

**BUILDING FAITH**

by

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## ABSTRACT

<sup>9</sup>For we are labourers together with God: ye are God's husbandry, ye are God's building.

<sup>10</sup>According to the grace of God, which is given unto me, as a wise masterbuilder, I have laid the foundation, and another buildeth thereon. But let everyman take heed how he buildeth thereupon.

( I Corinthians 3:9-10)

Through its long history, Christian architecture has ventured to reflect the essence of the Christian life and worship, and more specifically, to do so in reference to a particular sect or denomination. From the grandeur of the Catholic Gothic to the restraint of the Quaker Meeting House, each approach to fashioning a religious space has embodied qualities intrinsic to a particular theology.

The subject of the thesis is the Pentecostal denomination. Time and circumstance have conspired to inhibit the emergence of a definitive "Pentecostal church." In contrast to the enduring Catholic tradition, the Pentecostal history spans less than ten decades, placing it on the fringe of the Christian tradition. Furthermore, in an increasingly secular era, when serious theological issues have been largely marginalized, Pentecostals have developed strong and assertive convictions. However, these principles have yet to find estimable manifestation in built form. If there is a crisis in modern church building, as some have proposed, then this particular Protestant denomination is mired in the depths of that crisis.

**Question: How might the Pentecostal articles of faith be manifested in built form so as to edify a community of believers and enrich the spiritual experience of worship?**

The aim of the thesis is to employ the "ideas" of Pentecostalism as a valid approach to fashioning a suitable place of worship. Implicit in the thesis is the proposition that the elements of building can be manipulated such that the essential aspects of Pentecostalism are reinforced through the actual workings of a place of worship: through methods of lighting, construction systems, materiality, formal considerations, etc. Moving beyond "picturesque" architecture to one in which the building operates as an edifying instrument in both the liturgy and the life of the congregation is, I would argue, a more profound approach to constructing a sacred space.

Four key aspects of the Pentecostal faith provide a theoretical framework: evangelism and growth, fundamentalist theology, urban focus, and an animated collection of rituals. Architectural equivalencies of these aspects include: the utilization of a phased program to capture the essence of evangelism, the use of a botanical metaphor as a valid approach for a fundamentalist denomination, the selection of an emerging neighbourhood (in New Glasgow, Nova Scotia) as an appropriate site, and the performance of the building as an instrument of ritual worship.

## **ACKNOWLEDGEMENTS**

Thanks go to Tom Emodi and Steve Parcell, for their valued input and patience for a thesis that has evolved considerably under their direction.

This work, as a culmination of the body of work I have completed here at TUNS, could not have been completed without the considerable support provided by my mother, and is as much a product of her enduring labour as it is mine.

## INTRODUCTION

### Religious Architecture

Religion, mythology, and ritual are fundamental elements of the human consciousness, and have long served as methods of illustrating the mysteries of the cosmos and the place of humans in it. As an essential human activity, the act of building operates in a similar manner, in that the construction of legible and meaningful environments also satisfies the basic human needs of emotional security and social interaction.

Thomas Barrie argues that the meaning generated in religious architecture occurs at three levels, ordered hierarchically: overtly, in the pictorial and symbolic realms, exemplified by stained glass and sculpture; abstractly, at the formal level, exemplified by trial and redemption themes in the Medieval church; and ritually and ceremonially, where the building is fashioned to facilitate a complex series of choreographed rites:

Architecture, in addition to directly symbolizing the belief system, in essence acts as a stage that accommodates and facilitates the enactment of myth through ritual. The myth is embodied in the form of architecture, the act of ritual, and their interplay.<sup>1</sup>

Thus, the essential quality of religious architecture is its provision of “built myth” that symbolizes cultural beliefs and facilitates the enactment of shared rituals. The method of producing this identification is through the specifics of a particular place: architecture is a synthesis of a variety of stimuli which, when experienced in totality, has a semantic function. In the more successful built examples of religious architecture, the corporeal qualities of the space - its tactility, lighting, aural qualities, etc. - are aspects which orchestrate a predetermined meaning that edifies the spirit of the believer. As Rudolf Schwarz noted in *The Church Incarnate*, “Indeed it is with the body that we experience building, with the outstretched arms and the pacing feet, with the roving glance and with the ear, and above all else in breathing. Space is dancingly experienced.”<sup>2</sup>

## The Christian Context

Although the act of worship can take the guise of an individual exercise, its meaning is amplified when placed in the context of a larger community of believers. In the Christian paradigm, the theology mandates a public place of worship:

<sup>19</sup>Now therefore ye are no more strangers and foreigners, but fellow citizens with the saints, and of the household of God;

<sup>20</sup>And are built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief cornerstone:

<sup>21</sup>In whom all the building fitly framed together groweth unto an holy temple in the Lord:

<sup>22</sup>In whom ye also are builded together for an habitation of God through the Spirit.

(Ephesians 2:19-22)

Furthermore, the nature of specific rituals universal to the Christian faith - baptism and communion in particular, postulates the necessity of a public place. In *From Temple to Meeting House*, Harold Turner observed that “the visible church must be somewhere, no matter what techniques of communication arise: one cannot baptise by radio or receive the bread and wine of the Supper by telephone.... In the end the ecclesia will be found to need its home.”<sup>3</sup> The pragmatics of this “home” are such that the building has a temporal quality, and continues to exist and therefore to speak even when the liturgy is completed and the assembly has departed. In this manner, the temporal and spatial aspects of the place of worship make it resistant to reduction to an occasional instrument for the congregation and its worship. It is not a temporary edifice to be knocked down between services, but a living text that communicates the traditions that link the past with the present and the future.

The appropriate nature of the place of worship has long been a point of contention among both Catholic and Protestant theologians.<sup>4</sup> Traditionalists maintain that the church is the house of God, the *Domus Dei*, through which the divine qualities become sensorially manifest to humankind. The Baroque *theatrum sacrum*, with its assault on the human senses, is the paragon of this approach. Other theologians maintain that the essential quality of the church is captured through its functional necessities, an ideal exemplified in the Radical Reformers’ meeting houses. In this model, the followers of the Christian message are regarded as the body of the church, and the building itself as their house, or *Domus Ecclesia*.

In his assessment of Utzon’s Church at Bagsvaerd, Christian Norberg-Schulz equates this latter approach to a new iconoclasm, an extension of the general abolishment of the image initiated by the Enlightenment: “The modern world is in fact

distinguished by a loss of the image; everything is reduced to its 'measurable' aspects, and man becomes alienated from the concrete world of qualities."<sup>5</sup> According to both Norberg-Schulz and Turner, the amelioration of these two approaches is the key to designing a church in the modern era:

This does not mean that the actual importance given to the Ecclesia is wrong; it simply means that it ought to be part of a more comprehensive world. Thus it should not be forgotten that religious encounter also has to take place between earth and sky, as everything else. It does not happen in a vacuum, but needs an adequate place where the community may meet God, because he is "revealed" by the images which constitute the place. To serve the Ecclesia the church ought to possess the quality of an image.<sup>6</sup>

### **The Protestant Context**

The great contributions to the body of western art and architecture made by the Christian faith have been almost exclusively a product of the Roman Catholic tradition. The structures, frescoes, statuary, and stained glass were definitively expressive of both the power and the mystique of the Catholic church. The Reformation provided a fundamental change not only from a theological/liturgical standpoint, but from an artistic standpoint as well. As Dr. Paul Tillich points out, from its inception, the Protestant faith has been contrary to the visual arts.<sup>7</sup> The cultivation of the ear over the eye has produced great Protestant poetry and music, but comparatively little architecture, painting and sculpture. Thus, in Barrie's model, the pictorial level of meaning is not an appropriate one for a Protestant church.

The iconoclastic purges of the Reformation were aimed at exorcising the sculptural and pictorial images of the Catholic church. However, this exercise created a tension where Protestant worshipping services were held in buildings shorn of the ornamental furniture of worship, but maintained in the shell of the building itself.

