

Multi-faith+ Architecture:  
Fostering Faith and Spirituality on the Laurentian University Campus

by:

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A thesis submitted in partial fulfillment  
of the requirements for the degree of  
Master of Architecture (M.Arch)

The Office of Graduate Studies  
Laurentian University  
Sudbury, Ontario, Canada

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**THESIS DEFENCE COMMITTEE/COMITÉ DE SOUTENANCE DE THÈSE**  
**Laurentian University/Université Laurentienne**  
Office of Graduate Studies/Bureau des études supérieures

Title of Thesis Titre de la thèse	Multi-faith+ Architecture: Fostering Faith and Spirituality on the Laurentian University Campus		
Name of Candidate Nom du candidat	Ziesmann, Keller		
Degree Diplôme	Master of Architecture (M.Arch)		
Department/Program Département/Programme	Architecture	Date of Defence Date de la soutenance	April 13, 2023

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## Abstract and Keywords

Religious and Spiritual beliefs are more than shared morals and values, but cosmologies that enlighten personal truths, goals and faiths. The development of these cosmologies have always been essential for the evolution of respectful, mindful and concerned citizens, especially in higher education contexts. However, history reflects that North American university architecture and programs have not always aimed to foster various religious and spiritual world-views, despite the increasing diversity found on campuses post-WWI. More importantly, they have not aimed to foster interfaith and multicultural comprehension.

Thus, this thesis proposes a re-conceptualized Multi-faith+ Centre at Laurentian University that seeks to reflect and foster the religiously, spiritually and culturally rich communities on campus

Acting as more than just a home for distinct practices and beliefs of various faiths, this thesis investigates contemporary case studies and theoretical frameworks to establish a space that fosters interfaith acceptance, respect and understanding on the Laurentian University campus.

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### Keywords

Architecture  
Interfaith  
Multi-faith  
North America  
Religion  
Spirituality  
Sudbury  
University Campus



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## Acknowledgments

I wish to express my sincere appreciation and gratitude to my advisor, Mark Baechler. Your constant and very resolved guidance, experience, knowledge, and methods have profoundly shaped the quality of this thesis. Without your mentorship, motivation and inspiration, the aims of this thesis would have not been realized.

To my second reader, Michael Nicholas-Schmidt; and my external examiner Richard de la Riva. Thank you for taking the time to be a part of my thesis. Your intelligence, insight and guidance in this complex facet of architectural design and understanding has been very enlightening and appreciated.

I wish to thank my thesis coordinators as well, Alik Economides and Emilie Pinard. Your contribution to the structure and focus of the work has deeply impacted and guided the research of the project.

I wish to thank my family and friends. Your endless support and care over the years has greatly shaped the person I am today. My conscientious and considerate behaviour is a deep reflection of your impacts in my life. In addition, your hard work and dedication towards your careers has, and always will, inspire me to pursue new horizons.

Lastly, I wish to congratulate my fellow scholars on reaching new heights in their academics, and accomplishing their very impressive, inspiring and influential work.





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## Glossary

### 1 | Cosmology (Noun)

a theory or doctrine describing the natural order of the universe.

### 2 | Foster (Verb)

to encourage or promote growth or development.

### 3 | Faith (Noun)

something that is believed with a strong conviction.

### 4 | Religion (Noun)

a personal set or institutionalized system of religious attitudes, beliefs, and practices.

### 5 | Spirit (Noun)

an animating or vital principle held to give life to physical organisms.

### 6 | Transcend (Verb)

to rise above or go beyond the limits of.



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and

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# Introduction



Since the establishment of North American universities, campuses have behaved as microcosms: reflecting, mirroring or forecasting their greater societies (Figure 1). These multi-faceted spaces present a new experimental environment for a particular age bracket to draw both personal academic conclusions and cosmologies. In addition, North American university campuses present a setting to learn and grow as a community through the convergence of various beliefs and world-views.

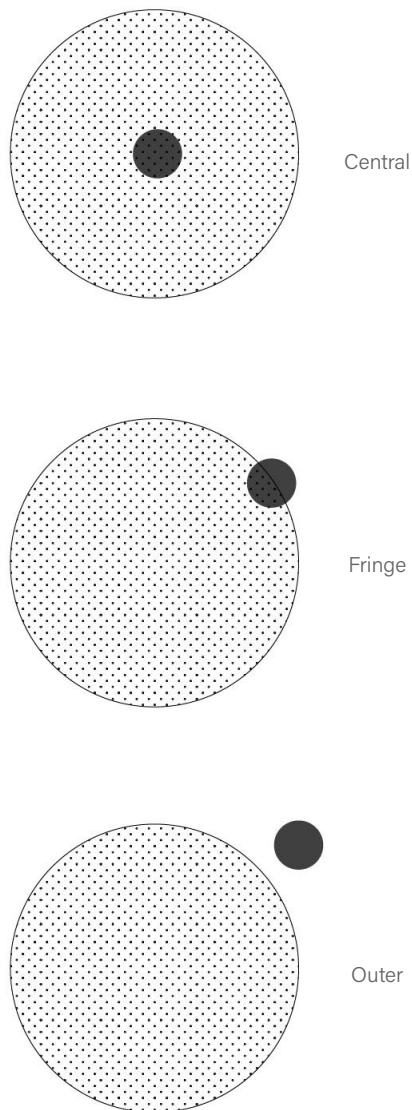


Figure 1. Spatial Relationships between University Campuses and their Societal Contexts.

That said, the aim to foster multiple religious and spiritual world-views has rarely been the initial foundation of most North American universities. As most North American universities were established upon new colonizations formed by the frameworks of Christian denominations; their programs and architecture were purpose-driven to produce a specific societal tapestry. Yet, despite the increasing diversity found on campuses post-WWI, North American university programs and architecture have not been working in the greater interests of their religious and spiritual communities; nor have they aimed to foster diversity. As a result, religion's important role in developing respectful, mindful and concerned citizens in the context of North American universities has been diminished throughout history, as their denominational educational frameworks were no longer accurately reflecting the religious and spiritual world-views and ideologies of campuses. Moreover, the same can be said about their religious architecture. As a result, sacred spaces on North American university campuses post-WWI to post-WWII had become, as author Margaret Grubiak terms, "White Elephants": these expensive and expressive but unwanted or useless things that no longer served well their diverse societal tapestries.<sup>1</sup> Nevertheless, faith has remained extremely relevant, finding its way back into both the structure of scholarly lives, and infrastructure of higher education settings.

To begin the research, this thesis surveys the underlining qualities, characteristics, concepts, and objectives of historical sacred spaces on North American university campuses. This lens not only reveals their developed flaws throughout history as a home for religious and spiritual development, but how they

became inaccurate reflections of their microcosmic contexts. As demographic shifts have modified the religious and spiritual tapestries of both North American societies and universities since WWI; sacred spaces on campuses however have not adjusted to address diversity. As these spaces were once significant upon the establishment of universities in the context of the 18th and 19th centuries, their static position in the 20th and 21st centuries has created a disconnect from their greater communities regarding the manners in which religion and spirituality is fostered.

The recollection examined in Chapter 1 illuminates this mentioned gap currently presented at Laurentian University. Located in Sudbury, Ontario, Laurentian University shares a similar history to that of the American universities. Founded upon Jesuit Christian beliefs in 1957, the university curated both their educational framework and purpose-driven architecture to serve the student population on campus and the commonwealth of Sudbury.<sup>2</sup> However, the existing programs and architecture today has left the university in a static position: unaltered to foster the current religious and spiritual diversity on campus. In light of this, Chapter 2 examines the multi-faith and spiritual tapestries of Laurentian University and its greater society of Sudbury. This investigation illuminates the distinct components that make of this gap in the 21st century, and the key elements in which this thesis addresses.

As many other North American universities are faced with similar challenges, Chapter 3 looks at multi-faith architecture and centres: a relatively

new architectural typology that begins to grapple with the challenges faced at Laurentian University. Materializing in North American societies and university campuses, these new pivots for faith are not only providing environments for various religious beliefs and practices; but seek to amalgamate, de-marginalize and celebrate diversity to foster an informed and accepting campus setting.<sup>3</sup> Put simply, multi-faith centres are designed to reflect our daily reality of living in a multi-faith and multicultural condition. Moreover, multi-faith centres are equipping students, staff and faculties of North American Universities with essential skills to become citizens of a diverse world. Although multi-faith spaces and centres are indeed working well for various religious communities, their current models and ideologies however still require revisions.

Therefore, a re-conceptualized Multi-faith+ Centre is proposed at Laurentian University that aims to provide a vibrant home that fosters religious, spiritual and interfaith development on campus. In addition, this thesis aims to bridge the gap between the university microcosm and its greater society of Sudbury by reflecting its contextual world-views, ideologies and customs. Ultimately, the proposed Multi-faith+ Centre seeks to reflect the religiously, spiritually and culturally rich communities of Laurentian University and its Northern Ontario society. Lastly, the proposal seeks to be a permeable piece of the Laurentian University campus fabric: acting as a critical response that refastens the campus with its contextual ideals, and as a new communal heart dedicated for interfaith sharing, learning and celebrating.

- 
1. Margaret M. Grubiak. *White Elephants on Campus: The Decline of the University Chapel in America, 1920 - 1960*, (Notre Dame, Indiana: Univ. of Notre Dame Press, 2014), 1.
  2. Belinda A. Beaton. "Laurentian University," *The Canadian Encyclopedia*, February 8, 2012.
  3. Terry Biddington. *Multifaith Spaces: History, Development, Design and Practice*, (London, Philadelphia: Jessica Kingsley Publishers, 2021), 91.

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## Chapter 01

# Sacred Spaces at North American Universities



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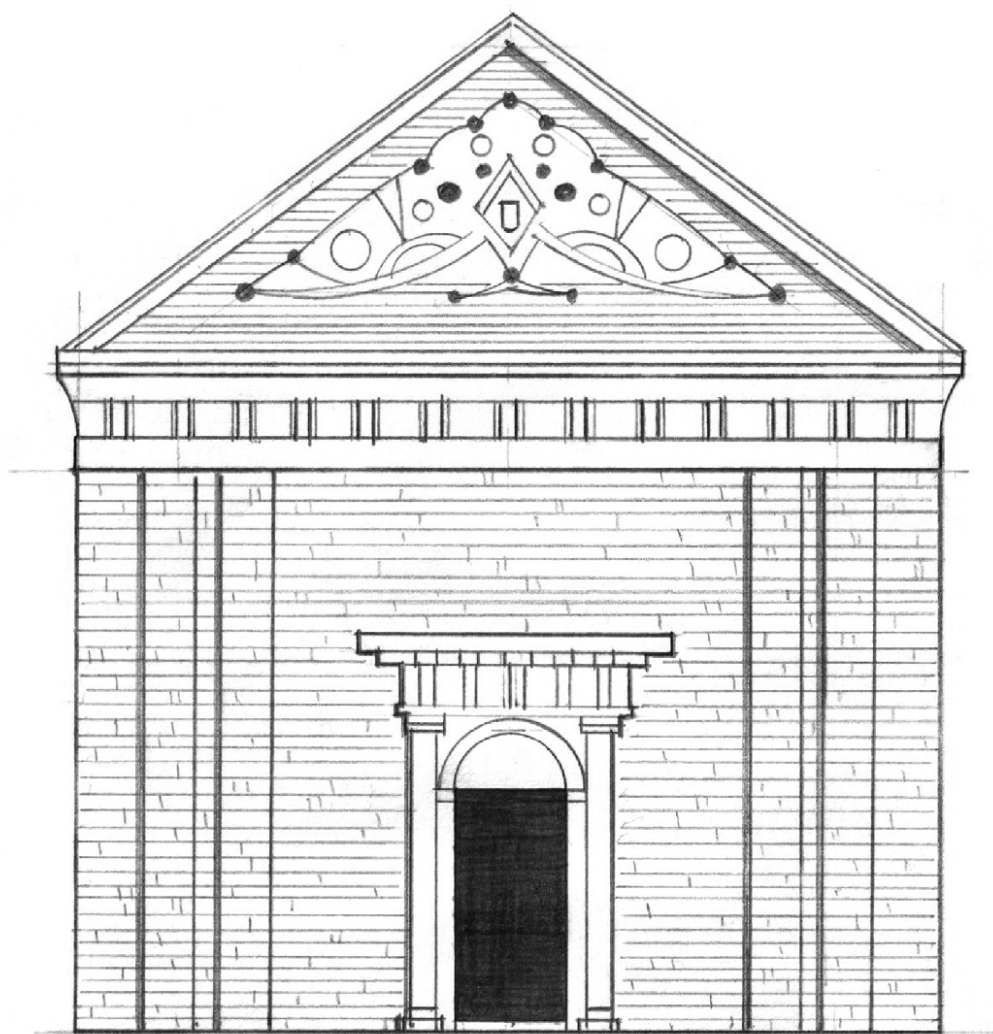
## Pre-WWI Chapels

Since the establishment of the earliest North American universities in the 17th and 18th centuries, higher education was founded upon Christian denominational world-views: emphasizing scriptural literacy, moralized and valued principles, and finding solace through divine teachings as a process of educating the whole person.<sup>4</sup> Stemming from the Colonial Period and the eight Ivy League schools of America (Harvard, Yale, Pennsylvania, Cornell, Dartmouth, Princeton, Columbia and Brown), universities utilized religion and purpose-driven religious architecture as a foundation for both their educational model and to catalyze life beyond the university as well.<sup>5</sup> Established in 1636 for the Puritans Massachusetts Bay Colony (English Protestant), Harvard University depicts this particular framework which taught and trained citizens for the commonwealth of the new settlement, and members of the clergy.<sup>6</sup> Furthermore, Harvard's mission rendered education as an extension of spiritual growth. Lead by conservative Puritan ministers who grounded this model in their university motto: "For the glory of Christ"; Harvard's single denominational framework functioned under distinct Christian systematics.<sup>7</sup> Moreover, this framework worked best for the university at the time and was intended to cultivate well-informed and enlightened scholars who would shape their distinct societal tapestry.

In 1744, the first sacred space on campus was constructed, titled the Holden Memorial Chapel, which held regular and mandatory services until 1766.<sup>8</sup> Designed by architect John Smibert, the campus chapel acted in a variety of dimensions to foster faith on and off campus, serving as: a temporary place for the Provincial House of Representatives, a barrack during the American Revolution, and functioning as a

carpenter shop, laboratory, museum, classroom, and auditorium.<sup>9</sup> Designed with distinct Puritan architectural qualities, the chapel was effective at reflecting and fostering the greater community's religious ideologies (Figure 2). Moreover, Harvard's Holden Chapel showcased the significance of religion in part of academics, not only as a means to develop respectful, mindful and concerned citizens; but to catalyze life beyond the campus as well.

Figure 2. Holden Chapel.  
The first in a series of drawings that depict the distinct architectural characteristics, qualities and elements of historical sacred spaces on North American University Campuses.



1744  
Holden Chapel.  
Harvard University.  
John Smibert.



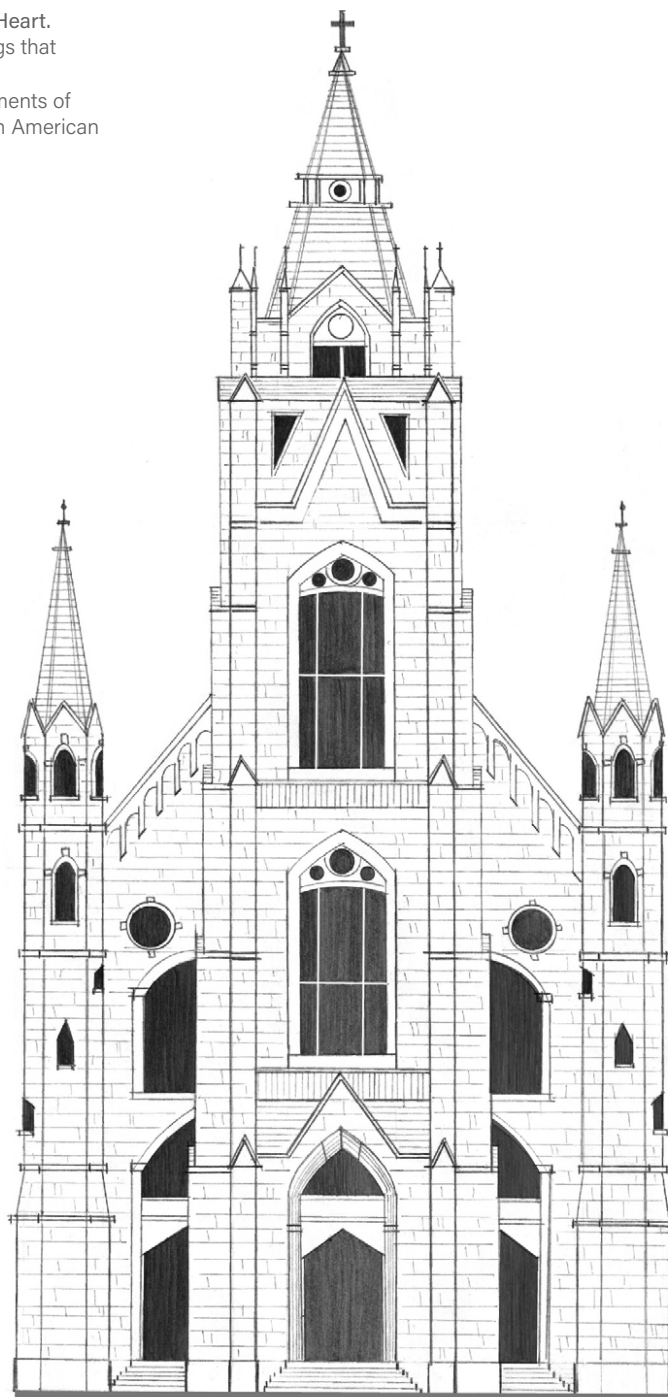
Similar to Harvard University, the University of Notre Dame is an example of a North American University curated by a single denominational framework. Founded in 1842 by French Priest Rev. Edward Sorin; the University of Notre Dame campus became home to a variety of Catholic institutions put forth in the Bishop's mission.<sup>10</sup> In order to serve the increasing South Bend Catholic colony, Notre Dame's campus became a composition of four institutions founded upon Christian teachings and world-views:

University of Notre Dame (Catholic),  
Saint Mary's College (Women's Catholic),  
Bethel College (Evangelical), and  
Holy Cross College (Co-educational Catholic).<sup>11</sup>

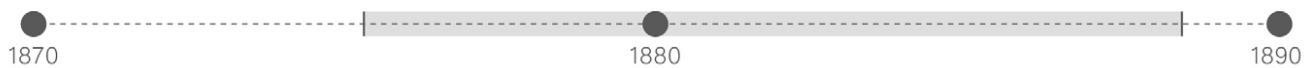
Designed by architect Philip T. Brady, the Basilica of the Sacred Heart was placed at the core of the campus to amalgamate and represent the University's Christian community. Reaching a monumental height of 230 feet and reinforced with the largest collection of 19th century French stained glass (44 pieces); the basilica's Catholic Gothic architectural qualities reflected the University's denominational framework and world-views (Figure 3).<sup>12</sup> Although the individual institutions on the campus possessed their own chapels and parishes, the basilica symbolized the greater religious ideologies of the South Bend's tapestry in the State of Indiana. This example of pre-WWI sacred space depicts the significant role that architecture has in articulating societal beliefs, practices, and world-views. Moreover, the University of Notre Dame in the context of the 19th century illuminates the nature of campus environments, particularly how multiple denominational institutions have tended to congregate to foster a unified and consolidated religious tapestry.



Figure 3. Basilica of the Sacred Heart.  
The second in a series of drawings that  
depict the distinct architectural  
characteristics, qualities and elements of  
historical sacred spaces on North American  
University Campuses.



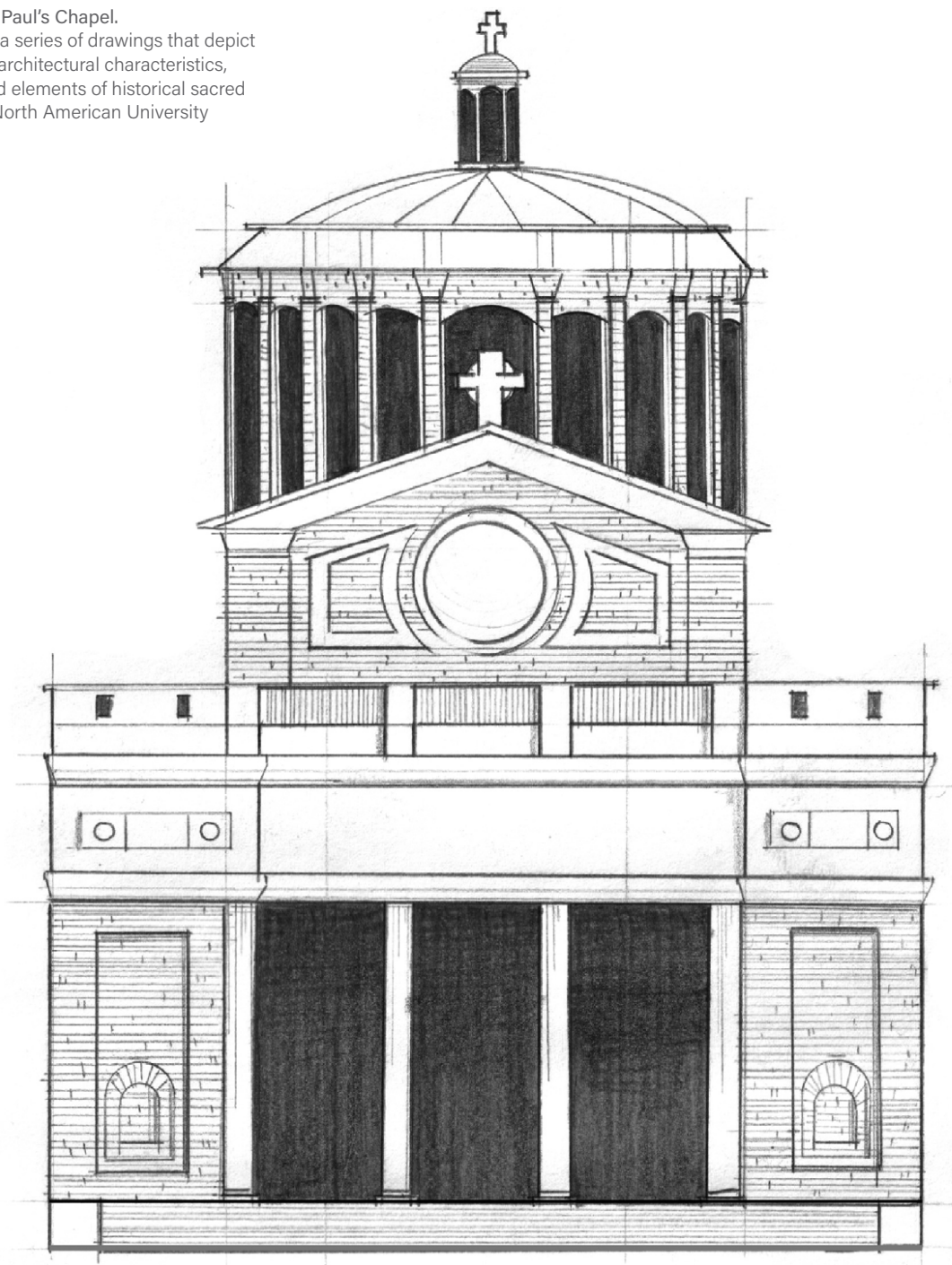
1888  
Basilica of the Sacred Heart.  
University of Notre Dame.  
Philip T. Brady.



St. Paul's Chapel, located on the Morningside Heights campus of Columbia University, also depicts the condition previously mentioned. The Episcopal chapel was designed by I. N. Phelps Stokes and constructed in 1904. Functioning as a central pivot for the rising Anglican community at the university, the chapel hosted both academic classes and religious services as a means to develop informed leaders of faith in society.<sup>13</sup> In addition, the chapel was designed to showcase the cohesion between faith and academics through its mainline Anglican architectural composition, consisting of: a traditional latin-cross plan oriented east; a dome accented with green ceramic tiles and a terra-cotta lantern; Beaux-arts interior finishes; and 16 stained glass windows depicting respective religious teachers from the Old and New Testaments (Figure 4).<sup>14</sup> Although the chapel served the university well upon its establishment, it however experienced one of the first challenges of fostering various world-views at a North American university. In 1908, French physicist Jean-Bernard-Léon Foucault demonstrated the earth's gravity through the elliptical swing of a pendulum.<sup>15</sup> As this experiment was witnessed by a class of 2000 people in the middle of the chapel's nave, it foreshadowed a very evident shift: attending services for religious and academic development simultaneously, to attending services in interest of empirical knowledge alone.<sup>16</sup> Additionally, the experiment revealed a desire for an alternative higher education framework that fostered religious development as well as academic freedom. Furthermore, the university's administrative decision to stop providing academic classes in the chapel, declaring it an improper use of the space, hypocritically rendered the denominational framework of both the university's educational model and its sacred

space as unable or unwilling to foster various intellectual and religious world-views.<sup>17</sup>

Figure 4. St.Paul's Chapel.  
The third in a series of drawings that depict the distinct architectural characteristics, qualities and elements of historical sacred spaces on North American University Campuses.



1908  
St.Paul's Chapel.  
Columbia University.  
I. N. Phelps Stokes.



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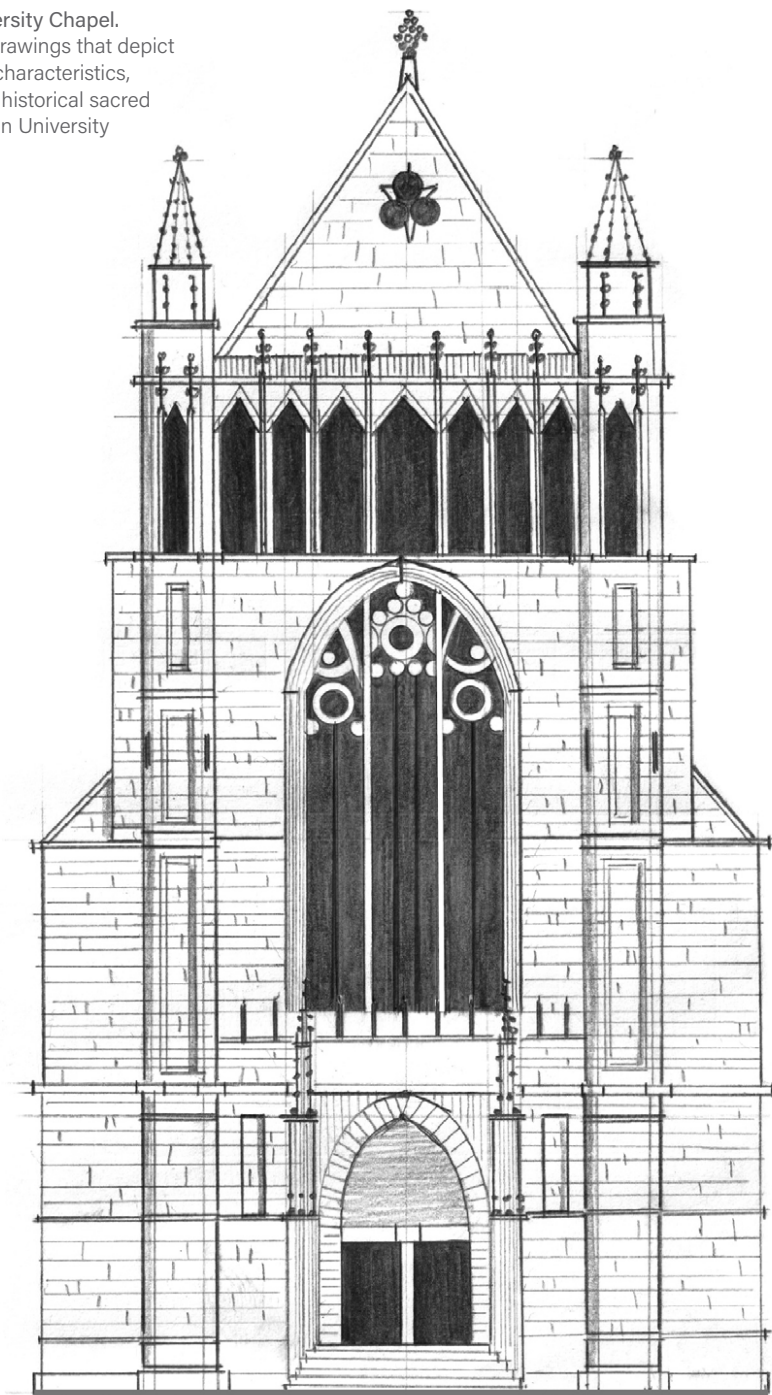
## Interwar Sacred Spaces

As North American universities had originally been established upon distinct Christian denominations, administrations during the interwar years (1918-1945) noticed that the single denominational frameworks and sacred spaces no longer reflected their communities diversifying population and ideologies. To elaborate, many North American University's began promoting the German Research Model or the Humboldtian model: an educational framework that propelled "verifiable truth" and academics to shape modern North America as a whole.<sup>18</sup> As this framework transcended campuses, academics and religious development became more of a personal affair and exploration. More importantly, this model presented a holistic approach to life: an even balance between spiritual and intellectual evolution that the single denominational framework could not offer. With this transition, Universities severed connections to their initial denominations; political leaders were appointed regardless of their distinct faiths; the church's financial control over universities was dissolved; and mandatory chapel services were dismissed.<sup>19</sup> As university administrations struggled to maintain a long history of denominational education, they began commissioning monumental sacred spaces on campuses that spoke to their initial frameworks. These interwar sacred spaces were commissioned to emphasize the significant role that their distinct denominational framework had in shaping ethical, moral, responsible, and respectful citizens in their communities. In addition, university administrations began promoting the Whole Man or Person Theory tied with their new sacred spaces.<sup>20</sup> This sociological theory stems from traditional political jury figures who portrayed ideal cognitions and justifiable actions.<sup>21</sup> Fostering the theory was intended to inspire university demographics to find significance

again in religion as a means to develop citizens that were willing to serve causes larger than themselves."<sup>22</sup>

Through architecture, architect Ralph Adams Cram's design of the new Collegiate Gothic Princeton University Chapel was intended to tangibly manifest the theories teachings. Based upon Princeton University's initial "British Educational Model"; the Gothic Chapel used highly denominational architectural qualities to promote religious values, hoping to instill a sense of selflessness and community service on campus (Figure 5).<sup>23</sup> However, these intentions were unrecognized by the university's greater population, as the chapel's architecture and programs were still curated and concentrated for a single and distinct religious framework. Moreover, the new chapel was not designed to foster various faiths and academic disciplines, ultimately becoming a white elephant on campus.

Figure 5. Princeton University Chapel.  
The fourth in a series of drawings that depict  
the distinct architectural characteristics,  
qualities and elements of historical sacred  
spaces on North American University  
Campuses.

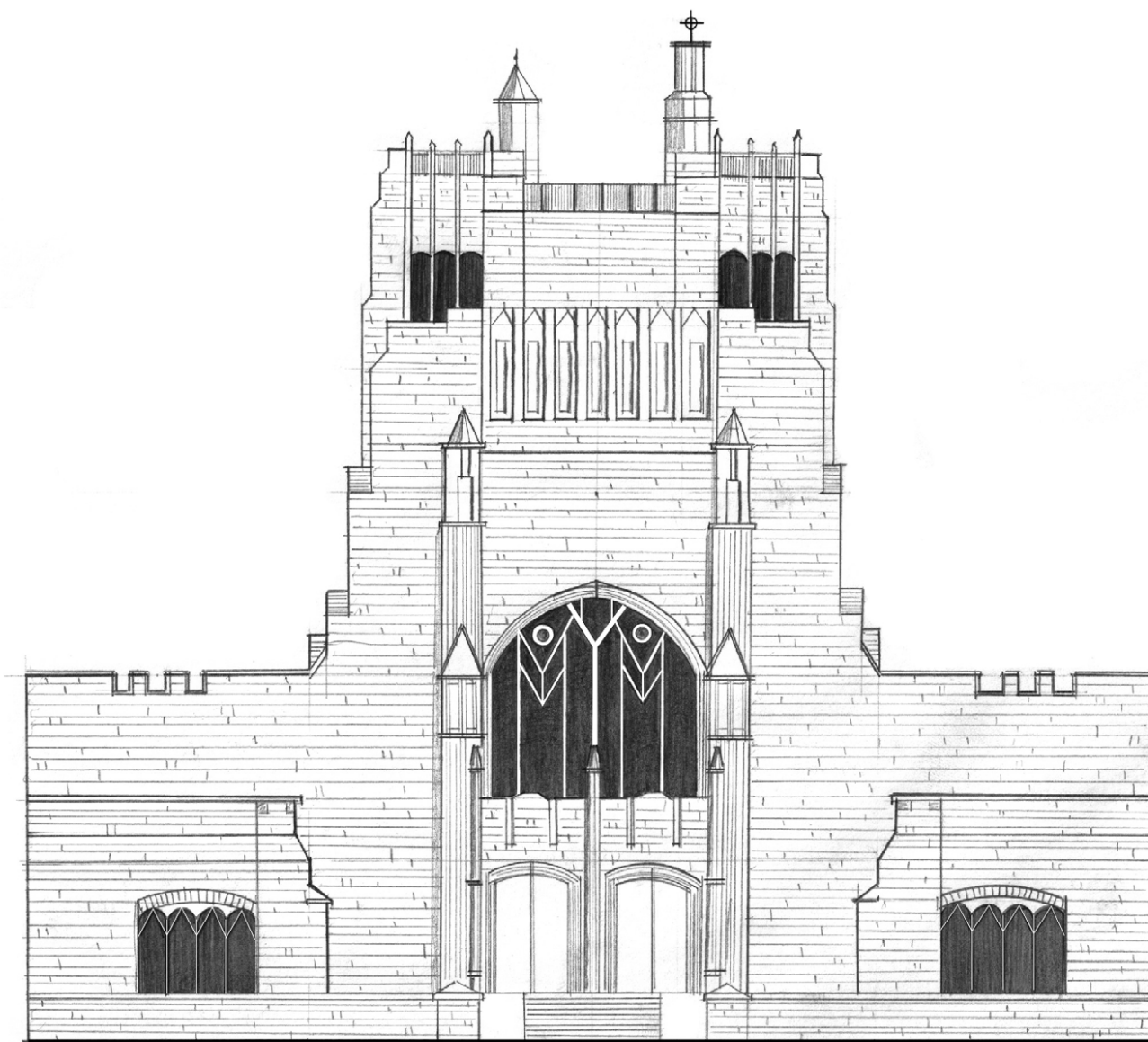


1928  
University Chapel.  
Princeton University.  
Ralph Adams Cram.

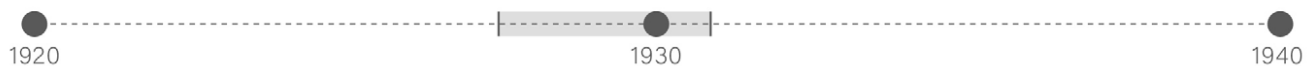


Cram's architectural response to the disconnect between religion and education at Princeton University inspired many other North American Universities who were struggling to maintain their denominational frameworks as well. As a result, university administrations began to commission new sacred spaces on campuses that would captivate emotion and draw scholars back into religious practices. The resurgence of eighteenth and nineteenth century Neo-Gothic architecture romanticized traditional Roman Catholic sacred space with contemporary classroom settings to create an exceedingly gratifying environment for informal religious development.<sup>24</sup> For example, Yale's Sterling Library depicts this architectural typology, with a commissioned intent to fuse religious and academic space together.<sup>25</sup> Placed within the Collegiate Gothic Memorial Complex of Yale (a composition of numerous Gothic institutions), the library was designed to produce a space dedicated for academics, however, under the university's denomination in a setting reflective of their pre-WWI sacred spaces (Figure 6).<sup>26</sup> The library did not aim to foster various religious and spiritual world-views, nor did it provide program for interfaith development and comprehension. Moreover, the Collegiate Gothic typology and framework inadvertently dismantled the concept of a library: a space dedicated for multicultural, multi-faith, and multidisciplinary insight and exchange.

Figure 6. Sterling Memorial Library of Yale.  
The fifth in a series of drawings that depict the distinct architectural characteristics, qualities and elements of historical sacred spaces on North American University Campuses.



1931  
Sterling Memorial  
Library, Yale University.  
James Gamble Rogers.



As religious and spiritual diversity continued to increase on North American university campuses, campus centres and courts became a vibrant heart that hosted the varieties. These campus centres, much like city squares and piazzas, became unbiased public microcosms for informal religious prayer, communal gatherings, spiritual exploration, and cultural exchange. Furthermore, these campus centres actively and accurately reflected the rich and amalgamated tapestries found within their greater societies. That said, as North American university administrations began to acknowledge the spirited and united condition that campus centres produced, they found they could also serve as a new symbolic foundation to restore their initial denominational frameworks.<sup>27</sup>

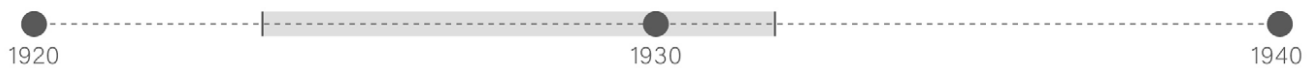
Designed by architect Finegold Alexander, Harvard's new Memorial Church utilized the campus centre to promote the University's English Protestant denomination, reflecting the university's pre-WWI model (Figure 7). The church was not only designed to foster distinct Protestant beliefs and practices, but was designed as a memorial plot for the moral characteristics that passed with those who died in WWI.<sup>28</sup> In addition, the church was commissioned as an emotional ploy to act as a safeguard for the anxiety surrounding another war. Behaving as a visual foil for the campus, the church instilled a sense of security and solace through the presence of faith. However, this example of interwar sacred spaces on North American University campuses, much like the previous two examples, was misguided and misinterpreted. What was once a campus space dedicated for fostering communal growth and the world-views of various faiths; the campus centre was dismantled to reflect a societal framework, ideology and tapestry that no longer existed.



Figure 7. Harvard University Memorial Church. The sixth in a series of drawings that depict the distinct architectural characteristics, qualities and elements of historical sacred spaces on North American University Campuses.



1932  
Memorial Church.  
Harvard University.  
Finegold Alexander.

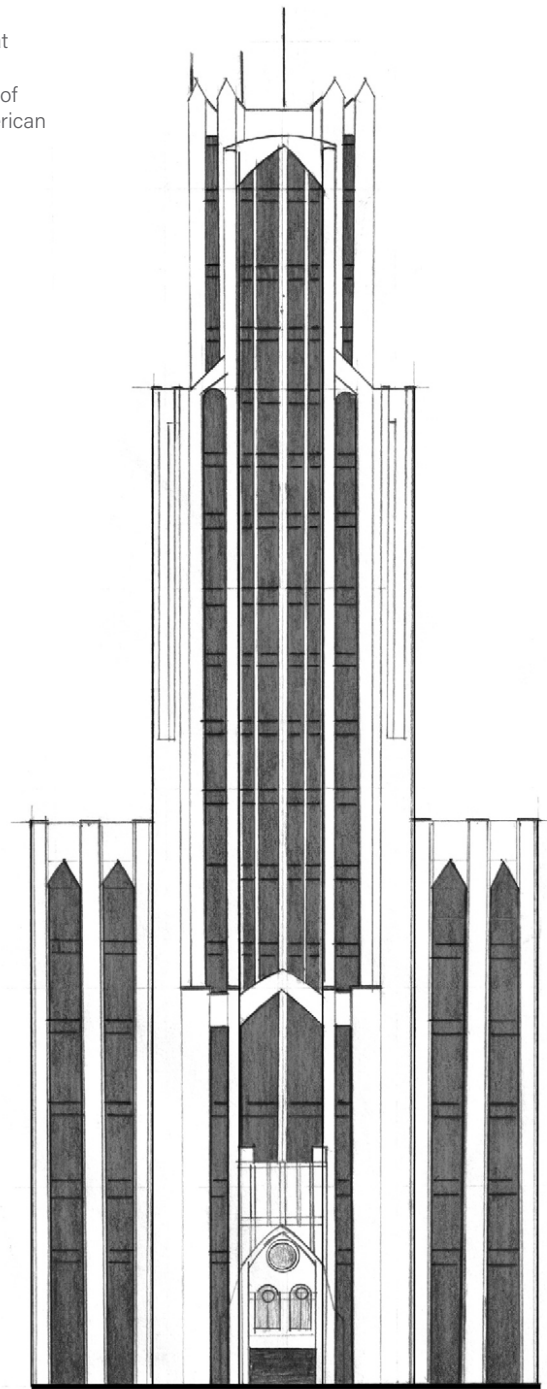


Similar to the Sterling Memorial Library at Yale, the University of Pittsburgh found the Neo-Gothic architectural typology as complimentary to their aims of restoring their denominational educational framework as well. The construction of gothic buildings on North American university campuses was an attempt to reframe religion for their modern societies, and to preserve their historic denominational world-views.<sup>29</sup> The Cathedral of Learning, a 40-storey academic facility designed with distinct gothic architectural qualities, gave undeniable presence of faith within Pittsburgh's city fabric.<sup>30</sup> The concept of the cathedral was to act as an axis mundi for education: grounding its occupants between the celestial points of the universe, and tied between divine and mortal intelligence (Figure 8). Design by architect Charles Zeller Klauder, the Cathedral of Learning attempted to fuse the University of Pittsburgh's denominational framework with modern building innovations; behaving as a mental charge that embraced both academia and religious beliefs. Klauder emphasized this cohesion through the Library's ornamentation, which metaphorically represented the unification of: "religion and science - alter and laboratory - faith and reason."<sup>31</sup> The Cathedral of Learning attempted to provide a mutual space for the interests on campus, all while aimed to restore the University's initial ideology of developing faithful and informed citizens of the future. However, the university's population did not understand this composite. In fact, the cathedral gave argument that empirical and spiritual knowledge were divided streams of human evolution. In addition, the immense height of the library overshadowed the existing university chapel below, inadvertently suggesting that academics were the university's greatest concern.<sup>32</sup> As this sacred space was intended to speak to religion and its relevance

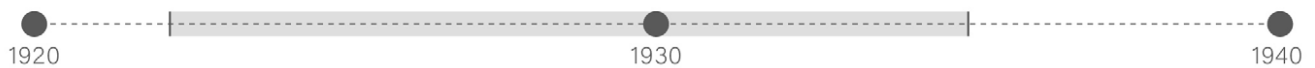
in shaping intelligent, moral and ethical leaders of society; this last example of interwar sacred spaces on North American university campuses did not foster the world-views and ideologies of its societal tapestry. Moreover, the denominational framework of the Cathedral of Learning (similar to that of the Sterling Memorial Library) inadvertently dismantled the concept of a Library as well: a space dedicated for multi-cultural, multi-faith, and multidisciplinary insight and exchange.

It is important to stress that the denominational sacred spaces constructed on North American university campuses during the interwar years were no longer working in the interests of their religious and spiritually curious communities. As these sacred spaces functioned under denominational distinctions to reflect their previous educational models, various faiths were left without relevant programs, spaces and architecture to develop their personal and organized faith-based cosmologies. In addition, these denominational sacred spaces were no longer concentrated on fostering their societal ideologies and world-views, regarding the crave to explore and understand various religious and academic perspectives. This neglect hypocritically defied higher education's initial framework, pertaining to their role of fostering faith as a means to developing respectful, mindful and concerned citizens.

Figure 8. Cathedral of Learning.  
The seventh in a series of drawings that depict the distinct architectural characteristics, qualities and elements of historical sacred spaces on North American University Campuses.



