RELIGION & ARCHITECTURE IN DOWNTOWN ORLANDO

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THE OBJECTIVE of this monograph of downtown Orlando is to convey to the reader the experience I had walking the streets of downtown, recognizing different influences that religion has had on the architecture of this modern city. I traversed a part of the Central Business District dominated by skyscrapers, where the contrast of tradition and modern is the strongest and these influences are most evident. Having this focus, this monograph does not attempt to present all architecturally or culturally significant buildings and landscapes, but rather a selection of city scenes in which the aforementioned effects can be identified.

During my studies of architecture in Belgrade, Serbia, the history of architecture was dedicated mostly to religious buildings, so much so that my graduation project was a design of an Orthodox Christian temple. However, it was not until the Rollins College MLS program that I realized the true level of the impact religion has made on the visible form of the Western civilization. My thesis deals with this idea in Part I from the standpoints of architecture, culture, humanities and art history. In this part, I will present the photographs of Orlando’s structures in an attempt to convey to readers the original emotions I experienced while walking through the city and recognizing these impacts.

My hope is that whoever reads this monograph and recognizes these influences in the photographs will be inspired to look for the same manifestations of religion while walking the streets of his own or any other modern city. The consciousness of these influences will enhance one’s appreciation for the heritage and values of our civilization. If the architects who design modern buildings and already possess all the formal knowledge about religious
architecture read this work, I hope that they might look at the city from a less technical and a more romantic standpoint. Some of them might find a spark of inspiration for future architectural or urban design projects.

BLACK & WHITE PHOTOGRAPHY

I chose black and white photography primarily because I find that the coloring of buildings is their most superficial feature. It draws attention to how new, used or worn the buildings are at that given moment. Influences that I present took thousands of years to become part of the architectural form of buildings. Hence, with the use of black and white photography, I attempted to avoid the emphasis on the current, transient state of the architectural structures and emphasize their lasting values; I tried to catch the spirit of the buildings contained in their form.
THE CENTRAL Business District of Orlando, Florida does not differ in its concept from similar districts in any other major cities in America. It is filled with skyscrapers and modern buildings, and with many of Orlando’s churches. Both the churches and skyscrapers are mostly concentrated along the central north-south thoroughfares, Orange and Rosalind avenues. Churches are primarily grouped in the strip of low-rise buildings on the eastern side, nearer Lake Eola, and skyscrapers in the strip of high-rise buildings on the western side, nearer I-4. The two lines of buildings run parallel, next to each other, and often mix.
MAP OF THE CENTRAL BUSINESS DISTRICT
BUILDINGS ON THE MAP:

1 - Firestone Tire & Rubber Building
2 - The Orange County Courthouse
3 - Magnolia Manor (The Robinson House)
4 - The Bank of America Center
5 - The Jefferson Building
6 - Old Orange County Courthouse (today the Orange County Regional History Center)
7 - Orlando Public Library
8 - The Ballroom at Church Street
9 - Orlando City Hall (City Commons Complex)
10 - U.S. Post Office and Federal Court House (today U.S. Post Office/Catholic Diocese of Orlando)
11 - New England Hotel (today Orlando Union Rescue Mission)
12 - Orlando Lutheran Towers & St. Paul’s Lutheran Church
13 - h2o church
14 - Trinity Evangelical Lutheran Church
15 - Trinity Center
16 - St. James Catholic Cathedral
17 - St. Luke’s Episcopal Cathedral
18 - First Church of Christ Scientist (today St. George Greek Orthodox Church)
19 - First Baptist Church (today Downtown Baptist Church)
20 - First Presbyterian Church
21 - Reformation Chapel (First Presbyterian Church)
22 - First United Methodist Church
24 – Ministry Building (First United Methodist Church)
**I - SECULAR BUILDINGS**

