

BOS

Sacred Space International / Tour Sacred Spaces

City Guide to Sacred Spaces – Boston & Cambridge, MA

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AMERICA

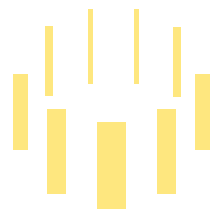
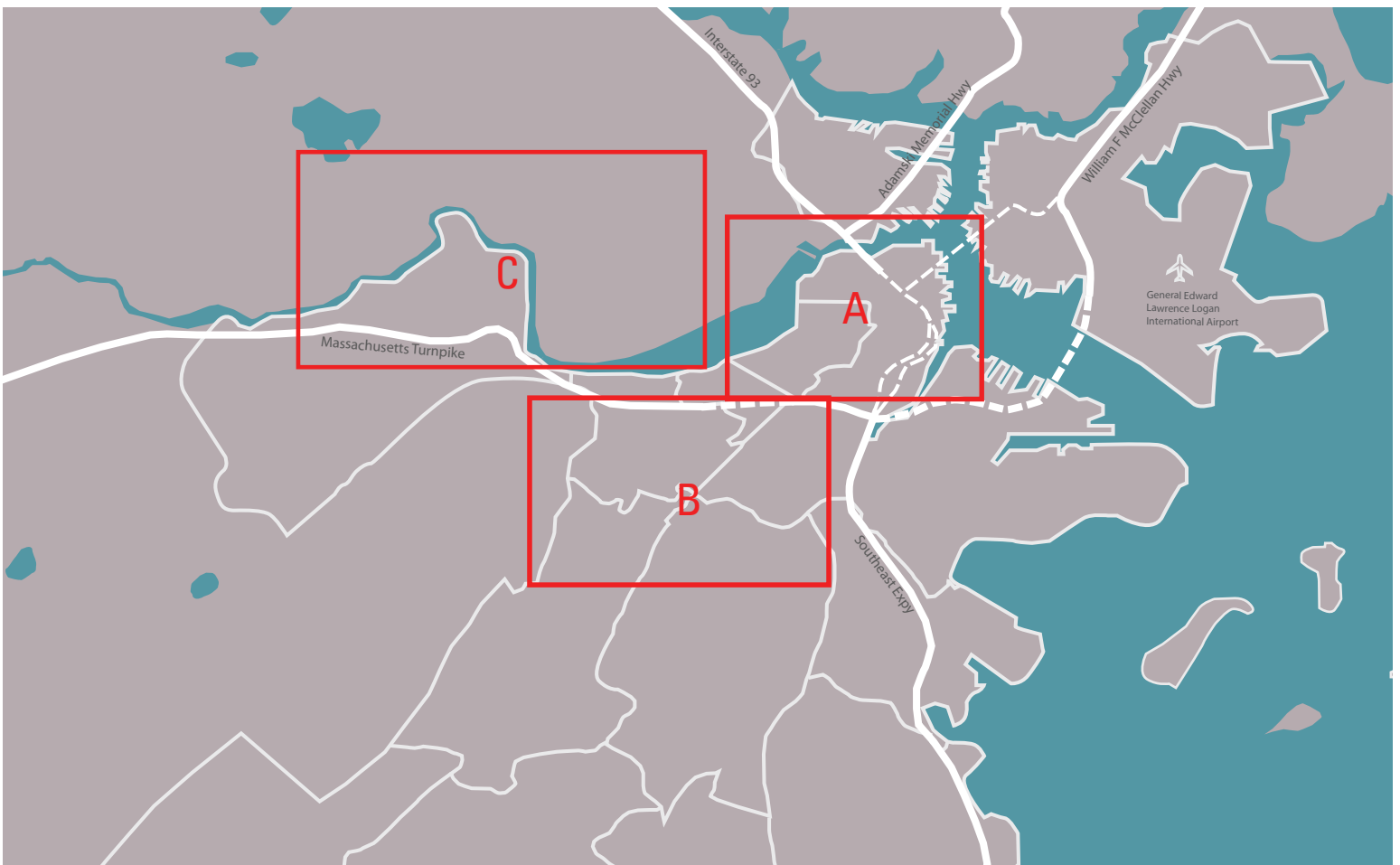


Table of Contents

Map Key	2
Sacred Boston: Introduction to finding sacred spaces in Boston	3
Individual Sacred Space Descriptions:	
Map A	4
[BOS 01] St. Stephen's Catholic Church	5
[BOS 02] Beacon Hill Friends House & Meeting	8
[BOS 03] The Cathedral Church of St. Paul	11
[BOS 04] Trinity Church	14
[BOS 05] Old South Church	17
Map B	20
[BOS 06] The First Church of Christ Scientist – The Mother Church	21
[BOS 07] Northeastern University Spiritual Life Center	24
[BOS 08] Isabella Stewart Gardner Museum Courtyard Garden	27
[BOS 09] The Basilica and Shrine of Our Lady of Perpetual Help – The Mission Church	30
[BOS 10] Kevin W. Fitzgerald Park [Puddingstone Park]	33
[BOS 11] Islamic Society of Boston Cultural Center	35
[BOS 12] Temple Ohabei Shalom	38
Map C	41
[BOS 13] Mount Auburn Cemetery	42
[BOS 14] MIT Chapel	45
Bibliography and Acknowledgments	48
Credits	49



Sacred Boston

INTRODUCTION TO FINDING SACRED SPACES IN THE CITY

Coming to Boston as an outsider, I used the Zen idea of “Beginner’s Mind” as a tool to identify the most powerful, recognized and well-used sacred spaces in the city and across the Charles River in Cambridge. After creating a long list, Fran Hoerrmann and I polled local people we met to make sure our newcomers’ perspective matched that of the people that lived here. Our friends at WGBH pointed us towards many of the historic sites represented in the documentary “God in America.” We spent a lot of time in advance of our trip to narrow down sites to visit. We planned to include the Rose Kennedy Greenway - a new landscape site built on top of the recent “Big Dig” project. We felt it was not yet well-used enough or “imprinted” into the city fabric to qualify as a “sacred” site. Neither was Boston Common a “sacred” site. As a breathing space in the city, and a well-used and well-loved park, it works well. A sacred space it is not. All of these decisions represent our own perspective.

We have come to terms that we are outsiders with a stranger’s view but also the objectivity granted by that perspective. We propose this list as a curated selection of welcoming spaces whose leaders are interested in interfaith work. Our background in architecture compelled us include the MIT Chapel by Eero Saarinen, the Interfaith Center at Northeastern University by Office dA and the Old North Church. One of these did not make our final cut.

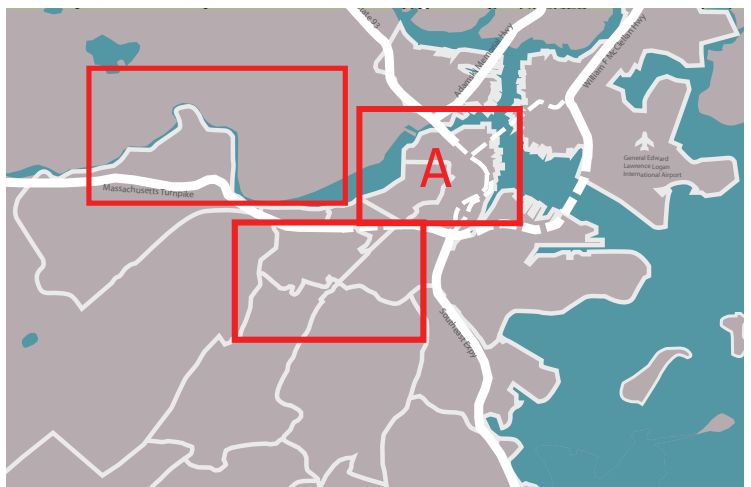
From the modesty of the Beacon Hill Friends House to the superlative grandeur of The Mother Church of Christ, Scientist, we hope you enjoy and learn from our final selection – even start a conversation if you question our choices.

Deirdre Colgan,
Executive Director, Sacred Space International
Chicago, 2010



Beacon Hill Friends House & Meeting







CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 01] ROMAN CATHOLIC

01.1

ST. STEPHEN'S CATHOLIC CHURCH

"St. Stephen's is the last Bulfinch designed church that remains today. The bell was cast by a local smith named Paul Revere."

SOCIETY OF ST. JAMES THE APOSTLE



Sanctuary interior – a Bulfinch-designed meetinghouse now used as a Catholic church.

St. Stephen's Catholic Church VISITOR INFORMATION

ADDRESS	24 Clark Street, Boston, MA 02109
NEIGHBORHOOD	North End
COORDINATES	42.365239, -71.052394
PARKING	Street parking
NEAREST TRANSIT	Take the 4 Bus to Commercial St. and get off at Fleet St. Walk NW on Fleet St. to Hanover and walk north on Hanover. From the other direction get off the 4 bus at Commercial St. at Battery St., walk west on Battery and then make a left onto Hanover. Walk down Hanover to Clark.
WEBSITE	www.socstjames.com
PHONE	(617) 742-4715
OPEN HOURS	Daily
SERVICE HOURS	Call for service times. Ceremonies by appointment.

TIPS & SUGGESTIONS FOR VISITORS

Even though it doesn't look it: the front door to the church is open! Just push it and walk in. Take a look at the bronze equestrian statue of Paul Revere straddling the space between Old North and the original "New North," now St. Stephen's Church. Legend has it that when it was placed on the promenade JFK's grandfather – John "Honey Fitz" Fitzgerald, who was the Mayor of Boston at the time, and a parishioner of St. Stephen's, made them turn the statue around so that the "business" end of the horse faced Old North Church!





CITY GUIDE TO SACRED SPACES
BOSTON, MA

01.2

ST. STEPHEN'S CATHOLIC CHURCH

ABOUT: HISTORY & ORIGINS

Originally named New North Church and built as a Congregational Church in 1804, it became Unitarian from 1813–1849. Its minister Dr. Francis Parkman, lamented the exodus of fashionable parishioners to other parts of the city and complained that he could not persuade worshipers to attend church in the North End anymore. So, in 1862, this church was acquired by the Catholic Bishop Fitzpatrick and renamed St. Stephen's, when Irish Catholic and later Italian immigrants populated the neighborhood.

Designed by Charles Bulfinch, a well-known architect from Boston, in the Wren-Gibbs style, it is his last remaining church in Boston. Paul Revere was a member of the original congregation and he cast the church's bell and the hand-wrought nails used for construction. From the church's front door, you can see Old North Church, which is connected via a small plaza and pedestrian promenade.

The church has had many renovations, completely altering the original design. Over its life the building has travelled about twenty-five feet! It was raised six feet above its original foundation to accommodate a community space in the basement.

Today, St. Stephen's is an historic treasure within an historic neighborhood, the North End. It is home to the Society of St. James, an international group of diocesan priest missionaries serving the poor in Latin America since 1958. A visiting priest from the parish church says Mass each week in St. Stephen's.

Rose Fitzgerald Kennedy, President Kennedy's mother, was baptized here in 1890 in the baptistery, which has been preserved. Her funeral was held here in 1995.



View from the horseshoe-shaped balcony



Equestrian statue of Paul Revere with Revolutionary reenactors seen through the Palladian window on the front façade of the church.



CITY GUIDE TO SACRED SPACES
BOSTON, MA

01.3

ST. STEPHEN'S CATHOLIC CHURCH

ARCHITECTURE DESCRIPTION

Harvard educated Charles Bulfinch designed the New North Church, dedicated in 1804. One of the most famous architects of his time, he was the first American to practice architecture as a profession. One of his other works is the Massachusetts State House.

The church was designed with an Italian Renaissance inspired exterior. The interior is in the Federal style – simple and symmetrical, with tall, Palladian windows characterized by semicircular *lunettes*. Two-story colonnades of columns divide the balconies from the open Meeting Room space. Triangular timber trusses define the roofline, which is gently curved on the inside. The exterior façade is clad in red brick with white trim defining brick pilasters. Bulfinch designed the church with a bell tower, cupola and a weather vane. The last was removed when the church became St. Stephen's Catholic Church in 1862. At this time, a peak was built over the original cupola when a cross and clock were added. The Catholic interior was painted to resemble a Roman Basilica mural and iconography throughout. When Hanover Street was widened in 1870, the church edifice was moved back by sixteen feet and the foundation raised by six feet.

In 1964, the head of the Archdiocese of Boston, Cardinal Cushing, was approached by preservationists and agreed to restore the church back to the original Bulfinch design. Now it is returned to its original ground level with the rooftop cupola restored. Chester F. Wright was the architect for the restoration and the contractors, Isaac Blair & Co., were the same company that raised and moved the church almost a hundred years earlier. The original copper cupola was uncovered, side entrance doors were discovered beneath brick and the church was lowered back down to its original foundation.

The interior is not entirely accurate to Bulfinch's design. While the pews and pulpit are copies of the originals, now one can observe Catholic accoutrements indicating its current religious incarnation. The Stations of the Cross and some confessional boxes stand out in stark relief from the simple white interior space, indicative of an early American Protestant church.



Baptistry where JFK's mother Rose Fitzgerald Kennedy was baptized.



Palladian windows in the upper foyer with stairs leading to the bell tower.