1935  
Cathedral of Learning.  
University of Pittsburgh.  
Charles Klauder.



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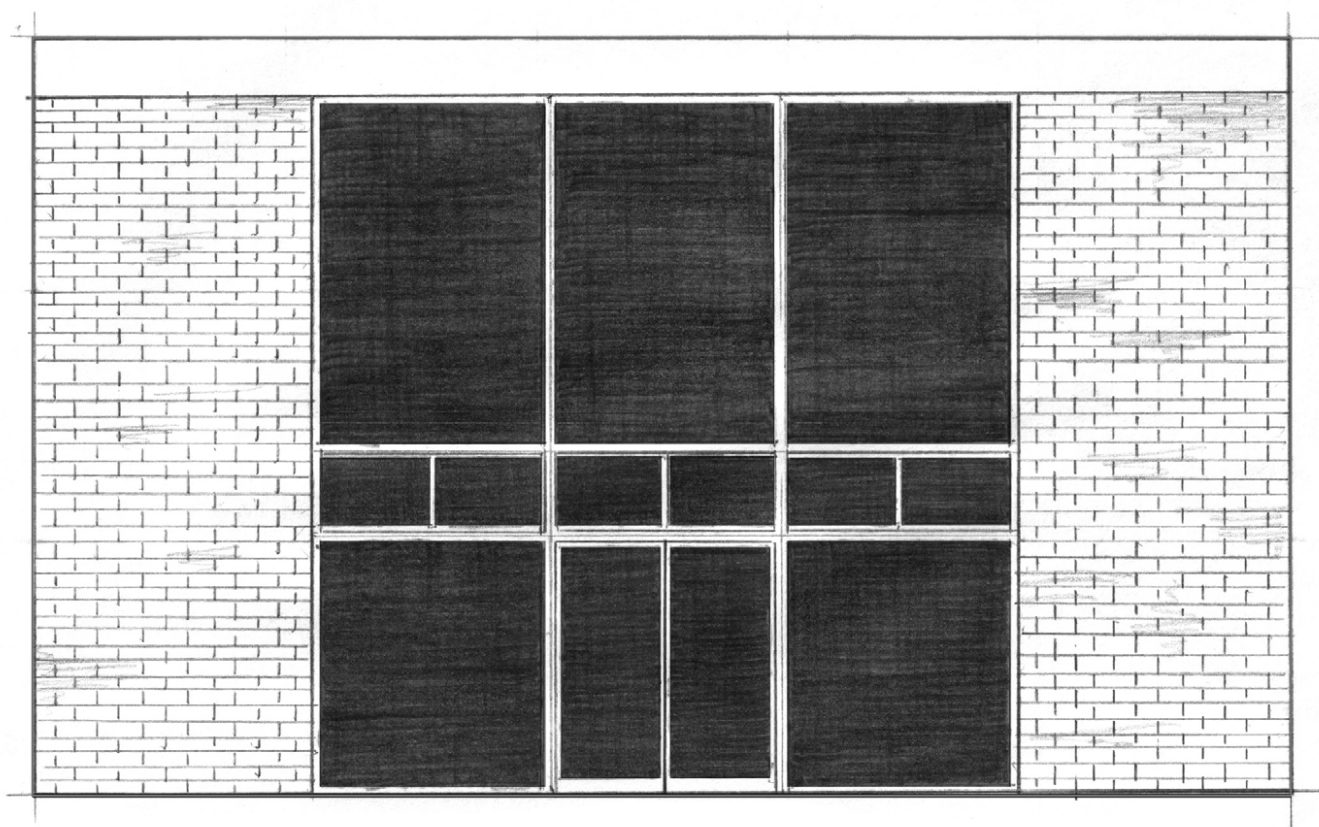
## Post-WWII Sacred Spaces

In light of the shortcomings that denominational sacred spaces possessed throughout the interwar years; post-WWII sacred spaces indicated the most evident transition in religious architecture on North American university campuses. They explicitly revealed a shift away from maintaining initial denominational frameworks in order to foster various religions and spiritual world-views. Furthermore, post-WWII sacred spaces revealed a transition away from large religious services under a single denomination. Instead, religious practice and development became an individual and voluntary act of communion; a personal religion. That said, the design of modern non-denominational spaces on North American university campuses post-WWII utilized the “white box” approach: saturating mundane spaces with religious meaning.<sup>33</sup>

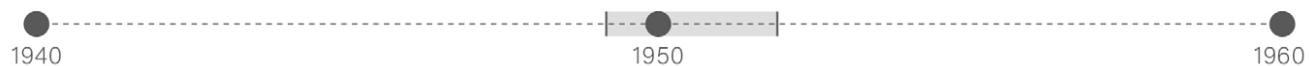
The Robert F. Carr Chapel, a non-denominational sacred space at the Illinois Institute of Technology (IIT), was curated as an unbiased setting for various denominations of Christianity. The design of the Carr Chapel consisted of little-to-no religious artifacts, symbols and materials (Figure 9). Designed by Mies van der Rohe, the Carr Chapel or “God Box” was a response to the newly accepted transition, and rendered a setting to serve as a meditative and contemplative religious microcosm within the busy campus condition.<sup>34</sup> Moreover, the commissioned intent of Mies van der Rohe’s Carr Chapel was “a strategy to keep religion relevant to the academic work at hand.”<sup>35</sup> Although religion was regaining its presence and relevance in North American university contexts; non-denominational spaces however were perceived as pocketed, isolated and monotonous spaces on campus. Considering they lacked materials, scale and profound atmospheres; non-denominational spaces simultaneously

accommodated everyone, yet, represented and reflected no one. What this regards is, the empty shells of non-denominational sacred spaces removed the architectural qualities that truly drew connections with the ineffable. Moreover, as non-denominational sacred spaces were intended to create an unbiased setting for multiple faiths, the “white box” methodology inadvertently limited both the distinct practices and beliefs of the various faiths on campus; as well as interfaith and communal understanding.

Figure 9. Robert F. Carr Memorial Chapel.  
The eighth in a series of drawings  
that depict the distinct architectural  
characteristics, qualities and elements of  
historical sacred spaces on North American  
University Campuses.



1952  
Robert F. Carr Memorial Chapel.  
Illinois Institute of Technology.  
Ludwig Mies van der Rohe.

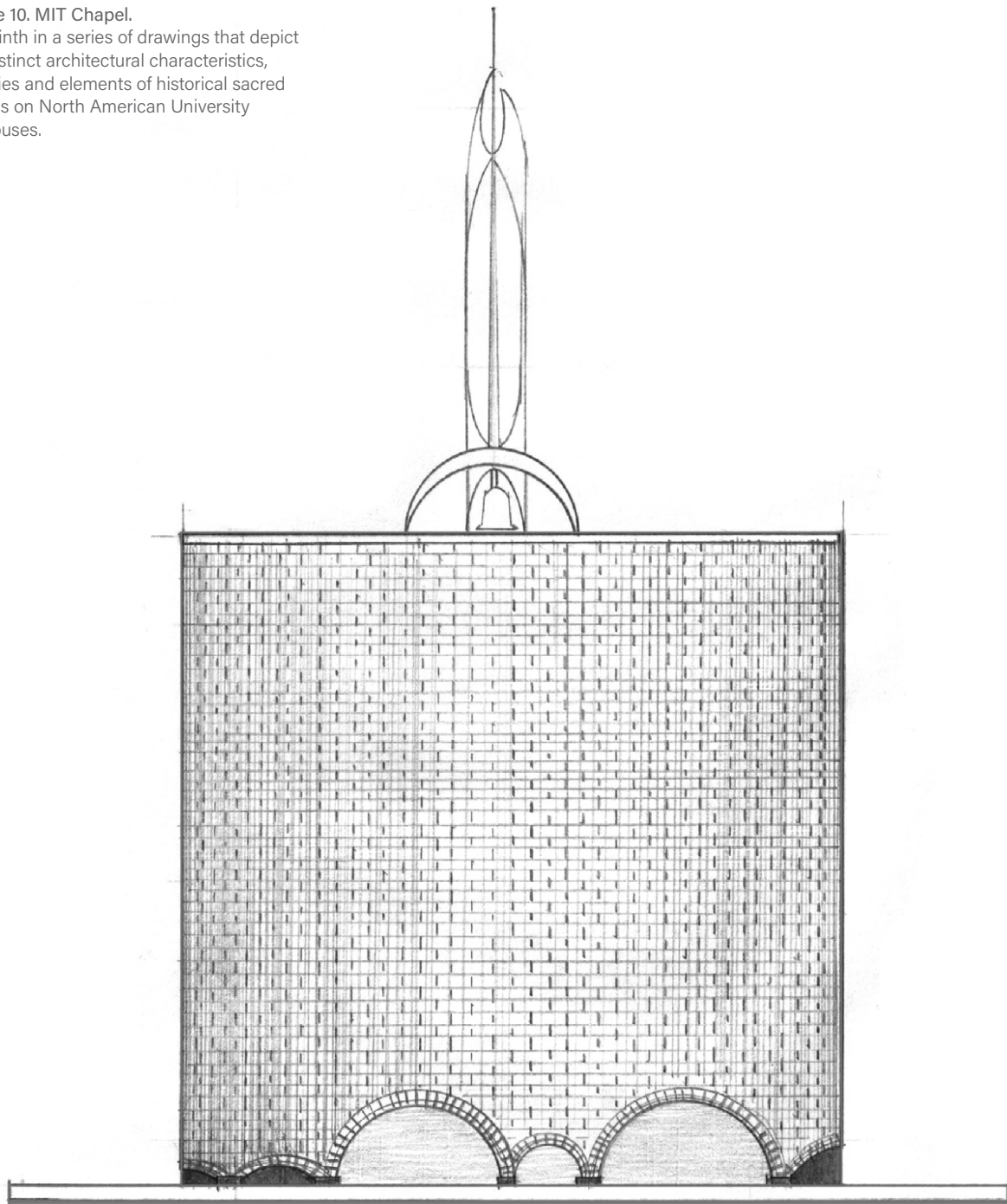


Expanding upon Mies van der Rohe's architectural response, another example of non-denominational sacred spaces on North American university campuses resides at the Massachusetts Institute of Technology (MIT). As the MIT administration recognized that there was an increase in religious and spiritual diversity on campus, they felt that a space dedicated to fostering various world-views was not only essential to provided, but could aid in creating a conscientious, concerned and respectful campus environment.<sup>36</sup> As the MIT Chapel was intended to be shared among faiths, architect Eero Saarinen took precedent from New England Colonial Meetinghouses: an architectural typology successful in de-marginalizing diversity through limited denominational distinctions.<sup>37</sup> Designed as a space for Protestant, Catholic and Jewish worship; the only representation of faith within the architectural composition was manifested through the ambiguous sculptural bell tower atop the chapel, depicting "the trinity and two superimposed triangles found in the Star of David" (Figure 10).<sup>38</sup> Knowing that higher education initially functioned as a bond between academics and spiritual evolution, the adaptation and transition of sacred spaces on campuses was essential in order to maintain religion's role in shaping holistic and informed citizens.

diverse communities of faith. In addition, the mundane spaces did not aim to reflect their rich and spirited societal tapestries. As the intentions of non-denominational sacred spaces were to create a mutual space for developing various religious and spiritual cosmologies, their contradicting and conservative interpretations of sacred space through the "white box" methodology removed the significant materials and architectural qualities that enable religious and spiritual beliefs, practices and world-views. Moreover, the emptiness of non-denominational sacred spaces on North American university campuses lacked connections to the ineffable, consequently denying the profound atmospheres to make the space sacred (being their intended purpose). Therefore, the non-denominational sacred spaces constructed on North American university campuses post-WWII (similar to that of the denominational sacred spaces in the interwar years) became what author Margaret Grubiak terms "White Elephants": these unwanted or useless spaces that no longer fostered their university's religious and spiritual pluralism.<sup>39</sup>

Although the Carr Chapel and the MIT Chapel were contemporary attempts to foster the world-views and beliefs of various faiths on campuses, limitations for specific and distinct practices through a non-denominational setting still transpired. The "white box" approach limited greater religious and spiritual exploration and development, and permitted little-to-no understanding and acceptance between the

Figure 10. MIT Chapel.  
The ninth in a series of drawings that depict the distinct architectural characteristics, qualities and elements of historical sacred spaces on North American University Campuses.



1955  
MIT Chapel, Massachusetts  
Institute of Technology.  
Eero Saarinen.







- 
4. Roger Schultz. "Christianity and the American University." *Liberty Journal*, February 26, 2019.
  5. Benjamin Leavitt. "Fruits of the Ivy Vine: Christian History Magazine." Christian History Institute, 2021.
  6. Margaret M. Grubiak. *White Elephants on Campus: The Decline of the University Chapel in America, 1920 - 1960*, (Notre Dame, Indiana: Univ. of Notre Dame Press, 2014), 15.
  7. Roger Schultz. "Christianity and the American University." *Liberty Journal*, February 26, 2019.
  8. Harvard University. "The History of Harvard: Timeline." Harvard University. Accessed November 5, 2022.
  9. Ibid.
  10. University of Notre Dame. "About - Basilica of the Sacred Heart." Accessed November 5, 2022.
  11. University of Notre Dame. "Community Engagement." University of Notre Dame. Accessed November 5, 2022.
  12. University of Notre Dame. "About - Basilica of the Sacred Heart." Accessed November 5, 2022.
  13. Andrew S. Dolkart. "St. Paul's Chapel: A History of Its Architecture and Development." Columbia University, 1989.
  14. Ibid.
  15. Margaret M. Grubiak. *White Elephants on Campus: The Decline of the University Chapel in America, 1920 - 1960*. (Notre Dame, Indiana: Univ. of Notre Dame Press, 2014), 13.
  16. Ibid., 13.
  17. Ibid., 13.
  18. Ibid., 15.
  19. Rogers Hollingsworth. "Higher Education: The Making of US Academia." *Nature* 541, no. 7638 (January 26, 2017): 461–462.
  20. Margaret M. Grubiak. *White Elephants on Campus The Decline of the University Chapel in America, 1920 - 1960*. (Notre Dame, Indiana: Univ. of Notre Dame Press, 2014), 19.
  21. Manfred Kets de Vries and Alicia Cheak-Baillargeon. "Leadership in Organizations, Sociology Of." *International Encyclopedia of the Social & Behavioral Sciences*, 2015, 664–69.
  22. Margaret M. Grubiak. *White Elephants on Campus: The Decline of the University Chapel in America, 1920 - 1960*. (Notre Dame, Indiana: Univ. of Notre Dame Press, 2014), 19-20.
  23. Ibid., 20.
  24. Ibid., 66.
  25. Ibid., 65.
  26. Ibid., 66.
  27. Ibid., 48.
  28. Ibid., 49.
  29. Ibid., 68-69.
  30. Ibid., 71.
  31. Ibid., 75.
  32. Ibid., 76.
  33. Ibid., 95.
  34. Ibid., 98-99.
  35. Ibid., 98-99.
  36. Ibid., 99.
  37. Ibid., 107.
  38. Ibid., 115.
  39. Ibid., 1.

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Chapter 02  
Laurentian University

As discussed in the previous chapter, North American university campuses behave as microcosms that reflect and even foretell conditions within their wider societies. Central to a university's mission is to be a place that builds an inclusive, intellectual and informed community for the future. To achieve this, a campus environment in which equality, diversity and tolerance for various world-views is essential. Although North American universities have begun putting forth numerous intangible programs and policies around equity, diversity and inclusion, campus environments rely heavily on tangible manifestations to communicate and support their principles, priorities and ideologies. The clear employment and encouragement of a multi-faith and multicultural environment through architecture will not only lead to dissolving systemic barriers between cultural groups and their respective faiths, but will also lead to a more attractive and safe domain that posits the convergence of various world-views as an institutional value. In light of the fact that many North American cities are increasingly fostering vibrant multicultural and multi-faith conditions, it is imperative that universities follow suit. As a 21st-century extension to the historical overview of sacred spaces on North American university campuses discussed in Chapter 1, the inclusion of supports for multi-faith exploration and expression is highly relevant to Laurentian University in Sudbury, Ontario (Figure 11). More specifically, the historical recollection has illuminated an evident gap between the city's larger multi-faith society and the provision of a setting for religious, spiritual and interfaith development on campus.



Figure 11. Laurentian University Campus in the 1960s.  
Foreground: University of Sudbury. Background: Laurentian  
University under constructed.



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## Reflecting the Pre-War Model

Laurentian University shares a similar history to that of the American universities. Founded upon Jesuit Christian beliefs in 1957, the university curated both their educational framework and purpose-designed architecture to foster the Christian population on campus and the commonwealth of Sudbury.<sup>40</sup> Furthermore, the university campus followed the nature of the pre-WWI model, and became a home to four institutions that followed their denominational frameworks:

Laurentian University (Jesuit),  
University of Sudbury (Jesuit),  
Thornloe University (Anglican),  
Huntington University (Protestant).

This higher educational model at the time not only worked best for the students and faculty, but catalyzed life beyond the campus through its reflection of Sudbury's Christian tapestry and ideologies. However, as Grubiak made clear, the single denominational frameworks of North American Universities evidently no longer fosters various religious, spiritual and cultural world-views found on campuses.

Laurentian University today is currently depicted as being detached from its foundational denominational framework, and has adapted its principles to become a welcoming and inclusive scholarly environment. Furthermore, the university has become a setting for free exploration: inviting its students, staff and faculty to expand their horizons. Examining the administrative and policy frameworks, the university ensures there is no bias or political implications that deny freedom to religious, spiritual, cultural, and academic exploration and development.<sup>41</sup> That said, the overcompensation to make the institution a sensitized and

democratic venue has hypocritically left behind the religious and spiritual communities on campus. As the denominational sacred spaces on campus once reflected and fostered the campuses religious tapestry, these sacred spaces today however do not, and has left the university to appear stuck in the pre-WWI condition. More specifically, the sacred spaces on campus are tailored to their initial institutional denominational frameworks and world-views. Although they are inviting for a greater demographic of faith, they still function and conduct services and programs that speak to their denominational distinctions. The problem that these spaces bring to the campus in the context of the 21st Century is that they do not foster a greater community of faith, nor do they seek to foster interfaith and multicultural comprehension. Considering this, Laurentian University still only contains two architectural manifestations that embodies faith on campus which stem from its establishment: the Fielding Memorial Chapel of St.Mark, associated with the Anglican Thornloe University (Figure 12); and the St.Ignatius of Loyola Parish, kindred in the Jesuit institution of the University of Sudbury (Figure 13). As they once sought to foster religious comprehension and development on the Laurentian University campus, today, they evidently do not work in the greater interest of the university's diverse tapestry. In addition, these sacred spaces have now been deemed historical landmarks, leaving them no room to adjust for the diversity on campus.<sup>42</sup>

Laurentian University has recently undergone a restructuring as well. Through the restructuring process, Laurentian University applied the Companies' Creditors Arrangement Act (CCAA) in light of financial uncertainties, and severed ties with both their religious and cultural academic

programs, as well as the other federated universities on campus. The restructuring has further marginalized the two sacred spaces on campus as well, now only affiliated with their denominational institutions which too are not fostering their religious and spiritual pluralism. In 2019, student Nikola Argirovski expressed concern regarding the university administration's neglect for the communities of faith on campus, and how religious and spiritual development was not being prioritized nor viewed as a significant institutional values:

"My concern is that the administration is not acting in the best interests of the wider university community. Last year, the administration at the university decided to disconnect itself from the chapel... they wished the university to be a separate entity from the St. Ignatius Chapel there. This is a strong indication that they didn't want to be affiliated at all with Roman Catholicism or anything connected to spirituality of any kind."<sup>43</sup>

In light of this, Laurentian University began to recognize their obligations as a setting to foster diversity, and established new educational and informative programs for the changing campus culture.<sup>44</sup> For example, the Laurentian University council in 2017 partnered the Indigenous Student Affairs Association with the Indigenous Program Teams.<sup>45</sup> From this partnership, the new Indigenous Sharing and Learning Centre was commissioned and constructed (Figure 14). The Indigenous Sharing and Learning Centre was not only commissioned as a symbol of social justice, equality and acceptance; but to foster the growing Indigenous demographics found on campus which previously relied on architecture and programs outside of the campus. Moreover, the centre established



Figure 12. Fielding Memorial Chapel of St. Mark, Thornloe University.

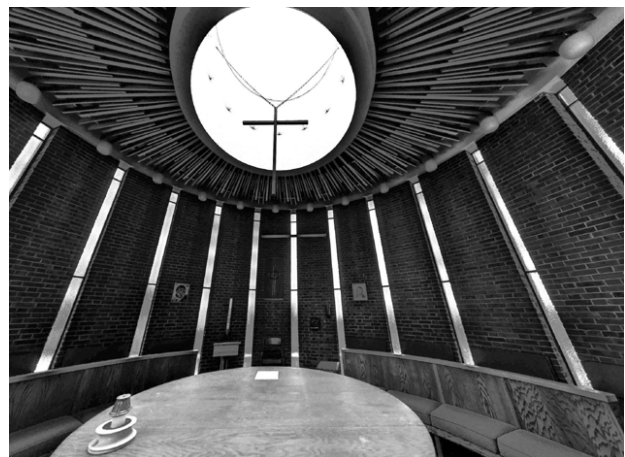
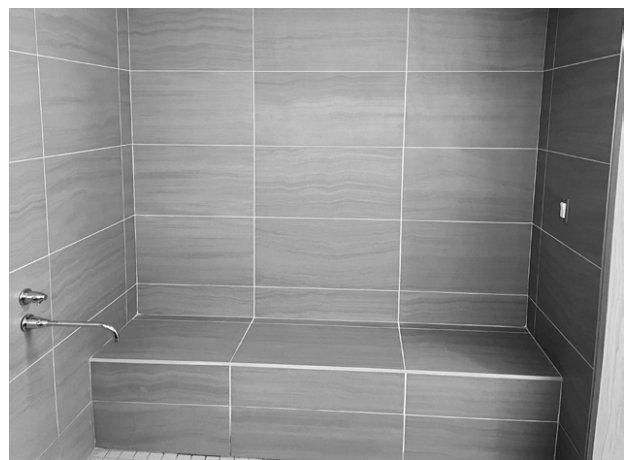


Figure 13. St. Ignatius of Loyola Parish, University of Sudbury.



Figure 14. Indigenous Sharing and Learning Centre, Laurentian University.



032

Figure 15. Laurentian University Multi-faith Room. The photos depict the Multi-faith Room in its current state as a small, denominational Mosque.



programs that fostered both distinct Indigenous world-views and practices, and programs that provided greater insight into their sacred identity on campus. Although this space was significantly needed, however, it too reflects the pre-WWI model: serving both a sect of spirituality and others of curiosity through a framework associated with a spiritually distinct community.<sup>46</sup>

Another example of Laurentian University's attempt to foster faith and spirituality on campus is their Multi-faith Room. Consisting of two renovated offices, the non-denominational Multi-faith Room was constructed to serve as a meditative, mediative and contemplative space for religious and spiritual development away from the busy campus environment. Although this was a step in the right direction for the University's administration; the small, isolated and mundane space limited religious, spiritual, and interfaith development and understanding. Through its lack of promotion, materials, profound atmospheres, seating, lighting, and space; the room has quickly become insufficient and insignificant. In light of this, the Multi-faith Room has further been converted into a non-denominational mosque that serves a maximum of eight people (Figure 15). Through the rooms restructuring, it too now reflects the pre-WWI model of sacred space, and is no longer conceptually concentrated on fostering a variety of religious, spiritual, and interfaith world-views. Although Laurentian University's legal obligations of providing a space is met in compliance with the Ontario Human Rights policies, their compliancy to the most minimal extent presents Laurentian University as unwilling or unconcerned with how they will foster an informed and united campus community.<sup>47</sup> Moreover, the existing architecture

and programs on campus has laid a foundation to understanding the significant gap between Laurentian University and its greater society of Sudbury, regarding the manners in which religion and spirituality is fostered.

## Multi-faith Tapestry

What was once predominantly home to several denominations of Christianity at the beginning of the 20th century, Ontario has now become a multi-faith province. Recognized as the most faith diverse province of Canada, Ontario has grown 10% in religious diversity (1.9 million people) in only 30 years and is projected to increase.<sup>48</sup> As borders previously divided the various minority communities, a rich tapestry has emerged as members of various faiths have found residence, hubs and sacred spaces in communities that perhaps were not formerly associated to them. Although this multi-faith tapestry is relatively new; it has become a well received ideology and an embraced foundational custom in Ontario. That said, Sudbury has now become a multi-faith tapestry as well: a communal fabric of varying religious beliefs and practices woven into one another (Figure 16). In addition, the multi-faith tapestry exhibits the diversity in religious architecture and sacred spaces. These various sacred spaces within Sudbury's tapestry have not only gained significance in regards to their ability to foster their distinct religious world-views and beliefs, but in regards to fostering interfaith comprehension and acceptance. To elaborate, these architectural interventions have become crucial combatants concerning systemic social justice and human rights issues in Sudbury. In 2021, the Sudbury Workers Education and Advocacy Centre (SWEAC) disclosed that 38% of workers between the ages of 18-30 still experience discrimination at work; a statistic that greatly concerns the age bracket most associated with higher education contexts.<sup>49</sup> That said, the integration of new and various sacred spaces in Sudbury's tapestry have made significant pushes to foster interfaith and cultural respect.

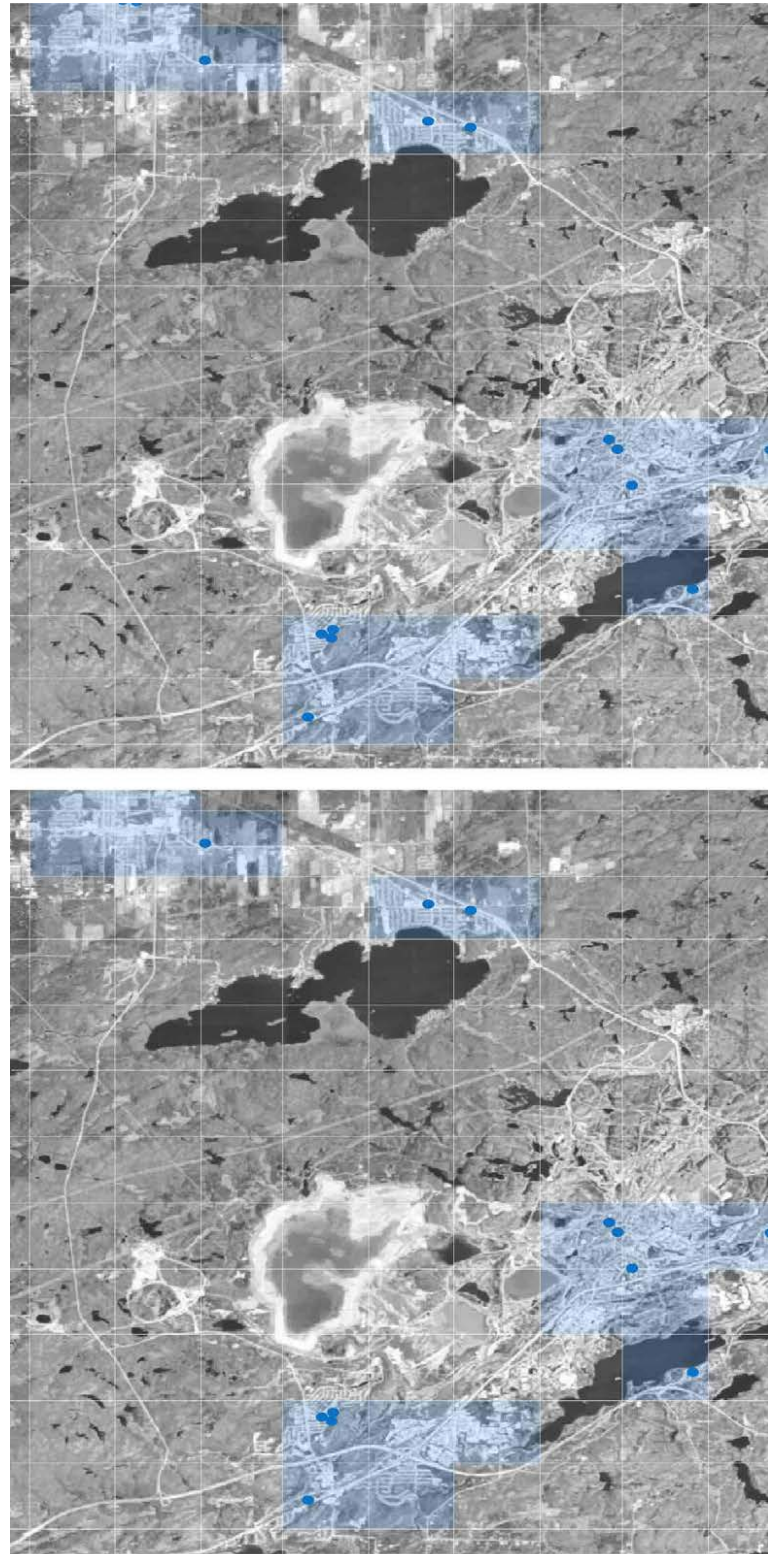
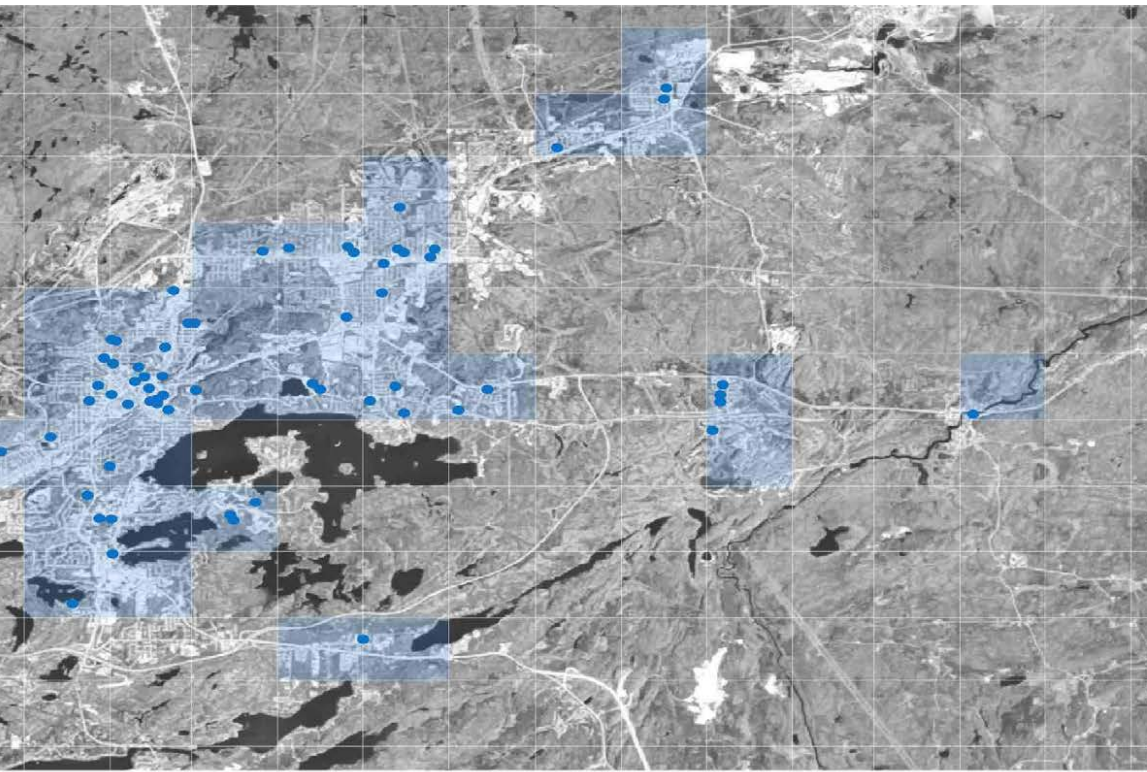
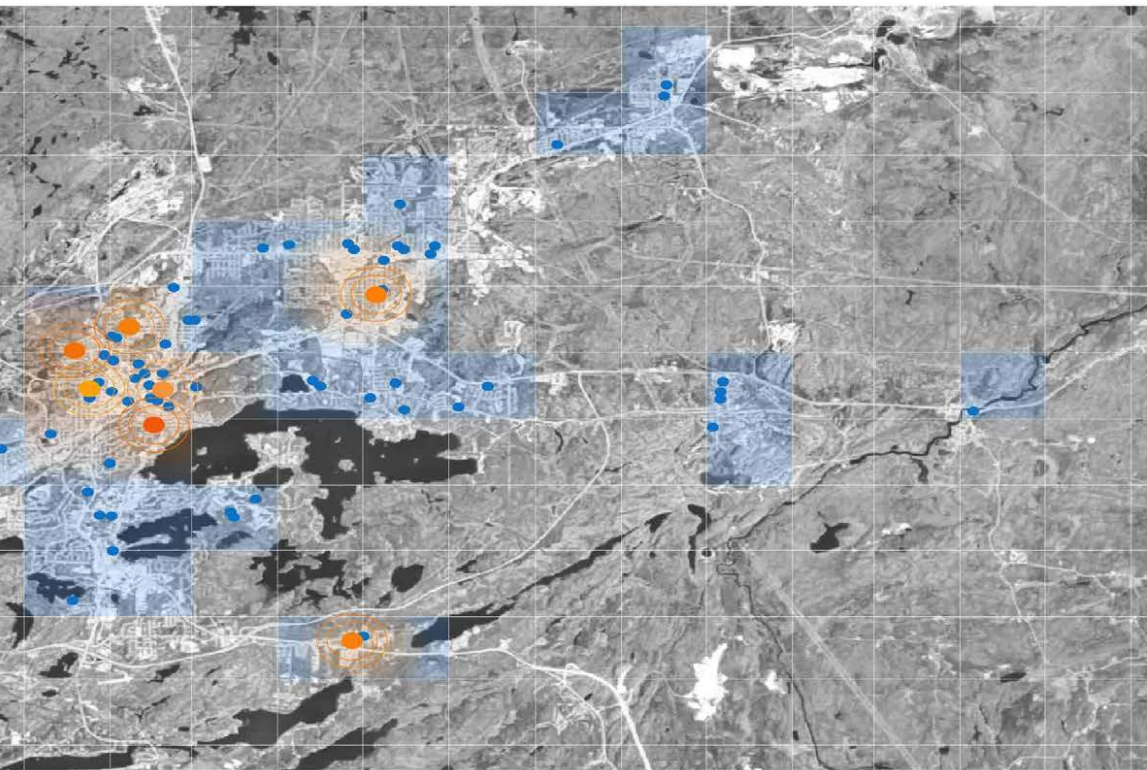


Figure 16. The Multi-faith Tapestry of Sudbury, Ontario, 1960-2022.



● Christianity



● Christianity  
● Sikhism  
● Buddhism  
● Islamic  
● Hinduism  
● Judaism

For example, in 1983 the growing Muslim community adopted the St. Luke's United Church in Sudbury's Minnow Lake district, which was originally recognized as a Christian-based community.<sup>50</sup> In the initial state of this adoption, the two religions shared the church harmoniously and organized moments of interfaith dialogue, collaboration and exchange. Through these interactions, the two communities were able to become more informed of one another, which lead to greater acceptance and understanding.<sup>51</sup> What made this example so noteworthy in the context of this thesis was its ability to transcend the walls of St. Luke's United Church and into the city's fabric. To elaborate, St. Luke's United Church not only successfully fostered various religious practices and beliefs, but manifested positive societal change within the frameworks and ideologies of the greater community. Furthermore, this example is not instantaneous. Through the integration of seven various sacred spaces, Sudbury's multi-faith tapestry has become more conscientious, informed and accepting of diversity as a whole:

1 | Shaar Hashomayim, Jewish Synagogue.  
158 John Street, April 1960.

2 | Sudbury Prarthana Samaj, Hindu Mandir.  
485 McNeill Boulevard, August 1986.

3 | Northern Muslim Association, Mosque.  
468 Antwerp Avenue, January 1975.

4 | Islamic Association of Sudbury, Mosque.  
755 Churchill Ave, January 1995.

5 | Islamic Centre of Northern Ontario, Mosque.  
1534 Pioneer Road, January 1995.

6 | Sudbury Shambhala, Buddhist Zen Hall.  
176 Larch St 3rd floor, 2010.

7 | Canadian Khalsa Darbar, Sikh Temple.  
131 Regent St, June 2022.

The relevance of this information pertains to the evident disconnect between the city of Sudbury and Laurentian University, regarding the manners and methods in which the multi-faith tapestry and ideologies are fostered. Illuminated by Laurentian University's reflection of the pre-WWI model, the campus's architecture and programs do not aim to foster various religious practices and beliefs on campus. Furthermore, the religious communities at Laurentian University still rely on pocketed and isolated campus spaces, or spaces outside of the campus altogether. For instance, approximately 80% of Sudbury's Sikh community is composed of international students of Laurentian University, who heavily rely on their new Gurdwara located outside of the campus.<sup>52</sup> This space is not only significant as it fosters their distinct religious beliefs and practices, but it fosters their way of life. Faced with a number of stressors arriving in a foreign land, the new Gurdwara reflects the safeguards and support systems that they would find back home.<sup>53</sup>

This lack of support found on the Laurentian University campus not only concerns the present demographics, but the future demographics as well. Initially, a North American University's ability to foster faith was a determining factor for selecting an institution. In light of the present and growing religious diversity found within Ontario, this role has become even more crucial. That said, Laurentian University's inability to foster and reflect Ontario's multi-faith ideologies may lead future international, migratory or even local students to divert to other institutions that appear more amalgamated, concerned and accepting. Thus, it is imperative that the Laurentian University's administration revise their framework once again. The campus not only

lacks purpose-driven architecture that fosters various religious beliefs and practices on campus, but program that strives to develop informed, respectful, mindful, and concerned citizens as well.

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## The Rise of Spirituality

As the various religious communities have shifted Sudbury's tapestry, so has the population identifying as being spiritual. Although this community identifies as being unaffiliated with organized religious establishments, this does not mean they have dissolved spiritual curiosity. In fact, Statistics Canada has highlighted that 69% of people who are unaffiliated believe religion and faith are important, and 25% say they still engage in religious activities.<sup>54</sup> Furthermore, Pew Research has noted that 68% of "Nones" say they believe in God; 58% feel a deep biophilic connection; 37% identify as "spiritual" but not religious (SBNR); and 21% pray every day in America.<sup>55</sup> This spiritual revolution is carried on the backs of the spiritually curious community, pushing the conditions of North American societies and universities into a vibrant, holistic and explorative state. Furthermore, the demographic identified as spiritual has grown exponentially within the same time frame as the multi-faith tapestry, and resides in the largest age bracket of Canada that is most associated with higher education contexts (15-30 years of age).<sup>56</sup> In light of historical religious imperfection, these young generations have shifted away from organized religion to seek new means of shaping their morals and values; a personal religion if you will. The Spiritual but not Religious (SBNR) demographic views spirituality as a means to reveal answers, beliefs and frameworks that are more reflective of their identity.<sup>57</sup> Although sects of the secular community such as atheism and agnostic have dissolved their religious beliefs as a mission to free from traditional potencies; many members of the secular community have found that their lives lack rational frameworks which has lead to "irrational impulses."<sup>58</sup> Furthermore, the atheists and agnostic aim of disassociating themselves from their innate

spiritual curiosities has hypocritically suppressed their mission of fostering a contemporary and accepting condition. What this regards, is their position to seclude religious and spiritual world-views to one side of the divide, has lead to conducting the manners in which we live, educate, inform, and govern on a groundless state.<sup>59</sup> That said, the intentions of the Spiritual but not Religious (SBNR) community however is to create a new understandings of their spiritual selves. As historian, theologian and philosopher Philip Sheldrake states, spirituality is:

"self-realization and inward enlightenment through a holistic approach to well-being. The [Spiritual] revolution involves a democratization of the spirit. It is about individuals taking authority into their own hands, and refusing to be told what to think or believe. It is about personal autonomy and independent experimentation, with the use of direct experience of the world as a kind of laboratory of the spirit" (Figure 17).<sup>60</sup>



Figure 17. Spiritual Exploration.  
The drawing depicts a subjective approach taken to Investigate  
the methods in which Spiritual Experiences are exercised.

The clarity of this knowledge is pertinent to Laurentian University as it now illuminates a disconnect to Sudbury's spiritual tapestry as well. To elaborate, a number of hubs have opened across the greater city of Sudbury, including but not limited to: yoga facilities, meditation rooms, outdoor exploration groups (canoeing and hiking), home remedy markets (candles and essence), and spaces for creative practices (writing, reading, crafting, and making) (Figure 18). Moreover, the spaces found across Sudbury work cohesively to provide and foster various spiritual programs that speak to their cyclical process of making, practicing and reiterating experiences. This also brings to light the importance of recognizing that spirituality is unlike organized religion. Rather, it is a process of creating experiences through various actions, methods and practices. That said, the disconnect between the city of Sudbury and Laurentian University is evident in that the spiritual demographics rely on programs, activities and architecture on campus that do not reflect their beliefs and identities; nor do they aim to foster interfaith acceptance and comprehension. In addition, Laurentian University's misguided and misinterpreted understanding of the spiritual community has left them to rely on programs that lack promotion and regular practices, or programs off of the campus altogether. Furthermore, as the spiritual community requires extensive exploration as part of their cyclical method of shaping their spiritual selves, they are limited by the basic methods, engagements, guidance, and modes of exploration offered on campus as well.

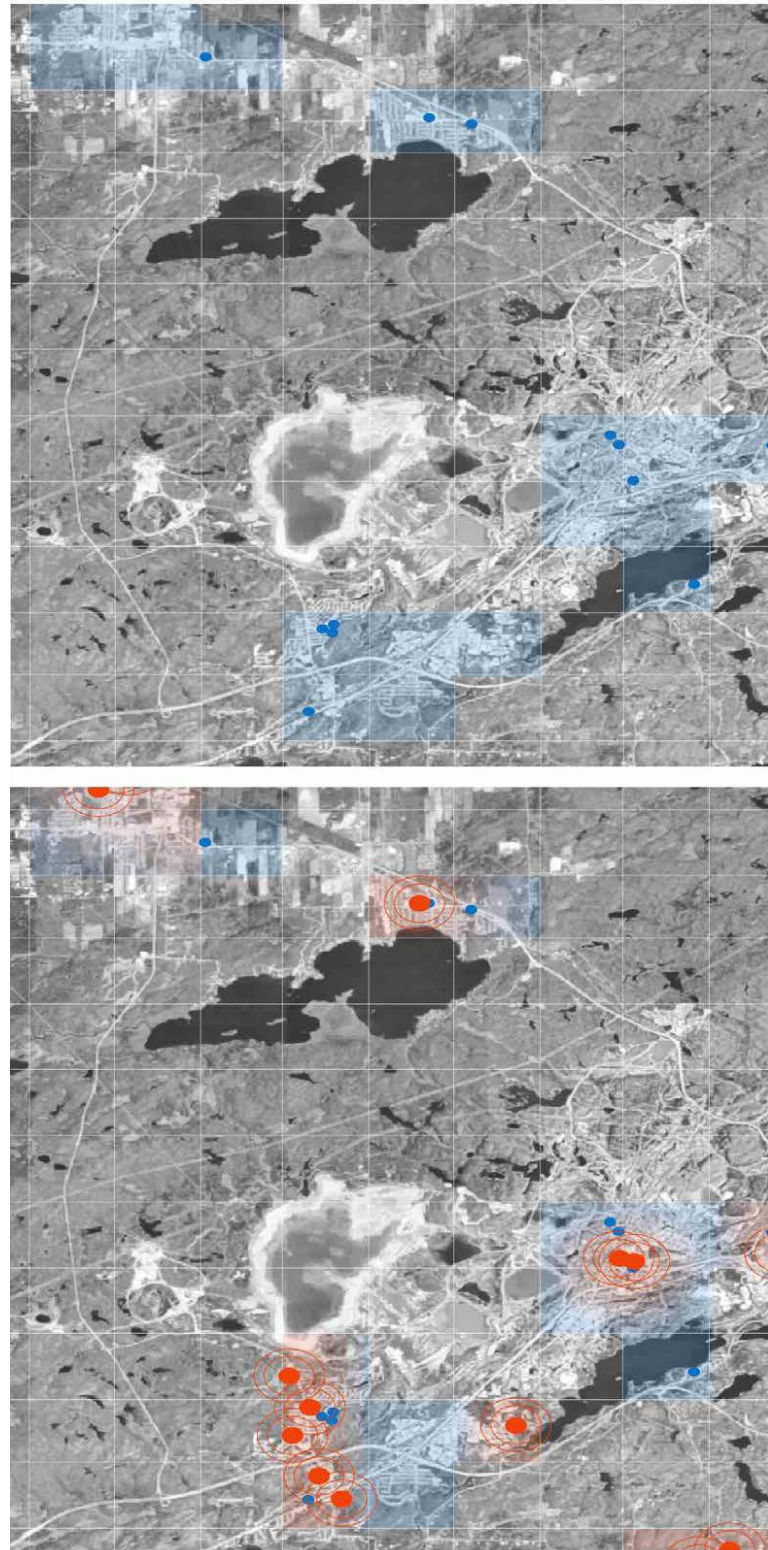
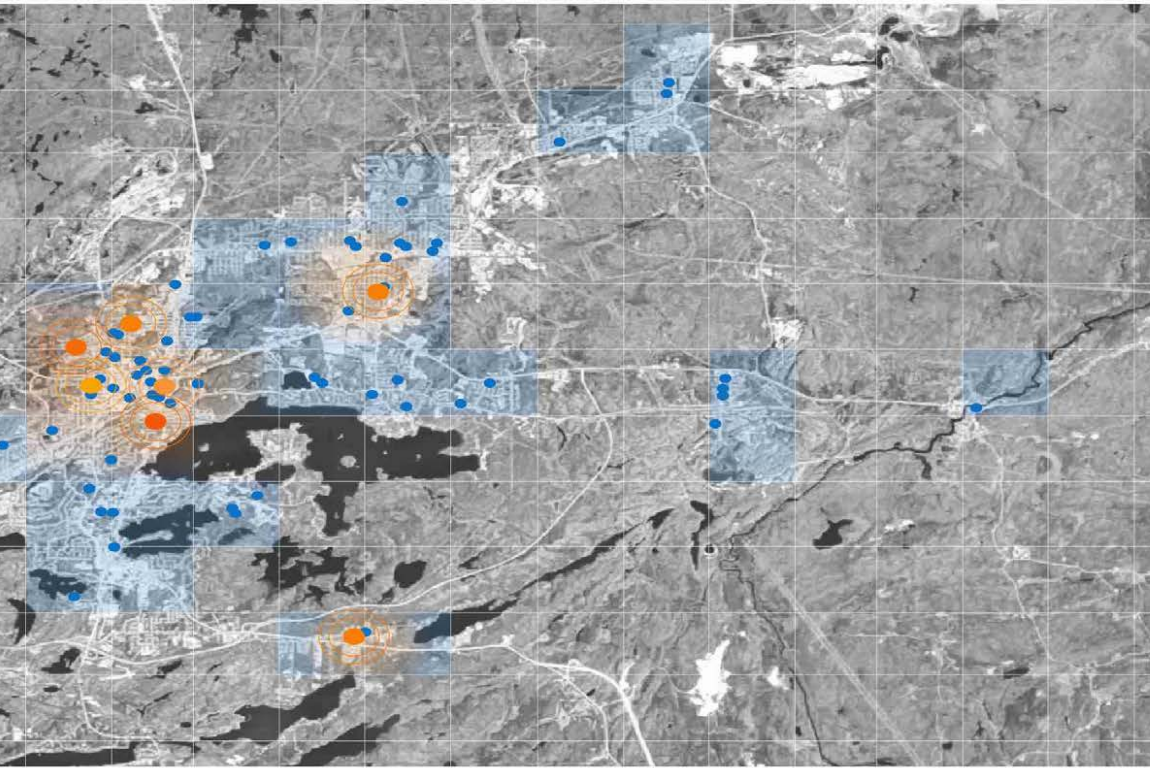


Figure 18. The Multi-faith and Spiritual Tapestry of Sudbury, Ontario, 2022.

