

SYMBOLIC FORMS IN CHURCH ARCHITECTURE: A CASE STUDY OF SAINT AUGUSTINE CATHOLIC CHURCH IKORODU, LAGOS STATE.

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ABSTRACT

A religious building is nothing less than the symbolic representation of the tradition, values, culture and creativity levels of the special territory in which it stands. Each type of church architecture may have different symbolic qualities, but every church building transmits some symbolic messages. Human beings provide meanings to the images that are received from objects by their symbolic minds. The study examined architectural spaces in Saint Augustine Catholic Church Ikorodu, in Ikorodu Division of Lagos State Nigeria enacting from the perspective of indigenous form, art and symbols. It demonstrates the integration of cultural heritage, traditional forms, material availability, arts and symbols into the architecture of Catholic Church. The study is an historical, explanatory, qualitative using the methods of observation and focused interviews. The Church architecture illustrates how influences from indigenous and local forms and symbols have been incorporated in sacred spaces in the Catholic Church. The study expounded knowledge for the clergy and the institution of religion bodies and the enlightenment of academic expository.

KEY WORDS: Catholic Church, Church Architecture, Culture, Ikorodu, Symbols.

1.0 INTRODUCTION.

Church buildings have been part of our environment that the familiarity with them make us take very little thought of their several existence and careful appraisal. We actually wonder sometimes how they get to their present location. But how did they get here? Churches are of different sizes and configurations. They vary greatly in sizes and their architectural styles are diverse. Church buildings equally express their own unique tradition within the spectrum of their liturgy, traditions and custom. They vary from the

Anglican to the Catholics and the Pentecostals. Notwithstanding this diversity, most churches share similar interior configurations in planning.

St Augustine's Catholic Church Ikorodu is located at Mary Hill, Lagos road Ikorodu, Lagos, Nigeria. On the 4th of April 1981 his grace, Archbishop A.O. Okogie, turned the sod of the old Church, which had outgrown its envisaged population. From the time the Catholic Church came to Ikorodu, the faithfuls had been worshipping in different places including individual homes, until 1972 when they secured the use of Anglican Methodist United Commercial School now United High School at Allison Street Ikorodu, Lagos, Nigeria as an outstation of St Dominic's Catholic Church, Yaba, Lagos, Nigeria. Priests were coming from there to celebrate mass at intervals. The first residing priest was Rev.Fr John Burkley in 1980. He lived at a rented apartment at number 182 Lagos road, while he was erecting the old church building. On April 4th 1981, the church building was commissioned by his Grace, Archbishop Olunmi Okogie and the first mass was celebrated in the church where the area formerly called Oke-Oriya was renamed "Mary hill" with the permission of the Oba of Ikorodu, Oyefusi Ayangburen II who was also present at the commissioning. That time, the church building was a long structure on a high hill, amidst trees and bushes. The compound was always muddy and messy, anytime it rained. Rev.Fr Burkley fenced the whole compound to silence harassment and problems being created. The St. Augustine Catholic Church had been accorded indisputable laurels in Ikorodu. This had only come as a result of visionary initiative and leadership. In this study we explore the symbols and the meanings of architecture of Saint Augustine Catholic Church Ikorodu sacred spaces. Figure 1 shows symbols decorations of mosaic on the entrance canopy of the church. This is called the narthex that serves as welcoming new converts to the church and equally as educative communication to the church activities to the lay men and uneducated.



Figure 1. Entrance to St. Augustine Catholic Church, Ikorodu. Source: Author, (2022)

1.1 CHURCH HISTORY.

The earliest Christians did not use existing Roman temples as churches, but instead they used a form of building that was used for markets and law courts the Basilica. There were two reasons for this. First they did not want to use a building that was associated with non-Christian worship. Second, and more importantly, they needed a space that was big enough to meet as a community in order to worship.

