A priest once told me that the best place to teach students the faith is in a church. For it is in a church that they can see a physical expression of Christianity, of the sacraments, and Christ present in the Eucharist. For many, the Mass, Eucharistic adoration, confession, and devotions such as the Stations of the Cross are rightly seen as an integral part of a Catholic education. Having a school next to a parish church makes this a natural. But move the school to another location and it becomes much more difficult to form the children in the Church.

Judging by developments during the last few decades, the Catholic high school seems to be another matter. Often fed by a number of parochial schools, it is placed in a neutral location on a piece of property large enough for athletic fields and parking. Since it is not near a parish church, daily liturgy, if it exists, takes place in a converted classroom and once a month in the gym. Under this scenario, a wooden table, a cross, and a podium set on risers have to compete with athletic banners and the paraphernalia of school spirit. Unfortunately, the sets for the spring musical often have more style than the setting for the all-school liturgy. But what can we do? Building a chapel large enough for the whole school is out of the question; it is just too expensive. And if we had a chapel, would not its location preclude the construction of the auditorium, the second gym, and game day parking?

Yet it wasn’t always so. In many American cities and towns Catholic high schools were sited within walking distance of parish churches. I think of West Catholic High school in Philadelphia where my father went to school. Both all-school masses and important academic para-liturgical functions were held in a nearby parish church. At other prep schools run by religious orders, the gym may have been rudimentary but the chapel was almost always large and glorious. I think of the “chapels” of Gonzaga in DC, St. Ignatius in Chicago, and St. Joseph’s Prep in Philadelphia with their majestic façades, towers, and transcendent interiors which were as large as parish churches. Why shouldn’t our new high schools have the same?

What about those secondary schools that have no chapel? They should invest in the faith not only by hiring top Catholic faculty, but also by hiring talented architects to design a worthy sanctuary. A movable and raised platform with stairs to set it apart, a rail, a beautiful altar and ambo with carved wood or faux-marbling, an altarpiece or crucifix behind, and a tabernacle. Most importantly, this movable sanctuary should be formed like a proper apse, with walls and even a ceiling. This could all be built out of lightweight but strong material, or possibly done with fabric, while the flooring should be wood or marble tile. A movable baldacchino or tester would be especially helpful to focus on the altar within such a large room. The goal should be to create a sense of the sacred within the gym or auditorium, and to assist teenage hearts and minds to ascend toward the heavens.

If we are serious about Catholic education then why let our high-schoolers take a four year vacation from chapel? Providing a worthy place of prayer in our secondary schools demonstrates the importance we place on faith and the sacraments. One way to assist in Pope John Paul II’s call for an integration of faith and reason is to construct a sacred place within our schools. Of course, this may mean reorienting our building priorities and our budgets. Beautiful chapels are an expensive investment to make in the lives of our children. However, if we are concerned at all about the future of the Church, can we really afford not to make it?

Duncan Stroik
Notre Dame, Advent 2013
Sacred Architecture

Issue 24 2013

Contents

Editorial
2 ❖ Fides et Ratio .......................................................... Duncan Stroik

News
4 ❖ New statue of Saint Michael in the Vatican Gardens ❖ Saint Brigid in NY dedicated after $15 million renovation ❖ Saint Patrick Cathedral in NY undergoing $175 million restoration ❖ FOTA VI Conference in Cork, Ireland ❖ Honolulu to renovate Our Lady of Peace Cathedral ❖ New Cistercian monastery in Trondheim, Norway ❖ Ground-breaking for new ten story building at the NAC ❖ Second parish church to be built in Abu Dhabi, UAE

Articles
11 ❖ Architecture as a Form of Erudition: Early Modern Priest-Architects ....................... Susan Klaiber
17 ❖ Hope is Not a Plan: Fundraising for Church Buildings .................................................. Michael Coates
19 ❖ Sacred Rhetoric: Microphones and the Homogenization of Liturgy ................................. William Mahrt
22 ❖ The Power of the Old Cathedral: Haiti Cathedral Competition ................................. Cindy Michel
24 ❖ Ornament for Worship: The Craft of Wood Carving ................................................... Ian Agrell
26 ❖ Catholic Charities and the Redevelopment of Public Housing ................................. Anthony Goldsby
29 ❖ Similis Est Homini Patrifamilias: Thinking About the Church as "Sacramental Sign" ............ Steven Schroeder

Documentation

Books
37 ❖ Discourse on Sacred and Profane Images by Gabriele Paleotti ................................ reviewed by Elizabeth Lev
38 ❖ Detroit’s Historic Places of Worship by Marla O. Collum .................................. reviewed by Scott Ford
39 ❖ Solomon’s Temple: Myth, Conflict, and Faith by Alan Balfour ........................... reviewed by Denis McNamara
40 ❖ Gothic Pride: The Story of Building a Great Cathedral in Newark by Brian Regan ........ reviewed by Mark O’Malley
42 ❖ From the Publishing Houses: a Selection of Recent Books .......................... compiled by Sacred Architecture

WWW.SACREDARCHITECTURE.ORG

Journal of the Institute for Sacred Architecture

Sacred Architecture Journal, a publication of the Institute for Sacred Architecture, is dedicated to a renewal of beauty in contemporary church design. Through scholarly articles on architectural history, principles of design, and contemporary buildings, the Journal seeks to inspire and inform. Sacred Architecture is published twice annually for $9.95.

©2013 The Institute for Sacred Architecture.

Address manuscripts and letters to the Editor:
Editor Duncan Stroik
P.O. Box 556
Notre Dame, IN 46556
voice: (574) 232-1783
e-mail: editor@sacredarchitecture.org

PRODUCTION
Dr. Melinda Nielsen
Caroline Cole
Thomas Stroka
Jamie LaCourt
Forest Walton

ADVISORY BOARD
John Burgee, FAIA
Rev. Cassian Folsom, OSB
Thomas Gordon Smith, AIA
Sacred Architecture News

A new statue of St. Michael the Archangel in the Vatican Gardens was blessed by Pope Francis, who at the same time consecrated the Vatican to St. Michael’s and St. Joseph’s protection. Sculpted by Giuseppe Antonio Lomuscio, the statue depicts St. Michael standing victoriously over the fallen angel Lucifer, and reminds us that “evil is overcome,” the Holy Father noted. Pope Emeritus Benedict XVI initiated this project and joined Pope Francis for the dedication ceremony.

The historic church of St. Brigid on Manhattan’s Lower East Side was rededicated in January by Timothy M. Cardinal Dolan after an extensive $15 million renovation. In 2001, the Archdiocese of New York City announced the closure of the church due to structural defects, including the threat of the collapse of the roof of the 1848 Gothic Revival structure. What was initially believed to be $300,000 in structural repairs ballooned into millions. After the parishioners lost a lawsuit to keep the parish open, all hope for the survival of the church seemed lost until an anonymous donor donated $20 million to the parish in 2008. The entire foundation of the church was underpinned to ensure structural stability, and the interior and exterior of the church were restored to retain its simple brownstone character.

The firm of Robert A.M. Stern is currently in the process of designing the new Immanuel Chapel for the Virginia Theological Seminary in Alexandria. The structure is to replace the 1881 chapel that burned in the fall of 2010.

What may be the first Western depiction of Native Americans in art was uncovered during restoration of a fresco of Christ’s Resurrection in the Borgia Apartments in the Vatican. Painted by the Renaissance master Pinturicchio, the fresco was completed in 1494, just two years after Christopher Columbus landed in the New World. Professor Antonio Paolucci, director of the Vatican Museums, suggests that the figures were inspired by descriptions Columbus brought back from his travels.

The Centre City Plan of Calgary, Canada, developed to revive the city core and encourage 40,000 to 70,000 additional residents to locate downtown, originally did not include faith-based institutions in its consideration, though housing, retail, office space, restaurants, arts centers, transportation, and public spaces were all planned for. Cardus, a think tank engaged in the study of social architecture, noticed this oversight and brought it to the attention of the city planners. Officials agreed to revise the plan, recognizing the important role that faith-based institutions have in the community and urban development.

The Kent R. Hance Chapel on the campus of Texas Tech University, a 7,000 square-foot, 250-seat, non-denominational Spanish Renaissance chapel, was designed by McKinney York Architects of Austin, TX, and completed in 2012.

These Native Americans appearing in the background of Pinturicchio’s Resurrection of Christ were hidden until a recent restoration.
A giant cone-shaped monument was discovered at the bottom of the Sea of Galilee. Initial studies indicate that the structure is approximately 230 feet in diameter and 39 feet tall, weighs an estimated 60,000 tons, and was built on dry land 4,000 – 6,000 years ago, later becoming submerged under the water. Constructed from 3-foot long pieces of basalt, the structure resembles some early burial sites in Europe, but its purpose has not yet been determined.

The Vatican Museum Giardino Quadrato, commissioned by Pope Paul III Farnese, is now for the first time open to visitors of the Museums. Created by architect Jacopo Meleghino, it is a classical Italian garden with four lawns bordered by hedges, and has been furnished with benches. It offers views of the dome of St. Peter, the grove that covers the Vatican hill, and the walls of the Pinacoteca Vaticana, a gallery which houses works by Raphael, Leonardo da Vinci, and Caravaggio.

The FOTA VI International Liturgy Conference, held annually in Cork, Ireland, explored the theme: “Sacrosanctum concilium 1963 – 2013.” It commemorated the fiftieth anniversary of Vatican II’s Constitution on the Sacred Liturgy by examining the historical and theological background to the Constitution, re-presenting its vision of the liturgy, and assessing the application of that vision over the past fifty years. The texts of the presentations will be released in a forthcoming book.

The North American College in Rome broke ground on a new ten-story building last April. The 36,000 square-foot, $7 million building will contain classrooms, a new Blessed Sacrament Chapel, and a study room on the top floor opening out to a view of St. Peter’s Basilica.
A new Cistercian monastery for eighteen nuns, mainly of American origin, was completed on the island of Tautra near Trondheim in central Norway. The island was the site of a Cistercian monastery completed 800 years ago, of which only ruins remain. The new structure, designed by Jensen & Skodvin Arkitektkontor, was constructed with local laminated spruce beams and columns with a slate cladding. The rooms of the monastery consist of interconnected rectangles surrounding seven courtyards. The site also takes advantage of the views of the mountains across the nearby fjord. It cost six million Euros (US $8.2 million).

The Church of the Holy Innocents in New York City underwent an extensive renovation, which included the restoration of the disintegrating mural of the Crucifixion above the High Altar. The 22 by 44 foot tall mural is a masterpiece by artist Constantino Brumidi, who is also known for his murals in the U.S. Capitol Building. It cost $250,000 to restore the mural. The Catholic Artists Society hosted an evening of recollection at the church in conjunction with the restoration, including a meditation on themes related to the work and spiritual lives of artists, as well as confession, adoration, and a Solemn Benediction.

St. Eulalia church on the campus of L’Hospitalet near Barcelona recently underwent the addition of a new mural in the apse above the altar by two graffiti artists. The bright colors of the new mural contrast the austere neutral colors of the rest of the Neo-Romanesque structure. Commenting on his work, one of the graffiti artists, Raul Sanchez, explained how he used aerosol paints typically used for street art, but consciously composed the mural to look faithfully Romanesque in keeping with the character of the church. The mural depicts the Virgin and Baby Jesus in the center flanked by St. Eulalia and the church’s congregation.

The Holy See participated this year for the first time in the Venice Biennale, a major international contemporary art exhibition held once every two years. Inspired by the first eleven chapters of the Book of Genesis, the Vatican’s pavilion was divided into three sections: Creation, Un-creation, and Re-creation. Gianfranco Cardinal Ravasi, president of the Pontifical Council for Culture, entitled the exhibit “In the Beginning,” and explains the universal significance of these chapters of Genesis: “they are dedicated to the mystery of man’s origins, the introduction of evil into history, and our hope and future projects after the devastation symbolically represented by the Flood.” Participation in this fifty-fifth edition of the Venice Biennale indicates the Vatican’s continued efforts to seek meeting points and stimulate dialogue with contemporary culture.

After the inauguration of the Vatican’s Venice Biennale exhibit, Cardinal Ravasi spoke of the need to repair the current fracture between religion and art. He pointed to a source of that fracture: “the problem is that in Catholicism, things like the altar, the images, are essential, while architects tend instead to focus on space, lines, light and sound.” If the Church is to continue to commission works from modern artists, it must keep a close eye on those commissions, he said.

From Issue 23: We did not mention Rohn Design & Associates worked on the design of Our Savior Chapel and Caruso Catholic Center at USC, dedicated in December 2012.

A new Cistercian monastery for eighteen nuns, mainly of American origin, was completed on the island of Tautra near Trondheim in central Norway. The island was the site of a Cistercian monastery completed 800 years ago, of which only ruins remain. The new structure, designed by Jensen & Skodvin Arkitektkontor, was constructed with local laminated spruce beams and columns with a slate cladding. The rooms of the monastery consist of interconnected rectangles surrounding seven courtyards. The site also takes advantage of the views of the mountains across the nearby fjord. It cost six million Euros (US $8.2 million).

The Church of the Holy Innocents in New York City underwent an extensive renovation, which included the restoration of the disintegrating mural of the Crucifixion above the High Altar. The 22 by 44 foot tall mural is a masterpiece by artist Constantino Brumidi, who is also known for his murals in the U.S. Capitol Building. It cost $250,000 to restore the mural. The Catholic Artists Society hosted an evening of recollection at the church in conjunction with the restoration, including a meditation on themes related to the work and spiritual lives of artists, as well as confession, adoration, and a Solemn Benediction.

St. Eulalia church on the campus of L’Hospitalet near Barcelona recently underwent the addition of a new mural in the apse above the altar by two graffiti artists. The bright colors of the new mural contrast the austere neutral colors of the rest of the Neo-Romanesque structure. Commenting on his work, one of the graffiti artists, Raul Sanchez, explained how he used aerosol paints typically used for street art, but consciously composed the mural to look faithfully Romanesque in keeping with the character of the church. The mural depicts the Virgin and Baby Jesus in the center flanked by St. Eulalia and the church’s congregation.

