

**A CONTEMPORARY INTERPRETATION OF THE SECOND VATICAN COUNCIL  
LITURGY  
ON SACRED CATHOLIC ARCHITECTURE  
A Church at the Shrine of Ngome, KwaZulu-Natal**

By

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for the degree of Master of Architecture to the School of  
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I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. It is submitted for the degree of Masters in Architecture in the Faculty of Humanities, Development and Social Science, University of KwaZulu-Natal, Durban, South Africa.

None of the work has been submitted previously for any degree or examination in any other university.

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I would like to acknowledge those who have inspired me in the realisation of this dissertation; your support is humbly received with my sincerest gratitude.

**TO A GENEROUS GOD** for implanting this idea in my mind in 2011 whilst on the World Youth Day pilgrimage in Spain. For the strength He has provided me while attempting this ambitious feat of housing His presence on earth. This is an honour which I embrace dutifully.

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## DEDICATION

This dissertation is dedicated to all of those whose faith has led them to truly believe...

One of the twelve disciples, Thomas, was not with them when Jesus came. So the other disciples told him, *'We have seen the Lord!'* Thomas said to them, *'Unless I see the scars of the nails in his hands and put my finger on those scars and my hand in his side, I will not believe.'*

A week later the disciples were together again indoors, and Thomas was with them. The doors were locked, but Jesus came and stood among them and said, *'Peace be with you.'* Then he said to Thomas, *'Put your finger here, and look at my hands; then stretch out your hand and put it in my side. Stop doubting, and believe!'*

Thomas answered him, *'My Lord and my God!'*

Jesus said to him, *'Do you believe because you see me? How happy are those who believe without seeing me!'*

– John 20:24-29



**Fig 0.1** Animal feed shed converted into chapel: The original chapel at Ngome. Source: *Author, 2014*.

‘I have not proposed to speak of the whole of architecture: the sublime sculptures of the Parthenon, the glittering mosaics of the vaults of St. Mark’s, the solemn splendour of the glass of Chartres, and all the fear, mystery, rapture, delight and play which have been wrought into them...Although I have not spoken of these, it is because I want just such as these - but different – that I have spoken at all...It is because I want all these that I have set myself to consider how they might be attained, and it is my own conclusions on the matter that I have now put before you. We need first the natural, the obvious, and, if it will not offend to say so, the reasonable, so that to these which might seem to be under our own control, may be added we know not how or what of gifts and graces...Building has been, and may be, an art, imaginative, poetic, even mystic and magic. When poetry and magic are in the people and in the age they will appear in their arts, and I want them, but there is not the least good in saying, “Let us go to and build magic buildings. Let us be poetic”. Yet let me say again, it is because I want these things that I face this problem.’

-W.R. Lethaby: Towards a New Architecture

## ABSTRACT

Pre-modern, modern and postmodern paradigms set the contextual backdrop for this dissertation, where the evolution of human *consciousness* or man's understanding of *being-in-the-world* has - throughout time - resulted in *theological* and *liturgical* changes within the Catholic Church. The convening of the *Second Vatican Council* during the mid-twentieth century - called to address the secular modern world - saw the Catholic faith undergo a liturgical reformation, whereby the formational pillars of the Church were reassessed. Greater laity participation within the symbolic *Mystical Body of Christ* or Church meant that power relations between the clergy and the laity began to take on a new form. This, in conjunction with the development of the modernist movement; manifests itself *spatially* and *experientially* within the liturgical celebration, thereby impacting on *sacred Catholic architecture*.

This dissertation aims at investigating *sacred Catholic architecture* in *contemporary* time and comprises three consecutive stages of thought, all of which have a relationship of cause and effect. Firstly, '*the evolution of human consciousness and its effect on Catholic theology*' will be investigated, followed by, '*the Second Vatican Council and the modern world*', and lastly, '*the impact of the Second Vatican Council liturgy on contemporary sacred Catholic architecture*'. The aim of this investigation is to pursue a pragmatic approach towards a design guideline.

By means of a *hermeneutic* approach, this dissertation investigates a *contemporary interpretation of sacred catholic architecture* stemming from the liturgical reforms of *Vatican II*; thereby arguing that a *contemporary* faith requires a *contemporary* architecture. Furthermore, it seeks to investigate the relationship between a *universal* Catholic faith, and a *vernacular* conscious Church, by interpreting Ricouer's (1961) '*Universal Civilisation*.' The significance of the phenomenon of *pilgrimage* in the sacramental life of the Catholic Church is then outlined suggesting a way forward for the design of a *contemporary Catholic Church at the Marian Shrine of Ngome*.

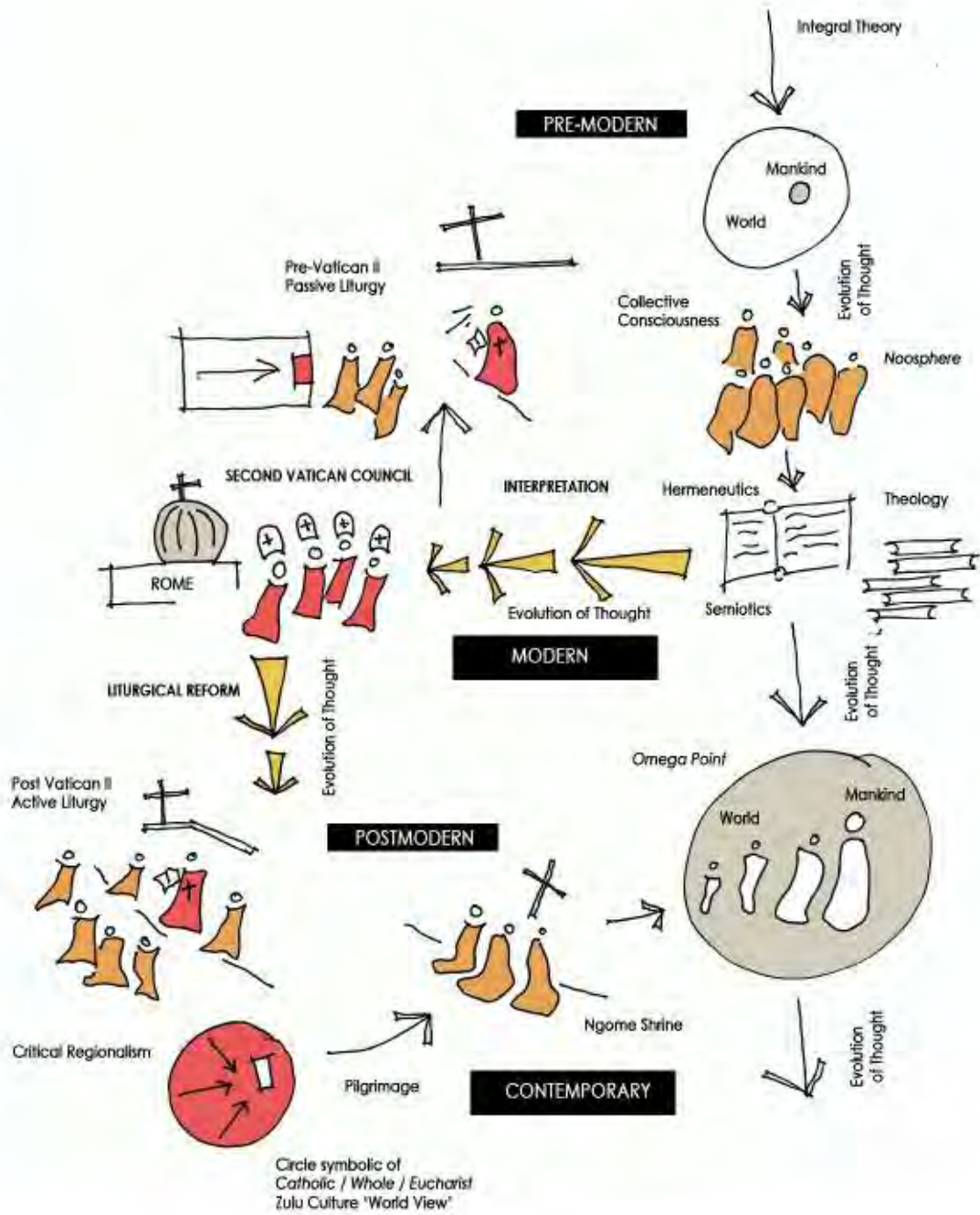


Fig 0.2 Diagram illustrating dissertation outline. Source: Author, 2014.

**PART ONE**  
**DISSERTATION DOCUMENT**

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# **PART ONE**

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## CHAPTER 1.0

# 1.0

## INTRODUCTION

By means of an *introduction*, this chapter deals with the *background* to this dissertation, contextualising it and outlining its validity. It is here where the critical questions pertaining to this investigation are put forward and as a result, a scope of interrogation is delineated. The chosen concepts and theories for this dissertation are introduced, which in later chapters form the framework to this investigation. The research methods and materials outline the empirical approach taken in this study, against which the literature review is measured.

## 1.1 RESEARCH BACKGROUND

### 1.1.1 INTRODUCTION

*'A question of morality; lack of truth is intolerable, we perish in untruth '*

- Le Corbusier: Towards a New Architecture.

Sacred space is intrinsically fused and in direct relation with the fluctuations of societal norms, all the while having the ability to retain its traditions and rituals (Kilde, 2008). It goes without saying that sacred spaces provide for sacred ritual, but further to this they contribute to the meaning of ritual practices ultimately moulding rituals themselves (Refer to Fig 1.1 & Fig 1.2). Jones (2000) argues that like ritual participants the act of interpretation entails not only new ways of thinking but also new ways of *being*. The nature of sacred space is that of focused attention of believers on the divine; mediating the relationship between God and the individual. These spaces are integral in the formation and sustained dynamic of relationships within the congregation. Their arrangement designates hierarchy while also demarcating community thereby accommodating a multiplicity of users whose participation and roles may somewhat differ. (Kilde, 2008:3)



**Fig 1.1** A church as a sacred space for ritual practices. Source:

[http://a.abcnnews.com/images/ABC\\_Univision/ap\\_young\\_hispanics\\_religion\\_130226\\_wg.jpg](http://a.abcnnews.com/images/ABC_Univision/ap_young_hispanics_religion_130226_wg.jpg), Online (26 May 2014) & **Fig**

**1.2** Ritual practice within the Catholic Church. Source: [http://alleluiamarketing.com/wp-](http://alleluiamarketing.com/wp-content/uploads/2013/02/MP900430616.jpg)

[content/uploads/2013/02/MP900430616.jpg](http://alleluiamarketing.com/wp-content/uploads/2013/02/MP900430616.jpg), Online (26 May 2014)

Sacred spaces and buildings are dynamic agents in the development and promotion of religious practices (Kilde, 2008). It is this dynamic character that makes for a particularly complex topic of study. The embedded layers of religious, social and cultural meaning

together with their tendency to change over time creates a challenge in understanding the synthesis of liturgy and sacred architecture.

*'The people must make a sacred tent for me, so that I may live among them. Make it and all its furnishings according to the plan that I will show you.'*

–Exodus 25.8-9

The church is the physical embodiment of the spiritual edifice; the Church of Christ (O'Connell, 1955:8). *'The church is a place of awe and majesty, the tabernacle of God among men'* (Revelation 21:3 cited in O'Connell, 1955:8). The church unlike buildings around it is something permanent and not ephemeral, as it embodies something of the eternal within it. A church should by its very nature endure the grandeur of its purpose. It should not only be a church but look like one; it must not be distinguished from the town hall, or the factory, or the cinema theatre merely by the cross on its roof top (O'Connell, 1955:8).

*'Sacred architecture, although it may adopt new styles, it may not in any way be equated with profane building, but must always perform its own office, which concerns the House of God, and the House of Prayer.'* (Instruction of the Holy Office, 1952, cited in O'Connell, 1955)

In addition to this, the church must possess an atmosphere of holiness, dignity, majesty, nobility, reverence, calm, peace and joy, all of which make it an edifice worthy of its purpose. The sacred manifests in certain places becoming loci of divine power or energy, thereby exercising a type of transcendental pull on people's religious sensibilities (Jones, 2000). This atmosphere will be achieved if the church is built in accordance with liturgical law, Christian tradition and the laws of sacred art.

Sacred space is considered powerful space as within it the power of the divine is believed to dwell (Kilde, 2008) (Refer to Fig 1.3). Proximity to this power is said to bring authority and spiritual empowerment to individuals. The power of religious leaders is made manifest within sacred space, their authority portrayed in various ways. Similarly, the influence of believers is embedded in sacred space with profound personal experiences with the divine. Power can therefore be categorised into a) divine or supernatural power, or that attributed to God; b) social power, or that pertaining to clerical hierarchies; and c) personal power, or that of

spiritual empowerment that individuals experience from an engagement with the divine. The above categories are pivotal in understanding the form of sacred space. (Kilde, 2008:4)



**Fig 1.3** The power of the divine: Sagrada Familia. Source: [http://sagradafamilianews.files.wordpress.com/2013/02/interior-sagrada-familia\\_54357207047\\_54028874188\\_960\\_639.jpg](http://sagradafamilianews.files.wordpress.com/2013/02/interior-sagrada-familia_54357207047_54028874188_960_639.jpg), Online (26 May 2014) & **Fig 1.4** The Sacred Liturgy: *Liturgy of the Word* and *Liturgy of the Eucharist*. Source: <http://www.beholdthelambministry.com/catholic%20mass.jpg>, Online (26 May 2014)

The primary purpose of a church is to provide a setting for the practice of the Sacred Liturgy; a setting that is worthy of the Most Holy Sacrament, and for the needs of the congregation who worship there (Refer to Fig 1.4). As stated by Davies cited in Lockett (1964); *'the church is not intended to serve liturgy, but to be liturgy, even if in a modest way.'* In the designing of a church, account needs to be taken of the specific needs of the ceremonial of the Roman rite, symbolism (orientation, the placement of the altar), and the practical needs relating to the participation of the laity in the Sacred Liturgy such as visibility of the altar (O'Connell, 1955). The church must be a symbolic structure: it must be informed from the outset by a theological understanding of its purpose (Hammond, 1960).

The relationship between the altar and congregation, the shape of the Eucharistic room, what is essential and what is peripheral all contribute to the church's symbolic meaning (Refer to Fig 1.5). The church will become a meaningful symbol only if the architect truly understands its essence for being. Davies cited in Lockett (1964:8) states that; *'a church building as it stands should speak to the worshipper within and...to the non-worshipper without; it should declare meaning of the Christian way.'* The essential nature of the Eucharistic community must be made manifest in terms of the building materials and structural systems of our own time. The church must, so to speak, take flesh, be made incarnate, in stone, glass and

concrete, as well as in the persons of those who are incorporated into Christ through the mysteries of baptism and confirmation and Eucharist (Hammond, 1960:155).



**Fig 1.5** The relationship between the altar and the congregation. Source: [http://img.archilovers.com/projects/b\\_730\\_88df5571-aec2-4250-b1b3-461619d91c63.jpg](http://img.archilovers.com/projects/b_730_88df5571-aec2-4250-b1b3-461619d91c63.jpg), Online (26 May 2014)  
& **Fig 1.6** The *Liturgy of the Eucharist*. Source: <http://payingattentiontothesky.files.wordpress.com/2011/02/eucharist.jpg>, Online (26 May 2014)

*Domus Dei*, the house of God can be understood as a building where the people of God meet to do things which are collectively known as the liturgy, and which centres itself upon the Eucharist (Refer to Fig 1.6). The form of the church must speak of its liturgical function and therefore the architect must know what he is making (Hammond, 1960). Hammond argues that a church is not simply a building where the *ecclesia* of God meets to take part in the holy Eucharist. It is also the house of God, the tabernacle of the risen and ascended Kyrios, the sign of the City, the place where heaven and earth meet in the eternal now of the mysteries (Hammond, 1960:155). Not merely utilitarian in function, the house of worship, *domus ecclesiae* possesses symbolic meaning. *Domus ecclesiam significat* – the house of stones which shelters the congregation gathered round the altar is itself the unique symbol of the mystical body of Christ (Hammond, 1960:155).

### 1.1.2 MOTIVATION/JUSTIFICATION OF THE STUDY

*'...the development of new and exciting techniques of building and a theological recovery within the church of the full biblical meaning of the ecclesia and its liturgy together provided the church with a splendid opportunity for creating a living architecture: an architecture firmly rooted in tradition and yet wholly of its time.'*

-Hammond (1960)

The early twentieth century saw the Catholic faith undergo a liturgical transformation, whereby the formational pillars of the Church were reassessed, encouraging greater laity participation during the mass. Two additional shifts in Catholic theology took place during the first half of the twentieth century which further influenced the move for greater participation of the laity and the development of a modernist movement in Catholic Church architecture. As stated by Davis cited in Lockett (1964); *'the change in a modern church could hardly be greater.'* Cope cited in Lockett (1964:33) explains that the church exists as a voluntary religious society within a pattern of political and economic relationships which itself undergoes development and from time to time, radical change. The role of the priest was also discussed and with that, power relations between the clergy and the laity began to take on a new form.

As explained by Kilde (2008:185-7) *'other changes began to occur in modernist buildings as well, the most important being attempts to diminish the distance between the altar and the faithful.'* Builders had begun to move altars away from the front wall and closer to the laity; which began as early as the second and third decades of the twentieth century.

The Second Vatican Council took place concurrently during the time of modernism; its very objective was how the Church would address the ever increasing secular and material modern world. Therefore, this research would be counterproductive without some understanding of the modern era and its origins four to five centuries ago. *'The presence of the great architectural monuments of the past in the modern world and its buildings pose the task of the integration of past and present. Works of architecture do not stand motionless on the shore of the stream of history, but are borne along by it.'* (Gadamer cited in Jones 2000:134)

Pre-modern, modern and postmodern paradigms set the contextual backdrop for this research, where human consciousness evolves to greater levels of understanding; this being the catalyst for the development of Catholic theology. It is as a result of these findings that a suggestion may be made for an appropriate sacred Catholic architecture for our contemporary time. Furthermore, this dissertation seeks to investigate the relationship between a *universal* Catholic faith, manifest in a *contemporary* architectural idiom while being cited in a rural context by understanding Frampton's (1983) approach of *'how to become modern and to return to sources; how to revive an old, dormant civilisation and take part in universal civilisation.'*

## 1.2 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES

### 1.2.1 DEFINITION OF THE PROBLEM

Since the fall of the Age of Faith and the subsequent climax of Christianity, the Roman Catholic Church has encountered an opposed world of secularism, industrialisation and materialism, challenging and redefining its doctrine and traditional practices. This has resulted in discussion within the church regarding its liturgical practices and thereby, defining the role of the clergy and laity, as well as an appropriate architectural response to sacred Catholic architecture. Kilde (2008:175) illustrates this as such; *'the willingness of Christian churches to modernize their worship services was paralleled by a willingness to modernize their church architecture'*.



**Fig 1.7** Ornate church interior: Basilica di San Vital, Malta . Source: [http://www.adventurouskate.com/wp-content/uploads/2014/01/DSC\\_0616.jpg](http://www.adventurouskate.com/wp-content/uploads/2014/01/DSC_0616.jpg), Online (26 May 2014) & **Fig 1.8** Modern church interior. Source: Gieselmann, R. (1972:129).

The modern period saw architects resist the use of historic motifs, ornament and styles, instead starting anew by embracing an abstract language shaped around function and construction (Refer to Fig 1.7 & Fig 1.8). Hammond (1960:158) mentions that the modern era brought about an honest use of building materials, of proportion and of space; creating a place of recollection, silence and prayer; allowing for churches to bear witness to their intrinsic Christian virtues of poverty, humility and simplicity. However, conversely, the modern influence posed a threat to what was considered traditional church architecture where iconoclasm and modernist forms illustrated ordinary spaces lacking in any evidence of the

transcendental divine. These modernist churches resembled a sparse aesthetic with stark spaces, in contrast with the traditional richness of statuary and stained glass.

Smith (2007) mentions that: *'one of the most characteristic features of modernist architecture is that it obliterated the differences among building types'*. Davies cited in Jones (2000:154) expands on this idea, stating that in order to comprehend and appreciate the significance of these *[explicitly religious]* buildings, it is necessary to classify them. Davies outlines four alternative and overlapping typologies: 1) the indigenous vocabulary applied to religious buildings; 2) the character or nature ascribed to each building *[a divine dwelling, a monument, a meeting house]*; 3) the function of the building *[a manifestation of reverence and devotion, religious teaching, congregational worship]*; and 4) the architectural, rather than a religious typology, which is based on the categories of path and place.

Those in support of modernism however, argue that Catholicism's universal message should be articulated in contemporary architectural language and spaces. Trappist Monk and Catholic theologian, Thomas Merton argues in favour of the modernist position in the mid-twentieth century:

*'One of the big problems for an architect in our time is that for a hundred and fifty years men have been building churches as if a church could not belong to our time. A church had to look as if it were left over from some other age. I think that such an assumption is based on an implicit confession of atheism – as if God did not belong to all ages and as if religion were really only a pleasant, necessary social formality, preserved from past times in order to give our society an air of respectability'*

-Merton (1953:77)

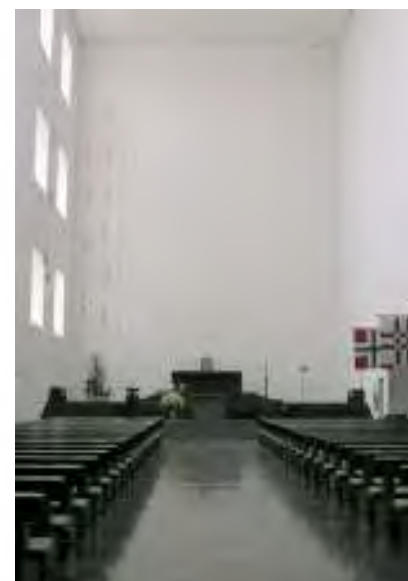
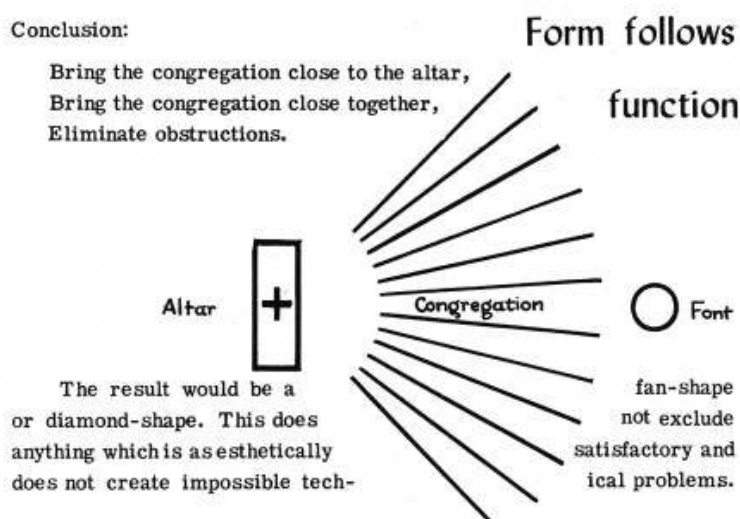
Merton (1953) remarks that a contemporary faith requires a contemporary architecture. He states that modernist buildings connected the Catholic faith to the contemporary experience of believers. Kilde (2008) demonstrates this further by saying; *'...the Catholic Church with claim to a forward-looking modernism, showed its relevance in the lives of modern people even as their lives changed with the new demands of urban life, commercialization, and technology.'*

Smith (2007) mentions that people seem to think contemporary Catholic Church architecture is not aesthetically pleasing; this being as a result of misunderstandings that arose from the liturgical reforms of the Second Vatican Council. He argues that the correct interpretation of the Council would enforce a proper theology of the liturgy and as a result church architecture would adopt an appropriate form. Fr. Reinhold cited in Smith (2007) states: *'a church's liturgical, sacramental function ought to be the determining factor in its design.'* Furthermore, Smith (2007) adds that the liturgical reforms at the Council were not the only influencing factors in the design of Catholic Church architecture, arguing that modernism also played a pivotal role:

*'Our problems began some decades before the Second Vatican Council convened: they began with the embrace of modernist architectural principles by contemporary architects and, more disastrously, by the liturgical 'experts' who have insisted on laying down the rules and regulations for all new Catholic Churches'*

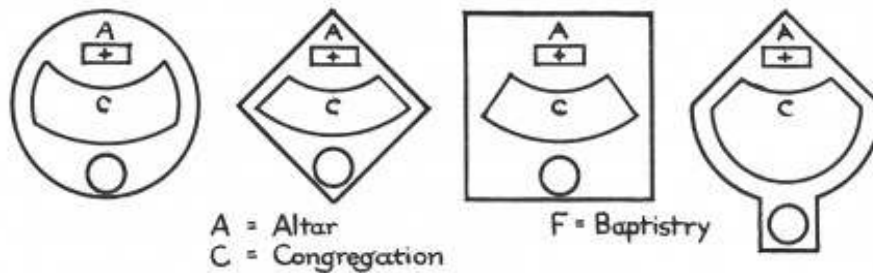
- Smith (2007)

Various architectural principles such as; the modernist phrase *form follows function* (Refer to Fig 1.9), the move from iconoclasm to a *white washed altar* (Refer to Fig 1.10), and the idea of *church in the round* (Refer to Fig 1.11), which addresses the laity's more comprehensive participation, were as a result of both; 1) the liturgical reform of the Second Vatican Council and 2) the modernist movement.



**Fig 1.9** The fan-shape plan as a reform of the Second Vatican Council. Source: [http://www.sacredarchitecture.org/articles/dont\\_blame\\_vatican\\_ii/](http://www.sacredarchitecture.org/articles/dont_blame_vatican_ii/), Online (Accessed on 09 September 2013) & **Fig 1.10**

White washed altar as an interpretation of the Second Vatican Council. Source:  
[http://www.sacredarchitecture.org/articles/dont\\_blame\\_vatican\\_ii/](http://www.sacredarchitecture.org/articles/dont_blame_vatican_ii/), Online (Accessed on 09 September 2013)



**Fig 1.11** Church in the round as a reform of the Second Vatican Council. Source:  
[http://www.sacredarchitecture.org/articles/dont\\_blame\\_vatican\\_ii/](http://www.sacredarchitecture.org/articles/dont_blame_vatican_ii/), Online (Accessed on 09 September 2013)

## 1.2.2 DEFINITION OF TERMS

*[Sources, if not directly referenced: from the Collins English Dictionary, 2011]*

### **CONTEMPORARY** [adj.]

1) belonging to the same age; living or occurring in the same period of time 2) Existing or occurring at the present time 3) conforming to modern or current ideas in style, fashion, design, ect.

### **HOLY SEE** [noun]

1) the see of the Pope as bishop of Rome and head of the Church 2) the Roman curia 3) The Holy See or *Sancta Sedes* in Latin is the episcopal jurisdiction of the Roman Catholic Church in Rome. The primacy of Rome makes its bishop, commonly known as the Pope, the worldwide leader of the church: *'And so I tell you, Peter: you are a rock, and on this rock foundation I will build my church...'* (Matt, 16:18). Since Rome is the preeminent episcopal of the Roman Catholic Church, it contains the central government of the church, including various agencies essential to its administration. Diplomatically, the Holy See acts and speaks for the whole Roman Catholic Church. It is also recognized by other subjects of international law as a sovereign entity, headed by the Pope, with which diplomatic relations can be maintained ([www.aloha.net](http://www.aloha.net))

**ICONOCLASM** [noun]

1) the deliberate destruction within a culture of the culture's own religious icons, and other symbols or monuments, usually for religious or political motives. It is a frequent component of major political or religious changes. 2) the acts or beliefs of an iconoclast

**INEFFABLE** [adj.]

1) the quality of perfection 2) Le Corbusier who patented the phrase *ineffable space*, defined it as the unspeakable and inexpressible aspect of design where the architect's choice of materials have the ability to transcend their own materiality (Lepine, 2011)

**INTERPRETATION** [noun]

1) the act or process of interpreting or explaining; elucidation 2) the result of interpreting; an explanation 3) a particular view of an artistic work, esp. as expressed by stylistic individuality in its performance

**MODERNISM** [noun]

1) A philosophical movement that, along with cultural trends and changes, arose from wide-scale and far reaching transformations in Western society in the late nineteenth and early twentieth centuries (Lewis, 2000). Modernism also rejected the certainty of Enlightenment thinking, and many modernists rejected religious belief (Faulkner, 1990). 2) A twentieth century divergence in the arts from previous traditions, esp. architecture. 3) A notable characteristic of modernism is self-consciousness, which often led to experiments with form, along with the use of techniques that drew attention to the processes and materials used in creating a painting, poem, building, ect. (Gardner, 1991)

**NOOSPHERE** [noun]

1) The part of the biosphere that is affected by human thought, culture and knowledge. 2) A concept used by Teilhard de Chardin to denote the sphere of human thought (Levit, 2000). The word derives from the Greek *nous* meaning mind and *sphaira* meaning sphere, in lexical analogy to atmosphere and biosphere (Lane, 1996). It was introduced by Pierre Teilhard de Chardin in 1922 in his *Cosmogogenesis* (Teilhard de Chardin, 1923)

**OMEGA POINT** [noun]

This term developed by Pierre Teilhard de Chardin purports the maximum level of complexity and consciousness towards which the universe is evolving. This theory states that

the universe is constantly developing towards higher levels of material complexity and consciousness; a theory of evolution that Teilhard de Chardin has termed the Law of Complexity/Consciousness (Teilhard de Chardin, 1959)

### **SACRED MYSTERIES** [noun]

1) denotes the area of supernatural phenomena associated with a divinity or a religious ideology 2) beliefs of the religion which are public knowledge but cannot be explained by normal, rational or scientific means

### **SECOND VATICAN COUNCIL** [noun]

*Concilium Oecumenicum Vaticanum Secundum* in Latin or informally known as Vatican II addressed relations between the Roman Catholic Church and the modern world. It was the twenty-first Ecumenical Council of the Catholic Church and the second to be held at Saint Peter's Basilica in the Vatican. The council, through the Holy See, was formally opened under the pontificate of Pope John XXIII on 11 October 1962 and closed under Pope Paul VI on the Feast of the Immaculate Conception in 1965 ([www.vatican.va](http://www.vatican.va))

### **UNIVERSAL CIVILISATION** [noun]

This concept developed by Ricoeur and mentioned in his work, *'History and Truth'*, (1965), refers to the phenomenon of universalisation. *'...while being an advancement of mankind, at the same time constitutes a sort of subtle deconstruction, not only of traditional cultures...but also of what I shall call...the creative nucleus of great cultures, that nucleus on the basis of which we interpret life...the ethical and mythical nucleus of mankind'* (Ricoeur, 1965)

## **1.2.3 AIM**

This dissertation aims to *interpret* by means of a *hermeneutic* approach, the *liturgical* reforms as a result of the *Second Vatican Council* and its consequent effect on *sacred Catholic architecture*. In doing so, it intends to investigate the application of these liturgical reforms in *contemporary* time. Furthermore, it aims to bring together – through an architectural response - the *universality* of the Catholic Church while also being conscious of the *vernacular* context in which it will be sited.

## 1.2.4

## OBJECTIVES

The objective of this dissertation comprises three consecutive stages of thought, all of which have a relationship of cause and effect, namely; '*the evolution of human consciousness and its effect on Catholic theology*', '*the Second Vatican Council and the modern world*', and '*the impact of the Second Vatican Council liturgy on contemporary sacred Catholic architecture*'. The objective of this dissertation therefore, is to investigate each of these three stages of thought, in order to understand the problem at hand and determine a possible outcome. This outcome will provide suggestions towards a design guideline which will be implemented.

### THE EVOLUTION OF HUMAN CONSCIOUSNESS AND ITS EFFECT ON CATHOLIC THEOLOGY:

As described by Buchanan (2012) '*the core determinant of the character of an era is its underlying notion of reality*'. An investigation of man's *being-in-the-world* will provide an informed understanding on the reasons behind the theological and liturgical transformation within the Catholic faith, with particular reference to that of the *Second Vatican Council*.

### THE SECOND VATICAN COUNCIL AND THE MODERN WORLD:

Buchanan (2012) argues that; '*modern architecture and urbanism created the city of doing as opposed to the city of being, where different roles are played out in different places*.' An investigation into the modern mind-set orientated around an objective and scientific reality, will provide an understanding of the Second Vatican Council's doctrinal transitions and *liturgical reforms* which are in turn apparent in the architecture.

### THE IMPACT OF THE SECOND VATICAN COUNCIL LITURGY ON CONTEMPORARY SACRED CATHOLIC ARCHITECTURE:

With an overview of the *evolution of human consciousness* and the *Second Vatican Council in the modern world*, an investigation can be carried out examining the subsequent reasons behind the emergence of the Second Vatican Council and its effect on *sacred Catholic architecture*, thereby informing an appropriate *contemporary* architectural response for this dissertation.

## 1.3

## SETTING OUT THE SCOPE

### 1.3.1 DELIMITATION OF RESEARCH PROBLEM

An *interpretative* approach will be taken in the investigation of this dissertation which will be delimited to three thematic components, namely; ‘*the evolution of [Catholic] theology*’, ‘*the theology of space*’ and ‘*a space for contemporary liturgical worship*’.

#### THE EVOLUTION OF [CATHOLIC] THEOLOGY:

This component deals broadly with the notion of human *consciousness* and man’s understanding of *being-in-the-world* but will be delimited to that of the evolution of Catholic theology. Furthermore, this component is delimited to that of the *liturgical* reforms as a result of the *Second Vatican Council* in the modern world and with that an *interpretation* of the *sacred* in Catholic architecture.

#### THE THEOLOGY OF SPACE:

This component deals with the *symbolism* and *mysticism* of ‘the *Body of Christ*’ as the Church, and is delimited to the reform of *liturgical* organisation within *sacred* Catholic architecture.

#### A SPACE FOR CONTEMPORARY LITURGICAL WORSHIP:

This component deals with the *contemporary liturgical* norms as a result of the *Second Vatican Council* and is delimited to the spatial and experiential quality of contemporary *sacred Catholic architecture*. Furthermore, it is delimited to analysing a *rural* site of Catholic *pilgrimage* – where this dissertation is to be sited – and an urban *contemporary* Catholic Church.

### 1.3.2 STATING THE ASSUMPTIONS

This dissertation assumes that with the passage of time, human *consciousness* has evolved, whereby man’s understanding of himself and the environment in which he lives is subject to his *interpretation*. Through the process of *interpretation* of the *Second Vatican Council*’s *liturgical* reforms, a *contemporary sacred architecture* will be defined. Furthermore, the

space of *contemporary* liturgical worship will allow for greater laity participation – which the Second Vatican Council calls for – and an architecture that is responsive to its *vernacular*.

### 1.3.3 KEY QUESTIONS

#### 1.3.3.1 PRIMARY QUESTIONS

How has the *liturgical* reform of the *Second Vatican Council* had an effect, spatially and experientially on *sacred Catholic architecture*? How can these liturgical reforms as a result of the Second Vatican Council be *interpreted* in *contemporary* time, to suggest a relevant and *vernacular* conscious *sacred Catholic architecture*?

#### 1.3.3.2 SECONDARY QUESTIONS

THE EVOLUTION OF [CATHOLIC] THEOLOGY:

- How has the evolution of *human consciousness* directly influenced mankind's understanding of *being-in-the-world*?
- What are the implications of a *noosphere* or collective *consciousness* on the *interpretation* and form of *sacred Catholic architecture*?
- To what extent can a *hermeneutic* approach of the liturgy inform a *contemporary* response to *sacred Catholic architecture*?

THE THEOLOGY OF SPACE:

- What is the relevance in interpreting the Second Vatican Council's *liturgical* reforms in the design of contemporary *sacred catholic architecture*?
- What is the importance of the *sacred* in Catholic Church architecture?
- How does the *mysticism* of the *sacred* manifest itself in Catholic Church architecture?

A SPACE FOR CONTEMPORARY LITURGICAL WORSHIP:

- How can *contemporary* sacred architecture be *interpreted* to best reflect the reform of *Second Vatican Council liturgy*?

- How can the *ineffable* in *sacred Catholic architecture* be archived in *contemporary* time?
- How can an *interpretation* of the Catholic *liturgy* - while considering the *vernacular* - be relevant to *contemporary* sacred architecture?
- 

#### 1.3.4 HYPOTHESIS

This dissertation presupposes that the evolution of human *consciousness* or man's understanding of *being-in-the-world* has resulted in *liturgical* changes within the Catholic Church throughout time. The liturgical changes in modern time, namely; the *Second Vatican Council* introduced vast changes which manifest themselves spatially and experientially with regard to the liturgical celebration within *sacred Catholic architecture*. Greater laity participation and the introduction of a more *vernacular* conscious Church comprised some of the major changes. It is assumed that through a *hermeneutic* approach of the *liturgical* changes as a result of the *Second Vatican Council*, a *contemporary* Catholic Church - symbolising the Mystical Body of Christ – with an appropriate response to the vernacular, can be *interpreted*.

#### 1.4 THEORETICAL AND CONCEPTUAL FRAMEWORK

The application of these theories in the context of this dissertation serves as a tool in which the objectives of this study will be investigated. The notion of *contemporary* will be explored in the context of *consciousness* and *being in the world*, measured against Ken Wilber's all-encompassing *Integral Theory*. This sets a backdrop to the subsequent reasons behind the *evolution* Christian *theology* and its resulting impact on the reform of the Second Vatican Council liturgy. The theories of both *Hermeneutics* and *Semiology* are applied in the *interpretation* the Second Vatican Council liturgy into concrete architectural solutions. Through hermeneutical interpretation of the '*ritual-architectural*' occurrence, the elements which comprise *sacred Catholic architecture* can be cross-examined. Arising from this hermeneutical approach is *Semiology* where everything points to another thing, thereby displacing layers of meaning to which this dissertation seeks to unfold. '*Everything is a symbol*', is the most comprehensive formulation of the hermeneutical idea. It means that *everything points to another thing...the universality of the hermeneutical perspective is all*

*encompassing,*’ as Gadamer explains in Jones (2000). This *interpretation* of the *sacred* allows for an opportunity to design a contemporary Catholic Church which manifests an *ineffable* quality. Lastly, the architectural solution to a *universal* church located at the rural Shrine of Ngome is interrogated through *Critical Regionalism*.

The Second Vatican Council took place during the mid-twentieth century at the high point of the modernist era. In understanding the relationship between this new era and the turning point in the Catholic Church through the Second Vatican Council’s liturgical reforms, this research examines how societal shifts call for a renewed sacred architecture: one which is relevant to contemporary society. The concepts and theories below, relevant to this paradigm shift, investigate the influence of modernity in conjunction with the Second Vatican Council reforms on contemporary Catholic Church architecture.

#### **1.4.1 INTEGRAL THEORY**

*“The word integral means comprehensive, inclusive, non-marginalising, embracing. Integral approaches to any field attempt to be exactly that: to include as many perspectives, styles, and methodologies as possible within a coherent view of the topic. In a certain sense, integral approaches are ‘meta-paradigms,’ or ways to draw together an already existing number of separate paradigms into an interrelated network of approaches that are mutually enriching.”*

–Wilber (2009)

Developed by philosopher, psychologist and author Ken Wilber, Integral Theory seeks to synthesis pre-modern, modern and postmodern paradigms. In developing this original theory, Wilber was greatly influenced by the work of GWF Hegel, Jurgen Habermas and Pierre Teilhard de Chardin. Referred to as the ‘theory of everything’, Integral Theory aims at integrating, or bringing into relationship the fast expanding yet fragmented knowledge between specialisms. Wilber describes it using the Greek term ‘Kosmos’ that refers to the physical manifestation of the cosmos together with all the forms of consciousness and culture it hosts. This theory seeks to bring together the opposing ideas of the West and East as well as science and spirituality.

In his publication ‘*The Big Rethink, part 3: Integral Theory*’ (2012), architect Peter Buchanan suggests that Integral Theory establishes a relevant and contemporary framework for the design of buildings within the 21<sup>st</sup> century. Like other 21<sup>st</sup> models such as Spiral Dynamics,

Integral Theory deals with the development of organisms, human consciousness and cultures through distinct stages.

For this investigation, emphasis will be placed primarily on the evolution of human consciousness in order to understand better the relationship between mind and implementation; theology and liturgy.

This Integral approach has the capacity to inform a so called ‘*complete architecture*’ through the understanding of what it is to be fully human, as well as to ground architecture and humankind in history and culture.

### 1.4.1.1 DEFINING THE AQAL MODEL

The model for Integral Theory was first introduced in Wilber’s book: ‘*Sex, Ecology, and Spirituality*’ published in 1995. The model is illustrated using a diagram referred to as AQAL, meaning *All Quadrants; All Levels*. These elements are used in the comprehension of reality as a whole, while simultaneously taking into account one’s own awareness. The AQAL quadrants are defined by two cross axes; the four quadrants representing dimensions of reality (Refer to Fig 1.12).

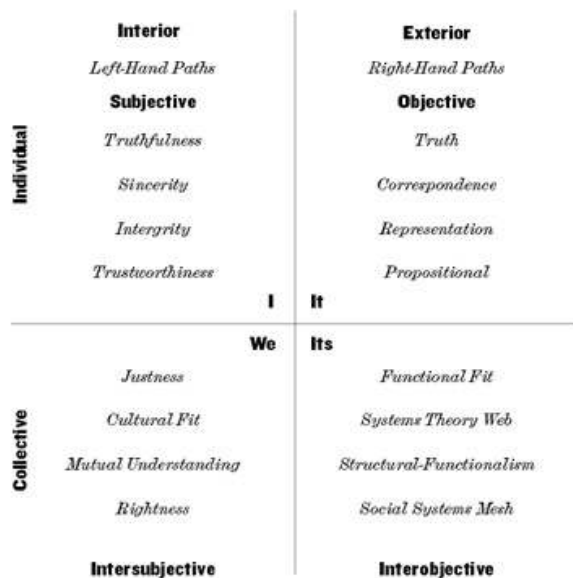


Fig 1.12 The AQAL diagram. Source: Buchanan, P (2012)

The upper section of the vertical axis denotes the realm of the ‘*individual*’ and the lower section the ‘*collective*’. The Upper Left quadrant (UL) is the realm of interior-individual, the

subjective; it deals with psychology and intentionality, with experience and unmediated aesthetic response. The Lower Left (LL) is the realm of interior-collective, the inter-subjective realm of culture, symbolism, meaning and morals. The Upper Right quadrant (UR) is the realm of exterior-individual, the objective; it deals with observed behaviour and objects. The Lower Right (LR) is the realm of exterior collective, the inter-objective realm of systems such as ecological, economic, technical and social.

As detailed above, the AQAL model categorises four distinct perspectives; the subjective, inter-subjective, objective and inter-objective. The model therefore emphasises the recognition that everything can be viewed from two distinct angles; from an *inside* to an *outside* perspective in the case of either a *singular* or a *collective*.

Although the AQAL diagram must be read and understood as a unifying whole, it must be noted that for this research in particular, the left quadrants concerned with human *consciousness* will be examined. This requires an interrogation of the subject through a *hermeneutic* and dialogical approach.

Pertinent to this study on the influence of the *Second Vatican Council liturgy* on *sacred Catholic architecture*, integral theory is a tool whereby an understanding of the transition from pre-modern, to the modern and through to the post-modern era paves the way for a new way of thinking in *contemporary* time.

#### **1.4.2 HERMENEUTICS OF SACRED ARCHITECTURE**

*'Hermeneutics is the disciplined exercise of the imagination.'*

-Jones (2000)

Hermeneutics is the theory of text interpretation. It is primarily used in the interpretation of biblical text, wisdom literature and philosophical texts. Hermeneutics encompasses the application of modern biblical exegesis, to a method which is used in human sciences to denote human interpretation and understanding (Jones, 2000).

Professor Lindsay Jones, in his book *'The Hermeneutics of Sacred Architecture'*, 2000, discusses the *'eventfulness'* and *'occasionality'* of architecture where the dynamic exchange

between people and buildings, particularly in the ritual context manifests in a conversational exchange; a *'ritual-architectural'* event. If we are to understand religion, the secret lies in the nature and function of these sacred architectures (Sullivan cited in Jones, 2000:XI). Jones (2002) mentions that in order to interpret religious architecture, it is necessary to understand the ritual events and experiences that manifest themselves within the built forms. Rightly understood, sacred architecture represents, in a distilled and crystallised form, the religious experience of humankind, on both a communal and an individual scale (Jones, 2000:XI).

Jones (2000) applies the following framework to the several layers apparent in the notion of performance, comprising; orientation, commemoration and presentation. He describes sacred architecture, in the context of ritual events which *orientate* participants: a) to the universe by presenting a microcosmic replica; b) to rules, precedents, standards and convention manifest in sacred architecture; c) to the stars and heavenly bodies with which sacred architecture is aligned (Jones, 2000).

Regarding ritual events, sacred architecture *commemorates*: a) the deities and sacred realities housed in the architecture; b) the mythical and miraculous occurrences in sacred history; c) the social order of authority and economic arrangement found in the politics of sacred architecture; d) the ancestors and the deceased are commemorated within sacred architecture (Jones, 2000).

In ritual performance sacred architecture contextualises the *presentation* of: a) theatre enacted against the backdrop of sacred architecture; b) contemplation, where sacred architecture becomes the focus for mediation or devotion; c) offerings of appeasement, aiming to please sacred beings through the process of construction; c) pure sanctuary, a state free from imperfection (Jones, 2000:XVI).

This *'ritual-architectural'* framework of events is equated to the human experience in relation to sacred architecture. Jones (2000) argues the necessary shift from architectural objects to *'ritual-architectural'* occasions if one is to fully understand the human experience in relation to sacred architecture.

### 1.4.3 SEMIOTICS OF [SACRED CATHOLIC] ARCHITECTURE

The semiotics of architecture, developed by the Paris School defines the building as an autonomous object manifest by a specific system. The building's meaning therefore is subject to the available data that confront our senses. Ferdinand de Saussure, a Swiss linguist and semiotician and one of the 20<sup>th</sup> century's most prominent thinkers on semiotics describes the two dimensionality of the sign; the signifier or the expression and the signified or the content.

In his book *'Semiotics and Church Architecture'*, 1993, Lukken describes architecture as the result of a twofold process; first there is the process whereby the building comes into existence, and second there is a process whereby the meaning of the building is established through its use. The signification of a building is produced by human subjects who occupy it; the subject therefore is viewed as being integral to the production of the building's meaning.

#### 1.4.3.1 SEMIOTICS OF SPACE

*'Introducing the human subject into the definition of space in this way makes it necessary to take account, when reflecting on space, of all the ways in which that space may impinge upon the subject's sensorium. In other words, space needs to be considered not only in visual terms, but also in terms of its tactile, thermic, acoustic and aromatic qualities.'*

–Lukken (1992:12)

A.J Greimas, one of the most prominent French semioticians, describes the semiotics of space as extensiveness. Extensiveness, or area, refers to space as a continuous and undifferentiated dimension of reality (Lukken: 1993). It is thus distinguishable from 'place' which is a human construct characterised by discontinuity or differentiation. This notion of extensiveness is perceived by our senses to be continuous and undifferentiated.

Space can be interpreted as a matter of socio-cultural organisation, this making reference to the idea of *place*, therefore illustrating that buildings are not solely objects of measurement but have a social and cultural dimensionality. Buildings act as a barrier to the outside elements, and within this space they are able to express their social relationships. Consequently people of differing cultural groups demarcate their boundaries and arrange their spaces in various different ways.

The Greimassian approach to semiotics describes space as socio-cultural, perceiving it as an ‘utterance’ fabricated by the human subject and in turn interpreted and used by the human subject. This ordering of human space can be affirmed, maintained or altered depending on the user’s objectives. In our very use of it, a place as a ‘human utterance’ is uttered anew and thus reconstituted either in its original meaning or in the new meaning that the user thereby confers on it (Lukken, 1992:12). Therefore, the user of the space is not considered to be passive, but their interaction with the space in the form of an activity, continually brings the space use as a signifying utterance, so that it may or may not remain that same ‘place’.

#### **1.4.4 CRITICAL REGIONALISM**

*‘There is the paradox: how to become modern and to return to sources; how to revive an old, dormant civilisation and take part in universal civilisation.’*

-Ricoeur (1965)

Critical regionalism is a theoretical approach in architecture that opposes the placelessness of the International Style and the individualism and ornamentation of postmodern architecture. It seeks to provide an architecture which is rooted in modern tradition, while simultaneously relevant to its geographical and cultural context.

Historian and theorist, Kenneth Frampton in his paper *‘Towards a Critical Regionalism: Six Points for an Architecture of Resistance,’* 1983, discusses Paul Ricoeur’s thinking on how to become modern and return to sources. The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilisation with elements derived indirectly from peculiarities of a particular place (Frampton, 1983).

In maintaining a critical regionalist way of thinking, Frampton urges that one has a high level of critical self-consciousness. This approach finds elements such as the range and quality of local light, or in a tectonic derived from a particular structural mode or in the topography of the site. Frampton suggests that Critical Regionalism as a cultural strategy is as much a bearer of world culture as it is a vehicle of universal civilisation. It is contingent upon a process of double mediation. In the first place it must deconstruct the overall spectrum of world culture which it inevitably inherits; in second place, it has to achieve, through synthetic contradiction, a manifest critique of universal civilisation (Frampton, 1983).

