

## INFLUENCE OF LITURGY AND SOCIO CULTURE ON THE FORM AND MEANING OF THE ARCHITECTURE OF SACRED HEARTS CATHOLIC CHURCH ODOGUNYAN, IKORODU, LAGOS, NIGERIA.

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### ABSTRACT

*Church architecture is the design and building of places of worship for Christians that changed from simple houses converted to meeting places, to architectural styles, of various shapes and sizes. It is a product of culture and human civilization and dynamics of liturgy, and they have forms and are meaningful. There has been little knowledge and understanding of the influence on forms and meanings as regards many local churches, especially as in Sacred Hearts catholic churches in Ikorodu. The need to unravel this knowledge was the focus of this study. The research explored the idea that Form and Meaning of church architecture are influenced by the liturgy and socio culture of the people they belong, and that embedded in the beliefs and values were architecture variables that when assessed bring out the modalities of the influence. Many scholars have examined the relationship between church architectural form and meaning as a reaction to the phenomenon of the desacralization of Catholic Church architecture after the Second Vatican Council, however, the research that addressed the issue of influence on form and meaning of Sacred Hearts Catholic Church Ikorodu architecture has not been carried out. While this was not a wholesome study of history of architecture, it is important to discuss concepts seeking the ordering principles informing the creation of form and meaning for the church under study. The study methodology was qualitative and quantitative and assessed by observation, questionnaire, and interview. The findings enhanced understanding and values attached to the Ikorodu Sacred Hearts Catholic Church and broaden knowledge base for academic research in other churches and fields of research.*

**KEY WORDS.** Church Architecture. Church-Form. Church-Meaning. Church-Symbols.

### INTRODUCTION.

A church is a building for the congregation of the Christian community for worship and prayer and also known to be the most sacred place. This is a place for the followers of Jesus Christ where fellowship takes place with other believers. In earlier studies, it was seen that the architectural characteristics of the traditional churches have resemblances with the Early European churches along with some local influences, as they were built by foreign traders and missionaries. The basic components of churches, such as,

Narthex, nave, altar, aisles, etc. were present in contemporary churches but in different forms from the traditional ones. There are three types of spaces present in the contemporary local churches, they are: congregational spaces, sacred space, and service spaces. Organization, hierarchy, and sequence of these spaces bring out the spiritual quality of a church.

Church architecture has evolved since its inception and has changed form. Through the ages there have been many factors that have played significant roles in its evolution. These include religious, economic, social, and political factors, all contributed to the dynamic of changes in church architecture. Church architecture has always been influenced by many physical and abstract factors, such as the belief systems, values and socio-cultural context of the group of people. Looking back at the history of architecture, there is a clear mark of culture and values of the people to whom the architecture belongs. Church architecture has the ability to acknowledge, communicate and respond to the values and aspirations, cultural and political ideologies in a powerful manner. Church architecture is a work of art that has both form and meaning. Church buildings have always attracted attention and going inside them and observing their interiors and exteriors and their composition and the arrays of objects displayed and their uses give a level of interest and curiosity. What they are and how they are arranged, how they function and what their meanings are calls for intense curiosity and study. Form and meaning are some architectural parameters used in evaluating architecture. Embedded in them are components of architecture. It is necessary to study church architecture from the perspectives of form and meaning. Sacred Hearts Catholic church Ikorodu is of interest and selected due to the reason of having not been studied from the perspective of form and meaning. To evaluate church architecture, the influences of liturgy and socio-cultural factors are key indices of consideration. In many local villages and cities, Christian churches are supposed to be distinguishable by their looks and appearances and by the users and uses. Unfortunately little is known regarding the indices and characteristics that distinguish one church from another.

## 2.0. LITERATURE REVIEW

The emerging forms of church architecture took examples from old building forms. Atrium (Courtyard), early Christian's communities build churches along the pattern of atrium, a courtyard surrounded by colonnades. Discourse in the history of church architecture, always distinguished function, architectural form, and meaning as the main factors. There has always been a close relationship amongst these three factors. It is known, that form, function and meaning are parameters which are used in evaluating buildings. Space and form are correlational. Space is crucial in shaping the consciousness of human beings. Jencks, (1985) said all architecture has to bear meaning.

