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**ARCHITECTURAL BUILDING:
“THE FUTURE BUILDINGS OF THE APOSTOLIC CATHOLIC CHURCH
OF
GOD THE HOLY SPIRIT BELOVED INKONG”
THE ONE HOLY CATHOLIC AND APOSTOLIC CHURCH
ARCHITECTURE IN LIGHT OF NARRATIVE VIRTUE ETHICS
AND NEW URBANISM BUILDING, PLACE OF ALL SEALED SERVANTS
FOR WORSHIP, DEVOTIONS, SACRAMENTS, AND HOLY SEALING.**

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ABSTRACT

ARCHITECTURAL BUILDING: “THE FUTURE BUILDINGS OF THE APOSTOLIC CATHOLIC CHURCH OF GOD THE HOLY SPIRIT BELOVED INKONG”

THE ONE HOLY CATHOLIC AND APOSTOLIC CHURCH

ARCHITECTURE IN LIGHT OF NARRATIVE VIRTUE ETHICS

AND NEW URBANISM BUILDING, PLACE OF ALL SEALED SERVANTS

FOR WORSHIP, DEVOTIONS, SACRAMENTS, AND HOLY SEALING.

The Architectural Building of the Apostolic Catholic Church tends to focus on the exterior and interior design layout of the church building and often becomes polarized. Using narrative virtue ethics and collaborating with New Urbanism, the Apostolic Catholic Church may, through its architecture, encourage a built environment more conducive to the practice of Christian virtue than the present suburban paradigm.

INTRODUCTION

The architecture that is the center of faith of the sealed servants of **God the Holy Spirit the Beloved Inkong** will be spread, let the whole world know that the third person of God the Holy Spirit who called the humble name Inkong is already here in our time and **built his Holy Church in All Nations. The Apostolic Catholic Church is the One Holy Catholic and Apostolic Church.** *The church is in the line of the apostles through St. John Florentine (1950-2021), the founding bishop of the Apostolic Catholic Church*, before he went to God the FATHER in heaven He anointed the next patriarch, none other than **His Holiness Patriarch John Almario E.M.**

Calampiano, P.P. *the father of Apostolic Catholic Church.* In my Architectural Theology, Philosophy, and Psychology, I will apply everything I study and learn with all my knowledge and beauty to build his church to feel the Holiness of the Architectural Building of the Holy Spirit the Apostolic Catholic Church so that whoever enters this Holy Church will truly and truly feel the presence of God the Holy Spirit called Beloved Ingkong in our times. In my work, as an architectural technologist, designer, draftsman, and architect student who helps parishes **build Apostolic Catholic Churches of God the Holy Spirit called “Beloved Ingkong”** in our times, I found that there are people who disagree about the nature of what a church should look like. It must be both modern and traditional. Some people have their preferred style, like old-fashioned; they think that it should look clean, sleek, and modern, and a lot of times there is no theological underpinning. There are many arguments, says I like it, I don't like it and those are not an argument. That can be reconciled very well, you have to ask the question, is it good, is it true, is it beautiful, and is it Holy? The question on which I've been working is: is there such a thing as **architectural theology?** We know their *sacramental theology, moral theology*, and also the various types of theology but *Apostolic Catholic Church Architecture is a sacramental thing by God the Holy Spirit called “Beloved Ingkong”*. Does it have a theological underpinning or something that reveals the nature of the church to us? It reveals the mind of God and the completion of what I studied was very clear, yes in scripture and in the revelation of different kinds we can realize quite clearly that there is an **architectural theology** and **the two-foundation notion** come from scripture. “The first of the Incarnation of Christ”, who was the invisible God took on human nature and took on the matter, his body was made of carbon and water in calcium, and all the things that were made of and so material things of the earth could reveal the mind of God to the world. “Then secondly, at the Transfiguration” at Mount Tabor, when Christ’s body became radiant with the

light of heaven and he became dazzlingly white, that demonstrated that the matter of his body could reveal the glory of heavenly realities that could burst forth through a material substance like Christ's body. *Besides, with those two points in mind, you can say, "What's a church building made of?" It's made of matter: clay for bricks, stone, glass, wood, even the fabrics and silk for vestments; gold for vessels; glass for stained glass windows; and how can we say, "How does this all make sense theologically?"* How can we get past the "I like it" and "I don't like that" arguments and say what is the truth about Apostolic Catholic Church architecture, as well as what is satisfying about it, and how can we use "beauty" to make that truth and goodness appealing to parishioners and visitors to a church? *Since we already understand that church architecture is a theological thing. Then what is the foundation of that theology?* If it's going to reveal God and God's glory, what is there about God and God's glory that we need to classify? And there are scriptural references to the glory of heaven in the Old Testament, the famous vision of Jacob's ladder showing *angels going up and down the ladder between Heaven and Earth*, so Heaven and Earth can be linked, and then there's a description of heaven in the Book of Revelation with God sitting on the throne surrounded by angels and saints and their singing. Holy, Holy, Holy, and so we worship on Earth in the same way that we worship in heaven, and the church has a principle called "*Lex orandi, lex credendi*," which means we should pray because we believe the way he believed, and we address our prayers to the Father Yahweh through Christ Jesus the Son and to the Holy Spirit called "Beloved Ingkong" in our time, because that's how we understand the relationship of the Father, Son, and Holy Spirit. Moreover, If we had a "*Lex orandi*," or a lot of prayers, we could also say we had a "**LEX EDIFICANTE,**" which is the building law. *What does the building have to be like to represent the theological reality that everyone knows in the heavenly future that we hope to be part of?* **This is the fundamental logic for understanding**

how to design the church. How do design the church, not the most famous Architects these days, what's on the cover of the architecture magazines, and what's coming out of the studios in Quezon City, Philippines? What do I like? What does somebody else do that they like? What did the architect tell me we must have? *The fundamental question is What is the sacred reality that this building should reveal to us a notion you called Architectural Theology?* And without understanding architectural theology, it's very hard to build a building that would be sufficient for the task that the Catholic liturgy asks it to rise to become a revelation of the mind of God and authorize us to participate in that Revelation. So, *the High Calling of church architecture* is to be like Christ's body in the sacrament of the church, a material thing that bears the meaning that God wants it to have. And then the glory itself that Christ's body had at the Transfiguration is a foretaste, and the resurrection is the permanent pledge of our potential to be divined to become like God just as Christ was, and *the way the church describes this is in the Apostolic Catholic Church at the National Shrine of Miraculous Lady of the Rock, where they call it a foretaste of the Heavenly Liturgy.* A foretaste means we get to participate in a very small way. I would like to compare it to the smell of chocolate chip cookies when you walk in the door and someone is baking cookies, you taste them by smelling them and that beautiful smile brings you to the kitchen to eat those cookies and you will be full afterward. We are expected to participate fully in that cooking at a much higher level than we are expected to participate in heavenliness, and on earth, we get a foretaste of that heavenliness through the very beauty of art and architecture in music and vestments and the liturgy itself. This is the way that God allows us to delight in becoming like heaven. *It is the very high theology, the very high calling of liturgical architecture, and the foundational understanding for building a new Apostolic Catholic Church of God the Holy Spirit "Beloved Inggong" in our times.*

DESCRIPTION

THE ARCHITECTURAL BUILDING OF THE APOSTOLIC CATHOLIC CHURCH IS THE LIVING CHURCH

The Living Church: God the Holy Spirit Beloved Ingkong's Building

The Architectural Building of the Apostolic Catholic Church is the living church of God the Holy Spirit Beloved Ingkong in our times. Architecture and heaven, it is very common to hear a church described as being heaven in stone and glass. Someone directly says that the Apostolic Catholic Church is Earthly Heaven where Christ walks with us on Earth and He pretends to be an old beggar, He appeared to a young seminarian John Florentine Teruel at the Ateneo de Manila Seminary asking for alms, the young seminarian John Florentine replied, "If the alms You ask for is for the salvation of the world, here I am. Use me." After those words, the old beggar rose two feet from the ground in dazzling light, Jesus appeared and said, "Blessed are you that you have reached the last drop of my blood in Calvary, from you and your descendants will build the New Jerusalem and the Third Testament will be written, call me by my new name **INGKONG**". **So, there's a deep Theology of church architecture primarily that it's an image of Heaven itself.** It is the way that we use Earthly matter to perceive what a Heavenly reality might be like. Now, it's a big challenge. Theologically, the structure of the Apostolic Catholic Church should be a representation of heaven. First of all, how do you make it reveal heaven? And second, what does heaven look like? These are pretty fundamental questions, and this is where to find the answers. These questions are about the Book of Revelation, the last book of the Bible sometimes called the Apocalypse. And it's a book written by Saint John, who was on the island of Patmos in the