**A L T H O U G H** the ecclesiastical buildings are the most obvious examples of religious presence in the city, I will primarily point to some of downtown Orlando's secular buildings. These buildings incorporate various architectural elements historically inherited from religious architecture, often used without the intention of accenting their religious origin. Sometimes architects focus on the stylistic and artistic aspects of their designs, completely disregard the religious connotation. Recognizing the influences that religion has had on the creation and form of numerous architectural elements is crucial to understanding that contemporary secular architecture is more than a mere novelty or a technological and artistic achievement of modern time. Contemporary architecture is a part of the continual development of Western civilization. Its past values, strongly shaped by religion, are not surpassed, but firmly built into what we call modern.
Approaching Orlando’s Central Business District from the north, one of the first buildings that visibly incorporates elements of religious architecture is the FIRESTONE BUILDING. Built in 1930, it is characteristic for its distinctive belfry. The tower has a square base and is rotated at an angle of 45 degrees relative to the walls of the building. It is placed at the exposed corner of this one-story corner building, and stands at least another story tall. In this case, an element specific to religious architecture is effectively used for a decorative purpose, having the function of a skylight.

The design of this brick building is noteworthy for its wide overhanging eaves and moderately ornamented parapet, which, combined with the tall belfry, form a structure that visually stands out from surrounding buildings. The Firestone Building, at the time when it was built, stood as a distinctive landmark. Resembling a Christian church, the structure suggested the benevolence and piousness of the large corporation, stressing at the same time Firestone’s growing power as the nation’s leader in the tire and rubber industry.

OPPOSITE: Firestone Tire & Rubber Building, 1930. Arch: Francis J. Kennard & Sons
One corner to the south of the Firestone Building stands one of Orlando’s modern-day landmarks, the ORANGE COUNTY COURT HOUSE. This postmodern building with its 23-story tower is one of the tallest buildings in Orlando. An architectural detail quite characteristic for its design is the circular central square, surrounded by three buildings of the Courthouse: two five-story office buildings on the sides and the central tower in the front. The circular shape is formed by concave façades of lateral buildings which employ colonnades of strong square pillars in the ground-floor level. The colonnades in the ground floor are given the higher visual importance than the upper four floors by the use of lighter color that matches the façade of the central building. The round shape of the square is also emphasized by the central circle and surrounding belt of green, as well as with radial design segments in the pavement. In front of the central building, the circular square extends into a rectangular section. This section of the square contains a large staircase that leads to the building’s entrance emphasized with six piers.
This spatial arrangement is identical in its concept to Gian Lorenzo Bernini’s baroque design of Saint Peter’s Square in Vatican City. By obviously copying the features of one of the most famous squares in the world, the architect implies the importance of his building. Just as Saint Peter’s Square is the forecourt of one of the most important religious buildings the world, the Papal Basilica, so is the Orange County Courthouse’s square the forecourt of county’s most important judicial building. This is an excellent example of how an architectural concept specific to a well-known religious object, can be successfully reinterpreted without copying the architectural style of its elements.
To the east, behind this skyscraper, is the ROBINSON HOUSE, also called MAGNOLIA MANOR, built in 1884, one of the oldest houses in Orlando. It is designed in Colonial Revival style with four distinctively tall neoclassical columns in its portico. The portico is almost as wide as the house and two stories tall, with its simple, shed-style roof located below the cornice that surrounds the house, making the supporting columns the most dominant elements of the façade.
The columns are made in the Ionic style with the diagonal volutes on their capitals. The cornice and the roof of the portico are decorated with neoclassical corbels, and the gable dormer window is designed in the same style with an accented pediment. All these decorative elements make the Robinson House a typical example of Colonial Revival style in America. This style stressed American history by reviving the architecture developed in England in Georgian era that was widely used in colonial America in the second part of the eighteenth century. However, by copying neoclassical elements that Georgian architecture used primarily for artistic reasons, Magnolia Manor also revives the architecture of the classical antiquity developed for pagan religious purposes.
One block to the south from Magnolia Manor and the Orange County Courthouse is the **BANK OF AMERICA CENTER**, built in 1988. The postmodern, 28-story staircase-shaped skyscraper is decorated with twelve two-story-tall pinnacles, and several smaller ones on single-story annexes of the building. The pinnacles give this otherwise modern-looking building a resemblance to a Gothic structure and visually enhance its loftiness.