Hajous-Baku, (2018), said, applying liturgical and pastoral aspects to the hierarchical and centralized structure of the Catholic Church, (canon) legal norms, papal and bishopric statements, and synodic decisions also provided guidance to how the sacred space could and should be built, and what art works could be placed there. Parhizgar, (2003) said Church buildings are like a book covered with dust which should be read. The use of symbol or other modes of conceptualization may give to ritual utility visible

form that is expressive of the supernatural. Symbolism could be employed in architectural conception. These influence the disposition of structure and are of particular importance in church architecture. It is noted that Christian symbolism invests objects with inner meaning expressing Christian ideas.

Vilmos, (2014) stated that, according to the experiences of the realized examples of contemporary catholic churches, it can be stated that the spatial concept of the 20th century liturgical reform movements have been re-evaluated due to the changing demands of church architecture. Kieckhefer, (2004) declared that there are three broad traditions of church design. The classic sacramental, the classic evangelical and the modern communal churches. The process of development of church architecture and individual churches were different from place to place. Among the factors influencing these are, nature of the local communities, the location in city, town or village. Although it is possible to recognize a number of external features that tell us from the outside that a building is a church, amongst them steeple, tower, stained glass windows etc. None of these things are actually necessary for a church. A church is a place for a Christian community to meet and worship God, and the form it takes can vary tremendously. Bondarenko (2016), asked what church building means, and when does a building become architecture. Bianco, (2018), offers insight into the ways by which buildings become architecture saying work of architecture, or any other art, can be seen, felt, perceived, conceived, and comprehended.

The meaning of church architecture exists within its cultural specificity of time and place, Rapoport, (1997) described church architecture as a cultural product, and its meaning understood by its study as a cultural system, making the environment become meaningful. Meaningfulness is a result of the process of interpretation. Broadbent, (1997), declared that buildings symbolize and carry meaning. Allred, (2003), said God teaches by Symbols. The interpretation of forms has its life cycle whereby the form begins to be recognized by people; then different meanings are ascribed to it until finally the form becomes a routine. Form in church architecture, denotes the formal structure of the building. Dubbelde, (2006), asked, why churches of the same faith built in the same location and era of time differ in their built form. Rapport (1997), declared that socio cultural factors are the primary determinants of form. The manner of arranging and coordinating the elements and parts to produce a coherent image. The idea behind meaning in architecture is that any form in the environment is motivated or capable of being motivated. It helps to explain why forms come alive. Jones, (2000), argued that meaning in architecture can be discovered within the context of socio-cultural conditions and historical artistic traditions. Meaning is generated by the interaction between the building and its users. Meaning may equally be imposed by the culture of the people. The meaning of many environments can only be known through personalization, taking possession, completing and rearranging. Different elements arranged differently in the space tend to give different meaning to users. Asojo, (2015), investigated art forms in shrines and churches and looked at the various art forms in the shrines and churches, the materials used to produce them, what part they played in the worship, the philosophies behind them their symbolic meanings. That is the reason no

two churches are ever the same. Culture, socio cultural inclinations will differentiate them and their meanings to the users.

The term, liturgy, refers to a standardized order of events observed during a religious service, be it a sacramental service or a service of public prayer. The Catholic liturgy uses signs and symbols. Some of these signs and symbols come from the world of creation; light, water, fire, bread, wine, oil, others from life in society; washing, anointing, breaking bread, others from Old Testament sacred history, the Passover rite, sacrifices, laying on of hands, consecrating persons and objects. Also associated with the liturgy are sacred images, which proclaim the same message as do the words of Sacred Scripture. Purnama, Katolik and Bachtiar, (2019), recounted that as a reaction to the phenomenon of the desacralization of Catholic church architecture after the Second Vatican Council, many studies have examined the relationship between the liturgical activities and the architectural form of the Catholic church. McNamara, (2015), Leonova, (2006) and suggested liturgy should influence church designs. Liturgy is a communal response to the sacred through activity reflecting praise, thanksgiving, supplication, or repentance. Ritualization may be associated with life events such as birth, marriage and death. It thus forms the basis for establishing a relationship with a divine agency, as well as with other participants in the liturgy. This include methods of dress, preparation of food, application of cosmetics or other hygienic practices are all considered liturgical activities. The questions that arise from relating of ritual to church architecture are to what extent and how architectural form is, and ought to be, determined by liturgical function.

