

# THE WORSHIP SPACE AS AN IN-BETWEEN PLACE

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Along history, people have worshiped deity and brought sacrifices in specially chosen places. The Assyrians and the Babylonians worshiped Gods on plains, Persians worshiped their gods on high plateaus, Geto-Dacians on mountain peaks and ancient Celts in shady forests, in caves and near water springs. Later, shrines (sanctuaries) were built and after that specifically intended buildings for worshiping, existing among all the ancient peoples and religions, in various forms and names: temples, synagogues, churches, mosques, etc.

# THE SACRED, MAN AND ARCHITECTURE IN CONTEMPORARY INTERPRETATIONS

- Architecture awakens frames of mind in people. The architect's duty is to specify these states of mind' (Adolf Loos in Melicson, 1975, p. 101), the object of architecture existing in the public space and underlining its place in the daily existence and in the psychology of the human being who contemplates it. However, the goal of architecture is not just a formal and aesthetic one, beauty existing only in relation to function. The place of worship has represented and continues to represent a theme of reflection and research that concerns theologians, architects, artists and thinkers, in an attempt to discern the place of the Church in the contemporary world and the embodiment of its symbolism in the built space.

# Sacred Space Between Philosophical Discourse and Contemporary Reality

- Émile Durkheim
- René Girard
- Roger Caillois
- Juan Martin Velasco
- Nathan Söderblom
- Rudolf Otto
- Mircea Eliade

# From Creator to Receiver. Passing on the Message through Architecture

- Umberto Eco
- For the place of worship, the codification processes and codes of interpretation play a fundamental role. Unlike civil architecture, in which reformation is more easily accepted, in the religious architecture changes are much more difficult to understand and accept. Here, both the coding process and the code of interpretation must be primarily validated from a dogmatic point of view. Codification requires several stages, the whole process demanding the establishment of landmarks validated and accepted by both the Church and architects, the removal of elements perpetuated in time by mechanical reproduction, and finally, the (re)configuration of formal elements. These steps need a sufficiently long-time frame so that a good understanding and assimilation of the coding process can be ensured.

# THE SACRED SPACE AND THE MEDIATING ROLE OF ARCHITECTURE

- 'Architecture, more than any other form of art, absorbs the immediate character of our perceptions. The passage of time, light, shadow, and transparency; colour, shape, texture, material and detail, all participate in the complete experience of architecture ... only architecture can simultaneously awaken all the senses - all the complicities of perception.' (Holl, Pallasmaa, & Pérez-Gómez, 1994, p. 41)

## CONCLUSION

- We live in a world that has partially lost its ability to understand and appreciate the immeasurable. The Orthodox religion (a religion that produced one of the most significant sacred architectures in the world) may have lost its privileged position over time (especially in the Western world), but not the breath of living in the faith of salvation. This is not surprising given that, despite all the advances of knowledge and communication, man remains a vulnerable being; for him, his own life and death continues to keep an impenetrable mystery. Man seeks to represent and make his unknown accessible, through symbolism. It has proven to be essential to the religious beliefs of archaic societies and retains its function and value in today's architectural language. It is known that, in general, 'the creation of a work of art sheds light on the mystery of humanity' Ralph Waldo Emerson in (Barrie, 2012, p. 92), and architecture, especially sacred architecture, seeks answers, along with other arts, to questions about its existence and meaning.