## 1.5

## RESEARCH METHODS AND MATERIALS

The aim of this research is to analyse the research problem by means of an empirical mixed research methodology. This research comprises the use of both primary and secondary data collection. The primary sources include case studies, focused interviews, questionnaires and observation studies, while the secondary sources comprise research obtained from libraries, archives and the internet.

### 1.5.1

### RESEARCH MEDTHODS

#### PRIMARY SOURCES:

The primary research conducted as part of this study is a mixed methodology and consists of the following research methods. The primary research and data collection was conducted by the author. Relevant data was collected by means of questionnaires and interviews reflecting the views and opinions of the Catholic laity, pilgrims and members of the clergy, of whom have informed knowledge and teaching of the Catholic liturgy and theology. The accumulation and analysis of this data provides relevant, honest and current information and views relating to the problem statement of this dissertation. A case study was conducted at a contemporary Catholic Church in the *urban* context of Durban and an observation study was conducted at the *pilgrimage shrine* of Ngome in *rural* Zululand, where this dissertation is to be sited.

#### FOCUSED INTERVIEWS:

Two focused interviews were carried out; the first was conducted with a member of clergy from the Blessed Sacrament Parish and the second with one of the architects involved in the design of the Blessed Sacrament Parish; both of whom comprised the consultation team as part of the design process. Although the interview schedule reflected the same questions, the interview conducted with the member of clergy was orientated towards the liturgical reforms of the Second Vatican Council, whereas the interview conducted with the architect was focused on the design process of a contemporary – post Vatican II - church; the Blessed Sacrament Parish. Although focused in nature; during both interviews, an informal discussion also contributed to the collection of data.

#### QUESTIONNAIRES:

A standard questionnaire was formulated and distributed to the laity at the shrine of Ngome; who comprised pilgrims from various Catholic Church Parishes in South Africa. A sample size of about thirty pilgrims was conducted, thereby resulting in a diverse data selection which illustrates the opinions and perceptions of the pilgrims on *sacred Catholic architecture* and its associated quality of space. Furthermore, data was collected illustrating the views and experiences of those pilgrims, based on the pilgrimage shrine of Ngome and pilgrimages in general. The analysis of this data will aid in the understanding of the quality of space – during the liturgical celebration – of what is perceived by the laity to be appropriate for sacred Catholic architecture.

#### OBSERVATIONAL STUDIES:

An observation study was conducted during the author's pilgrimage to Ngome, as a pilgrim researcher. Various ideas were documented for their *symbolic* quality in this dissertation and included: the architecture and spatial arrangement of the vernacular Zulu homesteads, and the architecture and sacred art of the churches during the *pilgrimage* and at the *shrine*.

#### JOURNALING:

A three day journal account was taken of the pilgrimage to Ngome. In descriptive detail, it outlines the author's personal journey and observations while fully taking part in the pilgrimage as both a researcher and a pilgrim.

#### CASE STUDIES:

A case study was carried out at the Blessed Sacrament Parish located in the *urban* context of Virginia, Durban. The research methodology comprised two interviews, the first with a member of the clergy and the second with the architect responsible for the design of the church. This informed the design process of the church from both a theological and an architectural point of view. Photos were taken to document various architectural features.

#### SECONDARY SOURCES:

Secondary sources will inform to a large extent the volume of this dissertation obtained using relevant published works in the form of books, articles, journals, reports, academic papers, newspaper publications and digital media such as the internet, video clips and television. These sources will be used in the formulation of the theoretical and conceptual framework

which will be analysed further under the literature review. In addition to this, secondary sources will be useful when acquiring information on precedent studies and historical events, such as the Second Vatican Council. The information constituting the secondary sources will be measured against the primary sources and data analysis, so as to provide a convincing and balanced research outcome.

## **1.5.2 RESEARCH MATERIALS**

Information was sourced using a variety of materials such as libraries, the internet, modes of communication, and various architectural techniques as part of the analysis of case studies. Observation studies including sketches, photography and written analysis add to the validity and integrity of the research argument and communicative data collection such as interviews and questionnaires provide quantitative and qualitative data.

## CHAPTER 2.0

# 2.0

### **AN ANALYSIS ON SACRED CATHOLIC LITURGY AND THE SPACE IN WHICH IT IS PERFORMED**

This chapter deals with the *literature* obtained in the formation of an argument towards the investigation of this dissertation. The structure of this chapter is thematic in nature and can be analysed in three consecutive parts, namely; *'The Evolution of Theology'*, *'The Theology of Space'* and *'A Space for Contemporary Liturgical Worship'*. The idea behind the formation and structure of this argument is one of a relationship of *cause and effect*. The chapter opens with a discussion on *human consciousness* and *being in the world*, this in turn has an effect on Christian – for the purpose of this study, more specifically Catholic – theology, which in turn has an effect on – in the case of this study post *Vatican II*, and more specifically *contemporary* – liturgical worship space.

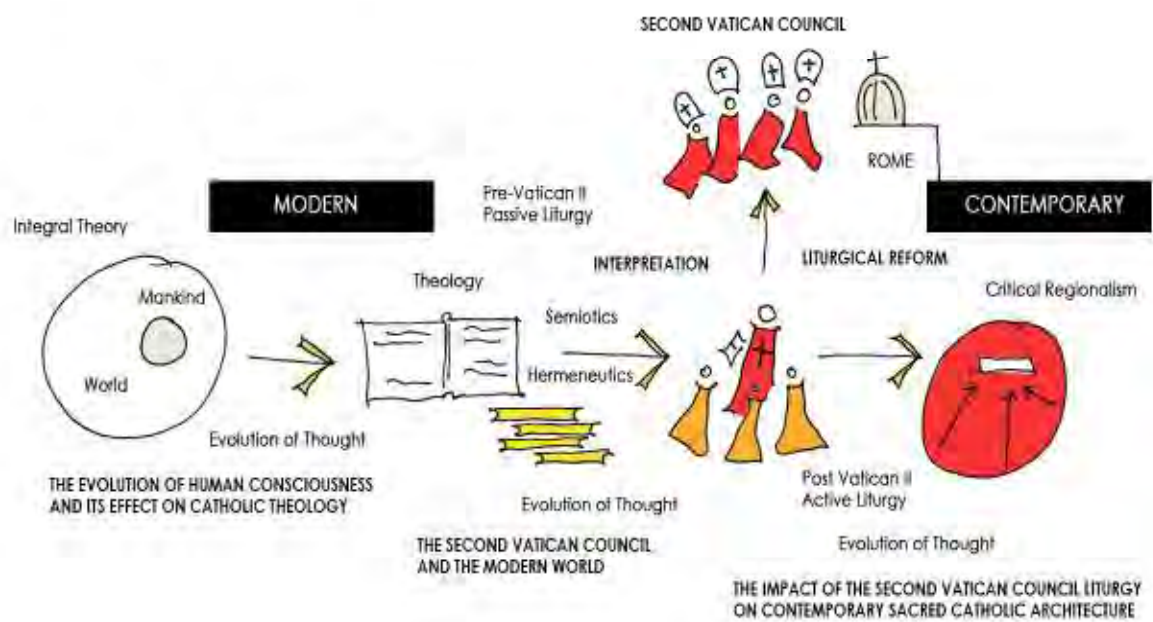


Fig 2.0 Diagram outlining chapter two . Source: *Author, 2014*.

## CHAPTER 2.0

# 2.1

## THE EVOLUTION OF THEOLOGY

This section deals broadly with the notion of human *consciousness* as an *evolutionary* process, where man seeks to orientate himself in relation to his environment. Integral Theory is applied to trace the evolutionary process of man's understanding of himself and the world in which he lives, in the context of pre-modernity, and modernity through to postmodernity. This forms a backdrop to the convening of the *Second Vatican Council* during the mid-twentieth century which was called to address the secular modern world and from which liturgical reform resulted. These reforms brought about a renewal in the liturgical celebration and as a result, had an impact on the space of Catholic worship.

### 2.1.1 THE EVOLUTION OF HUMAN CONSCIOUSNESS AND BEING IN THE WORLD

*'Je pense donc je suis' – 'I think therefore I am'*

-Descartes



**Fig 2.1** Detail of 'Adam and God' by Michelangelo, Sistine Chapel. Source: [http://upload.wikimedia.org/wikipedia/commons/d/d8/Hands\\_of\\_God\\_and\\_Adam.jpg](http://upload.wikimedia.org/wikipedia/commons/d/d8/Hands_of_God_and_Adam.jpg), Online (24 May 2014)

In *The Phenomenon of Man* Jesuit priest and palaeontologist, Pierre Teilhard de Chardin speaks about a threefold synthesis; that of the material and physical world with the world of mind and spirit (Refer to Fig 2.1); of the past with the future; and of variety with unity, the many with the one (Teilhard de Chardin, 1955). He describes mankind in its totality as a phenomenon which is to be described and analysed as one would any other phenomenon: it and all its manifestations, including human history and human values, are proper objects for scientific study (Teilhard de Chardin, 1955). In 1925 he coined the term *noosphere* to describe the sphere of the human mind, acting as a transforming agency promoting hominization or progressive psychosocial *evolution*. This *noosphere* can be divided up into cultural differentiation, producing a number of psychosocial groups within different cultures. In the case of this research the *noosphere* of the Catholic faith will be examined as; 1) a totality of a *universal* faith and 2) within the cultural setting of *rural* Zululand. The concept of *collective consciousness* is integral in understanding the evolutionary process of Christian - and more specifically - *Catholic theology* which in turn has an impact on the *liturgy* and space for liturgical worship. Stroik (2000:36) explains this by saying that if we begin with a rich theological understanding of the Church as a *sacred place*, we are more likely to build churches which are examples of *firmitas, utilitas, and venustas*.

Buchanan (2012) mentions that all pre-modern cultures had a worldview known as the '*Great Chain of Being*'; illustrated as a series of concentric circles (Refer to Fig 2.2). As described by Buchanan (2012), the '*Great Chain of Being*' was the worldview up to and throughout the Middle Ages, until the beginning of the Renaissance when faith, as the underpinning of culture gave way to reason. The period of the Middle Ages also known as the Age of Faith saw the Roman Catholic Church holding great influential power within society; Kilde (2008) describes this spatially by saying that the chancel, reserved exclusively for the clergy, was clearly distinguished from the nave in which the lay Christians gathered. During this time the selfless contribution of tithes which went towards the building of gothic cathedrals was a way of ensuring one's place in the afterlife. This period culminated with the climax of Christianity which took place between 1095-1300AD, leading to the period of the Renaissance and the Age of Reason or the Age of Enlightenment.

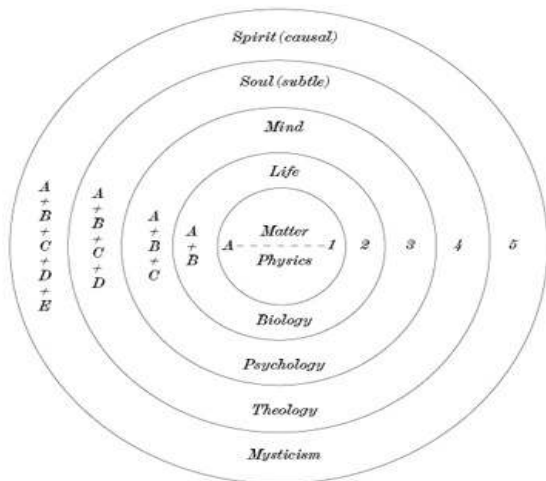


Fig 2.2 Diagram illustrating the 'Great Chain of Being'. Source: Buchanan (2012).

The Renaissance period saw the birth of the scientific revolution where power of the Church shifted toward mathematical, scientific and philosophical reasoning. The revolution of modernity was primarily an intellectual revolution (Kung, 2001); as described by politician and philosopher Francis Bacon in saying; '*knowledge is power*'. The '*Copernican shift*' (Kung, 2001: 155) came with the theory of the heliocentric model, placing the sun at the centre of the universe - later confirmed by Galileo Galilei - posed a threat to *Catholic theology* and brought about a shift in the perception of *man* and the *universe*. Galileo Galilei, one of the founders of modern science (Kung, 2001) continued Copernicus's work by improving the telescope and conceptualising the so called *Infinity of Space*. However, his conflict with the Church was a symptomatic precedent which poisoned, at its roots, its relationship with the sciences (Kung, 2001).

With the advancement in cosmology and the development of a humanist approach, the Church as a powerful body of influence and discipline, was no longer the focal point of society. Kung (2001: 156) mentions that for the first time in the history of Christianity the impulses for a new paradigm of the world, society, church and theology did not come primarily from within *theology* and the Church, but from outside it. Galileo played a key role in the progression of humanism during the Renaissance period and like many early humanists, saw no dichotomy between humanism and their Christian faith. However, out of Renaissance humanism grew a modern secular humanism; with the development of a defined split between reason and religion where now (Kung, 2001) the human being as an individual was put at the centre. This occurred as a direct result of the Church's complacent authority

over; 1) Galileo's support of the Copernican revolution and 2) to the theories of Aristotle; rendering them untrue.

The *Tarnas* diagram illustrates clearly this *evolution* of man's understanding of *self* and *being-in-the-world*, by delineating three chronological worldviews (Refer to Fig 2.3). In the primal worldview, intelligence and soul pervade all of nature and the cosmos (Buchanan, 2012) where the human '*self*' participates in the greater matrix of meaning and purpose. In the modern worldview, intelligence and soul are characteristic of the human subject which is distinct from the objective nonhuman world. In the late modern cosmos, the human '*self*' exists as a small island of meaning and spiritual aspiration in a vast purposeless universe (Buchanan, 2012).

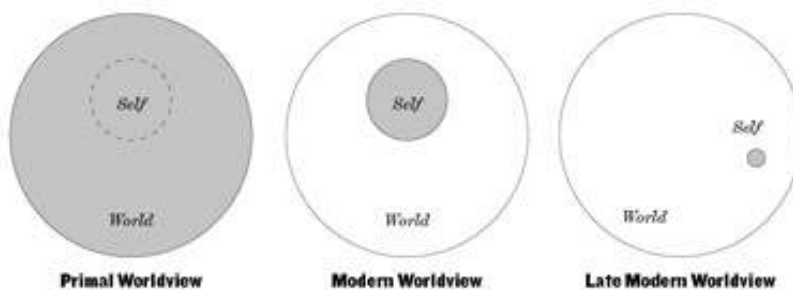


Fig 2.3 Diagram by Richard Tarnas showing mankind's '*worldview*'. Source: Buchanan (2012).

In the context of this dissertation, a hermeneutical approach is applied in understanding the way in which *mankind* orientates himself within his environment; thereby analysing his *worldview*. Jones (2000) states that; the study of the human imagination through hermeneutic methodology is fundamental to the nature of human understanding. Hall cited in Vosko (1981:6) further mentions that man's relationship to his environment is a function of his sensory apparatus: '*one's unconscious picture of one's self is constructed from bits and pieces of sensory feedback in a largely manufactured environment*'. It is in understanding the evolutionary process of mankind's *worldview* that an appropriate response can be given to a *sacred Catholic architecture* in *contemporary* time, as the mechanism of architecture is in short, the mechanism of human understanding (Jones, 2000:103).

## 2.1.2 SECOND VATICAN COUNCIL AND THE MODERN WORLD

*'Vatican II transformed the 'house of God' into the 'house of God's people.'*

-White (2003: 124)

During the late nineteenth and into the early twentieth century, the structure of the Catholic Church became bureaucratized and centralized under the primacy of the Roman curia. Retaining power was a response to a changing and increasingly influential modern world. Kilde (2008) explains that since the beginning of the modern period, the central issue shaping Christian architecture has been its relationship to the past. Further to this, the struggle of Christians to define authentic belief and practice in the face of increasing voluntarism, secularism, industrialization and material abundance had brought little agreement (Kilde, 2008:161).

The First Vatican Council opened in December 1869 under the pontificate of Pope Pius IX, (Kung, 2001) three hundred years after the last ecumenical council of Trent. Adjourned in October of 1870, the council - best known for its papal infallibility - was held to address contemporary issues of rising influence such as modernism, liberalism, rationalism and materialism. The First Vatican Council was considered a conservative attempt at addressing the modern world and ended early due to the Franco Prussian War (Kung, 2001). The Council was being widely considered as questionable and inconclusive.

The announcement of the *Second Vatican Council* by Pope John XXIII on the 25 January 1959 represented a turning point for the Catholic Church and was an attempt to implement two paradigm changes: the first concerning fundamental features of the reformation paradigm and the second concerning the paradigm of the enlightenment and modernity (Kung, 2001). One of the sixteen documents that were passed dealt specifically with the modern world; '*Gaudium et Spes*' or '*The Constitution of the Catholic Church in the Modern World*'. The council which took place between 1962 and 1965, was considered revolutionary, as for the first time, the church had moved away from a ridged conservatism towards a more appropriate theology for the time (Refer to Fig 2.4).



**Fig 2.4** The Second Vatican Council, 1962 – 1965 Source: [http://4.bp.blogspot.com/-oyG6\\_bN1sz8/UG-K5KMT-MI/AAAAAAAAAzI/FvgvNhUsdgs/s1600/vaticantwo.jpg](http://4.bp.blogspot.com/-oyG6_bN1sz8/UG-K5KMT-MI/AAAAAAAAAzI/FvgvNhUsdgs/s1600/vaticantwo.jpg), Online (24 May 2014)

Despite the fact that changes in the placement of the altar and the embrace of a minimalist modernist aesthetic had begun in Catholic architecture well before the *Second Vatican Council* (Kilde, 2008); it was there that these liturgical reforms were endorsed. One of the most notable changes to Catholic Church architecture post Vatican II, mandated the moving of the altar away from the front wall of the church in order to allow the celebrant to position himself behind it and face the congregation (Kilde, 2008). This spatial transformation and the embrace of modern architectural vocabularies in Catholic Church architecture, Kilde (2008) explains; *'had their actual roots in shifts in the social power of the laity and cultural and aesthetic architectural trends of the early twentieth century'*.

The Church was reinterpreted as an institution of the *people* – not just a community of clergy and religious – but an observance of the people, for the people (Kilde, 2008:189). As stated in the Council's *'Sacrosanctum Concilium'* or *'The Constitution on Sacred Liturgy'*, *'...the Church reveals herself most clearly when a full complement of God's holy people, united in prayer and in common liturgical service - especially the Eucharist - exercise a thorough and active participation at the very altar where the bishop presides...'* (Kilde, 2008). The Council encouraged the participation of the faithful in the liturgical celebration, advising that; *'the rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, as also the connection between them, can be more clearly manifested, and that devout*

*and active participation by the faithful can be more easily accomplished'* (Kilde, 2008:189). Lambert Beauduin - a monk of Mont Ce'sar, Louvain – (cited in Kilde 2008:173), argues that the liturgy is the defining act, the prime and indispensable source of Christian experience, and spirit and thus, the democratization or participation of the faithful in the liturgy was vital.

The liturgical reform as a result of the *Second Vatican Council* meant that the organisation of space for liturgical worship need also be reformed. As explained by (Kilde, 2008:189), it was now necessary that the congregation were able to hear and see the proceedings in the chancel. The previous altars which had been distant from the congregation were replaced by free standing altars positioned at the front of the chancel and closer to the laity. During the *Liturgy of the Eucharist* the celebrant now stood behind the altar, facing the congregation communicating the liturgy in the vernacular language of the people. The seating for the laity was brought forward, closer to the altar and in some cases curved around the altar encouraging a feeling of participation and community (Kilde, 2008). Not long after Vatican II, the interpretation of the liturgy into built form manifest itself as centralised churches with plans that located the seating for the congregation on three sides of the altar.

### **2.1.3 AN INTERPRETATION OF THE SACRED**

*'At the inner heart of an ancient building were wonder, worship, magic and symbolism; the nature of our own age must be human service, intelligible structure and verifiable science'*

-W.R. Lethaby

In defining the process of *interpretation*, Jones (2000) recites Ricoeur's understanding, which states that the *interpretation* of others invariably relates back to the interpretation that we possess of ourselves:

*'It is thus the growth of [the interpreter's] own understanding of himself that he pursues through the understanding of the other. Every hermeneutics is thus, explicitly or implicitly, self-understanding by means of understanding others.'* (Jones, 2000:102)

A church building is erected first and foremost for the celebration of the sacred liturgy; *'the whole public worship of the Church, The Mystical Body of Jesus Christ, Head and members'* (Pius XII, 1947, cited in O'Connell, 1955:3). The church is by its very nature intrinsically

*sacred*, for within it the Blessed Sacrament dwells and sacred rituals are practiced. Apart from the sacramental presence of our Lord, the church is a holy place, filled with the divine presence. The church building is made *sacred* through its initial consecration or solemn blessing in which divine worship can thereafter take place. As described by O’Connell (1955), the church is set apart from its surroundings and from other buildings - made so by consecration or solemn blessing, by its symbolism, and by what takes place within its walls; the celebration of the sacred mysteries and the worship of the faithful. ‘*A church is a sacred building dedicated to divine worship primarily that it may be used by all the faithful for the public exercise of divine worship*’ (canon 1161, cited in O’Connell, 1955:3).

While interpreting the sacred, Dixon, cited in Jones (2000) argues that the Sistine Chapel can only be fully understood and appreciated during the act of the liturgical celebration. This hermeneutical approach emphasises the necessary transaction between the painting and the participant in the *interpretation* of the ceiling in its fullness (Jones, 2000).

*‘By that participation, [the ceiling of the chapel] affects a disciple and a transformation of the responding flesh, and by way of flesh, which is also spirit; it effects a transformation of the soul’* Jones (2000:56) (Refer to Fig 2.5).



**Fig 2.5** Michelangelo’s Sistine Chapel. Source: [http://a.abcnews.go.com/images/News/gty\\_sistine\\_chapel\\_ceiling\\_jef\\_111101\\_wg.jpg](http://a.abcnews.go.com/images/News/gty_sistine_chapel_ceiling_jef_111101_wg.jpg), Online (24 May 2014)

St. Thomas Aquinas cited in Seasoltz (1963:37) states that; *'if what claims to be sacred art makes no demands upon the human intelligence, it has distorted the truth of Catholicism by emptying it of its content.'* Conversely, Seasoltz (1963) argues that purely abstract art in sacred places becomes unintelligible to the faithful and therefore, succumbs to total subjectivism. He continues by highlighting that the world of Christianity is objective; *'it is not a vague pantheism, but rather pivots about real historical people and events'* (Seasoltz, 1963:37).

## CHAPTER 2.0

# 2.2

## THE THEOLOGY OF SPACE

This section defines the Catholic Church liturgically as the *Body of Christ* comprising: a) the community of the Christians who worship; and b) the building in which they celebrate the *sacred liturgy*. The liturgy; being the participation of the community in the celebration, is a *symbolic* act. This section explores how the reform of the sacred liturgy post Vatican II has affected the liturgical organisation of the Church.

### 2.2.1 THE BODY OF CHRIST AS TO THE BODY OF THE CHURCH: THE INTERPRETATION OF THE LITURGY INTO SACRED ARCHITECTURE

The New Testament, followed by Christians makes clear that the presence of God is no longer confined to the temple of Jerusalem. Saint Stephan spoke about the prophecies regarding the destruction of the Temple, which was to be replaced by the spiritual temple of Christ's Body. *'The Most High does not dwell in houses made by men'* (Acts 7:48) (Refer to Fig 2.6). Saint Paul later proclaimed this same idea in Athens, near to the Areopagus saying: *'The God who made the world and all that is in it, that God who is Lord of heaven and earth, does not dwell in temples that our hands have made'* (Acts 17:24). These two prophecies of Stephen and Paul found in Acts, deals with one of the fundamental truths of Christianity. *'And Christ remains amongst us in his Body, the Church, the community of Christians, which is the primary reality in the Christian religion'* (Davis cited in Lockett, 1964:16).



**Fig 2.6** Icon of Saint Stephan . Source: <http://www.saintstephensrichmond.net/clientimages/47922/images/ststephenicon.jpg>, Online (25 May 2014)  
 & **Fig 2.7** The ‘*Mystical Body of Christ*’ gathered in Christian assembly. Source: <https://www.stjames-cathedral.org/kids/images/12th%20ORD%20Mass.jpg>, Online (25 May 2014)

After the death and resurrection of Christ, the true temple is considered as the Body of Christ as well as those who believe in him; these elements comprising the *Mystical Body of Christ* (Refer to Fig 2.7). Seasoltz (1963:131) states that the mystery of man’s encounter with God is expressed in visible signs in conformity with the nature of the Church, which is both visible and invisible. The fundamental sign of this encounter is Christian assembly, and for this to happen a place of assembly is required. The primary purpose of this place of meeting is for the manifestation of the *sacred* encounter with God and therefore the church building is built for those who are united in the *Mystical Body of Christ*. Jones (2000) argues that architecture plays a crucial role in the religious transformation and spiritual awakening of the ritual participant’s self-understanding.

Canon 1161 cited in Seasoltz (1963:131) states that the church building is where Christians meet to take part in the *liturgy* and has no real meaning itself; the meaning lies in the community in which it serves. Above all the church is a room for the Eucharist. Apart from the functionality of the church building, it has the ability to adopt *symbolic* meaning, if it is well designed, signifying the people of God. Sacred buildings can grow only out of sacred reality, and it is the light of faith which begets such a reality (Schwarz cited in Seasoltz, 1963:131).

A sound theological understanding is required for a church to be truly *symbolic*; apart from decoration, the church structure itself must bear *symbolic* meaning. Seasoltz (1963) argues that it is better to have a simple structure which obtains its purpose from an altar set in the correct place, than a church which is lavishly adorned and which forgets its '*raison d'être*'. A church built in a contemporary style cannot embody dated church *liturgy* but must instead reflect that of the current liturgical position. A well designed church will ensure the *sacredness* and *mystery* required for the place of Catholic worship. However, Seasoltz (1963) mentions that although emphasis should be placed on the mysteriousness of God, ignoring the presence of the risen Christ in the *Mystical Body of the Church* reflects an uninformed faith. *The Mystical Body of the Church* will become a valid *symbol*, so long as the plan and structure are informed by a real understanding of the place of Catholic worship (Seasoltz, 1963). He adds that although the church building is a sign of the *Mystical Body of Christ*, the most important sign is assembly of the church community.

In understanding the layout of a church, the reasons for assembly of the Christian community must be outlined. They assemble for the purpose of prayer, to listen to the Word of God, to take part in the Sacrifice of the Mass, to receive the Sacraments and to visit the Blessed Sacrament. The church building must be designed to accommodate these different assemblies. While the church building must be functional, it must simultaneously be a sign of the *mystery* of the faith. The church building therefore, must be a sign to the visible church community of the invisible mystery of the Church (Seasoltz, 1963).

### **2.2.2 THE LITURGY AS A SYMBOL**

*'Religious symbols...reek of meaning.'*

-Geertz cited in Jones (2000:23)

While sacred art is considered as religious art due to its religious theme, religious art is not necessarily liturgical art. Liturgical art requires not only that the work has a theme but also that it take its inspiration from the *liturgy*, so that it might serve the Church in its divine worship (McDonnell cited in Seasoltz, 1963:18) (Refer to Fig 2.8 & Fig 2.9). The experience of art and architecture is *symbolic* and therefore requires hermeneutical reflection in its *interpretation* (Jones, 2000).



**Fig 2.8** Contemporary liturgical art illustrating *Pentecost* . Source: [http://catholicityandcovenant.blogspot.com/2012\\_05\\_01\\_archive.html](http://catholicityandcovenant.blogspot.com/2012_05_01_archive.html), Online (25 May 2014) & **Fig 2.9** Baroque liturgical art illustrating *Pentecost* by Jean II Restout, 1732. Source: [http://en.wikipedia.org/wiki/File:Jean\\_II\\_Restout\\_-\\_Pentec%C3%B4te.jpg](http://en.wikipedia.org/wiki/File:Jean_II_Restout_-_Pentec%C3%B4te.jpg), Online (25 May 2014)

The *liturgy* is understood as an action; a communitarian action of a group of people all of whom have a particular role to play in the mystery of Christ revealed to all of those who take part. The liturgy is *symbolic*, as the mass and sacraments which form its essence are *symbolic* (Seasoltz, 1963). A *symbol* or a sign is something that points to something else; therefore it does not contain meaning in itself but rather from that to which it points. As explained by Vosko (1981:42); *symbols* are not ends in themselves but rather, they draw attention to themselves only long enough to take someone beyond and into the realm of loftier realities and deeper truths. Maldonado cited in Vosko (1981:42) expands on this idea by saying; ‘*as we come into contact with symbols, a general thawing of our personal reality takes place which mobilises our innermost forces and therefore, our innermost experiences.*’

Seasoltz (1963), states that the *liturgy* represents a supra-temporal phenomenon, where both the past and the future come together in the present. The liturgy contains historical realities, but it transcends the space-time limitations of such realities (Seasoltz, 1963:19). The laws of symbolism that dictate the liturgy, in the same way dictate liturgical art. Liturgical art, like the sacraments is a sign that points beyond itself; to the *mystery* of Christ where it obtains its meaning. ‘*The religious picture shows the full ontological power of the picture...thus the meaning of the religious picture is an exemplary one.*’ (Jones, 2000: 23)

### 2.2.3 SACRED ART AND ARCHITECTURE

The modern era, with particular reference to the early-to-mid-nineteenth century saw an age of significant liturgical revival where sacred Church art and architecture was discussed. The liturgy was no longer considered a matter for external discussion but now considered the real

life of the Church, involving the primary action of the people who were committed in praising God. All the sights and sounds, the spaces and the forms, are signs in the whole complex of signs that constitutes the public worship of the church (Seasoltz, 1963).

The meaning of sacred art has long been debated; terminology such as *sacred art*, *religious art*, *liturgical art* and *Christian Art* is used interchangeably in an attempt to clarify these distinct terms (Seasoltz, 1963). Ambiguity on the subject of sacred art is made clear in the legislation of the Catholic Church. Although legislation within the church evolves over time, this section examines the significant liturgical changes relating to sacred art that occurred within the modern era, namely; ‘*The Instruction of the Church on Sacred Art before Vatican II* and as a result of Vatican II; ‘*The Constitution on Sacred Liturgy: Sacred Art and Furnishings.*’

### **2.2.3.1 INSTRUCTION OF THE CHURCH ON SACRED ART BEFORE [VATICAN II]**

The Instruction of Sacred Art, issued by the ‘*Sacred Congregation of the Holy Office*’ took place on June 30, 1952, a decade before the Second Vatican Council convened. In understanding the consequences of Sacred Art after Vatican II, it is important to contextualise what predated it.

In his *Encyclical on the Sacred Liturgy* published on November 20, 1947, Pope Pius XII mentions; ‘*The art of our times should be given free scope in the due and reverent service of the Church and the sacred rites, so that it can join its voice to the admirable choir of praise that the great artists of the past sang in honour of the catholic faith...Nevertheless, in keeping with the duty of our Office, we cannot help deploring and condemning those statues and works of art recently introduced by some, which seem to be a distortion and perversion of true art, and which at times...offend the true religious sense. These must be completely banned from our churches, like anything else that is not in keeping with the sanctity of the place.*’ (Canon 1178 cited in [www.traditioninaction.org](http://www.traditioninaction.org)). This statement emphasises the importance in conserving the faith and piety of the Christian people through the correct procurement of sacred art; maintaining the sanctity of the house of God; ‘*It is the function of sacred art, by reason of its very definition, to enhance the beauty of the house of God and to*

*foster the faith and piety of those who gather in the church...*’ (Seasoltz, 1963) (Refer to Fig 2.10 & Fig 2.11).



**Fig 2.10** The sanctity of a Gothic cathedral interior . Source: [http://1.bp.blogspot.com/\\_5BV\\_YADVD7o/TFrFlcojUrI/AAAAAAAAAExc/tKJdhAsx7Ik/s320/gothic.jpg](http://1.bp.blogspot.com/_5BV_YADVD7o/TFrFlcojUrI/AAAAAAAAAExc/tKJdhAsx7Ik/s320/gothic.jpg), Online (26 May 2014) & **Fig 2.11** The sanctity of a modern Catholic Church interior. Source: <http://blogs.artinfo.com/objectlessons/files/2012/12/corpus07.jpeg>, Online (26 May 2014)

In September 1950 Pope Pius XII, affirmed that art - must be considered *‘as the source of a new hope’* - must concur to make *‘the reflection of divine beauty and the light smile over mankind...helping man to love everything that is pure, just and holy’* ([www.traditioninaction.org](http://www.traditioninaction.org)). The ancient definition of beauty and that, which Saint Thomas Aquinas has spoken of requires, in accordance with tradition; radiance; *‘claritas’*, harmony; *‘consonantia’*, and wholeness; *‘integritas’*. *‘Integritas’* alludes to the work of art that must be complete, *‘consonantia’* to the material form of the work and *‘claritas’* - arguably the most important variable - to the substance or essential form ([www.sacredarchitecture.org](http://www.sacredarchitecture.org)). Beauty is an attribute of being; *‘An artwork that is truly beautiful should reveal the thing’s inner reality, its intelligible form which makes it to be what it is’* (Saward cited in [www.sacredarchitecture.org](http://www.sacredarchitecture.org)). When speaking about sacred art and the Eucharist, John Paul II was quoted as saying: *‘The cathedrals, the humble country churches, the religious music, architecture, sculpture, and painting all radiate the mystery of the verum Corpus, natum de*

*Maria Virgine, towards which everything converges in a movement of wonder.*’ (Saward cited in [www.sacredarchitecture.org](http://www.sacredarchitecture.org)).

### 2.2.3.2 [VATICAN II] THE CONSTITUTION ON SACRED LITURGY: SACRED ART AND FURNISHINGS

‘*Sacred art and Furnishings*’ within the Vatican II Constitution on Sacred Liturgy, describes the fine arts as among the noblest expressions of human genius; with emphasis placed on religious art and its grandest achievement, *sacred art* (Flannery, 1996) (Refer to Fig 2.12).



**Fig 2.12** Renaissance sculpture: The *Pieta* by Michelangelo, 1498-1499. Source: [http://www.fischerarthistory.com/uploads/1/2/0/7/12071711/1890613\\_orig.jpg](http://www.fischerarthistory.com/uploads/1/2/0/7/12071711/1890613_orig.jpg), Online (26 May 2014) & **Fig 2.13** The Crystal Cathedral by Philip Johnson, 1981. Source: [http://americanseating.com/architectural/images/installations/Crystal\\_Cathedral\\_Seating\\_compressed.jpg](http://americanseating.com/architectural/images/installations/Crystal_Cathedral_Seating_compressed.jpg), Online (26 May 2014)

This art is an expression which embodies the infinite beauty of God in works made by human hands (Flannery, 1996:156). The Church has always distinguished which works of art are consistent with the faith, piety and traditional laws. Pope Pius in *Mediator Dei*, cited in Seasoltz (1963:36) states that; ‘*modern art should steer a middle course between an excessive realism on the one hand and an exaggerated symbolism on the other.*’ (Refer to Fig 2.13). This sacred art, suitable within the setting of divine worship should be becoming and beautiful, signs and symbols of things supernatural (Flannery, 1996).

The progress of artistic technique over the ages has been acknowledged by the Church; and as a result the church has not adopted any particular style of art, but has instead gained a rich collection over time. The art of our own time from every race and country should also be

given free scope in the church, provided it bring to the task the reverence and honour due to sacred buildings and rites (Flannery, 1996:157). It is clearly stated that bishops need to take careful consideration when validating works of art, ensuring that mediocrity and pretence do not infiltrate the house of God and any other sacred places; *'and when churches are to be built, let great care be taken that they are suitable for the celebration of liturgical services and for the active participation of the faithful'* (Flannery, 1996:157).

In article 128 (Flannery, 1996) it states that the canons which regulate the objects in *sacred* worship be revised, in addition with their liturgical books. These laws refer especially to: 1) the construction of sacred buildings, which are dignified and suitable; 2) the design and construction of altars; 3) the dignity, positioning and security of the Eucharistic tabernacle; 4) the suitable siting of the baptistery and its adornment; 5) how to arrange sacred images; and 6) regulate decoration and ornamentation (Flannery, 1996:158).

#### **2.2.4 SACRED ART AND TRADITION**

*'It is tradition that transmits the sacred models and the working rules and thereby guarantees the spiritual validity of the forms. Tradition has within itself a secret force which is communicated to an entire civilisation...This force creates the style of a traditional civilisation...by the power of the spirit that animates it...'*

-Burckhardt cited in Jones (2000:84)

This *secret force* as explained by Burckhardt in Jones (2000), describes the trans-conscious role of tradition, where the reception of the works of art and architecture is subject to a force which cannot be entirely understood.

Canon 1164 S1, states that the Church legislates that *'the forms received from Christian tradition'* are to be preserved in the construction and restoration of churches, and in canon 1269 S3, it notes that *ecclesiastical tradition* is one of the norms which should govern the design of *sacred* furnishings (Seasoltz, 1963:51). Sacred art therefore must be traditional. Jones (2000) argues that without substantial similarity between buildings of the same typology, a foreign idiom or dialogue is created, rendering them bizarre, without allure and therefore, meaningless. He adds that the experience of architecture depends upon the similarity and continuity of tradition. The architecture must conform and bear witness to the

mystical teaching of the Church. It is the liturgy, dynamic in nature which dictates the *sacred* arts (Seasoltz, 1963).



**Fig 2.14** The *Liturgy of the Eucharist* around the altar. Source:

[http://cathedraledeparis.com/IMG/jpg/godong\\_fr346134c\\_2\\_.jpg](http://cathedraledeparis.com/IMG/jpg/godong_fr346134c_2_.jpg), Online (26 May 2014) & **Fig 2.15** The Bishop Edward King Chapel showing seating around the altar, 2013. Source: <http://i.huffpost.com/gen/1415516/thumbs/o-POPE-FRANCIS-900.jpg?6>, Online (26 May 2014)

Seasoltz (1963) argues that it is critical that the dynamic nature of *sacred tradition* and *liturgy* is understood by the artist, as this must manifest itself within the art works (Refer to Fig 2.14 & Fig 2.15). He adds; ‘*without tradition to guide him, there is a real danger that he will seek beauty for its own sake and use the liturgy as a mere occasion for artistic expression*’. In contemplation he must ‘*look reflectively to the historical past, synthesise it in the present, and give it back to posterity enriched by an ever-increasing depth of spiritual activity.*’ (Javier cited in Seasoltz, 1963:53). Tradition however, does not mean the use of a particular style; in the sense that some styles are more Catholic or religious than others. ‘*...Nowadays one can see churches whose construction was inspired by a new style-and which fully satisfy the requirements of worship, of a fresh appreciation of artistic beauty, and of an enlightened economic sense.*’ (Del’Architettura Sacra cited in Seasoltz, 1963:54).

Church tradition is also not to be mistaken for ‘*archeologism*’; it does not adopt or retain what is old for the sake of being old. The Church and its *liturgy* is a living organism, dynamic in nature and this dynamism must be embraced and manifest in sacred art (Seasoltz, 1963). Concerning the use of the *liturgy*, Pope Pius XII wrote: ‘*an ancient custom is not to be considered better, either in itself or in relation to later times, just because it has the flavour of antiquity*’ (Mediator Dei cited in Seasoltz, 1963:55). ‘*Acheologism*’ does not take into account the notion that *tradition* transcends various styles; manifesting itself in eternal truth that does not change. The artist must be encouraged to interpret the essence of his time, not

merely for the sake of being *contemporary*, but because it allows for the evolution and progression of mankind (Seasoltz, 1963). The distinction between modern art and ancient art is that the former is *interpreted* subjectively, where one person is in favour of it and the other is not, and the latter tends to be interpreted in a mathematical and objective light (Jones, 2000) (Refer to Fig 2.16). In adopting what is good in *contemporary* thought, church architects, for example, are at present manifesting a greater appreciation of the value of simple lines and plain surfaces, and they are discarding what is superfluous, over-ornate, pretentious or fake (O’Connell cited in Seasoltz, 1963:55).



**Fig 2.16** Modern liturgical art . Source: <http://www.internetmonk.com/wp-content/uploads/sacrament1.jpg>, Online (28 May 2014) & **Fig 2.17** The *Liturgy of the Eucharist*: the divine instituted by Christ. Source: <http://4virtu.com/wp-content/uploads/2014/01/The-Beauty-of-the-Catholic-Liturgy-4virtu-New-Evangelization.jpg>, Online (28 May 2014)

The *liturgy* of the church comprises two elements; that of the divine which is instituted by Christ and therefore unchangeable, and the human element which is subject to change relating to time and circumstance (Seasoltz, 1963) (Refer to Fig 2.17). Human interactions with religious architecture must be seen as a type of conversation where participatory involvement shapes the ritual occasion (Jones, 2000). Throughout history, liturgical rites have succumbed to a process of implementation, discard and restoration, emphasising the Church’s vitality. Davies cited in Lockett (1964:9) argues that one cannot exhaust the significance of the rite; they must be given prominence through the architectural setting. Due to the human element, the Church maintains a history of greater and lesser periods to which at times have necessitated liturgical reforms; the complexity of the Church therefore lies in that it is a divine mystery and a human structure simultaneously. Where there are human beings, there will always be failures and where there are failures, there is need for restoration and renewal (Hans Kung cited in Seasoltz, 1963:56). Built forms, human beings and ritual occasions all interact and unite within the confines of a *‘ritual-architectural’* event (Jones, 2000).

Reforms and restorations are part of the teaching and preaching of the Church; as such they form part of the Church's dynamic *tradition*, upon which artists and architects must draw for the inspiration they need to execute truly *sacred art* (Seasoltz, 1963:57). There is no doubt that great artistic tasks have been evoked by the present-day '*awakening of the Church in men's souls*,' by the liturgical reforms of the popes and by the ideal of active participation by the faithful in the *liturgy* (Guardini cited in Seasoltz, 1963:57). Seasoltz (1963) adds that for artists to be successful at achieving their task, they must be filled with this same liturgical spirit.

### **2.2.5 MYSTERY, SYMBOLISM AND THE SACRED**

The Christian *mystery* is not a matter of romantic vistas and dim religious light (Hammond, 1960:160). It is a *mystery* which embodies a new reality of the world which is present in the active sacramental nature of the Church and therefore found in the '*outward sign of the presence of the living God*' (Hammond, 1960:160). The symbolic function of the house of God requires more than the creating of a religious atmosphere or sense of *mystery*. A church should convey a feeling of the presence of the divine (Refer to Fig 2.18). This *mystery* as explained by (Hammond 1960) could be enhanced by natural phenomena more so, than by church decoration (Refer to Fig 2.19). A sunset or the contemplation of the night sky can yield a genuine worship experience – a sense of the *mystery* that haunts the everyday world (Hammond, 1960:160). The symbolism however of Christianity goes further than this sense of *mystery* and the Catholic faith is by no means a vague theism. A church must embody more than the notion of an unknown God; as the God to whom we offer up the Eucharist, through His son Jesus, is not simply the God who manifests himself in light and other natural phenomena (Hammond, 1960).



**Fig 2.18** A sense of the divine: Saint Peter's Basilica. Source: [http://images.nationalgeographic.com/wpf/media-live/photos/000/068/cache/st-peters-basilica\\_6809\\_600x450.jpg](http://images.nationalgeographic.com/wpf/media-live/photos/000/068/cache/st-peters-basilica_6809_600x450.jpg), Online (26 May 2014) & **Fig 2.19** Cathedral of Christ the Light by Craig W. Hartman & Skidmore, Owings & Merrill, 2008. Source: [http://faithandform.com/wp-content/uploads/2012/08/HARTMAN\\_6.jpg](http://faithandform.com/wp-content/uploads/2012/08/HARTMAN_6.jpg), Online (26 May 2014)

However (Hammond, 1960) argues that too much emphasis on the *liturgical mysteries* of the Church can lead to an unapproachable God and the decay of an uninformed faith. The presence of the risen Lord in the body of the Church must not be negated; as in the Gospel of Matthew, it states: *'For where two or more are gathered in my name, I am there with them'* (Matthew 18:20). When the laity ceases to be active participants in the redemptive work of the Church, the *mystery* loses the essence of its character and its connection with the *liturgy* and the sacraments (Hammond, 1960). *Sacred* art and architecture must go beyond arousing aesthetic and emotional delight; as its function is to make manifest - in the form of sign and symbol - the presence of the new world order of the risen Christ (Hammond, 1960). It is exactly that blend of the traditional and the inventive which makes the work of art both understandable and interesting (Grieder cited in Jones, 2000:62).

Hammond (1960) argues that the decay of *sacred* art into religious art is the result of the transformation of contemplation and communion into pure aestheticism. This is described by French novelist and art theorist, Andre Malraux when he said: *'The great Christian art did not die because all possible forms had been used up: it died because faith was being transformed into piety'* (Hammond, 1960:161).

## 2.2.6 THE REFORM OF SACRED LITURGY

When describing the liturgy, Seasoltz (1963:7) states that; *'no one could reasonably suggest that the liturgy is a matter of externals, of only peripheral interest to the real life of the Church: it is too evidently the primary action of the people committed to praying and praising God.'* Chapter one, within the Vatican II Constitution on Sacred Liturgy namely; *'General Principles for the Restoration and Progress of the Sacred Liturgy'*, deals with the reforms of the *sacred liturgy*. It states that the Church is encouraging of the careful reform of the *liturgy* so that Christian people may receive rich graces from it. The *liturgy* as mentioned in (2.2.4) comprises two elements: 1) those that are divinely instituted and therefore unchangeable; and 2) those that are subject to change. Flannery (1996:126) argues that the latter - not only may be changed but - ought to be changed with the passage of time if they have suffered from the intrusion of anything out of harmony with the inner nature of the *liturgy* or have become less suitable.

The regulation of the *sacred liturgy* is solely dependent on the authority of the Church; that being the Apostolic or Holy See. These reforms are aimed at making clearer the embodied *mystery* that the holy texts and rites signify. This will ensure a greater understanding by the Christian people of a full, active and participatory celebration in which they can identify (Refer to Fig 2.20). The *liturgy* is therefore clearly defined by Seasoltz (1963:8) as; *'...of its nature demands that all who are present should participate, each one in his own proper manner.'*

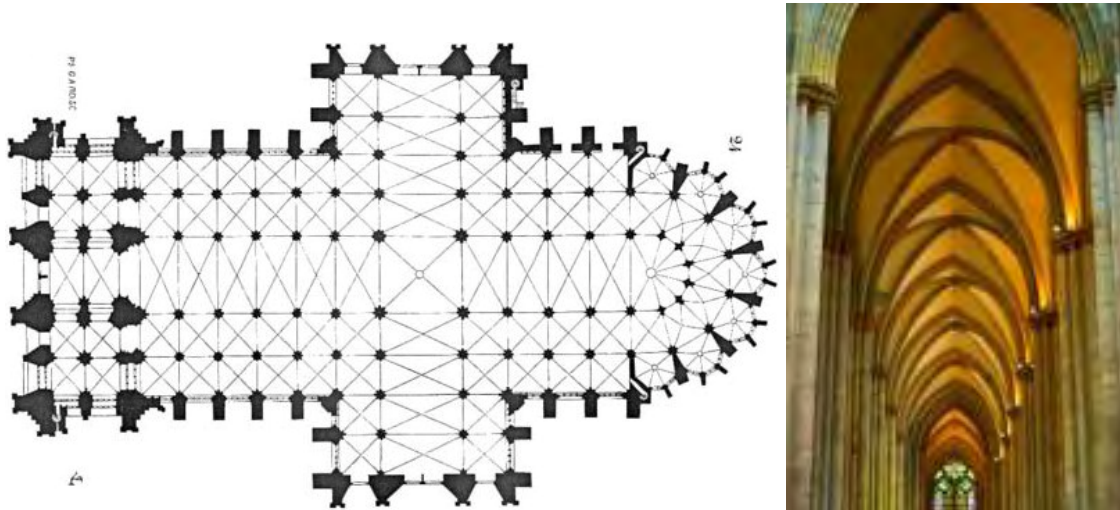


**Fig 2.20** The Mystical Body of Christ in the liturgy . Source: <http://www.seattlearchdiocese.org/Liturgy/Images/Liturgy.jpg>, Online (26 May 2014)

### 2.2.7 THE LITURGICAL ORGANISATION OF THE CHURCH

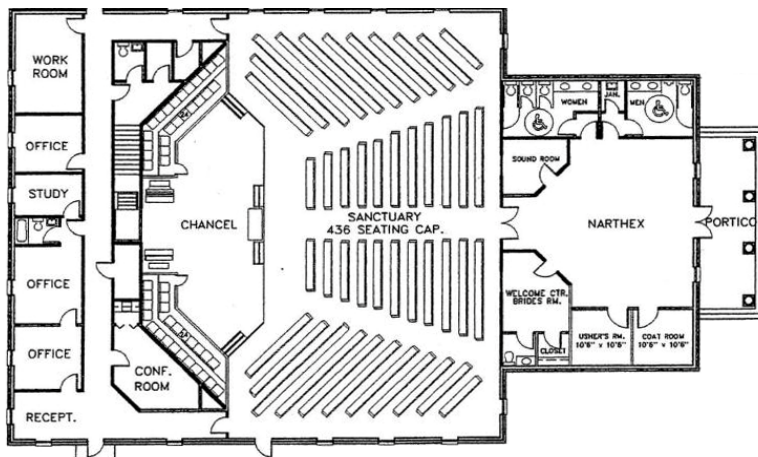
The human body comprising a head and other members can be compared to the assembly of the faithful gathered for the *liturgy* in the *Mystical Body of Christ*. The celebrant takes the place of Christ who is the true head of the Body, and the faithful comprise the members of that Body (Seasoltz, 1963). The *Liturgy of the Eucharist* involves the participation of two groups; the clergy and the ministers of the Eucharist, as well as the congregation. The New Testament proclaims that the people of God must devote themselves to communal fellowship and prayer; *'They spent their time in learning from the apostles, taking part in the fellowship, and sharing in the fellowship meals and the prayers'* (Acts 2:42). The structure of the liturgical assembly originates from the hierarchical nature of the Church and from the structure of the priesthood of Christ (Seasoltz, 1963). All that was required was some place where the community could assemble (Davis cited in Lockett, 1964:17). However, the participation in the Eucharistic meal was of greater importance to the early believers than the place of worship; *'The symbol is the Eucharistic meal, expressing the spiritual reality of the Christian Church as the Body of Christ'* (Davis cited in Lockett, 1964:17).

