

THE ARCHITECTURE OF THE SACRED SPACE

The topic of the liturgic adaptation in the conservation of the religious buildings

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In the relationships between the Catholic Church, seen as an institution, and art, many have been the covered ways, but sure it is, from time immemorial, considered as the place of the assembly of the people of God, could not be examined simply from the geometric point of view, as a generic building.

It is, in fact, the people who live in that place to give life and shape to the architecture of the church and the spaces of the celebrations. The shape is, in fact debtor to its conformation to the relation that binds itself to the assembly of the people of God that join themselves together.

The concrete shape, than the liturgy it assumes in geometries of the church seen as a building, is not defined once for ever, but transform itself, in a visible way, into the testimonies left from the architectonic works come to us until today.

Inside the sacred buildings, in fact, it has never been an unic style but different artistic shapes, that belong to various ages, that have given origin, in the course of the centuries, to an overlapping of manufactural goods to form an artistic and cultural patrimony of immense value.

The point of force of the artistic expression is its fisicity that transmits the eloquence of the gestures and the symbols, otherwise of difficult acquisition, stopping the gestures and the actions in a precise moment.

The architectonic lines give also origin to an atmosphere, around the celebration, in order to help the believer to enter the ritual and to understand the fundamental meanings of the components of the celebration.

At present the problematic is due to a stimulous to the renewal expressed in second half of the twentieth century in consequence of the liturgic reform of the "Concilio ecumenico Vaticano II", giving the start to a deeply felt renewal, that is slowly realized.

The coming of the "Concilio" and the new that it brought, induces to curiosity turned to the future, as well as to know the past and discover the artistic treasures that the sacred history has trasmitted until today.

The thesis is just inspired by this interest and in its development through the binding between art and sacrality it has identyfied some characterizing moments.

In order to face the relationship between liturgy and architecture, it has been necessary to face the liturgic question through the analysis of its characteristic elements as fundamental changed during the time, tracing the historical events like fundamental stages that involved a man not only in his spiritual conception, but also in the architecture in its structural meanings and spaces.

In the first chapter are faced thematics referred to the liturgy and its history, concentrating the study on the analysis of the Christian ritual of the Eucaristic. In the second chapter, it has been rendered necessary the comparison with concrete cases, emblematic examples of Italian sacred architecture, proceeding with an analysis of the evolution of their inner space. In the third chapter, an analysis of the text of pastoral notes of the Episcopal Commission for the liturgy of 1993 (*“La progettazione di nuove chiese”*) and of 1996 (*“Adeguamento delle chiese secondo la riforma liturgica”*). In the first and in the fourth chapters are discussed the contents of the liturgic reform with reference to the conservation of religious buildings. In fifth chapter, is proceeded to a critical analysis of a territorial realty (Diocesi di Alba, vicaria valli Belbo and Tinella) where the constructive vicissitudes of the parishes are gother in order to analyze the adaptation achieved after the Concilio.. In Conclusion the problem of the planner lies in forming in order and beauty a space, making it a specific place trough its liturgical sense. The liturgical building is on the whole, a cultural structure for a ritual. The point to reach is just the collaboration between the clients (the clergy) and the architects in order to join the love and artistic sensibility with the function and the liturgical identification of the sacred building.

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