CITY GUIDE TO SACRED SPACES
BOSTON, MA

02.1

[BOS 02] QUAKER/SOCIETY OF FRIENDS

BEACON HILL FRIENDS HOUSE & MEETING

"... the theology of listening to one's own experience and one's own inner voice and also listening to the ministry of others when they are speaking"

KEN HAASE,
CLERK OF THE BEACON HILL FRIENDS MEETING



Meeting room space and courtyard.

Beacon Hill Friends House & Meeting Hall VISITOR INFORMATION

ADDRESS	6 Chestnut Street, Boston, MA 02108
NEIGHBORHOOD	Beacon Hill
COORDINATES	42.357589, -71.066468
PARKING	Driving is not recommended, but public parking is available near Boston Common
NEAREST TRANSIT	The 43 and the 55 buses will take you to the Beacon stop on Walnut street. Walk one block north on Walnut street to Chestnut and turn left on Chestnut. The Beacon House will be a few doors down the block on the left hand side of the street.
WEBSITE	www.bhfh.org
PHONE	(617) 227-9118
OPEN HOURS	Email for appointment, Monday – Friday.
SERVICE HOURS	Sunday 10:30 a.m. worship.

TIPS & SUGGESTIONS FOR VISITORS

This is a communal home as well as a worship space tucked away in an exclusive neighborhood, Beacon Hill and very close to Boston Commons. Bring walking shoes. If you're interested there is a Quaker martyr statue dedicated to Mary Dyer to the right of the main steps of the Massachusetts State Capital building.





CITY GUIDE TO SACRED SPACES
BOSTON, MA

02.2

BEACON HILL FRIENDS HOUSE & MEETING

ABOUT: HISTORY & ORIGINS

The Beacon Hill Friends House was founded in 1957 as a communal living space for Quakers and a place of worship. The house has a storied history of residents and owners. The daughter of novelist Nathaniel Hawthorne, Rose Hawthorne Lathrop lived there during the time she converted to Catholicism. In 1920, the Greene family combined the houses into one residence. Charlotte Greene raised two sons there and made many of the changes, which we now see in the house. Charlotte filled the house with books and furniture, purchased during her many shopping expeditions to Europe with her friend Isabella Stewart Gardner. Her son John Greene, a philanthropist, eventually donated the house and all its contents to the Society of Friends in 1957.

The house's communal living space is open to people from any faith tradition or no faith tradition at all, willing to live according to the Quaker principles of faith, simplicity, integrity, community and social responsibility. For those who live there, the evening meal and household responsibilities are shared. Overnight guest rooms are available to rent. The Beacon Hill Meeting started later and the group gathers weekly in the double height room to the right of the front door.

Quakerism began in 17th Century England. Every person is considered a minister with an intimate connection to God. In unprogrammed Quakerism, there are no congregational leaders and decisions are made by consensus. During a meeting, Members sit in silence and wait for messages and understandings from God. This practice is called "Waiting Worship." Whenever anyone wishes to speak, they stand and speak – as the spirit moves them. Friends are encouraged to have their own relationship with God and their primary knowledge of God is through their own experience.

Unlike the 17th Century, speakers in unprogrammed meetings today do not tend to use the same fiery style. Historically, Quaker meetings would often last a long time. Speakers have always been both men and women, and the promotion of peace and equality remain important values.

Mary Dyer, a Quaker, was hanged on the Boston Common in 1660 for preaching in public, which was illegal in the contemporary Puritan society of the Massachusetts Bay Colony.



Main entry via staircase into the double height room used for worship.



Residents of the Beacon Hill Friends House use this rear courtyard above the communal kitchen.



CITY GUIDE TO SACRED SPACES
BOSTON, MA

02.3

BEACON HILL FRIENDS HOUSE & MEETING

ARCHITECTURE DESCRIPTION

Designed by Charles Bulfinch and constructed by the architect Charles Paine in 1805, the mirrored houses, numbers 6 and 8 Chestnut Street were separate residences until 1920. Because the building was originally two separate homes, the façade has an unusual look. The house has two front doors each with a curving staircase leading from street level to main entry. Today, one of the front doors leads to the sacred space for the Beacon Hill Meeting, which is to the right and the other into the Beacon Hill Friends House – a communal living space to the left.

The building was constructed in a Georgian style with large arched windows and a simple geometric exterior with minimal ornamentation. The Meeting Room was originally used as a music room before its current use by the members of the Beacon Hill Friends Meeting. Inside this room, wood benches face one another in the shape of a square.

The Meeting Room is now a place used for the concentration and communal effort required to interact with and experience God. For the Quakers, the space itself is not special, rather it is the activity performed in it that is sacred. Here people are actively engaged with each other, and therefore have no need for any altar or central space for focus. The lack of hierarchy in the space reflects the communal decision-making process used by the Friends. The seating geometry reflects the belief in equality of the members.

There is fine balance between the two functions of the space, for the residents of the House and for the members of the Meeting, both of whom feel an ownership towards this sacred space.



View of the Meeting Room worship space from the entry.



Glass newel cap remains a leftover from the building's former use as a grand residence.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 03] EPISCOPAL

03.1

THE CATHEDRAL CHURCH OF ST. PAUL

"We are saddled with architecture that really obscures who we are and our message. At the same time, this is one of the most democratic places I have ever encountered."

REV. JEB STREIT, DEAN



Federal style reredos and wooden altar.

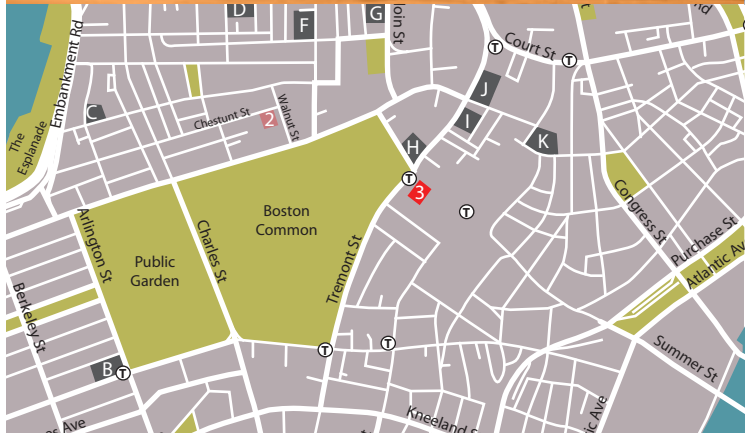
The Cathedral Church of St. Paul

VISITOR INFORMATION

ADDRESS	138 Tremont Street, Boston, MA 02111
NEIGHBORHOOD	Across from Boston Commons Park
COORDINATES	42.355747, -71.062333
PARKING	Boston Commons Garage on Zero Charles St., One Beacon Garage on Cambridge St. at Center Plaza (offers church discount rates), Lafayette Parking on Avenue de Lafayette (near Chinatown).
NEAREST TRANSIT	Take MBTA Green or Red line to Park Street Station. Church is across the street. Orange Line exit at Downtown Crossing station walk northwest to Tremont St. Take Blue Line exit at Government Center station. Walk southwest along Tremont St.
WEBSITE	www.stpaulboston.org
PHONE	(617) 482-5800
OFFICE HOURS	Monday – Friday 9:00 a.m. – 5:00 p.m.
SERVICE HOURS	Monday 1:00 p.m. Tuesday – Friday 12:15 p.m. (except July and August) Sunday 8:00 a.m., 10:00 a.m., 12:30 p.m.

TIPS & SUGGESTIONS FOR VISITORS

Keep a sharp eye. This church sits back a bit on the sidewalk, nestled between two buildings. At first, you are not sure it is a church. It looks more like a library. Interested in Meditation and prayer? Walk the Cathedral's Labyrinth, it is open on Friday from 10:00 a.m. – noon, and by appointment. Located in the church's social hall. While you are walking the labyrinth, see and touch the church's granite foundation.





CITY GUIDE TO SACRED SPACES
BOSTON, MA

03.2

THE CATHEDRAL CHURCH OF ST. PAUL

ABOUT: HISTORY & ORIGINS

In 1818 St. Paul's Church was founded as the first Episcopal Church entirely independent from the Anglican Church of England. The people that started the church wanted to have something new and unique to America, and were eager to differentiate themselves from their former colonists. The Greek revival style of architecture was chosen for this church to honor democratic ideals born in ancient Greece. Thomas Jefferson and the Founding Fathers had endorsed the idea of Greece as the "birthplace of democracy" by constructing many of the new government buildings using this new "Federal Style." It marked the architecture of the newly independent American nation.

In 1912, after receiving a generous donation of more than a million dollars from two nuns, Bishop William Lawrence purchased St. Paul's Church and renamed it the Cathedral Church of St. Paul. The word Cathedral is from the Latin *cathedra* for "seat" or "chair" and is the host church for the Episcopal Diocese of Boston, and the seat of the Bishop.

Over its history the church has gained a reputation for philanthropy and social activism. During the Great Depression, it provided bread lines. It also housed the first AIDS healing service in the city of Boston. Today they are a small congregation providing a large ministry to the growing population of homeless, marginalized and minority groups, including Chinese, Caribbean, and African immigrants. In 2000, the Muslim community began to use the community gathering space in the basement of the church for their Friday *Jummah* prayers. Despite the unrest after September 11, 2001, the church continues to welcome this group for prayers and fellowship, where they pray in the same room as the labyrinth.



View of the main sanctuary and box pews seen from the organ loft.



Basement community room with labyrinth and foundation walls. The space is now used by local Muslims for Friday Prayer



CITY GUIDE TO SACRED SPACES
BOSTON, MA

03.3

THE CATHEDRAL CHURCH OF ST. PAUL

ARCHITECTURE DESCRIPTION

Construction of this church began in 1820 and is an example of Federal Style Greek Revival architecture. It was designed by Alexander Parris, architect of the Quincy Market in Boston and Solomon Willard, who also designed the Harvard Divinity School and Bunker Hill monument. From the exterior, the church looks like a Greek Temple. A portico of six ionic sandstone columns, carved by Willard, line a granite entry porch. The entablature above remains blank, having been envisioned by the architects to house a carved bas-relief of St. Paul. It now sits blank, abstract. The sandstone is from the same quarry in Virginia that was used to build the Capitol Building in Washington, DC. The yellow of the sandstone contrasts with the granite of the main body of the church.

Built when the neighborhood on the East side of Boston Common consisted of low residences, sunlight streamed in through the clear windows. This allowed “the Light of Reason,” to prevail in a space dedicated to the ideals of the Age of Enlightenment. The architects avoided excessive ornamentation, including stained glass, keeping the building simple and unadorned. Now, unfortunately, it is surrounded on both sides by tall buildings, which block the light.

The organ and box pews you see today are original. Families paid a subscription to “own” their pews until 1912, and you can still see some of the nameplates. The pew doors were removed during a renovation in 1912 as a gesture toward more openness. Though historic, they remain large and immovable – in opposition to the church’s ministry of open and flexible worship space.

After being designated a Cathedral in 1912, donated funds were used to upgrade the space. Renowned architect Ralph Adams Cram was enlisted to create the elaborately carved altar and Bishops Chair, or *Cathedra*. Cram used rich materials and clean lines to stay true to the simplicity of the Federal Style. Today, the architecture reflects its democratic roots, being open to people from all faiths and in its ministry for social justice. As the Dean of the Cathedral observed – “in a spectacular way we really inhabit the architecture.”



View of the apse, altar and lectern.



Labyrinth for walking meditation inscribed on the wood floor of the basement community room.



CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 04] EPISCOPAL

04.1

TRINITY CHURCH

"God is not only found up, but God is found here. The architecture sort of brings you back to the earth. There is an enclosing and comforting feeling being here as well as a sense of awe."

REV. BILL RICH, SENIOR ASSOCIATE RECTOR



The main sanctuary looking towards the altar and apse, with interior murals by John La Farge.