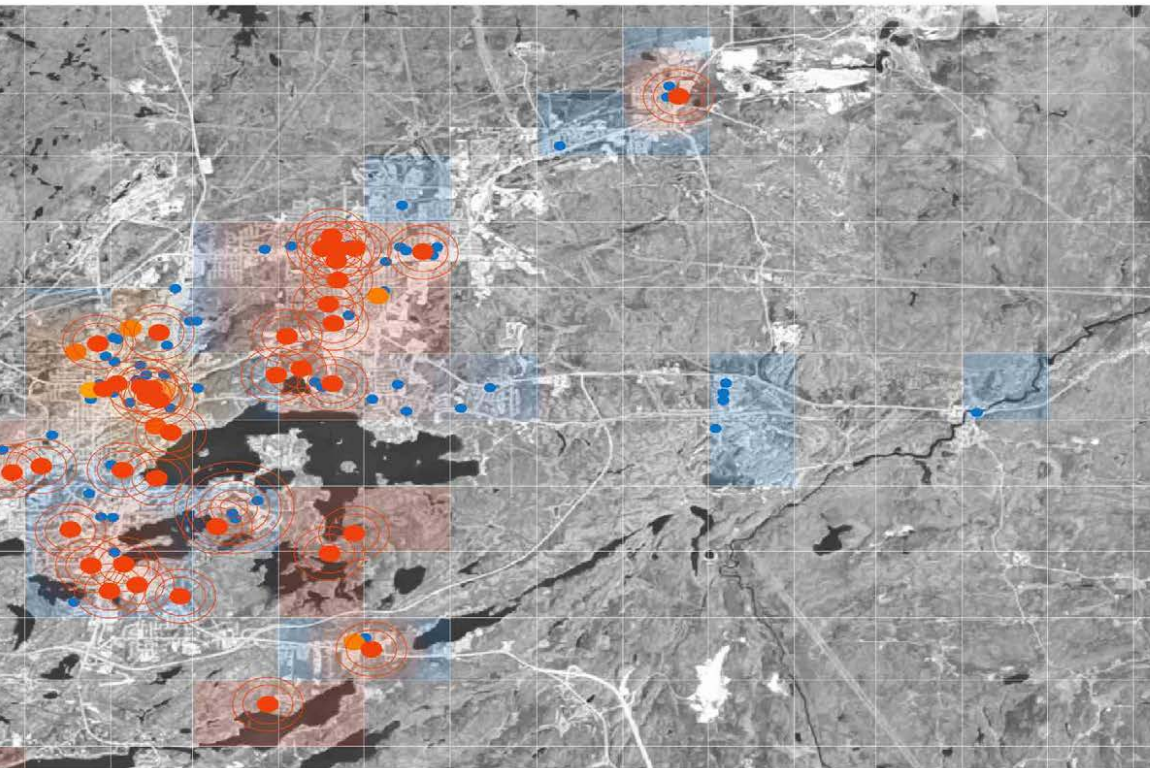




- Christianity

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- Sikhism
- Buddhism
- Islamic
- Hinduism
- Judaism



- Christianity

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- Sikhism
- Buddhism
- Islamic
- Hinduism
- Judaism

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- Spirituality

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## The Experiences

As Laurentian University begins to revisit and revise their current static condition, it is vital that the administration acknowledge both faith and spirituality not only as collective entities, but as multiple individuals in search of their own religious and spiritual cosmologies/contracts as well (Figure 19). As organized religion teaches us morality and value, a product of logical reasoning; personal religious or spiritual experiences examine our deeply rooted beliefs for things we consider to be true, and inform how to physically and cognitively act upon our moralized and valued conclusions. William James, a leading figure in both psychology and philosophy, laid a foundational text at the turn of the 20th century that emphasized the significance of these personal religious and spiritual experiences. In his composition of lectures titled *The Varieties of Religious Experience*, James impresses that natural theology (our individual spiritual cosmologies) can inform us more about our human nature.<sup>61</sup> James states that exercising our personal covenants can assist in constructing our frameworks to existence, and contribute to: personal truths, purposes, optimism, intelligence, happiness, gratitude, and health.<sup>62</sup> In addition, by fostering an environment that informally directs others to share and practice their personal experiences, this may aid others as they pursue their own understandings.<sup>63</sup> This rich environment that James depicts of various collective and personal experiences collaborating with one another may assist in reaching new phases of tangible and intangible human growth; illuminating both personal aspects that have yet to be achieved, as well as frameworks and pathways to achieving states of physical and cognitive evolution simultaneously.<sup>64</sup> Moreover, James recognizes these personal cosmologies as the spine of

religious and spiritual establishments; a composition of individual experiences and beliefs melded together. This not only refers to the strength of organized religious and spiritual communities, but pertains to the ideologies from which Sudbury's tapestry has become more united. By providing opportunities for these personal cosmologies to engage and interact, the more informed and enlightened Laurentian University's tapestry will become.

Laurentian University presents a setting to begin the development of these various religious and spiritual cosmologies (Figure 19), as well as the interactions between them, but is still limited by their denominational and pre-WWI modelled programs and architecture. Therefore, Laurentian University is posed with an exceedingly relevant inquiry;

**how will they foster a diverse community of faith on campus?**

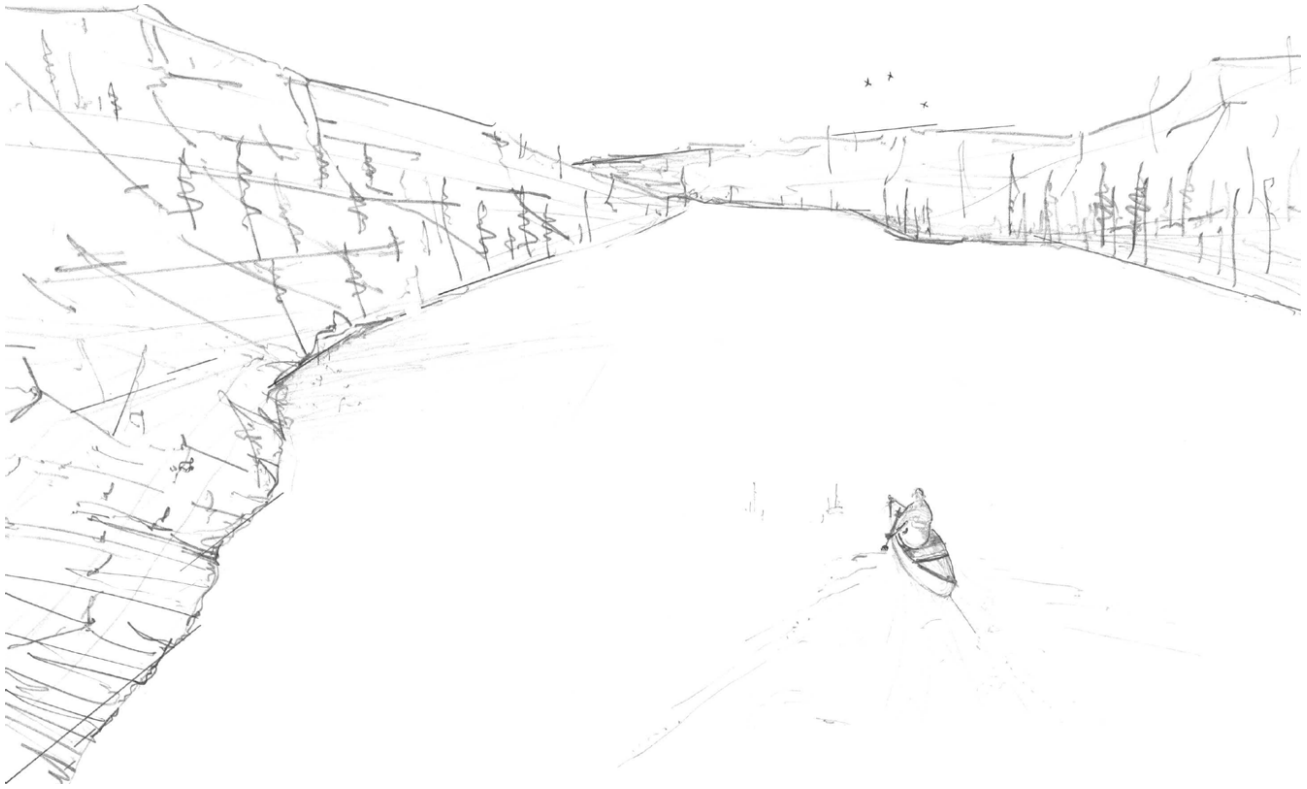


Figure 19. Personal Religious and Spiritual Experiences.  
The drawing depicts a subjective investigation into the methods  
of creating personal religious or spiritual experiences in the  
context of Laurentian University, Northern Ontario.



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  64. Ibid., 10.

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Chapter 03  
Multi-faith+ Architecture

The inquiry regarding how Laurentian University will foster faith and spirituality not only concerns the existing architecture and programs found on campus; but needs to address the notion of what it means to be a part of a religious and spiritual community in the context of a Northern Ontario. That said, the larger scope of the inquiry needs to consider both: how will Laurentian University re-establish its connection with Sudbury's ideologies and methodologies; and how will Laurentian University reflect its rich and vibrant tapestry. As the religious and spiritual architecture and programs in the city of Sudbury have strengthened the informative and accepting qualities of community; it is imperative that Laurentian University follow suite to develop respectful, mindful and concerned citizens of the future.

An architectural typology that begins to respond to the present challenges found on the Laurentian University campus is titled Multi-faith Architecture. Multi-faith Architecture and Centres have become most apparent during the 20th and 21st Centuries as a part of a relatively new religious architectural paradigm, materializing in North American societies and university campuses.<sup>65</sup> By adapting and modifying the previous non-denominational model of sacred space, these centres now provide specific religious iconography, symbols, materials and artifacts in order to practice and learn from to a greater extent. In addition, multi-faith centres have been found to not only be effective at fostering various distinct religious practices and beliefs; but aim to amalgamate, de-marginalize and celebrate diversity through interfaith dialogue and collaboration (discourse and interaction among the varieties of faith). Acting as a means to educate and inform students, staff and faculty on North American University

campuses; interfaith dialogue and collaboration has also put forth accepting campus environments for various religious and cultural world-views.<sup>66</sup> To elaborate, interfaith dialogue is:

“cooperative and positive interaction between people of different faiths and spiritual or humanistic beliefs, at both the individual and institutional level with the aim of deriving a common ground in belief through a concentration on similarities between faiths, understanding of values, and commitment to the world. Interfaith dialogue has a range of meanings, all of which involve ways we handle our encounters with religious difference—dialogue in daily life: dialogue in learning, dialogue in community, and dialogue in faith and theology.”<sup>67</sup>

Multi-faith centres have become key architectural manifestations of diversity on North American university campuses; formally and informally drawing together the varieties of faith to establish and nourish methods of cooperation, collaboration and communication. Multi-faith space specifically fabricates a condition to believe and practice religious distinctions, as well as explore and share experiences to acquire knowledge pertaining to a variety of world-views. Moreover, they have become crucial components in the development of informed, respectful, and mindful citizens. Although sanctuaries dedicated for the various religious communities are important to acknowledge and provide for their distinct and systematic methods of development; the most significant programmatic elements in the context of multi-faith space however are in fact those that foster and nourish interfaith collaboration, comprehension and conversations.

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## Negative and Positive Space

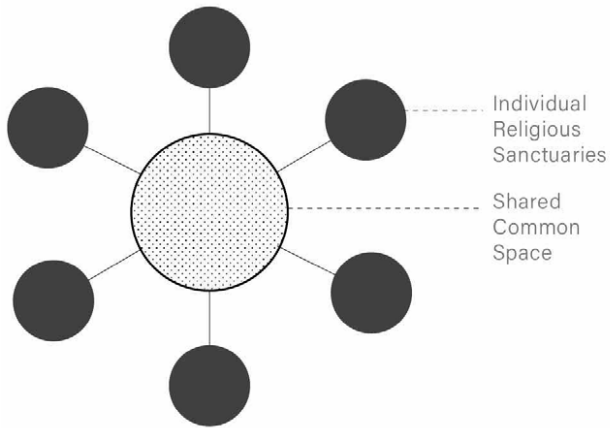
What makes multi-faith centres so effective is their transcending ability to reflect contemporary societies. Working with a balance of shared space (publicized) and distinct sanctuaries (privatized); multi-faith space permits the acquisition of knowledge pertaining to various religious beliefs and world-views. Moreover, as multi-faith space is working to provide opportunities for students, staff and faculty to obtain greater insight into the various religious world-views, the more assimilated campuses are becoming. Although the sharing of space between multiple religions may seem unusual or unorthodox; put simply, multi-faith centres reflect our daily reality of living in a multi-faith and multi-cultural condition.<sup>68</sup> This reflection of societal tapestries is manifested through the architectural models of multi-faith space, which concentrate on the arrangements and appropriation of negative and positive spaces. Where “negative space” represents mutual and shared space; “positive space” represents space that fosters various and distinct religious practices and beliefs.<sup>69</sup> In addition, the two spaces often intertwine to spark opportunities for interfaith dialogue and understanding. That said, there are currently three models of negative and positive spaces used to develop multi-faith centres; being the Complex, Chamber and Hybrid models (Figure 20).<sup>70</sup> These models of multi-faith space are not only appropriated to work best for the religious demographics on North American university campuses today, but are selected as a means to foster and reflect the distinct characteristics and qualities found within their tapestries.

Although some existing multi-faith centres at North American universities have been found to foster faith on campuses well; many multi-faith centres however still neglect their role in fostering opportunities for interfaith dialogue and exchange. In fact, many multi-faith centres continue to utilize the “white box” or non-denominational model; stripping away the profound and sacred artifacts, atmospheres and overall experiences intend to be found within these spaces.<sup>71</sup> By removing these very significant aspects of multi-faith space, religious communities are limited to very mundane modes of practice, and are limited in their understanding of other religious world-views and beliefs as well. Thus, this thesis aims to challenge the misguided ideas and concepts of multi-faith space in order to foster the vibrancy of Laurentian University’s and Sudbury’s multi-faith tapestry.

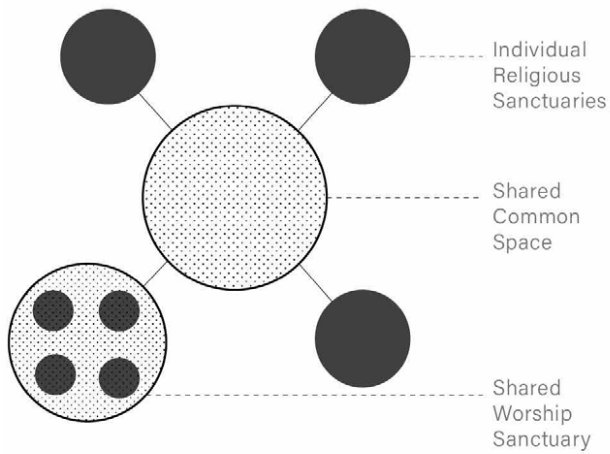
Through the following investigation of contemporary multi-faith centres found across North American university campuses; these case studies begin to inform methods in which architects have shifted away from the “white box” to a more responsive design approach. Moreover, these case studies highlighted in professor Michael Crosbie’s essay *Campus Multi-faith Centres as Settings for Multicultural Dialogue* exhibit the manners in which architecture has the ability to produce space that fosters both various religious practices and beliefs; and meaningful moments of interfaith dialogue, comprehension and exchange.



1 | Multi-faith Complex Model



2 | Multi-faith Hybrid Model



3 | Multi-faith Chamber Model

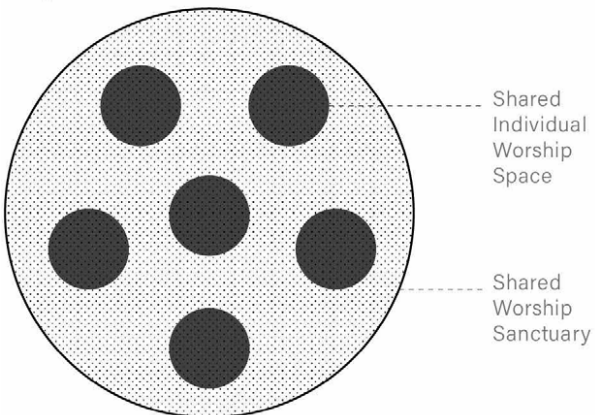


Figure 20. The Three Models of Multi-faith Space.  
Models of Multi-faith Space were Adopted from Eric Salitsky.

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## Wellesley College

Location	Massachusetts, US
Year	2006
Architect	Kieran Timberlake
Model	Complex Model

Initially a secular liberal arts school in Wellesley, Massachusetts; Wellesley College, began to rethink and reshape their educational framework in 2006 as religious diversity increased on and off campus.<sup>72</sup> This shift in their campus tapestry brought to light the importance of raising conscientious and concerned citizens in the contemporary contexts of both the College's campus and Massachusetts.<sup>73</sup> As Wellesley College sought to unite faith with academic development, they constructed their multi-faith centre to tangibly manifest the new principles, priorities and world-views of their campus. Designed by the architectural firm Kieran Timberlake, the multi-faith centre transformed the late 19th century Houghton Chapel basement into a vibrant home for faith; dedicated to fostering: "...inter-religious understanding and dialogue intended to equip students with the intellectual and practical skills necessary to be citizens of a religiously diverse world."<sup>74</sup> Using a flexible, circumambulating screen system composed of translucent risen panels; the overall space worked to foster various religious practices, beliefs, world-views, and conversations (Figure 21).<sup>75</sup> Moreover, the sacred and profound atmosphere of the centre was manifested through the materials and spatial configurations that reflect the identities of the religious communities found on campus. Through informed architectural resolutions, the complex model of Wellesley College's Multi-faith Centre completely altered the denominational chapel into a religious heart for the diverse campus tapestry.<sup>76</sup>



Figure 21. Wellesley College Multi-faith Center by the Architecture firm Kieran Timberlake, 2006.

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## Elon University

Location	North Carolina, US
Year	2012
Architect	Newman Architects
Model	Hybrid Model

Upon Elon university's establishment in 1898, their denominational framework and purpose-driven architecture was founded by the Christian Church as well.<sup>77</sup> However, they too in the 21st century noticed that the denominational framework of the university was no longer fostering the local, national and international diversity of faith on campus.<sup>78</sup> In light of their growing multi-faith condition, the university administration shifted their educational framework to foster: "...an academic community that transforms the mind, body, and spirit... preparing students to be global citizens and informed leaders motivated by concern for the common good, [and with] respect for human differences."<sup>79</sup> By adapting the denominational Numen Lumen Pavilion on campus, the new multi-faith centre brought forth a space for formal religious services and informal interfaith exchange (Figure 22). Rather than providing multiple sanctuaries for various religions (complex model), the pavilion's hybrid model melded its two large spaces through undefined and transparent partitions. This configuration of negative and positive space not only allowed the multi-faith centre to foster larger communities of various faiths, but to foster a more enlightened campus community by enabling the students, staff and faculty to engage and take part in an array of religious practices which they perhaps had little knowledge in. Furthermore, the integration of multi-media systems and a display area of portable artifacts in the main gathering space allowed the pavilion to act as both: an adaptable space that produced various distinct and profound sacred sanctuaries; as

well as a campus heart for interfaith dialogue, sharing and understanding.<sup>80</sup> Furthermore, this example of multi-faith space highlights the significant role of responsive architecture: transcending its tangible form on campus to catalyze positive social change in a greater context.



Figure 22. Elon University's Numen Lumen Pavilion by the Architecture firm Numen Architects, 2012.

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## University of Toronto

Location	Toronto, ON, Canada
Year	2007
Architect	Moriyama & Teshima
Model	Chamber Model

The Multi-faith Centre at the University of Toronto architecturally describes the last model of developing multi-faith space, being the chamber model. This model of multi-faith space is designed as a single room or space that acts as a central pivot for various faiths on campus. Being a publicly funded institution, the University of Toronto also recognized their "obligation to respond to the aspirations and needs of all of its students, staff and faculty."<sup>81</sup> Similar to the Numen Lumen Pavilion and the Wellesley College Multi-faith Centre, the University of Toronto's Multi-faith Centre is a reflection of their contemporary campus and societal tapestries: a collection of organized and personal religions amalgamated in one place. To elaborate, the design of the Multi-faith Centre at the University of Toronto takes the form of a single vibrant and positively charged room, dedicated to fostering both various and distinct sacred world-views, as well as interfaith interactions and exchange (Figure 23).

Designed by the architectural firm Moriyama and Teshima, they too found it essential to provide a display of artifacts and iconography for both liturgical use and to spark interfaith dialogue. Moreover, the usable collection of texts and icons was provided to permit freedom to how each faith would create their purpose-designed worship environment. Although this was a crucial programmatic element of the centre, it was not however the key architectural component that produced the spirit of the space.<sup>82</sup> Rather, "the architectural expression of light became the

central feature of the space, made possible by translucent white onyx backlit walls and ceiling."<sup>83</sup> Through the architectural constituents of orthogonal geometry and light, the distinctness of the university's multi-faith tapestry was metaphorically represented. To elaborate, the illuminated wall-to-ceiling mosaic of translucent panels referenced the structure and framework of faith, as well as the strength and unity found through the interfaith dialogue, collaboration and acceptance.<sup>84</sup> Furthermore, the design of the space was thought of as a paradox: a space that fostered distinct religious practices and beliefs; as well as a unique sense of versatility to reflect the growing acceptance of diversity in Toronto (a faith-neutral space).<sup>85</sup> By combining the various programs of multi-faith environments in one space, the University of Toronto's Multi-faith Centre re-conceptualized the non-denominational approach to sacred space and tangibly manifested Toronto's multi-faith ideologies.

This last case study of multi-faith space strongly exemplifies the significant role of responsive and reflective architecture. As most sacred sanctuaries are often privatized through their distinct architectural qualities and frameworks, the architectural composition of the multi-faith centre mutually spoke to a variety of distinct sacred spaces. Moreover, the gratifying and profound atmosphere both formally and informally created moments of interfaith dialogue and understanding to foster an informed and accepting campus tapestry.



Figure 23. University of Toronto's Multi-faith Centre by the Architecture firm Moriyama & Teshima, 2007

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## Revision

While multi-faith centres continue to redefine North American university frameworks, the more united and accepting campus settings are becoming. Multi-faith centres are not only designed to foster various religious beliefs and world-views, but are designed to actively reflect the ideologies of their contemporary tapestries. As North American university campuses present an environment for experimentation and exploration, multi-faith centres enable this concept as a space to develop and understand various organized and personal cosmologies and experiences. More importantly, multi-faith centres promote communal growth: fostering faith as a means to develop respectful, mindful and informed citizens that are motivated by concern for the common good of their societies.

Although the previously examined case studies of multi-faith space and architecture are indeed working in the interests of North American universities and their multi-faith campus tapestries, there is still neglect for the spiritual demographic. This refers to the spiritual demographics that inhabit multi-faith centres that are often left without programs and spaces. Alternatively, this can also refer to the programs and spaces that do not reflect their identities, encourage greater investigation, nor foster their experiences (Figure 24). More specifically, if a dedicated spiritual sanctuary is provided in a multi-faith centre, they often take the form of the “white box” or non-denominational framework: an ill-defined, misguided and mundane space.<sup>86</sup> Thus, this thesis aims to re-conceptualize the models of multi-faith space to reflect the multi-faith+ tapestries of Laurentian University and its greater society of Sudbury (Figure 25).



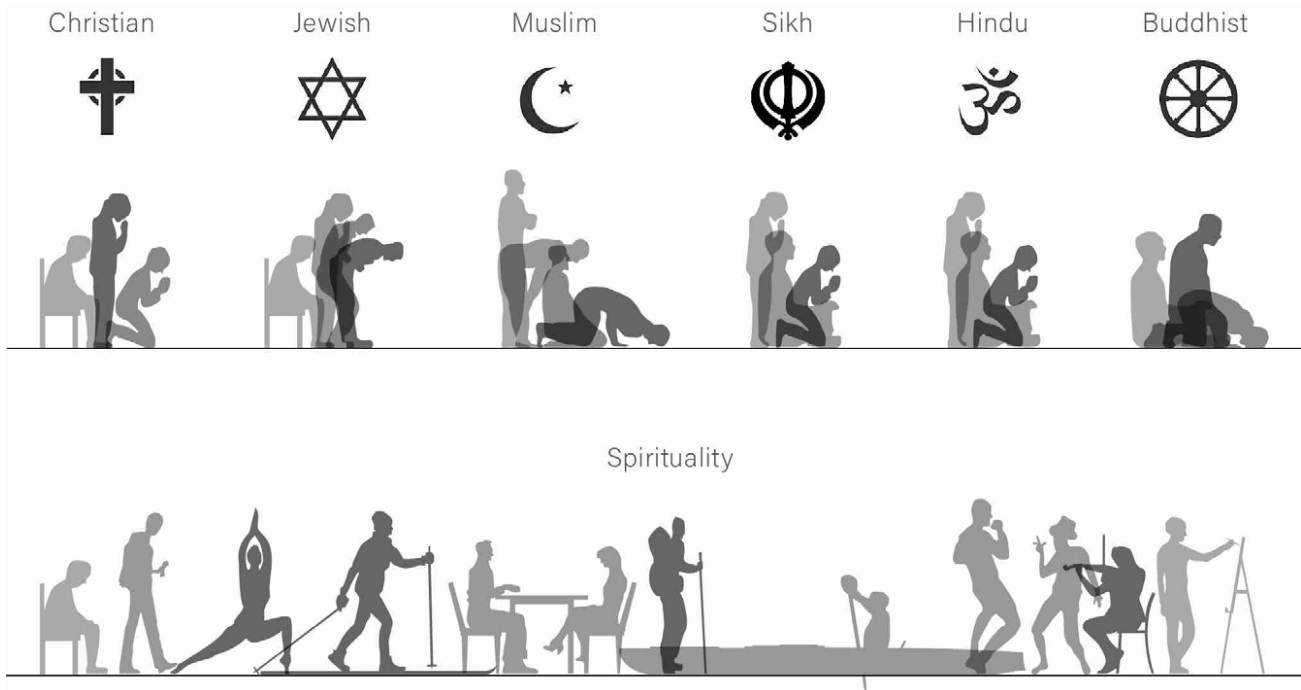
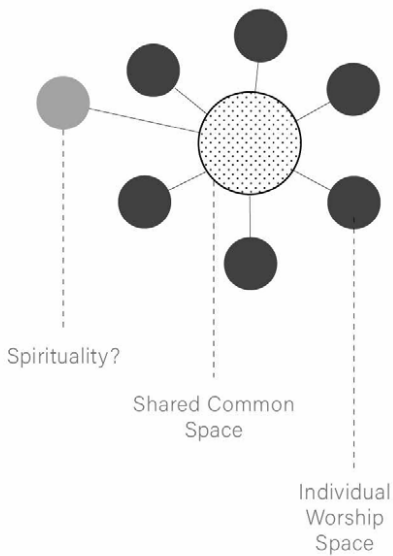
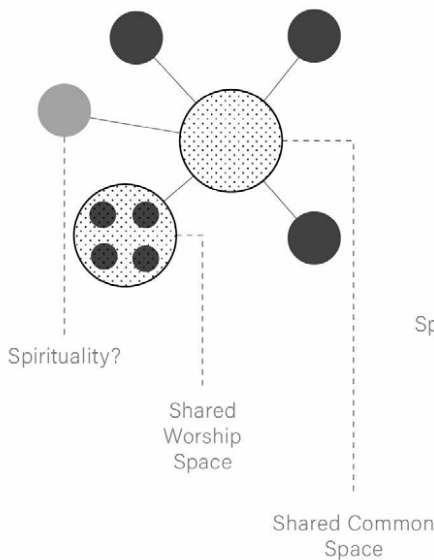


Figure 24. The Variations Between Organized Religious Prayer and the Methods of making Spiritual Experiences.

1 | Multi-faith Complex Model



2 | Multi-faith Hybrid Model



3 | Multi-faith Chamber Model

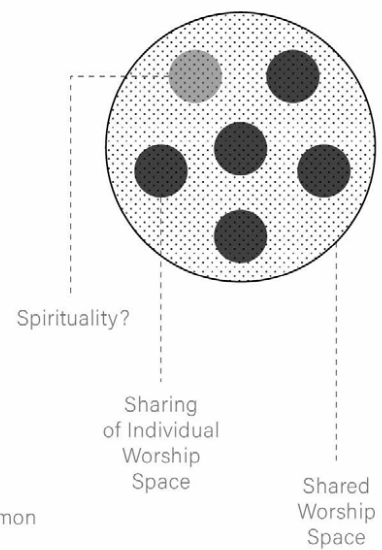


Figure 25. The Three models of Multi-faith+ Space. Base Models of Multi-faith Space were Adopted from Eric Salitsky.

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## Spiritual Atmospheres

Regarding the lack of knowledge pertaining to designing and programming for the Spiritual communities on North American university campuses, professor Julio Bermúdez provides insight into these challenges through his multidisciplinary study titled *Transcending Architecture: Contemporary Views on Sacred Space*. By melding studies of theology, philosophy, phenomenology and architecture; Bermúdez illuminates the various dimensions that architectural and natural constituents play in creating spiritual atmospheres (Figure 26). More specifically, Bermúdez highlights the roles that architecture and its associated natural phenomena play in producing meditating, mediating, contemplative, evocative, and profound environments.<sup>87</sup> That said, spiritual atmospheres do not necessarily regard a distinct demographic, but are places, spaces and atmospheres found or produced to invigorate the spirits of all.

This concept not only provides insight into designing for the spiritual community of Laurentian University, but is an ideology that many profound sacred spaces manifest. For example, natural constituents of water, wind, earth, fire, and vegetation are sacred elements that are found within various religious practices, beliefs and spaces of worship. In addition, the appropriation of architectural constituents such as transparent and opaque partitions, processional ceiling heights, material textures, and artificial light and shadow can be said for the same. Often, these architectural and natural constituents are reminiscent or reflective of one another in a harmonious manner to “deliberately evoke experiences of: awe, devotion, authority, mystery, ecstasy, and timelessness.”<sup>88</sup> For these reasons, these constituents are not only significant in the design of spiritual sanctuaries, but provide a meaningful, relevant and

mutual foundation that interfaith exchange, dialogue and understanding may stem from. To elaborate, collaborative author Christopher Thacker highlights the important roles that natural constituents play in creating a meditative, mediative and contemplative environment for all:

“The first gardens were not made, but discovered... In the oldest accounts, such natural spots and features felt to possess a mysterious quality of difference from their surroundings, such as a clearing in the forest, a valley or island, are the gardens of the divine... The idea that humans and the earth live in a reciprocal relationship, and that contact with nature is beneficial or healing to humans, has long been an intuitive understanding.”<sup>89</sup>

The lens provided by Bermúdez’ study regarding the natural constituents of spiritual atmospheres plays a larger role in the context of Northern Ontario. Laurentian University and Sudbury present a setting unlike most urban cities across the province of Ontario. Although this context contains many urban realms within the city core, its most significant public space however is knitted with nature, comprised of: local parks, wetlands, hiking trails, waterbodies, camp grounds, and conservation land (Figure 27). These sensorial spaces not only reveal Laurentian University’s and Sudbury’s identity as it pertains to ecological preservation, but the greater population’s identity in regards to exploring and experimenting with biophilic connections. These public spaces in nature are essential thresholds and microcosms for the city as well, acting as a retreat away from highly structured realities, and a setting that motivates personal reflection and peace. Moreover, these spaces are mutual to the diversity of Sudbury,

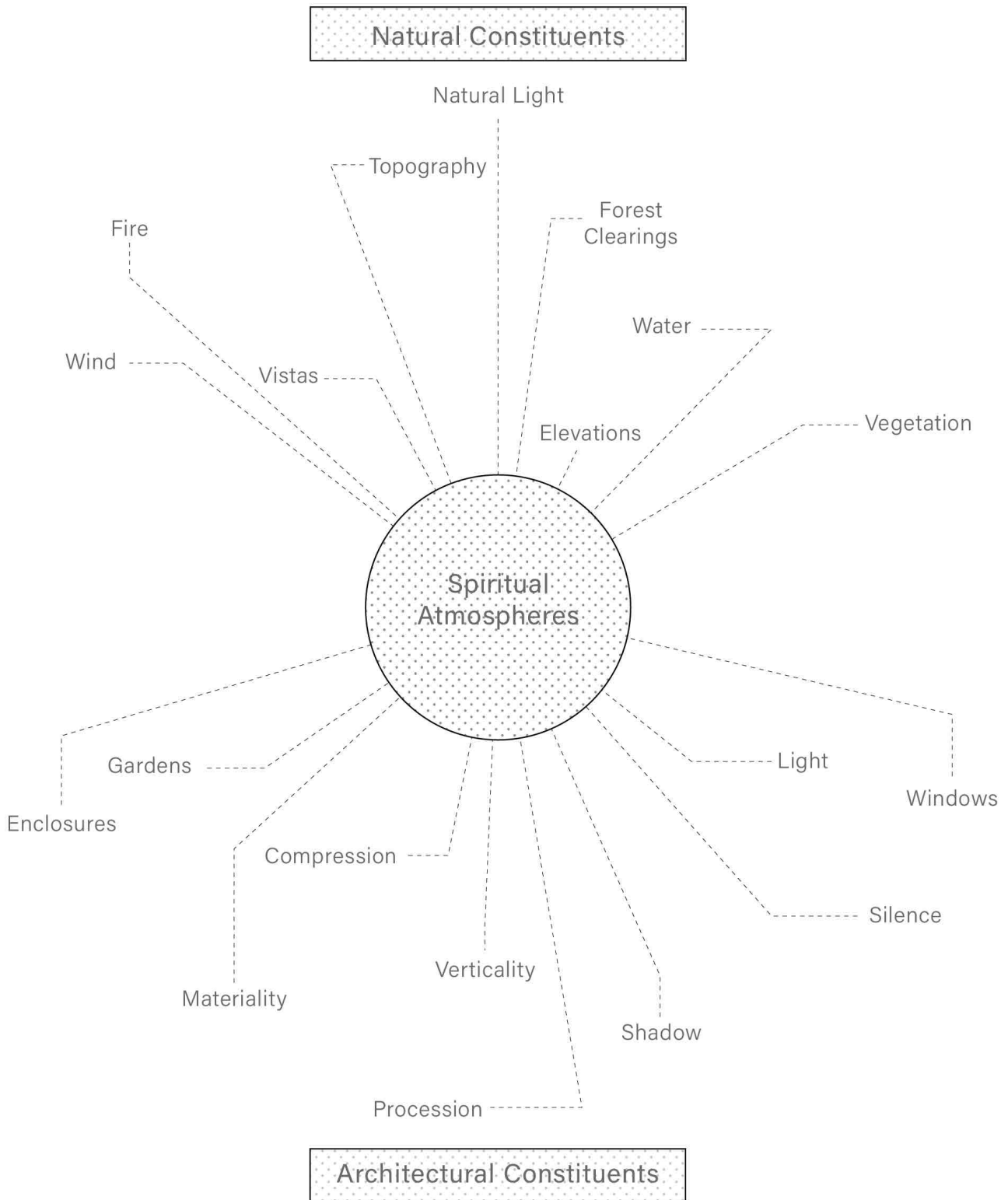


Figure 26. Architectural and Natural Constituents that make of Spiritual Atmospheres.

behaving as a pivot for cultural, spiritual and religious exchange. Thus, Sudbury's public space in nature are as Bermúdez defines, spiritual atmospheres. In addition, the concept of spiritual atmospheres is therefore a crucial constituent itself in the context of Laurentian University's and Sudbury's multi-faith tapestry as well. These atmospheres not only illuminate an architectural language of sacred and spiritual space within the context of Northern Ontario, but reveals a method for fostering interfaith and multicultural interactions, dialogue and comprehension. Furthermore, this lens prescribes significance to natural phenomena in animating architecture, transcending its habitual forms and functions to foster positive societal change.

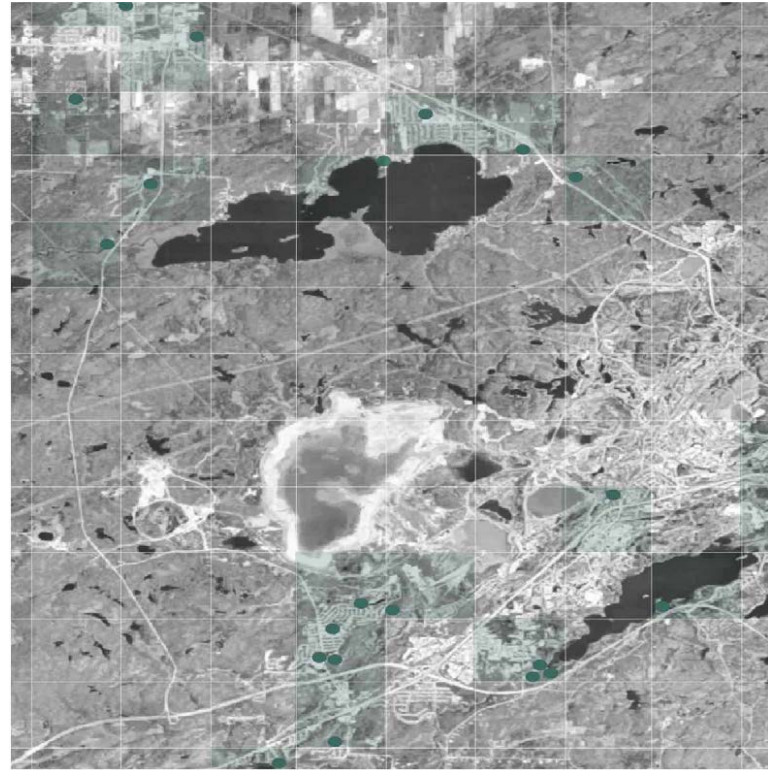
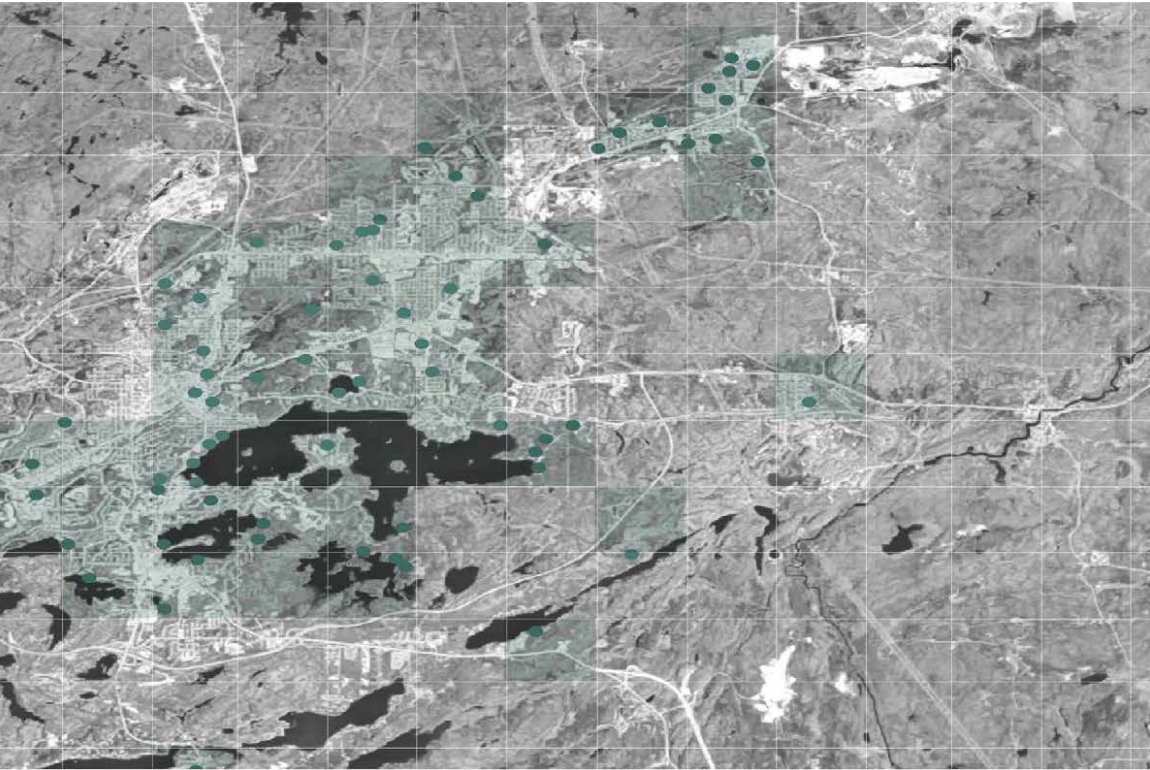


Figure 27. Sudbury's Public Spaces in Nature and Spiritual Atmospheres, 2022.



● Public Space  
in Nature  
(Sudbury)



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80. Ibid., 2-3.
81. Heather Dubbeldam and Lola Sheppard. *Twenty + Change 01: Emerging Toronto Design Practices*, (Cambridge, ON: Riverside Architectural Press, 2009), 84.
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84. Heather Dubbeldam and Lola Sheppard. *Twenty + Change 01: Emerging Toronto Design Practices*, (Cambridge, ON: Riverside Architectural Press, 2009), 84.
85. Ibid., 84.
86. Andrew Crompton. "The Architecture of Multifaith Spaces: God Leaves the Building." *The Journal of Architecture* 18, no. 4. July 23, 2013: 474–96.
87. Julio Bermúdez. *Transcending Architecture: Contemporary Views on Sacred Space*, (Washington, D.C.: The Catholic University of America Press, 2015), 20.
88. Ibid., 19.
89. Ibid., 47.

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## Chapter 04

### Pre-Design



It is extremely important to acknowledge that the role of an architect transcends the ability to design elegant, aesthetic and beautiful built environments. Rather, the role of an architect is to build relationships. As American architect Jeanne Gang states in her 2016 TED Lecture, architects are responsible for building relationships between people, places and the numerous constituents in-between.<sup>90</sup> Speaking to a variety of political, environmental, economical, and cultural issues which architects are charged to grapple with; Gang highlights the complex role that architecture plays in creating a united and assimilated world for all. That said, she stresses the importance of making informed and responsive design decisions. In order to speak for a variety of worldly differences, an architect must have a strong understanding of who, what, where, when, and why they are asked to design for.<sup>91</sup> Moreover, in order to build strong and diverse relationships, an architect must acknowledge what makes of these human similarities and differences (Figure 28).