Mediterranean Sea. And he said that he saw an opening or tear in heaven, like the veil being torn in the temple of Solomon. And that which he saw beyond there, he described in two chapters in particular. In the Book of Revelation chapter 4, he said he saw a throne with one seated on the throne surrounded by white robe elders. And white robes are the standard biblical image of people in heaven. The angels appear all through the scriptures wearing white robes. This is how they address heavenly beings who have a golden crown on their heads, symbolizing their victory over sin and death. And then Christ was surrounded by a rainbow, which is a symbol of a right relationship with God and Humanity. That was the sign that God gave to Noah that he would never destroy the world with the flood again. So far, we know that heaven is centered on God and populated by angels and saints. Then later in chapter 21, he describes the new heaven and the new earth, which is very interesting. There is an altar in heaven, and there are saints who are described as being under the altar and crying out. When will the time come? When will this time come? When will the consummation of the world be done? And we tend to think of the end of the world as frightening, with another earthquake and thunder, but the end of the world means that the time of the effects of the fall will be over, sin and death will have no more power over humanity, and everything that separated God and the world will be undone, and they will be rejoined. This is the wedding feast on the land. So, what exactly is this heavenly reality? Look like when Heaven and Earth are together? Saint John claims to have seen a new earth full of medicinal trees. There is water flowing through the earth, so the desert did not have God's grace. Now, it has the grace of God flowing through it. There is no sorrow, no weeping, no mourning, and no death. All the products of the Fall are eliminated, and then he says the City of Heaven came down and joined the Earth, and Heaven is described as the New Jerusalem, that it's a walled city, and there are twelve gates in the walls. Each one has a foundation stone with one of the names of the 12 apostles. So,

the entry back to God is the revelation of the Apostles to the world as they went out. But even more interesting, late in the book, the streets of heaven are described as being made of crystal that is like gold and that the same foundations of the walls have 12 gems on them; each gate has a different gender described by name, amethyst and sapphire, and so on. It seems a little, well, if you go back to the Temple of Solomon in the Old Testament, the high priest, who is a prefigurement of Christ wore a breastplate into the presence of God, and it had 12 gems on it. Each one was described as bearing the name of one of Israel's 12 tribes. Consequently, the high priest would bring the 12 tribes of Israel into the presence of God in the temple. Of course, I couldn't get all those people in that room, so he wore them seriously as gems. Thus, gems are people from the 12 tribes of Israel; they correspond to the Twelve Apostles; and then they stand in for all of creation. Hence, if people are the living stones of the earthly church, they are the heavenly gems of the Heavenly Church. When you think of a diamond, you think of a lump of gold, a black sapphire that is not very reflective, but when you add heat and pressure, it becomes a diamond that thinks of a human body as a lump of earth, and at God's grace, nature plus grace becomes something radiant, so "gem" is a biblical term for an assault that has become perfected in God's life, and then one is heaven made of the same gems. As a result, heaven is made of people. People are transformed in the life of God. Heaven and Earth have come together. The two who were separated become one. And the earthly church is called the bride of Christ. It seems a bit odd, but think about any wedding you've ever been to. What do you see? What I see is a groom standing up near the presence of God, just as Christ is waiting for the return of this earthly church, and at the far end is a woman dressed in white, just like the white robes of the Heavenly beings, wearing flowers, probably jewels of some kind, and the groom says, "Come to me." I can't wait to see the bride walk down the aisle. Just a long walk down the aisle symbolizes theologically, that she represents the

church, which is separated from Christ the groom, and we are on the pilgrimage journey to Christ. Eventually, the two will become one, just as a husband and wife become one. God and Humanity will become one again in the place where that happens, where the universe is perfected. It's filled with heavenly beings enjoying earth, and that's everything a church building is supposed to show us about our future in heaven: happy with God united as the bride with Christ the groom who offers us to the Father so that we can live in happiness and glory with him forever, a very high theology of church architecture. **And this is what makes Apostolic Catholic Church Architecture delightful for us because we know in our hearts, that we want to be united with God again.** *We get to see what that might look like in a church building, and it delights us, and it helps us on our journey down to beat the groom and to be happy with the opportunity.* In our culture, the issue of beauty is a conundrum. We don't know what beauty is. We think it's the supermodel. People say Saint Maria Virginia is beautiful, and then you go to art museums and you see a crumpled-up piece of aluminum in the corner. And the curator says, "Wow, that's beautiful." That's all red, and you look at that and say, "Well, it doesn't seem beautiful to me," and then you must be some kind of low-ground person. If you don't understand the beauty of this crumpled piece of metal in the corner, and you can see how this relativistic move toward beauty being whatever we decide it is, it can seriously undermine the meaning of what an Apostolic Catholic Church should be to be beautiful, it pays to ask the question. What is beauty, theologically understood, from the point of view of the long tradition of the church? And it's kind of complicated, but it's all so simple at the same time. What the church teaches us is that we call all things beautiful when they reveal their ontological reality to us. That means the nature of being itself. When does a tree become a tree? What is the church? This is a church, and so you see that when people visit a church, they don't like to say, "Well, it's got too much of that or it's missing something from there." It doesn't look

like a church; you hear a lot about some recent churches. They are saying that the churches of this church appear to be missing, but if you return to the fundamental question of ontology, the nature of being itself, the church can take any form you want. It could be **Gothic, Classical, Modern, or Romanesque** architecture that appears ancient; it could appear rather recent, but if the churches of the church have been preserved, it will be a church. It will appear to be a church, and people will recognize it as such. And we won't say that the church looks like a ball or an airplane; the church looks like something other than what a church should look like. If we call things beautiful when they reveal their ontology to us, then we have to ask the question. What is that ontology? What are the parts of a church? That's where we look to the great teaching of the church; we looked at the architectural examples, but even more importantly, we looked at the foundational scriptural notions of what a church building is, and there are **several important architectural examples in scripture, one of which is Noah's Ark.** What is the **Temple of Solomon?** And of course, there's the **Heavenly Jerusalem, which is the great Heavenly City** that's described in the **Book of Revelation, and when you see Noah's Ark, it has certain proportions that are given by God it is a certain width and a certain height.** Of course, the ark floats on the water, and **that became an image for the church building** because in the Old Testament, the waters were a symbol of destruction; the flood of Noah destroyed the world. That arrived and destroyed both the city and Christian baptism. Of course, it becomes the source of Redemption 2, where water becomes claimed again and is placed in the service of God through Christ. As a result, the ark, as a place of safety in the water, represents the church building as a place of safety in the fallen world. But the Temple of Solomon is very particular in that the inside is described as being carved with flowers and vegetables and panels of cedar overlaid with gold which is an image of the garden and the curse that Adam and Eve kicked out of the Garden of Eden. What is redeemed humanity invited

back into its architectural image of the Garden of Eden, and then beyond that was the Holy of Holies, or the small room on the Ark of the Covenant where God's presence dwells, which represented heaven. So even in the Old Testament, we have a building that represents the relationship between Heaven and Earth. What separates them is the famous veil that's been a curtain that separates the two rooms, and of course, when Christ died on the cross, the veil of the temple was torn into mini, and all that separated Heaven and Earth was then torn. Therefore, there is a scriptural foundation for architectural theology, and if you asked what our typical church plan looks like, you'd get a different answer. When there's a porch cut with artex, and then there's a big room called the day where most of the people sit, and if you look at a traditional church, you'll typically see buds and flowers, leaves, and various types of garden imagery in the columns and various ornaments on the wall. The sanctuary in the nave may be separated from the communion rail or the gate, and beyond that, the altar, where Christ's presence is felt in the Eucharist in the Liturgy, and thus we see the temple inheritance of the church building that is still with us today. If those questions are asked, the ontology of a church is a building that shows us the right relationship with God being restored to the Garden of Eden, that heaven and earth, which were separated by sinners now restored, there is suddenly a deep theology that we can call beautiful because it reveals the very nature of the ontology of the church building itself, and interestingly, the human response to beauty is joy. Since beauty produces his love in us, when it's beautiful and reveals the ontology that it is supposed to reveal, we love that, which is true, and when we know what is true, we come to know more about God. We know more about God and become more like him, so God, in his mercy, allows us to delight in knowing him, not just in an abstract scientific way but through the very medium of beauty, and therefore it's very important to make sure that the foundation for beauty is theologically understood. We are currently in the midst