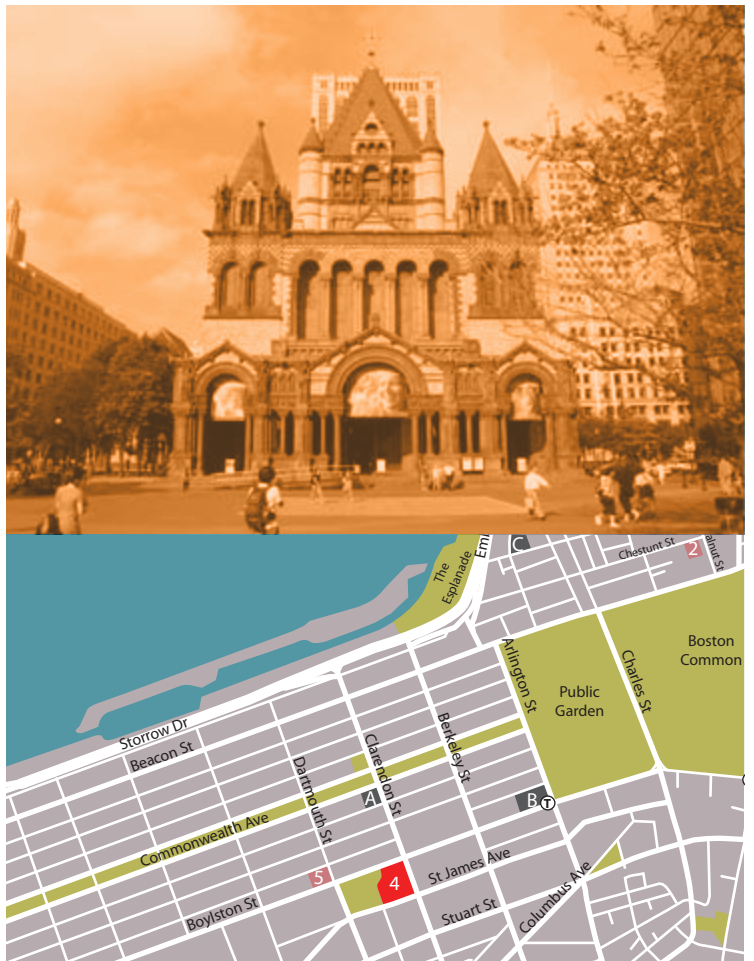
Trinity Church

VISITOR INFORMATION

ADDRESS	206 Clarendon Street, Boston, MA 02116
NEIGHBORHOOD	Copley Square
COORDINATES	42.3501, -71.0755
PARKING	500 Boylston Street Garage, entrances on Clarendon St. and St. James Avenue.
NEAREST TRANSIT	From the Back Bay station on the Orange line, walk two blocks north. From the Copley Square station on the Green line, walk one block east. Route 39 bus and get off at Copley Square.
WEBSITE	www.trinitychurchboston.org
PHONE	(617) 536-0944
OPEN HOURS	Mon – Fri: 11:00 a.m. – 5:00 p.m. Sat: 9:00 a.m. – 5:00 p.m. Sun: 7:00 a.m. – 7:00 p.m.
SERVICES	Sun: 7:45 a.m., 9:00 a.m., 11:15 a.m. & 6:00 p.m. Weds: 5:45 p.m. (September through June) Thurs: 12:10 p.m.

TIPS & SUGGESTIONS FOR VISITORS

Men are asked to remove their hats. No food or drink allowed. Admission is a fee of \$6.00 (\$4.00 for students and seniors) and includes either a docent-led tour or self-guided tour. The Trinity shop located below sanctuary is open daily from 9:00 a.m. to 6:00 p.m. Large foundation stones stacked like pyramids are visible here. This is part of the church's foundation and actually floats. This church is in the Back Bay and it was made using landfill.



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CITY GUIDE TO SACRED SPACES
BOSTON, MA

04.2

TRINITY CHURCH

ABOUT: HISTORY & ORIGINS

The Trinity parish was originally founded in 1733 in downtown Boston. In 1870, Phillips Brooks, the Parish Rector from 1869–1891, selected Henry Hobson Richardson, his classmate at Harvard, as the architect for a new church building. Construction began in 1873 after the original site burned down in the Boston Fire in 1872. The building established Richardson as a leader of modern architecture. We still refer to his revival of an earlier movement as *Richardsonian Romanesque*.

Phillips Brooks, a leader of the Broad Church movement, put heavy emphasis on inclusiveness. In a time when, pew fees were the source of financial support, he insisted on 'free pews' in the balcony to those who could not afford to pay. The Broad Church movement also emphasizes the incorporation of social service work into religious life. Today, Trinity Church has retained its same devotion to Brooks' philosophies and involvement in social projects. Ministries include TEEP – Trinity Education for Excellence Program, an anti-racism project and Habitat for Humanity.

Music plays an integral role in the worship service. There are two organs, and choir performances during three of four services on Sunday.

Trinity Church has a local congregation of 2,000 – 3,000 people and many tourists who attend one of four Sunday services; 300 – 500 people attend each service. The church can seat a maximum of 1,500, which is filled to capacity at Christmas and Easter.



The main sanctuary as seen from the balcony – where pews were always free.



Even the organ pipes were painted in the same Arts and Crafts mural style by John La Farge, the interior designer of the space.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

04.3

TRINITY CHURCH

ARCHITECTURE DESCRIPTION

Trinity Church is one of the most famous examples of the architectural style known as *Richardsonian Romanesque*, named after its architect, Henry Hobson Richardson. He was inspired by the original medieval style, and his devotion to these principles of construction and integrity of craft gave birth to this revival style. Richardson had trained at the School of the Beaux Arts in Paris and discovered the earthy Romanesque style while traveling in France and England. He preferred this to the later Gothic style. The interior is a masterpiece of the Arts and Crafts Movement created by its best artists. John LaFarge painted the murals and interior stenciling, while William Morris and Edward Burne-Jones designed the stained glass windows.

Phillips Brooks, who collaborated with the designers, all of whom were friends, wanted the church to reflect his religious philosophy of inclusion. As it was originally designed, the detached altar was amongst the first of its kind, long before the Vatican II Council recommended this configuration. Preaching usually happened on “the Broad Step,” the space between the pews and apse, placing Brooks close to his congregation. In the 1920’s, the pulpit was expanded and the altar was moved back towards the apse. The centrality of the Greek Cross form seems to gather people together within the enormous space.

A central tower with a brightly lit lantern or cupola rises from the center of the church. Richardson designed this to be supported by tripartite semi-circular arches, a reference to the Holy Trinity of God: the Father, Son and Holy Spirit, differentiating the Episcopalian Trinitarian beliefs from those held by Unitarians in Boston. The arch reaches up toward God and also descends; representing God’s grounding presence on earth. Light pours through, illuminating the La Farge murals and the seating below.

The entire building was constructed with Massachusetts and New Hampshire granite. Large pyramidal piers, with four thousand five hundred additional wooden piles help to support the weight of the church and overcome the structural problems inherent in landfill construction – prevalent in the former Back Bay. The church is now wonderfully reflected in I.M. Pei’s modern Hancock Tower, its neighbor on Copley Square.



Structural ties secure the tripartite arches supporting the central tower and lantern above.



Pyramidal stone piers, integrated into the newly restored basement housing the gift shop.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

05.1

[BOS 05] UNITED CHURCH OF CHRIST

OLD SOUTH CHURCH

"For us the church are the people, the church is the gathered body, inside or outside of a sacred space. We make this space sacred by our gathering and by what we do here"

NANCY TAYLOR, SENIOR MINISTER & CEO, OLD SOUTH CHURCH



Main sanctuary with pulpit.

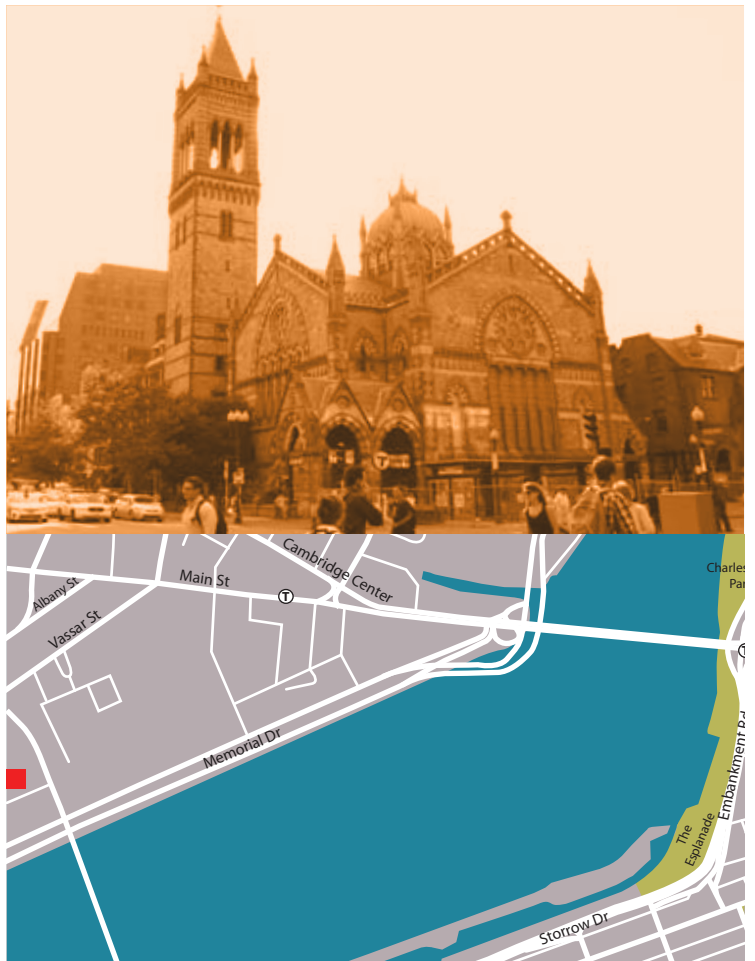
Old South Church

VISITOR INFORMATION

ADDRESS	645 Boylston Street, Boston, MA 02116
NEIGHBORHOOD	Copley Square
COORDINATES	42.349956, -71.078327
PARKING	Street parking, Garage Parking at 100 Clarendon (behind the Back Bay Station) and at Prudential Garage
NEAREST TRANSIT	Take the green line to the Copley Station which is on the corner of Boylston and Dartmouth. Or walk north for 2 blocks along Dartmouth St. from the Orange line Back Bay Station. Bus routes 9, 10, 39, and 55 – get off at Copley Square.
WEBSITE	www.oldsouth.org
PHONE	(617) 536-1970
OPEN HOURS	Monday – Friday 9:00 a.m. – 7:00 p.m. Saturday 10:00 a.m. – 4:00 p.m. Sunday 8:30 a.m. – 4:00 p.m.

TIPS & SUGGESTIONS FOR VISITORS

Free to the public and open 7 days per week.
Don't miss the two award-winning gardens on either side of the main door. Kept by members, the garden on the right donates its produce to a women's shelter. Check out Thursday night jazz worship. While in Gordon Chapel, notice the Federal Style clock brought from the first Meeting House, which was occupied in 1670.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

05.2

OLD SOUTH CHURCH

ABOUT: HISTORY & ORIGINS

The Old South Church is one of the older religious communities of Boston, organized in 1669. The present church is their third location since the Cedar Meeting House and later Old South Meeting House in 1729. Their religious structures were called Meeting Houses or “Mouth-Houses” because of the amount of talking happening inside. Descended from the Puritans, the original meeting house was simple and plain, all white with no ornamentation and no stained glass. When the new Old South Church was built in 1875, it was a statement that they were departing from their Puritan past. The current church expressed their wealth, being built during America’s Gilded Age.

The congregation has had many famous members, Samuel Adams, Benjamin Franklin, Mother Goose, Phillis Wheatley and Samuel Sewall. Samuel Adams signaled the start of the Boston Tea Party from the Old South Meeting House. Sewall, a Puritan judge, presided over the Salem witch trials condemning a number of women to death. Within a few years, he apologized, realizing he had made a terrible mistake. He went on to write the first anti-slavery tract in 1701, an essay about women’s rights, and an essay arguing that Native American Indians did have souls, a theory contrary to prevailing Puritan beliefs.

Social justice became a primary focus for the congregation, a tradition that continues still. Following the Civil War, the church became increasingly inclusive and accepting of diverse members and is now considered one of the most liberal, open-minded churches in the US.

The congregation currently comprises about six hundred and fifty members. They view themselves as stewards caring for this National Historic Landmark building. They are careful also to preserve and share their collection of historical artifacts, documenting personages and events, with the public being one of a few spaces in the city to maintain an “Open Door” policy.



From the rooftop the campanile stretches vertically like I.M. Pei’s Hancock Tower.



Victorian foliate carvings and stencils decorate the Victorian interior.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

05.3

OLD SOUTH CHURCH

ARCHITECTURE DESCRIPTION

The “New” Old South Church was completed in 1875 by the architects Charles A. Cummings and Willard T. Sears. They constructed the church in an eclectic *Ruskinian* Gothic style being greatly influenced by the writings and theories of John Ruskin and his enthusiasm for the architecture of Venice. The exterior is built using Roxbury Puddingstone obtained locally, with details and edging in contrasting limestone and brownstone. The building plan is cruciform with an orthogonal lantern. The interior abounds with exuberant natural imagery. Elaborate foliate patterns in both wood and stone and carved painstakingly by hand embody the Gothic expression of the church. Cherry wood pews, originally numbered for their dues-paying owners, each have hand-carved finial carvings – no two are alike. Other Gothic motifs such as pointed arches and quatrefoil openings are apparent in the *rearedos*, or altar screen and throughout the space.

A tall bell tower or *campanile* anchors the church to its Copley Square site. In 1937 it was rebuilt, as it was discovered during the construction of the adjacent Gordon Chapel, that the original was no longer structurally sound. The tower now stands at two hundred and thirty feet tall, fifteen feet lower than the original.

Though ornate, the space was designed as a congregational Meeting House, which means it can be used for sacred or secular purposes. It contains side balconies and a central pulpit, both hallmarks of the traditional Meeting House. The pulpit is the central architectural feature of the sanctuary.

The lantern is placed at the crossing of the nave and transepts. It is connected by arching wood members, which intersect the series of New England white pine trusses supporting the roof. Its ceiling was painted to resemble the night sky. The exterior is clad in copper with ornate dragons visible up close from the rooftop.

The interior was renovated in 1905 by Louis Comfort Tiffany who added warm polychrome stenciling and painting on the interior walls, unifying the space with a limited palette. The original stained glass windows were designed by Clayton and Bell in the English style. Two additional windows on either side of the balcony were added by Tiffany during the renovation.



The 1921 pipe organ is the third largest in New England. When it's played it literally shakes the house! The church converts into a concert venue.