Symbolic meanings are attached to all parts of a church. In a Catholic church the roof symbolizes charity; the floor symbolizes the foundation of faith and the humility of the poor; the columns represent the Apostles, Bishops, the vaulting represents the preachers who bear up the dead weight of infirmity heavenwards; and the beams represent the champions of ecclesiastical right who defended it with the sword. The Nave symbolizes Noah's Ark. The direction of the East represents the heavenly Jerusalem, and the direction whence the Messiah will return. And West represents death.

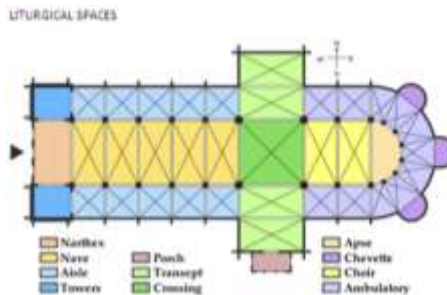


Figure 1. Liturgical Spaces in Church. (Source: Sacred Architecture vol 14)

Varieties of church plans have been developed newly built or adapted from existing churches, ordering modalities of worship. Sheida et al, (2014) in their study of the Role of Culture in Promoting Architectural Identity believed that Culture can and do affect

the formation of church architectural spaces. Due to the need to integrate local culture, for churches to reflect a sense of community, and participation by the worshippers. Vanman, (2019), Church architecture has a direct influence on the people, their needs, value, and belief systems. Liturgical laws on church architecture and construction prevent the design and construction of churches that would not be effective houses of worship and free talent for churches to be effective places of worship. Adeboye, (2014) observed that many opinions thought that theology and liturgy should be considered as the predominant determinant of ecclesiastical architecture form. However, Fairchild, (2007) observed that at various times branches and denominations of Christian Church existed, no single type of church building predominated because the people adopted different religious traditions based on their theology which their architecture expressed.

### **Conceptual Framework for the Study.**

Church architecture is seen as integral to the production of meaning. The church architecture as sign is seen first as a single autonomous object and is concerned with its specific system of manifestation, i.e., how its meaning takes form in its appearance. Architecture is realized and concretized in such a form that confronts senses that are perceived.



Figure 2. Showing conceptual model of the study. Source: author 2021.

The framework for this study is broken down to variables of assessment. Here the Sacred Hearts Catholic Church Ikorodu is the focus of study. The variables for considerations are liturgy and the socio-culture, which are independent variables. They are used to interrogate the dependent variables, Form and Meaning.

### **Theoretical Framework, Environment-Behaviour Theory:**

The study aligns with Environment-Behaviour theory. Rapoport, (1977), explained environment-behaviour theory in terms of the relationship between people and place and the mechanisms that link them. It relies on empirical inductive studies that make inquiries regarding what planning and design professionals ought to know about people they are designing for and how designed environments affect people. The church building comes to prominence. This impact is what generates form and meaning which is why this study allied itself to this theory.

### 3.0. METHODOLOGY OF RESEARCH

The investigation was a case study research that incorporated mix method. The techniques of data gathering attached to the study were observation, questionnaire administration and interview. The observation research component provided an intense physical evaluation of the church selected. The adoption of case study approach in this study is considered appropriate because the research was interested mainly in information specific to a particular study context, form and meaning in the architecture of Sacred Hearts Catholic churches in Ikorodu. The bulk of the data for the research were obtained through direct observation. The church was visited and severally keen observation and study was made for the interior and exterior recording with photographs and then studied the interpretations.

