

PATRIMONIO ARCHITETTONICO RELIGIOSO

*Nuove funzioni e processi
di trasformazione*

a cura di **Carla Bartolozzi**



GANGEMI EDITORE
INTERNATIONAL

ENGLISH ABSTRACT

Parole chiave
per l'indice
computerizzato

Adeguamento

Architettura

Chiese

Conventi

Dismissione

Ecclesiastico

Liturgia

Progetti

Riuso

Valorizzazione

I contributi pubblicati in questo volume sono stati selezionati dal Comitato Scientifico del Convegno Internazionale *Patrimonio architettonico religioso. Nuove funzioni e processi di trasformazione* tra quelli inviati da studiosi di varie nazionalità in risposta alla procedura di *call for paper* attivata in vista del Convegno stesso, organizzato dal Dipartimento Architettura e Design del Politecnico di Torino e dall'*Ufficio Nazionale per i beni culturali ecclesiastici* della Conferenza Episcopale Italiana (Torino, 11 e 12 dicembre 2014). Il Comitato ha compiuto questa scelta allo scopo di conoscere in termini generali lo stato dell'arte della ricerca rispetto ai temi che il Convegno ha inteso sviluppare in modo organico. L'esito della *call* ha consentito di verificare sia l'interesse per il tema sia la grande varietà di punti di vista secondo cui il tema del riuso delle chiese viene attualmente affrontato in Italia e in altri Paesi, anche in un'ottica di apertura verso diverse confessioni religiose. I contributi sono stati pubblicati secondo la stessa articolazione del Convegno, nelle seguenti tre parti: *La storia e la normativa*, *La consistenza del patrimonio architettonico religioso e Studi e progetti di restauro, valorizzazione e gestione*.

CARLA BARTOLOZZI, architetto, professore di Restauro presso il Dipartimento di Architettura e Design del Politecnico di Torino, referente del Corso di Laurea Magistrale in Architettura per il Progetto Sostenibile. Svolge studi su temi di conservazione del patrimonio architettonico, con interesse ai processi progettuali e alle azioni di valorizzazione. Da alcuni anni partecipa attivamente a gruppi di studio sul tema del patrimonio architettonico religioso dismesso. Responsabile scientifico di progetti di ricerca sui temi dei tessuti urbani storici, della pratica della manutenzione, dell'adeguamento liturgico, è autrice di saggi sui temi del restauro e di volumi dedicati alla metodologia progettuale (*Progetti ed esperienze di conservazione e restauro*, Torino 2008; *Castelli canavesani. Temi di restauro e valorizzazione*, Roma 2014, a cura con F. Novelli). Ha inoltre progettato e diretto molti interventi di restauro e di rifunzionalizzazione.

Testi di: GIANCARLO SANTI, CARLA BARTOLOZZI, ISABELLA BOLGIANI, PAOLO TOMATIS, GIESI ANDREINA PERNIOLA, DANIELA FERRERO, ALESSANDRA FERRIGHI, FEDERICO FAZIO, SIMONA GAITO, EMANUELE ROMEO, ALESSIA BIANCO, SNEZANA VE ANSKI, SNEZANA JEJ, GIOVANNI LEONCINI, CARMINE IUOZZO, CLAUDIO MAZZANTI, CARLOS ALBERTO CACCIAVILLANI, LIDIA PADRICELLI, CARLA ZITO, VALERIA MINICCIANI, GIUSEPPE DAMONE, RITA VALENTI, SEBASTIANO GIULIANO, RICCARDO RUDIERO, RITA CAPURRO, FRANCESCO NOVELLI, DEMETRIOS ATHANASOULIS, LEONIDAS KOITSOUMPOS, MARIA VASILOPOULOU, NIKOLAOS SIOMKOS, MARIA CAROLINA CAMPONE, SAVERIO CARILLO, FRANCESCO AUGELLI, SUSANNA BORTOLOTTI, MARIA MIMMO, LUCIO SPECA, FERDINANDO ZANZOTTERA, MASSIMILIANO VALDINOCCI, FABIO SAGGIORO, MANUELA MATTONI, ZORAN VUKOSAVLJEVIC, CRISTINA COSCIA, ELENA FREGONARA.



€ 39,00 \$ 44
WORLDWIDE DISTRIBUTION
& DIGITAL VERSION EBOOK / APP
www.gangemieditore.it

Redefining the Sacred Center.

Two case studies on recomposing liturgical spaces in ancient architectural interior

Zorán Vukoszávlyev*

Estratto – Le chiese sono le opere più importanti dell'architettura, che ne rappresentano la più alta qualità a qualsiasi epoca appartengano. La loro composizione funzionale fornisce l'immagine della società di quel tempo. Composizione, proporzione, gerarchia. Qualità dei materiali, struttura, chiaroscuro. Questi elementi sono rappresentativi delle qualità fisiche di un edificio, e ancora di più nel caso dell'edificio sacro. Il simbolismo è mediato attraverso la liturgia, come trovare la propria strada nel mondo. Questa identificazione del rapporto tra Dio e l'uomo è indiretta.