It is important to recognize the constituents that make of the differences between the varieties of faith at Laurentian University, as well as the similarities and common ground they share. This not only concerns religious and spiritual beliefs, but greatly concerns the materials, artifacts, icons, ideologies, cultures, and places from which their world-views stem from. Having said that, the existing architecture and programs for the religious and spiritual communities at Laurentian University are evidently not fostering their practices, beliefs and world-views. More importantly, they are not building relationships between them. Therefore, to understand the similarities and differences between the various faiths at Laurentian University, this chapter investigates their diverse

constituents in order to make informed and responsive design decisions. In this investigation, numerous sites, artifacts, ceremonies, atmospheres, spatial configurations, and architectural typologies are considered and examined. Furthermore, this chapter seeks to understand the constituents that contribute to strong interfaith relationships in Laurentian University's multi-faith tapestry and Northern Ontario context.



Figure 28. Interfaith Relationships.  
The analogue graphite drawing depicts a moment of exchange and dialogue between a small group composed of various faiths.

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## Site

To lay a foundation for the pre-design work of the proposed Multi-faith+ Centre at Laurentian University, four sites were considered on campus (Figure 29). The four sites were examined not only through the lens of plausibility, but through the previously mentioned ideologies of Sudbury's multi-faith tapestry. Illuminated by Julio Bermúdez' concept of spiritual atmospheres, Laurentian University's and Sudbury's public space strongly relies on these atmospheres to produce a mutually understood environment for all. Moreover, these spaces are effective at amalgamating and uniting various cultural, religious and spiritual world-views through exchange, practice and conversation. That said, these spiritual atmospheres must be carefully examined. Although spiritual atmospheres contain necessary thresholds between the mundane and profound, they must also fall in the pathways of the students, staff and faculty on campus in order to catalyze relevant and evident positive societal change. In addition, the site must be familiar to the populations, porous to all four institutions on campus, and forefront to the university. Lastly, the site must also encourage spiritual exploration. This does not regard the spiritual demographic alone. Rather, this refers to that ability to invigorate the spirits of all who inhabit the site. Although the proposed Multi-faith+ Centre must foster various distinct religious practices, the key programmatic elements however must be those that foster interfaith dialogue, exploration and understanding. Thus, making the multi-faith space. By acknowledging the potential of architectural design melded with piloted natural constituents will actively determine the quality of interfaith and multicultural participation, experimentation and acceptance between each site.

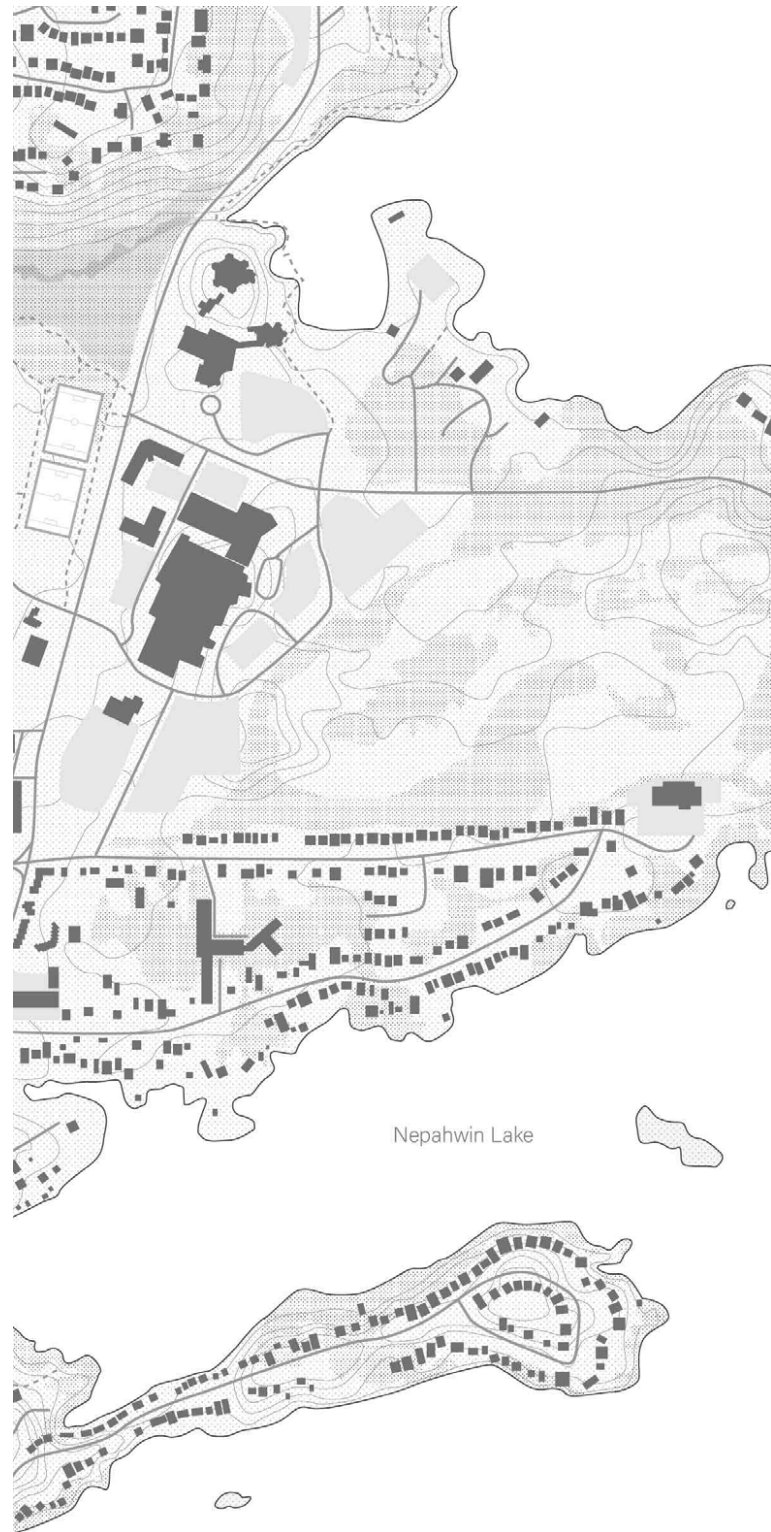


Figure 29. Key Map of the Four Sites Considered on the Laurentian University Campus.



The first site considered was the vegetated plot adjacent to what is informally referred to on campus, the Pit Parking Lot (Figure 30). The site's location is prominent within the campus due to its location at the front gates of Laurentian University. This not only makes the site accessible and forefront to the university, but would permit the redefined framework and ideologies of the campus's multi-faith and spiritual tapestry to be explicitly and evidently revealed to the larger community. Moreover, this would give the communities surrounding Laurentian University opportunity to take part in these newly accepted practices and principles to catalyze greater societal change.

Although this site is twofold, there are discrepancies between the Multi-faith+ Centre's proposal. Its location at the front gates of the university offers little-to-no thresholds, spiritual atmospheres and natural constituents. In addition, the site's location favours Laurentian University alone on campus. Thus, making it difficult to amalgamate the campus's larger community. Being that a large portion of the campus community is kindred within the other three institutions, the location removes itself from the significant public space and spiritual atmospheres. Furthermore, the thoroughfares running parallel to the site would make it difficult to foster programs within the minimally-existent natural constituents. This would fundamentally and inadvertently closet the proposals aims within the architectural intervention itself.

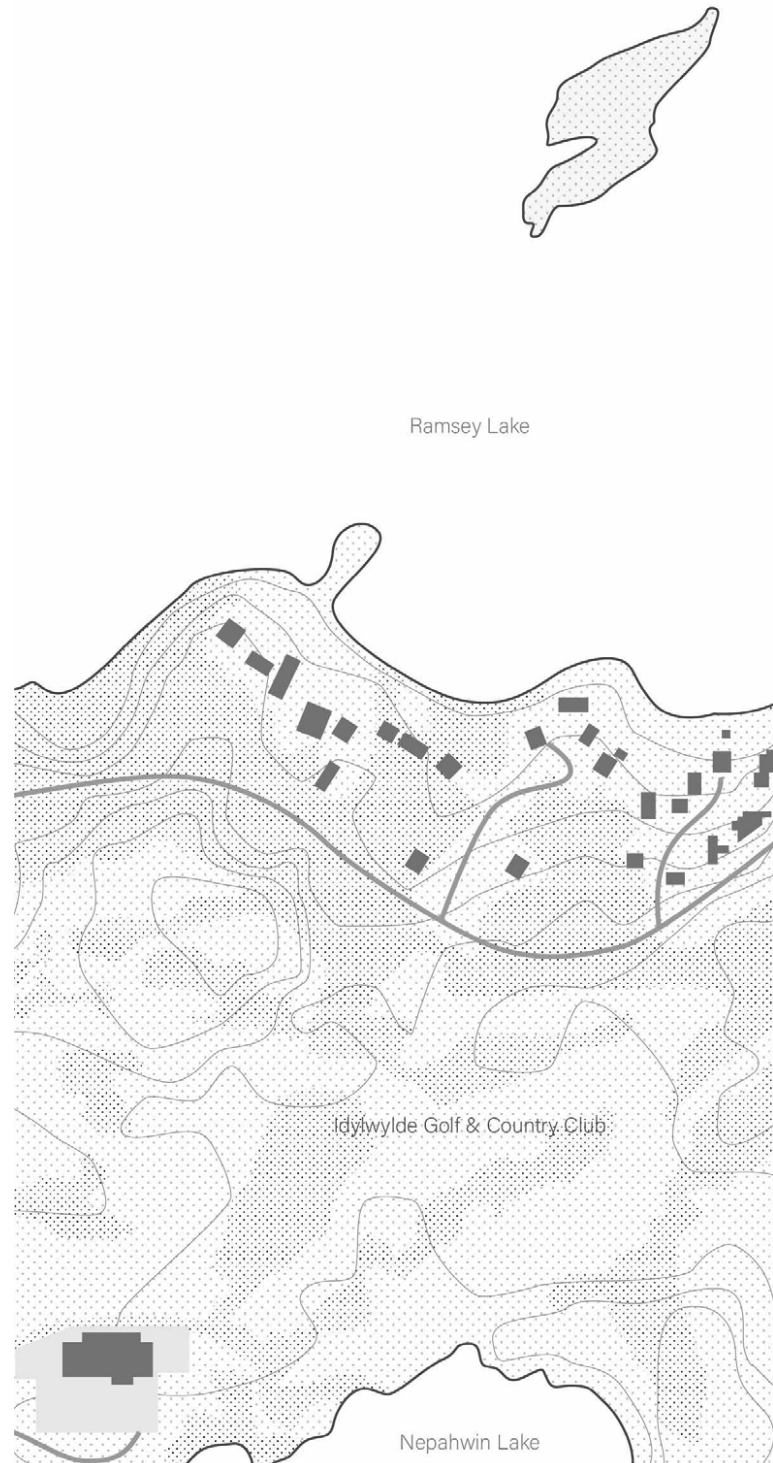


Figure 30. Pit Parking Lot, the First Site Considered on the Laurentian University Campus.



Speaking to the goal of uniting the greater population of the Laurentian University campus and its surrounding communities; the second site considered is located at the heart of the campus. What is formally the front yard and lawn of the University of Sudbury, this site acts as a pivot for all four of the institutions on campus (Figure 31). Similar to the first site considered, this location is prominent in the campus tapestry and gives opportunity to foster a larger community of faith. In addition, the site is forefront, accessible, and in the pathways of the students, staff and faculty on campus. This would tangibly manifest the new framework and ideologies of the campus and context.

Nonetheless, the site shares similar discrepancies as the Pit Parking Lot site. The location offers little-to-no thresholds, spiritual atmospheres and natural constituents. Although the site is mutually understood and would serve well to foster the campus's diversity, the site is in fact heavily restricted by its prominent position. What this regards is, the site does not contain nested scales. This would result in the proposed architectural intervention to become too public (losing the sacred and profound atmospheres required), or too private (enclosing and secluding the space to produce the profound atmospheres). Lastly, the minimalist and conservative site would limit exploration beyond the walls of the architectural intervention: denying the opportunity to foster interfaith dialogue, interaction and comprehension within the campus's significant public space.

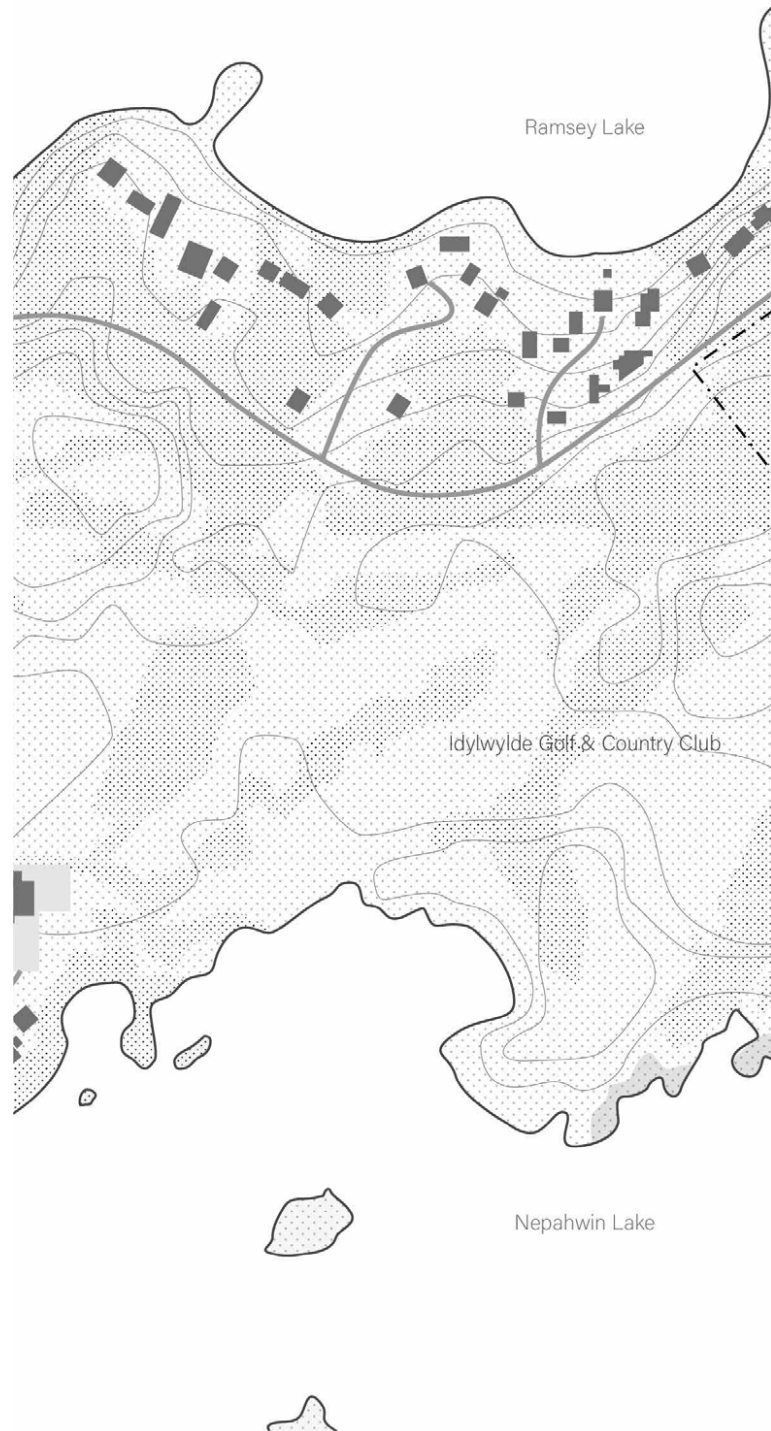


Figure 31. University of Sudbury Lawn, the Second Site Considered on the Laurentian University Campus.



The third site considered is the hill crescent which descends west towards Nepahwin Lake (Figure 32). The Nepahwin Lake site was first considered due to its sacred, spiritual and profound atmospheres. However, after a deeper investigation, the site holds a greater significance. In 1885, the location had been stripped of its ecological systems when the forest was dismantled to produce timber for the smelting yards of Sudbury's mining industry.<sup>92</sup> However, since 1978 Sudbury has undergone a re-greening process to restore the ecological balance of the city and its greater context.<sup>93</sup> As a result, this re-greening project brought new life to the Nepahwin Lake area, a communal hub encompassed in Sudbury's significant public space and spiritual atmospheres. Thus, this site would not only act as an essential pivot for fostering religious, spiritual and interfaith development; but would behave as a metaphor for restoration, renewal and growth.

The Nepahwin Lake site in addition to its profound significance on campus, is also in the pathways of the students, staff and faculty of all four institutions on the Laurentian University Campus. The site is situated beside a well known and utilized walking path that leads to the Laurentian Beach, a short 2-3 minute walk from the campus's centre. Furthermore, this location brings the proposal's aims into the light and foreground of the University: fostering their new framework and ideologies; as well as religious, spiritual and interfaith practices within the significant public space of the campus. That said, the site would humbly accept the challenge of fostering faith and spirituality on campus, yet, still act as a critical response to the apparent neglect brought forth by the University's administration.



Figure 32. Nepahwin Lake, the Third Site Considered on the Laurentian University Campus.





University Infrastructure  
 Existing Sacred Spaces

Parking lots  
 Bus Stops



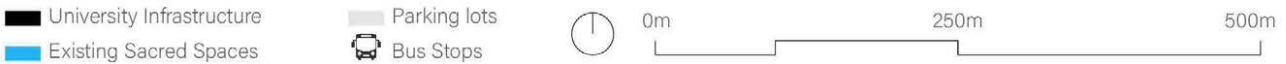
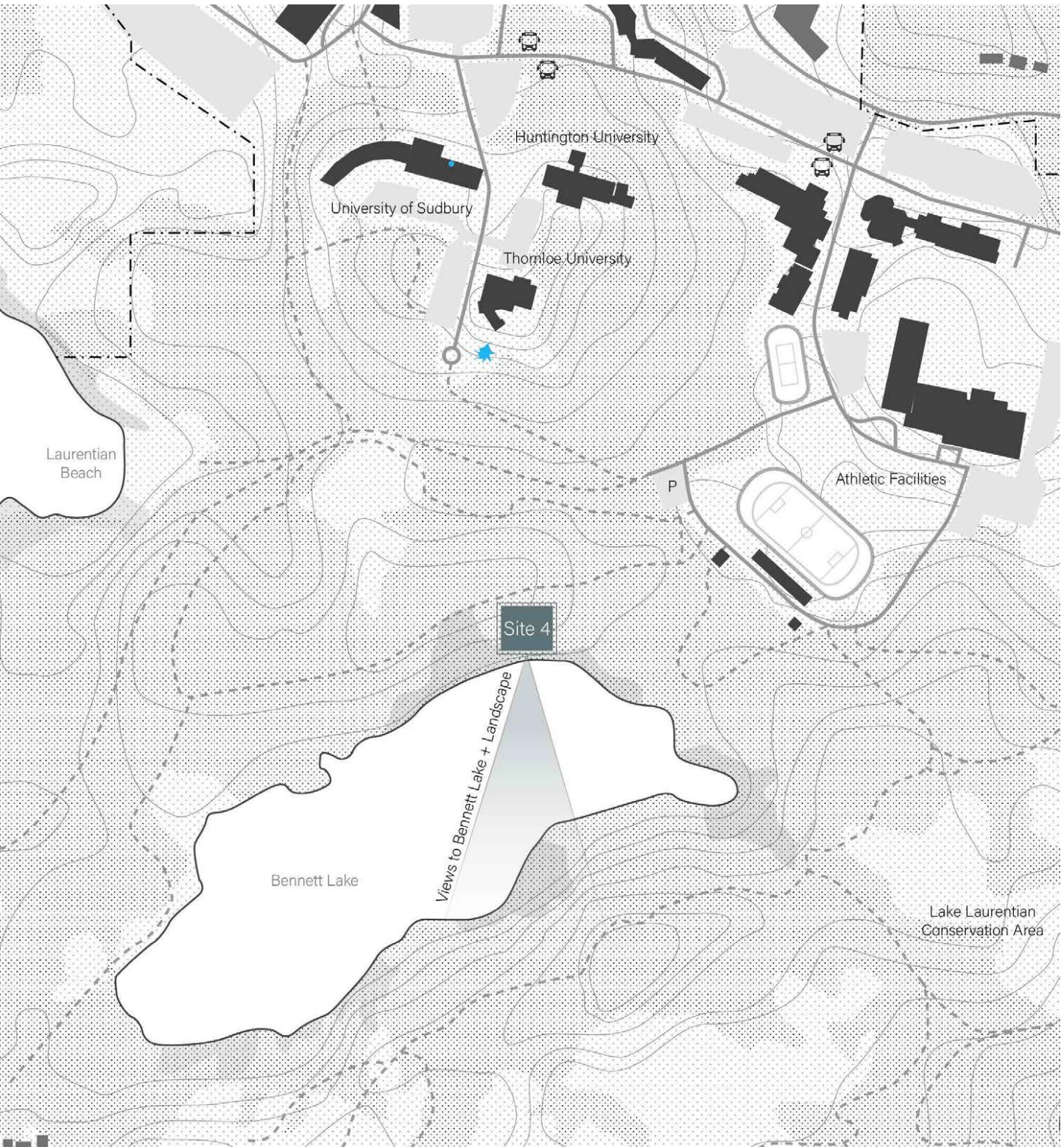
0m 250m 500m

The last and fourth site considered was the Northern shores of Bennett Lake (Figure 33). Similar to the Nepahwin Lake site, this location serves as a metaphor for restoration, renewal and growth. Being a part of the re-greening project as well, the Bennett Lake site is encompassed in the significant, sacred and spiritual atmospheres produced by the heavily populated natural constituents.<sup>94</sup> In addition, the site invites the students, staff and faculty to further their exploration of personal or collective cosmologies within the natural landscape. As an exaggerated form of the Nepahwin Lake site, the Multi-faith+ Centre's proposal in this location would be heavily grounded in contextual relevance. Moreover, the pathway to the site itself would act as a pilgrimage route: the process of traveling to a destination deemed significant to ones faith, beliefs, world-views, and self-discovery.<sup>95</sup>

Although the Bennett Lake site would serve well (more specifically for the spiritual demographic); it too bares discrepancies to the proposal's aims. Being so far removed from the campus fabric would indeed produce necessary thresholds. However, it would ultimately result in the proposed Centre to become isolated, irrelevant and unlikely to be used. Moreover, the site is not in the pathways of the students, staff and faculty; nor is it prominent in the campus fabric to promote the new framework and ideologies of the University. Despite the fact that the site puts forward the environment and atmospheres that the diverse communities of faith thrive within, the privatized location would consequently make the proposed Centre another white elephant on the campus of Laurentian University.



Figure 33. Bennett Lake, the Fourth Site Considered on the Laurentian University Campus.

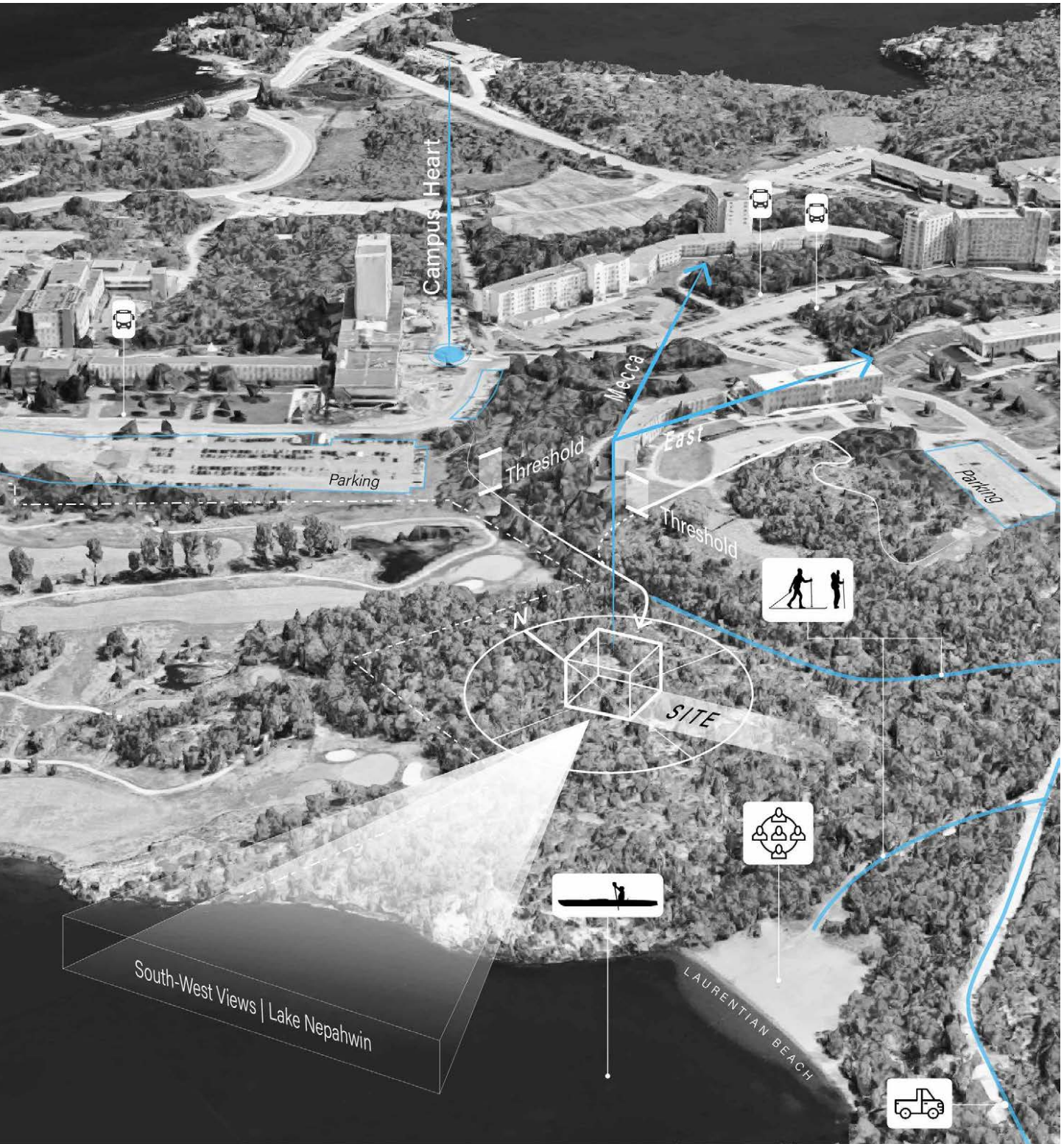


After considering the four sites through the numerous lenses previously mentioned, the selected site for the proposed Multi-faith+ Centre at Laurentian University is the Nepahwin Lake site (Figure 34). This location on the university campus was thought to serve best for fostering the new frameworks and ideologies of both Laurentian University's and Sudbury's multi-faith tapestry. The site puts forth an accessible, porous, relevant, and significant setting to foster religious, spiritual and interfaith world-views. In addition, the natural constituents not only shape an environment reflective of the profound and meaningful atmospheres of the university's context, but would act as informal program to the proposed architectural intervention as well. What this regards is, the pathways, walking trails, vegetated forest, and lake informally invite the students, staff and faculty to explore and develop their personal or communal cosmologies. Moreover, these informal adjacent programs bring the site into the foreground of the campus fabric: acting as a critical response which reconnects the campus with its contextual ideologies, and as a new communal heart dedicated for sharing, learning, celebrating, and growth among the diversity.



Nepahwin Lake

Figure 34. Nepahwin Lake Site.  
The Selected Site for the proposed Multi-faith+ Centre at  
Laurentian University.



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## Program

To restate: in order to build strong and diverse relationships, an architect must have a firm understanding of the people, place and constituents that they are asked to design for. With the Nepahwin Lake site on the Laurentian University campus being the place; the next step in the pre-design process is an investigation of the various religious and spiritual programmatic elements (the people and their constituents). This investigation not only seeks to understand the identities of these communities, but the identity of Laurentian University's and Sudbury's multi-faith tapestry as well, in order to manifest through the proposed Multi-faith+ Centre. That said, the communities of faith to be investigated were selected with reference to Sudbury's 2021 Census (the most recent census), which consists of: Christianity, Judaism, Islam, Buddhism, Sikhism, Hinduism, and Spirituality.<sup>96</sup> Furthermore, these demographics were selected in regards to Canada's Religious Diversity Projections for 2036 (Figure 35).<sup>97</sup> Although this thesis aims to foster the present communities of faith on campus the greater scope seeks to put forth an accepting, assimilated and informed environment for the future.

The first element investigated regards the "when" of the design. More specifically, the important dates, ceremonies and daily/weekly practices (Figure 36). These important dates illuminated when the various communities of faith on campus would inhabit the proposed Multi-faith+ Centre, as well as the shared, collective and intersecting moments. These intersecting and overlapping moments highlighted the numerous opportunities in which the various faiths would have to engage, exchange, share, and celebrate together. Thus, fostering Laurentian University's multi-faith community in the Multi-faith+ Centre.

Stemming from the important dates, the second programmatic element investigated was the sacred, spiritual and profound artifacts of the communities of faith (Figures 37-38). To elaborate, this portion of research explored various artifacts through the lenses of symbology, iconography, materiality, functionality, and typology. These constituents were extremely important to analyze and consider, as they themselves take part in establishing religious and spiritual practices, spaces and atmospheres. In addition, these artifacts hold significance in shaping the world-views, beliefs and ideologies of these various communities of faith. While they contain significance in regards to their associated organizations of faith, they also illuminate the constituents that make of Laurentian University's and Sudbury's rich tapestry that fosters interfaith dialogue and exchange. For that reason, these artifacts are not only sacred and profound pivots for their related faiths, but are essential discursive and informative pivots for the greater community.

The last element investigated was a selection of architectural typologies of sacred spaces (Figures 39-44). Through a typological lens, this investigation of sacred spaces provided an understanding of the components that make of their profound and evocative atmospheres. These architectural constituents were not only found to be important in the establishment of settings for religiously and spiritually distinct practices and beliefs; but were also recognized as a mutually understood and shared foundation from which multi-faith space may stem from. Similar to the artifacts, these architectural constituents illuminated a manner in which private sanctuaries and public space could blend as one. Thus, manifesting the multi-faith qualities of the proposed Multi-faith+ Centre.

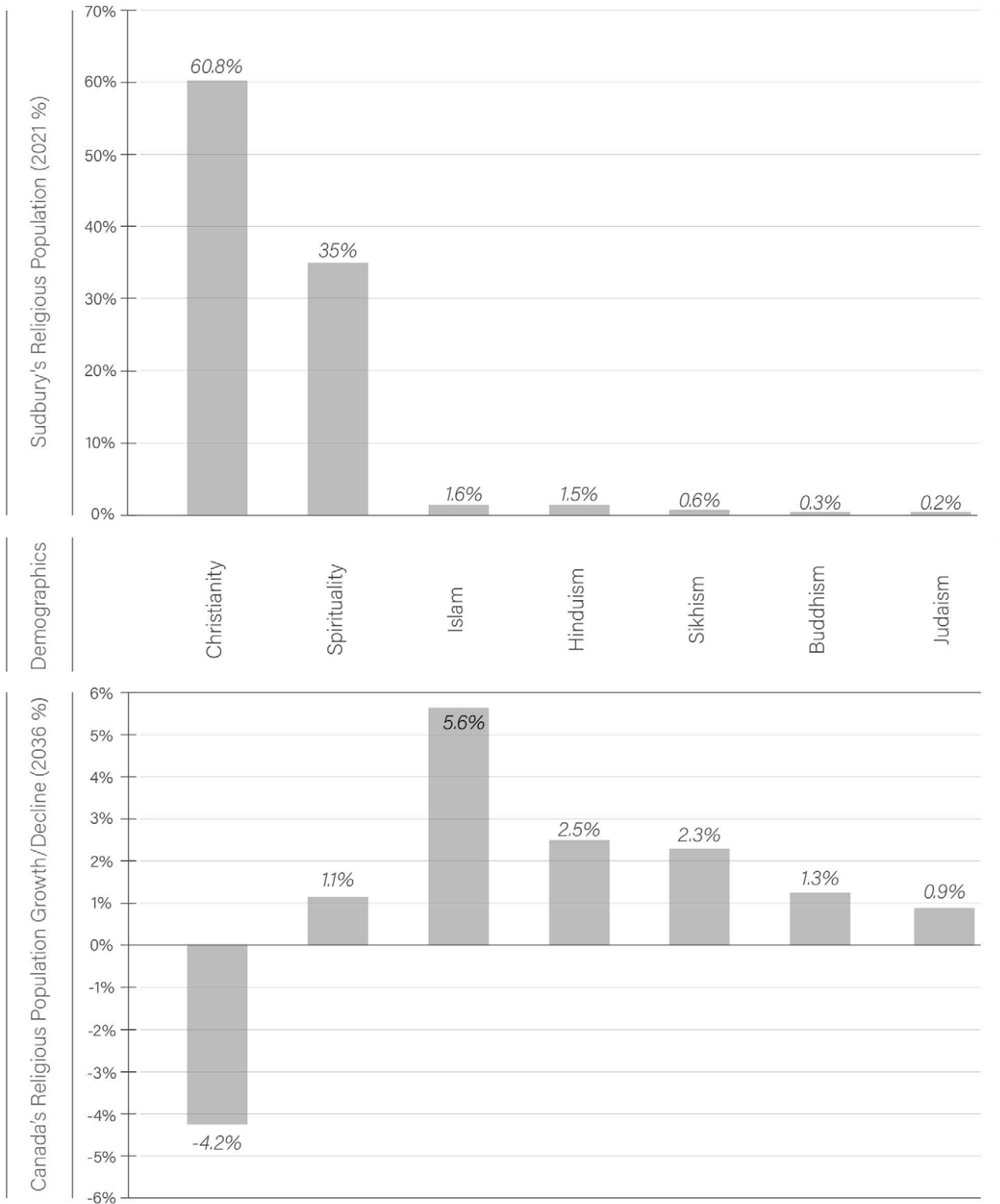
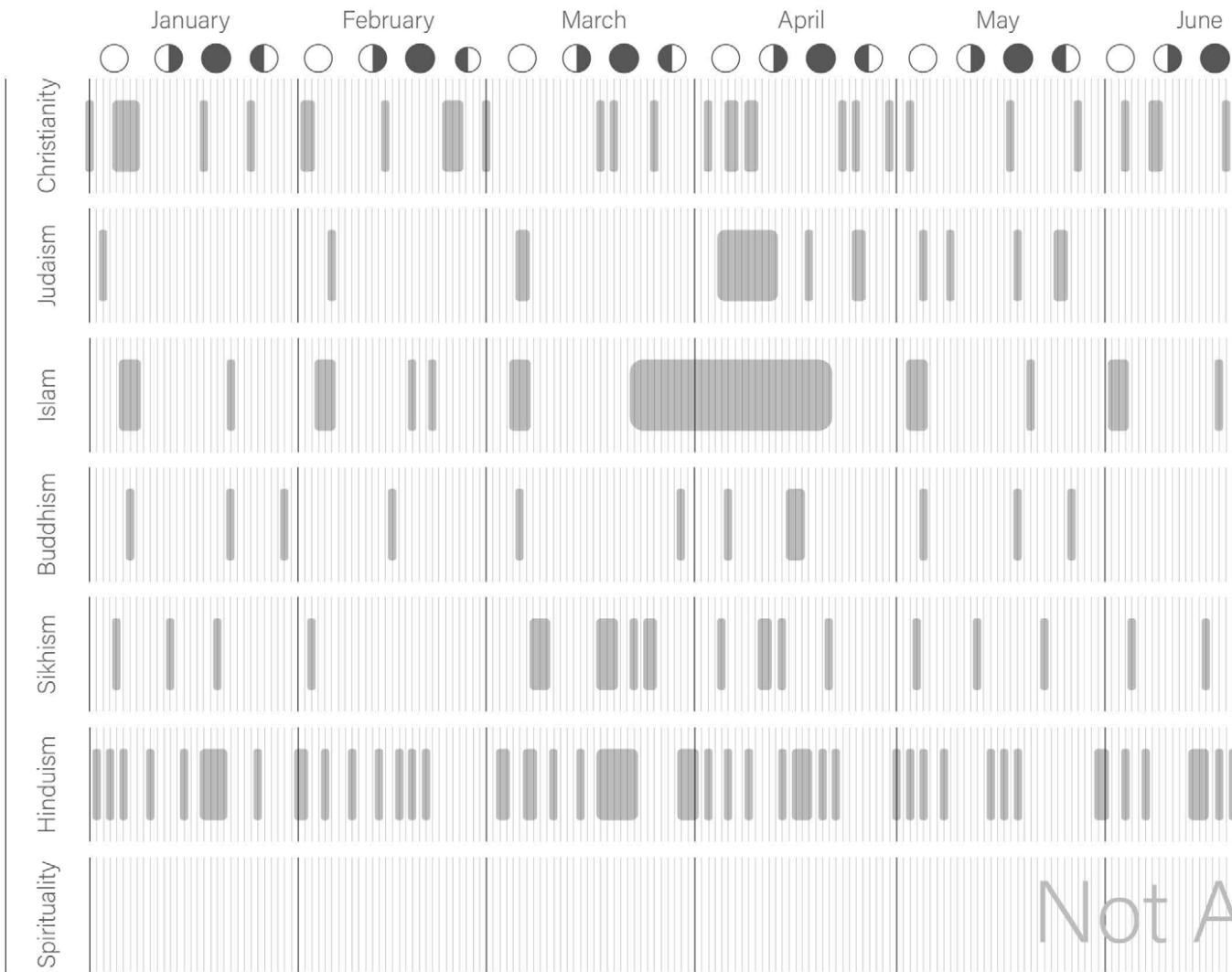


Figure 35. The Current and Future Demographics of Faith in Sudbury and Canada. Data Adpoted from Statistics Canada.

Annual Practice | Important Dates & Ceremonies



Weekly Practice

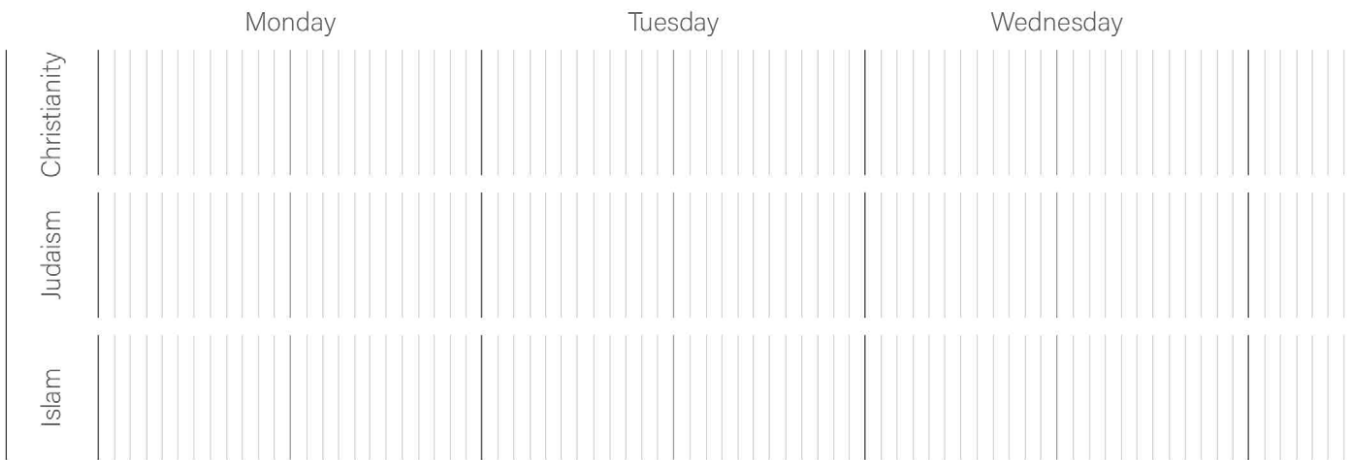
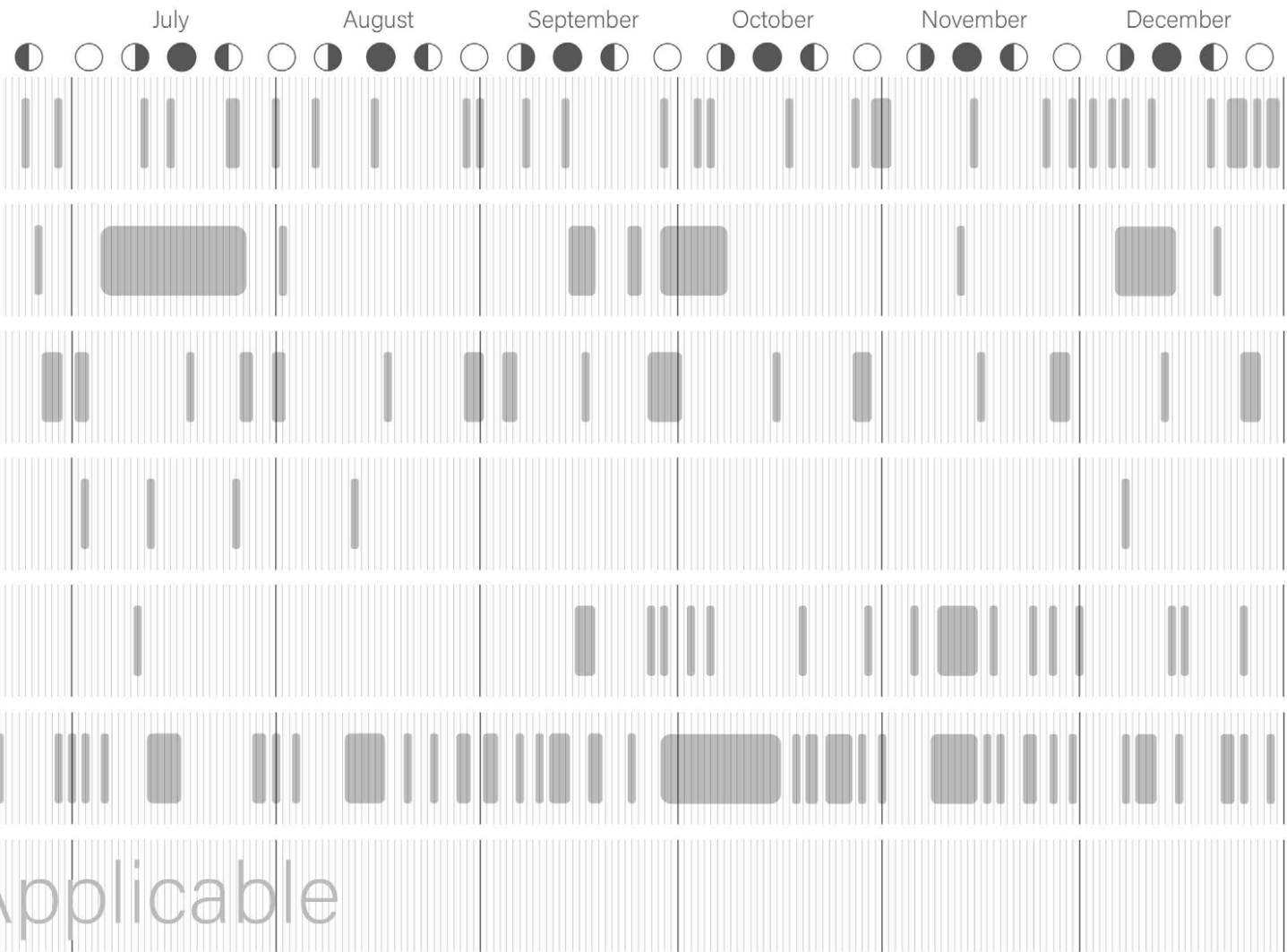


Figure 36. Important Dates and Ceremonies of Religious and Spiritual Practices and Services in 2023.





