

Classical Collection of Liturgical Appointments by DUNCAN G. STROIK

Over the years, I have sought to recover the idea of the tabernacle as ark of the new covenant and relearn the rich tradition of its design. What is a worthy temple for the God who offers himself for our salvation? When the body of Christ is reserved within it, the tabernacle becomes the dwelling place of the Creator of the Universe. Even though the tabernacle is the smallest element inside a church, it holds the full grandeur of God.

The Rinascimento tabernacle is in the form of a tempietto, or little temple, with a dome, composite columns, constructed out of the finest marbles and metals. It is intended as the focal point of a church, whether new or existing, and its classic style can fit into both traditional and modernist churches. In order to make clear its connection with the altar of sacrifice it is constructed in marble. White marble symbolizes purity, and allows the tabernacle to appear as a jewel in the sanctuary. We have also designed versions to be fabricated out of rich marble colors of giallo, rosso, grigio, nero, and verde depending on the coloration of the church.

The Rinascimento tabernacle draws upon the classic design of the centralized church, first seen in the Church of the Holy Sepulchre in Jerusalem and revived many times thereafter most

importantly during the Italian Renaissance. The centralized octagon emphasizes the tabernacle's significance within the church by giving it a powerful form and object-like quality. Like the great centralized churches the tabernacle is covered by a dome, and is seen as the house of God. The eight-sided shape references the baptistery and the parallels between new birth and eucharist. The dome shelters the manna from heaven, while the composite columns on each side reinforce the tabernacle's central importance. As the richest of the classical orders, the composite is associated with resurrection and triumph.

The pediment emphasizes the temple-like qualities of the Rinascimento tabernacle. Medieval and early Renaissance wall-tabernacles inspired the use of the pediment in its framing of the door, which is the threshold to the holy of holies. Like the Holy of Holies in the Temple of Jerusalem, the tabernacle is often veiled on the outside or the inside of the door, offering an additional sense of mystery. Traditionally, the door is the area for iconography, and the image of host and chalice is there to reinforce the centrality of the eucharist reserved within. This tabernacle is also a type of treasure chamber and the brackets below help to make it visible and prominent.

GRANDA.

GRANDA is a company specialized in the creation and design of sacred art. With over 120 years of experience, is the only company in the world to offer a complete service for quality sacred art and craftsmanship. Its activity ranges from the design and implementation of complex architectural projects to the creation of liturgical objects and the development of hand-embroidered chasubles.

Founded in Madrid in 1891 by Fr. Félix Granda, artist and priest; today remains a world leader thanks to the experience and the quality of their work, materials and thoroughness when designing and developing any project.

The team is formed by more than 100 people including artists, craftsmen, architects, designers and artists, who work daily to give expression to their passion for work well done in every project.

Its activity is very wide: making of sculptures, large altarpieces, processional floats, vestments, banners, paliis and other textile products, construction and design of liturgical furniture, creation of all kinds of handmade liturgical outfit: chalices, monstrance, tabernacles, candlesticks, altar and processional crosses. These are just some of GRANDA's capabilities.

GRANDA, with headquarters in Madrid (Spain) is present all over the world: Chicago, Sydney, Rome, Poland and Mexico.

DUNCAN G. STROIK

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Duncan G. Stroik is a practicing architect, author, and Professor of Architecture at the University of Notre Dame.

His award-winning work includes the Our Lady of the Most Holy Trinity Chapel in Santa Paula, California and the Shrine Church of Our Lady of Guadalupe in LaCrosse, Wisconsin. A frequent lecturer on sacred architecture and the classical tradition, Stroik co-edited *"Reconquering Sacred Space"* and has recently authored *"The Church Building as a Sacred Place: Beauty, Transcendence and the Eternal"*.

Mr. Stroik is an inaugural member of the Society for Catholic Liturgy and founding editor of Sacred Architecture Journal. He is a graduate of the University of Virginia and the Yale University School of Architecture.

RINASCIMENTO

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"Art cannot be "produced", as one contracts out and produces technical equipment. It is always a gift. Inspiration is not something one can choose for oneself. It has to be received, otherwise it is not there. An so it would be worth our while to regain a faith that sees. Wherever that exists, art finds its proper expression."

BENEDICTO XVI.
"The Spirit of the Liturgy".
San Francisco, 2000



"Beauty derives from a beautiful form and from a proper relationship of the whole to parts, the parts among themselves, and the parts to the whole, because a building should present itself as a complete and finished organism, where one part agrees with another, and all are necessary to the whole conception."

ANDREA PALLADIO. "I Quattro Libri de' ll Architettura".
Venecia, 1570