Molti cambiamenti possono essere osservati nella storia della costruzione della chiesa nel corso dei secoli. Ci sono aspetti fisici dello sviluppo da un lato, ma in parallelo, anche il concetto di spazio liturgico è in continua evoluzione. E, naturalmente, queste due caratteristiche non possono essere separate. Una situazione particolare si verifica quando a una chiesa viene cambiata la titolazione, ma altrettanto interessanti sono i cambiamenti che interessano il simbolismo cristiano nella Chiesa cattolica. Qual è l'impatto di una nuova percezione dello spazio liturgico sulla composizione interna ed esterna della chiesa?

La nostra presentazione si concentra su due casi di studio. La chiesa di St. Moritz, costruita nel 1019 ad Augsburg, in Germania, e la basilica Pannonhalma di San Martino in Ungheria consecrata nel 1002. In entrambi i casi la chiesa ha subito una serie di interventi di trasformazione dal Medioevo all'età moderna. Negli ultimi secoli, per entrambe, uno stile unificato è stato creato da metodi di ricostruzione purista in entrambi i casi. Tuttavia, mentre l'esempio tedesco, ha subito significativa distruzione della seconda guerra mondiale, l'esempio ungherese è giunto al XX secolo con continuità. Entrambi gli edifici sono stati rinnovati nel nuovo millennio dall'architetto inglese John Pawson. Che effetto è stato migliorato sull'ambiente costruito e il valore spirituale?

Abstract – *Churches are the most important works of architecture - of any age representing the highest quality. Not only in terms of shaping the architecture, but also their functional composition provides image of the society of that age. Composition, proportion, hierarchy. Quality of materials, structure, chiaroscuro. These items are representative of the physical qualities of a building. More than that in the case of the sacred building. The symbolism is mediated through the liturgy, how to find one's own way in the world. This identification of the relationship between God and man is indirect.*

Many changes can be observed in the history of church construction during the centuries. There are physical aspects of development on one hand - expansion of layout systems, formation of spaces, enrichment of forms. But parallel, the liturgical space concept is evolving, too. And of course, these two features can not be separated. Specific situation are when a church is transferred to another denomination. But equally interesting are the requests due to the changes in Christian symbolism in the Catholic Church as well. What is the impact of a new liturgical space perception on the interior and exterior composition of church?

Our presentation focuses on two case studies. Built in 1019 in Augsburg, Germany, the church of St. Moritz and Pannonhalma basilica of St. Martin in Hungary consecrated in 1002. Both church complex has undergone a series of interventions, steadily expanded in the Middle Ages

and the modern era. In the last centuries a unified style was created by purist reconstruction methods in both cases. However, while the German example, resulted in significant destruction of World War II, while the Hungarian example without injury continuously lived in the 20th century. Both buildings are renewed in the new millennium by British architect John Pawson. Could fundamental liturgical intents meet the architect's aesthetic concept? What effect was improved on the built environment and on spiritual value?

Silence and light

"The interior of the church talks about God. This space is devoted to the Lord, filled up by his holy presence. For the church is the house of God, isolated from the world, enclosed with walls and vaults. This space turns inwards, towards the hidden, it is about the secrets of God." The words of Romano Guardini conceive the essence of the sacred space. The symbolic role of the place of encounter with God can not be defined better even at the turn of the millennium. In the midst of the information flow perceived in our social life and visual culture, we expect the possibility of silent engrossment from the sacred space. The intimate space of encounter is what our architecture has to create. In the silence we can experience the thickening of our existence or even the belonging to the great infinity.¹

The concept of fullness or emptiness connects to the notion of silence in this way. Fine arts can help us interpret this. In the works of *Olafur Eliasson* the artistic imprints of light can be found: his installation cube (*Cube d' lumière*, 1999) that visualizes 1 m³ of light tries to display the immaterial with high-tech devices. Density and emptiness are present at the same time. The architectural project of *Eduardo Chillida* is also equivocal: *the model for the project of Tindaya Mountain* (1997), a laterally illuminated space carved into the rocks, where the absence of substance is detectable, is about our smallness. The photo series of *Hiroshi Sugimoto* defines this duality even more ethereally. The photos of the *Aegean sea pillon* series (1990) separate the sky and the water, the insubstantial from the substance, the light from the dark. However, we know: there is no just black and white, everything is a matter of perspective. In the movie *Andrei Rublev* (1969) by *Andrei Tarkovsky*, entering the Cathedral of

the Assumption in Moscow the young monk says: "It is really dark in here." Then Feofan Grek, the master painter appears and comments on the sacred space as follows: "It is really bright in here. And the church is tight."

Two church spaces are compared in this study. They were selected on the basis of the architect in common. Internationally known architect, internationally known works. They were completed almost at the same time. At first sight they are about the same, but more thoroughly evaluating the visible, yet they are different. The sacred spaces of Pannonhalma and Augburg are the architectural historical documents of a recently perceived theological and aesthetical change (fig. 1).

