between them to allow light to pass through and graze a rib wall. This was for the purpose of light creating an inviting quality for the visitor to move to that area.

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The curved walls were now referred to as ‘Rib Walls’. The chapel was being designed for a person, or a handful of people, or occasional small gatherings. It could be a scale that would provide physical separation and exhilaration, while still meeting functional requirements, such as privacy and access. It was hoped the chapel would present a sense of largeness for the inhabitants, while keeping the chapel at a small, precious scale with the site.

The Fibonacci Sequence is a series of numbers that start with the numbers 0 and 1. From then on, the numbers are determined by adding the last two of the previous two numbers, so the sequence is 0, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377...These numbers are evident in self-replicating growth in geometry and nature. (Schneider 117)

Any two consecutive numbers have a ratio of Phi, which is 1 to 1.618, the Golden Ratio. This proportion is considered by most to be the most pleasing proportion. (Schneider 119)

The Fibonacci Numbers are named after Leonardo of Pisa, a mathematician and merchant in the thirteenth century. He understood the principle of the sequence and published a book, Liber Abaci (the Book of Computation), which convinced Europe to convert to the numerals we use today. Because his father was nicknamed Bonaccio, meaning “man of good cheer,” Leonardo was known by the Latin for son of Bonaccio, “filius Bonaccio,” contracted to “Fibonacci.” (Schneider 115)

To construct a Golden Rectangle, begin with a square. With the center point being the midpoint of one of the sides, draw a circle whose arc connects at the other end of the square to intersect with the circles. Extend a line from the intersecting points of the arcs and extended lines.

The almond shape shown in this construction is called the Vesica Piscis. It, along with the Fibonacci numbers and Golden Section, are used in various aspects of this project. The Vesica Piscis measures in length twice the size of the square from which it comes. (Schneider 105-6)

Some of the historical names of the Golden Mean:

- Plato:                          The Golden Ratio
- Luca Pacioli:              The Divine Proportion
- Johannes Kepler:       The Divine Principle
- Mark Barr:                 Phi: 1.6180339

The ratio of the Fibonacci Numbers is also the geometry of the Golden Mean. This drawing demonstrates construction of the Golden Rectangle. The ratio of the square to the dotted rectangle is the Golden Mean. (The ratio of the square to the dotted rectangle is 1:1.618.)

To create a Golden Rectangle, begin with a square. With the center point being the midpoint of one of the sides, draw a circle whose arc connects at the other end of the square to intersect with the circles. Extend a line from the intersecting points of the arcs and extended lines.

The almond shape shown in this construction is called the Vesica Piscis. It, along with the Fibonacci numbers and Golden Section, are used in various aspects of this project. The Vesica Piscis measures in length twice the size of the square from which it comes. (Schneider 105-6)

Some of the historical names of the Golden Mean:

- Plato:                          The Golden Ratio
- Luca Pacioli:              The Divine Proportion
- Johannes Kepler:       The Divine Principle
- Mark Barr:                 Phi: 1.6180339

The eye determined the most beautiful curve, while still meeting functional requirements, such as privacy and access. AutoCAD was used to create the exact shape.

Above: Cardboard model. The Rib Walls are positioned per previous determination for passage to prayer rooms (prayer rooms adjacent to left walls.)

On the right side of the rib walls are structures intended to catch rain water from the roof. Initially, the front walls (the pair closest together) were positioned twenty-six feet apart. At this point, the intention was to position the chapel on the south side of the east-west tree line, with a front wall of glass towards the mountains. These aspects changed as study proceeded.

The eye determined the most beautiful curve, while still meeting functional requirements, such as privacy and access. AutoCAD was used to create the exact shape.
In this area of southwest Virginia, there are huge rock formations that rise up in various locations, creating their own amazing presence and character, while also inspiring Place. This was an element of inspiration for the walls of the chapel. Concrete was chosen for the wall material in order to create massive, tactile forms, appearing stone-like and monolithic---proclaiming their presence---much like many of the rock formations.

As seen in these photos, rock occurring in the natural landscape and also being used in man-made structures are common in this area of southwest Virginia. Through-out this project stone was used. The scale of the stone varies based on application.

GEOLGY: VERNACULAR

FURTHER INSPIRATION for the ARCHITECTURE

Large rock formations and stone outcroppings are common in this area of Virginia. Concrete was chosen for the wall material in order to create massive, tactile forms, appearing stone-like and monolithic---proclaiming their presence---much like many of the rock formations.
THE WALLS ARE BIRTHED!

These pastels were inspired by musculo-skeletal memory and an affinity for the local rock formations. These drawings were created 'for fun' from an intuitive and conceptual image of the walls bursting from within, beckoned by Heaven!
It was important to create a model with qualities like the walls envisioned for the chapel: smooth, white, monolithic and the curve and proportions accurately interpreted.

The Rapid Prototype machine at Virginia Tech was used to create models of the walls to ascertain the dimensions for the final project. The scale of the model is 1/4" = 1'-0".

The beauty of the model walls triggered an eagerness to experiment with them in various configurations while implementing a light study (strong intense lighting to mimic the path of the sun). These images demonstrate examples of some of these experimental arrangements.

There were many possible arrangements for the walls, some of which offered design opportunities, but positioning the walls and directing the prayer rooms produced an illuminated mosaic path. From an architectural viewpoint, the resultant beauty was the essential source of the walls and spaces. These względu supernatural influence for the walls was paramount. Other arrangements offered concepts and spatial qualities, but eventually the logic between the walls and light, and form turned in favor of a unique Place for prayer.

The card’s voice better told the story of the walls moving with sunlight. The outcome of the project showed the architecture and the light merging, rather than remain as two separate entities.

The final outcome of the design, which was itself, demonstrated Spirit, Light, and Nature were in harmony creating man, the ultimate part of the interconnectedness.

There were many possible arrangements for the walls, most of which included design opportunities, but positioning the walls or directed for the prayer rooms produced interesting results. From an architectural viewpoint, the resultant beauty was the essential source of the walls and spaces. These ideas were not simply for the walls but for the light study as well to see how these two could merge, rather than remain as two separate entities.

The card’s voice better told the story of the walls moving with sunlight. The outcome of the project showed the architecture and the light merging, rather than remain as two separate entities.

The final outcome of the design, which was itself, demonstrated Spirit, Light, and Nature were in harmony creating man, the ultimate part of the interconnectedness.
DESIGN STUDIES CONTINUE

Possible roof designs and their support systems were studied using light studies. It was readily seen that the sunlight penetrates the interior space, but the support columns outside did not. Developing a design solution to remedy this issue would be difficult.

There is no evident interaction between the walls and the sun's path. The space becomes chaotic due to the various shadows. The support columns outside the interior space diminish any sense of union with the sunlight. The power of the walls’ monolithic presence is extinguished.
Studies continued in order to find design solutions that would permit the pure communion of the walls and the sunlight. Before discussing that process, some other critical decisions need to be communicated.

**Location on the site:** The decision was made to locate the chapel on the north side of the east-west treeline instead of on the south side. This decision was made after careful consideration of the site's topography, the sun's path, and the chapel's relationship to the surrounding landscape. Other buildings on the site were also taken into account, as well as the desire to create a sense of enclosure and privacy for the chapel.

Another result of locating the chapel on the north side was that the front of the chapel would no longer face the mountains. I was confident I could create a design solution that would still allow for the very important ‘moment-of-surprise’ view of the mountains; I was not sure when entering the chapel instead of when entering it. Of course, at this point, these design solutions were not worked out.

**Geometry implemented:** The geometry of the Golden Section and Fibonacci numbers were used for the layout of the chapel seen in the following studies.

**Size of the Chapel:** Changing the location of the chapel on the north side of the east-west treeline, plus planning for a chapel that would provide a more intimate experience, led to the decision to use the Golden Mean for the placement of the front walls of the chapel. The center of the front walls are 14' - 6" from the center of the first pair of rib walls. (See drawing and explanation, left.) The front walls are shaped the same as the rib walls. The height of the center wall is 26'. The walls flanking the center wall are 13' tall, the same as the four pairs of rib walls.

**Geometry implemented:** The geometry of the Golden Section and Fibonacci numbers were used for the layout of the chapel seen in the following studies.

**Omit prayer rooms:** Another decision was to not include the prayer rooms. There was no doubt that there would be opportunities to design places for private reflection and meditation as the project developed.

**Geometry implemented:** The geometry of the Golden Section and Fibonacci numbers were used for the layout of the chapel seen in the following studies.

**Size of the Chapel:** Changing the location of the chapel on the north side of the east-west treeline, plus planning for a chapel that would provide a more intimate experience, led to the decision to use the Golden Mean for the placement of the front walls of the chapel. The center of the front walls are 14' - 6" from the center of the first pair of rib walls. (See drawing and explanation, left.) The front walls are shaped the same as the rib walls. The height of the center wall is 26'. The walls flanking the center wall are 13' tall, the same as the four pairs of rib walls.

**Geometry implemented:** The geometry of the Golden Section and Fibonacci numbers were used for the layout of the chapel seen in the following studies.

**Shape of the Chapel:** Changing the location of the chapel on the north side of the east-west treeline, plus planning for a chapel that would provide a more intimate experience, led to the decision to use the Golden Mean for the placement of the front walls of the chapel. The center of the front walls are 14' - 6" from the center of the first pair of rib walls. (See drawing and explanation, left.) The front walls are shaped the same as the rib walls. The height of the center wall is 26'. The walls flanking the center wall are 13' tall, the same as the four pairs of rib walls.

**Geometry implemented:** The geometry of the Golden Section and Fibonacci numbers were used for the layout of the chapel seen in the following studies.
The previous studies of possible roof designs demonstrated that most structures would interfere with the obvious interconnectedness of the walls and sun. Since interconnectedness was the essence of the project, a way was sought to keep the dialogue of the walls and the sun as clear as possible.

An answer could be to design a vertical expanse of glass to serve as a structural continuance of the concrete rib walls. This would also be a quality of... was no absolute that it would actually be feasible due to the limited capacity of glass to handle lateral force.

A sundial chart (shown right), in conjunction with the model of the chapel, was a simple but extremely beneficial tool. The sundial chart used in the studies was for thirty-six degrees latitude, the approximate latitude of the actual site.

To conduct these studies, the model was positioned with true directional coordinates as to where the building would actually be. This allowed the model to be placed on a table and then correlated with the time of day and day of the year. (This image of the sundial is smaller than the actual chart used.)

