SPIRITUAL SANCTUARY:
Proposing a Catholic Church in New Zealand in the Post Vatican II Era.

Written by Caitlin Wilson
Student ID: 1258111
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“No human words or art forms can contain or exhaust the mystery of God’s love, but all words and art forms can be used to praise God in the liturgical assembly”

– Environment and art
ABSTRACT

The design of churches is greatly influenced by the attitudes of the society for which they are built. Since the radical liturgical changes brought about as a result of the Second Vatican Council, the Catholic Church has been struggling to find a new architecture to better express its Mass. Contemporary church architecture must respond to the liturgical needs of the Church, while also evoking a sense of sacredness within the space, so as to enhance the unique spiritual experience of the Catholic Mass.

To establish the needs of the Catholic community today, this project reviews: the history of church architecture, the contemporary Catholic liturgy, and architectural techniques which can be utilised to inspire a sense of the sacred within a space.

The research element of the project finds that multi-room designs are the best expression for the modern liturgy, and establishes six architectural techniques which can be used to encourage a spiritual reaction to a space.

The design presents a way of creating Catholic churches which is radically different to the design standards currently being achieved in New Zealand. It exemplifies the aims of the Second Vatican Council; it requires active engagement with, and breathes new life into the Mass. It represents a new architecture for a new generation of Catholics.
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1. INTRODUCTION

1.1. Research Question

How can architecture be used, in the design of a Catholic church* in post Vatican II New Zealand, to enhance the Catholic Mass,* and the spiritual experience of the believers?

1.2. Project Summary

There are three key elements to the research component of this project: the history of church design, the structure of the Catholic liturgy,* and the architectural devices which impress upon a space a sense of sacredness and evoke or enhance an emotional response.

- The history of church design: this section considers how the theories of church design have changed and developed over time, and which societal, religious or technological influences have brought about these changes. The attitudes of contemporary New Zealand will then be reviewed, asking what it needs and wants from its church buildings today, and how this expectation differs from past attitudes.

  This section is interpreted into an architectural response through a focus on the characteristics of intimacy, humanity, drama and the liturgical and community aspirations of the modern Church.

- The structure of the Catholic liturgy: the focus of this section is the Second Vatican Council* (1962-1965) and the resultant liturgical changes in Roman Catholic worship patterns that took place during the mid and late 1960s. These changes in the rite of the Mass and other sacraments were concluded in late 1969 with the introduction of the Roman Missal and General Instruction.

  The initial impulse for change in church design is observable in pre-Vatican II Europe and America. However the changes introduced as a result of the Second Vatican Council, transformed the liturgy to such an extent that buildings erected before the Council were no longer able to facilitate the new worship pattern of active participation (actuosa participatio) and the Mass facing the

* See Glossary
people (*missa cum populo*). Consequently, church architecture has been required to adapt in response to the contemporary liturgical worship, so that it may be better promoted and enhanced.

A review of not just the liturgical changes, but also the fundamental aims of the Council is conducted. This review will provide the substantial background which explains the liturgical requirements for ritual on the space, and how this instructs the contemporary church design. For matters of ease to the reader and for reasons of brevity, the focus of this section will be almost exclusively on the Sunday Mass. This Mass is the most central and sacred act of the Church, and is the most effective articulation of the principles of liturgical reform.

This project promotes the developments of the Second Vatican Council through the creation of a multi room liturgical space which requires active participation of its members through ritual movement, and also through the design of tailored spaces to suit the specific needs of each part of the liturgy.

- The architectural devices which impress upon a space a sense of sacredness and evoke or enhance an emotional response: in this section, a consideration of what makes a space feel sacred is the central focus.

Many modern churches have been designed in response to the liturgical principles of the Second Vatican Council. These churches have attempted to address the relationship between the gathered community and the space for gathering, in order to make communal worship possible or to enhance it.

However, the sense of beauty, awe, sacredness and the sublime which tended to be more often perceived in the architecture of pre-Vatican churches is less often perceived in these new churches. To a certain extent, this is just a matter of taste, but it goes beyond that. Architecture plays a crucial role in our emotional response to space. If the functions and the rituals performed within the church building classify it as sacred, then it is important to ask to what extent architecture enhances that sacred function. Does the spatial design impact on the church building’s ability to articulate sacredness and to make it truly *feel* sacred?

What, in terms of architecture, can create or enhance a sense of sacredness? This will be gauged by analysing many examples of religious architecture to identify architectural techniques which are commonly used to describe a connection beyond the secular to the divine. A range of “sacred” spaces, over
many religions and time periods, both manmade and natural were studied, four
illustrative examples are presented later. This study reveals characteristics which
truly encourage an emotional spiritual response, rather than just those which are a
matter of taste.

Each of the six identified traits can be seen in the design element of this
project. The scale is intimate, and the proportions based on the golden ratio.
Verticality is represented by the climbing roof form, which grows in height as the
function of the space becomes more sacred. Manipulation of light is introduced
through the controlled entry of natural light through offsetting of the external
walls. Thresholds are seen in various formats, all transporting one on a purposeful
journey from the secular to the sublime. Water and nature are present in the font
and the reflection garden. Finally, decoration is derived from the natural form of
the materials used, to create an uncluttered, serene atmosphere.

The design element of this project is for a small, Catholic parish church in
Auckland’s city fringe suburb of Kingsland. The main aim of this design is to ensure
that the architecture of the church building does not just accommodate the Catholic
liturgy, but enhances it, as well as fostering a strong sense of community within the
parish. The church must call people to engage with it, and engage the body, mind and
souls of the faithful.

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1 See sections 3.3-3.6
2. CURRENT STATE OF KNOWLEDGE

2.1. History of Church Design

The way in which churches have been designed has changed dramatically throughout the centuries, influenced by technological advancements, political and societal changes, people’s attitudes and the changing face of the Catholic Church.*

For the liturgy is made up of immutable elements divinely instituted, and of elements subject to change. These not only may but ought to be changed with the passage of time if they have suffered from the intrusion of anything out of harmony with the inner nature of the liturgy or have become unsuited to it.²

A review of church architecture can be conducted in much the same way that the Second Vatican Council reviewed the liturgy. By looking at the origins of church design and understanding the key motivations behind the changes in design, it can be established which architectural traditions should be brought up to date, which should remain as they are, and which no longer apply.

At the time of the birth of Christianity, gatherings of believers followed no identifiable Christian form; they were intimate, often secret, and held in houses. Early Christians consciously rejected many of the formal religious practices of Jewish worship of the time. Traditions such as temple worship, sacrifice and priesthood were renounced because of their connection with sacrificial worship and emperor worship. Instead, the focus of the early Christian community was the celebration of the life, death, and resurrection of Jesus of Nazareth through the commemoration of the Last Supper (the Eucharistic* meal)³ which was based around domestic Jewish rituals, particularly the Passover* meal.

The earliest recorded gathering place for Christians, is the house church at Dura Europos⁴, dated in the early 3rd century. This church shows clearly the domestic focus of the early Christian community, as it is designed in roughly the same way as other houses of the time. It has a central courtyard around which is a room with a baptismal pool,* showing the early emphasis on this rital. Off the courtyard there is

² Paul VI (G. Montini), Sacrosanctum Concilium: Constitution on the Sacred Liturgy, (1963), no .21.
⁴ Ibid
also a tablinum (raised area) which would have held a table around which to share a meal, and may have possibly also been a table from where stories were shared, and preaching was conducted.

This format of baptism, meal and word are the basis for the formal liturgical structure which began to emerge in the 4th century.

The Roman Emperor Constantine converted to Christianity in approximately 312AD, the result being that the Christian community was no longer persecuted for its beliefs. This allowed believers to bring their worship into the public realm, take public office, and formalise the liturgy of the Christian Mass. The first public church buildings of the western Church were built in the style of the Roman basilica, because this was the quintessential model for public gathering spaces of the time.

By the time the Papacy was established in Rome in the 4th century, the Christian Eucharistic gathering that developed into the Mass had become relatively standardised as comprising two major elements;

- The Liturgy of the Word, where letters from other Christian communities and the scriptures were read, and
- The Liturgy of the Eucharist, where bread and wine were consecrated and received by the congregation.

These two central parts of the Mass had certain requirements, such as an ambo (reading table) and an altar (Eucharistic table), which were placed in such a way that ritual movement was required to move between the different liturgical areas. The requirements of the liturgy (which will be discussed in greater depth in the following sections of this document) led to the early refinement of basic basilicas into identifiable churches.
At the turn of the first millennium, many people expected that the world would end. When this did not happen\textsuperscript{5}, there was a resurgence of church building as an act of thanksgiving to God. This is when the period of the \textit{Romanesque} style began. During this period, Christ tended to be depicted as a victorious king, triumphant over darkness and death, and the use of gold and precious objects were often incorporated into sacred art and architecture as a way of honouring God as king.

This depiction of Christ leads to a strengthening of the position of the bishop and his clergy as agents of both the divine and secular worlds. Clergy would eventually come to be seen as the dispensers of theological grace through sacramental rites, and the laity as the receivers of that mediated grace. In time, this development led to an architectural separation between the laity and the clergy, seen through points of design separation such as elevated sanctuaries, rood screens between the nave and the choir, “peoples altars” on the nave side of the rood screen, and until recently, altar or communion rails. As this stronger separation between the congregation and the clergy developed, lay people were considered less worthy of full and active participation in the Mass; instead they became spectators of it.

\textit{Romanesque} churches reflected the attitudes of their time by becoming grander and more elaborately decorated. Limited by the technologies of the time, it was a solid and earthy architecture, with spaces built as vast as possible, as a way to symbolically welcome, and contain the presence of God.

This period also saw an increase in the veneration of saints\textsuperscript{5}. This is a tradition which was adapted from pagan rituals and is present from the beginning of Christianity, it increased during this time of the “cult of relics”. This led to many churches being built over the sites of martyrdom, or tombs of saints, with the altar directly above this site; this was seen as a way to connect the “living church” on earth with the “heavenly church”. It was partly due to this, that the Eucharistic table (altar) further lost its domestic characteristics and became more focused on sacrificial characteristics. The tradition has continued in some form to this day, where many altars contain small relics of saints.

\textsuperscript{5} David Stancliffe, \textit{The Lion Companion to Church Architecture}, (Oxford: Lion Hudson PLC, 2008), 79
The beginning of the Gothic period is marked by the erection of the abbey church of Saint Denis in France, which began in the year 1136. This movement is informed by a change in the characterisation of Christ’s role. Christ’s sacrifice on the cross began to be seen less as a victory over death, than as an act of “self giving love.” The figure of Christ in churches of this time appears no longer as regal and superior, but as a man, tortured and suffering pain. The Eucharistic meal is regarded less as a taste of the heavenly banquet, but a sharing of Christ’s sacrifice. The emphasis of the western Church moved away from conversion and adult baptism, as this tended to happen at infancy due to a fear of unbaptised death. The shift in focus was toward confession and attendance at Mass; a more internalised relationship with God.