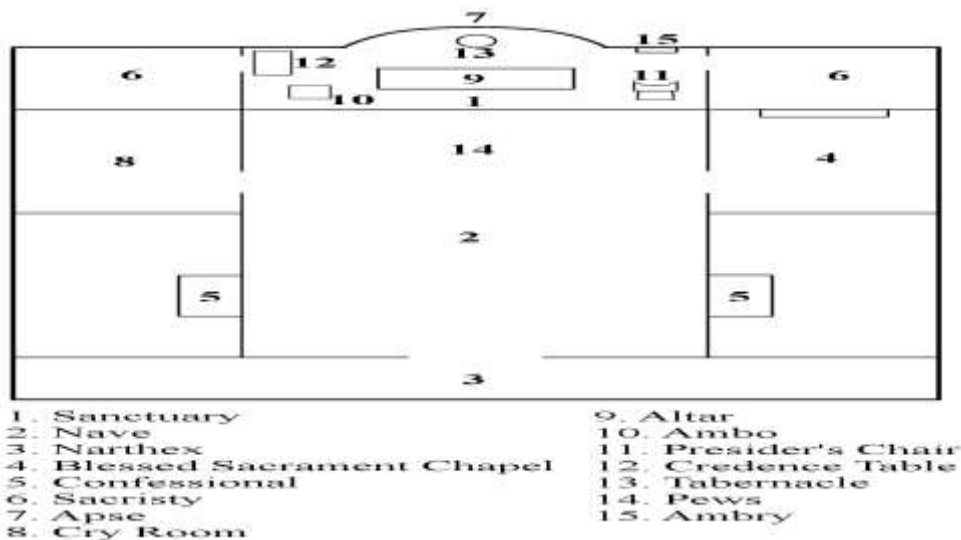


Figure 2. Typical church plan. Source: Author (2022).

2.0 LITERATURE REVIEW

The name Church is derived from ecclesia meaning people, the community of faith. The sacred house call a church is intended to be a reflection of heaven arrayed in signs and symbols. Church building is a metaphor in stone of a people’s own spiritual journey. The meaning of architectural symbols or of words may even change, but the process must be both logical and gradual.

Symbolism originated in France, and was part of a 19th-century movement in which art became infused with mysticism. Adams, (2002), explained that Symbolism is the systematic use of symbols or pictorial conventions to express an allegorical meaning. The symbolic architecture is the manner in which memory stores are related and the set of rules applied to the system postulated, Andrews, (1995). Symbolism is an important element in religious arts and the meanings are important to the worshipping Christians. People express their ideas or qualities in symbolic forms like ceremonial swords, masks and other objects of worship. Symbols are equally important as medium of communication and learning. Tailor, (2003) considered symbolism as the dipping of fingers in the holy water and crossing themselves with it by the catholic congregation as the symbol of the person’s wish to be spiritually clean before entering the church and reinforces an artistic and poetic movement or style using symbolic images and indirect

suggestion to express mystical ideas, emotions, and state of mind. For example, the Africans symbolism is deeper, and more involving. It has value and it is functional.

The underlying concept of the symbolic form of architecture is the idea that architecture can be a meaningful, symbolic form, but that the only basis for judgment in architecture is within the objectives of architecture itself. Broadbent, (1977), stated, that symbolic form is a condition either of the knowledge of meaning or of the human expression of a meaning.

Rapoport, (1982), looking at the power of religion in architecture and culture also observed that religious heritage include the faith and tradition passed down through the generations as well as the magnificent artistic and architectural works that are embodied in them. According to Doig, (2008), Churches are standing indices of human activity, and the whole matrix of meaning they present is highly revealing of the larger meaning of ritual performance within and movement through their space. Paintings, relief and engravings suggested highly organized rituals connected with fertility, the afterlife, and worship of the Mother goddess and hence processions were a feature in the cult temples, particularly during festivals, so free movement was required in liturgy and religious tradition through and around the church sanctuary to influence its architectural form. This makes theology to be the ultimate expression in the church design.