A variety of inventive attempts to repair, rethink and reorder the space for Protestant worship were made following the Reformation. The most radical of these attempts were the Quaker meeting houses in the New England colonies, notable for their departure from established spatial and liturgical organization.<sup>8</sup>

By the end of the eighteenth century, earnest and genuine attempts to remake the Protestant worshipper's space began to wane, and a general historicist movement within the Christian collective began to determine the aesthetic of newly built churches. The inclusion of Protestant denominations within this movement was a suspect event that thwarted any serious subsequent attempts to create a distinctively Protestant architecture.



## **The Pentecostal Context**

As a Protestant denomination, the Pentecostal church is a relatively nascent one, having a history of less than a hundred years. The theological background of the movement is scriptural, finding its source in the Bible, in the book of Acts, where a story is told of a small band of men and women who tarried in Jerusalem at Jesus' instruction. The group gathered in an upper room, and remained steadfastly in prayer, where they became observer-participants in a profoundly religious experience:

<sup>1</sup>And when the day of Pentecost was fully come, they were all with one accord in one place.

<sup>2</sup>And suddenly there came a sound from heaven as of a mighty rushing wind, and it filled all the house where they were sitting.

<sup>3</sup>And there appeared unto them cloven tongues like as of fire, and it sat upon each of them.

<sup>4</sup>And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance.

(Acts 2:1-4)

These events, which were given the title "Day of Pentecost," are the foundation upon which the Pentecostal church is built.

Pentecostals trace their institutional beginnings to a series of revivalist prayer meetings held in Los Angeles at the turn of the twentieth century. Through devoted evangelical work, the movement spread swiftly to Canada, so that by 1910, Pentecostal meetings were being held in the homes of various Toronto residents.

## **The Essential Aspects of Pentecostalism**

### **1. Evangelism and Growth**

"Evangelism occupies a central place in the ministry of Pentecostal churches. The other manifestations revolve around it."<sup>9</sup> Congregants of a particular church take great pride in seeing their membership grow. The various elements, methods and strategies for the systematic propagation of the church are manifold: including self-governing churches, church planting, urban strategies, literature distribution, and mission stewardship. One Pentecostal scholar expressed the critical importance of the local church implied by these various strategies: "Each local church...becomes a living cell of the Body of Christ, and God's agent for the bringing of the message of reconciliation to its community. Therefore church planting and church growth (cell multiplication) are of supreme importance in Christian mission."<sup>10</sup>

The product of Pentecostal devotion to evangelism has been remarkable. From its humble beginnings less than a hundred years ago, Pentecostalism has experienced a rate of growth unparalleled in the Christian family of denominations. The church now claims over 400 million participants worldwide, second only to Catholicism in the Christian realm, and sees its ranks grow by 19 million every year. In Canada, the number of people declaring themselves Pentecostal in 1991 was 436,435 (1.6% of the nation's population), which made them the sixth largest Protestant denomination in the nation. From 1981 to 1991, Pentecostal membership increased 28.8% while the top five denominations all saw significant decreases.<sup>11</sup>

## 2. Fundamentalist Theology

As a Protestant denomination rooted in the Reformation theology of John Wesley, and strengthened by the itinerant evangelism of George Whitfield, the denomination finds its precursors in Methodism and the Holiness movements of the previous century. At the heart of each tradition lies the conviction of the priesthood of all believers, in which all Christians are ministers by virtue of their association with the church, and, as such, witness to each other in matters of faith. The Bible is held to be the final and exhaustive source of authority on all such matters of faith and practice, and it is the duty and right of every Christian to interpret scriptures personally.

## 3. Urban Focus

The demographic target of these evangelizing efforts has always been the urban dweller. As the Pentecostal scholar Grant McLung noted, "As the Pentecostal message spread around the world, it was true to its urban heritage inherited from cosmopolitan Los Angeles in 1906. The movement had begun in a city and continued to be at home in urban areas."<sup>12</sup> Contrary to more established denominations that seek to provide worshipping facilities in even the most remote regions, Pentecostal activities have been confined largely to urban environments. Beginning with the outbreak of revival on Asuza Street in Los Angeles, Pentecostals have depended on city environments for the propagation of the movement. This urban focus is intrinsically related to their evangelizing efforts; a greater number of people can be reached more efficiently in a densely populated environment.

Planting new churches in urban environments can be a difficult task, but Pentecostals hold that modest beginnings are the key: "We must not be deterred by mounting obstacles such as finance or scarcity of land. Starting congregations with small cells in homes and rented quarters is still a viable approach to the invasion of cities."<sup>13</sup>

#### 4. An Animated Body of Rituals

Pentecostals practice rituals that are characterized by energetic, animated actions, creating an exuberant atmosphere in their services. Church services are normally held both in the morning and in the evening.

##### a) Rituals practised at home

Many scriptural passages refer to the establishment of early Christian churches in the homes of their leading members, a practice continued by Pentecostals.<sup>14</sup>

<sup>5</sup>likewise greet the church that is in their house.

(Romans 16:5)

*Family altar:* This practice is held among individual Pentecostal families, and often follows a meal at the dinner table. Readings are made from devotional texts and the Bible, followed by time spent in prayer.

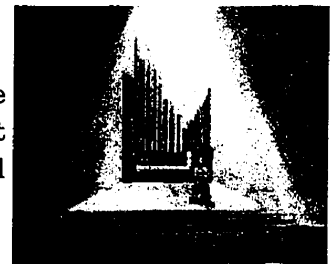
*Prayer meetings:* As a support to the regular Sunday morning services, these meetings are commonly held through the week at a particular congregant's house, and are attended by other adult members in the neighbourhood. Group prayer and Bible study characterize the activities of the prayer meeting, often accompanied by a modest tea and snack service.

<sup>4</sup>But we will give ourselves continually to prayer, and to the ministry of the word.

(Acts 6:4)

##### b) Rituals practised in church

*Music and prayer:* A pronounced emphasis is placed on the communal performance of both prayer and music throughout the services. Morning services focus largely on musical celebration, while prayer dominates the evening services.



<sup>3</sup>Praise him with the sound of the trumpet: praise him with the psaltery and harp.

<sup>4</sup>Praise him with the timbrel and dance: praise him with stringed instruments and organs.

<sup>5</sup>Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

<sup>6</sup>Let everything that hath breath praise the Lord. Praise ye the Lord.

(Psalms 150:3-6)

*Communion:* Pentecostal assemblies practice this universal Christian tradition monthly, and on religious holidays such as Christmas and Easter. The bread and wine are distributed on plates to all partakers, similar to the common method of receiving tithes. The ceremony is led by the pastor at a table in view of the entire congregation.



<sup>26</sup>And as they were eating, Jesus took bread and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body.

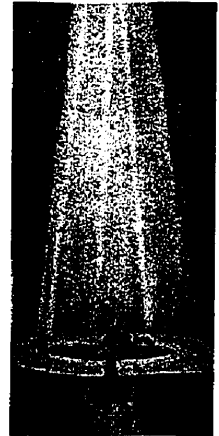
<sup>27</sup> And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it.

<sup>28</sup> For this is my blood of the new testament, which is shed for many for the remission of sins.

(Matthew 26:26-28)

*Adult baptism:* Pentecostals are one of the few Christian denominations to practice baptism by full bodily immersion. In the early days of the church, nearby rivers or lakes were used as baptismal facilities. In today's services, the subject is lowered by the pastor of the church into an elevated baptismal pool at the altar as part of the Sunday service. It can occur during the morning or evening service.

Baptism is a rite of passage which testifies figuratively to the salvation that comes by faith. It further signifies the believer's identification with Christ in His death, burial and resurrection.



<sup>16</sup> And Jesus, when he was baptized, went up straightway out of the water: and lo the heavens were opened up unto him, and he saw the Spirit of God descending like a dove, and lighting upon him.

(Matthew 4:16)

*Altar call:* At the close of evening services, a call is made to all visitors to come forward and receive spiritual salvation, or “new birth.” Regular congregants often approach the altar as well, in order to pray communally. This ritual may involve dancing, singing, and the lifting up of hands. In particularly animated services, which may often span a few hours, the pastor can release the general congregation, and those who choose to remain behind in prayer remove to a separate “prayer room.”



