

2012

Religion and Architecture in Downtown Orlando

Djordje Jovanović

Rollins College, djovanovic@rollins.edu

Follow this and additional works at: <http://scholarship.rollins.edu/mls>



Part of the [American Art and Architecture Commons](#)

Recommended Citation

Jovanović, Djordje, "Religion and Architecture in Downtown Orlando" (2012). *Master of Liberal Studies Theses*. 17.
<http://scholarship.rollins.edu/mls/17>

This Open Access is brought to you for free and open access by Rollins Scholarship Online. It has been accepted for inclusion in Master of Liberal Studies Theses by an authorized administrator of Rollins Scholarship Online. For more information, please contact rwalton@rollins.edu.

Religion and Architecture in Downtown Orlando

*A Project Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Liberal Studies*

by

Djordje Jovanović

May 2012

*Mentor: Dr. Creston Davis
Reader: Dr. Robert Vander Poppen*

*Rollins College
Hamilton Holt School
Master of Liberal Studies Program*

Winter Park, Florida

PREFACE

The idea for this thesis came to life spontaneously during my Master of Liberal Studies (MLS) program and it evolved into an interdisciplinary project that combines architecture, humanities and art. I have had the opportunity to bring to bear the area of my bachelor's and master's degree in architecture to my humanities-oriented MLS studies. In May 2010, in the second semester of the program, I wrote a term paper for "Religion and Western Culture", an MLS core course instructed by Professor Dr. Creston Davis, entitled "How Religion Shaped the World – The Influence of Western Religion on Architecture and Urbanism". I ventured into that project owing to Dr. Davis's wholesome support and encouragement to blend my earlier architectural knowledge with the substance of his course. That paper provided the basis for the first part of this thesis, in which I have extended its scope to a comprehensive study.

I have always had a great admiration for sacred architecture. During my undergraduate and graduate studies in architecture in Belgrade, Serbia, this passion resulted in my designing an Orthodox Christian Temple as my graduation project. The humanities-based MLS program and especially its core courses have given me a new, more profound insight into religion's part in the history of human comprehension of the world. I have become highly intrigued by the way various aspects of religious life have made a permanent imprint on the Western world. I realized that the religious past is

incorporated in numerous ways into contemporary secular life and into the image of the modern, or rather post-modern, city.

I have done comprehensive research into this subject categorizing the influences that religion has had on shaping the global urban and architectural picture of Western civilization. This will be elaborated in the first part of my thesis.

The second part of the thesis is a focused photographic monograph of Downtown Orlando. It is an application to an actual city of the theory developed in the first part. In this way, I have made my thesis an art project, a visual presentation that shows a modern city seen through an eye of an observer aware of the religious influences that shaped it. Aside from an analysis of religious influences on the physical shape of a city, through images I will attempt to convey a feeling of recognition and admiration for the traditional qualities of the world we live in.

I chose photography as a major visual medium of my thesis for several reasons. First, photography is the most direct way to trigger readers' imagination and interest. It can inspire them to recognize the traces of religion around them while walking the streets of any modern city. I have been practicing photography for many years, developing a great appreciation for architectural photography as an effective combination of these two forms of art. Creating a photographic monograph is a great opportunity for me to further expand these skills, making this project a faithful reflection of my interests. In this way, the theoretical part of this thesis that deals with the development of Western civilization, combines with this distinctive form of art, perfectly reflecting the interdisciplinary nature of the Master of Liberal Studies program.

The choice of the city for my thesis came naturally since I have been living in Orlando for the last three years. I have focused on the downtown area because it gave me the opportunity to explore religious influences on the spot where the city displays its most modern and urban facets, and where the clash of traditional and modern is the most stressed.

ACKNOWLEDGEMENTS

This thesis would never be completed as it is without many contributions, both direct and indirect, from many exceptional individuals. Their combined efforts helped to get me where I am today. Dr. Creston Davis has been a supportive advisor and a friend, a mentor whose professional and intellectual approach as well as his belief in me have propelled me never to settle for mediocrity. He was my guide into the depths of Christian philosophy and religion, and constant supporter while I explored my own ideas. I am grateful to Dr. Robert Vander Poppen, my thesis reader, for his support and invaluable suggestions, especially in the field of his expertise, the classical studies. I thank Dr. Patricia Lancaster, the MLS Program director, for her encouragement and support which constantly reassured me that I am on the right track with my work. I am very grateful to Suzanne Robertshaw, tutoring and writing coordinator, for her time and enormous energy, that helped me overcome difficulties I had as a non-native English speaker. I owe my thanks to Ms. Diane Rivera and Mr. Richard Forbes of the City of Orlando Historic Preservation Office, for their help in gathering data on Orlando historic buildings. In addition, I thank my friends, colleagues and professors in the Master of Liberal Studies Program, with whom I have spent countless long hours in the most inspiring and revealing discussions that have greatly reshaped my comprehension of Western civilization and gave birth to the idea about this thesis. And last but not least, I am greatly indebted to my better half, my beloved companion Jasmina, for her support, care and great efforts she has invested in me, being always by my side, helping me while I was working on the thesis, and coercing me to organize myself and keep going.