Fibonacci numbers of 1, 3, 5 and 8 were used as test heights. Eight would be the ideal ratio with the 13' concrete rib walls. Thus, eight would be the ideal number of glass panels that would come down the center of the roof, regardless of its form, was intuitively anticipated; therefore, the model of the flat roof had this narrow opening down the center.

The glass 3' high offered occasional positive play-of-light, but it was seldom and random. The glass height 1' above the rib walls allowed for no repetition of shadow, thus destroying the powerful connection of sun-and-wall.

However, with the 5' glass height, at times the light was very uneventful, offering no obvious statement about the sun’s connection with the walls of the chapel.

Other possibilities were also evaluated during these sun studies, such as: having a section of glass in the roof at the front wall and various sizes of such glasses; having walls that curve into the plan, with glass that could be turned into the plan. A solar graph was used to find the ideal angle of this turning.

Determining the Height of the Glass

Other possibilities were also evaluated during these sun studies. Two were the inclusion of glazing in the roof at the front wall and various sizes of such glasses; having walls that curve into the plan with glass that could be turned into the plan. A solar graph was used to find the ideal angle of this turning.

Other possibilities were also evaluated during these sun studies. Two were the inclusion of glazing in the roof at the front wall and various sizes of such glasses; having walls that curve into the plan with glass that could be turned into the plan. A solar graph was used to find the ideal angle of this turning.
THE CHAPEL and LIGHT

Images left and right are studies with 8\" glass heights, studies revealed ideal sun and sky drawn together...the sun and sky through the chapel exhibited continuous interconnection with the sun and sky walls providing continuous operation and pattern. The sun was not necessary, where there was any presence, there was this new function in the building. A light with the building.

Architecture is the masterly, correct, and magnificent play of masses brought together in light.

Le Corbusier (Ballantyne 88)
The glass studies revealed that a glass height of 8' beyond the rib walls was necessary in order to allow the ideal interaction of the walls and sunlight. At that time, finding a glass material that could carry the roof and handle the lateral force of the wind, while also being transparent and aesthetically pleasing, was daunting. It would have to carry the roof and handle the lateral force of the wind, but a material would not be easy, not even 'probable', but I had an optimism and curiosity that inspired me to not give up.

Various architectural magazines and journals had published recent projects with glass being used in remarkable structural applications. Details regarding the material were not given, only that it was a new product called SentryGlass. It was made by Dupont.

I called the Dupont plant in West Virginia. Their representatives were very helpful and sent a sample of the glass to me. It is as clear and transparent as typical glass with a clear inner material that forms a composite of incredible strength and makes the glass more bendable. Dupont made the product but did not do the engineering required for specific applications. However, I did use their material in the experiments for the chapel.

Further research led to the engineering firms of Dewhurst and Macfarlane, one of the most reputable firms in the world. Calling the firm, and then emailing, I received an email directly from Tim Macfarlane! He gave specifications for SentryGlass that they had used for a specific project. Actually, Mr. Macfarlane's figures demonstrated that SentryGlass one-and-one-half inches thick was stronger than concrete! This verified that SentryGlass for the chapel could be eight feet tall and meet the requirements: be free from additional support, carry the roof, and handle the wind. This allowed opportunity for the dialogue of the walls and sunlight to be unhindered, fulfilling the architectural vision!

The connections for the glass, walls, and roof needed to be critical. They would need to be engineered for this specific application.

### Specifications
- **Modulus of Elasticity**: 70,000 N/mm²: $E = 10 \times 10^6$ psi
- **Tensile Strength**: 50 N/mm² = 7000 psi

Tom Krause (Berghoff 46)

"If you only do what you know you can do, you never do very much."
Even though the decisions had been made regarding the walls...their form and positioning...the design of the roof had not been determined.

Possibilities were posed. The walls were arched; the roof should be arched also. What if the walls were arched; would the roof have to be arched also? I thought upon this. The walls...the design of the roof had not been determined.

Some of my peers had the opinion that the roof should arch from the walls. Even though I could appreciate their point, and appreciate the sketches of a curved roof, the walls were to be 'The Walls'; any arching in the roof would only take away from that, depleting the character of the walls' ontological presence.

The answer and affirmation to this design dilemma came at an unexpected time, in an unexpected place. The following explains:

From my sketchbook:

Traveling from Georgia to Virginia, I stop at a rest area in North Carolina just past Lake Norman. Walking up the sloping hillside filled with picnic tables and tall, leafless, wintertime hardwoods, I am drawn toward the afternoon sun stroking the top of the knoll beyond the tables. In the distance, I see the sunlight grazing Lake Norman. In spite of the roar of traffic on I-77, it is a moment of calm and inner solitude, in an 'in-spite-of-the-population' way.

Turning to walk back to my car to proceed with my travel, I notice a tall, curved, green form. It isn’t really ‘attractive’; yet, it gets my attention because of its shape. At first, I think it is a vine that has climbed onto a tree or guidewire of some sort. Getting closer I see it is an evergreen cypress tree. The wind has bent the upper half of the cypress, creating the arching shape. The wind has also tilted...they are just leaning; they are still unmistakably hardwoods. But the cypress seems alien; its integrity had been lost.

The answer for the roof design was that it should be flat. This gave the walls liberty to sing! Instead of mimicking the knolls of the hillsides, the roof was to be a flat plane parallel to the earth and sky! And in so being, it fulfills a sought after design quality of Earth-Sky/Heaven.

THE ROOF: A DESIGN DILEMMA
Once again, I received excellent advice from the thesis committee. The committee finally convinced me to formulate the design principles and qualities that would guide the project. This was the point in the project in which the Design Principles and Qualities became an intentional guideline. Another recommendation was made: visit the Virginia Tech Arboretum. The arboretum covers a fairly large area of land, but it borders a heavily traveled road. The park is beautiful with lush and diverse vegetation, koi ponds, and small secluded spots that create secluded, intimate spaces.

There were numerous contemplations, research, and concepts for site design at the base of the hill. As the studies demonstrate, I was trying to incorporate ideas for small, intimate, garden-like places. But, while at the arborium, an experience provided important insight. While I was seated in an area with much vegetation that created a set-aside place, I did; it was the enclosure created by the immediate surroundings that led me to feel vulnerable.

I knew if a person could feel uncomfortable in a secluded garden-spot with the outlying space being heavily populated, then such a space in a less trafficked public area could certainly create even more discomfort. Through my experiences at the arborium, I received important understanding. The design at the base of the hill should not include garden spaces that created too much enclosure. It should be simple.

Knowing how and when the chapel could be seen from the base of the hill was very important---actually, more important than I could have fathomed. This study is explained on the following pages.
Architecture is a disturbing art: it destroys places. Building sites always have the scent of sacrifice, barely masked by the hopeful and exciting smell of a new construction. It is our job to assuage the sacrifice and make building an act of understanding and adoration of the place.

W. G. Clark

(13) Jensen

Never begrudge the struggle.

I believe passion for the voice of the site was always within me, but through the thesis work, I learned to intentionally listen, embrace it and step into ‘all of it’. The voice of the site, the voice of the work, and the Voice of God. I recognize it is a gracious gift to be an instrument of the building body. So that excitement, I am humbled... and should always be humbled... to know I've been entrusted to learn.

I am grateful for the struggle I had with these many things. Thinking that I am right for the site and the work... the building and the place... and not allowing other voices to speak... that the work has to be as perfect as it's possible to be... that it's not about me. It's about the voice, and I will listen attentively. Each work has its own truth. And the voice must not be forced. Each work has its own truth. And the voice must not be forced.
Determining When and How the Chapel Appears

Making a large-scale model of the topography was impossible to learn when analyzing the chapel's potential use. Without this knowledge, it was impossible to know when and how the chapel would be seen. A preliminary study had to be devised.

A lot of questions were posed. What could be used to represent the walls? What would stand firm in the tall grass and hard soil? There was always a breeze on the top of the hill, so what would be needed to provide wind resistance? All of the experimental materials existed.

The experimental materials needed to be rigid, cost-effective and transportable. Non-woven material, wood, and cardboard were all used in attempts to make something suitable to be used as the walls. PVC pipes, too, were tried. Cardboard was used in attempts to simulate the walls, and while it was easy to transport, it was not sturdy enough in the breeze.

The location of the chapel had been determined (see pages 202-203), and the building size and footprint were known (see pages 154-155). A PVC pole 26' tall was set up where the outer curve of the tall front wall ended. Another 21' pole, the height of the 13' concrete rib wall, was set up where the entry point of the chapel would be located. Both placements represented the east side of the chapel.

Men held the poles while photographs were taken from everywhere on the site. I experienced seeing the poles unexpectedly at times, which would translate to seeing the chapel unexpectedly. The images are a few of the photographs taken in this study.

Later, using Photoshop, photographs of the model were placed into the photographs of the site with the poles. Now, how and when the chapel could be seen was understood.

1. Cherokee of the hill
2. Most hillside from the entrance road to the hospital, on the west side of the hill.
3. Near the entrance to the Place of Worship, on the east side of the hill.
4. Mid hillside, east slope.
5. Near the entrance to the Place of Worship, on the east side of the hill.
This study with the PVC poles provided critical information. Understanding when the chapel would be seen and how it would appear from various vantage points was extremely important in designing many aspects of the Place of Worship. The models of the chapel and bell tower were photographed from varying angles. Appropriate images were chosen to correspond with particular site photos. Using Photoshop, the chapel and bell tower images were placed with the site images, aligning specific walls with the poles. This technique provided an accurate view of the chapel and bell tower with the site.

Methods for constructing the models included drawing the walls of the chapel and bell tower in AutoCAD, then making them using the Rapid Prototype machine. The roof was drawn in AutoCAD, then cut with laser-cam.
The following discussion of the design study is presented with rare exception in the same order as one traveling the site, experiencing the Place of Worship from the parking area to the baptismal pond.
THE PARKING AREA

The parking area and pedestrian approach to the entrance of the Place of Worship is located within the former stone wall of the hospital grounds. The parking area is immediately to the left of the main access road, the approach is through the stone wall.

The parking area is a grid system of asphalt surfaced interlocking concrete pavers. The pavers are 8' x 8' square. The parking area is well lit and has a stone threshold and a stone pathway into the arbor.