Church architecture has always been of significant symbols in the society. Adeboye, (2015) observed that the great buildings of Egypt were temples; the great buildings of the Middle Ages were cathedrals. The most beautiful buildings in Nigeria even in colonial days were churches. Concluding that theological meaning predominantly found expression in architecture.

Allred, (2003), observed that religion cried for symbols which were to express theology in ecclesiastical architecture in form of being full of life, joy, peace and power. The architecture of a Church should therefore, never be merely traditional but it must express the reality of God as expressed in the theology and liturgy. Adoh and Olufemi, (2014) stated that the first type of artwork created for Christians religious worship in Yorubaland by the missionaries was church architecture. Barrie, (2001) identified that all buildings, both secular and religious, are powerful meaningful cultural artifacts that embody a society's values and beliefs noting how mythologies, beliefs, and rituals are intertwined with religious architectural expression

However, it is the distinctiveness of each symbolic form which is the objective for that symbolic form. The universal function of art, for instance, is the same in ancient and in a modern civilization and not only for man in the civilized condition but in prehistory as well. It is a human function and it persists in the history of mankind. Self-expression in art is thus recognizable as art and not as something else in many different modes of expression of different peoples of the world. And there is permanence and a continuity of every such cultural form not only in art, but also in religion, science, and morality.

Adeboye, (2015) stated that through form, surface, space, and ritual sacred architecture occupied an intermediate position in the world that is both physical and symbolic.

Theology expresses that sacred architecture that mediates between the earth and heaven and architecture is a potent symbolic vehicle for personal exploration.

The Anglican Sacred Space, (2008), noted too that spaces have theological symbolic meanings citing the architecture of some traditions where roof was believed to symbolize charity, which covers a multitude of sins; the floor symbolized the foundation of faith and the humility of the poor. The theology of any space could define the functional requirement and the requirement in turn determines the function as in what makes nave different from lectern, altar or narthex, for example, is simply theology.

Van Doodewaard (2012), observed that architecture could help God's people by creating an environment that encourages and facilitates true worship as it is an expression of theology and the theology will direct the church. The symbols created in the church and the symbolic spaces are the functions that dictate the activities in the church. Dempsey (2015) noted that architecture, painting, sculpture, and decoration all worked together in the Baroque style to create a unified emotional expression meant to impress. According to Liliya et al, (2016) there is a process of returning to the roots, to traditions, not only Orthodox churches, but also Catholic and Anglican each temple embodies religious idea in the architecture. Each architectural element comprises a certain symbol.

Liliya et al, (2016) also postulated that architecture as any other art form, has its own language, the language of architectural forms. The sense and value of architectural forms can be understood, considering the temple in its idea as the house of God, a universal symbol of the terrestrial and sacral worlds touching. It tries to open process of originating and development of the symbolic on wide historical material.

Ratzinger, (2005), considered symbols as images or signs that represent something else, because of convention, association, or resemblance. No matter what meaning a symbol may take, the fact still remains that symbols are abstracted versions of ideas. They are also indirect means of communication. They bear literal or proverbial meaning in the African context. For example, the linguist bears a staff which has a proverbial symbol at the top. The nature of any symbol also depends on the attitudes and general outlook on the life of the people. Here the role and importance of culture of a people play prominent part. For example, a bird with the head turned backwards picking something from behind. This indicates that there is nothing wrong in returning to fetch something that has been forgotten, left behind or thrown away. We can always correct our mistakes. Another symbol is three human heads carved together, which literally means the ideas of three or more people put together produce better results than one person's ideas. Its proverbial meaning is that one must learn to consult others before taking a decision for a group.

