

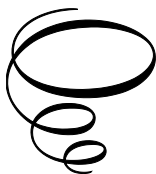
Architectural Actions on the Religious Heritage after Vatican II

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Edited by

Esteban Fernández-Cobián

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LIST OF ABBREVIATIONS

1Co	1 Corinthians
1P	1 Peter
1Tim	1 Timothy
AA	<i>Apostolicam actuositatem</i> , Decree of the Second Vatican Council on the Apostolate of the Laity (November 18, 1965)
AAS	<i>Acta Apostolicae Sedis</i> (Vatican City)
AG	<i>Arquivo Generale</i> (General Archive)
ASV	<i>Arquivo Segreto Vaticano</i> (Secret Vatican Archive)
CCC	Catechism of the Catholic Church (1997)
CEI	<i>Conferenza Episcopale Italiana</i> (Italian Episcopal Conference)
CIC	<i>Codex Ius Canonici</i> (Code of Canon Law, 1983)
Col	Colossians
EEMB	<i>Egyházmegyei Egyházművészeti és Műemléki</i> (Diocesan Committees for Church Arts and Monuments, Hungary)
ESBAP	<i>Escola Superior Belas Artes do Porto</i> (Porto Fine Arts School, Portugal)
Ex	Exodus
FFSU	Fit for Sacred Use (Australia)
GIRM	General Instruction of the Roman Missal (March 17, 2003)
Gn	Genesis
GS	<i>Gaudium et Spes</i> , Pastoral constitution of the Second Vatican Council on the Church in the Modern World (December 7, 1965)
ICCD	<i>Istituto Centrale per la Catalogazione e Documentazione</i> (Central Institute for Catalogue and Documentation, Italy)
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property
ICOMOS	International Council on Monuments and Sites
ICORP	International Committee on Risk Preparedness
Is	Isaiah
JEC	<i>Juventude Escolar Católica</i> (Catholic School Youth, Portugal)
Jn	John (Gospel)
LG	<i>Lumen Gentium</i> , Dogmatic constitution of the Second Vatican Council on the Church (November 21, 1964)
Lk	Luke
MiBACT	<i>Ministero per i Beni e le Attività Culturali e il Turismo</i> (Ministry of Cultural Heritage and Activities and Tourism, Italy)
Mk	Mark

MRAR	<i>Movimento de Renovação da Arte Religiosa</i> (Religious Art Renovation Movement, Portugal)
NCRG	New Churches Research Group (UK)
NLAAC	Australia's National Liturgical Architecture and Art Council
ODEA	<i>Ordo dedicationis ecclesiae et altaris</i> (1977)
OEMT	<i>Országos Egyházművészeti és Műemléki Tanács</i> (National Church Art and Monuments, Hungary)
OMF	<i>Országos Műemléki Felügyelőség</i> (National Monument Inspectorate, Hungary)
PCCASI	<i>Pontificia Commissione Centrale per l'Arte Sacra in Italia</i> (Central Papal Commission for Religious Works of Art in Italy)
PG	<i>Patrologia Graeca, Series Graeca</i> , Paris, J.-P. Migne (1841-1864)
PIDE	<i>Polícia Internacional e de Defesa do Estado</i> (International Police and State Defense, Portugal)
PL	<i>Patrologia Latina, Series Latina</i> , Paris, J.-P. Migne (1857-1886)
PO	<i>Presbyterorum Ordinis</i> , Decree of the Second Vatican Council on the Ministry and Life of Priests (December 7, 1965)
Prv	Proverbs
Ps	Psalm
RÉKE	<i>Régi Épületek Kutatóinak Egyesülete</i> (Association of Old Building Researchers, Hungary)
Rev	Revelation (Apocalypse)
Rom	Romans
SC	<i>Sacrosanctum Concilium</i> , Constitution of the Second Vatican Council on the Sacred Liturgy (December 4, 1963)
sj	Societas Iesu (Society of Jesus)
SNIP	<i>Secretariado das Novas Igrejas do Patriarcado</i> (Secretariat of the New Churches of the Patriarchate; Lisbon, Portugal)
ST	<i>Summa Theologica</i> , St Thomas Aquinas (1265-1274)
UNBCE	<i>Ufficio nazionale per i beni culturali ecclesiastici e l'edilizia di culto</i> (National Office for Ecclesiastical Cultural Heritage and Building of Worship, Italy)
WW2	Second World War (1939-45)