The parking area is designed with ADA spaces made of porous asphalt, but other parking spaces are the grid system. There are beds of vegetation dividing the various parking spaces. Native vegetation and large stones are between the parking places and the 8' high stone wall. Tall trees rise above the wall on the other side, giving the visitor a hint of one aspect of the Place of Worship.

As one leaves the vehicle, a walkway made of 8' x 8' concrete pavers leads towards the entrance of the Place of Worship. Public restrooms are positioned near the parking area. A stone pathway leads into the restrooms. A bench is provided at the exterior and a stone wall shelters the entrance to the restrooms. The structure of the restroom walls is CMU with a stone facade.

The arbor, with the large stone wall flanked by trees, is the threshold through which one enters the Place of Worship. The arbor is the point of transition from the parking area to the Place of Worship. The stone pillars are 1'-6" x 1'-6" x 5'-0" high. The space is vaulted and the roof is supported by stone columns. The columns are 1'-6" x 1'-6" x 5'-0" high. The ceiling is a metal beam and the walls are of stone.

The pattern at the intersection of the sidewalks is the pattern that leads one through much of the journey at the Place of Worship. The pattern changes in the walkways, and the arbor that invites entrance.

Architectural design elements that create transition can enhance opportunities for experience. Some of those found here are: change of materials, definitive thresholds, positioning and scale of vegetation, pattern changes in the walkways, and the arbor that invites entrance.

Where the two sidewalks meet, pattern changes, gain contrast by forming the Golden Mean (see page 143) in a series of defined patterns. The area is an entry to the Place of Worship and is designed to be inviting and beckoning.

PEDESTRIAN PASSAGE

As one leaves the vehicle, a walking path leads from the parking area towards the entrance of the Place of Worship. Public restrooms are located near the parking area. A stone pathway leads into the restrooms. A bench is provided at the exterior and a stone wall shelters the entrance to the restrooms. The structure of the restroom walls is CMU with a stone facade.

As one walks towards the arbor, the pattern in the sidewalk leads to the arbor. The pattern changes near the entrance to the Place of Worship.

Pepper's Run, off of the hospital grounds, is a walking path that leads to the Place of Worship. The path is designed to be inviting and beckoning.

Arbor, with the large stone wall flanked by trees, is the threshold through which one enters the Place of Worship. The arbor is the point of transition from the parking area to the Place of Worship. The stone pillars are 1'-6" x 1'-6" x 5'-0" high. The space is vaulted and the roof is supported by stone columns. The columns are 1'-6" x 1'-6" x 5'-0" high. The ceiling is a metal beam and the walls are of stone.

The pattern at the intersection of the sidewalks is the pattern that leads one through much of the journey at the Place of Worship. The pattern changes in the walkways, and the arbor that invites entrance.

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Where the two sidewalks meet, pattern changes, gain contrast by forming the Golden Mean (see page 143) in a series of defined patterns. The area is an entry to the Place of Worship and is designed to be inviting and beckoning.
DESIGNING the ARBOR

The Voice of the Site

When I would visit the site and be walking along the base of the hillside, there was a spot where the direction of the breeze would change and become more favorable. This happened spontaneously, a different breeze would start blowing. The change from one breeze to another was an obvious cue to ‘come in’. This experience always evoked an attentiveness to the specialness of the Place. This voice of the site conveyed that this was the perfect location for the entrance to the Place of Worship.

The breeze and lay of the land were imperative to ‘pause’ and enjoy the sensory of the breeze and the Place’s generous welcoming. Standing in this spot, looking through the trees, is a moment of pause. The view of the sky and the architecture has a small-and-precious presence with the site.

Principles and Qualities

The arbor creates Place on its own. As entrance, it provides a beckoning quality from the road. It rests within the large stone wall that denotes set-aside-place. The gates also designate entrance.

Anthropologically Oriented:

The change in the breeze, due to the topography, provided the choice for placement of entrance.

Movement:

The structure’s beckoning quality as entrance invites movement. The sound of the water in the fountain invites ‘come’.

Sensory:

There are many opportunities for the senses to be stimulated:

---The concrete, wooden seat, and water offer different temperatures and tactile experiences. The wood invites movement, the concrete, sheltered, whereas the water is open.
---The fragrance of the vine on the trellis and other natural vegetation nearby offer fragrance.---The fountain provides the sound of the water flowing softly.
---The more intimate scale of the enclosure of the arbor is in contrast to the vast scale of the sky when one steps out of the arbor to continue down the walkway.

Symbolism:

This is the visitor’s first experience of water beckoning, and provides opportunity to feel the water. God’s Word and the Holy Spirit are symbolized by water in the Holy Bible.

---The Vesica Piscis displayed in the gate’s design is like the Christian Ichthys (fish) symbol.

Mystery and Surprise:

It is not obvious how the structure holds the massive stone within the wall of the arbor.

Open Close:

The arbor has an intimacy; one can pause and enjoy the experience of stepping from the enclosing enclosure of the sky.

Words:

An inspirational quote by German lyric poet Johann Christian Friedrich Holderlin (1770-1843) is carved in the fountain’s large stone in the west wall of the arbor.

Mass/Tactile and Light/Delicate:

The arbor’s concrete walls have a heavy massive quality; the trellis, made of thin bars of steel, has a light delicate quality. The vine on the trellis, and sunlight sporadically shining through the vine, add another delicate, ephemeral quality.

Earth Love: This is the visitor’s first experience of water beckoning, and provides opportunity to feel the water. God’s Word and the Holy Spirit are symbolized by water in the Holy Bible.

The visitor first experiences the gate’s design is like the Christian Ichthys (fish) symbol.

History and Imagery: It is not obvious how the structure holds the massive stone within the wall of the arbor.

Open Close: The arbor has an intimacy; one can pause and enjoy the experience of stepping from the enclosing enclosure of the sky.

Words:

An inspirational quote by German lyric poet Johann Christian Friedrich Holderlin (1770-1843) is carved in the fountain’s large stone in the west wall of the arbor.
DESIGNING the ARBOR

The trellis has a delicate character compared to the mass of the walls of the arbor. The drawing (left) shows the layout of the trellis construction. The curve is based on the arc when constructing the Golden Mean of an 8' x 8' square (the footprint between the east and west walls.)

A model of the arbor was constructed. The trellis and gate designs were drawn using AutoCAD, then cut with laser-etching. The walls were drawn in CAD, then constructed using the Rapid Prototype machine.

The design for the gate of the arbor was also based on the Golden Mean and Vesica Piscis. Notice that the Vesica Piscis is like the Ichthys (the Greek word for ‘fish’). AD. Due to the early church being greatly persecuted by the Romans, it is believed that believers in Christ secretly identified one another by using this symbol. The Ichthys is still used today as a symbol for Christianity.

The design for the gate of the arbor was also based on the Golden Mean and Vesica Piscis. Notice that the Vesica Piscis is like the Ichthys (the Greek word for ‘fish’). AD. Due to the early church being greatly persecuted by the Romans, it is believed that believers in Christ secretly identified one another by using this symbol. The Ichthys is still used today as a symbol for Christianity.

The arbor provides unmistakable transition; flanked by the large stone wall, it is the definitive beginning of the journey at the Place of Worship. The design of this arbor offers a seating area to nestle-in, words for contemplation, and sounds of water that beckon and soothe.

The trellis rises 3’. The 8’ wide patterned walkway runs through the arbor. There is a seat built into the east wall, which is curved to face the seating area. A wooden slatted mat is provided in the curved seating area, offering warmth.

A fountain is built into the west wall. The water circulates from the basin, through the wall’s interior (left side of section below), then between the stone and concrete walls, filling the basin. (The photos on page 167 show this water path.)

The design for the gate of the arbor was also based on the Golden Mean and Vesica Piscis. Notice that the Vesica Piscis is like the Ichthys (the Greek word for ‘fish’). AD. Due to the early church being greatly persecuted by the Romans, it is believed that believers in Christ secretly identified one another by using this symbol. The Ichthys is still used today as a symbol for Christianity.

A wall of the arbor was constructed. The wall has a delicate character compared to the mass of the walls of the arbor. The curve is based on the arc when constructing the Golden Mean of an 8’ x 8’ square (the footprint between the east and west walls.)

The height of the concrete walls is 8’, a familiar height.

The 8’ wide patterned walkway runs through the arbor. There is a seat built into the east wall, which is curved to face the seating area. A wooden slatted mat is provided in the curved seating area, offering warmth.

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The 8’ wide patterned walkway runs through the arbor. There is a seat built into the east wall, which is curved to face the seating area. A wooden slatted mat is provided in the curved seating area, offering warmth.

A fountain is built into the west wall. The water circulates from the basin, through the wall’s interior (left side of section below), then between the stone and concrete walls, filling the basin. (The photos on page 167 show this water path.)

The design for the gate of the arbor was also based on the Golden Mean and Vesica Piscis. Notice that the Vesica Piscis is like the Ichthys (the Greek word for ‘fish’). AD. Due to the early church being greatly persecuted by the Romans, it is believed that believers in Christ secretly identified one another by using this symbol. The Ichthys is still used today as a symbol for Christianity.
When leaving the arbor, to one's left is a large weeping willow tree. This species was chosen because of its form which conveys a sense of movement. In this area, the tendril-like branches, which serve as an allegory: one is moving along the path at the Place of Worship.

The study using the PVC poles revealed where the chapel would be seen if walking along the base of the hill, plus at the rise on the hillside. These were the elements that were provided for the visitor. The images (page right) show when and how the chapel will be seen from specific locations.

First: After leaving the arbor, the slope of the hillside soon beckons one to climb the rise (which I experienced every time I was there). Here, rock steps are available on the right, for those who wish to climb. These rock steps are a direct link to the roof of the chapel. Once climbing the rise, the chapel appears suddenly and unexpectedly in full view — the roof visible, the concrete walls not. The roof is supported by a few short stone columns.

Second: As one travels along the base of the hill, the lay of the land is such that the first sighting of the chapel from the actual walkway is unexpected and partial. With the roof visible, but the concrete walls not, it offers a surprise. A bench is provided beside the walkway, offering the visitor a place to rest while viewing the chapel from this vantage point.

Third: As one gets closer to the fountain, the lay of the land changes and one gets full view of the chapel on the hill. The concrete walls along the steps up the hillside are visible also. (See drawing page 95.) At this point, another bench is provided beside the walkway.