Artifacts

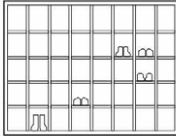

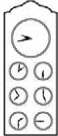



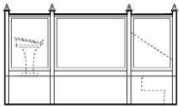

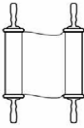
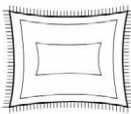


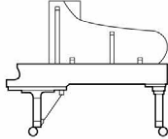


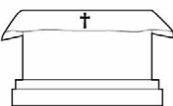
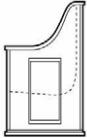


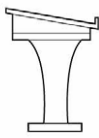




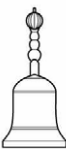



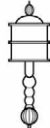

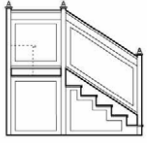
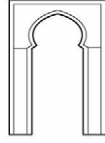
Islam		Artifact: Shoe Rack Description: Shoes must be elevated off the ground Scale: Medium/Large Dimension: Elevation		Artifact: Quran Description: Islamic Sacred Scriptures Scale: Small Dimension: Plan		Artifact: Six Prayer Clocks Description: Displays the 5 daily prayers and the Friday service. Scale: Small/Medium Dimension: Elevation
		Artifact: Prayer Rug Description: Placed between ground and worshipper Scale: Medium Dimension: Plan		Artifact: Quran Wrapping Description: Cloth to wrap Quran after reading Scale: Small Dimension: Plan		Artifact: Tasbeih Description: String of 33, 66, or 99 prayer beads. Scale: Small Dimension: Plan
		Artifact: Bimah Description: Raised platform which the Torah is read from Scale: Large Dimension: Elevation		Artifact: Ark Description: Cabinet that enshrines the Torah Scrolls Scale: Medium/Large Dimension: Elevation		Artifact: Torah Scrolls Description: Sacred Scriptures of Judaism Scale: Medium/Large Dimension: Plan
		Artifact: Challah Cover Description: Cloth that covers Challah Bread Scale: Small Dimension: Plan		Artifact: Matzah Cover Description: Envelope of Cloth that covers the Matzah (Passover Bread) Scale: Small Dimension: Plan		Artifact: Havdalah, Prayer Candle Description: Braided candle used during Havdalah Scale: Small Dimension: Elevation
		Artifact: Piano Description: Musical Instrument Scale: Large Dimension: Elevation		Artifact: Guitar Description: Musical Instrument Scale: Medium Dimension: Elevation		Artifact: Yad Description: Pointer used for reading the Torah scrolls Scale: Small Dimension: Elevation
		Artifact: Alter Description: Dwelling of the Holy Bible, and the blessed bread and wine Scale: Large Dimension: Elevation		Artifact: Pews or Chairs Description: Seating Scale: Medium/Large Dimension: Elevation		Artifact: Cross/Crucifix Description: Symbolizes Christ's sacrifices and eternity. Scale: Small-Large Dimension: Elevation
Christianity		Artifact: Candles Description: Symbolizes the Light of God Scale: Small/Medium Dimension: Elevation		Artifact: Lectern/Podium Description: Used for reading the Bible and breviaries during services Scale: Medium Dimension: Elevation		Artifact: Chalice Description: For blessed wine or grape juice Scale: Small Dimension: Elevation
		Artifact: Psalm/Hymn Books Description: Book of sacred poems and lyrics Scale: Small Dimension: Plan		Artifact: Flute and wind instruments Description: Musical Instruments Scale: Small-Large Dimension: Elevation		Artifact: Bible Pulpit Description: Which the Bible rests upon the Alter Scale: Small Dimension: Elevation
Buddhism		Artifact: Prayer Bells Description: To call for protection from Deities, held in left hand Scale: Small Dimension: Elevation		Artifact: Vajra/Dorje Description: "Thunderbolt", symbolizes enlightenment, held in right hand Scale: Small Dimension: Elevation		Artifact: Singing Bowls Description: Used to create a meditative sound Scale: Small/Medium Dimension: Elevation
		Artifact: Gawu Box Description: Amulet to hold image of Buddha Scale: Small Dimension: Plan		Artifact: Mani chos 'khor Description: Prayer Wheel Scale: Small Dimension: Elevation		Artifact: Karmé Description: Butter Lamp, burning of butter focuses the mind for meditation Scale: Small Dimension: Elevation

Figure 37. Artifacts of the Religious and Spiritual Communities of Sudbury. Graphic Table 1 of 2.



Artifact: Minbar  
Description: Pulpit for Imam to deliver sermons  
Scale: Large  
Dimension: Elevation



Artifact: Mirhab  
Description: Wall niche indicating Qibla, the direction to Mecca  
Scale: Large  
Dimension: Elevation



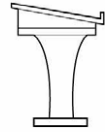
Artifact: Rihal or Tawla  
Description: Wooden Quran holders or stands for reading  
Scale: Small  
Dimension: Elevation



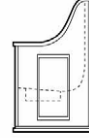
Artifact: Crescent and Star  
Description: Symbol of Islam, progress, illumination and knowledge  
Scale: Small-Large  
Dimension: Elevation



Artifact: Menorah  
Description: Seven-branched candelabrum  
Scale: Small/Medium  
Dimension: Elevation



Artifact: Amud  
Description: A lectern or Podium from which prayers are read  
Scale: Medium  
Dimension: Elevation



Artifact: Pews  
Description: Bench seating, containing cubbies  
Scale: Medium/Large  
Dimension: Elevation



Artifact: Kiddush Cup  
Description: For blessed wine or grape juice  
Scale: Small  
Dimension: Elevation



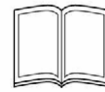
Artifact: Shofar  
Description: Ram's Horn blown on Rosh Hashanah  
Scale: Medium  
Dimension: Elevation



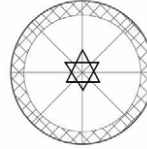
Artifact: Siddur  
Description: Jewish prayer book  
Scale: Small  
Dimension: Plan



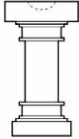
Artifact: Besamim Boxes  
Description: To hold sweet aromatic plants that are used on Havdalah service ending Shabbat  
Scale: Small  
Dimension: Elevation



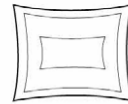
Artifact: Chumash  
Description: The Torah Scrolls in book-form  
Scale: Small  
Dimension: Plan



Artifact: Kippah or Yarmulke  
Description: Head Cap, sign of respect to God  
Scale: Small  
Dimension: Plan



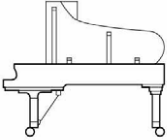
Artifact: Holy Water and Baptismal fonts  
Description: Used for blessings and baptisms  
Scale: Medium/Large  
Dimension: Elevation



Artifact: Alter Cloth.  
Description: Placed upon the Alter  
Scale: Medium/Large  
Dimension: Plan



Artifact: Holy Bibles  
Description: Christian sacred texts and scriptures  
Scale: Small  
Dimension: Plan



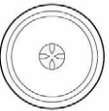
Artifact: Piano and chordophone instruments  
Description: Musical Instrument  
Scale: Medium/Large  
Dimension: Elevation



Artifact: Guitar and String Instruments  
Description: Musical Instrument  
Scale: Small-Large  
Dimension: Elevation



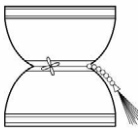
Artifact: Drums and percussion instruments  
Description: Musical Instrument  
Scale: Small-Large  
Dimension: Elevation



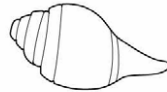
Artifact: Communion Plates, cups, Boards and Bowls.  
Description: For receiving Holy Communion  
Scale: Small  
Dimension: Plan



Artifact: Kneelers or Hassocks  
Description: Used for Kneeling during Prayer  
Scale: Small-Large  
Dimension: Elevation



Artifact: Damaru  
Description: Drum used to evoke enlightenment  
Scale: Small-Large  
Dimension: Elevation



Artifact: Shankha  
Description: Conch-shell, symbolizes Buddha  
Scale: Small  
Dimension: Elevation



Artifact: Malas  
Description: Prayer Beads, counted during prayer  
Scale: Small  
Dimension: Plan



Artifact: Buddha Idol  
Description: Symbolizes faith in Buddha  
Scale: Small-Large  
Dimension: Elevation



Artifact: Garland  
Description: Symbolizes Buddha's clarity and consciousness  
Scale: Small-Large  
Dimension: Plan



Artifact: Prayer Cushions  
Description: Seating  
Scale: Small  
Dimension: Plan

Islam

Judaism

Christianity

Buddhism

Artifacts

Artifacts

Hinduism



Artifact: Incense and Aromatics  
Description: Represents the human sacrifice  
Scale: Small/Medium  
Dimension: Elevation



Artifact: Lota  
Description: Vases of water for offerings  
Scale: Small/Medium  
Dimension: Elevation



Artifact: Lotus Flower  
Description: Symbolizes beauty, prosperity, fertility, spirituality and eternity  
Scale: Small  
Dimension: Elevation



Artifact: Lakshmi Idol  
Description: Hindu God of wealth, good fortune, youth and beauty  
Scale: Medium  
Dimension: Elevation



Artifact: Serving Spoon  
Description: Metal serving spoon used during Langar  
Scale: Small  
Dimension: Elevation



Artifact: Chauri  
Description: A whisk, waved over Guru Granth Sahib  
Scale: Small  
Dimension: Elevation



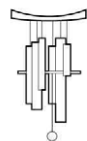
Artifact: Rabab  
Description: Musical string Instrument  
Scale: Medium  
Dimension: Elevation



Artifact: Artist Easel and other art supplies  
Description: Used for Mixed-mediums of art  
Scale: Small-Large  
Dimension: Elevation



Artifact: Chair  
Description: Seat  
Scale: Medium  
Dimension: Elevation



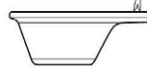
Artifact: Chimes  
Description: Musical instrument, peaceful sound and vibrations  
Scale: Medium  
Dimension: Elevation



Artifact: Rangoli Mats or Drawings  
Description: Placed at the door of the Mandir, brings good luck and peace  
Scale: Small-Large  
Dimension: Plan



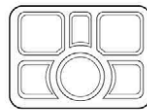
Artifact: Kalash  
Description: Vase, leaves and coconut. Symbolizes abundance, wisdom and immortality  
Scale: Small/Medium  
Dimension: Elevation



Artifact: Diya  
Description: Lamp, brings prosperity, welfare and positivity. Transition from darkness to light  
Scale: Small  
Dimension: Elevation



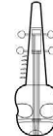
Artifact: Cloth  
Description: Seat, mediator between the worshippers and Earth  
Scale: Medium/Large  
Dimension: Plan



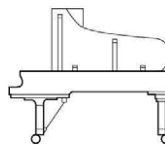
Artifact: Serving Plate  
Description: Metal serving plates used during Langar  
Scale: Small  
Dimension: Plan



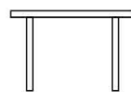
Artifact: Palki  
Description: Structure for the Guru Granth Sahib  
Scale: Medium/Large  
Dimension: Elevation



Artifact: Saranda  
Description: Musical string Instrument  
Scale: Small  
Dimension: Elevation



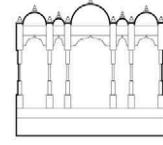
Artifact: Piano and chordophone instruments  
Description: Musical Instrument  
Scale: Large  
Dimension: Elevation



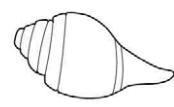
Artifact: Desks and Tables  
Description: Used for work, conversation, games, dining, etc.  
Scale: Small-Large  
Dimension: Elevation



Artifact: Candles  
Description: Creates a peaceful atmosphere  
Scale: Small  
Dimension: Elevation



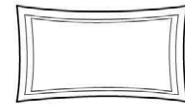
Artifact: Murti  
Description: Shrine, dwelling of God/Godess Idols, offerings are given  
Scale: Large  
Dimension: Elevation



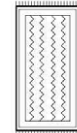
Artifact: Shankha  
Description: Conch-shell, symbol of Shiva  
Scale: Small  
Dimension: Elevation



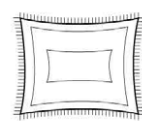
Artifact: Brahma Idol  
Description: Hindu God of creation  
Scale: Large  
Dimension: Elevation



Artifact: Moli Kalava  
Description: Cloth offered to Deities  
Scale: Medium  
Dimension: Plan



Artifact: Dhurrie  
Description: Seating, Rolled carpet  
Scale: Medium/Large  
Dimension: Plan



Artifact: Chanani  
Description: Cloth canopy over the Palki  
Scale: Medium/Large  
Dimension: Plan



Artifact: Israj  
Description: Musical string Instrument  
Scale: Medium  
Dimension: Elevation



Artifact: Guitar and String Instruments  
Description: Musical Instrument  
Scale: Small-Large  
Dimension: Elevation



Artifact: Yoga Mats  
Description: For exercise and meditation  
Scale: Medium  
Dimension: Plan

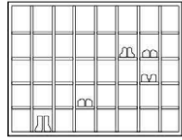


Artifact: Incense  
Description: Aromatic, fragrant smoke  
Scale: Small  
Dimension: Elevation

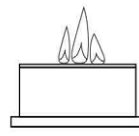
Figure 38. Artifacts of the Religious and Spiritual Communities of Sudbury. Graphic Table 2 of 2.



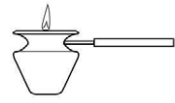
Artifact: Mandir Bell  
Description: Rung when entering Mandir  
Scale: Small  
Dimension: Elevation



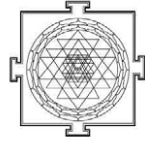
Artifact: Shoe Rack  
Description: Shoes must be elevated off the ground  
Scale: Medium/Large  
Dimension: Elevation



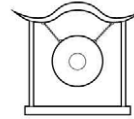
Artifact: Hawan  
Description: Sacred fire for offerings  
Scale: Medium  
Dimension: Elevation



Artifact: Aarti  
Description: Giving of praise and appreciation to Deities, light offerings  
Scale: Small  
Dimension: Elevation



Artifact: Yantras  
Description: Linear diagram, symbol of power, meditation, protection, wealth and strength  
Scale: Medium/Large  
Dimension: Plan



Artifact: Ghanta  
Description: Gong, to augment the acoustics of verbal praise  
Scale: Medium/Large  
Dimension: Elevation



Artifact: Vishnu Idol  
Description: Hindu God of preservation  
Scale: Medium  
Dimension: Elevation



Artifact: Shiva Idol  
Description: Hindu God of destruction  
Scale: Medium  
Dimension: Elevation



Artifact: Sarawati Idol  
Description: Hindu God of Knowledge and Learning  
Scale: Medium  
Dimension: Elevation



Artifact: Veda  
Description: Hindu Sacred Texts [Revealed]  
Scale: Small  
Dimension: Plan



Artifact: Post-Vedic  
Description: Hindu Sacred Texts [Remembered]  
Scale: Small  
Dimension: Plan



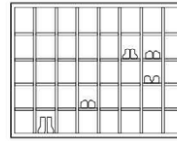
Artifact: Ganesha Idol  
Description: Hindu God of Freedom  
Scale: Medium  
Dimension: Elevation



Artifact: Adi Granth/  
Guru Granth Sahib  
Description: Sikh Sacred Text  
Scale: Small  
Dimension: Plan



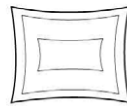
Artifact: Kirpan  
Description: Small ceremonial sword, symbol of courage, self-sacrifice, defense and righteousness  
Scale: Small  
Dimension: Plan



Artifact: Shoe Rack  
Description: Shoes must be elevated off the ground  
Scale: Medium/Large  
Dimension: Elevation



Artifact: Manji Sahib  
Description: Memorial platform, holds Guru Granth Sahib  
Scale: Medium  
Dimension: Elevation



Artifact: Rumalla  
Description: Silk cloth, placed between the Guru Granth Sahib and Manji Sahib  
Scale: Medium  
Dimension: Plan



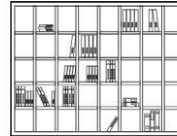
Artifact: Nishan Sahib  
Description: Sikh Flag  
Scale: Small-Large  
Dimension: Elevation



Artifact: Drums and percussion instruments  
Description: Musical Instrument  
Scale: Small-Large  
Dimension: Elevation



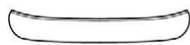
Artifact: Flute and wind instruments  
Description: Musical Instruments  
Scale: Small-Large  
Dimension: Elevation



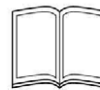
Artifact: Books and Book Shelves  
Description: For contemplative/reflective reading  
Scale: Small-Large  
Dimension: Elevation



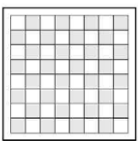
Artifact: Hiking Sticks  
Description: Used for hiking  
Scale: Medium  
Dimension: Elevation



Artifact: Canoes, Kayaks and Paddles  
Description: Used for exploration, reflection and contemplation  
Scale: Large  
Dimension: Elevation



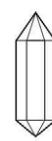
Artifact: Personal Journals  
Description: Daily reflection  
Scale: Small  
Dimension: Plan



Artifact: Chess and Board Games  
Description: Used to spark dialogue, interaction and social atmospheres  
Scale: Small/Medium  
Dimension: Plan



Artifact: Smudging  
Description: Burning of sacred plants, cleanses negative energy  
Scale: Small  
Dimension: Elevation



Artifact: Crystals  
Description: boosts energy, cleanses negative energy, reflective material  
Scale: Small  
Dimension: Plan

Hinduism

Sikhism

Spirituality

Artifacts

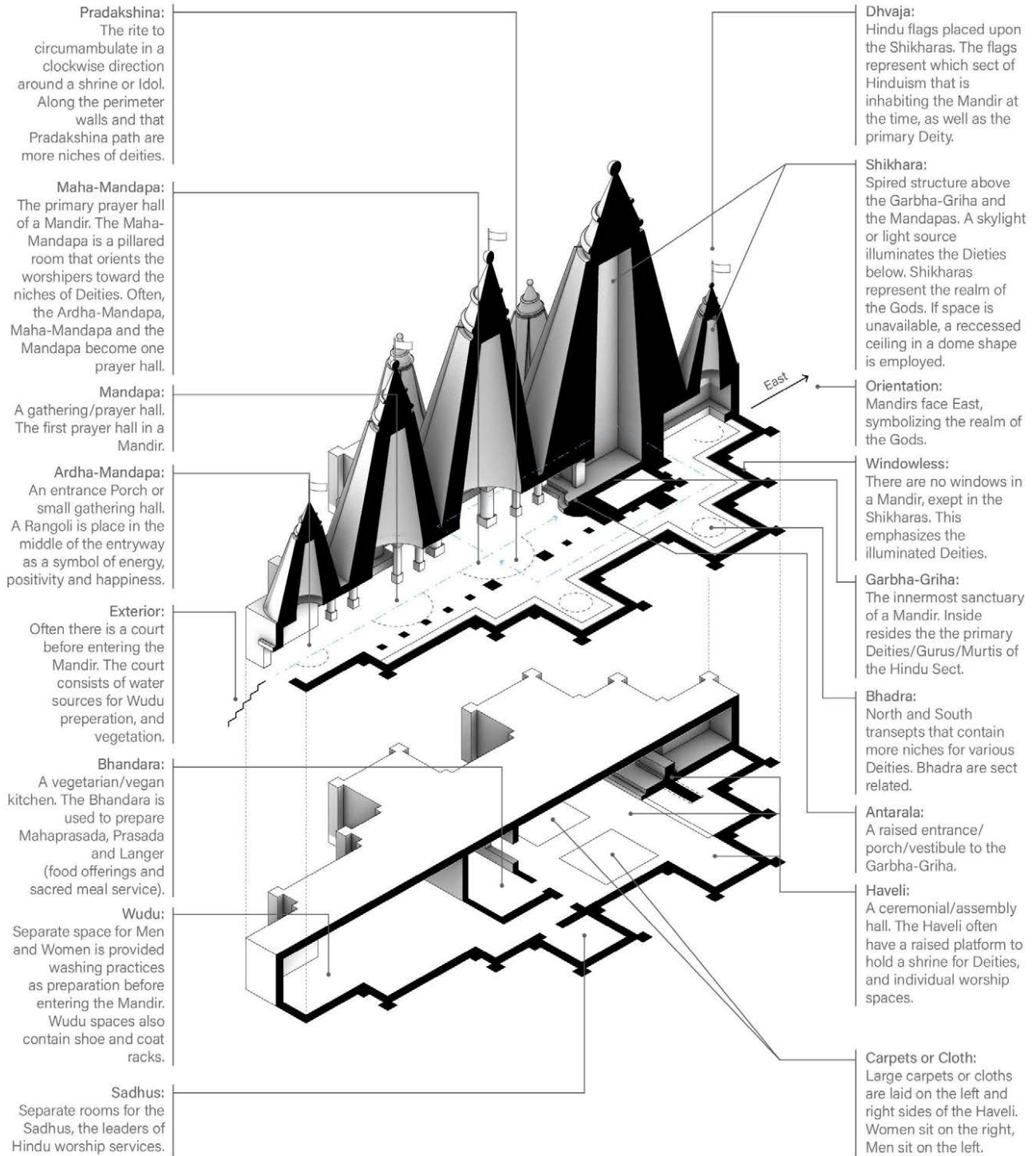
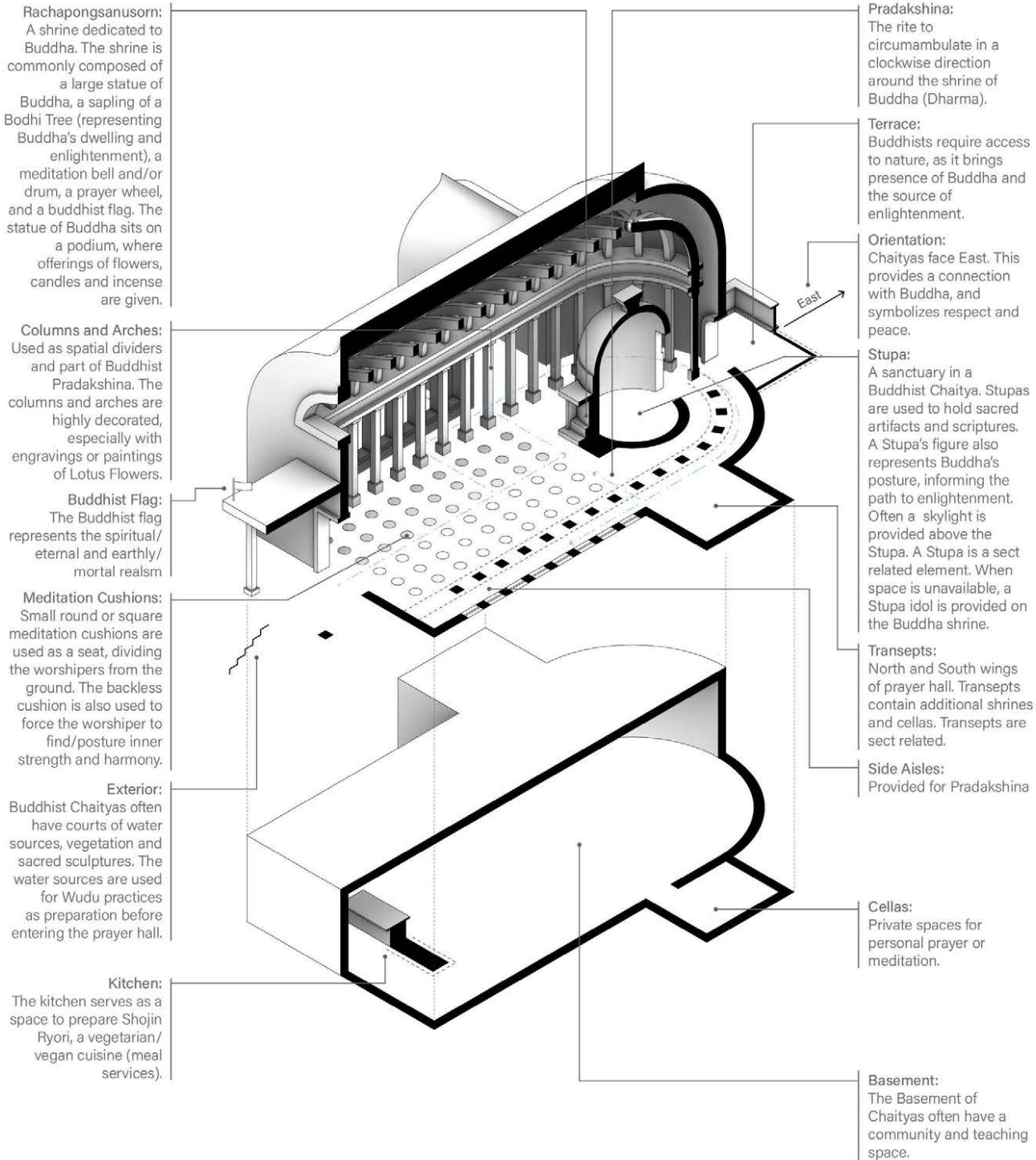


Figure 39. Architectural Typological Analysis of a Hindu Mandir. First in a series of Typological Drawings.

## Buddhism | Chaitya/Vihara



Typological Investigation

Figure 40. Architectural Typological Analysis of a Buddhist Chaitya. Second in a series of Typological Drawings.

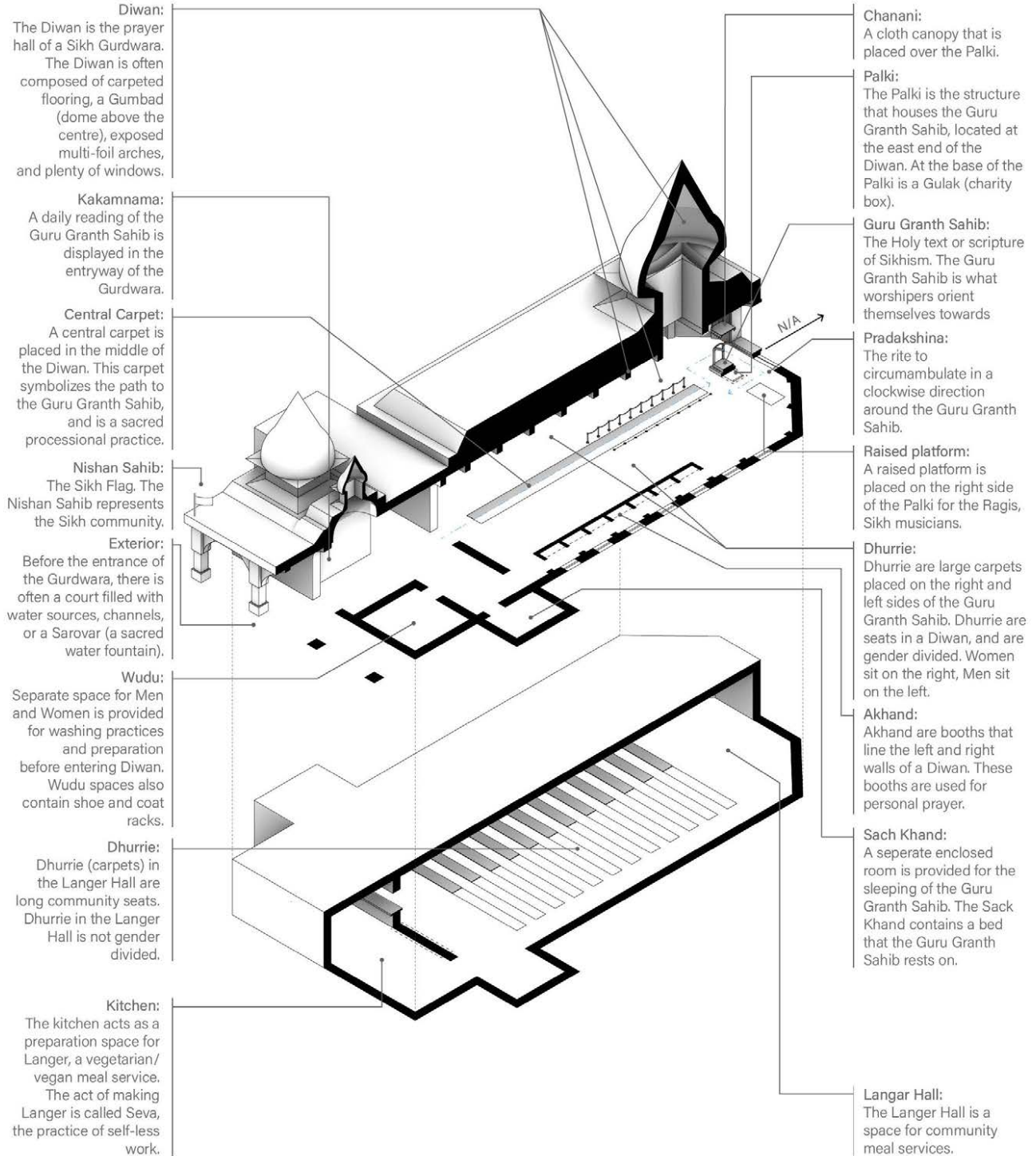
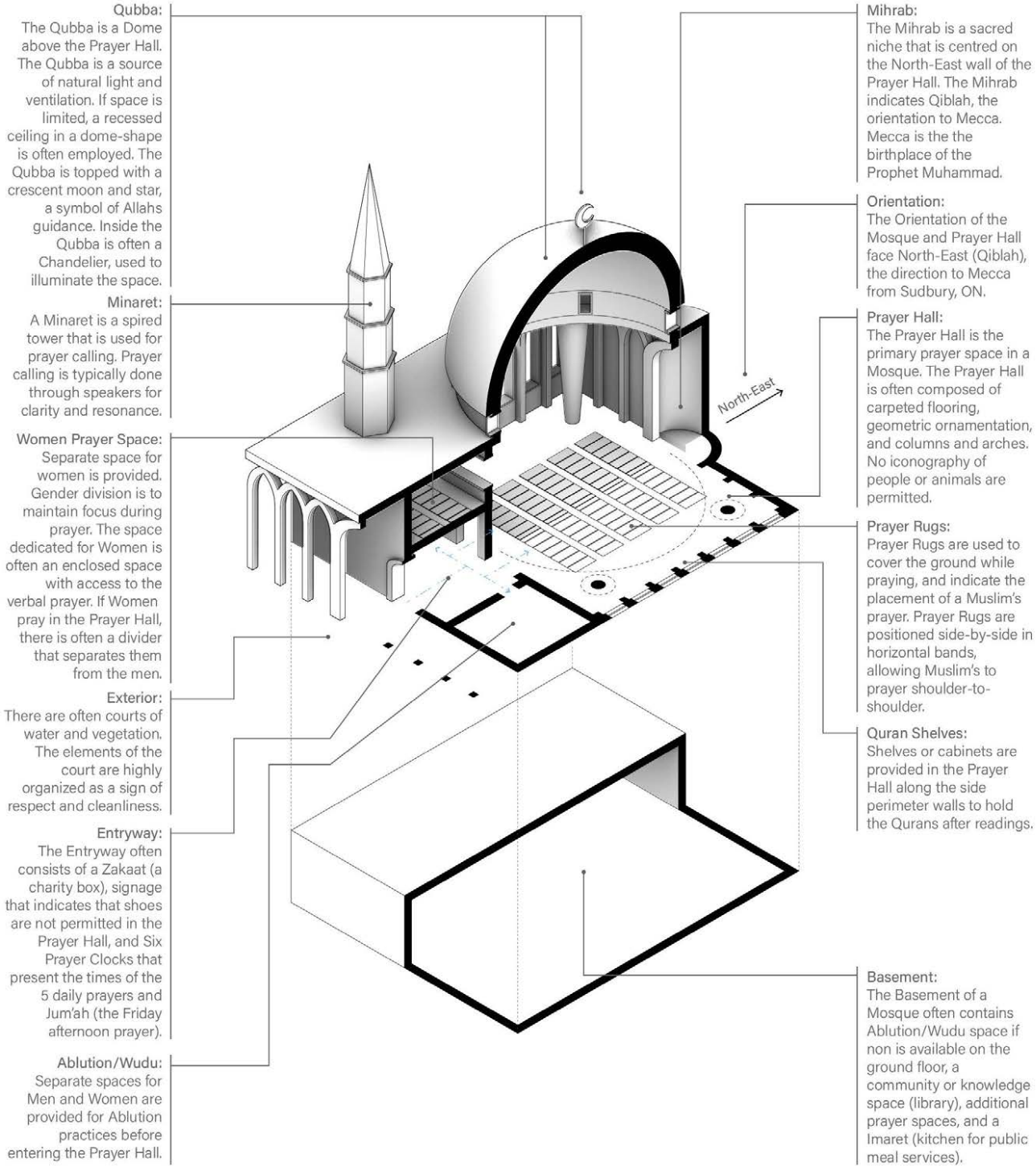


Figure 41. Architectural Typological Analysis of a Sikh Gurdwara. Third in a series of Typological Drawings.



Islam | Mosque/Masjid



Typological Investigation

Figure 42. Architectural Typological Analysis of an Islamic Mosque. Fourth in a series of Typological Drawings.

**The Amud:**  
A lectern or podium to the left of Bimah. The Amud is used for leading prayer services.

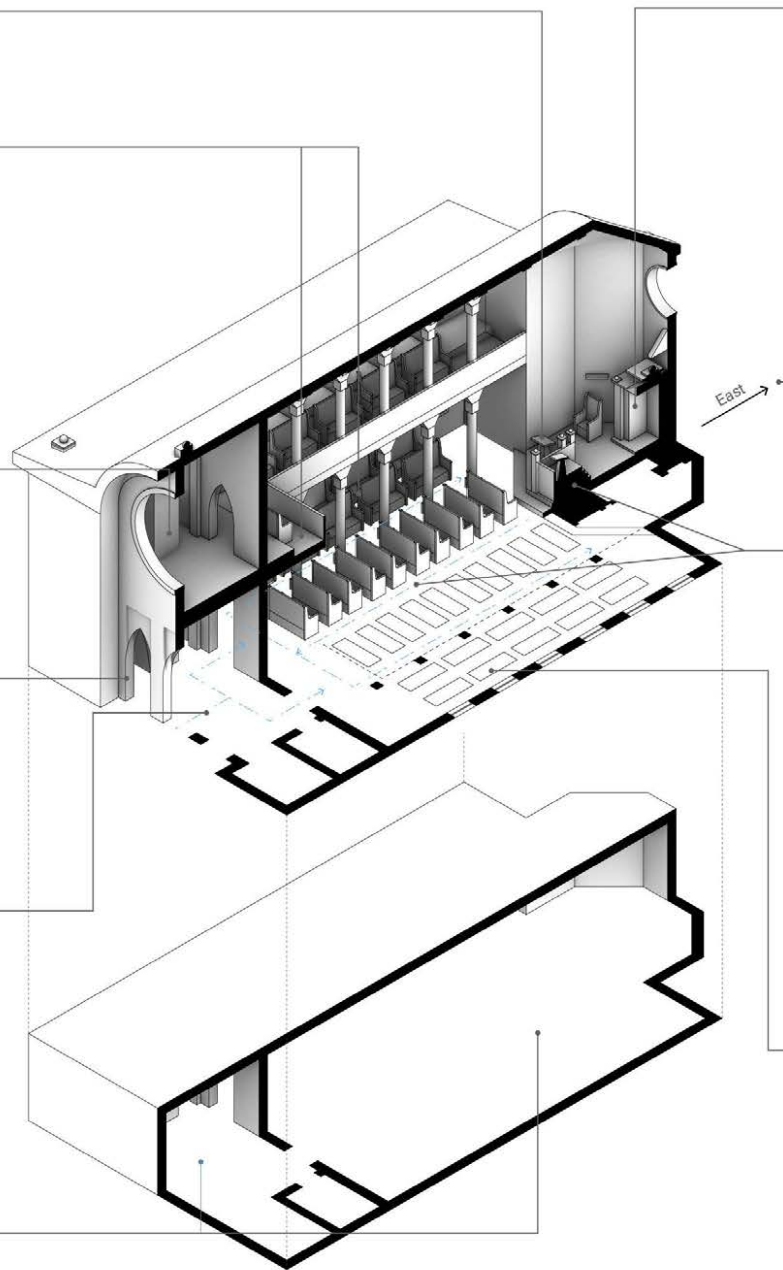
**Women Seating:**  
In Synagogues, Women are to be seated separately from Men. Often, there are galleries above the Sanctuary that are dedicated to Women prayer space. If space is not available, Women will sit on the left of the sanctuary, and Men will sit on the right. Gender division varies between sects.

**Windows:**  
The windows of a Synagogue are often in an arch or circular form, and contain the Star of David embedded within. Window styles and locations vary between sects.

**Mezuzah:**  
A Mezuzah is a small box that holds two small Torah passages on pieces of parchment. The Mezuzah is located at the Synagogue doorway. Having a Mezuzah varies between sects.

**Entryway:**  
The Entryway of a Synagogue often contains Kippahs/ Yarmulkes (head caps), Siddurs (prayer books), and Chumash (the Torah Scrolls in book-form).

**Basement:**  
The Basements of Synagogues often contain a community space for meetings, gatherings, music and dance. The Basements also contain a Masbia (a kitchen for public meal services).



**Ark:**  
The Ark is a cabinet that holds the Torah Scrolls, sacred texts/scriptures of Judaism. The Ark is often located in a niche on the far East wall. To the left and right of the Ark are often a Menorah, two tablets with the Ten Commandments, and seats for the Rabbi. Above the Ark is the Ner Tamid, a light source symbolizing the eternal light of God.

**Orientation:**  
Jewish Synagogues face East, the orientation to Jerusalem from Sudbury, ON. Jerusalem represents the coming of God to Abraham.

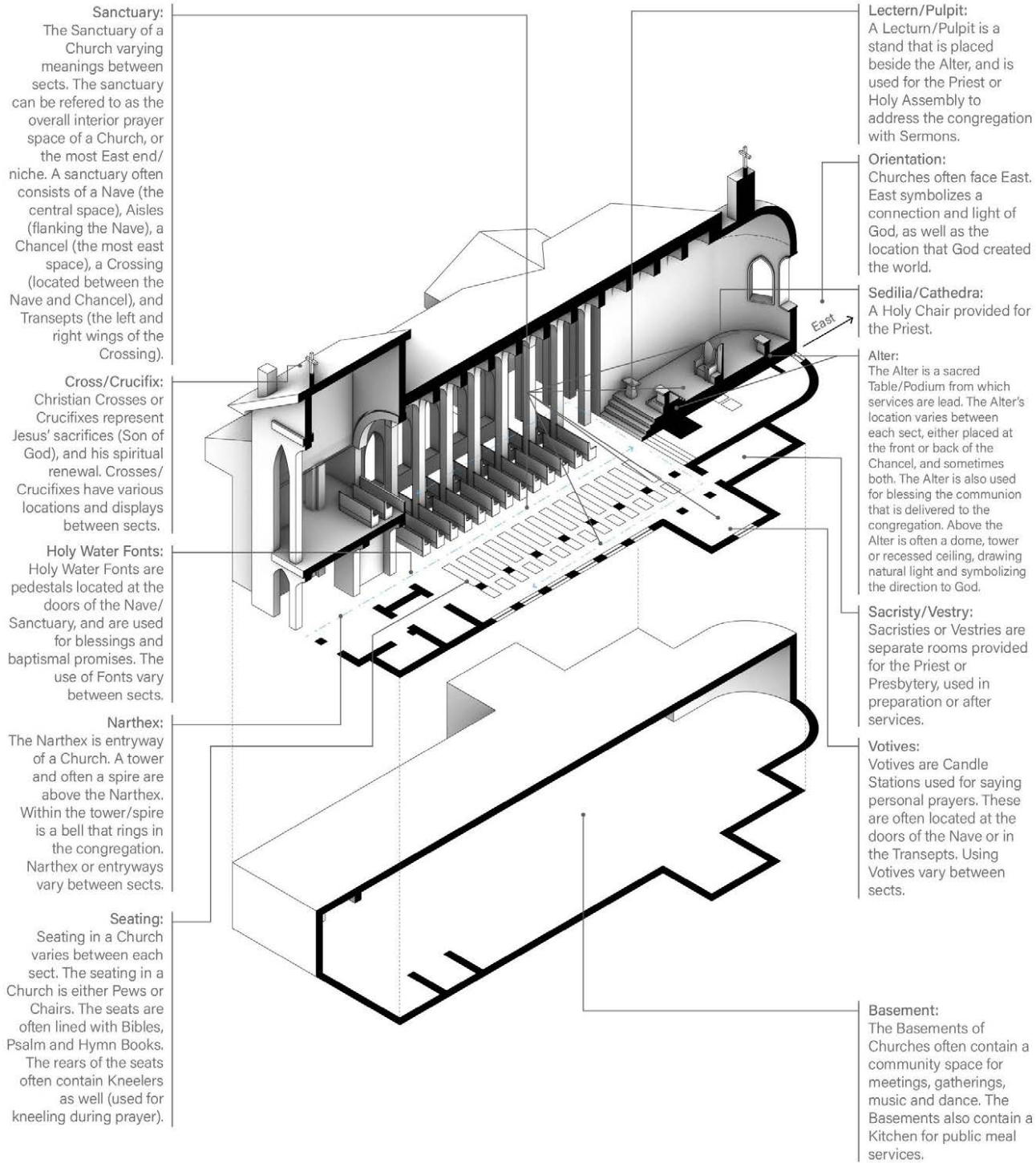
**Bimah:**  
A Bimah is a raised platform for the Rabbi, from which the Torah Scrolls are read. The location of the Bimah is sect related. The Bimah's location is either in front of the Ark or centered in the Nave/Sanctuary.

**Sanctuary:**  
The Sanctuary is the overall prayer space. The sanctuary often consists of a Nave and Aisles. In some sects, the Sanctuary is the Ark niche on the East wall. No Iconography or images of people, animals or God are permitted.

**Pews:**  
Pews are bench seats in a Sanctuary. Seating arrangements vary between each sect. The Pews are most commonly oriented to the East, or the middle of the Sanctuary/Nave. Pews have small cubbies that hold belongings, as they cannot be carried on Shabbat. Belongings consist of Tefillin (boxes with Torah passages inside, and Talit/Tzitzit (prayer shawls with lace ends).

Figure 43. Architectural Typological Analysis of a Jewish Synagogue. Fifth in a series of Typological Drawings.

Christianity | Church/Sanctuary/Parish



Typological Investigation

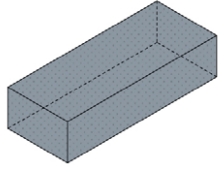
Figure 44. Architectural Typological Analysis of a Christian Church. Sixth in a series of Typological Drawings.

Through the investigation of the various programmatic elements, a greater understanding of Laurentian University's and Sudbury's multi-faith and spiritual tapestry is obtained (Figure 45). This insight has formed a lens to view the constituents as not only significant to their distinct faiths, but also extremely relevant in creating a space which fosters strong, diverse and informed relationships. In light of the distinct differences between each faith, providing individual sanctuaries was found to be important to develop and conduct distinct beliefs, practices and world-views. In addition, providing individual sanctuaries was also a determining factor in the reflection of Sudbury's multi-faith tapestry and frameworks: having both domains to mature religious and spiritual cosmologies, as well as public space to grow and commune as a collective. The dimensions of these sanctuaries were determined and finalized in regards to the current and future demographic statistics of each faith, as well as being in compliance with: OBC Table 3.1.17.1 "Occupant Load", Forming Part of Article 3.1.17.1.<sup>98</sup>

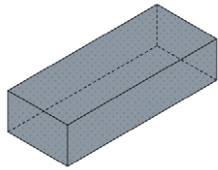
The investigation also brought to light the most important programs of sacred space regarding the manners in which interfaith understanding and relationships are fostered, being the public programs. Often, public programs consisting of kitchens, dining halls, ceremony halls, and large gathering spaces are secluded to separate pavilions and basement conditions. However, this thesis seeks to challenge this concept. By drawing these key architectural spaces into the evident and public realm; the greater the opportunities will be to learn, share and celebrate as a community. Moreover, the similarities and differences between these various programs has illuminated a contextually relevant foundation from which communal growth and positive

societal change may stem from. By allowing the private sanctuaries and public spaces to blend into one another, the stronger the personal and collective relationship of faith will become. Similarly, the dimensions of these finalized programmatic elements for the proposed Multi-faith+ Centre were determined by the population of the greater community that would inhabit the proposed centre, as well as being in compliance with: OBC Table 3.1.17.1 "Occupant Load", Forming Part of Article 3.1.17.1.<sup>99</sup>

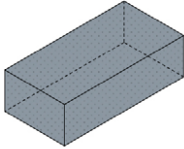
## Sanctuaries



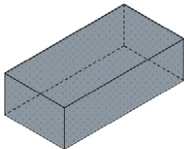
Christianity  
1000 SqFt  
(20' x 50')  
50 People



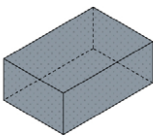
Spirituality  
1000 SqFt  
(20' x 50')  
50 People



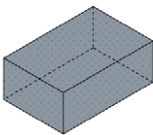
Islam  
800 SqFt  
(20' x 40')  
40 People



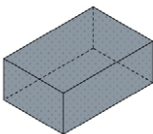
Hinduism  
800 SqFt  
(20' x 40')  
40 People



Sikhism  
600 SqFt  
(20' x 30')  
30 People

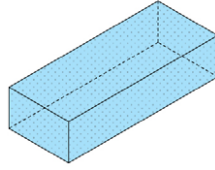


Buddhism  
600 SqFt  
(20' x 30')  
30 People

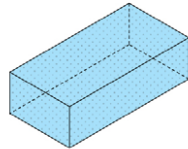


Judaism  
600 SqFt  
(20' x 30')  
30 People

## Shared Program



Community  
Kitchen and  
Assembly Hall  
1000 SqFt  
(20' x 50')  
50 People



Atrium, Interfaith  
Dialogue and  
Social Space  
800 SqFt  
(20' x 40')  
40 People



Courtyard/  
Garden  
100 SqFt  
(10' x 10')  
3 People



Male Wudu/  
Ablution  
64 SqFt  
(8' x 8')  
3 People



Female Wudu/  
Ablution  
64 SqFt  
(8' x 8')  
3 People



Artifact  
Display  
20 SqFt  
(2' x 10')



Personal Prayer,  
Contemplation, or  
Vestry Space  
25 SqFt  
(5' x 5')  
1 Person

## Administrative



Storage  
64 SqFt  
(8' x 8')



Offices  
48 SqFt  
(6' x 8')  
1 Person



Mechanical  
64 SqFt  
(8' x 8')



W/C  
25 SqFt  
(5' x 5')  
1 Person



Universal  
W/C  
40 SqFt  
(5' x 8')  
1 Person



Vestries  
25 SqFt  
(5' x 5')  
1 Person

Figure 45. Finalized Program of the Proposed Multi-faith+ Centre at Laurentian University.