Interviews was by means of which the respondents gave confidential information crucial for the research. The interviews were conducted in the church where all the relevant architectural forms were found. The interviews were carried out in English language, since there was high level of literacy among persons in the sample parishes. Questionnaires became necessary when issue of determining the linkage of liturgy and socio-culture of the users. Questionnaires were used because it reduced the likelihood of biased errors that could have resulted from the personal characteristics of the persons. Ample time was allowed to give room for consultation.

### 4.0. ANALYSIS AND DISCUSSION.

#### Sacred Heart Catholic Odogunyan.

Sacred Hearts Church was dedicated in 2014 for usage by the congregation for worshippers. The architectural style is Eclecticism, combination of different styles. The form of the church is basically a hall of the basilica type with divided chancel liturgically arranged.



PLATE 1. Front View of Sacred Hearts Odogunyan and map. (Source: Author, 2017).

Sacred Heart is located at the south east corner of Odogunyan town in Ikorodu Local government. The church was completed in 2016 for occupation. It is located in a residential neighborhood and remains predominantly so today.



PLATE 2. Views of the Church. (Source; Author. 2017).

However this simple design is manipulated to a storey building having a gallery up. The lower ground level consisted of six robust columns protruding into the nave and these are the columns that carry the extension of the gallery. The pews are arranged to form about five aisles with the one at the center more prominent than others. The church consisted of nave and the altar at the eastern end. The church is of axial symmetry, with the altar as the focal point. The altar table stands prominently on an elevated platform. The chancel is defined by the altar railing typical of Catholic churches. A door connects the chancel directly to the sacristy in the eastern end. The lectern and pulpit are all situated in the chancel immediately in front of the railings. The choir is separated from the altar and from the congregation. The congregation occupy the long nave and balcony above, the gallery at the western end of the building. The bell tower has been incorporated into the front projected steeple.

The church is a simple structure turned complex in interior architecture. Ordinarily, the plan is a simple basilica form but because of the need to accommodate more worshippers the building had to go up with a gallery. This makes the whole church become complex and cluttered. Emphasis was focused more on liturgical centers; the pulpit, altar and lectern. The sense of interior proportions and imposing magnificence is not greatly felt due to lack of adequate vertical emphasis of the structure. There is adequate lighting and ventilation of the interior which is facilitated by clerestory windows.

The basic material used is sand Crete blocks, concrete and reinforced concrete. The structural system employed was of post and beam construction. The floor is finished with ceramic tiles. The altar wall is finished with marble wall tiles. The walls are coated with emulsion paints. The railings of the altar are of marble products and the window of aluminum panels. Aluminum roofing sheets were used on simple steel truss rafters. The altar table is of marble. Of note in the church are the following; 1. The church lacks unnecessary ornamentations. Hence, it is a break away from the Gothic dogma. 2. The axial location of the altar attracts all attention to itself. 3. It utilizes natural ventilation and lighting in its fullest. On the other side there are the following: 1. The church plan lacks ample space which is being redressed with the outer overflow. 2. The landscape of the cathedral lacks space and planning. 3. It lacks symbolism when viewed from the outside. A visitor may think it is a warehouse or a hall.



PLATE 3. Interior Facing Stain Glass of the Altar symbol. Source: Author, (2017).



PLATE 4. Columns Supporting the Gallery of the Church. Source: Author, (2017).