Darkness – Pannonhalma

Pannonhalma is located at the western end of today's Hungary. The Benedictine Abbey was founded in 996, in the period of the foundation of the Christian Hungarian state, on a hill rising suddenly from the landscape of the Little Hungarian Plain. The origin of the Benedictine Pannonhalma Archabbey relates to the reign period of Prince Géza, the founder of the state, and his son, Saint Stephen. Six years after the deed of foundation a text, issued in 1002, already reports about the consecration of buildings. The walls of the present-day church were built on the subsurface building sections, that are known from archeological excavations. It is not a coincidence that the first Christian Hungarian king's choice fell on this location: the patron Saint Martin was born in the nearby *Savaria*², but at that time – incorrectly – the settlement at the foot of Pannonhalma Hills was identified as the birthplace of the Hungarian-descended saint. The ancient basilica was rebuilt several times: mentions of reconstruction go back to 1137, later it was rebuilt in Gothic style in a short period that only lasted a couple of years up to

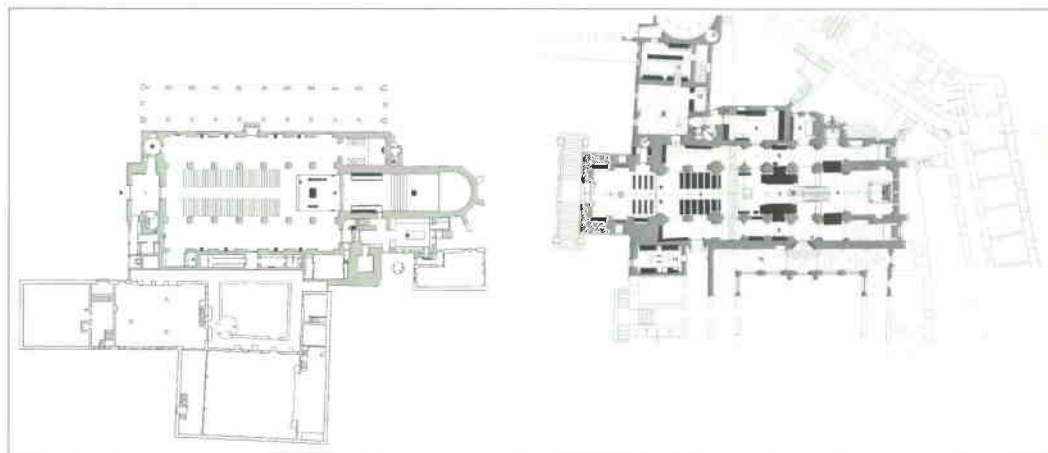


Fig. 1 – Ground plan of conversion – Pannonhalma and Augsburg.

1224, but resulted in all the more significant changes.³ The style connections of Abbot *Oros's* 13th century building activities can be related to the French cathedrals. The finest examples of these are the vault of the nave and the bevelled doorway with columns called *Porta Speciosa* leading to the cloister. Up to the 19th century, the Romanesque ensemble was expanded with several parts: during King Matthias's reign, between 1472-86 the vault of the cloister and the chancel were rebuilt in Late Gothic style, then around 1730 a Baroque dining room (*Márton Wittwer*) was established, and during the period of Classicism, between 1824-35 a library (*Joseph Franz Engel* and *János Páckh*) and a soaring church tower were built. The abbey had a few setbacks during its history: in times of the Ottoman Invasion the interior furnishings were almost completely destroyed; then in 1782, emperor and king Joseph II disbanded all monastic orders in Hungary, but in 1802, the Benedictines could return to Pannonhalma with the duty of education. In the 1860s, during the time of Archabbot *Kriszostom Kruesz*, *Ferenc Stornó* overwrote the preliminaries with great confidence. Along the ideal image formed about the Middle Ages, *Stornó* transformed the interior space with a purist approach of monument protection. He created the unified image, that still opens up today, with significant demolitions and reconstructions. He changed the apertures of the

western gallery, covered the space in front of it with Gothic vault, placed new Neo-Gothic style furnitures in the church and put a new pulpit on the middle northern pillar of the nave, prepared a shrine in the east-side crypt, and in the chancel above it made an Early Christian-like altar with ciborium. He placed statues in the space in order to emphasize the symbolics of the altar space, stained glass depicting St. Martin was put in the huge window on the eastern wall, Neo-Gothic style frescos were painted on the ceiling. He was helped in his work by famous artists of the age (*Gyula Benczúr*, *Miksa Róth*) who, besides biblical scenes, represented the portrayal of Hungarian kings and saints in the artworks. These all emphasized the ideal of the strengthening national identity of the era, they created a cathedral full of national and historic symbols. The pastoral activity became the most important in the church's functioning. In the 20th century, the responsibilities of the monastery were further extended with its undertaken role in the public education. In the '30s the building complex expanded with blocks that followed the trend of the era, the shaping of the modern Italian architecture. Under the socialist system the abbey could retain its operation because of the school, but the monks could not use the church for liturgical purposes for more decades. On the occasion of the liturgical changes of the *Second Vatican Council*, a new altar table was placed to the centre of the



Fig. 2 – Pannonhalma Archabbey, St. Martin church, monks © Tamás Bujnovszky.

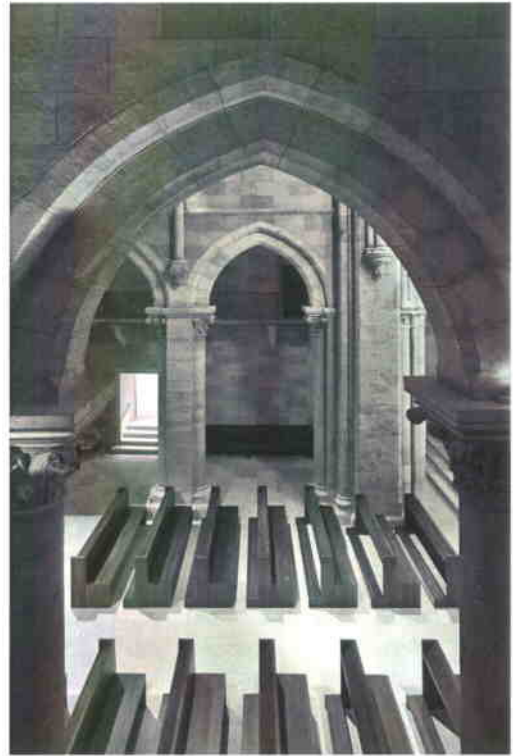


Fig. 3 – Pannonhalma Archabbey, St. Martin church, places of interventions © Tamás Bujnovszky.