During the third-century a treatise; *'Didascalia Apostolorum'*, informed the bishops on the arrangement of the liturgical assembly. This arrangement ensured that the presbyters sat in the *eastern* part of the church among the bishops and the faithful sat in another part of the church, with the women seated behind the men. Van Loon (1982:8) states that the increasing size of congregations, emphasis on hierarchism and the adoption of worship spaces which tended to produce a spectator role for the laity, marked a significant shift in the nature and character of Christian worship.



**Fig 2.21** Cruciform plan of Cologne Cathedral, 1248. Source: <http://www.german-architecture.info/GERMANY/plan-1.jpg>, Online (28 May 2014) & **Fig 2.22** Vaulted ceiling Cologne Cathedral, 1248. Source: [http://upload.wikimedia.org/wikipedia/commons/0/09/Interior\\_view\\_of\\_the\\_Cologne\\_Cathedral.jpg](http://upload.wikimedia.org/wikipedia/commons/0/09/Interior_view_of_the_Cologne_Cathedral.jpg), Online (28 May 2014)

During the Middle Ages the clergy and laity were further divided, resulting in the people of God no longer actively participating in the *Mystical Body of Christ*. The history of church architecture demonstrates that the church building has always been divided into two zones; the chancel reserved for the clergy and the nave for the community of believers (Seasoltz, 1963) (Refer to Fig 2.21 & Fig 2.22). These two zones are visibly distinguished by the difference in height between the sanctuary and the nave and sometimes the presence of the communion rail. In the early Church, Christians could move around the nave during the liturgy as the nave had no pews. Seasoltz (1963) argues that the plan of a church must provide for an effective proclamation of the Word, a place for a choir and for the assembly to participate in the Eucharist. The church must be functional and at the same time it must express the *mystery* which is signified (Seasoltz, 1963:137).



**Fig 2.23** Sociopetal seating arrangement Source:

<http://www.lthsteelstructures.com/sites/default/files/imagecache/full/images/Church%20Plan%20133%20Floor%20Plan.jpg>,  
Online (28 May 2014)

Vosko (1981:28) states that during the liturgical celebration, a sociopetal seating arrangement allows for the best relationship between the participants and the various focal points; ‘*a sociopetal arrangement of a room will orient everyone to the centre*’ (Refer to Fig 2.23). He adds that although the altar is the focal point during the mass, attention is not always focused on it Vosko (1981). During the *Liturgy of the Word*, the celebrant stands behind the ambo and reads the Gospel, at which point this becomes the focus. The liturgical assembly and its functions determine the hierarchy of the layout of liturgical objects within the church (Vosko, 1981). In evaluating church designs, Gelineau cited in Seasoltz (1963: 138) states that; ‘*one must approach the problem from the point of view of persons involved and functions performed rather than from the point of view of things*’.

Seasoltz (1963) outlines the four ways in which the liturgical assembly can be arranged within a church, each *symbolic* of the *evolving* liturgical beliefs over time. The first arrangement is illustrated as an advancing procession led by the priest who, as the head of the Church community, leads in prayer and sacrifice before God (Refer to Fig 2.24). In other words the people of God are marching to meet their God and awaiting His return (Seasoltz, 1963:139). The clergy and the laity are orientated in the same direction, turned toward the *east* in prayer. Vosko (1981) argues that this conventional, linear seating arrangement is the least desirable in a space of worship.

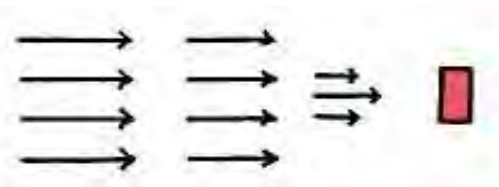


Fig 2.24 Drawing showing advancing procession. Source: Seasoltz (1963: 139)

This arrangement of the liturgical assembly is found in most churches which were constructed since the Middle Ages, up until the spatial reformation as a result of *Vatican II*. Seasoltz (1963) argues that it implies an incomplete expression to the *mystery* of the liturgical assembly; as the *circumstantes* or the living faithful are not fully considered. There is some truth in the idea that Christians are on the march toward God and awaiting his return; however, the Lord's return explained by Bouyer cited in Seasoltz (1963: 139) has already been inaugurated, for he truly comes to his people both in the *Liturgy of the Word and in the Eucharist*. God already dwells among His people and the liturgical assembly is *symbolic* of this. The symbolism of the arrangement of this assembly makes reference to Judaism; which is still awaiting the coming of the Messiah (Seasoltz, 1963: 139).

The second arrangement considers a liturgical assembly which is a concentric gathering around Christ. This is based on scripture when Christ says: '*Where two or three are gathered in my name, I am there in the midst of them*' (Mathew 18:20). This arrangement is usually found in a monastic choir where the divine office is chanted. Gibberd cited in Lockett (1964:59) argues that the difficulty with the circular plan is that it lacks direction. It can be represented two ways (Refer to Fig 2.25 & Fig 2.26):

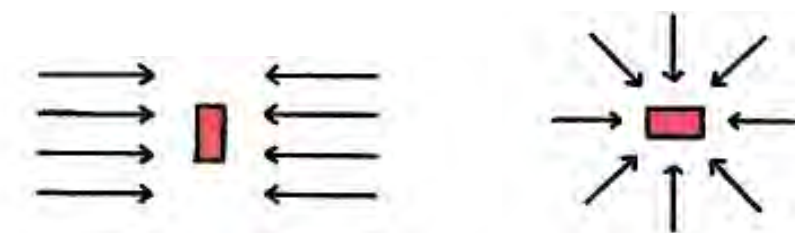


Fig 2.25 Concentric arrangement, option A. Source: Seasoltz (1963: 140)  
& Fig 2.26 Concentric arrangement, option B. Source: Seasoltz (1963: 140)

Seasoltz (1963) argues that while this particular arrangement is found in numerous modern churches post *Vatican II*, practically speaking it is not ideal for the liturgical celebration. He explains that this arrangement does not take into account the reading of the epistle, the proclamation of the Gospel or the homily respectively (Seasoltz, 1963). Wherever the lectern or the ambo is placed, the celebrant or deacon will never face the entire congregation at one

time. Psychologically, the people may find themselves at a disadvantage in that they are constantly facing one another. Furthermore, this arrangement does not take into account the hierarchical nature of the Church, since the area for the sacred ministers is absorbed in an indiscriminate circle (Seasoltz, 1963; 141).

The third arrangement is in the form of an amphitheatre, where the faithful are gathered in a semicircle or an arc (Refer to Fig 2.27). The clergy are also assembled in a defined area facing the altar, which is located at the centre of the circle.



Fig 2.27 Semicircle or arc arrangement. Source: Seasoltz (1963: 142)

The two hierarchical zones are preserved, making this arrangement functional (Seasoltz, 1963). While the clergy and the faithful are facing in the same direction, they are able to turn and face the faithful for the *sacred* readings. In addition to this, Seasoltz (1963) argues that this arrangement is favourable as the faithful are situated at not a great distance from the altar or the ambo. He adds however, that it is more satisfactory if the faithful are arranged in an arc rather than a semicircle; for then the ministers may more easily face the entire congregation at one time (Seasoltz, 1963: 142). He continues by saying that this arrangement is however not desirable in that it does not symbolise the full *mystery* of the liturgical celebration (Seasoltz, 1963). It must be emphasised that the *liturgy* is not a show performed by actors on a stage in front of spectators; *‘the liturgy is the sacred action of the community’* (Seasoltz, 1963; 142). The altar is the centre of this *sacred* action, behind which the priest stands, representing Christ and facing the faithful. The above arrangement can be modified so that the faithful are gathered on three sides of the chancel (Seasoltz, 1963) (Refer to Fig 2.28).

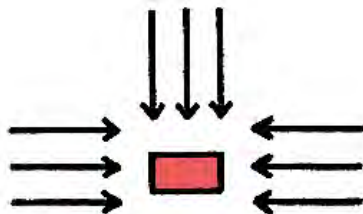


Fig 2.28 Faithful gathered on three sides of the chancel. Source: Seasoltz (1963: 142)

However, Seasoltz (1963) argues that this arrangement is undesirable as it divides the congregation in three distinct naves, in so doing hindering the unity of worship.

Seasoltz (1963) states that the fourth arrangement, based on the floor plan of ancient basilicas most appropriately embodies the mystery of the Christian assembly. This arrangement is functional and simultaneously *symbolises*; the Church on the march, the waiting of God's return and the Church that has already received God (Seasoltz, 1963:143) (Refer to Fig 2.29). An interrelation between the chancel and the nave is created through a circulation space; allowing for a strong interrelation of the Word being proclaimed by the clergy to the faithful. It allows for the focus of the clergy and the faithful on the sacrificial altar, where; '*all the members of the assembly can hear and see and act*' (Seasoltz, 1963:143). Of particular importance this arrangement enables a genuine dialogue between the clergy and the faithful Seasoltz (1963).



Fig 2.29 Arrangement based on ancient basilicas. Source: Seasoltz (1963: 143)

Seasoltz (1963) mentions the main purpose in the design of a church is to create a space in which the Christian assembly gathers for the *liturgy*. Vosko (1981) argues that the arrangement must keep the people in close proximity to the focal points, by providing adequate sight lines which enable everyone to see everything and everyone else. In *interpreting* the type of spatial setting, Seasoltz (1963) states the architect must consider two fundamental realities on the nature of worship within a church. Firstly, the *liturgy* is a communal action; the unified action of the whole Church, which is the *Body of Christ*. Secondly, within the Christian community there are various functions based on hierarchical positions (Seasoltz, 1963). The '*Diocesan Church Building Directives*' for the *Diocese of Superior in Wisconsin*, speaks about these two architectural principles. It states that since the Church is a hierarchical body, consisting of the clergy, ministers and the laity - each member having their different function - this need be expressed and articulated in the architecture (Seasoltz, 1963). Since the *Mystical Body of Christ* is a living, communal society, the church architecture should possess an organic unity; as '*although many, we are one Body*' (Seasoltz, 1963:144). Wenninger cited in Seasoltz (1963) states that functions may differ, but the articulation of graded membership ought not to destroy the organic relationship between members.



**Fig 2.30** Central altar at Bishop Edward King Chapel, 2013. Source:

[http://upload.wikimedia.org/wikipedia/commons/8/8b/Bishop\\_Edward\\_King\\_Chapel\\_\(inside\)-130928.JPG](http://upload.wikimedia.org/wikipedia/commons/8/8b/Bishop_Edward_King_Chapel_(inside)-130928.JPG), Online (28 May 2014) & **Fig 2.31** Circular façade of Bishop Edward King Chapel, 2013. Source: <http://www.e-architect.co.uk/images/jpgs/england/bishop-edward-king-chapel-r120613-n1.jpg>, Online (28 May 2014)

In addressing the issue of full communal worship, Seasoltz (1963) states that architects have resorted to circular churches where the altar is placed in the centre (Refer to Fig 2.30 & Fig 2.31). The directives of the ‘*German Liturgical Commission*’ however boldly condemn this plan; stating that; ‘*it is a widespread misconception that the altar be placed in the midst of the congregation, within the circular church*’ (Seasoltz, 1963:144). The responses and acclamations exchanged by the clergy and the laity suggest a spatial orientation towards the altar. There is an exchange of the address and response between sanctuary and nave, between priest and people, and between processional movements to and from the altar (Wenninger cited in Seasoltz 1963; 145). Seasoltz (1963) argues that the hierarchical position of the clergy and laity must be maintained, the provision of the orderly procession must be accounted for and most importantly, the altar must not be too far removed from the farther point of the nave. In the *interpretation* of a *contemporary* Catholic Church, a modern idiom must be used in conjunction with these elements which were embodied in the *liturgy* of the early Church (Lercaro cited in Seasoltz 1963; 145).

## 2.3

### A SPACE FOR CONTEMPORARY LITURGICAL WORSHIP

This section deals with the *liturgical* reforms of the *Second Vatican Council*, interpreting them and analysing their pragmatic application in a space for *contemporary* liturgical worship.

#### 2.3.1 A SPACE FOR THE LITURGICAL ASSEMBLY AS ON BODY OF CHRIST

*'The church building is a sign and reminder of the immanence and transcendence of God who chose to dwell among us and whose presence cannot be contained or limited to any single place.'*

–USCCB (2010)

The church building is a space in which the baptised community gather to celebrate the *sacred liturgy*. By its practical design and beauty it fosters the full, dignified and graceful celebration of these rites (USCCB, 2010:13). The most important consideration when designing a space for worship – post *Vatican II* - is its suitability for the celebration of the *Eucharist* and other *liturgical rites*. Wenninger cited in Seasoltz (1963; 144-5) explains that this Eucharistic Sacrifice is - according to the mind of the Roman liturgy - an action: *'above all the action of Christ, our High-priest, and of his representative in the priestly office; but it is also the action of the entire Christian community'*. The USCCB (2010:13) states that a fundamental prerequisite for those involved in the building or renovation of a church is an understanding of these *liturgical rites*.

The act of worship is the loving response of God's people to the *mystery* of God who is with us and who is still to come (USCCB, 2010). O'Connell (1955:8) describes the Church as the physical embodiment of the spiritual edifice; the Church of Christ. The visible church building is a sign of the pilgrim Church on earth; a place that actualises the *mystery* of the communion between man and God (USCCB, 2010). While churches manifest the baptismal unity of those faithful who gather for the liturgical celebration, it also comprises a hierarchical arrangement. The USCCB (2010) therefore states that in order to ensure a community of the entire holy people, a deep organic unity must be expressed and maintained.

The celebration of the *Eucharist* is the focal point of the Catholic Church, whereby all the other sacraments and ministries are all linked to it. The USCCB (2010) states that the celebration of the *Eucharist* at weekly Sunday mass is the departure point to understanding the implications of space, sound and visibility within a church building. Lefebvre cited in Jones (2000:129) explains that the lived experience of space is not - as semiologists imply - primarily a matter of decoding or simply of mental states. The experience of architecture is, he insists, first of all sensory, sensual and bodily and only secondarily intellectual and interpretive:

*'Interpretation comes later, almost as an afterthought...Space [first] commands bodies, prescribing or proscribing gestures, routes and distances to be covered...The reading of space is merely secondary...'* (Jones, 2000:129)

An analysis of these liturgical actions will include a space for the congregation and for the *Liturgy of the Word* and *the Eucharist*. Furthermore, the placement of the altar, the ambo and the chairs for the priest and deacon will be investigated. It is from the central action of the *Eucharist* that the environment of the narthex and the surrounding building will take form. Lastly, a place for the reservation of the *Blessed Sacrament* will be examined.

### **2.3.2 A SPACE FOR THE LAITY: THE NAVE**

The space within the church building reserved for the faithful is referred to as the *nave*. This space is critical in the overall plan as it accommodates various *ritual actions* such as; processions during the Eucharist, the singing of the prayers, movement during baptismal rites, the sprinkling of the congregation with blessed water, the rites during wedding and funeral liturgies and personal devotions (USCCB, 2010). Vosko (1981) emphasises that attention must be given to the arrangement of seating as around it, the *ritual action* takes place. He adds that the rites are *symbolic* expressions of what the assembly believe and therefore, the seating arrangement must facilitate their participation (Vosko, 1981). Similarly, O'Connell (1955:24-5) explains the necessity of *'providing for and encouraging...the active participation of the worshippers in the Sacred Liturgy and fostering the community spirit of worship.'* The USCCB (2010) clearly states that his area is not comparable to that of an audience in a theatre or public area, as it comprises a *liturgical assembly* rather than an

audience. The entire *liturgical assembly* is a part of the act of worship and are not merely onlookers. The ministers of music (Refer to 2.3.4.1) can also be located within the body of the church as they lead the assembly in song (USCCB, 2010).

According to the USCCB (2010:14) the following two principles guide architectural decisions with regard to the form and arrangement of the *nave*: 1) the community worships as a single body united in faith - not simply as individuals who happen to find themselves in one place - and the nature of the *liturgy* demands that the congregation, as well as the priest and ministers be able to exercise their roles in a full and active way; and 2) the priest and ministers together with the congregation form the *liturgical assembly*, which is the Church gathered for worship.

The spatial arrangement of the laity in the nave conveys their role within the *liturgical assembly*. The USCCB (2010) states the entire congregation should be able to see the clergy at the altar, the ambo and the chair at all times. Since the *liturgy* requires various postures and movements, the space and furniture for the congregation should accommodate them (Refer to Fig 2.32 & Fig 2.33). When designing a church an appropriate seating arrangement that encourages the active participation of the congregation while avoiding a theatre or arena feel is desired (USCCB, 2010).



**Fig 2.32** Nave of Gothic cathedral. Source:

cathedral [http://www.paradoxplace.com/Photo%20Pages/France/Burgundy%20Champagne/Reims/Basilique\\_Saint\\_Remy/Images/800/Nave-Sept07-D0497sAR800.jpg](http://www.paradoxplace.com/Photo%20Pages/France/Burgundy%20Champagne/Reims/Basilique_Saint_Remy/Images/800/Nave-Sept07-D0497sAR800.jpg), Online (28 May 2014) & **Fig 2.33** Nave of contemporary Catholic Church .

Source: <http://www.sizemoregroup.com/wp/wp-content/uploads/2013/10/interior-pf-Modern-Church-Design-in-Mexico.jpeg>, Online (28 May 2014)

In the early centuries there were no seats in the church, as explained by O’Connell (1955); benches for the entire congregation only came into use in the thirteenth century and were not

commonly found until the sixteenth century. The USCCB (2010) states, ideally no seat in the nave would be located beyond a point where distance and the lighting level of the sanctuary severely impede the view of and participation in *liturgical actions*. Seating for the assembly must include a space for kneeling as well as both fixed and flexible seating, which will ensure inclusivity to those people in the congregation with disabilities (USCCB, 2010).

### **2.3.2.1 A SPACE FOR THE MUSICIANS**

Music is integral to the *liturgy*; as it unifies those gathered to worship, supports the song of the congregation, highlights significant parts of the *liturgical action*, and helps to set the tone for each celebration (USCCB, 2010:22).

As stated by the USCCB (2010); '*a church building must accommodate the music of the worshipping assembly as part of liturgical praise and thanksgiving*'. Furthermore, the space allocated for the musicians must express their unity as part of the assembly of worshippers (USCCB, 2010). Vosko (1981:57) states that from a liturgical point of view, the musicians should be located in the assembly area and not in the apse or in a choir loft.

The USCCB (2010) explains that the location of the choir or musicians can help the laity focus on the *liturgical action* taking place at the ambo, the altar and the chair. The choir or musicians can on some occasions be located in or near to the sanctuary; however the USCCB (2010) states that this must never overshadow the clergy in the sanctuary or distract the attention away from the *liturgical action*.

### **2.3.3 A SPACE FOR THE CLERGY: THE SANCTUARY**

The *sanctuary* is where the altar and the ambo are located and where the priest, deacon and other ministers perform their *liturgical duties*. The special character of the sanctuary is emphasised and enhanced by the distinctiveness of its design and furnishings or by its elevation (USCCB 2010:15). The challenge for those responsible in the design of the sanctuary is to express the unique character of the *liturgical actions* that take place there; while at the same time allowing the organic relationship between these *liturgical actions* and the prayer of the liturgical assembly USCCB (2010). The sanctuary should be spacious enough to accommodate the various rituals such as the *Liturgy of the Word and Eucharist*, as

well as their associated moments USCCB (2010). Cope cited in Lockett (1964:37) mentions that the provision of a spacious *sanctuary* has a powerful effect on the visual definition of that *sanctuary* as the focus and ‘*raison d’etre*’ of the building itself.



**Fig 2.34** Contemporary sanctuary showing altar and ambo. Source:

[http://static.dezeen.com/uploads/2008/06/st\\_johannes02sq.jpg](http://static.dezeen.com/uploads/2008/06/st_johannes02sq.jpg), Online (28 May 2014)

& **Fig 2.35** Sanctuary showing altar, ambo and priest’s chair. Source: [http://www.sciarcalumni.org/wp-](http://www.sciarcalumni.org/wp-content/uploads/2012/06/SCI-Arc_Michael_P_Cook_Star_of_the_Sea_Catholic_Church_005.jpg)

[content/uploads/2012/06/SCI-Arc\\_Michael\\_P\\_Cook\\_Star\\_of\\_the\\_Sea\\_Catholic\\_Church\\_005.jpg](http://www.sciarcalumni.org/wp-content/uploads/2012/06/SCI-Arc_Michael_P_Cook_Star_of_the_Sea_Catholic_Church_005.jpg), Online (28 May 2014)

The main furnishings within the sanctuary comprise the altar on which the Eucharistic sacrifice is offered, the ambo from where the Word of God is proclaimed and the chair for the priest (Refer to Fig 2.34 & Fig 2.35). These furnishings should be constructed of substantial materials that express dignity and stability (USCCB 2010:15). Furthermore, their placement and design must allow them to stand as distinct entities but also be related in the one Eucharistic celebration (USCCB 2010).

### **2.3.3.1 THE ALTAR**

During the *Liturgy of the Eucharist*, the assembly celebrates the ritual sacrificial meal by making present Christ’s life, death and resurrection (USCCB 2010). The altar, on which the *Eucharist* is offered up to God, is the centre of thanksgiving and the point around which the other rites are performed; ‘...*the principle feature and the point of convergence in the building*’ (Davis cited in Lockett, 1964:13). Since the Church teaches that the altar *is* Christ;

its composition should reflect the nobility, strength and simplicity of the *One* it represents (USCCB, 2010:15). In the building of new churches, there is to be only one altar as this signifies one Christ and the one *Eucharist* of the Church.

The altar is the focal point of the sanctuary and is to be free standing in order for the priest to move around it with ease and for the Mass to be celebrated facing the congregation (USCCB 2010) (Refer to Fig 2.36). Davis cited in Lockett (1964:13) emphasises that since *Vatican II*; *'the altar has been freed spatially and brought forward, so that a close relation exists between it and the entire congregation'*. It must be fixed; with the base fixed to the floor, and with a table made of natural stone, since it represents Christ, the *'Living Stone'*:

*'Come to the Lord, the Living Stone...chosen by God as valuable. Come as living stones and let yourselves be used in building the spiritual temple...'*

(1 Peter 2:4-5)

The *altar* is the *symbol* of Christ himself; the *'Corner-stone'*, and therefore should be made from natural stone (Davis cited in Lockett 1964:21). The pedestal or support for the table may be fashioned from any sort of material, as long as it is becoming and solid (USCCB, 2010:15). In the case where an altar is constructed from a material other than natural stone, USCCB (2010) instructs that this would need to be approved by the Archbishop (Refer to Fig 2.37).



**Fig 2.36** Elaborate sanctuary indicating significance of altar. Source: <https://lh3.googleusercontent.com/-4CPYh4vBrZA/TXxHd0unD7I/AAAAAAAAAD8/7POgOPNSDfs/s1600/Shrine+Of+St.+Joseph%252C+St.+Louis%252C>

+Missouri.JPG, Online (28 May 2014) & **Fig 2.37** Contemporary timber altar. Source:

[http://www.sacredarchitecture.org/images/uploads/Peter-Jordan-Strasse\\_12\\_thumb.jpg](http://www.sacredarchitecture.org/images/uploads/Peter-Jordan-Strasse_12_thumb.jpg), Online (29 May 2014)

There is no prescribed shape or size for the altar; however it should be in proportion to the church. Its shape and size should be in keeping with its function as a place of sacrifice and the table around which Christ gathers his people (USCCB, 2010:15). When designing the altar, USCCB (2010) instructs that the other furnishings in the sanctuary must be considered, so as to ensure their harmony and proportion in relation to the altar. Furthermore, the *altar*, being the focal point within the church should be centrally located in the sanctuary (USCCB, 2010).

During the *Liturgy of the Eucharist*, the *altar* must be visible from all areas within the church, but at the same time must not be too raised so as to cause a visual and *symbolic* division from the liturgical assembly (USCCB, 2010). Vosko (1981) emphasises that the study of proxemics proves that the participation of people in any activity depends on where they are located in relation to that action.

Throughout the history of the Church, the *altar* was traditionally placed over the tombs of the saints and martyrs or alternatively relics were placed beneath the altar. The presence of these relics in the *altar* provides a witness to the Church's belief that the *Eucharist* celebrated on the *altar* is the source of the grace that won sanctity for the saints (USCCB, 2010). This custom of setting the relics of saints or martyrs in an altar stone and placing it in the mensa or table top has changed since *Vatican II*, where instead they are now placed beneath the *altar* (USCCB, 2010:16).

### **2.3.3.2 THE AMBO**

During the *Liturgy of the Word*, the focal point is the *ambo*, from which the Word of God is proclaimed (USCCB, 2010). The *ambo* stands alone and occupies a space which is not cluttered and does not conflict with other significant spaces (Vosko, 1981) (Refer to Fig 2.38). The design of the *ambo* and its prominent placement reflects the dignity and nobility of that saving word that draws the attention of those present to the proclamation of the word (USCCB, 2010:16). A sufficient space around the *ambo* is needed in order to accommodate the Gospel procession, in addition to the ministers bearing candles and incense (USCCB,

2010). The ‘*General Introduction to the Lectionary*’ recommends that; ‘*the design of the altar and ambo bear a harmonious and close relationship to one another, thereby emphasising the close relationship between the Word and the Eucharist*’ (USCCB, 2010:16) (Refer to Fig 2.39). Similarly, Vosko (1981:23) mentions that the materials used to construct this art form are an indication of the ambo’s importance in the *liturgical rites* of the assembly. The USCCB (2010) states that the ambo should be accessible to anyone, including those with disabilities, as all can share in the ministry of reading the Word.



**Fig 2.38** Contemporary sanctuary showing spatial relationship between ambo and altar. Source: <http://www.valleychamberchorale.org/vcc/wp-content/gallery/venue/trinity-sanctuary.jpg>, Online (29 May 2014)

& **Fig 2.39** Contemporary ambo and altar constructed using same materials. Source: [http://static.dezeen.com/uploads/2011/04/dzn\\_Notre-Dame-Rosary-Church-by-ENIA-Architects-61.jpg](http://static.dezeen.com/uploads/2011/04/dzn_Notre-Dame-Rosary-Church-by-ENIA-Architects-61.jpg), Online (29 May 2014)

The reverence expressed during the *Liturgy of the Word* is not only in the listening to and the reflection upon the Scripture but also in the way in which the Book of the Gospels is treated. The ambo is therefore not only for the holding of the Gospel while preaching, but also used in the display of the scriptures before and after the liturgical celebration (USCCB, 2010).

### 2.3.3.3 THE CHAIR FOR THE PRIEST

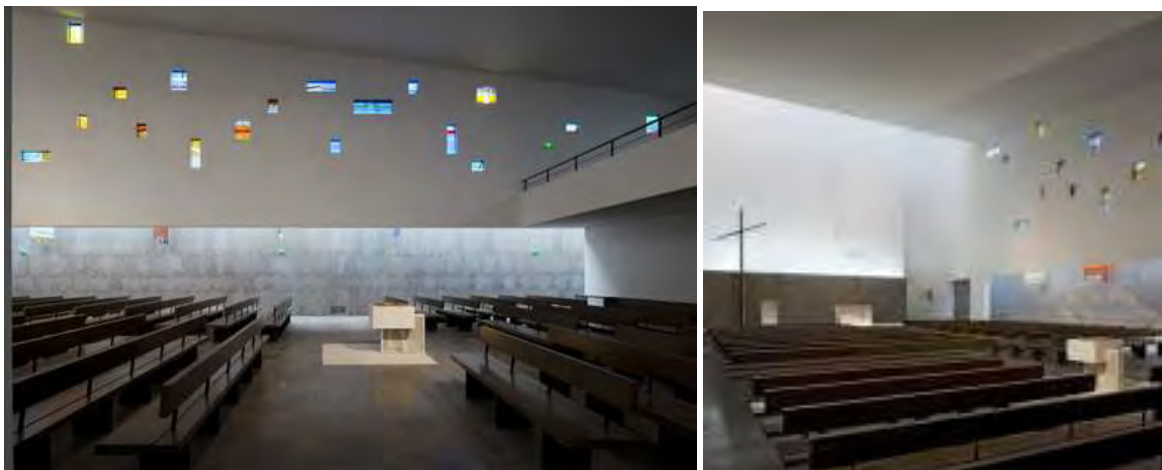
The chair for the priest stands as a *symbol* of his role of presiding over the assembly and of directing prayer (USCCB, 2010). The placement of the chair should be visible to all those in the congregation. The USCCB (2010) explains that the chair represents the person who leads the community in the place of Christ but must never appear lavish or remote. While the seat for the deacon must be located near to the priest’s chair; the priest’s chair must be

distinguishable in its design and placement from that of the deacon's (USCCB, 2010). The most appropriate place for the chair is at the head of the sanctuary and turned toward the people unless the design of the building or other circumstances – such as distance or placement of the tabernacle – is an obstacle (USCCB, 2010, 2010:17).

### 2.3.4 THE BAPTISTRY

The rite of baptism is the first sacrament of initiation and therefore requires a prominent place in the church for celebration. Initiation into the Church refers to the entrance into the Eucharistic community which is united in Christ (USCCB, 2010). Because the rites of initiation of the Church begin with baptism and are completed by the reception of the Eucharist; *'the baptismal font and its location reflect the Christian's journey through the waters of baptism to the altar'* (USCCB, 2010:17). There is therefore an integral relationship between the baptismal font and the altar. The USCCB (2010) suggests that this relationship be emphasised in these various ways; such as placing the font and the altar on the same architectural axis, using natural or artificial lighting, using the same floor treatment, and using common materials and elements of design.

The location of the baptismal font can either be in a suitable area within the main body of the church or in a separate *baptistry* (USCCB, 2010). *'Through the waters of baptism the faithful enter into the life of Christ'*, and therefore the font must be visible and accessible to all who enter the church building (USCCB, 2010:17). Although the baptistry must be in proportion to the church building, and be able to accommodate a number of people around it, its size is ultimately determined by the needs of the local community (Refer to Fig 2.40 & Fig 2.41).



**Fig 2.40** Contemporary church showing baptismal font in the centre of the nave. Source:

[http://jroberson151.files.wordpress.com/2011/04/dzn\\_notre-dame-rosary-church-by-enia-architects-191.jpg?w=595](http://jroberson151.files.wordpress.com/2011/04/dzn_notre-dame-rosary-church-by-enia-architects-191.jpg?w=595), Online (29 May 2014) & **Fig 2.41** Baptismal font in the centre of the nave. Source:

[http://lh6.ggpht.com/\\_HX\\_\\_KA9q-](http://lh6.ggpht.com/_HX__KA9q-)

[mY/TbgOIof776l/AAAAAAAAA5g/dAirefvCn\\_k/Notre%20Dame%20Rosary%20Church\\_ENIA%20Architects%201%5B3%5D.jpg?imgmax=800](mY/TbgOIof776l/AAAAAAAAA5g/dAirefvCn_k/Notre%20Dame%20Rosary%20Church_ENIA%20Architects%201%5B3%5D.jpg?imgmax=800), Online (29 May 2014)

Water is the prominent *symbol* of baptism and the focal point of the font; ‘*it is by this water the believers die to sin and are reborn to a new life in Christ*’ (USCCB, 2010:18). In the design of the font and iconography in the *baptismal* area, the *traditional symbolism* used throughout history must be considered (USCCB, 2010). The font is the *symbol* of both the tomb and the womb; its power is the power of the triumphant cross; and baptism sets the Christian on the path to the life that will never end, the eighth day where Christ’s reign of peace and justice is celebrated (USCCB, 2010:18).

### **2.3.5 THE RESERVATION OF THE EUCHARIST**

The presence of Christ in the *Eucharist* is central to the belief of the Church, and has been revered over the centuries (USCCB, 2010). Since the reserved sacrament is Christ himself, it must have a place of outstanding honour in the church (Davis cited in Lockett, 1964:29). The USCCB (2010) explains that the *reservation of the Eucharist* was originally intended for the sick, those who weren’t able to attend the Sunday celebration and as *Viaticum* for the dying. The appreciation of Christ’s presence in the *Eucharist* developed as Christians - through prayer - desired to show reverence for Christ’s continuing presence in their midst (USCCB, 2010). For Catholics, *Eucharistic* adoration has an authentic and solid basis, especially because faith in the real presence of the Lord leads naturally to external, public expression of that faith (USCCB, 2010:19). The *Second Vatican Council* brought the Church to a deeper understanding of the presence of God in the *liturgical celebration* of the *Eucharist* (USCCB, 2010). Furthermore, as stated by Davis in Lockett (1964:28); ‘*the sacrifice of the Mass and Holy Communion gives us the primary purpose and meaning of the Eucharist. Devotion to the reserved Sacrament is secondary; it is a prolongation and reminder of the mass.*’ As the faithful grow in active participation in the *Eucharist*, they are compelled to spend time in quiet prayer before the *Blessed Sacrament* in the tabernacle. The USCCB (2010) therefore suggests the provision of a place for the *reservation of the Blessed Sacrament* be carefully considered in the building of a church.

The law of the church concerning the tabernacle and the place for the *reservation of the Eucharist* illustrates the significance that Christians place on the presence of the *Blessed Sacrament*. The *Code of Canon Law* directs that the *Eucharist* be reserved in a part of the church that is; '*distinguished, conspicuous, beautifully decorated and suitable for prayer*' (USCCB, 2010:19). It directs that regularly there be only one tabernacle in the church. It should be worthy of the Blessed Sacrament, beautifully designed and in harmony with the overall décor of the rest of the church. To provide for the security of the Blessed Sacrament the tabernacle should be solid, immovable, opaque and locked (USCCB, 2010:19). The USCCB (2010) states that the tabernacle should be fixed on a pillar, or a stand, or alternatively it can be attached to, or embedded in the wall. To indicate Christ's presence an oil lamp or a lamp with a wax candle burns continuously near the tabernacle (USCCB, 2010).

### **2.3.5.1 THE LOCATION OF THE TABERNACLE**

There are various places which are suitable for the *reservation of the Eucharist*. '*The Revised General Instruction of the Roman Missal*' states the tabernacle in which the *Blessed Sacrament* is reserved, should not be on the altar on which Mass is celebrated (USCCB, 2010:20).

Where there is no chapel designed for the adoration of the *Blessed Sacrament* and private prayer, the USCCB (2010) states that the preferred location for the tabernacle is in the sanctuary. The precise positioning of the tabernacle within the sanctuary is determined by the size and the design of the sanctuary, and approval from the Archbishop is required for the tabernacle to be located outside of the sanctuary (e.g. in a chapel) (USCCB, 2010). The Archbishop's responsibility in the liturgical life of the Diocese involves the issuing of directives regarding the *reservation of the Eucharist*. When designing a church building, the USCCB (2010) states that the priest, the parish pastoral council and the building committee must consider these directives while reflecting upon the customs and piety of the congregation.

### **2.3.5.2 THE CHAPEL OF ADORATION**

The USCCB (2010:20) states that the Archbishop may direct the parish to reserve the *Blessed Sacrament* in a chapel separate from the nave and the sanctuary, but integrally connected

with the church and conspicuous to the faithful. The position and design of the chapel of adoration should foster reverence, be a place of quiet focus and silent prayer where kneelers and chairs are provided for those who come to pray (USCCB, 2010). Where church parishes practice the continuous adoration of the Eucharist; a separate chapel can be provided that is distinct from the body of the church so as to not interfere with the normal activities of the parish or its daily liturgical celebration (USCCB, 2010:20).

### **2.3.5.3 THE TABERNACLE IN THE SANCTUARY**

An area can be designed for the *tabernacle* within the *sanctuary*; however this requires careful planning so as to not draw the attention of the faithful away from the Eucharistic celebration and its components (USCCB 2010). Furthermore, its position must allow for focus on the *tabernacle* during time of quiet prayer outside of the liturgical celebration of the Eucharist.

A sufficient distance of the *tabernacle* and altar is encouraged. It is preferred that the tabernacle be located centrally, behind the altar (USCCB 2010). Consideration must be given to using distance, lighting and other architectural methods that separate the *tabernacle* and reservation area during mass; while at the same time, allowing the *tabernacle* to be visible to the whole congregation when the *Liturgy of the Eucharist* is not being celebrated (USCCB, 2010:21).

### **2.3.6 RITUAL FURNISHINGS**

*'Architecture gives shape to space. Space is what surrounds everything that exists in space. That is why architecture embraces all the other forms of representation...Moreover, to the representational arts of poetry, music, acting and dancing it gives their place. By embracing all the arts, it everywhere asserts its own perspective. That perspective is: decoration.'*

-Gadamer cited in Jones (2000:63)

Gadamer cited in Jones (2000) states that decoration should enhance the spatial arrangement of the built form for human activities thereby facilitating '*ritual-architectural*' events. Jones (2000) elaborates by saying that the perspective of decoration makes architecture more than a

stage. According to Gadamer cited in Jones (2000:63), the nature of decoration in architecture requires a twofold mediation:

*‘...namely to draw the attention of the viewer to itself, to satisfy his taste [a centripetal sort of function], and then to redirect it away from itself to the greater whole of the context of life which it accompanies [a centrifugal sort of function]’.*

### 2.3.6.1 THE CROSS

The *cross* with the image of Christ crucified is a reminder of Christ’s paschal *mystery* (Refer to Fig 2.42). It draws us into the *mystery* of suffering and makes tangible our belief that our suffering when united with the passion and death of Christ leads to redemption (USCCB, 2010:23). The USCCB (2010) states that on or near to the altar and visible to the entire congregation, there must be a *cross* with a figure of Christ crucified; otherwise known as a crucifix. This crucifix must remain near to the altar even outside of liturgical celebrations as it acts as a reminder to the faithful of the saving Passion of the Lord (USCCB, 2010) (Refer to Fig 2.43).



**Fig 2.42** Christ crucified on the cross. Source: <http://www.sacramentals.org/Images/MiraculousCrucifixImgMJJ-1.jpg>, Online (29 May 2014) & **Fig 2.43** A contemporary crucifix . Source: <http://media-cache-ec0.pinimg.com/236x/8d/3a/33/8d3a3370319cc925d0e9b4cf350a48d6.jpg>, Online (29 May 2014)

### **2.3.6.2 THE CANDLES**

*Candles* are a sign of reverence and festivity and must be used at every liturgical celebration. The living flame of the candle, *symbolic* of the risen Christ, reminds people that in baptism they are brought out of darkness into God's marvellous light (USCCB, 2010:24). During the proclamation of the Gospel as part of the *Liturgy of the Word*, candles are held, and similarly during the *Liturgy of the Eucharist* candles are held as part of the procession. At least two *candles* are placed near the altar in the sanctuary, and if there is a lack of space they may be placed on the altar (USCCB, 2010). The USCCB (2010) directs that four to six *candles* may be used for the celebration of mass or for the exposition of the *Blessed Sacrament* and if the bishop of the diocese is celebrating then a seventh candle may be lit.

The *paschal candle* is the *symbol* of; '*the light of Christ, rising in glory, scattering the darkness of our hearts and minds*' (USCCB, 2010:24). The USCCB (2010) states that this candle is a pre-eminent *symbol* of the light of Christ and its size, design and colour should be suitable to the sanctuary in which it's placed. During the Easter Vigil and the entire Easter season the *paschal candle* is placed near to the ambo or in the middle of the sanctuary. Out of the Easter season it is placed next to the baptismal font for the use in the celebration of baptisms. During funerals the paschal candle is placed near the coffin as a sign of the Christian's Passover from death to life (USCCB, 2010:24).

### **2.3.7 A SPACE FOR GATHERING: THE NARTHEX**

The *narthex* is the threshold space between the nave and the outside environment; a place of welcoming for the congregation. Vosko (1981:10-11) states that the architectural design of this transition area is such that you can sense a change which brings you gently into a different kind of space designed for public prayer. This space was used as a waiting area for catechumens and penitents in the early Church while today it serves as a gathering space and point of entry and exit to the church building (USCCB, 2010). The gathering space helps believers to make the transition from everyday life to the celebration of the liturgy, and after

the liturgy it helps them return to daily life to live out the *mystery* that has been celebrated (USCCB, 2010:25). The *narthex* is a place where the faithful gather before moving in procession into the nave for the celebration of the *liturgy*. In this gathering space, as described by USCCB (2010), important liturgical preparations occur: 1) catechumens, parents, godparents and infants are welcomed for the Rite of Baptism; while 2) mortal remains are received into the church building before funeral rites are performed. Located near to the *narthex* may be the vestry, sacristy and various storage areas (USCCB, 2010).

The *doors* to a church are important features in that they have both practical and *symbolic* significance (USCCB, 2010) (Refer to Fig 2.44 & Fig 2.45). They function as the secure, steady *symbol* of Christ, the Good Shepard and the door through which those who follow him enter and are safe as they go in and out (USCCB, 2010:25). The doors, practically speaking enclose the church building by shielding it against the elements and exterior dangers while making safe the interior. The USCCB (2010) states the scale and appearance of the church doors should indicate their dignity and importance.



**Fig 2.44** Doors at Sagrada Familia . Source: <http://www.wheretowillie.com/wp-content/uploads/2012/08/doorsatsagradafamilia.jpg>, Online (29 May 2014) & **Fig 2.45** Detail of Sagrada Familia doors. Source: <http://s3.amazonaws.com/everystockphoto/fspid20/37/48/36/barcelona-text-words-374836-o.jpg>, Online (29 May 2014)

### 2.3.8 THE SPACE SURROUNDING THE CHURCH BUILDING

A well designed and maintained *church surrounding* has the ability to proclaim the Gospel to the area in which it is located (USCCB, 2010). With beautifully considered landscaping, artwork and lighting, people will experience a spiritual transition and be enticed to enter into the church. Vosko (1981:10) mentions that landscaping enables the harmonisation of interior and exterior spaces. The USCCB (2010) states that creatively designed floor patterns

contribute to the awareness that the faithful are about to enter holy ground. Apart from the acoustic element, the colour and texture of the floor affects the atmosphere for worship by rendering the space hard or soft, warm or cold (Vosko, 1981:59).

Christians have traditionally been summons to the liturgical celebration by means of *church bells*. The peal of bells is an expression of the sentiments of the people of God as they rejoice or grieve, offer thanks or petition, gather together, and show outwardly the *mystery* of their oneness in Christ (USCCB, 2010:25).

### **2.3.9 STATIONS OF THE CROSS**

The *Stations of the Cross* originated early on in the Church's history. It became a custom of the faithful to experience the way walked by Christ from Pilate's house in Jerusalem to Calvary (USCCB, 2010). As time progressed, pilgrims to the holy city continued to act out this devotion bringing this tradition home. In the fourteenth century the Franciscans promoted the use of images depicting the Lord's Way of the Cross (USCCB, 2010).

Whether celebrated by a community or by individuals, the *Stations of the Cross* offer a way for the faithful to enter more fully into the passion and death of the Lord and to serve as another manifestation of the pilgrim Church on its homeward journey (USCCB, 2010:32). The stations have traditionally been arranged around the walls of the nave, in some cases around the gathering space or narthex and even the exterior of the church, making for as true a journey. The USCCB (2010) states that the placement of stations along one wall is not permitted, as it eliminates the processional nature of the way of the cross.

### **2.3.10 SACRED ARTWORK**

In the design of a church, the USCCB (2010) states that visual awareness must be brought to the Communion of Saints, the symbols of the Trinity, images of Christ and his mother Mary and the angels, which all aid in the devotion and prayer of the worship community. The liturgical items in worship places must possess authentic, *symbolic* and holy characteristics (Vosko, 1981:39).



**Fig 2.44** The *Last Supper* by Philippe de Champaigne . Source: [/wikipedia/commons/thumb/5/59/Philippe\\_de\\_Champaigne\\_-\\_The\\_Last\\_Supper\\_-\\_WGA4710.jpg/800px-Philippe\\_de\\_Champaigne\\_-\\_The\\_Last\\_Supper\\_-\\_WGA4710.jpg](https://commons.wikimedia.org/wiki/File:Philippe_de_Champaigne_-_The_Last_Supper_-_WGA4710.jpg), Online (29 May 2014) & **Fig 2.45** Stained glass window illustrating the descending of the Holy Spirit: *Pentecost*. Source: <http://www.aboutcatholics.com/wp-content/uploads/2012/05/HolySpiritDove.jpg>, Online (29 May 2014)

These *sacred* images can be in stained glass windows, on wall frescos and murals or in the form of statues and icons. They depict scenes from the bible or from the lives of saints and can be used in the catechism of the faith or in devotional prayer (USCCB, 2010) (Refer to Fig 2.44). Vosko (1981:59) describes them as; ‘*works of art designed and built to convey a meaning of deeper truth*’. Jones (2000) mentions that the purpose of stained glass windows was not only for the illiterate to learn the *sacred* stories of Christ, but that these windows fostered a profound and *mysterious* contemplative process of illumination (Refer to Fig 2.45). Worshipers are magically transported from the material world to a realm of ethereal bliss (Jones, 2000:97). Since the *Eucharist* unites the *Body of Christ*, including those who are not physically present, the use of images in the church reminds us that we are joined to all who have gone before us, as well as those who now surround us (USCCB, 2010:33).

When choosing *sacred* art and imagery, consideration must be given to traditional iconography which is used in devotional prayer and venerated by the faithful, while also bearing in mind that *tradition* is not limited to literal images (USCCB, 2010). Other *symbols* such as the crucifix, icons, or images of patron saints depicted in various ways can also draw us into the deeper realities of faith and hope as they connect us to the stories behind the image (USCCB, 2010:33). Similarly, as stated by Vosko (1981:41); ‘*unlike a sign which merely points to something, a good symbol directs a person’s thinking about something but also pushes beyond the levels of empirical objectivity.*’

Restraint must be taken in the number and placement of *sacred* imagery, so as to not distract the focus of the faithful away from the liturgical celebration. The USCCB (2010) suggests that separate alcoves can be designed along the nave of the church to house *sacred* images and icons for devotional prayer. It is important that the images of saints whom the faithful have a devotion for are placed in that particular church, as well as the patron saint of that church parish, and an image of Mary, the Mother of God, to pay tribute to her in her unique role in our salvation (USCCB, 2010).

## CHAPTER 3.0

# 3.0

### **AN ANALYSIS OF A [RURAL] PILGRIM CATHOLIC CHURCH JUXTAPOSED TO THAT OF A MODERN [URBAN] CATHOLIC CHURCH: PRECEDENT STUDIES**

This chapter deals with the *precedent studies* in the investigation of this dissertation, thereby solidifying the subsequent topics of discussion in the preceding chapters. In a similar way to the previous chapter, this chapter examines a *rural pilgrim* Catholic Church with that of an *urban*, modern – *contemporary* in its time – Catholic Church, highlighting their *liturgical* significance with regard to the dissertation topic.

## 3.0

### **AN ANALYSIS OF A [RURAL] PILGRIM CATHOLIC CHURCH JUXTAPOSED TO THAT OF A MODERN [URBAN] CATHOLIC CHURCH: PRECEDENT STUDIES**

In this section the *Chapel of Notre Dame du Haut* and the *Cathedral of Brasilia* are investigated with regard to the liturgical reforms of the *Second Vatican Council*. Completed in 1955, the Chapel of Notre Dame du Haut is an example of *sacred catholic architecture* pre *Vatican II*, which was highly influenced by modern architectural principles. Conversely the Cathedral of Brasilia, completed in 1970, is an example of *sacred catholic architecture*, post *Vatican II*. These precedents illustrate brilliantly the *symbolism* and *mysticism* which characterise the Catholic faith, and for their time were considered as revolutionary. *Architectural Forum* mentioned that; '*Ronchamp may well become the most influential church of our time*' (Christ-Janer and Foley, 1962:104). Unlike the intimacy of Le Corbusier's *pilgrimage* chapel, the Cathedral of Brasilia's vast structure can seat up to four thousand people. An analysis of the *liturgical organisation* of the church interiors will highlight various liturgical principles as a result of the *Second Vatican Council*.