LIST OF CONTENTS

PART I - The Influence of Religion on the Urban and Architectural	
Representation of the Western World	2
Introduction	2
Ancient and Christian Religious Influences: Urban Development	3
<i>Location of Urban Settlements</i>	3
<i>Urban Planning</i>	5
Ancient and Christian Religious Influences: Religious Architectural Elements	8
<i>Classical Architecture</i>	8
<i>Christian architecture: Arch and Dome</i>	11
<i>Symbols, Elements and Styles</i>	13
Other Religions, Secularism and Architectural Trends	15
<i>Other religions</i>	15
<i>Secular America</i>	16
<i>Copying historical styles</i>	17
<i>Modern forms in religious architecture</i>	18
Religion and the City	19
<i>Sacred architecture</i>	19
<i>Secular architecture</i>	20
A Systematic Model	22
Art Project	24
Works Consulted	25

PART I - THE INFLUENCE OF RELIGION ON THE URBAN AND ARCHITECTURAL REPRESENTATION OF THE WESTERN WORLD

Introduction

One of the greatest influences on the development of Western civilization, as well as on any other great civilization, was religion. Humankind evolved believing in gods. However, if asked to look around themselves and point to some physical indicator of this influence, most people would look for a church, unintentionally disregarding numerous other examples of religious influence surrounding them. The intent of this thesis is to create more awareness of the way religion has molded the visual form of the Western world. The religion has made this visible mark by influencing architectural and urban forms of the West.

In order to consider all these influences, I have researched them in the following manner. First, I observed how the urban areas historically developed around the sites of religious rituals. Second, I researched how the church intentionally influenced architecture and urban planning through various canons, documents, customs or rules in order to fulfill the demands of its religious practices. Third, I looked for architectural, artistic and constructive elements through the history of architecture that were originally invented for religious purposes. Finally, I made a comprehensive study of architectural literature cataloguing present day Western architecture, searching for any visible forms of religious influences.

I have summarized this research by creating a taxonomic list of the influences religion has had on architecture and urbanism. When analyzing a particular geographic location or building, one can use this model to establish the actual level of impact that religion has had on the analyzed subject. This taxonomy can be further used for more detailed research and adapted to other religions.

Ancient and Christian Religious Influences: Urban Development

Location of Urban Settlements

Religious influence on the geographical dispersion of settlements and on their urban planning is not easily recognized. Nonetheless, religion played a substantial role in these processes, especially in ancient times when a large number of the cities were established.

The first permanent settlements appeared on locations that were geographically most appropriate for living. They were located close to various natural resources, along the lines of transportation, or in easily defended sites. Early houses were usually built to be functional rather than to last. They were made from materials found on the site, easy to work with, like wood, mud or clay. Such settlements could easily be destroyed by nature or enemies, or simply abandoned. However, as the era of classical antiquity arrived, once a temple was built within a populated place, the location would gain a religious importance and the settlement would develop around an edifice that was built to last for centuries. Such settlements would not be easily abandoned, but rather remain permanent and prosper.

The tombs and temples were the first permanent buildings in human history.

Tombs, although not the places of worship, had a religious purpose. They connected the dead with the divine and spiritual world according to established religious beliefs.

Temples, on the other hand, were made to please and serve gods through religious rituals. To be appropriate Earthly dwellings of divinities, they had to be made of materials that were strong, durable and monumental. Stone was the logical choice of material for these buildings, despite it being hard to work with.

In the era of Ancient Greek civilization, when the city-states were established and many settlements developed, the placement of temples influenced future geographical location of the cities. Temples were often built in the centers of large populated areas, so that people could easily gather and pay tribute to the gods. These cities would prosper and persist for a long time, unless they were destroyed by Christian emperors or earthquakes.

Some of the temples were built away from larger settlements, at the sites of certain mountains and lakes that were considered sacred for mythological reasons. This would raise the importance of those locations, and sometimes larger settlements would develop in their vicinity.

In making important decisions where to locate a temple, ancient Greeks always consulted their gods through oracles. Just as ancient Romans did, they paid a lot of attention to astrology. These practices were also reflected in establishing of new settlements. A study by Jean Richer shows that the sites of the most ancient temples of Greece were selected according to a geometrically perfect astrological pattern that covers the whole area of ancient Greece, with three basic points in Delphi, Delos and Sardis (1-

10). In this way the location of the temples influenced not just the birth of certain cities, but rather the global urban structure of the Ancient Greece.

Another example of this kind of influence on geographical dispersion of populated places can be found in early and medieval Christian history. Monasteries, especially in England, were located away from the large cities in order to provide good conditions for the isolated monastic life. They were built at well-chosen locations that were easily defensible against possible pagan intrusions. As medieval monastic orders gained strength, the monasteries became the regional centers of religious and scholastic life. Hence, the small settlements around them often turned into well-developed cities.