church and an ambo next to the pulpit – the monastic nature of the church reincreased. The main altar left in the upper sanctuary was used by the monks during public worships. After the democratic change of regime the activities of the abbey could extend: a private winery and herb garden were established again, building operations could be started to arrange the tourism traffic.⁴ Its cultural festival⁵ with years of tradition indicates opening up towards contemporary art – famous contemporary writers, poets and historians are among its teachers. For the celebration of a thousand year of existence, the building complex was renewed, and in that year, became part of the *UNESCO* World Heritage. The reconstruction of the interior of the church, however, was postponed. In 2003, Archabbot *Astrik* established the Basilica Workshop consisting of young monk teachers that sought to understand the spatial demands of the monks and the students to create a liturgical

system accordingly.⁶ In addition to the spatial needs and aesthetic requirements, the church space had to be suitable for a large number of visitors. John Pawson was entrusted with the development of architectural design in 2006.⁷ The aspect of creating a unified church space contributes both functionally and visually to the main function, the creation of a space serving deep prayer and meditation for the community. Determination of the liturgical space arrangement was the most important factor of the new functional use. The longitudinal space organization of the nave was to be made even more powerful, with which the path leads from the entry in the western gate to the light flowing through the window of the eastern end wall. This is the symbolic path of the Christian faith. The altar in the centre creates a balance in this – the focal point of the monastic community. The theological requirements are reached with the help of highlighting the symbolic elements



Fig. 4 – Pannonhalma Archabbey, St. Martin church, sacred center © Tamás Bujnovszky.

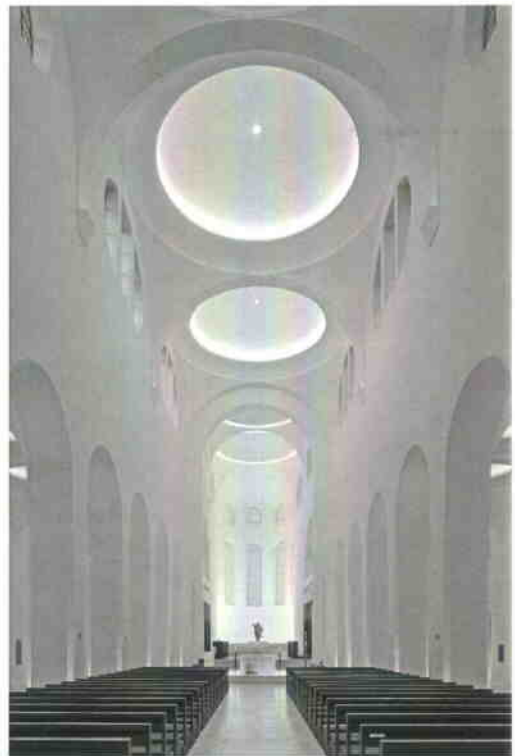


Fig. 5 – Augsburg, St. Moritz church, longitudinal view © Marcus Schröther.

of the space. A complex and unified space was created – basically with emphasizing the monastic features, with “communio” spatial approach of the 21st century⁸ (fig. 2).

The several-year design process had a number of turnarounds. The first concepts intended to totally empty the space – while the historic preservation authorities, the architectural historians and art historians tried to resist the total reduction that was once already experienced in the 19th century conversion. Thus, the present state is a result of a compromise. This is most noticeable in the nave.⁹ The entire historic furnishing was taken away, the pulpit and the statues were removed. The stained glass windows of the eastern chancel were transported to a museum – but the altar with ciborium remained, it carries the tabernacle in the empty space. Below it, the Neo-Gothic sub-altar holding the relics of St. Martin was restored. The ceiling frescos made in the time of *Stornó* were also

restored, and eventually giving in to the resistance of the historic preservation authorities, they were not painted white as in the original plans. When clearing the inner wall surfaces of the aisles, the pattern and colours of the historical plaster imitating stone quaders were blunted, so that a more homogeneous colour effect would prevail (fig. 3). The original chipped-edge Solnhofen stone was replaced by precision-cut limestone cladding in the entire space. The staged floors were basically kept, but were raised at the eastern end, so that the space of the congregation wouldn't divide to two parts of very different heights. The bases of the new liturgical items grow out from the unified stone-cladded surfaces: the baptistery in the eastern part below the tower, the altar and the lectern on the planum on the middle level. The *onyx* stone blocks sit on the varying-height pedestals. The enormous block of the altar is the most dense point of the space even in a spiritual

sense, while the arched window above the western entrance gate and the huge round window of the eastern chancel are the lightest, in which thin onyx-plates were inserted. The light flows through the dark space and gathers in the dignified altar stone. The darkest point of the space shines in a transcendent way (fig. 4).