## CHAPTER 3.0

# 3.1

## CHAPEL OF NOTRE DAME DU HAUT, RONCHAMP, FRANCE, 1955: LE CORBUSIER

*'The key is light and light illuminates shapes and shapes have an emotional power...'*

-Le Corbusier

### 3.1.1 BACKGROUND

Sited on top of a rural and windswept hill in the foothills of the Vosges Mountains in France, the Notre Dame du Haut Chapel is surrounded by clouds above, and low lying vitas below, much like that of *Ngome* in rural KwaZulu-Natal. This site, otherwise known as the Belfort Gap, has traditionally been a lookout point in monitoring invasions through France. Many chapels have been built here, but time and time again been destroyed by war, the last one seeing its fate in 1945 when it was destroyed during the end of World War II (Christ-Janer and Foley, 1962). *'It was inevitable that Notre Dame du Haut should be built again, for its hilltop has been considered hallowed ground almost since time began, the site of ancient pagan as well as later Christian rites and pilgrimages'* (Christ-Janer and Foley, 1962:103).

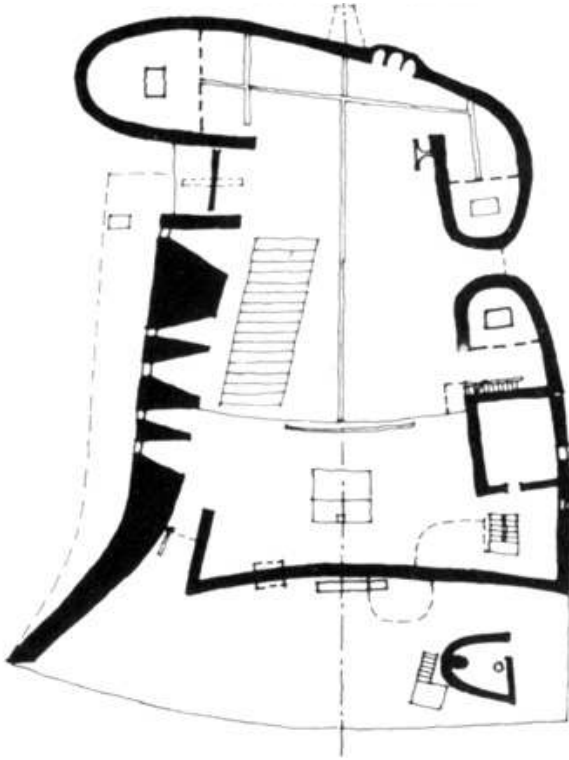
Le Corbusier considered this architectural feat *'the pearl of his career'* and never did his *interpretation* of function in form achieve a more inspired expression (Christ-Janer and Foley, 1962). Dominican Father Regamey from Ronchamp illustrates the chapel as *'Hard and soft at the same time, like the Gospels...It shows a way back to the truth and clearness of Christianity'* (Christ-Janer and Foley, 1962:103) (Refer to Fig 3.1).



Fig 3.1 Exterior view showing great south wall. Online (Accessed on 29 April 2014)

### 3.1.2 THE GLYPH OF CANCER: UNVEILING THE SYMBOLISM BEHIND NOTRE DAME DU HAUT

Le Corbusier's work is laden with alchemical and astrological *symbolism* where Notre Dame du Haut is no exception. The concept behind the roof of Ronchamp was inspired by the shell of a crab, but more specifically alluding to the *symbolism* of the astronomical glyph of Cancer (Christ-Janer and Foley, 1962). The church, directly translated as 'Our Lady of the most High', is dedicated to Mary, Jesus' mother and Catholicism's mother archetype as well as to Le Corbusier's mother (Buchanan, 2012). The esoteric *symbol* of the glyph of cancer, resembling the figure 69 on its side recurs throughout the plan (Christ-Janer and Foley, 1962) (Refer to Fig 3.2).



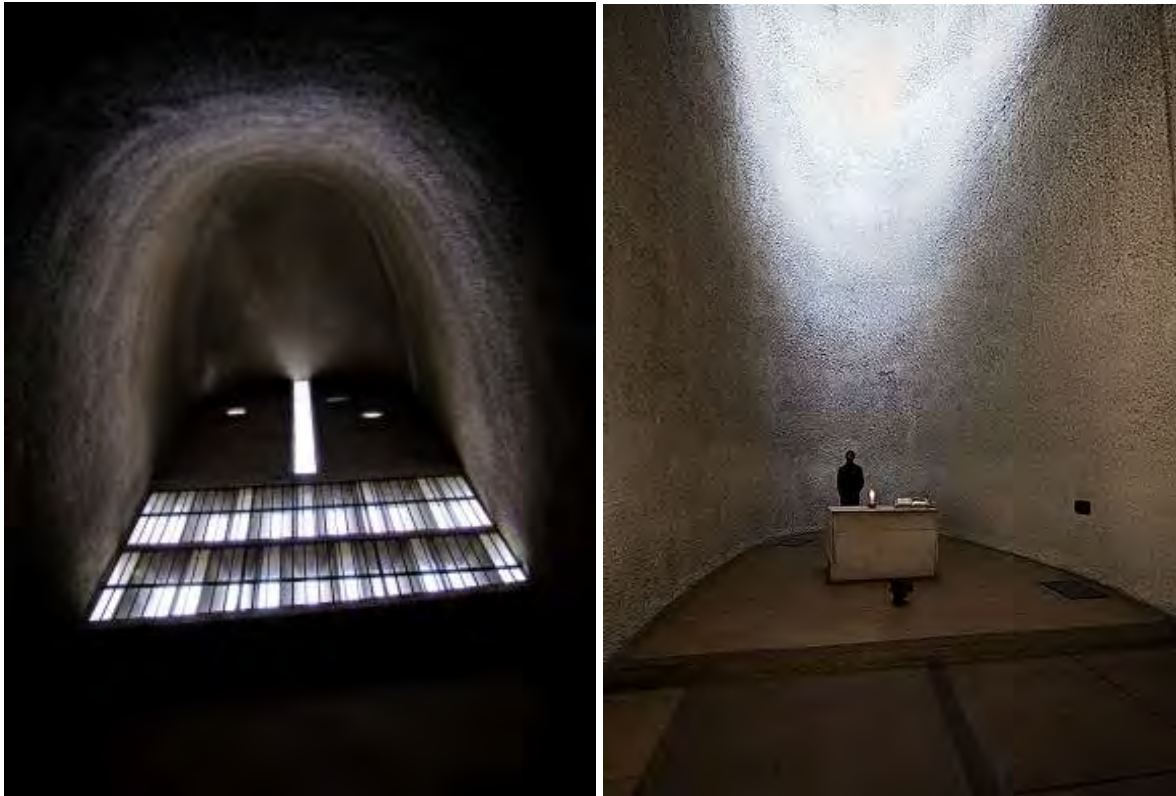
**Fig 3.2** Plan of chapel: Showing the Glyph of Cancer, Online (Accessed on 24 March 2014)

### 3.1.3 THE LITURGICAL ORGANISATION OF THE CHURCH INTERIOR

The nave widens from the entrance of the church which is located at the back, towards the sanctuary. The layout depicting a flattened trapezoid insures that all worshippers are situated near to the *altar* (Christ-Janer and Foley, 1962). The sanctuary is entirely open and is one step higher than the nave. Like that of the *Blessed Sacrament Parish*, the area for the choir is integrated in the *nave*, where an atmosphere of unity and sacramental intimacy is achieved (Christ-Janer and Foley, 1962). Located along the north façade are two small alcove chapels and a sacristy, and along the south façade, toward the back of the church, a third, larger alcove chapel. The entrance door, located next to the third alcove chapel is one large pivoting panel which opens entirely for processions (Christ-Janer and Foley, 1962).

The circulation within the church interior flows, where the pews are located along the south façade and are easily accessible from the entrance door. The north and west side of the nave are left open as an overflow space for additional worshippers and as an access path to the three chapels (Christ-Janer and Foley, 1962). Being a site of *pilgrimage*, few seats are provided in the church which can hold a capacity of up to two hundred people. Vosko

(1981:48) states that flexible spaces for worship express the personality of the congregation; *'the space is then an extension of the work, the life and the prayer of the assembly.'*



**Fig 3.3** Internal view of the chapel tower. Source: <http://smranta53.deviantart.com/art/Notre-Dame-du-Haut-Tower-215682094>, Online (Accessed on 29 April 2014) & **Fig 3.4** Interior of chapel showing sanctuary. Source: <https://www.flickr.com/photos/32224170@N03/8066514711/>, Online (Accessed on 24 March 2014)

The three smaller chapels are intended for private individual prayer and for small groups of people who want to pray (Refer to Fig 3.3 & Fig 3.4). For larger gatherings which occur from time to time, a space of worship has been designed outside. This sanctuary located outside, backs the *east* wall of the inside sanctuary and looks out onto a large meadow where as many as 10 000 pilgrims can congregate (Christ-Janer and Foley, 1962). Two small doors on the south façade provide direct access between the inner and outer sanctuary.

### 3.1.3.1 THE MYSTIC QUALITY OF NOTRE DAME DU HAUT

The *mysterious* interior of Notre Dame du Haut is experienced as one enters into the space. The central dip of the roof and upward slant toward to south wall obscure the shape on the interior. *'Thus the visitor senses, rather than sees; that both side walls splay out, that the floor slopes slightly down, that the roof lifts gently up'* (Christ-Janer and Foley, 1962:114). These four subtle movements open out the interior of the church, described by Le Corbusier

as ‘*an acoustic component in the domain of form*’ (Christ-Janer and Foley, 1962:114). The narrowest and lowest area within the church is towards the back, where the widest and highest point is the *sanctuary*.

This concept of ‘*opening out*’ is a theme which is repeated throughout the design of this church. The spatial quality of outdoor sanctuary is delineated by; the inward curving of the front wall, the outward curving of the south wall extension, the upward curving of the roof, and the slightly sloping floor slab (Christ-Janer and Foley, 1962) (Refer to Fig 3.5).



**Fig 3.5** Artist’s impression showing the upward curving roof and outdoor sanctuary. Source: <http://amandasalisbury17.blogspot.com/2011/05/sketchbook-precedent-drawings.html>, Online (Accessed on 24 March 2014)

This theme is continued in the widening of the south wall from top to bottom and in the fenestration which pierce it (Christ-Janer and Foley, 1962). Small rectangle openings on the outside of the south wall open up into larger ones on the inside of the wall, revealing the depth of the wall and creating a burst of colour and light within it. The overall effect is that of a sturdy fortress pierced by shafts of radiant light and soft shadow; and this is where the *mystery* is felt (Christ-Janer and Foley, 1962).

### **3.1.3.2 THE SYMBOLIC FORM**

The form of Notre Dame du Haut changes as one experiences the building by walking around it (Christ-Janer and Foley, 1962:114). As pilgrims approach the church along the hillside path they are greeted by a roof depicting a crested wave. The front façade adjacent to a large field reveals the outdoor sanctuary for large pilgrim gatherings (Refer to Fig 3.6). The back façade of the church is somewhat different, as towers project from the structure’s mass.



**Fig 3.6** Outdoor sanctuary. Source: <http://archikey.com/building/read/2825/Notre-Dame-du-Haut/725/>, Online (Accessed on 29 April 2014)

Because the forms of this church are unprecedented in religious architecture, they are not easily read by the untrained eye, but to the informed eye they are a model of clarity, vividly articulating the spaces within (Christ-Janer and Foley, 1962). Much like that of the baptistry at the *Blessed Sacrament Parish*, the three rounded towers indicate the three secluded alcove chapels to the side of the nave (Refer to Fig 3.7). The roof structure and curved wall give the impression that the main body of the church is increasing in height, indicating by the façade, the progression from the nave to the sanctuary (Christ-Janer and Foley, 1962).

The structure of Notre Dame du Haut much like other modern structures, contain a concrete frame. Le Corbusier however, did not consider this notion in the true modern sense, where the structure itself was exposed and separated from the curtain wall it supported (Christ-Janer and Foley, 1962). In this design he amalgamated reinforced concrete columns and stone infill to create a solid wall on which a membrane of sprayed concrete concealed the structure. The resulting structure is a continuous, thin and stable wall structure which can be curved (Christ-Janer and Foley, 1962).



**Fig 3.7** Exterior view showing north façade. Source: <http://www.dailyicon.net/2008/06/icon-chapel-of-notre-dame-du-haut-by-le-corbusier/>, Online (Accessed on 29 April 2014)

A similar construction technique is used for the great south wall, yet without the stone infill. Thin towards the top and thick at the bottom, the wall is punctured by different size openings (Christ-Janer and Foley, 1962) (Refer to Fig 3.8). The supporting frame is a series of thin, slightly slanted triangular concrete columns and horizontal, reinforced concrete members that act as a framework for window openings. The concrete columns project slightly above the wall to support the roof above, leaving an illuminated gap, thereby giving the impression that the roof is hovering above (Christ-Janer and Foley, 1962).



**Fig 3.8** Artist's interior impression of the great south wall, Online (Accessed on 24 March 2014)

As mentioned by Shielke (2014), the manipulation of light within a space has the ability to arouse in humans a range of emotions. *'A shaft of sunlight brings about a sense of awareness; a glare causes discomfort and has the ability to overpower; the night sky fascinates the onlooker; while darkness can arouse fear'* (Shielke, 2014). Sacred architecture captures these experiences of human emotion in order to convey their *mystical* aspects.

The roof, *symbolic* of a nun's coif is a hollow shell of reinforced concrete. The skin comprises two curved concrete membranes, an upper and a lower whose interior is braced with struts and partitions (Christ-Janer and Foley, 1962).

### 3.1.3.3 SACRED ARTWORK AND FURNISHINGS

Notre Dame du Haut in its totality can be read as abstract art. A dramatic rain spout and trough perform in bold silhouette against the curvilinear white wall (Christ-Janer and Foley, 1962:110). Rugged pews made from wood and cast concrete add sculptural adornment to the nave (Refer to Fig 3.9). In the outdoor sanctuary, the curved forms of the balcony and sacristy, and angular, stepped pulpit create an interesting and abstract composition of forms (Refer to Fig 3.10).



**Fig 3.9** Timber and cast concrete benches in chapel. Source: <http://www.architectureis.org/2012/07/27/a-long-journey-6/>, Online (Accessed on 29 April 2014) & **Fig 3.10** North façade showing side of outdoor sanctuary. Source: <http://www.artandarchitecture.org.uk/images/conway/01eedc15.html>, Online (Accessed on 29 April 2014)

Against the chapel's predominately white, natural, grey and brown backdrop, three areas are highlighted using colourful artwork; the entrance door, and the two small alcove chapels

(Christ-Janer and Foley, 1962). The entrance door of eight panels of sheet steel has a white background to which black, red, blue and yellow patterns have been applied (Refer to Fig 3.11). This large door contains the only vivid colour on the exterior of the chapel, thereby boldly notifying entrance to the church (Christ-Janer and Foley, 1962). The windows on the great south wall make reference to traditional stained glass windows, however, although Le Corbusier took inspiration from this idea, he instead surface-painted clear panes of glass with various *symbolic* patterns (Refer to Fig 3.12).



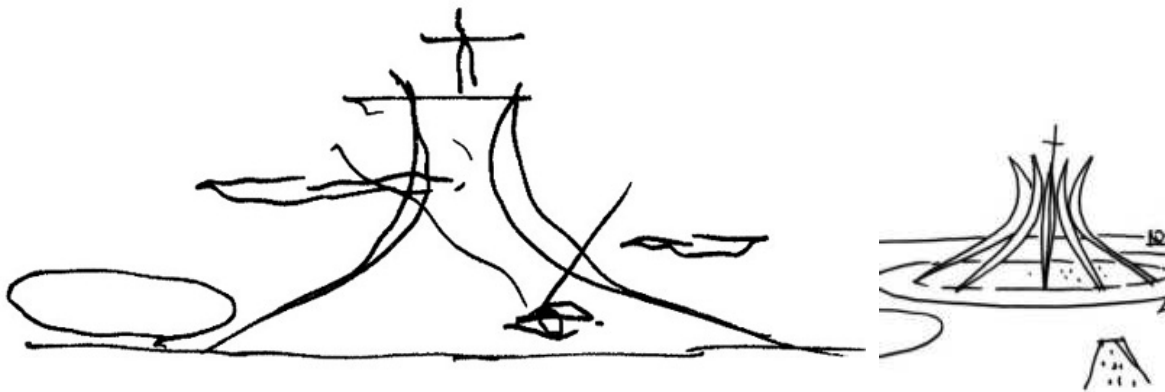
**Fig 3.11** Door to main entrance. Source: <http://www.kirchengucker.de/2008/09/22/architekturikone-die-wallfahrtskapelle-notre-dame-du-haut-de-ronchamp/>, Online (Accessed on 30 April 2014) & **Fig 3.12** Interior view of great south wall, Online (Accessed on 24 March 2014)

## 3.2

## CATHEDRAL OF BRASILIA, BRAZIL, 1970: OSCAR NIEMEYER

*'The project of a cathedral is, without doubt, one of the most attractive of themes for the architect. It permits the greatest freedom of conception, due to the simplicity of the program with relation to the ritual. It is not concerned – and this is a fundamental point – with the treatment of small areas, to which any system of construction might be applied, but with the creation of the great free spaces which characterise a cathedral. The problem is thus brought into the sphere of great structures, consequently offering the chance of employing the most advanced techniques.'*

-Oscar Niemeyer



**Fig 3.13** Artist's impression of cathedral exterior. Source: <http://www.lastraarquitectos.es/blog/en/page/3/>, Online (Accessed on 29 April 2014) & **Fig 3.14** Sketch of exterior: showing the crown of thorns. Source: <http://christinanobrasil.squarespace.com/blog/tag/brasilia>, Online (Accessed on 21 May 2014)

### 3.2.1 A CROWN OF THORNS: UNVEILING THE SYMBOLISM BEHIND THE CATHEDRAL OF BRASILIA

Located in the Capital Brasilia, in a large open plaza along the main esplanade, the Cathedral - much like that of a Gothic Cathedral set in a medieval town square – possesses a *symbolic* and dominant character. Although the city of Brasilia is not designed around the Cathedral, its towering presence is strikingly visible (Christ-Janer and Foley, 1962). The structure intended to suggest the crown of *'Christ the King'*, or the *symbol* of the Passion; the *'Crown of Thorns'* (Norman, 1990) (Refer to Fig 3.13 & Fig 3.14). The shadow of the crown of thorns circles the Cathedral as the sun moves; as a *symbolic* reminder to those in the plaza of

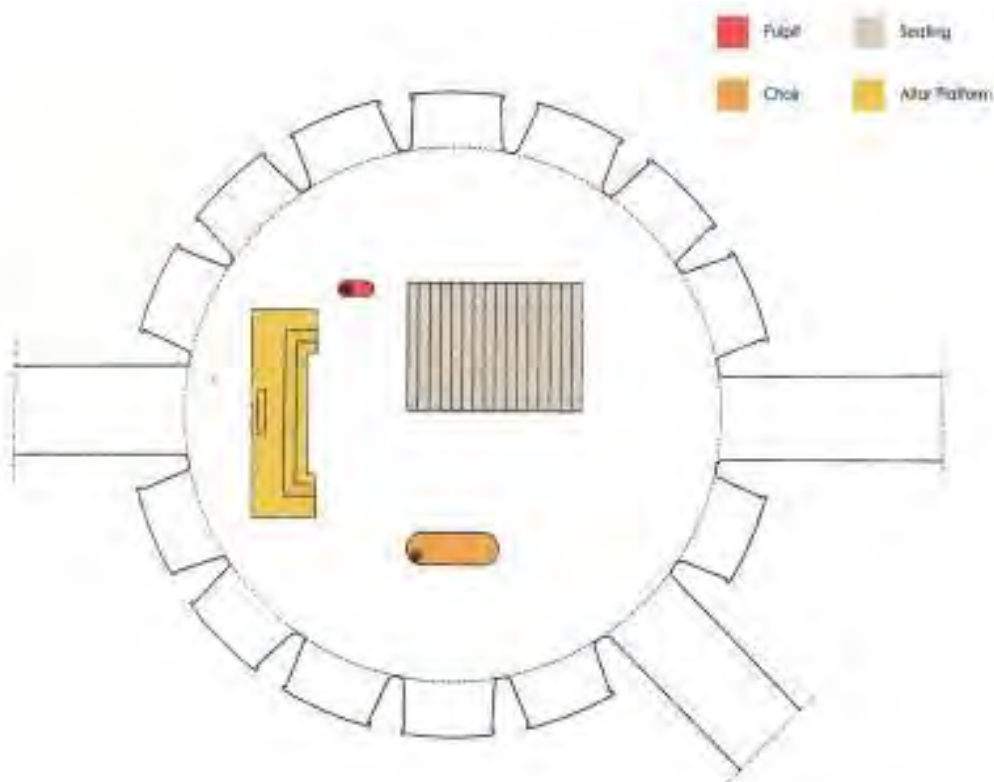
the eternal Christian sacrifice and of the *scared* rite that takes place within (Christ-Janer and Foley, 1962).

Christ-Janer and Foley (1962) states the choir, located in a tall oval stall to the left of the nave allows the chorister's heavenly song to reverberate within the space. Whether such *symbolism* was calculated or not, this design embraces, in its subterranean floor level and soaring upper structure, the polarity of earth and heaven, with a '*multitude of the heavenly host*' appearing to hover in between (Christ-Janer and Foley, 1962:119).

Entry into the Cathedral from the plaza is through a dimly lit, sloping underground passage. The emergence from this dimly lit passage into a light, transparent and open nave Christ-Janer and Foley (1962) explain, *symbolises* the spiritual passage from darkness to light; an experience of religious rebirth. In a similar way, the baptistry located next to the Cathedral – with direct subterranean access to the Cathedral - is also accessed from the plaza by a subterranean passage, *symbolic* of the rebirth of the new Christian (Christ-Janer and Foley, 1962).

### **3.2.2 THE LITURGICAL ORGANISATION OF THE CHURCH INTERIOR**

The Cathedral comprises one large open space where traditional distinctions between the nave, sanctuary and narthex have been eliminated (Christ-Janer and Foley, 1962). As described by the USCCB (2010:15), '*The body of the church is not merely a collection of unrelated spaces but rather a unified space which considers proportion, size and shape. While various rites are celebrated in the unified space of the nave, it should not forgo the need for flexibility.*' The seating, the altar platform, the pulpit and the choir area are freestanding elements within a *circular* plan (Christ-Janer and Foley, 1962) (Refer to Fig 3.15). The altar is placed towards the back of the altar platform which is a raised U-shaped block with stairs leading up to it. Located to the right side of the altar is the seating. The pulpit and the choir area are identical in their capsule-like form; however, proportionately the pulpit is substantially smaller. The pulpit, like the seating area is located to the right of the nave, where the choir area is located to the left.



**Fig 3.15** Plan of cathedral showing spatial arrangement of internal elements. Source: Christ-Janer, A and Foley, M (1962:121)

The placement of the various elements of worship in the centre of the plan has allowed for vast open space around the periphery (Christ-Janer and Foley, 1962). This space serves the purpose of a continuous corridor, providing general movement around the Cathedral and access to the side chapels. On either side of the main entrance there are large, open spaces to accommodate an overflow of people at significant liturgical celebrations (Christ-Janer and Foley, 1962). Due to the *circular* plan, even those faithful standing at the periphery are able to clearly see the *altar*, ensuring their full participation during the liturgical celebration. People in the plaza are able to see the liturgical celebration through the transparent enclosure, making manifest the unity of the exterior world and the spiritual domain (Christ-Janer and Foley, 1962) (Refer to Fig 3.16).



**Fig 3.16** Large stained glass expanse of the interior. Source: [http://commons.wikimedia.org/wiki/File:Cathedral\\_of\\_Brasilia\\_int\\_July\\_2009.jpg](http://commons.wikimedia.org/wiki/File:Cathedral_of_Brasilia_int_July_2009.jpg), Online (Accessed on 21 March 2014)

### 3.2.3 THE INEFFABLE QUALITY OF THE CATHEDRAL OF BRASILIA

*'I do not know the miracle of faith, but I often experience that of ineffable space, which is the highest level of artistic emotion.'*

- Le Corbusier

In 1961 at the La Tourette Monastery, Le Corbusier proclaimed; *'I am the inventor of the phrase ineffable space, which is a reality that I discovered as I went on.'* According to Le Corbusier, the phenomenon of *ineffable* space occurs when; materials are used in such a way so as to transcend their own materiality, when proportions have been executed with precision and when the space has reached a state of perfection (Lepine, 2011). Spatial manipulation of light is a technique used in emphasising a structure's sacred qualities. Lepine (2011) argues that architects therefore don't construct the *sacred*, but instead the *ineffable* structure becomes a frame in which the *sacred* can manifest itself.

Much consideration was given to the closure of the Cathedral, as the large expanse of glass, if clear, would make the interior hot and cause glare. To counter this, fumed-brown refracting glass was used, which reflect the direct rays of the sun while still maintaining the

transparency and floating openness which is integral to the beauty of this design (Christ-Janer and Foley, 1962). The form of the enclosure is similar to that of a cooling tower, working as such by moving warm air upward where it is released from the top of the tower (Christ-Janer and Foley, 1962).

## CHAPTER 4.0

# 4.0

### **AN ANALYSIS OF A SITE OF PILGRIMAGE [RURAL] JUXTAPOSED TO THAT OF A CONTEMPORARY [URBAN] CATHOLIC CHURCH: A CASE STUDY**

This chapter deals with the *empirical data* collected for the purpose of this dissertation. The chapter opens by means of an introduction on the phenomenon of *pilgrimages* and consequently; *shrines*. An outline of the *rural* shrine of Ngome – the chosen site for this dissertation – is discussed by means of *literature*, an interpretation of *questionnaires*, as well as a *personal journal account*. Juxtaposed to this, follows an analysis of the case study of a *contemporary urban* Catholic Church, which examines two *interviews* on the topic the *Vatican II reforms* and the *building process of a Catholic Church* from a clerical and architect’s perspective.

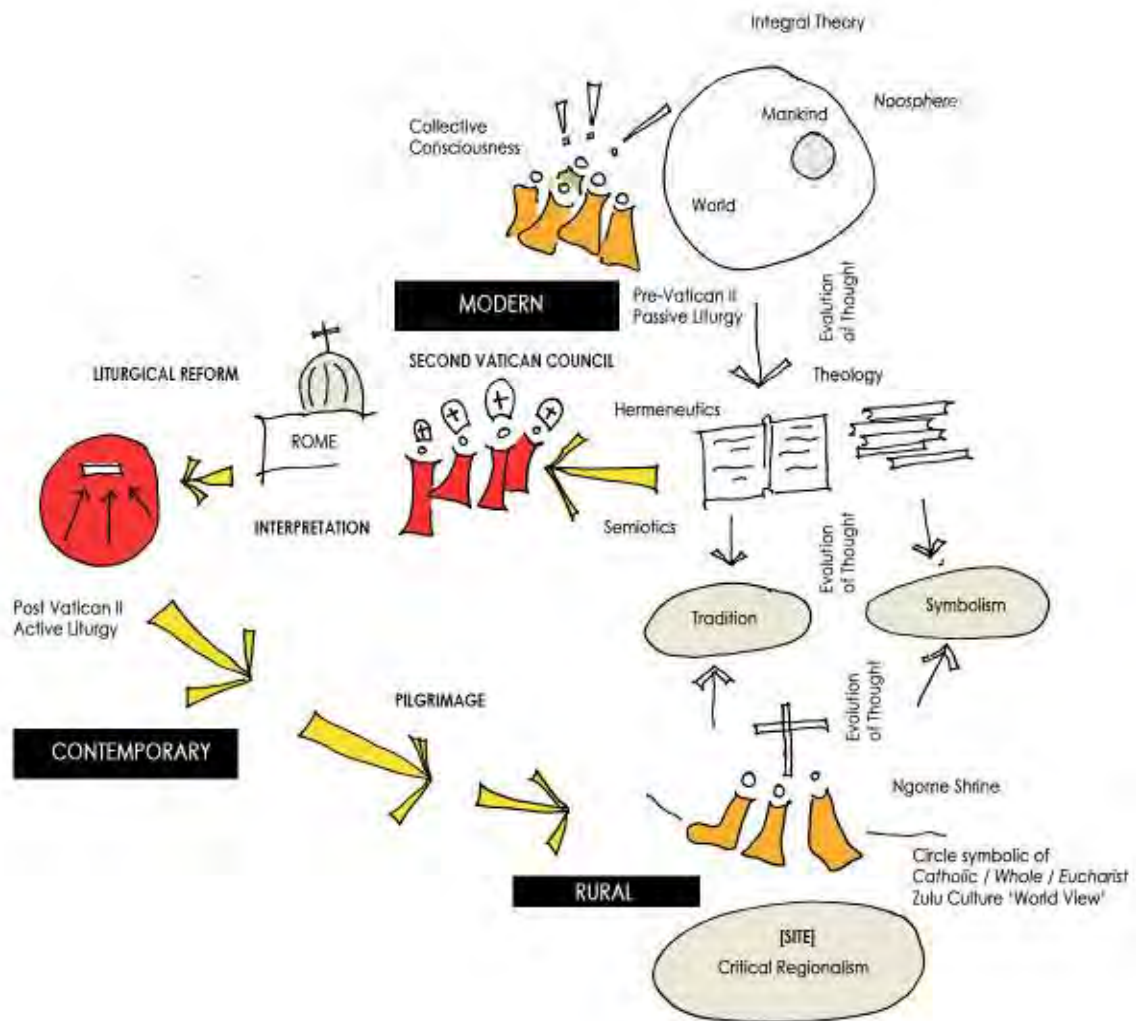


Fig 4.0 Diagram outlining chapter four. Source: *Author, 2014*.

## CHAPTER 4.0

# 4.1

## A PILGRIMAGE TO NGOME

This section begins by outlining the importance of the phenomenon of *pilgrimage* in the sacramental life of the Catholic Church. ‘...*the pilgrimage has the value of a symbol and of an action. It deepens the possibilities for an encounter within the human heart...*’ (Laurentine, 1994:37). The destination at which the pilgrim arrives is known as a *shrine*, which is considered a *sacred place*. This *sacred place* is considered as such, by apparitions and the miraculous occurrences that take place there. ‘*The location is often very beautiful; Mary has good taste,*’ remarks Louis Veuillot in Laurentine (1994:37). The background to *Ngome Marian Shrine* is then illustrated, detailing its humble beginnings with Sr. Reinolda May. A discussion follows, outlining the complexity of not only a universal *Catholic Church*, but of a *Catholic Church* that is located at a site of *pilgrimage*; at a *shrine* in rural Zululand. This notion of a universal Church being located in a very particular vernacular within *contemporary* time is tested against Frampton’s *Critical Regionalism*. Under the heading, ‘*Designing a Shrine at Ngome: A place of Pilgrimage*’ the cultural worldview of the Zulu people is investigated, unfolding the structure and formation of their settlements. This chapter terminates with data taken from questionnaires where pilgrims from different Catholic Church’s discuss their personal views and experiences with regard to the *quality of space* in which they worship, and on being a *pilgrim*. A personal journal account of the pilgrimage by the author to Ngome contextualises this chapter, paving a way forward for the design of a *contemporary Catholic Church at the shrine of Ngome*.

### 4.1.1 THE PHENOMENON OF PILGRIMAGES

*‘Pilgrimages are a human endeavour: a bodily movement, a physical going forth that engages body and soul.’*

-Laurentin (1994:1)

The word *pilgrimage* derives from the Latin ‘*peregrinus*’, meaning stranger; as the pilgrim is a traveller. The pilgrim leaves their home and travels to a place which is not their own. An earthly *pilgrimage* is a rehearsal for the great *pilgrimage* of life as it places the traveller on

the road to heaven (Laurentin, 1994). The phenomenon of a *pilgrimage* has commonly been associated with travellers visiting a holy place and has taken place throughout time. Jones (2000) explains that like music and the ritual movements performed in *sacred* architecture, they evolve with time. He adds that *sacred* architecture continues to hold a great allure over time (Jones, 2000:XII).

As stated by Laurentin (1994), a *pilgrimage* involves three closely interconnected elements: 1) the point of departure, the place in which the pilgrim originates and leaves their ordinary lives and habits, becoming a traveller; 2) the road, which delineates the place between the point of departure and the point of arrival; this journey is a metaphor for human life; and 3) the destination, or place of arrival which is *sacred* in nature making it distinguishable from other destinations. Laurentin (1994) describes a pilgrimage as: '*a separation from a profane place, while immersing oneself in a sacred place.*'

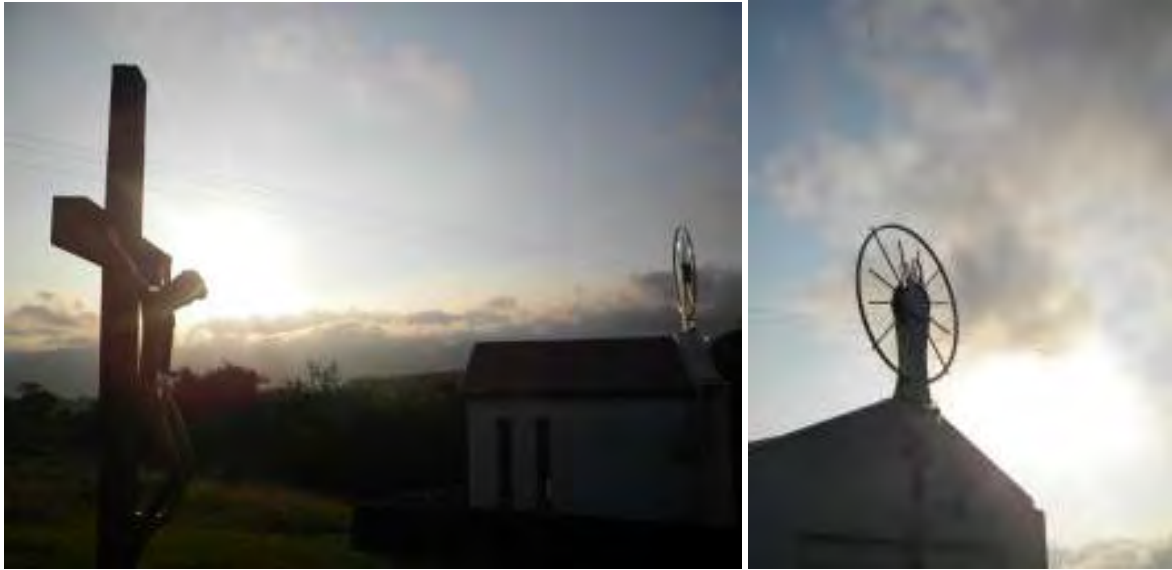
Laurentin (1994) explains that Christian *pilgrimages* are rites which enliven the journey of human life toward God. '*They bring to the fore our human destiny from an earthly birth to a birth in heaven; outlining our creation by God and therefore our return to Him*' (Laurentin, 1994:12). A *pilgrimage* of human life is therefore not only concerned with a change of place, but also with that of a spiritual condition.

A *sacred place* or *shrine* usually has a place of worship attached to it, where pilgrims can take part in prayer and liturgical celebrations. Jones (2000) argues that architecture provides distinctive experiences of time, in both ritual occasions and in the interactions between people and their built *sacred* environments.

There is usually a spring at a *shrine*, where in some cases they are considered miraculous; a *symbol* of flowing graces which refresh, heal and purify those who visit:

*'I went to Ngome because I felt so close to God there, and Mary had promised that at this place graces would flow to those pilgrims seeking to draw closer to God. That is why we and thousands of others went and continue to go again and again.'*

-Foxon (2013:58)



**Fig 4.1** Cross and chapel. Source: *Author, 2014.* & **Fig 4.2** Chapel with sculptural artwork inspired by painting. Source: *Author, 2014.*

The magnetism of *scared* architecture, which draws pilgrims and visitors alike thereby compelling them to pause and reflect, is termed by Jones (2000) as a ‘*quality of allurements*’ (Refer to Fig 4.1 & Fig 4.2). This process of *interpretation* which lures the visitor to the ‘*ritual-architectural*’ event is dependent on the sense of occasion and spectacle which is performed and its interaction with the architecture (Jones: 2000).

#### **4.1.2 THE PHENOMENON OF SHRINES**

*‘A shrine...is a stable place: its prestige and its attraction are linked to its immovable permanence...it is often a building, where at times pilgrims spend the night...’*

-Laurentin (1994:1)

A *shrine* or sanctuary is a visible manifestation of the Church, encompassing both the community of Christians and the building which unifies them (Laurentin, 1994). The word sanctuary derives from the Latin ‘*sanctus*’, meaning holy; signifying a holy place, away from the realm of the profane. Leeuw cited in Jones (2000) argues that *sacred* buildings and places attract the faithful to themselves in a literal sense. He goes on to explain that sites of *pilgrimage* are especially perceived as a type of collective home, a place of comfort, stability and refuge.

In understanding the origin of a *shrine*, Laurentin (1994) explains that the books of *Genesis* and *Exodus* in the Old Testament bear no evidence to that of a formalised *shrine*. Instead, a *shrine* took on the form of God revealing Himself to His elect, beginning with the patriarchs who commemorated Him irrespective of a formalised worship space. An early example of a *Shrine* was on Mount Sinai, which Moses inaugurated as a place of worship, and where God accompanied His nomadic people beneath the tent or Ark of the Covenant (Laurentin, 1994). As described in the Book of *Exodus*, the Ark of the Covenant is a chest containing the Tablets of Stone on which the Ten Commandments were inscribed. It was God's ascendancy which established the *sacred* nature of the Ark and of the Tent, also referred to as the Tabernacle (Laurentin, 1994). According to *Exodus*, God consecrated this first *shrine*, making it known by two signs: 1) the cloud 'above', which signifies the transcendence of His presence; and 2) the glory radiating 'from within' the Ark, which signifies His presence in the midst of His people (Laurentin, 1994:46).

#### 4.1.3 THE MARION SHRINE OF NGOME

*'The powers that one encounters in and around architecture range from supernatural beings, events of nature and the inner forces that shape oneself; all of which are revealed and concealed through the architecture.'*

-Jones (2000)

On 22<sup>nd</sup> August 1955 on the 'Feast of the Immaculate Heart of Mary' - in rural Zululand, South Africa - Mary calling herself 'Mary Tabernacle of the Most High' - appeared for the first time to Benedictine Nun; Sister Reinolda May:

*'Call me Tabernacle of the Most High. You too are such a Tabernacle, believe it. I wish to be called upon by this title for the glory of My Son. I wish that more such Tabernacles be prepared. I mean human hearts. I wish that the altars be surrounded by praying people more frequently. Don't be afraid. Make it known.'*

-Words of Mary (1955)

O'Connell (1955:8) describes the church as a place of awe and majesty; *'the tabernacle of God among men'*. Born in Germany on the 21<sup>st</sup> October 1901, Francisca, as she was previously named had a strong devotion to the *Blessed Sacrament*. She later joined the Missionary Benedictine Sisters, making her final vows in South Africa on the 12<sup>th</sup> February

1928. After learning the local Zulu language, she became head of the maternity department at Nongoma hospital. She experienced ten encounters while working as a sister in Nongoma, the first encounter being on the 22<sup>nd</sup> August 1955 and the last, sixteen years later on the 2<sup>nd</sup> May 1971.



**Fig 4.3** Chapel on the hill at sunset . Source: *Author, 2014.* & **Fig 4.4** Sculptural artwork inspired by painting: ‘*Mary Tabernacle of the Most High*’. Source: *Author, 2014.*

The Benedictines had a large farm not far from Nongoma at a place known as *Ngome* (<http://awestruck.tv/ngome/background/>). It was here that a year later, during the 4<sup>TH</sup> encounter on the 15<sup>th</sup> march 1956 that Mary instructed that a church be built where the *seven springs meet*:

*‘I wish that a Shrine be erected for me in the place where seven springs come together. There I’ll let my graces flow in abundance. Many people shall turn to God.’*

-Words of Mary (1956)

Ten years later the first chapel at *Ngome* - a converted animal feed shed – was blessed on Pentecost Sunday in May 1966 and in it hung the painting of ‘*Mary Tabernacle of the Most High*’ (Foxon, 2013) (Refer to Fig 4.3 & Fig 4.4). This painting by Munich artist Joseph Aman, was painted according to the instruction given to him by what Sister Reinolda May had seen during her first encounter (Refer to Fig 4.5):

*‘Shortly after Holy Communion, Mary stood before me, very close by. Everything was seen in spirit. I was drawn into another atmosphere. Mary showed herself in a wonderful light more*

*beautiful than the sun. She was robed all in white, flowing veil from top to toe. Upon Her Breast rested a big host surrounded by a brilliant corona radiating life. She was a living Monstrance.*

*Mary stood upon the globe, hands and feet invisible. I felt like entering a cloud, drawn by Mary, away from the earth. I had my eyes closed but I saw so much light that for several days I was very much dazzled by the beauty and light that I had seen.'*

-Sr. Reinolda May (1955)



**Fig 4.5** Painting of 'Tabernacle of the Most High': Ngome. Source: <http://www.wherewewalked.info/feasts/05-May/index.htm>, Online (Accessed on 02 May 2014)

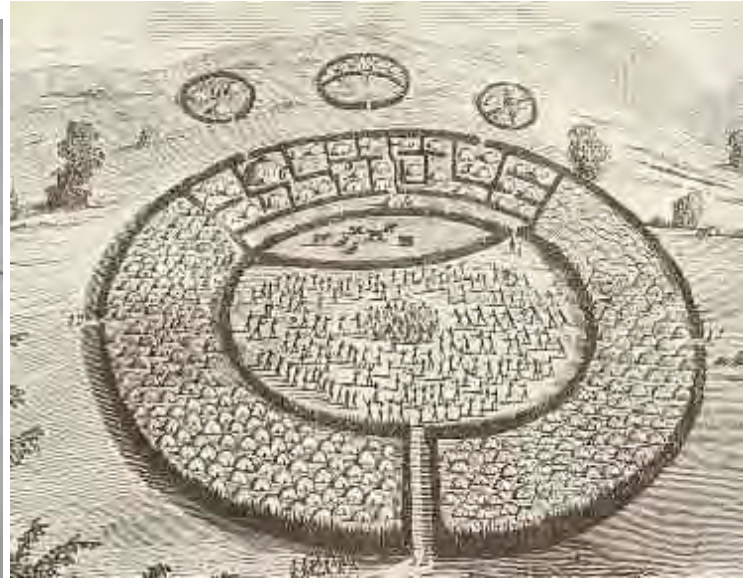
#### **4.1.4 DESIGNING A SHRINE AT NGOME: A PLACE OF PILGRIMAGE**

The word '*catholic*' from the Greek, '*katholikos*' was first used by Ignatius, the Bishop of Antioch in his letter to the community in Smyrna. Catholic Church refers to the '*whole Church*', as opposed to individual Christian Churches; denoting a comprehensive universal Church or in Latin '*ecclesia universalis*' (Kung, 2001:25-6) (Refer to Fig 4.6).

Set in the mountainous region of *rural* Zululand at the *Shrine of Ngome*, this dissertation seeks to propose that a Catholic Church, universal in nature, be built in this unique African context. The predominant architectural style in *rural* Zululand is characterised by scattered homesteads, relatively dispersed from one another, comprising; at least one rondavel and a collection of other buildings. This raises the paradoxical statement made by Ricoeur (1965): *'how to become modern and to return to sources; how to revive and old, dormant civilisation and take part in universal civilisation'*. The approach of Critical Regionalism is a process of double mediation, where world culture must be deconstructed before a critique of universal civilisation can be achieved (Frampton, 1983).

Frampton (1983) explains that the Enlightenment period saw civilisation as being primarily concerned with instrumental reason, whereas culture manifest itself in expression; these both impacting on the notion of *being-in-the-world* as individuals and as a *collective psycho-social* reality or '*noosphere*' as termed by Teilhard de Chardin. Furthermore, Heidegger shows etymologically that in German, the word '*building*' is closely linked with the archaic forms of '*being, cultivating and dwelling*' (Frampton, 1983).

In the Zulu culture, the *circle* is significant in illustrating their cultural worldview or '*being-in-the-world*'. Schreurs and Plastow (2003:146) mention that the Zulu perception of reality is indeed a worldview, for its perception starts with the world, viewing it as a circle bordered by the horizon and the sky as a sphere or dome over the earth. Juxtaposed to this dome is the underworld which is traditionally viewed as another sphere below the earth (Schreurs and Plastow, 2003). The *circular* forms evident in the traditional homes and kraals of the Zulu people are made manifest in the way in which the community gather around for discussions and debates, showing a sense of inclusiveness and consensus within the community structure (Schreurs and Plastow, 2003). Sketches originating from the nineteenth century show the large dwellings of the Zulu Kings, such as Dingane where the entire settlement, circular in form contains a central meeting place and individual huts of woven grass (Schreurs and Plastow, 2003) (Refer to Fig 4.6 & Fig 4.7).



**Fig 4.6** Sculptural artwork depicting 'Mary Tabernacle of the Most High': showing the centralised Eucharist and rays Source: Author, 2014. & **Fig 4.7** Traditional Zulu homestead: Dingane's Kraal . Source: <http://www.warthog.co.za/dedt/tourism/culture/kraal/dingane.htm>, Online (Accessed on 21 May 2014)

Schreurs and Plastow (2003) argue that the origin and significance of *circular* homes may be inspired by natural forms, the perception of a *circular* universe or alternatively, it may be the result of security as defined by the *circular* fencing of the kraals and homesteads. The *circle* illustrates relationship, where the organisation of people sitting within the *circle* or semicircle according to their age or position within the family or community, signifies the completion and the worth of the individual (Schreurs and Plastow, 2003). Furthermore, the *circle* also denotes a communal identity where stories are shared.

The homestead or in Zulu, '*umuzi*', as described by Schreurs and Plastow (2003) can be compared to a microcosm of the cosmos, where homesteads comprise a collection of free standing round huts, positioned according to the roles and relationships of various family members. The Zulu people believe that the ancestors of their clan dwell, and are continually present within the rondavel, therefore connections are established and maintained between the visible and the spiritual (Schreurs and Plastow, 2003).

The traditional layout of the homestead, as explained by Schreurs and Plastow (2003) emphasises the importance of the rondavel belonging to the mother of the head of the community, as this is where he engages with the ancestors on behalf of his community. This large rondavel used for ritual practice, has concrete reinforced walls and the roof, traditionally of thatch may also be made with corrugated iron sheeting (Schreurs and Plastow,

2003). Prown cited in Jones (2000:134) states that although all man-made things are - in theory useful evidence of the cultural mind - in practice different kinds of materials yield different kinds of information in response to different investigative techniques. Schreurs and Plastow (2003) remark the absence of interior walls makes for an adaptable space which is well suited for gathering.

Around the homestead and within the rondavels, rules concerning decorum, seating arrangements and the use of water and produce must be observed by those in the community (Schreurs and Plastow, 2003). These rules as explained by Schreurs and Plastow (2003) emphasise the *sacred* nature of the hearth or in Zulu, 'iziko' in addition to the place furthest from the door, which delineates a place of the ancestors, or in Zulu, 'umsamo'. Therefore, regarding this notion of the *sacred* and the profane; the 'iziko' and the 'umsamo' are considered to be the most *sacred* places within the rondavel (Schreurs and Plastow, 2003).

Gieselmann (1972:16) explains that during the *Second Vatican Council*, commentaries on the new *liturgy* paved the way for a new Catholic Church design based on *contemporary* theology. He adds that '*although in plan, rectangular churches predominate, hexagonal and octagonal plans are not rare, and oval and circular shapes are being tried out*' (Gieselmann, 1972:16).

The relationship between the two hierarchical zones in the Catholic Church; one for the clergy and the other for the laity – much like that of the 'iziko' and the 'umsamo' – must be *interpreted* for an appropriate arrangement of the *contemporary* liturgical assembly. The traditional Zulu ordering of space will be applied in this dissertation where a *circular* worship space, in which the faithful gather for the celebration of the *sacred liturgy*, will be considered at the *Marian Shrine of Ngome*.

#### **4.1.5 An Interpretation of the Sacred: Questionnaires Conducted at Ngome**

*'The Marian Shrine at Ngome, so hauntingly beautiful, continues to give forth a feeling of sanctity, quietude, hope and faith. Even nonbelievers in Christ who visit the Shrine have commented on its peaceful, serene aura. For us, each time we left Ngome we took with us a spiritual fulfilment, rebirth, trust, joy and hope.'*

–Foxon (2013:58)

Jones (2000) explains that the transformative mechanism of the architecture is *mysterious*, as it lifts the pilgrim to a higher level of *consciousness* and spiritual awareness in ways that the ordinary acquisition of knowledge is unable to. This section deals with the analysis of data captured from the questionnaires which were distributed while attending a *pilgrimage* to *Ngome* as a pilgrim-researcher.