A typical example of this can be seen in Oxford, England, where the city developed around an eighth-century nunnery. Later in the twelfth century, based on the earlier monastic schools, a great university was established.

Since the growth of any city depended on various historical circumstances, these forms of geographic influences should be considered more as a collection of independent examples than as a rule. On the other hand, the influence religion has had on the urban structure of the cities is somewhat more pronounced.

Urban Planning

The two most distinctive effects that religion has had on the formation of the urban structure are urban planning based on religious symbolism and the formation of urban structure relative to the position of existing sacred buildings.

Ancient Greeks usually grouped their temples into the sacred enclosures called temene. The most notable example of a temenos is the Acropolis of Athens. While they

designed their *temene* according to the appropriate religious rules, Greeks did not include religious or symbolic meaning into the planning of the cities outside of these sacred areas (Norberg-Schulz 44-50). Paying attention primarily to the practical side, Greeks usually used orthogonal grid in city planning. Such cities were easy to build and develop (Norberg-Schulz 50).

In contrast, ancient Romans typically embedded religious symbolism in the urban structure of the whole settlement, designing their cities to reflect the cosmic order. When Roman augurs consecrated a place intended for ritual purposes, their inauguration rites closely observed the alignments of the heaven and earth. Such inaugurated space was called the *templum*. Aside from consecrated buildings, Romans used to consecrate new-born cities (Norberg-Schulz 84-88).

Following the cosmic order, the shape of a Roman city is rectangular, with two main streets intersecting in its center. The streets divide the city into four major parts and lead to the four major gates in the city walls. The primary street, called the *cardo*, positioned in the north-south direction, represents the axis of the world (Norberg-Schulz 84). The secondary street, called the *decumanus*, positioned in the east-west direction, represents the sun following its daily course across the sky (Norberg-Schulz 84). This symbolic division into quadrants did not end at the boundaries of the city. It extended into the surrounding landscape, and the future additions to the city would respect the original structure. The creation of such a microcosm on earth provided the gods' approval of the urban conquest of a nature and further development of the cities. More or less obvious, this kind of organization is present in almost all ancient Roman cities, including Rome itself (Norberg-Schulz 84-88).

The other type of religious influence is related to the position of the sacred buildings within the urban network of the cities. In most cases the temples, cathedrals and other sacred buildings of higher importance were placed near the city centers. Sometimes, depending on the importance of the religious building and the urban structure of the city, they would be located at a crossroads or at the end of a highly visible street. The general intention was to locate them in the place where they would dominate the city, reminding the people of the significance of the church. Also, a central position made them easily accessible to most of the people who lived in the city.

However, sacred buildings were sometimes built in the places that were not in the central position within the settlement. As the cities developed, the new sections spontaneously shaped around these buildings in order to make places of worship easily accessible to all inhabitants. Also, the streets leading to the temple or cathedral often received higher importance, a higher public profile, and were adapted to serve the sacred building in the best way.

These are some of the most distinctive examples of religious influences on the spatial layout of Western cities and countries. One should not forget that ever since pre-historic times, religion has been an inseparable part of social, political, economic and other human affairs. Having such a position in society, religion has shaped the appearance of Western civilization in many subtle ways. It controlled the moral and ethical values as well as intellectual trends which influenced art and architecture. And more than that, for religious reasons many wars were fought and many cities burned.

Ancient and Christian Religious Influences: Architectural Elements

Most of the early architectural and technological achievements in human history primarily served religious purposes. The development of technologies to use and process new materials, such as stone, marble and early forms of concrete, was crucial for the construction of temples and tombs. These materials were used for three reasons: they were durable, monumental in their appearance, and their physical characteristics satisfied constructive requirements of large and long-lived buildings.

There are examples, like Stonehenge, where the construction of the stone lintels in trilithons, was originally used for religious purposes. Later use of such basic constructive elements cannot be considered as an influence of these religious predecessors; it was an unavoidable part of technological progress. On the other hand, more complex constructive and architectural elements that were specifically designed in order to satisfy religious requirements should be recognized as achievements that owe their existence to religion. Such religious origins can be distinguished in various constructive, decorative and symbolic elements and styles, created either for Christianity or for paganism of classical antiquity.

Classical Architecture

Classical architecture has its origin in the architecture of ancient Greece and Rome. It is based on clearly defined styles, so-called classical orders. Antique Greek architecture produced three orders, Doric, Ionic and Corinthian, while Romans added two

more, Tuscan and Composite. Each of these styles is recognized by precisely defined rules of design and proportions visible in their columns and entablatures.¹

Ancient orders were developed for temples (Soltes 15-48), and only when they were fully articulated, they were used for secular structures as well. If it were not for the religious needs, these orders would have never been created for secular purposes. However, they have only few artistic and architectural elements that carry visible religious meaning, and today we see them merely as the artistic tendencies of ancient architects. The religious ideology is much more incorporated in their shape and design than it might seem to someone who would look for actual symbols referring to ancient gods and religion. Their perfect rhythmic patterns of vertical and horizontal elements were supposed to introduce the divine order into the chaotic world of mortals and create a specific microcosm that would be a worthy place for gods' presence on earth.