Lightness – Augsburg

Augsburg is a Bavarian city located in the southern part of Germany. South from the cathedral, the church was founded in 1019, outside the city borders of the time by the bishop of the city, *Brun*, who was the brother of the reigning emperor, Henry II. The patron of the church is St. Moritz, whose relics had symbolic value not only to the city but also to the German Empire.¹⁰ A Romanesque basilica with an almost square nave and a triple-aped choir was damaged in the fire in 1084, then in 1299, some parts collapsed. Eventually, the basilica was consecrated in 1314. The apse was rebuilt in Gothic style in 1443. The reconstruction of the tower beside it began in 1494, it reached its final form in 1534. In 1537, Catholic religion was banned in Augsburg, the St. Moritz became a Reformed church, several details were rebuilt (the cessation of the northern cemetery with its chapels, the transformation of the western part to shops), the altars and the devotional objects were destroyed as well. However, from 1547, the church was used by the Catholics again, new altars were raised based on the donations of the *Fugger* family. In 1573, Duke Albert V had the church refurbished. The famous Baroque sculptor, *Georg Petel* was commissioned in 1632 to make the statues of St. Sebastian and St. Christopher that became the adornments of the main altar in 1652. In addition to the early Baroque statues, *Ehrgott Bernhard Bendl* made statues depicting Christ, Mary and the 12 apo-stles. During 1714-18, *Johann Jakob Herkomer* rebuilt the church in Baroque style, he topped the apse with a huge dome with roof lantern, and enriched the cover of the nave with a row of domes, while didn't make significant changes in the aisles. He led the emphasis of the main altar at the end of the apse up with a composition of artworks: the statues of the 12 apostles were placed in

special spots, in the decorative niches formed between the Baroque curved windows, the carved pulpit was put in the centre of the southern row of pillars. The Baroque elegance was completed with the ceiling frescos of *Melchior Steidl*. A Neo-Baroque restoration was made to the interior of the church in the early 20th century.¹¹

On the night of 25 February 1944 the Allied air force made a vast destruction with bombing the city, only the main walls of the church remained, it completely burned out, but miraculously the tower suffered only a little damage. The parish asked several local and nationally known architects for the reconstruction, but eventually *Dominikus Böhm*, the most famous architect of Cologne at the time, was allotted, who was familiar with sacred building constructions. The parish wished to restore the Baroque state, but the Bavarian historical preservation authorities required a contemporary intervention on the principle of authenticity. Eventually, they decided with restoring the spatial effects of the Baroque period. *Böhm* maintained the spatial division of the three-nave basilica, treated the eastern choir as a special element of the space, restored the arched Baroque windows and in a simplified form, reinstated the Baroque domes of reinforced concrete. The new altar remained in the eastern end of the space, maintaining the staged form of the apse. He designed a simple pulpit and a rood screen at the chancel arch. The statues originally standing in niches were placed on brackets between the pillars. The minimalist restoration actually put the emphasis on the mysticism of the light provided by the windows and on the presence of the Baroque statues. The wall surfaces remained white with no decoration. The interior restoration was accomplished by September 1949, then the exterior by 16 March 1951. Over the last decades, significant changes occurred in several points: due to the moisture the floor level was elevated by 1.50 metres in some places, the staged design of the chancel did not remain, the choir openings were significantly changed, the originally octagonal pillars were converted to a nearly squared shape. In the spirit of the *Second Vatican Council*, the new altar table and ambo were brought out of the apse to the line of the chancel arch. The

architect *A. Back* meant to utilize the long vacated choir with inserting chairs for the occasions of bigger religious holidays.

In 2009, the church council decided to commission John Pawson to manage the restoration. The idea of refurbishment was initiated partly by the deterioration of the building, partly by the aesthetic requirements. The minimalist transformation carried out by *D. Böhm* was led by an artistic action to the current reconstruction. *Juliane Stiegele* emptied the church under the cause of her artistic action named "Void" in 2007: the statues and benches were taken out, the windows and the pillar bays were covered with white canvases, only the altar and the ambo were left in the space. The church gave place to exhibitions, musical and literary meetings, community events. The further transformation by the architect became the aesthetic equivalent of the space purified by the artist (fig. 5).

Besides the general refurbishment of the building constructions, J. Pawson considered emphasizing the role of light as the main design aspect. Minimizing the colours and eliminating the light contrasts helped to achieve the fullest impact. The coloured glass of the tall windows of the apse was replaced with thin onyx stone slabs that blunt and diffuse the incident light, flooding the eastern end of the church with white light. The lighting designers complemented the effect with the variable composition of the artificial lights that highlight the spatial elements. The Portuguese marble, uniformly applied in the cladding, gives a beige color, which is complemented by the deep brown colour of the furnitures. The moderate colour composition highlights the presence of the Baroque wooden sculptures. The longitudinal effect of the church was also strengthened by the relocation of the functional elements. The well-lit empty space of the apse was rebuilt to its original staged form, only the Christus Salvator statue of *G. Petel* was placed there. Its emphasis, due to its location in the space, is even strengthened with the fact that this is the only organic shape in the nave. A few stairs above, the choir benches of the organist and the singers are situated, partially recessed into the side walls. The altar-ambo-sedilia got



Fig. 6 – Augsburg, St. Moritz church, statues in niches of the aisles © Marcus Schröther.