<sup>26</sup>Therefore we said, let us now prepare to build us an altar, not for burnt offering, nor for sacrifice:

<sup>27</sup>But that it may be a witness between us, and you, and our generations after us, that we might do the service of the Lord....

(Joshua 22:26-27)

*Spiritual baptism:* The ritual which defines Pentecostals and provides their name is spiritual baptism, tracing its roots back to the biblical event in the Book of Acts. Its manifestations vary, but are normally characterized by praying aloud in an unknown language - commonly referred to as “speaking in tongues.” Congregants often raise their hands in a gesture of acceptance to the descending Holy Spirit, and have also been known to dance about or collapse to the ground, referred to as being “slain in the spirit.” Pentecostals consider these utterances to be divine messages (as noted by Paul the Apostle, in I Corinthians 12), subject to interpretation by others in the congregation.



<sup>2</sup>For he that speaketh in an unknown tongue speaketh not unto men, but unto God: for no man understandeth him, howbeit in the Spirit he speaketh mysteries.

(I Corinthians 2:2)

<sup>13</sup> For by one Spirit are we all baptized into one body, whether we be Jews or Gentiles, whether we be bond or free; and have been all made to drink into one spirit.

<sup>14</sup> For the body is not one member but many.

(I Corinthians 12:13-14)

## **DESIGN DESCRIPTION**

### **Architectural Expressions of Pentecostal Tenets**

The semantics of the thesis are grounded in an understanding of the essential tenets of the Pentecostal faith: evangelical in ministry, fundamentalist in theology, urban in focus, and animated in worship.

#### **Evangelism and Growth: The Program**

The project is conceived as a series of phases, to capture the essence of growth that is central to the faith, and to energize evangelical work by establishing future building targets. A growing church membership is registered architecturally: the building expands volumetrically as the congregation expands numerically. Furthermore, the successive phases accomplished by communal effort strengthen the bonds among individual members.

Of the four separate phases, the initial two are concerned with rituals practised at home, recognizing the value that small-scale objects often play in the act of worship. The thesis postulates a fictional family that attends a Pentecostal church in another locale, but also worships in their house. The first phase celebrates the family altar through the provision of a bookshelf to hold the Bible and various other devotional texts as cherished family objects. As the number of worshippers grows in this neighbourhood, a second stage is undertaken: a table for gathering that facilitates prayer meetings in the home. In this way, a home is transformed into a house church, so that the act of ritual contained within the building transforms its nature from one of residence to one of sanctuary.

As the number of these “house churches” grows in this particular neighbourhood, the momentum garnered through evangelical work, in combination with the Pentecostal principle of “planting” local churches, necessitates phase three: the building of a new church in that neighbourhood. A sanctuary for worship, including the accommodation of each of the Pentecostal rituals practised as a congregation, is the centrepiece of the church, and is supported by administrative and educational wings. An open air plaza also enables services to be held outdoors in more temperate seasons, so that the celebration of gathering becomes a public event in the life of the town and, by revealing Pentecostal practices, makes the church a more approachable entity.

The fourth and final phase is a discipleship school, which facilitates the study and training of church members to reach potential new converts. The programmatic aspects of this stage include classrooms for teaching, which can also be used by the community for various purposes: adult education, group counselling, art classes, etc. An ecumenical library and study room supports the pedagogical program. The use of

the spaces for both secular and ecumenical purposes promotes the idea that the building may act as an evangelical tool; as Nicolas Pevsner is credited with saying, “the function of the church building is to convert visitors into worshippers.”<sup>15</sup>

### **Fundamentalist Theology: The Biblical Image**

In the Gospel of Luke, Jesus tells a story:

<sup>4</sup>And when much people were gathered together, and were come to him out of every city, he spake by a parable.

<sup>5</sup>A sower went out to sow his seed: and as he sowed, some fell by the wayside: and it was trodden down, and the fowls of the air devoured it.

<sup>6</sup>And some fell upon a rock; and as soon as it was sprung up, it withered away, because it lacked moisture.

<sup>7</sup>And some fell among thorns; and the thorns sprang up with it, and choked it.

<sup>8</sup>And other fell on good ground, and sprang up, and bare fruit an hundredfold. And when he had said these things, he cried, He that hath ears to hear, let him hear.

<sup>11</sup>Now the parable is this: The seed is the word of God.

(Luke 8:4-8,11)

Working from Norberg-Schulz’s notion of the power of image in religious architecture, the image of the growing tree is taken up as a design metaphor. Rooting the design approach in scripture is postulated as an appropriate beginning to designing for a fundamentalist denomination. The Bible then is the seed of the church, growing from book to building under the cultivation of a dedicated membership.

*The form of the image:* The plan of the building is ordered as a tree, akin to the cross in plan exhibited in so many of Christianity’s churches. A primary trunk-like element orders the building, with each of the wings (educational, administrative) conceived as branching elements. The roots of the church are conceived as the routes of the town, so that congregants are the nutrients which nurture the growth of the building. Thus, the trunk links building to city.

*The tectonics of the image:* The fundamentalist theology of Pentecostalism is manifested through the expressive use of fundamental elements of architecture. A simple building vocabulary of sticks and planes - the geometricized elements of the tree - permeates the design in all four phases, from simple shelf to full-scale church. In the spirit of the growing tree - with roots, trunk, and branches as distinctive elements - the foundation, walls, and roof are elements expressed distinctively through glazing, relief or material

change. Construction continues in the spirit of the image: circulation elements are thought of as branches that provide the structural basis for contiguous spaces.

The material strategy of the building is one of layering, where materials are conceived as a series of sheaths, akin to the protective layers of the tree. These materials are stripped away in strategic places to reveal certain aspects (bible study, ritual) of the Pentecostal faith. Concrete provides the foundation of the building, rooting it to the site and piercing the floor finishes to provide for the practice of rituals: the baptismal pool, the altar and the communion table.

### **Urban in Focus: The Site**

As dictated by the focus of Pentecostal ministry, the site for the thesis is in an urban setting: New Glasgow, Nova Scotia, an industry-based town with an almost 200-year history. Located on the north shore of the province, the town has a population of 10,000.

The town is bisected by the East Pictou River, which flows in a northerly direction through the heart of the town. In the early stages of the town's growth, settlement was confined to the east side of the river. In the past fifty years, the majority of growth has been of a suburban nature on the west side of the river, particularly in a northerly direction towards outlying rural areas. This northwest neighbourhood in New Glasgow is the fertile field which provides the seedbed for the growth of the thesis, such that the church may grow in unison with the community which surrounds it.

The site for the first two phases of the thesis is a house in one of the many suburban developments in this neighbourhood. The setting for the church and discipleship school is a greenfield site along Abercrombie Road, the primary arterial road on the west side of New Glasgow. By building in a high-visibility area, the chosen site reinforces the evangelical ethic.

There are three existing churches within a four-block vicinity of the site, all located on Abercrombie Road, and all Christian of a fundamentalist ilk: Mormon, Baptist, and Christian Fellowship. All of these churches are recent in construction, a testimony to the renewed strength of fundamentalist movement. The site thereby builds upon an emerging religious precinct in the northwest end.



## **An Animated Body of Rituals**


The thesis recognizes that man's connection to the spiritual and to one another can be fostered through both furniture and building elements. Each of the four phases can be read as belonging to a family, fashioned consistently in a vocabulary of sticks and planes. Metaphorically, the phases can be read as microcosm and macrocosm, in the same way that the form of the tree can be read in a single leaf. The two initial phases are predicated upon the performance of two rituals in the house(church): family altar and prayer meetings. The modest nature of these practices elicited a modest insertion in support: simple furniture pieces to emphasize the cherished nature of the Bible, and to accommodate a small gathering for worship and prayer.

In the two later phases, the church proper and the discipleship school, the rituals are accommodated through masonry elements (communion table, altar, baptismal pool, study carrel, etc.) that pierce through the wooden or tiled skin of the floor, expressing the rituals as the foundation of the church. In the sanctuary space, these elements are accommodated on the altar, which, contrary to standard practices, is conceived as a place of gathering, rather than a place of separation. The body of the altar itself is pulled tight to the edge of Abercrombie Road, separated by a tall masonry element that provides acoustical insulation from the white noise of the town and reflects choir music back toward the congregation. In an act of measured revelation, the entire volume of the altar is extracted from the general volume of the worshipping space, providing glimpses of activity within to those passing by, and washing the altar in direct and reflected light. The altar is further articulated by strategic cuts into its vertical plane that backlight each of the rituals performed on the altar: communion and water baptism.