Jones, (2012) defined symbol as an idea, object, conventional or non-conventional that is used to represent something else. It could be abstract or not. Abstract symbols are symbols that do not depend on their concrete material substance. These are abstract entities that are capable of abstracting themselves, freeing themselves, purifying

themselves from their possible concrete substance. This implies that an object can be described as a symbol of something else it seems to represent because it is connected with in a lot of people's mind. For example, indigenous Nigerian pottery is made in particular forms that communicate specific messages. A pot in a globular form is a symbol of purity. It signifies all things that are sacred and pertain to God. The choice of symbol does not matter. The art of communicating with names may be approached from two sides, that is, in concrete or abstract. The real name of a person can be replaced at any time rendering it abstract. It ceases to be abstract, however, when the link between the reference and the referent, between the name and the person makes it impossible to change it once it has been given.

3.0. METHODOLOGY.

This study is a case study. The techniques of data gathering for the study were observations and interviews. The observation research component provided an intense physical evaluation of the church selected. Twelve trips of observation were made at the church to understand fully the workings and doctrine of the church, how liturgy affects the doctrine and how the symbols aid the liturgy in day today activities of the church. Ten Sunday services were attended to be able to understand the importance of symbols in the activities of the congregation and how mass were conducted. The attendance of mass on Sundays enabled the understanding of the congregation response to the spaces in the church and deepened the knowledge of space utilization. Five visitations were equally made to the church on mass services conducted on other days in the evenings, Saturdays and Wednesdays. This was to be able to interact with worshipers and made interviews with members. It was noted that those who attended the services regularly on none Sunday services were more accustomed to the practices of the doctrine of the church. The visits were made to study intensely the symbols in the church devoid of obstruction from crowd activities. The priests were able to be interviewed to know the essence of symbols and the parts they played in church doctrine and ceremonies.

In Catholic Church of Nigeria, there are six distinctive groups, namely: i). MCA, Missionary childhood Association, populated by children. ii). CYON, Catholic Youth Organization of Nigeria. iii). YCW, Young Catholic Workers iv). CMO, Catholic Men Organization. v). CWO, Catholic Women Organization. vi). Priests and Religious. These are the ordained. The interviews were conducted among the Catholic Men and Women Organizations who had been members of the church for more than five years including the priests who have privileged information useful for the research. Group 1 to 5 are recognized as church Laity. But the Catholic Men and Women Organization, group 4 and 5 were deemed adults in the church.

Fifty church members were interviewed. Twenty five adult worshipers of male gender who were regular in most church activities at the period of the research, twenty adult female and five priests and their assistants. The adoption of case study approach in this study was considered appropriate because the research was interested mainly in information specific to a particular study context, symbolic form and meaning in the architecture of Sacred Hearts Catholic churches in Ikorodu, Lagos state, Nigeria. The

bulk of the data for the research were obtained through direct observation. The church was visited fifteen times for a keen observation. The church was visited during Sunday services and during working days when the church was not in service and keen observation and study was made for the interior and exterior recording with photographs and then studied the interpretations.

Interviews were by means of respondents giving confidential information crucial for the research. The interviews were conducted in the church where all the relevant architectural forms were found. Prepared interview questions were used for the Catholic Men and Women Organizations, the adults in the church. The Priests were asked more detailed questions pertaining to liturgical symbols and their meanings. The adults in the church were asked about their understanding of the symbols and liturgical ceremonies they observed in the church. The interviews were carried out in English language, since there was high level of literacy among persons in the sample parish. The aim of the interview was to understand the level of their understanding of the symbolic materials and activities in the church which they use in worship and to corroborate their views with the church priests that is deemed authentic interpretations.

4.0. ANALYSIS AND DISCUSSION OF FINDINGS.

Although it is possible to recognize a number of external features that tell us from the outside that a building is a church for example, the steeple, tower, stained glass windows etc, none of these things are actually necessary for a church. A church is simply a place for a Christian community to meet and worship God, and the form it takes can vary tremendously. Most churches within the catholic tradition have a variety of images, chapels, stained glass, banners, statuary, paintings or icons dedicated to the saints to varying degrees. Memorial plaques commemorating the departed local “saints” of a Christian community adorn many a place within a local church. All these images remind us that our journey to God is not made alone. The grotto as in the figure 3 serves as symbol of personal communication to God in prayers and in confessions devoid of Priests intervention.