**OPPOSITE:** The Bank of America Center, 1988. Arch: Morris Architects
The building’s circular windows in the second floor are another feature of the building that incorporates religious elements. Although these windows are used for the whole floor, the largest one is centered above the main north entrance to the building, resembling an ocular window of a Romanesque cathedral or a highly simplified form of a Gothic rose window. Several more windows are used in the same way above the entrances to the center’s east-side annexes. These windows are also divided into four quadrants by two simple perpendicular muntins that create a form of a cross. Regardless of the practical aspect of having four smaller segments of a window pane, the religious symbolism of the cross is inevitably recognized in a building that is decorated by pinnacles and ocular windows. Many will recognize the intentional parallel between the postmodern design of largest U.S. bank’s building and a Gothic cathedral, symbolizing that the banks have become new cathedrals of modern capitalist world.
Further to the south stands the JEFFERSON BUILDING, commendable for the attempt of preserving some aspects of Orlando’s historical and architectural heritage during its 1985 renovation. The original building, constructed in 1925, was a Mission Revival style church. When it was adapted into a modern office building, although extensively reconstructed for the new purpose, it kept the visual resemblance to the former church. The nostalgic motive to preserve the memory of the church served as ground for present postmodern design of the building. Thus, the Jefferson building may be considered both as a former ecclesiastical building now used for secular purposes and as a secular building made with the intention of copying religious architecture.
Walking further southward one comes upon the OLD ORANGE COUNTY COURTHOUSE, built in 1926-27, which today houses the Orange County Regional History Center. This admirable example of academic neoclassicism, designed by Florida’s first registered architect Murry S. King, incorporates all major principles of the Beaux-Arts style. This neoclassical style dictated by Parisian École des Beaux-Arts had a strong influence on American architecture of the late nineteenth and early twentieth century.
The style reflects in the building’s strict symmetry and flat roof, classical columns and pilasters, the rusticated façade of the ground floor, arched doors and windows and various classical elements such as pediments with corbels, balustrades and cornices. This building, which is the only example of the Beaux-Arts style in Orlando, is a perfect illustration of the way the neoclassical movement revived the elements of ancient public architecture that were initially conceived for religious purposes. Also, the edifice clearly displays the appropriate use of the style for public buildings of modern era. Disregarding the pagan religious symbolism of neoclassical elements, and focusing on them as the symbols of culture and tradition, the Beaux-Arts style provided architecture that is decorative, elegant and monumental, and that reflects the centuries of Western architectural tradition.
Next to this neoclassical building is another of Orlando’s architectural landmarks, the **Orlando Public Library**, designed by John M. Johansen, built in 1966. The walls of this modernist edifice are made in the rough monolithic concrete, exposed in the interior and on the exterior. It features irregularly spaced vertical *brise soleil* that divide the façade’s window panes, and the original design had an asymmetrical arrangement of horizontal muntins.

**OPPOSITE:** Orlando Public Library, 1966 (expanded in 1985). Arch: John M. Johansen
Similar to Orange County Courthouse, this building does not employ elements generally specific to religious architecture, but is highly reminiscent of a specific renowned religious building. The aforementioned elements make the library very similar to Le Corbusier and Xenakis’s 1960 modernist design of the Monastery of Sainte Marie de La Tourette near Lyon, France. The rough concrete walls of the library and its shape are very similar to those of the monastery, and Johansen’s use of brise soleils and muntins on the façade strikingly resembles Xenakis's design of so-called “undulating glass surfaces” used on La Tourette. When the library was expanded in 1985, the annex maintained the style of the Johansen’s building, but the asymmetrical horizontal subdivision of glass panes was replaced with the same-level muntins, losing some of the original resemblance to Le Corbusier and Xenakis’s monastery.
When we move to the south-east part of the district, we will come upon the BALLROOM AT CHURCH STREET, built in 1994. Richly-decorated neoclassical elements are extensively applied to the façade of this building in order to stress its luxury by creating the impression of a palace. The Ballroom stands prominent with its large semicircular porte-cochère with Corinthian style columns, pilasters and entablature. It is also employs balustrades that crown almost every wall and edge of the building, the ivory-painted wrought iron fences that match the color of the walls, as well as a large glass barrel roof that covers central gallery.