The Holy See participated this year for the first time in the Venice Biennale, a major international contemporary art exhibition held once every two years. Inspired by the first eleven chapters of the Book of Genesis, the Vatican’s pavilion was divided into three sections: Creation, Un-creation, and Re-creation. Gianfranco Cardinal Ravasi, president of the Pontifical Council for Culture, entitled the exhibit “In the Beginning,” and explains the universal significance of these chapters of Genesis: “they are dedicated to the mystery of man’s origins, the introduction of evil into history, and our hope and future projects after the devastation symbolically represented by the Flood.” Participation in this fifty-fifth edition of the Venice Biennale indicates the Vatican’s continued efforts to seek meeting points and stimulate dialogue with contemporary culture.

After the inauguration of the Vatican’s Venice Biennale exhibit, Cardinal Ravasi spoke of the need to repair the current fracture between religion and art. He pointed to a source of that fracture: “the problem is that in Catholicism, things like the altar, the images, are essential, while architects tend instead to focus on space, lines, light and sound.” If the Church is to continue to commission works from modern artists, it must keep a close eye on those commissions, he said.

From Issue 23: We did not mention Rohn Design & Associates worked on the design of Our Savior Chapel and Caruso Catholic Center at USC, dedicated in December 2012.
For World Youth Day in Rio de Janeiro, an exhibit was organized by the John Paul II Youth Foundation of the Pontifical Council for Laity. Entitled “In the Footsteps of the Lord,” it included traditional works of art in four sections: Christ, The Apostles, Mary, and The Saints. Western and eastern traditions were both displayed, with works including the Mandylion of Edessa, a fourth-century diptych of Sts. Peter and Paul, and paintings by Fra Angelico, da Vinci, and Michelangelo, among others.

A new bronze sculpture of Christ Crucified was commissioned as the first phase of the Garden of the Paschal Mystery at Christ the King Catholic Church in Jacksonville, FL. Artist Carl G. Fougerousse designed the 17 ft. tall sculpture, which was completed for $125,000.

Last spring The Monuments Conservancy dedicated its twenty-third annual symposium to the life and legacy of architect Patrick Charles Keely. Keely emigrated from Ireland to the United States in 1842 and went on to design approximately 700 churches and ecclesiastical buildings across the U.S. and Canada before his death in 1896. Keely’s works include the Church of the Holy Innocents and St. Brigid in New York City. Edward Furey, founder of the Keely Society, gave the keynote presentation on his own efforts to document and preserve the work of this influential artist.

The interior of Sts. Peter and Paul Church in Brooklyn by Patrick Keely (demolished 1957), with a reredos carved by the architect himself.

“The quality of the carving your company has provided for Bishop Sherlock’s Room is, by common consent, simply outstanding. The craftsmanship on display is extraordinary and the appearance of the room is remarkable as a result.”

Dr. Scott Cooper, Director, Fulham Palace

Agrell Architectural Carving provides bespoke, high quality architectural wood carving, consultation and design services.

Wood carving: With offices in the U.K., New York and San Francisco and a capacity of over 50,000 hours of hand carving a year, we proudly stand by our reputation for producing high quality wood carving on time and within budget, regardless of project size or location.

Consultation and Design: With over 50 years expertise in wood carving and design, Ian Agrell provides a unique service that if utilised during the planning stages can result in significant time and monetary savings.

Contact:
New York and SF: (415) 457 4422
U.K: (01233) 500252
www.agrellcarving.com

Agrell Architectural Carving LTD. The Human Touch

St. Charles Borromeo Seminary in Philadelphia will relocate its college division to the same building as the theology program at the Overlook campus. Renovations are planned to support up to 200 seminarians there. The 296,000 square-foot former collegiate building, including St. Martin’s Chapel, and 41 acres of the 68-acre property are available for sale or lease.
The Basilica of St. Louis, King of France, commonly known as the Old Cathedral of St. Louis, has begun a multi-phase renovation in conjunction with landscaping renovations of the St. Louis Arch grounds for the monument’s fiftieth anniversary in 2015. The $3 million first phase of the Old Cathedral’s project involves exterior stone restoration and window replacement, to be followed by restoring historic elements of the interior. The estimated $12 - $15 million total budget is being funded entirely by private donations.

Legal battles continue regarding the future of the Anglican Cathedral in Christchurch, New Zealand, damaged in the earthquake of 2011. Many want the cathedral to be restored and rebuilt, preserved not only for its religious value but for its historical and cultural contribution to Christchurch. Others argue for the cathedral to be demolished and a new church built in its place.

Construction has begun in the United Arab Emirates on a new Catholic church dedicated to St. Paul. Located in Mussafah, an industrial town southwest of the capital city Abu Dhabi, the church will be the second parish in the Abu Dhabi area. For almost fifty years, St. Joseph’s Cathedral was the only Catholic church in the primarily Muslim area near Abu Dhabi.

“Il credo nei mosaici di Monreale,” a twelve-part television series produced by the Italian Bishops’ Conference, explains the twelve articles of faith in the Creed using the iconography in Sicily’s Monreale Cathedral as illustration. Each thirty minute episode, presented in Italian, is available on youtube.com.

Franz Mayer of Munich
Stained Glass, Architectural Art Glass and Mosaic
Established 1847
appointed 1882
„Royal Bavarian Art Est.“
Franz Mayer of Munich
Seidstrasse 25
80335 Munich, Germany
Phone: 1-888-661 1694
www.mayer-of-munich.com

Bishop Paul Hinder blesses the cornerstone of the new St. Paul church under construction in the United Arab Emirates.

Photo: hawkebackpacking.com

Photo: Rev. Jonathan Toborowsky

A new mural of St. Lawrence receiving the crown of martyrdom was dedicated August 10, 2013 in the church of St. Lawrence in Laurence Harbor, NJ.

Photo: www.mayer-of-munich.com

Photo: flickr.com/Mike and Kirsty

Photo: St. Joseph’s Cathedral of Abu Dhabi

Photo: Rev. Jonathan Toborowsky
An exhibit in Rome running the month of May displayed twenty-one project proposals submitted in a competition for three new parish churches to be built in Italy. A winning design for each parish was chosen, including this proposal by Mario Cucinella for S. Maria Goretti in Mormanno.

**The Notre Dame Center for Liturgy’s Summer 2014 Symposium, “Liturgy as Healing,” will feature a lecture on sacred architecture by Dr. Denis McNamara and Prof. Duncan Stroik. Register online at liturgy.nd.edu.**

2013 marks the 1,700 year anniversary of the Edict of Milan, the Emperor Constantine’s legalization of Christianity. To commemorate the occasion, the Colosseum in Rome hosted an exhibition called “Constantine.” It traced the history of the early Church from persecution to tolerance of Christianity. Among the artifacts displayed were the recently excavated scepter of Maxentius, against whom Constantine fought in the Battle of the Ponte Milvio, and a reconstruction of the Labarum, the Roman standard that Constantine carried into battle with the Christological symbol of the Chi Rho emblazoned on it.

**The recently excavated Scepter of Maxentius was discovered at the base of the Palatine Hill in Rome.**

A new statue of St. Wilfrid now resides in the London Oratory’s Chapel of St. Wilfrid. The two meter tall statue is Sevillian artist Dario Fernandez’s second work in the London Oratory – the first, a Calvary grouping in the Calvary chapel, was installed in 2012.

**After a competition among a select group of architects, Santiago Calatrava has been chosen as the design architect of the new $20 million St. Nicholas Greek Orthodox Church in Manhattan, to replace the church destroyed by the collapse of the World Trade Center towers in 2001.** Adjacent to the new Liberty Park, the church is positioned on a platform over the new Vehicle Security Center on Liberty Street, overlooking the World Trade Center Memorial.

**Bishop Jeffrey Monforton of the Diocese of Steubenville, OH announced that Holy Name Cathedral will undergo a renovation under the direction of architect Source Architechnology Systems Inc. of Pittsburgh, and liturgical design consultant Rohn and Associates Design Inc., also of Pittsburgh. Their proposed new design builds on the existing structure.**
Forthcoming:
“What Makes Architecture Sacred?”
by U. Michael Lang

Call for Papers

*Logos* seeks a readership that extends beyond the academy and is especially interested in receiving submissions in art, photography, architecture and music. Articles should demonstrate a clear exploration of themes related to the intersection of these subjects and Catholic thought and culture.

*University of St. Thomas*
*Minnesota*

LITERATURE ♦ ART ♦ THEOLOGY ♦ MUSIC ♦ HISTORY ♦ ARCHITECTURE

www.stthomas.edu/cathstudies/logos
Disjunctions between contemporary Catholic architecture and the liturgical and representational needs of the Church often reflect conflict between the client’s sacred concerns and architecture’s secular culture, or divergence between the architectural needs of other denominations and those specific to Catholicism. But historically this was not always the case. A look at the early modern era—the period of Renaissance and Baroque architecture, and of the Counter Reformation—reveals a substantial tradition of the Church producing its own architecture, with architects drawn from the ranks of priests and other religious. Although such arrangements did not guarantee a lack of conflict between architect, clients, and donors, the practice generally met the needs of the Church in a period of rapid expansion. These priest-architects represent a unique architectural culture set somewhat apart from the rest of the early modern era, during which the architectural profession changed profoundly and secular architects sought to distance themselves from their origins in the crafts and trades through a process of professionalization. This involved, among other things, establishing a body of architectural literature, bringing architecture into the learned discourse of scientific scholarship, and founding architectural academies. Priest-architects contributed to this process in the secular world, but also within the context of religious institutions.

The new religious orders founded in the sixteenth century, both before and after the Council of Trent, were at the heart of the priest-architect phenomenon. The orders of regular clergy, such as the Jesuits, Barnabites, and Theatines, as well as the newly reformed branches of medieval orders, such as the Capuchins and Discalced Carmelites, frequently drew on the architectural talents of their own members when constructing new churches, houses, and other institutional buildings. To be sure, the orders also employed secular architects during this period, particularly when generous local patrons played a prominent role in decision making. Yet architects from the orders could always help evaluate plans, fill in as construction superintendents, or provide designs themselves, particularly when funding was precarious. This essay furnishes an overview of some of these men and their buildings across Europe from c. 1550 to 1750, and situates their work within the institutional culture of the religious orders.

The first generation of Jesuit, Barnabite, and Theatine architects, active from the mid-sixteenth century through the early decades of the seventeenth century, generally had obtained their architectural training outside the order. These men with a background as craftsmen, such as the Jesuit Giuseppe Valeriano (1542 – 1596) who originally trained and worked as a painter, generally joined the new orders later in life. The Theatine Francesco Grimaldi (1543 – 1613) also entered the order late, at age thirty-one, but had already been ordained a priest prior to joining the Theatines. Grimaldi provided the first plans for Sant’Andrea della Valle in Rome, designed several churches in

Sant’ Irene Church, Lecce, Italy by Francesco Grimaldi, begun 1591

Photo: Angelo Costanza
Naples, and the Theatines’ Sant’Irene in Lecce (1588). In contrast to Valeriano and Grimaldi, Lorenzo Binago (1554 – 1629), the first prominent Barnabite architect, joined the order while young, at age eighteen. Yet Binago also seems to have had previous training in drawing or architecture, since his earliest known drawing—made a year after entering the order—is already quite accomplished.7

These priest-architects began to establish architectural identities for their religious communities as the orders moved from the temporary quarters of their earliest years to create permanent architectural presences in rapidly expanding networks of churches and houses across Italy and throughout Europe. Such early churches were often simple, since the immediate functional needs during expansion and financial constraints overrode wishes for more elaborate designs.

After this first generation, the Jesuit Orazio Grassi” (1583 – 1654) marks the transition to the later type of institutionalized scholarly priest-architects. By the early seventeenth century, the new orders had established themselves as centers of learning and education as well as patrons of architecture, constructing not only churches and convents, but also colleges and semi- naries, hospitals, libraries, and other institutional buildings. The traits manifested in Grassi’s career came to characterize most priest-architects over the next century. These men were usually trained in mathematics through the educational programs of the orders—mathematics in its early modern sense of quantifiable crafts and activities such as mathematical astronomy, perspective, and architecture (“mixed mathematics”), in addition to the developing field of what is now known as pure mathematics.9 Thus equipped, the priest-mathematicians pursued vocations as teachers and scholars within their orders, and they participated as architects or consultants in many of their orders’ building projects.

Grassi’s career in the broad field of seventeenth-century mathematics unfolded primarily at the Collegio Romano, where he briefly considered establishing a Jesuit architectural school, but became most famous for his clashes with Galileo Galilei regarding comets.10 Grassi designed several buildings for the Jesuits, foremost Sant’Ignazio in Rome (begun 1626), the church of the Collegio Romano, but also at least portions of other buildings for the order, such as San Vigilio, Siena, and Sant’Ignazio (now Saint-Charles-Borrome) in Bastia on Corsica.11 Although Sant’Ignazio was not completed entirely to Grassi’s plans, it stands as a monument to the architectural-mathematical scholarship and practical skills promoted in the Jesuit curriculum at the Society’s colleges.