Saint Augustine Catholic church Ikorodu was established in 1981. The church is located at the strategic road leading to the heart of Ikorodu town. It occupies about an acre of land and the site falls in a relatively gentle slope. Its drainage is enhanced. The population of the worshippers is about three thousand. The church is replete with all the characteristics symbols of a catholic setting. These are seeing in the built form of the church. The exterior of the church portrays a toned down gothic architecture with most of the windows in the modern rectangular shaped. The interior is where a lot of symbols were displayed.

Architectural Appraisal: The St Augustine Catholic Church Ikorodu constituted a major landmark for the city of Ikorodu where it stood. Not only was the building itself architecturally significant, but the church also housed treasures such as stained glass, stone and marble statues, richly carved marble furniture and object of both artistic and religious significance.

Plan Form and Liturgical Arrangements: The basic plan of the church is a cruciform polygonal interior with the altar adjoining the eastern end of the church as if to form an apse, the sacristy and vestry adjoins the altar at the southern end. The main altar of the church is located in the conventional eastern end with the Bishop's Cathedra in place. The seats for assisting priests are conventionally arranged on either side of the chancel. The liturgical centers of the pulpit and lectern are situated around the central focus of the plan form. The choir are besides the pulpit and lectern facing each other. The tiered seats and balcony are arranged in order with circulation space the aisles directly from the entrance narthex to the altar. The congregation seats at the nave facing the altar. There are aisles that create pedestrian passage ways for the movement of the congregations to the church and the ritual centers at the altar for performance of rites like communion and priestly blessings and baptism. Thus the entire congregation is divided into sections and faces the altar. This ensures visual contact between the entire audience and the officiating priest. Also provided are multiple entrances with foyers at the north western and south eastern ends of the church. There were twelve columns in the church. Figure 4 below carrying the gallery above and symbolically representing the twelve disciples who are the carriers of the gospel as given by Jesus.



Figure 3. Interior columns carrying gallery above. Source: author. (2022).

The congregation seats beside the choir facing the center. The doors are made of wood with carvings and symbolic inscriptions on them. The front elevation bears insignia of a mosaic tiles with pictures of the cross standing at the peak of the building announcing to the public that it was a church building.

INTERIOR ELEMENTS AND SYMBOLISM: Internally, the church is simple and has ornaments dotting many of the structure. The columns are about six carrying the gallery up and are decorated with symbols, and the doors are of wooden timber with carved sculptures of shepherd and his flock. Also, the altar windows are of specially

designed stained glass, still depicting the sheep and shepherd. The altar-table is made of stone marble for durability, as well as a representation of the ancient stone altars, marble tiles were used around the altar walls. The Church has an estimated capacity of three thousand worshippers. Figure 5 shows the altar, the focus of worship of the congregation and the crucifix displayed a symbol of the resurrected Jesus.



Figure 4. Showing interior facing altar and stain glass. Source: author. (2022).

Over the centuries church buildings evolved, incorporating many special features, the role of which was to support people's understanding of the Christian faith and the worship that was taking place. It was intended that the church was a building to be interpreted, or 'read' and understood by those who came to worship. Throughout the Christian world a uniformity of design and decoration of these special features was introduced. The sketch plan considers the traditional elements found in a Christian church in both the Anglican and the Roman Catholic traditions. It helps the reader understand how the belief of the worshipping community is reflected in the material things found in a church, from the design and layout, the fixtures and fittings to the wealth of symbolic representation of every aspect of Christian belief.

The Main Parts of a Church.