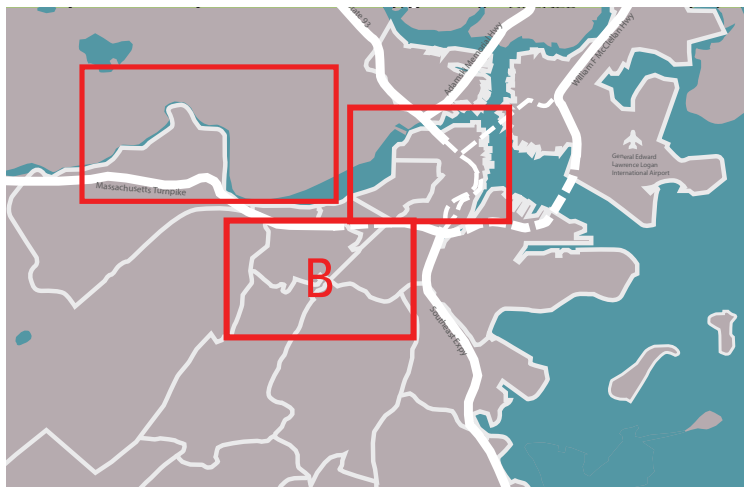
Orthogonal lantern at the crossing between nave and transepts.



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City Guide to Sacred Spaces in Boston

Map B





CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 06] CHRISTIAN SCIENCE

06.1

THE FIRST CHURCH OF CHRIST, SCIENTIST THE MOTHER CHURCH

“(Mary Baker Eddy) believed that life is about service, and she led by example. Not many women were writing seventeen books, and starting a publishing company... at age eighty seven, at a time when women didn’t have the right to vote and only three colleges opened their doors to women.”

LOUISE ALDER, SUPERVISOR, TOUR GUIDING ACTIVITY



View of the three levels of the main sanctuary in the Extension building.

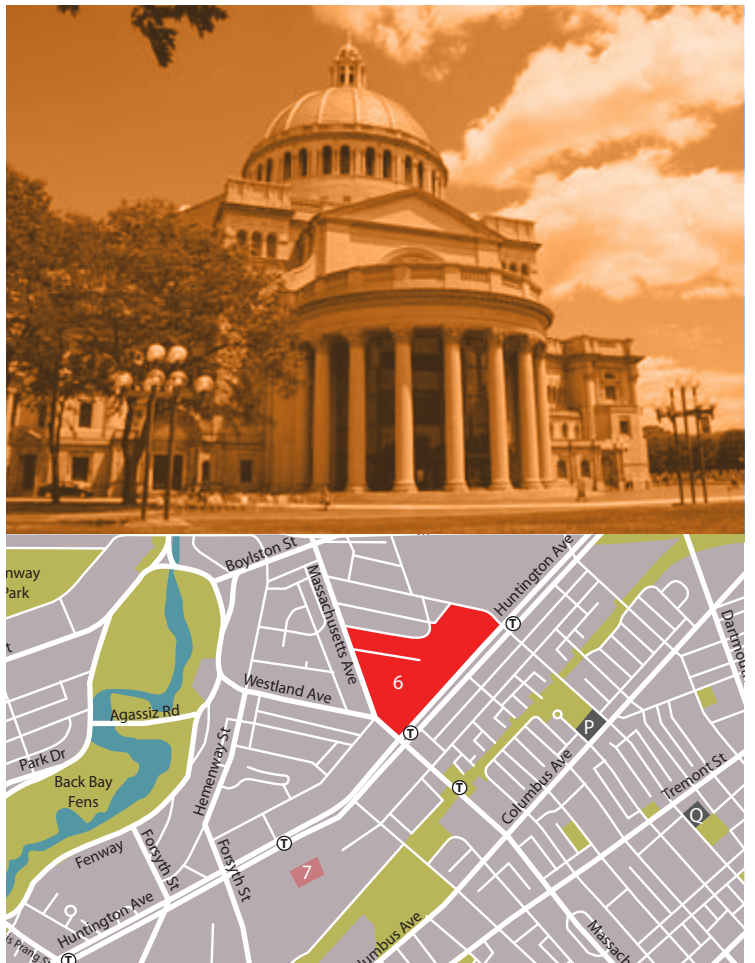
The First Church of Christ, Scientist – The Mother Church

VISITOR INFORMATION

ADDRESS	175 Huntington Avenue Boston, MA 02115
NEIGHBORHOOD	Back Bay
COORDINATES	42.34405, -71.085277
PARKING	Parking for church services is available on site in the underground garage, accessed from Huntington Avenue or Massachusetts Avenue. Parking is free for church services, Wednesday testimony meetings, and special church events. The rest of the time there is a fee.
NEAREST TRANSIT	By Subway, take the Green line to Prudential or Symphony Stations. From Prudential Station cross Belvidere Street to Christian Science Plaza. From Symphony station, Christian Science Plaza is on Massachusetts Ave, north on your right. By Bus, take Harvard/Holyoke Gate – Dudley Station, Bus Number “1.” It stops on Massachusetts Avenue at Clearway Street, adjacent to the Christian Science Plaza.
WEBSITE	www.christianscience.com
PHONE	(617) 450-3301
OPEN HOURS	Tuesday – Sunday 10:00 a.m. – 4:00 p.m.
SERVICE HOURS	Sunday evening service at 5 p.m., except in July and August, Wednesday Testimony meeting held at noon and 7:30 p.m.

TIPS & SUGGESTIONS FOR VISITORS

Be sure to see both the original and new edifices. The mosaic tile in the old edifice is worth seeing and so is Mrs. Eddy’s “reserved” seat. There is a nice cafe located in the publishing building for lunch or a snack.





CITY GUIDE TO SACRED SPACES
BOSTON, MA

06.2

THE FIRST CHURCH OF CHRIST, SCIENTIST THE MOTHER CHURCH

ABOUT: HISTORY & ORIGINS

Founded by Mary Baker Eddy (1821–1910), Christian Science is a religious teaching based on the Christian Bible. Mrs. Eddy, who was a sickly child, learned about the possibility of cures without medicine. When she herself was cured by spiritual means, she devoted herself to the healing emphasized in early Christianity. In 1875, she completed the first edition of her major book, *Science and Health with Key to the Scriptures*. In 1879, the Church of Christ, Scientist was incorporated.

In her time, Mrs. Eddy was one of the most famous women in the US and Europe. Today, services are held in over eighty countries and members live in over a hundred and twenty countries. She also founded the “Christian Science Monitor” newspaper and magazine (now a secular publication) to counteract her negative experience with the press and what she called “Yellow Journalism.”

The architecture of the church buildings was designed to foster a focused study of the Bible and founder Mary Baker Eddy’s text *Science and Health with Key to the Scriptures*. Christian Science approaches these texts and testaments to spiritual healing, from a scientific perspective, based on study and rational understanding of God. There is no formal hierarchy within the leadership structure and no formal ritual. Worship consists of readings from both texts by two Readers who are elected by the members of the church to this office. Testimonial meetings, usually occurring on a weeknight are held in addition to Sunday services. To aid believers in this pursuit, each Christian Science church houses a Reading Room with library which is open to the public.

The property that grounds the Complex was originally called Gravely Point and it was always above ground, while the rest of the Back Bay was submerged and later landfilled. Both sanctuaries are on the second level of their respective spaces. In 1975, during a Master Plan renovation by I.M. Pei, a new entrance was designed for the Extension, which now serves as the main entry for the Church.



Wheel window with healing imagery from both Christian Science texts, seen from the balcony of the Original Edifice.



Interior of the Romanesque Original Edifice, from under the balcony.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

06.3

THE FIRST CHURCH OF CHRIST, SCIENTIST THE MOTHER CHURCH

ARCHITECTURE DESCRIPTION

The First Church of Christ, Scientist, also called *The Mother Church*, consists of a complex of buildings developed over time. We will feature two of these buildings which are physically connected: the Original Edifice and the newer Extension building. All the structures are connected by plaza on the triangular lot, with landscaping, a long reflecting pool, a colonnaded administration building and a modern Sunday School Building, designed by I.M. Pei in 1971. Pei integrated the complex in a master plan he conceived with Araldo Cossutta Associated Architects in the 1960s. This is the world headquarters of the Christian Science Faith.

The Original Edifice was completed in 1894 in the Romanesque Revival style by architect Franklin I. Welch. It features eighty-six opalescent stained glass windows, which depict many scenes of Christ the Healer and other New Testament scenes. The local firm of Phipps and Slocum (now closed) used *drapery glass* – a dimensional technique to give the windows a sculptural aspect.

Italian craftsmen set the mosaic tile and marble floor individually. “Curly Birch” was imported from Eastern Canada to create the pews, now a warm red color. This space seats about nine hundred people.

In 1906, the much larger and more opulent Church Extension was built in a domed Byzantine style. The architects were Charles E. Brigham and Solon S. Beman of Brigham, Coveney and Bisbee. Clad in Indiana limestone, its multi-level theater-style seating can accommodate up to five thousand people. The interior is overwhelmingly magnificent. The center dome rises over a hundred feet high; but this is not the dome you see from the outside. The exterior dome is over two hundred feet high. Between the two lies a weather dome, which protects the interior.

One of the most notable features of the Extension is the Aeolian Skinner organ. Built in Boston in 1952, with 13,290 pipes, it is now the sixth-largest organ in the world and takes a full year to tune.



The organ is one of the largest in the Western Hemisphere.



Cruciform coffers in the original lobby of the Extension building.



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CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 07] MULTI-FAITH

07.1

NORTHEASTERN UNIVERSITY SPIRITUAL LIFE CENTER

"It is the people who use it everyday, it is the intention of the community that built it, how they interact with themselves, with the sacred, with one another, what they find within themselves here, that makes this space sacred."

SHELLI JANKOWSKI-SMITH, DIRECTOR OF SPIRITUAL LIFE



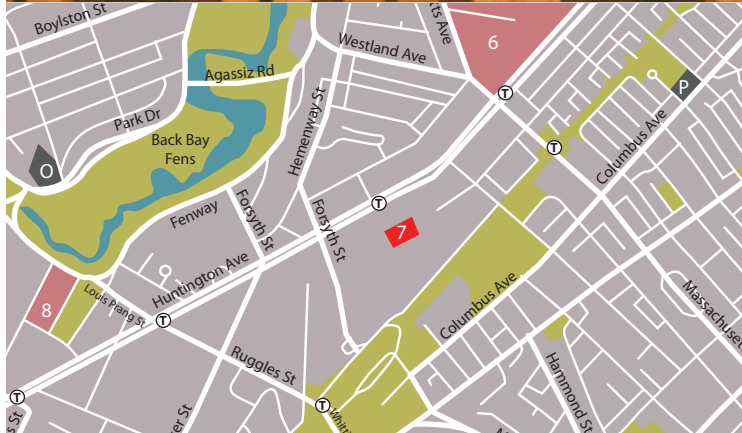
Aluminum aperture-like lighting with oculi in the ceiling of the Center.

Northeastern University Spiritual Life Center VISITOR INFORMATION

ADDRESS	Spiritual Life Center Office (203 Ell Hall) 360 Huntington Avenue, Boston, MA 02115
NEIGHBORHOOD	Fenway Cultural District
COORDINATES	42.35697, -71.061491
PARKING	Street parking on Huntington Ave and Renaissance parking Garage on campus
NEAREST TRANSIT	MBTA Green Line "E" train to Northeastern stop. Orange Line outbound to Forest Hills exit at Ruggles Station. Commuter rail lines connect with the Orange Line at Ruggles Station, Back Bay Station, and North Station.
WEBSITE	www.northeastern.edu/spirituallife/space.html
PHONE	(617) 373-2728
OPEN HOURS	Monday – Thursday 8:30 a.m. – 10:30 p.m. Friday 8:30 a.m. – 10:00 p.m. Saturdays 10:00 a.m. – 10:00 p.m. Sundays 11:00 a.m. – 10:00 p.m. Most Holidays 10:00 a.m. – 10:00 p.m.

TIPS & SUGGESTIONS FOR VISITORS

You may walk-in during open hours without an appointment to this innately peaceful place. Center is scheduled about 50% of the time, so you may not have it all to yourself. Check out the Peace Pole with messages in twelve different languages. Our favorite was Nature's message. Use for groups and events is for the University community only.





CITY GUIDE TO SACRED SPACES
BOSTON, MA

07.2

NORTHEASTERN UNIVERSITY SPIRITUAL LIFE CENTER

ABOUT: HISTORY & ORIGINS

The Spiritual Life Center was built after a fire caused by an unattended candle destroyed the University's Bacon Memorial Chapel in 1996. The new space was designed by local architecture firm Office dA in the same location, on the second floor of Ell Hall and dedicated in October 1998. The University decided not to rebuild a Christian chapel, but to reinvent the space and make it an inclusive multi-faith space where many faith traditions would feel comfortable. The University took into account the changing demographics of the student population. Multi-faith is a different philosophy from conventional non-denominational chapels that provide neutral space for no specific religion.

The new Center fulfills specific requirements of a number of distinct faith traditions, while maintaining an atmosphere of peace and refuge for prayer, meditation or contemplation. Using digital technology and parametric design for fabrication, the architects created an innovative solution to the numerous design challenges manifested by the brief. This is an award-winning space.