Under Grassi, the Jesuit order institutionalized the connection between architecture and mathematics, appointing the professor of mathematics at the Collegio Romano the order’s consiliarius aedificiorum. The consiliarius reviewed all plans for new architectural projects within the order, with his approval necessary before projects could proceed. The consiliarius commented on the plans, and when necessary, made suggestions for improvements—these were generally practical and economic in nature, rather than aesthetic. The plans were submitted in duplicate to the consiliarius, with one copy returned to the building site, and the
other retained for the order’s archives; these plans are now all preserved in the Bibliothèque Nationale in Paris.\textsuperscript{12}

In addition to architectural skills cultivated for the order’s own immediate needs, the Jesuit colleges throughout Europe often instructed their secular pupils in military architecture, such as the art of building fortifications. This met a future need for young men planning to pursue a military career, and was therefore included within their mathematics curriculum.\textsuperscript{13}

Similar architectural needs, educational programs, and — sometimes — institutional mechanisms led to similar architectural cultures in other early modern religious orders, particularly those associated with the Counter Reformation. For these orders, architecture fit into a larger vision of the scholarship that priests would normally pursue, and indeed could be considered a kind of apostolate for the order. In this sense, when a priest designed churches for his order — or other buildings for its patrons, thereby also supporting the order indirectly — he was doing work that was part of his vocation as a priest.\textsuperscript{14}

The Theatine Guarino Guarini (1624 – 1683) is perhaps the best-known of these architects, joining the ranks of major secular architects such as Bernini and Borromini in histories of Baroque architecture. Yet precisely this success has obscured his origins within the architectural culture of early modern religious orders. His early works in Messina and Modena, while accomplishing and innovative in some respects, do not yet herald the radically inventive designs — particularly daring open-work domes — that he produced at the Savoy court in Turin, such as the Theatines’ ducal chapel of San Lorenzo (1670 - 1680) or the Chapel of the Holy Shroud (1667 - 1694) between the ducal palace and the cathedral. Guarini even officiated at the inaugural mass in San Lorenzo on May 12, 1680, although considering the dozens of early modern priest-architects, this was perhaps not quite the unique occurrence Rudolf Wittkower imagined.\textsuperscript{15}

Guarini was so successful as a court architect for the Savoy that he seems to have had various assistants supporting him toward the end of his career. Documents mention a Theatine lay brother assigned to help him, although the records do not specify if this help was specifically architectural, or simply general logistic assistance.\textsuperscript{16} For his two large secular projects for the Prince of Carignano, the Palazzo Carignano and the Castello of Racconigi, the surviving drawings show at least two or three other draftsmen besides Guarini. These draftsmen seem to have been secular architects hired by the patron to assist the priest busy with numerous publication projects as well as other duties beyond the building site.\textsuperscript{17}

After publishing philosophy and geometry textbooks, and smaller works on astronomy, fortifications, and construction measurement, Guarini finally seems to have turned to writing his architectural treatise during the last five or six years of his life. Indeed, right up to the end of his life, Guarini remained a scholar: he died in Milan apparently while there supervising the publication of his two-volume astronomy treatise Caelestis Mathematicae (Milan: Ludovico Monti, 1683). Had he lived longer, he may well have written the theology textbook, a Cursum scholasticae theologiae, which he had intended to write at least since his time in Paris in the 1660s.\textsuperscript{18} For Guarini and many other early modern priest-architects, architecture and scholarship were not separate activities pursued in addition to the priesthood, but rather integral parts of their vocations. Richard Pommer best expressed this in relation to Guarini when he remarked, “for him, architecture was a form of erudition.”\textsuperscript{19}

Active priest-architects were not confined to Italy, but also based in Spain, France, the German regions, and the Southern Low Countries. Through the international ministries and missions of their orders, they often traveled extensively, spreading as well as gathering architectural ideas all along the way.

The Spanish Cistercian Juan Bautista Caramuel y Lobkowitz (1606 - 1682) was a polymath who published works in diverse disciplines and traveled extensively throughout Europe; he became bishop of Vigezano in Lombardy in 1673.\textsuperscript{20} Like Grassi and Guarini, Caramuel also approached architecture as a branch of mathematics, and he is best known for his architectural theory, first included in his mathematics treatise Mathesis Biceps (2 vols., Campania, 1670), and then published separately as Architectura civil, recta y obliqua (Vigezano, 1678). The latter treatise is remarkable for its system of “oblique architecture,” which incorporated adjustments to architectural elements such as staircase balusters or colonnades on curved plans in order to avoid awkward transitions between rectilinear and oblique elements, or to compensate for other irregular optical effects.

Caramuel’s single built work is the façade of the cathedral of Sant’Ambrogio in Vigezano, Italy, completed in 1680, which finished off the fourth side of the city’s Piazza Ducale designed by Bramante in 1492-94. The façade’s idiosyncratic design with four bays rather than three or five masks the church’s skewed orientation to the square and thus breathes the
The solution was perhaps inspired by Guarini’s façade for Santissima Annunziata in Messina of twenty years earlier, but Caramuel also looked to a Roman model: the portal on the far left leads simply to a street as do the lateral portals at Pietro da Cortona’s Santa Maria della Pace in Rome (1656 - 1657), while the three other portals lead to the three aisles of the church.

The Belgian Jesuit François Aguilon (1567 – 1617) was known chiefly for his scientific work in optics, Opticorum libri sex philosophis juxta ac mathematicis utiles (Antwerp, 1613) with its frontispiece and six illustrations by Peter Paul Rubens. He directed the Jesuit college in Antwerp with its famous mathematical studies, and he also designed the splendid Jesuit church in Antwerp (1615 - 1621), St. Ignatius (now St. Charles Borromeo), together with the lay brother Pieter Huyssens (1577 - 1637) who took over the project after his death. Rubens also collaborated with Aguilon on this project, not only with his high altarpiece of the Deposition and thirty-nine ceiling paintings installed in the side aisles (now lost), but also contributing the design for various sculptural elements on the façade.

The church suffered a devastating fire in 1718 which destroyed much of the interior, but one can still appreciate Aguilon’s original design in the façade.
rich façade and the barrel-vaulted nave with superimposed arcades, where the upper gallery was accessible to students from the adjacent college. The interest in optics at the Antwerp college probably also stood behind the innovative indirect lighting effects in the church’s Houtappel chapel, designed by Huyssens and perhaps inspired by Bernini’s early work at Santa Bibiana in Rome.21

Many early modern priest-architects remain relatively unknown even today, with their accomplishments often obscured by misattributions to more famous secular architects. The pilgrimage chapel at Telgte (1654 - 1657) in northwest Germany furnishes an example of such an oversight. The chapel was commissioned by the Prince-Bishop of Münster, Christoph Bernhard von Galen, soon after he established the Telgte pilgrimage in 1651, with its focus on the sculpted Gnadenbild (a devotional Pietà) of c. 1370. Long attributed to the Danish architect Peter Pictorius the Elder active in Münster, twenty years ago the historian Helmut Lahrkamp uncovered evidence reattributing the original octagonal chapel to the Observant Franciscan Pater Jodokus Lücke (ordained 1642, died 1681).22 Lücke also designed portions of the Franciscan churches in nearby Hamm and Warendorf, and held administrative positions in the order, serving several times as the provincial superior.23 Interestingly, Lücke’s design for Telgte was preferred to that of another religious architect, the Franciscan lay brother Gerhard Mahler.

Although gradually supplanted by academically trained priest-architects, lay brothers in the various religious orders continued to be active as architects and construction superintendents into the eighteenth century, although most of these men—lacking the formal education of priests—came from families already engaged in the building trades or other crafts. A few of these lay-brother architects achieved particular distinction.

The son of a painter in Lyon, the Jesuit lay brother Étienne Martellange24 (1569 - 1641) provided designs for numerous Jesuit churches in France, such as the Jesuit Novitiate church in Paris (begun 1630), closely modeled on Giacomo della Porta’s Santa Maria ai Monti in Rome. Known also for his drawings of French cities and landscapes, Martellange entered the Jesuit novitiate in Avignon in 1590, and is referred to as an architect beginning around 1603 when he took his vows as a Jesuit frère coadjuteur temporel.

The Jesuit lay brother Andrea Pozzo (1642 - 1709) worked primarily as a painter, particularly noted for his illusionistic quadratura frescoes with architectural elements, as in Sant’Ignazio, Rome, and for his altars. But he also was a prolific architect, designing churches in Dubrovnik, Ljubljana, Trent, and Montepulciano, among others. Perhaps inspired by the erudite publications of his more learned priest colleagues, Pozzo published his influential treatise Perspectiva pictorum et architectorum (2 vols., Rome, 1693 - 1700) in a parallel Latin-Italian edition that was widely translated in similar bilingual editions, thus addressing both craftsmen and scholars. His younger brother Giuseppe Pozzo worked as a lay brother artist of the Discalced Carmelite order in various churches in Venice.25

Caspar Moosbrugger (1656 - 1723) was a Benedictine lay brother from a family active in the building trades in the Vorarlberg region around Bregenz in western Austria, one of the dynasties comprising the so-called Vorarlberger school of architects and craftsmen. Moosbrugger trained and then worked as a stonemason until entering the order in 1682, around which time he began taking on the responsibilities of an architect. His architectural knowledge is preserved in the Auer Lehrgang, a manuscript treatise and pattern book...
architecture in Italy, France, and Germany. Her publications include the book Guarnio Guarini (Umberto Allemandi & C.), co-edited with G. Dardanello and H. A. Millon. She serves on the governing committee of the European Architectural History Network, and was founding editor of the Network’s EAHN Newsletter (2007-2010). Website: www.susanklaiber.wordpress.com.

Susan Klaiber (Ph.D., FAAR) is an architectural historian based in Winterthur, Switzerland, whose work focuses on Baroque

<table>
<thead>
<tr>
<th>Articles</th>
</tr>
</thead>
</table>


The title of this article draws on a comment by Richard Pommer, cited at note 19 below.


3. On the other hands in these drawings, see Augusta Lange, Disegni e documenti di Guarnino Guarini, in V. Viale, ed., Guarnino Guarini e l'internazionalità del barocco (Turin: Accademia delle scienze, 1970), 1: 100-102.

4. Jörg Stabenow, Identität in den Kirchenbauten eines Ordens der Gegenreformation: Orazi und von der Laan, the Benedictine monk Dom Hans van der Laan (1819 – 1872) designed or remodeled eleven churches in Newfoundland according to the principles of Ecclesiology, and also trained Canadian Anglican seminary students in architecture.

8. Because the early modern Theatine order lacked a central repository for architectural designs, no comprehensive survey of Theatine architectural practice or production has yet been written. For aspects, see: Silvana Sarsar, Francesco Grimaldi and l’architettura della Controriforma a Napoli (Rome: Officina, 1986); Susan Klaiber, “Guarnio Guarini S.J., architetto e matematico” (PhD dissertation, Columbia University, 1993), 9, 9; and Fulvio Lenzo, Architettura e anticappella di Napoli dal XV al XVIII secolo: le colonne del Tempio di Dianora e la Chiesa di San Paolo Maggiore (Rome: “L’Erma” di Bretschneider, 1999).


12. On the other hands in these drawings, see Augusta Lange, Disegni e documenti di Guarnino Guarini, in V. Viale, ed., Guarnino Guarini e l'internazionalità del barocco (Turin: Accademia delle scienze, 1970), 1: 100-102.


14. Because the early modern Theatine order lacked a central repository for architectural designs, no comprehensive survey of Theatine architectural practice or production has yet been written. For aspects, see: Silvana Sarsar, Francesco Grimaldi and l’architettura della Controriforma a Napoli (Rome: Officina, 1986); Susan Klaiber, “Guarnio Guarini S.J., architetto e matematico” (PhD dissertation, Columbia University, 1993), 9, 9; and Fulvio Lenzo, Architettura e anticappella di Napoli dal XV al XVIII secolo: le colonne del Tempio di Dianora e la Chiesa di San Paolo Maggiore (Rome: “L’Erma” di Bretschneider, 1999).


17. On the other hands in these drawings, see Augusta Lange, Disegni e documenti di Guarnino Guarini, in V. Viale, ed., Guarnino Guarini e l'internazionalità del barocco (Turin: Accademia delle scienze, 1970), 1: 100-102.


Growing up Catholic in South Jersey put me in a demographic with thousands of other kids. Both of my parents were raised in Philadelphia, and because we had a large extended family close to us in both the city and the suburbs, I got to see many Catholic parishes. Family weddings, funerals, First Holy Communions, Confirmations, and CYO basketball team participation brought me to a lot of churches. Today, working in the Catholic Development field, I’ve had the opportunity to see many more. Some grand, some humble; all home to the faith that helped shape who I am.

As a development consultant working exclusively for the advancement of Catholic institutions for the last fifteen years, I have participated in many discussions regarding fundraising, finances, and the construction or expansion of diocesan, parish, or school facilities. One of the conclusions I have come to is that the pastor of any given church is wearing too many hats! These priests that lead us in living our faith have so many vital responsibilities other than administration and finance. Our pastors did not go to seminary to learn about capital campaigns and fundraising. That’s why it is prudent to hire professional counsel when proceeding with a capital needs program. No matter who’s on your parish leadership team — Joe Business Owner, Charlie Millionaire, or John the CPA — just because they are good with numbers and are successful in their careers doesn’t mean they know development and fundraising. And, knowing church development is an even more specialized discipline.

The second conclusion I have come to (which, in my opinion, is actually the number one mistake that parishes, schools, and dioceses make when they decide to advance a capital campaign) is that people always want to assign their need as the goal for a campaign. To give a fictional example, when St. Matthew Catholic Church has a masterplan of development for the construction of a new parish hall; the expansion of the classrooms and ministry meeting rooms; and the refurbishment of pews and stained glass windows, the combined costs for these many projects will be a large sum... let’s say $10 million. The fact that St. Matthew Catholic Church has to tackle all of these needs eventually does not mean that the parish has the financial capacity to do so in one campaign effort. A parish of any size in any area of the country has a finite number of registered families with a finite capacity to donate. If the financial total of a project exceeds what a parish is capable of raising, it is time to prioritize the needs and segment the overall plan. Needing $10 million dollars is not a good enough reason to assign this number as your campaign goal. It is the evaluation of the financial potential in the parish that should set the goal.

So what does determine a church’s financial potential in a capital campaign? A review of the total number of registered families compared to the number of ‘active’ donors, the weekly collection totals and the stability of the offertory over the course of several years, past campaign statistics and participation numbers (if available) parish participation in the diocesan annual appeal... all these and more are aspects of the parish giving history that should be considered.

Some faith communities we have worked with have said to me (and many of my colleagues), “You don’t understand... we are different from other parishes...” That may be true in some respects, but there are certain donor and participation statistics that cannot be easily ignored. As mentioned above, all parishes have a total number of registered families and only a segment of those are considered “active” in their financial support of the church. While a well-designed campaign plan is structured to make an appeal to all of the families in the parish, will a pledge request be responded to sacrificially by parishioners who do not support the church in the offertory? Will the capital campaign be the program that gets a parishioner active and volunteering when they don’t come to Mass or participate in any of the parish groups or ministries? It can happen, but it can’t be counted upon. Typically, less than 40% of parishioners give regularly and participate at their church. Larger congregations have a reduced level of
participation on average, unless a tremendously strong sense of community and ‘ownership’ of the mission of the parish has been embraced. Smaller parishes seem to have a larger percentage of participation because there is less anonymity. But no church family has 100% financial participation. Knowing this should dispel the utopian idea that leads some campaign planning—“If we all give X we will raise the money.”