OPPOSITE: The Ballroom at Church Street, 1994
This building is a typical example of modern-day commercial use of historical styles, often practiced in the entertainment industry. The pompous display of fancy decorative elements that mix various styles, made of inexpensive plastic materials, has the exclusive purpose of attracting clients and visitors, making a profit for the venue. However, the unconscious echoes of ancient religions contained in building’s neo-classical forms are not the intended part of the show. Regardless of the questionable architectural value of the structure, they are still a reminder of the religious origins of our civilization.
Finally, the complex of City Commons marks the south end of Orlando’s Central Business District. The central building of the complex is **ORLANDO CITY HALL**, a 1992 nine-floor postmodern building. The building is characteristic for its large and noticeable copper dome, which makes the City Hall visually stand out regardless of the two tall high-rise buildings that surround it. Although domes have been used throughout the history for public buildings as much as for religious ones, the square-based building of City Hall crowned with its 120-feet dome creates the impression of a temple.
ANOTHER way religion influences the visual experience of the city is through the intentional display of symbols which remind people of religion’s part in the society. Such symbol, most commonly seen in the Western world, is the sign of the cross. Walking through downtown Orlando, one can see the cross displayed not only on the church buildings, but also on the buildings with no religious aspects in their design, that are either affiliated with the church or relate to religion in some other way.
A good example of modern-style church campus buildings that display large symbols of the cross can be seen at the Trinity Evangelical Lutheran Church and School campus. Their TRINITY CENTER office building and Education building, each have a large cross attached to the wall, along with the visibly displayed name of the church. Since the sanctuary building of this Lutheran church is designed in a historical English Gothic style, the remaining buildings match this building only using the similar red brick, but employ more moderate, modern, design without religious connotations. For that reason, the religious identity of the buildings is stressed in another way, by displaying the symbol of the Church. The Trinity Center, particularly, is removed from the rest of the campus and its modern building would not be recognized as belonging to a church if not for the cross.
Another large cross, with a sculptural representation of the crucified Christ, is attached to the north tower of the U.S. POST OFFICE AND COURT HOUSE building where the headquarters of the Catholic Diocese of Orlando are located today. This 1941 building is designed in the Northern Italian Palazzo revival style, often used for public architecture in the first part of the twentieth century. Diocese moved its headquarters into this building primarily in order to locate them next to St. James Cathedral which serves as its seat. However, the architecture of the building facilitated the choice of the location. Although using minimal ornamentation, it is highly appropriate for the headquarters of the church due to its neo-renaissance elements, particularly its towers.
Missions that provide help and services to the homeless are present in most large cities, and they usually display religious symbols on secular buildings they use. This is the case with the small two-story building of the Orlando Union Rescue Mission, former “New England Hotel”, where a huge neon sign in the shape of a cross with the words “God is Love, Christ is Saviour” is perched on the top of its roof. Due to its size, the cross strongly dominates the surrounding of this mission revival style building, giving a specific, somewhat surreal impression of religious presence to the passersby. This impression is particularly enhanced at night when the cross is illuminated in red electric light. However unusual, the sign, displaying the symbol of Christianity, clearly suggests the charitable nature of the venue and awakens the feeling of hope. It stands as a beacon for those in need, guiding them to the place where they will find food and shelter.