Music and prayer, as well as spiritual baptism, are accommodated through a manipulation of materials. During evening services, an array of three acoustical panels can be lowered from the ceiling, figuratively evocative of the descension of the Holy Spirit. These panels in effect become a second-skin ceiling which reflects the sounds of prayer to other congregants. For morning services, during which music is the focus of worship, these panels can be raised up, allowing for a greater reverberation and therefore richness in musical tone.


These animated rituals, in contrast to the staid traditions of more established churches, are an integral part of the attraction of the Pentecostal church. "Extracting" some of these rituals from the building and placing them in an outdoor setting recognizes the power of these rituals as evangelical tools. Outdoor services accommodated by the open-air plaza are ordered around a plinth akin to the altar. This plinth provides a base for the bell tower and serves as the destination of the "baptismal river," a figurative and historical element that refers to the early baptismal practice of the church. This built river originates high up on the roof of the altar and drains circuitously down to a baptismal pool carved into the volume of the bell tower plinth.

Development Pattern of New Glasgow, c. 1900

Sites: 



Development Pattern of New Glasgow 1990

Sites: 



N  
|

Hypothetical Future Development Pattern of New Glasgow

Sites: 



N

The North End of New Glasgow

Abercrombie Rd.

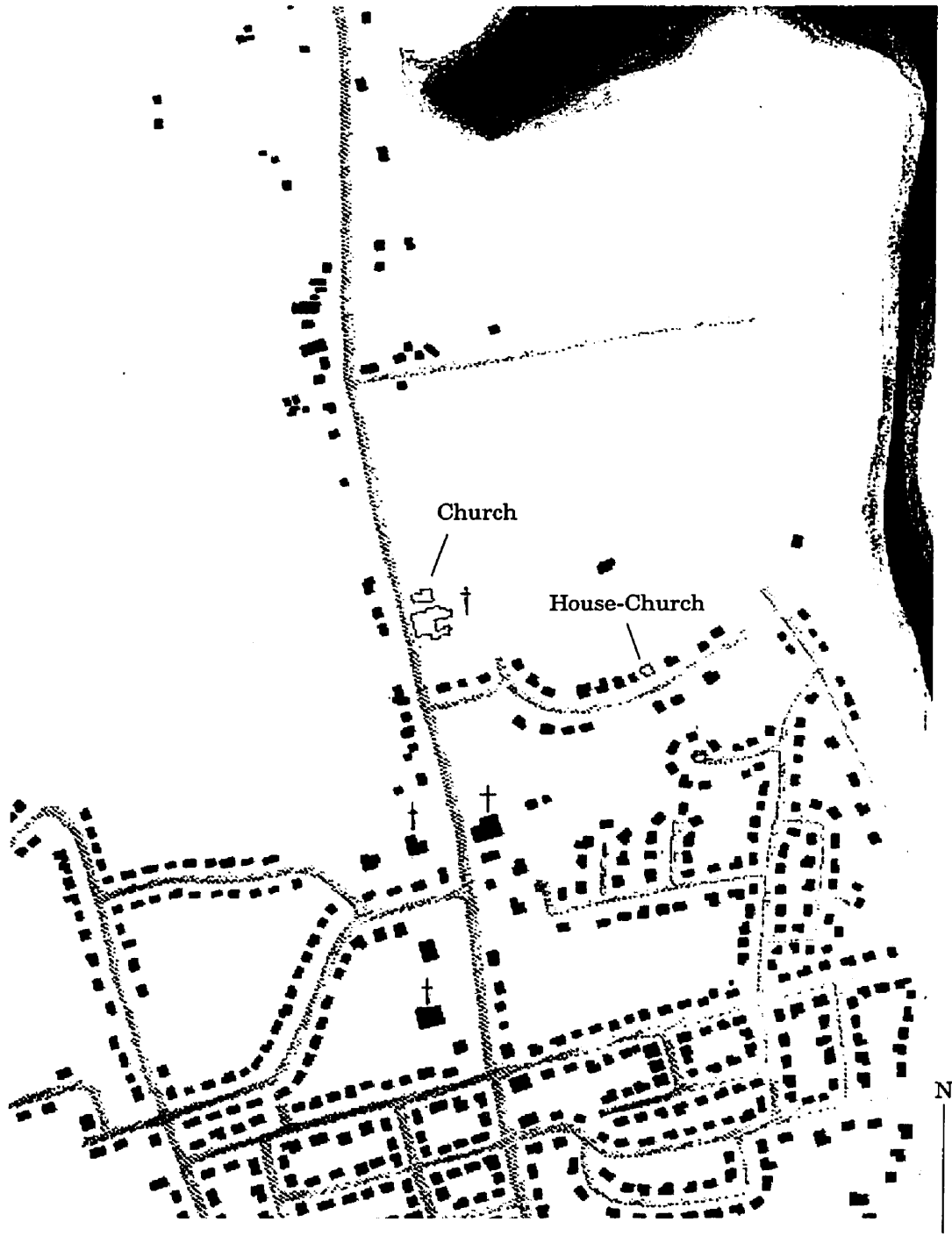
East  
Pictou  
River



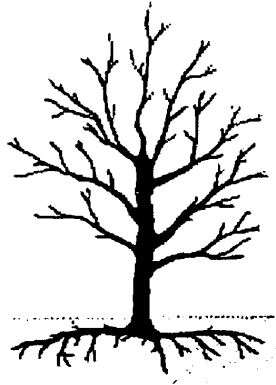
Church/  
School site  
(phases 3  
and 4)

House-Church (phases 1 and 2)

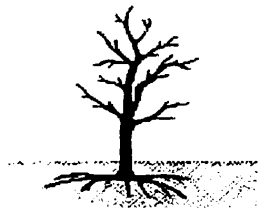
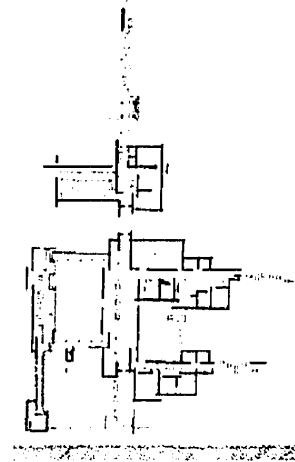
Location Plan