The columns of each order have a specific height-to-width ratio and are composed of strictly defined and visually well-proportioned elements: bases, shafts and ornamented capitals. Strict rules also define volumetric and internal proportions of entablatures, pediments and other elements as well as their exact ornamentation. As Vitruvius states in his work "The Ten Books on Architecture"², the Doric order integrates the proportions of a strong man's body; the Ionic, that of a slender woman; and the Corinthian, that of a graceful maiden (102-106). While some of these proportions changed over time they

¹ Entablature is a horizontal structural/architectural element of classical orders, laid atop of columns, resting on their capitals. It is divided into three horizontal segments – architrave, frieze and cornice. Its decoration is in balance with that on the capitals, defining specific classical order.

² "The Ten Books on Architecture (*De Architectura Libri Decem*)" is a book by Roman architect Vitruvius, from the first century BC, which is the most important source of information about ancient Greek and Roman architecture.

kept their perfect balance as well as the visual identity of the order. The friezes of entablatures and the tympana of pediments often contained various carved figures and other presentations of mythological and religious scenes that were inseparable parts of the buildings. However, the basic connection of classical architecture with religion remains in the perfection and orderliness of its form. Its design appealed to the human senses in the best possible way, but it was primarily intended to please the gods.

Greeks used their orders primarily for shrines, built in the style appropriate to their dedication (Vitruvius 14-15). Romans used both the Greek orders, and their own designs not just for religious purposes, but also for numerous monumental public structures. They developed their own styles based on the Greek orders and used them for more decorative purposes than Greeks did.

The classical buildings were built in all the parts of the great Roman Empire and throughout its existence. However, if it were not for the birth of the Renaissance movement in the fourteenth century, all these classical elements could have gradually disappeared, or substantially changed their form. The Christian architecture replaced the architecture of pagan classicism and the Middle Ages brought their own styles. But the founders of the Renaissance, dissatisfied with the Middle Age scholastic principles, turned back to the classical sources. They found in them the lost ideals of humanism and the true artistic values. Regardless of the fact that the classical era was the era of paganism, classical thought was accepted by Christianity and adapted to it.

As the Renaissance movement grew stronger and spread from Italy to the rest of Europe, the study of classical sources, including architectural and artistic ones, intensified. The concepts of the sixteenth century Venetian architect Andrea Palladio, who

copied and used the architecture of classical temples, gained a lot of followers. In the seventeenth century, the Royal Academy of Architecture was established in France, and dogmatically introduced classical architecture as the basic academic knowledge for architects. Its successor, the École des Beaux-Arts, one of the most influential schools of architecture in the world, maintained and popularized this approach as an academic standard until the second part of the twentieth century. The copying of classical forms was also widely popularized in the second part of the eighteenth and throughout the nineteenth century with the Neo-Classical movement.

In addition to such substantial presence of classical and neo-classical forms in the architecture of the Western world, contemporary architects have been using various simplified and modernized forms of those elements. While the modernist movement at the beginning of the twentieth century eliminated most decoration, postmodernism in the second part of the century brought it back and opened the door for re-interpretations of the classical sources. All these forms of classical and neo-classical elements, as well as their simplified and stylized versions, have a common source in the religious architecture of classical antiquity.

Christian architecture: Arch and Dome

Two distinctive structural elements of Christian architecture are the arch and dome. Their most primitive forms were used in the prehistoric times for secular purposes. While they did not find an application in the classical Greek architecture, the Romans began developing them, and with the onset of Christianity they became an important part of ecclesiastical architecture.

Arch has been one of the most widely used constructive elements from Roman times to date. The most distinctive types of arches associated with religious architecture are the semi-circular and pointed arch. The simplest form of arch, the semi-circular arch, is specific to Romanesque architecture. The pointed arch, constructed of two segments of a circle, is characteristic of Gothic architecture. Two types of pointed arches, the steeply pointed lancet arch and geometrically perfect equilateral arch, were specifically designed for Gothic ecclesiastical architecture.

Domes, developed by Ancient Egyptians and Assyrians, were first used to cover mud-brick buildings. The introduction of the dome as a sophisticated large scale constructive element for roofing has to be attributed to ancient Romans. They constructed large domes and used various materials for their building - stone, brick, concrete, ceramics and even wood. However, they built them almost exclusively for their *thermae*, villas, palaces and tombs and rarely for their temples. The major exception to this rule was a large concrete dome, 142 ft. in diameter, used to cover the Pantheon in Rome in the second century AD. The dome of the Pantheon, with an ocular opening at its center that looks towards the sky and provides light to the temple, is believed to represent the heavens, as the home of all the gods to whom the Pantheon was originally dedicated. Roman builders did not have the problem supporting such large dome because the Pantheon has a shape of a rotunda and the dome rests directly on the supporting walls.