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EDITOR'S PREFACE

SIXTEEN VIEWS OF VATICAN II FROM ARCHITECTURE

Esteban Fernández-Cobián

In the mid sixties, a process of renewal of the Catholic churches began, which sought to respond to the liturgical modifications implemented during the Second Vatican Council (1962-65). Fifty years later, this process continues to be problematic in buildings with a high heritage or historical value. The renovation of the places of worship—of its presbyteries, but also of the baptisteries and other sacramental spaces—has hardly been treated by the scientific literature, despite its enormous importance for the old buildings. In fact, we still wonder if there really existed general rules on the subject—or, in any case, suggestions or recommendations—that could have guided the different actors involved.

Perhaps it is convenient to distinguish between various concepts that emerged after the Council and that have now lost some brightness, such as provisional reform or definitive reform, ordinary or extraordinary action, etc. The evolution of the general post-conciliar liturgical norms, as well as the progressive taking into consideration of the local communities that used each space, incorporated additional factors of uncertainty. In these actions there are always dichotomies that provoke tensions often irresolvable: between the provisional and the definitive, between the new and the old, between what must be conserved and what the community demands, between tourist consumption and daily events, between the urban and the rural, etc. Thus, it is essential to know the criteria that support interventions, whether legal (both ecclesiastical or civil), architectural, artistic, liturgical or pastoral.

In different countries there were authorised voices that fostered paradigmatic experiences, created study commissions, published reference manuals or criticised excesses. Many of them have not received enough public recognition, or their contribution to the debate has not been disclosed. From

an operational point of view, it is stimulating to revisit the most relevant architectures at the international level, those high-impact works that were generated thanks to an open and serene dialogue between principals, architects, users, artists and patrimonial leaders. In this sense, what references could be used at a time like ours, dominated by conceptual liquidity? How to reform what has already been reformed? What is the role of art, archaeology, technology or lighting, heating or acoustic installations?

This book shows a selection of the papers that were presented at VI International Conference on Contemporary Religious Architecture, that was held in Porto from October 10 to 12, 2019.

The opening session, here entitled «People of God or Body of Christ? Towards a Temple of the Spirit. Dynamism in Church Architecture» was delivered by the architect, civil engineer and theologian Bert Daelemans sj, from Madrid (Spain). For Daelemans, there are two apparently contrasting ideas for thinking about the Church: People of God and Body of Christ. More than underlining the demotic or hierarchic character of the Church, their Biblical embedding allows recognising other complementary aspects, such as the historical insertion, the eschatological orientation, the centrality of the Eucharist, and the configuration with Christ. Concerning the repercussions on church architecture, the idea of Temple of the Spirit not only strengthens the experience of communion and the synaesthetic dimension of the building, but also allows combining the two aforementioned ideas in a dynamic use of the liturgical space, hence avoiding reductions to static church models. To live the liturgical space as an organic succession of communitarian configurations emphasises the celebrating assembly in its active participation. The three ecclesiological ideas express different attitudes to God's mystery: therefore, they must be understood as complementary configurations of one Eucharistic assembly during a celebration.

Another architect and theologian, Fernando López-Arias, from Rome (Italy), presented the paper «The Process of Renewal of Catholic Sacred Architecture through Ecclesiastical Norms and Magisterium (1969-2008)». From his view, the reform of the Liturgy after the Second Vatican Council (1962-65) implied a renewal of the criteria for the construction of buildings for worship in the Catholic Church. In a first phase (1969-88) this renovation was quickly assimilated by the sacred architecture of the time. Subsequently, a series of historical processes of the Catholic Liturgy and contemporary architecture gradually determined the development of a new period for contemporary sacred architecture (1988-2008). His paper concludes trying to identify the dynamics of evolution of Catholic sacred architecture

in the last fifteen years, in which some recent documents of the Papal Magisterium have had a special relevance: valorisation of the iconic dimension of church-building; sacredness; orientation; prominence of the ambo; relevance of the place where the Eucharist is reserved; extraliturgical; and devotional use of the temple and iconography and moderation of abstraction.