The Spiritual Life Center is used for a broad range of purposes including individual prayer, student events, a variety of group worship services, weddings, memorial services, other religious ceremonies, meditation and yoga classes. In addition to hosting weekly groups and events, the Center is purposely left partially unscheduled so as to provide individuals the opportunity to walk-in and use this sacred space as they need.



A "Peace Pole" inscribed with twelve different languages declaring a message of peace.



Back-lit layered safety glass casts a calming light into the space.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

07.3

NORTHEASTERN UNIVERSITY SPIRITUAL LIFE CENTER

ARCHITECTURE DESCRIPTION

Monica Ponce de Leon, now the Dean of the University of Michigan Taubman School of Architecture and her partner Nader Tehrani comprise the architecture studio Office dA, based in Boston. Tehrani was raised Muslim and deLeon Christian and their multiple perspectives have informed the design of this space. Oriented on an east-west axis, the Spiritual Life Center is a medium size room bookended by two antechambers providing access from the main hall. One end is more of a portal, with storage and an ablution area for washing. The other serves as a reflection room, an intimate library and meeting space for small groups to meet or study. The space holds about one hundred and twenty people when full.

Using modest materials, such as plate glass, plywood and aluminum, the architects designed a complex space by layering the materials separately and then holding them away from one another within the space. The glass is embedded into the walls creating a series of overlapping “leaves,” which are lit from behind. The translucent glass varies from light blue to dark green in color, and provides the space with a diffused mysterious light. Three aperture-like openings line the ceiling plane in a gentle concave curve. Aluminum has been parametrically designed with computer scripting to optimize the process, and cut using digital fabrication techniques in order to “mass-customize” these ceiling elements. Direct lights are placed at the central opening of each “aperture” simulating a series of oculi, reminiscent of the oculus in the Roman Pantheon. These forms seem to float and unfold you.

The wood floor is polished, and reflects the light from the ceiling and walls. Usually lined with rugs and prayer mats, the space can also accommodate seating and other configurations. Even the air handling system has been considered and integrated into the space, providing a white noise barrier against the hustle and bustle of the university around it. In a room without windows, this space creates a very interior focused womb-like space without feeling suffocating. There is an openness to it, yet you feel pulled inside, making it successful as a sacred space; an ideal space for quietness and contemplation.



View of the space from the entry.



Layered aluminum laid in a circular pattern form an aperture for the lights.



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CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 08] CULTURAL

08.1

ISABELLA STEWART GARDNER MUSEUM COURTYARD GARDEN

“Isabella Gardner sought to create a space where people could engage with and experience great works of art in an intimate and personal way – rather than have a more didactic lesson in their histories.”

KATHERINE ARMSTRONG LAYTON,
ISABELLA STEWART GARDNER MUSEUM



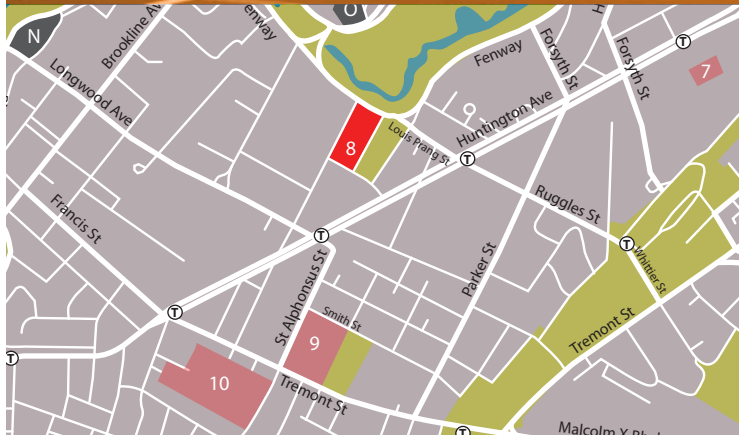
The Courtyard Garden shown from the upper level of the museum.

Isabella Stewart Gardner Museum – Courtyard Garden VISITOR INFORMATION

ADDRESS	280 The Fenway, Boston, MA 02115
NEIGHBORHOOD	Fenway
COORDINATES	42.33887, -71.098824
PARKING	Museum of Fine Arts garage and lot located on Museum Road, metered street parking.
NEAREST TRANSIT	Take the number 39 bus or the Green Line to the Museum of Fine Arts Station. Walk 2 blocks down Louis Prang Street. Gardner Museum on left side of street.
WEBSITE	www.gardhermuseum.org
PHONE	Information: (617) 566-1401 Box Office: (617) 278-5156
OPEN HOURS	Tuesday – Sunday 11:00 a.m. – 5:00 p.m.

TIPS & SUGGESTIONS FOR VISITORS

All named 'Isabella' are admitted free
Free admission on your birthday with valid I.D.
Adults: \$12
Seniors: \$10
College Students: \$5 with current I.D.
Children under 18 are admitted free with parent or guardian
Museum members are admitted free.
\$2 off adult/senior admission when visiting both Gardner and the Museum of Fine Arts within 2 day period.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

08.2

ISABELLA STEWART GARDNER MUSEUM COURTYARD GARDEN

ABOUT: HISTORY & ORIGINS

Mrs. Isabella Stewart Gardner (1840–1924) was a woman far ahead of her time. Known affectionately to Boston residents as “Mrs. Jack,” she referred to herself as Ysabella, the Spanish version of her name. This first initial is branded on the front façade of the building. Her travels inspired a passion for art and collecting we can see today in a museum she called home, artist salon, and installation piece. Opened on January 1st, 1903, her collection includes art works that span thirty centuries.

After her death, she left an endowment to operate the museum with only a few recorded clues as to her intent as art director and installation artist in her own home. She did leave instructions that nothing be moved from their original placement. She juxtaposed elements from her eclectic collection with one another very consciously. While in the museum, there is something undoubtedly whimsical and thought provoking about her placement and choice of pieces displayed. We can deduce that she wanted the viewer to engage directly with the work. She was committed to guests experiencing the work for themselves – engaging in a *primary process* rather than relating indirectly by reading descriptions or interpretations. Furthermore, she wished to prompt conversation and to encourage guests to discuss their experiences. Her spirit seems to still hang in the air.

This space, though not affiliated with any religious institution, attracts visitors for the sense of sacredness felt in the central courtyard. From the courtyard, light pours into the garden space from its greenhouse-like roof. The placement of a garden at the center of the museum suggests that it is the most important part of her museum and reflects her reverence for nature. Mrs. Gardner’s generous patronage of the arts continues through an artist in residence program began in 1992 welcoming artists from Boston, the United States and internationally.



The glass covered courtyard space’s structure is reminiscent of European train shed architecture. This contrasts with the stucco walls painted to match those Gardner had seen in Venice. New and old architectural elements round out this eclectic, but unified space.



The courtyard houses a “Living Collection” of curated landscapes which are changed frequently to reflect the seasons.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

08.3

ISABELLA STEWART GARDNER MUSEUM COURTYARD GARDEN

ARCHITECTURE DESCRIPTION

The Museum is an eclectic collection of pieces from many architectural styles. Though gardens are not typically found in an Italian piazza, the courtyard with its pink walls was designed to resemble a 15th Century Venetian piazza. Moorish and Gothic arches line the courtyard. Mrs. Gardner was personally involved in every aspect in the design, which exhibits a juxtaposition of different styles, both new and old. Once the building was completed, she installed over five thousand objects gathered from her world travels. A Roman mosaic of Medusa at the center of the courtyard dates from the Second Century CE.

The variety of the art objects is spectacular, but their placement is equally important. Mrs. Gardner placed her objects so that the viewer is forced to physically engage with the work to see it at all, looking up and down and in every corner of the room.

The courtyard is the focal point grounding the viewer. Gardner combined contemporary modern building techniques, such as the ironwork shed roof, resembling those great train sheds she experienced on her travels to Europe – placed right next to elements from her collection of historic architectural fenestration and balconies. Reflecting Japanese concepts about the usefulness of the void, the courtyard appears differently for each of the four seasons. The space connects sky to ground and in this sense is an ingenious *axis mundi* within the museum. Being centrally located, it is designed so the viewer enters from a dark portico and is overwhelmed by the contrast of bright light from the sky lit ceiling above. This movement from dark to light enhances the spirituality of the experience. The courtyard contains a permanent sculpture collection, which can also be viewed from galleries on the upper floors. The permanent sculptures are predominantly female and reflect her commitment to the idea of female empowerment. On the courtyard floor, you will see a Roman mosaic of Medusa, a female character of mythical power. She has seemingly turned all the surrounding figures to stone!

The curated collection of plants and flowers are circulated and changed nine or ten times per year, contributing to the sense of the museum courtyard as a living and temporal space.



Found Gothic elements from Europe are integrated into the structure of the courtyard space.



The Medusa at the center of the Roman mosaic appears to have turned the figures surrounding her – to stone!



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CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 09] ROMAN CATHOLIC

09.1

THE BASILICA AND SHRINE OF OUR LADY OF PERPETUAL HELP THE MISSION CHURCH

“Our Lady of Perpetual Help is an icon that people relate to and also the patroness of Haiti. During the Wednesday night Novena on her feast day in June, the church was full to standing room only by the Haitian community from all over Boston. They come here because this is the place to be.”

FR. RAYMOND COLLINS, RECTOR



Interior of the sanctuary looking towards the altar.

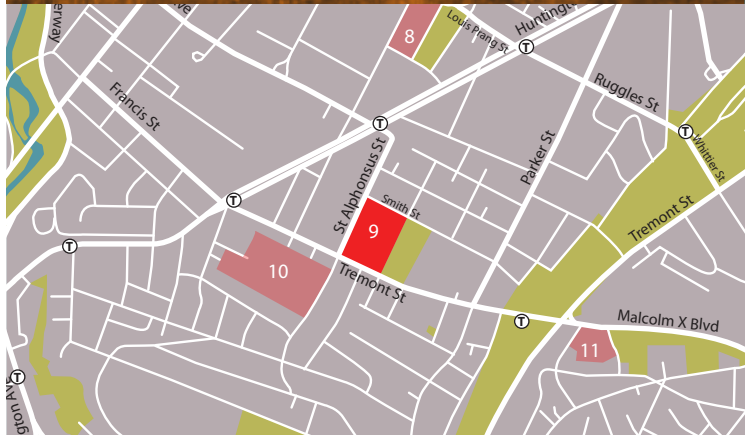
The Basilica and Shrine of Our Lady of Perpetual Help – The Mission Church

VISITOR INFORMATION

ADDRESS	1545 Tremont Street, Boston, MA 02120
NEIGHBORHOOD	Mission Hill
COORDINATES	42.332865, -71.100633
PARKING	Street parking or the church parking lot behind the funeral home located on corner of Tremont and St. Alphonsus St.
NEAREST TRANSIT	From the Green line (E) Brigham Circle Station walk southeast on Tremont 3 blocks. From the Roxbury Crossing Station on the Orange Line stop walk 5 blocks northwest. The 66 bus stops right in front.
WEBSITE	www.themissionchurchboston.com
PHONE	(617) 445-2600
OPEN HOURS	Open for prayer Monday – Friday 8:30 a.m. – 7:30 p.m.
SERVICE HOURS	Weekday Mass 7:00 a.m. and 12:10 p.m. Saturday Mass 8:00 a.m. and 12:10 p.m. Sunday Mass 9:00 a.m., 11:00 a.m. (Spanish), 12:30 p.m. and 5:00 p.m. Wednesday Novena Service: 12:10 p.m., 5:30 p.m., and 6:30 p.m. (Spanish) Sacrament of Penance: Monday – Saturday 11:50 a.m.

TIPS & SUGGESTIONS FOR VISITORS

This Church is a shrine with a reputation for healing miracles. On the left side of the church take note of the many crutches left behind at the altar to Our Lady of Perpetual Help. The Mission Church is known as “Ted Kennedy’s Church” as it was here that he and Victoria Kennedy prayed to Our Lady during their daughter’s illness. His funeral was held here in August, 2009.





CITY GUIDE TO SACRED SPACES
BOSTON, MA

09.2

THE BASILICA AND SHRINE OF OUR LADY OF PERPETUAL HELP THE MISSION CHURCH

ABOUT: HISTORY & ORIGINS

The Redemptorist Order of Catholic priests came to Boston at the invitation of Archbishop Williams, in 1869. They founded the current church as a Mission, rather than as a parish. Within two years, they had erected a wood frame church on the hill near Roxbury, a neighborhood, which is now named after the Church. It was dedicated to *Our Lady of Perpetual Help* who is associated with a Byzantine icon from the Fourteenth Century, representing Mary, the Mother of Jesus Christ. Catholics pray to the Virgin Mary, asking her to intercede with Christ on their behalf. The original structure was located on the site where the rectory stands today. The German congregation of the church broke ground in 1874 and dedicated the first structure in 1878.

Redemptorists are renowned for their skills in building community between people from different backgrounds. They created a bridge between the immigrants who came here to worship – first German then of Irish descent, working people living on the outskirts of Boston. The church rectory was built to house their resident group, now numbering ten priests. There is a wonderful library on the second floor specially designed for them to study and meditate, continuing their age-old respect for education.

In 1954, through Cardinal Cushing's intercession, Pope Pius XII honored the Mission Church with the title of *Basilica*. To receive this title, a church must apply to Rome proposing that the significance of its architecture, history, and spiritual treasures be worthy of the title. Now it is one of the Minor Basilicas in the United States.