The above outlines society’s religious focus at that time; it is an internal and personal relationship with God, with a focus on living in such a way as to be worthy of acceptance into heaven. This can be seen reflected in the architecture of Gothic churches, which are designed from the inside out, focusing on the internal space, with a goal of reaching towards heaven. Gothic architecture was also driven by developing technologies which allowed for the building of vast, tall, bright spaces. These churches exemplified human achievement, and dedicated that achievement back to God.

Gothic attitudes developed further into the Late Gothic period. At this time the preoccupation with death is amplified; Christ’s image develops from that of a tortured soul to the presider over the judgement of man. This resulted in an increased focus in life and on how one would be judged upon death. Piety, particularly in attendance to Mass and Reconciliation* was required of the faithful, as well as an acceptance that one must share in Christ’s sacrifice to be truly worthy to share in eternal life with Him. Sacred items such as holy water and the consecrated Eucharist were vigilantly protected from desecration, such as through the use of lids on holy water fonts, the tabernacle,* and sacred cloths to collect any fragment of fallen host* or spilt wine.

The architecture of the Late Gothic period continued to push the boundaries of flamboyance through height, size and lightness. Also, with an increased focus on

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7 Stancliffe, *Church Architecture*, 110
personal devotion, many cathedrals had chantry* (private) chapels built within them for particularly pious, powerful, and wealthy individuals to ensure their place in heaven.

The Renaissance period began during the late 14th Century in Italy. It is characterised by the belief that religion should focus itself in the human realm, and its architecture on human proportion, rather than the heaven-reaching spires of the Gothic period. The theorists of this time claimed that because the Bible states that humans were created in God’s image, our own proportions must therefore be based on divinity. Therefore, the closer artistic or architectural proportion is to reaching the perfection present in the natural world created by God, the closer that object is to the image of divinity.

Likewise, it was believed that people were more able to connect spiritually with the divine in a well proportioned space. A resurgence of interest in ancient Roman writing (such as Vitruvius’ ten Books on Architecture) resulted in the revival of calculations and equations to assist in the understanding and application of perfect proportion, such as the golden ratio. Attitudes of the day focused on an accessible, human divinity of Christ, rather than some abstract and distant interpretation of His divinity. This is reflected in church designs through a decrease in size to a more human scale, made possible by the fact that more parish churches were being built, as opposed to churches with resident communities of mendicant* orders.

In the period during and after the Renaissance, literacy bloomed among everyday citizens, allowing them to read and interpret the Bible for themselves without the guidance of the Church. This was one of several key tensions within the Catholic Church, as it enabled those who challenged the authority of the Church hierarchy to establish a “new” source of authoritative truth in the Scriptures. They were able to use the truth of the Scriptures to challenge both the theological and political power of papal authority. This lead to the Protestant* Reformation.

The Protestant Reformation happened within various groups in different countries, whereby they separated themselves from the Catholic Church in Rome and Papal rule, by establishing their own Protestant Churches. This compelled the Catholic Church to call the Council of Trent, where it reviewed its own practices, attitudes, liturgy, and morality to make itself fit more appropriately within the society of the time, and answer Protestant disputes. This period came to be known as the Catholic Counter-Reformation. The Counter-Reformation is represented...
architecturally by the Baroque and Rococo periods, which sought to act against the “impious” minimalism of Protestant faiths by designing a high level of drama into their churches.

The sculpture and art used in Baroque churches aimed to touch people on a personal level, rather than provide some liturgical function. Continuing in the attitudes developed during the Renaissance, the churches were designed to a more intimate scale. The sanctuary* and altar were also reduced in size as attention was drawn away from them, and towards the heavens, often with the use of a high window above the altar. At this time seating was also provided for the congregation for the first time. The church is no longer seen as a place of serenity and retreat from everyday life, but a place of personal, accessible passion and drama designed to draw people in and capture their hearts, and engage their faith.

In the late 19th and early 20th centuries, stirrings of liturgical change began to emerge, which would echo the desires and changes in attitude of the Church and its people, and culminate in the Second Vatican Council as discussed later in this document.8 Church architecture in the 20th century reflects the move away from what was seen as stifling tradition in a world that was going through huge societal changes. It was a time of two world wars resulting in massive rebuilding in Europe, there was the great depression, as well as a rise in liberalist thinking and ecumenism.

The reasoning of the day developed a functional, minimalist architectural style. In terms of church architecture this was represented through a relationship with God on a human level, without the drama of the Baroque. Old church buildings were modernised by whitewashing, the removal of sacred art, or renovation to better integrate with the modern world and focus the space on the community gathered within, rather than the distraction of art or architecture. New churches that were built in this style were focussed on becoming houses for worship, rather than houses for God, and were often indistinguishable as churches from outside.

This brief overview illustrates the critical impact of attitudinal, theological and political change on the design and purpose of religious buildings, and the ritual places within them. Therefore, it is clear that this design project must look at the current attitudes of the Catholic community in New Zealand, as it is the attitudes of this body

8 See section 2.2
of people which must inform the principles of the design. The relationship with God currently expressed by the Catholic Church, and developed as a result of the Second Vatican Council, focuses on a personal relationship with Jesus Christ, as the human incarnation of God’s divinity.

In regards to architecture, this human focus of the Church is represented by the continuing refinement and development of active, community churches, with a belief that churches should be “beautiful, hospitable, clearly invite and need a community of people to complete it.” However, there is also a growing awareness that many churches built since the Second Vatican Council in New Zealand are lacking an innate sacredness of space, which is naturally desirable in religious buildings to set them apart from other spaces with which we engage, and to inspire an emotional reaction to the space. These “sacred” feeling spaces appear to lend themselves more readily to a shift in focus toward a personal relationship with God.

Early architectural guidelines based on the Second Vatican Council are being superseded by documents that are more sensitive to those members of the Church who are dissatisfied with modern churches, as they lack distinction as sacred spaces. This group of people are calling for a “reform of the reform,” to restore what they see as having been lost as a result of the Council.

So the architectural attributes which this project will use as a guide are:

- the intimacy of early Christian churches,
- the humanity of the Renaissance,
- the drama of the Baroque and the Gothic, and
- the liturgical and community aspirations of the Modern church.

2.2. Objectives of the Second Vatican Council

The Second Vatican Council was called by Pope John XXIII in 1962 with the aims of aggiornamento (“updating” of the Church’s laws and institutions to better fit with the times) and ressourcement (a “return to the sources,” traditions and symbols of the early Church, a simpler liturgy and less Rome-oriented leadership). These aims were

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expressed in the first document of the Council, *Sacrosanctum Concilium*, the “constitutions on the sacred liturgy,” through the following liturgical intentions:

- “To impart an ever increasing vigour to the Christian life of the faithful;
- To adapt more suitably to the needs of our own times those institutions which are subject to change;
- To foster whatever can promote union among all who believe in Christ;
- To strengthen whatever can help to call the whole of mankind into the household of the Church;
- The reform and promotion of the liturgy.”

The following two intentions are particularly important to the architectural design of this project: imparting increasing vigour to Christian life, and the promotion of the reformed liturgy.

The main reform of the liturgy, which came as a result of the Council was that the public worship should be made comprehensible to those attending and that they be able to participate fully, actively, and consciously. Therefore, the liturgical rites that make up the act of worship needed to be reformed.

In order that the liturgy may be able to produce its full effects, it is necessary that the faithful come to it with proper dispositions, that their minds should be attuned to their voices, and that they should cooperate with divine grace lest they receive it in vain (2 Cor 6:1). Pastors of souls must therefore realize that, when the liturgy is celebrated, something more is required than the mere observation of the laws governing valid and licit celebration; it is their duty also to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects.

The first major resultant change of this reform seen in the liturgy is that the presiding minister(s) now face outward, toward the people during the whole Mass; rather than facing towards the altar and tabernacle, which were against the sanctuary wall. The other major change seen is the inclusion of the vernacular language, rather than Latin during the Mass, lending toward a greater comprehension by the faithful.

As a consequence, this project has, as one of its goals, to “embody the mysteries of faith expressed and lived in the liturgical assembly,” and involve the

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10 Paul VI, *Sacrosanctum concilium* no.1
11 Paul VI, *Sacrosanctum concilium* no.11
“body, mind, senses, imagination, emotion, (and) memory”\textsuperscript{13} of each member of the community.

In achieving this, the Mass becomes more human in focus, putting the Church-in-assembly as the main focus before all else. This may be seen to weaken the importance of the architecture of the space around the community, as God’s presence is seen strongly in the congregation of believers. But it is the role of the architecture to act as a powerful tool to enhance the awareness of God’s presence.

Since the Second Vatican Council, Catholic church architecture has begun to reflect the desire of the Church to focus on community, but many young Catholics are leaving the Church, and this may be because they are still not being engaged by the liturgy, which results in a poor understanding of it. Church architecture today, and the architecture of this project, must play its role in counteracting this reason for exodus of young people from the Church by developing techniques which push the boundaries of active liturgical design; creating spaces which more fully engage the congregation, body, mind, and heart. This is a new architecture for a new generation of Catholics.

2.3. Contemporary Liturgical Layout

Building on the previous section, this brief investigation highlights the ways churches are currently being designed for the Catholic liturgy in New Zealand. As well as looking at the reasons behind these developments, and how they may be refocused to address the exodus of youth from the Church. It will also look in detail at the separate parts of the Mass, and the unique requirements of each.

The chief function of a Catholic church is that it is a liturgical place, in which sacred rites and sacraments are performed. Its layout is determined by the ritual movement and liturgical space requirements of these rites and sacraments.\textsuperscript{14}

The Sunday Mass is the main liturgical celebration for which any Catholic church is designed; its structure is as follows:

- Introductory Rite - focus on presiding minister at chair
- Liturgy of the Word – focus on ambo

\textsuperscript{13} National Conference, \textit{Environment and art}, 4
\textsuperscript{14} Grayland, Environment for Worship, 20
• Liturgy of the Eucharist - focus on altar
• The concluding rites - focus on presiding minister at chair\textsuperscript{15}

Mass also occurs at a smaller scale on weekdays, and other sacramental liturgies must be catered for in the design including: baptism (of both infants and adults), weddings, anointing of the sick, communal and individual reconciliation rites, together with other central liturgical rites such as funerals and the Paschal Triduum\textsuperscript{*} (Holy Thursday,\textsuperscript{*} Good Friday,\textsuperscript{*} and the Easter Vigil\textsuperscript{*}). Sacramental liturgies and liturgical rites require “liturgical space” where the acts of the rite can take place; where one can stand for the wedding vows, place a funeral casket, distribute Holy Communion, baptise or confirm a person.