Since 1924, The Central Papal Commission for Religious Works of Art in Italy, an organ of The Holy See, with advisory and executive functions, has been operating with the aim of protecting and promoting sacred art. More than 6000 projects have been submitted to the Commission over about 60 years. Giovanni Fallani was the president of this Papal Commission during the Second Vatican Council. He is the drafter of the chapter included in the document *Sacrosanctum Concilium*, concerning the art into the liturgy. In her paper «The First Liturgical Adjustments in the Archive of the Central Pontifical Commission for Sacred Art in Italy», the researcher at the recently declassified and inventoried Vatican Secret Archive, Barbara Fiorini (Grosseto, Italy), reconstructs an unpublished cross-section regarding the ways of churches adaptation in the aftermath of the Council. In detail her researches focused on the compliance level of the projects with the liturgy and sacred art precepts by those who had actively participated into the provisions drafting.

After the Second World War the ecclesiastical property was drastically reduced in Hungary. However, Vatican II gave an intense motivation and impulse to the spiritual-psychical revival for the communities and by this time, the preservation of religious heritage also received professional and state attention. The restoration or reconstruction works were often linked with the acute interior transformations according to Vatican II. Although the Hungarian publication and interpretation of the reforms were relatively slow, still a few essential informative discussions were born. The Venice Charter (1964) also had a significant effect on the monument preservation methodology in this period. Analysing the theoretical approach of the Vatican II Constitution and Instruction, Erzsébet Urbán, from Budapest (Hungary), identifies a close parallelism with the architectural aspects of the Venice Charter: respect the old parts with the obviously distinguishable, new supplements, and create modern artworks with high artistic quality. The end of her paper «Requirements, qualities and solutions. Remodelling liturgical spaces after Vatican II in Hungary» cites some brief case studies to present the practical implementation of the directives.

Three researchers from Zagreb—Zorana Sokol-Gojnik, Igor Gojnik & Marija Banić, tell about «Interventions in Heritage Sacred Architecture af-

ter the Second Vatican Council in Croatia». In the period of the Second Vatican Council Croatia was part of Yugoslavia. A new political system promoted an atheistic worldview. The result of that process was a hostile relationship between the Church and the official government and a profound division of the Church and the society. It resulted in very rare interventions in the field of sacred architecture. Most of the interventions occurred in the adaptations of sanctuaries after the Second Vatican Council. Most of them were reflecting the lack of co-operation between experts. The change of political system has occurred in 1990. The new democratic system brought religions freedom but the new war destabilised society again. The result is a boom in the construction of sacred buildings reflecting the crisis of that moment. In the last decade, the situation is changing due to the initiatives that bring together theologians, liturgists, architects, architectural conservators, and artists in work on sacred buildings.

The pastoral renovation that the Second Vatican Council brought to the liturgy became a program to which architects sought to respond with new forms and solutions. In the Diocese of Lisbon, this work was led by SNIP—Secretariat of the New Churches of the Patriarchate, a small technical office created by Cardinal Cerejeira in 1961 to support the planning and construction of the many dozens of churches and chapels needed to be built throughout the diocese. But its work would not be limited to the new buildings. As SNIP recalled in 1968, in a time of renovation it became also necessary to remodel the old churches, adapting them to the needs and demands triggered by the conciliar liturgical Reform. Through five works carried out by SNIP between 1965 and 1985, the architect João Alves da Cunha, from Lisbon (Portugal), intend to reveal the formal and programmatic options adopted by this office in its interventions in the heritage of the diocese of Lisbon. His work is titled, provocatively, «‘Remodelling and enlarging an old church is not necessarily an attack’. Interventions by the Secretariat of the New Churches of the Patriarchate in the architectural heritage of the diocese of Lisbon (1965-1985)».