No church community wants to hear that they cannot attain all they want to do in one pledge campaign or fundraising effort. However, to ignore the giving statistics of decades of development implementation is not a path to success. As a firm, we have also heard many times, “We hope our families will all respond generously.” I learned from the president of our company many years ago…Hope is not a plan.

So what should a good campaign plan consist of? First and foremost, an assessment of the parish needs should be conducted. What is the growth rate of the parish and the surrounding community? What resources are missing from the parish (meeting rooms, larger worship space, Adoration Chapel, rectory, etc.) that would make the parish community function better and become a stronger faith community? Are the families of the parish aware of the needs? Is there a desire within the parish and a ‘push’ from the parishioners for these resources? How well has the parish leadership developed trust among the families for how the finances of the parish are being managed?

These questions can be answered and analyzed through a thorough Feasibility and Planning Study, which should be the consideration of a parish before proceeding with fundraising. If the pastor and parish council members can state with certainty that the above questions can be answered positively, then a formal study may not be necessary. But consideration of these topics is a must.

Next, all necessary architectural plans and the budget for such must be finalized. Donors to any capital campaign want to know that their pledge dollars will be well managed. The confidence that comes to potential donor families from knowing that the parish leadership team(s) have advanced a well-conceived and meticulously planned course of action for facilities construction and that these facilities can be shown to benefit the faith community in demonstrative ways is a great foundation for success. A church does not need the blueprints for the buildings in question, but certainly detailed floor-plans and renderings are a must to begin a capital campaign for construction purposes. If a debt-reduction or increased offertory/collection campaign is the purpose of the endeavor, it is essential that all financial figures be current and accurate. Show the families that your church leadership is being proactive about their church’s economic future.

A third component of proper fundraising planning is the assembly of a strong leadership team or campaign committee. We have found it very helpful in many cases to bring together a group of people that represent as many of the groupings of people in the parish as possible: long-time parishioners and new families that have just joined; younger parish members with children and older seniors; singles and married couples; school parents, etc. As the campaign committee will be the ‘face’ of a strong campaign, it is good that these active leaders know the needs of the parish from several perspectives. It is simply a good idea to bring new faces, ideas, and leadership into an endeavor that will challenge all of the church families to give sacrificially.

The fourth aspect of proper campaign planning is to engage a consultant who specializes in church development and fundraising. Most likely, this consultant’s plan of action will have been implemented many times before. As a company, they will have refined their approach based on what they have seen to be effective. Your church will be the recipient of a course of action that has been ‘practiced’ on other parishes. The main consideration in this area would be to choose a firm whose development plan you believe to be the best fit for who you are as a congregation.

Michael Coates is a New Jersey native who has been conducting capital campaigns and development studies for churches in all corners of the nation for the last fifteen years with Guidance in Giving, Inc. He lives in Newnan, GA with his wife Jessica and their two sons, Matthew and Daniel.
Space is not homogeneous. Thus Mircea Eliade begins his classic discussion of sacred space. Sacred space is structured and differentiated and thus represents order and purpose; in this, it is distinguished from profane space, which is unstructured and represents chaos. There are practical ramifications of such an insight. The spaces of a church are differentiated—each serves a particular purpose. The liturgy uses these spaces for its own purposes; indeed, the variety of spaces in a church results from their use in the liturgy. Acoustics are an important part of sacred spaces; and of course for sacred music, for the singing of the liturgy. But the acoustics of our churches have been significantly impacted by the overuse of the microphone.

Prof. Kevin White, in a thoughtful essay in First Things, complains about the effect of the microphone upon the liturgy: it irons out differences in style between the parts of the service and between the voices of the participants; it obscures the focus upon the altar and the focus of the address of the priest to God; and it brings to the liturgy a consistently loud sound like that of political rallies, sports events, airports, or other undistinguished hubs of secular activities. All of this is antithetical to the recollection and quiet expectation of the liturgy; the microphone is thus an extraordinary imposition upon it.

Prof. White is following up on an article by Marshall McLuhan, “Liturgy and the Microphone.” McLuhan had famously addressed the revolution created by the invention of printing, particularly in a book entitled The Gutenberg Galaxy. By substantially increasing access to the visual medium of printing, not only was the propagation of ideas accelerated but “intense individualism and intense nationalism” were cultivated. This had a major impact upon the liturgy: in countries whose language was not Latin-based, the demand for the vernacular replaced the use of Latin, and an emphasis upon preaching increased.

McLuhan also pointed out another similar quite recent revolution: the microphone substantially increased access to the acoustic medium. Large crowds could be addressed without recourse to “vehement exhortation.” The impact upon the liturgy was also major: a congregation could be addressed in an intimate and conversational way; the priest turned around to face the people; and Latin was abandoned for the vernacular. That the microphone allowed an intimate and conversational tone, even in large congregations, had an undesired side-effect: the elevated style suitable to a sacred rite was also abandoned, and the tone became chatty. This ambiguity of style, together with the stance facing the people, led to an ambiguity of address: clearly such talk was addressed to the congregation, but the principal object of address in the liturgy is God. Tradition teaches, this kind of address had been distinguished from other speech by a kind of sacred rhetoric, a liturgical style that made it unmistakable that this was not an everyday conversation.

Few realize the acoustic significance of the innovation. Previously the priest led the liturgy and he was heard to do so from the altar. The microphone, however, propagated his speech from loudspeakers on the periphery of the building, and so it was not acoustically evident where the speech came from. There is now a less clear acoustical distinction between priest and congregation, since his voice comes from the space occupied by the congregation: “Without a microphone, the speaker is at a single center, while with the microphone he is everywhere simultaneously.” The center is everywhere, the margins nowhere.

McLuhan’s observations suggest further reflection. The liturgy is hierarchical with the priest leading; lectors, acolytes, choir, and congregation in roles; each with its particular place in the hierarchy. This is important because such a hierarchy does not stop with the priest. Rather, since he addresses God, the priest stands at the head of the hierarchy. The hierarchical nature of the liturgy is a path to God, on which, tradition teaches, the Angels are singing along, enhancing the hierarchy as well. The priest’s part is heard from the focal point of the architecture,
Articles

the altar. This enhances another aspect of the hierarchy: the priest’s role is clarified spatially, but also the several parts of the liturgy which take place at different points in the architecture, including the chair, the ambo (or the ambos on epistle and gospel side), the place of the choir, etc. It is important that these spatial distinctions can be heard. Broadcasting everything through microphone and loudspeakers homogenizes the distinction of roles and obscures the object of the hierarchical focus, which is the address of God. It “obsolesces” the architecture, according to McLuhan.8

There is an alternative to the microphone, and it is a traditional one: when the Mass is sung, there is no need for a microphone. Traditionally, singing was the principal way of projecting a liturgical text, and this was epitomized by the high Mass—the Mass in which all the parts to be pronounced out loud were sung. The singing of the Mass is actually a hedge against the abuses White recounts. It projects a sacred text throughout a large church in an elevated style suitable to the sacred without a microphone. With a microphone, the priest slips into the rhetoric of the talking heads of television; the lector abandons the chanting of the lesson; and the style falls into the chatty, which does not suit the sacred.

White complains that over the microphone the purposeful distinction in style between the various texts of the Mass is homogenized. But in the sung Mass, these distinctions are highlighted by the various melodies to which they are sung. Even the lessons receive a definite differentiation of tone: the Old Testament receiving a slightly harsh declamatory tone, the Epistle a highly rhetorical one, and the Gospel a simple but elevated one. Each of the various parts of the Mass receives a melody which characterizes its unique function within the whole, purposefully distinguishing it from the others in a way which makes the whole liturgy shine forth as beautiful—not art for art’s sake, but art in the service of the liturgy. In this kind of high Mass, congregations can participate in singing, especially the Ordinary of the Mass, but they can also experience the purposeful recollection elicited by parts sung by the choir or cantor. This is a higher kind of active participation, one described by Pope John Paul II:

Active participation certainly means that, in gesture, word, song and service, all the members of the community take part in an act of worship, which is anything but inert or passive. Yet active participation does not preclude the active passivity of silence, stillness and listening: indeed, it demands it. Worshippers are not passive, for instance, when listening to the readings or the homily, or following the prayers of the celebrant, and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active. In a culture which neither favors nor fosters meditative quiet, the art of interior listening is learned only with difficulty. Here we see how the liturgy, though it must always be properly inculturated, must also be counter-cultural.9

The singing of the Mass parts by the celebrant sets his role apart from the others, but also integrates the liturgy and draws the other musical elements into the whole. Indeed, the American bishops’ recent document *Sing to the Lord* makes a strong exhortation for the priest to sing his parts. Moreover, when he does so, it is unambiguous that he is doing something quite dis-
Chanting the Gospel at St. Joseph Catholic Church, Macon, GA

tinct from the hubbub of microphone-magnified secular activity. Not only is it distinct but it is elevated, suited to addressing the most high God. It is set apart from the secular—it is sacred. It conveys the sacredness of the liturgy, something we are just now beginning to recover with the new translations, with the movement for the singing of the propers of the Mass, and with the singing of the priest.

Epilogue

What I have proposed is an ideal, a paradigm. In the real world, compromises are sometimes necessary. Thus, even though the whole Mass be sung, the homily may need the microphone. Even though the lesson be sung, if it is not heard clearly, perhaps a microphone is necessary. This necessity stems mainly from the fact that our churches are consistently the subject of acoustical dampening. This is, however, not always the case, nor need it be. In the building of the new cathedral in Oakland, the acoustical consultant advised that acoustically dampening materials be installed and then microphones be used for practically everything. The response of the cathedral staff was no! We want this to be a place that is ideal for music. It is now a very live building. This history should be repeated again in the future. Several years ago, my choir made a trip to Prague. We sang a Mass in a different church each day for ten days, mostly singing complete polyphonic Masses. We sang in some very large churches, and I was quite apprehensive that the sound of our little choir would be lost in such large rooms. But every last one supported the singing remarkably. They had never been subjected to acoustical treatment and so our sound carried throughout the church.

When it is judged that a microphone is needed, certain cautions should prevail. The level of the microphone should be only so high as to make the speech audible; most often it is far too loud. When the congregation sings, the microphone should be switched off; neither the cantor nor the celebrant should be heard over the singing of the people. Every effort should be made so that the sense of focus is maintained. In general the principle, “less is more,” should guide the use of the microphone.
Notre Dame l’Assomption served as the cathedral of Port-au-Prince for over a century, from its predecessor, a modest yet dignified brick building with a small central tower, to its twentieth-century replacement, an impressive twin towered structure which collapsed in the devastating 2010 earthquake centered near Port-au-Prince. A competition for the design of a new cathedral was held by the Roman Catholic Archdiocese of Port-au-Prince, with the support of Faith and Form Magazine and the Institut de Sauvegarde du Patrimoine National (ISPAÑ), the Haitian government agency charged with the safeguarding of structures and sites of historical significance, such as the cathedral.

Through a blind judging process, over 130 submissions were reviewed by the panel of judges, who chose three winning submissions and one honorable mention.

First Place Winner:
SCF Arquitectos, Puerto Rico
Licensed Architect and Team Leader - Segundo Cardona FAIA

The first place submission proposes a limited urban intervention with an economical, but effective redesign of Place de la Cathedrale which has historically been used as an outdoor market. The proposal maintains the existing main facade and narthex of the cathedral, reinforced with side buttress towers. The towers reestablish a twin tower silhouette to the cathedral facade, but the contrast between the rich architectural and iconographic remnants of the front facade and the bleak new buttress towers is atypical of Haitian Catholic architecture and seems to speak to the contemporary historic preservation ethic of contrast.

The centralized plan is particularly inward focused with no windows save for the stained glass at the apse and a “ring of translucent glass under the dome.” Its mausoleum-like form could be a rich typological and allegorical reference, but the design lacks the lightness and connectivity of the old cathedral which would help to make it less a literal tomb. The interior screen featuring the Stations of the Cross brings a welcomed level of iconography missing from the exterior, but it is likely the screen would have to be in some other material than wood given the issues of deforestation in Haiti. The proposal is promising in form and could more fully and unapologetically embrace the spirit of Haitian Catholic architecture as it develops.

Second Place Winner:
Estudio Kaleido, Mexico City
Licensed Architect - Diego Ramos Cerdeira
Team Leader - Juan Pablo Bedolla Cornejo

The second place submission proposes an elaborate site design that preserves the ruins of the collapsed cathedral in situ as a park while relocating the cathedral to the western edge of the site in a scalloped shaped plan with “half round” seating in “a buried cathedral.” The proposed cathedral does not take a recognizable form of a church, but instead resembles the bow of a ship and incorporates no discernible interior or exterior iconography save for several crosses.

The proposal is quite alien, with little to signal that the structure is the National Catholic Cathedral of Haiti. A “buried cathedral” is a curious idea considering the emergency efforts to rescue people buried within collapsed
buildings. To bury the cathedral seems inappropriate.

**Third Place Winner:**
Monteleone Research and Design, Miami, FL
Licensed Architect and Team Leader - Steven Fett

The third place winner leaves the nave ruins while proposing a monumental pyramid over the crossing of a new cathedral.

**Honorable Mention:**
de La Guardia Victoria Architects & Urbanist, Coral Gables, FL

The submission receiving an honorable mention proposes new urban density around the cathedral square with covered colonnades. It proposes rebuilding the former cathedral as it was.

**Conclusion:**
The spectrum of winners shares one definitive aspect: they maintain the façade of the collapsed cathedral, as it currently exists, in whole. In the winning proposals, the façade of the collapsed cathedral is reinforced with buttress towers, kept in situ as a ruin, reinforced at the head of a new atrium, or rebuilt with the same design. This commonality is an acknowledgement of the power the old cathedral held as a symbol of Port-au-Prince and Haiti, and particularly as a symbol of ‘the Catholic Church in Haiti.’

It remains to be seen to what degree such a definitive, clear, and iconic statement of the Catholic Church in Haiti can develop from the winning proposals. The competition itself though, has provided a rare sense of possibility that a Haitian reconstruction effort can be of civic and national merit; a prescient and fundamental hope as a number of the capital’s civic buildings, including the National Palace, have yet to be rebuilt.