Fourth: As one approaches the fountain, the view of the chapel changes. The large stone wall on the left serves as a backdrop, giving a sense of place to the scene. The location of the chapel is such that one feels as if they are almost in the chapel as they are viewing it. At this point, another bench is provided beside the walkway.

Seating in the Large Stone Wall — Adjacent to the Views of the Chapel: Across from the second, third, and fourth views of the chapel, seats are designed in the large stone wall. Thyme is planted along the walkway; if one walks to the wall, the fragrance of the thyme would be stimulated.

The site already had two treelines that had been growing for many years. I believed the rows of trees should remain in their existing locations, but the one at the base of the hill, near the stone wall, needed to be replanted because it was mostly scrub vegetation. Black cherry and locust trees were chosen, the same as the existing row of trees that is up and across the hillside.

The newly planted treeline is straight... like the vegetation that had been there for a long time. The hillside and this straight line of trees, forms a passage. This row of trees is parallel to the large stone wall. One passes through the rows of black cherry and locust trees on the way to the stone wall. The trees are well spaced, not so close that one feels crowded, allowing space to move and an opportunity to observe the trees and enjoy their beauty.

The wall measures 4’ thick and 8’ high. The structure consists of CMU with stone facade. The main reason for the thickness is if it were stacked stone, the 4’ thickness would be necessary for the height. But since this would pose the possibility of liability to have such a large stacked-stone wall, the structure is fixed.

The seating areas in the wall are 8’ long and 2’ deep. Care would be taken to make this wall the focal point in an area where it is a natural place to sit — a bench is provided beside the walkway.

The wall membrane is black and UV rated. The membrane material is Teflon® and is vulnerable to the sun. The name membrane is the name for the membrane material that is used to create the roof of the chapel. This membrane is a material that is used in the automotive industry, most notably the automotive headlight. The membrane is an interesting material, which is a synthetic material that is made from natural products, specifically from soybeans. The membrane is a material that is made from natural products, specifically from soybeans. The membrane is a material that is made from natural products, specifically from soybeans. The membrane is a material that is made from natural products, specifically from soybeans. The membrane is a material that is made from natural products, specifically from soybeans. The membrane is a material that is made from natural products, specifically from soybeans. The membrane is a material that is made from natural products, specifically from soybeans. 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DESIGNING: the FOUNTAIN

The Voice of the Site

Designing the site on the base of the hillside --- where the two treelines meet --- there is a very special area. Here, the lay of the land is such that the base opens up, yet it feels more secluded and nestled amongst the two treelines.

Sometimes, when visiting the site, there would be evidence that deer had been sleeping in this area: matted grass or, occasionally, seeing a deer rising from her rest. The breezes were evident from the rustling of the trees, and the temperature always felt cooler. There were more birds flitting and singing in this area. This was important that one have a place to rest, contemplate, and enjoy the serenity this particular area offered.

Designing an area with a large fountain was ideal in this location. It would offer the beckoning force at the end of the walkway along the base of the hillside, and then provide its own inspiration and respite.

Open-Closed: The site of the fountain is a wider area at the base of the hillside, and the hillside has a lesser-grade slope, which opens up the space. However, it feels intimate due to: the lay of the land making it more obscure from the road, being at the end of the walkway at the base of the hillside, and nestled where the two treelines meet. Spatially, this offers both open and closed.

The fountain has specific parameters.

Sensory: Some of the things that might stimulate one's senses:---A breeze typically meanders in this area and graces one's skin. It stirs the trees and grasses, creating a sense of movement.---The water invites touch, brings soothing sound, and visual enchantment.

All aspects of the fountain design encourage the worshiper to spend time here and enter into the interconnectedness of God and nature.

Principles and Qualities

Materials: The concrete basin and glass pedestal are representative of the spiritual. The communion of water and words greet the worshiper. The glass has a reflective quality, allowing natural light to pass through. The stone wall represents earth and offers a seat for the visitor.

Symbolism: The water, as throughout the project, represents the Holy Spirit. Here, the water is abundantly supplied, falling down multiple layers of SentryGlass and filling the basin. This is symbolic of the Holy Spirit supplying and moving with purpose, with many facets, and issuing abundance.

The sculpture of the dancer symbolizes being a part of God's bigger story; her position represents being a conduit of God and earth.

Mass and Lightness: The water and glass pedestal offer a lightness enhanced by sunlight passing through the elements. The stone wall and concrete basin provide mass.

Movement: The path along the base of the hillside leads to the fountain, then invites one to proceed up the hillside. While direction of movement is indicated by the concrete walkway, the fountain offers a place of rest, reflection, and enjoyment in the midst of the journey.

C. S. Lewis (1898-1963), was an intellectual giant and prolific writer of the 20th century, with international renown and acclaim. (Owen 8) His writing The Dance (see page 86) offers inspiration to the worshiper. It also offered inspiration for the fountain design and sculpture of the dancer.

R. C. S. Loretto (1900-1980), was an architectural and environmental artist. His work is characterized by the use of natural elements in his designs, which resonates with the goal of the fountain design. The path along the base of the hillside leads to the fountain, then invites one to proceed up the hillside. While direction of movement is indicated by the concrete walkway, the fountain offers a place of rest, reflection, and enjoyment in the midst of the journey.

(Open file) The site of the fountain is a wide area at the base of the hillside, which opens up the space. However, it feels intimate due to: the lay of the land making it more obscure from the road, being at the end of the walkway at the base of the hillside, and nestled where the two treelines meet. Spatially, this offers both open and closed.

The journey to the fountain encourages one to slow down and enjoy the beauty of nature. The fountain design and sculpture offer inspiration for the worshiper to spend time here and enter into the interconnectedness of God and nature.
It was most important that the design of the fountain, especially placement and scale, enhance the experience of being at this point on the path, at the base of the hillside, and near the treeline. Also, transition leaving the fountain and beginning up the hill should be an inviting sequence to the journey. The walkway aligns with the tunnel and bell tower.

The geometry of the Golden Mean was implemented to help with design decisions. Experimentation began with an 8' square and a 13' square. The 13' square produced designs that were too large for the area. The sketch (below, right) shows the proportions and geometry used for the final decisions.

Using 13" x 21" pavers, a square pattern was created on the floor. There is an 8' walkway between the basin of the fountain and the stone seat in the stone wall. (See plan below, left.)

There is a large quantity of water falling down the layers of glass. To avoid drowning out the existing sounds of nature, the water is directed to avoid the glass longer, quieting its fall.

A seating area is built into the stone wall that encompasses the fountain. It provides a place to rest, contemplate, and enjoy this area of the architecture and the site.

Sections: Fountain

The vesica piscis (shown in yellow in the sketch below) from the 8' square was 16' long. A square was drawn based on its proportions. There is a 16' walkway along the base of the hillside. There is an 8' walkway between the basin of the fountain and the stone seat in the stone wall. (See plan below, left.)

Using the lines of the geometry, a surface was designed to fit the 13' square. Referring to the sketch (below, left), the solid concrete surface (shown in orange) connects from the edge of the 16' walkway to the edge of the 23' circle. Perpendicular layers of glass, 8' square, rise from the water to hold the sculpture of the dancer. Water sprays up around her, falling down her body, down the glass, and into the fountain.
Early in the project I had a great desire to have a sculpture of a dancer on the site. This desire was driven by biblical scripture that speaks of dancing to celebrate God. (The site certainly celebrates God and makes one’s heart dance!) There had to be sensitivity in placing such a sculpture so it would not be misunderstood. Upon reading the C. S. Lewis writing entitled The Dance (see page 86) inspiration was fueled for designing the sculpture of the dancer and the writing with the theme. A model was designed for the sculpture in readiness to either dance or be in dance. Photographs were taken of the dancer dancing. While photographing her many possible poses were captured. The dancers’ movements were also captured through video. Many of these video images were then incorporated into the collage. The first image was chosen for the sculpture, because it conveys her interconnectedness with Heaven and Earth.

A conduit of Heaven and Earth. Praising and celebrating! Filled with purposeful energy! Listening with anticipation.
ASCENDING the HILLSIDE

The Voice of the Site
To honor the many gifts of the hillside posed complicated challenges. The ideal design was to lead people to find the beauty and nuances the hillside offers...without sacrificing any of them...while meeting the logistical needs. The hillside presents perfect opportunities to experience the lay of the land through musculoskeletal sensory. This sensory experience was the inspiration for the pathway on the hillside so it would be easy and natural to explore the slope per one's own choosing. It was critical to protect and respect the treeline on the hillside. This treeline hides the mountains beyond; it is the 'curtain' that 'keeps secret' the surprising view that is best discovered at the top of the hill. The seeds that were the beginning of the lovely mature trees that now form the treeline were probably brought long ago by birds sitting on the fence. The fence still exists, although nearly obscured in the midst of the full grown black cherry and locust trees. These trees speak of a 'history'. The trees offer beauty and sensory experience. It was important for the path to draw the visitor as close as possible to the trees, yet keep the path outside the line (determined by the furthest lateral tip of the limbs and branches) is sixteen feet from the center of the trees.

When walking up the hillside near the trees, approximately midway up the hillside I was always beckoned to stop and turn. I would experience a settling of my body while turning to gaze across the landscape; joy and contentment always followed. It was important to honor this voice of the hillside when designing. The lay of the land is such that the hospital is not visible from this entire area of the hillside. Also, the noise of the hospital and road are obscured by the nature of the area on the hillside, and staying within the natural slope which shielded this area from the busy hospital and traffic areas. It also included providing pathway for one to experience the natural elements and plant and animal life. As one travels across the hillside's pathways, awareness of sun, shade and breeze will most likely be apparent.

Open/Large; Closed/Intimate: Towards the trees, the sense is closed/intimate, compared to towards the open field which is open/large. This can be experienced visually and through movement. Walking on the meandering pathway, sitting on the walls and stone seats, walks the meandering stone pathway, and climbing the slope of the hillside.

Principles and Qualities
Connection with Nature: Respectfully designing to embrace all the sensory elements offered on the hillside was priority. This included protecting the treeline on the hillside, and staying within the natural slope which shielded this area from the busy hospital and traffic areas. It also included providing pathway for one to experience the natural elements and plant and animal life. As one travels across the hillside's pathways, awareness of sun, shade and breeze will most likely be apparent.