of a great revival of classical architecture known as "new classicism," a movement to write urban books and hold conferences about it. Architects are building classical buildings again, which is very interesting after 30, 40, and 50 years of modern dominance of the architecture profession. One could say classical architecture is the architecture of the past. There's nothing about it as of today; it should not be replicated because they would say it is breathing life into the corpse of a past era. This is the kind of language they use for classical architecture. And yet, people are asking for classical architecture, particularly in church design, and the question is, what is classical architecture? Why is it so useful? Why do people keep coming back to it? And there are two things you know that come together in classical architecture. One is the forms, and most people understand the forms of classical architecture. They see columns and certain kinds of ornament they see domes that look like classical architecture. Language has grammar in its structure and syntax. Still, more important than the forms themselves is the meaning that they convey. The question is, what is it about classical architecture that meant the first churches built in the world by Constantine the emperor in the fourth century used classical architecture, and every other church built until the mid-twentieth century used some sort of classical design? What were they doing? What did they think they were doing? And more importantly, why would that be a good thing to do today? The primary answer is that classical architecture is not a style. Style is a set of forms that people of a certain time decided to use, such as round arches or pointed arches, that have these proportions or those proportions, but do not feel logical. The larger question is whether classical architecture is fundamentally respectful of tradition. It's fundamentally respectful of the order of nature as well as revealing the mind of God. So, when you play the piano, you see that certain pitches have a harmonious sound in their consonants; they sound good together. Other pitches are dissonant; this is simply the nature of things, with their numerical underpinnings in that

piano note relationship and also numerical underpinnings in the sound waves, so that those notes are half, and this is how God works in creation, and you can say the same thing about architecture: certain proportions are harmonic; certain ways of bringing things together are ordered, radiant, and perfected in the ring true to the eye, and so am I when I write. So, classicism is a way of building architecture that is about the noblest and highest achievements that humanity can bring together. What is the most poetic, harmonious, and ordered way to do architecture? How can it restore order to a fallen world where disorder has taken the form of sin? So, classicism is not primarily a style, although there are stylistic components to it. It's a way of imitating the mind of God in architecture. I think about a building that looks like an architect and engineer designed it. You see the steel I-beams; you see the bolts to see everything coming together, and it looks like it's doing a lot of work. That's the architects' and engineers' aesthetic. The classical aesthetic shows you all of the logical structure but makes it look easy. It's as if all of creation has been removed from the effects of the fall, and the beauty and ease of glorious and political representation can be expressed in architecture. If there is a natural affinity between the Catholic understanding of liturgy as a way to participate in our heavenly future and architecture, this classical method also attempts to participate in that heavenly future to some extent. That is a theological argument for using classical architecture, and I believe one of the best reasons to use it goes beyond near nostalgia or debates over whether I like it or not. It makes sense theologically and is, therefore, suitable for Catholic use. Decoration and Ornaments, what are the things that people tend to like about traditional architecture? is that they see a lot of enrichment in it; they see moldings, shadows, and images of various kinds, and one way to think about building enrichment is to categorize it. One is what could be called decoration, and the second is what could be called ornament. If you start to think theologically about an Apostolic Catholic Church building as an image of some kind of meaning

that we want people to understand, it makes sense to think a little more categorically about what is a decoration and what is an ornament. *The decoration is a clarification of the structure, and its enrichment of architecture makes the structure clearer. Many architects today say you have to see the structure, or else the building will lie to you. You should see the bolts; you should see the steel I-beams that are the honest architecture, but that's very literal architecture.* That's like writing a book. That's a technical manual if you are seeing it in architectural form. *Traditional architecture demonstrates structure, but in a poetic way.* If you look *at the base of a column,* for example, you'll see *moldings that extend out beyond the width of the shaft to suggest that the weight that's coming down vertically then spreads out and has a nice, easy transition to the ground,* similar to your ankle meeting your foot. If you had to walk around on your ankle, it would be a very abrupt transition to the ground. But walking around on a foot means that it has a nice, easy transition. And so, you'll see lots of shapes in classical architecture that have curves, which suggest the *transition from vertical to horizontal in a nice, easy, poetic way.* Look at the bottom of a tree; it'll have the width of the tree, and then it'll expand out to the roots or the branches, and with that, the tops of the thickest part of the tree hold up the thinner branches above. *This is just a pattern that we find in nature, and then we see it in architecture in the clarification of structure, but because it's poetic, it's not literal.* And so, our modern mind often has a hard time figuring out why we should pay extra for this funny molding and extra things that just seem old-fashioned, but a poetic mind thinks differently. So, if a poet were talking about the day, his wife would have agreed to marry him. He might've said, "I was a gazelle leaping through the waters of Niagara Falls." Well, he is not Gazelle, and he was never leaving through Niagara Falls. It's a distortion of the facts to emphasize the expression of the truth of joy. As a result, this is a more elevated representation of how the world works with heavy things and supports light things. However, it is

presented in a way that is full of beautiful shade, shadow, and sculptural quality, allowing us to enjoy understanding the elevation of structural logic. **Ornamentation is a second way to enhance buildings. An ornament is something in a building that tells you something about its use or purpose, such as the cross on the top of a church steeple. Do you see a cross in the building immediately? You know that there are Apostolic Catholic people there in the church building. And, if you consider the nature of ornament, it can be expressed in a variety of ways, such as everything you've ever seen on a church statue: leaves, plants, and beads.** There's a molding called "bead and real" that looks like a small pearl necklace. That's along a building to see little beads and then wire to connect them; you see eggs, a flower, a basket, shields, and a coat of arms. Everything you can imagine can be used to enrich yourself. You can imagine our bodies being permanently installed into the design of our homes. Ornaments, moreover, are a sign of festivity in our culture. If you have people over, you might put flowers on the table, you might hang streamers from the ceiling, you might like candles, and you might bring out your good chime that has little patterns painted around it. In our culture, when something is worth celebrating, we make a sacrificial offering for the event. So, you think about going to a church, maybe at 5 on a Saturday afternoon, and you see flowers tied to the ends of the pews and a white runner down the center aisle. You know, somebody got married that day, and those flowers, which could be growing happily in a field, have been sacrificed; they're no longer growing in the field to indicate the importance of the festivity of that day. And you take that and raise it to the notion of architecture, and you see, ornament tells us about festivity, it reveals to us the nature and use of a building, and you tie that together with decorations, and you see, you have a very developed system for understanding the nature of the Sacred Liturgy itself. It takes material nature and elevates it as a sacrificial offering to the Father through Christ, and at the same time, it's a festive occasion because

we're enjoying our participation in our salvation. If you decide that ornaments and decorations are just old holdovers from the old days, that doesn't mean anything anymore. And the only thing you can design is empty boxes. It's not so much a question of modernity or looking backward in time.

It's about making buildings expressive of the theological realities that they are meant to express.

You can use them properly or you can decide that they're not important, but that building will become mute if you remove its ability to speak through decoration and ornament, and that's why I feel logical; it makes sense to use these things appropriately and not to just decide that if the modern architectural establishment doesn't like them, we must do away with them. ***We must first be Apostolic Catholic in our architectural theology before attempting to make it beautiful and desirable in architecture.***

The Incredible Architecture Building of the Apostolic Catholic Church

As a bachelor's degree-holding architecture student, I certainly appreciate the architecture and the power of this modern architecture through the 20th century, but the churches are always empty. My goal is just to create a feeling so people can immerse themselves in the architecture. It is originally different from anything you can see, and it also has a visual impact on the difference between wood and steel materials. The lighting is very, very interesting, and it represents the workers that they are. It also has a very emotional impact on the whole world. Its perspective shows architecture in the best possible light. As you can see inside the National Shrine of Our Lady of the Rock Apostolic Catholic Church, the pillars are so beautiful that they are all lined up, so you want them to appear in the picture. So, in that way, architecture speaks for itself. There are no distractions, just the same angle, and when you put them all together, side by side or all very different, you get the cohesive feeling of all the Apostolic Catholic Churches. So, you have to see

it from afar to know that this is the church of God the Holy Spirit, who called the name Beloved Ingkong, that will catch your attention, and you will be stopped by the unique architecture of this God's church. When you enter the Apostolic Catholic Church's church building, you will notice the space where the water font, altar, nave, aisle, and choir area are located, which everyone will recognize as a catholic church. Everyone has been there at least once in their life, and the church was made for a specific reason: to bring people closer to God. So what I find interesting is how these architects have created, you know, these different buildings to feel God's presence as if God is speaking to you every time you go to the holy mass in this holy church building. I think I'm a pretty calm person. I mean, I like it when I'm alone, and when you're alone in these places, you get to experience the architecture in a very different way. It seems like it was built just for you, and you are there, so you can witness it for yourself. However, you will want to take a picture with you so that you can see it over and over again, or always go to church to worship with this Living God. For people who go to church, the sacred spaces are a testament to the faith and unique power God created in the modern architecture of this church building.