**Jury Members:**
Elizabeth Plater-Zyberk, Duany Plater Zyberk & Company
Michael Crosbie, Editor of Faith & Form Magazine

Edwidge Danticat, Haitian-American writer
Patrick Delatour, architect and former Haitian government minister
Kia Miyamoto, structural engineer
Rev. Richard Vosko, liturgical consultant

The winning entries may be viewed online at: http://competition.ndapap.org/winners.php?projID=1028

Ms. Michel is Haitian-American and lives in New York City. She practices architecture at Ferguson & Shamamian Architects and remains active in projects in Haiti through the non-profit organization HIBISCUS. Ms. Michel was awarded a CNU Charter Award of Excellence in 2011 for her master’s thesis project ‘From Settlement to City: A Masterplan for Cap-Haitien, Haiti.’
There is a tradition of woodcarving in my birthplace that includes some of my favorite examples of church architecture. I come from England’s “West Country” and lived in the small village of Milverton in Somerset. Like many of the Norman churches in the area ours was built in the thirteenth century on a site that would have been a Saxon church. The carving in this church is fascinating—the many pew ends were carved from around 1500. These inspired me as a small boy and this is the place that is home to me.

The decoration in the part of the world I come from was originally only in churches and cathedrals. It was later that the merchant class was able to afford ornamentation in their homes, so sacred carving is the history of my trade. Church wood carving was of particular interest to me because it often described the life of the people that carved the work both on the pew ends and in the misericords—and then one can imagine what the space would have looked like before pews were invented, when that church in Milverton would have been the village centre with reeds on the floor, where services, meetings, festivals, and dancing would have taken place.

In my work today I find that carving for a church project is even more exciting than working for a residence. It is always wonderful to have your work displayed in a public space—more commonly the carving done by our workshop is hidden away in private residences. It is also interesting to work with the community on projects that are very important to them and to consider the legacy that we will all leave behind. Therefore it is particularly important to produce work that will stand up to scrutiny—now and forever.

Just because a carving has been produced by hand does not necessarily mean that the work is good. In addition, no matter what skills are brought to bear in a carving, it is equally as important that the carvers you employ have learnt to understand structure and movement, and that they take the opportunity to enhance the work with wit and ingenuity. If these skills are not shown in the final work, the result will look tired and lazy. Let me give you an example: Suppose we are presented with an eagle, sculpted in wood, with every feather neatly carved and a note below explaining that the work took 1,000 hours, but the sculpture has no movement. The wings extend out equally on each side and the pose is stiff and lifeless—what a waste of time and energy. Now compare that with an eagle clinging to the top of a wind blown tree, the body pushed back, one leg stretched forward, one wing open and pointing up, the other almost closed against the twisting body, head back, beak open wildly—but not a single feather carved—just crisply chopped out of the wood, the carving still showing the chisel marks, but not a single feather carved. That’s the difference.

An artisan must show off skills that will impress fellow craftspeople and expect to be challenged and criticized. At the end of the day, the carver has to be able to stand by his work. It is important that you do not employ a crafts-person who can’t draw—if they can’t produce a decent drawing on paper to show the client, how can they expect to be able to carve that image in wood?

Ultimately it is I who am, correctly, responsible for the work—not the designer. Note that I mention ‘design’—not workmanship. One should not allow poor workmanship in order to save time and money; instead budgets can be met by simplifying (or removing) decoration. It is important to note that simple decoration must be as well designed as more complex work.

The analogy is rather like a director of a play—if he doesn’t like the writers’ work the director shouldn’t do the play, and if he can’t find the right actors and direct them to create his vision he shouldn’t be doing the job. In the end the play is the director’s complete responsibility. Recently I turned down a church project when the builder asked us to carve the decoration that could be seen easily—but had already bought some bad carving that he believed didn’t matter (even though I offered to replace that work for free…)

If carving, or any other decoration, is not “done right” it’s a waste of time, money, and materials, and therefore it would be better to have no decoration at all. By that I mean if decorative work is badly designed or executed, it looks ridiculous and actually detracts from the form that it is supposed to be enhancing. Additionally, a limited budget should have nothing to do with bad work. Of course no one should be asked to work for free, but the design can be simplified to meet the situation. By ‘simplified’ I mean that there is no situation in decoration where the frills can’t be reduced and still give the same feeling. In many cases simplifying can produce far better results—for example, when too much information is being crammed into a small space, or the carving will be placed at a distance where it will not be clearly seen and the scale is wrong. Simplification can also mean completely removing areas of design that are less important so that you can keep others in their full glory. Therefore there is never any excuse for design to be poor or work badly executed.

Fine words—but nowadays, at a time when there is a resurgence of dec-
oration, it can be hard to find capable craftspeople that can deliver on time. Because of this, most clients look to machines to solve the problem—the assumption being that in our modern world there must be a machine that will carve. However, machines have serious limitations, so let us look at those more closely:

Carved pre-manufactured products limit design choice, size and material. Or if machines have to be set up for a specific product, an original has to be created regardless, either by programming a computer or by creating a three-dimensional master, all requiring skill, time, and cost—particularly if the quantities are too low to offset this.

In the case of architectural decoration, machine-made mouldings create a rigid pattern so that where there are corners and returns the material is cut in unsuitable ways ruining the design; whereas when hand carving is employed each of the lengths can be laid out to fit the specific location.

Other limitations of the machine are reflected in the poor quality of carving. Because a machine uses a spinning blade it is impossible to achieve those crisp flowing lines, “V” cuts, or undercutting. Timid moulding profiles are also required to allow the machine to reach these simple curves and the ruts left by the machine have to be heavily sanded out—all adding up to that cumbersome, robotic, jelly mould look.

Instead, artisans and artists should be employed in every stage of the project. We normally work with architects both in our ecclesiastical and residential work. We also construct and install large projects from our wood shop in California and in association with shops in the UK and France, although we also collaborate with other wood shops around the country. When we carve figures we always use the skills of professional figure sculptors that specialize in the human form. These artists create a model for the client to review and for us to carve from.

Finally, here are some recommendations for achieving satisfactory results when thinking about woodcarving or any other form of decoration:

1. Look for artisans early in the process so that an understanding of cost and capabilities can be established and expectations met.
2. Invite input on general design and budget.
3. Be prepared to simplify.
4. Consider having a professional recruit and vet the artisans.
5. Don’t expect to find these skills on your doorstep; the tradition of the traveling craftsperson goes back thousands of years.
6. Check that they have the capacity to deliver on time and understand how to work alongside other tradesmen.
7. Be prepared to assist them with issues like insurance and contractual obligations.
8. Once you have a skilled craftsperson, employ them for the design details.
9. They are likely to be helpful in knowing people in the other trades that you need.
10. And most important—have good decoration or no decoration. If decoration is going to be used to enhance a religious space it should reflect the humanity and care of the craftspeople that produce it, together with the affection and love that the community shows for their place of worship.

In 1981, Ian Agrell was elected to the Master Carvers Association, the oldest and most prestigious association of wood and stone ornamentation in the United Kingdom. Ian directs all projects as the principal at Agrell Architectural Carving, and also teaches at his School of Classical Carving. Agrell Architectural Carving has done many restoration projects in English parish churches; the organ case carving for Our Lady of the Angels, Worcester, MA; and the construction and decoration of the organ case for the Cathedral of Saint Paul, MN. He also constructed and carved a ‘throne’ and two side chairs for Pope John Paul II.
The 2010-2011 renovation of Dearborn Homes on Chicago’s South Side is a remarkable reminder how effective legislation, great architecture, and social justice advocating the poor not only have the power to improve a blighted public housing development, but successfully empower the lives of the people who live there.

Dearborn Homes was praised as a new model for urban living after its completion in 1949. Located a few blocks from Mies van der Rohe’s iconic IIT campus, Dearborn Homes came from the New Deal philosophy regarding urban housing for the poor, as well as modern architectural theory. Using the “Tower in the park” philosophy, public housing has been a cheaper version of the efficient space, repetitive building planning, and clean design that modernism promised.

Dearborn Homes, one of the earliest subsidized public housing examples in the United States, tore down existing urban fabric and replaced it with towers surrounded by undefined open space. Access to daylight and air by spreading out towers ranging from nine to sixteen stories was initially seen as an improvement on the cramped slums of the turn of the twentieth century. This slum clearance strategy had benefits, but, in hindsight, was outweighed by the disadvantages.

The cheapness of the building design, displacement of amenities, dismantling of existing social networks, and physical constraints crippled the Dearborn Homes. The traditional neighborhoods were replaced with “superblocks” absorbing the smaller and older blocks, adorned with repetitive, inexpensive cruciform bulky towers. This reduced pedestrian and vehicular traffic in the development. The low cost construction of public housing was due to inadequate federal funding, which added to the lack of architectural character and beauty, disheartening the local residents. With construction of the Dan Ryan Expressway (I-94) in 1962, the neighborhood was cut off from social amenities, which decimated the neighborhood by forcing social isolation. The economic and institutional segregation of African Americans from the 1940s-1970s exacerbated the unlivable conditions of Dearborn Homes and many other public housing developments. This accelerated the area’s decline further in the 1970s and 1980s with crime and violence, with gang activity dominating the area after 1990.

Journalist Jane Jacobs argued in her book, *The Death and Life of Great American Cities*, that greater resident interaction is a deterrent to crime, and street activity and community prevent crime. As time went on, Dearborn Homes became a prime example of the crime and decay in America’s public housing through its physical design and racial segregation. The physical and psychological damage to the children living there reinforced a lack of hope.

In 2010, the Chicago Housing Authority (CHA) planned renovations to correct the mistakes of the past and address the failed developments by introducing beauty, strong design, and safety into the project. The development has been retrofitted using the neo-Georgian style as a design reference. The small squat windows on the façades with principal rooms behind were replaced with large mullion double-hung windows with elongated proportions, creating a friendlier exterior. The flat roofed square buildings were given stone pediments to soften the cruciform tower blocks and symbolize elegance. A vertical string of windows with proportions like French doors with Juliette balconies were introduced which aligned with the dining areas of the apartments; breaking the scale down the long brick wing walls. Stone quoining was used on the corners of the building to give the impression of durability. The modernist thin concrete entrance canopies were enclosed within traditionally detailed metal porches, which have enhanced shelter from the weather and provide a formal entrance. The limestone adornments only count for 1% of the project cost of $165.6 million dollars, of which $28 million was federally funded from the American Recovery Reinvestment Act.

According to the CHA’s website, designer Henry Zimoch (a principal at the Chicago architecture firm HPZS) is the mastermind behind the Dearborn Homes’ internal and external remodelling. A fan of Georgian architecture, Zimoch had the simplest approach to the Dearborn Homes, and one that could have saved many other projects: to “work with the existing cross-shaped buildings and dress them up Georgian style.”

The interiors were the next step of the transformation. The apartment count was reduced from 800 to 660, which allowed the apartments to be increased in size and to right-size the apartment number to the families registered with the CHA at Dearborn Homes. Additional sunlight is captured in the interior from the increased apartment size and improved glazing. This created a more welcoming interior with supplementary sunlight in the apartments and interior corridor spaces. Corridor walls were upgraded from drab cement block by means of bright blue and white glazed tile, capable of greater luminance of the natural light. The spacious units have an open layout for living and dining coupled with an additional bedroom. Gutted down to its concrete frame, new plumbing, heating, and electrical systems were installed. Items such as doorbells, more closet space, closet doors, modern appliances, and air-conditioning have been provided, normally taken for granted in market-rate developments. This gave residents the welcomed perception they live in townhomes rather than subsidized public housing.

The final steps address the site and security. Additional improvements were the landscape upgrades with new trees, plantings, and a playground for children to erase the desolate atmosphere of the development. Remodeled laundry rooms and common areas, which were havens for criminal activities due to a lack of supervision, were upgraded with cameras for more visibility by the management company.
Additional security personnel were hired by the management company. Residents began weekly coordination meetings with Chicago police of District 21, which has dropped gang related and violent crime considerably. Moreover, there was a concerted effort by policy makers and management to understand what the residents wanted, something that was missed during the first fifty years of public housing.

Finally, through a corporate sponsor, a technology center was established in the housing development to provide residents with general computer literacy, build self-esteem, and positive social interaction in a safe environment.

External factors assisted the neighborhood in reducing its blight, such as the economic expansion from 2000-2010. IIT’s campus has expanded and benefited from the growth of its off-campus student population by adding student housing. Restaurants spinning off of the redevelopment of US Cellular Field have had some impact. All of these improvements, coupled with a safe environment, increase foot traffic and the number of residents with eyes on the street.

Why is this story of public housing and social justice relevant to Catholics?

Dearborn Homes reflects the goals of the legislation championed by Monsignor John O’Grady, the Executive Secretary for National Council of Catholic Charities, now Catholic Charities, from 1920 until 1961. For four decades, O’Grady was instrumental in tirelessly advocating widespread social reform based on Catholic principles, such as: New Deal legislation, the Social Security Act, child welfare, housing legislation, job training, a liberal immigration policy, and work in community housing projects for Catholic immigrants and minorities.

Monsignor O’Grady believed a decent house was so essential to helping people out of poverty that he helped establish the first National Public Housing Conference in 1931, which initiated the National Housing Act of 1934. This act created the Federal Housing Administration and made housing and home mortgages more affordable. For several decades, O’Grady worked determinedly with the federal government to enact legislation for affordable housing, culminating in the Housing Act of 1949. This was a landmark law that provided for massive slum clearance projects and money to construct more than 800,000 public housing units by 1955. This piece of legislation had an enormous impact on the landscape of American urban areas in the second half of the twentieth century.

Affordable housing during its initial fifty years never fully realized the vision of Monsignor O’Grady for improving the lives of the poor, but the infrastructure of affordable housing was incubated by him to create a legacy capable of correcting social ills that plagued many Catholic immigrants. For today’s Catholics, continuing the pursuit of social justice in public housing is a part of the mission Monsignor O’Grady started.

The non-profit community, such as Catholic Charities, the Marillac Center, and St. Vincent de Paul Societies of Chicago, still pursues issues of social justice, affordable housing and education, but they cannot do this work alone. Catholics need to urge other parishioners and government authorities to address issues of affordable housing. The latest recession and federal budget cuts threaten the means of the poor to enhance their standard of living and is in danger of being ignored. Donations, volunteerism, and political support are needed to: prevent homelessness; pass a comprehensive plan that addresses the foreclosure crisis; provide tax incentives to help non-profits develop safe and affordable housing; encourage education programs for the youth; and provide safe, affordable housing for seniors. These are some of the ways Catholics can support the transformation that happened in Dearborn Homes.