The load bearing arch and masonry construction are used in the walls. Also they distinctly reveal the system of columns and buttresses designed to carry the roof and clerestory loads. The roofing system is the steel trusses with purlins and on it are covered by long span aluminum sheets

**Composition of the Church Spaces:** The form of the church composition is the classic sacramental arrangement with the focus of attention on the altar. Schwarz, (1995) describes it as embarking on a holy journey. Where each member of the congregation is focused on the same goal. The Sacred Hearts church is typologically a modified basilica with a modern centrally focused liturgy to the altar. It is composed of nave that are divided by aisles that move congregation to the altar where all the attention is focused. The interior composition is segregated into the narthex that has the canopy to welcome the worshippers from where the nave is accessed that are furnished with wooden pews. The nave is separated into about five spaces all focusing the altar. The chancel accommodates the worship. The altar is demarcated by the hand rail. The altar is the holiest part of the church housing the communion table, the Ark of the Covenant and where the bishop's chair is kept called the cathedra. Officiating priest has a chair here too. The effigy of the Christ on the cross is displayed and here showers of diffused light from stain glass positioned at the eastern part flow in.

**Use of space in the Church:** The sitting arrangement in the church has a central aisle that divided the church into two symmetrical axis. There are other subsidiary aisles and the nave is filled with the wooden pews. These pews are purposely designed to accommodate functions as in storage and as in the liturgy of prayers kneeling on the kneelers incorporated to the pews. The pews carry symbols of the cross that are incised on them. All the pews are arranged in such a way that they focus the altar. At the altar,



the seating accommodates the bishop chair, the cathedra and some single wooden chairs for the presiding priest. At the ground floor level the sitting arrangement takes a communal format where seats surround the center of liturgy, the altar. At the gallery level upstairs the sitting are terraced and this communality of focusing the altar is well pronounced. Pews are equally used here and have a central aisle and two subsidiary ones to lead to the seats in the nave of the gallery. The choir are given special plastic chairs that make maneuverability easy because of the need for their flexibility of their roles in the church. The seating arrangement in the church is compact.

**Table 1. Spaces and objects and their Uses in Sacred Hearts Church Odogunyan.**

NAME OF SPACE	PART PLAYED IN THE CHURCH.	SYMBOLIC MEANING.	TIME USAGE.	OF MATERIALS MADE OF AND WHERE LOCATED.
PEWS.	For sitting.	Rest for worshippers.	During services.	Wood
ALTAR.	For sanctification of offering.	Sacrifice.	During services.	Stone, wood, marble.
PULPIT.	Where the priest stand to preach to worshippers.	Authority of the word.	During sermon.	Marble, wood and located at right of sanctuary.
LECTERN.	For reading of epistles and announcements.	Communication of messages in reading and announcements.	During services.	Made of wood and located at the left of the sanctuary.
FONT/ POOL.	The point of initiation and cleansing for new members.	Initiation for acceptance of new members.	When new members want to join church.	Located at the west end and made of mortar and marble.
KNEELER.	For kneeling down during prayers by members.	Humility of worship.	While praying.	Made of wood and attached to the pews.
CATHEDRA.	The sit of bishop in the church.	Representative of Jesus and authority.	When the bishop is in church for worship.	Made of wood and located at the east end close to the altar.
COMMUNION RAIL.	Used to define liturgical space from congregation.	To stop profanation of the sacred spaces.	During communion.	Made of wood, marble.
GALLERY.	To increase space for the use of worshippers.	Addition and increment.	When there are additional space needed for worshippers.	Located at the upper floor of the building.
SACRISTY.	For keeping communion materials.	Safety of holy articles.	When materials of communion are available for storage.	Located in separate room for storage.
MINISTERES/ CHOIR VESTRY.	Changing room for priests and choir.	Robing and change of clothes.	Before and after service.	Inside the building not far from the altar.

**Symbols in the Church:** The church is sparsely decorated with symbols. The western door that serve the purpose of entry like the south and north doors are decorated with graphic carvings that display biblical characters and events like Jesus on the cross and the last super. The numerous columns are decorated to give the impression of massiveness. The altar has the wide stain glass that is decorated with large format of the bible events. By the side of the altar walls are two large posters that command attention conveying the several activities of Christ with his disciples. The pews carry the cross engraving on their sides, the crucifix that is strategically positioned on the altar. There are other instruments that help in the liturgical services, the communion cups, there is the paschal candles, the crucifix, and tables are decorated with clothes carrying various designs that make them objects of reference in the usage for liturgical functions. Among those on the clothes or engraved are symbols of the dove, signifying humility, the fish, CHI-RHO, denoting the two letters of Christ, X and P. They are embossed on the hymn books, the decorative covering clothes for the altar, pulpit and the lectern. The star is equally used on the clothes. Among other symbols found in the church include the praying hands, the keys and doors. In the Sacred Hearts church, the priests and the serving priest maiden and service boys are robed to single them out for their roles in carrying out the liturgy. Because of the presence of the symbols and artifacts, meaningful understanding of functions and roles are well understood by members.