OPPOSITE: Orlando Union Rescue Mission (former New England Hotel), 1925
Finally, there is a large cross overlooking the Central Business District from the eighteenth floor of a modern high-rise building with assisted living housing, known as the ORLANDO LUTHERAN TOWERS. This cross, placed on the secular structure, serves to identify a segment of the building that has a religious purpose. It marks ST. PAUL'S LUTHERAN CHURCH, a sanctuary located on the top floor of the Towers and directly reached by an elevator. This church is the only example in Orlando's Central Business District of modern secular architecture used to design a church sanctuary.
Just as a building that is not a church sanctuary can be specific for conspicuously displaying a large cross, a Christian sanctuary building can be specific for not displaying one. This is the case with the H 2 O C H U R C H , a modern non-denominational church which displays a large neon sign with its logo rather than the cross. The absence of the cross is not supposed to indicate any departure from the usual Christian beliefs. By omitting the traditional way the churches use to announce their presence, the h2o church suggests its authentic approach to teaching Christianity and the independence from the established denominations.

This unorthodox church does not have a building specifically designed for its sanctuary. Instead, it is using the space of a former warehouse that was adapted into a concert venue. Before the venue was purchased by the church, it hosted a nightclub and a country western bar.
III - CHURCHES

ALL THE CHURCHES in the Central Business District, other than St. Paul’s Lutheran Church and the h2o church, are designed using traditional architectural styles, forms and elements that clearly suggest Christian sanctuary buildings. Application of such features is the most direct way the church as an institution influences the architecture of Orlando.

While Christianity is evident for the use of recognizable ecclesiastical styles, the denominational identity is less stressed by the design of the church. Protestant denominations do not have strict rules regarding the style of the sanctuary building and often the choice of the traditional style would depend on the architectural trends specific for the period. It has been a common practice in America, that when the old sanctuary building is replaced by a new one, the new structure is built in a different architectural style.
Following once again the north-south direction, the first traditional church is the TRINITY EVANGELICAL LUTHERAN CHURCH built in 1926 in the English Gothic style. The basilica, veneered with red brick, uses Latin cross plan and has a large rose window and a tower on the right side of the vestibule.
OPPOSITE: Trinity Evangelical Lutheran Church, 1926. Arch: Corbusier, Lenski and Foster
Further south, next to the Headquarters of Orlando Diocese is ST. JAMES CATHOLIC CATHEDRAL built in 1952 in the Mediterranean Romanesque style. The building displays semicircular arches, large rose window, square bell-tower, and stained glass clerestory and aisle windows.
- B E L L T O W E R -
Diagonally across the street from St James is ST. LUKE’S EPISCOPAL CATHEDRAL, built in 1925. This building, designed in the academic Gothic Revival style, employs all typical Gothic elements such as ordinary and flying buttresses, pinnacles, a tall spire, highly decorated portal and rose-window, and pointed-arch doors and windows.
- DETAIL: FLYING BUTTRESS & STEEPLE -
Two corners away, facing Lake Eola, stands the impressive 1928 building of the FIRST CHURCH OF CHRIST SCIENTIST, designed in the predominantly Neo-Classical Revival style by architect George Foote Dunham. Other than its Neo-Classical elements, the building also displays a large copper dome and a Greek cross plan, specific for the Byzantine church architecture.
The Neo-Classical appearance of this edifice is accentuated by its six Roman Doric columns that create a form of a shallow portico and employ egg-and-dart enrichment in their capitals. Also characteristic of Neo-Classical style is a wide cornice with large dentils.

OPPOSITE: First Church of Christ Scientist (today St. George Greek Orthodox Church), 1925-1928.
Arch: George Foote Dunham
- DETAIL: ROMAN DORIC COLUMNS & DENTILLED CORNICE -
Each of the transept façades is dominated by a large mullioned three-light Romanesque window with an ornamented part of the wall below it projecting out of the wall, creating in that way impression of a balcony. Today, the building is home to St. George Greek Orthodox church.
Two corners further south starts a row of one church building and two church campuses that complete this line of sanctuaries. The first in the row is the building of the **FIRST BAPTIST CHURCH**, built in 1961, today the home of the Downtown Baptist Church. It is built in the Greek Classical Revival style with dominant Doric columns in its portico and a tall steeple.
Next in line is the 1955 sanctuary building of the adjacent FIRST PRESBYTERIAN CHURCH, which shares the similar architecture with the building of the Baptist church. It is also designed in a Greek Classical revival style, only employing the Ionic columns in its portico. Both buildings are veneered with red brick, and both have dominant hexastyle porticos with pedimented roofs. Also both churches feature a tall square-based steeple centered above the vestibule.