Dearborn Homes reflects how advocacy for social justice can empower the lives of the residents in public housing, which was the legacy of social justice advocated by Catholic Charities under Monsignor O’Grady. Dearborn Homes is a great example of keeping the existing development and not displacing the residents, keeping residents’ social networks intact, and allowing the current community to thrive. The transformation shows how public housing can work effectively if good design, strong management, government policies, and responsible funding are implemented. It gives the current residents pride in a safe place they can call home.

Tony Goldsby resides in Winchester, England with his wife. He works as a Planner for Tetlow King Urban Design and Masterplanning. Tony is on the board of Lambda Alpha International-London Chapter, a land economics society.
Articles

Similis est Homini Patrifamilias:
THINKING ABOUT THE CHURCH AS “Sacramental Sign”

Steven Schloeder

“. . . Like a householder who brings out of his treasure what is new and what is old” (Mt 13:52).

The attempts over the past century to find a contemporary architecture that can bear the weight of the Church’s sacramental vision have largely been unconvincing. Yet we are immediately confronted with both the Church’s own statement that she adopts no particular artistic style as her own (the Church and the Gospel are rightly above any irrevocable association with any secular or culturally contingent forms), as well as the notion that somehow the Holy Spirit will guide the Church and her theologians, architects, and artists to find meaningful expressions of the timeless truths of the Faith in any era or social circumstance. While appreciating that the Church does indeed have a cultural memory, a traditio both in the apostolic sense and in the natural sense, the Church is not hide-bound to the accidents of the artistic traditions.

Given the difficulties in finding an appropriate modern language for church architecture, what can we positively propose as a direction for modern Catholic churches? Let us begin by recalling the guidelines given by the Vatican Fathers for the correct reformation of the liturgy: “In order that sound tradition be retained, and yet the way remain open to legitimate progress, a careful investigation— theological, historical, and pastoral—should always be made . . . and care must be taken that any new forms adopted should in some way grow organically from forms already existing.”

Applied to ecclesial design, this passage certainly suggests that new churches be rooted to some degree in historical architectural precedent. Given the immense number of Catholic churches built over the centuries, one could hardly argue that this guideline would limit creativity. The Church also requests that “the general plan of the sacred building should be such that it reflects in some way the whole assembly.” That is, the spatial arrangements should express that the liturgy is “coherently and hierarchically ordered,” that the arrangement accommodates “the variety of ministries and the variety of actions according to the different parts of the celebration,” and that it both “allows the appropriate ordering of all the participants” and “facilitates each in the proper carrying out of his function.” The principle to be maintained is one of unity, expressive of the unity of the Body of Christ, while respecting that the body is comprised of different parts which have a hierarchical structure with a diversity of functions. The goal therefore is to create a church that expresses and manifests “a close and coherent unity that is clearly expressive of the unity of the entire holy people.”

Only an arrangement derived from such an understanding can begin to address the iconographic concern of the building representing the Church as the Body of Christ and the People of God.

We can also examine afresh the structural metaphors for the Church, both biblical and traditional, to explore new and relevant ways of expressing the ancient images of the Faith. Images such as the Temple, “the holy mountain” of the Psalms, the heavenly Jerusalem of Revelation, the womb of the Virgin, the Upper Room, and the cruciform body of the Lord are but a few of the scriptural metaphors rich with meaning and architectural potential. Other recurring images show the Church as the ark of Noah or as a ship, an ancient image first invoked by Saint Peter (1 Pet 3:20), and thereafter by Justin Martyr, Cyprian, Augustine, Bede, both Hugh and Richard of St.-Victor, Antoninus, and Nicholas V. Only recently have we seen a recovery of these ideas, and notably the return to the basilican arrangement in lieu of the spate of theater-style seating that have been nearly universal since the 1960s. But this is not just a matter of furniture arrangement: the question still is a sacramental one — the church building as a sacred sign of the Ecclesia herself—

Cathedral in Anguo, Hebei Province, China (now destroyed)
Articles

Sacred Architecture, Issue 24, 2013

and of how to approach church design in this sense.

The Church Universal and the Particular Churches

If we accept that the church building should be a sacred sign of the Ecclesia, what does this tell us about how to approach the design of a church? How do we account for a common way of thinking about church projects whether the building is a church or a cathedral or an abbey? Or whether it is for the Roman rite liturgy or the Syro-Malabar rite or the Maronites? Or whether it is being built in an arid country with mud bricks or in a cold and wet northern climate with steel frame construction, an insulated brick veneer, double glazed windows, and forced air ventilation? Can we speak of any commonality in thinking about the various styles and techniques of church buildings over the past two millennia such that we can understand the intrinsic connections between them as legitimate expressions of the Ecclesia and as truly sacramental architecture? Is it sufficient to build in the western European styles of architecture—classical, Romanesque, Gothic—even in missionary territories where these are alien forms? Should these particular styles be elevated to universal forms for Catholic architecture?

Clearly as we saw in Sacerd sanctum concilium, no. 123, the Church is adverse to claiming any mere style of architecture as encompassing of her mission or liturgical vision. Architectural styles, even those that are claimed as perennial such as the Greco-Roman classical tradition that was adopted in the Constantinian era, resurrected in the Renaissance, and recently recovered by the “New Palladians,” are all historically and culturally contingent. Any style is a particular expression of the technology and technical abilities, aesthetic values, cultural norms, cosmological worldview, symbolic understanding, and deeply held values of an age. While it may be inarguable that the historical styles that constitute a significant body of the architectural patrimony and cultural memory of the Church have far more commonality and consonance with the deep traditions of the Catholic faith than architectural modernism does, it would be a mistake to assume that any previous style of architecture can be universalized for the Church’s mission.

The idea that western cultural norms should be the basis for the Church’s missionary activity has been implicitly rejected in the Church’s missiology, as evinced by the various papal documents of the mid-twentieth century. Benedict XV’s Maximum illud called for the missionary to leave behind the cultural norms of his native homeland, and rather to seek only the spiritual good of the people to bring them to “their homeland in heaven.” He noted that “the Catholic Church is not an intruder in any country; nor is she alien to any people.” His successor, Pius XI, cautioned against immediately building churches in missionary territory that were “too sumptuous and costly as if you were erecting cathedrals and episcopal palaces for future dioceses.” Rather, the Church should seek to grow organically among the people, and it was deemed vital to cultivate a local clergy to develop an indigenous Church that best could proclaim the gospel to the particularities of the native culture.

Celso Cardinal Costantini, who was appointed by Benedict XV as Apostolic Delegate to China and later the Secretary for the Sacra Congregatio de Propaganda Fide, decried the imposition of western art forms in foreign lands and worked to promote authentic and distinctive Christian art forms that grew from the sensibilities of the native people who embraced the Faith. His goal was “to Christianize true indigenous art itself, that is, the natural pro-
through the genius of the various peoples." He saw that "Western art in China is an error in style. It is an error to import European styles, Romanesque and Gothic, in China." His concern was deeply evangelical; that "Western Christian art used in China gives the impression that Christianity is a western, not universal religion; the Church throughout its history has adopted and adapted to local art forms; Chinese art and culture provide many opportunities for adoption and adaptation." Such adoption and adaptation was not limited to China, but promoted wherever the Church sought to proclaim the universal message of the gospel unfettered by the cultural constraints of the western architectural styles and artistic conventions. The particular Churches in India or Java or Japan could find a happy synthesis between the architectural patterns of their respective ritual and civic buildings (much as the early Church did with the Roman judicial basilica) and the universal elements that properly ought to govern the shape of the church: the liturgical, canonical, and theological principles of church building.

This approach is instructive for us in considering the question of an appropriate architecture to serve and reflect both the Universal Church and the local particular Church. These terms of Catholic canon law can help us to appreciate the idea that a church building ought to serve iconically both the universal message of the Gospel and local presence of the Church in a particular region. By discriminating between the particular—e.g., the culturally, historically, site and project specific, and technologically contingent aspects of a church—and the universal (the sacramental signifiers, the liturgical arrangement, the canonical requirements, and the theological import) we can reconcile the vast array of Catholic churches built over the past two millennia, irrespective of the vast differences in era, rite, style, climate, technique, materials and methods, budget, local culture, or capabilities of the builders.

With this in mind we can suggest that any successful Catholic church building, as a "sacramental sign," should simultaneously be an icon of the Universal Church and of the particular Church. It will be reflective of the Universal Church when it is properly informed by the Church’s sacramental tradition of building (the language of the Body, the Temple, the City, etc.), an authentic liturgical sensibility, due consideration of the Church’s canonical requirements for the church and the various parts therein, and respect for the iconographic conventions that inform good sacred art in service of the liturgy and the devotional lives of the faithful. As importantly, it will be reflective of the particular Church, the local Ecclesia and the specific parish community, when the design addresses the local and vernacular concerns of the project.

The myriad of issues such as site considerations, vernacular architecture, budgets, planning and zoning requirements, building code regulations, variable "tastes" of pastors and building committee members, what the parish community will support financially, and the artistic talent of the design team will all shape the final building significantly even if the "universal" aspects are all meticulously attended to. As we have noted previously, the most concise statement of the universal aspect—which informs the liturgical, canonical, and much of the historical architectural patrimony—is that the churches "should be truly worthy and beautiful and be signs and symbols of heavenly realities." If the thoughts and aspiration of the architect and the parish client are such that the whole building, all the component parts that serve the liturgy, and both the ministerial priest and the baptismal priesthood of the laity faithful should be truly turned versus Deum per Jesus Christum, then the building might well hold its place in the continuum of good sacred architecture as an icon of the Universal Church manifested in the local Church. For this is what we are always about in church design: manifesting the Heavenly City, the Church Universal, here in our own home town.

---

**Endnotes**

1 Pius XI, Rerum Ecclesiae (Feb. 28, 1926), nos. 21 and 31.
3 Benedict XV, Maximum illud, (Nov. 30, 1919), nos. 16, 18, and 19.
4 Pius XI, Rerum Ecclesiae (Feb. 28, 1926), nos. 21 and 31.
7 See in Celso Cardinal Costantini, L’Arte Cristiana nelle Missioni (Vatican: Tipografia Poliglotta Vaticana, 1940), 220, 259, and 282, *Intra alia*, for examples of indigenous styles of Catholic churches that present dignified and locally relevant architectural forms detached from the western tradition.
8 GIRM (2010), no. 288.
Bible Made in Brick:
The 125th Anniversary of Sacred Heart Basilica, Notre Dame

Bishop Daniel R. Jenky, C.S.C.

Bishop Daniel R. Jenky, C.S.C., gave the following homily at the celebration of the 125th Anniversary of the Basilica of the Sacred Heart at the University of Notre Dame on July 16, 2013:

Everything about God is tremendous, and everything God does is extravagant! Our God is simply awesome. There is nothing meager about God. Think for just a moment about the miracle of creation. The universe is endlessly vast, almost beyond comprehension. There are countless galaxies of stars, scattered across the unbounded vacuum of space and time. Beside stars and quasars, planets and moons, asteroids and meteors, there is the dust of creation and the black holes of destruction. Our telescopes and satellites capture images of stunning beauty and fascinating complexity. And then there are the bugs and beasts, and that special beauty that Gerard Manley Hopkins once delighted to call “dappled things.” And also there’s us human beings, with our unique capacity for consciousness. You would have to be brain dead or as dull as a slug, not to feel wonder and awe before the spectacle of the material creation.

But infinitely surpassing the glory of creation is the glory of the Creator. How does Saint Thomas Aquinas, whose painted image can be seen in the second spandrel of the East Nave, how does he describe the absolute singularity of God? The Angelic Doctor takes great pains to explain that God is ineffable. That means, God is incomparably greater than the capacity of our human language to either categorize or fully explain. God is in His essence, utterly beyond either similarity or difference. Because there is no kind of anything that God is. There is nothing in God that is not God Himself. That is why the endless mystery of God, echoed in the endless hunger of our humanity, is so captivating and fascinating. God is sheer existence, sheer being, sheer bliss. God is Who He is, or as God Himself reveals in the Third Chapter of the Book of Exodus: “I Am Who Am.” And this One True God, wondrously, is a Trinity of Persons. The Un-begotten Father speaks His Word, generating and loving His Only Begotten Son; the Son hears and loves and obeys the Father. And the Holy Spirit endlessly expresses this relational love among the Divine Persons.

Both creation and redemption come from this infinite plentitude of the Trinity’s inexhaustible love. For it was from that same super-abundance, that in the fullness of time, “the Word became flesh.” With amazing generosity, the Word was “tabernacle” among us. With astonishing condescension, the Word “pitched His tent” and made His “dwelling place” among us. Jesus, the perfect Image or Icon of the Father, reveals the splendor the Father’s love. Christ is the Sacrament of the Father, making visible the invisible glory of the Godhead.

And the Church, the community of believers, is called to be the image or the icon of Christ, a living Sacrament that makes Christ present in this world, until He appears again in glory.

That’s why Catholics, despite some temporary bouts of iconoclasm or passing moments of spiritual amnesia, intentionally build glorious churches like this one. Catholic Christianity is sacramental and incarnational. That is the reason for this place. Down through the march of centuries and in the many and various changing styles of art and architecture, our churches are outward signs, material icons of inward spiritual realities, where the physical signifies the metaphysical. Glory and beauty are Divine attributes, and so believers of both the Eastern and Western traditions of Catholic Christianity have always tried to build churches as glorious and as beautiful as possible. Saint Francis of Assisi, whose image here is painted twice, once on a West Nave spandrel, and once more on the ceiling of the Lady Chapel, is rightly famous for his profound love of evangelical poverty. But in his own day, he was almost as infamous for his fierce insistence that poverty stop at the doors of the church. Folks often miss the sharp polemic of his witness against the heresies of his own era: the anti-sacramental Waldensians and the anti-material Albigenians. Along with his enthusiastic preaching of the Kingdom, his delight in the natural world, his direct service to lepers and to the poorest of the poor, Francis continued to collect stones to rebuild churches and chapels, almost until the very last year of his life. He certainly scandalized some folks, by spending a share of the money that he and his friars had begged, in order to purchase precious vessels, elaborate
linens, and expensive sacred art, in order to glorify and beautify the House of God. For Francis and for so many of the Catholic saints that came before and after his time, what is spiritual and interior should be celebrated in this world by what is material and external. Consecrated Sacred Space signifies the beauty and glory of a “new heaven and a new earth,” in a world that is yet to come.