**Table 2. Symbols in Sacred Hearts Church Odogunyan.**

FORM OF THE FIGURE.	DESCRIPTION.	SYMBOL MEANING.	WHERE LOCATED IN CHURCH.	MATERIAL MADE FROM.
CROSS & CRUCIFIX.	Cross has the semblance of two forms made to intercept at center or upper center. Crucifix has the figure of Christ attached to the cross.	Cross symbolizes a risen Christ from sacrificial death, while crucifix symbolizes the suffering Christ.	Placed close to the altar or in strategic location for good viewing.	Wood, stone.
FONT & POOL.	Font is the element that contains the water for baptism placed at the entrance of the church at the west end. Pool is positioned to be accessible for baptism.	Font symbolizes the initiation to the body of Christ as in the use of water in the pool.	Located at the west end of the church. it is the first point of contact for cleansing before been allowed as a member of the church.	Made from mortar and concrete.
CANDLE.	The candle is used as instrument of light in the	Candles symbolize light, to chase away	Located on the altar and some	Made of wax.










	church. They are used according to liturgical season. Some are put on the altar, like the paschal candle lit during Easter, the death and resurrection of Christ.	darkness and symbolize Christ the light of the world.	strategic point in the church.	
CASSOCK, BURSE, CHASSUBLE	They are garments worn by priest in their day to day ministration to differentiate priests and their ranks and from the laity.	Symbol of priesthood differentiation		Made of cotton or wool or materials suitable
VESSELS. CHALICE, CIBORIUM, THRID CUP.	These are vessels that are used to carry the materials for holy communion, like the bread, wafers, the blood during mass or communion.	They symbolize the suffering of Christ and the partaking of his flesh and the blood.	Located at the altar of ministration.	Made of metal or aluminum.
CHURCH BUILDING	churches of all types	The Ark or Ship of the Lord.		

**Social Culture factors of the People.**

Among the socio cultural factors enumerated are the population of the people. The total population was 650, male 220, female 240 and children, 190 Education attainment for the polled respondents were vocational trained, 44, tertiary education beneficiary, 27, post primary respondent, 24 and unclassified others at 9. The ethnicity of the respondents gave the figure, 3, Hausa, 69, Igbo and 23 for the Yorubas. Occupation of the respondents were, 57 for self -employed, 37, civil servants and 13 for others not classified. The structure of the church is a determinant of the patron’s capacity. The mode of contribution was considered to the church projects. 72 respondents contributed financially while 31 are moral or workers contributors. The effectiveness of the contribution was weighed. 83 said contribution was effective in the church project, 6, said it was not effective while 14 were not sure. This church, Sacred Hearts Odogunyan is relatively big. There is that ambition of transforming a simple rectangular basilica form to an edifice with a complex interior that provide for gallery for more space for the worshippers. The socio economic standing seemed to have determined to a large

extent the finishings and interior and exterior outlook of the church. The church is not unnecessarily cluttered with meaningless symbols and artifacts.

**Table 3. Sacred Hearts Catholic Church Form Ikorodu.**

OBJECT	IMAGE	DESCRIPTION	DATA	METHOD
ALTAR		Sacrifice table of wood, stone or marble	One number	Observation
LECTERN		Reading platform made of wood	One number	Observation
PULPIT		Sermon platform, made of wood or stone	One number	Observation
CRUCIFIX		Christ symbol, made of wood.	One number placed behind altar,	Observation.
FONT		Baptismal pool	One number placed at entrance,	Observation.
STAIN GLASS		Coloured mosaic glass with pictures	Positioned on windows in the church	Observation.
PEW		Seats for worshippers, made of wood	Many at the nave for congregation	Observation.
CATHEDRA		Seat for the bishop. Made of wood or marble.	One number	
POOL		Constructed of concrete for baptism.	One number.	Observation.