To better appreciate the dynamics of the Mass, is to see it as being made up of two liturgies that are distinct, but interrelated. Sacrosanctum Concilium describes the relationship thus: “two parts which, in a certain sense, go to make up the Mass, namely, the Liturgy of the Word and the Eucharistic liturgy, are so closely connected with each other that they form but one single act of worship.”\textsuperscript{16} The relationship of these two liturgies has varied throughout the history of the western church. Before the 10\textsuperscript{th} century, the ambo (Word) and altar (Eucharist) had separate locations within the church, between which the congregation moved during the Mass. In later developments the ambo was removed, due to an increasing focus on the altar. Instead, the Liturgy of the Word was reduced to an element of the altar ritual; with the epistles\textsuperscript{*} read from one end of the altar and the gospel\textsuperscript{*} from the other. The pulpit was added as a separate element which focused solely on the preaching aspect of the church life; it was not connected directly to the liturgical action of the Mass as it has become since the Second Vatican Council.

The pre-Vatican practice in New Zealand reflects this: the altar was placed against the sanctuary wall with the presiding minister facing that wall, which housed the tabernacle, and the epistle and gospel were read by him at the altar. Developments throughout the mid 20\textsuperscript{th} century emerged where elements, such as the epistle, were read by a layman at the edge of the sanctuary, in the local language. While the

\textsuperscript{15} For full Structure of the Mass see Appendix three
\textsuperscript{16} Paul VI, Sacrosanctum concilium, no.56
presiding minister read the official (Latin) text of the epistle, at the same time, at the altar.

Since the Second Vatican Council, the emphasis of the Mass has shifted from the ritual action of the altar, to the relationship between the Liturgy of the Eucharist and the Liturgy of the Word, because of an increase in the importance of education and understanding of the Church’s teachings. This has required a restoration of the ambo as a liturgical place for the Liturgy of the Word, allowing a more even balance of importance of the two liturgies.

Efforts to redress the imbalance of focus between the two items of liturgical furniture around which these liturgies are performed, namely the ambo and altar, have resulted in various attempts to give each their own separate, dignified space within the sanctuary, rather than just placing the ambo to one side of the altar, which suggests it is secondary in nature. Following are some examples from New Zealand churches, which have addressed this issue.

There are examples of international churches which have pushed the separation of these liturgical functions further, by creating separate rooms for each; these are discussed in the Precedent Studies section of this document.

It is usual for furniture to be fitted into a building as a secondary consideration. In the case of a Catholic church, the liturgical furniture is a determining influence on the design. The following section looks at each key item of liturgical furniture in detail, regarding their history, space requirements and influence on architecture. The other notable item in the church is the tabernacle, though it has no liturgical function, its placement and function is an important element in the design of a Catholic church.
2.3.1. Ambo
The ambo is the focal point of the Mass during the Liturgy of the Word. During this liturgy passages are read from the lectionary, to which the congregation listens and then responds through the psalm and alleluia, followed by a homily in which the presiding minister explores the relevance of the scriptures to the lived experience of faith of those listening. For the majority of this part of the Mass the focus is on the lector at the ambo, while the congregation sit for the readings and stand for the gospel. For this reason the ambo should be placed where “the attention of the faithful naturally turns during the Liturgy of the Word” and from where the lector can be “clearly seen and heard.”

In early post-Vatican designs, the place given to the ambo in the sanctuary was to one side of the altar; this gives the impression that it is secondary to the altar. Some more recent examples of liturgical design, have been pushing to give the ambo a more dignified presence (refer to local examples given in section 2.3). The aim of this is that “the design of the ambo and its prominent placement reflects the dignity and nobility of that saving Word and draws the attention of those present to the proclamation of the Word.” The possibilities of success in this are perhaps limited in single room churches, as the altar tends to attract the greater attention, due to its required prominent placement.

It is also the difference in the surrounding space which affects the success of single room churches where, during the Liturgy of the Eucharist, an intimate gathering is desirable. The Liturgy of the Word favours a setting in which engagement is predominantly between reader and congregant. This liturgy has less of an intimate community focus than the Liturgy of the Eucharist; it is more introspective. Here, a seated arrangement is preferable to a standing arrangement so that people are able to comfortably sit and listen for a period of time. A multi-room or multi-space church is therefore better able to suit the unique requirements of each separate part of the Mass.

17 GIRM no309
18 Living stones , 16
The liturgical space around the ambo must allow for eye contact between the lector and congregants, as this encourages engagement with what is being said. This creates an environment which is focussed on learning via an active dialogue.

2.3.2. Altar

The altar is the focal point of the Mass during the Liturgy of the Eucharist. As mentioned previously, early Christians rejected the Jewish traditions of sacrifice and priesthood. Therefore, the origin of the Christian Eucharistic table is not a sacrificial altar, but a table around which the community would gather to share in the sacred Eucharistic meal, for which the original Greek description was mensa or table. With the translation of key liturgical phrases into Latin and the adoption in the West of Roman usage such as altare and sacrificium, along with the development of a professional Christian priesthood, the original emphasis evolved. As a result, the celebration at the altar table became more focussed on the commemoration of Christ’s sacrifice on the cross; it had symbolically become a sacrificial altar.

The current theology on altar design is that it should be considered as both sacrificial altar and the table around which the community gather to break bread and drink wine together. It is the “centre of thanksgiving that is
accomplished through the Eucharist.”

“Altar is both a table of sacrifice and a table of the Paschal (Easter*) meal.”

In Jewish tradition, both these functions (sacrifice and domestic meal) were treated separately, but in Christian worship the two functions have been combined in a way that can be confusing and contradictory, but key to the understanding of the ritual of the Eucharistic celebration.

To translate this symbolism into design terms, we can understand the visual language of the sacrificial altar as solid, immovable, and made of a material such as stone. Whereas, the table is more lightweight, moveable, and made of a material such as timber. Current design guidelines for Catholic churches followed in New Zealand state that the altar should preferably be made of stone “since it represents Jesus Christ, the Living Stone,” but another material may be used, provided it is “worthy, solid, (and) properly constructed.”

Another guideline states that “in the diocese(s) of New Zealand it (the altar) may be made of wood which is dignified, solid, and well crafted,” since we do not have a history of using stone here.

It is not just the design of the altar itself which communicates the purpose of the ritual, but the design of the space around it, and how it is used. “The altar should be centrally located in the sanctuary and the centre of attention in the church, visible from all parts of the church but not so elevated that it causes visual or symbolic division from the liturgical assembly.”

This requirement is not fully met with a liturgical design such as that at St Marys, pictured above, in which the altar and ambo are offset against one another.

Based on the return to a more intimate community celebration, the current practice is that the altar tends to be placed in such a way that the congregation gathers around, rather than in front of it, whether this is in a standing or seated arrangement. It is preferable, where possible, that this arrangement be done standing; for the Church-in-assembly to move from their

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20 International Committee of English in the Liturgy, *Rite of Dedication of a Church and Altar*, (Sacred Congregation for Divine Worship, 1978), No3
21 National Conference, *Living stones*, 15
22 *GIRM* no. 301
23 Living stones, 15
seats and gather standing around the altar table makes the sacrament seem more intimate and community focused. The act of taking part in ritual movement is purposeful, engaging, and has traditionally been reserved for the clergy. In an attempt to inspire active participation in the Mass, ritual movement should be something that the community takes active part in as a whole.

While it makes sense to gather the community around the altar, it is ideal also, to maintain a visual connection between the presiding minister and each member of the congregation; this further expresses the community’s involvement in the sacrament. For this reason, it is uncomfortable for the altar to be placed centrally in a room, as has been the case in many new churches, as this obliges the presiding minister to turn his back on some members of the gathered faithful, or for much of the room to remain empty as people will tend to opt for a position where they can better see and experience the liturgy.
2.3.3. Chair

The presider’s chair stands “as a symbol of his office of presiding over the assembly and of directing prayer.”24 It should be visible to the full congregation and placed within the sanctuary, where the presiding minister can listen to the scriptures being proclaimed. It should communicate the authority of the presiding minister within the hierarchy of the Church, however it should not be raised excessively, or in any way resemble a throne.

The chair tends, traditionally, to be placed on the sanctuary, either on the opposite side of the altar from the ambo, or at the head of the sanctuary. It should be fairly unassuming, but in an area where it can be clearly seen. In the case of a multi-room church, multiple chairs may be necessary. Multiple chairs are also required when the mass is concelebrated by multiple ministers.

2.3.4. Font

The other item of sacred furniture which has gained an increase in recognition since the Second Vatican Council is the baptismal font. It is important to first gain an understanding of the history and symbolic meaning behind the baptismal font. Along with the altar and ambo, it is an element used in early Judaic-Christian worship that was first seen represented architecturally from the 3rd century.

History has taken the font through many changes of shape and size, all with deep symbolic meaning. For example, the rectangular font symbolises the sarcophagi/tomb, (through baptism one dies and rises with Christ) or the pool/bath (cleansing of sins); the round or oval font represents the womb (birth/ rebirth in Christ); the octagonal font represents the 8th day (the day of resurrection, a particularly popular shape); hexagonal fonts are representative of good Friday (death and burial); square, the four evangelists, the four elements, the four corners of the earth; and the cruciform font represents the Paschal* death, ‘transitus,’ and resurrection. 25

24 Living stones, 16
In New Zealand, particularly smaller parish churches, “bird bath” style fonts have been favoured; these are a preferable and practical option for infant baptism, rather than adult baptism.26 These fonts tend to be insubstantial and often stored away when not in use for the sacrament of baptism. These type of fonts emerged during the Gothic period as infant baptism became a regular occurrence, but the current attitude in the Church is that “the RCIA* (rite of Christian initiation of Adults) is the paradigmatic basis of Christian initiation into the Catholic Church,”27 as opposed to infant baptism; this suggests that a return to larger fonts is appropriate.

While Europe has tended to revert to a large, single font system, often with the traditional three steps into it, allowing for full immersion in the water, New Zealand has followed the lead of the USA, creating multiple fonts which incorporate the practicalities of both infant and adult baptism.28 However, it is important in this case not to separate the various functions of the font, fracturing the symbolism; the font must represent the “unity of the sacrament for all people, irrespective of age.”29 Because of this, the separate parts of the fonts are often symbolically connected with flowing, “living” water; although this is unnecessary as flowing water is sufficiently symbolised by a large, single body of water.