Christian churches are most often built in a cruciform shape (cross-shaped), with the altar at the eastern end. Traditional churches consist of a large rectangular space in which to seat a large number of people. This is called the Nave. The main focal point of the building is the Apse, this is where the judge would have sat in Roman Basilica and where we usually find the priests, the High Altar and the Tabernacle. The Transept separates the Nave from the Chancel and Apse and symbolizes a similar sort of transition as the Narthex, only here it separates the clergy from the congregation.

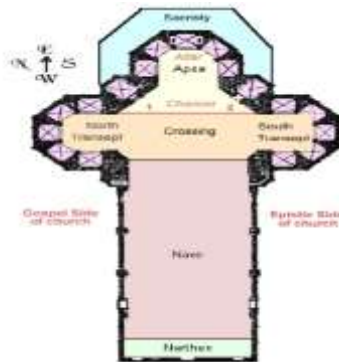


Figure 5. The main parts of a church. Source: Author.

Symbolic meaning is attached to all parts of a church. In the 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 man's infirmity heavenwards; and the beams represent the champions of ecclesiastical right who defend 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 in glory; West represents death. If church is taking as a human form the narthex is the feet, the nave is the body, the transepts are the arms and the apse is the head the most important part and the reasons why priests and bishops are sited there.

The Direction of a Church: Traditionally all Christian churches were built from East to West. For Christians, of all the points of the compass, the most sacred is east, pointing in the direction of the holy city of Jerusalem. The high altar is always placed at the east end of the church, side altars are also placed on East walls and the congregation faces east to pray. As well as being oriented towards Jerusalem, Christian churches were traditionally built from East to West because the sun rises in the East and sets in the West. The sun rising in the East was associated with dawn on Easter Day, when Christ rose from the dead. The East and West windows in a church are the most important; the East because they let in the morning sun, which symbolizes God as the Light of the World, and the West because the dying sun reminds us of the Day of Judgment. The North side of the church is dark and traditionally represented the devil, and the South side is sunny, representing the Holy Spirit. Burial grounds and graveyards were traditionally on the South side of the church.

The Narthex or Porch: In the first churches the Narthex was a separate area within a church for those people who had not yet become full members. From the Narthex they could watch and listen without being able to fully take part in the Mass. They were preparing to enter the church as Christians. Over time, the role of the Narthex has changed a bit, but it remains a place of transition, a place for people as they pass from the outside world into a spiritual place.



Figure 6. Narthex of Saint Augustine, Ikorodu. Source: Author, (2022).

A true Narthex is either an outside, covered porch-like structure or an inside area separated from the nave the "body" of the church by a screen, but over time this word has also come to mean "entry" or "foyer." It is always at the West end of the church. The Narthex is a place of setting aside. We are ready to enter a different place, a new space, a consecrated place set aside for the worship of God. A church is a place for reflection, a place of stillness and the place for gathering of the whole community. It is a spiritual house. It is by passing through the Narthex that we move from secular into sacred space. The Narthex of St. Augustine Catholic church is decorated with murals carried by robust columns that invite the worshippers to take a trip into the inner sanctuary.

The Baptistry:



Figure 7. Plastic pool of immersion. Source: Author. (2022)

The Baptistry, like the Narthex, is a separate, transitional space with both being used by those who are not yet members of the church. Baptism in the early church usually involved full immersion so that churches had a little pool for baptism; indeed some Christian churches still use pools. The earliest of these were round so most later Baptisteries were either round or octagonal. When the original pools were replaced with Fonts, this traditional shape was kept. In most churches there are no separate Baptistry, but just a font that is often located near the Narthex. It is at the West end of the church

to symbolise the beginning of the Christian journey. This is the case with St. Augustine Church.

The Font;



Figure 8. The baptismal font. Source: Author, (2022).