English and Zulu questionnaires were distributed to those pilgrims who attended the *pilgrimage* to *Ngome* on the 21<sup>st</sup> to the 23<sup>rd</sup> March 2014. Their taking part in this research was solely up to the discretion of each pilgrim. The pilgrims comprised a mixed group from differing economic, social and cultural backgrounds and from various Catholic Church parishes around Durban and Pretoria. The commonality of the participants was in their shared Catholic faith and in the fact that they were pilgrims to *Ngome*. A total of twenty-five pilgrims took part in the research, twenty-two of which were English and three of which were Zulu speaking. The questionnaires were distributed after mass on Friday the 21<sup>st</sup> and returned by the morning of Sunday the 23<sup>rd</sup> before the departure home, allowing the pilgrims ample time on the questionnaires.

The sample group consisted of pilgrims of all ages, the youngest being 24 years of age and the oldest being 73 years. A quarter or 25% of the sample group was below the age of 30, the youngest being 24 years of age. More than a third or an estimated 38% was between the age of 30 and 50 years. Slightly less than half or an estimated 42% of the pilgrims were 50 years and over, the oldest being 73 years of age.

The participants were predominantly female constituting more than two thirds or 76% of the sample group, with the males constituting less than a quarter or 24%.

The occupations of the participants were diverse, ranging from professionals to pensioners and housewives. The professionals included; a medical doctor, financial clerk, psychologist and environmentalist. 17% of the sample group constituted teachers and lectures or those in education and there was one student. 8% respectively, constituted housewives, pensioners and those who are self-employed with one participant being unemployed.

Most of the participants, slightly more than three quarters or 76% said that they were Catholic since birth. Less than a quarter or 16% said that they were child or teen converts to

Catholicism. A small number of participants, 12% said that they were adult converts to the Catholic faith.

More than half of the participants or 52% said that they attended mass weekly with close to a third or 32% attending on Sundays. 8% of the participants attend mass twice a week and 12% attend mass on a daily bases.

When asked whether one feels *enriched* by attending mass all the participants or 100% answered by saying yes.

When asked how, the responses were as follows:

With regard to feeling *spiritual enriched*, the responses were; *'Jesus becoming present in our midst'*, *'Spiritually uplifted, fulfilled and cleansed'*, *'Feel the real presence of Jesus, sense of heaven on earth'*, *'I truly feel the presence of God and I am inspired'*, *'Enriches and renews my spirit'*, *'It's refreshing and heals my mind, body and spirit'*, *'I feel free and in connection with God at this time'*, *'One with Christ'*.

With regard to the *Liturgy of the Eucharist*, the responses were; *'...by the presence of Jesus in the holy Eucharist'*, *'Receiving the Liturgy of the Word and the Eucharist'*, *'Always feel connected with Jesus after communion'*, *'By the powerful presence of God, where the Eucharist is nourishment for my soul'*, *'Nourished by the Eucharist, It gives me strength to go through the week with peace in my heart'*, *'I feel that I touch the central mystery of life during the Eucharist'*, *'When mass is celebrated it is a miracle that takes place during the consecration of the body and blood of our Lord. Receiving Him daily strengthens me as a person'*.

With regard to the *Liturgy of the Word*, the responses were; *'Listening to the word of God in the readings and the Gospel, and the homily'*, *'A good homily has you captivated and enriched'*, *'Preparedness for life through the Gospel'*, *'The readings usually carry a new message and understanding for me'*.

With regard to the **community**, the responses were; *‘Interact with the community; this is a blessing as we are on a journey to God together’, ‘There is a sense of belonging and togetherness’, ‘Reminds me who our Saviour is and what way of life I should follow’.*

With regard to **faith**, the responses were; *‘It lights a fire that provides fuel for the week’, ‘My faith is strengthened; it provides me with a chance to reflect on what God is to me’, ‘A place where the spirit of God is felt’.*

When asked whether the **space** or church building in which one prays has the ability to enrich ones **spiritual experience**, all participants or 100% answered by saying yes.

When asked how, the responses were as follows:

With regard to the **space**, the responses were; *‘The church building is blessed by the bishop or cardinal on its completion and they contain remains (relics) of saints’, ‘A combination of elements in the design and layout of the church; the lighting, stained glass windows’, ‘If I want to pray quietly and alone, it should be that I feel alone but at the same time still a part of a greater community’, ‘If it is a large space, it feels as though you can feel God, Jesus, and the Holy Spirit in a very strong manner and you feel like an insignificant dot in the world, because He is so great, omnipresent and omnipotent. A small space allows you to feel more intimate and connected in a one-to-one experience with Jesus’, ‘It provides a space that is safe and specific for prayer and worship’.*

With regard to one’s **spiritual experience**, the responses were; *‘I experience the presence and God’, ‘I have a heightened sense that I’m now entering a place of God’, ‘A sense of light and shadow that conveys stillness and a presence, giving focus to the crucifix and the tabernacle and aids contemplation’, ‘Sense of tranquillity’, ‘If it is open and well ventilated it can promote God’s presence’.*

With regard to **symbolism**, the responses were; *‘The space, design and architecture symbolises ancient symbols that harness the adoration’, ‘As I enter the church I am welcomed by the Crucifix, I bless myself with holy water – when entering and exiting – the statues of saints enrich my prayers and I am made aware that heaven is real’, ‘It is considered the temple of God. The symbols representing our Lord on the cross, the holy*

*Mother and the stained glass windows tell us a story', 'The paintings and the crucifix focus my mind on God', 'In the placement of the altar and the tabernacle'.*

When asked to list three characteristics that come to mind when one thinks of a Catholic Church building the participant's responses indicated consistencies. These consistencies included sacred imagery, stained glass windows, the altar, the tabernacle, the crucifix and the Stations of the Cross. Some of the participants spoke about the holiness and sacredness of a beautiful church structure and space, and how this enhances ones faith, providing a sense of comfort and protection. Others equated the quality of light in the space to the everlasting light of God and spoke about a reverence in the house of the living God where the angels share with us.

When asked whether *music, light, incense* or *statuary* within the church aid in elevating ones *spiritual awareness*, the findings of the participants were balanced, indicating equal importance of all of these elements.

When asked how, the responses were as follows:

With regard to *spiritual awareness*, the responses were; *'It puts me in a trans-like state, cleansing my spirit', 'It evokes oneness with God', 'All of ones senses are used allowing for the full participation of the person', 'These indicate the existence of the spirit within the church', 'All of ones senses are involved in the worship experience and these add to the atmosphere of holiness'.*

With regard to *incense*, the responses were; *'With the aroma of the incense, I imagine my prayers going up to heaven', 'During the burning of incense the prayers, requests, intentions and thanksgiving is then taken to the altar of heaven by the angels', 'Incense brings out the holiness in the environment', 'Incense makes me feel like Jesus is really present in church with us', 'Incense creates a more prayerful atmosphere and stimulates the senses'.*

With regard to *statuary*, the responses were; *'The statuary is a reminder to pray at all times, as these people were prayerful and we believe that they are with God in heaven and are interceding for us', 'The statues help us to recognise our Lord, our holy Mother, the saints and the angels', 'Statuary allows me to relate to the holy beings as people, as they were*

*human too', 'Statuary serves as a reminder of Jesus on the cross and of what Christianity is about', 'The images of the saints and the body of Christ always remind me of the sacrifices that he has done for us and the unconditional love reflects in the images'.*

With regard to **music**, the responses were; *'Music full of meaning, beautifully sung, bible-based', 'Music is another form of prayer', 'Singing makes you feel invigorated and the words are inspirational', 'Music moves and touches my emotions and I feel the joy of God's presence', 'The music enhances the Word of God and allows what is felt to be expressed', 'Beautiful music makes one feel the Holy Spirit immediately', 'Music adds to contemplation and lifts my soul'.*

With regard to **light**, the responses were; *'The dim light while praying is illuminated by candlelight', 'The candlelight focuses my thoughts and enriches my spiritual awareness', 'Subtle light adds focus and gives a radiant atmosphere'.*

When asked what the most important object was in the Catholic Church, with the option of the **cross**, the **tabernacle** or the **sanctuary light**, two thirds of the participants or 64% responded by saying the tabernacle. 12% of the participants responded by saying the sanctuary light/tabernacle/ cross and the cross/ tabernacle respectively. 8% of the participants responded by saying the sanctuary light.

When asked to specify, some responded by saying: *'The **tabernacle** is unique to the Catholic Church as the presence of the truly living God in the form of the Eucharist is kept sacred there', 'The **cross** is usually what you see first when entering into a church and reminds us that Jesus died for our sins and we should try to be like Him'.*

When asked whether one feels **a presence** when entering a Catholic church, all excluding one or 96% of the participants responded by saying yes.

When asked how this presence can be best captured in the architecture, with the option of light, music or visual significance, slightly more than a third or 36% of the participants responded by saying through visual significance. 20% of the participants responded by saying both light and visual significance. 16% of the participants responded by saying all three elements; the light, visual significance and the music. 12% answered by saying the music and 8% answered by saying the light and the music/ visual significance respectively.

When asked what one's understanding of a church was, with the option of; a **place of worship**, a **community of believers** or both, more than three quarters or 83% responded by saying both. An estimated 8% of the participants responded by saying a community of believers and a place of worship respectively.

When asked to specify, the responses were as follows:

With regard to a **place of worship**, the responses were; *'A temple to pray and meditate'*, *'A place you can go for confession and be cleansed through penance'*, *'It's a place where you find the real presence of Jesus'*, *'A holy place where God is present'*.

With regard to a **community of believers**, the responses were; *'A fountain of living water, nourishment for our hunger'*, *'A place of hope, peace and love for the world'*, *'A lighthouse in the midst of the stormy seas of life'*, *'A place where a community can gather as one to worship God'*, *'Without the community the church will not exist, but a building is needed for them in which to worship'*, *'Worship can take place anywhere and where the community worship is the church, whether in a house, tent on a field or in a church building'*.

When asked what one understands by the **Second Vatican Council**, three quarters or 76% of the participants expressed some understanding, while one quarter or 24% expressed no understanding.

Those who did express some understanding explained it as follows:

With regard to **laity participation**, the responses were; *'A reformation: giving some responsibilities to the lay people'*, *'More involvement of the laity including women in church life'*, *'A council that revised and renewed the traditions of the church to bring the teachings and worship to the level of the common people'*, *'To make the church more inclusive to the members, in order for them to participate more'*, *'Bringing of the laity and clergy closer'*.

With regard to **liturgical reform**, the responses were; *'A progressive forum that sought reform of the Catholic faith without losing the founding essence of the Church'*, *'New rules and regulations'*, *'A review, improvement or relaxation of the policies and laws of Vatican I'*, *'Changes that were made in the Church so that we could develop a closer relationship with*

God', 'They wanted to re-evaluate the state of the Church and introduce the doctrine of today and strengthen the doctrine so that the world was on the same page'.

With regard to the **Holy See**, the responses were; 'Decision making body of the Catholic Church', 'A conversation between the leaders of the Church in order to reform and discuss issues in the modern Church', 'An ecumenical council formed to discuss, implement and consider revisions and changes within the Church, to the betterment of worship and Church doctrine', 'The meeting of the bishops of the Catholic Church to reform it, instigated by Pope John XXIII and concluded by Pope Paul VI'.

Other responses were; 'A better relationship with other denominations', 'Love, unity, inclusivity and dialogue', 'No condemnation of the modern world', 'The new translation'.

When asked whether the **Second Vatican Council** has made for a more **open** and **inclusive** Church, most of the participants or 90% responded by saying yes. Only one participant or 5% responded by saying no and not sure respectively.

When asked how, the responses were as follows:

With regard to being more **open**, the responses were; 'The Church is more open', 'More open and close contact confessionals', 'It has made for a more open Church but also meant that many Catholics have lost the traditions and customs of the Church, making them passive participants'.

With regard to **faith**, the responses were; 'We have a full understanding of our faith', 'It has helped to include the ordinary person in the Mass and in issues of the faith', 'In the liturgy and fostering human growth and development and making Christ central'.

With regard to **laity participation**, the responses were; 'Rules and regulations are more adapted to the people's way of life, such as culture', 'It allowed for lay people to be more involved and have a say in the Church', 'Many rules have been modified to make the church more available to the common person', 'By defining the Church as 'the people of God' and by encouraging participation in churches'.

With regard to **vernacular language**, the responses were; *'Mass is said in all world languages now and not only in Latin as before'*, *'The language of the area is used which makes it more inclusive and one's mother tongue is best for praying'*.

Other responses were; *'We now consider our Protestant brothers and sisters as one family'*, *'The priest stands behind the altar and faces the congregation'*.

When asked what role one had within the Church, two thirds or 67% of the participants responded by saying that they did have a role and a third or 33% did not have a role. Many of the roles taken by the participants were that of a Eucharistic minister, others included; a priest, reader, flower arranger, an usher, catechism teacher, youth leader and a scripture sharing group leader.

When asked whether one had ever attended a pilgrimage, 80% of the participants had attended one before and for the remaining 20%, this was their first pilgrimage.

When asked what did one gain from the **pilgrimage** experience, some of the responses were as follows:

With regard to **renewed faith**, the responses were; *'Renewed faith and focus'*, *'My faith grew'*, *'Belief and understanding of Catholicism was taken to a higher level'*, *'Change within myself'*, *'Revival of my faith'*, *'Learnt more about my faith'*, *'Recharge ones batteries'*, *'A wake up call for God's love for us'*, *'Spiritually uplifting'*, *'A better understanding and insight into my religion and its practices, which in turn strengthens my faith'*, *'I grow in faith and spirituality, it's a place where I meditate and speak to my inner soul'*, *'I have been to the Holy Land and Ngome, life changing experience'*, *'I have learnt more about my faith and grown closer to God'*.

With regard to experiencing a **closeness with God**, the responses were; *'Peaceful experience'*, *'Felt love of God and tender, maternal love of Mary'*, *'Lourdes, an inspirational and amazing experience, devotion to Mary'*, *'Ngome, breath-taking and truly unforgettable, closeness to God'*, *'Witnessed the truth of God and seen miraculous things'*.

Other responses were; *'Physical healing', 'How to be tolerant in prayer and with the other pilgrims', 'Peaceful existence within oneself', 'Sense of togetherness on life's journey', 'No matter what skin colour one is, age, gender, rich or poor, once all in the house of the Lord all are equal in his eyes and we should always praise Him', 'Many different blessings, clarity, comfort, isolation, spiritual nourishment and friendships'*.

When asked whether one thought that it was important to bring **awareness** to and **preserve sites of pilgrimage**, all or 100% of the participants responded by saying yes.

When asked how, the responses were as follows:

With regard to **sites of pilgrimage**, the responses were; *'They depict ancient symbols, mysteries and gifts of ritual praise and worship', 'They show us that Jesus did not just ascend into heaven, but he is here in our midst and is continuing with his work of bringing us closer to God', 'So that people can find the true meaning of their faith', 'Pilgrimage sites are places of significant spiritual importance where an element of our faith is enhanced and where we are given hope and a strengthened faith', 'They encourage prayer and a coming together of believers'*.

With regard to bringing **awareness**, the responses were; *'By making them more accessible to the public', 'At Ngome by improving the infrastructure, expanding the existing structures, adding more sleeping quarters and providing more seating for the increasing volumes', 'Advertise pilgrimages to Ngome in the Church bulletin', 'Use modern architecture to build more accommodation, big churches and chapels to draw attention', 'By spreading the word of a place of pilgrimage through ones experience and by going there as a community every year', 'By telling others about your experience after visiting a site of pilgrimage', 'Through testimony of how a pilgrimage was a life changing experience', 'Through Papal approval and promotion of these sites by the Catholic Church', 'By writing about them in a book with pictures, so as to document them in history, this will allow future generations to know about them', 'The facilities and church site need to be extended with more architectural and artistic features to attract more people', 'By providing information and using various social media and fundraising'*.

With regard to *preserving sites of pilgrimage*, one person responded by saying; *'By not making the sites too commercialised'*.

When asked if there were any further comments, some responses were as follows:

With regard to *sacred art*, one person responded by saying; *'African art interpreting Ngome must be displayed'*.

With regard to having *improved infrastructure*, the responses were; *'Ngome is an unbelievable, heavenly experience but more buildings and infrastructure are needed'*, *'Concerning the architecture, churches should be able to better accommodate large crowds or have plans in place to adjust its size for future expansion'*, *'The churches at Ngome are precious and increase my spiritual belief but more and more people come here each year meaning that some people aren't able to fit in the church and don't have a place to sleep'*, *'Ngome shrine on its own is blessed, however more people are visiting and a bigger church and more accommodation is needed'*, *'On this my first visit to Ngome, it's clearly a special place of deep peace however neither the church or the related facilities are adequate for the number of visitors, this needs to be addressed urgently as experienced by overcrowding on this visit'*.

Other responses were; *'I love going on pilgrimage!'*, *'Meeting with other people in a holy place is most enriching'*.

## 4.2

### **BLESSED SACRAMENT PARISH, VIRGINIA, DURBAN, 2006: DESIGNWORKSHOP:SA**

This section deals with the research collected from the chosen case study which interrogates a *contemporary* Catholic Church in the sub[urban] context of Durban. With its *contemporary* form and authentic aesthetic, this example of Catholic Church architecture successfully merges the *traditional* and post *Vatican II liturgy* with a relevant *contemporary* identity which speaks to this current transitional postmodern paradigm.

This case study will provide a backdrop for this research, in that it will form a point of reference to which an *interpretation* of a *contemporary* Catholic Church architecture can be analysed. It will aid in focusing the research by investigating the *contemporary* collective *consciousness* of catholic believers, the architectural reforms of *Vatican II*, and a *contemporary* architectural aesthetic.

A qualitative approach was taken in the critical analysis of this case study which involved the use of published literature and interviews. Two focused interviews were conducted with, a member of the *clergy* from the *Blessed Sacrament Parish*, and an *architect* who formed part of the design team from designworkshop:sa. This aided in the understanding of the architect – clergy relationship during the design process.

The acquired research of this case study is delimited to the research topic through the analysis of two main elements: ‘*the internal spatial arrangement of elements within the church which relate to the reform of the liturgy post Vatican II*’, and ‘*the resulting form and aesthetic of a contemporary Catholic Church*’.

#### **4.2.1 BACKGROUND**

*‘Shadows of trees moving on tall, white walls, the reassuring soft sound of water in the Garden of remembrance, the glow of light washing down the tower above the baptistery, the comfort of the embracing confessional walls, the cross of pure light, the sense of ritual down the slightly sloping aisle, the sound of children playing in the courtyard whilst the choir sings*

*inside, the sense of arrival and belonging when entering, the feeling of being one with the surrounding congregation, and God.'*

-Cooke (2006:43)

The *Blessed Sacrament Parish* designed by designworkshop:sa was completed in 2006. Sited within the sub[urban] area of Virginia, Durban amongst already established trees, the church is a landmark located at the Virginia Traffic circle. This *contemporary* church was designed to replace the old 1960s church building which was refurbished and incorporated into the church complex as the new parish hall (Cooke, 2006).

#### **4.2.2 LITURGICAL REFORM OF THE SECOND VATICAN COUNCIL**

##### THE IMPACT OF THE REFORM OF SECOND VATICAN COUNCIL LITURGY ON CATHOLIC CHURCH ARCHITECTURE:

De Freitas (2014) states that there has been a considerable impact concerning the design and structure of Catholic Churches post *Vatican II*, whereby; *'the laity is taken into consideration and the altar is orientated towards the people'*. Various techniques worldwide have been used in order to bring people closer to the *altar*. Traditionally, De Freitas (2014) explains with cruciform planned churches the laity would be seated within the long and narrow nave, substantially removed from the *altar*. Seasoltz (1963:144) states that long, narrow churches are problematic in that they remove the laity from close contact with the altar. De Freitas (2014) explains that in modern times and as a result of *Vatican II*, some churches were designed whereby the laity surrounds the *altar*, in a semi-circular arrangement or the more extreme, *circular* plan. De Freitas (2014) remarks that he is personally against this idea; *'as this plan makes the aisle - for the purpose of procession by the clergy and/or bishop – ambiguous'*.

In the process of designing the *Blessed Sacrament Parish* in Virginia, De Freitas (2014) requested that the *tabernacle* be placed in a side altar used for the *exposition or adoration of the Blessed Sacrament*, instead of in the sanctuary. When addressing the church laity, De Freitas (2014) mentioned that by having the *tabernacle* in the side altar; *'it would allow them to visit Christ not only during mass but at any time of the day and night.'* This is in keeping with the USCCB (2010:20) which states that; *'the practice of continuous adoration of the*

*Eucharist...take place in a separate chapel that is distinct from the body of the church so as not to interfere with the normal activities of the parish or its daily liturgical celebration.'*

De Freitas (2014) states the focal point of the church is the *altar*; '*where the body and blood of Christ is consecrated*'. Davis cited in Lockett (1964:19) explains that the table of the *Eucharist* is an altar because it is taken as a *symbol* of Christ; '*the altar is a sacramental symbol...it should be an expression of Christian faith and its significance can be grasped only by the believing mind.*' De Freitas (2014) mentions that in cases where the tabernacle is present, it must be screened so as to maintain the focus of the laity on the *altar*. He adds that in some modern church designs the tabernacle is found in the sanctuary but to one side (De Freitas, 2014).

De Freitas (2014) explains that the *Second Vatican Council* got rid of the communion rail which divided the sanctuary from the nave of the church. During the distribution of communion the laity would kneel along the rail and receive communion on the tongue. He adds that the historical reasoning behind this rail is that in early times the laity would rush towards the *altar* to receive communion; whereby this process of kneeling along a rail brought about some order (De Freitas, 2014). Prior to *Vatican II*, the mass was said in Latin and the laity followed the mass using their missal which was translated into their vernacular language. In addition to this, the laity took part in much fewer responses. Post *Vatican II*, the Mass was said in the vernacular language of the area (De Freitas, 2014).

#### THE PERMISSIBLE DEVIATIONS FROM THE LITURGICAL REQUIREMENTS IN THE LAYOUT AND DESIGN OF CATHOLIC CHURCH ARCHITECTURE:

The local ordinary or bishop has the authority - given to him by the Pope - to give consent for deviations (De Freitas, 2014). They have the authority to veto the altar being placed against the back wall as was customary pre *Vatican II*. De Freitas (2014) explains that many older people within the *Blessed Sacrament Parish* community still favour this and are reminiscent towards the idea. Gadamer cited in Jones (2000:144) warns against this nostalgic view on the reconstruction of art and architecture of the past:

*'Times change...death is real and the historical reconstruction of a once living world gives it only a conceptual, imaginary life. The reconstructed original is no longer original and*

*reconstruction itself embodies the alienation it was meant to overcome...What is lost to the past is permanently lost and the passing of time opens up a fissure that precludes any direct return.'*

Gadamer cited in Jones (2000:144) continues by saying that regardless of how old or exotic the work of art or architecture, it is the truth of [the interpreter's] own world, the religious and moral world in which he lives, which presents itself to him and in which he recognises himself.

#### THE IMPORTANCE OF CONSIDERING THE LITURGICAL REQUIREMENTS IN THE DESIGN OF CATHOLIC CHURCH ARCHITECTURE:

De Freitas (2014) mentions that the laity is no longer seated in a long, narrow nave as seen in traditional cruciform churches. These churches traditionally featured at least two side chapels with side altars and a long nave or processional entrance (De Freitas, 2014). De Freitas (2014) explains that this enabled a dignified procession of the celebrant and additional clergymen, while the congregation welcomed them by singing the entrance hymn. Similarly, the USCCB (2010) states the nave accommodates a variety of ritual actions, such as; *'processions during the Eucharist and the singing of the prayers...'* The nave and central aisle allow for the clarity of entrance by the celebrant. The celebrant either bows to the *altar* or - if present in the sanctuary - genuflects to the *tabernacle* (De Freitas, 2014).

De Freitas (2014) explains that the *baptismal font*, pre *Vatican II* was located at the back of the church and is now attached to the sanctuary, but never within the sanctuary (Refer to Fig 4.8). The blessing of the water for baptism is part of the rite of baptism. De Freitas (2014) explains that water can either be brought to the font at the time of the baptism or taken from a tap at the font. He adds that once the baptism is over the holy water must not be poured down the drain but rather flow straight into the ground. This drainage system is known as a *sacrarium* (De Freitas, 2014).

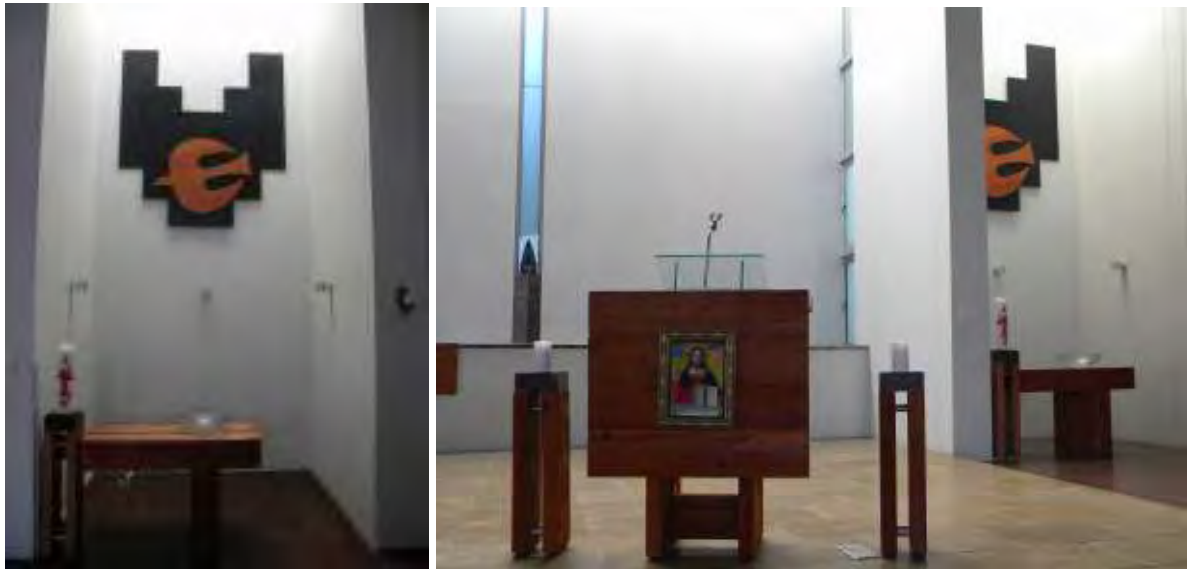


Fig 4.8 Baptismal font attached to sanctuary. Source: *Author, 2014.* & Fig 4.9 The ambo. Source: *Author, 2014.*

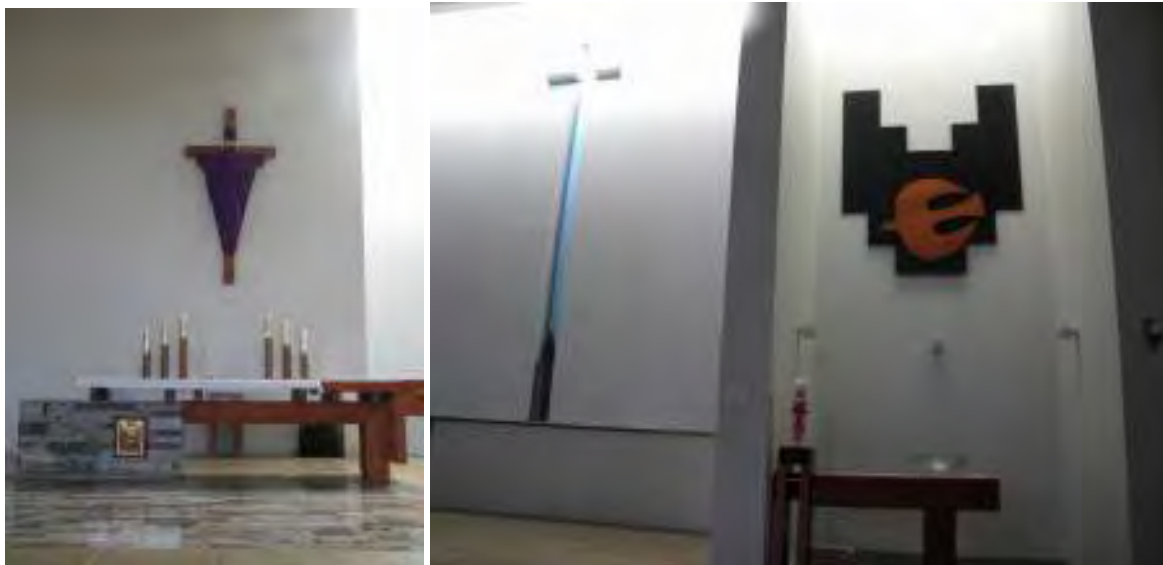
The *sanctuary* De Freitas (2014) explains is the most important and beautiful part of the church. Seasoltz (1963:144) states; '*although different in treatment, the sanctuary containing the altar and the nave accommodating the laity must be visually and psychologically one*'. The arrangement of space must encourage the active participation of the laity in the *sacred* action of the *liturgy* Seasoltz (1963:144). De Freitas (2014) remarks; '*practically speaking, the sanctuary must be spacious*'. It comprises three important elements; the *altar*, the *ambo* and the *priest's chair*. The *ambo*, unlike the lectern – which is used for announcements – should be boldly designed, as this is where the *Liturgy of the Word* is proclaimed (De Freitas, 2014) (Refer to Fig 4.9).

The *priest's chair* is usually larger or more elaborate than the deacon's. The chairs should either be on the side of or elevated behind the altar as seen at the Emanuel Cathedral in Durban. De Freitas (2014) explains that the deacon is always situated on the right hand of the priest in order to assist him.

De Freitas (2014) explains that the *altar* must be free standing and cannot be movable and there must be a place for relics to be stored. He adds that pre *Vatican II*, the relics were stored in the altar table, whereas post *Vatican II* they are stored in the base of the altar table or under it, in the floor. De Freitas (2014) mentions that the *altar* at the *Blessed Sacrament Parish* was taken from the old church and amended by placing two timber elements to each side of it

(Refer to Fig 4.10). His view was that the altar should have a cloth that covers the whole table that flows down to the floor in the front (De Freitas, 2014). Liturgically speaking this is correct, as explained by Davis cited in Lockett (1964:26); *'The linen altar cloths are obligatory. Strictly speaking, so is the frontal, although custom tolerates its absence when the altar is carved or otherwise decorated.'* De Freitas (2014) states that designers need to bear in mind the practicalities of the *altar*, making it wide enough to efficiently serve its purpose.

The *candles* located behind the altar, De Freitas (2014) explains signify the *spiritual east* (Refer to Fig 4.10). He adds that traditionally the *altar* had to face east signifying Christ's coming into the world (De Freitas, 2014). This is no longer a prerequisite to church design, and in the case of the *Blessed Sacrament Parish*, the spatial constraints of the site did not allow for this (De Freitas, 2014). The *cross of light*; glass pains in the form of a cross on the wall of the *sanctuary* at the *Blessed Sacrament Parish*, is problematic remarks De Freitas (2014) in that it does not possess the correct proportions of the Roman cross (Refer to Fig 4.11).



**Fig 4.10** The stone and timber altar with candles in the background. Source: *Author, 2014.* & **Fig 4.11** The *cross of light*. Source: *Author, 2014.*

The *sacristy* is where things are stored such as candles and various other objects used in the liturgical celebration (De Freitas, 2014). Usually connected to it; is the *vestry*, where the celebrant changes into his robes. De Freitas (2014) argues that the *sacristy*, *vestry* and a room

where flowers are prepared, be located in a practical part of the church, allowing the priest to robe and prepare before he enters into the church.

De Freitas (2014) is in favour of building churches which speak about the '*spirit of the age*', as long as they denote a *sacred* place and not a theatre or a hall. He adds that the design of the church must be practical where the architect understands the needs of the operator (De Freitas, 2014).

#### THE SECOND VATICAN COUNCIL AND LAITY INVOLVEMENT IN CHURCH LIFE:

De Freitas (2014) explains that there was a considerable change in laity involvement post *Vatican II*. He mentions that the design requirement was that of a Catholic Church that would be both; '*the house of God and the house of His people*' (De Freitas, 2014). It had to therefore be; *sacred*, symbolising the church in heaven and at the same time; communal, representing the worshipping *Body of Christ*.

#### 4.2.3 A SPACE FOR CONTEMPORARY LITURGICAL REFORM

##### THE ROLE OF THE ARCHITECT AND VARIOUS STRUCTURAL COMMITTEES:

Masojada (2014) states a comprehensive understanding of the typology and purpose of the commissioned building was the initial step in the design process of the *Blessed Sacrament Parish*. She explains that the proposal was informed by the client's requirements and by undergoing research on relevant precedents (Masojada, 2014). Client interaction and the collective expertise of various committees were integral in the design, as very particular liturgical requirements needed to be considered. Masojada (2014) remarks the outcome of the design was therefore a collective effort, where an understanding of the building's purpose and activities brought about its form and spatial layout. The criteria for choosing an architect for this project were that they had to be Catholic or have some knowledge of the Catholic faith. She adds that the architect needed to understand and respect the hierarchical structure of the Church and have knowledge on the spatial relationships of various elements within the church (Masojada, 2014).

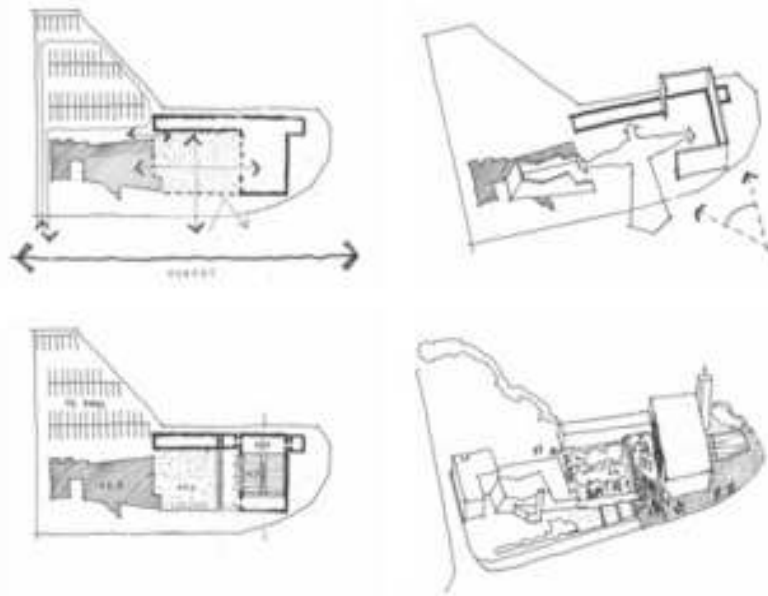
Masojada (2014) explains that the building process consisted of various committees and sub-committees, all of whom played an integral part in the building of the church. The building

committee, being the main committee consisted of; members from the finance committee, the congregation who had some sort of experience with building and construction, the fundraising committee, representatives from the parish council, members who contributed financially toward the building of the new church, a developer, and members of the parish clergy (Masojada, 2014). The sub-committees consisted of; the youth committee who also formed the band, the flower arrangers, various other committees and the Archdiocese of Durban headed by the Archbishop. Masojada (2014) explains that the Archbishop's responsibility was primarily that of liturgical concerns, and to whom the main committee presented the proposal.

Some of the challenges faced by the design team were that of some members of the building committee who had strong nostalgic and anti-modern views (Masojada, 2014). She remarked that this brought about the question of the role of the architect in the design of a church which is bound to strict doctrinal laws (Masojada, 2014). The architects saw their role in this process, whereby being advised by the community, could facilitate in strengthening relationships within the Church community or the so called *Body of Christ* (Masojada, 2014).

#### THE CONCEPTUAL DESIGN: A DESIGN FOR THE COMMUNITY:

Masojada (2014) explains that the design team relied heavily on town planning principles in the orientation and spatial arrangement of the various buildings on the site, taking into consideration which arrangement would best activate the street. The design intention was a church that was welcoming to the community while at the same time maintaining the *sacredness* of a place of prayer (Masojada, 2014). While sketching various options with the pros and cons of each, they proposed these options to the committees. Masojada (2014) explains that the most appropriate sketch was that which; 1) related to the street edge, created spaces for the community to gather both socially and in quiet prayer, and 2) integrated the existing church building which had been converted into the church hall. This arrangement enabled the optimal use of the site where the community could be accommodated in various spaces such as; the church building, the chapel of adoration, the garden of remembrance, the central courtyard and the church hall (Masojada, 2014) (Refer to Fig 4.12).



**Fig 4.12** One of the sketch proposals to the committee. Source: Masojada, J (2014).

The *sanctuary*, being the focal point, is conceptualised as a sacred rock and evokes a sense of strength, reliability and timelessness. The envelope of the building is conceptualised as a canopy of trees where its structure is light, sheltering without isolating, allowing for views outwards and creating patterned shadows on the floor (Cooke, 2006) (Refer to Fig 4.13). Cooke (2006) describes the courtyard as; *'welcoming and inviting and is conceptualised as a clearing, surrounded by the church, the hall, the classrooms and the communal spill out space'*. The clients' requirements stipulated that the church building needed to accommodate a seating capacity of four hundred people, the layout comprising sixteen rows of twenty five people with a central aisle (Masojada, 2014).

Masojada (2014) states that the chapel of adoration and the garden of remembrance provide a quiet place of prayer, while conversely the central courtyard is a social space which is used for functions in addition to the hall. This courtyard space was also designed in mind as a *spill over space* where large doors at the back of the church open onto it, thereby increasing the capacity of the church building (Masojada, 2014) (Refer to Fig 4.14).



**Fig 4.13** Sketch design showing the *canopy of trees* concept. Source: Masojada, J (2014).  
**& Fig 4.14** Courtyard space showing large back doors. Source: *Author, 2014*.

#### CONTEMPORARY FORM AND AESTHETIC:

The church steeple - a beacon in the landscape - is tall and sculptural, its simplicity affirming its contemporary architectural style (Masojada, 2014). The courtyard; a communal gathering space, is central to the design concept and joins the church hall with the new church. Masojada (2014) explains that the courtyard - *symbolic* of Christ in our lives and in the world - allows for both the nave of the church and the hall to extend into the courtyard, connecting the internal activities of the congregation to the world outside. The covered walkway adjacent to the courtyard is implicative of a cloister; connecting the hall, church and classroom block (Cooke, 2006).

Along the street edge, the church building is broken down into smaller forms reducing its vast scale in the small-scale sub[urban] neighbourhood. This building edge is solid, preventing noises on the street penetrating and disturbing the *liturgical celebration* (Masojada, 2014) (Refer to Fig 4.15).



Fig 4.15 Solid façade on the street edge . Source: *Author, 2014*.

#### SPATIAL RELATIONSHIP BETWEEN THE CLERGY AND LAITY:

Masojada (2014) explains that the design team saw the importance in relationship between the clergy on the altar and the youth band, therefore placing them perpendicular to one another to enhance this relationship. This relationship can be described spatially as; the *altar* located in the *sanctuary* raised by a few steps, while located perpendicular to it, is the space for the youth band, also raised above the *nave* but at the same time located within the *nave*. This arrangement indicates the important relationship between the clergy who lead the *liturgical celebration* and the band who with them, lead the congregation in prayerful song (Masojada, 2014) (Refer to Fig 4.16). Therefore, the band can be *interpreted* as the mediator between those who are leading, or the *clergy*, and those who are being led, or the *laity*.

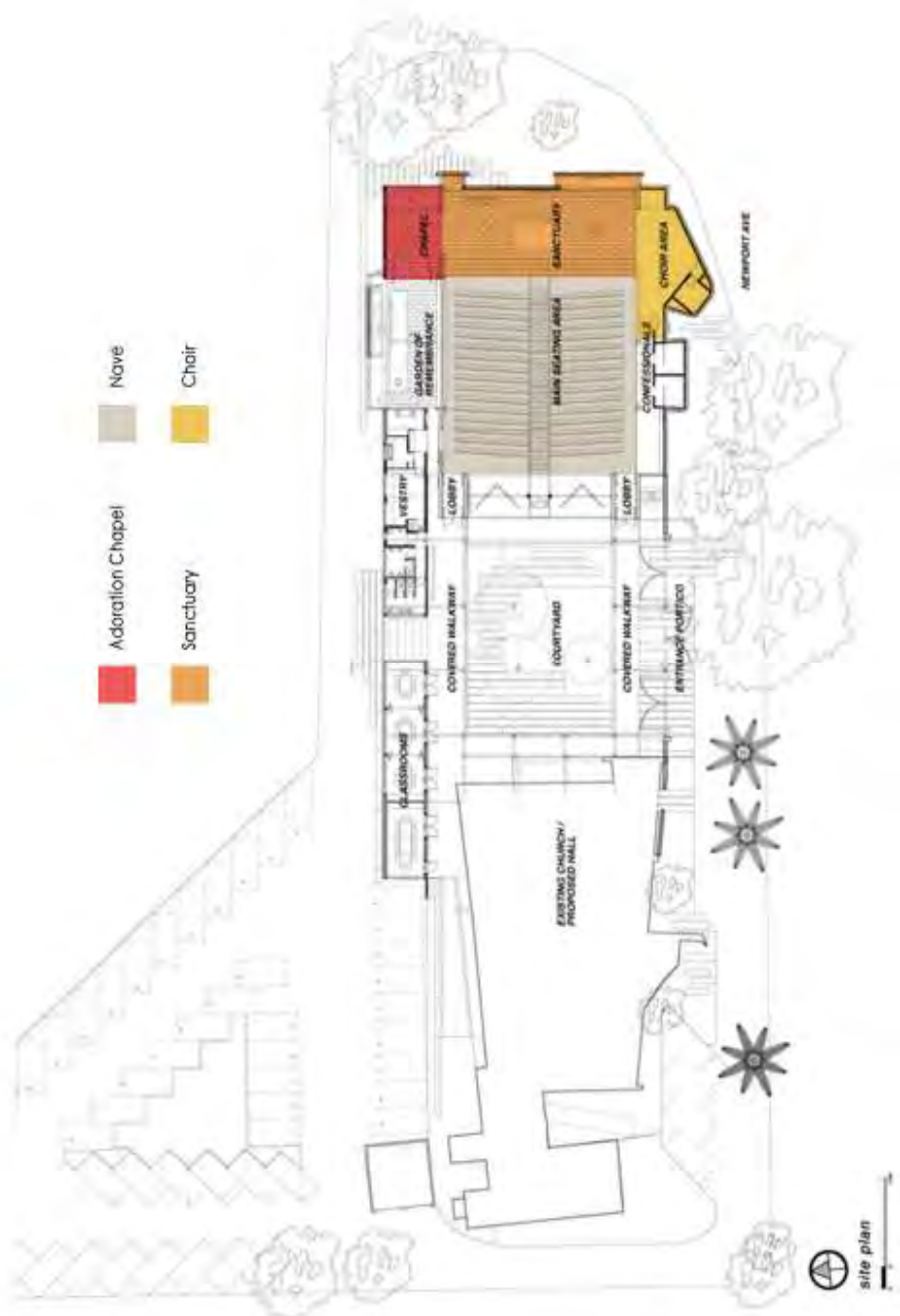
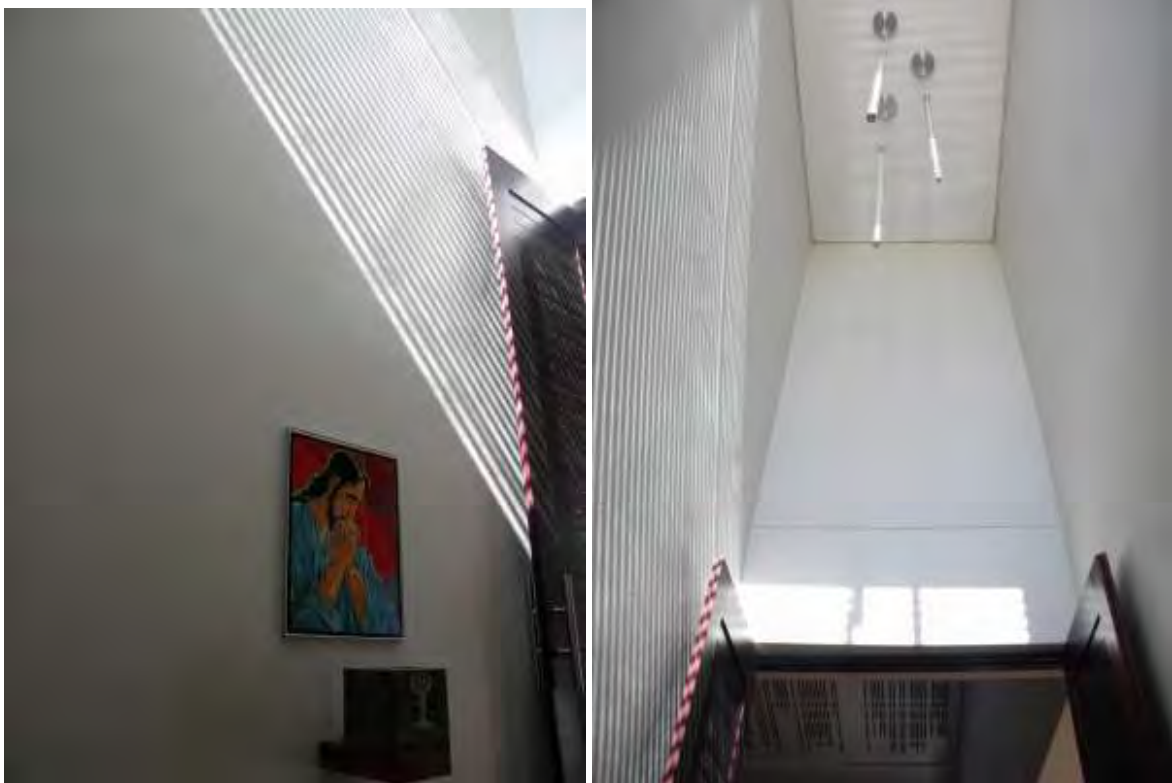


Fig 4.16 Plan showing spatial arrangement of internal elements. Source: Masojada, J (2014).

#### 4.2.3.1 SPATIAL ARRANGEMENT OF INTERNAL ELEMENTS

##### THE ENTRANCE:

On entering the church, one proceeds under the covered walkway towards the two entrance lobbies, otherwise known as the *narthex*, which are situated on either side of the *nave* (Masojada, 2014). These intimate lobbies with high ceilings allow the congregation an opportunity to pause and prepare before moving from the social courtyard to the quietness of the church interior (Cooke, 2006) (Refer to Fig 4.17 & Fig 4.18). The large main doors of the nave, ‘*symbolising the portal to heaven*’, as explained by O’Connell (1955), can be opened along their length, allowing for the internal volume of the nave to extend into the courtyard for large gatherings.



**Fig 4.17** Entrance lobby (Narthex). Source: *Author, 2014.* & **Fig 4.18** Ceiling of entrance lobby (Narthex). Source: *Author, 2014.*

##### THE ALTAR:

Seasoltz (1963) states preferably a church be arranged in accordance with the *liturgy* where the focus is towards the *altar*. Being the primary focus within the church, the *altar* at the *Blessed Sacrament Parish* which was reused from the old church, is situated on a tapestry of marble inlay in the elevated sanctuary. (Masojada, 2014) (Refer to Fig 4.19).



Fig 4.19 The stone and timber altar. Source: *Author, 2014.*

#### THE TABERNACLE:

The *tabernacle* at the *Blessed Sacrament Parish* occupies a dignified place in a side chapel which is attached to the sanctuary (Masojada, 2014). According to the USCCB (2010:20), *‘the Archbishop may direct the parish to reserve the Blessed Sacrament in a chapel separate from the nave and sanctuary but “integrally connected with the church and conspicuous to the faithful.’*

During the design process of the adoration chapel *altar* at the *Blessed Sacrament Parish*, the initial proposal illustrated two vertical floor standing *tabernacles*; one made from timber and the other, granite (Refer to Fig 4.20). The *tabernacle* out of timber contained the exposed *Blessed Sacrament* or monstrance for adoration and the granite *tabernacle* contained the ciboria with the unexposed communion for consecration during mass. Various members of the design committee believed that this design was inappropriate liturgically speaking, and therefore a new and more appropriate design was proposed and built (Refer to Fig 4.21).



**Fig 4.20** Initial design of tabernacle. Source: De Freitas, T (2014).

& **Fig 4.21** Later proposed and existing tabernacle. Source: *Author, 2014*.