Another key consideration in the design of the font is how the water of baptism will be administered. Will the catechumen* or infant be sprinkled with, or fully or partially submerged in the blessed water? Baptism symbolises the catechumen putting to death their past, sinful life, and being reborn in the body of the Christian Church with Christ, and it is water which “expresses the tension

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26 Ibid
27 Ibid, 22
28 Grayland, *Christian Initiation*, 20
29 Ibid, 23
between life and death, of which submersion is the most provocative expression.” So full or partial submersion is the preferable method of baptism, particularly where adult baptism is concerned, and this should be allowed for in the design of the font.

The presiding minister may also enter the water with the catechumen, in humility and support of them on their spiritual journey. This is “a positive sign of Christ’s ministry and encourages the use of a single font” Otherwise the minister may stand alongside the font and administer the sacrament from there. This is the more practical method, and while in Europe it is fairly common for the presiding minister to enter the water with the catechumen, it is a rare practice in New Zealand, perhaps due to our history of small fonts, or for practicality. The focus of the baptismal rite should rest on the catechumen’s personal journey entering into the community of faith. To be accompanied in the baptismal waters by the minister symbolises support and guidance by the Church in this journey.

The placement of the font also can communicate a strong message. To consider this placement, one must recognise what the font represents; the “dying and rising in Christ, of new birth in the Spirit, of community, change, and of service for the world.” It also represents the beginning of a person’s faith journey which is culminated in the celebration of the Eucharistic meal. “The baptismal font and its location reflect the Christian’s journey through the waters of baptism to the altar.”

The font tells a story, it is representative of the beginning of a journey, and its constant visual presence in the church is an important reminder to the faithful of their own faith journey, and of the baptismal promises they made to God. “The baptismal pool... has a meaning that goes beyond the ritual of baptism to become the continual baptismal reminder.”

The font at a physical entry point to the church space makes sense as it celebrates symbolic entry into the Church. However, it should not be placed externally, or in a foyer entry, as that would remove the catechumen from the

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30 Ibid, 9
31 Ibid, 23
32 Ibid
33 Living stones, 16
34 Grayland, Christian Initiation, 19
body of the church to the place of the enquirer or visitor, though baptism is “the result of an authentic adult conversion and not, as it is often treated today, the starting point of a faith-life.” Instead it should be placed within the body of the church where it has “a spatial relationship to the assembly and the tables of Word and Eucharist.”

Placement within the sanctuary should also be considered as this creates powerful visual links to the other key focal points, but one must be careful not to overcrowd the sanctuary, resulting in a loss of strength of presence of each of the sacred items, and a confusion of the individual liturgies.

The main thing to consider in the placement of the font is the ability for the community to gather around it, as “baptism is a sacrament of the whole Church and, in particular, of the local parish community. Therefore, the ability of the congregation to participate in baptisms is an important consideration.” This means that the whole community must be able to gather around the font, without any visual or physical obstruction. It does not necessarily mean that people need to engage with the font from their seats; instead, movement should be encouraged: “ritual movement is essential to the rite of water-baptism... Ritual movement must be planned into the overall placement of the ritual place of initiation, within the liturgical space.” It is more crucial than ever that the gathered community is actively, not just visually able to participate in this rite.

35 Ibid, 8
36 Ibid, 14
37 Living stones, 17
38 Grayland, Christian Initiation, 23
2.3.5. **Tabernacle**

The tabernacle is “a cupboard or boxlike receptacle for the exclusive reservation of the Blessed Sacrament,”\(^\text{39}\) which is the presence of Christ in the consecrated host.\(^*\) There should be only one tabernacle in the church and it should “be irremovable, be made of solid and inviolable material that is not transparent, and be locked in such a way that the danger of profanation is prevented to the greatest extent possible.”\(^\text{40}\) Also, “in accordance with traditional custom, near the tabernacle a special lamp, fuelled by oil or wax, should shine permanently to indicate the presence of Christ and honour it.”\(^\text{41}\)

Originally the tabernacle was used as a place to store pre-consecrated hosts to be used for communion to the sick. Later, as appreciation that it holds the real presence of Christ grew, it came to be used as a focal point for personal devotion.

The tabernacle and what it holds are fundamental to the Catholic faith, their presence in the church building act as a constant reminder of the presence of Christ, in the lives of Catholics. At times when believers come to the church, outside of the liturgy, for personal prayer, the reserved Blessed Sacrament acts as an extension and reminder of the Mass. It acts as the “beating heart” of the church, giving it life at all times.\(^\text{42}\)

The placement of the tabernacle has come under some scrutiny in the years following the Second Vatican Council. Traditionally in parish churches, it was placed on, or above the altar. However, it is now a requirement that the tabernacle not be on the altar on which Mass is celebrated,\(^\text{43}\) as this creates a distraction away from the liturgical action at the altar during Mass; “active and


\(^{40}\) GIRM no314

\(^{41}\) GIRM no316

\(^{42}\) Michael S Rose, *Ugly as Sin: Why they changed our Churches from Sacred Places to Meeting Spaces and how we can change them back again*, (Manchester: Sophia Institute Press, 2001), 94

\(^{43}\) GIRM no315
static aspects of the same reality cannot claim the same human attention at the same time.”

Instead there are two options available to the parish, “either (the tabernacle is placed) in the sanctuary, apart from the altar of celebration, in an appropriate form and place... Or even in some chapel suitable for the private adoration and prayer of the faithful and organically connected to the church and readily noticeable by the Christian faithful.” In an earlier directive in the GIRM (General Instruction of the Roman Missal) than that quoted here, there was a clear preference for a separate reservation chapel, but it has been expressed that this resulted in a loss of connection between altar, where the host is consecrated during Mass and the tabernacle, where it is kept afterwards. Both options are now acceptable, and both are valid.

The use of a separate chapel is not, as it has sometimes been perceived, a space which is secondary to the sanctuary, instead the Blessed Sacrament chapel allows for a more appropriate space to be designed for intimate and personal prayer, in close proximity, and giving proper attention to, the real presence of Christ. However, even if not physical, a strong visual connection between the altar and the tabernacle is important to bring awareness to their shared role in the celebration of Christ’s sacrifice; the altar as the active celebration, and tabernacle as a static memorial. In either case, the “Most Blessed Sacrament should be reserved in a tabernacle in a part of the church that is truly noble, prominent, conspicuous, worthily decorated, and suitable for prayer.” It must also be readily accessible, even when the church is in use for another function, without disturbing either party.
2.4. Sacred Architecture

There is more to church architecture than liturgical design. It is a priority of this project that “architecture can provide an immeasurable dimension to religious experience,” and that this “dimension” can and should be used to fully engage the faithful, in the spiritual experience of the Catholic Mass. Participation in the liturgy should involve a person’s “body, mind, senses, imagination, emotion, memory.” It is for this reason that the spatial design of the space should be carefully considered to move a person emotionally and spiritually. This intangible sense of “sacredness” is something that is often recognised in traditional church buildings, which were constructed with the purpose of expressing a connection to the divine by inspiring awe. It was understood in previous times, that “experiences of beauty that move one to tears enter our hearts through the same portal through which God is made known to us,” and that therefore, beautiful churches allow one to connect more readily to the divine. But, in the 20th century, the move towards the focus on community as the body of the Church, and function over form, left many feeling that modern church spaces are often devoid of that sense of the sublime, which provided an inspiration for prayer and for a relationship and understanding of God.

Through the study of various precedents, some of which are included in the following section, six traits have been identified which are characteristic of spaces generally accepted as having a sense of sacredness; these traits seem to be used to set religious buildings apart as something beyond the ordinary, as spaces with a connection to the divine realm.

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49 National Conference, *Environment and art*, 4
50 Crosbie, *Houses of God*, 8
The following six traits build an argument towards the definition of sacred space:

- **Scale and Proportion.**
  Building at a large scale can enhance a sense of the sacred by creating a feeling of vastness, as though the space is designed to contain God’s presence. This makes one feel as though they have moved into a space that is special, beyond the ordinary.

  A sense of sacredness is still achievable at an intimate scale through the use of proportion. Proportion can be used to relate to the human scale, and harmonise with the natural world. Or it can make one feel off balance, by creating a space that is in discordance with the natural world. In this way it acts similarly to scale, by giving one a sense that a space is out of the ordinary, which is certainly a requirement of sacredness.

- **Verticality.**
  A vertically directed space tends to create an immediate appreciation that this is not an ordinary space, but one which holds some connection to the divine. “The successful church is so constructed that the vertical element dominates the horizontal.”51 The reason for this may be that a space dominated by its vertical dimension draws the gaze up, towards the heavens. But also because it towers over the human figure, making it appear insignificant in comparison.

  Even in churches with a limited height, a sense of verticality is achievable through techniques which draw attention to the vertical dimension, such as the use of an ornate, beautiful ceiling, and lower areas for contrast, to make higher areas seem higher.

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51 Rose, *Ugly as sin*, 17
• **Manipulation of light.**

Jesus is known as the “Light of the world,” and the manipulation of light can create space which has an otherworldly quality. It can be used to define the atmosphere of a space, and to draw attention to or from certain areas. “Light is the protagonist of our understanding and reading of space. Light is the means by which we are able to experience what we call sacred.”

Light also serves a liturgical purpose, with candles used in processions, and to demarcate the area in the sanctuary where the congregations focus is directed.

• **Thresholds.**

Thresholds are important as they carry us, whether in stages, or in a single bound, from the secular realm, into the divine. Having clear, perceptible thresholds allows people to alter their attitude into one of reverence within the sacred spaces of the church. These thresholds could be physical barriers, changes in height such as steps onto the sanctuary, or visual in some other way such as a change in materiality.

• **Use of water and nature.**

Nature is the purest form of communication from God; it is what God created. Being in a natural environment or having natural elements as focal points can assist in meditation, prayer and appreciation.

The symbolic nature of water is particularly strong in many cultures because of its ability to cleanse. In the Catholic Church this is notable through the use of water in baptism, and suggests that the baptismal font or pool be architecturally significant.

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- **Materiality and decoration.**

  This is an area which has changed drastically in more recent years. The most famous and beautiful old churches tend to be richly decorated, with valuable materials used. However, at the time when those churches were built, the outside world was visually dull and stark, beauty and opulence were poured into the church and this would have created an overwhelming sense of wonder, churches were an escape from the dullness outside. Whereas in our modern world, the outside world is over stimulating, colourful, and busy, so to create a building which is simple and serene seems a more appropriate escape from our modern everyday lives.

  For a church to be simple and serene, does not mean it must be plain. Beauty and detail can and should be present in the tectonic nature of the building, without requiring additional or excessive art and decoration.