Early Christian and Byzantine churches adopted the dome as a standard and also employed the semi-dome to cover apse and other semi-circular areas. The Byzantine church Hagia Sophia, built in Istanbul in the sixth century AD, with its 103 ft. wide dome made of light brick, is the finest example of such architecture. The important achievement

of Byzantine architecture was the development of the squinch and the pendentive, two constructive systems for transforming a square plan into a circular base of the dome so that four corner piers support the dome's weight. The pendentive proved as more successful and became the standard constructive system for supporting domes (Yarwood 30-32).

The dome became recurring element in Christian churches ever since. Although sporadically used in Romanesque or Gothic architecture, it became very popular in Renaissance. The great Renaissance examples such as the octagon-based dome of the Florence Cathedral and St. Peter's Basilica in Rome, as well as later large domes such as the seventeenth century St. Paul's Cathedral in London, certainly contributed to the dome being considered as one of the most characteristic attributes of religious architecture.

Symbols, Elements and Styles

Many architectural and constructive elements carry the mark of religious architecture. Architectural elements and ornaments used for sacred buildings of the Western world embody various mystical, mythological or pagan symbolic meanings. They have contributed to the articulation of sacred architecture, but have not had significant influence outside their religious use.

However, one symbol has had a great influence on the representation of the Western world. The cross has historically been used in sacred architecture and displayed in public spaces for accenting religious character, but also used simply as an ornament on secular buildings. Even when used for purely decorative purposes, the cross has fully kept its symbolism and reference to the Christian heritage of Western civilization.

Various religious elements can be found in every architectural era. Different types of church floor plans were used in different periods. The centralized Greek-cross plan, with all four arms of the same length, was mostly used in Byzantine architecture. The Latin-cross plan with the transept crossing the nave nearer the altar at the rear of the basilica, was developed in Romanesque architecture. This plan has remained widely used to date. The most characteristic for the Middle Ages is the use of steeples on sacred buildings. A tall steeple often topped with a pointed spire became a clear visual indicator of a church or a cathedral.

Ecclesiastical architecture also used various types of common architectural elements. Applied on churches and cathedrals they often produced their most notable examples. Some of those are different types of vaults such as groin and ribbed vaults, and specific kinds of windows such as mullioned and stained glass windows. All these have been used for non-religious buildings as well, but are usually regarded as primarily ecclesiastical. The reason for this is that their finest forms were perfected for sacred structures.

Some architectural styles are identified primarily for their religious aspects. Two medieval styles, Romanesque and Gothic, were essentially developed for religious use and their application on secular buildings, both in the medieval and in modern times reflects this religious influence. Romanesque is characterized by massive buildings with semi-circular arches, large towers and groin vaults. Although castles were also built in this style, far bigger number of sacred buildings contributed to the style being primarily considered as a form of ecclesiastical architecture (Watkin 126-134). The Gothic architecture that succeeded Romanesque was specific for elements such as pointed

arches, ribbed vaults, flying buttresses and highly decorative rose windows. Its most distinctive feature was the vertical emphasis and the height of the buildings, attained by the construction of high towers, steeples and spires. Apart from churches and cathedrals, Gothic architecture was also used for castles, town halls, guild halls and various public buildings (Risebero 91-101). However, its extensive application to churches and cathedrals, which represented by far the most sumptuous examples of the style, made the Gothic an epitome of religious architecture.

Other Religions, Secularism and Architectural Trends

Other religions, various historical circumstances and architectural tendencies have influenced to a certain degree the religious features of Western architecture. I will address non-Christian religions, the case of secular America, the trends of copying historical architectural styles, and the designing of non-traditional sanctuary buildings.

Other religions

The influence of other religions on the architecture of the Christian West is negligible. The share of Islamic architecture in the Western world is too small to have any significant influence on its visual character. Mosques are easily recognized for their tall minarets and stand out from the surrounding buildings. Except for their distinctive minarets, most of the mosques in Europe are based on Byzantine models, such as Hagia Sophia. Therefore, these Islamic buildings carry many similarities to Christian architecture, and have rarely been used as an original model to copy in the West.

The architecture of Judaism also does not have a visible influence on the Western world, regardless of the West's Judeo-Christian origin and Judaism's importance in the development of this civilization. The reason is that there are simply no established architectural forms employed in designing of synagogues. The first Jewish Holy Temple built in Jerusalem by King Solomon was destroyed by the Babylonians in 587 BC, and the second one, built in its place and renovated by King Herod, was destroyed by the Romans in the year 70 AD. After that, the Jewish religion did not have a holy place such as the original temple. The houses of prayer and assembly, known as Synagogues, have taken the role of gathering places where religious practices were performed. While the major importance has been given to the act of gathering, the buildings themselves were not considered important. That is why the architectural style of synagogues has never been canonized. Originally, the designs were simple, and through history they usually copied the architecture that was locally used for sacred buildings at the given period, creating virtually no stylistic impact on the Western or any other architecture (Ouaknin 32).