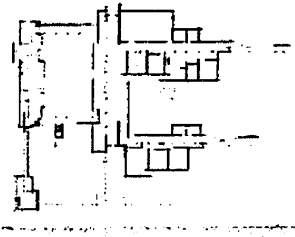
# The Growth of a Pentecostal Community



Phase 4: A Discipleship School



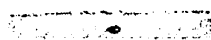
Phase 3: A Church



Phase 2: A Prayer Table



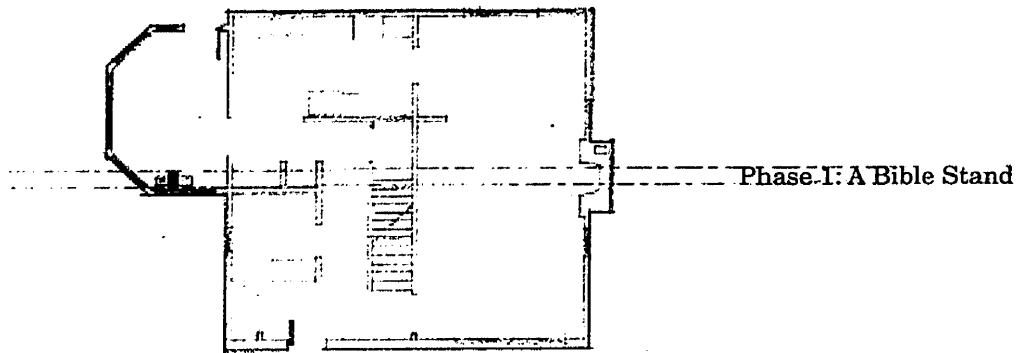
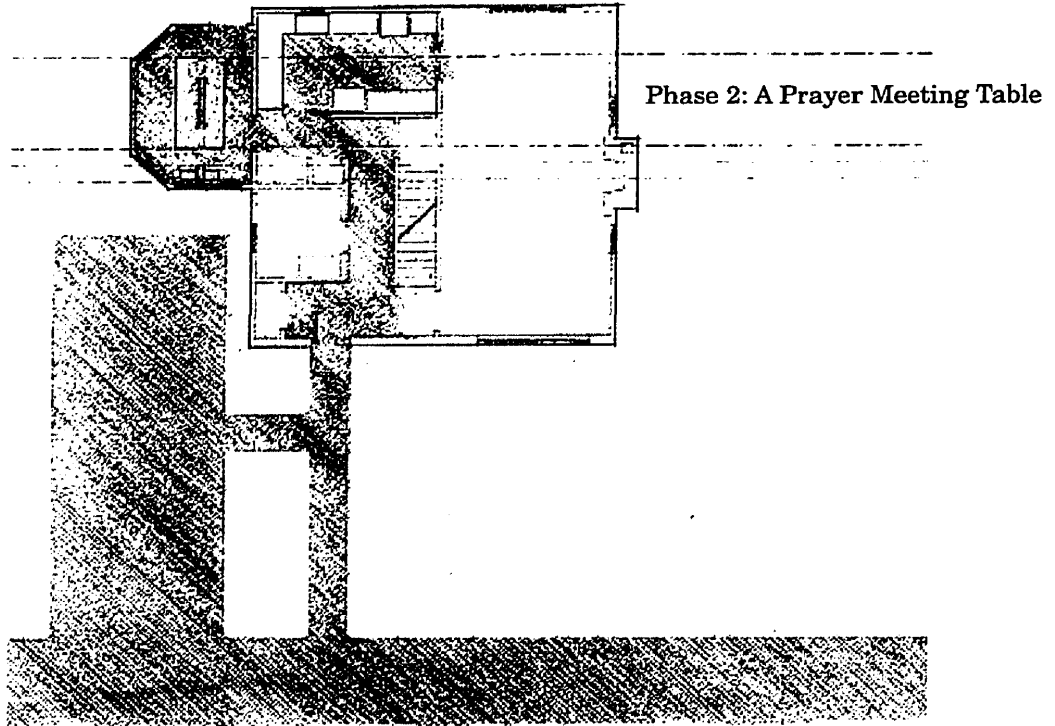
Phase 1: A Bible Stand