Let us now turn our gaze to Brazil, that immense majority Catholic country, led by Tobias Bonk Machado, architect from Curitiba. Civilised by Christianity, Brazil, with over than 500 years of history, built temples under the influence and inspiration of its colonisers that contributed to the Culture of this country of continental dimensions. Indigenous brothers in Christ, although numerically diminished, have a constructive identity and also play a key role in the evaluation of Brazilian architecture. After five centuries, the relationship of the Brazilian people with their temples goes through a mo-

ment of uncertainty with questionable architectural productions and most of the religious heritages degraded. Nevertheless, the mystagogical understanding of the sacred space after Vatican II is still a clearly evolving subject. Through this scenario, this article «Brazilian religious heritage: for Culture, for the sacred. The inculturation as mission of the architect in the projects of the indigenous communities and originated by the immigration» promotes debate about the role of the missionary architect in the interventions of the Brazilian sacred heritage and brings four case studies that demonstrate both the realities of inculturation for the implantation of an indigenous Church and those inherited from the architecture of immigration.

The National Liturgical Architecture and Art Council (NLAAC) is an advisory body to the Bishops' Commission for Liturgy of the Australian Catholic Bishops Conference, mandated to provide advice in the areas of liturgical architecture, art and heritage. The NLAAC has prepared Guidelines for use throughout the Catholic Church in Australia. The most recent of these documents, *Fit for Sacred Use: Stewardship and Renewal of Places of Worship* (2018) focuses on existing church buildings with particular reference to cultural heritage, and is the subject of the paper presented by architects Ursula de Jong and Flavia Marcello, from Geelong (Australia), and titled «Stewardship and renewal of places of worship in Australia». Vatican II sought the full and active liturgical participation of all the people and so existing churches were reordered to foster inclusion. It is timely to consider questions around what constitutes our heritage and how it is valued. *Fit for Sacred Use* sets out the liturgical and heritage principles which are fundamental to conserving, renovating and reordering a church building. Its holistic approach considers how we renew our churches while honouring our heritage.

Carla Zito's intervention «Parish Churches, Patrimony of the Community or of the Diocese? Community Interventions and Supervision of the Dioceses», was born as a reflection on the Census of churches of her diocese, Turin, organised by the CEI (Italian Episcopal Conference). Through her studies, Zito observed the case of Turin ecclesiastical heritage built in the second half of the 20th century. A great number of places of worship have changed their historical validity due to arbitrariness of choices and interventions. This architect has always supported the thesis that this religious buildings are an important patrimony for the urban history and expression of the pastoral liturgy of the diocese in Italy and that the community is fundamental to the birth and the management of a parish centre. Now, she thinks that it is necessary to consolidate project strategies and fix best-prac-

tices to preserve the ecclesiastic heritage from everyone's action. And therefore, she wonders: Generally speaking, what contemporary buildings can be part of the Church heritage? How far can priests and communities decide, independently, to intervene?

In the second Post-war, the discussion on liturgy and architecture in Britain suffered a certain delay, as denounced in *Liturgy and Architecture* (1960) by the Anglican priest Peter Hammond. An entire chapter of the book was dedicated to renovations of existing churches, underlining the importance of function over aesthetics. Among the many examples cited, the Victorian chapel at Blundell's School was readapted around 1938 with a central altar on the design of sculptor Eric Gill, invited by the headmaster Neville Gorton. Bishop of Coventry from 1943, Gorton sat in the judging board for the reconstruction of the bombed St. Michael's cathedral. The construction (1951-62) of the winning proposal by Basil Spence, with the new addition facing the relics of the medieval church, inaugurated a British way to deal with memory in the reconstruction and adaptation of old churches. In his paper «'Ancient Churches and Modern Needs'. Reordering Anglican Churches in Postwar Britain», Lorenzo Grieco, Italian researcher from Canterbury (UK) stand out the names of George Pace and Robert Potter, two of the most brilliant rearrangers of churches of the time within the vast post-war reconstruction program.

On his paper «Dümmerling's guiding manual for transformation of sacred spaces», Zorán Vukoszávlyev (Budapest, Hungary), claims that the *Sacrosanctum Concilium* approaches the artistic aspects of architecture from the liturgy, while the Charter of Venice approaches the architectural space from the principles of heritage protection, and that both emphasised simplicity, functionality and readability. The significance and the combined effect of the two documents in the practice of church construction in Eastern Europe can be considered significant, since the possibility of redesigning the liturgical space arose mainly in the context of the renovation of historic buildings in the atheist political environment. The proof of this statement is presented in the manuscript of the architect Ödön Dümmerling. The architect—a practitioner of monument restorations and an admirer of the spirit of modern architecture—was called upon to draw up design guide after the Second Vatican Council was closed, making recommendations for new equipment for liturgical spaces.