Secular America

During the colonization of America, numerous churches were built on this continent that has never seen Christian architecture. United States also manifested a specific course of urban development due to its secular policy, officially neutral position in regard to religion. During the colonial era, it led to the coexistence of various established Protestant denominations and sects (which constituted the majority), some influential itinerant preachers who opposed the established churches, Roman Catholicism

and Judaism. More important is that most of American colonists were not affiliated with any church, or interested in any religious practices (Goldfield, Brownell 53-56).

Regardless, the church in colonial America was important as a social institution, involved in the life of the local society; the strength of its religious function, however, varied through time and throughout the colonies. The Church gave support to the family which was the basis around which social life was developed, but it was the tavern, especially in the later part of the colonial era, that represented the most important gathering place where most social activities took place. Therefore, churches were built in all of the towns and cities and their presence was duly visible for their tall church spires showing that the church is an integral part of society. But just as the Church did not have the official importance it had in the Europe, the religious buildings rarely displayed expensive or grand architecture. More importantly this is due to the majority of Protestant denominations in America who rarely copied decorative Gothic style of Catholic buildings and employed more moderate forms, often in the Georgian Revival style.

Copying historical styles

An important characteristic of architecture, greatly responsible for the preservation of its religious aspects, is the architects' inclination to copy historical styles. Renaissance architecture and Neo-Classicism copied the religious architecture of ancient Greece and Rome. A number of revival styles, especially in the nineteenth and the first part of the twentieth century, copied and reintroduced the elements of Romanesque, Gothic, Renaissance and some later architectural styles. The copying of historical styles was often not for religious but rather for artistic reasons. However, when the revival style

was used for the design of sacred buildings, it strongly reinforced the adherence to traditional religious forms. When it was used for secular buildings, it usually used some of the religious elements of the copied styles, or some that the copied styles borrowed from the earlier ones.

Modern forms in religious architecture

Another specific development in religious architecture is certainly the global tendency of modern architects to use new forms for churches and cathedrals. While some modern sacred buildings use contemporary materials and constructive systems simplifying the traditional form, sometimes the break with tradition is quite radical. These non-traditional designs often introduce completely new forms that have only symbolic resemblance to historical ecclesiastical buildings. The examples are numerous; some of the most noteworthy examples are Le Corbusier's 1954 Notre Dame du Haut in Ronchamp, France; Oscar Niemeyer's 1970 Cathedral of Brasilia, Brazil; Frederick Gibberd's 1967 Liverpool Metropolitan Cathedral, Liverpool, England; Richard Meier's 2003 Jubilee Church in Rome, Italy; and Vicens & Ramos's Parish Church of Santa Monica in Madrid, Spain, all of them Catholic. Also worth mentioning is Frank Lloyd Wright's 1962 Annunciation Greek Orthodox Church in Wauwatosa, Wisconsin. These modern buildings undoubtedly represent religion, but since they are not visibly recognizable as churches or cathedrals, they neither draw from religious sources, nor do they have any actual religious influence on the Western architecture. On the contrary, they indicate how modern non-religious architecture has influenced the Church.

Religion and the City

In order to create a global picture of the way the architecture of the Western world has been shaped by religion, one needs to consider both actual religious architecture as well as the secular architecture that integrates any of the religious elements described earlier or whose form has been influenced by religion in any other way.

Sacred architecture

As far as sacred architecture is concerned, a basic distinction can be made between the buildings presently in use and those no longer used for religious purposes. The latter, preserved and protected as historical monuments or assigned another function, are primarily the remains of pagan Greek and Roman temples. Together with other remaining forms of their mostly public buildings, they signify the glory of these ancient civilizations and the origin of Western culture.

Also belonging to this group of sacred structures are the remains of prehistoric or other pagan places of worship and the remains of early Christian churches. Although not in current religious use, they can be observed together with currently used churches, cathedrals and other sacred and Religion-related structures. Besides Christian and pagan temples, another piece of this global picture of religious influence are the Jewish synagogues, Islamic mosques and sacred buildings of other religions, which demonstrate the influence of all those religions and civilizations on the Western world.

The importance of all these sacred buildings, both as the centers of religious life and for their historical significance is irreplaceable in modern society. Due to their

monumental appearance, attractive decorative elements, large domes, high steeples and spires, and their central and visible positions in cities, sacred structures often stand out compared to other public buildings. Also, they draw additional respect due to their cultural significance. Therefore, regardless of their religious function, these buildings have superior architectural importance and, more than any other public buildings, create the visual identity of Western cities and societies.

Secular architecture

At the same time, secular architecture with the elements of religious architecture greatly contributes to this impression by proliferating these visual elements and thus adding to its significance. Although application of such religious architectural elements can be found in residential architecture, its extent is quite smaller than in public architecture and with less influence on the global architectural image of the Western world.