### KEY ISSUES OF THE STUDY.

#### **Influence of Liturgy on Form of Ikorodu Catholic Church Architecture.**

The relationship between liturgy and architecture form, between worship and the space in which they occurred in Sacred Hearts Ikorodu catholic church occurred had a rich history in the catholic Christian tradition. Liturgy, simply the order of events in a church service; the church was liturgical in the sense that all the services had structure, which

included, welcome, opening prayer, hymn singing, sermon, closing prayer or dismissal. The church partook in liturgy of Sacraments, which included the Eucharist, and liturgies that were not sacraments, such as the Liturgy of the Hours, and Catholic funerals. These were observed in the churches. The component of liturgy included, 1. First Reading listening to God's Word, usually from the Old Testament. 2. Responsorial Psalm responding to God's Word, usually in song. 3. Second Reading listen to God's Word from the New Testament. 4. Gospel Acclamation. 5. Gospel Reading. 6. Homily. 7. Profession of Faith. 8. Prayer of the Faithful. The most important liturgy in the church observed was the Eucharist offering and the presentation of bread and wine at the altar. The influence of liturgy on form in Sacred Hearts Catholic Church architecture was the result of the manner the liturgy was carried out. The eucharist entailed the congregation movement to the altar, stand to take the holy communion, the need for aisles that directed people to the altar. Enough space was needed to accommodate the crowd. Space was needed to meet the demand of the population. The liturgy of penance and the liturgy of marriage and the dead, required spaces arranged to meet the functions. These were the generators of interior form by the liturgy. The need for seating, dance, kneeling down for prayers, needed furniture the pews, the kneelers, and the altar table. Factors that contributed to the influence on the form by the liturgy and changed the form of the architecture of the church. The church complied with the spaces' allocation. Interior wise the liturgy had effect on the spaces and the form configurations set up. However exterior wise, little was noticed, the church took form according to the dictates of designer and the choices and fund available. Decorative motives on walls at entrance and doors that carried graphics carved in various forms depicting gospel messages. These were noticed in the church.

### **Influence of Liturgy on Meaning of Sacred Hearts Catholic Church Architecture.**

Observation on Church revealed typical influence of liturgy on activities which are meanings understood and these were, Introductory Rites: for greeting, confession, and offering. Readings of the Word: From different parts of Scripture, the Psalms and Gospels with homily, a short sermon that has a tangible or figurative illustration that teaches a lesson. The Eucharist: communion, this included prayer and Eucharist song. Concluding Rites: time of blessing and dismissal happened. The church followed catholic ethos assigned symbolic meaning to the various parts of the church building. This symbolic meaning was shown not only on the exterior of the building, but also through-out the interior and the Holy items within. Since the Vatican Council is in favor of traditional church architecture and the promotion of local culture, there was the attempt by the church to obey the three natural laws of Catholic Church architecture as espoused by the church architectural guidelines, the church must have verticality. That a good, successful, and vertical church will stick out above the other smaller buildings in the area. Windows, columns, supports, and sacred art should fortify these. The ceiling's pronouncement should create a sense of transcendence toward the Heaven through the mosaics and murals as well as the use of natural light used on the body of the church. That the church architecture should show permanence. These criteria were interrogated as regard the church under study. Sacred Hearts church was not

conspicuous enough to stand out of the environment. Other criteria that the building must last and surpass space and time. This was achieved by using stone or brick as the material to form the exterior of the church to satisfy permanence. This permanence is another way of creating transcendence, to serve the past, the present, and informs the future. The use of durable materials of steel truss and rafters for the roofs were indication of conformity. The last natural law, Iconography was to distinguish the building as a church. Use of iconography to capture something bigger, meditation; painting, sculpture, and architecture are meant to work together to produce a unified effect to emphasize the importance of beautiful creations in the world. Church's architectural appearance should reverberate God's creation. The iconography displays the life of Jesus through-out the Church in a story of pictures, symbols, items, or furniture. These were influence of liturgy on meanings as understood by the church.