The theologian and Director of the German Society for Christian Art in Munich (Germany), Walter Zahner, presents the text «Working Together. Sacred Space(s) and Contemporary Art(work)». Since 2000, in Germany

there are both new built churches (around one hundred, sixty for the Catholic dioceses) and abandoned churches (around 500-600 Catholic churches, as well as some 500 Protestants). The reconverted churches are a reality in the north and east of Germany, up to half the country, while in the south, both in the Catholic dioceses and in the Protestant regional churches, there are only some first examples and initial debates on these issues. Most of the relevant works of architecture and art within ecclesiastical organisations are churches reorganised from the point of view of the postconciliar liturgy and for smaller parish groups. At present, there are already very good examples of all the indicated types of church architecture.

For Francesca Leto, architect and researcher from Padova (Italy), the form of faith is a living form, starting from a Urform, according to an aesthetics manner. On her paper «Two Speeds. Time of Three Opera and Time of Users», she explains that art and architecture have the same virtual capacity of ritual to create the counterintuitive world. There are two ways of transmitting faith: repetition and emotion. Repetition is the form of the ritual and emotion is what all the three opera must have in common. Liturgy, Art and Architecture are understood as opus. There is a temporal relationship between vital becoming of this three opera and the user. Forms change over time and they should continue communicating on the basis of a positive relationship with users. In the Italian context there is a fracture between some users and the making of the form. The fracture needs to be reconciled through an appropriate education of principals and worshippers. The methodological process for Alberto Gianfreda's liturgical adaptation of Tolentini's church in Venice is brought to attention.

Since the 1960s, the artistic and architectural interventions carried out in the church of Santa Isabel and Rato chapel, in Lisbon, brought to the debate the overlap of different narratives in these two different spaces of worship: the first, is a parish church preserved by the earthquake of Lisbon (1755), which had its liturgical space redesigned before the Second Vatican Council; the second, is a private chapel annexed to a 18th century palace that became a symbolic worship space for students and engaged young professionals since the 1970s. Enriched with the work of either well-known artists or, sometimes, anonymous architects, the paper «Modernity and contemporaneity in dialogue with the heritage. The life of two worship spaces in Lisbon Santa Isabel's church and Rato's chapel» shows us two case studies where Modern and Contemporary Art and Architecture participate in preserving and enhancing their cultural value. At the same time, the liturgical

and pastoral activities are shown by João Luis Marques (Porto, Portugal) to be the engine behind successive interventions.

Due to a process of secularisation many parish communities need to redefine their church use, reducing the liturgical space and bringing in other functions. In their contribution «‘Wherever a few should gather’. The Liturgical Movement and Vatican II as a source for architectural transformation of churches in the context of adaptive reuse», architects Nikolaas Vande Keere and Bie Plevoets, from Hasselt University (Belgium), and theologian Samuel Goyvaerts, from Tilburg University (Netherlands) elaborate on the process of adapting existing churches to this reality. We argue that the spatial concepts developed by the Liturgical Movement in the context of Vatican II can become sources of inspiration. First, they define the relevant characteristics of the reform, instigated by figures like theologian Romano Guardini and architect Rudolf Schwarz. Second, they show how these characteristics can be applied in the case study of the Magdalena church in Bruges (Belgium). Rather than restoring the 19th century Gothic Revival church, they tried to translate its typology and layered quality into a contemporary space for liturgy and community, while at the same time opening up the church to its environment.

The volume is closed with the text by Professor Andrea Longhi, from Turin (Italy), entitled «Ecclesial reuse of decommissioned churches. Historical and critical issues in the recent document by the Pontifical Council for Culture (2018)» on the abandonment and reuse of redundant or underused churches, a topic that involves both the scientific debate and the ecclesial communities. For the first time ever, the Vatican institution dedicated to cultural heritage has promoted an investigation among Episcopal conferences in Europe, North America and Australia, in order to formulate common Guidelines concerning reuse of decommissioned churches. A final document was discussed and approved by the official delegations of 23 Episcopal conferences, and published by cardinal Gianfranco Ravasi 17th December 2018. This paper underlines certain aspects of the document, in particular: the relationship between identity and adaptivity of historic buildings; the role of historical investigations in defining transformation possibilities of decommissioned churches; the resilience of religious heritage; the involvement of local communities and new heritage communities in heritagization and reuse processes; and the need for regional planning in the definition of strategies shared between the ecclesial communities and civil society.