The Apostolic Catholic Church Design Sanctuary

The Apostolic Catholic Church Shrine of the Queen of the Patriarchs was a sealed servant faith community that was newly built in 1025 E.D.S.A., Quezon City, Philippines. What we have here is the ACC's second church shrine building that the sealed servant faith community has used for its worship services. The church's original inspiration came from the National Shrine of Our Lady of the Rock at 1003 E.D.S.A., Project 7, Quezon City, Philippines. The architect or designer of the church was Patriarch John Almario, P.P. The idea was that he had a vision from God, the Holy Spirit, and Beloved Ingkong of what the church would look like. It is immediately apparent

that the elements and materials were introduced. The National Shrine has one, and even on the inside of the National Shrine, it is very stylized. But we have spiraled up there, and there is something that is actually reminiscent of St. John Florentine, the Apostolic Catholic Church's and the Marian Church's founding patriarch. Stained glass is probably one of the features that most people notice in the church when they come in here, and on a sunny day, it is quite impressive. When the light shines through, there are four sets of stained glass on the four walls on the front; behind the altar is actually the table of the Holy Eucharist from the Last Supper on the west side. The last two windows depict events in the life of Mary, the Mother of Jesus, and the east side windows of the church depict the history of the Apostolic Catholic Church in the Philippines. A series of events from the gospel are depicted among the panels on the back windows. St. John Florentine was actually one of the features that were installed here in the church, and it was quite beloved. It's made out of fiberglass. And in fact, that mold is the same one that was used as the orbs on the outside of the church. They just didn't enclose the entire structure. So that was a very important architectural highlight of the sanctuary. Much of the decoration is here in the church, including the stained-glass windows, all the mosaics, and the Stations of the Cross. Those were all features that were added afterward. The church was predominantly white, gold, and bronze in color. The mosaic itself of the church building was added in commemoration of the Miraculous Lady of the Rock in the Philippines, which is the patron of the Apostolic Catholic Church as a Marian Church. And that was the first project that they decided to install to commemorate that historical event; all those mosaics are Venetian glass, and I think the stats say something: 70% of them are Venetian finish gold, so they have little, small tiles. When fitness has developed a lot of architectural construction techniques for just being newly developed, the National Shrine is actually an important place for all sealed servants, and it was the second shrine building of its kind

in the Philippines. So, the construction company actually went out there, and the architects as well, to actually figure out what was going on and how it would work here at the National Shrine. In fact, this National Shrine is completely out of concrete, with reinforced concrete at the top, and there are places where it's only 1 inch thick.

The Apostolic Catholic Church Architecture Building Design Points to God

The former Senior Archbishop John Almario came to the National Shrine of Our Lady of the Rock, and he founded the entire church; the seminary building wasn't built until a few years later, and the church is full of debt. Biblical teams inspired archbishops, auxiliary bishop's priests, deacons, apo's, and young auxiliary's sealed servants. Specifically, the Miraculous Lady of the Rock is kind of the overarching central theme, if you will, of the National Shrine as a whole. The National Shrine itself boasts a number of remarkable art pieces and different architectural elements that really helped bring about a really spiritual and prayerful space for us as priests. So one of the great themes of the National Shrine is always "sacramentum per Mariam" which means to Jesus through Mary, God the Holy Spirit as the spouse of Mary, and also Saint John the Baptist, and that can be seen in a number of different architectural pieces. The first and probably the most obvious is that on your way into the National Shrine, you walk by what's called the Mary on the Altar. Christ himself came into the world through Mary, and if we are to find our way back to him, we also have to go through Our Lady to get to Christ. If you're coming in from outside, there are two things: one, there's a beautiful statue right above Our Lady. We have a beautiful thing from Psalm 84 with "QUAM DILECTA TABERNACULA TUA DOMINE VIRTUTUM", which means "How Beautiful is your Dwelling Place, Oh Lord." She herself was the first Tabernacle of Jesus, and if you look closely, you'll see that there's a pelican on the Tabernacle door, a golden Pelican, and the

golden Pelican seems to be plucking itself, and that comes from this ancient tradition. This belief is that the pelican would actually puncture itself in order to feed its young, and that it would only do so when there was no food left so that blood would flow and it could feed its young with that thing's blood. So naturally, that is a perfect imitation of Christ. All the pews, as I can tell, don't face toward the Tabernacle like a more typical church that you might see now. And the reason is that this space is used for a number of things. So, every day, we celebrate morning and evening prayer in the National Shrine, and the way that liturgy is celebrated is through the reading of the songs in scripture, in which one half of the chapel chance, one of the stanzas, and the opposing side of the chapel response are all chanted, aided greatly by the majestic organ in the back. It's seen as the heart, if you will, of the National Shrine in the sense that it provides the tone that says, "We sing twice to the Lord." Although having that organ as the foundation for all the singing is a remarkable feature of the National Shrine, to be completely honest, when it's 6 a.m. and the top is filled with 100 choirs, it's a sight to behold. He'd rather hear an organ than all of our groggy 6 a.m. voices of "Simba Himig at Musika." So, everything in the National Shrine is set to emulate the new church building of the Apostolic Catholic Church of the God the Holy Spirit called Beloved Ingkong in our time, which talks about the Holy Trinity: "God the Father Yahweh, God the Son Jesus Christ, and God the Holy Spirit Beloved Ingkong" together with the Apostolic Catholic Church's "Blessed Virgin Mary" as a new heaven and a new earth. Most significantly, I would say, are the pillars that surround the National Shrine. Each of these three spiritual shapes is designed with the intention of mimicking the appearance of a tree. And if you follow the stems of these pillars up the tree, you can see the top floor in the fauna, which just sort of flowers out of the tree branches and all that. And then again, that's really meant to mimic what the new heavens and earth will look like. The apostles were then placed on either side of the pillars, primarily because, as we

progressed and established the One Holy Apostolic Church, faith became more important, and it's important to remember that the apostles acted as the pillars that held everything together. The church is a hole. So that's why they're placed on either side of those pillars. Right beneath the Holy Spirit is Pentecost. So precisely at that moment when the Holy Spirit descended upon the apostles in the upper room and the mantle of our Lady, the mantle is painted in this beautiful deep blue, and that same color is the one that's used to surround the Holy Spirit. And the reason for those specific choices, using that same blue in the mantle and in the sky that's running the Holy Spirit is because our lady is the spouse of the Holy Spirit and she is the "Mediatrice of all Grace," again using that phrase from Louis de Montfort. If you look right towards the center of the chapel, right above the crucifix, there's this great arch that goes right across the altar. And on it, you can see the 12 tribes of Israel, and each one of those kings is laying down their crown. And in the Book of Revelation, we see these Twelve Tribes approaching the altar of the lamb and laying down their crowns as a form of sacrifice and, really, as a form of surrender, when it comes to prayer. And when it comes to our relationship with God, it is probably one of the most difficult things to recognize that it all comes from an act of surrender. I think it is important to remember that when it comes to our faith. God's divine plan is perfect and infinite, and it is vast, yet every single piece, every tiny paintbrush, and every stroke is designed to fulfill his divine Providence. And so when you look around the chapel and see that everything is kind of place in its own unique spot for its own reasons, many of which, you know, we don't have time to mention, you realize it. Everything in our own lives is also designed that way, and you walk into a National Shrine and you see all these beautiful things, but you don't have anybody to walk you through them. It's kind of hard to tell what everything means and why it's placed where it is, and I think that's true of Our Lives as well. We will occasionally come across these strange paintings and strange moments. These are

symbols that we cannot comprehend, but for the time being, you should take your time and pray to contemplate them. The way the goddess is moving in your life, you realize that your entire life is nothing more than God working on a masterpiece, a revocable masterpiece.

The Apostolic Catholic Church Architecture Building was built with Extraordinary Faith

Exploring the renewed interest in the Apostolic Catholic Church Building Catholic Traditions When you think about classic Catholic Architecture, your mind likely turns to the Grand Gothic and Romanesque churches that were built during the late 19th and early 20th centuries. Many of the churches built since the 1960s, however, are less distinguished, fitting into the office building strips, malls, and subdivisions that surround them. The tide is starting to turn. However, classic church design is making a big comeback, and I will introduce you to some of the breakout beauties and talented individuals who designed them. There are some criteria for what constitutes a good church design. The church must do what a church must do in order to resolve the functional requirements as soon as possible. You have all the parts that he needs, and that's often where most people stop. They say, "Well, if we have an altar in the pews and a bride's room and bathrooms, then we're done. Maybe we'll put a statue in the corner for some pious old people, but the church is a sacrament of Christ, as all church tradition tells us, because the Bible talks about the Christian Assembly, the people going to their head Christ, being living stones, and receiving the building. So that's not theology, the people, and then you take it out of the word and say this building shows us where the people will be and what the people will be doing in their heavenly state. To the church, it becomes a visual representation of the Lamb's wedding feast, which is the biblical language of God and humanity forever united, celebrating the reunification of humanity and God after the rapture of the firstborn. And so our church is radiance glorified, centered on God, joyful,