Sensory: Some of the opportunities for sensory experience:---The meandering path and the straight path leads one to an array of sights and sounds of birds and wind.---As you walk, your movements are felt and heard.---One can lay on the steps, rests on the walls and stone seats, walks the meandering stone pathway, and climbs the slope of the hillside...within the hillside.

Anthropologically Oriented: Priority was taken to be guided by the existing topography, instead of manipulating the lay of the land.

Symbolism: The surface layer of the steps is concrete, and the walls up the hill are concrete. In the hierarchy of materials, concrete points to the spiritual; stone points to the physical; wood points to the personal. The base of the concrete steps is stone which is found on the site. This symbolizes earth. Journeying on the hillside offers many opportunities for each individual to embrace what speaks personally to him or her. Each person will make individual reactions to the same environment, and each individual person will have their own 'garden wall'.

Transition: The architecture and the nature of the site offer transition through a variety of experiences, movement through varying wall heights, along the meandering pathway, with a variety of sensory offerings.
The surface layer of the steps is concrete, with a base of stone that is visible. The stone represents earth, and concrete represents spiritual. Journeying up the hillside, one experiences open/closed spaces. The varying heights of the walls offer opportunities for the body to experience an array of sensory sensations. This journey up the steps offers ways to experience Place.

The hillside is too steep with not enough distance to just create a slope to the top of the hill that would be wheelchair accessible; but, as often is the case, the design priorities change. As the designer went to the starting place for designing the pathway up the hillside because this distance was most challenging.

There was a desire to ‘take one on the journey of exploring the hillside’ soon after leaving the fountain. If the beginning of the path up the hill made one think of a classical stair, turning around a corner, then it became evident. The hillside becomes more open as one gains elevation above the starting place. The meandering path winds left, towards the trees, and right, towards the open hillside; this offers very different spatial experiences. Also, there are sound, temperature, etc. differences. Additional wildflowers would be planted in the spaces enclosed by the meandering stone path. The path is constantly engaging the lay of the land, enticing and providing easy access off the path and onto the natural hillside. This provides opportunity to experience musculoskeletal sensory with the slope.

A series of steps and walls were designed from the base of the hill up midway on the hillside. The rise and run chosen for the steps showed the following:

First step 6” rise, 1’ run
Second step 6” rise, 4’ run
Third step 6” rise, 1’ run
Fourth step 6” rise, 1’ to end of wall

This provides a very natural, relaxed passage up the steps. Also, it offers benefits of experiencing the wall at varying heights, and the landscape from varying vantage points.

Traveling up the steps, as one approaches each wall, the wall height is 2’. Spatially, one might have a sense of ‘entering’ or ‘being inside’ a place. To touch the wall, one would need to lift up one’s hand.

On the 4’ run section of the steps, the wall height is 3’. This makes for a comfortable height to pause at the wall and enjoy the landscape while still standing. At this height, not only could one’s hands easily rest on the concrete wall, but one could comfortably rest on one’s forearms.

At the upper end of each wall, the wall height is 2’. At this height, one can easily sit on the wall to rest.

Rustic benches, made of stone from the site, are provided at some of the turns in the path. Here, one would be seated amongst the grasses which would be taller than a seated person.
Leaving the landing and continuing up the hillside, one travels between a sequence of walls that vary in height. The change in wall heights creates a difference in spatial and visual experience, which can be appreciated in the model. Each pair of walls is 28' long.

The walkway between the walls is 8' wide, with the same linear center pattern continuing. There is lighting at the base of the walls. The walkway has a slope so wheelchair accessibility is possible. This creates a difference in height between each pair of walls, which adds a depth to the experience; diversity in viewing the sky; and anticipation of approaching the tunnel, the hilltop, and the chapel.

After leaving the natural landing, the first pair of walls is 4' tall upon entering. At this height one can comfortably touch the top of the wall, feeling its smoothness and temperature. One can reach across the wall and touch the grasses. The landscape would appear wide and like a sloping meadow at this point.

The wall height of the second pair of walls is 5'; hence, their top edge is just below eye level for most people. The slope of the land rises a little higher than the walls, giving an individual a close-up view of insects on the grasses, stems of grasses, and flowers, and putting them much closer to the smell of the plants and soil.

The third pair of walls, at a height of 8', creates a totally different dynamic. The walls rise well above the person and the land rises higher than the walls, introducing the sense of being ‘in the hillside’ before actually entering the underground tunnel.

The walking between the walls has a rhythm that is anticipated in the model. This creates a difference in height between each pair of walls and height and the environment. One can reach across the wall and touch the grasses. The walls would appear wide and like a sloping meadow at this point.

The wall height of the second pair of walls is 5'; hence, their top edge is just below eye level for most people. The slope of the land rises a little higher than the walls, giving an individual a close-up view of insects on the grasses, stems of grasses, and flowers, and putting them much closer to the smell of the plants and soil.

The third pair of walls, at a height of 8', creates a totally different dynamic. The walls rise well above the person and the land rises higher than the walls, introducing the sense of being ‘in the hillside’ before actually entering the underground tunnel.
IN the HILLSIDE

The sensory experiences would be unique to the tunnel: the temperature would be cooler; probably more breeze felt and heard; and possibly the sound of one’s own footsteps would be more noticeable.

The tunnel provides opportunity to experience transition in movement, through sensory, spatially, and with opportunity to be ‘in’ the hillside.

Symbolically, the tunnel represents ‘from darkness to light’. One gets glimpses of what is beyond, but it is not totally obvious; hence, it poses an element of mystery.

Passing through the tunnel creates a visual focus; and, potentially, it creates a mental, emotional, and spiritual focus towards the chapel.

Tunnel

“I will find the Lord when I seek Him with all my heart and with all my soul.”

Deuteronomy 4:29

From the 8’ walls, one enters the tunnel. The uniform 8’ square or rectangular volume is a completely darkened space. The roof has a gradual slope, and would gradually convey a sense of transition from the hidden to the revealed. The roof has a gentle arch, and would spatially convey, for most, a less closed-in sense than a flat roof. The tunnel is 40’ long, and 8’ wide. The concrete path with the center pattern is continued on the sloped floor. Inspirational words are carved in the walls, and are visible only as one might be saturated or absorbed in thoughts of the Lord. Due to less light in the tunnel, one might be surprised to discover them, and to read them one would have to do so ‘with intention’.
The established quality of path, tunnel, stairs, and room appear and material choice for the support above the room in the earth. The support structure would have great influence on the voice of this transitional space. Studies were conducted regarding the following considerations: no columns, which would result in a lower roof to allow space for deeper beams; glass columns; steel white, gray, or black columns; and stone columns. Although not portrayed in these images, a section of concrete walls meeting the railings near the top of the stairs was included in this study. This was to allow the concrete to extend around the opening above) should ‘reach down’ on the steps/into the room, and if so, how and to what extent?

Models of the room, stairs and various column materials were constructed and photographed. (See photographs right and following pages.) The models were hand-made from cardboard, wood, and acrylic, in a scale of 1/4” = 1’-0”.

Conclusions:
No columns gave a surreal sense to the stairs; however, it had an impending mood instead of beckoning and positive. Also, lowering the ceiling to make space for deeper beams was not ideal.

The glass columns created an opportunity for fluid light play; but, this characteristic took away from ‘heaven’ aspect too soon. Although beautiful, this was not the appropriate place for them.

One passes through the tunnel into a room that is in the earth. In this room the focal point is the stairs leading to the chapel. The stairs are concrete. In the hierarchy of materials, concrete represents spiritual —one is rising to the chapel. Glass (also representing spiritual) was used in the study; however, it was not ideal also. Most of the concrete floor is scored into squares. The arc of the curved wall and various measurements and scale of the room were derived from: the Golden Mean and/or Fibonacci sequence; space allowed on the site; connection with the pathway up the hill; and placement of the chapel. Combined with the curved concrete wall is a seating area, also made of concrete. A wooden slatted mat (laying) in the concrete room. At one end (laying) on the roof, forming the most complicated piece of work to become. (The ceiling also looks like on the corridor of hell.)

Due to the hierarchy of materials, the back wall of the entrance is made of solid concrete and concrete beams. Inside the building, the main hall (laying) on the roof, forming the most complicated piece of work to become. (The ceiling also looks like on the corridor of hell.)

Principles and qualities found in the underground room include: from-earth-to-sky/heaven as one goes from within the earth and rises to the chapel; mystery of what awaits; and hierarchy of materials.

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The glass columns created an opportunity for fluid light play; but, this characteristic took away from ‘heaven’ aspect too soon. Although beautiful, this was not the appropriate place for them.
Conclusions:
The white, gray, and black columns all appeared to be structure only for the sake of structure, busy, and intrusive. Their mass and presence were not enough to make the columns appear as a part of the space. The sunlight graces the textures and colors of the stone and emphasizes its essence. Due to their mass, presence, and placement, the stone columns create ‘passage’ as they lead to the stairs or elevator, while adding to the sense of place in the room.

Stone columns:  The stone columns and white concrete stairs---which, suspended with no visual support, appear light---marry a sense of mass and lightness.

Stone columns:  Sunlight rests in the crevices, enhancing the beauty of the stone.

Place is created in the room in the earth.  Also, showcasing the stairs and sunlight, they emphasize the invitation to ‘rise up to the light.’

White columns:  Some appear gray due to shadows; this is distracting from the more-important stairs.

Gray columns:  Some appear nearly white in the sunlight; this distracts.

Black columns:  Some appear gray in the sunlight; once again, distracting.

Conclusions:
The result of the study made the choice obvious.  Stone was the ideal material for the support structure above the room in the earth.  Passing through the opening above, one enters a corridor that emphasizes the earth-to-heaven quality.  There is an emphasis on ‘from the earth’ and an offering to ‘rise to the light above’.  This beautifully expresses an earth-to-heaven quality.

The stone columns add to ‘from the earth’ yet sunlight through the opening above comes in at the same time.  The sunlight gives the stone columns a sense of movement as they appear to move toward the sunlight.

Three columns:  From the earth; sunlight through the opening above; from the earth to the sun.
The following study was conducted to determine how best to correlate the positioning of the chapel with the approach on the stairs from the room in the earth. This study was the definitive factor in the exact placement of the chapel on the hillside. The sundial chart was used during the study.

Priorities of specific placement of the chapel included these guidelines:

a.) Keep the chapel close enough to the treeline in order to keep the surprise view of the mountains when leaving the chapel.
b.) Keep the hillside pathway safely away from the trees’ drip line.
c.) Have a straight and direct stairway to the chapel entrance for spiritual symbolism and impact of arrival.