In addition to these six spatial traits, context is an important consideration in ensuring the appropriateness of a sacred space; there are two types of context to consider:

- **Cultural context.**

  It is essential; of course, to design for the cultural context of the space, in this case the context is Catholicism in suburban New Zealand. Modern New Zealand, as a very multicultural society, requires a sensitivity perhaps previously unnecessary; sensitivity to the variety of cultures, religions and belief systems of the people in the wider community. Many people are unwelcoming of religion and of Catholicism, so a church which is indiscreet would in no way be appropriate in this setting. However, in honouring a strong tradition of free speech and religious freedom, neither should the Church feel as though it must hide away, instead it should proclaim itself proudly, and call to its followers with confidence.

  The context of Catholicism also requires sensitivity to its traditions and to its sacred liturgy, as has been previously discussed in some detail.
• Physical context.

The successful church must react to its physical context, whether that is natural, industrial, suburban or urban. It should proudly stand out from and challenge its surroundings as something unique, while staying respectful to them.

To a certain extent the success of any building, to any individual, will be a matter of taste, background and personal experience. But, architecturally, the above identifiable traits have been fairly constant throughout various religious buildings and natural spaces known for sacredness; this suggests that they are traits common to the taste, background and personal experience associated with sacredness, to a range of people. By following these six principles, a church building is setting itself up for success as space that feels sacred; however, it should not be limited or restricted by them. The most important aspect of a sacred space it that there is "something special and nothing trivial"[^53] about it.

[^53]: National Conference, *Environment and art*, 7

2.4.7 Tane Mahuta, Northland represents a natural space which contains elements of sacred space. Scale and proportion, verticality, manipulation of light, nature.
3. ILLUSTRATIVE PRECEDENT STUDIES

3.1. St Gregory of Nyssa, San Francisco, California, USA

This is an Episcopal church which has adopted a multi room **liturgical design** to accommodate its Mass. It was built in 1995, designed by John Goldman, in collaboration with the community’s minister Donald Schell. Their vision of the church was one of vibrancy and they took seriously their mission to inject vitality into the community through architectural methods. Though it is not a Catholic church, the liturgical framework is similar; the same two liturgies making up the Mass; Word and Eucharist.

The church is focused around a large “rotunda” space which serves as the gathering space; it also has the altar in its centre, and is used to celebrate holy Eucharist. In this space the altar is treated as a community table, with little association to a sacrificial altar, after the service it is filled with tea, coffee and cakes, around which community socialise and eat together. It is not raised or separated from the community in any way; it is treated in a very casual way, as the centre point of the community’s activities.
Off the main rotunda is a secondary space for the Liturgy of the Word. It has a central aisle with rows of seating either side in a monastic choir style arrangement, with the seats for the ministers at one end, and the reading table at the other. The procession from one space to the other is a key focus of the Mass for this community. It is “deliberately physical and participatory, in the ancient Byzantine style; there was dancing, singing, smoke, candles, brightly-coloured cloths, bells, a great bustle of people sweeping through the sunlit church and encircling the altar.”54 This procession, this active participation in the ritual movement of the service really engages the community and brings freshness and life to the Mass.

It is very much a community based church, the architecture alone seems to lack any sense of the sublime, but in combination with the sacred art, created by members of the community, the fun, vibrant attitudes are echoed and a very engaging and unique community space is created. This is a church where community is required to complete it, and instil in it a sense of sacredness.

Weaknesses that can be seen in this church are the inequality of the two parts of the Mass; the focus seems to be more strongly focused around the Eucharistic table room. However, the procession to the room for the Word does act to balance this in some way. The strong emphasis on procession has been made possible by the somewhat eccentric style of this church’s liturgy, which has taken inspiration from a variety of sources; this is not possible within the Church’s constraints on the Catholic design of this master’s project.

Another weakness is the central altar, this placement creates blind spots, areas to which the minister must turn his or her back during the Eucharistic liturgy, which lessens visual participation; however, as this room has multiple functions the leftover space will not be wasted, but used for socialising and fellowship.

54 Sara Miles, *Take This Bread: A Radical Conversion*, (New York: Random House Publishing Group, 2007), 20
3.2. The Church of St Rita, Cottage Grove, Minnesota, USA

St Rita’s is a Catholic church in suburban Minnesota. This church has also embraced a multi-room *liturgical design*. Unlike St Gregory’s, however, this church has been split into three areas with a gathering/baptism area in addition to the room for the Word and the room for the Eucharist. These rooms are quite strongly divided and there is a lack of visual connection between them; however the flow of movement between the spaces, with the use of offset openings, appears as a successful way to easily move the congregation from one space to the next.

The arrangement of this church has allowed each area to be designed in a way which best reflects its function. The room for the Liturgy of the Word provides lecture hall type seating which suits its use well. Moving into the room for the Eucharist, the altar is central, which creates blind spot areas and wasted space. Unlike in St Gregory’s, this altar room is not used at any other time, so the space in the blind spot areas are empty during the Liturgy of the Eucharist, and as the space is not essential to any other function, this space is indeed wasted. As with St Gregory’s, the gathering around the Eucharistic table is done standing; this is wonderfully informal, casual, and enhances the sense of community through proximity. Having the same area act as the starting and ending point is very successful, because the gathering space lends itself well to casual community gathering.
The key weakness of this scheme is the level of separation between these spaces which diminishes the architectural sense of unity in the Mass; this unity is then represented purely by the congregation as they move through the spaces and the different liturgies of the Mass. A visual sense of unity and connectedness between the parts of the Mass would enhance and strengthen the unity present in the gathered faithful. This visual separation should therefore be carefully avoided in a multi-room church.

Another weakness of this church is the placement of the Blessed Sacrament chapel, though central to all functions, it lacks a strong sense of presence as the “beating heart” of the Church as well as any connection to the altar, which is desirable to encourage an understanding of the link between the two.

3.3. Jubilee Church, Rome, Italy

The Jubilee church was designed by Richard Meier for the Church’s Jubilee in 2000. This church serves as inspiration because of its use of manipulation of light; the depth of light illuminates the whole church, while relief work on sanctuary wall uses shadow to bring attention toward the sanctuary as the fundamental sacred area of the building. The skylight acts to emphasise the verticality of the space, which reaches 26m in height.

Materiality and decoration are also used successfully here. The language is clean and refined, using simple materials in a clever and sophisticated way to create a serene church environment; it is a haven from the busy modern world but is also dramatic, both inside and outside. Little additional decoration is required beyond the use of materials. The use of thresholds is also present in this building, with a progression from secular to sacred, north to south.

This church works well as a beacon to the faithful by standing out against its surroundings, and though not traditional looking in any sense, communicates its function clearly. This is unlike the majority of New Zealand Catholic parish churches, which tend to be hidden away and difficult to locate.
3.4. Church of the Light, Osaka, Japan

This church, designed by Tadao Ando and completed in 1989, again, uses the manipulation of light very successfully to capture one's emotions, the heavy use of contrast emphases the light, and gives it a rich sense of importance and symbolism to the lit areas. Contrast is also used to emphasise the effectiveness of material choices.

The use of materiality is also lovely in this church, the simple “box” exterior, made of rough in situ concrete is cold, dark, raw, industrial, but also substantial and strong. Where one comes in physical contact with the church, the floors and seating, the material is timber in as natural a state as possible, this connection with nature again is intensified by the contrast of the concrete. Nature is also present in the narrow view through the cross shaped window. The proportion of this church is based on three 5.9m cubes placed end to end. Its length is three times the height and width. The scale is intimate.

There is a small transitional foyer through which one must pass upon entering the building; this acts as threshold, and preparing one for entry into the church body.

3.5. St Peter’s, Vatican

St Peter’s was developed through various periods of church architecture, and was begun during the Renaissance. Its designers include Bramante and Michelangelo. This church emphasises strongly the trait of scale and proportion, it is incredibly vast, and is one of the world’s largest churches at 23,000m². Its magnitude is awe inspiring and impressive, especially when combined with its rich decoration and materiality. However, as this church has so many areas of interest on which to focus, and because there is no sanctuary visible from all parts of the church, its design is inappropriate for the modern liturgy.
The vertical dimension of this church reaches 138m at the dome. However, even in lower spaces, the verticality of the church is exaggerated, making the human figure appear insignificant in proportion. While the wider site of this church has clear thresholds which prepare one for entry into the sacred space of the church, the church itself lacks any clear hierarchy of space or single focal point.

So while this type of church design was once suitable, and is timeless because of its beauty and decor, it is not suitable for the liturgy of the modern Church.

3.6. Futuna Chapel, Wellington, New Zealand

This is a very small church, initially built as part of a Catholic Retreat centre; it was designed by John Scott and built in 1961 by the Brothers who ran the Retreat centre. It has an intimate scale, and is one of few churches which has a particularly “New Zealand” aesthetic and design focus. The design drew inspiration from the marae; this inspiration is realised particularly in the design of the entry threshold portico, and the central structural post which enhances the otherwise modest verticality of the space. Attention is also drawn to the vertical element due to the unique roof form.

The church also uses stained glass windows to manipulate light to illuminate the space in a beautiful, colourful rainbow of light on a fine day. The materiality of this church is fairly raw and basic, mostly concrete and timber, simply constructed by non professionals, so it is handcrafted and personal. The collaboration with local artist Jim Allen has created many unique and intriguing points of interest such as the carved figure of Christ, the stained glass windows and the Stations of the Cross*55.

Water is featured in the design through the design of the roof, where rainwater is funnelled and directed into small pools.

*55 See appendix four for further explanation of the Stations of the Cross
4. PROJECT DEVELOPMENT

4.1. Site and Demographic

The site address for the project is 1 Kingsland Terrace, Kingsland, Auckland.

The site is situated on a boundary between a light industrial area, the main retail street of Kingsland one block to the south, and suburban housing. In this way the church will service the people living in the area, as well as those working in the area. This location provides greater opportunity for outreach to those interested in exploring their faith, as the church will be seen by a large range of people.

Being positioned a step back from the main road means that the church is not intrusive on the public eye, but has more freedom of design while maintaining a respectful distance from the secular community. This allows people to engage with the building, or not to suit their taste, while at this distance it can still have a prominent enough presence to “call” to the faithful; to intrigue and entice believers and non-believers alike to experience the church. It is also a site that is convenient to public transport, with bus stops and a train station a short walk away. Minimal parking on site is required, as sufficient street parking is available as well as public transport.
The demographic of the Kingsland area, according to the 2006 census data, has a lower than average percentage of elderly and young families, instead consisting of more young professionals, childless couples and students. This age group tends to be less likely to associate itself with any religion (40-50% of 15-35 year olds claimed “no religion”56) and from personal experience in the Catholic Church, parishes do tend to consist largely of the elderly and young families.