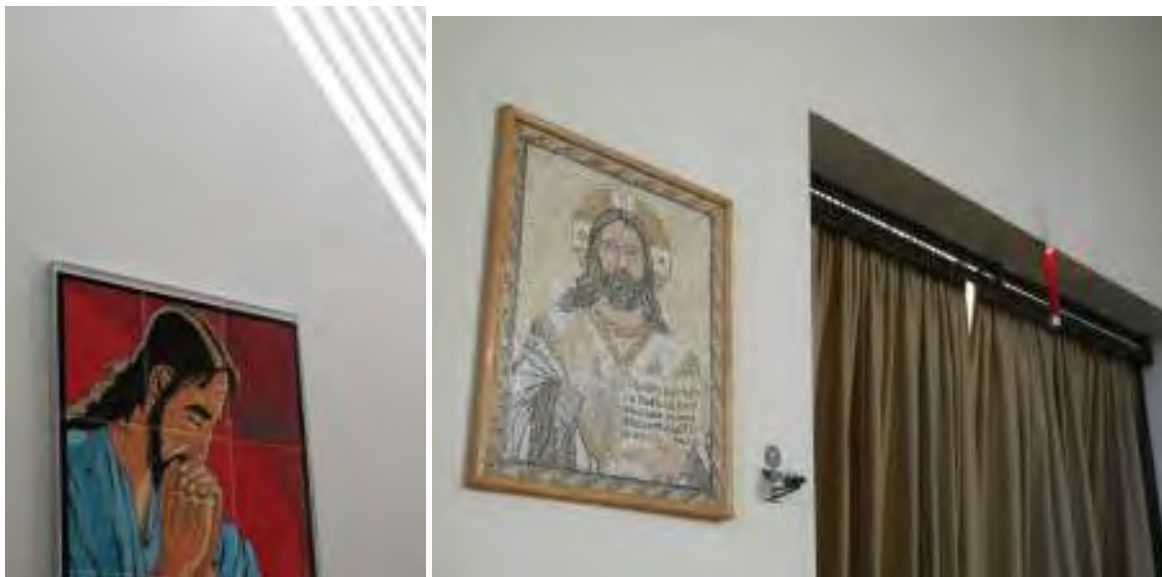
#### FURNISHING OF THE CHURCH BUILDING AND SACRED ARTWORK:

The design team chose an honest, limited palette for the church interior and proposed integrated, built-in artwork as part of the design (Masojada, 2014) (Refer to Fig 4.22 & Fig 4.23). Masojada (2014) explains that the intention was for a curator to select and place the *sacred artworks* within the church, however this was never realised. She adds that existing artworks and furnishings from the old church were re-used, and in some cases re-modelled in a *contemporary* way while keeping in mind Church traditions (Masojada, 2014). An audit was undertaken by the design team, Masojada (2014) explains, to source artwork in the community as an opportunity of expression by that community. She adds that the audit was aimed at finding those in the community who had something of value to offer in the field of; stained glass window design, tapestry design, mosaics and various other forms of artwork (Masojada, 2014).

Masojada (2014) explains that the existing crucifix from the old church was mounted onto a larger sand blasted origin cross to address the scale of the larger sanctuary. The *sanctuary* wall has an in-built *cross of light* through which light shines into the church. A large banner hung in the *sanctuary* with the image of a cross, this Masojada (2014) explains, along with the crucifix and *cross of light*, caused much discussion amongst the committee members, as some believed that three crosses in the *sanctuary* was too much. As mentioned by Vosko

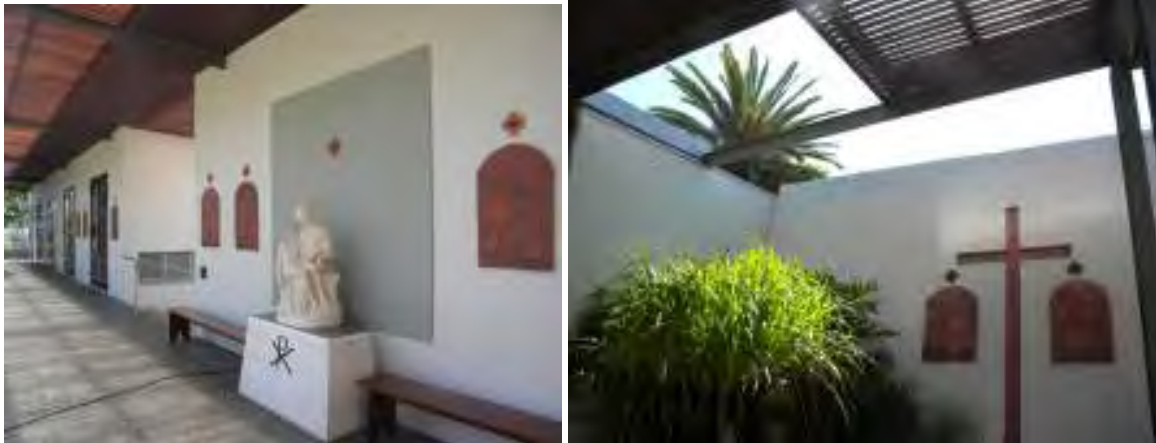
(1981:39); *'The Constitution on the Sacred Liturgy suggests that the multiplication of such items can create confusion and foster devotion of doubtful orthodoxy'*.

The ledge to the back of the *sanctuary* which was intended as the credence table is detailed using timber and made to look like a table cloth (Masojada, 2014). During the design process, discussions around the selection of 'cold' church furnishings as opposed to elaborate furnishings were debated. Masojada (2014) states the architect's intention was that of honest and simple materials that speak of the *truth*.



**Fig 4.22** Sacred artwork in the narthex. Source: *Author, 2014*. & **Fig 4.23** Sacred artwork and sacristy light in the sanctuary. Source: *Author, 2014*.

Masojada (2014) explains that the *Stations of the Cross* are located in the cloister around the courtyard space where people can pray at each Station at any time (Refer to Fig 4.24 & Fig 4.25). As stated by O'Connell (1955:111); *'Stations may be erected in any becoming place, not only in a church...but...along a corridor or cloister, or even in the open air.'* The Pieta, from the existing church was mounted and relocated in this courtyard space (Masojada, 2014). The bell tower to the side of the church and courtyard space contains the original bell which is purely aesthetic, as an electric bell is now used.



**Fig 4.24** Stations of the Cross within the cloister. Source: *Author, 2014*. & **Fig 4.25** Stations of the Cross within the courtyard. Source: *Author, 2014*.

#### MATERIALITY:

Simple building *materials* and finishes were chosen for their authenticity (Cooke, 2006). *‘Cobbled floors are symbolic of a street; raw concrete, textured in panels, creates an unostentatious extension to the world outside; and plain white walls enhance the patterned effects of the reflected light and shadow, with warm natural and stained dark timber as a contrast’* (Cooke, 2006: 42). Important areas have been enhanced with the use of marble and on the floor, polished concrete tiles elevate the tone from the adjacent cobbles (Masojada, 2014).

Masojada (2014) explains that in order to keep the building costs to minimum, timber off-cuts were used from larger elements in the design such as the doors and ceiling panels (Refer to Fig 4.26 & 4.27). Likewise, left-overs from another project were recycled and used for the construction of various elements within the church such as; the altar, the ambo, the credence table and the addition to the crucifix. Marble off-cuts were used in a similar way, and along the aisle, marble tiles create the feel of a processional carpet. Timber benches from the old church were re-used in the new (Masojada, 2014).



**Fig 4.26** Large timber doors and panelling. Source: *Author, 2014.* & **Fig 4.27** Timber panelling within the nave. Source: *Author, 2014.*

#### LIGHT AND QUALITY OF SPACE:

Masojada (2014) states the design team’s intention was to maximise the opportunity of harnessing *natural daylighting*, whereby the essence of the structure would enhance the experience of the *sacred*. ‘*An honest simplicity of space and materials would reflect a faith of truth, where a natural unpretentious structure is integral in expressing its essence*’ (Masojada, 2014) (Refer to Fig 4.28 & 4.29). The essence of faith can be found in the use of *natural light*, and certain materials which have the ability to contribute to the *spiritual experience*, while going above and beyond the functionality of the space of worship and the doctrines that order it (Masojada, 2014). The challenge in creating a space of worship is in the harnessing of this intangible or *ineffable* essence.



**Fig 4.28** Light enhancing the spiritual experience. Source: *Author, 2014.* & **Fig 4.29** Light filtering through into the narthex. Source: *Author, 2014.*

## CHAPTER 5.0

# 5.0

## CONCLUSIONS AND RECOMMENDATIONS

This chapter deals with the dissertation topic in its entirety by a process of *analysis*, *recommendation* and *conclusion*. It is here, where a clearly defined argument will be measured against the hypothesis in chapter one, to which a recommendation and conclusion will be drawn. An *informed design guideline* will be the base to *part two* of this dissertation; the *design report*, where this point of departure will inform the design process.

## 5.1

### CONCLUSIONS AND RECOMMENDATIONS

An investigation by means of a literature review and empirical research has attempted to address the hypothesis of this dissertation:

*The evolution of human consciousness or man's understanding of being-in-the-world has resulted in liturgical changes within the Catholic Church throughout time. The liturgical changes in modern time, namely; the Second Vatican Council introduced vast changes which manifest themselves spatially and experientially with regard to the liturgical celebration within sacred Catholic architecture. Greater laity participation and the introduction of a more vernacular conscious Church comprised some of the major changes. It is assumed that through a hermeneutic approach of the liturgical changes as a result of the Second Vatican Council that a contemporary Catholic Church - symbolising the Mystical Body of Christ – with an appropriate response to the vernacular, can interpreted.*

Through a hermeneutical approach, this investigation was carried out by means of *interpretation*. Integral Theory set the backdrop to this investigation whereby man's *being-in-the-world* from pre-modernity to modernity and through to postmodernity was analysed. The theory of Semiotics informed the *interpretation* of the *liturgical action* within the *Body of Christ* or the Church. Critical Regionalism was examined to inform a response to a *universal* Church being sited within a specific *rural* vernacular.

### 5.2 RECOMMENDATIONS AND ANALYSIS

The conducted research has attempted to investigate and propose a solution to the problem statement of this dissertation:

*How has the liturgical reform of the Second Vatican Council had an effect, spatially and experientially on sacred Catholic architecture? How can these liturgical reforms as a result of the Second Vatican Council be interpreted in contemporary time, to suggest a relevant and vernacular conscious sacred Catholic architecture?*

The objective of this dissertation comprised three consecutive stages of thought, all of which have a relationship of cause and effect, namely; ‘*the evolution of human consciousness and its effect on Catholic theology*’, ‘*the Second Vatican Council and the modern world*’, and ‘*the impact of the Second Vatican Council liturgy on contemporary sacred Catholic architecture*’.

These three stages of thought have been investigated throughout this dissertation, where they will now be analysed in order to provide recommendations towards a design guideline.

#### THE EVOLUTION OF HUMAN CONSCIOUSNESS AND ITS EFFECT ON CATHOLIC THEOLOGY:

It is clear that mankind’s understanding of *self* in relation to the world in which he lives has *evolved* with time. Vosko (1981:66) states that the process of self-actualisation translates into the capacity to become responsive and sensitive to the dimensions of one’s nature. He adds that it is a matter of intense and intimate participation with one’s total environment (Vosko, 1981). Buchanan (2012) explains that the ‘*Great Chain of Being*’ illustrates that all pre-modern cultures are rooted in a religious or spiritual *worldview*. He adds that once reason had brought about by Nietzsche’s ‘*Death of God*’, modernity was robbed of this deep wellspring, and art had to step into its place (Buchanan, 2012). The convening of the *Second Vatican Council* saw the Catholic Church address issues concerning the modern world, this resulted in a theological and liturgical reform of the Catholic faith.

#### THE SECOND VATICAN COUNCIL AND THE MODERN WORLD:

Buchanan (2012) states the core determinant of the character of an era is its underlying notion of reality. For modernity, this notion is that there is an objective reality, external and independent of us (Buchanan, 2012). The *Second Vatican Council*, a product of modernity, represented an irrevocable turning point for the Church (Kung, 2001). Norberg-Schulz cited in Jones (2000) states that architecture must reinforce conventional expectations and serve desired meanings, but more importantly, architecture needs to react to them, ensuring a point of departure for psychological, sociological and cultural development.

#### THE IMPACT OF THE SECOND VATICAN COUNCIL LITURGY ON CONTEMPORARY SACRED CATHOLIC ARCHITECTURE:

Although *Vatican II* mandated the altar being moved away from the front wall in order for the priest to position himself behind it and face the congregation, Kilde (2008:188) argues that;

*'this spatial transformation and the ensuing embrace of modern architectural vocabularies in Catholic churches had their actual roots in shifts in the social power of the laity and cultural and aesthetic architectural trends of the early twentieth century.'* Vosko (1981) states architecture has the ability to produce harmonious behavioural patterns which integrate the person into the environment for worship by way of engagement. The new approach to Catholic Church architecture was as a result of: 1) the significant shift in Catholic theology, advocated by the Council; and therefore, 2) the new role of the laity within the *liturgical celebration*.

An investigation into the phenomenon of the *pilgrimage* and *shrine* was analysed in chapter three, thereby contextualising this dissertation which is to be located at the pilgrimage site of the *Marian Shrine at Ngome*. *'The pilgrimage is a significant expression of our impulsion towards God; it involves our body with our soul, through space and time, on a journey and towards an end,'* as described by Laurentin (1994:101). Metaphorically speaking, that *end* is God present among us at a *sacred place* or shrine. It is almost imperative then that the Shrine of Ngome be built upon in honour of the fourth encounter, in which Mary says: *'I wish that a Shrine be erected for me in the place where seven springs come together.'*

An *interpretation* of this *contemporary* Catholic Church at the *shrine of Ngome* will come from, the sacred artwork; a representation of Mary during one of the encounters, illustrated by the *Eucharist* on her Breast surrounded by concentric rings emulating rays of flowing graces. The *circular* form of the tradition Zulu homestead and settlement, symbolic of the Zulu cultural worldview, will be juxtaposed with that of the *Eucharist* also *circular* in form, symbolising the significance of Ngome: *'The Marion Shrine at Ngome is a Eucharistic Shrine. Its message is the Eucharist.'* (Foxon, 2013:58). Questionnaires which were distributed to pilgrims at the Shrine of Ngome provided an informed perspective on the *sacred* within; Catholic liturgical worship space, and the Catholic shrine.

The investigation into the [*rural*] *Ngome Marian Shrine* was juxtaposed to that of the case study in chapter four; the *contemporary* [*urban*] Catholic Church of *Blessed Sacrament*. One of the primary design objectives of this case study as mentioned by Masojada (2014) *'was to build the community spatially'*. She adds that in doing this, the architect must first understand the issue at hand and respond appropriately (Masojada, 2014). In the case of this dissertation, a *contemporary* response to the liturgical reforms of the *Second Vatican Council* had to be

interpreted. When talking about the Blessed Sacrament Parish, Masojada (2014) states that *'the desired feel must be identified and merged with the tradition of the Church to achieve a contemporary space for Catholic worship'*. *'The architect must first look at, and understand the desired dynamic of the relationships within the church space, and design the spaces according to this'*. (Masojada, 2014) In analysing this *contemporary interpretation of sacred Catholic architecture*, it is evident that a hermeneutic approach was adopted by the architect. This is evident in features such as the covered walkway surrounding the main courtyard space, which is reminiscent of a traditional cloister that translates traditional, identifiable features in a *contemporary* way.

Masojada (2014) explains that theologically speaking the priest stands in place of, or represents God, and therefore the spatial relationship of the Priest/God to the laity must be carefully considered. Furthermore, Seasoltz (1963:144) states that in the design of a church, the architect must ensure an unobstructed view of the sanctuary enabling open dialogue between the clergy and the laity. Masojada (2014) states that the crucial question must be asked: *'Is He a God of judgment who is removed from His people or a God of love and forgiveness who walks amongst them?'* As stated by White cited in Kilde (2008:189) the *Second Vatican Council* reformed theological thinking from the *'House of God'* to the *'House of God's People'*; where the New Testament Masojada (2014) explains speaks of the latter; *'and therefore this must be manifest spatially'*.

The *Blessed Sacrament Parish* was designed for people of varying ages and levels of commitment to their faith, for them to worship in a man-made place for God (Masojada, 2014). The design intention was to encourage a deep *spiritual experience* and simultaneously an interactive engagement of the community.

An investigation into two precedent studies was carried out; the *[rural]* pilgrimage chapel of *Notre Dame du Haut* and the *[urban]* *Cathedral of Brasilia*. These precedent studies illustrated the *mystery* and *symbolism* characteristic of the Catholic Church in the *Mystical Body of Christ* which was made manifest in their forms.

The chapel of *Notre Dame du Haut* having been completed in the modern era and ten years prior to the convening of *Vatican II*, showed evidence that the space in which Catholic *liturgical* worship took place had already started reforming. *'The success in the design of this chapel lies in the notion that whether one is standing; inside or outside, all the elements are*

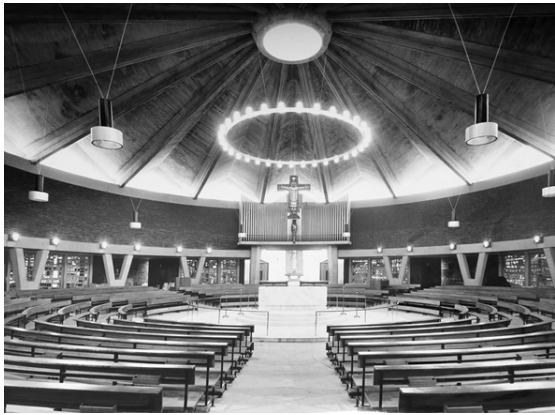
*resolved into carefully thought out compositions. Everything is part of a fluid work of art which moves and changes with each change in perspective'* (Christ-Janer and Foley, 1962:110). Goldberger cited in Lepine (2011) remarks that when Notre Dame du Haut was built, it was an unusual, complex and *mysterious* space; which in itself was a signifier of the sacred. *'If architecture is to be ineffable, it must adopt and maintain a sense of mystery'* (Goldberger cited in Lepine, 2011). Kilde (2008:185) states that this *mystical* use of space and light and the spare aesthetic of plain walls and simple furnishings well suited the growing emphasis on the power of the *liturgy* and on lay participation. It was the Cathedral of Brasilia, completed after *Vatican II*, in the postmodern era, where evidence of liturgical transformation was made clear. Christ-Janer and Foley (1962) state *'the design, structure, plan and symbolism of this Cathedral successfully illustrate an original and contemporary liturgical unity'*.

### **5.3 INFORMED DESIGN GUIDELINES**

*'Perhaps the most important function of art is to create new objects [a term used in the widest possible way to include concepts as well as things]. The work of art can concretise a possible complex phenomenon, that is, a new combination of known elements. In this way it manifests possible, not yet experienced life situations, and it requests perceptions of new kinds, experiences which become meaningful according to their relationship the already existing world of objects. Thus the work of art may change man and his world.'*

-Norberg-Schulz cited in Jones (2000:90)

The informed design guideline derived from the analysis of this research, with reference to the reforms of *Vatican II*, seeks to provide a base to which a *contemporary sacred Catholic architecture* can be interpreted.



**Fig 5.1** [Second Vatican Council reform]  
Liturgical space for laity participation



**Fig 5.2** A vernacular architecture for a vernacular faith



**Fig 5.3** Capturing the sacred



**Fig 5.4** Finding the ineffable



**Fig 5.5** Keeping the tradition

## [SECOND VATICAN COUNCIL REFORM] LITURGICAL SPACE FOR LAITY PARTICIPATION:

A shift in the theology of the Church as a result of the *Second Vatican council* brought about a liturgical movement characterised by a lay-orientated Church. The result was a new architecture which embraced spatially, the ideal of the Church as the faithful (Kilde: 2008). The Council reimagined the liturgy as Kilde (2008:189) explains, '*as an observance of the people, for the people.*' Sovik (1973:33) argues that the presence of God is not assured by things or symbols or by buildings, but by Christian people. As stated in the Council's *Constitution on Sacred Liturgy*, '*the Church reveals herself most clearly when a full complement of God's holy people, united in prayer and in common liturgical service – especially the Eucharist – exercise a thorough and active participation at the very altar where the bishop presides*'. Similarly, Sovik (1973:33) states that a house of worship is not a shelter for an altar; it is a shelter for the people (Refer to Fig 5.1).

The most appropriate space for the *contemporary* liturgical celebration, where the active participation of the laity is encouraged is central to this research. Sovik (1973) suggests that a good liturgical arrangement characterises one space. He adds that when people gather in activities of interchange and interaction, the normal shape is a *circle*, whereas if there is a presider, the shape is likely to be a semicircle (Sovik, 1973). Like that of the arrangement of the traditional Zulu rondavel; Sovik (1973) explains that when one thinks of a family reunion, we assume a *circle* or gathering at the hearth. This arrangement can be compared to that of the Church, where the family or laity is gathered around the hearth or altar for the liturgical celebration.

## A VERNACULAR ARCHITECTURE FOR A VERNACULAR FAITH:

Kilde (2008) explains that with the reform of laity participation as a result of the Council came the recognition to use the vernacular language of the region rather than Latin. It is with this recognition of the vernacular within the faith, that a vernacular architecture should too be considered. Schreurs and Plastow (2003:149) argue that '*a conscious effort to enculturate church art and architecture depends on artists, architects and liturgical consultants who value local traditions*'. Liturgical enculturation with regard to the Zulu culture can suggest an appropriate architectural response which encompasses both: the church-in-the-round, as a liturgical reform of Vatican II; and the traditional Zulu rondavel. Similarly, Frampton (1983)

describes this as '*a place-conscious poetic – a form of filtration compounded out of an interaction between culture and nature, between art and light*' (Refer to Fig 5.2).

#### CAPTURING THE SACRED:

Stroik (2000) mentions the key issue with *sacred* architecture today is the theological understanding of the Church as a *sacred* place. Turner (1979:22) explains a *sacred* place as '*a point of communication between heaven and earth, the place where gods have revealed themselves and where men go to meet their divinities*'. The Canon law states that the term Church signifies a *sacred* building destined for divine worship (Canon 1214 cited Stroik, 2000). In order to capture the *sacred* within Catholic Church architecture, the notion of *Domus Dei* or the house of God must be maintained, where this place is distinguishable from that of the profane. Furthermore, as a reform of Vatican II, *Domus Ecclesiae* or the house of God's people must be considered, for this brings true meaning to the liturgy as the *Mystical Body of Christ*. Sovik (1973) explains that the human awareness that our lives are lived in the presence of a magnificent mystery – awesome, fascinating, and ineffable – manifest a transcendent mystery which is *sacred* (Refer to Fig 5.3).

#### FINDING THE INEFFABLE:

Eck cited in Lepine (2011) explains that it is only through the lens of architecture that we are able to orientate ourselves to the grandeur. Furthermore, Goldberger cited in Lepine (2011) states that, '*if it is to be ineffable, architecture must strive to maintain a sense of mystery*'. It is this sense of *mystery* that will be made manifest in the liturgical *Mystical Body of Christ* (Refer to Fig 5.4).

#### KEEPING THE TRADITION:

Hammond (1960) argues that only when church architecture is placed within its social context, only when the design of the *house of God* relates to both modern architectural thinking, and the work of the theologian; can an appropriated architectural response be considered. He states that when this happens, '*we may hope to discover the secret of an architecture that is at once traditional...and wholly of its time: an architecture that is capable of becoming a vital factor not merely in the reform of the liturgy but...in the transformation of the whole life of the Christian community*' Hammond (1960:173) (Refer to Fig 5.5).

These elements will be used as guidelines informing the design solution in part two of this dissertation towards a *contemporary sacred Catholic architecture at the Shrine of Ngome*.

## 5.4 CONCLUSION

When referring to a *contemporary sacred architecture*, Christ-Janer and Foley (1962:102) state there are five streams of development: 1) the renewal of the *liturgy* that demands new plans and forms in architecture; 2) the investigation of structure by which new plans can be most forcefully expressed in new forms; 3) the regaining of the traditional position of the Church as patron of *contemporary* arts; 4) the search for simplicity in architecture, which can make the church building a subordinate background to both *liturgy* and works of art; and 5) the expression of the *contemporary* philosophy of design to permit suitable decorative enrichment. Similarly, Cope cited in Lockett (1964) states that when designing a space for Catholic liturgical worship, consideration must be given to firstly; the *space*, secondly; the *flexibility* of that space and thirdly; the *simplicity* of that space.

This dissertation has endeavoured to *interpret* by means of a hermeneutic approach, the reforms as a result of the *Second Vatican Council* and its consequent effect on *sacred Catholic architecture*. Furthermore, it has attempted to investigate these liturgical reforms in *contemporary* time. Harries cited in Lepine (2011) states that, '*the sacred needs architecture and architecture needs the sacred*'. *Sacred* architecture symbolising the *Mystical Body of Christ*, creates a means by which the liturgical reforms of the *Second Vatican Council* can manifest itself, ensuring a *contemporary* architecture for a *contemporary* faith.

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<http://amandasalisbury17.blogspot.com/2011/05/sketchbook-precedent-drawings.html>,  
Online (Accessed on 24 March 2014)

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## CHAPTER 5.0 CONCLUSION AND RECOMMENDATIONS

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Appendix II

**INTERVIEW**

**University of KwaZulu-Natal**

**College of Humanities**

**School of Built Environment and Development Studies**

**Architecture, Planning and Housing**

**Research Supervisor:** Mrs Bridget Horner

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**Title of Research:**

**A CONTEMPORARY INTERPRETATION OF THE SECOND VATICAN  
COUNCIL LITURGY ON SACRED CATHOLIC ARCHITECTURE:**

A Church at the Shrine of Ngome, KwaZulu-Natal

**Interview:**

**Date:** .....

**Participant Code:** .....

**Position:** .....

**Topics of Discussion:**

- 1. What impact has the Second Vatican Council liturgy had on Catholic Church architecture?**

- 2. What deviations from the liturgical requirements (if any) are allowed in the layout and design of Catholic Church architecture?**
  
- 3. What is the importance of considering the liturgical requirements in the design of Catholic Church architecture?**
  
- 4. In your opinion is the laity as involved in church life as the Second Vatican Council calls for?**

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A Church at the Shrine of Ngome, KwaZulu-Natal

**Interview:**

**Date:** 18 March 2014 **Time:** 10am – 12.15pm

**Participant Code:** I1

**Position:** Deacon at Blessed Sacrament Virginia

**Topics of Discussion:**

- 1. What impact has the Second Vatican Council liturgy had on Catholic Church architecture?**

There are considerable impacts concerning the design and structure of Catholic Churches. These include changes whereby the laity is taken into consideration and whereby the altar is

orientated towards the people. Various techniques worldwide have been used in order to bring people closer to the altar. Traditionally with cruciform planned churches the laity would be seated within the long and narrow nave, substantially removed from the altar. In modern times and as a result of Vatican II, some churches were designed whereby the laity surrounds the altar, in a semi-circular or the more extreme circular plan. I am personally against this idea; the reason being that this plan makes the aisle, for the purpose of procession by the clergy and/or bishop is made ambiguous. The tabernacle occupies a dignified place attached to the sanctuary and not behind the altar, as it does not serve as the focal point of the church.

In the process of designing the Blessed Sacrament parish in Virginia, I played a pivotal role in requesting that the tabernacle be placed in a side altar used for the exposition or adoration of the Blessed Sacrament, instead of in the sanctuary. When asking various members of the church laity, I emphasised that by having the tabernacle in the side altar would allow them to visit Christ not only during mass but any time they wanted.

Prior to Vatican II, the mass was said in Latin and the laity followed the mass using their missal, which was translated into their vernacular language. In addition to this the laity took part in much fewer responses. Post Vatican II, the mass was said in the vernacular language of the area.

The Second Vatican Council got rid of the communion rail which divided the sanctuary from the nave of the church. During the distribution of communion the laity would kneel along the rail and receive communion on the tongue. The historical reasoning behind this rail as being, in early times the laity would rush towards the altar to receive communion; whereby this process of kneeling along a rail brought about some order to this process.

The focal point of the church is the altar; where the body and blood of Christ is consecrated. In cases where the tabernacle is present, it must be screened so as to maintain the focus on the altar. In some modern church designs the tabernacle is found in the sanctuary but to one side.

## **2. What deviations from the liturgical requirements (if any) are allowed in the layout and design of Catholic Church architecture?**

The local ordinary or bishop has the authority, given to him by the Pope to give consent for deviations. For example they can veto the altar being placed against the back wall as was customary pre Vatican II. Many older people in the community still favour this and are reminiscent towards the idea.

### **3. What is the importance of considering the liturgical requirements in the design of Catholic Church architecture?**

The laity is no longer seated in a long, narrow nave as seen in traditional cruciform churches. These churches traditionally featured at least two side chapels with side altars and a long nave or processional entrance. This enabled a dignified procession of the celebrant while the congregation welcomed him by singing the entrance hymn. The nave and central aisle allows for clarity of entrance by the celebrant. The celebrant either bows to the altar or genuflects to the tabernacle (if it was present in the sanctuary).

The baptismal font pre Vatican II was located at the back of the church, now it is attached to the sanctuary but never within the sanctuary. The blessing of the water for baptism is part of the rite. Water can either be brought to the font at the time of the baptism or taken from a tap at the font. Once the baptism is over the holy water must not be poured down the drain but rather flow straight into the ground. This drainage system is known as a sacrarium.

The sanctuary is the most important and beautiful part of the church. Practically speaking, it must be spacious. It comprises three important elements; the altar, the ambo and the priest's chair. The ambo, unlike the lectern – which is used for announcements – should be boldly designed, as this is where the Liturgy of the Word; the readings, gospel and prayers of the faithful are proclaimed.

The priest's chair is usually larger or more elaborate than the deacon's. The chairs should either be on the side of or elevated behind the altar (as seen at the Emanuel Cathedral in Durban). The deacon is always situated on the right hand of the priest, in order to assist him.

The altar must be free standing and cannot be movable. There must be a place for relics to be stored. Pre Vatican II the relics were stored in the altar table, post Vatican II they can be stored in the base of the altar table or under it, in the floor. The altar at the Blessed Sacrament Parish in Virginia was taken from the old church and was amended by placing two timber elements to each side. This altar should have a cloth that covers the whole table and flows down to the floor in the front. Designers need to bear in mind the practicalities of the altar, making them wide enough to efficiently serve their purpose.

The candles behind the altar signify the spiritual '*east*'. Traditionally the altar had to face east signifying Christ's coming into the world. This is no longer a prerequisite to church design, and in the case of the Blessed Sacrament Parish at Virginia, the site did not allow for this.

The 'cross of light', glass pains in the form of a cross on the wall of the sanctuary at the Blessed Sacrament parish in Virginia is problematic in that it does not possess the correct proportions of the Roman cross.

When a church is anointed the twelve points on the walls where it was anointed must be represented with a cross and a candle. These points were not properly thought about at the Blessed Sacrament parish in Virginia, and as a resulted are allocated randomly.

The design process of the Adoration chapel altar at Blessed Sacrament Parish:

Certain members of the laity were left out of the meetings six to eight months before the completion of construction. Two vertical floor standing boxes or tabernacles had been designed, one out of timber and the other out of granite. (See figure) The tabernacle out of timber contained the exposed Blessed Sacrament or monstrance for adoration and the granite tabernacle contained the Saboria with the unexposed communion for the consecration during mass. This design was inappropriate and disliked generally.

**4. In your opinion is the laity as involved in church life as the Second Vatican Council calls for?**

Very much so, with the exception of the use of the vernacular language. This creates an atmosphere of the market place rather than a sacred place. This has brought about a loss of sacredness in the minds of the laity during the mass.

#### **5. Any further comments?**

The tabernacle can be placed in the sanctuary but on the side, so as to not become the focal point. The sacristy is where things are stored such as candles ect. Usually connected to it is the vestry, where the celebrant puts on his robes. The sacristy and vestry and a room where flowers can be prepared must be located in a practical part of the church such as at the back, allowing the priest to robe and prepare before he enters into the church, as seen at the Blessed Sacrament Parish in Virginia.

I am in favour of building churches which speak about the spirit of the age, as long as they denote a sacred place and not a theatre or a hall. The church must be practical; think of the operator and understand what their needs are. The architect must enhance the sacredness of the church and not build for their own personal gratification.

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A Church at the Shrine of Ngome, KwaZulu-Natal

**Interview:**

**Date:** 22 April 2014 **Time:** 10.00 – 11.30am

**Participant Code:** I2

**Position:** Architect at OMM designworkshop. Part of the design team for Blessed Sacrament Church, Virginia.

**Topics of Discussion:**

This interview followed more of a discussion format based around the below topics, where a large part of what was discussed was around the architect's role and the challenges faced in the design of the Blessed Sacrament Church in Virginia.

- 1 What impact has the Second Vatican Council liturgy had on Catholic Church architecture?**
- 2 What deviations from the liturgical requirements (if any) are allowed in the layout and design of Catholic Church architecture?**
- 3 What is the importance of considering the liturgical requirements in the design of Catholic Church architecture?**
- 4 In your opinion is the laity as involved in church life as the Second Vatican Council calls for?**
- 5 Any further comments?**

**a. The role of the architect and various structural committees**

The criteria for choosing an architect for this project were that they had to be Catholic or have some knowledge of the Catholic faith. The architect needed to understand and respect the hierarchical structure of the church and have knowledge on the spatial relationships of various elements within the church.

The building process consisted of various committees and sub-committees, all of whom played an integral part in the building of the church. The building committee, being the main committee consisted of; members from the finance committee, members of the congregation who had some sort of experience with building and construction, members of the fundraising committee, representatives from the parish council, members who contributed financially toward the building of the new church, a developer and members of the parish clergy. The sub-committees consisted of; the youth committee who also formed the band, the flower arrangers, various other committees and the Archdiocese of Durban headed by the Archbishop. The Archbishop's responsibility was primarily that of liturgical concerns to which the main committee presented the proposal and was under scrutiny by the diocese.

Some of the challenges faced by the design team were that some members of the building committee had strong nostalgic and anti-modern views. This brought about the question of the role of the architect in the design of a church which is bound to strict doctrinal laws. The architect's saw their role in this process were by, being advised by the community they could facilitate in strengthening relationships within the church community or the so called Body of Christ. The previous architects who were originally intended for the job had been faced with much difficulty as difference of opinion within the various committees hindered them from moving forward. This precedent enabled a more cooperative relationship between the various committees and the newly appointed architects, OMM designworkshop.

#### **b. The conceptual design: A design for the community**

The design team relied heavily on town planning principles in the orientation and spatial arrangement of the various buildings on the site taking into consideration which arrangement would best activate the street. The design intention was a church that was welcoming to the community while at the same time maintaining the sacredness of a place of prayer. While sketching various options with the pros and cons of each; they proposed these options to the committees. The most appropriate sketch was that which; related to the street edge, created spaces for the community to gather both socially and in quiet prayer and integrated the existing church building which had been converted into the church hall. This arrangement enabled the optimal use of the site where the community could be accommodated in various spaces such as; the church building, the chapel of adoration, the garden of remembrance, the central courtyard and the church hall. The chapel of adoration and the garden of remembrance provide a quiet place of prayer whether mass is being said or not, conversely the central courtyard is a social space for before and after mass, whilst also being used for functions as with the hall. This courtyard space was also designed in mind as a 'spill over space' where large doors at the back of the church open onto it, thereby increasing the capacity of the church building.

#### **c. Furnishing of the church building and sacred artwork**

The design team chose an honest, limited palette for the church interior and proposed integrated, built-in artwork as part of the design. The intention was for a curator to select and place the sacred artworks within the church, however this was never realised. Existing

artworks and furnishings from the old church were re-used and in some cases re-modelled in a contemporary way while keeping in mind the church traditions.

In order to keep the building costs to a minimum, timber off-cuts and left-overs from another project were recycled and used for the construction of various elements within the church such as; the altar, the ambo, the credence table and the addition to the crucifix. Marble off-cuts were used in a similar way and along the aisle, marble tiles created the feel of a processional carpet. Timber benches from the old church were re-used in the new. The existing crucifix from the old church was mounted onto a larger sand blasted, origin cross to address the scale of the larger sanctuary. In addition to this the sanctuary wall has an in-built *cross of light* through which light shines into the church. A large banner hung in the sanctuary with the image of a cross, this along with the crucifix and *cross of light* caused much discussion amongst the committee members as some believed that three crosses in the sanctuary was too much.

The ledge to the back of the sanctuary which was intended as the credence table is detailed using timber and made to look like a table cloth. During the design process, discussions around the selection of ‘cold’ church furnishings as opposed to elaborate furnishings were debated. The architect’s intention was that of honest and simple materials that speak the truth.

The Stations of the Cross are located in the courtyard space where people can pray at each Station at any time. The Pieta, from the existing church was mounted and relocated in this courtyard space. The bell tower to the side of the church and courtyard space contains the original bell which provides an aesthetic only as electric bell is used instead.

An audit was undertaken by the design team to source artwork in the community, as an opportunity of expression by that community. The audit was aimed at finding those in the community who had something of value to offer in the field of stained glass window design, tapestry design, mosaics and various other forms of artwork.

#### **d. Spatial relationship between the clergy and laity**

The design team saw the importance in relationship between the clergy on the altar and the youth band, therefore placing them perpendicular to one another to enhance this relationship. This relationship can be described spatially as the altar located in the sanctuary raised by a few steps, while located perpendicular to it is the space for the youth band, also raised above the nave but at the same time located in the nave. This arrangement indicates the important relationship between the clergy who lead the liturgical celebration and the band who with them lead the congregation in prayerful song. Therefore, the band can be seen as the mediator between those who are leading, or the clergy and those who are being led, or the laity.

One of the primary design objectives was to build a community spatially. In doing this the architect must first understand the issue at hand and respond appropriately. The desired feel must be identified and merged with the tradition of the church to achieve a contemporary space for Catholic worship. The architect must first look at and understand the desired dynamic of the relationships within the church space, and design the spaces according to this. Theologically speaking the priest stands in place of, or represents God, and therefore the spatial relationship of the Priest/God to the laity must be carefully considered. A crucial question need be asked: Is he a God of judgment who is removed from his people or a God of love and forgiveness who walks amongst his people? The New Testament certainly speaks of the latter, and therefore this must be manifest spatially.

#### **e. Light and quality of space**

The design team's intention was to maximise the opportunity of the design by harnessing natural daylighting and by creating spaces that would encourage community interaction. The idea was that the essence of the structure would enhance the experience of the sacred. An honest simplicity of space and materials would reflect a faith of truth, where a natural unpretentious structure is integral in expressing its essence. Capturing natural light can be seen as a building material in itself, contributing to the spiritual experience. The essence of faith can be found in the use of natural light and certain materials which has the ability to contribute to the spiritual experience while going above and beyond the functionality of a space of worship and the doctrines that order it.

The challenge in creating a space of worship is in the harnessing of this intangible essence. Other things, apart from sacred imagery can be used in sacred buildings to represent life after death, like natural elements such as light, water and air.

Appendix III

QUESTIONNAIRE

**University of KwaZulu-Natal**  
**College of Humanities**  
**School of Built Environment and Development Studies**  
**Architecture, Planning and Housing**

**Research Supervisor:** Mrs Bridget Horner  
031 2601415  
[horner@ukzn.ac.za](mailto:horner@ukzn.ac.za)  
**Research Student:** Sophie Trokolanski  
[stroskolanski@gmail.com](mailto:stroskolanski@gmail.com)

**Title of Research:**

**A CONTEMPORARY INTERPRETATION OF THE SECOND VATICAN COUNCIL LITURGY ON SACRED CATHOLIC ARCHITECTURE:**

A Church at the Shrine of Ngome, KwaZulu-Natal

**Questionnaire:**

Please fill in the information required or tick the box where applicable:

<b>Age:</b> .....	<b>Male/Female:</b> .....
<b>Occupation:</b> .....	<b>Participant Code:</b> .....

1. How long have you been a Catholic?

Since Birth  Child/Teen Convert  Adult Convert

2. How often do you attend Mass?

Daily  Weekly  Never

Sundays  Feast Days Only

3. Do you feel enriched by attending Mass?

Yes  No

*If yes, how?*

.....  
.....  
.....  
.....

4. Does the space (church building) in which you pray enrich your spiritual experience?

Yes  No

*If yes, how?*

.....  
.....  
.....  
.....

5. List three ideas/characteristics that come to mind when you think of a Catholic Church building?

1 .....  
2 .....  
3 .....

6. Do any of the following within the church aid in elevating your spiritual awareness?

Music  Incense   
Light  Statuary

*If yes, how?*

.....  
.....  
.....  
.....

7. In your opinion, what is the most important object within a Catholic Church?

The Cross  The Tabernacle   
The Sanctuary Light

*If other, please specify?*

.....

.....  
.....  
.....

8. Do you feel a presence when entering a Catholic Church?

Yes  No

If yes, how do you think it can be best captured in the architecture?

Through Light  Through Music

Through Visual Significance

9. What is your understanding of a church?

A place to worship  A community of believers

Both

*If other, please specify?*

.....  
.....  
.....  
.....

10. What do you understand by the Second Vatican Council?

.....  
.....  
.....

11. Do you think that the Second Vatican Council has made for a more open and inclusive church?

Yes  No

*If yes, how?*

.....  
.....

12. What role if any do you have within the church?

.....  
.....  
.....

13. Have you ever attended a pilgrimage?

Yes  No

*If yes, what did you gain from the experience?*

.....  
.....  
.....

14. Do you think that it's important to bring awareness to and preserve sites of pilgrimage?

Yes  No

*If yes, how?*

.....  
.....  
.....

15. Any further comments?

.....  
.....  
.....

THANK YOU FOR YOUR PARTICIPATION

Appendix III

QUESTIONNAIRE\_ZULU TRANSLATION

**University of KwaZulu-Natal**  
**College of Humanities**  
**School of Built Environment and Development Studies**  
**Architecture, Planning and Housing**

**Research Supervisor:** Mrs Bridget Horner  
031 2601415  
[horner@ukzn.ac.za](mailto:horner@ukzn.ac.za)  
**Research Student:** Sophie Trokolanski  
[stroskolanski@gmail.com](mailto:stroskolanski@gmail.com)

**Title of Research:**

**A CONTEMPORARY INTERPRETATION OF THE SECOND VATICAN COUNCIL LITURGY ON SACRED CATHOLIC ARCHITECTURE:**  
A Church at the Shrine of Ngome, KwaZulu-Natal

**Iphepha elinemibuzo ebuzelwa ukuthola okuthile:**

Gcwalisa loku okulendelayo okanye ufake u **X** lapho kufanelekileyo khona:

**Ubudala:** ..... **Umlisa/Owesifazane:**

.....

**Isikhundla**    **Emsebenzini:** .....    **iKhodi**    **Umhlanganyeli:**

.....

1. Singakanani isiKhati unguMkhatolika?

Kusukela ngizelwe  Kusukela ebunganeni

iJongosi kusukela ebudaleni

2. Uya kangaphi eMiseni?

Nsuku zonke  Masonto onke  Zange

Ngama sonto  Idili lensuku ezibalulekileyo kuphela

3. Ukuthola kukuhle ukuya kwiMisa?

Yebo  Cha

*Uma kunjalo, kangani?*

.....  
.....  
.....

4. Ngabe indlu yokukhonzela lapho uthandaza khona iyakunothisa ngesipiliyoni sakho esingokomoya?

Yebo  Cha

*Uma kunjalo, kangani?*

.....  
.....  
.....

5. Nikeza imibono emithathu ekufikelayo ngokomcabango ngendlu yokukhonzela yamakhatholika?

1.....  
2.....  
3.....

6. Ngabe loku okulandelayo ngaphakathi endlini yokukhonzela kuyakuphakamisa kukuqwashise empilweni yakho ngokomoya?

Umculo  Imphepho

Ukukhanya  Izithombe

*Uma kunjalo, kangani?*

.....  
.....  
.....

7. Ngokubona kwakho yini ebalulekileyo endlini yama khatholika?

Isiphambano  Itabernakele

Ukukhanya okugcwele

*Uma kungokunye, sicela ucacise?*

.....  
.....  
.....

8. Uyabuzwa ubukhona buka Nkulunkulu uma ungena endlini yakukhonzela yama khatholika?

Yebo  Cha

Uma kunjalo, uthunjwa kanjani yindlu yokukhonzela?

Ngokukhanya  Ngomculo  Ngokubona ngeso

9. Yini oyaziyo ngesonto?

Yindawo yokukhonzela

Umphakathi wamakholwa kokubili  Kukubili

*Uma kungokunye, sicela ucacise?*

.....  
.....  
.....

10. Yini oyaziyo nge Second Vatican Council?

.....  
.....  
.....

11. Ucabanga ukuthi Second Vatican Council yenza ngaphezulu yabandakanya nabantu besonto?

Yebo  Cha

*Uma kunjalo, kangani?*

.....  
.....  
.....

12. Yini oyenzayo uma ukhona ngaphakathi enkonzweni?

.....

.....  
.....  
.....

13. Wake waluthatha uhambo oluya endaweni engcwele?

Yebo  Cha

*Uma kunjalo, wazuza ntoni ngokuya lapho?*

.....  
.....  
.....

14. Ukubona kubalulekile ukuqwashisa nokugada izindawo eziyingcwele?

Yebo  Cha

*Uma kunjalo, kangani?*

.....  
.....  
.....

15. Ingabe kukhona okunye ongakusho?

.....  
.....  
.....

NGIYABONGA NGOKUBAMBA IQHAZA

## **JOURNAL ACCOUNT OF THE PILGRIMAGE TO NGOME**

[21/22/23 MARCH 2014]

### **FRIDAY 21 MARCH**

**08:12** - The tour bus carrying sixty pilgrims from churches all around Durban departed from the *Blessed Sacrament Parish in Virginia*: and the site of the [urban] case study which will be discussed later in this chapter. Arriving slightly late, people on the bus were already settled in their seats, leaving very little option for my friend and myself. After walking the distance of the aisle and back, we found two available seats, in a row of three seats; the third one being occupied by Martha. Martha, a dear old lady; came from Tongaat and was good company for the seven hour bus trip to Ngome. Among other things we spoke about her previous pilgrimages to *Ngome* and her pilgrimage to Israel in 2004. She clarified with me the Ngome had three places of worship; the first being the small white chapel – a converted food shed for farm animals – where apparitions of Our Lady to Sister Reinolda May took place, the second being the six-sided facebrick church built on the rock, and the third being the newest and biggest church built about six years ago.

**09:20** – We were welcomed over the microphone by the pilgrimage organisers, after which prayers were said and hymns were sung, this lasted for thirty minutes.

**10:15** – Ten minutes before we passed the small village of Nkwalini, at the intersection of the R66 – the road on which we were traveling- and the R34, Martha pointed out of the bus window at a large cross on top of a flat topped mountain. She said: *'I've always wondered about that cross, and who put it there?'* At this inquiring tone, I wondered to myself why it was that people went on pilgrimages. I had heard that Ngome was one of the most popular places of *pilgrimage* in South Africa. Was it to pray as a community and to encounter the spirit? Did it allow for a time of quiet contemplation and personal meditation?

**10:48** – Just before arriving at the Caltex garage in the small dusty town of Melmoth, we were each given booklets on the background of *Ngome* and a detailed description of the apparitions that Sister Reinolda May had encountered.

**11:18** – Once back on the bus, the next set of prayers were said. The clouds at this stage were well below us in the green valleys, wispy and white. The prayers were followed by Zulu chorus which was meditative and relaxing.

**12:18** – The pilgrims on the bus had turned quiet, the atmosphere was calm, the pilgrims were relaxed and some were even sleeping. I found my relaxation in looking out of the bus window. The vegetation was green; the landscape was dotted with flat topped trees and tree ferns stood tall. There were towering hills and plummeting valleys filled to the brim with clouds.

**13:30** – There was excitement among the pilgrims as bus arrived at Inkamana Abbey. We first were taken to the *Wounds of Christ* chapel, where a statue of a crucified Christ bearing his wounds was unveiled under a red cloth. The experience was as much reflective as it was shocking. Sometime was spent in the church, the pilgrims prayed and explored the side chapels, while I took photos and sketched. We then had a picnic lunch on the grass before walking to the grave site of **Sister Reinolda May**. A peaceful place with towering poplar trees located next to a large dam.

**15:00** – The landscape at this point is worth noting; the hills are adorned with bands of vertical rock covered by streams of running water. The landscape is undulating; ribbed contours become koppies, which form the backdrop to sculptural rock formations. *One balancing rock, atop another suggests inspiration for the design of an altar.* We are so high up in the clouds at this stage with deep valleys and a river etched into the landscape below us.

**15:10** - We reach a junction in the road and while turning off this road, the bus takes a right turn onto a dust road. This road is signposted with two boards; Ngome Tea Plantation – which is no longer operational - and Ngome Timbers, a fully functioning local pine distributor. The side of the road was covered with piles of timber cut-offs, *perhaps these can be re-used in the building of the church?* As a result of the heavy rains over the past few days, the bad road condition made for a roller coaster bus ride, as the bus slid from side to side. The air was cool and the clouds were low; the road to our destination was *mysterious*.

**15:24** – About 3.5km from the **Ngome** shrine, pine forests played with the sunlight which danced among the darkness of the trees. The road was flanked for hundreds of metres by well-established palm trees; the only remaining evidence of the tea plantation. The bus came to a stop as cattle reluctantly decided which way to move off the road. After a short wait, we started to move once again, watching as they waddled aside in dissatisfaction, chewing their

piece of grass. At this point after winding for kilometres on the dust road, one's bearing was blurred, everything felt so far away; we were secluded.

**15:36** - We had arrived, after being on the road for close to eight hours.

**16:10** – After settling in to our dormitory accommodation, we had just over an hour to do what we wished. My friend and I spent our time moving among the three church buildings taking them in while taking photos. They can be appreciated for their own distinct character and story to tell. As the sun ducked low in the sky the time was ripe to take photos.

**17:30** – The welcoming mass was attended by our group of sixty pilgrims as well as another group. After having spoken to the priest before mass about my thesis and the distribution of questionnaires among the pilgrims, he called me up to address the congregation. I nervously outlined what it was that I was doing and explained the importance of the pilgrim's participation in my study. After mass, standing in the foyer of the church I distributed both *English and Zulu questionnaires* to those whom were interested. I was moved by the pilgrim's inquisitive and helpful approach.