Bible as Seed

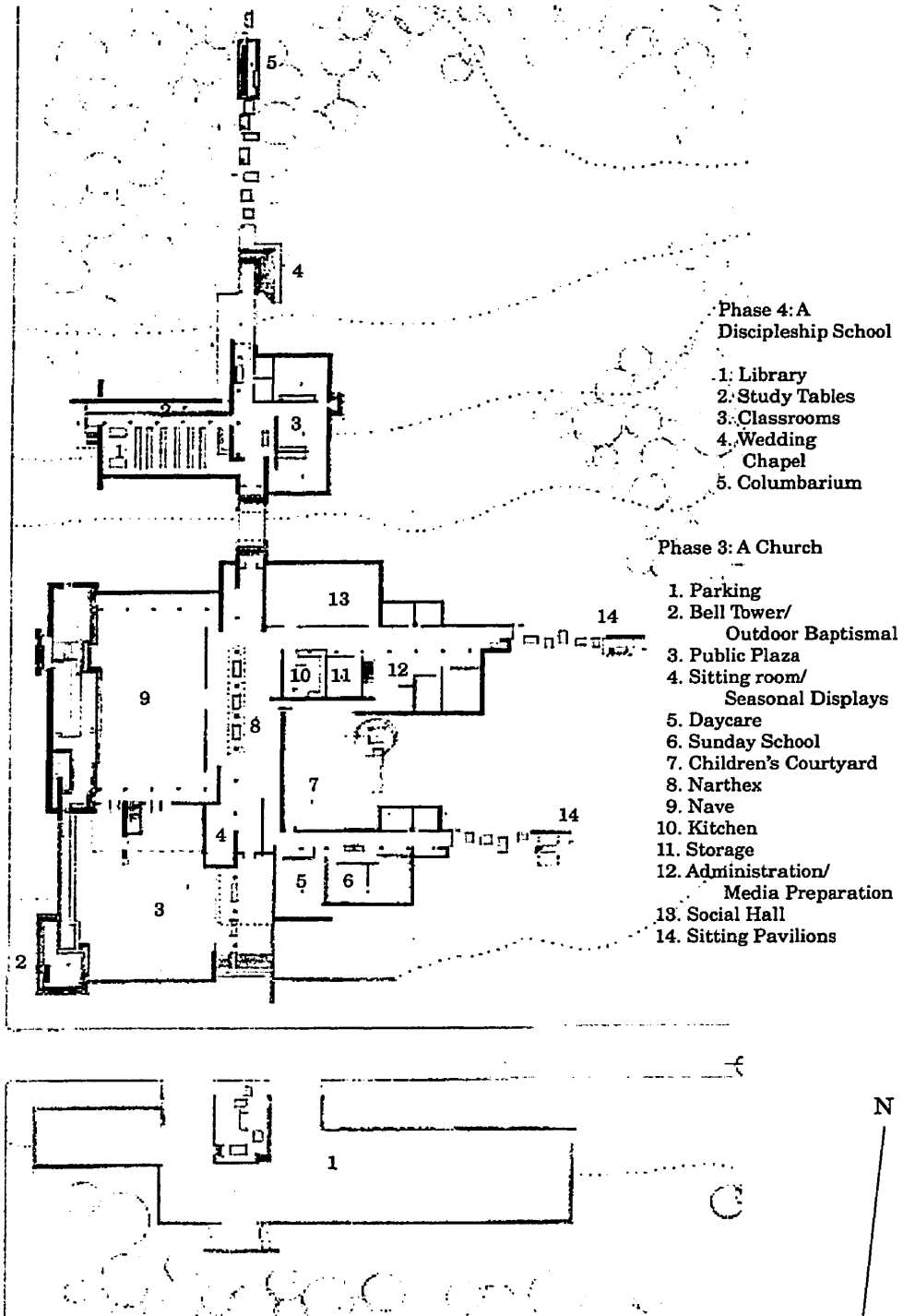


Furniture for a House-Church

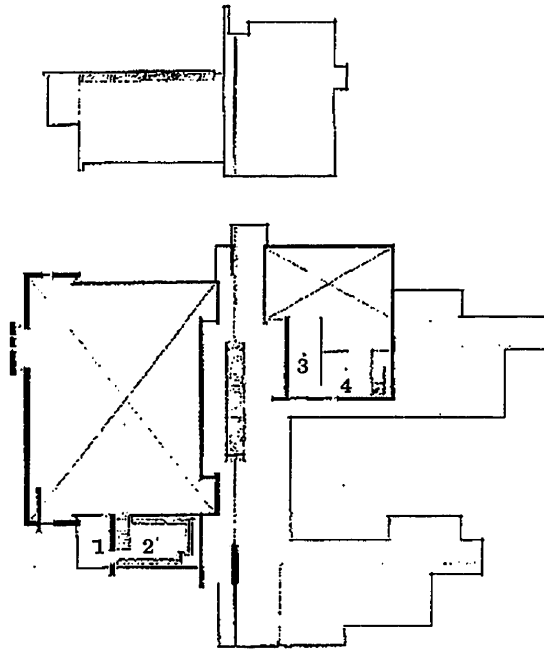




Phases 3 (Church) and 4 (School): Ground Floor Plan



Phases 3 (Church) and 4 (School): Second Floor Plan



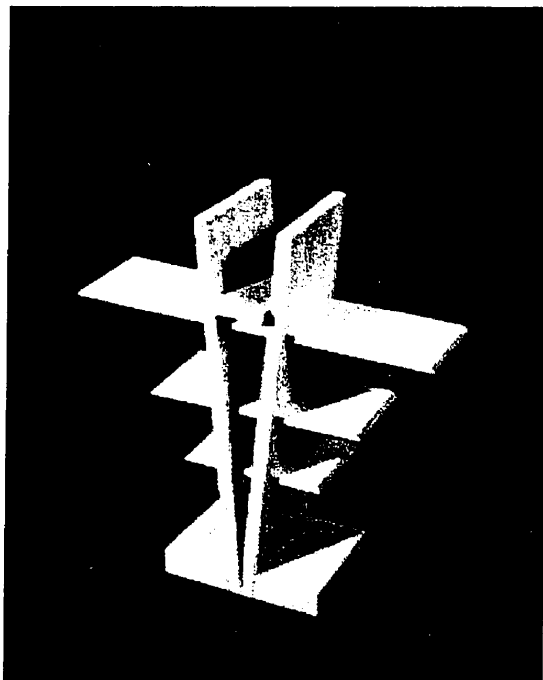
Upper Floor

- 1. Baptismal Preparation
- 2. Prayer Room
- 3. Elders' room
- 4. Choir Room

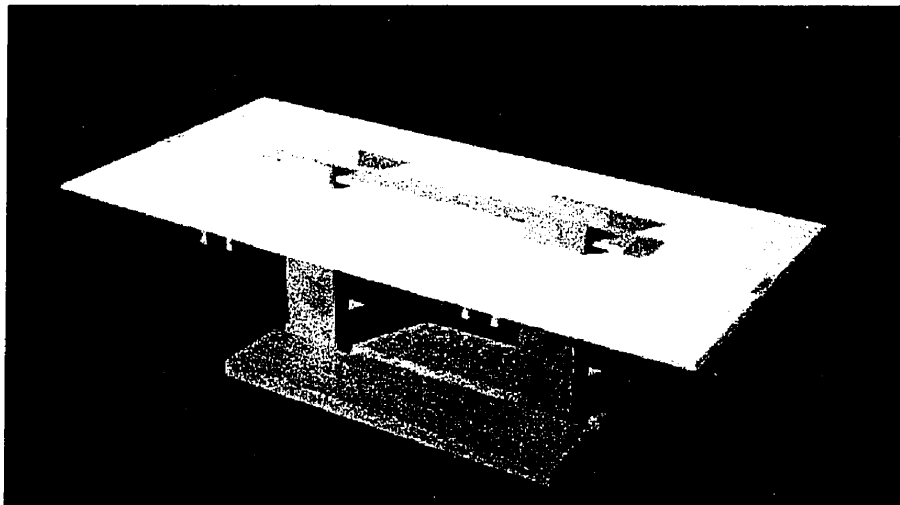
N

**Bible Stand and Prayer Table**

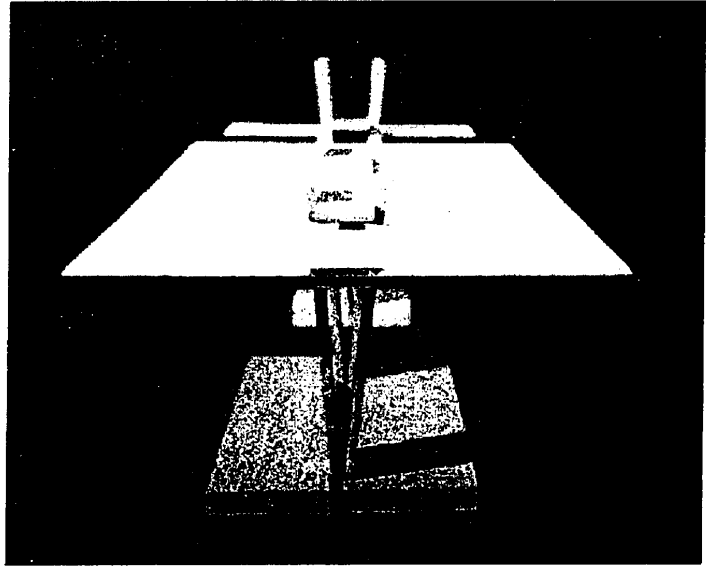
**Phase 1:  
Bible Stand**



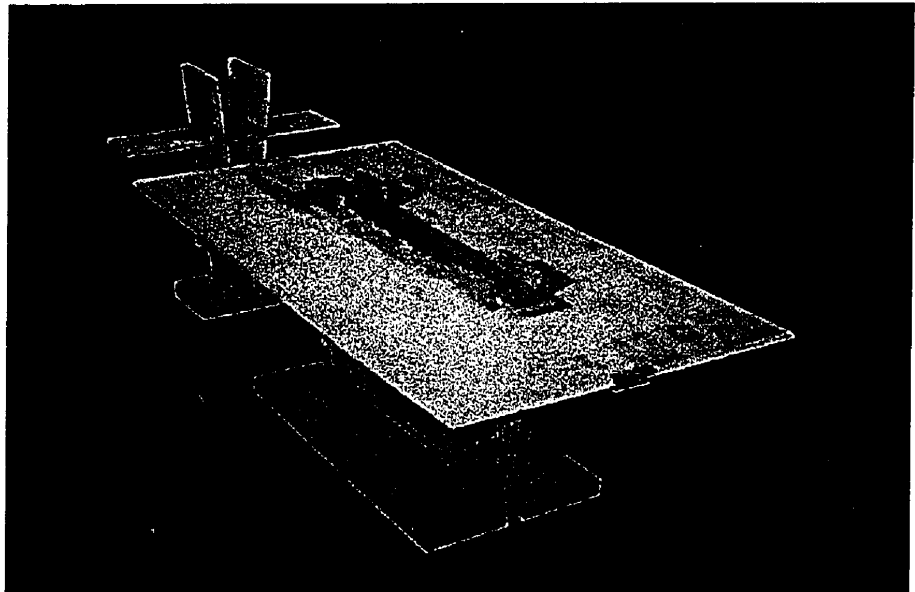
**Phase 2:  
Prayer Meeting  
