

Bergi Church and Christian Centre Project

EXPLANATIONS

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| Order | No. 06-03 |
| Name of Object: | Bergi Church |
| Address: | 2 Akmeņu Street |
| Stage: | Preliminary design |

1. PRESENT SITUATION
2. GENERAL; PROJECT PROPOSALS
3. TERRITORY IMPROVEMENT, PROPOSAL FOR TRAFFIC ORGANIZATION
4. GENERAL BUILDING STRUCTURES

1. PRESENT SITUATION.

The territory is situated in the middle of few-storied buildings. Along the southern side of the territory, an active motorway is situated and this is to be considered the main access. The plot starts an edge of a new quarter corner creating a good and outstanding place for the whole scenery.

God's hands we deliver ourselves every day and especially attending church is the source of inspiration for our Bergi Church preliminary design.

Over centuries church has been the source of progress not only in spiritual sense, but also in the sense of art, giving possibilities for everybody to enjoy secular art achievements, to learn painting, sculpture, and music including architecture, and, to enrich ideas for people and their inclinations for the beautiful and perfection. However, while creating something new, progressive, and different that does not suit to the old thinking, we meet stereotypes. This procedure when new and different art expressions appear, has always proceeded for several decades, but has been considered a new and driving force correspondingly making influence to the accumulated experience and the creation of arranged and beautiful surroundings.

Searching a deeper essence of a sanctuary, it is clear that it should reflect the presence of belief! In a sense, Christians consider a church building the reflection of the world created by God. This room is to help people to collect their thoughts and to deliver them for prayers, the room where people forget their trouble.

The project includes the wholeness: in the level of material and spiritual, tangible feelings. General and detailed things subordinate one system – the superior task: the concept included in the words "God's Hands". Thus we will call our architectural proposal.

Modern church architecture reflects the importance of belief in the present reality, addressing the congregation in the modern language.

2. GENERAL PROJECT PROPOSALS.

Water as the spring of life starts the church building with groups of premises in EW direction in the sequence corresponding their spiritual essence. The house opens in W direction inviting people to come and to long for Jesus Cross disposed on EW axis, E side as the beginning of everything. The Cross on the water surface outside the church stands in the changing weather like Jesus heart in our sins.

The church building is created in multi-stage system with module 3 that symbolizes God's Trinity:
Main oratory, sacristy, meeting hall;
hall, side isles, belfry;
sacristy, premise for the congregation, Sunday school.

Combined load-bearing concrete-wooden girders that form two enclosure walls with middle part and running water structure the main aisle. Additionally, this structure provides sound isolation of the room from the surroundings that often is a touching stone in modern church architecture. We have to emphasize that this solution as we see in the drawn details, does not let in the direct light, permitting through only the reflected light that presents light, luminous, warm sense of room. When room is fulfilled with a dispersed light, it also creates spatial lightness of a building visually enlightening roof constructions. Intangible sense appears as if the sanctuary floated in Heaven, full with God's Light. In this sense, "God's Hands" suits the resurrection idea of the gothic architecture, the vertical sense of lightness, play of lights, flows of radiance.

At the wall's lower part, at the water contiguity, formed glass line is situated, emphasizing the impression of "air" walls.

Volumes are formed plastic, in the contrast with the surroundings, inner volumes in the contrast with calm, stable Jesus Cross behind the altar.

The building is characteristic with clear tectonic structure and perspective accents to compare it with the present surroundings of few-storied dwelling houses. Correspondingly, the building in the plot is accented towards the crossings of Akmenu – Upesciema Streets; correspondingly, the building is perceived as bigger (visual effect – exaggerated perspective – volume sequence in depth + the fall of vertical dimension in A direction.)

The access is from Akmenu Street, with parking for certain number of cars and from ND direction moving in the church from W. Traditionally, the access road with scenery leads people to church and prepares them during their way for conversation with God. In our situation, the solution presents changing views and emphasizes the functional and spiritual arrangement of the building volume without one certain view (for it does not exist).

Solving functional and technical requirements, we consider the possibility for economical implementation and economical management.

3. TERRITORY IMPROVEMENT.

From Akmenu Street – the parking lot and access zone. From the surrounding roads, the access is by pathways. Southern part – along the congregation premises zone, we offer improved deepened relief – for festivities and other outdoor activities. This is bordered by hedge. A part of the building contains more intensive plants to screen the sight to the Cross and to cover the existing individual houses.

4. GENERAL BUILDING STRUCTURES.

Foundation – monolith reinforced strip foundation.

Walls – brick with heat insulation (brick (insulation) materials - “FIBO”, “KERATERM”, “AREOC”; selected by comparing economical indexes)

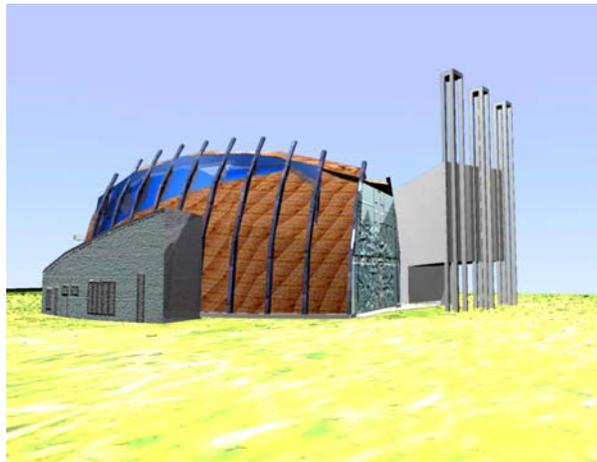
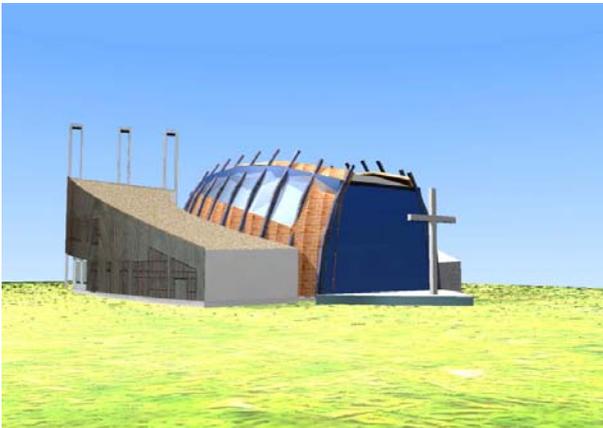
Walls of the church – girders: combination of monolith reinforced concrete and wooden girders (inside wood, outdoors – concrete), walls of wood lattice work, insulated.

Roof – of wooden structure built-up (insulated)

Slabs – of monolith reinforced concrete

Finish – for sides, small wooden boards; for sanctuary, wooden chips.





Prepared by: architect Andris Tomsons

RODIN "Cathedral" 1908