**19:00** – Dinner in the dining hall. We were asked to provide our own meal for Friday's dinner; ours being the usual Mediterranean style spread.

**19:45** – Adoration in the new church lasting the duration of an hour, was a time of quiet contemplation and prayer. There was an overwhelming feeling of stillness in the air; as though time had stopped. This new church is a simple, facebrick building with notable acoustics; where song fills every available corner. The resident priest mentioned to a few pilgrims: *'If you don't attend the Saturday night adoration, then you have not had the full Ngome experience.'* After adoration my friend and I stood on the rock admiring the beauty of the illuminated cross on the hill. Our intrigue tempted us to walk towards it along the illuminated path, where we were able to capture it on camera.

**21:00** – After an exhausting day, and an early start the following morning, it was time to turn in for the night.

## **SATURDAY 22 MARCH**

**04:45** – Synonymous with pilgrimages are early mornings. Stepping outside, it was still dark, while a glimmer of pinky-red and light blue adorned the horizon. The stars and moon, still in the sky were ceasing to fade. We spent some time in silent prayer in the warmth and the light

of the six-sided church on the rock. A cold wind blew strongly outside, in contrast to the stillness of the church interior. Morning greetings from nesting birds sounded from the ceiling; eco-ing throughout the church and filling the space.

Behind the altar in this six-sided church hangs the *painting* of 'Mary Tabernacle of the Most High'. This painting is as accurate a representation of the apparition that Sister Reinolda May saw of *Mary Tabernacle of the Most High* at each of the ten encounters. The painting depicts Mary with the Eucharist placed on her breast, from where rays symbolising graces flow.

**05:45** – The church bell sounded, a sign for the pilgrims to gather on the rock before our prayerful descent to the seven springs. The clouds once again were wispy, filling the deep valleys below us. The sky became lighter as we descended into the forest, however the moon was still with us; showing its face where the treetops parted.

**06:10** – We found ourselves deep in the forest when we arrived at the *meeting of the seven springs*; a quiet and peaceful place. After an opening prayer the priest took the opportunity to individually bless every pilgrim with the holy water from the *spring*. A long line was formed with no less than eighty pilgrims who filed slowly, one-by-one to receive their blessing. This lasted close on under two hours, and was a time of *silent prayer* and *reverence*. Great respect was shown by the pilgrims for this holy place. The spring has been sensitively and well designed. The area has been paved with concrete, and concrete seating has been built surrounding the existing trees in the forest. A portion of the spring is tiled with blue slate tiles; this is where pilgrims receive a blessing while standing in the water. There are stairs to the one side of the spring that provides access to the pilgrims for the collection of water.

**08:30** – After the walk back up the hill from the springs, it was time for breakfast in the dining hall.

**09:15** - Following a hearty pilgrims breakfast, we congregated in the new church for a talk by the resident priest on the background of Ngome. This informative and riveting session lasted no less than two hours.

**11:15** – Mass in the new church was concelebrated by three priests; the first priest originating from Ireland, now doing missionary work in Stanger, the second priest was visiting from Pinetown and the third was the resident priest at Ngome. It was a beautiful mass said and sung in part using both *English* and *Zulu*. The five busloads of pilgrims had just arrived from Harrismith, so the church started to fill up as pilgrims brought in additional seating.

The pilgrims comprised people of all ages, with differing cultural backgrounds, originating from different geographical locations within South Africa. There were children – not many – as young as seven years of age and older people in the seventies and eighties. Men and women from the Zulu, English, French Mauritian and Indian communities made up our pilgrim group. This weekend's pilgrimage comprised pilgrims from Durban central, Tongaat, Verelum, Pretoria and five busloads of pilgrims from Harrismith arrived on Saturday afternoon; there were an estimated total of four hundred people at the Shrine. The five busloads from Harrismith came especially for the *Exposition of the Blessed Sacrament* which was to take place on Saturday night. They had no accommodation as the pilgrims rest was already fully occupied; so instead spent the night in the church.

**12:30** – Lunch time at the dining hall, allowed me time to sit and observe the fellow pilgrims around me. I thought back to the morning, when we walked down to the seven springs; it was an incredibly *scared* time in a *sacred place*. I felt as though it was difficult to participate fully as a pilgrim and a researcher simultaneously. While conducting my research I had to remain respectful to the pilgrims and to the place in which I was entering, while also participating fully as a pilgrim in prayer.

**15:00** – The pilgrims congregated for the second time that day on the rock outside the six-sided church, as we prepared once again to descend into the forest in prayer. This time we descended for the purpose of praying the *Stations of the Cross* which started close to the *springs* and continued on the ascent up the hill, on a different path to the one on which we descended. People moved from one station to the next, some holding umbrellas to shield them from the sun, all moving in unified solemnity. The Stations were prayed in both English and Zulu, alternating at each consecutive station. Men took it in turns to carry the heavy timber cross between the Stations, a task that they appeared to do with great honour.

**16:45** – After a somewhat tiring hour and forty-five minutes of Stations of the Cross, my friend and I decided to take some time out while sitting on the rock behind the six-sided church and soak up the last *rays of sunlight* for the day. There was something special about the vista before us; the valleys plunged down far below us joining the mountain range ahead of us, where eventually the sun would disappear. Hoping for some time alone, we were instead joined by two inquisitive teenage girls from the village of Ngome. Although they were learning English at their local missionary school, they were quite obviously nervous talking to us, reverting back to Zulu between nervous giggles. We had to try our best to

communicate with them in Zulu and when words fell short, the four of us looked on at the setting sun. The silence brought about a sense of peacefulness, which was at times disturbed by intermittent gusts of wind.

**17:30** – During dinner time, mumblings among our pilgrim group revealed that the five busloads from Harrismith had already placed their blankets on the church pews, reserving their seats for the *Exposition of the Blessed Sacrament* later that evening. Thinking back, we were forewarned by the priest to get to the church early, so as to avoid the disappointment of not having a seat. Resourceful, as pilgrims need be at times; each one carried their own chair from the dining hall after dinner ensuring their place in the church.

**19:00** – *The Exposition of the Blessed Sacrament*. The massiveness of this event is contextualised in the arrival of five busloads of pilgrims from Harrismith only a few hours before it was to begin, and with no accommodation for the night. The pilgrims were tightly packed into the church, filling up every available inch of space. The entire church was in darkness except for the illuminated *sanctuary*. Zulu hymns filled the church with harmonious splendour. Pilgrims waited in excited anticipation for the *Exposition of the Blessed Sacrament*, and once it had arrived, they rejoiced in song and reflected in silence; this lasted an hour. The church was not big enough to seat all of the pilgrims, leaving some with no option but to sit or stand outside. The feeling among the pilgrims that night was one of pure joy; ecstasy.

**20:15** – Once the Exposition was over, our pilgrim group moved back to the dining hall with their chairs in hand for a question and answer session with the priest. Common questions were addressed regarding the Catholic faith which lasted just over two hours.

**22:15** – Time to turn in as another early start awaited us.

## **SUNDAY 23 MARCH**

**04:45** – Time to wake up, get ready for the day and pack my bag.

**05:45** – I had some time at my disposal so I decided to sit at the *grotto* of Our Lady in silent prayer where already numerous pilgrims had gathered. It was still dark and the grotto was illuminated; the white plaster of the statue of Our Lady shone in the darkness.

**06:00** – My friend and I took a brisk walk to the *seven springs* to collect some spring water. By the time we had got to the spring, a handful of pilgrims were already there collecting

water and praying. The water from the spring is believed to be flowing with graces which contain properties of healing. A peacefulness and serenity can be felt at the spring which is tucked away in the forest. Ngome, to my surprise was luscious and damp in comparison to its surroundings which are dry, dusty and hot. Perhaps this is as a result of its vantage point, high up on the hill where the wind and low clouds make for a more temperate climate.

**06:20** – After walking back through the forest and up the hill towards the church, water bottles in hand, we made it just in time for mass. As did all of the pilgrims, we placed our bottles of *spring water* in the front of the church, which would later be blessed by the priest. We sat at a side pew with magnificent views overlooking the valleys below and the mountains ahead.

**06:30** – As **mass** began, looking outside the window I noticed a small, black calf curled up on the grass asleep. The shrine is located on a working farm so it's not uncommon to see cattle and goats roaming freely. While still lying down, the little black calf turned its head towards the church in appreciation of the opening hymn. Sung in *Zulu*; it was magnificent. During the proclamation of the Gospel the same calf stood up - just as the congregation did – turned around and settled back down to sleep.

Towards the end of mass, the priest announced to the congregation the urgent need for investors to *develop the land surrounding the shrine*. He mentioned that the number of pilgrims was increasing every year in addition to international interest, therefore more accommodation was needed. A much bigger church is also needed – last night bearing testament to this - as busloads do arrive without formally booking in at the pilgrim's rest. There are times during the week when the shrine is quiet, so perhaps a *flexible design approach* need be investigated where the church is able to accommodate greater numbers if need be.

**08:15** – This was our last breakfast in the dining hall together. I was relieved to receive many of the questionnaires back, in addition to the encouragement and enthusiastic support generously given by some of the pilgrims.

**09:15** - On the bus again, we departed on our eight hour journey back home. There was a sense that nobody wanted to leave this place of prayer and contemplation. Ngome is a place of *mystery* where people have encountered graces of various forms and received signs in the form of the sun spinning and pulsating. In ending this journal account, I would like to quote

the words of the resident priest who said: '*...these are all signs that tell us that God is present among us here. Ngome is a place where heaven meets earth*' (Nkululeko Fr. M, 2014).

Appendix I

OBSERVATION STUDY

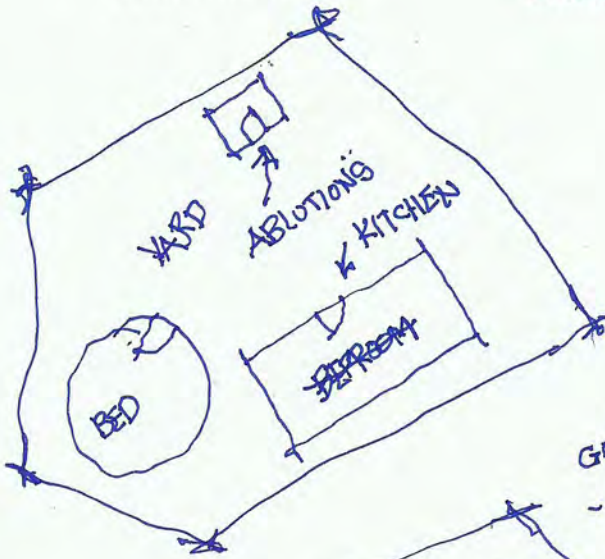
Observer: Author

Place of Observation: Ngome Shrine, KwaZulu-Natal

Observations

SITINGS FROM THE BUS

Comments



Typical rural plot showing arrangement of buildings.

Bedroom → conc. block or mud brick or timber frame with stone infill.


Ablution block → conc. blocks and tin roof [simple]

Rondol → for rituals - ancestors → can sleep there and cook there.

Rectangular room ~ can be used to sleep or cook.

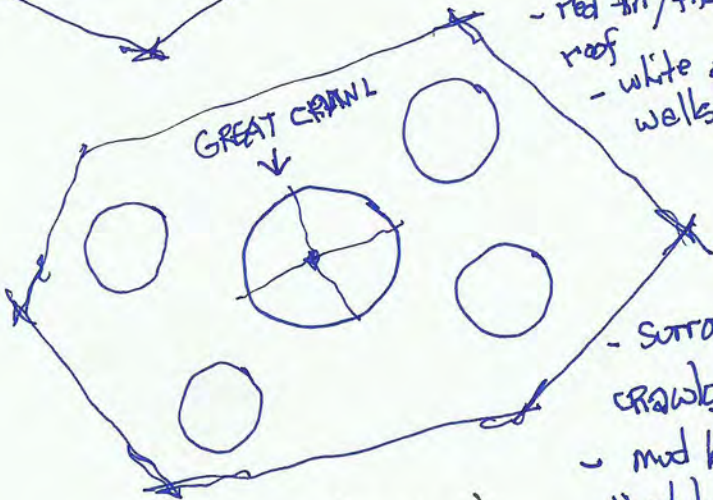
~ usually plastered and painted

~ mono-pitch tin roof with reeds or tiles on top.

Martha says  rectangular is a central lounge area and two bedrooms on either side.

Elders sleep in GREAT crawl.

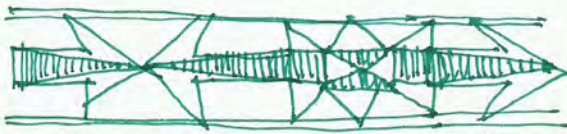
GREAT CRAWL  
- red tin/tile roof  
- white painted walls



- surrounding  
crawls  
- mud brick & thatch

archway at a rondol

AT NKAMANA ABBEY



outer with chapel after inner sanctuary

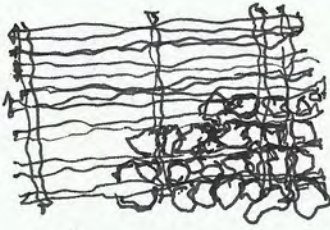
The pattern along the walls at about a 3m height all the way through to the 'outer' sanctuary



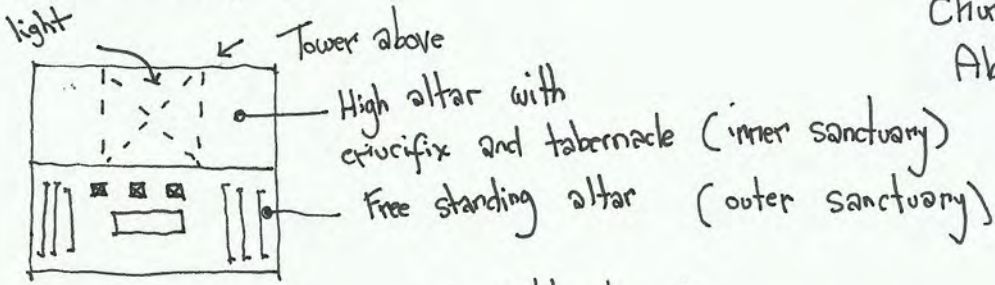
Observations

Comments

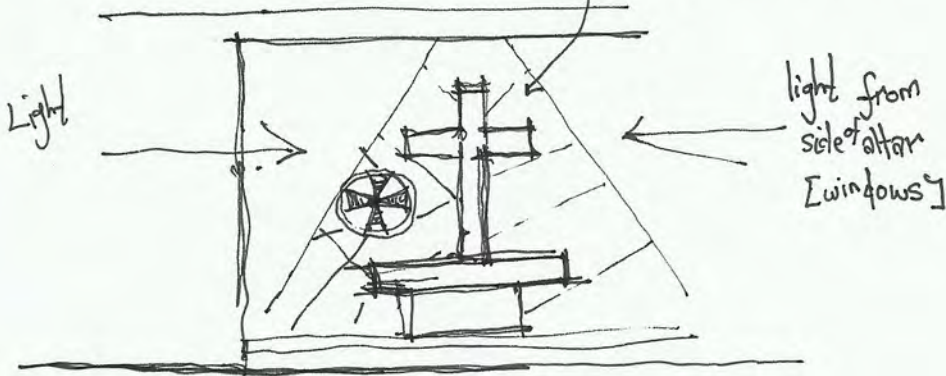
Local timber and stone infill construction of houses.



Church at Nkamana Abbey built in 1950



rays painted onto wall



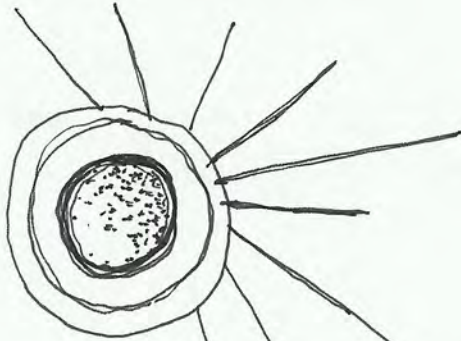
'Big Church' at Ngome - Altar [built +/- 6 years ago]

Tabernacle very prominently, why? Our Lady Tabernacle of the most High?

Elements of Ngome

The Eucharist and rays of sunlight → Miracles

'Spinning of the sun - pulsating of the sun, concentric circles around the sun.'



tabernacle

LIGHT

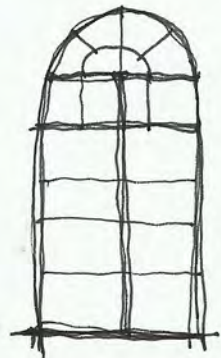
LIGHT

3 x windows

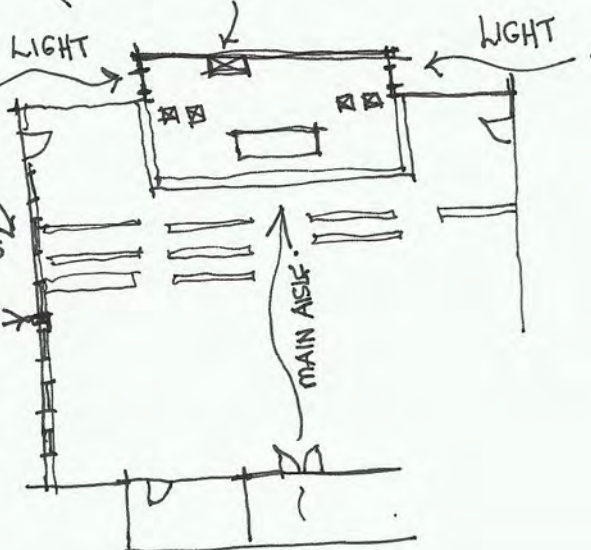
3x windows

3x windows

MAIN AISLE



DETAIL OF SIDE WINDOW.



## GLOSSARY OF TERMS AND ABBREVIATIONS

*[Sources if not directly referenced: from the Collins English Dictionary, 2011]*

### **A.D.** *[noun]*

*Anno Domini* or A.D. is the abbreviation used to label or number years used with the Julian and Gregorian calendars. The term *Anno Domini* is Medieval Latin, translated as: ‘*In the year of the Lord*’ (Merriam Webster Online Dictionary, 2003)

### **ADORATION** *[noun]*

the act of worship

### **ALTAR** *[noun]*

1) a raised place or structure where sacrifices are offered and religious rites performed 2) *[in Christian Churches]* the communion table

### **ANOINT** *[verb]*

to apply oil to as a sign of consecration or sanctification in a sacred rite

### **AREOPAGUS** *[noun]*

1) the hill to the northwest of the Acropolis in Athens 2) *[in ancient Athens]* the judicial council whose members *[Areopagites]* met on the hill

### **BASILICA** *[noun]*

The early form of building used for Christian worship, originally designed to serve as a Roman court of Law or as a public market; rectangular in shape, having a semi-circular alcove where the magistrate would be seated (Van Loon, 1982).

### **CANON LAW** *[noun]*

the law governing the affairs of a Christian Church, esp. the law created or recognised by papal authority in the Roman Catholic Church

### **CATACOMB** *[noun]*

*[usually plural]* an underground burial place, esp. the galleries at Rome, consisting of tunnels with vaults or niches leading off them for tombs

### **CATECHISM** *[noun]*

instruction by a series of questions and answers, esp. a book containing such instruction on the religious doctrine of a Christian Church

### **CATECHUMENS** *[noun]*

*[Christianity]* a person, esp. in the early Church, undergoing instruction prior to baptism

**CATHOLIC** [adj.]

1) denoting or relating to the entire body of Christians, esp. to the Church before separation into the Greek or Eastern and Latin or Western Churches 2) denoting or relating to the Latin or Western Church after this separation 3) denoting or relating to the Roman Catholic Church

**CHANCEL** [noun]

the part of a church containing the altar, sanctuary, and choir, usually separated from the nave and transepts by a screen

**CHURCH** [noun]

1) a building designed for public forms of worship, esp. Christian worship 2) The church building... 'is the house of the Church, the house of the people who are themselves the Church, the living temple of God' (Seasoltz, 1963:131)

**CIBORIUM** [noun] pl- [RIA]

a goblet-shaped vessel for holding Eucharistic bread (<http://www.merriam-webster.com/dictionary/ciborium>)

**CLERGY** [noun]

the collective body of men and women ordained as religious ministers, esp. of the Christian Church

**CONSECRATE** [verb]

1) to make or declare sacred or holy; sanctify 2) *Christianity* to sanctify [bread and wine] for the Eucharist to be received as the body and blood of Christ

**CONSECRATION** [noun]

[RC Church] the part of the mass after the sermon during which the bread and wine are believed to change into the Body and Blood of Christ

**DIOCESE** [noun]

the district under the jurisdiction of a bishop

**DIVINE OFFICE** [noun]

also referred to as the *Liturgy of the Hours*, is the recitation of certain Christian prayers at fixed hours according to the discipline of the Roman Catholic Church

**DOCTRINE** [noun]

a creed or body of teachings of a religious, political, or philosophical group presented for acceptance or belief; dogma

**DOGMA** [noun]

a religious doctrine or system of doctrines proclaimed by ecclesiastical authority as true

**ECCLESIASTICAL** [adj.]

of or relating to the Christian Church

**ECUMENICAL** [adj.]

1) of or relating to the Christian Church throughout the world, esp. with regard to its unity

**EUCCHARIST** [noun]

the Christian sacrament in which Christ's Last Supper is commemorated by the consecration of bread and wine

**HOMILY** [noun]

a sermon or discourse on a moral or religious topic

**ICONOGRAPHY** [noun]

1a) the symbols used in a work of art or art movement 1b) the conventional significance attached to such symbols 2) a collection of pictures of a particular subject, such as Christ

**INCARNATION** [noun]

1) the act of manifesting or state of being manifested in bodily form, esp. human form 2) A bodily form assumed by a God, ect.

**INTERCESSION** [noun]

1) the act or an instance of interceding 2) the act of interceding or offering petitionary prayer to God on behalf of others

**KRAAL** [noun]

in southern Africa, an enclosure or group of houses surrounding an enclosure for livestock or the social unit that inhabits these structures. The term has been more broadly used to describe the associated way of life (<http://www.merriam-webster.com/dictionary/kraal>)

**LAITY** [noun]

laymen as distinguished from clergymen

**LITURGY** [noun]

1) the forms of public services officially prescribed by a church 2) also called *Divine Liturgy*, the Eucharistic celebration

**MARTYR** [noun]

a person who suffers death rather than renounce his religious beliefs

**MARTYRY** [noun] pl – [TYRIES]

a shrine or chapel erected in honour of a martyr

**MENSA** [noun]

etymology – Latin, literally: the table

**MONSTRANCE** [noun]

[RC Church] a receptacle, usually of gold or silver, with a transparent container in which the consecrated Host is exposed for adoration

**OMNIPOTENT** [adj.]

having very great or unlimited power

**OMNIPRESENT** [adj.]

[esp. of a deity] present in all places at the same time

**ORDINARY** [noun]

an ecclesiastic, esp. a bishop, holding an office to which certain jurisdictional powers are attached

**PASCHAL** [adj.]

1) of or relating to Passover 2) of or relating to Easter

**PANTOCRATOR** [noun]

a title of Christ represented as the ruler of the universe, especially in Byzantine church decoration (Oxford Dictionaries)

**PENITENT** [noun]

[Christianity] 1) a person who repents his sins and seeks forgiveness for them 2) [RC Church] a person who confesses his sins to a priest and submits to a penance imposed by him

**RESURRECTION** [noun]

[Christian theology] the rising again of Christ from the tomb three days after his death

**REVERENCE** [noun]

1) a feeling or attitude of profound respect, usually reserved for the sacred or divine; devoted veneration 2) an outward manifestation of this feeling, esp. a bow or act of obeisance

**RITE** [noun]

1) a formal act or procedure prescribed or customary in religious ceremonies: *the rite of baptism* 2) a particular body of such acts or procedures, esp. of a particular Christian Church: *Latin rite*

**RITUAL** [noun]

1) the prescribed or established form of a religious or other ceremony 2) Such prescribed forms in general or collectively

**RONDAVEL** [noun]

a round native hut of southern Africa usually made of mud and having a thatched roof of grass (<http://www.merriam-webster.com/dictionary/rondavel>)

**TRANSFIGURATION** [noun]

1) the act or an instance of transfiguring or the state of being transfigured 2) [New Testament] the change in appearance of Christ that took place before three disciples (Matthew 17:1-9)

**SACRISTY** [noun]

a room attached to a church or chapel where the sacred vessels, vestments, ect, are kept and where priests attire themselves

**SACRAMENT** [noun]

1) an outward sign combined with a prescribed form of words and regarded as conferring some specific grace upon those who receive it. The Protestant sacraments are baptism and the Lord's Supper. In the Roman Catholic and Eastern Churches they are baptism, penance, confirmation, the Eucharist, holy orders, matrimony, and the anointing of the sick 2) something regarded as possessing a sacred or mysterious significance 3) a symbol; pledge

**SACRED** [adj.]

1) exclusively devoted to a deity or to some religious ceremony or use; holy; consecrated 2) worthy of or regarded with reverence, awe, or respect

**SANCTUARY** [noun]

1) a holy place 2) a consecrated building or shrine 3) the chancel, or that part of a sacred building surrounding the main altar

**SEPULCHRE** [noun]

a burial vault, tomb, or grave

**SHRINE** [noun]

1) a place of worship hallowed by association with a sacred person or object 2) a container for sacred relics 3) the tomb of a saint or other holy person 4) a place or site venerated for its association with a famous person or event

**SIGN** [noun]

something that indicates or acts as a token of a fact, condition, ect, that is not immediately or outwardly observable

**SYMBOL** [noun]

something that represents or stands for something else, usually by convention or association, esp. a material object used to represent something abstract

**TRADITION** *[noun]*

1) the handing down from generation to generation of the same customs, beliefs, ect, esp. by word of mouth 2) the body of customs, thought, practices, ect, belonging to a particular country, people, family, or institution over a relatively long period

**TRANSEPT** *[noun]*

either of the two wings of a cruciform church at right angles to the nave

**VATICAN II** *[noun]*

an abbreviation for the term Second Vatican Council

**VENERATE** *[verb]*

1) to hold in deep respect; revere 2) to honour in recognition of qualities of holiness, excellence, wisdom, ect.

**A CONTEMPORARY INTERPRETATION OF THE SECOND VATICAN COUNCIL LITURGY ON SACRED CATHOLIC ARCHITECTURE:  
A Church at the Shrine of Ngome, KwaZulu-Natal - Page 1**

PARTICIPANT CODE	AGE	MALE/ FEMALE	OCCUPATION	HOW LONG HAVE YOU BEEN A CATHOLIC ?	HOW OFTEN DO YOU ATTEND MASS?	DO YOU FEEL ENRICHED BY ATTENDING MASS?	DOES THE SPACE IN WHICH YOU PRAY ENRICH YOUR SPIRITUAL EXPERIENCE?
E4	34	F	communications manager	child/teen convert	weekly	Y	Y
E6	42	F	nurse	since birth	weekly	Y	Y
E7	54	F	housewife	since birth	sundays	Y	Y
E8	59	F	financial planner	since birth	twice a week	Y	Y
E9	53	F	educator	since birth	sundays	Y	Y
E10	60	F	housewife	since birth	weekly	Y	Y
E11	73	F	pensioner	since birth	daily	Y	Y
E12	59	M	shipping	since birth	weekly	Y	Y
E13	63	F	pensioner	adult convert	twice a week	Y	Y
E14	42	F	teacher	since birth	sundays	Y	Y
E15	26	M	financial clerk	since birth	weekly	Y	Y
E16	24	F	student	since birth	sundays	Y	Y
E18	43	M	civil technologist	since birth	sundays	Y	Y
E19	37	F	pyschologist	child/teen convert	sundays	Y	Y
E20	25	F	medical Doctor	since birth	weekly	Y	Y
E21	25	M	unemployed	since birth	weekly	Y	Y
E22	72	M	catholic priest	since birth	daily	Y	Y
E23	29	F	consultant	since birth	sundays	Y	Y
E24	24	F	environmentalist	since birth	sundays	Y	Y
E25	31	F	process technician	since birth	daily	Y	Y
E26	52	F	self employed	adult convert	weekly	Y	Y
E27	31	F	educator	since birth	weekly	Y	Y
E28	40	M	lecturer	since birth	weekly	Y	Y
Z2	50	F	self employed	child/ teen convert	weekly	Y	Y
Z3	44	F	nurse service manager	adult convert	weekly	Y	Y
Z4		F		child/ teen convert	weekly	Y	Y

**A CONTEMPORARY INTERPRETATION OF THE SECOND VATICAN COUNCIL LITURGY ON SACRED CATHOLIC ARCHITECTURE:  
A Church at the Shrine of Ngome, KwaZulu-Natal - Page 2**

PARTICIPANT CODE	LIST THREE CHARACTERISTICS THAT COME TO MIND WHEN YOU THINK OF A CATHOLIC CHURCH BUILDING?	DO ANY OF THE FOLLOWING WITHIN THE CHURCH AID IN ELEVATING YOUR SPIRITUAL AWARENESS?
E4	virgin statue/image of jesus/sanctuary light	incense
E6	cross shape plan/ virgin statue/ stained glass	music/ incense/ light/ statuary
E7	architecture/ space/ windows	music
E8	sanctuary/ bell tower/ tabernacle	incense
E9	altar/ sacristy	music
E10	virgin statue/ holy family statue/ all the saints	music/ incense
E11	light/ air/ reverence	light/ statuary
E12	bell tower/ crucifix & stations/ altar & tabernacle	music/ incense/ light/ statuary
E13	stained glass/ altar/ stations	music
E14	paintings & stained glass/ large doors & font/ bell & crucifix	music/ light
E15	tabernacle/ stained glass/ altar	music/ incense/ light/ statuary
E16	stained glass/ stations of the cross	music/ incense/ light/ statuary
E18	holy/ sacred/ blessed	light
E19	beautiful structure/ imposing/ holy	music/ statuary
E20	tabernacle/ stained glass/ altar	music/ incense/ light/ statuary
E21	historic & classic/ sacred/ accomodating	music/ incense/ light/ statuary
E22	structure & light/ enhance sense of community/ acoustics	light/ incense
E23	cross/ tabernacle/ mary's image	statuary
E24	big holy house/ chapels for prayer/ holy cross & grotto	music/ light/ statuary
E25	paintings/ stained glass/ choir gallery	music/ incense/ light/ statuary
E26	faith/ comfort/ protection	music/ incense/ light/ statuary
E27	tradition/ my roots	incense
E28	altar/ cross/ community	music/ incense/ light/ statuary
Z2	font/ stained glass/ artwork	music/ incense/ light/ statuary
Z3	house of living God/ where angels can share with us	music/ incense/ light
Z4	everlasting light of God/ the mass	music

**A CONTEMPORARY INTERPRETATION OF THE SECOND VATICAN COUNCIL LITURGY ON SACRED CATHOLIC ARCHITECTURE:  
A Church at the Shrine of Ngome, KwaZulu-Natal - Page 3**

<b>PARTICIPANT CODE</b>	<b>IN YOUR OPINION, WHAT IS THE MOST IMPORTANT OBJECT WITHIN A CATHOLIC CHURCH?</b>	<b>DO YOU FEEL A PRESENCE WHEN ENTERING A CATHOLIC CHURCH?</b>	<b>HOW DO YOU THINK IT CAN BE BEST CAPTURED IN THE ARCHITECTURE?</b>	<b>WHAT IS YOUR UNDERSTANDING OF A CHURCH?</b>
E4	sanctuary light	Y	light/ visual significance	both
E6	tabernacle	Y	music/ visual significance	both
E7	tabernacle	Y	light	both
E8	tabernacle	Y	music	both
E9	tabernacle	Y	light/ visual significance/ music	both
E10				
E11	tabernacle	Y	visual significance	both
E12	sanctuary light/ tabernacle/ cross	Y	light/ visual significance/ music	both
E13	tabernacle	Y	light	both
E14	tabernacle	Y	light/ visual significance	both
E15	tabernacle	Y	visual significance	community of believers
E16	cross/ tabernacle	Y	visual significance	both
E18	tabernacle	Y	visual significance	place to worship
E19	tabernacle	Y	music/ visual significance	both
E20	sanctuary light	Y	visual significance	both
E21	tabernacle	Y	visual significance	both
E22	cross	Y	visual significance	both
E23	cross/ tabernacle	Y	visual significance	both
E24	cross/ tabernacle	Y	light/ visual significance	both
E25	tabernacle	Y	light/ visual significance/ music	both
E26	tabernacle	Y	visual significance	
E27	tabernacle	N	light/ visual significance	both
E28	tabernacle	Y	light/ visual significance	both
Z2	sanctuary light/ tabernacle/ cross	Y	light/ visual significance/ music	place of worship
Z3	sanctuary light/ tabernacle/ cross	Y	music	both
Z4	tabernacle	Y	music	community of believers

**A CONTEMPORARY INTERPRETATION OF THE SECOND VATICAN COUNCIL LITURGY ON SACRED CATHOLIC ARCHITECTURE:**

**A Church at the Shrine of Ngome, KwaZulu-Natal - Page 4**

<b>PARTICIPANT CODE</b>	<b>WHAT DO YOU UNDERSTAND BY THE SECOND VATICAN COUNCIL?</b>	<b>DO YOU THINK THAT THE SECOND VATICAN COUNCIL HAS MADE FOR A MORE OPEN AND INCLUSIVE CHURCH?</b>	<b>WHAT ROLE IF ANY DO YOU HAVE IN THE CHURCH?</b>	<b>HAVE YOU EVER ATTENDED A PILGRIMAGE?</b>	<b>DO YOU THINK THAT ITS IMPORTANT TO BRING AWARENESS TO AND PRESERVE SITES OF PILGRIMAGE?</b>
E4	some understanding	Y	role	Y	Y
E6	some understanding	Y	role	Y	Y
E7	some understanding	Y	role	Y	Y
E8	some understanding	Y	role	Y	Y
E9	some understanding	Y	role	Y (1st)	Y
E10					
E11	some understanding	Y	role	Y	Y
E12	no understanding	Y	role	Y	Y
E13	no understanding		no role	Y	Y
E14	some understanding	Y	role	Y	Y
E15	some understanding	Y	role	Y (1st)	Y
E16	some understanding	Y	no role	Y (1st)	Y
E18	no understanding		no role	Y	Y
E19	some understanding	N	no role	Y (1st)	Y
E20	some understanding	Y	no role	Y (1st)	Y
E21	some understanding	Y	no role	Y	Y
E22	some understanding	Y	role	Y	Y
E23	no understanding		no role	Y	Y
E24	no understanding		no role	Y	Y
E25	some understanding	Y	role	Y	Y
E26	no understanding		role	Y	Y
E27	some understanding	NOT SURE		Y	Y
E28	some understanding	Y	role	Y	Y
Z2	some understanding	Y	role	Y	Y
Z3	some understanding	Y	role	Y	Y
Z4	some understanding	Y	role	Y	Y

# **PART TWO**

## **DESIGN REPORT**

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## CHAPTER 1.0

# 1.0

## INTRODUCTION

*'If there is mist here, you will see nothing of the great valley. The mist will swirl about and below you, and the train and the people make a small world of their own. Some people do not like it, and find it cold and gloomy. But others like it and find in it mystery and fascination, and prelude to adventure, and an intimation of the unknown.'* – Alan Paton (1948:13)



Fig 1.1 Cross on the hill at Ngome. Source: Author, 2014.

## 1.1 ABSTRACT

Part Two of this dissertation, namely the design report, deals with a notional client, examining their requirements and brief. A site selection study, site analysis and site response is then carried out on the chosen site, all of which make reference to the theoretical framework discussed in Part One of this dissertation. This design report therefore examines, then suggests an architectural response to a particular site with reference to the client's brief.

Pre-modern, modern and postmodern paradigms set the contextual backdrop for this dissertation, where the evolution of human *consciousness* or man's understanding of *being-in-the-world* has - throughout time - resulted in *theological* and *liturgical* changes within the Catholic Church. The convening of the *Second Vatican Council* during the mid-twentieth century - called to address the secular modern world - saw the Catholic faith undergo a liturgical reformation, whereby the formational pillars of the Church were reassessed. Greater laity participation within the symbolic *Mystical Body of Christ* or Church meant that power relations between the clergy and the laity began to take on a new form. This, in conjunction with the development of the modernist movement; manifests itself *spatially* and *experientially* within the liturgical celebration, thereby impacting on *sacred Catholic architecture*.

This dissertation aims at investigating *sacred Catholic architecture* in *contemporary* time and comprises three consecutive stages of thought, all of which have a relationship of cause and effect. Firstly, '*the evolution of human consciousness and its effect on Catholic theology*' will be investigated, followed by, '*the Second Vatican Council and the modern world*', and lastly, '*the impact of the Second Vatican Council liturgy on contemporary sacred Catholic architecture*'. The aim of this investigation is to pursue a pragmatic approach towards a design guideline.

By means of a *hermeneutic* approach, this dissertation investigates a *contemporary interpretation of sacred catholic architecture* stemming from the liturgical reforms of *Vatican II*; thereby arguing that a *contemporary* faith requires a *contemporary* architecture. Furthermore, it seeks to investigate the relationship between a *universal* Catholic faith, and a *vernacular* conscious Church, by interpreting Ricouer's (1961) '*Universal Civilisation*.' The significance of the phenomenon of *pilgrimage* in the sacramental life of the Catholic Church is then outlined suggesting a way forward for the design of a *contemporary Catholic Church at the Marian Shrine of Ngome*.

## 1.2 PROJECT DESCRIPTION

When referring to a *contemporary sacred architecture*, Christ-Janer and Foley (1962:102) state there are five streams of development: 1) the renewal of the *liturgy* that demands new

plans and forms in architecture; 2) the investigation of structure by which new plans can be most forcefully expressed in new forms; 3) the regaining of the traditional position of the Church as patron of *contemporary* arts; 4) the search for simplicity in architecture, which can make the church building a subordinate background to both *liturgy* and works of art; and 5) the expression of the *contemporary* philosophy of design to permit suitable decorative enrichment. Similarly, Cope cited in Lockett (1964) states that when designing a space for Catholic liturgical worship, consideration must be given to firstly; the *space*, secondly; the *flexibility* of that space and thirdly; the *simplicity* of that space.

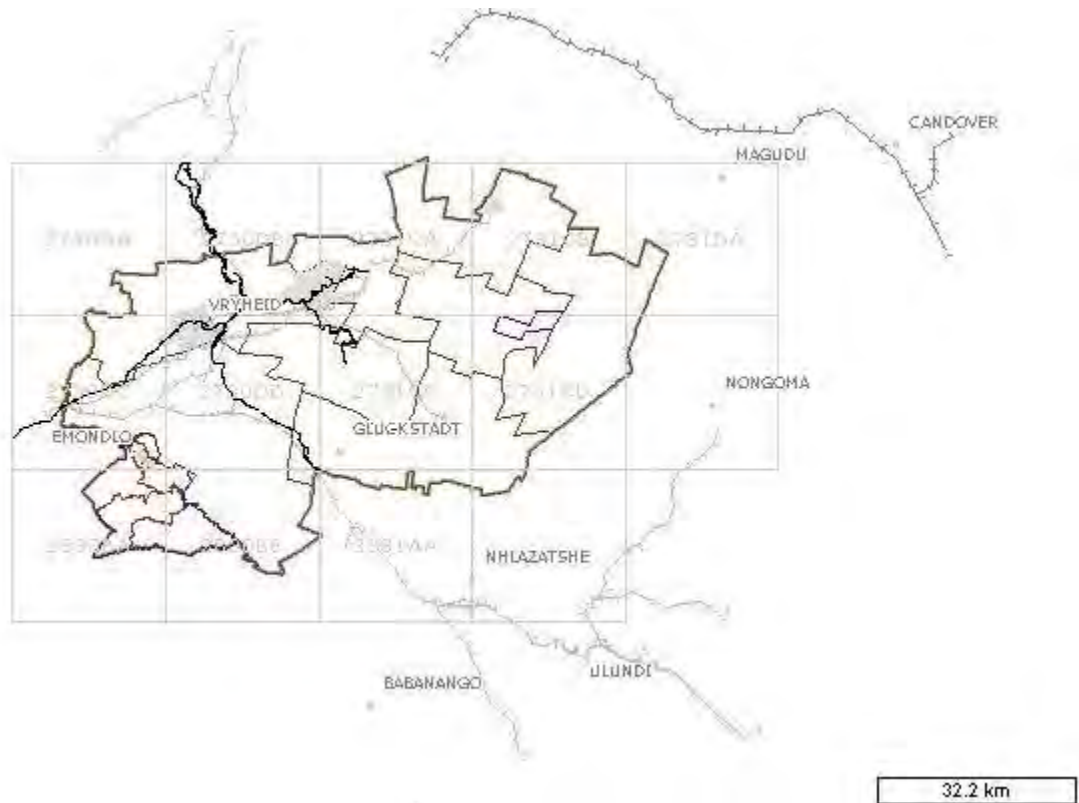
### 1.2.1 THE CLIENT'S ORGANISATION

The client is the Roman Catholic Church Diocese of Eshowe in the Republic of South Africa. The Diocese of Eshowe falls under the greater metropolitan Archdiocese of Durban to which approximately two hundred thousand Catholics reside. While predominantly Zulu, the Church in the Archdiocese of Durban serves a variety of people from diverse cultural and linguistic backgrounds. The Archdiocese comprises both first world church parishes in and around the cities of Durban and Pietermaritzburg and a large number of rural mission parishes, some with remote outstations such as the Ngome Marian Shrine.



**Fig 1.2** Archdiocese of Durban Logo. Source: [https://fbcdn-profile-a.akamaihd.net/hprofile-ak-xaf1/v/t1.0-1/281298\\_241897502505596\\_1242555\\_n.jpg?oh=e2a4283aa8d0de10536736d9a6calc7b&oe=5579D9A6&\\_\\_gda\\_\\_=1434254033\\_a01c7fld7e8137323a7414336701a9e8](https://fbcdn-profile-a.akamaihd.net/hprofile-ak-xaf1/v/t1.0-1/281298_241897502505596_1242555_n.jpg?oh=e2a4283aa8d0de10536736d9a6calc7b&oe=5579D9A6&__gda__=1434254033_a01c7fld7e8137323a7414336701a9e8), Online (20 August 2014) & **Fig 1.3** Diocese of Eshowe Logo. Source: <https://eshowedioocese.files.wordpress.com/2011/03/kumalo-coat.gif>, Online (20 August 2014)

The Eshowe Diocese presides over an area of approximately twenty-six thousand square kilometres, comprising Zululand proper - with the exception of the districts of Ingwavuma, Umbombo and Hlabisa – as well as four Natal districts of Vryheid, Paulpietersburg, Ngotshe and Babanango. The Marian Shrine at Ngome is situated within the diocese of Eshowe has become a popular place of pilgrimage for Catholics around Southern Africa.



**Fig 1.4** Map showing Diocese of Eshowe. Source: <http://dioceseofeshowe.org.za/>, Online (20 August 2014)

### **1.2.2 THE CLIENT'S REQUIREMENTS**

The client requires that a large enough church be built with supporting facilities to accommodate the growing number of pilgrims to the Shrine. The client has emphasised the importance of the springs to the Shrine as a mystical source of healing. The client has suggested that the message of Ngome as a place of healing be known to those who visit and articulated through the architecture. In doing so, the client mentions that consideration must be given in the design so that while it draws the pilgrims' awareness to the springs it treats the site with care so as to maintain its sacredness. The client emphasises the need for a flexible design which caters for both small congregation gatherings and larger pilgrim groups. More pilgrim accommodation is needed as there few options for accommodation in the vicinity to this rural site. A larger priest's house is required where more visiting priests can stay, and classrooms where various pilgrim groups can assemble for meetings and discussions. The existing infrastructure needs to be improved such as pathways, landscaping and the roads.



**Fig 1.5** Collecting water at the springs, Ngome. Source: Author, 2014 & **Fig 1.6** Way of the Cross, Ngome. Source: Author, 2014.

### **1.2.3 THE CLIENT'S BRIEF**

The main objective of this design proposal is to provide a contemporary Catholic Church architecture at the Shrine of Ngome, while taking into account the liturgical reforms as a result of the Second Vatican Council. Although a small chapel and two churches form part of the already existing infrastructure at the Shrine, it has become inadequate for the growing number of pilgrims to the Shrine.

The client therefore requests that in addition to a larger church being built, one that speaks of the central Eucharistic message of Ngome, additional support facilities and an urban plan be proposed linking these facilities. These additional facilities will include: an outdoor sanctuary; a community hall; a priest's house and a pilgrim's rest. This new proposed infrastructure will be located adjacent to the springs and at a distance from the already established facilities of the Shrine. An urban plan linking these existing and proposed facilities must be considered.

### **1.2.4 SCHEDULE OF ACCOMMODATION**

The building steps up the hillside at approximately one meter levels and the accommodation schedule is according to each building level:

**[LEVEL 00]** [total]

Foyer 01 – 40sqm

Meeting Room 01 – 45sqm  
Meeting Room 02 – 45sqm  
Circulation [ramps] – 107sqm

**[LEVEL 01] [total]**

Foyer 02 – 40sqm  
Meeting Room 01 – 55sqm  
Meeting Room 02 – 17sqm  
Circulation [ramps] – 105sqm

**[LEVEL 02] [total]**

Foyer 03 – 22sqm  
Meeting Room – 30sqm  
Circulation [ramps] – 46sqm

**[LEVEL 03] [total]**

Foyer – 67sqm  
Meeting Room – 27sqm  
Circulation [ramps] – 58sqm

**[LEVEL 04] [total]**

Public Hall – 600sqm  
Adoration Chapel – 400sqm  
Meeting Room 01 - 20sqm  
Meeting Room 02 – 33sqm  
Ablutions [Female/Male/Disabled] – 52sqm  
Storage 01 – 5sqm  
Storage 02 – 7sqm  
Bell Tower – 17sqm  
Circulation [ramp] – 80sqm  
Service Yard – 50sqm  
Garden of Prayer -

**[LEVEL 05] [total]**

Community Hall – 500sqm

Kitchen – 18sqm

Preparation Room – 10sqm

Bin Area – 14sqm

Storage – 25sqm

Confessionals – [3x16sqm] – 48sqm

Cloistered Garden with Stations of the Cross – 540sqm

Administration – 34sqm

Office - 20sqm

Archive – 8sqm

Services – 5sqm

Storage – 27sqm

Sacristy – 25sqm

Flower Arranging Room – 14sqm

Vestry – 21sqm

Meeting – 34sqm

Ablutions [Female/Male/Disabled] – 52sqm

Circulation – 732sqm

**[CHURCH]**

Narthex – 86sqm

Nave – 1130sqm

Sanctuary – 80sqm

Space for Musicians – 36sqm

Sanctuary – 80sqm

Spill Over Space – 1030sqm

**[LEVEL 06] [total]**

Meeting Room 01 – 34sqm

Meeting Room 02 – 34sqm

Circulation – 133sqm

**[LEVEL 07]** [total]

Meeting Room 01 – 17sqm

Meeting Room 02 – 17sqm

Foyer 01 – 37sqm

Foyer 02 – 40sqm

Circulation – 43sqm

**[PARKING]**

Buses and private cars - check regulations

## CHAPTER 2.0

# 2.0

### **SITE SELECTION AND ANALYSIS**

#### **THE STORY OF NGOME MARIAN SHRINE**

### **2.1 INTRODUCTION**

*'The powers that one encounters in and around architecture range from supernatural beings, events of nature and the inner forces that shape oneself; all of which are revealed and concealed through the architecture.'* -Jones (2000)

There have been three documented Marian apparitions on the African continent; the first taking place in Zeitoun, a suburb of Cairo in Egypt; the second in Kibeho, Rwanda; and the third at Ngome, in South Africa.

The Zeitoun Marian apparition was a mass apparition where hundreds of Coptic Christian believers were involved. The first apparition began on the 2 April 1968 and continued to occur for the following two to three years. The Kibeho Marian apparitions took place in the 1980s, in the village of Kibeho in south-western Rwanda and involved a number of youth from the village. The messages communicated to these school children included an apocalyptic vision of Rwanda descending into violence, foretelling the 1994 Rwandan Genocide.

The Ngome Marian Shrine located in northern Zululand, KwaZulu-Natal is where Benedictine Sister, Sister Reinolda May encountered ten Marian apparitions, beginning on 22 August 1955 until 2 May 1971. Born in Germany on the 21st October 1901, Francisca, as she was previously named decided on a vocation in religious life and on 1 March, 1922 she joined the Missionary Benedictine Sisters in Tutzing, Germany. On the 21 June 1925, taking on the name of Sister Reinolda, she left Germany for South Africa as a Missionary Sister. After learning the local Zulu language, she became head of the maternity department at the Benedictine Missionary Hospital at Nongoma.