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90. Jeanne Gang. *Buildings That Blend Nature and City*. TED, 2016.
  91. Ibid.
  92. O. W. Saarinen. "History of Sudbury." The Canadian Encyclopedia, October 21, 2012.
  93. Greater Sudbury. "Regreening Program." Greater Sudbury, 2023.
  94. Ibid.
  95. EverWalk. "The Power and Purpose of a Pilgrimage." EverWalk, August 18, 2021.
  96. Government of Canada, Statistics Canada. "Census Profile, 2021 Census of Population." *Profile table, Census Profile, 2021 Census of Population - Sudbury [Population centre]*, Ontario, 2021.
  97. Jean-Dominique Morency, Éric C Malenfant and Samuel Maclsaac. "Immigration and Diversity: Population Projections for Canada and Its Regions, 2011 to 2036." *Statistics Canada. Government of Canada.*, January 25, 2017.
  98. Ontario Government. "The Ontario Building Code | Occupant Load Determination." Building Code.Online. Accessed March 10, 2023.
  99. Ibid., Table 3.1.171.

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## Chapter 05

Laurentian University's Multi-faith+ Centre



In light of the research previously mentioned, this last chapter proposes a re-conceptualized Multi-faith+ Centre at Laurentian University. The proposal not only aims to provide a vibrant home for religiously and spiritually distinct practices, beliefs and world-views on campus; but aims to optimize and foster meaningful moments of interfaith dialogue, exchange and comprehension. In addition, this thesis aims to bridge the gap between the university microcosm and the greater society of Sudbury by reflecting its contextual elements and ideologies. Ultimately, the proposal seeks to reflect what it means to be a part of a religiously and spiritually diverse community in the context of a Northern Ontario university and society.

Speaking to the numerous issues raised that Laurentian University is grappling with, this chapter explores various manners in which responsive and informed design decisions can foster various faiths, as well as interfaith understanding. More specifically, this chapter explores various methods and modes of reflecting the programs, materials, forms, and atmospheres of the university's multi-faith tapestry through three architectural project phases. These project phases assist in exploring the manners in which multi-faith space may be re-conceptualized to act as: a permeable piece of the campus fabric; a critical response that refastens the university with its contextual ideologies; and as a new communal heart that promotes religious, spiritual and interfaith development.

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## Conceptual Design

Pursuing to contextually reflect the multi-faith tapestry of Sudbury; the proposed Multi-faith+ Centre at Laurentian University also seeks to bridge customary religious and spiritual architecture with Sudbury's contemporary societal spaces and ideologies. That said, sacred and spiritual architecture and atmospheres must be treated as such, in order to evoke experiences that speak to the identities of the various faiths. Moreover, as a space for personal and collective beliefs, practices and world-views; the proposed Multi-faith+ Centre must be sensitive in its applications and blending of sacred/spiritual and communal spaces. For these reasons, the design process at the conceptual level began with a re-examination of the site (Figure 46). This re-examination was conducted in order to strategize how the identities of the people and place could be reflected throughout the project as a whole.

Upon arriving at the site, the first acknowledgement is the evidently statuesque, diverse and populated vegetation. Consisting of an assortment of coniferous and deciduous trees, the towering vegetation tailors an environment which grounds its occupants in various humbling, evocative and meditative atmospheres. Working in harmony with the vegetation, the exposed rock and cliff faces accentuate these atmospheres within the forest clearings as well. More specifically, the heavy yet simultaneously light qualities brought forth from the exposed and extruding Canadian Shield highlights the important and contextually relevant atmospheres of the project. Thus, the natural constituents themselves have informed sacred and spiritual atmospheres to manifest in the architectural intervention: filtering light, topographic change, and heavy and light ambience.

The second element of the conceptual site analysis pertained to the pivoted characteristics of the natural constituents. What this regards is, the existing corridors, vistas, ledges, and atmospheres appeared to be stemming from a centralized vegetation plot. Preserved by the retained soil kindred between the extruding rock pinnacles, the central vegetated pivot began to inform the locations of program: sanctuaries placed at the limits of the flat topography, corridors woven along the tree lines, and the public program blended between the two. Moreover, the pivot was conceptually interpreted as a shared courtyard that could act as both a sanctuary itself, and as a common space that could spark informal interactions, exchange and dialogue.

With these acknowledgements, the conceptual design of the proposed Multi-faith+ Centre at Laurentian University ultimately informed itself, seeking to conceive a sanctuary or multiple sanctuaries in the forest (highlighted in navy blue). To elaborate, the proposal seeks to manifest and give presence to the atmospheres of being in a sanctuary constructed by the natural constituents. Vertical trunks become colonnades; breaks in the canopy inform skylights; the central plot becomes a meditating microcosm within the architectural composition; and the natural corridors and views become sacred and significant orientations. Furthermore, the remaining portions of the immediate site was thought as adjacent, usable and significant program for the development of personal and collective cosmologies.

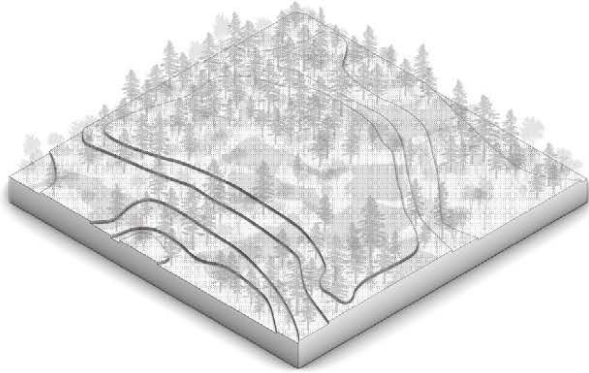
Using these conceptual prompts, iterations of massing program was conducted to experiment with the relationships between the site, program and building form (Figure 47).

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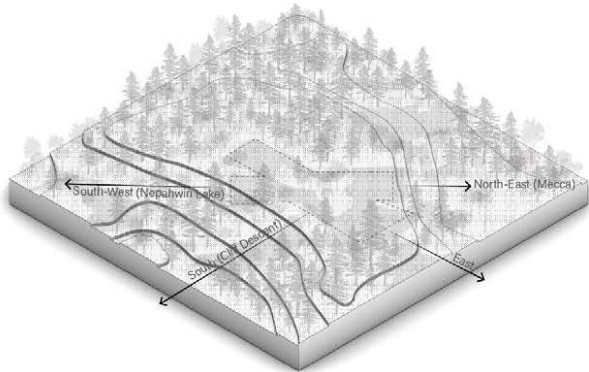
## Conceptual Analysis

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### Natural Constituents



### Pivoted Corridors, Vistas and Ledges



### Sanctuaries in the Forest

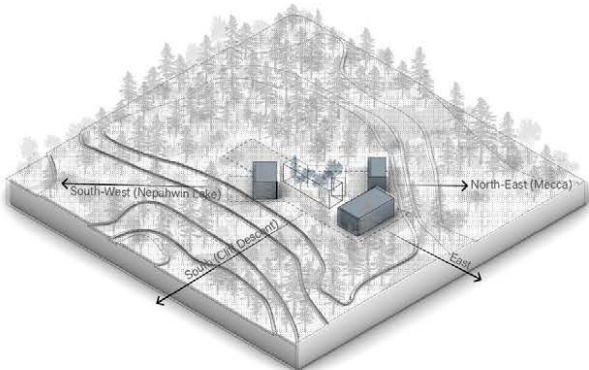


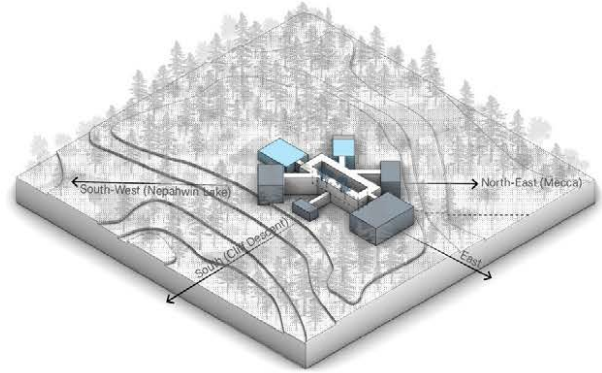
Figure 46. Conceptual Site Analysis.  
Digital Axonometric Drawings Depicting the Existing Site Constituents that Inspired the Conceptual Design Process.

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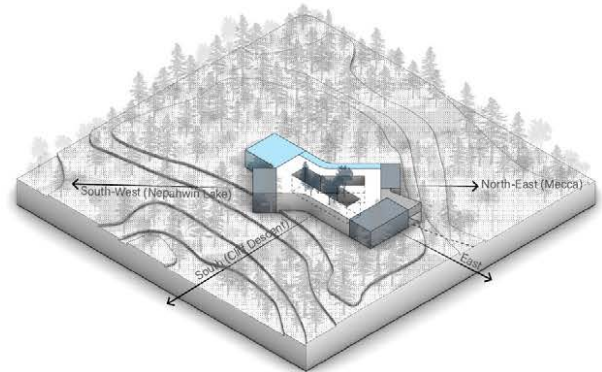
## Conceptual Massing

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### Massing 1



### Massing 2



### Massing 3

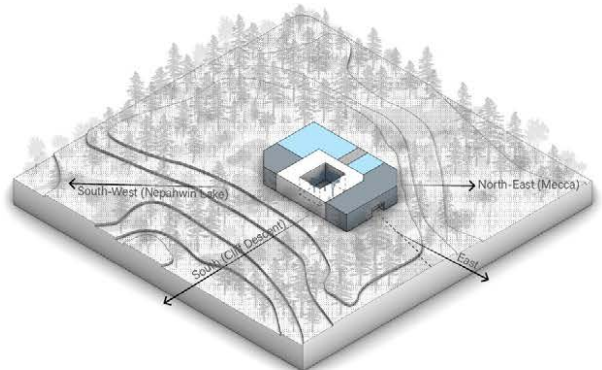


Figure 47. Conceptual Massing Analysis.  
Digital Axonometric Drawings Depicting the Iterations of Massing Programmatic Elements.

Through the investigation of the relationships between architectural forms, program placement and site activation; the selected massing was the one that harmoniously blended the aims of the proposal with contextual relevancy. Thus, the massing selected was massing 2, a unified form that spoke to the community as a whole. This option not only maintained the significant natural constituents of the site, but rendered the site as an adjacent programmatic element to develop and explore faith-based cosmologies (Figure 48). In addition, the massing is a reflection of the site's composition, mimicking the spatial relationships and atmospheres to create a melodic setting for fostering profound, religious and spiritual experiences. Furthermore, the concave facades of the form create spokes for the sanctuaries that stem from the central vegetated plot. These spokes were found to be an effective method for prescribing the sanctuaries with individuality and identity. That said, the form still maintains the connections between the sanctuaries and the public space: blending and blurring the realms of distinction. Ultimately, this massing manifests the atmospheres and aims of the proposal. As a sanctuary constructed and informed by the natural constituents, this formalization of program brings forth Bermúdez' concept of spiritual atmospheres: a mutually understood and contextual method of fostering, amalgamating and uniting Laurentian University's and Sudbury's multi-faith community.

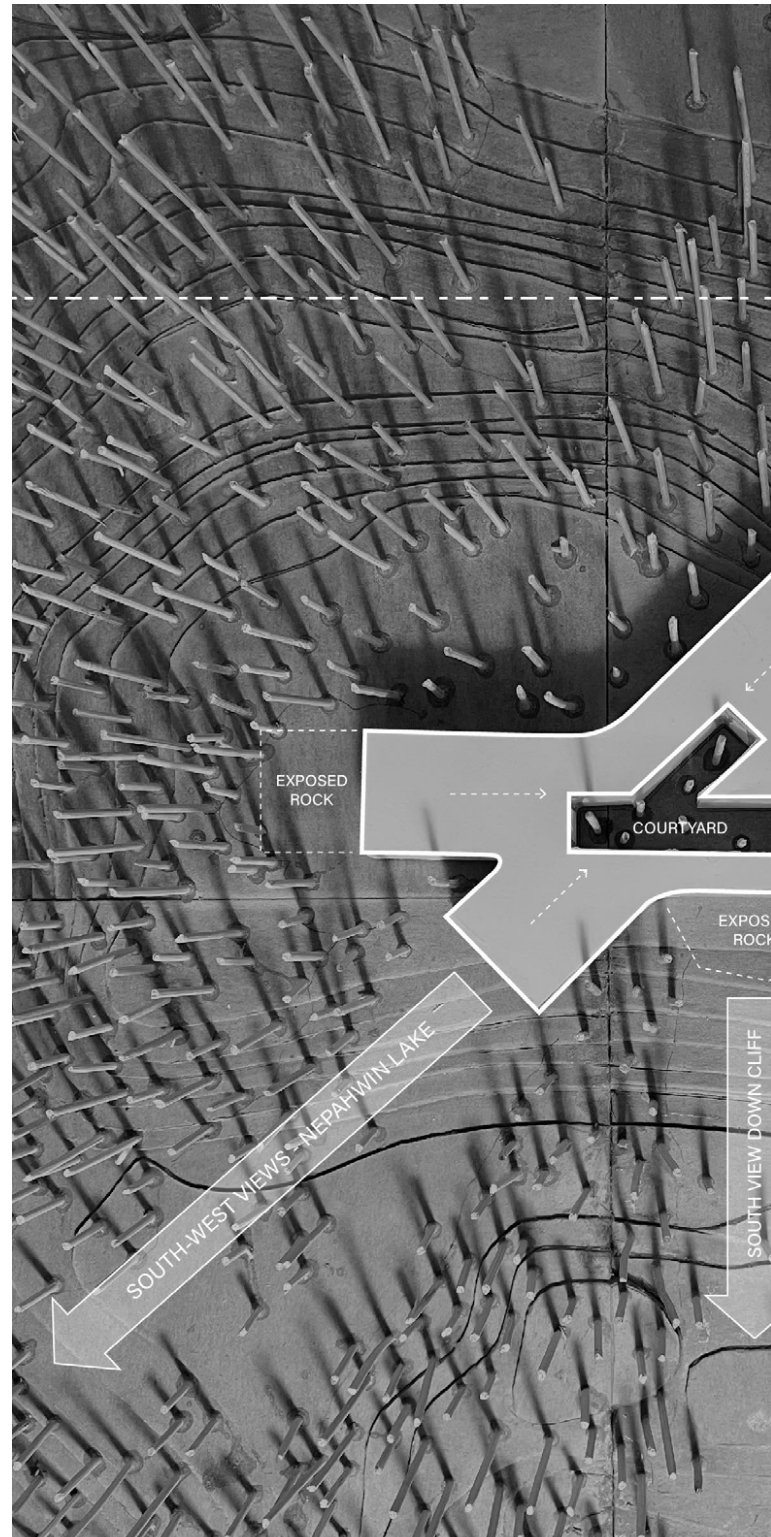
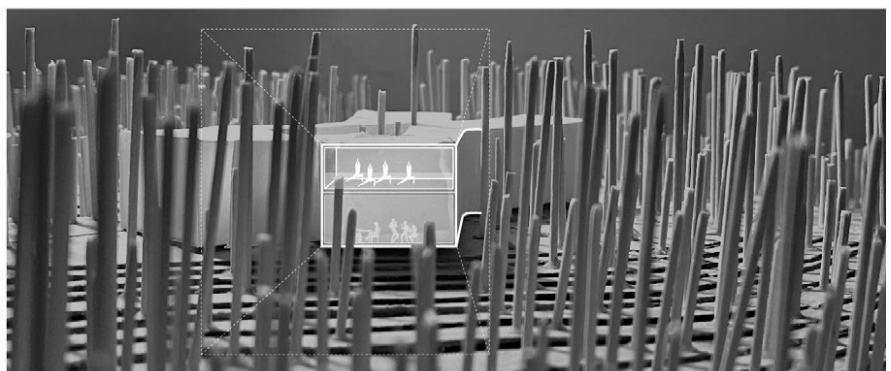
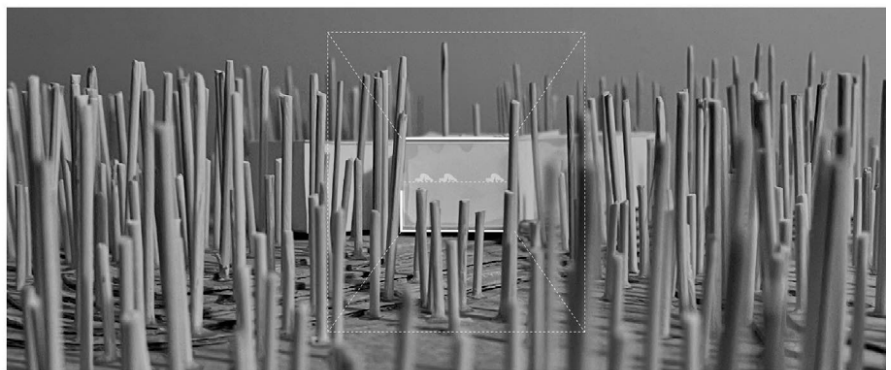
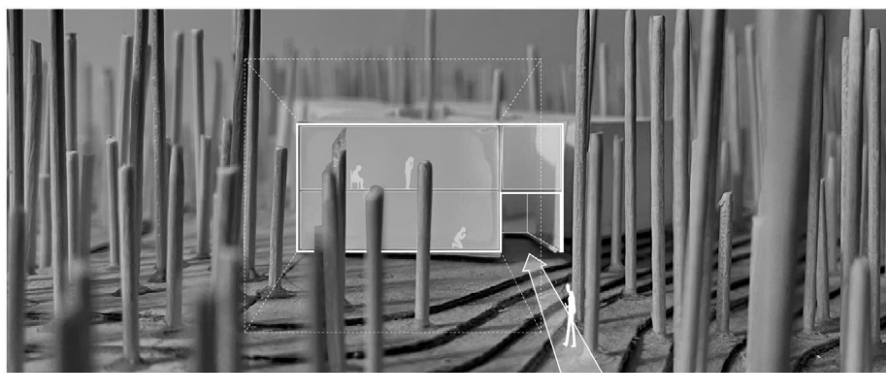
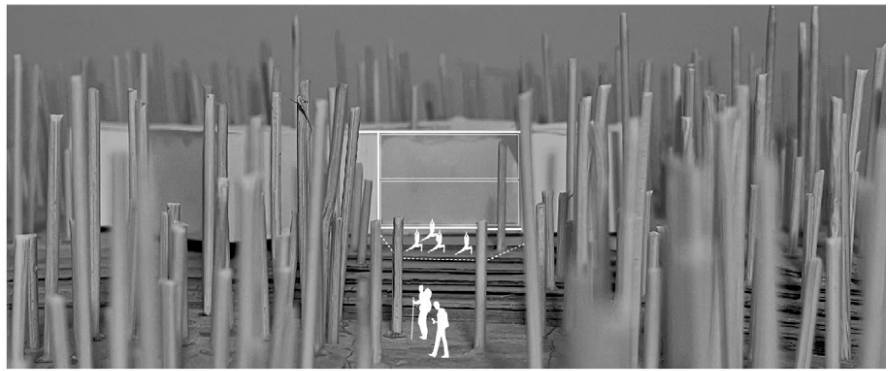
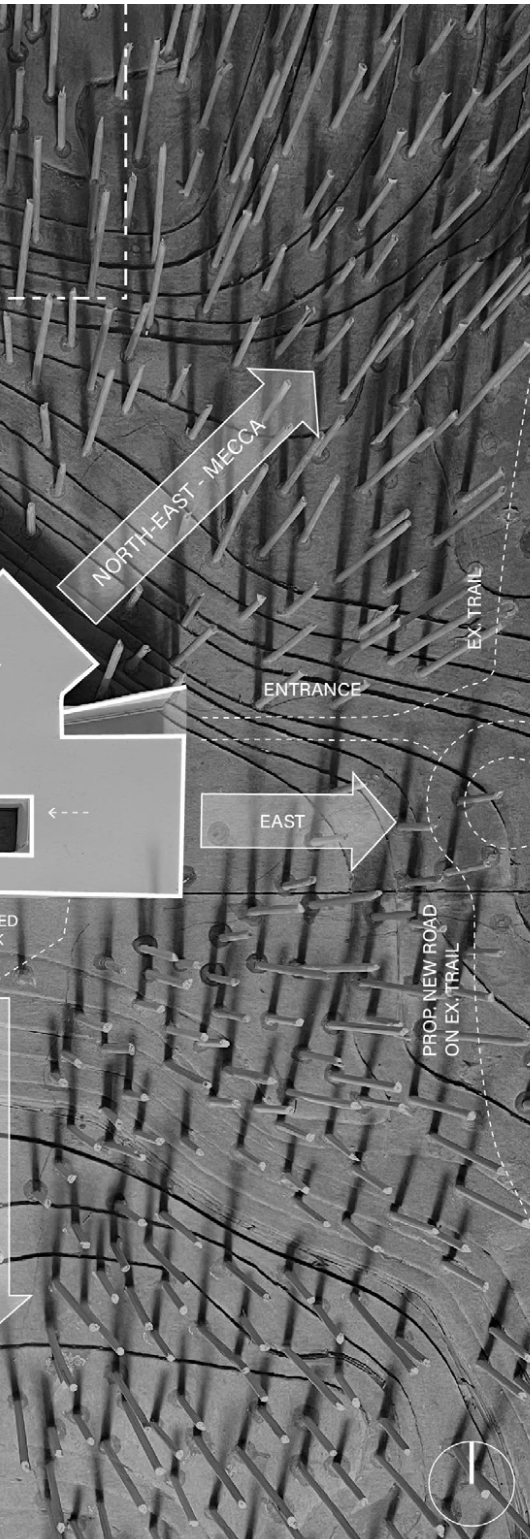


Figure 48. Conceptual Massing Selection, Massing 2. The 1:1 Physical Model Explores the Melodic Relationships Between the Selected Building Form, Program and Site.



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## Design Development

Although providing sanctuaries for the various faiths on campus are significant in the development of their distinct, personal and organized cosmologies; these sanctuaries are indeed privatized architectural program. These private realms are crucial in fostering their associated world-views, beliefs and practices. That said, the challenge of the proposed Multi-faith+ Centre at Laurentian University is to blend these private and public programs into one unified working model of multi-faith space.

Revisiting the current Complex, Hybrid and Chamber models of multi-faith space, they too are in fact working with a system that defines these public and private distinctions. Thus, these models would not work well for this thesis proposal; nor would they optimize the

opportunities for communal sharing, learning and understanding. However, after revising the programmatic arrangement of the selected massing, the proposed centre was thought of as possessing all three models melded in one form (Figure 49). To elaborate, each of the current models of multi-faith space possesses their own balance of private sanctuaries and shared programs. By overlaying these models onto one another, the centre as a whole would become a united sanctuary that fosters both religious and spiritual distinctions, as well as interfaith interactions and exchange. The courtyard becomes the Chamber Model; the corridor and adjacencies produces the Hybrid Model; and the individual sanctuaries reflect the Complex model.

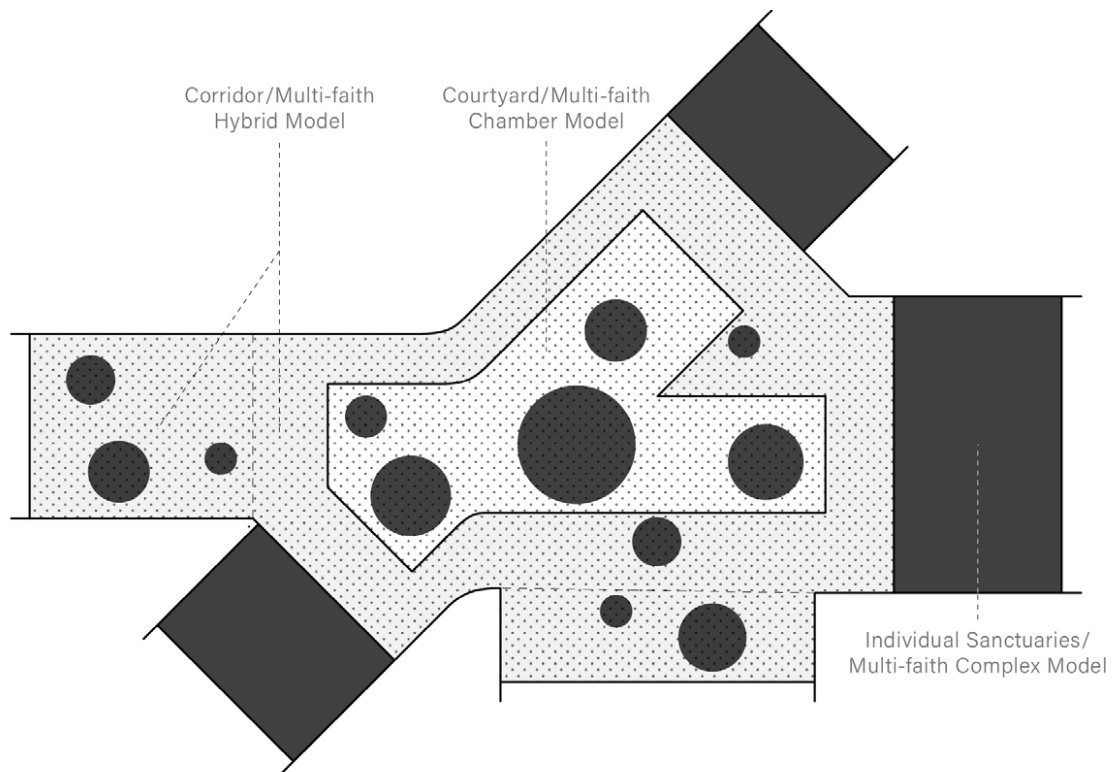


Figure 49. Proposed Model of Multi-faith Space for the design of the Laurentian University Multi-faith+ Centre.



Through this re-conceptualized model of multi-faith space, the most crucial elements are again those which nourish and foster interfaith relationships, exchange and understanding. Thus, in the context of this proposal, these crucial programmatic elements are: the courtyard (Multi-faith Chamber Model), and the corridor and its adjacencies (Multi-faith Hybrid Model). These spatial arrangements of multi-faith space in the current form of the proposed centre were thought of as producing an inclusive and reflective setting of Sudbury's public space and atmospheres. That said, the design development phase of the centre began by inverting the traditional methods of architectural design, and instead originated from the central pivot; the courtyard. The design of the courtyard was not only conceptually perceived as an essential space to foster interfaith relationships, but as a space

that fosters religiously and spiritually distinct practices and beliefs as well. To reflect the concept of the Multi-faith Chamber Model, this space must blur the line between a private sanctuary and a communal gathering space in a single condition. With this in mind, various iterations of the courtyard space were explored, with elements consisting of: seasonal change, locations of furniture, the employment of multi-purpose patios/sanctuaries, and the curation of the existing natural constituents (Figures 50-52). As Bermúdez' highlighted previously, natural constituents play a significant role in both expressing identity, enabling practices, and fostering social engagements. Take for example the role of a fireplace: a sacred and spiritual symbol shared by many faiths; and a Northern Ontario element that effectively sparks informal communal gatherings.

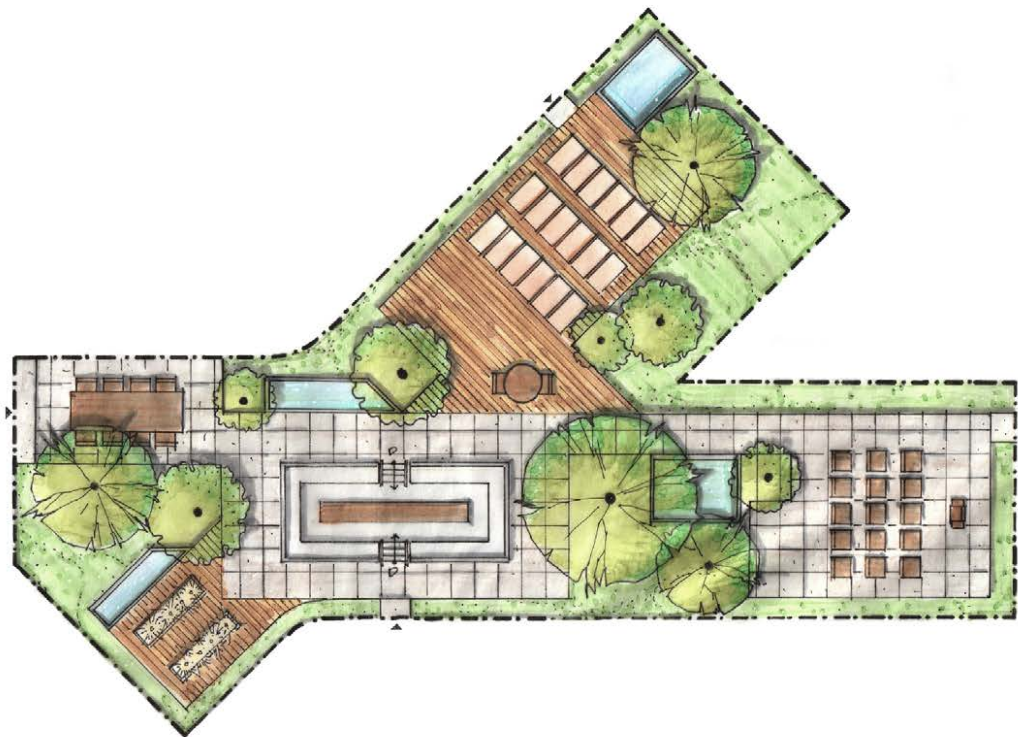


Figure 50. Design Development of the Courtyard/Multi-faith Chamber Model. Iteration 1 of 3.



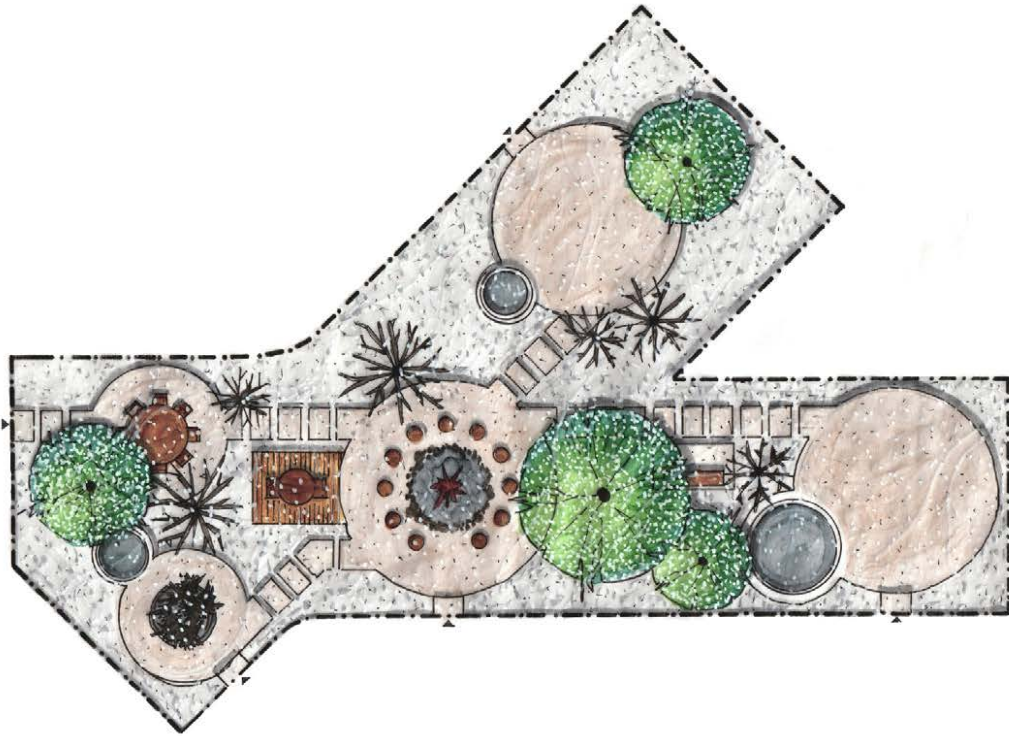


Figure 51. Design Development of the Courtyard/Multi-faith Chamber Model. Iteration 2 of 3.

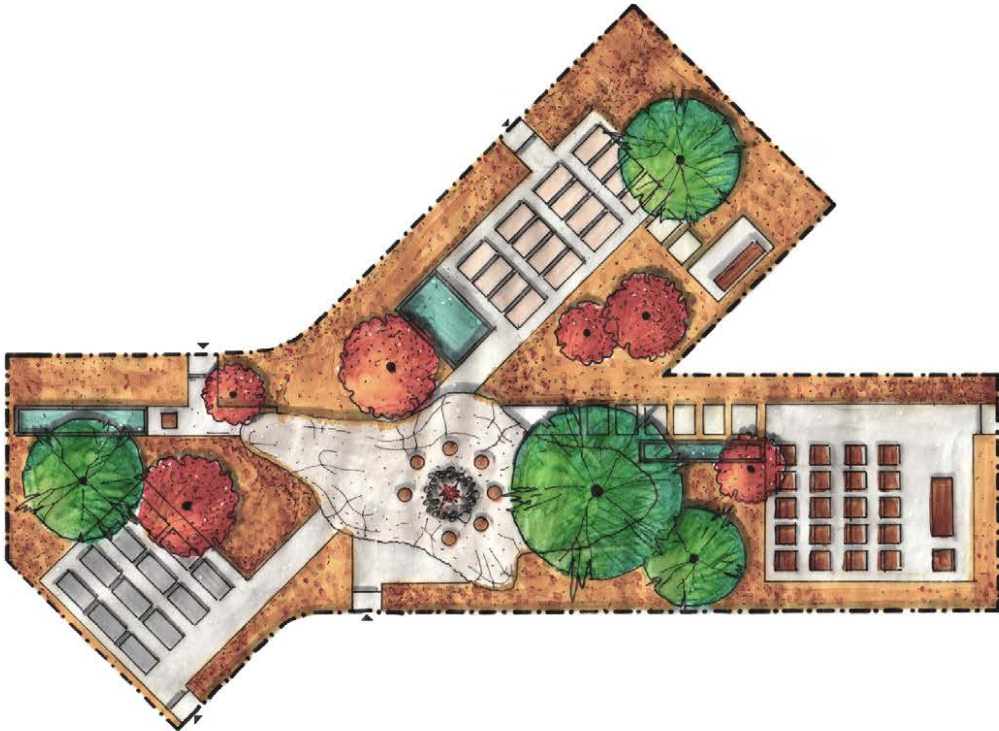


Figure 52. Design Development of the Courtyard/Multi-faith Chamber Model. Iteration 3 of 3.

Similarly, the design of the circumambulating corridor and its adjacencies undertook various iterations to blend and blur the realms of distinction. Informed by the initial program analysis, the corridor was thought of as having multiple anchors for communal exchange and distinct faith-related practices and beliefs (Figures 53-55). As the important public spaces of religious and spiritual sanctuaries are often divided from their main gathering space, this thesis aims to draw these underpinned programmatic elements into the societal realm of the proposed centre. The programmatic elements investigated in these iterations consisted of: dining spaces, lounges, ceremonial halls, meditation niches, and a kitchen. Furthermore, program such classrooms and atrium spaces were thought of as possessing melded qualities of formal and informal

settings that could posit both distinct practices and communal activities.

It is important to note that these plans are not formal manifestations. Rather, the elements investigated were thought of as a kit of parts that could foster meaningful moments of interfaith, cultural and communal exchange. Moreover, these programmatic elements were conceptually driven by textural, material, atmospherical, and contextual relevancy.

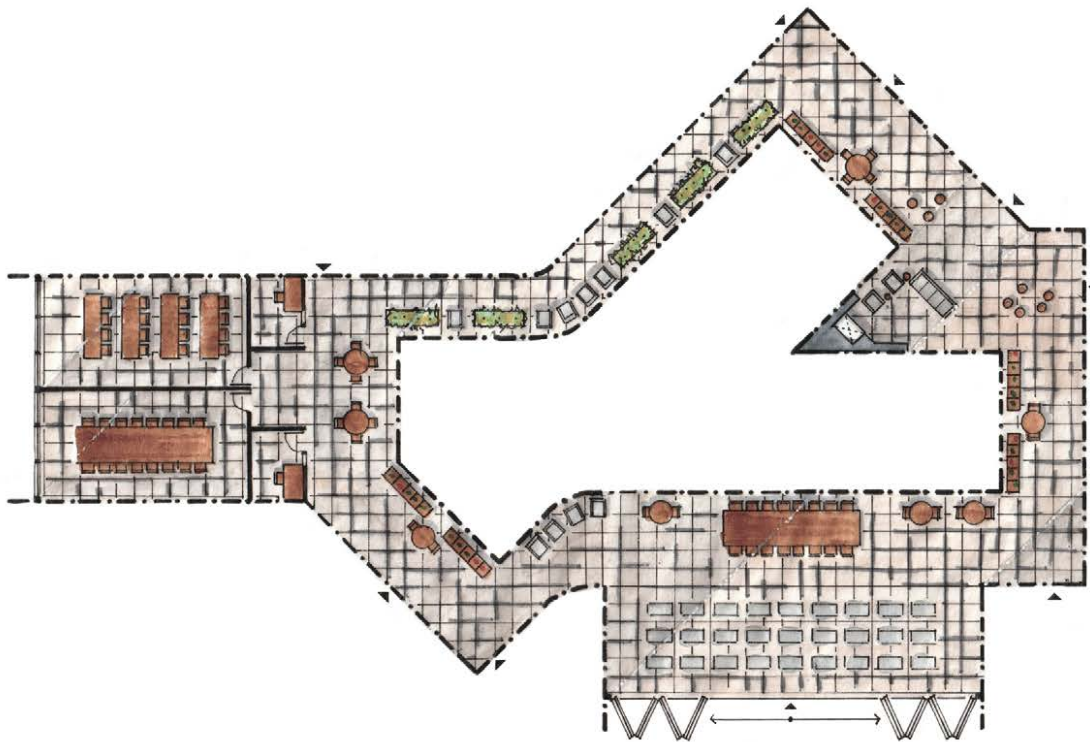


Figure 53. Design Development of the Corridor and Adjacencies/Multi-faith Hybrid Model. Iteration 1 of 3.

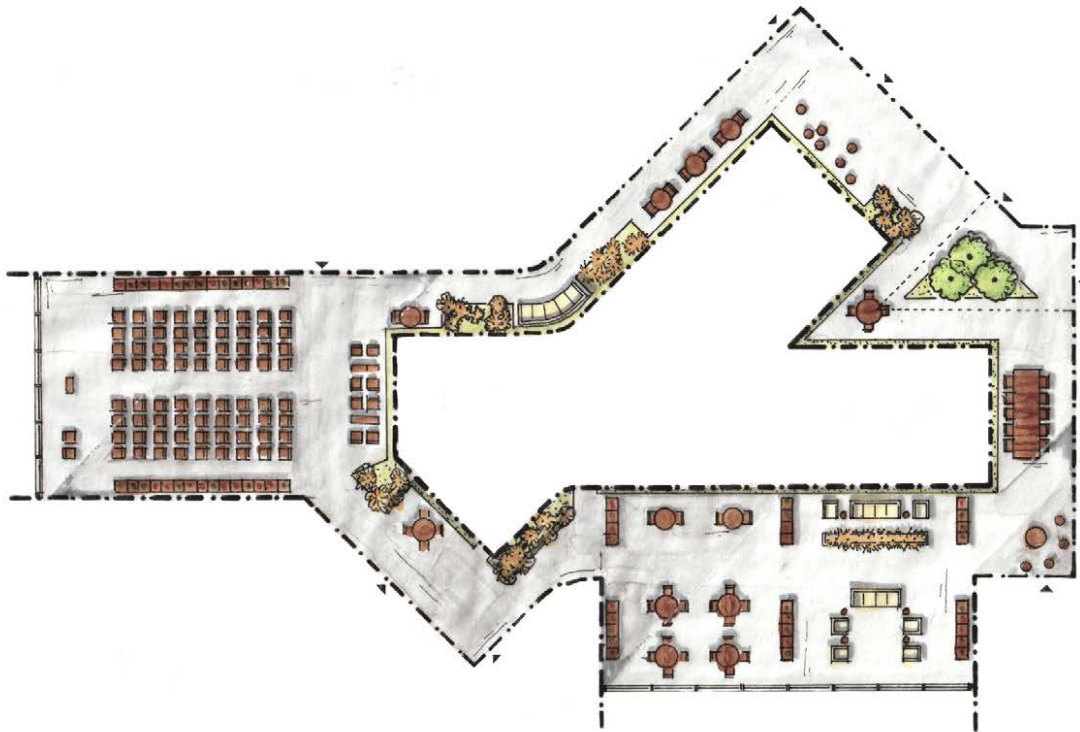


Figure 54. Design Development of the Corridor and Adjacencies/Multi-faith Hybrid Model. Iteration 2 of 3.

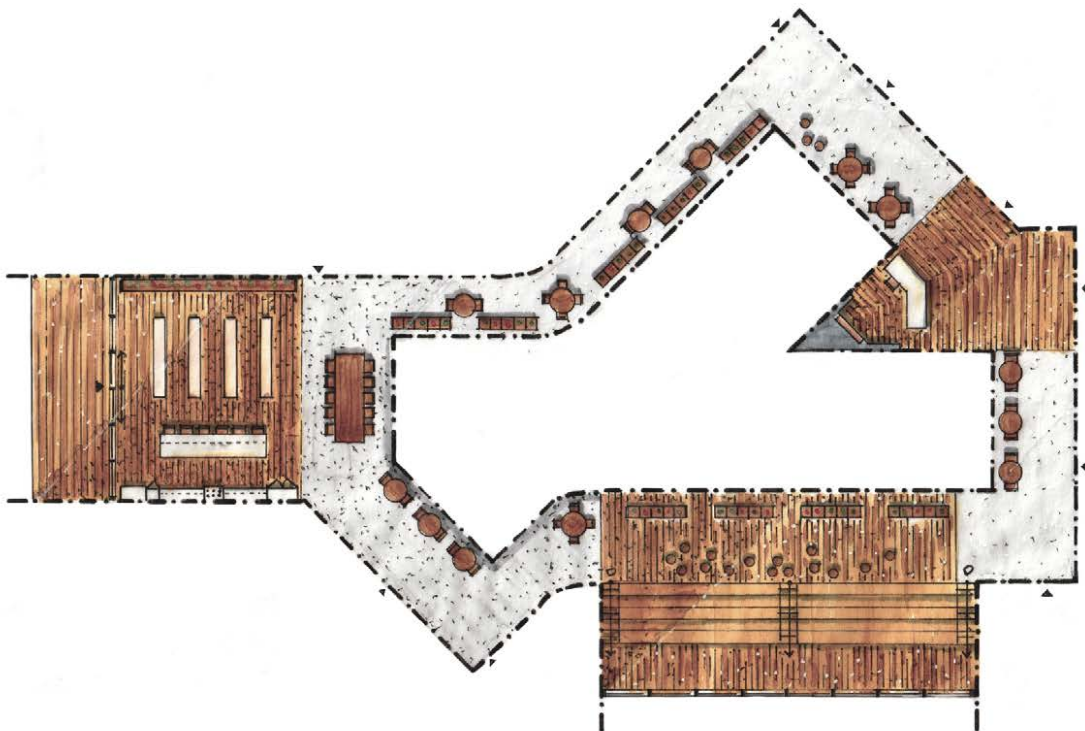


Figure 55. Design Development of the Corridor and Adjacencies/Multi-faith Hybrid Model. Iteration 3 of 3.