The models of the stairs and chapel were set up and photographs were taken to discern how the placement of the chapel affected the approach from the stairs. The chapel was placed at 13’ and 21’ from the top step. (These measurements fulfilled the above guidelines.)

From the 13’ distance it was determined that the roofline could be seen from the room long before one started climbing the steps. This would be a ‘static’ experience compared to first seeing the roof while climbing. Also, the roof structure beckoning ‘too early’ might lessen one’s time and experience in the room.

When the chapel was placed 21’ from the top step, the roof of the chapel first appears while ascending the steps; it is a surprising and powerful part of the journey to the chapel. This positioning allows for a beautiful view of the roof and sky merging. Also, at the 21’ distance, the pair of exterior rib walls can be more readily recognized as such, serving their purpose as a gracious conduit from outside to inside.

The steps are concrete. There are 26 steps with a 6” rise and 13” run; this traverses the height from the room and provides placement of the stairs for an ideal view from the tunnel.

The railing and enclosure on the steps are glass which creates a clear view of the stairs. This allows the most sunlight on the steps, marries mass and lightness, and provides opportunity for a more intense experience of and in the stairs.

At the top of the stairwell, concrete walls ‘reach down’ and ‘embrace’ the steps, adding to the sense of ‘arriving’ at the chapel. These walls are a continuation of the walls that surround the opening.

When climbing the stairs, one initially has the back stone wall in view and one also passes the stone columns (material representing from-the-earth). While on the concrete steps, between the glass walls and upper concrete walls (materials representing the spiritual), one rises to the first view of the chapel. Its roof merges with the sky!

The stairwell opening is 13’ wide. The stairs are 8’ wide, which came from the geometry used, and the same width as the concrete pathway throughout. Eight and thirteen are Fibonacci numbers.
DESIGNING at the TOP of the HILL.

On the North Side of the East-West Treeline:
- Baptismal Pond
- Reflection Pool
- Walkways
- Overlook
- Reflection Pool Begins

On the South Side of the East-West Treeline:
- Chapel
- Cross
- Arrival Area
- Stairwell to the Room in the Earth
- Bell Tower and Elevator
- Waterfall Chapel

On the South Side of the East-West Treeline:
- Chapel
- Cross
- Bell Tower and Elevator
- Walkways
- Reflection Pool
- Reflection Pool Begins

On the North Side of the East-West Treeline:
- Baptismal Pond
- Reflection Pool
- Walkways
- Overlook
- Reflection Pool Begins
While sketching (see previous sketch page), various questions were posed and design considerations explored. What about an elevated walkway along the mountain? Maybe the arc from the geometry could be used vertically in the design?

Eventually, it was decided that some of these ideas could distract from the chapel, which has priority in the hierarchy. Also, experiencing the site towards the mountains had priority over drawing one to the northwest slope of the hill.

The design process resulted in the interior footprint of the tower being based on an 8’ square. (Eight feet being the same width as the concrete pathway one has along the mountain side.) Geometry of the Golden Mean and perceptual and topographical order were used to design the bell tower/elevator.

The bell tower is on top of the hill on the northwest edge, easily seen from the road near the hospital entrance. It is 39’ above ground, compared to the front wall of the gallery being 26’. Its design serves to beckon the visitor and adds to the understanding that this is a place of worship.

The elevator opens in the room in the earth and at the top of the hill near the chapel. The face of the tower is aligned with the inside edge of the exterior walls. The roof of the elevator is glass. When in the elevator, one can see the bell and the sky beyond. If one chooses to take the elevator up from the room in the earth, one is experiencing rising from the earth to the sky.

The scale of the bell tower is in harmony with the geometry, plus the treeline and chapel.

A model of the bell tower in the room was drawn in AutoCAD and then made using the Rapid Prototype machine (right). The walls, concrete with rebar, are 1’ thick. The pilasters on the four corners measure 5’ high plus the cap. This height created a structure that can be easily touched by human hands and is hospitable height at the entrance to the elevator.

The model of the bell tower was made using the Rapid Prototype machine (right). The walls, concrete with rebar, are 1’ thick. The pilasters on the four corners measure 5’ high plus the cap. This height created a structure that can be easily touched by human hands and is hospitable height at the entrance to the elevator.

The walls of the bell tower in the room are made using the Rapid Prototype machine (right). The walls, concrete with rebar, are 1’ thick. The pilasters on the four corners measure 5’ high plus the cap. This height created a structure that can be easily touched by human hands and is hospitable height at the entrance to the elevator.

The doors are 8’ tall, establishing a grandeur scale as one enters a space with spiritual symbolism. The scale of the bell tower is in harmony with the geometry, plus the treeline and chapel.
Design and placement of the main architectural structures at the top of the hill had been determined. It was important to create pathways and connections that added to the cohesiveness and purpose of the elements on the site.

Decisions for placement of the stairs and placement of the bell tower, as discussed previously, included keeping the focus towards the chapel. The concrete pavement at the exterior of the bell tower and chapel includes these purposes.

Concrete pavers, based on proportions of the Golden Mean ratio, create continuous pathway from the entrance to the chapel. The concrete at the chapel is a continuation of its interior floor. The arc was designed from the geometry of the Golden Mean, based on proportions within the chapel. It merges with the stairs, continues under glass, and opens up at the entrance to the chapel. A narrow stream of water begins at the inlay; it runs under glass to the front of the chapel.

All of the above elements are designed to enhance clarity and focus for the visitor to enter the chapel. They also add architectural harmony at the top of the hill.
The Voice of the Site:
The top of the hill is the part of the site that is visible from the road. The apex of the lay of the land is the perfect setting for the chapel to be a beacon, conveying its nature and inviting people to come.

The architecture is in scale to the top of the hill. The decision for the exact placement of the chapel was guided by the path up the hillside; protecting the treeline; and distance to the opening in the treeline in order to honor the view beyond.

The field of grasses and wildflowers on top of the hill can be experienced as one moves around the rib walls, wades in the water basins, and by the tunneled-view through the slit in the tall front wall.

Principles and Qualities:
Connection with Nature and Sensory:
---The concrete rib walls interact with the sunlight, and become a sundial.
---The glass in the roof and slit in the front wall let in the sunlight, and reflect off the water, as do the rainwater towards the front side sections of the gutters, where it spills over like waterfalls into the side basins.

Symbolism:
Water and light serve as materials in the chapel, both of which have spiritual symbolism.

The straight glass-covered path of water in the floor, and linear window in the roof, lead to the accessible uncovered water at the front of the chapel. This is symbolic of the straight and accessible Path to God, Jesus Christ.

Materials:
The materials of the chapel are concrete and glass, representing the spiritual. The concrete, glass, natural elements of water, light and sky provide a juxtapositioning of mass and lightness.

Open/Closed:
At the entrance to the chapel the rib walls are farther apart, (open) as one approaches the front of the chapel. The scales of the front rib walls are in contrast to the tall massive rib walls of the rear of the chapel, where moving between them offers a different spatial experience than other places in the chapel. In addition, one’s sense of open/closed is influenced by which two layered walls a person walks between. The layered walls closer to the front of the chapel offer views of the sky, water in the exterior basins, and views of the landscape. (open)

This also provides transition.

Transition:
Experiences of transition are offered by: the cantilevered roof as one approaches up the steps; the exterior rib walls at the entrance; the opening of the entrance doors at the front of the chapel, merging inside and outside; the interior rib walls as explained in open/closed; and the flanking rib walls on each side of the large front wall.

Mystery and Surprise:
As the entrance doors open, the front glass walls also open; this presents access to the tall front wall, open water, and the outdoors.

Words:
Carved in the water basin at the front of the chapel is the verse, “Be still and know that I am God.” Psalm 46:10

One will likely have sensory experiences of things of the earth, especially since the front of the chapel opens to the outdoors, while being in a Place that is a spiritual sanctuary.

Earth and Heaven:
Walking in the center of the chapel, one is between a covered path of water and a parallel ‘window’ in the roof that is covered by the sky.

Symbolically, the visitor, in an earthly body, is ‘held’ by the spiritual.

“I believe that ‘architectural materials’ are not limited to wood or concrete that have tangible forms, but go beyond to include ideas, tools and techniques. The architect, as a spiritual artist, applies these materials to the design of the building in order to create a unique place that conducts the spirit.”

Tadao Ando

DESIGN DETAILS of the CHAPEL

Beautiful buildings are more than scientific---they are true organisms, spiritually conceived, works of art using the best technology.

Frank Lloyd Wright

The materials of the chapel are concrete and glass, representing the spiritual. The concrete, glass, natural elements of water, light and sky provide a juxtapositioning of mass and lightness.
These basins have a drainage system that fluctuates based on the season and time of day, enhancing the sensory connection with nature.

*These basins connect with the chapel's walls and main floor. They are designed forming enclosure, connecting with gentle slope, creating a safe place for one to wade in the water.

SentryGlass details:

*SentryGlass forms enclosure, connects with gentle slope, creating a safe place for one to wade in the water.

Design characteristics:

- The entrance wall is made entirely of glass sections. The mullions are SentryGlass also; they are 1'-1" deep and are perpendicular to the glass wall sections.
- The 8' sections of glass from the entrance walls to the roof structure have titanium connectors.
- *The entrance doors form the vesica piscis. They are made of wood, a material warm-to-the-touch.
- *The handles on the entry doors form the shape of the vesica piscis. They are made of wood, a material warm-to-the-touch.

LED white lights along the base of day, enhancing the sensory connection with nature.

As one opens the entrance doors, there are glass walls on the front of the chapel that open at the same time. When the entrance doors open and the front glass walls open, the interior rib walls could be viewed at a glance, possibly creating a 'focal point' for sensory awareness of the viewer. (If observed through the water filled enclosure.)

When these front doors open, access to the tall concrete front wall is offered. In the plan drawing (page right), the area in blue is water. The water at the entrance wall is scored in an arc pattern extending from the rib walls. The interconnectedness of the chapel with sunlight creates opportunity for heightened sensory awareness through visual stimulation and connection with the environment. It also offers a welcoming pathway for those who enter the chapel to round it as the path. The water at the front of the chapel's floor has a linear section of water, 1'-1" wide, that is under glass. When glass in the floor of the chapel, the visitor, psychologically, has begun the journey of 'entering' before actually being inside.