Approximately a thousand people attend Sunday services each week. The capacity of the church is 1,500 people, which was reached last year during the funeral of Senator Edward Kennedy in August 2009.

The church is considered a symbol of the Mission Hill neighborhood today. It continues to serve the descendants of Irish immigrant families who still remain in the neighborhood, in addition to newly arrived immigrants from Ethiopia, Nigeria and Haiti.



The church was constructed specially to accommodate its magnificent organ, whose loft forms the roof of the entry portal.



Small chapel in the Redemptorist priests' private residence.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

09.3

THE BASILICA AND SHRINE OF OUR LADY OF PERPETUAL HELP THE MISSION CHURCH

ARCHITECTURE DESCRIPTION

Schickel and Ditmars, a New York-based firm, built many architectural commissions for German-Americans. They designed the main body of the church's structure in 1878, using Roxbury puddingstone, quarried from what is now Puddingstone Park – right on the same block. Granite was used to edge and trim the building. By 1910, the congregation, which was primarily Irish, added two soaring Gothic spires to the front of the structure. They hired Swiss architect Franz Joseph Untersee to design this new addition and complete major renovations to the interior. Untersee also designed the Rectory next door, including many exuberant references to the Irish heritage of his patrons. The small Chapel for the resident Redemptorists has stained glass windows decorated with green shamrocks.

The main façade and entry to the church faces Tremont Street. The cross on the west spire reaches up two hundred and fifteen feet in the air, but the other spire is two feet shorter, due to the slope of its hilltop site. The church is the same length as it is tall, representing the perfect cruciform plan and proportion. An octagonal, cupola-topped lantern rises over a hundred feet above the crossing. Franz Mayer and Co. from Munich, Germany made the stained glass windows throughout the basilica. Notice the exquisite detail of the figures' hands and feet. The Hutchings organ was installed in 1897 and is still operational today. It was one of the first to use electric action and it fits the space so well, it appears that the church was designed to accommodate its form. On the altar, is a wax figure containing relics of Arius, Roman soldier and early Christian convert who lived in the First Century CE.

To the right side of the apse, you can see a *conopaeum*, a red and yellow silk umbrella, open halfway. The colors represent the colors of the Pope and of the Roman senate in the days of the Roman Empire. This symbolizes the church's status, as a Basilica and its readiness to accommodate the Pope, were he ever to visit.



Chapel dedicated to Our Lady of Perpetual Help. Crutches have been left by people who were healed here.



Spiral staircase and elaborate balustrade and carvings in the Redemptorists' private library.



KEVIN W. FITZGERALD PARK [PUDDINGSTONE PARK]

“Puddingstone peeks out everywhere in this park that overlooks Boston as if to say ‘I built you.’”

FRAN HOERRMANN, SACRED SPACE INTERNATIONAL



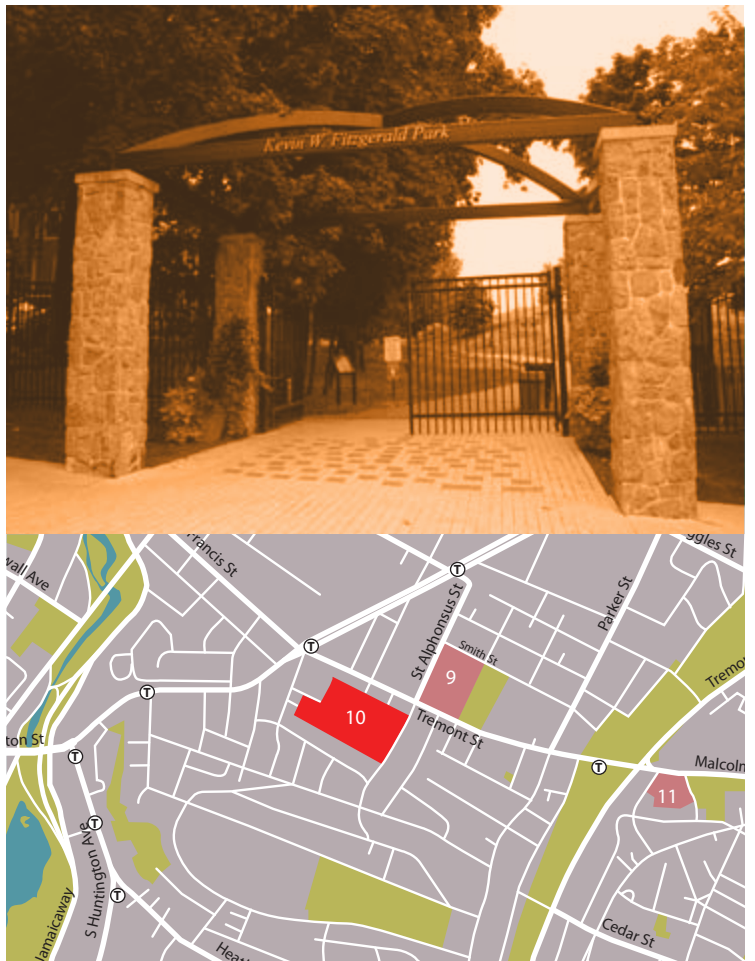
Puddingstone peeps through the landscape of the park.

Kevin W. Fitzgerald Park [Puddingstone Park] VISITOR INFORMATION

ADDRESS	Corner of Huntington Avenue and Tremont Street
NEIGHBORHOOD	Mission Hill
COORDINATES	42.334229, -71.104607
PARKING	Parking can be found in lot on Calumet St. and on St. Alphonsus St.
NEAREST TRANSIT	Take Green Line train E to Brigham Circle Station, walk south on Calumet Street to parking lot. Walk to back of parking lot, where there will be a trail entrance. There is another entrance from St Alphonsus St. To use this entrance walk SE on Tremont St. Make a right on St. Alphonsus St. Park will be on your right.
WEBSITE	www.missionhillnhs.org/puddingstone-park
PHONE	(617) 566-6565
OPEN HOURS	Summer Hours (Memorial Day Weekend – September 30): 6:00 a.m. – 9:00 p.m. All Other Times: 6:00 a.m. – Dusk

TIPS & SUGGESTIONS FOR VISITORS

Puddingstone Park has a dog park but they do not allow dogs off leash. No skateboarding, roller blading, biking, or playing ball. This park is made for strolling. There are big boulders of puddingstone peeking up from the ground all over the park. Find a bench and enjoy the beautiful view of Boston from the top of Mission Hill.





CITY GUIDE TO SACRED SPACES
BOSTON, MA

10.2

KEVIN W. FITZGERALD PARK [PUDDINGSTONE PARK]

ABOUT: HISTORY & DESCRIPTION

The residents of Mission Hill envisioned the park as part of a redevelopment plan for the “Ledge Site,” of a former puddingstone quarry located here. It was created by the Mission Hill Neighborhood Housing Services (MHNHS.) The resulting gem is neatly tucked into a neighborhood that one happens upon while walking up steep St. Alphonsus Street. A winding pathway leads up to a view of Greater Boston.

In 2006, the park was dedicated to Kevin W. Fitzgerald, who served as Mission Hill’s State Representative from 1974 to 2002. The park was named after him to honor his service and commitment to this community. The park is now maintained by the nonprofit Friends of Puddingstone Park, Inc.

The Kevin W. Fitzgerald or “Puddingstone Park” was built on the five and a half acre site of this former puddingstone quarry. You can enter from either the west or east side. From St. Alphonsus Street, the park is up a steep incline from The Mission Church, through a steel archway – the east entry. Walking along the paths you will see big boulders of puddingstone and wild flowers. Park benches are found at the top of the park with the best views of Boston’s skyline from this vantage point. There is also a great view of Mission Church from this park.

If you follow the path that is winding downward, it will take you along a large stone wall, which is the original puddingstone quarry wall of 1843. This path drops you at the grand stair at the Brigham Circle retail center.

Puddingstone is a sedimentary conglomerate rock, native to Roxbury, Massachusetts and only two other places in the world, Hertfordshire, England and Ontario, Canada. It got its name because the aggregate resembled the constituency of traditional English Christmas pudding with its plums and dried fruit. Used in Boston in the 1800s and early 1900s extensively as a building material for civic and religious sites, it is the State Stone of Massachusetts.

The park is a resource for local residents; both long-term and newly arrived. Here you will find a quiet oasis in the city where you can really feel above the fray.



View of the Mission Church and Greater Boston from atop the hill in the park.



Puddingstone boulders line the winding pathway within the park.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 11] ISLAM

11.1

ISLAMIC SOCIETY OF BOSTON CULTURAL CENTER

"We can't be a city that separates ourselves, we have to be a city that builds bridges and that's what we are doing."

MAYOR THOMAS M. MENINO
SPEECH DURING THE OPENING OF THE CENTER



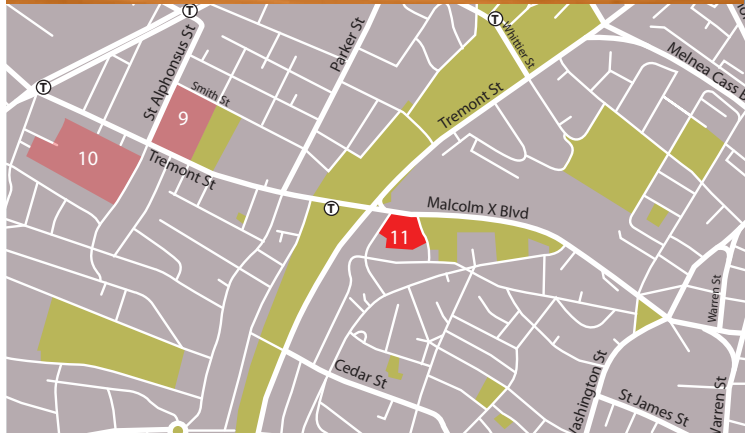
Interior of the Prayer Hall; the *mihrab* is integrated into the structure of the room.

Islamic Society of Boston Cultural Center VISITOR INFORMATION

ADDRESS	100 Malcolm X Boulevard, Boston, MA 02120
NEIGHBORHOOD	Roxbury
COORDINATES	42.328954, -71.085042
PARKING	To park, make your first right onto Elmwood Street, and then your first left onto Roxbury Street, and another first left onto King Street. Halfway down the block you will see the entrance into the back parking lot of the Center. There is parking available both underground in an adjacent surface parking lot, accommodating 570 cars.
NEAREST TRANSIT	Orange Line T (outbound to Forest Hill) to Roxbury Crossing Stop. Mosque is across the street when you exit station.
WEBSITE	www.masboston.org
PHONE	(617) 427-2636
OPEN HOURS	Cafe open from 8:00 a.m. – 8:00 p.m.
SERVICE HOURS	Open for 5 daily prayers 7 days a week with a special congregational prayer on Fridays (<i>Jummah</i>).

TIPS & SUGGESTIONS FOR VISITORS

Scarves are traditionally worn by women in the prayer space. As a sign of respect, women should bring along a scarf to cover their hair. Go shopping! Beautiful scarves are for sale in the Gift shop/bazaar off the main entry.





CITY GUIDE TO SACRED SPACES
BOSTON, MA

11.2

ISLAMIC SOCIETY OF BOSTON CULTURAL CENTER

ABOUT: HISTORY & ORIGINS

The Islamic Society of Boston (ISB) formed in 1981 as a collaborative venture between Muslim student associations from various universities in Boston. As the community grew, it was apparent that they needed a larger space. Construction began on the current building in 2004, but the group faced several obstacles, including: high costs, anti-Muslim backlash after the events of September 11th and a five-year legal battle alleging ties to extremists. These issues were resolutely confronted and solved. Completed in 2009, it is the largest of its kind in the Northeast, encompassing 70,000 square feet of community and worship space.

The ISBCC functions as both a mosque and a Cultural Center and is presently the largest Islamic complex in New England. It is operated by the Boston chapter of the Muslim American Society (MAS.) In addition to space for worship and community, the Center houses administrative offices and a K-3 school, open to all faith traditions. The Center is currently developing a library with a general collection to support the school, and a more specialized collection focusing on Islamic history and culture. The library will feature a selection of books on interfaith activities open to the public to contribute to the overall goal of engaging Muslims and non-Muslims. The Center also includes a morgue with facilities accommodating Islamic procedures for burial.

The Common Word Café serves as the public area within the Center. The cafe is open to anyone in the Boston community. *Halal* meat is served along with free WiFi. There is a retail space selling such items as rugs, scarves and home accessories whose proceeds provide financial support for the ISBCC. The Muslim American Society (MAS) Chapter in Boston manages the space and other activities such as the mosque's fundraising, outreach and youth committees.



Preparing for evening prayer, men from the mosque face the direction of *qibla*, indicated by the *mihrab*.



Shoes are removed before entering the prayer space.



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CITY GUIDE TO SACRED SPACES
BOSTON, MA

11.3

ISLAMIC SOCIETY OF BOSTON CULTURAL CENTER

ARCHITECTURE DESCRIPTION

According to Bilal Kaleem,* Executive Director of the Boston chapter of Muslim Association of America (MAS), the mosque is designed like a person in supplication, with two hands raised with palms facing up. The left side is the prayer area and spiritual space; the right side is cultural and interfaith. These two sides balance each other, the same way in prayer you ask your Creator for balance.