The word Font comes from the Latin word “fons” meaning ‘fountain’ or source of living water. The Font has holy water in it, water which has been blessed by a priest. The Christian life begins with Baptism, and the holy water which is used symbolizes cleansing from sin and rebirth to a new life in Christ, it is the beginning of a Christian’s journey or pilgrimage through life. In just the same way that we wash every day to get ourselves clean and ready for a new day, at Baptism a person ‘washes away’ their old life and promises to start a fresh, new life as a Christian. In Catholic churches, there are Holy Water stoops inside the church near the doors. As worshippers enter the church they dip their hands into the Holy water and make the sign of the cross, a continual reminder of their baptism.

Candle: The paschal candle another word for paschal candle is Easter candle. For the 50 days of Easter from the Easter vigil until the feast of Pentecost this candle stands within the sanctuary for the rest of the year it finds its home by the font in the Baptistry. The paschal candle



Figure 9. The Candle. Source: Author, (2022).

is a very large candle placed in a stand. It is one of the key elements of the Easter Vigil, one of the most important liturgical celebrations of the year. The service starts in complete darkness and the Paschal Candle is brought into the church. From this candle smaller ones are lit, each held by a member of the congregation, and soon the church is alive with candlelight representing Christ, the Light of the World shining through. Other symbols seen in the church include: Alpha and Omega, the first and last letters of the Greek alphabet. They symbolize God who is the beginning and the end of creation.

The Nave: The Nave is the western end of a church and is the place where the people or ‘congregation’ sit. The Latin NAVIS, meaning ‘a ship’, and symbolizes the passage of the Christian through the stormy waters of life. This image was inspired by the story of Noah saving humans and animals from the flood. The Nave is like an upside down boat.



Figure 10. The Nave of Saint Augustine Church, Ikorodu. Source: Author, (2022).



Figure 11. Pews for seating at the Church. Source: Author, (2022).

Pews are a very late addition to the Nave area, and, even today, parishioners stand during the liturgy in many Eastern Catholic and Orthodox Churches. Churches had a stone bench set into the side walls so that old and infirm people could sit down.

Pews and Kneeler.



Figure 12. A typical church pew. Source: Author, (2022).

This is where the saying ‘the weakest go to the wall’ comes from. Pews were introduced into churches after the Reformation when the preaching of very long sermons became a major part of the services and people needed to be able to sit down. In St. Augustine, the pews are made of wood with kneelers attached and with frontal place for keeping personal utilities in the church.

The Crossing: This is the place where the Nave, Chancel and Transepts intersect. This area is often domed or has a central tower above. Saint Augustine Catholic church has none. But the configurations of internal web of steel structures mark this out in the interior. The transverse arm of a cruciform church is called the Transept. Because the liturgy is supposed to be celebrated facing East the left side of the Transept is called the North transept and the right side of the Transept is called the South transept.



Figure 13. The altar rail. Source: Author, (2022).

The SANCTUARY is the most holy part of a church. Its name comes from the Latin word sanctus meaning 'holy'. It is at the east end of a church. The word Chancel comes from the word cancelli, meaning "lattice work,"



Figure 14. Priest seat at the chancel. Source: Author, (2022).

Medieval churches often had rood screens separating the Sanctuary and choir from the body of the Nave. This screen totally separated the Sanctuary from the place where the people sat so that the sanctuary was truly treated as the Holy of Holies. St. Augustine Catholic church uses the modern concept of open sanctuary. The Sanctuary was, instead, separated from the Nave by altar rails at which the communicants knelt to receive the Holy Communion. As well as being the place where the Altar is sited, the Sanctuary is the place where the Tabernacle, which holds the Blessed Sacrament, is kept and over which there should always be burning a tabernacle light.

The Altar: The altar is the structure on which the church's sacred meal is celebrated. This sacred meal makes present the sacrifice Jesus made by dying on the Cross and it is a thanksgiving meal where thanks to God is given for sending the person of Jesus to show the ways. The altar is the table that the community gathers around under the leadership of the Priest to remember God's love and give thanks for the living memory of Jesus. It also signifies that all who participate in the celebration of the sacred meal are all united to the one person of Christ. In most Catholic churches an Altar is generally made from wood and is often referred to as the Sacrament table or Communion table.