The handles on the entrance doors form the shape of the vesica piscis. They are made of wood, a material warm-to-the-touch.

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The chapel is heated with radiant heat. Air conditioning is unnecessary.

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When designing the roof, I desired to celebrate the rain. I had a concept to collect the rainwater on the roof and direct it towards the front sidewall areas. I envisioned a ‘waterfall of rain’ on both sides could create a wonderful sensory, emotional, and spiritual experience for the visitor.

The roof varies in proportions, due to the layering of the walls, and has continual curve. Most gutter systems for such a roof would have to have many connecting sections, however, allowing for such a roof design would not be possible. I was thrilled to discover that roof design with copper gutter systems is a large part of their work!

Discussion with him confirmed how the roof and copper gutter system could be designed so that the gutter was a continuous system, eliminating a multitude of connections. The gutter has proper slope to direct rainwater to each side. The gutter has a lip to keep the water within, except for the edges where the water falls at the front on each side. Specifications also proved that this construction would be cost effective. The rainwater falls into the water basins at the side of the chapel, joining the water that is a constant element of the chapel.

If there is a heavy rain, the visitor might walk in the water under the spilling gutter, in a temporary waterfall. Or, one might stay inside, feeling ‘secretly’ behind a waterfall. Regardless, the water splashes from the roof and ripples and stirs the water at the front of the chapel. The visitor is part of the rain storm.

The chapel design, including the roof, celebrates light and water. A section of wall, floor and roof construction is on the following pages.

The roof design is an important element of the chapel. As discussed previously, the chapel has a flat roof. (See page 163) The plan drawing (below, right) shows how the roof relates to the walls of the chapel. During previous studies, it was observed that water would not fall at a proper angle to the rear wall, and the glass section would not be effective in the plan drawing (below, right) shows how the roof relates to the walls of the chapel. During previous studies, it was observed that water would not fall at a proper angle to the rear wall, and the glass section would not be effective in the roof design. The linear ‘window’ is directly above the path of water in the floor; both are 1’ - 1” wide.

The movement of the glass doors in the floor of the chapel functions electronically in simple barn door tracks. As the glass doors open, they slide alongside the front rib walls. The rainwater falls at the front on each side. When raining, the water falls from this section of the gutter, forming a waterfall, celebrating the rain.

The roof construction includes open-web beams that connect with the glass section of the rib walls. Hidden in the ceiling and connected to the beams, is the tract for the front glass doors. They open electronically on a simple barn door tract. (See image, left.) The glass doors at the front of the chapel functions electronically in simple barn door tracks concealed in the ceiling. As the glass doors open, they slide alongside the front rib walls. The front rib walls are glass and the door opening is a panoramic glass. Lighting is designed into the roof design; it is suspended from the beams. Lighting is designed into the roof design; it is suspended from the beams. Lighting is designed into the roof design; it is suspended from the beams. Lighting is designed into the roof design; it is suspended from the beams. Lighting is designed into the roof design; it is suspended from the beams.

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God and Man

It is The Cross that reconciles man to God. Not the cross as an object, but the cross where Christ makes available a man’s relationship with God. Only because Jesus Christ was God in the One Person accomplish this. The Cross conveys to man God’s sacrificial love, goodness, and power, and His desire to be intimately known.

“For God in all his fullness was pleased to live in Christ, and through him God reconciled everything to himself. He made peace with everything in heaven and on earth by means of Christ’s blood on the cross.” Colossians 1:19-20

Materials:
The cross is made of layers of glass. Glass represents the spiritual in the hierarchy of materials. The layers catch more sunlight creating more glow and facets of light. This design represents the multifaceted experience of the Christian walk with Christ.

One Person:

Studies had led to the placement of the chapel, stairs, bell tower, and the reflecting pool had a firmation escalated that this was ‘right’. However, not until writing this section for the thesis book did I understand clearly ‘why’ it is right. The design was made in scale and positioning to the top of the hill, with respect for the view and the treeline. One’s perspective beyond the treeline is through the glass cross. The cross is the most precious of God’s gifts to mankind. The cross is a central connection of God, nature and man as one views the majestic mountains from the Chapel.

The pathway to the chapel is concrete, stones in the grass. This represents the humble heart coming to our inviting God.

Principles and Qualities:
The environment is designed in such a way that one can still clearly experience the丞meaning and purpose of the project. It is a design that is theologically grounded and emerging from the discipline of Christian design.

One sees the mountains, this breath-taking view of creation, through the cross. The cross is the most precious of God’s gifts to mankind. The cross is a central connection of God, nature and man as one views the majestic mountains from the Chapel.

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The cross is a central connection of God, nature and man as one views the majestic mountains from the Chapel.
When one leaves the chapel, simple stones directs the visitor towards the treeline. The humble path leads to the cross; reflecting pool, with its concrete basin and abundant water; and to the experiences that still await the visitor beyond the treeline.

Notice the openings in the concrete wall of the stairwell and the reflecting pool (plan, right); SentryGlass seals the openings while allowing a visual continuation of the man-created and the God-created.

The model (top right) shows the positioning of the cross between the stairwell walls and the reflecting pool (plan, right). SentryGlass seals the openings while allowing a visual continuation of the man-created and the God-created.

The cross is made of layers of glass. Glass is symbolic of the spiritual in the hierarchy of materials. The cross is the most precious symbol in Christianity as it represents Christ’s sacrificial love, redemption, reconciliation, and regeneration.

Models for the design were made using AutoCAD, the Rapid Prototype machine, and lasers, and various pieces from posterboard and Plexiglas. Models were constructed in the scale of 1/4” = 1’.

The model (bottom right) shows the positioning of architectural structures, and relates the visitor to one another. The model was set up on the actual site; the visitor’s viewpoint and the experience they will have when exiting the elevator; it’s another moment to connect with the beauty of the landscape before entering the chapel.

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Principles and Qualities:

Connection with Nature and Sensory:
---One would experience that first moment of seeing the beautiful mountain view before reaching the treeline. At the treeline, one is closely walking by the forest floors on the left and the massive firs on the right. The first views through the terminal windows to the treetops are crystal clear and one can experience the essence of the site.

On the far right side of the terminal, there’s often the most scenic walking beneath the wings of the terminal windows to the treetops. The terminal’s windows are strategically placed to allow one to experience the essence of the site.

This earth wall in the terminal provides a sense of visual and sensory experiences when one variates through the terminal windows on the left and right, enjoying the mountain views.
---As one stands on the overlook, one's senses are filled with the views of the romantic landscape; landscape-meeting-sky; sounds and sights of birds and insects; fragrances of flowers, earth and air; and touches by the sun and breeze.

Anthropologically Oriented:
The length of the reflecting pool and scale of the overlook were guided by the hillside, knoll, and slope of the land on the south-west side of the treeline.

Movement:
The long path beside the reflecting pool invites movement towards the majestic view.

Mystery and Surprise:
Once through the treeline, the view opens up in all directions for further surprise and enchantment. The end wall of the reflecting pool is glass, giving the impression of the water mysteriously disappearing; not until one gets to the end of the reflecting pool can one understand where the water falls at the end of the pool.

Symbolism:
The water is abundant, representing the abundance of God. One experiences the water in the reflecting pool and at the overlook in a variety of ways during one’s journey, symbolic of the many ways one may experience the attributes of God.

One can look back through the waterfall, the largest mass of water in the reflecting pool, and into the chapel, symbolizing the clear path to God and the spiritual abundance for the partaker.

The wall on the overlook at the opening for the waterfall is made of glass, symbolic of one's need to trust God's care even when it feels scary.

Materials:
The water, representing the spiritual, is in a concrete basin that ends in glass; both materials represent the spiritual. They merge with stone, which represents the earth.

Transition:
The height of the stone wall of the reflecting pool becomes greater as one progresses down the sloping walkway. One senses a more closed space as one passes through the treeline; an open space is experienced at the end of the overlook where one is elevated above the earth and the views to the east, south and west are vast and completely open.

Words:
Words for reflection are carved in the front wall of the reflecting pool and on top of the curved stone wall at the overlook.

The Voice of the Site:
Through the opening in the treeline, the Blue Ridge Mountains and landscape are surprisingly and gloriously presented to the visitor! The architecture invites one to journey beyond the treeline to further experience the voice of the site.

On the other side of the treeline, the site offers the most secluded setting thus far. It is the greatest distance from the hospital, and this area of the site and the architecture are practically hidden by the treeline.

This south side of the hill has a narrow knoll and a sharply sloping hillside. It is a natural platform for presenting the landscape beyond.

The voice of the site provided the strong spiritual inspiration when one first experiencing the awe-inspiring view, inspired the journey and its culminating here, and much of the design and positioning of the architecture.

DESIGNING the REFLECTING POOL and the OVERLOOK
The reflecting pool is a large pool of water that reflects the mountain view. It was important to begin the pool on the chapel-side of the treeline for the architecture to read as-a-whole—to convey an interconnection of the architecture and the treeline and both sides of the site.

The length of the pool was based on the voice of the site with the lay of the land expressing where the pool should end. (See photographs, opposite page.)

The width of the basin (the actual width of the body of water) is 26', based on the distance between a pair of rib walls of the chapel and what was appropriate for the site itself. The top front and side edges of the concrete basin are 1'-6" wide.

The exterior facade of the reflecting pool is made of stone, with the concrete basin resting inside and on top. The materials represent the spiritual and the earth.

As one travels down the sloping walkway, more of the wall of the reflecting pool is being revealed. The height of the wall is 7'-0", starting at a height of 3'-6", inviting one to touch the water, and continuing until the stone wall of the pool is taller than one’s self.

There are stone walkways along each side of the reflecting pool, leading the visitor to the overlook. In response to the slope of the land and the slope of the walkways, the outer edges of the walkways are continually built up forming a stone wall.

The pool begins 21' before the center of the trees; hence, it is only a few steps from the front to the back. The pool is 130' long and 26' wide. As one travels through the reflecting pool, one is being surrounded by the landscape and the water—inviting one to put one’s hands into the water.

Above: This photograph was taken looking from the treeline towards the southwest view of the mountains. The red marker indicates the ending edge of the reflecting pool.

Above: This photograph was taken looking up the hill, back towards the treeline. The red marker indicates the edge of the reflecting pool at the overlook.