Majority of historical public buildings, display architectural elements and styles of their epoch that were primarily developed for religious purpose. Many of them are renowned as architectural landmarks such as the Colosseum in Rome, Tower Bridge or Westminster Palace with its clock tower in London, and many others. These buildings, regardless of their secular purpose, contribute greatly to the overall religious tone of the Western architecture.

The religious elements used most often in non-religious public architecture today can be defined by their origin, the architect's intent of visibly reproducing religious forms and by the purpose of their application. The origins of these elements have already been

defined in the previous chapter and regardless of their form--whether those are constructive systems and elements, styles of classical orders, elements typical for churches and cathedrals or certain religious symbols--these elements can be intentionally used to copy and resemble religious architecture or their use can be attributed to constructive needs. If they are supposed to copy religious forms, this can be either for artistic visual reasons or for ideological reasons. The use for artistic reasons can be purely aesthetic, without reference to surrounding architecture or to properly combine and blend with existing surrounding buildings. The use of religious elements for ideological reasons, which does not exclude the artistic aspect, can be to accent the geographic, religious or national identity, or to accent the historical character of the building. Therefore, the examples of such architecture can be seen in many embassies, government buildings, museums, theaters, hotels, airports, train stations, expo buildings, etc.

All these reflections of religious architecture that can be found in secular architecture, however symbolic, indicate the way religion has found its place in all the aspects of the Western world. It is often not easy or fully possible to distinguish the secular aspects of western culture from the religious ones, because religion is an intrinsic part of our civilization. One should not forget that the visible point where secular architecture ceases to receive influence from religious architecture is in no way the point at which religion loses its influence on the secular spheres of our society.

A Systematic Model

In order to summarize all these described influences which Western religion has had on architecture and urbanism and present them in such way that can be easily used to identify them in any architectural unit, urban environment or geographical location, I have articulated the following taxonomy:

1 - Geographic influences

1.1 - Religiously designated location of settlement

1.2 - Development of settlements around sacred building

1.2.1 – Religious building located within undeveloped settlement

1.2.2 – Religious building located in rural area

2 - Urbanistic influences

2.1 - Deliberate religious planning of the city

2.2 - Specific development of the city around sacred buildings

2.3 - Adaption/change of significance of an established part of the city around religious building

3 - Architectural influences

3.1 - Sacred Architecture

3.1.1 - In use

3.1.1.1 - Christian

3.1.1.2 - Other religions

3.1.2 - Not in use

3.1.2.1 - Historical remains

3.1.2.1.1 - Pagan religious architecture

3.1.2.1.2 – Christian religious architecture

3.1.2.1.3 – Judean, Muslim and other religions' architecture

3.1.2.2 Non-religious use of former religious buildings

3.2 - Secular architecture with religious elements

3.2.1 – Public architecture

3.2.1.1 - Intended to copy religious architecture

3.2.1.1.1 - Aesthetic/visual purposes of copying

3.2.1.1.1.1 - In reference to surrounding buildings/part of city

3.2.1.1.1.2 - Without reference to surroundings

3.2.1.1.2 - Ideological purposes of copying

3.2.1.1.2.1 – Geographic identity

3.2.1.1.2.2 – National identity

3.2.1.1.2.3 – Religious identity

3.2.1.1.2.4 – Historical identity

3.2.1.2 - Not intended to copy religious architecture

3.2.1.2.1 – Historical use of religious styles and elements

3.2.1.2.2 – Constructive or other needs

3.2.2 - Residential architecture (same subdivision applies as to 3.1.2)

If the subject of analysis is a single building the type of element should be considered at (3.2):

- a - use of a constructive system or element typical for religious architecture
- b - use of an architectural style typical for religious architecture
- c - use of an architectural element typical for religious architecture
- d - use of a decorative element typical for religious architecture
- e - use of a religious symbol

While I have made this systematic model using results of my research that was based on both religious and architectural standpoints in order not to overlook any possible form of influence, the outline itself is based on the architectural standpoint. In

this way it can be used to analyze the influence of any religion on architecture and urbanism. Adapting the model to other major religions, it can be combined into one complex model that will cover the general influence of all religions on the visual shaping of the entire world.

Also, this model can be used as a key to graphically present religious influence on maps. Such cartographic presentation would require a detailed and comprehensive study of the analyzed locations in regard to each item of the outline. However, a finished map of a large Western city or some part of such city, with the markings of different types of religious influences, would show the great impact that religion has had on the shaping of the world we live in.

Art Project

The accompanying art project, the photographic monograph of downtown Orlando, shows how the analyzed religious influences reflect in the architecture of a modern American city, representing an application of the theoretical part of the thesis.