#### **Influence of Socio-Culture on Form of Sacred Hearts Church Architecture**

Socio-Culture has been found to be the main factor in the formation and use of church architectural spaces and played an important role in social sustainability. Rapoport, (1977) opined that influence of culture is paramount in built environment. And that architecture of the people mirrors their culture the reason the edifices in church architecture is said to be culturally specific. The study examined the influence of socio-culture factors on the formation of architectural spaces by applying a descriptive-analytical method. The way of using spaces had been derived from the culture and customs of the people. This was done by analysis of space usage. In this way, it was observed that socio-cultural factors have a great influence on the formation of architectural spaces therefore on the form of architecture.

#### **Influence of Socio Culture on Meaning of Sacred Hearts Church Architecture**

Of much importance of socio-culture influence on meaning is the meaningfulness of the church architecture itself, the buildings to the users. Rapoport (1977) cautioned that the most important of influence of socio culture to church architecture meaning is the values attached to the building by the users, the owners, the users meaning is the most sacrosanct. Using this as a parameter of evaluation, the indicator of value resided in the ways the Catholic Church selected under study was treated and decorated. This was seen in the mode of contribution and the effectiveness of contributions to church projects as analyzed above. The values attached to the churches were indicated by the result of contribution to church building projects which was above 70% and very significant and the inference indicated by the quality of floor tiles, terrazzo, altar decoration, quality of pews, the dressing of priests and robing of choir, and general material finishing in the church. Socio-culture character used referred to trends and developments, changes in attitudes, behaviour, and values in society and related to population, lifestyle, culture, tastes, customs, and traditions. For this study the factors considered were population, occupation, education attainment, mode of contribution to church projects and effectiveness of the contribution on the projects enumerated for the study. These values were indicators of meaning to the users the worshippers at the Sacred Hearts Catholic church in Odogunyan, Ikorodu. It was concluded that the church studied indicated the influence of socio culture on meaning of Catholic Church

architecture. Therefore, the link of liturgy and socio culture on the form and meaning of the church studied was established.

### **5.0. CONCLUSION.**

The study concluded that liturgy of Catholic predominated particularly in the interior. Space compromised with the theological and liturgical attachment of the Church buildings was a constant phenomenon. The liturgy of the church had great influence on the form of the church interior spaces. The church leaned heavily on the liturgy in the space composition, seating arrangement, the symbols and internal setting. Impact of socio-culture on the form and meaning of the church was visible and that the liturgy of the Catholic Church even though contextualized to local understanding was predominantly the major force. Liturgical spaces and the arrangement of interior were governed by the liturgy. The users' views and commitments to the church reflect the values attached to the church. Liturgical spaces and the arrangement of interior were governed by the philosophical meanings of the liturgy.

### **5.1. RECOMMENDATIONS:**

The study recommendations are:

- i), Built Form of the Catholic Church should reflect the response of the Church to the users. The present built form of Sacred Hearts church was too diverse and had no particular style of anchor.
- ii) Designers and patrons of Catholic Church should come up with concepts that represent the status and the celebration that the church users represent.
- iii). This study identified the physical characters of the selected catholic church and need for proper harmonized church character for recognition as Catholic Church architecture.
- iv). The study evaluated spaces in the Church and sought for standardization to reflect the category and size of the church and worshippers. This study examined the Meanings attached to the symbols in the Church and sought for users' contextual understanding to give a coherent doctrine in worship and not at the priest's dictate of context.
- vi). This study discovered synergy between Liturgy and Socio-culture as determinants influence of form in the church and aided the meaning the congregation appropriated to the church architecture of the catholic church.

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