The two sacred structures, belonging to different Protestant denominations, used the similar Classical Revival style because that they were built in the same period and followed the same national trend used for church design at the time.
The other buildings of the Presbyterian campus, with their red brick walls, white cornices and white door and window frames, copy the style of the sanctuary building. The campus also includes a small Reformation Chapel, built in 1963, distinctive for its entrance door with highly decorative swan-neck pediment.
The last in line is the FIRST UNITED METHODIST CHURCH. Its 1963 white neo-classical sanctuary with stand-alone steeple is contrasted by 2011 postmodern ministry building attached to it. The building of the sanctuary, which uses neoclassical decorative elements, also exhibits a modernist simplification of its form and the tall strips of window panes that interchange with the pilasters on the façade. These modernist aspects of the sanctuary, as well as its white color, make the contrast to the light-colored postmodern ministry building less pronounced.

OPPOSITE: First United Methodist Church, 1963. Arch: Harold E. Wagoner
Another influence on the downtown Orlando that can be attributed to a specific church building is the name of C H U R C H S T R E E T. One of the most visited streets in the center of downtown Orlando is named after the Union Church that was located on the street between 1872 and 1891. Although the Union Church is not there anymore, the name of the street reminds of its significance, as well as of the general importance of the churches in Orlando’s history.
OPPOSITE: Church Street (in the background: Orlando Lutheran Towers & the Downtown Baptist Church)
OPPOSITE: Church Street (with 55 West building on the left & the Sun Trust Building on the right)
IV - SACRED & SECULAR

A SPECIFIC mix of traditional and modern, as well as of sacred and secular architecture, characterizes Orlando’s Central Business District. New business and residential high-rise buildings are placed among churches and historical buildings, all rightfully claiming their place downtown. However, skyscrapers and high-rise buildings dominate the panorama of the Central Business District. Only a few of comparably insignificant church spires can be recognized among the tall skyscrapers. Even the tall Lutheran Towers with its penthouse church cannot be distinguished as a religious building due to its secular architecture. On the other hand, when one walks or drives through the streets of this district, he or she will likely come upon some of the churches and other buildings with religiously influenced elements. Viewed from this perspective, the skyscrapers often act as a less important background of the traditional buildings in this religious-secular collage of downtown Orlando.
OPPOSITE: Catholic Diocese of Orlando & the Vue at Lake Eola in the background
(The Vue at Lake Eola, 2007. Arch: Forum Studio, Inc.)
OPPOSITE: Trinity Evangelical Lutheran Church & the Orange County Courthouse
OPPOSITE: St. Luke’s Cathedral & Dynetech Centre in the background
(Dynetech Centre, 2008. Baker Barrios Architects, Inc.)
OPPOSITE: St. Luke’s Cathedral & Dynetech Centre in the background
OPPOSITE: St. Luke’s Cathedral & the Bank of America Center
- GOTHIC -
OPPOSITE: St. James Cathedral bell tower & The Orange County Courthouse in the background
Opposite: St. James Cathedral bell tower & The Bank of America Center in the background
OPPOSITE: The h2o church & The Bank of America Center in the background
OPPOSITE: Lutheran Towers with the cross of St. Paul’s Church, reflecting in the glass wall of the Orange County Administration Center
OPPOSITE: Rosalind Avenue: (left to right): The Orange County Courthouse (in the background), Orlando Public Library, St. George Greek Orthodox Church (former First Church of Christ Scientist), The Vue at Lake Eola
OPPOSITE: Rosalind Avenue: (left to right): Downtown Baptist Church (former First Baptist Church), Orlando Public Library, St. George Greek Orthodox Church (former First Church of Christ Scientist)
CONCLUSION

RELIGION is an inseparable part of Western architecture. We have clearly seen this in the example of downtown Orlando. Taking the tour through the streets of Orlando, we have recognized the influences religion has had on its secular architecture. We have also noticed many of Orlando’s ecclesiastical buildings and symbols which explicitly demonstrate the presence of religion in the city.