In 1944 the Benedictines bought a 338 hectare farm at Ngome, where mainly cattle were farmed as a source of income for the mission station at Nongoma, which comprised the

hospital and a school. The Benedictines later built a school on the farm of Ngome for the local children, known as Mayime School and on Sundays the classroom was used as a church. It was in the chapel of the Benedictine Hospital at Nongoma where Sister Reinolda May encountered the first Marian apparition on 22 August 1955. Two months later on the 20th and 22nd of October 1955 she experienced the second and third encounter in the same chapel. On the fourth encounter four months later, on the 15th of March 1956 the message was:

*'I wish that a shrine be erected for me in the place where seven springs come together. There I let my graces flow in abundance. Many people shall turn to God.'*

-Words of Mary (1956)

Ten years later in May 1966 the first chapel, a small converted animal feed shed, was blessed at the farm of Ngome and this is where Sister Reinolda May continued to have Marian apparitions until May 1971.



**Fig 1.7** The first chapel at Ngome. Source: Author, 2014.

In the early 1970s a large tea plantation, the Ngome Tea Estate was established next to the farm and a village was built to house its 1500 employees. If it weren't for the Marian apparitions that Sister Reinolda May encountered, this small outstation hidden in the Ngome forest would not have developed into the popular site of pilgrimage that it has become. Hundreds of pilgrims journey to this rural shrine from all around the country and the world as it is becomes better known.

## **2.2 SITE SELECTION CRITERIA**

The aim of this intervention focuses specifically on the provision of a church and related facilities for the Marian Shrine at Ngome and thus the following site criteria must be met:

### **[SECOND VATICAN COUNCIL REFORM] LITURGICAL SPACE FOR LAITY PARTICIPATION**

The site must allow for a large enough, well considered space in which laity participation can take place in and around this proposed pilgrim/ congregation church. Consideration must be given to the nature of the church which serves both as a site of pilgrimage and a local congregation. Therefore consideration must be given for a church which is flexible in nature where at certain times during the liturgical year the number of attendees may fluctuate. As with the Le Corbusier's Ronchamp, an outdoor sanctuary will be incorporated in the case of a large pilgrim attendance.

### **A VERNACULAR ARCHITECTURE FOR A VERNACULAR FAITH**

While being both a pilgrimage church and a local congregation church consideration must be given to that of local building techniques and forms but also to the universality of the Catholic Church.

### **CAPTURING THE SACRED**

The focal point of the Ngome Marian Shrine is where the seven springs converge, tucked away in the forested valley. The aim of this intervention is to capture in the architecture an awareness of the sacredness of these springs through a medium of visual connectivity and accessible proximity.

## FINDING THE INEFFABLE

This can be achieved by harnessing the sense of mystery which is characteristic to the Shrine of Ngome, in the architecture and by its orientation on the site.

## KEEPING THE TRADITION

The aim of this intervention is an interpretation of a contemporary Catholic Church architecture which is intrinsically traditional. The design must relate to: it's social context of rural Zululand; to contemporary architectural thinking; and to the liturgical tradition of the Church. Hammond (1960:173) states that: *'we may hope to discover the secret of an architecture that is at once traditional...and wholly of its time: an architecture that is capable of becoming a vital factor not merely in the reform of the liturgy but...in the transformation of the whole life of the Christian community'*.

## 2.3 SITE SELECTION

Three sites have been selected at the Marian Shrine of Ngome, all of which have the potential to be developed for their significant location to both the springs and the chapel. The contrast between these three sites lie in their location on the hillside and their distance from the already established facilities at the Shrine.

### 2.3.1 SITE OPTION ONE

[ADJACENT TO THE SPRINGS]

This site is located the furthestmost distance from the already established facilities of the Shrine and the dust road, however it is the site which is situated at the closest distance to the springs.

Size of site: 30 000sqm

Walking distance from established facilities: 420m

Pros:

Large undeveloped site in close proximity to the springs, therefore the architecture can relate directly to the springs

Already established infrastructure through the forest such as illuminated pathways to the springs and the site

By developing this site, the springs will be better integrated into the Shrine emphasising their importance to those pilgrims who visit

A scenic walk down the hill, through the forest to the springs and the site, emphasising the notion of a journey that a pilgrim embarks on

Gentle contours sloping down towards the springs allow for a passive architecture that emphasises the importance of these springs

Construction is made easier as little cut and fill is required

Cons:

A greater walking distance from the already established facilities on top of the hill

Undeveloped dust road providing vehicular access to the site

Accessibility for those with physical disabilities is compromised, which could be eliminated if an adequate road was to be built to the site

In developing this site care must be taken in considering the sacred nature of the nearby spring, the architecture must enhance the peace and sacredness of the site

### **2.3.2 SITE OPTION TWO**

[IN THE FOREST, CLOSE TO THE SPRINGS & THE CHAPEL]

This site being almost half the size of the first, is located closer to the already established facilities of the Shrine and the dust road in the forest between the springs and the chapel.

Size of site: 16 200sqm

Walking distance from established facilities: 260m

Pros:

Undeveloped site in the forest situated in close proximity to the springs and the chapel, therefore the architecture can relate relatively well to both

Already established infrastructure through the forest such as illuminated pathways to the springs and the site

A scenic walk down the hill, through the forest and to the site, emphasising the notion of a journey that a pilgrim embarks on

Situated closer to the already established facilities than site one

Cons:

No direct physical and visual link to the springs, therefore losing the opportunity to emphasise their importance and sacredness at the Shrine of N gome

Undeveloped dust road providing vehicular access to the site

Accessibility for those with physical disabilities is compromised, which could be eliminated if an adequate road was to be built to the site

### **2.3.3 SITE OPTION THREE**

[ADJACENT TO THE CHAPEL]

Size of site: 12 250sqm

Walking distance from established facilities: 100m

This site being more than half the size of the second, is located at the closest distance to the already established facilities of the Shrine and the dust road and is situated near to the chapel.

Pros:

The site is located close to the chapel and the already established facilities of the Shrine

Located high up at the top of the hill with wide vistas of the valleys below

The site provides a physical and visual link to the chapel emphasising its importance and sacredness

Accessibility for those with physical disabilities is considered

Cons:

No physical and visual link to the springs, therefore losing the opportunity to emphasise their importance and sacredness at the Shrine of N gome

The size of the site is small restricting the development of related facilities

The walking distance from the already established facilities to this site is short eliminating the experience of a journey that a pilgrim embarks on

The site is less private than the other two as it is set on the main dust road in the area

### **2.3.4 SITE OPTION FOUR**

[ACROSS THE DUST ROAD]

Size of site: 25 500sqm

Walking distance from established facilities: 70m

This site is located across the dust road at the nearest distance from the already established facilities of the Shrine, however it is the site which is situated at the furthest distance to the springs. This site is located on top of the hill at the same altitude as the existing facilities of the shrine and is positioned at a vantage point at the terminus of the long, straight dust road/ landing strip. The site sits at the visual termination of the straight dust road before it turns the corner, thus the termination of this route emphasises the sense of arrival along a processional route.

Pros:

The site is located at a vantage point at the terminus of the straight dust road, emphasising its important position as a place of arrival

It is located across the road from the already established facilities of the Shrine and close to the chapel

Located high up at the top of the hill with wide vistas of the valleys below to the east and the west

Designing a church and related facilities on this site will ensure the densification of the existing facilities at the shrine

Its close proximity to the existing facilities means that existing infrastructure can be used in the Shrine's expansion

Due to the close proximity of the existing and proposed facilities and on relatively flat land, accessibility for all, including those with physical disabilities is considered

By developing this site across the road, the existing Mayime School is further integrated into the Shrine

Cons:

Pilgrims and those staying at the Shrine will have to cross the dust road to get to the proposed new facilities

No physical and visual link to the springs, therefore losing the opportunity to emphasise their importance and sacredness at the Shrine of Ngome

## 2.4 SITUATION ANALYSIS

### 2.4.1 GEOGRAPHIC POSITIONING

The Ngome Marian Shrine is located in the north-eastern part of KwaZulu-Natal, within the Zululand District Municipality. This primarily rural district comprising an area of approximately fifteen thousand square kilometres, attributes half this area to the jurisdiction of traditional authorities and the remainder to privately owned commercial farms and protected areas. The district comprises five local municipalities being Ulundi, Nongoma, uPongolo, eDumbe and AbaQulusi where the Ngome Shrine is located. The two urban centres within the Zululand district are: Vryheid being the commercial and business centre and; Ulundi being the administrative centre.

The Ntendeka Wilderness Area located within the vast expanse of the indigenous Ngome State Forest is appropriately named *'Place of Precipitous Heights'* in ancient Zulu. This breath-taking wilderness area consists of five thousand two-hundred hectares of undulating grasslands, lush forests, cliffs and waterfalls. Rivers and streams lie in deep valleys where the varied topography has resulted in variations of temperature, rainfall and vegetation in this relatively small area.

*'East of Ntendeka Cliff is an exquisite waterfall, looking fragile and sheer against the hard, horizontal slabs of rock. There are numerous other lovely cascades, streams and fresh, clear pools, many of them bounded by smooth boulders, softened by moss and framed with lacy greenery. Out in the open grasslands umbrella-shaped tree ferns seem to march along the watercourses, and in the spring, delicate wildflowers - including coral candelabras, watsonias and white ericas - speckle the landscape among the grass.'* – (<http://www.places.co.za/html/ntendeka.html>)



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g 1.8 Figureground showing existing buildings at Ngome. Source: Author, 2014.

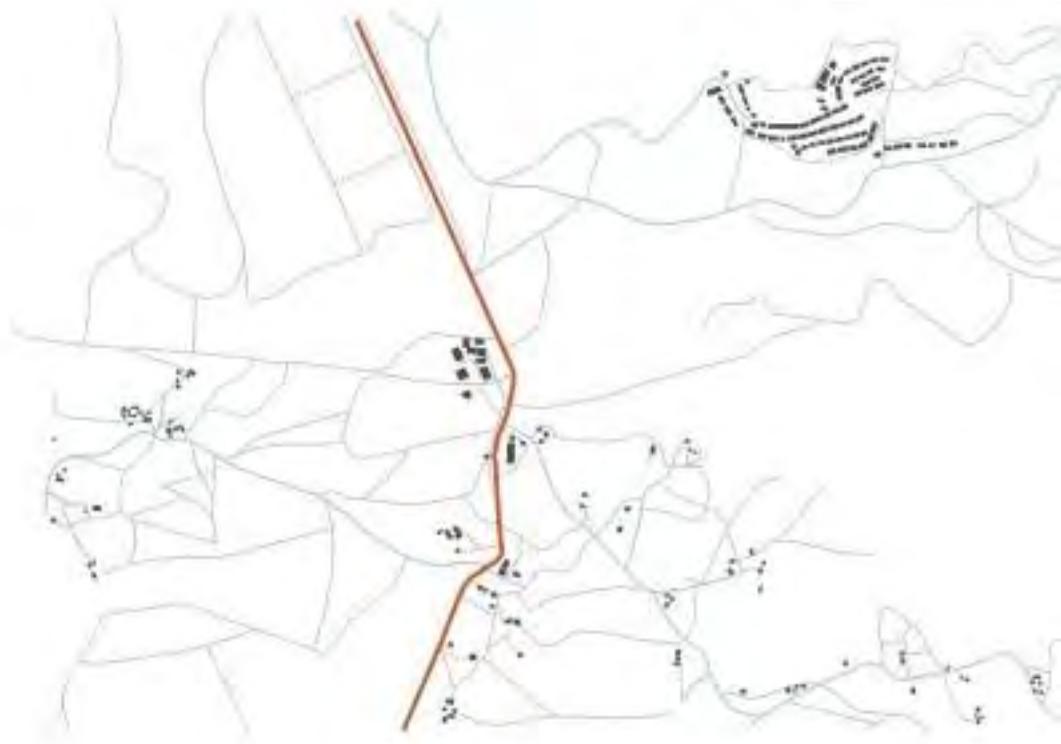


Fig 1.9 Figureground showing main road, secondary roads and footpaths at Ngome. Source: Author, 2014.



**Fig 1.10** Figure ground showing forested areas at Ngome. Source: Author, 2014.

## **2.4.2 HISTORICAL ANALYSIS**

At the beginning of the twentieth century the land around Ngome, approximately forty kilometres north-west of the town of Nongoma was used for commercial farming. White farmers bought this land and used it for cattle farming and timber production, while black families lived on these farms as tenants providing the labour force to these farms.

In 1926 the Benedictines opened a mission station at Nongoma and thereafter began to establish various other outstations in the district. In 1944, they bought a three hundred hectare farm at Ngome with the intention of it providing a source of income from the mission station at Nongoma which comprised a hospital and a school. The farm, known as *Langewacht* was under the jurisdiction of the Vryheid District, but had a common border with a Zulu reserve where whites could not purchase farmland. The Benedictines referred to this property simply as the *Ngome Farm* and used it predominantly for cattle farming. In about 1946, a school known as Mayime School was built to allow the local children the opportunity of an

education. In 1953, the old school building was replaced by a new one and one of the classrooms was used as a chapel on Sundays for the celebration of Mass.

In the early 1970s a large tea plantation was developed on one of Ngome's neighbouring farms. A village was built nearby to house the labour force at the Ngome Tea Plantation, which had reached one thousand four hundred workers by 1994. Ngome however, remained a small outstation and insignificant as far as the size of the local congregation was concerned. If it had not been for the alleged apparitions of Our Lady to Sr. Reinolda May, the future of this small outstation hidden away in the Ngome Forest would have been somewhat different. Instead in 1981, shortly after the death of Sr. Reinolda May, the focus of many Catholics in Zululand and beyond its borders was concentrated on Ngome.

On the 15th March 1956, during Sr. Reinolda's fourth encounter with Our Lady at the Nongoma Missionary Hospital while pointing in a north-westerly direction towards Ngome Our Lady's message was:

*'I wish that a shrine be erected for me in the place where seven springs come together. There I let my graces flow in abundance. Many people shall turn to God.'*

-Words of Mary (1956)

On the 8th December 1957, while visiting a sick person at Ngome, Sr. Reinolda May became certain that Ngome was the place where Mary had requested a shrine be built. After consulting the parish priest at Nongoma, Fr. Ignatius Jutz he confirmed that a number of springs had been found in the forest below the Mayime School. Fr. Ignatius Jutz urged the local diocesan bishop of Eshowe at the time, Bishop Aurelian Bilgeri that a small chapel be built at Ngome. The chapel was blessed on Pentecost Sunday on the 29th May 1966 and in it hung the painting of *'Our Lady Tabernacle of the Most High'*.

In 1984, as Ngome became better known, Bishop Mansuet Biyase commissioned the building of a bigger chapel at Ngome. Funding from abroad contributed largely towards the building project while Fr. Conrad Heckelsmuller from Germany was responsible for its design and documentation. The six-sided church was built on solid rock overlooking the Ngome Forest at a distance of approximately fifty meters from the small chapel built in 1966. The church was blessed by Bishop Biyase on the 31st August 1985.

In 1989 a paved pathway was laid through the dense forest to the springs which formed a pool two hundred meters below the chapel. A large wooden cross and benches were placed at the springs which encouraged pilgrims to spend time there in prayer.

The 3<sup>rd</sup> of October 1992, was a significant day for Ngome when Bishop Biyase blessed the outdoor sanctuary which was built on a platform attached to the south side of the church. Hundreds of pilgrims had travelled from the Diocese of Eshowe and further away for this occasion. Bishop Biyase had declared that the Ngome Marian Shrine was a place of prayer having received approval from the Church, and pilgrimages were actively promoted.

On the 14<sup>th</sup> August 1994, the fourteen Stations of the Cross were blessed. These Stations of the Cross are cast in brass and hang on timber poles which are placed along the path from the chapel, into the forest and towards the springs.

### **2.4.3 CURRENT SITUATION ANALYSIS [URBAN ANALYSIS]**

The Marian Shrine of Ngome is nestled against a backdrop of undulating, rocky outcrops and lush forested valleys of rural northern Zululand. The Shrine is located on a farm known as *Langewacht* - more commonly referred to as the Ngome Farm by the missionary Benedictine Sisters and the local community who previously farmed cattle there.

#### **2.4.3.1 CLIMATIC CONDITIONS**

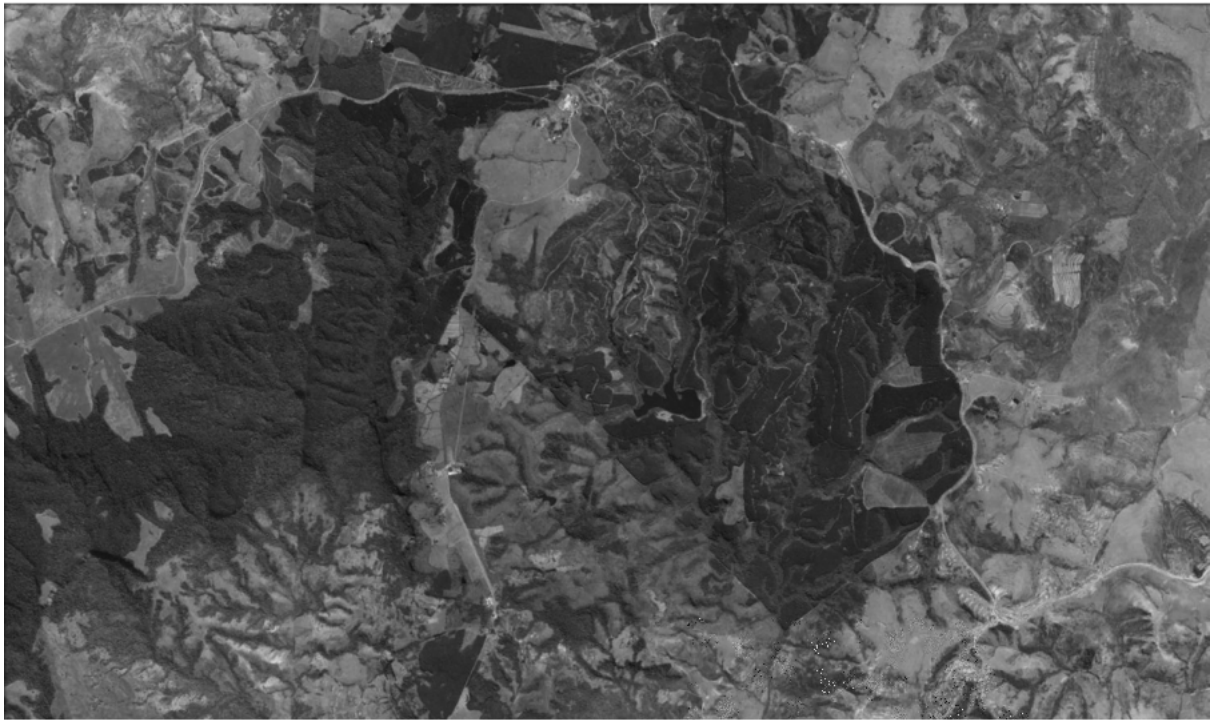
A warm sub-tropical climate characterises the region of Zululand. The summer months ranging from November through to February experience hot temperatures from 24 degrees to 30 degrees Celsius, whereas the winter months experience an average temperature of 20 degrees Celsius. From March/April the temperatures range from 11 degrees during the night and 30 degrees during the day. For most part of the year Zululand experiences hot days and high humidity levels.

#### **2.4.3.2 MICRO CONTEXT**

The existing buildings in the greater area of rural Zululand and Northern KwaZulu-Natal comprise the traditional Zulu homestead; a cluster of round and rectangular buildings. The

materials used vary from traditional materials such as mud-brick and thatch units to more modern materials such as clay-brick, plaster and paint and corrugated iron sheeting roofs. Although modern materials may be adopted by some family groups, the essence of the construction techniques, drawing from tradition remains the same as does the positioning of each unit on the site.

A dust road of poor condition and approximately six kilometres in distance links the Ngome Marian Shrine to the R618 – a regional, tar road which links the Shrine to Vryheid in the west and Nongoma in the east. This dust road is the main linking road between all the farms in the area, providing them with direct access to the R618. Along this dust road which traverses the ridge of the hill, few buildings can be seen; instead pine forests and farmland dominate the landscape. Located at the intersection of this dust road and the R618 is a pine manufacturing plant known as Ngomi Timbers. The Ngome Tea Estate is located on the farm adjacent to *Langewacht*, where across the dust road a cluster of houses was built to house the labourers. Today the Ngome Tea plantation is no longer operational, as a result leaving behind large tracks of land where the tea plantations once grew. A landing strip running adjacent to the Ngome Tea Estate along the dust road terminates approximately at the Shrine of Ngome, and as a result the dust road at this section is in a fairly good condition.



**Fig 1.11** Micro Context of Ngome. Online, Google Earth (20 August 2014)

### **2.4.3.3 MICRO CONTEXT**

Having developed steadily over the past fifty years, the Ngome Shrine comprises existing infrastructure such as; buildings which service pilgrim related activities and established foot paths linking these facilities around the shrine. Towards the south side of the Shrine is the Mayime School, built in 1946 and later renovated in 1953, it was one of the first buildings to be built on the Ngome farm. Across the road is the small chapel; a converted animal feed shed which was established as the original chapel on the farm in 1966. Later, in 1985 as the Shrine grew, a larger six-sided chapel was built on exposed bed-rock on top of the hill. As a result of this chapel being built and Ngome becoming better known as a place of pilgrimage, came the further development of facilities at the Shrine. Towards the north side of the Shrine various facilities are located such as the priest's house, administrative offices and small shop, dormitories for the pilgrims, a dining hall and a larger church building.



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**g 1.12** Macro Context of Ngome. Online, Google Earth (20 August 2014)

#### **2.4.3.4 LANDMARKS/ NODES/ LINKAGES/ EDGES/ BOUNDARIES**

The landmarks in the macro context of northern Zululand are the towns of Vryheid and Nongoma, which are linked by the regional R618 road. Between which at an approximate distance of 80km from Vryheid and 44km from Nongoma by road, the Shrine of Ngome is situated. A distance of 6km on the dust road links the R618 to the Shrine of Ngome. Along this dust road, four major landmarks are located: the Ngomi Timbers Sawmill at the intersection of these two roads; the Ngome Tea Estate, adjacent to the Shrine and no longer operational; the Shrine itself and lastly; the Mayime School situated across the road from the Shrine. The dust road creates a very definite boundary and hard edge between the one side of the road and the other. This is evident with the Ngome Tea Estate where the farm sits to the one side of the road and the small cluster of buildings for housing the farm labourers sit on the other. Forested areas which are prominent in this area form soft edges between buildings and the various local communities. Soft boundaries are created by man-made footpaths which link the main dust road to the various farms and communities in the area.

#### **2.4.3.5 SERVICING THE SITE**

The more recent buildings on the site such as the dining hall and dormitories collect rainwater runoff from the roofs which is stored in large tanks and re-used.

#### **2.4.4 VEHICULAR AND PEDESTRIAN ROUTES**

The dust road linking the Ngome Shrine to the regional road R618 is used primarily as a service road linking the all adjoining farms in the area. This dust road, running north/south is for the most part in poor condition with the exception of where it becomes a landing strip adjacent to the Ngome Tea Estate where it becomes a fairly solid road surface. This dust road is a quiet farm road where there is very little vehicular movement. For most part, this dust road is traversed by farm machinery and vehicles such as tractors and timber trucks. Large buses transporting pilgrims from the regional R618 road to the Shrine are a regular occurrence over the weekends and few private vehicles are seen using this road.

The children who attend the Mayime School form part of the local community who walk to school via the footpaths and along the dust road. Some people who are employed in the local community work on the farms in the area and also use footpaths and the dust road to walk to work.

#### **2.4.5 TOWN PLANNING INFORMATION**

This information was attained from *The Department of Rural Development* in June 2014.

The area in which the Ngome Shrine is located is zoned as land set aside for commercial farming. Historically this area of Zululand was a Missionary area, with a Mission Station at Nongoma and many outstations in the various communities in the district. As per the S.G (Surveyor General Diagram) dated 04/08/1983 the following site information can be attained:

The farm on which the Shrine is located, known as *Langewacht* is referenced as 275 and further subdivided into ten lots. It shares it's boundaries with various farms and refuges or Zulu reserves; the farm of Welverdiend 630 is located to the north-east and Legerplaats 634

to the north-west of *Langewacht*. To the east is Cetewayos Refuge 661 and to the south-east and south the farms of Kruishoudglijp 692 – whose shared boundary is a river with *Langewacht*, Chennels 837 and Gewonnen 572.

#### **2.4.6 PROJECTED DEVELOPMENT PLAN FOR NGOME [PROPOSED URBAN FRAMEWORK]**

The Marian Shrine of Ngome has today, become one of the most popular places of pilgrimage for Catholics in Southern Africa. It is a haven of peace for many pilgrims where people feel close to God. It is a place of mystery where people have encountered graces of various forms. The resident priest was quoted in saying: ‘...*these are all signs that tell us that God is present among us here. Ngome is a place where heaven meets earth*’ (Nkululeko Fr. M, 2014).

It is for these reasons that during the author’s visit to the Ngome Shrine as a pilgrim-researcher the resident priest spoke about the urgent need for investors to develop the land surrounding the shrine. He mentioned that the number of pilgrims was increasing every year in addition to international interest, and therefore more accommodation and facilities were needed. A much bigger church is also needed as busloads of pilgrims arrive without formally booking in at the pilgrim’s rest, and out of necessity are accommodated in the church overnight. The priest added that there were times during the week when the shrine was quiet, and therefore a flexible design approach need be investigated in the future development plan for the Ngome Shrine. This development plan must consider a church building, accommodation and related facilities which have the capacity to accommodate greater or lesser numbers of pilgrims.

The projected development plan (PDP) for the Ngome Marian Shrine is:

- To provide a large church for the accommodation of the ever increasing pilgrim groups
- To provide dormitory accommodation and related facilities for these pilgrims
- To create a sustainable livelihood for those living and working in and around the Shrine through horticulture

- Through the architecture to design a self-sustaining community who are able to provide for the wider community's spiritual and practical day to day needs
- To create a Shrine that is symbolic of the message of Ngome made manifest in the architecture

This development plan will ensure the success and growth of this Shrine by providing it with the necessary infrastructure to draw pilgrims from further afield making the message of Ngome accessible to an even wider community. The above mentioned points will allow for the sustained growth of the Shrine by addressing issues such as:

- The notion of environmental sustainability including passive solar and water retention
- The creation of local employment, alleviating poverty in the area

The overall aim of the projected development plan for the Shrine is to bring awareness to this sacred place as a place of prayer while providing a self-sustaining community who are equipped to provide for the needs of the wider community.

## CHAPTER 3.0

# 3.0

## DESIGN AND TECHNICAL RESOLUTION CONCEPTUAL AND THEORETICAL ISSUES

### 3.1.1 INTRODUCTION

*'Who indeed knows the secret of the earthly pilgrimage? Who indeed knows why there can be comfort in a world of desolation? Now God be thanked that there is a beloved one who can lift up the heart in suffering that one can play with a child in the face of such misery. Now God be thanked that the name of a hill is such music, that the name of a river can heal... Who indeed knows the secret of the earthly pilgrimage?'* –Alan Paton (1948:56-7)

This chapter deals with the conceptual development of both the greater urban design proposal of the Shrine at Ngome and the more intricate architectural considerations of the proposed church at the Shrine. The conceptual development of a church at the Shrine of Ngome stems from the informed design guideline which concluded part one of this research document, in conjunction with the analysis of the actual site in the before mentioned chapters.

In concluding part one of the research document, five design considerations were highlighted as being integral in the formulation of an attainable design concept. These are: [Second Vatican Council reform] a liturgical space for laity participation; a vernacular architecture for a vernacular faith; capturing the sacred; finding the ineffable; and keeping the tradition. These considerations which comprise the informed design guideline, while drawing reference to the reforms of Vatican II, seek to provide a base to which a contemporary sacred Catholic architecture can be interpreted. It is with reference to these design guidelines that a sacred architecture symbolising the Mystical Body of Christ can manifest itself in a contemporary architecture for a contemporary faith.

### 3.1.2 URBAN DESIGN CONCEPT DEVELOPMENT

*A shrine...is a stable place: its prestige and its attraction are linked to its immovable permanence...it is often a building, where at times pilgrims spend the night...'*

-Laurentin (1994:1)

A sacred place or shrine usually has a place of worship attached to it, where pilgrims can take part in prayer and liturgical celebrations. Jones (2000) argues that architecture provides distinctive experiences of time, in both ritual occasions and in the interactions between people and their built sacred environments. The existing facilities and sacred landmarks; the above mentioned projected development plan (PDP); and the chosen site across the dust road, all form vital components in the development of the urban design concept for the Marian Shrine at Ngome.

While the existing buildings at the Shrine will remain, their function will change to suit the proposed development. The existing buildings, small in scale, have been arranged in tight clusters to form intimate courtyard spaces. This concept will be carried through in the proposed development, in order to retain the somewhat spontaneous arrangement of buildings and surrounding spaces.

A new intervention will be that of covered walkways which serve a cloistered effect, linking one building and space to another, emphasising the notion of journey or pilgrimage. The predominant materials used in constructing these covered walkways will be timber which will mirror the surrounding predominantly forested context.

Alongside the dust road, the existing parking will remain, off of which a building containing the reception, shop and administration will be located. Dormitory accommodation will be situated to the north of this, where some buildings already exist as dormitories and others will be proposed as an extension to these dormitories. These dormitories will enclose a semi-private courtyard space.

Located towards the centre of the Shrine are the communal facilities such as the hall used for large gatherings, the dining hall and two large public courtyard spaces. The proposed hall will be located in the existing rectangular church, and to the north, linked by the covered walkway, the dining hall with a proposed extended wing. Towards the west and further down the hill, more dormitory accommodation is proposed with a semi-public courtyard space.

The sisters' accommodation is situated to the north of the communal dining hall, with their own private courtyard space including space for horticultural purposes. To the west of the

sisters' accommodation, and located in the most quiet part of the Shrine, is the priest's house with its own private courtyard.

Proposed as an alternative to dormitory accommodation, there is a small hotel, providing units of differing sizes, nestled against the contours to the north of the Shrine. Although linked to the Shrine itself by the covered walkways, this hotel will be serviced by its own reception and dining facilities. The scale and arrangement of the hotel buildings will be in keeping with that of the proposed development of the entire Shrine.

## **LINKAGES**

Site four, across the dust road from the existing facilities of the Shrine was chosen as the most appropriate site to build the proposed church in light of: densification of the Shrine; its prominent position alongside the dust road; and its location in being a catalyst at linking various sacred landmarks and community facilities in the surrounding context.

The proposed church building is located on a gentle incline, at a slightly higher altitude to that of the facilities of the Shrine across the dust road. It is situated on a north-south axis along the dust road and provides a quieter and more private alternate route to that of the public dust road; thereby linking the surrounding community to the Shrine and the Mayime School. The journey through the church building symbolises an '*earthly pilgrimage*', which becomes the architectural concept to which the design pivots. This '*earthly pilgrimage*' is significant in the liturgy of the Catholic faith as it becomes the rehearsal for the great pilgrimage of life, placing the traveller on the road to heaven (Laurentin, 1994).

The main entrance of the church building is located at a point along the road where significant routes converge, such as: the link to the accommodation facilities of the Shrine; the link to the '*way of the cross*', the springs and the six-sided church; a link to the chapel; and the link to the Mayime School and the surrounding community.

### **3.1.3 ARCHITECTURAL DESIGN CONCEPT DEVELOPMENT**

*'Pilgrimages are a human endeavour: a bodily movement, a physical going forth that engages body and soul.'* –Laurentin (1994:1)

The phenomenon of pilgrimage in the sacramental life of the Catholic Church takes on the value of both a symbol and an action. Laurentin (1994:37) states that it deepens the possibilities for an encounter within the human heart. The destination at which the pilgrim arrives is known as a shrine, which is considered a sacred place. A shrine or sanctuary is a visible manifestation of the Church, encompassing both the community of Christians and the building which unifies them (Laurentin, 1994).

The architectural design concept of an '*earthly pilgrimage*' seeks to encompass the above mentioned informed design guideline of: [Second Vatican Council reform] a liturgical space for laity participation; a vernacular architecture for a vernacular faith; capturing the sacred; finding the ineffable; and keeping the tradition in the proposed church at the Shrine of Ngome.

The phenomenon of a pilgrimage has commonly been associated with travellers visiting a holy place and has taken place throughout time. Jones (2000) explains that like music and the other ritual movements performed in sacred architecture, they evolve with time. The proposed church building, significant of the '*earthly pilgrimage*', illustrates this ritual and sacramental movement of the Christian pilgrim through time. Laurentin (1994) explains that Christian pilgrimages are rites that enliven the journey of human life toward God.

*'They bring to the fore our human destiny from an earthly birth to a birth in heaven; outlining our creation by God and therefore our return to Him'*

-Laurentin (1994:12)

A pilgrimage of human life is therefore not only concerned with a change of place, but also with that of a spiritual condition. The narrative in journeying through the proposed church will illustrate the three interconnected elements of a pilgrimage as described by Laurentin (1994). These are: 1) the point of departure, the place in which the pilgrim originates and leaves their ordinary lives and habits, becoming a traveller; 2) the road, which delineates the place between the point of departure and the point of arrival; this journey is a metaphor for human life; and 3) the destination, or place of arrival which is sacred in nature making it distinguishable from other destinations. Laurentin (1994) describes a pilgrimage as: '*a separation from a profane place, while immersing oneself in a sacred place.*'

Entry into the church building is at a point of the site where various axes meet, as described in the above urban design proposal. As one enters the building on the south, the foyer space merges into a gallery space which illustrates the story of Ngome, containing testimonials and information on the Shrine. The gallery progresses up a gently sloping ramp, to the side of which meeting rooms and quiet chapels for prayer are located, with views to the east onto the forest.

The adoration chapel is located at the top of the ramp with a large window looking out towards the south, allowing soft light into this quiet space on prayer. Further into the building, a large window orientated in an easterly direction frames an unfolding valley making reference to Nongoma, the place at which Sister Reinolda May experienced her first few encounters while working at the Benedictine Missionary Hospital. Like a beacon in the undulating landscape, the bell tower is located on the opposite wall in the same east-west orientation, drawing geographical significance to Nongoma, where the first encounters took place, and subsequently to the Ngome farm, where those encounters revealed that a shrine be erected where the seven springs come together.

The church hall is located towards the end of this wing and opens out onto a courtyard space which links to the church. As one progresses past the hall the building becomes addresses the contours by becoming subterranean; symbolic of an architecture that is rooted in its context. It is here where quiet, private and dimly lit confessionals are located symbolic of the dark times that humans encounter along their 'earthly pilgrimage'. It is from this symbolic and physical space of darkness, in contrast, that one enters the light of the church.

The church, in keeping with tradition is set on an east-west access, symbolic of Christ's coming into our lives with the rising and setting sun. This orientation also draws reference to the significant sunsets at Ngome and the plunging valleys which prevail to the east and the west. The cross of light behind the altar, on the west wall places emphasis on these significant sunsets as it filters the setting sun's rays into the church. This cross of lights also makes the church easily identifiable from the road.

A foyer space to the north of the building forms a link between the proposed church building, the Shrine, the Mayime School and the surrounding community by its position which culminates at already established roads and footpaths.





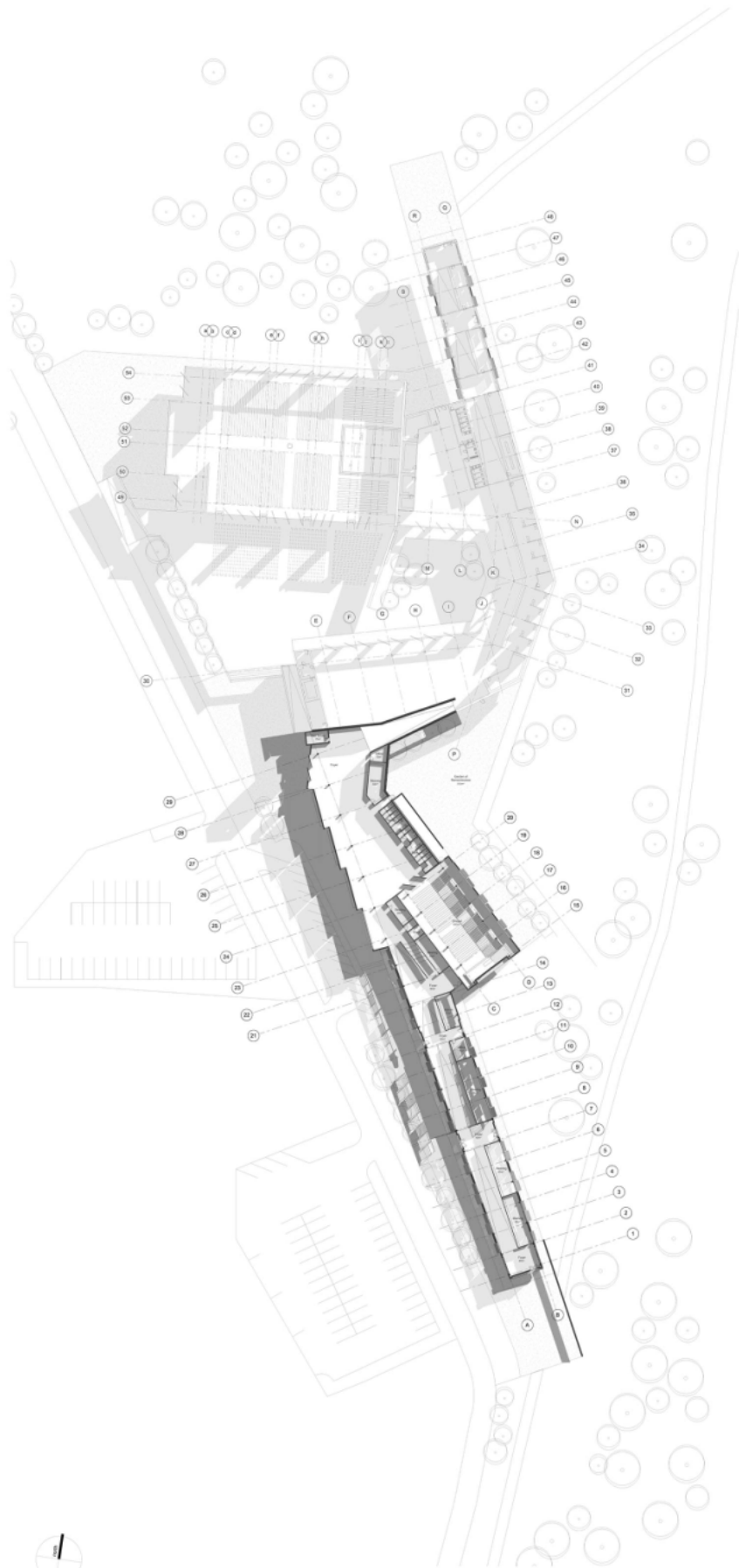
The existing stone surface

The existing environment

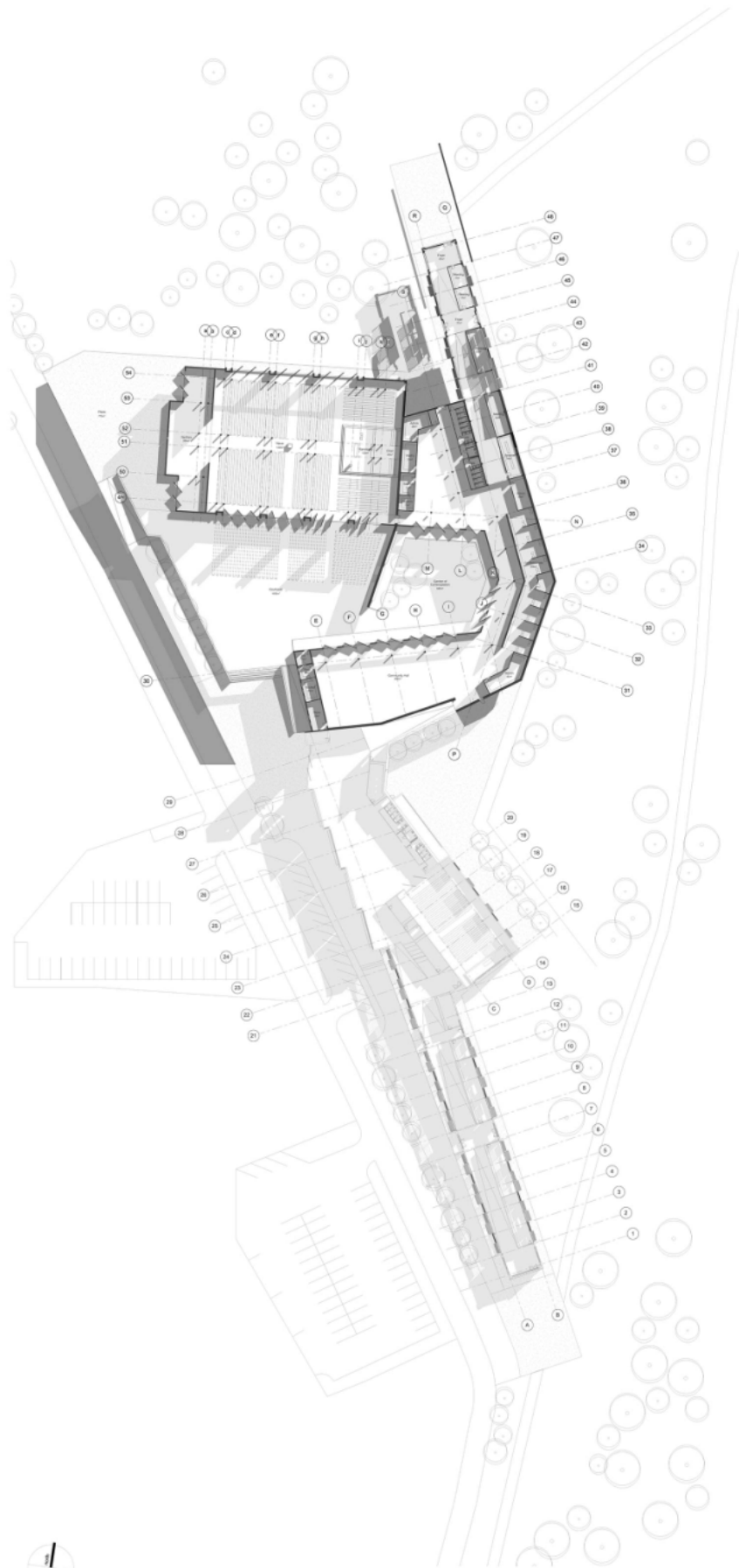


Proposed existing landscape in 3D and elevation





Floor plan showing lower levels  
1:200



Floor plan showing upper levels  
1:200



South East Elevation  
1/20



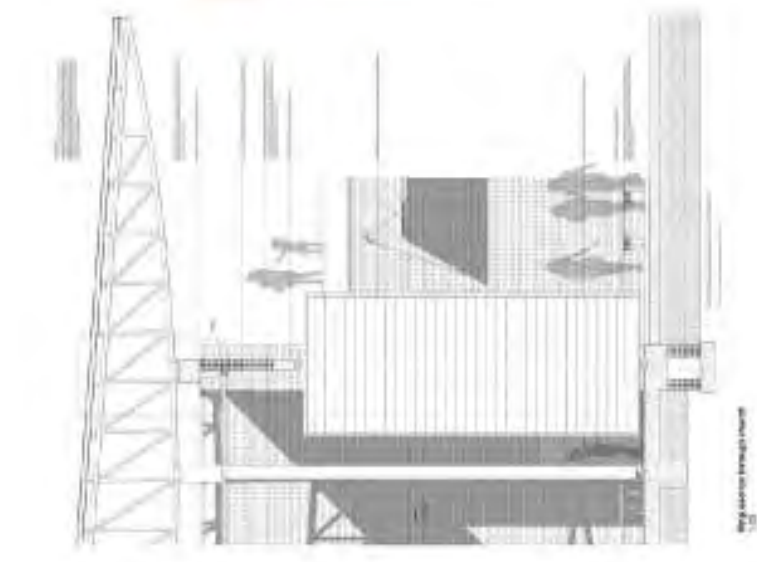
South West Elevation  
1/20



North West Elevation  
1/20



North East Elevation  
1/20



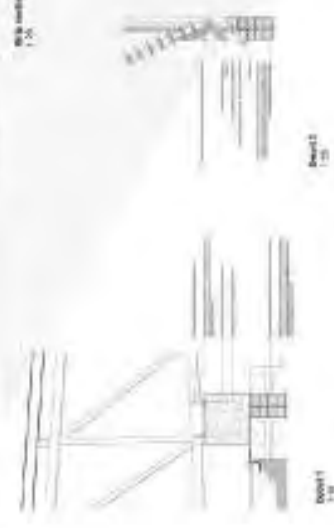
Architectural section drawing



Architectural section drawing



Architectural section drawing



Architectural section drawing

Architectural section drawing





Building through atrium, courtyard and community use



Long facade to house through atrium



Long facade to house through atrium

### **3.3.2 MATERIALS, TECHNOLOGY AND SPECIFICATIONS**

The five design guidelines as specified in the conclusion of part one of this dissertation, namely the: [Second Vatican Council reform] a liturgical space for laity participation; a vernacular architecture for a vernacular faith; capturing the sacred; finding the ineffable; and keeping the tradition can only be fully realised in the considered selection of materials, choice of technology and specifications.

The existing context, comprising traditional homesteads and the existing buildings at the shrine must be examined in order to design a church building which is rooted in its context. In designing a new church building and related facilities, consideration must be given to the vernacular architecture of the area in addition to the construction materials and techniques used in building the existing facilities of the Shrine. An analysis will first be carried out on the existing construction techniques and materials used in northern Zululand, with particular emphasis on the existing buildings at the shrine. This analysis will suggest the materials, technology and specifications for the proposed church building.

#### **EXISTING BUILDINGS**

##### **THE TRADITIONAL ZULU HOMESTEAD**

The hills of rural Zululand are dotted with traditional homesteads comprising an arrangement of blockwork and thatch rondavels. Older more traditional rondavels are constructed using clay bricks for the walls and thatch for the roofing; however a more modern construction technique is visible among some of the homesteads. This construction technique utilises the more modern, relatively affordable concrete block, finished with plaster and paint; and timber or steel purlins and corrugated sheeting for the roof.

##### **EXISTING BUILDINGS AT THE SHRINE**

The existing buildings at the shrine have varied construction techniques depending on the time in which they were built and on their typology.

The Chapel, one of the first structures to be built at the Ngome farm, is constructed with clay bricks which have been plastered and painted white. The façade where one enters the chapel has a stepped gable, behind which sits a pitched corrugated sheeting roof on timber trusses.

The dormitory and administration blocks, the sister's accommodation and the priest's house were built using simple construction techniques, at a time when the Shrine received much interest from the Church community as a place of prayer. Concrete floor slabs, cast in-situ are in some areas finished with screed and in other areas ceramic tiles. Uncovered, concrete slab walkways surround some of the buildings. The walls are constructed using clay bricks and are finished with plaster and paint both on the interior and exterior. The windows are steel-framed, rectangular in shape and are located at regular intervals to one another. Each window comprises two side hung glass panels on either side of a fixed glass panel. The roof construction comprises timber trusses and corrugated sheeting, which from the interior is concealed by painted gypsum board ceilings. The roof overhangs are minimal and terminate with a gutter. PVC gutters and downpipes channel water away from the building and in some cases water is collected from the roof and stored in large Jojo tanks located next to the building.

The six-sided church, built at a later stage to the dormitories and administration block, comprises different construction technology and materials to that of earlier construction at the Shrine. The walls are clay brick and left exposed, allowing a face brick aesthetic to the exterior and interior. Structural concrete bays are situated in each of the six corners of the building and extend upwards to the pinnacle of the roof. The roof is further braced by timber purlins, between which sits a white painted gypsum board ceiling and above which the roof is finished with charcoal slate tiles.

The rectangular church, one of the newer builds at the Shrine also comprises a simple construction technique. Mustard clay bricks comprise the walls and large timber, square windows, set at regular intervals let in a large amount of light into the interior. Exposed, treated timber trusses sit below a corrugated sheeting pitched roof. The floor on the interior is finished with ceramic tiles and the sanctuary wall is plastered and painted.

### 3.3.3 PHYSICAL MODEL



## LIST OF FIGURES

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**Fig 1.2** Archdiocese of Durban Logo. Source: [https://fbcdn-profile-a.akamaihd.net/hprofile-ak-xaf1/v/t1.0-1/281298\\_241897502505596\\_1242555\\_n.jpg?oh=e2a4283aa8d0de10536736d9a6ca1c7b&oe=5579D9A6&\\_\\_gda\\_\\_=1434254033\\_a01c7f1d7e8137323a7414336701a9e8](https://fbcdn-profile-a.akamaihd.net/hprofile-ak-xaf1/v/t1.0-1/281298_241897502505596_1242555_n.jpg?oh=e2a4283aa8d0de10536736d9a6ca1c7b&oe=5579D9A6&__gda__=1434254033_a01c7f1d7e8137323a7414336701a9e8), Online (20 August 2014)

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**Fig 1.7** The first chapel at Ngome. Source: Author, 2014.

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**Fig 1.9** Figure ground showing main road, secondary roads and footpaths at Ngome. Source: Author, 2014.

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**Fig 1.11** Micro Context of Ngome. Online, Google Earth (20 August 2014)

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