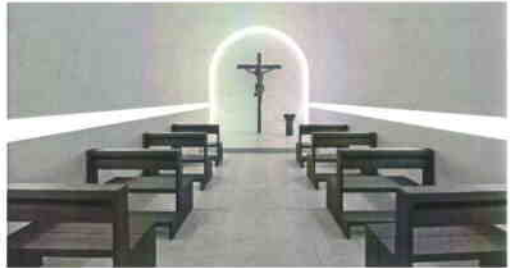


Fig. 7 – Augsburg, St. Moritz church, Sacrament Chapel © Marcus Schröther.

placed on a separate island, standing in the nave in front of the chancel arch – thus getting even closer to the congregation. The main functional elements of the liturgy are made of the same Portuguese marble. The remaining 8 apostle statues of *E.B. Bendel* were placed on pedestals into the curved niches of the aisles, the St. Christopher statue of *G. Petel* were put to the baptistery – the statues, as individual artworks, became exhibition items for the laymen, but with their more concentrated appearance, they made the lateral spaces available for private devotions (fig. 6). The more separate rooms of the Baptistery at the entrance, the Sacrament Chapel set up next to the altar and the Confession Chapel created in the southern side, serve as spaces for smaller congregational occasions, while the new Meditation room provides the requirements of the age (fig. 7). The church was opened up towards the south, beyond the cloister, conference rooms can be found that host further community events. The functioning of city's pastoral centre is completed with these.

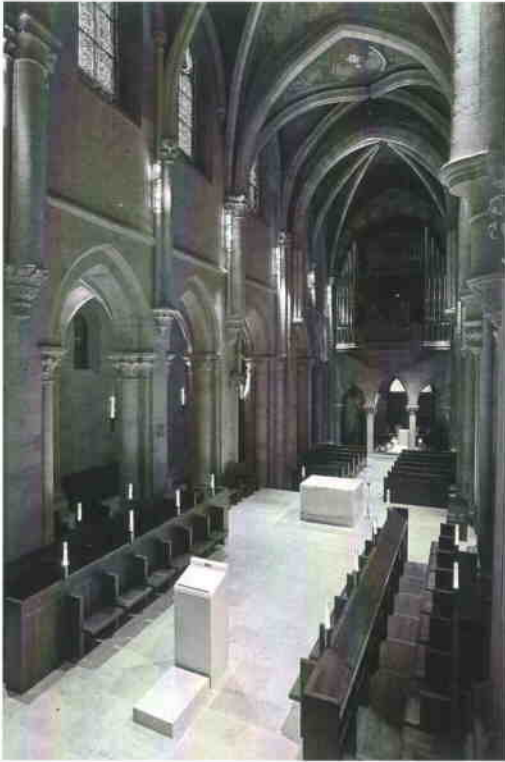


Fig. 8 – Pannonhalma Archabbey, St. Martin church, monastic order © Tamás Bujnovszky.

Phenomena - Liturgical centre

The churches of *Pannonhalma* and *Augsburg* are very different regarding their history. One of them has monastic foundations, while the other was established as a parish church – they still have their symbolic roles indicated by the patrons in common: they preserve the presence of a national identity. The constant rebuildings were to display this, always with the best architectural and artistic quality of the age. In case of Augsburg, it was most noticeable in the times of the Baroque reconstructions – which, however, were destroyed during World War II. In case of Pannonhalma, the total transformation refers to the era of Historicism, more specifically to the last third of the 19th century. This, however, still stands today. The reconstructions in the spirit of the *Second Vatican Council* unfortunately created a temporary situation, due to their improper qualities or because they

were not able to be well adapted to the existing architectural frame. The reconstructions were only secondarily induced by the untenable visual situation. The renovations were launched by theological interpretations, which defined new space concepts based mainly on monastic traditions in the turn of the millennium.¹² Its symbolic display is the altar put in the centre, and its visual equivalent is the vacated space. The designer of both reconstructions is John Pawson, whose Trappist monastery church in *Nový Dvůr*, completed in 2004, was considered as a model by both the leaders of the parish and the monks of the Benedictine monastery. The two reconstructions occurred almost at the same time – so in respect of the specific prefigurations and the historical background, they are comparable on the basis of both theological and design approach. In both cases, J. Pawson built on an identical concept. However, given the ecclesiastical statuses of the churches, different floor plan solutions were realized.

The sacred space of *Pannonhalma* is closer to the monastic traditions (fig. 8). The altar was placed between the monks and the congregation of the faithful, well seen from both directions. The staged separation due to the original space design means that if only the monks are present, the two focus points of the ambo and the altar will create a unity for them. This is the innermost zone of use, which is complemented with the chancel (where the old altar with ciborium is situated and the tabernacle takes place by now) in the eastern direction, separated by stairs. While in the western direction, it is complemented with the space used by the congregation, and the baptistery at the gate. The carefully balanced space gets a meaning only with the creation of the theological focal point. At the same time, a tension can be experienced considering the composition of the entire space: from the western gate towards the eastern round window, the space is elevated in more steps with dynamic vertical jumps, while the light is strengthening. Basically, the emphasis is on the eastern end wall. If interpreted as a space element, it can be appropriate: these parts of the space are the elements of an initiative path. From entering the church, through baptism, to becoming the



Fig. 9 – Augsburg, St. Moritz church, pastoral order © Marcus Schröther.