Some of the religious elements in secular buildings were deliberately introduced by architects to create a visual resemblance to religious structures. In some public buildings, on the other hand, architectural styles carrying religious influences were used to impart a traditional character, without the intention of stressing any religious connotation.

Sometimes, these influences are exhibited as unconscious echoes of religion, particularly when elements of classical architecture were employed. Used for their artistic values, classical elements are usually recognized as symbols of cultural traditions of Western civilization, not as religious symbols. Serving that purpose, they became an integral part of many neo-classical and revival styles, and we can see them in both the secular and ecclesiastical structures. Yet, the form of neo-classical elements carries the symbolism of ancient Greek and Roman pagan religions that created them. Only by comprehending this aspect of their nature, can we grasp the religious nature of Western civilization. When we see these elements applied to a building, they should remind us that it was religion that inspired ancient artists and architects to create them. Ever since they were devised for religious use, these architectural forms have remained a permanent part of Western civilization.
The sign of the cross, the essential symbol of Christianity, is common in the streets of downtown Orlando. We can see it not only on the Christian sanctuary buildings, but also displayed on some secular structures. It is often used by a church to mark its office buildings, but we can also see the example where the cross indicates a sanctuary located within a secular building. A large cross also stands to mark the place of a mission providing services to the homeless of Orlando. Displayed on these buildings with secular architecture, signs of the cross create a greater impression of the religiousness of the society than those displayed on church buildings, where they are expected. Even if they are displayed by a church, they unconsciously suggest religion’s involvement in the everyday secular life of Orlando.

Sacred buildings located in Orlando’s Central Business District belong to many religious denominations. We see the sanctuaries of major Protestant denominations: Lutheran, Baptist, Presbyterian, Methodist, and Episcopal. We also see a Catholic church, a Greek Orthodox church and one non-denominational church. The architecture of these sanctuary buildings displays various styles: Classical, Gothic and Romanesque Revivals, as well as Modernist design. The choice of the style was based mostly on the contemporary building trends: the Gothic churches were built in the mid-1920s and the Classical churches in the late 1950s and early 1960s.

The influence of these sacred buildings on our experience of downtown Orlando, as well as of those secular structures incorporating religious elements, is highly significant. Mixed with modern buildings, these traditional and religious styles create the ambience specific to Orlando’s Central Business District. The high-rise buildings and skyscrapers dominate the area and bestow the sense of
modernity, while the traditionally designed buildings and churches provide familiar façades and impart the simultaneous sense of tradition. Most importantly, all the churches and secular buildings with religious architectural elements constantly create conscious and unconscious suggestions of a religious presence, which is an inseparable part of this city and of Western civilization in general.
Glossary of Architectural Terms

Aisle - Longitudinal segments of the Christian basilica, on both sides of the nave, separated from it by colonnades; sometimes with lower roof than that of a nave.

Apsidial - Semi-circular or polygonal recess that terminates the church; usually visible on the exterior.

Architrave - The bottom segment of classical entablature.

Balustrade - A railing consisting of a row of decorative balusters and of a rail they support.

Basilica - Elongated rectangular type of a church building. Usually divided into central nave and lateral aisles. Sometimes crossed by transept.

Brise-soleil - A system of sun-shading elements placed in front of façade.

Buttress - A reinforcing pier built against the wall, to support the weight of the roof.

Capital - Top segment of a column or pier, usually decorated.

Clerestory - A segment of the wall of basilica between the roof of a nave and that of a lower aisle (resting on the colonnade that divides the nave from the aisle), usually pierced by windows.

1 - Entablature; 2 - Architrave; 3 - Frieze; 4 - Cornice; 5 - Dentils; 6 - Fluted shaft; 7 - Roman Doric capital; 8 - Egg-and-dart

Colonnade - A row of columns.