Saudi Arabian architect Sami Angawi provided pro bono design services and worked with local architecture firm Steffian Bradley to create the Islamic Society of Boston Cultural Center or ISBCC. Together they sought to combine traditional Islamic architecture with traditional Boston materials and in a way they conflict. The exterior materials do blend with the neighboring buildings, but there is no disguising the minaret stretching one hundred and forty feet high, and the gilded dome, which reveal the sacred purpose and use of this space. We wondered why not just celebrate their difference?

Inside, there is a clear distinction between the mosque, meant for prayer, and the social spaces for community and culture. The Prayer Room has a beautiful simplicity. The *minbar* or pulpit is integrated into the room and arches and domes draw the eye skyward. In this room, there is a distinct sense that one is being directed toward Heaven.

Near the foyer is a covered courtyard space connecting yet differentiating the worship and community spaces. The Center seems still in a state of becoming. Archways and side panels surrounding the main entry have yet to be decorated. Eventually there will be tiles inscribed with quotes from the *Qur'an* and calligraphic designs describing the many names of the one God: *Allah*.

The mosque accommodates 1,200 men and 400 women in adjoining prayer rooms. The people of the ISBCC have directly experienced the difficulty that a lack of awareness and understanding brings. To this end, they place great emphasis on their program of *da'wah* or outreach to connect with the neighboring community and the city of Boston. You are welcome here.

*Interviewed by the Boston Globe, in May 2009



Eight-sided star inlaid into the ground of the interior courtyard space.



Geometric inlay describes another eight-pointed star before the entry to the prayer room.



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA
[BOS 12] REFORM JUDAISM

12.1

TEMPLE OHABEI SHALOM

“High Holy Day services are really impressive when you get a crowd, the acoustics are wonderful, it sounds really great. The temple has (some) wear and tear, it makes it look like it’s really used, that there are people that have used it and loved it.”

PHIL BRESLER, RABBINIC FELLOW



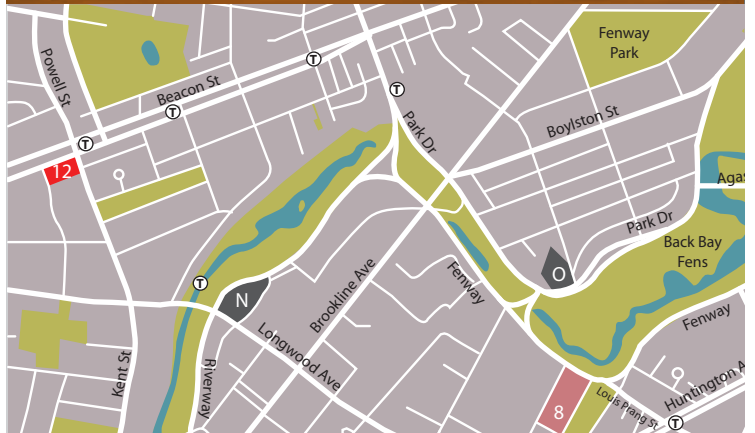
Great arch over the dark wood ark give this space the look of a Jewish cathedral.

Temple Ohabei Shalom VISITOR INFORMATION

ADDRESS	1187 Beacon Street, Brookline, MA 02446
NEIGHBORHOOD	Brookline
COORDINATES	42.343655, -71.115082
PARKING	Street Parking
NEAREST TRANSIT	Take the Green Line “C” train to the Kent Street Station.
WEBSITE	www.ohabei.org
PHONE	(617) 277-6610
OPEN HOURS	Call ahead for appointment.
SERVICE HOURS	Monday – Thursday 8:00 a.m. and 6:00 p.m. Friday 8:00 a.m. 6:00 p.m. Shabbat Service in the Montague Chapel Saturday 10:30 a.m. Sundays 9:00 a.m. and 6:00 p.m. Legal Holidays 9:00 a.m. and 6:00 p.m.

TIPS & SUGGESTIONS FOR VISITORS

Take the T! The street level C Line stops right outside the Temple. Look up when you arrive at the tall bronze Menorah topping the newly restored copper dome.





CITY GUIDE TO SACRED SPACES
BOSTON, MA

12.2

TEMPLE OHABEI SHALOM

ABOUT: HISTORY & ORIGINS

Ohabei Shalom ("Lovers of Peace" in Hebrew) was the first Jewish congregation in Massachusetts. Founded in 1842, the community initially existed downtown as a group of families working out of the Rabbi's house or in rented accommodations. As one of its first obligations, the community secured permission to use land to provide a Jewish cemetery for the State. In 1854 a schism occurred between the original German Jews and the newly arrived Polish Jews. The Germans broke away, forming their own congregation Adath Israel – now Temple Israel. The community divided due to their cultural differences in traditions and observances. After a matter which led them to use the civil courts to retain the name and inheritance of the congregation, the now mainly Polish and Russian congregation moved several times. Later another offshoot became moderately Orthodox and is now Kehillath Israel. In 1921 they purchased land in Brookline for the construction of a more permanent home. The Ohabei Shalom Temple complex was completed in 1925 followed by the synagogue building in 1928.

Easily accessible first by streetcar and now the T, this part of Brookline has remained a Jewish neighborhood and is home to many observant Orthodox Jews. Ohabei Shalom currently has about three hundred family members, many of whom are neighbors in Brookline. The complex has its own religious school and recently established a Trust Center for Early Education, which includes a Jewish Preschool.



Byzantine domes and a centralized form echo Hagia Sophia in Istanbul, Turkey.



Finely crafted wood and cast bronze doors decorate the *bimah*.



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CITY GUIDE TO SACRED SPACES
BOSTON, MA

12.3

TEMPLE OHABEI SHALOM

ARCHITECTURE DESCRIPTION

The commission for the synagogue was given to the architectural firm of Blackall, Clapp and Whittemore, designers of the breakaway congregation of Temple Israel. Completed in 1928, the polychrome brick and stone, and the massive dome of Temple Ohabei Shalom made it a standout location on Beacon Street. Originally there was to be a minaret reaching one hundred and seventy feet high! This was never realized, however the dome reaches ninety feet high above the level of the street. Physically, the building was influenced by the Byzantine style of Hagia Sophia in Istanbul and also the more recent Great Synagogue in Florence, which was constructed in 1882. While the congregation in Boston was planning construction, archeologists were discovering and excavating the remains of Palestinian synagogues, a phenomenon which may have influenced their decision to build in this Byzantine style.

Philosophically speaking, Temple Ohabei Shalom could be considered in the middle of the spectrum between its offshoots – and now competitors – Temple Israel, Classically High Reform, and the Orthodox Kehillath Israel. Considering itself the “Central Synagogue” it is appropriate that there are so many circles and curves, both two and three dimensional within the exterior and interior space of the synagogue. The domed interior gives a real sense of grandeur. Dark wood pews are present in rows, which were paid for by subscription in the old Boston tradition. The synagogue reflects the Reform Movement thinking apparent in the decision to include a choir loft in the design and to use English instead of Hebrew for quotes and inscriptions. Carved wood and bronze decoration of the Ark and *bimah* echo that of a traditionally Protestant church. These gestures towards assimilation are counteracted by the entire Byzantine form of the synagogue, which celebrates its Jewish roots by referencing architecture and geography from the cradle of Judaism.



View from the balcony. *Magen Davids* and pews with a church-like *bimah* epitomize the Reform Jewish tradition.



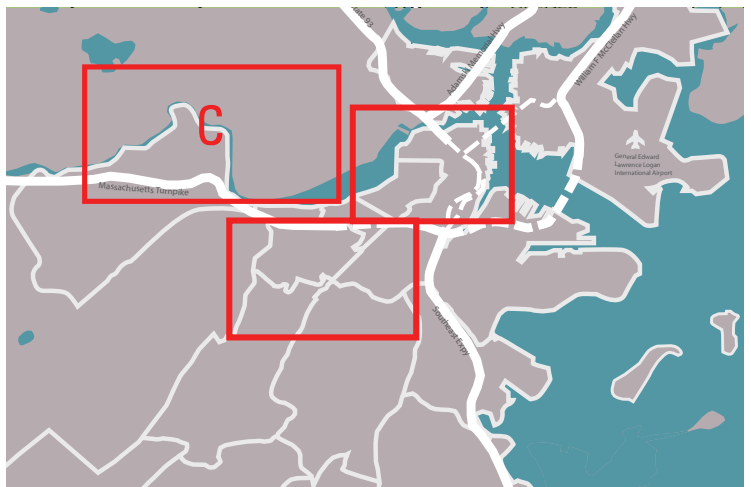
Clerestory windows line the base of the central dome, whose form is echoed in the arch below.



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City Guide to Sacred Spaces in Boston

CITY GUIDE TO SACRED SPACES
BOSTON, MA
Map C





MOUNT AUBURN CEMETERY

"No place in our city will possess stronger attractions to the visitor for the human heart seeks consolation in emblems and monuments. This can be fitly done, not in the tumultuous and harassing din of cities but amidst the quiet verdure of the field, under the broad and cheerful light of heaven..."

DR. JACOB BIGLEOW, 1831



Washington Tower at the top of Mount Auburn.

Mount Auburn Cemetery VISITOR INFORMATION

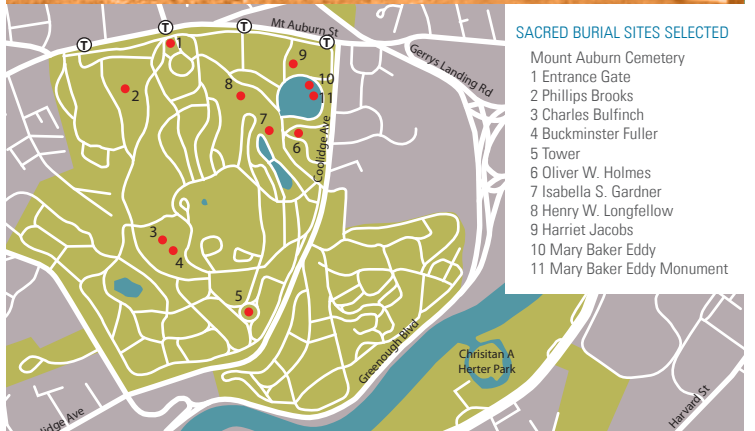
ADDRESS 580 Mount Auburn Street, Cambridge, MA 02138
NEIGHBORHOOD Cambridge
COORDINATES 42.370901, -71.146337
PARKING Very limited parking on site.
NEAREST TRANSIT T stop Harvard Square on the Red line. Change to Watertown bus #71 or walk along Mount Auburn St.

WEBSITE www.mountauburn.org
PHONE (617) 547-7105

OPEN HOURS Visitors are welcome every day of the year from 8:00 a.m. to 5:00 p.m. From May through September the grounds are open to 7:00 p.m.

TIPS & SUGGESTIONS FOR VISITORS

Maps of the cemetery with the location of famous graves and places of interest are available for no charge at the main office. While walking around, keep to the marked footpaths as this is an active burial place. Driving is permitted and you should park on the pavement. Climb up the spiral stairs to the top of Washington Tower for wonderful panoramic views of Boston.



SACRED BURIAL SITES SELECTED

- Mount Auburn Cemetery
- 1 Entrance Gate
- 2 Phillips Brooks
- 3 Charles Bulfinch
- 4 Buckminster Fuller
- 5 Tower
- 6 Oliver W. Holmes
- 7 Isabella S. Gardner
- 8 Henry W. Longfellow
- 9 Harriet Jacobs
- 10 Mary Baker Eddy
- 11 Mary Baker Eddy Monument



CITY GUIDE TO SACRED SPACES
BOSTON, MA

13.2

MOUNT AUBURN CEMETERY

ABOUT: HISTORY & ORIGINS

Mount Auburn Cemetery was founded in 1831, one of the first burial spaces to use this term derived from the Greek term for dormitory and the French *cimetière*, meaning “place of sleep.” It was spurred by the “Garden Cemetery” movement, a radical idea inspired by European cemeteries such as Père Lachaise on the outskirts of Paris. One of the founders, Dr. Jacob Bigelow, argued that from a public health perspective the mass of human decay buried in crowded churchyards and crypts in the contemporary city posed a problem for citizens. In 1925 he proposed the idea for a Rural Cemetery. He and other proponents believed that burying and commemorating the dead was best done in a tranquil and beautiful natural setting. The Romantic Movement had made feelings of sadness and melancholy about death and loss more socially acceptable. For the first time, a cemetery could be a place for the living, as well as for the dead. Here mourners could experience the natural landscape, picturesque plantings, monuments, and chapels while reminiscing about lost loved ones.

Mt. Auburn is a National Historic Landmark being the first large-scale designed landscape open to the public in the United States. Its example led to the establishment of America’s public parks. Designed on land previously nicknamed “Sweet Auburn” by Harvard students taken from a popular Oliver Goldsmith poem, this inspired the Founders to use this name for the cemetery.



Pavilion marking the grave site and memorial for Mary Baker Eddy, founder of Christian Science.



Grave of visionary architect Buckminster Fuller.



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City Guide to Sacred Spaces in Boston



MOUNT AUBURN CEMETERY

SITE DESCRIPTION

High above the city of Cambridge, atop the fortress-like Washington Tower, on the titular Mount Auburn, there is a panoramic view of Harvard, MIT, the curving form of the Charles River and in the distance – the City of Boston and the sea.