Fig. 10 – Augsburg, St. Moritz church, view towards west © Marcus Schröther.

member of the Christian community. Then serving God with monastic commitment, followed by passing. So that finally, the ethereal space permeated with light, symbolizing the second coming of Christ, would end the process.

There is a similarly empty space at the eastern end of the church of *Augsburg* (fig. 9). The apse

is empty behind the *Christus Salvator* statue. This space resembles more of the concept of *Nový Dvůr*, where a staircase was installed to this place, leading to the crypt that functions as a burying place. Pawson applies the mysticism of light here similarly to the Mary symbolism of the Cistercian Order. The shaping of the liturgical

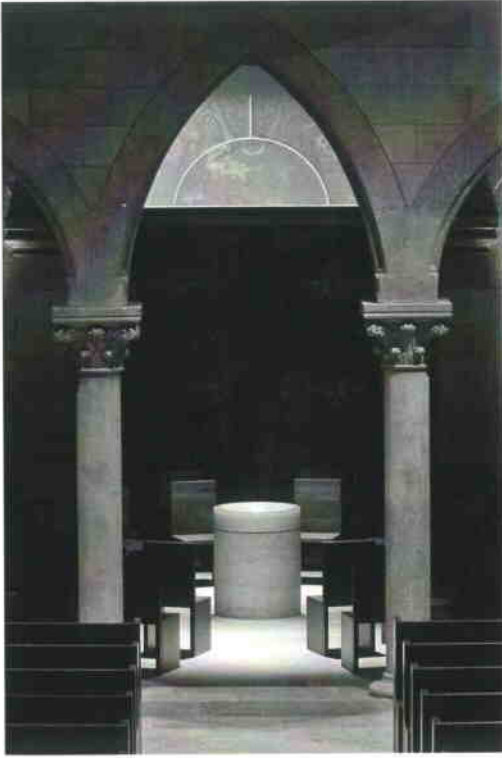


Fig. 11 – Pannonhalma Archabbey, St. Martin church, baptismal font at western gate © Tamás Bujnovszky.

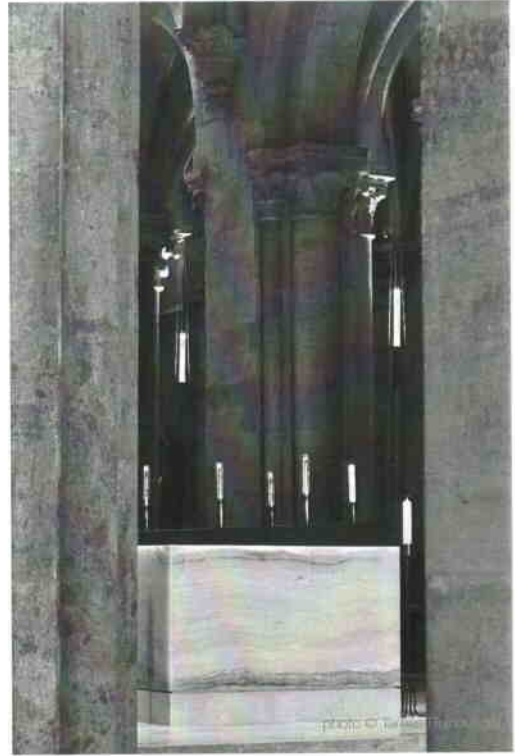


Fig. 12 – Pannonhalma Archabbey, St. Martin church, old and new © Tamás Bujnovszky.

space is more conventional here. Although, at first it seems very similar to the example of Pannonhalma, placing the altar to the nave is rather justified by the very long space. There is no monasticism here, choir benches with the organ console were placed in the western part of the former sanctuary. This emphasis seems strange. But if we would like to explain this special situation, the choir of angels may come to mind, since the ecclesiastical chants were always the medium of turning to God. So the former sanctuary is the space of the symbols related to worship. J. Pawson placed the altar-ambo-tabernacle on an isolated podium in the nave, that in the spirit of the *Second Vatican Council* provides forum for a mass turning towards the people (*Versus Populum*) (fig. 10). Its unified forming is well complemented with the baptistery at the entrance, which is not in axis, but fits in the row of spaces of the northern

aisle. The aspersorium indicates the spot of entrance along the longitudinal axis.

Elements - highlighting the concept

J. Pawson put the emphasis on clearly understandable elements in case of both churches. One element is the symbolism of light, that gets a significant emphasis in the shaping of churches since the Middle Ages. The immaterial substance is supplemented by physically palpable objects. The functional elements of the liturgy are symbols – thus, they naturally go beyond themselves. The baptismal font symbolises the entry to the community, the lectern is a symbol of the preached word, and the events at the altar symbolize the presence of Christ embodied by the Eucharist. Therefore the spatial position of these symbolic elements and their relation with each other are not negligible (fig. 11).

In case of *Pannonhalma* these elements are

arranged in a line. The western main gate, the baptismal font in the centre of the quadratic space under the tower, the altar standing on the raised plane in the nave, the lectern placed at the eastern end of the monastic stalls, the tabernacle placed on the altar with ciborium of the former sanctuary (with the relic of St. Martin underneath it), and then the round window permeated with light. In *Augsburg* the baptistery and the ambo both step out from this clean, definite line. The baptismal space here is not the permanently present symbol of initiation, but it is a place for pastoral activity. We can not resist to turn again, as in the beginning of the study, to a work of art in order to evaluate these two attitudes in parallel.