This site therefore, provides the perfect opportunity for a new Catholic church which can freely embrace new developments to create an experiential Mass; such as the multi-room approach to liturgical design. These developments may otherwise be rejected by a parish that is more set in its traditional ways of doing things. This is an opportunity to create a parish which emanates vibrancy, youth and passion.

4.2. Programme
The programmatic requirements of the church complex are as follows:

- A church building to comfortably fit 100 parishioners for weekly Sunday Mass, including:
  - Flexibility for expansion to 150-200 people for special masses (eg Christmas)
  - A Blessed Sacrament chapel, also available for use as a day chapel for individual/small group prayer
  - Reconciliation room
  - Sacristy*/vesting room
  - An area for choir/musicians/possible organ
  - Storage
  - Toilets
  - Quality liturgical furniture and sacred art, including, but not limited to: baptismal font, altar, ambo, presider’s chair, tabernacle, Stations of the Cross.

- A gathering space for parishioners at the entry of the church, this space should comfortably fit 100 or more people, and may include a cafe area to encourage socialisation before and after Mass, and during the week.

• A parish/community centre with space to accommodate at least 100 people, as well as:
  ▪ Supplementary separate rooms for small groups
  ▪ Flexibility of space for a range of functions
  ▪ Kitchen and toilet facilities
  ▪ Plenty of lockable storage for various groups.
• A parish office for 1-2 staff
• Parking for approximately 10 cars, as well as “drop-off” area for the elderly, weddings and funerals.
4.3. Site Design

The function of the church on site is to connect with the local demographic. It is imperative that the building have a strong external presence to call people to it, as this demographic is less likely to seek out the local Catholic church. The church must act to call lapsed Catholics home, and encourage non believers to explore the possibilities of their spirituality in an open and comfortable environment.

Once intrigued and drawn inside, people must be engaged fully by the Mass, so they may use it as a tool to foster a personal relationship with God. The liturgy should therefore be performed in such a way as to be vibrant, powerful and emotional; the space, along with the gathered community, should generate those essential feelings of sacredness to fully enhance the spiritual experience of the Mass.
The liturgy must engage with the community, body and mind in an attempt to strengthen and instruct their faith.

The church design should absolutely be led by what is appropriate for this parish. The liturgy itself is both local and universal, it is “common traditions carried on, developed, and realised in each community,” and it is the local parish community which anchors the sacred liturgy in space and time.

It is important that the church does not present itself as an exclusive zone, only for a select group of people, but as a building open to all members of the community to explore the possibilities of their faith. It is important during the process of designing for inclusion within a secular environment, that the building does not lose its identity as a Catholic church, as happened with many churches during the era following the Second Vatican Council. This was the era of the “non-church” (a term phrased and supported by Edward Sovik in his book, Architecture for Worship). These “non-churches” tend to lack identity, vitality and a visual connection to the divine, because their focus is too heavily weighted towards community and functional liturgical designs; this resulted in the dismissal of architectural techniques which can be used to enhance and better serve these functions.

The first element of the site design to consider is the impact of the presence on the church on the public. This church building presents itself in a unique way, it is clearly different from the traditional church model, but uses traditional symbols of the cross and bell tower to clearly communicate its function. This calls out to believers, letting them know that this church is different from what they know, encouraging their curiosity to come and find out about it and engage with it.

4.3. 2 Collage of view towards church from New North road

57 National Conference, Environment and art, 6
It is important that there be space for outdoor gathering and socialising as a community. For this, a large and partially covered courtyard (1) at the main entry to the church has been provided. The entry is a large, fully operable glass wall providing transparency to the community outside.

An area should also be set aside for personal mediation among nature. This requirement is met by the incorporation of a private landscaped garden area (2) to the south of the site. In this space there will be sacred images and statues for focal points of devotion, as well as a “stations of the cross walk.” This walk employs the 14 stained glass windows in the room for the Eucharist, so it may be conducted either internally or externally.

The external parts of the site should also act as the initial threshold “from the mundane to the sacred act of worship.” The church must be accessible to all, and consideration should be made for the elderly or disabled, as well as access and parking for bridal and funeral vehicles; this is achieved with the paved courtyard area. The thresholds are presented as a visual difference between the footpath and courtyard, followed by a covered area, then a transition indoors, which leads to further thresholds and sacred space. Accessible parking and vehicle access is on the paved area also.

The site is sloped fairly significantly, with a 3.5metre difference between the highest and lowest points. This allows for the inclusion of a downstairs area, while maintaining easy access to the church from ground level above. It also gives the opportunity for a secondary courtyard (3) at the NW corner, at the access point of the community rooms on the lower level.

58 National Conference, *Living stones*, 42
4.4. Liturgical Design

The liturgical design of this project focuses on active participation. Sacrosanctum Concilium gives the following examples of active participation: “acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence.” This can and should also include ritual movement which is achievable through architectural design and is a priority of this project.

My aim therefore is to break down the traditional static posture of the Mass. I will do this by deconstructing the sanctuary area, and creating individual spaces for each part of the Mass, following the multi-room examples of St Gregory’s and St Rita’s.

The first step in that process is establishing the type of space required for each function. These space requirements are represented in the diagrams in section 2.3. The next step is to consider the complex relationships between each major and minor function, and interpret these relationships spatially into a building design appropriate to the chosen site.

59 Paul VI, Sacrosanctum conciliium, no30
• **Diagram of relationships.**

Liturgically, there are three main focal points in the church; they are the ambo, the Eucharistic altar, and the baptismal font. The relationships of these three items lead the liturgical design of the church; all supplementary spaces must compliment these main relationships. It is important that these items have very strong relationships and communicate the unity of the functions.

Some relationships are mostly visual (eg altar-tabernacle), others certainly require the ability to perform ritual movement between them easily (eg altar-ambo). It is movement between the items which creates a strong connection between the church, the liturgical furniture, and the community of believers.

![Diagram showing relationships between key items in a Catholic church building](image)

4.4. 1 Diagram showing relationships between key items in a Catholic church building
• **Bubble diagrams of church on site.**

These are a few examples of explorations of the above relationships into a spatial arrangement within the site; the first has a strong axial/procession presence, but lacks crucial connections such as community-courtyard, altar to gathering space etc.

The second also has strong axis/procession, and has resolved some issues, though the gathering space connects poorly to the courtyard, and not at all to the altar room, there is also no softening of outside-site-church connection, though this will give the church a strong street presence.

The third has resolved many of the relationship issues; its procession is radial rather than axial. The layout also reduces issues between levels. The development of this layout provided the basis for the next stage of development.

4.4. 2 Early site explorations, showing relationships of spaces. Arrows show movement of people through the spaces.
• **Early plan and development**

In this early stage of development, a radial plan was introduced. This concept fitted in well with the space requirements explored earlier, and created a round building. It allowed the placement of the tabernacle and Blessed Sacrament chapel as the central core of the building. It also led to the possibility of a single sanctuary, with various spaces around it. This concept really emphasised the unity, and also the individuality of the different parts of the Mass.

To continue with the idea of unity, I attempted to fit all the functions of the building within the circular plan, and used the servant spaces to create divides between the functions.

![An early iteration of the floor plan](image)
• Final plan.

This final iteration of the plan developed from the simple circular plan, pushing out or pulling in areas as required to better suit the functions of the space, this left a plan which resembled a spiral, with the centre points of the quadrants drawn into a single point. This resembled St Joseph’s in Wellington, designed by Studio Pacific.
Architecture\textsuperscript{60}, where various building functions are offset around a cross, “creating an overall plan shaped like an abstract koru intertwined with a cross.”\textsuperscript{61}

Following this inspiration, I refined the spiral to follow the principles of the golden ratio, and drew the 3 sections into the central core of the church, the Blessed Sacrament chapel. This was chosen as the core of the building because the tabernacle is ever present within the church; it justifies, strengthens and keeps constant the purpose of the building as people come and go. The Blessed Sacrament is “the spiritual centre of the religious community or parish community, indeed of the whole Church and the whole of mankind.”\textsuperscript{62}

This plan removes any physical barriers between the various liturgical spaces present in earlier versions; this inspires a greater sense of the unity of the Mass, and also allows for cleaner, easier movement between the liturgical spaces.

Servant spaces are grouped in “overlap” areas of the arcs of the spiral; this draws the walls around, creating a subtle threshold between the casual gathering and baptismal/liturgical gathering spaces.

The main gathering space is an extension of the space outside. It connects to the office directly for security and ease of discovery to enquirers, and to the cafe, which encourages lingering and socialising before and after Mass. We then take one step in, to the baptismal gathering space which will be used for baptisms and for the gathering rite in weekly Mass. The room for the Word has gently ramped seating focussed naturally towards the ambo. It is a simple comfortable space with little cause for distraction.

Off this space (toward altar space) is the reconciliation room which is accessed from the seated area, and has a view to the reflection garden. Also between the two main liturgical spaces is the area for musicians. This placement allows the musicians to cater for the full service without needing to move their equipment.

The flow of movement then continues into the room for the Eucharist. This is an intimately sized space (0.8sqm per person at capacity of 100, though overflow

\textsuperscript{60} See Appendix two for St Josephs concept drawing
\textsuperscript{61} St Josephs Church, Wellington, http://www.studiopacific.co.nz/projects/arts culture/st_josephs_church (20 August 2012)
\textsuperscript{62} Paul VI (G Montini), 1965, Encyclical of Pope Paul VI on the Holy Eucharist, Mysterium Fidei, no68
space is available. With the sanctuary protruding into the room, the “gathering” effect is made more effective while still allowing full visual contact between the presiding minister and all members of the congregation. There are two pews in this space, near the sanctuary, which allow for seating for those who require it, and also act to “funnel” people through to receive communion, giving some control to that process.

At the centre of these three liturgical spaces is the Blessed Sacrament chapel, which holds the tabernacle – this connects through the chapel wall directly behind the altar, so both chapel and sanctuary placement are effectively achieved. The chapel is able to hold up to 10 people on seating fixed around the perimeter of the wall; an extra few seats can be added when required. This provides an ideal setting for particularly intimate gatherings and for individual personal prayer and reflection. Externally, this chapel is represented strongly as a vertical element, which provides opportunity for a bell tower and cross to be used as a beacon, declaring the purpose of this unique building, and calling the faithful to it.
The lower level houses the parish centre. This consists of four flexible “classroom” spaces, suitable for children’s liturgy, bible study groups, youth groups, and a variety of other church and community based groups. There is plenty of secure storage available to each group, bathroom and kitchen facilities, and a courtyard area.

This part of the building plays a crucial role in the running of the church and the encouragement of fellowship and parish based activities. It provides areas where members of the community can come together and engage in dialogue, learning from one another and travelling their faith journey together. It also gives opportunity for outreach programs to be held, to draw in members of the wider community.