Column - A cylindrical supporting element, a pillar. Classical columns have three segments: base, shaft and capital.

Corbel - A piece of masonry projecting out of a wall serving as a supporting element.

Cornice - The crowning segment of classical entablature.
**DENTILS** - Small decorative square blocks, sequentially applied to classical cornices.

**DORMER WINDOW** - A vertical window projecting from a roof.

**EGG-AND-DART** - Classical decoration consisting of alternating egg-shapes and arrowheads.

**ENTABLATURE** - Horizontal structural element of classical orders. Supported by columns, and supporting roof or pediment. It is divided into horizontal segments: architrave, frieze and comice.

**EQUILATERAL ARCH** - A type of pointed arch used in Gothic architecture, based on equilateral triangle.

**FAÇADE** - Front of a building.

**FLUTED COLUMN** - A classical column with shallow vertical grooves in its shaft.

**FLYING BUTTRESS** - A buttress with an arched segment carrying the weight of the roof to a pier which is away from the wall.

**FRIEZE** - Central part of classical entablature, often decorated with bas-reliefs.

**GABLE** - Triangular segment of the wall at the end of a gable roof.

**GREEK CROSS PLAN** - A cruciform floor plan with all four arms of equal length.

**GROIN VAULT** - A vault produced by the intersection of two barrel vaults.

**HEXASTYLE PORTICO** - Six-columned portico.

**LANCET ARCH** - A type of sharply pointed arch used in Gothic architecture, with the shape of a spearhead.

**LATIN CROSS PLAN** - A cruciform floor plan with the nave longer than the arms.

**LINTEL** - A horizontal structural element spanning the gap between two columns or two separate segments of a wall.

**MULLION** - A vertical structural element which divides a window into adjacent window-segments, and supports the arches or lintels above them.

**MULLIONED WINDOW** - A window divided into several vertical segments by mullions.

**MUNTIN** - A bar that separates adjacent parts of glass in a window.

**NAVE** - The main longitudinal part of a basilica, centered between the lateral aisles.

**OCULAR WINDOW** - Circular window on the church without tracery.

**PEDIMENT** - Triangular gable above the entablature of a portico in classical architecture. Also triangular decorative element above door or window.

**PENDENTIVE** - A spherical triangle that supports the dome. Four pendentives transmit the load of a dome to four piers in the corners a square room.

**PIER** - A massive vertical structural element, a column.
PILASTER - Round or more often square column that is partially engaged in a wall.

PINNACLE - Small decorative element, in the shape of a spire, placed on the buttresses, turrets, parapets or other edging parts of a building.

POINTED ARCH - A type of the broken arch with two segments meeting in the center, creating a sharper point, being taller (or narrower) than semi-circular arch.

PORTAL - Entrance, doorway.

PORTE-COCHÈRE - A covered drive-through porch (or portico).

PORTICO - A classical frontal porch, covered with pedimented roof supported by columns.

RIBBED VAULT - A vault produced by the intersection of two or three pointed barrel vaults, with emphasized edges.

ROSE WINDOW - Circular window on the church decorated with tracery or mullions. Specific to Gothic architecture.

ROTUNDA - A building with a circular floor plan.

RUSTICATED FAÇADE - Façade with blocks of masonry are visibly separated by deep joints and have roughened surface.

SHAFT - Middle section of classical column.

SPIRE - Elongated conical or pyramidal structure usually on the top of a tower.

SQUINCH - A structural element in the shape of arch, used in a system for supporting domes.

STEEPLE - A tall tower usually crowned with a spire.

TRANSEPT - The arms of a cruciform floor plan of a church, crossing the nave.

TRILITHON - A simple stone structure consisting of a lintel supported by two posts.

TYMPANUM (pl. TYMPANA) - A central part of a classical pediment, enclosed by cornices. Also the area between the doorway lintel and the arch above it. Usually decorated by bas-reliefs or sculptures.

VESTIBULE - Entrance hall, lobby.

VOLUTE - Spiral scroll used in Ionic and Corinthian capitals.