Richard Serra's compositions made from blocks or plates of steel are always about the elemental appearance and the power of rhythm. His work *Equal Weights and Measures* (2006) is made of six pieces of the same material, it consists of iron blocks of the same 4'3" x 5'3" x 6'3" size. The created rhythm and the spatial situation reveal our subjective perception. The individual elements are not valuable in themselves, but together, placed in rhythm they create a unit. That goes beyond their own existence. In the same way as the liturgical items in the transformed interiors of *St. Martin* church of *Pannonhalma* and *St. Moritz* of *Augsburg* go beyond themselves towards the secrets of God (fig. 12).

* Associate Professor, Department for History of Architecture of Monuments, Budapest University of Technology and Economics (BUTE).

¹ V. ZORÁN, *Light and Essence*, in «Óbuda University E-Bulletin» vol. 3, n. 1, (2012) pp. 173-182.; and: V. ZORÁN, *Anyag és csend /Material and Silence/*, in «Építés Épitészettudomány» vol. 3-4, n. 39 (2011) pp. 243-255.

² Savaria, today's Szombathely, west from Pannonhalma. Saint Martin was born in the religious centre of the Roman-age Upper Pannonia. The baptised young man returned to this area after the years of military service, it became the main region for him to proselytize. He died in 397 as the bishop of Tours in France.

³ The three-volume monograph, published for the millennial anniversary, processes the whole story of the construction (with related historical events): *Mons Sacer 996-1996. Pannonhalma 1000 éve*. Pannonhalma 1996.

⁴ K. VILMOS – V. ZORÁN, *Place and identity – Critical regionalism in the new Millennium, national and international achievements*. «Építés – Épitészettudomány» vol. 40, nn. 1-2. (2012) pp. 141-197; and: N. TAMÁS, *Kortárs építészet Pannonhalmán /Contemporary Architecture of Pannonhalma/*, Pannonhalma F apátság, Pannonhalma 2011.

⁵ V. ZORÁN, *Dialógus régi és új között: Kortárs beavatkozások Pannonhalma si hegyén /Dialogue between old and new – contemporary interventions on the ancient hill of Pannonhalma/*, in: «Magyar Narancs» vol. 24, n. 17 (2012), pp. 34-35.

⁶ The Basilica Workshop asked for the assistance of art historians and archeologist to understand the architectural values, but basically kept the definition of the liturgy and spiritual demands in mind under the requirements of the modern age.

⁷ The first request addressed *Peter Zumthor* who, after much thought, referring to his ongoing works rejected the request with the reason that he wouldn't have enough time for a project that, in his opinion, demands a whole

person. Zumthor was engaged in the constructions of the episcopal museum of Cologne and the chapel of Wachendorf. See: V. ZORÁN, *The Complexity of Spatial Minimum – Spatial Installation by John Pawson in Pannonhalma*, in «Régi-új Magyar Épít m vészet» 2012/3, pp. 9-14.

⁸ A. GERHARDS – T. STERNBERG – W. ZAHNER, *Communio-Räume. Auf der Suche nach der angemessenen Raumgestalt katholischer Liturgie*. Schnell+Steiner, Regensburg 2003. For Hungarian context, see: V. ZORÁN, *Clearer Formulas: Contemporary Sacred Architecture in Hungary*, in Wes-selényi-Garay Andor (eds.), *Model of the Universe – Contemporary Hungarian Church Architecture*. Modem, Debrecen 2010, pp. 39-43.

⁹ By analyzing the liturgical use of space, the monks transformed several more spaces. Instead of the vestry in the middle of the church, opening from the northern aisle, a new vestry was established at the western end, so that the priest's entrance can occur at the beginning of the worship. At the opposite southern side a new pastoral room was set up. The Saint Mary and Saint Benedict Chapels opening from the northern aisle, and the furniture of the side-altars at the end of both aisles were simplified.

¹⁰ Holy Mauritius was captain of the so-called Theban Legion from Upper Egypt at time of Emperor Diocletian. According to tradition, this legion in 304 was commanded by Maximian co-ruler for persecution of Christians in Agaunum in Valais. Mauritius and his soldiers – all of which were Christians – rejected these orders, whereupon Maximian consequently organised their execution: murdered every tenth man of the Legion, but none of the survivors could be dissuaded from his conviction – step by step the entire Legion were killed, also Mauritius. The bones of the martyrs have been discovered around the year 380 again. The Valais bishop built a small chapel, which became a popular pilgrimage site soon, and the monastery of St. Maurice was founded, which still exists today. Bishop Ulrich brought relics of saints to Augsburg in 940. Holy Mauritius became

the patron of the time of Emperor Otto the Great and his successors.

¹¹ „Kirche St. Moritz“, in «Moritz Kirche» <<http://www.moritzkirche.de/moritzkirche/kirche.html>>; and more detailed: Gernot Müller, *Abriss der Geschichte von St. Moritz in Augsburg*, in «Moritz Kirche» <<http://www.moritzkirche.de/>

[img/pdfs/innensanierung/moritz_historieunddenkmal-schutz.pdf](#)>

¹² A. GERHARDS, *La forma dell'ambiente liturgico: esperienze con „spazi-communio“*, in Giorgio Della Longa (et.al), *Architettura e Liturgia nel Novecento 4*. Stella Edizioni, Rovereto 2008. pp. 129-141.