Provided in this space are two light wells to assist in getting additional light into the deepest classroom and the corridor space. The storage and bathrooms will be fully mechanically lit and ventilated.

- **Ritual movement**

The following diagram shows the flow of movement through the space during Sunday Mass.

![Diagram of occupation of space by congregation of 100 people during Sunday Mass. The four occupations represent: Informal gathering, Gathering rite, liturgy of the Word, liturgy of the Eucharist.](image)

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64 See appendix five for list of possible groups to use this space
65 See appendix six for diagrams of space use for other liturgies
4.5. Sacred Design

This section reviews the previously established six architectural techniques to encourage a sense of sacredness, in relation to this project.

- **Scale and Proportion.**

  The scale of this project is very intimate, with the church only catering for approximately 100 people. The proportions, where appropriate, have been calculated with the aid of the golden ratio, the floor plan ratio has been discussed above, and the radius measurements are repeated in the vertical dimension. This creates a feeling of harmony within the dramatic space.

4.4. 7 Diagram showing development of vertical dimensions
• **Verticality.**

Verticality has been used as a key feature of this project, enhancing the crescendo effect discussed under the threshold heading below. In the first quadrant (gathering space) the floor area is large, with a comparatively low, 4m high ceiling, which gradually rises in a radial form, following the ritual movement of the Mass, to an impressively high ceiling of 18m at its highest point in the room for the Eucharist. As the vertical dimension climbs, the floor width also shrinks, creating an exaggerated vertical effect. In the Blessed Sacrament chapel, the most sacred area of the church, this exaggerated verticality is at its strongest point.

4.4.8 Section through room for the Eucharist, Blessed Sacrament chapel and room for the Word
• **Manipulation of light.**

Light is an essential element of this project, and the staggering of the external walls has offered the opportunity for bringing in light in a soft, graceful way. The overlap in the walls minimises direct light, as the walls diffuse light into the interior. More light is brought in with the use of a ring skylight around the central chapel core; this light highlights and illuminates the sanctuary spaces and the inner wall, intensifying the “sacredness” at the core of the building. Artificial lighting will be installed to mirror or enhance the effect of natural lighting when this is unavailable or dull.

4.4. 9 Photographs of model indicating quality of light.
• **Thresholds.**

Thresholds have become a key feature in this project. There is a series of thresholds, expressed in various ways which lead one from the mundane to the spiritual realm, this series forms a “crescendo” leading towards the Blessed Sacrament chapel in which is reserved the Real Presence of Christ.

The first threshold is from the path, onto a different material in the courtyard marking the first transition. From there one steps into the building. This is emphasised by a slight ramp downwards.

The next threshold is softer; it is the “imaginary” line of the second curve demarcating the casual and liturgical gathering spaces. These two spaces purposely relate strongly to one another, to provide a gentle, but clear transition into the liturgy without breaking up the sense of community fostered in the casual gathering space.

We then move into the room for the Word, by ascending another shallow ramp into the seating area. Yet another ramp takes us down into the room for the Eucharist. These two transitions are intensified by the accelerating increase in the vertical dimension, and the decrease in the horizontal dimension, creating more and more intimate, intense spaces.

The thresholds continue inwards with a step up onto the sanctuary, and again into the chapel, with each threshold we move across, the space becomes more and more sacred, working with verticality, floor plane, and proximity to the core.

![Diagram indicating gradient of sacredness defined by thresholds](image)
• **Use of water and nature.**

Water is used in this project in the baptismal font. As the font is a very powerful symbol in the Church, no other water features will be used so as not to appear to lessen the font’s significance.

Nature is introduced to the project through the “reflection garden,” this is a landscaped and fairly private area for reflection and personal prayer; it is accessed either from the exterior gathering space, or stairs from the lower courtyard. It is also linked, by way of a window to the reconciliation room, a place of personal reflection and confession.

4.4. 11 Sketch of baptismal font
• **Materiality and decoration.**

The materiality for this project is simple and clean. Precast concrete is used for the external walls; this gives a smooth finish to diffuse the light coming in between the offset walls. The inner core is an exposed aggregate or roughly finished in-situ concrete; this further accentuates it as a point of difference from the outside world.

Timber beams are used, radiating out from the core; this is a tectonic and decorative feature of the building. The roof is clad in copper, on a plywood substrate. A combination of native timber and concrete is used for the furniture in the building.

The material choices reflect typical New Zealand materials and building practises in a new way, much as the church design reflects the Catholic Mass in a new way.

In terms of decoration, this will be kept minimal under the idea that “God never wastes a gesture.” As discussed earlier, a simple and serene space better acts as an escape from the busy modern world compared with a heavily decorated space which is full of distraction.

Stained glass windows will be used, in keeping with traditional forms of sacred art; there will be one of these windows between the chapel and room for the Eucharist expressing the connection between altar and tabernacle. Stained glass will also be used in the 14 windows of the room of the Eucharist, with the Stations of the Cross depicted on them; this allows the Stations of the Cross to be performed from either inside or outside. Before literacy was common among society, stained glass windows acted as a type of picture book bible for laypeople, this makes it seem the perfect expression to communicate the Church’s central story (the passion of Christ) to the wider secular society, without requiring people to even enter the building.

66 Crosbie, *Houses of God*, 144
5. CONCLUSION

This project has developed a design for a Catholic church which represents and enhances the Catholic liturgy, as well as having spaces with qualities that encourage a sense of sacredness. This project demonstrates a new approach to church design, pulling away from New Zealand’s standard practice.

This design more fully represents the aims of the Second Vatican Council, aggiornamento and ressourcement. It represents aggiornamento, by updating current design practice to more suitably fit with the modern liturgy. The design also shows ressourcement, by looking to the past to gain insight of how church design can respond to the needs and attitudes of the Church’s people today.

The exploration of what makes a building sacred added an extra, but immeasurable dimension to the project, as every religious building should inspire a sense of sacredness. The six principles of sacred architecture are used, not just as spatial tools, but to enhance the liturgical design. This creates a richer spiritual experience for believers who participate in the liturgy, and should help to control the exodus of young people from the Church by more actively engaging them.

This application of design principles will be truly beneficial to the future design of churches in New Zealand, as it seeks to create an active relationship between the Catholic community and their Mass.
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APPENDIX ONE: Glossary

Altar A table or stand on which sacrifice is offered. In Catholic churches the table on which the Sacrifice of the Mass is offered. One or more relics of martyrs are commonly set into the altar.

Ambo The name given to any lectern used for the preaching of the gospel, only to be used by ministers of the word for this purpose.

Baptism The sacrament in which, by water and the word of God, a person is cleansed of all sin and reborn and sanctified in Christ to everlasting life.

Baptismal Font (pool) A receptacle, usually ornamented, for holding baptismal water used in the solemn administration of the sacrament. According to common law, every parish church must have a baptismal font.

Bible/Scriptures The collection of books accepted by Christian churches as the authentic, inspired record of the revelations made to mankind by God about himself and his will for men. It is divided into the Old Testament and the New Testament to distinguish between the Jewish tradition and the Christian. "Scripture" has become a synonym for the Bible.

Bishop A successor of the Apostles who has received the fullness of Christ's priesthood. His most distinctive power, is that of ordaining priests and other bishops.

Blessed Sacrament The Eucharist as one of the seven sacraments instituted by Christ to be received by the faithful. Unlike the other sacraments, however, the Eucharist is not only a sacrament to be received but also a sacrament to be adored before, during, and after reception. It is therefore a permanent sacrament, since Christ remains in the Eucharist as long as the physical properties of the species of bread and wine remain essentially unchanged.

Catechumen a person being instructed preparatory to receiving baptism and being admitted into the Church.

Catholic Church Equivalent to the Roman Catholic Church, an earlier title by which the body of the Christian faithful were identified. It stresses the Church's universality.

Catholic church (building) In ecclesiastical law a church is a sacred structure devoted to divine worship for the principal purpose of being used by all the faithful for public divine worship.
Chantry  An endowment given to a priest requesting him to sing or say Masses for a person's soul. It may call for additional duties such as acting as chaplain or teaching gratuitously. The term was also used to designate a small chapel wherein the chantry priest said Mass. Chantries added to large churches often contained the tomb of the donor.

Consecrate  To make bread or wine into the body or blood of Christ

Easter  The day commemorating Christ's Resurrection from the dead. It is the greatest of all Christian festivals, having the central place in the liturgical year.

Easter vigil  The ceremonies of Holy Saturday and the most solemn memorial of the liturgical year. They consist of four parts: Service of the Light, Liturgy of the Word, Liturgy of Baptism, and Liturgy of the Eucharist. The entire celebration takes place at night, and therefore it should not begin before nightfall and should end before dawn on Easter Sunday.

Episcopal  A Church governed by or having bishops.

Epistle  In the liturgy, before the Second Vatican Council, most frequently a selection from one of the letters of the Apostles read at Mass after the Collects, at the priest's right-hand side of the altar, and therefore called the Epistle side. In the revised liturgy the Epistle has become the First Reading and Second Reading.

Eucharist  The true Body and Blood of Jesus Christ, who is really and substantially present under the appearances of bread and wine, in order to offer himself in the sacrifice of the Mass and to be received as spiritual food in Holy Communion.

Good Friday  Friday in Holy Week, anniversary of Christ's death on the Cross, and a day of fast and abstinence from the earliest Christian times. In the new liturgy, since the Second Vatican Council, the ceremonies consist of a reading of the Gospel according to St. John, special prayers for the Church and the people of all classes of society, the veneration of the Cross, and a Communion service at which all may receive the Eucharist. The Solemn Liturgical Action is to take place between noon and 9 P.M. Good Friday remains the only day in the year on which Mass is not celebrated in the Roman Rite.
Gospel  One of the four authentic accounts of the life, death, and resurrection of Jesus, which the Church teaches have been divinely inspired. They are the Gospels according to Matthew, Mark, Luke, and John.

Holy Thursday  Also called Maundy Thursday, The anniversary of the Last Supper, when Christ instituted the Eucharist, the Sacrifice of the Mass, and the sacrament of the priesthood. On Holy Thursday, since the early Church, the blessing of the holy oils has taken place.

Homily  A sermon or informal discourse on some part of the Sacred Scriptures. It aims to explain in an instructive commentary the literal meaning of the chosen text or subject and from this develop a practical application for the moral or spiritual life. Since the Second Vatican Council the homily has become an integral part of every Mass, always the Sunday Mass, but also whenever a number of the faithful are present or the occasion calls for an exposition of the Scriptures.

Host  The round wafers used for consecration. The consecrated Bread of the Eucharist is considered as the sacrifice of the Body of Christ.