and elevated. Everything about it is elevated, just like the language of the masses, just like the song Santo, Santo, Santo, which is the sound of the angels singing in heaven. So, the architecture will show you what the angels singing in heaven look like, and then we get to add our voices to that, and the National Shrine, to make this very clear, says that the Sacred Heart should be composed of signs and symbols of heavenly realities, and then you just have to ask the question, "What are our Heavenly realities?" And if you do that, you'll have a beautiful church. These days, an increasing number of churches are choosing to add extraordinary forms to their schedules, and this will affect church architecture design. Decisions with a priest and a building committee know they're going to be using the extraordinary form, and they have to say what we need to have to have the external form in our parish. Normally, the major change would involve communion rails or altar rails, which is interesting because there is no church inflation about altar rails and no church legislation about them; they took them out without Church legislation, so they can return without any particular rule, according to the permission of the local bishop. So that would be the most important thing to have in mind for the extraordinary. So many starts at the parish level, where priests and parishioners are involved in key decision-making and planning processes. Those people really need a good understanding of liturgical principles. We were given recommendations on how people in those positions can improve their knowledge of liturgy and Architectural Standards. The first thing to do is look at what the church itself asks. One of the greatest places to look for the theology of church architecture is the dedication of a church. That's the big book that the bishop uses when the church is dedicated, and you read the prayers, and they're very clear. They say this structure represents the Christian people gathered in Heavenly Glory, and it reminds me of Old Testament songs about gates lifting up their heads and allowing the King of Glory to enter, and you suddenly realize that this isn't just a meeting house, as people often said if you take

it to go, but this is the second Heavenly Jerusalem. The Heavenly city of Jerusalem is just like when Christ entered earthly Jerusalem and fell through the gates of the wall. So, the front door of a church is the great triumphal arch into the Heavenly City, and you start reading those things. You said, important theology embedded in the building itself tells us about the nature of the building, and then there are all the instructions that the church gives about what a church is and how it ought to be done. So many churches in recent decades seem to have been built without much regard for sacred art, but this has begun to change. Now, there's a great hunger on the part of the faithful for beauty, and it grows out of the Catholic sense of sacramentality that we believe that the material can express the immaterial, so there's a great desire, and also the young bishops and priests who are calling for architects to rebuild the church literally and figuratively. There is something that speaks to the soul about a certain consistency in church design. The people are looking for geometric consistency, order, and symmetry, and in our churches, we expect there to be transcendence. So, this is verticality, and traditionally, there has also been more directionality, like a long nave, which we are relearning with this means. There are a few principal categories of traditional church design, Gothic and Roman that could help us understand what those are and what they mean. There is a great book program, and they wanted this National Shrine to reflect all the great categories of sacred architecture, but what we tried to integrate was really the early Christian aspects of the Romanesque in the vaulting, the Renaissance, and you could say the Baroque. The nave is the central part of the church, and it's where the people gather. It comes with the word "navis," which is Latin for "ship" because the church is like a ship, like an ark, that protects us from the flood that brings us through baptism and the nave toward the sanctuary and the altar. On the side, we have the aisle, and these are very generous because this is all about perception and pilgrimage, and they give a sense of spaciousness to the church. This

National Shrine is also used for special occasions. When we can fill them up with extra seating at the end of the aisle. You see this wonderful side Shrine, which is an image of the baptism of Christ, halfway down the aisle. We have access to the confessional across the hall. The transept is where the church's crossing with its great dome represents the center of the cross, and below that is the sanctuary with the apps; this is the focus of the church with the marble floor, the race stairs with the vow volcano underneath which is the altar, and you can see four angels and what they might be; they're all holding symbols of The Passion of the Eucharist with a small rail, and there is a raised pulpit for reading the Bible. The Apostolic Catholic Church National Shrine has a beautifully curved ultra-rail with two colors of marble that are trying to connect visually to the volcano. The vow volcano has four bronze columns that define the holy place, the holiest of holies in the church; if you look up, you'll see the canopy of the vow volcano, and you'll know which Holy Spirit the dove there is. So, the dove descends on the people, and then an angel leads us in worship, and a very unique aspect of this holy volcano is that it has a crucifix on the top. If we look at the altar itself, which is pure white marble, it has three panels symbolizing the Holy Trinity, and we are reminded that this is Our Lady of the Most Holy Trinity Shrine of the Apostolic Catholic Church. So here is a relic from the altar of sacrifice at the church Our Lady of the Most Holy Trinity Shrine; it is a decent saddle, but because it's dedicated to the trinity, we have three people panels. Now, this National Shrine has been designed. So that mass could be celebrated in the Novus Ordo in English, Latin, and Tagalog and also in an extraordinary form, and so you can see that a priest can stand on either side of the altar, which is really classic. After mass, the Blessed Sacrament is transferred to the altar and its relationship to it, or we can have adoration where this beautiful Blessed Sacrament Tower with Christ the Redeemer standing on top is also the focus, so the altar in the Tabernacle is both a major focus of the church. So, the exterior of the National

Shrine of Our Lady of the Most Holy Trinity of the Apostolic Catholic Church is a Spanish-inspired design, under the protection of the great classical tradition. So we have a grand triumphal arch that you enter between, and on the left is St. Maria Virginia, and on the right is St. John Florentine, who are the two great teachers of this great books program, and above that there's a great pediment with a window, and then the namesake of the church, Our Lady, and next to her is the 134-foot tower, which is dedicated to the Trinity, and the desire was that this great temple would be seen for miles around and inspire people to come here and to find peace, joy, and holiness. The Apostolic Catholic Church's next new architectural building project is the National Shrine of Our Lady of Guadalupe in the Philippines. All the sealed servants became involved in the project and were looking for a place to build a shrine when, by happenstance, they met Patriarch John Almario. They started to talk about the shrine, and Patriarch John Almario was so enthusiastic. We always wanted to do something on the land we found in this beautiful place where the church of God, the Holy Spirit, and Beloved Inkgong will be built. Something more than they hadn't developed for commercial purposes, but rather the two dedicated to God, and so it was after that first meeting. That is the process of constructing a new Apostolic Catholic Church National Shrine of Guadalupe in the Philippines. A traditional church design was selected. It starts with the Patriarch and the Senior Archbishop. They were very faithful to the traditional church, and I think the way this shrine has come around really represents their deep faith in the traditional sense of the church. The idea was that the project would turn out to be as monumentally large as it is today. Well, in the first drawing plans and 3D modeling of the church made for the architectural building of the Apostolic Catholic Church, one of my questions is, "Can we build this church building of God the Holy Spirit, Beloved Inkgong?" So how modest were the plans at the beginning of the project? Yes. So, there is nothing outside. It was beyond our wildest dreams. In the interior

architectural building and art that are seen inside the shrine, you will see the Saint John Florentine painting kneeling before our Lord Jesus, and you'll notice there is such a holy face there and the eye is naturally drawn up. According to the Dome, what appeared to be stars were actually the exact constellation that was in the sky when Our Lady of Guadalupe appeared on December 12, 1531, and that constellation is also stained on her mantle in the image that, if you are familiar with Our Lady of Guadalupe, you are familiar with. The image that appeared on Saint Juan Diego, the constellation of stars, matches the constellation you'll see here in the dome and that was in the sky in 1531 when she appeared. The four medallions that surround the dome are known as pendentives. the artist for those pendentives and a lot of the artwork that you will see here at the shrine. In terms of architecture, the pendentives are located, and you'll say that the circle of the dome matches the squareness of the building. Where you have the circle of eternity, you have the squareness or the mundaneness of our earthly situation. So it is as if heaven and earth are joined, and there is this space where there's only this, which is referred to as a "Sacred Space." So these pendentives are located in that Sacred Space, and these four are known; they were chosen to be portrayed here by Patriarch de II, John Almario, the shrine's founder, and he chose these four because of their writings on Our Lady as the Mother of God and as the Immaculate Conception, and it will tell us about the vow volcano in the image of Our Lady behind the altar, which is modeled after an icon or mosaic, and Our Lady of Guadalupe came to us. It was pieced together at the architectural studios and then shipped over here and placed in that niche above the altar, and her disposition is that she is looking down at it as if she wants to draw our attention to the Tabernacle, where her son is always present for us. So, she wants us to come to her son, which was her whole message. She is our mother; we could come to her, and her wish is that we all draw closer to her son. We

understand that the Filipino Tagalog Mass is part of the liturgical schedule here, and we have the traditional Filipino Tagalog Mass every Sunday at 9 a.m., 12 p.m., and 7 p.m.