The Lectern: The Lectern is a reading stand on the right side of the church as you face the Altar the "Epistle side" from where the Epistles or Letters are read. Not all churches have both a Lectern and a Pulpit; some just have one single speaker's podium called an Ambo. In many Catholic churches the



Figure 15, lectern in the church. Source: Author, (2022).

Lectern is in the form of an eagle with wings outstretched. The Eagle is a symbol of St John the Evangelist who wrote one of the Gospels. Eagles are big, strong birds with a huge wing-span and can soar higher than most other birds. It was believed that an Eagle would carry God's word not only through the whole building but also out into the world beyond which represented the world. The St. Augustine Catholic has both the lectern and the pulpit.

The Pulpit.



Figure 16. The pulpit in the church. Source: Author, (2022).

The Pulpit is on the left side of the church as you face the Altar the "Gospel side", from where the Gospel is read. Because of this Pulpit became much larger. In some churches a high triple-decker Pulpit was put in, with the minister standing at the very top where he could be both seen and heard. These were often located in the centre of the church so that most of the congregation had their back to the altar, signifying the predominance of the word over the sacraments.



The Cross:

Figure 17. A figure of cross. Source: Author, (2022).

The Cross is the symbol of Christianity. The cross is very conspicuous at the St. Augustine church one strategically placed at the alter side. This reminds of the cross on which Jesus gave up his own life in order to pay for the sins of the world. The empty cross also symbolises the risen Christ. It represents an instrument of torture that has been defeated from which the victim has walked away. It is therefore an image of God’s power and of hope. A plain cross is more likely to be found in the church. The Christian cross is seen as a representation of the instrument of the crucifixion of Jesus Christ. It is the best-known religious symbol of Christianity. It is related to the crucifix a cross that includes a usually three-dimensional representation of Jesus' body and to the more general family of cross symbol. The cross also reminds Christians of Jesus' victory over sin and death, since it is believed that through His death and resurrection He conquered death itself.

The Crucifix:



Figure 18. The symbol for crucifix. Source: Author; (2022)

The word Crucifix comes from the Latin meaning fixed to the cross. The figure of Jesus is attached to the cross. The letters INRI are often at the top of the crucifix. The letters INRI stand for ‘Jesus of Nazareth, King of the Jews’ from the Latin “IESUS NAZARENUS REX IUDAEORUM” The Crucifix symbolizes the sufferings of Jesus, and the sufferings that people experience in life can be associated with the sufferings Christ endured.

DOORS: The doors to the church have significant meanings. The Saint Augustine church doors are inscribed with the carving depicting the image of Jesus Christ. The door depicts entrance to Gods presence.

The Decorative Stain Glass:



Figure 19. Interior of St. Augustine. Source: Author, (2022).



Figure 20. Decorative stain glass in church. Source: Author, (2022).

This is found at the eastern end of the church depicting symbols of angels and the saints. It is decorative and throws arrays of diffused light into the sanctuary making the sacredness of spaces more unique.

5.0. CONCLUSION.

The study concludes 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. 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.

5.1. RECOMMENDATIONS:

The study recommendations were as follows:

- i), Designers and patrons of St Augustine Catholic Church should come up with concepts of signs and symbols that represent the status and the celebration that the church users represent.
- ii). The study recommends the Meanings attached to the symbols in Saint Augustine Catholic Church should adhere to users contextual understanding to give a coherent doctrine in worship and not at the priest's dictate of context.
- iii) That symbols when properly contextualized locally in church spaces are creators of proper education and understanding of liturgy, meaning and form creation in church architecture and should be encouraged.
- iv). That contextualized symbols should be integrated into socio culture of worshippers leading to peaceful understanding among church congregation.

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