When Blessed Basil Moreau built the Conventual Church of Our Lady of Holy Cross in Sainte Croix, France, and when Edward Frederic Sorin built this church here in Indiana, they both shared that profound Catholic conviction that nothing was too good for the honor and glory of God. By 1869 here at Notre Dame, the Old Church was no longer large enough for the needs of the student body. In the spring of that year, the Provincial Council decided to build a new collegiate church dedicated to Our Lady of the Sacred Heart. Sorin rejected plans for a baroque church similar to “The Gesù” in Rome, as being simply beyond the means of the Congregation. Later there was another design for a gigantic, gothic church, most likely drawn up by Mr. J. Brady, a well-known architect from Saint Louis, Missouri. His drawings were also rejected, also because the church they envisioned was just too expensive. But the ever resourceful Brother Charles Borromeo, first “borrowed” those plans, extensively modified them, and then executed what became the design of the present church. It was Father Alexis Granger, Sorin’s great confidant, who was largely responsible both for the finance and decoration of Sacred Heart, in a process that was protracted over ten years.

Regarding the final result I would assert that few in our Notre Dame Family would disagree with Father Arthur J. Hope’s evaluation of Sacred Heart given in his celebrated history of the University: Notre Dame One Hundred Years. He enthusiastically extols: “The exquisite grace of its exterior and the lavish attention given to the decoration of its interior.” This church in its history variously named: the New Church, the Church of Our Lady of the Sacred Heart, Sacred Heart Church and now in these days, the Basilica of the Sacred Heart of Jesus, is not a “Bible made in stone,” but is instead a “Bible made in brick,” indeed brick formed from the very clay of Saint Mary’s Lake [on the campus of Notre Dame]. Like all great Catholic churches, everything about Sacred Heart is both intentional and instructional. Luigi Gregori and his students did the paintings. The stained glass windows were imported from France. In this “House of God” on earth, there are vivid depictions of the “House of God” in heaven. When you look up, you see the stars, the prophets, and the angels. The saints in glory adorn the walls and the windows, beginning with Saint Rose of Lima, the first canonized saint from this hemisphere. The worshiping saints in eternity visually encircle us, the worshiping saints of time, in the celebration of the Sacred Liturgy. High over the sanctuary is Notre Dame our Mother, the type and symbol of the Church in glory, that most honored and revered title of this University, and the glorious patron of the Congregation of Holy Cross. Our Lady is depicted crowned, in prayer and rapture, beneath the Persons of the Most Holy Trinity. The tabernacle tower above the high altar triumphantly presides over the sanctuary and depicts the New Jerusalem “coming down from heaven like a Bride.” Above is “the Lamb once slain but now living forever.” Within its enameled and bejeweled walls,
and anointed the bells of Sacred Heart’s great peal, including the eight ton bell named in honor of Saint Anthony. Next the doors were opened wide, and almost at once the church was filled with a capacity crowd. A procession began at 9:30 am for a Low Mass celebrated by Father Sorin. Pope Leo XIII had granted a special Plenary Indulgence to all who assisted at Sorin’s Jubilee Mass. Immediately following at 10:30 am, another procession began including all the prelates, visiting priests, and an army of Holy Cross priests that made their way into the sanctuary for a Solemn High Mass celebrated by Cardinal Gibbons. Haydn’s Third Polyphonic Mass was sung by a paid choir imported from Chicago.

The sermon was delivered by Archbishop Ireland of Saint Paul, Minnesota. Its topic was the growth of the Church in America and the important role Father Sorin had played. “He had accomplished so much with so little,” was the Archbishop’s tribute to Sorin’s great labor, deep devotion, and intense American patriotism. This Mass did not end until 12:30 in the afternoon. Basically all the ceremonies lasted for more than six and one half hours, on a hot August day, without any air conditioning or even any fans, with the clergy, religious, and many of the laity fasting from midnight, even from water. This was a worship extravaganza that might have tested even the legendary liturgical endurance of Father Peter Dominic Rocca, the current and rightly renowned Rector of this magnificent Basilica.

The day’s extended festivities included what was called a French Banquet, but where in a totally un-French manner, toasts were proposed and parched throats slated only with water. This was in the spirit of the Catholic Total Abstinence Society, which at that time was strongly supported, at least in public, by many of the bishops as well as by many of the Holy Cross Fathers, because of the so called “Irish failing.” They had temporarily forgotten a perennial cultural truth, rendered in verse only a few years later. The words of the lyric are: “Wherever the Catholic sun doth shine, there’s always laughter and good red wine. At least I always found it so. Benedicamus Domino!” Let us hope, Reverend Father President [John Jenkins, C.S.C.], that on this festive day of anniversary, we remember that “we are ND” and that we are Roman Catholics and definitely not Southern Baptists.

All the outward signs of glory in any Catholic church and in the Rites of Consecration are intended to signify an inward vocation to holiness to which all the People of God are called. Believers are the living stones that build up the Church of God. Christ is the Head and we are His members, constituting His Body which is His Church. And if we allow this sacred space to do its work with us, there should always be the glorious evidence of our cooperation with God’s glorious grace. Remember all the Baptisms, Confirmations, and all the Holy Masses celebrated here. Remember the multitude of sins forgiven and personal conversions continued here. Remember the visits, the prayer, and adoration that this holy place invites. Remember the Marriages, the Ordinations, the sad
funerals, joyful Jubilees, the blessing of new projects, and the end of special events, that have all taken place within this consecrated space. We all have our own personal stories of praying and feeling, and again and again discovering, the consoling and the challenging presence of our Good God. Because what goes on inside these walls, and inside the other more than 63 chapels of Our Lady’s School, is all for the sake of what should always be witnessed outside these walls, that is, living the Christian life of love and service. Notre Dame’s intentional extravagance in this place of worship embodies the University’s hunger for holiness, confidence in learning, and commitment to service. The Basilica of the Sacred Heart of Jesus is the sacred steward of our best memories and the sacred inspiration for our most audacious dreams. Glory’s Mantle and Notre Dame’s Golden Fame are imprinted everywhere you look, in this house constructed for the honor and praise of Almighty God and for the blessing of God’s People.

God is always the Master of His own House and the inherent holiness of this, His consecrated dwelling place. Notre Dame’s Basilica images the grandeur of the universe, because God fashioned the universe. This Basilica images the beautiful, because God is beautiful. This Basilica images God’s Holy Church because in this church the members of Christ’s Body are taken up through the celebration of the Mass into the very language and love shared by the Persons of the Most Holy Trinity. This Basilica images the Communion of Saints, because we are all called to be saints, and all saints share a vocation to signify the goodness and the glory of God. This Basilica images God and God’s incandescent heaven, because our destiny is to see God face to face in the eternal splendor of heaven.

Right here, 125 years ago yesterday, on the Solemnity of the Assumption, the following majestic words of consecration were pronounced by Bishop Dwenger, I am sure, with some appropriate fear and trembling:

Be magnified, O Lord our God, in your holy place and show your presence in this temple which was built for you. According to your will, accomplish all things in your adopted children, and may you be ever glorified in your inheritance, through Christ our Lord. How awesome and terrible is this place! Truly this is the House of God, and the Gate of Heaven.

For the Congregation of Holy Cross and for the entire Notre Dame Family, may this deep conviction of our Catholic faith never be lost but ever be lived, affirmed, and gloriously celebrated!

Born in Chicago in 1947, Daniel R. Jenky was ordained a priest with the Congregation of Holy Cross in 1974 and served as Rector of Sacred Heart Basilica at the University of Notre Dame for twenty years. In 1997, Jenky was ordained as Auxiliary Bishop of the Diocese of Fort Wayne-South Bend, IN. He was appointed the eighth Bishop of Peoria, IL in 2002. His Excellency continues to serve as a Fellow and Trustee of the University of Notre Dame.
“Touchstone exemplifies, in my mind, true ecumenical conversation and cooperation. I look forward to receiving each issue and usually find myself reading each issue in its entirety. Certainly, Touchstone has helped me to think more deeply about many aspects of the Christian faith and of its practice in a pervasively secularized society.”

—Raymond Leo Cardinal Burke, Cardinal Prefect of the Supreme Tribunal of the Apostolic Signatura
Like Mute Theologians

Discourse on Sacred and Profane Images.

Reviewed by Elizabeth Lev

Today, the sixteenth-century artistic crisis in the Catholic Church remains choppy water for the art historian to navigate. Some students of the era depict the post-Tridentine Church as micro-managerial to the point of suffocation in artistic matters. Anthony Blunt envisions the artist as “constrained … to keep close to Biblical tradition” and banned from letting “his imagination add ornament.” Rudolf Wittkower, for his part, notes an “almost iconoclastic streak” in the decrees of the Council of Trent. Following this line of thinking, art was reduced to a weapon in the hands of a Church militant, a sort of aesthetic blunderbuss.

William McCuaig’s translation of Cardinal Gabriele Paleotti’s Discourse on Sacred and Profane Images offers a different perspective on this turbulent age for art. Paleotti, Archbishop of Bologna and one of the Tridentine Fathers, produced this treatise in 1582 with the aim of reviving the fertile collaboration between art and faith that had existed from paleo-Christian times. Aiming at a wide audience, he published in Italian rather than Latin so that artists, patrons, and the lay faithful could understand the meaning and purpose of sacred art and discern the dangers of the profane in art. Originally intended to be articulated in six parts, the final treatise is composed of only two books: the first dealing with the nature of images and the motivation for sacred art, while painter Prospero Fontana contributed practical advice on technique. Paleotti corresponded with Saint Charles Borromeo, who was working on his Instructions Fabricae et Supellectilis Ecclesiasticae, which was intended to apply the Tridentine decrees to church construction. The participation of prelates, painters, and professors underscores the broad reach of Paleotti’s mission.

The book is anything but ecumenical, however. His references to Protestants are quite colorful and invariably disparaging, which may account for its lack of popularity in Anglophone art history. But in Italy, Paleotti has long been a guiding light. Professor Paolo Prodi, who has worked on this text for decades, wrote the lengthy preface, offering the reader a nuanced view of the work.

Prodi reprises a long-standing Italian belief that Paleotti’s treatise influenced the Carracci school, which in turn would pervade the entire Baroque era. Ludovico Carracci (student of Prospero Fontana) opened his canvases towards the spectator, beckoning the contemporary viewer to participate in the historical narrative. Cardinal Paleotti moved to Rome in 1589 and the Carraccis followed soon after. Their school would dominate Rome for the next half century.

Elizabeth Lev is a professor of Baroque and Renaissance Art in Rome and has served on the didactic staff of the Vatican Museums since 2009. Her books include The Tigrress of Forli: Renaissance Italy’s Most Courageous and Notorious Countess, Caterina Riario Sforza de’ Medici (Harcourt, 2011).
**COMMITMENT TO CRAFT**


Reviewed by Scott Ford

Motown has a particular claim on the American soul. As Keith Schnieder has observed, the narrative of twentieth-century America was written by those who came of age in the Motor City: mass production, the division of labor, establishment of the middle class with the accompanying developments in sports and entertainment, delivering the arsenal of WWII, and the promise of boundless individual mobility delivered by the car are all concepts that emanated from Detroit. The mass industrialization that Detroit has come to represent was accomplished with the labor of millions of immigrants who, once ensconced in America, sought to reconstruct community through cultural traditions of their homelands.

*Detroit’s Historic Places of Worship* is the story of the monuments they built. The book focuses upon the period from 1848 to 1950, a period of explosive growth from a frontier town of 21,000 to a major metropolitan center of nearly two million people. Intentionally framed as a “comprehensive survey of Detroit’s churches,” the book contains a chronological catalog of churches featured in four to six page spreads that include history as well as photo-documentation of each building’s exterior and interior, as well as detailed imagery of stained glass and tile. The informative narratives give equal time to the patrons, architects, and craftsmen along with the architecture, decorative art, and craftsmanship itself. One can imagine accompanying the celebrated historian, Dr. Dorothy Kostuch, as she delivers her sermons through an architectural tour of the city.

There is an implicit narrative that strings this collection of tours together. At each stop, the story is repeated: enterprising founders engaging a rich tradition of craft and an optimism of a growing congregation, which over time falls victim to the depopulation of the city’s core. In many cases, a parish was in peril of abandonment when an impassioned group of parishioners stepped forward to preserve the church. Aside from the opening comments by noted *Free Press* architectural historian John Gallagher, there is little treatment of a thematic message and the obvious link between a commitment to craft in the churches and the craftsmanship that built the foundation of Detroit’s economic heritage.

The reader cannot but wish the authors took the survey a step further to engage the question of what these churches and synagogues can reveal about Detroit’s contribution to architecture. The template for this conversation has been established through seminal works such as Michael Denis’s *Court and Garden* and Polyzoides, Sherwood, Tice, and Schulman’s *Courtyard Housing in Los Angeles*, in which the examination of a specific building type, in a certain place, over a particular period of history, yields mutual insights into the evolution of the type’s program and architectural character, as well as that of the sociological and ecological environment in which it is set. *Court and Garden* can be read for formal design instruction as well as for a historical account of the political and social development of Paris. The potential to focus on one specific type, the house of worship in Detroit, would move the conversation beyond architectural style to a deeper reading of the interaction of the people and the place to generate a specific architecture.

While the photography in *Detroit’s Historic Places of Worship* gives shape to the historical accounts, the absence of plans, sections, and elevations denies a useful reading of these spaces for architectural study. Moreover, the illustrations are nearly uniformly devoid of people. Whether this is to underscore the present condition in Detroit’s challenged neighborhoods or intentionally to focus on the architecture, it casts a lonely shadow on the book. In a few instances, historic images were included, and one wishes more historic photographs were included to highlight the bustling atmosphere of these churches and synagogues as the focal points in Detroit’s mosaic of culturally distinct neighborhoods.