*On my honor, I have not given, nor received, nor witnessed
any unauthorized assistance on this work.*

WORKS CONSULTED

- Bess, Philip. *Till We Have Built Jerusalem: Architecture, Urbanism, and the Sacred*. Wilmington, Del: ISI Books, 2006.
- Broadbent, Geoffrey, Richard Bunt, and Charles Jencks. *Signs, Symbols, and Architecture*. Chichester, [Eng.: Wiley, 1980.
- Carr, Robert S, and Phillip A. Werndli. *Historical, Architectural, and Archaeological Survey of Orlando, Florida*. Tallahassee: Dept. of State, 1978.
- Certeau, Michel . *The Practice of Everyday Life*. Berkeley: University of California Press, 1988.
- Dickinson, Joy W. *Historic Photos of Orlando*. Nashville, Tenn: Turner Pub. Co, 2007.
- Fries, Kena. *Orlando in the Long, Long Ago and Now*. Orlando, Fla, 1938.
- Goldfield, David R, and Blaine A. Brownell. *Urban America: A History*. Boston: Houghton Mifflin, 1990.
- Gottdiener, Mark, and Alexandros P. Lagopoulos. *The City and the Sign: An Introduction to Urban Semiotics*. New York: Columbia University Press, 1986.
- Gutmann, Joseph. *The Synagogue: Studies in Origins, Archaeology, and Architecture*. New York: Ktav Pub. House, 1975.
- Hamberg, Per G. *Temples for Protestants: Studies in the Architectural Milieu of the Early Reformed Church and the Lutheran Church*. Göteborg: Acta Universitatis Gothoburgensis, 2002.
- Jameson, Fredric. *Postmodernism, Or, the Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991.
- Jones, Lindsay. *The Hermeneutics of Sacred Architecture: Experience, Interpretation, Comparison*. Cambridge, MA: Distributed by Harvard University Press for Harvard University Center for the Study of World Religions, 2000.
- Kampf, Avram. *Contemporary Synagogue Art: Developments in the United States, 1945-1965*. New York: Union of American Hebrew Congregations, 1966.
- Kendrick, Baynard. *Orlando: A Century Plus*. Orlando, Fla: Sentinel Star Co, 1976.

- Kostof, Spiro. *The city assembled: the elements of urban form through history*. Boston : Little, Brown, c1992.
- Kostof, Spiro. *The City Shaped: Urban Patterns and Meanings Through History*. Boston: Little, Brown, 1991.
- Lawlor, Anthony. *The Temple in the House: Finding the Sacred in Everyday Architecture*. New York: Putnam, 1994.
- Lefebvre, Henri. *The Production of Space*. Oxford, OX, UK: Blackwell, 1991.
- Lilley, Keith D. *City and Cosmos: The Medieval World in Urban Form*. London: Reaktion Books, 2009.
- Mann, A T. *Sacred Architecture*. Shaftesbury, Dorset [England: Element, 1993.
- Milbank, John. *Theology and social theory: beyond secular reason*. Oxford, UK ; Malden, MA : Blackwell Pub., 2006.
- Mirsky, Jeannette. *Houses of God*. Chicago: University of Chicago Press, 1976.
- Norberg-Schulz, Christian. *Meaning in Western Architecture*. New York: Rizzoli, 1980.
- Orlando, History in Architecture*. Orlando, Fla: The Board, 1984.
- Ouaknin, Marc-Alain, and Laziz Hamani. *Symbols of Judaism*. Paris: Editions Assouline, 1996.
- Rajtar, Steve. *A Guide to Historic Orlando*. Charleston, SC: History Press, 2006.
- Richer, Jean. *Sacred Geography of the Ancient Greeks: Astrological Symbolism in Art, Architecture, and Landscape*. Albany: State University of New York Press, 1994.
- Risebero, Bill. *The Story of Western Architecture*. Cambridge, Mass: MIT Press, 1997.
- Sachs, Angeli, Edward . Voolen, and Samuel Gruber. *Jewish Identity in Contemporary Architecture =: Judische Identitat in Der Zeitgenossischen Architektur*. Munchen: Prestel, 2004.
- Short, Ernest H. *A History of Religious Architecture*. New York: Norton, 1951. Print.
- Soltes, Ori Z. *Our Sacred Signs: How Jewish, Christian, and Muslim Art Draw from the Same Source*. Cambridge, MA: Westview Press, 2005.
- Spencer, Donald D. *Greetings from Orlando & Winter Park*. Atglen, Pa: Schiffer Pub, 2008.

Strzygowski, Josef. *Origin of Christian Church Art: New Facts and Principles of Research*. New York: Hacker Art Books, 1973.

Thiry, Paul. *Churches & Temples*. New York: Reinhold Pub. Corp, 1954.

Vitruvius, Pollio, and M H. Morgan. *Vitruvius: The Ten Books on Architecture*. New York: Dover Publications, 1960.

Watkin, David. *A History of Western Architecture*. New York: Thames and Hudson, 1986.

Whitehead, Christiania. *Castles of the Mind: A Study of Medieval Architectural Allegory*. Cardiff: University of Wales Press, 2003.

Yarwood, Doreen. *A Chronology of Western Architecture*. New York, N.Y: Facts on File Publications, 1987.