The Apostolic Catholic Church Building Renovation Campaign

Let's stop and take a look at our Apostolic Catholic Church building. Take a look at what we've got in mind. Take a look at the building where we come to pray. Our Apostolic Catholic Church is at the center of our lives, and faith. It's here that we come to worship God the Holy Spirit, called Beloved Ingkong in our time; it's here that we're nourished by our Lord, and it's here that we gather for the funerals of our loved ones, for the weddings, the baptisms, for the first communion, and for the confirmations. This Apostolic Catholic Church Building is our haven from the chaos of our world, where we come to find God. We need to do our best to be sure that our Apostolic Catholic Church Building is leading us to prayer and that the beauty of the Apostolic Catholic Church gives glory to God. This building is a second church built for a National Shrine of the Queen of the Patriarch. It was a beautiful place of worship when the Patriarch was very proud of the fact that this National Shrine of the Queen of the Patriarch could hold 1,400 people and no one was more than 80 feet away from the altar. Let me point out a few features of our National Shrine of the Queen of the Patriarch of the Apostolic Catholic Church. The church is in the shape of a perfect square. The lower part of the church is mostly dark and unadorned. The brick walls fade behind square white columns. It makes the church feel bigger than it is, but as we move upward, everything is white with windows letting in lots of light, and it's designed to lift us upward into the light. The four corners of the National Shrine of the Queen of the Patriarch include colored glass and statues; the architects have done something interesting here. Much of the glass is hidden behind a cornice, which is either in the ceiling or cut out in circular patterns. From a distance, it's

unclear what shapes we're looking at or why there's so much glass; we have to step in close to figure out what we're looking at and see all of the glass. Surely, the architect's goal is to get us to step up to those statues and look up as we draw into prayer. Finally, I noticed something else: the church centers on the altar. The altar is the place where the saving sacrifice of Christ becomes present; that's the location of the sacrifice of the mass. Everything in our Apostolic Catholic Church points us to the altar. Even though the altar isn't located in the center of our National Shrine of the Queen of the Patriarch, the ceiling slopes to the high point above the altar. There's a cupola with an empty space directly above the altar. This hanging piece is called a tester. It hangs above the altar to draw attention to it. The pews are arranged so that the aisles all lead us to the altar; everything points to the altar, and the architect understood how important the altar is.

Now, let's share about a renovation and our plans. The main goal of a renovation is to bring the Tabernacle into the church. The Tabernacle is the place where the body of Christ is kept in reserve, for the altars are the main focus during the mass. The church is our holiest place at all times because the body of Christ is here. We come here to worship and simply be with Christ. Let's look at our Tabernacle here at Our Lady of the Rock Shrine. This Tabernacle was made of marble with two carved angels flanking a bronze door. The tabernacle was placed in front of the altar when the new National Shrine of the Queen of the Patriarch was built. This is a wonderful place for quiet prayer during the day. However, we would also like to see the Tabernacle in a separate space inside the National Shrine of the Queen of the Patriarch. The slats allow people in the center of the church to see a bit of the outline of the Tabernacle, but most people can't see it. Well, there's beauty in those oak slats. They also allow us to see all the movement in the national shrine through the wall. This can be a distraction. I once watched a video of a wedding at a National Shrine. During the wedding vows, we could see the outlines of people walking back and forth in the

National Shrine. The solid wall here with the Tabernacle opening into both the church and the National Shrine would allow us to see and access the Tabernacle from both faces. Well, that sounds pretty simple, but redesigning the Tabernacle with the front door, and the back door, and installing a solid wall isn't so easy. The floor of the sanctuary in the chapel is a foot lower than the floor of the National Shrine of the Queen of the Patriarch Sanctuary. We need to raise the floor under the Tabernacle with a very low ceiling. At the National Shrine, we need to raise that ceiling to raise the Tabernacle. And while making these changes, it's an obvious time to take a look around. Our carpeting is old, and the carpet has served well, but after more years, there are many areas with snags and stains, and there are a few areas with burns that need to be replaced rather than installing another carpet. For the next few years, we're looking at a terrazzo floor, a hard floor that will last for generations. The upholstery on the pews is also old and in poor condition; there are numerous places where water stains from a leaking roof can be seen. It's time for new upholstery now that the roof has been replaced. We're looking at the same kind of upholstery that is found on the National Shrine piece; it's made from recycled plastic, very durable, and easy to clean. The upholstery is attached to the pews with Velcro. It's easy to replace if there's any damage. With all this in the works, it's time to stop and take a look at the beauty of our sanctuary. Let's begin by taking a look at the altar. Like the Tabernacle, his altar was brought from the original church. We can see the original marble altar top with the sides covered in oak, which looks a little bit dated. We would like to remove the oak to face the altar in marble once again and then make an ambo to match. We hope for a timeless look for the structure where we proclaim the word of God and also the structure where the word becomes flesh. On the other side of the sanctuary, we have a segment of open white walls; our plan is to add a large painting in both of these spaces. One depicts Saint John the Florentine, while the other depicts Saint Maria Virginia. These paintings will bring some

color into the church and also remind us of the Saints who join our prayers at Mass. Finally, let's take a look upward. Currently, we have this white hanging box called a tester that is designed to draw attention to the altar and also holds the speakers for the sound system. Above it is an empty cube, an area that once was the home of our speakers for the electric organ. We would like to replace the sound system and remove those white testers. Above the altar is a large crucifix surrounded by red candles. Light will shine down from the cupola with painted angels in that opening. There's a light shining down on the crucifix on the altar; our vision will be lifted to the heavens. We have some outstanding artists ready to begin work, and we've lined up a woodcarver in Oberammergau, Germany, to carve the crucifix. We have a sketch of his original ideas, and marble workers and architects are working on the design for the altar. We have a gifted Catholic painter, one of our seminarians, who's going to provide the oil paintings of the Saints and the Angels above. This National Shrine of the Queen of the Patriarch is the place where we come to meet our God, and it's the place where God feeds us. It's the place where we come for funerals, weddings, and baptisms. Some of the most important events of our lives occur here, and being in Our Lord's presence becomes simple. We need to make our church as beautiful as we can. Thank you for whatever help you can provide with a renovation project. Obviously, our goal is not just to make a building more beautiful. Our goal is to make ourselves, and we hope that more Eucharist will be delivered to her. We also want to make this church a more beautiful place for future generations to visit, a place where their children and grandchildren can meet our God. Thank you, and God bless you.

The Apostolic Catholic Church Building Architecture Symbols

Since the beginning of time, symbolism has been present in every human culture, social structure, and religious system. The Apostolic Catholic Church has two crosses: the Slavonic cross and the Latin cross. At the center of these two crosses is the dove that symbolizes the union of the Orthodox Western Rite church and the Roman Eastern Rite church. The Cross is the most well-known and widely used Christian symbol. It can be found anywhere. There is a Christian present. The cross was used for torture and public humiliation in Roman times, and criminals were executed on crosses. For Christians, the cross represents not only Jesus' death but also his resurrection; the cross represents sacrifice, suffering, repentance, solidarity, and exclusion. The Crucifix is a cross with a figure of the body of Jesus Christ attached to it. This is a common Catholic symbol that is usually found on or about the altar where the Eucharist is celebrated. Unlike other Christian denominations, which only used the cross. The crucifix is a powerful symbol of Catholicism, representing the focal point of Catholicism that Jesus died on the cross to redeem humanity. The letters "INRI" are frequently carved into the wood of a crucifix. The letter stands for "Iesus Nazarenus, Rex Iudaeorum" which translates to "*Jesus of Nazareth, King of the Jews.*" These are the words ordered to be written on the cross on which Jesus Christ was crucified by Pontius Pilate the Roman governor of Judea who sentenced Jesus to death. Alpha and Omega are the first and last letters of the Greek alphabet. They are used at various times throughout the church's liturgical year. Since the 4th century, Catholics have used the Alpha and Omega symbols to express Orthodox Christian faith in the scriptural proof of God. IHS is a common or liturgical item used in the construction of gravestones and sacred vessels. IHS is an abbreviation for the Greek word for Jesus, "*Iesous*". The Lamp is one of the most important symbols of Christ. In the mass, the whiteness of the lamp represents the innocence and purity of Jesus Christ, who is referred to as the

Lamb of God. Lamps are frequently associated with sacrifice in the Old Testament. Christ, the sacrificial lamb, died for the sins of humanity. The lamp can also symbolize God's submission. The lamp is sometimes depicted holding a flag. This represents the victory over the death of Christ and His resurrection. The Fleur de Lis is a stylized real flower made up of three petals joined at the base. The lady has been used in many places throughout history. most notably on the Royal Arms of France. A historically Catholic nation has always represented divinity, and according to one interpretation, the flower represents the Virgin Mary. The lady's whiteness and beauty represent Mary's Immaculate purity. In another interpretation, the lady depicts the Holy Trinity, which consists of the Father, the Son, and the Holy Spirit, or One God in three Divine Persons. The band that holds the three petals together represents Mary since it was, she who bore the child of God. The Fish is based on the first letters of the Greek word for Jesus Christ. To comprehend the symbol, you must first understand the acronym "Ickthus" which is the Greek word for *Fish* and is also the acronym for Jesus, "Iesous Christos Theou Uios Soter" which means "Jesus Christ, Son of God, Saviour" in English. In Catholic art, the Sacred Heart is typically depicted as a flaming heart, illuminated by divine light, surrounded by a Crown of Thorns, topped by a cross, and bleeding. It is sometimes depicted in the bosom of Jesus Christ. "The *wound, thorns, and blood* represent *Jesus' crucifixion*, and the flames represent *divine love's transformative power.*" The Sacred Heart represents both Jesus' Physical Heart and Divine Love it is devotional for Catholics everywhere, encapsulating Jesus' long-suffering love and passion for Humanity.