Detroit is more than a cautionary tale to the twentieth-century American experience. It is a living place that continues to represent the forge in which diverse cultures and ideas have been assimilated into the American experience. Its places of worship, as links to both the Divine and the old world, merit further study to distill how that experience has shaped and been shaped by sacred architecture.

SCOTT FORD, LEED-AP, is Executive Director of Community Investment in South Bend, IN. He has worked in urban planning and architecture, including with Moule & Polyzoides Architects, Duany Plater-Zyberk Associates, and McCrery Architects, and in economic development with Brailsford & Dunlavey and Detroit’s Greater Downtown Partnership. Scott holds an M.Arch from the University of Notre Dame and a M.Phil in Land Economics from the University of Cambridge.
Sacred Architecture Issue 24 2013

Book Review

REBUILT & RE-DESTROYED: THE TEMPLE MOUNT


Reviewed by Denis McNamara

Sacred to Jews, Christians and Muslims, the otherwise obscure hill known as the Temple Mount has been the object of worship, warfare, and encounters with God. It has also seen complex building programs, from Solomon’s Temple to temples dedicated to Jupiter to the golden Dome of the Rock. Its buildings have been built by one group and destroyed by another, only to be rebuilt and re-destroyed by yet another. From this multifaceted history, author Alan Balfour, Dean of the College of Architecture at Georgia Tech, gives a clear narrative with his book Solomon’s Temple: Myth, Conflict, and Faith.

Balfour expresses a desire to “bring life to past realities” by assembling the “surviving texts and images that have sustained the idea” of the Temple Mount across the centuries. The book therefore begins with the history of Solomon’s Temple, from Genesis to its destruction by the Babylonians in 597 BC. Chapter 2 addresses Herod’s building program on the Temple Mount, with its hundreds of stone columns and complex porticoes. Chapter 3 follows, discussing the appearance of the Temple in the New Testament and ends with its destruction by the forces of the Roman Empire. Chapter 4 chronicles early Christian Jerusalem, notably the building of the Church of the Holy Sepulcher, while chapter 5 addresses the construction of the great Muslim shrine known as the Dome of the Rock. Chapters 6 and 7 describe the Crusades, their effects upon the city of Jerusalem, and the Temple Mount as the object of lore, imagination, and speculation. Finally, the last two chapters in the book address the founding of modern-day Jerusalem. A sprinkling of black and white maps and photos as well as a color photo prove very helpful in understanding the history of Jerusalem in each period.

The book’s strength lies in its readable delineation of the Temple Mount’s historical timeline. Many primary sources weave together to provide different views of the same historical events as told through the eyes of Jews, Christians, and Muslims. A compact synopsis handy for the reader interested in an introduction to the complex cultural forces of Jewish law, Hellenization, the conflict between Romans and Jews, and the emergence of Islam, it draws from hard to find texts and frequently proves useful for understanding biblical narratives. The Temple as object of the Christian imagination in the time of the Renaissance also proves extremely useful as an architectural typology very little discussed by architectural historians.

Much of the book relies on relatively few sources, however, as the entire first and second chapters cite nothing but Scripture and the writings of Josephus, and the text repeatedly offers un-footnoted sweeping generalizations. The closing chapter summarizes the recent political history as taken only from the New York Times, as the author acknowledges (293), and it reads as a bit of an afterthought. Perhaps the greatest lacuna in the work is a complete absence of the mystical meaning of the Temple. Nothing is said, for instance, of the Temple’s interior as an image of heaven and the New Garden, or of the Temple’s veil as the image of Christ’s body as written in the Letter to the Hebrews. Here the extensive writings by Margaret Barker or Brant Pitre could have opened up the Temple’s meaning. Moreover, the text offers occasional theologically imprecise phrases and dubious religious assertions.

More disturbing is the author’s apparent disdain for Christianity. When speaking of the removal of a statue from a Roman temple, he asks the reader to “imagine the sumptuous image of Jupiter being hauled carelessly through the temple doors…” (96), only to follow up by describing the Christian succession as one which “greatly diminished the richness of earthly, lived experience” (107). He speaks of the prophecy of the destruction of the Temple as “Christ’s wishful thinking,” and uses phrases like and “Christ’s imagined conflict with the Devil” (111). Praise is lavished upon the Muslim Dome of the Rock for being a “physical manifestation of the singular nature of this God,” in contrast to the “confusing Christian position of God in three persons” (130). Jesus is labeled God’s “so-called son” (134) and Christian worship is described as “devious religious practice” (152) and as “seductive magical performances at the altars, noisy processions, chanting and the endless tolling of bells” (153). While Balfour could be trying to indicate the medieval Muslim view of Christians in order to give the reader a sense of the region’s religious strife, this is not indicated in the text, and he states these positions as if they are his own.

If the Christian reader can hold his nose, Solomon’s Temple is worth a read as an introductory historical narrative. Scholars of the Temple’s theology, and not merely its history, will then move on to other sources to fill out what is missing in this work.

An 1887 reconstruction of the Temple Mount by Charles Chipiez, as described in the Book of Ezekiel

Dr. Denis R. McNamara is an architectural historian who teaches at the Liturgical Institute at Mundelein Seminary. He has written extensively on sacred architecture, including his books How to Read Churches: A Crash Course in Ecclesiastical Architecture and Catholic Church Architecture and the Spirit of the Liturgy.
Book Review


Reviewed by Rev. Mark O’Malley

Though the Garden State offers considerable natural and man-made beauty, gazing out the window of a descending flight into Newark Liberty International Airport can be less than appealing as the view shifts from the impressive Manhattan skyline to the railroad tracks, piled cargo bins, and factory smokestacks that surround the landing strips and provide an initial greeting to the traveler. Yet there is also a gem to be spotted during the descent—the cruciform outline of the imposing church structure of Sacred Heart Cathedral. Such a structure in the city of Newark, humbled in some sense by its flanking cities of New York and Philadelphia, is unexpected and a cause for curiosity. In Gothic Pride, Brian Regan, deputy director of the Morgan Library and Museum, offers a comprehensive presentation of the motivation, characters, and development of this remarkable edifice.

During the mid-nineteenth and early twentieth centuries the Church in the United States experienced a cathedral building campaign, similar to the Gothic building adventure of twelfth and thirteenth century Europe, as the Catholic faithful sought to express their faith and secure social standing through mortar and stone. The Newark cathedral that stands in noble isolation on one of the city’s highest elevations is part of that campaign.

The French High Gothic cathedral is considerably more than Bishop James Bayley envisioned when in 1859 he initiated a cathedral building project which would produce a solid and simple structure. No sooner had Bayley’s “cathedral chapel” been dedicated than sights were set on building a cathedral without equal in the nation. In 1870, George Hobart Doane, a Newark pastor and chancellor, partnered with local architect Jeremiah O’Rourke in visiting the great cathedrals of Europe, England, and Ireland in order to cull inspiration for the cathedral design. The Newark cathedral reflects the influence which Amiens, Rheims, Chartres, Rouen’s Abbey Church of St. Ouen, as well as the work of Gothic revivalist A.W.N. Pugin had upon Doane and O’Rourke.

An unstable economy, a series of leadership transitions within the diocese, and pressing pastoral concern relating to new immigration considerably slowed progress on the cathedral project; however, by the turn of the century the cornerstone had been set in place and by 1910 the substance of O’Rourke’s design was realized. The architect’s delight in the realization of his design from paper to stone was curtailed as drawn-out and feisty quarreling between O’Rourke and the contractor persisted over substitute material, payment, and notably, the integrity of the pier foundations. This caused an argument-wearied Chancery to call for O’Rourke’s resignation. Isaac Ditmars was brought on to see the project to completion. The change in architects resulted in a shift in style (to the extent possible at this late stage of construction) from English to French. Ditmars drew upon Amiens in his redesign of the fleche and the detailing of the towers, as well as the facade balustrade; and was influenced by the cathedral at Rheims in his alteration of the rose window’s tracery.

The Great Depression, the death of Ditmars, the Second World War, and a prelate who believed his archdiocese had greater need for school construction brought the project to a standstill. The end of World War II saw a renewed determination to bring the on again off again project to its final end. Architect Paul C. Reilly who had earlier partnered with Ditmars was retained to complete the remaining work—the design of the narthex and transept screens—and to oversee the execution of the appointments and stained glass. Newark’s cathedral, an undertaking which from vision to planning to execution spanned nearly a century and grew in cost from one to ten million dollars, was completed and dedicated in 1954.

The cathedral, constructed on a Pennsylvania brownstone foundation with New Hampshire, Vermont, and Connecticut granite, and finished with Indiana limestone, stands 365 ft. in length and 165 ft. wide, with towers reaching to 232 ft. With an apse Lady Chapel and five additional radiating chapels honoring saints representative of Newark’s ethnic make-up, the cathedral’s appointments and ornamentation were fashioned from Botticino and Carrara marble, Venetian mosaic, and Appalachian white oak. The stained glass produced by Zettler of Munich derives its color scheme from Chartres. The impressive bronze doors were molded in Florence and the fourteen bells were cast by Colbachini and Figli of Padua. Quickly setting aside as inappropriate the suggestion of an electronic organ, the Schantz Company was commissioned to fit the cathedral with a worthy and true instrument.

The cathedral today—with the exception of alterations to the Lady Chapel and the disturbing turn of the transept pews towards the nave—maintains its integrity and presents substantially as the work of Jeremiah O’Rourke.

Through careful research and literary ability Brian Regan’s text has brought to life the cathedral’s stone and artistry—and revived the spirit of the churchmen, architects, and craftsmen who contributed to Newark’s Gothic Pride.

Fr. Mark Francis O’Malley, a priest of the Archdiocese of Newark, received a licentiate and doctorate in ecclesiastical history from the Pontifical Gregorian University, Rome. He serves as rector of the St. Andrew’s Hall College Seminary of Seton Hall University and is assistant professor of Church history at Immaculate Conception Seminary School of Theology of Seton Hall University.
“Interspersing his text with quotes from Church documents on architecture and liturgy, as well as voices of past architects and popes, Stroik weaves a rich tapestry of tradition in continuity, a conception of design that takes the Eucharist as its center.”
- Amanda Clark, The Catholic World Report

“The Church Building as a Sacred Place
Beauty, Transcendence, and the Eternal

Duncan G. Stroik

“Stroik unpacks the scriptural images of the Church and shows how they can be incarnated in the church building...he marshals Sacred Scripture and Tradition to show that the church is to be a sign of heavenly realities, a foretaste of Paradise and therefore elegant, beautiful, monumental, and as splendid as the local church can afford.”
- Father Giles Dimock, OP

ISBN 981-1-59525-037-7 223 Pages Hardcover $70.00 $60.00

Available Online: www.stroik.com
**Book Review**

**FROM THE PUBLISHING HOUSES**


*Mirror of the City,* an exhibition organized by the Museum of Art at Cornell University, examined the contribution of graphic media in the viewing of the European city from the late Middle Ages through the twentieth century. This publication followed and offers an illustrated catalogue of the exhibit, a list of artists, and an essay by each of the curators, Andrew C. Weislogel and Stuart M. Blumin.


The city of Siena is widely recognized for its political and artistic contributions in the Middle Ages, but prevailing opinion holds that it dwindled in importance after that. The contributing scholars here challenge that myth, examining the ways works of art shaped the civic identity of Siena beginning in Medieval times and continuing through the Renaissance, including the influence of the Church. Essays of particular interest include Rebecca W. Corrie’s “Images of the Virgin and Power in Late-Duecento Siena,” and Timothy B. Smith’s “Politics and Antiquity in the Baptist’s Chapel Façade.”


This volume is the second of the four part Florence Duomo Project, a study of the architecture that preceded and lies beneath S. Maria del Fiore and its baptistery. S. Maria was built over the ruins of a basilica dedicated to S. Reparata, and this book presents and analyzes the findings of excavations of that basilica in its Early Christian, Carolingian, and Romanesque rebuildings.


This compilation of essays discusses the cultural and artistic interaction between the Byzantine east and western Europe from the sack of Constantinople in 1204 to the flourishing of post-Byzantine artistic workshops on Crete and the formation of icon collections in Renaissance Italy. The contributors examine the routes artistic interaction may have taken place by, and explore the reception of Byzantine art in western Europe, analysing why artists and patrons were interested in ideas from the other side of the cultural and religious divide.


The Carmel de la Paix designed by Catalan architect Jose Lluís Sert and completed in 1972 near Cluny, France, is often overlooked in studies of Sert’s work. In this first detailed examination of the building, J.K. Birksted explores the themes brought up by its design and construction, including: the relationship between patron and client in modernist architecture, the relationship between modernist and ecclesiastical architecture, and the Second Vatican Council’s effect on architecture.


As devotion to the saints increased in the Middle Ages, reliquaries to contain their relics became a central art form. More than merely “containing” relics, Hahn proposes that reliquaries prepare the viewer for the appropriate reception of the precious contents and establish a “story” of the relics. By considering history, origins, place within religious practice, and beauty and aesthetic value, Hahn provides a comprehensive treatment of this manifestation of Medieval spirituality.


With numerous color photographs, this book is an introduction to architecture across Europe in the fifteenth and sixteenth centuries. Chapters are arranged thematically rather than chronologically, including chapters entitled “The House of God,” and “Theories and Practices: The case of St. Peter’s, Rome.” With few architectural plans and other drawings, the book’s strength is as a narrative and thematic overview.
Sacred Architecture

“The strength, function, and beauty of sacred architecture and art must express the story of salvation, our hopeful goal. Sacred Architecture Journal tracks a spectrum of efforts in response to the charism of our time. Its subscribers include patrons, priests, religious, and seminarians, in addition to artists, architects, and artisans committed to physically rebuilding Catholic culture and encouraging faith.” - Thomas Gordon Smith, AIA

Donations of $50 or more to Sacred Architecture will receive The Church: Unlocking the Secrets to the Places Catholics Call Home, by Cardinal Donald Wuerl and Mike Aquilina

Visit www.sacredarchitecture.org to subscribe or make a donation.

The Institute for Sacred Architecture is a registered public charity with the Internal Revenue Service, and contributions are considered tax-deductible.

For more information, telephone (574) 232-1783, or e-mail editor@sacredarchitecture.org.