Table**



Phases 1 and 2:  
Stand and Table

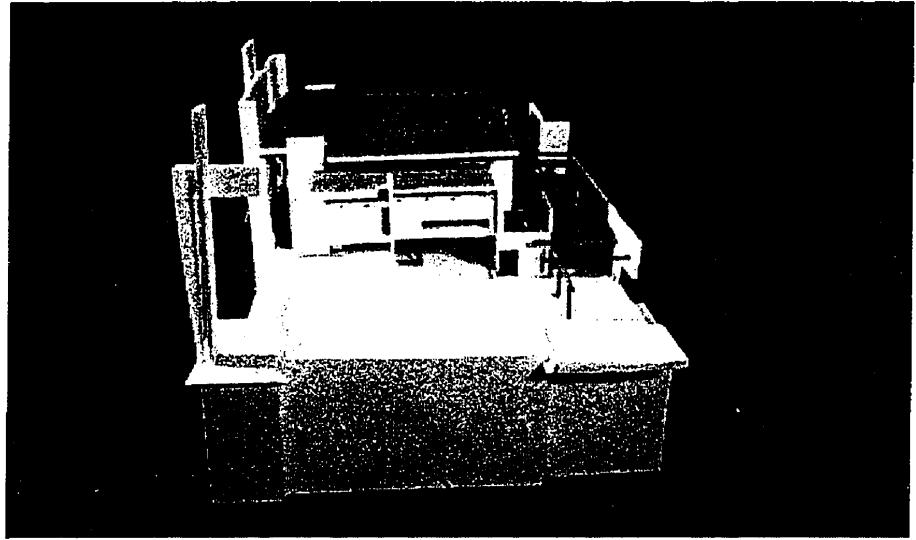


Phases 1 and 2:  
Stand and Table

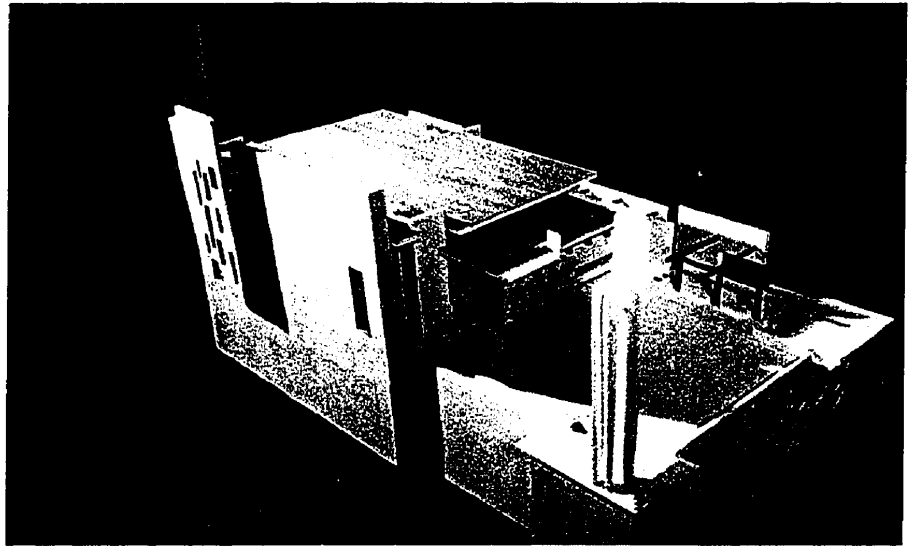


Church and Discipleship School

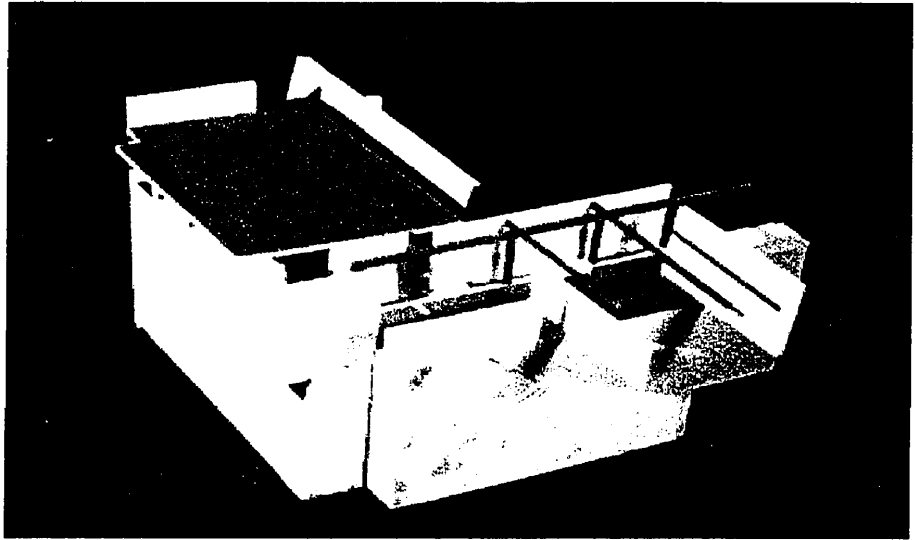
Phase 3:  
Church -  
view looking  
north



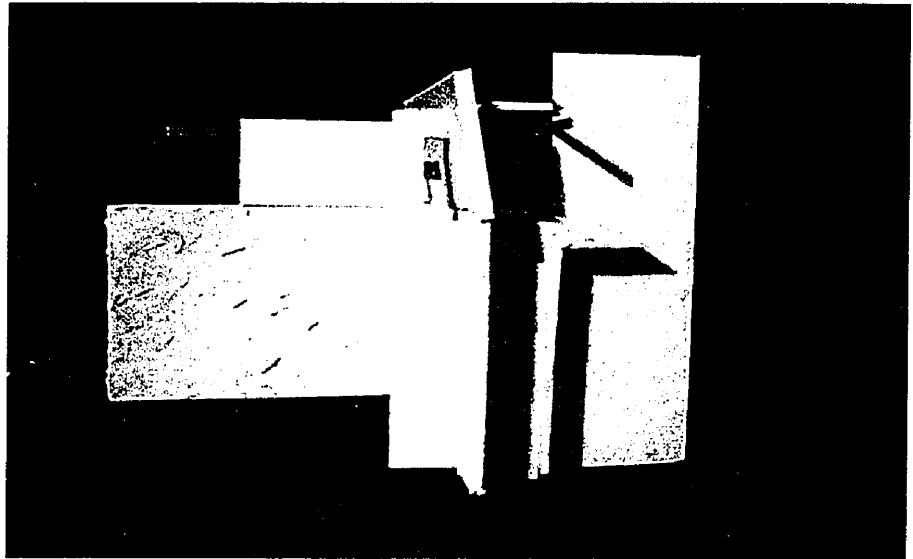
Phase 3:  
Church -  
view looking  
northeast



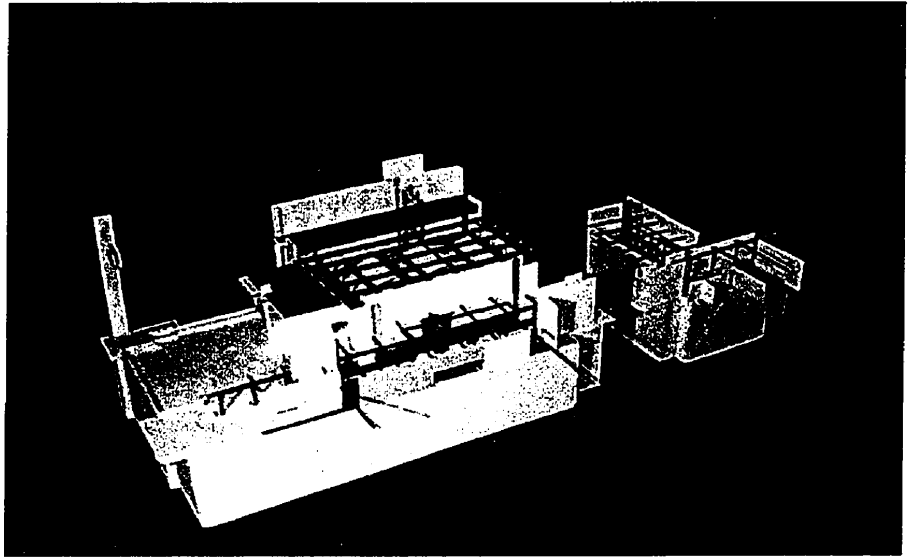
Phase 4:  
Discipleship  
School -  
view looking  
northwest



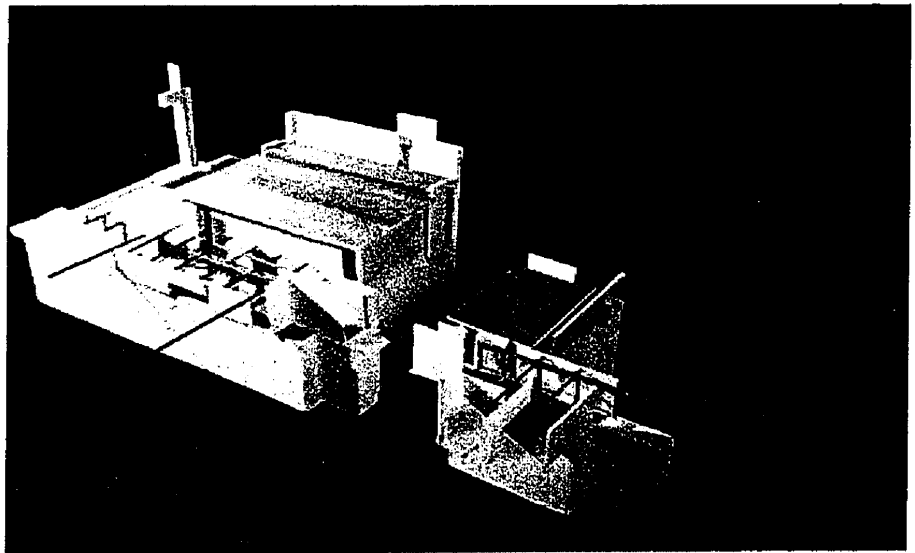
Phase 4:  
Discipleship  
School -  
view looking  
east