The Apostolic Catholic Church Building Architectural Layout

The Apostolic Catholic Church Building Architecture of the National Shrine of Senior Noemi I will share with you just a little bit about the architecture and interior layout of the National

Shrine of Senior Noemi edifice itself. To simplify, we could say that the Apostolic Catholic Church has its own traditional architecture and that its plan is to be understood in two directions. One would be the vertical dimension, the vertical direction; the other could be longitudinal or horizontal, and we see this when we walk into the Apostolic Catholic Church worship space, ahead of us is a three-fold space. We walk into the *narthex* or the *vestibule* which is a place of, we might say, decompression or adjustment to the holy atmosphere that we are entering. The faithful light candles, venerate holy icons and prepare themselves to enter the main part of the church, which is called the *nave*. The *nave* is where the faithful gather and pray, where they join hands and listen to the scriptural readings; it's where their primary activity takes place. The third and final portion of that interior space on that horizontal plane is the sanctuary, the holy of holies, which is separated from the nave by, in most cases, a large impressive structure called the "econo stassi's" which means *icon stand*, and it is basically a wall that holds icons, but it's much more than that, and I'll say something about that shortly. Then there's the vertical dimension. When the faithful enter the *nave*, if they raise their eyes and look up in a dome church such as ours, they will see at the very top and at the very center, the depiction of our Lord and God and Savior, Jesus Christ, who is "opando crator" means "the one who rules over all," and below him in a hierarchy, he will be surrounded by angels. Then came the prophets, "who proclaimed him throughout the ages." Then the four evangelists, "who are the transition point from Heaven to Earth, bringing the good news of the Gospel," We may then show you scenes from the Scriptures, followed by individual saints—holy people who have been recognized by the church as being faithful throughout their entire lives and whose lives have been seen as beneficial to their faithful. They are then depicted, and the bottom line is, will you and I, the people of God present, be the militant church's final icons? The church is alive and well in this world, and these are the two planes of an Apostolic Catholic Church.

Returning to the "econo stassi," this large structure, in this case, a wooden structure, that displays the various icons serves as a visible barrier. It reminds us that we are separated from God and that we are different from him. He is different from us. We are his creation; he is uncreated; he is the creator; we are the creation, but the wall is not solid; the wall has a portal, it has a gate, and that gate is covered by a veil, and this gate, as much as that wall hides from our sight, would lie beyond our comprehension. It, too, is divided, and while it conceals, it also reveals itself to us as the divine mystery. The primary mystery is the "Incarnation of the Divine Word, the Lord, and God, and Savior, Jesus Christ." This is depicted on the gate of the sanctuary of the "econo stassium," ask him, which shows the Archangel Gabriel announcing to the Virgin Mary that she will bear the salvation of humankind, and it is at that moment that the word took on flesh and that gate begins to open. Indeed, this is when the gate is laid open and the Lord is revealed in the flesh that he has taken on. This structure is not just practical, it's not just a decoration, it is there for us. It is as if we have entered an icon, and we are seeing laid out before us the great mystery from before all the ages. This architectural layout and iconography of the Apostolic Catholic Church are edifying to all and will aid in your contemplation of this great mystery as we celebrate the Nativity of Jesus Christ at the Apostolic Catholic Church of the National Shrine of Senior Noemi.

The Apostolic Catholic Church Building Architects

The National Shrine of Our Lady of the Rock of the Apostolic Catholic Church is a shrine in the North E.D.S.A., Quezon City, Philippines, that has been growing over the last 31 years. They've been worshipping in an existing building that needed renovation and updating. We had additional space to accommodate their needs. The ministry and worship helped bring the building into the 23rd century. For the existing 800-seat facility, we proposed a design in which we would

expand the back wall of the facility and add 300 seats to have one worship model with 1100 seats. We redesigned and liturgically correctly placed *the Altar, Ambo, and Tabernacle* and brought a little more of the *iconography* that the Apostolic Catholic Church ministry uses and brought more of that into the area, at the desire of the Patriarch, Archbishop, Bishops, Auxiliary Bishops, and Priest of the National Shrine of Our Lady of the Rock. We incorporated new technology, new audiovisual systems, and new lighting, all of which would then allow the building to function more effectively for its *style of worship* and integrate *music with the spoken word*. The building is relatively simple, and I think that makes it elegant in a certain way. There's one piece that I think is kind of a nice little Jewel on the building, which is the corner of the daytime National Shrine, the roof peaks up and creates an openness in the corner that allows people from the street to see into the building and see the altar of the Tabernacle but also for the visitors and patrons that are inside the building. National Shrine also shows how great the night's connection is to a small garden. That uses a garden, but also just an outdoor one in general. It is pretty and nice, adding a beautiful element to the space that is relatively simple and clean. The architects work regularly with the National Shrine and archdioceses, and they value the opportunity to serve these communities. This architect was chosen for this project, as well as a sealed servant of God, the Holy Spirit, Beloved Ingkong, because of their gifts, talents, skills, experience, and sensitivity to Apostolic Catholic Church design that you may not see in other church facilities. It's very rewarding to see the existing worship space reinvented and reimagined into the new space. A building that could very easily have been turned down and rebuilt makes it quite elegant to see the old building still there. But it is reimagined and reinvented into something that will continue to be used by the congregation, so it brings a lot of appreciation from the congregation and is also rewarding for an architect to see something continue to have life.

Prayer for the Building and for the Renovation of the Apostolic Catholic Church

Father in heaven, source of holiness and true purpose, it is right that we praise and

glorify your name.

We come before you, to dedicate to your lasting service this house of prayer, this temple

of worship, this home in which we are nourished by your word and your sacraments.

The Church's mystery will be reflected here.

The church is fruitful, made holy by Christ's blood: a bride made radiant with his radiance.

glory, a virgin splendid in the wholeness of her faith, a mother blessed through the

power of the Spirit.

Your chosen vineyard, the Church, is holy: its branches envelop the world, its tendrils,

carried on the tree of the cross, reach up to the kingdom of heaven.

The Church is favored as God's dwelling place on earth: a temple made of living stones.

founded on the apostles, with Jesus Christ as its cornerstone.

The Church is exalted, a city set on a mountain: a beacon to the whole world, bright with

the glory of the Lamb, and echoing the prayers of her saints.

Lord, send your Spirit from heaven to make this church an ever-holy place, and this altar

a ready table for the sacrifice of Christ.

Here may the waters of baptism overwhelm the shame of sin: here may your people die
to sin and live again through grace as your children.

Here may your children, gathered around your altar, celebrate the memorial of the
Paschal Lamb, and be fed at the table of Christ's word and Christ's body.

Here may prayer, the Church's banquet, resound through heaven and earth as a plea for
the world's salvation.

May the oppressed find true freedom, and the poor find justice.

From here, may the whole world be clothed in the dignity of the children of God, enter with

gladness, your city of peace.

We ask this through our Lord Jesus Christ, your Son, who lives and reigns with you, and
the Holy Spirit is called Beloved Ingkong, One God, forever and ever. Amen.

GENERAL ANALYSIS

What is the importance of the Apostolic Catholic Church Building?

When we talk about essential things to know about Liturgy, one of the things that we have to remember is that the Apostolic Catholic Church is a sacramental church. Now, this doesn't mean simply that it has seven sacraments and holy sealing; it means that this is a way of looking at the world. So, according to church tradition, some see bread, but our faith tells us that it is the body of

Christ and that it is Corpus Christi. Some see wine, but our faith tells us we drink the blood of Christ. The same thing applies to the Apostolic Catholic Church Building. Our tradition tells us that the church building is not a neutral place. It's not simply a skin for the liturgical action; rather, it's a place where prayer happens. It is a sacramental sign, both of the body and blood of Christ and of the Heavenly Jerusalem. This is what "sacrosanctum chile" means when it says "*The liturgy daily builds up those who are within into a holy temple of the Lord.*" This is based on Saint Paul's right in his letter to Ephesians 2:19 when he says, "You are strangers and aliens no longer." "No, you are fellow citizens with the saints and members of the household of God." So, when you see the structure, don't simply say to yourself, "There's a church building where this is a beautiful building," but instead say to yourself, "*Faith tells me there's the body and blood of Christ.*" When you see the door, say to yourself, "*I crossed the threshold into the holy of holies,*" and when you enter, say to yourself, "*I'm entering into the Garden of Eden.*" "*I enter into Paradise.*"

What is the importance of signs and symbols in the mass of the Apostolic Catholic Church Building?