(Both photographs taken in winter.)
The design of the reflecting pool, over-look, and the baptismal pond under the overlook (see pages 230-233) developed together. The arcs and circles in the foundation of the basin are key. The south wall of the basin is a curve. One piece of the wall, a concrete plaque has a carving of the word, "inspiration." The water that spills from the reflecting pool spills through an opening into the pond below. The wall at the opening is SentryGlass. One can easily see into the pond below. The glass wall allows for a greater psychological closeness to the falling water. The architecture of the overlook provides opportunity for one to enjoy and contemplate the majestic mountains and landscape---The Creator's handiwork---while having opportunity to touch the flowing water, symbolizing spiritual abundance.

The overlook is primarily constructed of stone. The greatest depth of the floor is 13'. The outer wall of the overlook is stone. At the furthest point in the arc of the wall, a concrete plaque has a carving of the word, "inspiration." The water that spills from the reflecting pool spills through an opening into the pond below. The wall at the opening is SentryGlass. One can easily see into the pond below. The glass wall allows for a greater psychological closeness to the falling water. The architecture of the overlook provides opportunity for one to enjoy and contemplate the majestic mountains and landscape---The Creator's handiwork---while having opportunity to touch the flowing water, symbolizing spiritual abundance.

The end wall of the reflecting pool is stone. This end has a large recessed opening for inspiration. From the beginning of the pool on the other side of the fountain, the water spills into a large recessed opening on the other side. The water spills from the opening into the basin of the pool, is intercepted, and the water spill into the basin. (See plan, page left.) It pools into the circular pond beneath the overlook, to be circulated back into the reflection pool. The end wall of the reflecting pool and the basin of the pond are made of a large recessed opening for inspiration. From the beginning of the pool, the water spills into a large recessed opening on the other side. The water spills from the opening into the basin of the pool, is intercepted, and the water spill into the basin. (See plan, page left.) It pools into the circular pond beneath the overlook, to be circulated back into the reflection pool.

The basin of the reflection pool cantilevers over a large, recessed opening. One can easily see into the pond below. The water spills from the opening into the basin of the pool, is intercepted, and the water spill into the basin. (See plan, page left.) It pools into the circular pond beneath the overlook, to be circulated back into the reflection pool.

The architecture of the overlook provides opportunity for one to enjoy and contemplate the majestic mountains and landscape---The Creator's handiwork---while having opportunity to touch the flowing water, symbolizing spiritual abundance.
The Voice of the Site:
The baptismal pond is on, and cut into, the slope of the southwest hillside. It can only be accessed by walking on the hillside. The lay of the land, quietness, and vistas of farmland and mountains have a beckoning voice for one to experience in a行走。

The architecture draws the visitor to explore. It provides an inviting purpose to experience the pond, creates a sense of sacredness, and brings life to the hillside which walking to the baptismal pond.

The slope of this hillside faces towards the Blue Ridge Mountains. When at the pond, one is surrounded by the architecture and the land and its vegetation, while the vastness stretches beyond.

Principles and Qualities:
Symbolism:
Water, which symbolizes the Holy Spirit and spiritual abundance, flows generously from the reflecting pool above. One might choose to wade in the pond, with water moving around one’s ankles. One might choose to actually stand under the waterfall, completely ‘within’ the abundance.

One can see that the pond exists from the overlook; however, one cannot know all it offers until making a discovery for oneself. (For this same reason, the pond offers surprise.) This symbolizes that man can see the evidence of God in various ways, such as creation, but experiencing a growing intimacy with Him involves personally discovering more about Him.

To walk to the pond is a decision. One has to discern how to get there and make a choice to leave the overlook and walk on the hillside. One will make a choice whether to get into the water or not. This is symbolic of choice and free will in our walk and experience with God.

Transition: Transition is provided through:
open/closed from the overlook, on the hillside, to the pond; possible change from dry to wet; and movement from high above the ground (on the overlook) to the pond, nestled in the hillside amongst the tall grasses.

Connection with Nature and Sensory:
---The pond rests in the sloping hillside. One has opportunities to experience the sensory of touch, site, sound and smell of the grasses, flowers, breeze, insects and birds, landscape and sky. ---Walking down the slope to the baptismal pond offers musculoskeletal dialogue with the tall grasses, whose arches provide a canvas for the sunlight. The crevices and edges of the stone columns and large curved wall enhance light and shadow.

Anthropologically Oriented:
The southwest hillside has a narrow and definitive knoll; it ‘points’ to the mountains. It is steeper than the hillside on the other side of the trees. The architecture honors the site by providing means and reason to experience its offerings.

DESIGNING the BAPTISMAL POND

Company text with Nature and Beauty:
The pond rests in the sloping hillside. The unique topography in separation the breadth of rocks, grass, and vegetation around the pond, the trees, flowers, leaves, water and waterfalls, plants and leaves, and the sun coming through the hazy and soft puffs of musculoskeletal dialogue with the trees, stones, and soft wind on the pond, and the hiding trees above it are sensory experiences that inspire awe, wonder, and fascination. The musculoskeletal dialogue brings the heart to feel the beauty, nature, and power.

From high above the pond, one can see the pond, the trees, and the mountainous landscape that surrounds the pond. These elements of nature inspire awe, wonder, and fascination. The musculoskeletal dialogue brings the heart to feel the beauty, nature, and power of the creation.
The baptismal pond is constructed of stone. The supporting structure of the overlook is concrete and steel with a stone facade. The arc of the large, curved stone wall under the reflecting pool is mirrored proportions of the arc that creates the opening in the overlook. One would know that the pond is beneath the overlook; however, there are no steps leading to it. One would need to walk back up the walkway, beside the reflecting pool a distance, then step onto the hillside. One has opportunity and reason to experience the lay of the land on the southwest hillside, amongst the grasses and wildflowers, with the view of the romantic landscape and majestic mountains in the distance.

When one arrives at the baptismal pond, there are steps that lead into the water. (See plan, right.) This series of steps has a total drop of 2' - 11". The pond extends under the overlook and the cantilevered section of the reflecting pool.

Right: The dark green section of the model portrays the lay of the land on the southwestern side of the treeline. Styrofoam was used to represent the topography of the land and then painted green.

Left: This photograph shows a part of the model that is the supporting structure (columns) of the overlook and the curved stone wall. The floor of the pond is stone; however, the model was set up on foamcore where the geometry was mapped out for model placement.

The stone wall rises up from the water in the pond. Notice the perimeter wall of the pond and grasses at the right edge of the photograph. The circular pond (58' diameter) continues until it meets the foundational structure of the reflecting pool. (See plan, page right.)

When one wades to the waterfall and looks up, the sky can be seen through the opening between the reflecting pool and the overlook. Standing in the water amidst the stone and surrounding natural environment, and gazing at the sky through the opening above, an opportunity is given for enhanced awareness of being a part of earth and heaven.

Right: This is an image of the visitor standing in the baptismal pond. Photoshop was used to place the photograph of the person into the photograph of the architectural model. Handrendering was added.

Middle: This photograph of the model demonstrates the view of the sky when standing in the pond looking through the opening above.

The arc of the large stone wall (which is recessed under the reflecting pool), mirrors the arc of the glass wall at the overlook. The walls of the baptismal pond meet the stone foundational walls of the reflecting pool.
CONCLUSION

The Place of Worship provides opportunities for its occupants to experience a heightened sense of Place. Sense of Place stems from a sense of belonging to a place and experiencing the unity, oneness, and interconnectedness of God, Nature, and Man. In this, the architecture brings man to experience the interconnectedness of God and Creation. In fact, the Place of Worship, when properly designed, can enhance one’s being. This precious aspect of valuing and caring for Creation must not be underestimated.

In the process of this thesis, as architect, I was graced with liberty through listening. The process of listening is knowing that we cannot truly honor without listening. The site, the work, the place, the Divine. All speak. When we hear their essence, we may be instruments in bringing forth their joyous union! We may touch even the most beautiful site, interconnect with the natural and supernatural essence, and it can be ‘good’. It is a spiritual journey, indeed.
To Him who is able to do immeasureably more than all we ask or imagine...to Him be the glory.

Ephesians 3: 20 NIV

“Never, never, never give up.”

Winston Churchill

(Challies 1)

“Discernment is not a matter of simply telling the difference between right and wrong; rather, it is telling the difference between right and almost right.”

C. H. Spurgeon

“I think that the part of us that has to be burned away is something like the deadwood on the bush; it has to go, to be burned in the terrible fire of reality, until there is nothing left but our ontological selves: what we are meant to be.”

Madeleine L’Engle

(Imbimbo 96)

“For God who said, ‘Let light shine out of darkness,’ made his Light shine in our hearts to give us the Light of the knowledge of the majesty and glory of God, as manifested in the gospel. For God has not called us for the purpose of utterance to be ineffectual. Now God has put us all into the service of righteousness, as those who have been called to be holy, new creations in Christ Jesus, that we may declare the excellences of him who called us to glory and sanctification.”

II Corinthians 4: 6-7 NIV/AMP

Let your conversation be always full of grace, seasoned with salt, that you may know how you ought to answer everyone. 

Colossians 4: 6

“My heart has heard you say, ‘come and talk with me’. And my heart responds, ‘Lord, I am coming.’

Psalm 27: 8 NLT

“Be well balanced. My heart has heard you say, ‘come and talk with me’. And my heart responds, ‘Lord, I am coming.’

I Peter 5: 8 AMP

“We are more than conquerors through him who loved us. For I am convinced...that nothing is able to separate us from the love of God that is in Christ Jesus our Lord.

Romans 8: 37-39 NIV

For God has not given us a spirit of fear, but of power and love and self-control, so that we may approve what is good. For God is not a God of disorder but of peace who brings everything that is in harmony and brings peace to everything that is disordered. 

1 Thessalonians 5: 3-4

“...having your own selves approved, not as being easily resisted by the tests of difficulty, but as being approved by the tests of difficulty.”

Hebrews 12: 11 AMP

“Your time is limited, so don’t waste it living someone else’s life. Don’t be trapped by dogma—which is living with the results of other people’s thinking. Don’t let the opinions of others drown out your own inner voice. And most important, have the courage to follow your heart and intuition.”

Steve Jobs

(Imbimbo 96)

“It’s a good thing to have all the props pulled out from under us occasionally. It gives us some sense of what is rock under our feet, and what is sand. It stops us from taking anything for granted.”

Madeleine L’Engle

(Imbimbo 96)