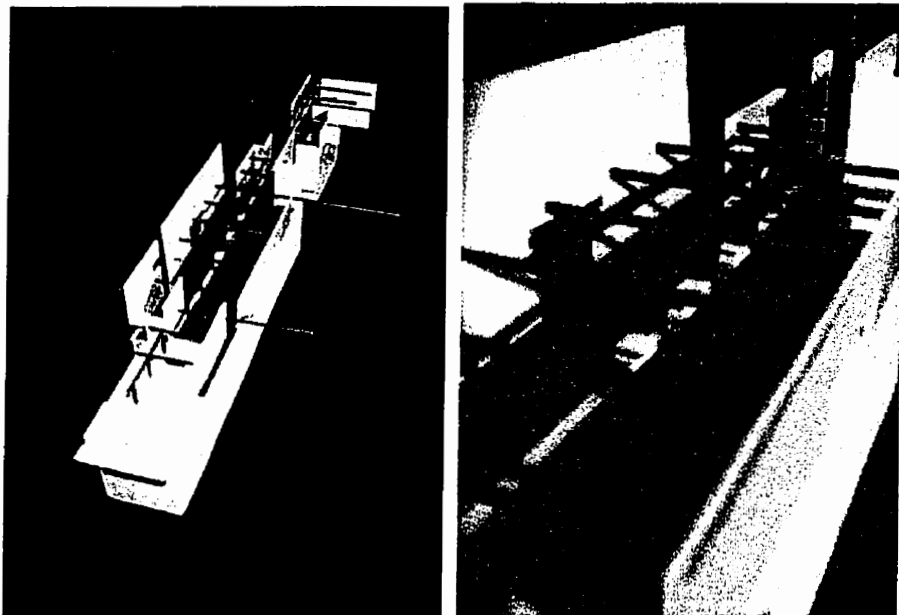
Phases 3 and 4:  
Church and  
School -  
view looking  
northwest



Phases 3 and 4:  
Church and  
School -  
view looking  
southwest



Central Hallway:  
both views  
looking north



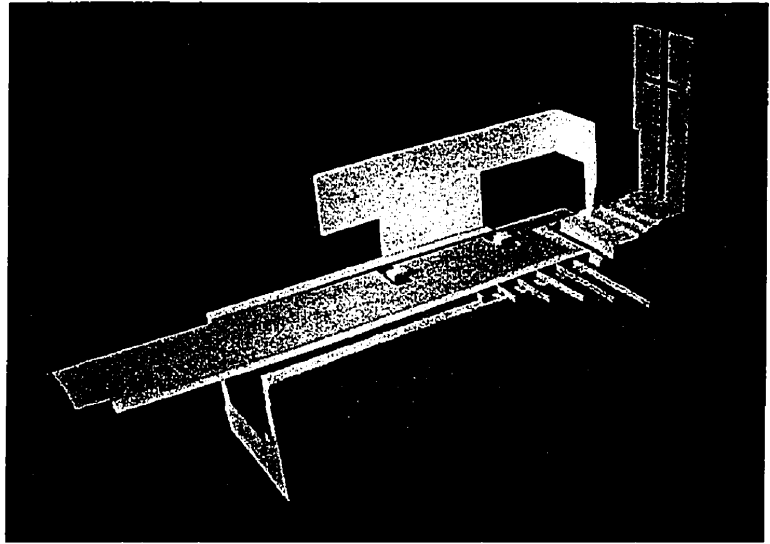
Nave interior



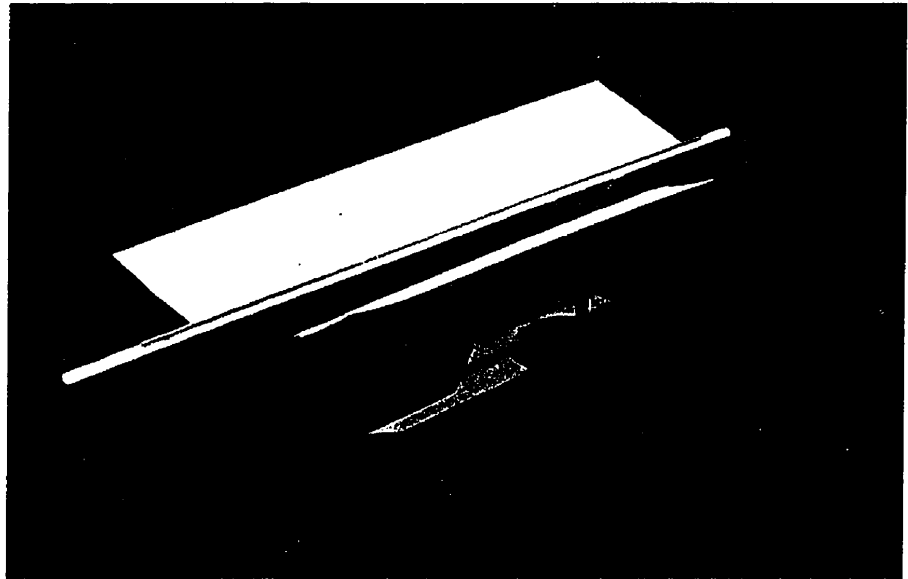


Preliminary Studies

Study  
model of early  
nave design



Concept model  
of roof as a water  
catcher for  
baptismal pool



## SUMMARY

The essential principles of the Pentecostal faith provided an effective framework for the thesis and a solid foundation upon which to build. By its very nature, each Christian denomination is a complex entity, a collection of a great many doctrines and practices. Recognizing those ideas which exist at the heart of the Pentecostal denomination was a difficult task in itself, requiring considerable research. Intimate knowledge and critical observation are crucial to the success of a thesis topic such as this.

This body of research, and its recognition of the four essential tenets of the faith, provided strength for the thesis, particularly in the focus on growth and the phasing of the project. The formal resolution of these ideas could be refined further, considering the possibilities that these tenets offered. The final two phases, the church and the discipleship school, could aim for a greater elegance and simplicity to express the appropriate character for a fundamentalist denomination. The two initial phases, the Bible stand and the prayer table, came closest to capturing this fundamentalist essence.

Future trajectories for the thesis lie in opportunities afforded by the liturgical practices. Although the Pentecostal faith is a nascent denomination, its congregations would claim that their history harkens back to the biblical era, and is built upon rituals mandated in scripture. A building organized formally, materially and structurally around the rituals of the congregation could provide a profound statement on the role of architecture in connecting man to the divine.

## NOTES

1. Thomas Barrie, *Spiritual Path, Sacred Place* (Boston: Shambala Publications, Inc., 1996), 4.
2. Rudolf Schwarz, *The Church Incarnate* (Chicago: Henry Regnery Co., 1958), 27.
3. Harold Turner, *From Temple to Meeting House* (New York: Mouton Publishers, 1979), 325.
4. The debate concerning the nature of the church is the primary subject of Turner, *From Temple to Meeting House*.
5. Christian Norberg-Schulz, "Church at Bagsvaerd," *Global Architecture* 61 (Tokyo: ADA Edita, 1981), 6.
6. *Ibid.*, 7.
7. Paul Tillich, "Contemporary Protestant Architecture," in *Modern Church Architecture*, ed. Albert Christ-Janer and Mary Mix Foley (Toronto: McGraw-Hill, 1962), 122.
8. Simon Coleman and Peter Collins, "Constructing the Sacred: The Anthropology of Architecture in World Religions," *Architectural Design*, 66, nos.11-12 (1996): 14-18.
9. L. Grant McLung Jr., "Another 100 Years?" in *Asuza Street and Beyond*, ed. L. Grant McLung Jr. (New Jersey: Bridge Publishing Inc., 1987), 145.
10. Paul A. Pomerville, "The Pentecostals and Growth," in *Asuza Street and Beyond*, 154.
11. Thomas William Miller, *Canadian Pentecostals* (Mississauga: Full Gospel Publishing House, 1994), 16-18.
12. McLung, "Spontaneous Strategy of the Spirit," in *Asuza Street and Beyond*, 78.
13. McLung, "Another 100 Years?" 145.
14. I Corinthians 16:5, Colossians 4:15, Philemon 1:2.
15. Victor Fiddes, *The Architectural Requirements of Protestant Worship* (Toronto: The Ryerson Press, 1961), 69.

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