As a deeper investigation into the roles that artifacts and architecture have in sparking meaningful moments of interfaith, multicultural and communal interaction; this thesis explores furniture. More specifically, the concept of the stool is explored in the context of Sudbury. As a device historically known for drawing together communities, the stool however in the context of Northern Ontario holds much greater significance. In the early 17th-century, Jesuit Christians settled in Northern Ontario, and were predominantly concentrated on religious prosperity and the development of their society on new land.<sup>100</sup> Stemming from their logging industry, lumberjacks, or *bûcheron*, were well known for the verbal transference of cultural knowledge.<sup>101</sup> The transference of knowledge was a crucial constituent in the establishment of a new society based on historic principals and primacies. In doing so, Jesuit lumberjack folklore was conceived through the *Billochet*: storytelling logs.<sup>102</sup> These deployable stools acted as catalysts for future generational knowledge and as pivots from which their religiously and culturally rich society stemmed from. Furthermore, the *Billochet* was, and still is today, a prominent mode of communal sharing. Thus, French storytelling logs were perceived as holding significance in the context of the proposed Multi-faith+ Centre at Laurentian University as a means to spark meaningful moments of interfaith dialogue, interaction and positive societal change. The contemporary and re-conceptualized design of the *Billochet* explored in this thesis was theoretically driven to reflect the history of Sudbury's faith, as well as its multi-faith tapestry today. In addition, this deployable paradigm of the *Billochet*/stool was designed to optimize and foster opportunities for dialogue and discourse among the various faiths (Figure 56).

Constructed from spruce lumber, the stool's materiality was thought to actively and accurately reflect the selected site of the proposed Multi-faith Centre through its vernacularity in Sudbury's ecological structure. Being an integral part of Sudbury's re-greening initiative, the spruce lumber was also thought to serve as a metaphor for restoration, renewal, and growth.<sup>103</sup> Further, the stool, through its textural, visual, and aromatic qualities, creates a relationship between its user and the context.

To further reflect Laurentian University's multi-faith tapestry and its historical foundation, the stool was designed as a trefoil. Historically, the three interlocking and inverting forms of the trefoil symbolize the trinity of Christianity: the father, son and holy spirit.<sup>104</sup> This form not only visually reflects the history of Sudbury's Jesuit faith, but represents the current and various Christian denominations of Sudbury as well. Moreover, the trefoil form was thought to represent Sudbury's multi-faith tapestry as a whole. Triangular geometry is not only a sacred symbol of many faiths, but is a symbol of unity and strength in its structural composition<sup>105</sup>

Lastly, the stool was finalized with a Danish Soap Finish. This traditional wood furniture finish is a sustainable and natural paste technique produced from melting pure soap flakes in hot water. With a single application of the paste, the stool is left with a clear, sheen and velvety texture. Although this type of wood finish is less durable than synthetic finishes, the soap paste presents the spruce stool in its natural essence, symbolizing one's purity and clarity through faith. Moreover, the stool's reliance on numerous coats was thought of as a reflection of one's faith: continually attending to, and living by their worldviews, beliefs, morals, and values.



Figure 56. Trefoil Stool Design.  
1:1 Physical Exploration of the roles that Artifacts and Furniture  
Have in Defining Architecture and Programs.

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## Final Design

With the prompts brought to light in the initial design research and investigation; the final design of the proposed Multi-faith+ Centre at Laurentian University is that of a contextually relevant manifestation of Sudbury's contemporary ideologies, spiritual settings, collaborative public spaces, and profound atmospheres. Its location adjacent to the campus's centre not only amalgamates the religious and spiritual communities of the four institutions on campus, but behaves as a responsive informative catalyst. Seeking to foster the distinct practices and beliefs of the various faiths on campus, the centre also aims to spark positive societal change in the greater community. Moreover, the final design of the proposed Multi-faith+ Centre manifests the goal of this thesis by creating a space to develop respectful, mindful and concerned citizens of the future. Through the intersection of cultural relevance, religious and spiritual world-views, and sacred and profound atmospheres; the final design seeks to reflect what it means to be a part of a religiously, spiritually and culturally rich community in the context of a Northern Ontario university and society.

The form of the architectural intervention was designed to be sensitive and reactive to the significant constituents of the site. Working with two axis, the pivoted sanctuaries were prescribed traditional identities, qualities and orientations. The form's textural, material and atmospherical qualities were inspired by the natural constituents of the site and applied to mimic their profound characteristics. The monolithic stone walls act as extrusions of the Canadian Shield; the juxtaposing transparent and opaque facades produce the heavy and light mannerisms

of the site; the vertical wooden window louvers and frames mirror the populous vegetation; and the centre's overall atmosphere gives presence of being in a sanctuary or in multiple sanctuaries constructed and conceived by the forested constituents (Figures 57-59).

Stemming from the centre's finalized form, the programmatic arrangement of the proposed Multi-faith+ Centre sought to overlay and fuse the three models of multi-faith space into one working model (Figures 60-67). This re-conceptualization of multi-faith space was not only thought to thoroughly reflect Laurentian University's and Sudbury's multi-faith tapestries, but was thought to optimize the opportunities for interfaith and communal exchange. This melded model of multi-faith space was produced by enabling the constituents and qualities of the sanctuaries and site to bleed into all aspects of the project. In addition, by reducing the amount of opaque and defined partitions between each model of multi-faith space, the more holistic and amalgamated the centre became. What this regards is, the centre fosters both the distinct world-views, practices and beliefs of various faiths; and provides meaningful opportunities to learn and grow as an informed and collective community. This accepting and encouraging condition of the centre was fabricated through the transparent lenses between each model of multi-faith space: constantly in view, reflection and concert with one another. Thus, the final design of the proposed Multi-faith+ Centre bridges the gap between the campus microcosm and its greater society of Sudbury by reflecting its communal spaces, contemporary ideologies and societal primacies.

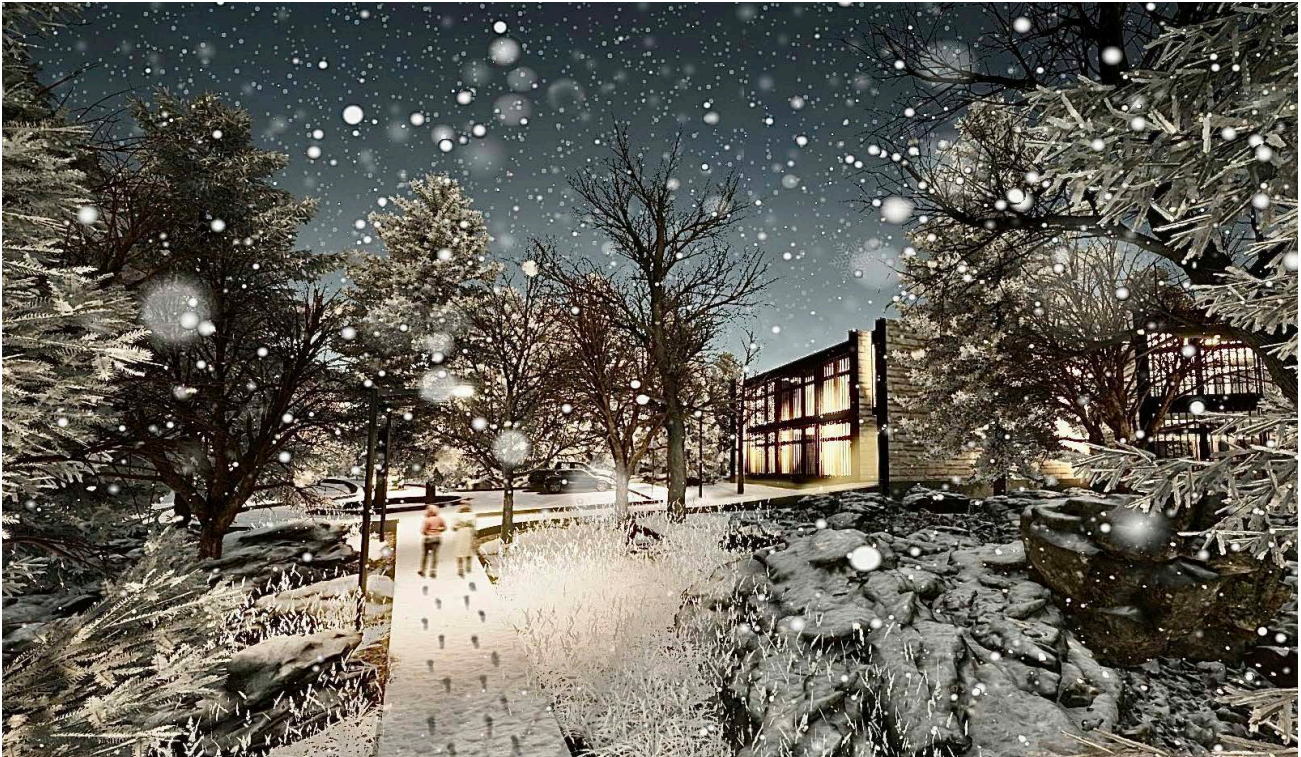
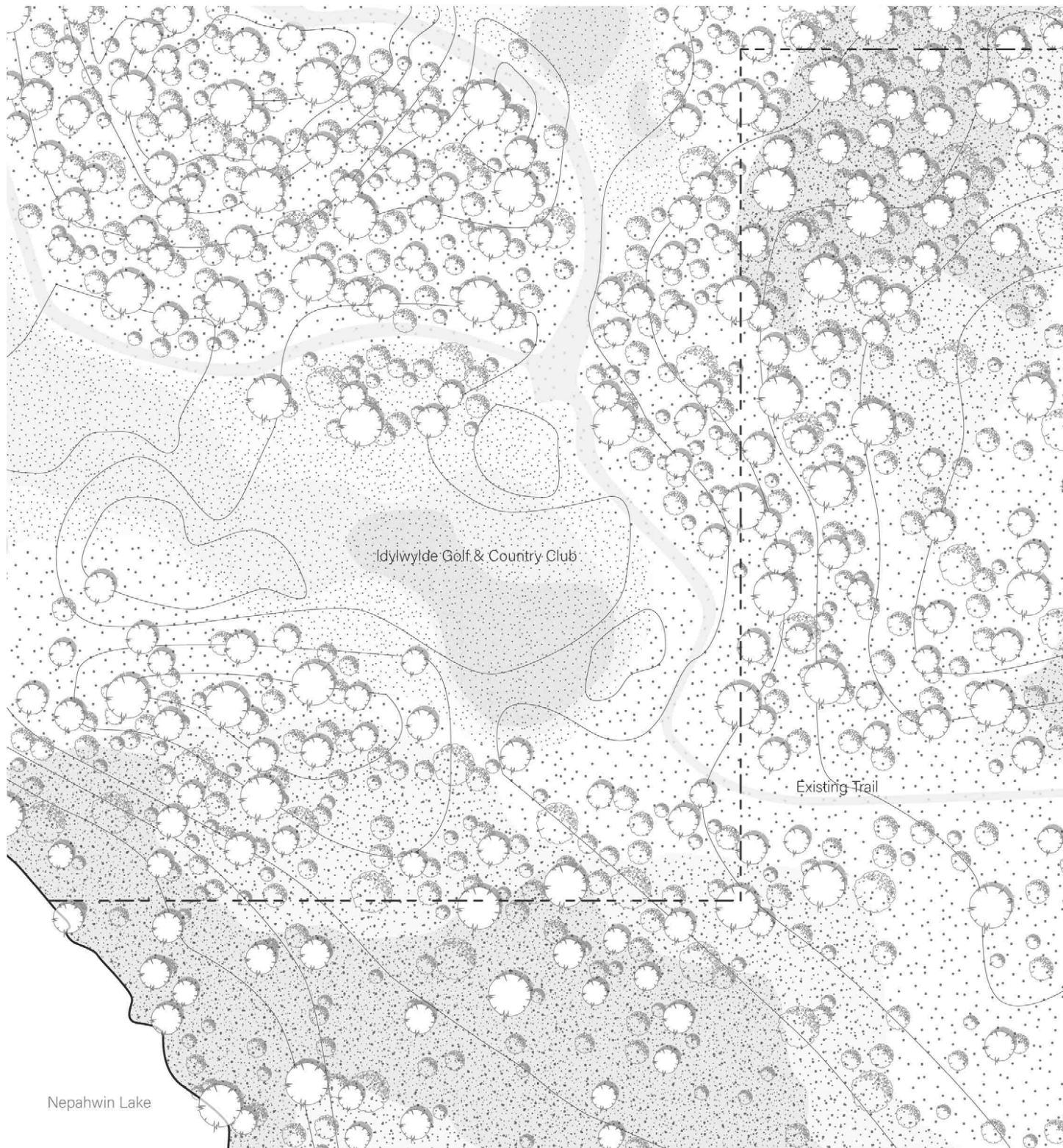


Figure 57. The Approach to the Proposed Multi-faith+ Centre.  
The first visual render in a series that describes the final design of the proposed Multi-faith+ Centre.

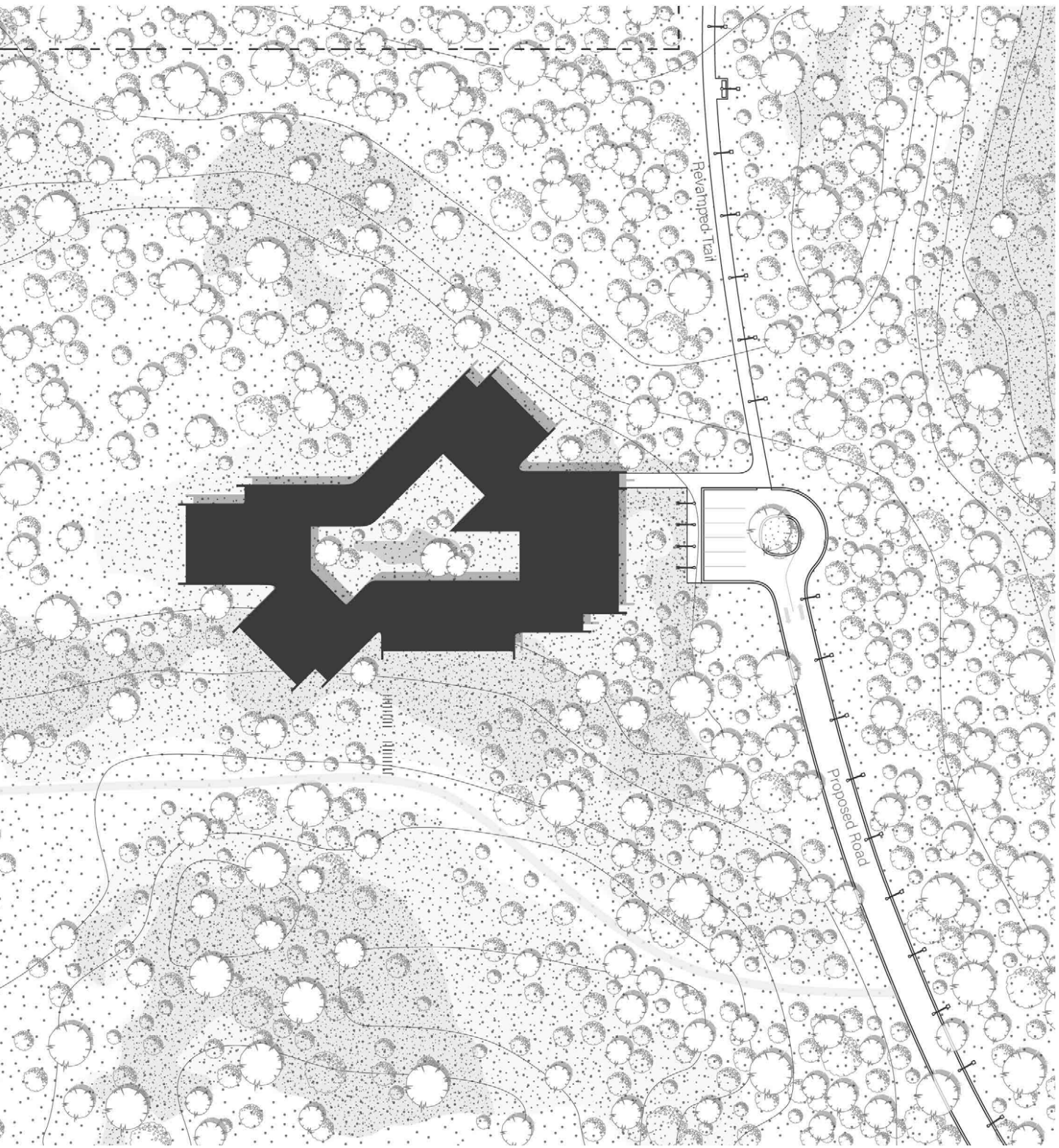


Figure 58. View of the Proposed Multi-faith+ Centre from the Southwest Forest Corridor.  
The second visual render in a series that describes the final design of the proposed Multi-faith+ Centre.



| Figure 59. Site Plan of Proposed Multi-faith+ Centre, 1:500.





■ Proposed Multi-faith+ Centre



0m

30m

60m

## Legend

### Administration

1. Entry
2. Lobby
3. Reception
4. Mechanical Room
5. Ablution/Wudu
6. Washrooms/W.C.
7. Storage

### Courtyard

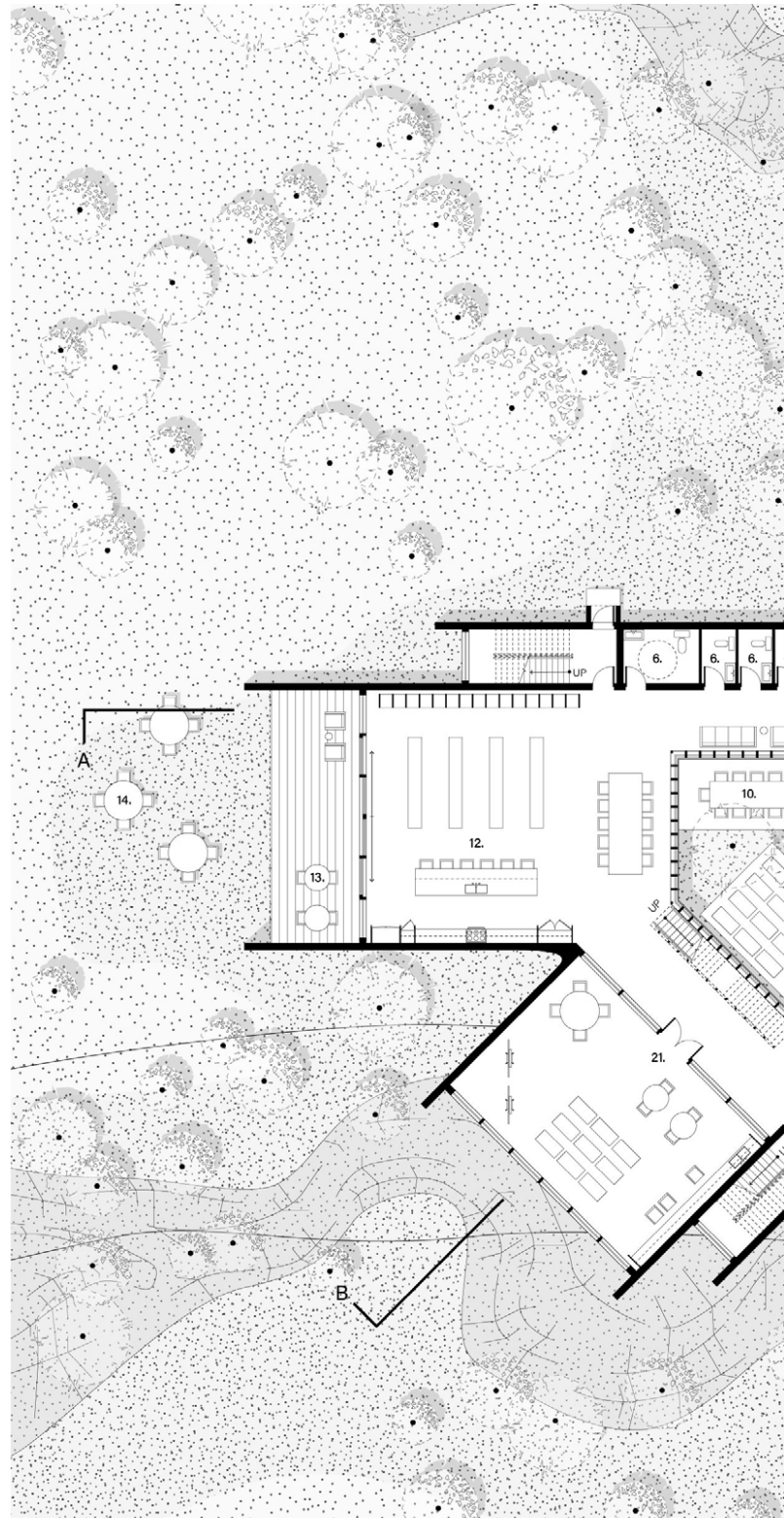
8. Fire Pit
9. Water Pools
10. Multipurpose Patios
11. Contemplation Niche

### Communal Program

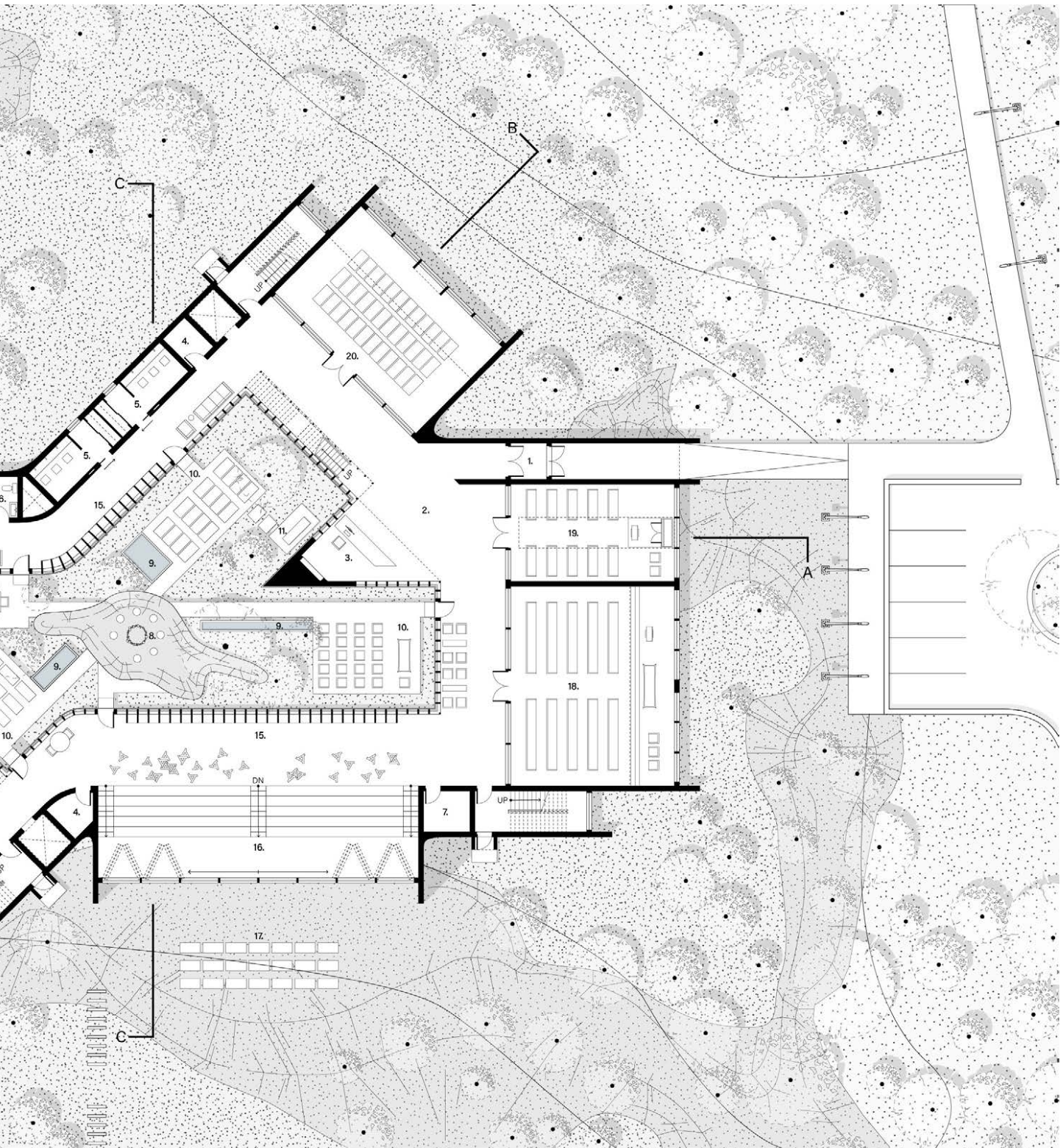
12. Kitchen/Dining
13. Rear Patio
14. West-Oriented Forest Clearing
15. Artifact Displays
16. Sunken Atrium/Gathering Space
17. South-Oriented Rock Terrace

### Sanctuaries

18. Christian Sanctuary
19. Jewish Sanctuary
20. Muslim Sanctuary (Male)
21. Spiritual Sanctuary



| Figure 60. Ground Floor Plan of Proposed Multi-faith+ Centre, 1:200.



## Legend

### Administration

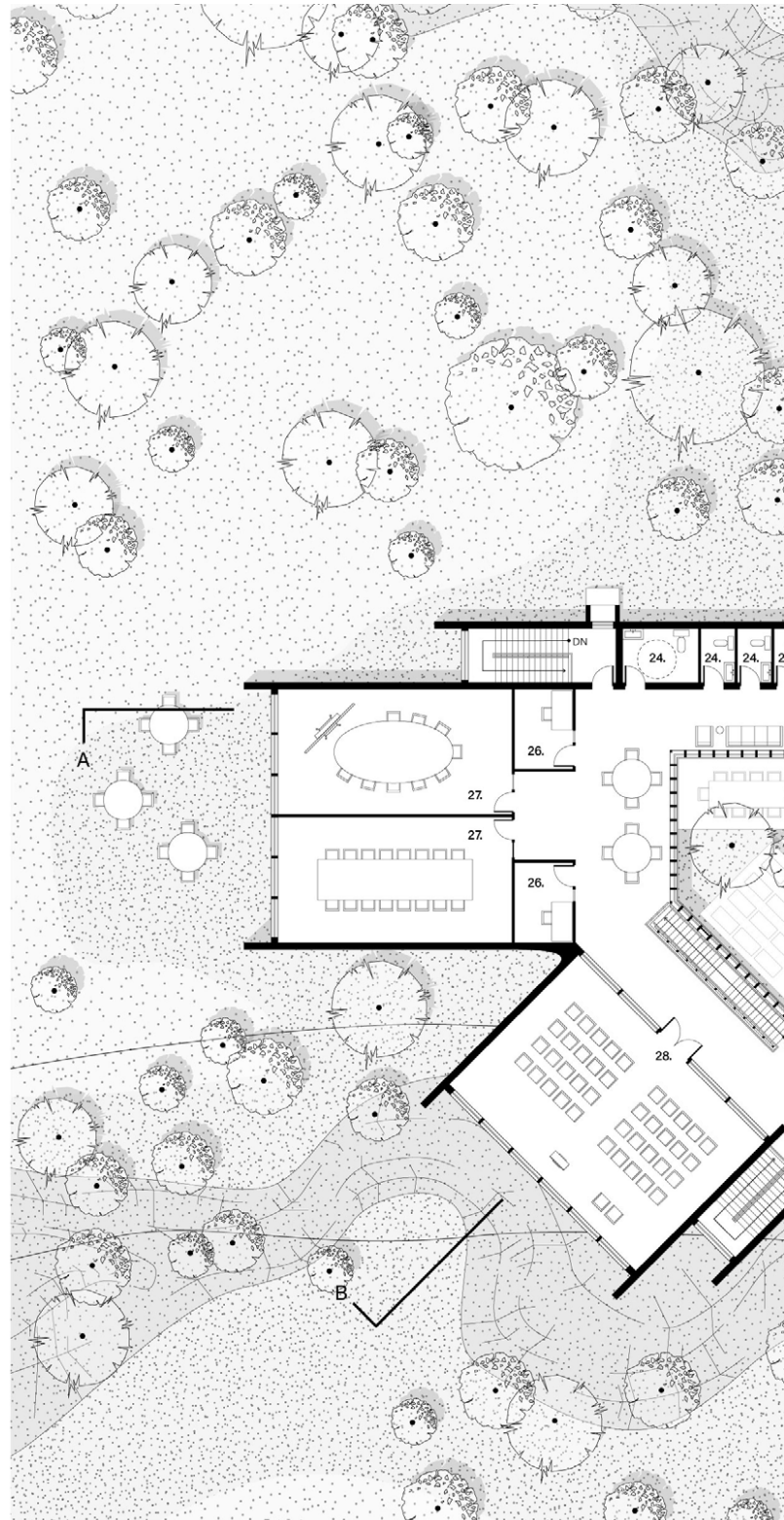
- 22. Mechanical Room
- 23. Ablution/Wudu
- 24. Washrooms/W.C.
- 25. Storage
- 26. Offices

### Communal Program

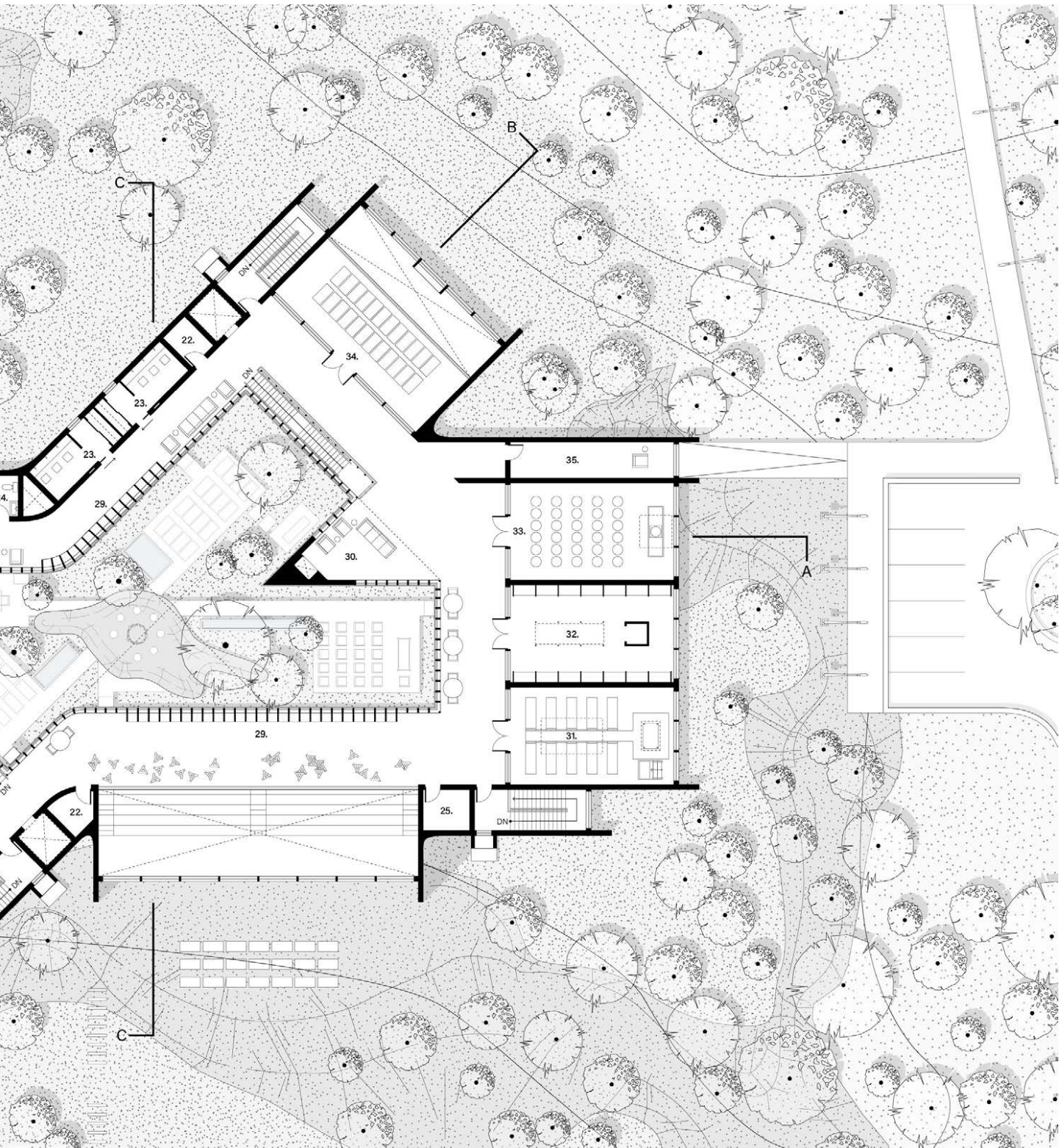
- 27. Classrooms/Meeting Rooms
- 28. Ceremonial Hall
- 29. Artifact Displays
- 30. Lounge

### Sanctuaries

- 31. Sikh Sanctuary
- 32. Hindu Sanctuary
- 33. Buddhist Sanctuary
- 34. Muslim Sanctuary (Female)
- 35. Personal Contemplation/Prayer Room



| Figure 61. Second Floor Plan of Proposed Multi-faith+ Centre, 1:200.



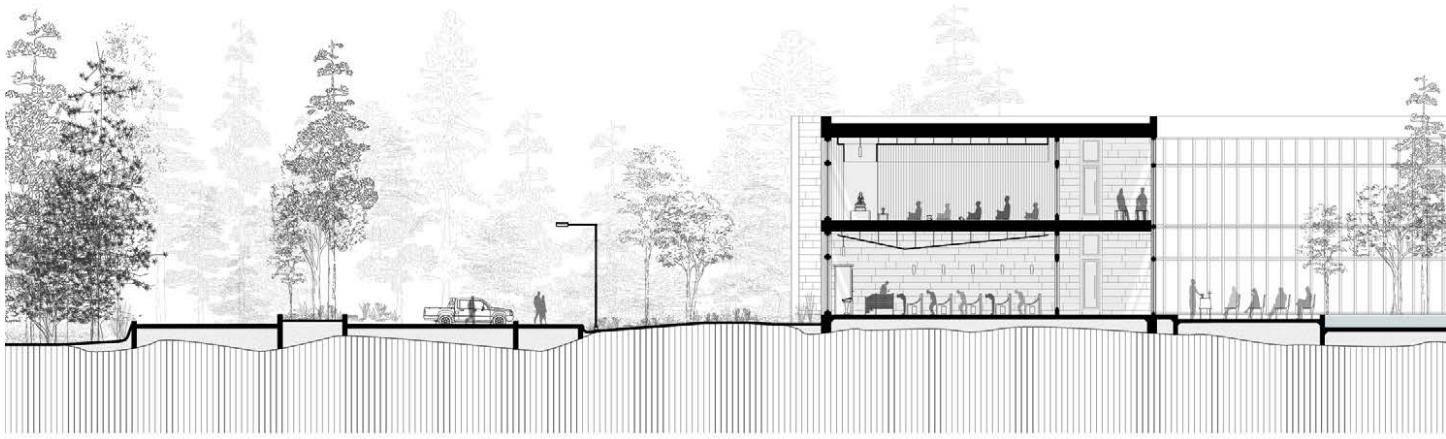


Figure 62. East-West Section (A) of the Proposed Multi-faith+ Centre, 1:200.

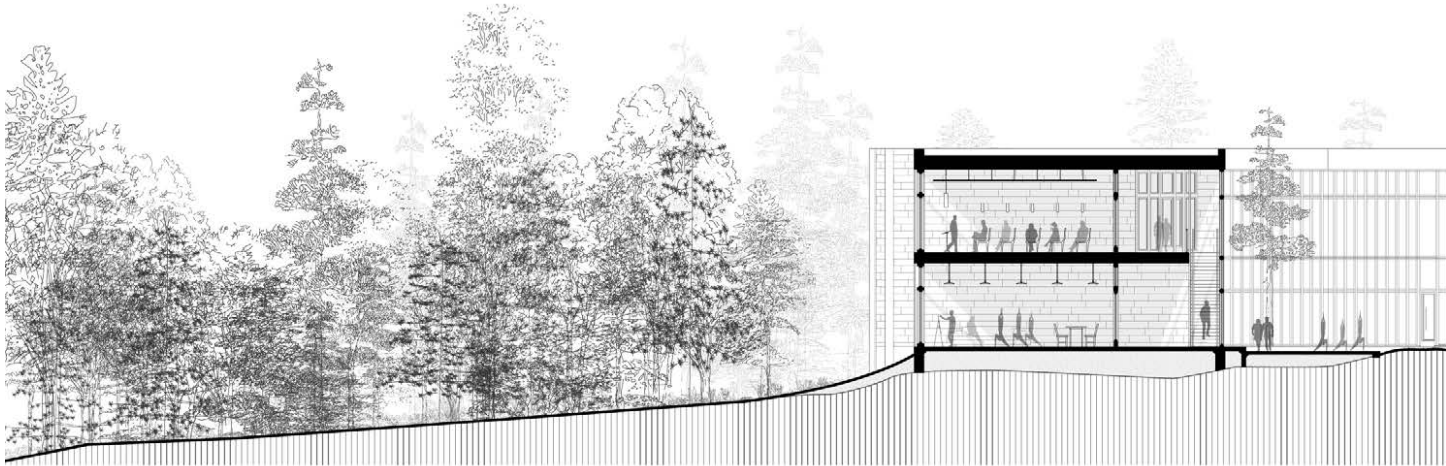


Figure 63. Northeast-Southwest Section (B) of the Proposed Multi-faith+ Centre, 1:200.

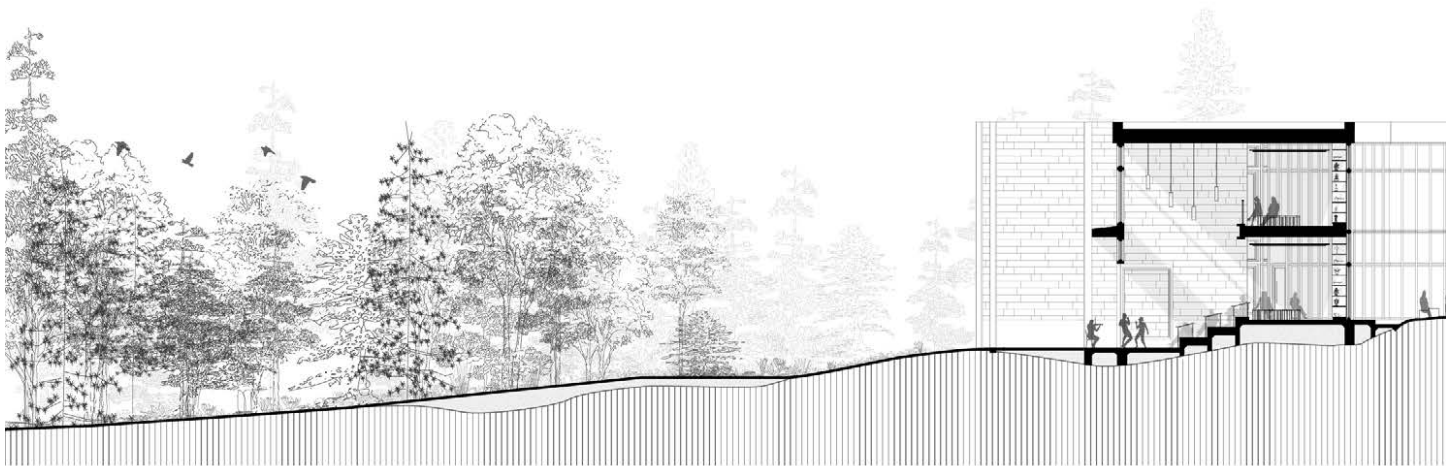
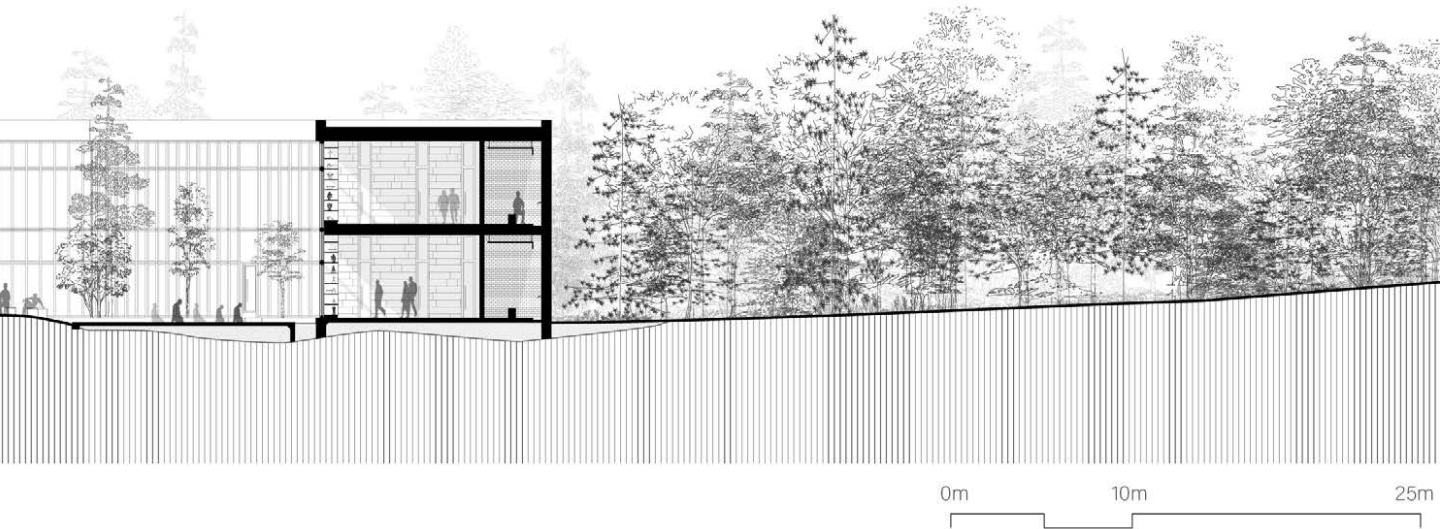
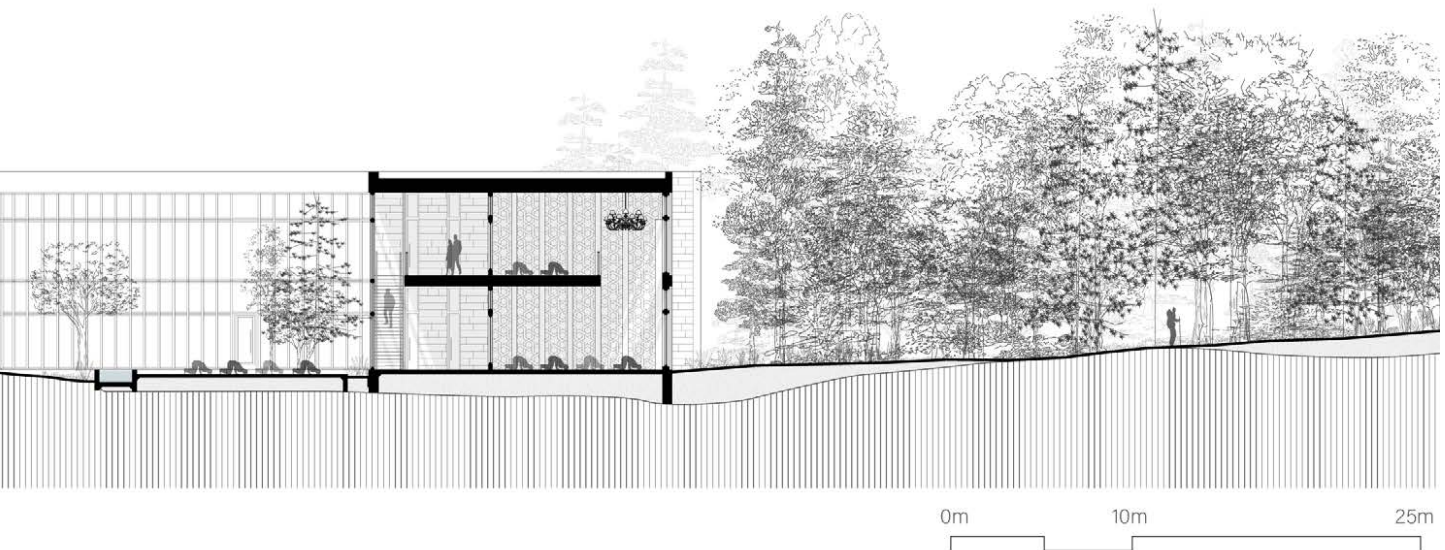
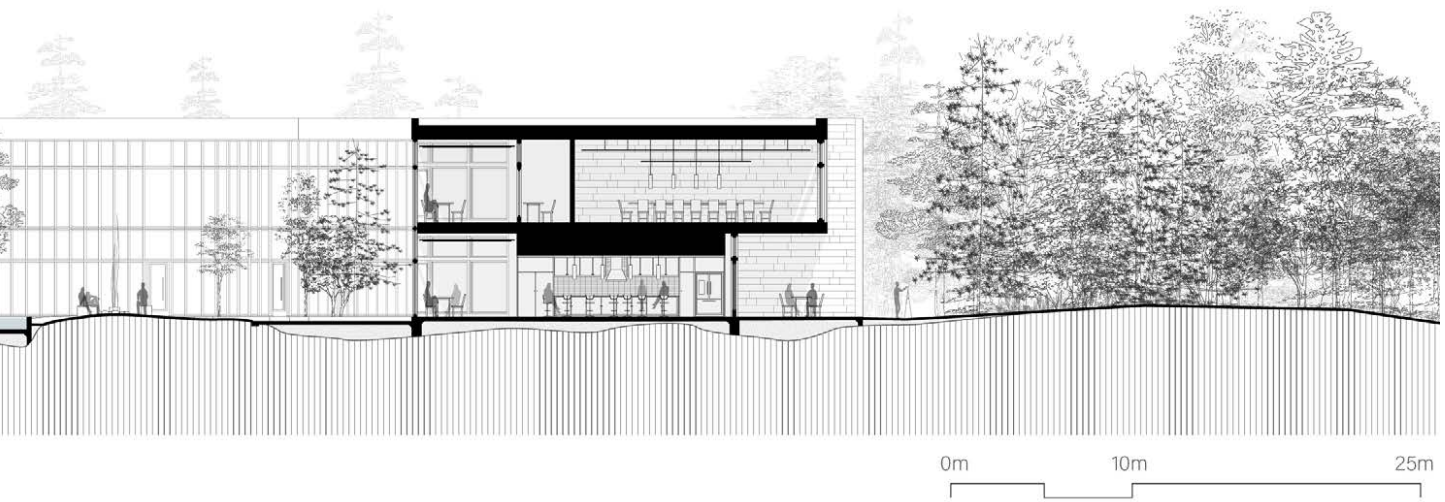


Figure 64. North-South Section (C) of the Proposed Multi-faith+ Centre, 1:200.