Lectionary  It contains a three-year cycle of readings for Sundays and solemn feasts, a two-year weekday cycle, and a one-year cycle for the feasts of saints. Moreover, it contains readings for a large variety of other Masses. There are also responsorial psalms that follow the first readings for each Mass, along with Gospel or Alleluia verses to follow the second readings.

Liturgy  In present day usage liturgy is the official public worship of the Church and is thus distinguished from private devotion. It is the special title of the Sunday Mass. Liturgy describes all the ritual and sacramental actions of the Church.

Liturgy of the Eucharist  The most solemn part of the Mass, from the Presentation of the Gifts to the Postcommunion included. The Church has arranged this part of the Mass so that its several parts correspond to the words and actions of Christ at the Last Supper, and specifically in three stages: in the Presentation of the Gifts are brought the bread, wine, and water; in the Eucharistic prayer God is thanked for the whole work of redemption and the gifts become the body and blood of Christ; in the Breaking of the one Bread the unity of the faithful is signified, and in Communion they receive the same Christ who gave himself on Holy Thursday to his Apostles.

Liturgy of the Word  The first liturgy of the Mass with two parts, during which the faithful are instructed in the revealed word of God. It consists of readings from Sacred
Scripture and the songs occurring between them. The homily, profession of faith, and the prayer of the faithful develop and conclude the Liturgy of the Word.

**Mass**
The Sacrifice of the Eucharist as the central act of worship of the Catholic Church. The "Mass" is a late form of missio (sending), from which the faithful are sent to put into practice what they have learned and use the graces they have received in the Eucharistic liturgy. The Mass is also a memorial.

**Mendicant**
Religious orders who originally relied solely on alms

**Parish**
Normally, in a diocese, a definite territorial division that has been assigned its own church, a determined group of the faithful, and its own distinct pastor who is charged with the care of souls

**Paschal**
Of or relating to Easter.

**Paschal triduum**
A period of three days' observance, specifically Maundy/Holy Thursday, Good Friday, and Holy Saturday.

**Passover**
The major Jewish spring festival which commemorates the liberation of the Israelites from Egyptian slavery, lasting seven or eight days from the 15th day of Nisan.

**Priest**
An authorized mediator who offers a true sacrifice in acknowledgment of God's supreme dominion over human beings and in expiation for their sins. A priest's mediation is the reverse of that of a prophet, who communicates from God to the people. A priest mediates from the people to God. Within the Church men who are specially ordained as priests to consecrate and offer the body and blood of Christ in the Mass. The Apostles were the first ordained priests, when on Holy Thursday night Christ told them to do in his memory what he had just done at the Last Supper.

**Protestant**
The system of faith, worship, and practice derived from the principles of the Reformation in the sixteenth century.

**Psalm**
A sacred hymn of praise, usually sung or chanted and taken in whole or in part from the Book of Psalms in the Old Testament

**RCIA**
The Rite of Christian Initiation of Adults is the process through which interested adults and older children are gradually introduced to the Roman Catholic faith and way of life. Made up of the following 14 stages: Period of Evangelization and Pre-catechumenate, First Step: Acceptance into the Order of Catechumens, The Rite of Welcoming the Candidates, The Combined Rite, Second Step: Election or Enrolment of Names, Rite of Calling the Candidates to Continuing Conversion, The Combined Rite, Period of Purification and Enlightenment, The Easter
Vigil, Third Step: Celebration of the Sacraments of Initiation, The Rite of Reception of Baptised Christians into the full Communion of the Catholic Church, The Combined Rite, and Period of Post-Baptismal Catechesis or Mystagogy

**Reconciliation**

The act or state of re-establishing friendship between God and a human being, or between two persons. Reconciliation with God is necessary after a person has lost the divine friendship through grievous sin. It requires repentance on the part of the sinner and forgiveness on the part of God.

**Sacristy**

A room attached to a church, usually near the altar, where the clergy vest for ecclesiastical functions. The sacristy affords storage for sacred vessels, vestments, and other articles needed for liturgical use.

**Saint**

A name given in the New Testament to Christians generally but early restricted to persons who were eminent for holiness. The Church's official recognition of sanctity implies that the persons are now in heavenly glory, that they may be publicly invoked everywhere, and that their virtues during life or martyr's death are a witness and example to the Christian faithful.

**Sanctuary**

The part of a church containing the altar. If there are several altars, the sanctuary is for the high altar. It is the centre of liturgical ceremony, clearly distinct from the main body of the church.

**Stations of the Cross**

A devotion performed by meditating on the Passion of Christ, successively before fourteen Stations of the Cross.

**Tabernacle**

A cupboard or boxlike receptacle for the exclusive reservation of the Blessed Sacrament. Originally for use to keep the Blessed Sacrament for the sick who were unable to receive at Mass, now also used as a focus for private devotion/prayer.

**Vatican Council (second)**

The twenty-first ecumenical council of the Catholic Church, first announced by Pope John XXIII, on January 25, 1959. He opened the council on October 11, 1962. Among the sixteen documents issued by the Council, the four constitutions--on divine revelation, the liturgy, and two on the Church--were the basis for the rest.

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APPENDIX TWO: Additional Images

A series of exploratory models of the proposed design.

Detail of offset between two walls.
Roof details showing connection to central core wall, and external walls
Sketches of Blessed Sacrament Chapel, including tabernacle
Basic sketch of reflection garden showing raised walkway

Sketch showing placement of Station of the Cross within larger window, and an example of window design

APPENDIX THREE: Structure of the Mass

The structure of Sunday Mass:

- **Introductory Rite**
  - Greeting
  - Penitential act
  - Gloria

- **Liturgy of the Word**
  - First reading (Old Testament, by lay minister)
  - Psalm (sung by cantor/choir/congregation)
  - Second reading (New Testament, usually a letter, by lay minister)
  - Alleluia (sung by all)
  - Homily (Sermon, by presiding minister/priest)
  - Creed (proclamation of faith, by all)
  - Prayer of the faithful (read by members of congregation, offered by priest)

- **Liturgy of the Eucharist**
  - Offertory/ Presentation of gifts
  - Eucharistic Prayer (by presiding minister/priest, responses by all)
  - Mystery of faith (by presiding minister/priest, responses by all)
  - Communion rite (received by all confirmed members of the Catholic Church)

- **The Concluding Rites**
  - Final blessing
  - Dismissal

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APPENDIX FOUR: Stations of the Cross

Stations of the Cross (or Way of the Cross; in Latin, Via Crucis; also called the Via Dolorosa or Way of Sorrows, or simply, The Way) is a series of artistic representations, very often sculptural, depicting Christ Carrying the Cross to his crucifixion in the final hours (or Passion) of Jesus before he died, and the devotions using that series to commemorate the Passion, often moving physically around a set of stations. The vast majority of Roman Catholic churches now contain such a series, typically placed at intervals along the side walls of the nave; in most churches these are small plaques with reliefs or paintings, simpler than most of the examples shown here. The tradition as chapel devotion began with St. Francis of Assisi and extended throughout the Roman Catholic Church in the medieval period. It is commonly observed in Lutheranism, and amongst the Anglo-Catholic wing of Anglicanism. It may be done at any time, but is most commonly done during the Season of Lent, especially on Good Friday and on Friday evenings during Lent.

The object of the Stations is to help the faithful to make a spiritual pilgrimage of prayer, through meditating upon the chief scenes of Christ's sufferings and death. It has become one of the most popular devotions for Roman Catholics, and is often performed in a spirit of reparation for the sufferings and insults that Jesus endured during His Passion.

Out of the fourteen traditional Stations of the Cross, only eight have clear scriptural foundation. Stations 3, 4, 6, 7, and 9 are not specifically attested to in the gospels (in particular, no evidence exists of station 6 ever being known before medieval times) and Station 13 (representing Jesus’ body being taken down off the cross and laid in the arms of His mother Mary) seems to embellish the gospels' record, which states that Joseph of Arimathea took Jesus down from the cross and buried him. To provide a version of this devotion more closely aligned with the biblical accounts, Pope John Paul II introduced a new form of devotion, called the Scriptural Way of the Cross on Good Friday 1991. He celebrated that form many times but not exclusively at the Colosseum in Rome. In 2007, Pope Benedict XVI approved this set of stations for meditation and public celebration. 69

For this project, the scriptural way of the cross will be used.

**Traditional Form:**

1. Jesus is condemned to death
2. Jesus carries his cross
3. Jesus falls the first time
4. Jesus meets his mother
5. Simon of Cyrene helps Jesus to carry the cross
6. Veronica wipes the face of Jesus
7. Jesus falls the second time
8. Jesus meets the women of Jerusalem
9. Jesus falls the third time
10. Jesus is stripped of his garments
11. Jesus is nailed to the cross
12. Jesus dies of the cross
13. The body of Jesus is taken down from the cross
14. Jesus is laid in the tomb

**Scriptural Way of the Cross:**

1. Jesus in the garden of Gethsemane
2. Jesus is betrayed by Judas and arrested
3. Jesus is condemned by the Sanhedrin
4. Jesus is denied by Peter
5. Jesus is judged by Pilate
6. Jesus is scourged and crowned with thorns
7. Jesus takes up his cross
8. Jesus is helped by Simon to carry his cross
9. Jesus meets the women of Jerusalem
10. Jesus is crucified
11. Jesus promises His kingdom to the repentant thief
12. Jesus entrusts Mary and John to each other
13. Jesus dies on the cross
14. Jesus is laid in the tomb
APPENDIX FIVE: Parish groups

Examples of parish and community groups who may utilise downstairs community space:

Parish Groups:
Parish Finance group
Parish Pastoral council
RCIA group
Beginning experience
Caring Committee
Catholic Women’s League
Children’s Liturgy
Choir/Music groups
Education in Faith
Marriage Preparation
Marion Mothers
Mother’s Prayers
Men’s social group
Parish Neighbourhood Communities
Passionist family group
Sacramental Preparation Programme
Grief management Group
St Vincent de Paul Foodbank
Welcome back for Inactive Catholics
Youth Ministry Groups

Community Groups:
Support groups, eg. Alcoholics Anonymous, Weight watchers
Children’s Playgroups
Community Education – Language, Dance etc
Party Hire/ Wedding receptions
Business Conferences

70 Star of the Sea Catholic Church, Our Star Magazine, Sep-Nov 2012
APPENDIX SIX: Space Use Diagrams

Easter Fire – gathering around fire under covered courtyard

Veneration of Cross – Cross located in room for the Word

Wedding – Bride and Groom marry in front of the ambo, guests sit.

Funeral – Casket lays in aisle, guests sit. Eucharist can be performed here to restrict movement in requiem Mass.

Baptism – Use liturgical gathering space.

Below: Mass in Overflow, at capacity of 240 people.
APPENDIX SEVEN: Presentation Images