Index of Church Buildings (1915–2015)

From the theological question of immanence and transcendence, I discern church types between *domus Dei*, *domus ecclesiae*, and *templum Spiritus*. Whereas the first tends to emphasize transcendence, the second privileges immanence, and the latter is what a contemporary church should be, balancing transcendence and immanence. Such balance must be found in the three dimensions, *synaesthetic*, *kerygmatic*, and *Eucharistic*, addressing the body, the mind, and the community. A church is a *templum Spiritus* when it draws the visitor not only into the Mystery of God (*domus Dei*), but of the community as well (*domus ecclesiae*). Contemporary Roman Catholic prototypes are *Herz Jesu* in Munich (*domus Dei*) (Fig. 1.3), *Herz Jesu* in Völklingen (*domus ecclesiae*) (Fig. 4.6), and *Christus Hoffnung der Welt* in Vienna (Fig. 5.1) or *St François de Molitor* in Paris (Fig. 5.6) (*templum Spiritus*). I build my typology upon Kieckhefer’s distinction between *classic sacramental* (longitudinal, processional, dramatic), *classic evangelical* (dignified and edified hearing), and *modern communal* (transitional, flexible, hospitable) church types. From the point of view of immanence and transcendence, both Kieckhefer’s evangelical and communal churches underline immanence and can thus be categorized under *domus ecclesiae*.

A chapel is first of all addressed to the individual pilgrim, and must therefore excel in *synaesthetic* qualities. A cathedral is first of all a written message, and must therefore display *kerygmatic* qualities. Parish and monastic churches are in the first place *Eucharistic* spaces for gathered communities. It is essential to distinguish between parish and monastic churches. In order to be a *templum Spiritus*, a parish church must be first and foremost a *domus ecclesiae*, a monastic church a *domus Dei*. Good examples are the churches at Donaucity and Novy Dvur (Fig. 6.2). But both must hold balances between *domus Dei* and *domus ecclesiae*.

Different communities have different needs. People have also different needs at distinct periods of their lives. Therefore, it is essential to distinguish between Roman Catholic and Protestant churches, and between parish and monastic churches.

It is remarkable that most recent Protestant churches are longitudinal in spatial dynamics, opting for the conference hall-type for dignified and edified hearing. This corresponds to Kieckhefer’s *classic evangelical* type. In contrast, Roman Catholic churches explore other liturgical configurations for community building, and search for creating an architecture of transcendence on the basis of the acquisitions of the twentieth-century *domus ecclesiae* (most prominent are the configurations that Schwarz named *open ring*).
In the following index, I have listed major church buildings of the two last decades (1995–2015), according to their typology (chapels, cathedrals, monastic churches, parish churches), location, Christian denomination, and chronology, albeit without exhaustivity. I have indicated the six major case studies in bold. For twenty of them, I have added a technical sheet and applied my method in a Practical Guide (pg). Because contemporary church architecture is a direct heir of twentieth century “architecture of immanence,” I have preceded the main index by a list of illustrious twentieth century precursors.

**Illustrious Precursors 1895–1995**

**Germany**
1. *Fronleichnamskirche (Corpus Christi)*, Aachen (Rudolf Schwarz, 1930) (Fig. 2.1)
2. *Auferstehungskirche*, Essen (Otto Bartning, 1930)
3. *St Laurentius*, Munich-Gern (Emil Steffann, 1955) (Fig. 2.2)

**France**
4. *Pilgrim Chapel Notre-Dame-du-Haut*, Ronchamp (Le Corbusier, 1955) (Fig. 2.3)

**Great Britain**
5. *Coventry Cathedral*, Coventry (Basil Spence, 1962)
8. *St Paul’s Church*, Harringay (Peter Inskipp, Peter Jenkins, 1993)

**Ireland**
9. *Corpus Christi Church*, Knockanure (Michael Scott, 1964)
10. *St Aengus Church*, Burt (McCormick, Corr, 1967)

**Netherlands**

**Sweden**
12. *St Mark’s Church*, Stockholm-Malmovag (Sigurd Lewerentz, 1960)

**Finland**