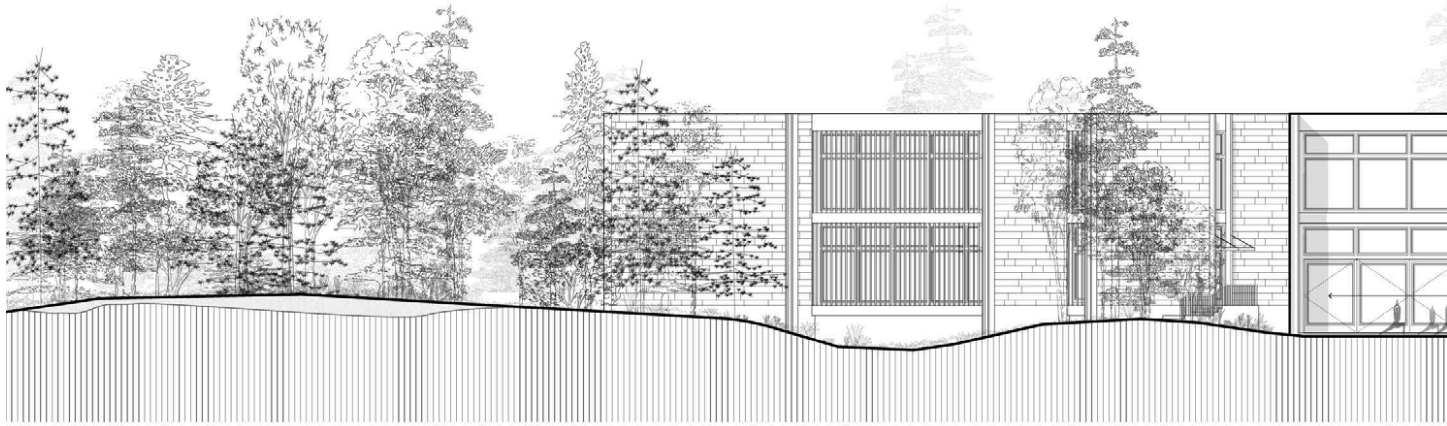


Figure 65. South Elevation of the Proposed Multi-faith+ Centre, 1:200.

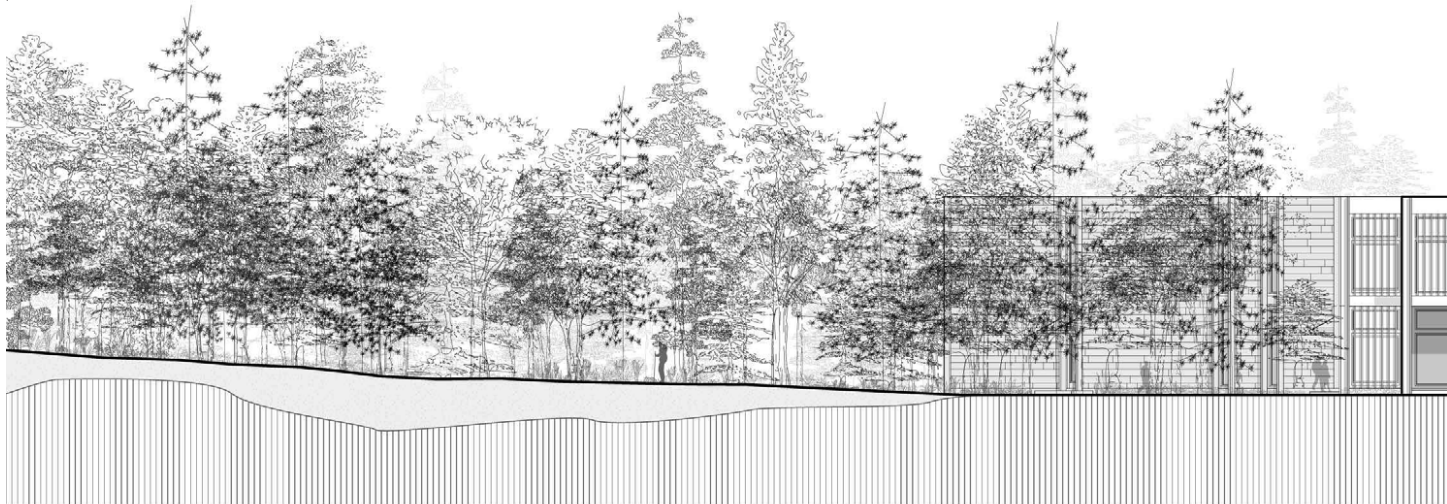


Figure 66. West Elevation of the Proposed Multi-faith+ Centre, 1:200.

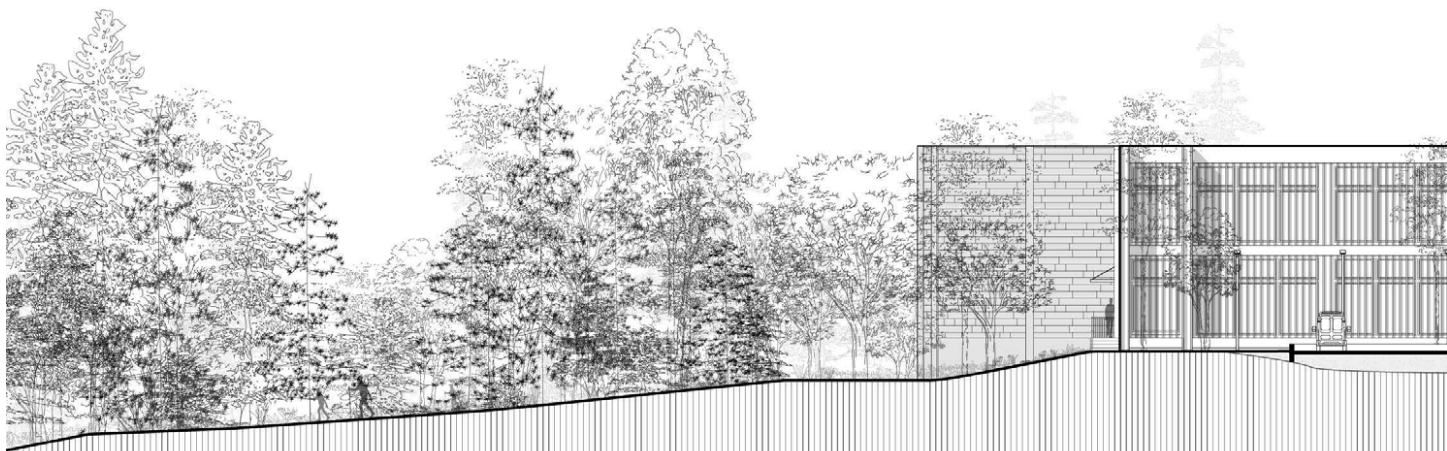
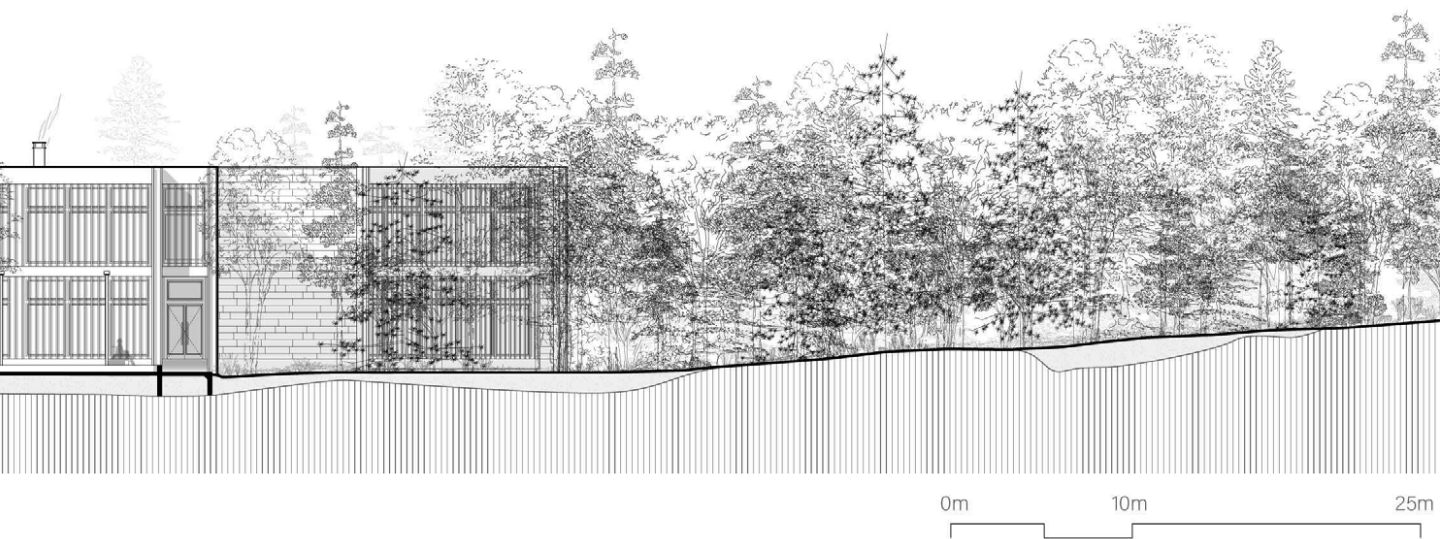
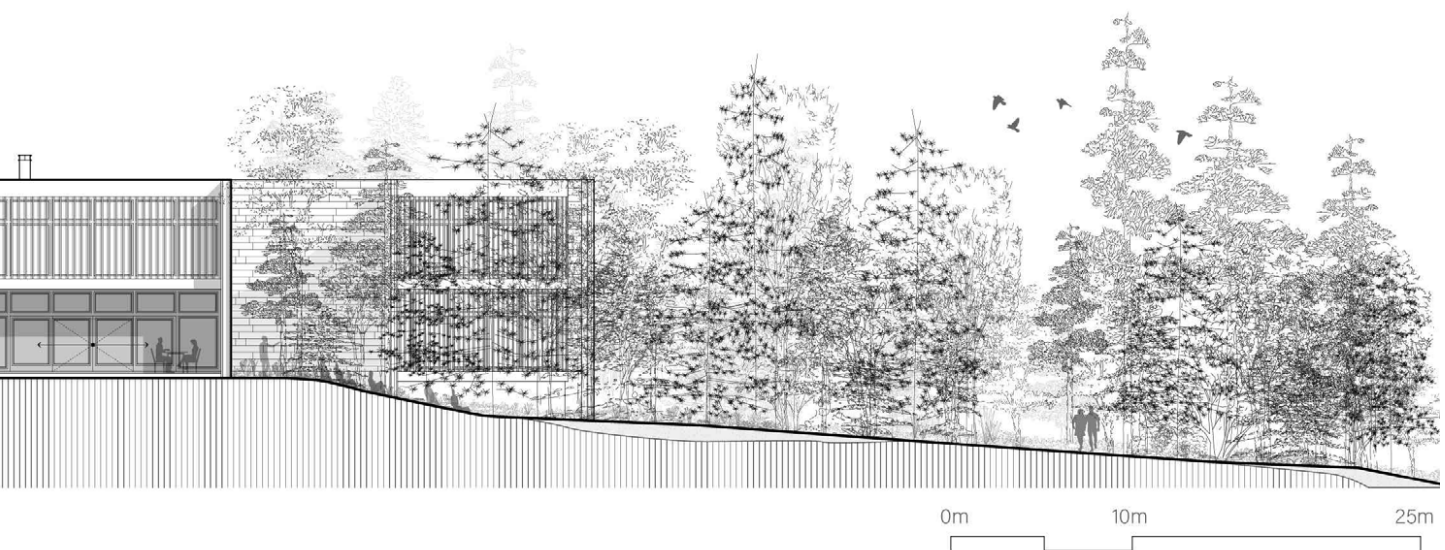
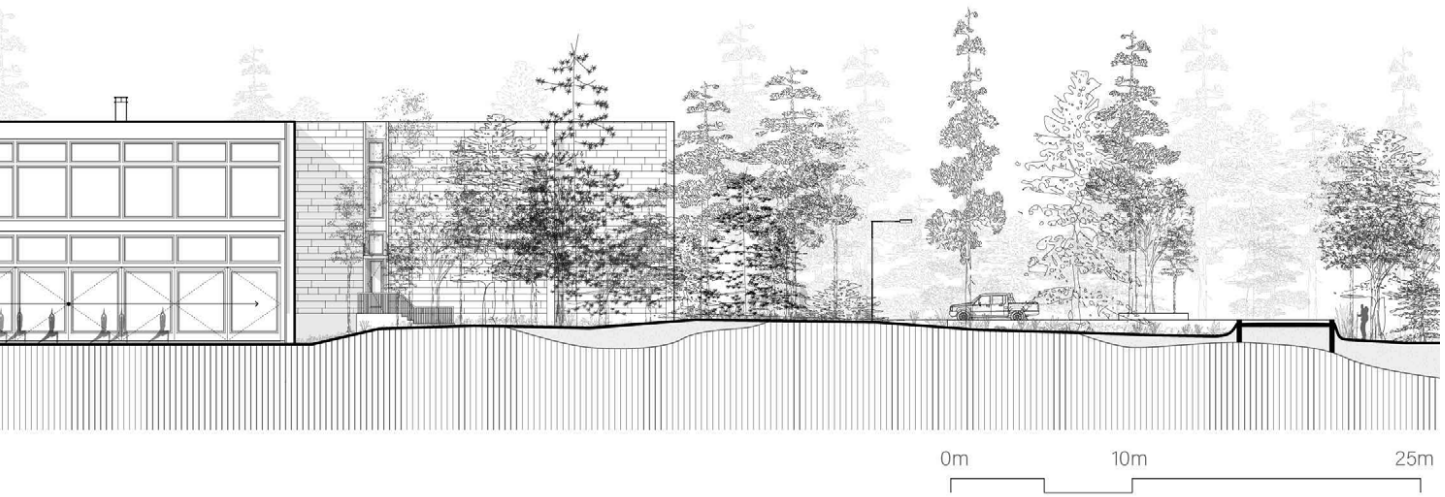


Figure 67. East Elevation of the Proposed Multi-faith+ Centre, 1:200.





The Multi-faith Chamber Model of the courtyard was produced through the amalgamation of a shared sanctuary and a shared communal space (Figure 68-69). What this regards is, the courtyard's chamber model was designed to facilitate distinct practices and ceremonies of various faiths; as well as interfaith dialogue, interaction, and exchange. Through the triangular configuration of multipurpose patios pivoting the central extruding rock formation, various faiths are permitted freedom to how they will fabricate exterior worship and practicing environments. This exterior environment not only permits the various demographics of faith to develop their religious and spiritual cosmologies in the profound, sacred and spiritual atmospheres of the centre's context, but allows the greater community that inhabits the centre to visually or even physically learn through the occurring services. Moreover, the courtyards spiritual atmosphere is supported through its natural constituents, acting as architecture itself to bring forth a setting that speaks to the various faiths that use the space, as well as its behaviour as a communal junction. The pools of water behave as both contemplative mirrors of the people, sky and centre, as well as sacred elements in religious and spiritual practices (wudu, ablution, baptisms, and blessings). The fireplace serves as both a sacred and spiritual symbol shared by many faiths, and a contextual element known for sparking communal gatherings. Lastly, the beautiful extruding rock formation in the centre of the courtyard brings contextual relevance to the place of the intervention. As the rock was here before, during and after Sudbury's re-greening project, the very act of walking on, or touching the rock, draws a connection to the centre of the earth. Thus, all of these natural elements produce an architectural typology that places the occupants in the realm of the ineffable.

Figure 68. Overlooking the Courtyard/  
Multi-faith+ Chamber Model, Oriented East.

The third visual render in a series that describes the final design of the proposed Multi-faith+ Centre. The courtyard space was designed to facilitate moments of interfaith and multicultural interaction, as well as the distinct practices and ceremonies of various faiths. The spiritual atmosphere of the courtyard and its ability to connect the occupants with the realm of the ineffable was conceived through the beautiful natural constituents of the existing and preserved vegetation plot. The transparency of the courtyard builds a connection with the people circumambulating the corridor, bearing witness to the activities occurring within.

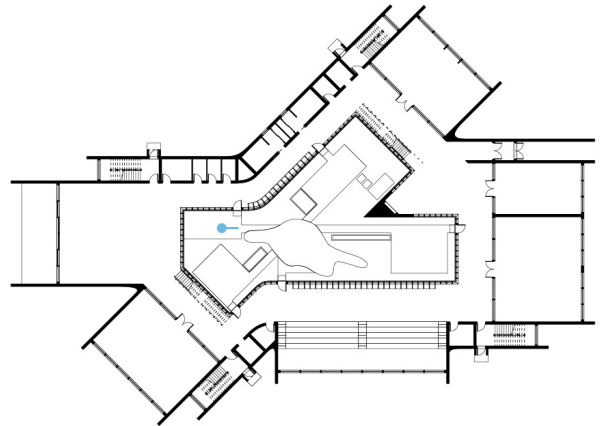
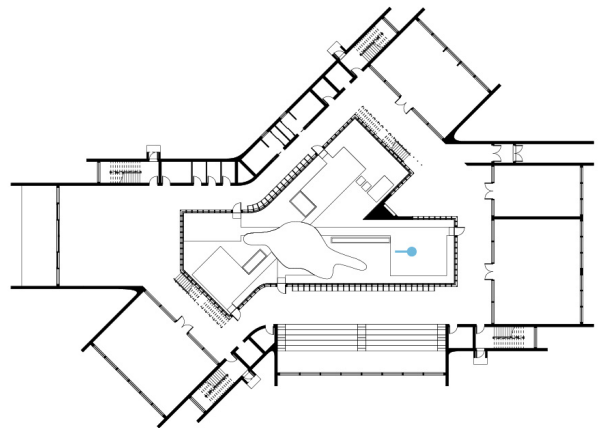
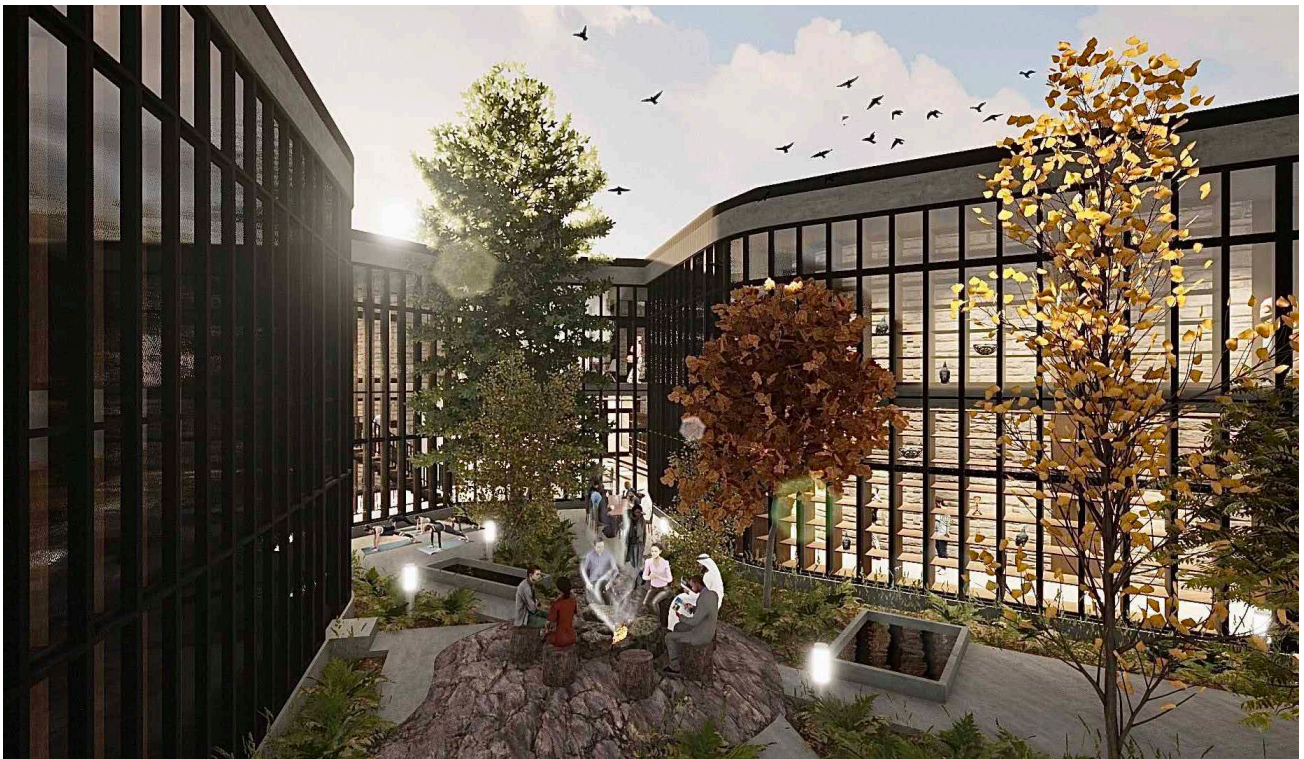


Figure 69. Overlooking the Courtyard/  
Multi-faith+ Chamber Model, Oriented West.

The fourth visual render in a series that describes the final design of the proposed Multi-faith+ Centre. This particular render depicted in evening light highlights the deep connection throughout the centre. The display shelves, integrated into the vertical wooden window mullion finishes, provides access to unfixed artifacts to be used as a teaching tool throughout the various programs and for distinct practices of faiths. The courtyard's design was conceptually driven to be a meditative, mediative and contemplative shared space that enables strong faith-related practices and beliefs, as well as relationships with the larger and diverse campus community.





The Multi-faith Hybrid Model of the circumambulating corridor and its adjacencies was established through its various program arrangements (Figure 70-71). As a model of multi-faith space, the corridor contains numerous programs for both religious and spiritually distinct practices, worship and services; practices, services and workshops between a variety of faiths; as well as space for communal celebration, exchange and dialogue. The hybrid model of the corridor and its adjacent architectural programs was designed to optimize the opportunities for interfaith and cultural interaction. This design decision was made in aim of establishing a well informed and understanding societal tapestry on and off the Laurentian University campus. These opportunities are purpose-driven and catalyzed by the programmatic anchors in this model of multi-faith space, consisting of: a kitchen, lounge, atrium space, classrooms, artifact displays, and a ceremonial hall. In addition, the trefoil stool investigated previously was interpreted as a deployable programmatic element itself. More specifically, the stool was designed as a modular artifact that could spark meaningful moments of dialogue and interaction throughout the entire project. Furthermore, this hybrid model of multi-faith space was conceptualized as a discursive medium. This does not regard verbal discussions alone. Rather, this regards the methods of articulating the identities and cultures of various faiths. An example of this would be taking part in a meal service fostered in the kitchen and dining spaces. This experience would allow participants to learn through various foods, cooking techniques and a collaborative community culture. Thus, in order to produce the centre's inclusive and engaging condition, various world-views, beliefs, practices and ideologies are united in mutually understood and collaborative spaces to foster interfaith comprehension and interaction.

Figure 70. Corridor/Multi-faith+ Hybrid Model. The fifth visual render in a series that describes the final design of the proposed Multi-faith+ Centre. The corridor and its adjacent programs were designed to serve as a central gathering space for interfaith interaction and exchange. Through the integration of deployable stools and unfixed artifacts, the corridor acts as a riparian zone: a soft, clear and transparent transition space between programs that blends the various and unique qualities into one working condition of multi-faith+ space. The atrium's full-height ceiling, South-facing facade and bifolding doors were designed build a connection to the second floor and allow the interior and exterior conditions to flow into one another.

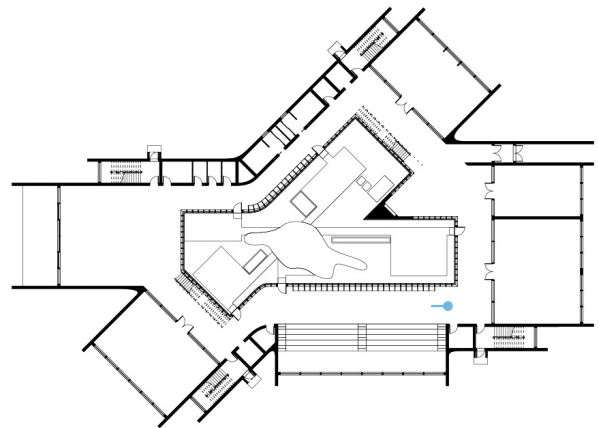
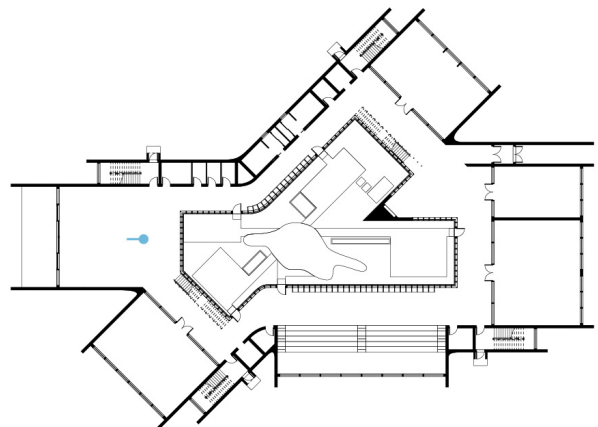
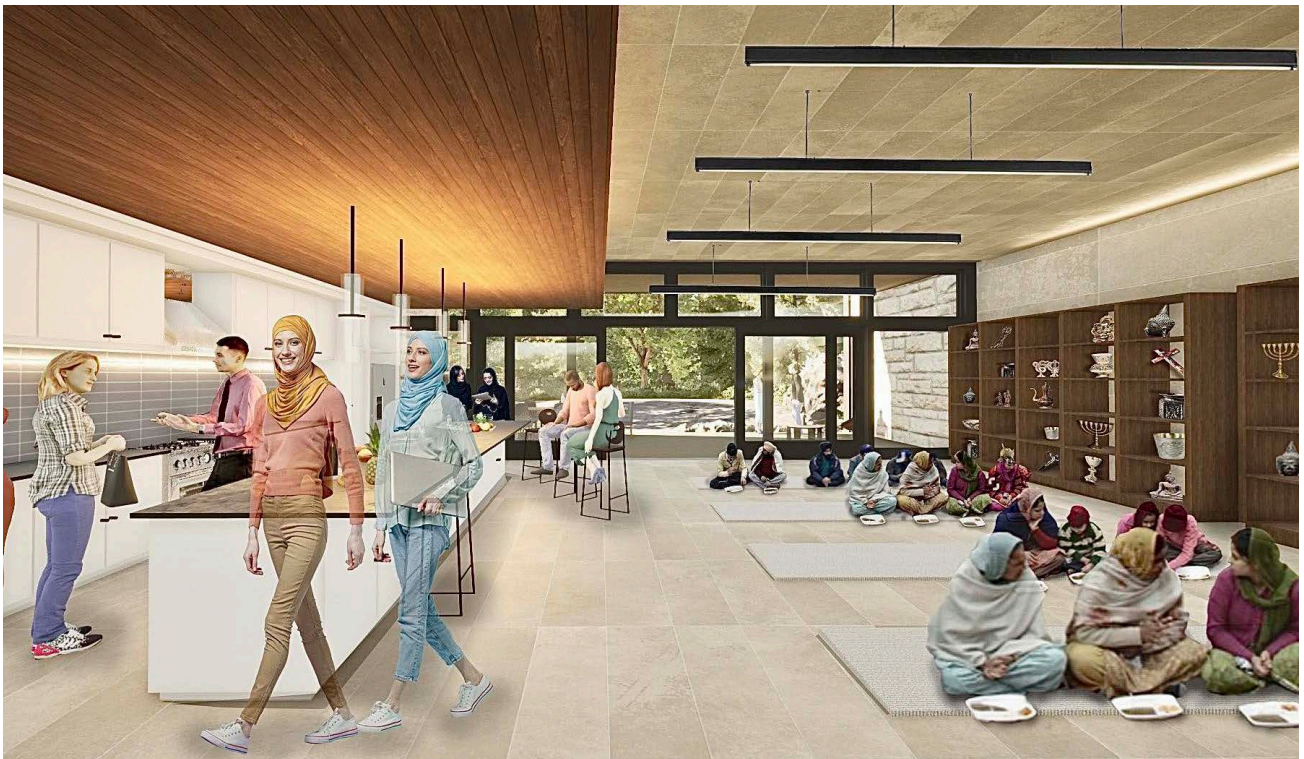


Figure 71. Kitchen in part of the Multi-faith+ Hybrid Model. The sixth visual render in a series that describes the final design of the proposed Multi-faith+ Centre. The kitchen and dining space was understood as one of the most important programmatic elements of the centre that fosters interfaith and multicultural interaction, exchange and the sharing of knowledge. The shared kitchen was interpreted as one of the centre's hearts for collaboration and dialogue. This space provides opportunities for informal gatherings, and the direct transmission of cultural exchange through food. The kitchen, an unbiased and mutual spaces shared by all, is also an integral element of building faith and instilling a sense of community service across the campus fabric.





The individual sanctuaries provided for each demographic of faith reflects the Complex Model of multi-faith space. This model is significant in facilitating sanctuaries for the various faiths on campus to develop their distinct religious and spiritual cosmologies (personal, organized and communal). Depicted through digital vignettes, the seven dedicated sanctuaries were provided to foster the specific practices, beliefs, world-views, and atmospheres associated with each faith (Figure 72). In addition, these sanctuaries

depict their associated identities through their historic and traditional architectural qualities. Although they are each unique, definite and clear in their compositions; the sanctuaries share similar design elements that were inspired by, and reflective of the university's multi-faith tapestry as a united whole. More specifically, the natural constituents inspired the manifestation of forested sanctuaries.

Hindu Sanctuary



Jewish Sanctuary



Christian Sanctuary



Buddhist Sanctuary



Figure 72. The Seven Sanctuaries that make of the Multi-faith+ Complex Model of the Proposed Multi-faith+ Centre.

Indeed, these sanctuaries are privatized by positing sacred and distinct beliefs, practices, world-views, and identities of their associated faiths. To further enable the centre's multi-faith condition and facilitate interfaith comprehension, transparent partitions are placed between the corridor and sanctuaries rather than opaque. These transparent partitions are not only important for encapsulating the highly distinct qualities within the sanctuaries; but provide a lens from the corridor through which one can

gain insight into the lives and practices of those who occupy the sanctuaries. Through this provision, the greater community on campus is able to become more informed, understanding and accepting of religious, spiritual and cultural diversity through first-hand encounters. In addition, a more comprehensive multi-faith space is produced by allowing the profound qualities of the sanctuaries to bleed into the other programs of the centre. Thus, manifesting a vibrant and rich multi-faith space.

Islamic Sanctuary



Sikh Sanctuary



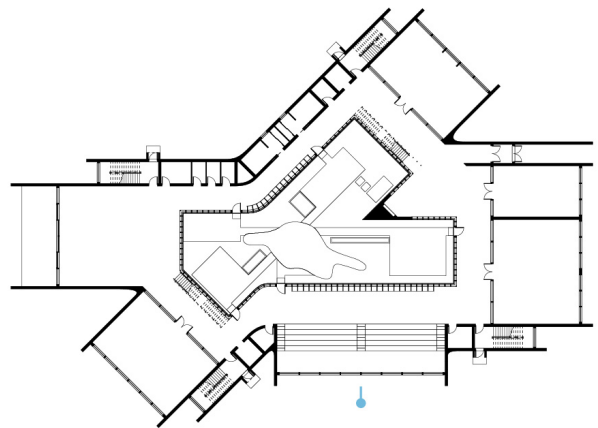
Spiritual Sanctuary



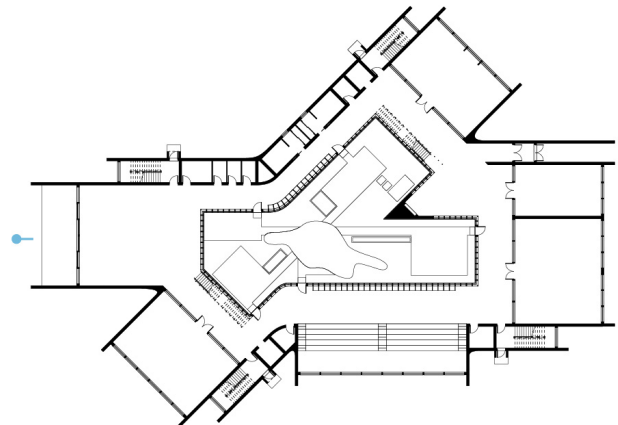
Lastly, it is important to emphasize that the program of the proposed Multi-faith+ Centre is not limited to its interior. As previously mentioned, the design of the centre strongly stems from the idea of spiritual atmospheres: the melding of architectural and natural constituents to produce a setting that invigorates the spirits of all. Furthermore, the constituents of Sudbury's public space in nature were previously deemed integral elements for producing a mutual and respected environment for the greater population. Therefore, the existing landscape elements of the site not only ground the proposed centre in a symbolic setting of restoration, renewal and growth; but a profound and mediative setting that could be used for personal exploration, organized practices and communal interaction.

Similar to the central courtyard, the existing site conditions surrounding the proposed centre were perceived as important pivots for communal convergence (Figure 73-74). The existing site elements were curated and preserved to foster various religious and spiritual practices, as well as interfaith gatherings and interaction. To elaborate, the ground floor plate of the centre was integrated into the landscape, permitting the interior multi-faith condition to open up and flow directly into these profound spaces in nature. This design decision was made to manifest a multi-faith space upon the entire site and bring the underpinned practices, beliefs and ideologies of the university's multi-faith tapestry into the foreground of campus fabric. Thus, the gap between the campus microcosm and its greater society of Sudbury regarding the manners and methods of fostering faith and diversity would be bridged through evident and exhibited moments of interfaith communion.

**Figure 73. South-oriented Exterior Rock Terrace.** The seventh visual render in a series that describes the final design of the proposed Multi-faith+ Centre. This render exemplifies how the centre's interior condition is enabled to open up and flow out into the site. The use of bifolding doors was employed on the South facade of the atrium space to permit the interior multi-faith+ condition to be exhibited on the university campus. Furthermore, the existing site of the centre, both at the immediate and greater scales, reflects Sudbury's significant public space in nature: microcosms in the city fabric that unites the diverse demographics for communal exchange, interaction, practices and dialogue.



**Figure 74. West-oriented Exterior Forest Clearing.** The eighth visual render in a series that describes the final design of the proposed Multi-faith+ Centre. Similar to the condition presented at the South of the centre, the West-oriented forest clearing adjacent to the kitchen presents another space for personal and communal practices in the context of the university campus. This condition was interpreted as an exterior extension of the kitchen, a mutual and shared space that could be used for communal gatherings, celebrations and meals; or for the distinct practices and experiences of the various faiths. This environment was devised through the lens of spiritual atmospheres: melding architectural and natural elements to facilitate a shared sanctuary.









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  101. Julie Philippe-Shillington. "Articles: Encyclopédie Du Patrimoine Culturel De L'Amérique Française – Histoire, Culture, Religion, Héritage." *Centre Franco-Ontarien de Folklore (CFOF)*, December 15, 2008.
  102. Ibid.
  103. Greater Sudbury. "Regreening Program." *Greater Sudbury*, 2023.
  104. Farrin Chwalkowski. *Symbols in Art, Religion and Culture: The Soul of Nature*, (Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2016), 17.
  105. Ibid., 17.

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## Conclusion

The evolution of personal and collective cosmologies has, and always will be, essential in the development of respectful, mindful and concerned citizens. Religious and Spiritual world-views not only teach of morality and value, but inform how to physically and cognitively act upon personal morals and values. These personal conclusions also instil a sense of communal service, acting in the greater interest of society and sparking positive societal change. That said, sacred and spiritual architecture must follow in suit. Although private sanctuaries associated with specific faiths are important to provide for developing personal and organized cosmologies, sacred and spiritual architecture must begin to invite and encourage these varying experiences to exchange. This belief is even more important in the context of North American universities, as these institutions are responsible for developing the future leaders of society. Considering this, the ability to foster a multi-faith and multicultural condition presently and in the future is extremely important. This will not only catalyze an informed, amalgamated and inclusive environment for all, but provide opportunities to learn and grow as a community. Moreover, as religious, spiritual and cultural diversity continues to increase in Canada and Ontario, it is imperative that architects recognize their role in fostering and facilitating spaces reflective of this condition. This will not only begin to dissolve systemic barriers and discrimination in society, but will enable a collaborative and inclusive society.

The architectural typology of multi-faith space is still very under developed, and is lagging behind in a time which requires it most. More specifically, this thesis carries even more weight as the re-conceptualized multi-faith+ centre seeks to foster religion and spirituality simultaneously, and

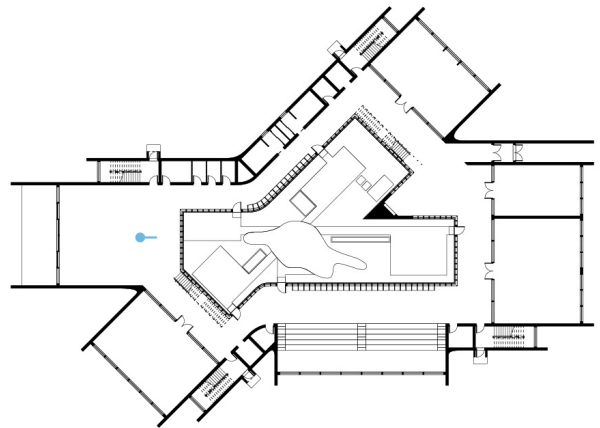
lay a strong foundation to a design language that lacks one. Being that religion and spirituality are complex in themselves, it is crucial that architects of this typology become more informed of who they are asked to design for. Multi-faith+ space must expand beyond the "white box" methodology, a large and evident flaw in its current design language. For this reason, this thesis takes a strong stance and challenges the current ideologies of multi-faith architecture to reflect the religiously, spiritually and culturally rich community of Laurentian University. In doing so, the proposed centre allows the atmospherical, material, spatial, and textural qualities to support the architectural intentions. This permitted the design to respond more accurately to the needs of the various people, and produce a numinous space for all. Similar to the multi-faith tapestry of Sudbury, the proposed centre allows aspects of the public spaces and private sanctuaries to blend into one another. This design decision was to facilitate greater opportunities for the campus population to learn, exchange and discuss together as a means to become more informed, understanding and accepting of diversity. Overall, the centre seeks to facilitate a space that the University truly needs, working in the greater interest of its religious and spiritual plurality, and not another white elephant on campus.

Lastly, it is important to acknowledge that the particular architectural resolution of this thesis project is not a universal answer to multi-faith+ space, nor is it able to be applied or replicated in other contexts. Multi-faith+ space must respond critically to the people and place of a context. What this regards is, multi-faith+ space must articulate, reflect and foster the ideologies, world-views, practices, and principals of their diverse tapestries. This typology in the context of

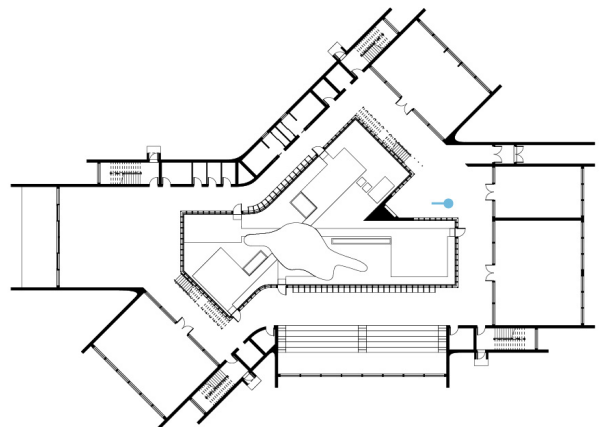
a Northern Ontario university campus was specifically designed to build strong relationships and experiences reflective of the ones found within its greater society (Figure 75-76). More specifically, the centre was purpose-driven to build personal relationships with distinct faiths and collective relationships with the greater and diverse community. Furthermore, the purpose-driven opportunities to build these relationships on campus stem from Laurentian University's initial foundation and framework as a microcosm that: invites a particular age bracket to draw faith-based and academic conclusions simultaneously, a place to become more personally informed as a whole, and a catalytic setting that seeks to equip students and faculty with skills to become informed leaders of a diverse world.

In summary, this thesis indicates that greater collaboration is desperately needed between the world-views of academics and faith, university administrations and campus populations, as well as architects and communities. Spaces designed to feel safe and accessible to all should not exclude the very materials and qualities that make them important. Rather, architecture needs to address and reflect the personal and collective relationships of people. That said, sacred and spiritual spaces today, specifically in North American university contexts, should transcend their role of fostering organized faiths alone, and foster a communal faith that is rooted in equality, respect and kindness. Thus, the beauty of a multi-faith+ space should not solely rest in the function of architectural design, but rest in the architectural ability to reflect and enable the diversity of human and numinous experiences. Lastly, providing opportunities for these cosmologies to engage will not only begin to define spiritually rich spaces, but will begin to foster a united societal tapestry.

**Figure 75. Communal Discursive/Dining Table.**  
The ninth visual render in a series that describes the final design of the proposed Multi-faith+ Centre. This render located at the junction of the corridor and kitchen spaces exhibits a various faiths engaged in a conversation. This riparian zone highlights the transparency between the centre's programmatic elements, specifically: the transparency into the courtyard, the connection between the ground and second floors, the unity between the various programs produced by the circumambulating corridor condition. Moreover, This final render exhibits the relationships intended to be produced at the centre, as it aims to foster interfaith and cultural sharing, learning, respect, and acceptance.



**Figure 76. Communal Lounge.**  
The tenth and last visual render in a series that describes the final design of the proposed Multi-faith+ Centre. This render depicts the communal lounge located on the second floor, located between and adjacent to the sanctuaries. As an informal space, much like a residential living room, the lounge was thought to be an effective programmatic element for drawing the centre's population together to spark interfaith and multicultural conversations. The artifacts, material qualities and atmospheres of the sanctuaries were blended into the lounge. This was done to manifest a multi-faith+ condition reflective of Sudbury's communal programs for fostering diversity and social engagement.





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