A Coruña, June 18, 2020

CONTRIBUTIONS

PEOPLE OF GOD OR BODY OF CHRIST?

TOWARDS A TEMPLE OF THE SPIRIT-DYNAMISM IN CHURCH ARCHITECTURE

Bert Daelemans sj

INTRODUCTION

How does the way Eucharistic assemblies use their liturgical spaces influence their way of thinking about God and about the Church? In the past, two major ecclesiological ideas, namely Body of Christ and People of God, have been (and are often still) used in a contrasting way, in order to highlight differing ways of considering the Church (demotic or hierarchic). However, by recovering their Biblical embedding, it is my intention to highlight their *complementary* nature in emphasising on the one hand the Church's *historical* insertion and *eschatological* orientation, and, on the other, the centrality of the *Eucharist* and the Church's configuration with *Christ*. This opens the view to the third and necessarily complementary idea, that of Temple of the Spirit, which not only accentuates the strengths of both models, but is also in the first place creative and *dynamic* and thus allows all of these images to be applied together.

In this contribution, I visit and analyse some recent church buildings where local communities demonstrate a rich and profound theological and mystagogical use of their liturgical space. In this way, the architecture and especially its communitarian appropriation not only contribute to bring to light the nature of the Church as People of God, Body of Christ, and Temple of the Spirit, but even more play an essential role in *configuring* the local community into People of God, Body of Christ, and Temple of the Spirit. Those few examples, among others, reveal how the three complementary ecclesiological ideas do not imply necessarily a static use of the liturgical space but a *dynamic* one that is in creative and faithful conformity with the intuitions of the Liturgical Movement and of the Second Vatican Council.

A TENT ON THE MOVE

In the last chapter of the book of Exodus, while the People of God are travelling through the desert towards the Promised Land, Moses builds the sanctuary according to the instructions of the Lord. This sanctuary is known as the *tabernacle* or tent of Encounter. At its completion, a cloud overshadows the tent in a similar way that the Holy Spirit later would overshadow the Virgin (Lk 1:35). The glory (*kabôd*) of the Lord filled the tent «so that Moses could not enter» (Ex 40:34-35).

This is a sign of the absolute *sacredness* of this holy place in the midst of the pilgrim People of God. It is a *domus Dei*, a house of God, set apart for the divine encounter. This sacredness is so absolute that even Moses, the Mediator between God and His People, could not enter the tent. In every age it is important, and today perhaps more than ever, to continue building holy places *set apart* for the encounter with the transcendent God.

However, the very last sentence of Exodus adds some dynamism to this reality. The book does not finish with the construction of the holy place, but it ends in *movement*, with a People and their God—or rather God and His People—together on the move. When the cloud—a sign of God’s presence—rose above the Tent, only then the People would continue their journey (Ex 40:36-38). They did not move if the cloud remained where it was: there was no point in overtaking the Lord in their rush to reach the Holy Land. This means that God journeyed with the People and could always be encountered in the midst of them, in their *Tent on the move*.

In *theological* terms, this ancient text speaks about the paradoxical transcendence within immanence, of the absolute sanctity that is made present to us *within* the visible signs relative to the familiarity and nearness of God. In the midst of us can be found the One who is beyond, according to God’s sanctity and transcendence. Even though near, God remains an ungraspable Mystery (Is 12:6).

In *spatial* terms, this transcendence-in-immanence could be translated in the paradoxical *distance* within nearness, as if an unfathomable abyss were opened at the very place where we stand (Tuan 2011). Thus, the text speaks about *three types* of space: the vast, indefinite *space* of the surrounding desert, where every location seems similar to another; the concrete and inhabited *place* of the Tent of Encounter, moving at the speed of the pilgrim people; and the promised and utopian *horizon* of the culmination of