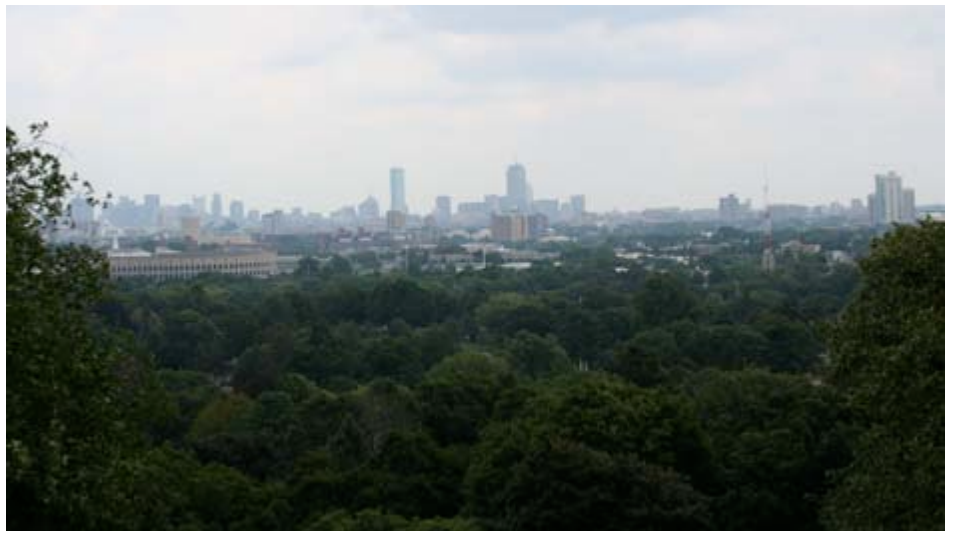
The original landscape of the Mount Auburn Cemetery was mature woodland. In 1831 General Henry A. S. Dearborn, President of the Massachusetts Horticultural Society, took primary responsibility for creating a plan for the new cemetery with assistance from Alexander Wadsworth, a young civil engineer. This was “landscape architecture,” before the term was even invented. Stylistically it connects the picturesque landscapes of Capability Brown in England with Frederick Law Olmsted’s Central Park.

The earliest structure on the site is the Egyptian Revival Gateway (1832, rebuilt 1842–43) marking the main entry and ceremonial portal to the cemetery. The doctor also assisted with the design for his namesake space: The Bigelow Chapel built in the Gothic style by architect, Gridley Bryant. Over 30,000 monuments and sculptures comprise the Cemetery’s horticultural and statuary landscape.

During the dedication ceremony, Joseph Story, Associate Justice of the U.S. Supreme Court in 1831, whose namesake chapel is one of the structures in the space, described Mount Auburn and its significance as a sacred space – set aside by the citizens of Boston and Cambridge:

“Nature seems...the favorite retirement of the dead. We... pass from the confines of death, to the bright and balmy regions of life. Below us flows the winding Charles River...like the stream of time hastening to the ocean of eternity. In the distance, the city...We stand, as it were, upon the borders of two worlds...contrasting one with the other...in the dreams of hope and ambition, or solace our hearts by melancholy meditations. Here let us erect the memorials of our love, and our gratitude, and our glory.”

Winding paths for walking and driving intersperse with mature plantings, and water features. There are more than 580 types of trees here, making it the ideal migration stop for birds returning to New England in the spring.



Panoramic view of Cambridge and Boston from the top of the tower.



Carved stone spiral steps lead to the top of the tower.





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BOSTON, MA

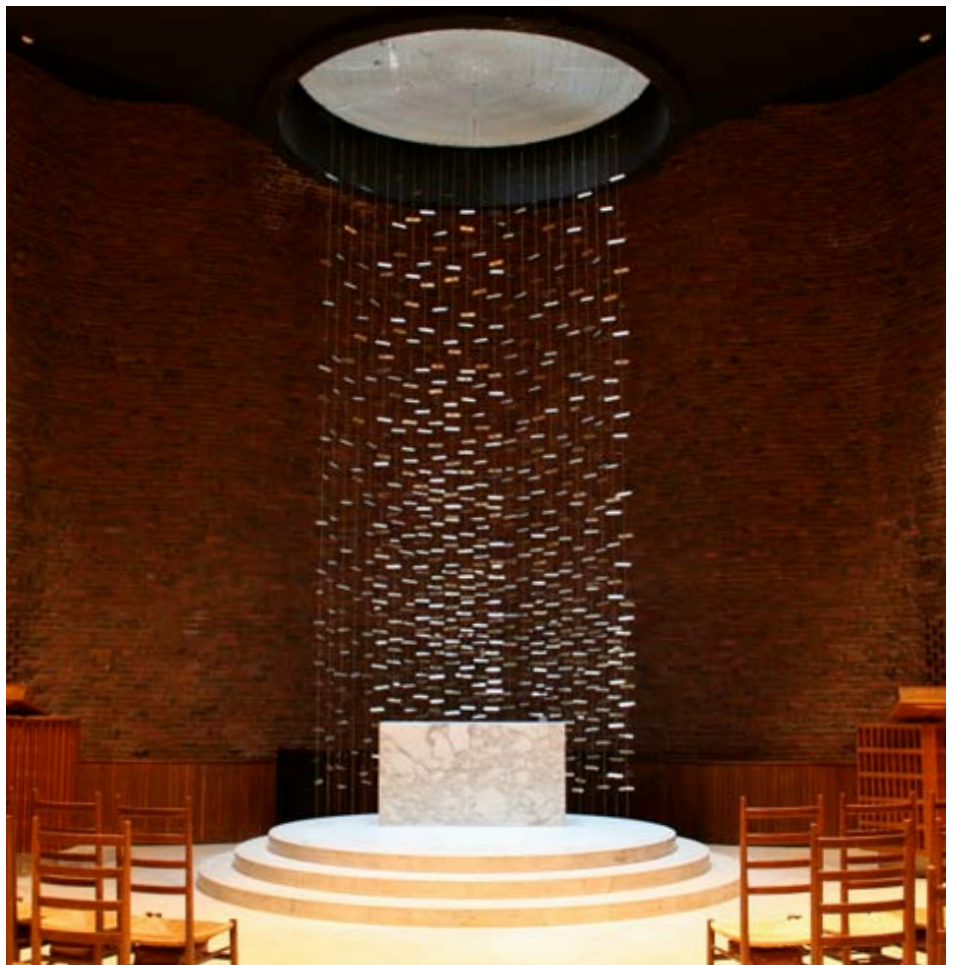
14.1

[BOS 14] NON-DEMONATIONAL

MIT CHAPEL

“What would have happened had we taken Killian’s new education program seriously, so that a decade later there would have been in place the questioning of the moral/ethical foundations of the science and technology industries?”

ROBERT RANDOLPH, CHAPLAIN, MIT CHAPEL



Saareinen connects sky and ground with an oculus and marble altar (baldachin sculpture by Harry Bertoia).

MIT Chapel

VISITOR INFORMATION

ADDRESS	W15 77 Massachusetts Avenue
NEIGHBORHOOD	MIT Campus Cambridge
COORDINATES	42.358317, -71.09415
PARKING	On-street parking and various visitor garage parking on campus of MIT
NEAREST TRANSIT	Take 1 MBTA Bus down Mass Avenue, get off at Student Center stop Red Line subway to Kendall Stop
WEBSITE	studentlife.mit.edu/rl
PHONE	(617) 253-3913
OPEN HOURS	Daily 7:00 a.m. to 11:00 p.m.

TIPS & SUGGESTIONS FOR VISITORS

Don’t be shy – get a close-up view of the amazing sculpture inside. Don’t miss the chapel spire. Critics call it the “Lobster Claw.” The chapel usually has a moat around the outside that is reflected on the interior walls. Be sure to look at MIT’s Kresge Auditorium across from the Chapel. It was built by the same architect. Does the ovoid form remind you of anything? Think: the TWA terminal at JFK Airport!



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City Guide to Sacred Spaces in Boston



CITY GUIDE TO SACRED SPACES
BOSTON, MA

MIT CHAPEL

14.2

ABOUT: HISTORY & ORIGINS

The MIT Chapel was dedicated in 1955. Its construction was largely an afterthought and had a very limited budget. The Kresge Auditorium, located directly across from the chapel seats twelve to thirteen thousand people, but was unable to accommodate the needs of the University following World War II. The University president, James Killian was committed to reevaluating science and engineering education post-war to provide interfaith space to be shared by religions on campus. He knew that during the war, military men were forced to use shared spaces of worship, and it was his idea that this model be recreated at MIT.

Because the space was to be used by all religious groups, no iconographic images were included in the design. In 1955, this project was regarded as an insult to the unique beliefs of the religious groups and received much criticism. Social activism took hold at MIT in the 1960's and the criticism diminished. According to Chaplain Randolph, Killian's vision was never fully realized, until in 2007, he was appointed to be the first dedicated chaplain in the position, over fifty years later. Randolph emphasizes that while it may be the perception that religion has predominantly left the intellectual sphere fostered by the university, there is still a thriving religious community composed of a wide variety of faiths. Furthermore, the chapel facilitates a unique opportunity for people of different religious groups to interact on a day-to-day basis, promoting interfaith communication and understanding within this space. The chapel seats 115 and is used for religious and memorial services and concerts.



Brick arches, concrete foundation and moat meet the steel and glass entry passage.



View of the intimate, round sanctuary from the organ loft mezzanine level.



CITY GUIDE TO SACRED SPACES
BOSTON, MA

MIT CHAPEL

14.3

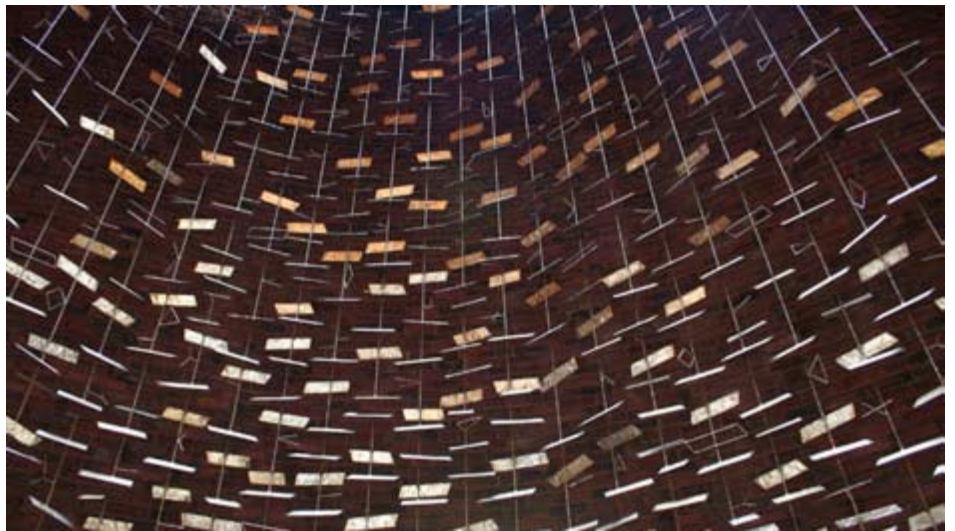
ARCHITECTURE DESCRIPTION

The MIT Chapel in Boston was designed by Eero Saarinen and dedicated in 1955. From the outside it appears as a red brick cylindrical structure with a rough, windowless façade. When you look at the building, there is a random pattern created by the raw brick, which contributes to its look of an unfinished façade. It gives both texture and a feeling of oneness, as though, like the bricks, individual elements are seen within the collective form. The brick wall is reminiscent of Jefferson's serpentine wall at the University of Virginia in Charlottesville.

The chapel is surrounded by rows of plane trees, consciously placed by Saarinen to create a backdrop for the chapel. The inside feels intimate and has a simple, almost primitive interior. However, Saarinen created a very contemplative, cocoon or womb-like space. From the interior, the walls appear to be lined with an undulating monolithic wall of bricks, matching the exterior. Here the imperfect bricks are celebrated as part of the whole.

A solid rectangular marble "altar" is surrounded by a hanging sculptural baldachin designed by Harry Bertola. The sculpture appears suspended magically from the oculus above, creating an *axis mundi* connecting the heavens directly to the earth, according to ancient principles. The play of natural light on the bricks is beautiful and should be seen at different times of the day. On top of the chapel sits a large aluminum spire, added in 1956 and designed by the sculptor Theodore Roszak. The chapel's organ was custom designed by Walter Holtkamp, and is used for concerts and services.

The chapel was intended to be an ode to Trinity Church, whose rector gave the dedication in 1955. Tripartite Romanesque brick arches visible on the exterior allude to Richardson's grand space across the Charles River.



Detail of the baldachin sculpture by Harry Bertola. Cast aluminum planes of linear forms echo the proportions of the surrounding bricks.



View of the sanctuary with undulating brick walls and integrated acoustic baffle.



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- Isabella Stewart Gardner Museum
Katherine Armstrong-Layton*
- MIT Chapel
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- The Cathedral Church of Saint Paul
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Rabbi John Franken, Phil Bressler*
- Basilica and Shrine of Our Lady of Perpetual Help
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MIT Chapel by Eero Saarinen.

CITY GUIDE TO SACRED SPACES

BOSTON, MA

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