The Catholic Mass is full of signs and symbols, so you might ask, where do these signs come from? Where do they get their meaning? Well, the answers are given to us in the passage on the catechism of the Catholic Church. "*A sacramental celebration is woven from signs and symbols. In keeping with the divine pedagogy of salvation, their meaning is rooted in the work of creation and in human culture, specified by the events of the Old Covenant, and fully revealed in the person and work of Christ.*" When we want to understand the signs and symbols in the Catholic mass, we need to look at these different places. We need to look at the *Creation, Human Culture, the Old Testament*, and the work and Ministry of Christ in the *New Testament*. Well, first

of all, we've got to acknowledge that the signs and symbols in the mass are things that are perceptible, we see them, we hear them, we smell them, we taste them, and we touch them. God is the creator of those signs and symbols. According to Pope Clement, every created thing bears the imprint of God. The first says that if we look around us, nature tells us constantly about the resurrection. "Consider, beloved, how the Lord keeps reminding us of the resurrection that is to come." Let us look, beloved, at the resurrection that occurs at its appointed time. Day and night show us a resurrection: the night lies in sleep, the day rises again, the day departs, and the night takes its place. So that's the first category in *Creation* itself where we can understand what the sacramental signs mean. You see these natural events for us, yield a visible manifestation of the power and working of God. The second category comes to us from *Human Culture*. What are the natural human things that we do, like washing? Hand washing, body washing, and the application of creams and ointments to our skin. Well, these have visible meaning for us at the church, and we bring them into the liturgical celebration. Even the way we use our language makes a difference in human culture. You might speak to your children one way, but to your boss another; these things come naturally to us and grow out of human culture. The events of the Old Covenant with the Old Testament, the scripture in their rates for us, are the third source of meaning for the sacramental signs, such as the crossing of the Red Sea, the liberation of Israel from slavery, the Ark of Noah, the preaching of the prophets, and the blessing of children. All of these things are woven into the church's sacramental expression. And finally, the church tells us that we get "Sacramento" meaning from the life and work of Christ, and in fact, the church goes so far as to say that all of the meaning from creation, from Human Culture, and from the Old Testament are brought together in Christ because, in the end, He Himself is the meaning of all of these signs and symbols. Here's what the Catholic Church says about the importance of Christ. "*In his preaching, the Lord Jesus often makes*

use of the signs of creation to make known the mysteries of the Kingdom of God. He performs healings and illustrates his preaching with physical signs or symbolic gestures. "He gives new meaning to the deeds and signs of the Old Covenant, above all to the Exodus and the Passover, for he himself is the meaning of all these signs." When we want to understand the sacramental signs and symbols that are woven together in the Catholic Mass. The first thing we should remember is that nothing happens by chance in the Liturgy and that everything has meaning, and the meaning of these signs and symbols comes to us. First of all, from Creation and from Human culture, they find their meaning in the stories of the Old Testament, and they're brought together and given their full meaning in the person and the work of Christ.

What are Sacramental Signs of the Apostolic Catholic Church?

I suppose everyone pretty much knows. The definition of a "Sacrament". What is a Sacrament? A Sacrament is an outward sign instituted by Christ to give grace, or as the catechism of the Apostolic Catholic Church says, "*The sacraments are efficacious signs of grace, instituted by Christ and entrusted to the Church, by which divine life is dispensed to us.*" In any case, a Sacrament has these two parts. Something that is *Perceptible* something we can see, smell, touch, taste, or hear. And then, after the perceptible part, there is the *invisible* or hidden reality, which in the end is the grace of God. So, when we look at a sacramental experience, we should consider these two things. Now, the experience of the sacraments is a very natural human thing. We do this all the time without really realizing it. For example, if I were to say to you, "golden arches," It was immediately felt by the Filipino people. Bringing to mind the notion of the restaurant McDonald's I didn't have to explain anything. I simply had to give the sign "golden arches," and my mind went to McDonald's or to French fries or to a sausage biscuit with egg. So, in this example of

McDonald's, the golden arches are the visible sign of the reality that you can't see. In this moment of French fries, it works the same way in the sacramental experience. In baptism, we use water. Water is a sacramental sign, which means "cleansing, washing, and purifying." This is the way the sacraments are supposed to work. You see, the water you think of as baptism, the waters of creation, the waters of the great flood, the water of the Red Sea, the water of the Jordan, or the water and blood flowing from the side of Christ, You see a candle and you think light, and you think that Christ is the light of the world, or you think of the column of fire that led the Israelites through the desert; you see oil and you think healing, strengthening, or preserving; you see the smoke of incense and you think prayers rising to Heaven. You hear the crackle of the charcoal, and you remind yourself that God tells us we are to be purified in the Refiner's Fire. So, try this at Mass: see the bread, and think to yourself, "This is the Body of Christ." Drink from the chalice, and taste the precious blood of the Lord. Acknowledge what you perceive and ask yourself, "What does it mean? What is the sacramental sign? And where is the sacramental grace?"

What is the Significance of the Church Door of the Apostolic Catholic Church?

The Apostolic Catholic Church tells us about the importance of the door of the church. So why is it that the door of the church is so significant? That is when it all starts, as early as the dedication of the church itself. Have you noticed that every church around the world and throughout all of history is first dedicated before it's put into service in the worship of God? In the introduction to the dedication of a church, paragraph number 29, it says very clearly that before the dedication begins, the door is closed, even locked. The bishop arrives at the door of the church, and the people who have been responsible for the church's construction and who understand its design and decoration meet the bishop there. The bishop tells the priest to open the door. And then,

once the doors have been opened, the bishop invites the faithful to enter. He says to them, "Enter the gates of the Lord with thanksgiving and His courts with songs of praise." And then all were saying, from Psalm 24, these words: "Grow higher, ancient doors. ""Let him enter, the king of glory." So, from the moment the doors are opened and the threshold of the Psalm 24 chant is crossed, that doorway becomes significant in the life of the church. It is there that every Catholic stops to dip his or her hand in the holy water and make the sign of the cross. It is there that the sacrament of baptism begins, where the priest or the deacon welcomes, the family with the newborn child, it is there that the wedding mass begins. It is there that the funeral mass begins. It is the dividing line between the world outside and the sacred world at sacred within it is every crossing of the Jordan and the red sea of the stages of life; it is entering back through the gates of paradise.

What is the meaning of the Altar of the Apostolic Catholic Church in Mass?

We can't go too far into a church building without noticing the central feature of the sanctuary, and that is the altar. So, what is the significance of the altar? This has to be said clearly. The altar is the most significant central symbol in the church building. That's not to say that the Tabernacle is not important, but for the celebration of the mass, the center of all of the liturgical action is in fact the altar. We should always think of these three things together: Christ, who is the victim, or the sacrifice of Christ himself; the priest, who is offering the sacrifice; and Christ himself, who is the altar, the place of sacrifice. We can learn a lot simply from the way that the altar is given this meaning during the dedication of a church. It says in essence that when the ministers come into the church, they ignore the altar: "*The Bishop, without kissing the altar, goes to the chair...* So, as you see at the beginning of the ceremony, the altar is completely ignored.

There's no bowel, there's no kiss, and there's no reference to the altar at the beginning. Because at that moment, the altar is simply an object, a hunk of stone or chunk of wood. It is only by virtue of the ritual of dedication that this inanimate object takes on new and permanent life. Meaning, the very first thing that happens to the altar is the sprinkling of water. This is reminiscent of baptism. So, there's a kind of washing of the altar after the sprinkling with holy water, is the anointing with the great oil of chrism? The oil is poured on the surface of the altar and rubbed in by the hand of the bishop. After the anointing, there's an incensing of the altar with the smoke rising to symbolize our prayers rising to heaven, and then there's the covering of the altar with a white cloth, just like the white garment that is given to one who is newly baptized. After the altar is covered with white cloth and candles are brought, it is lit. Finally, we go into the celebration of the Eucharist. St. John Chrysostom has this remarkable comment about the celebration of the Eucharist for the first time on the altar, he says this "An altar is an object of wonder: by nature, it is stone, but it is made holy after it receives the body of Christ." In essence, the parallel to Christian baptism is striking: the altar, like the Christian, is transformed into another Christ. Imagine the altar is washed, anointed, clothed with a white garment, and illuminated with candles; finally, it receives, as John Chrysostom says, the Eucharist for the first time. That is why we bow to the altar; it has become Christ. That is why we incense the altar; the altar is Christ. This altar, far from being an inanimate object, is now the permanent symbol of the presence of Christ for the Christian Community.

CURRENT INFORMATION

Policies and Required Procedures

The building or renovation of a church, chapel, or any place of worship is a unique opportunity for the renewal of faith and liturgical life in any Catholic community. It is more than an architectural solution to a spatial need or an exercise in building maintenance. Accordingly, every building or renovation project must include a component of education and formation related to the Church's liturgical tradition and the needs of the reformed liturgy. For new construction and projects involving a major renovation, the pastor or administrator must consult with the Diocesan Office of Liturgy at the outset and should consider engaging the services of a liturgical consultant. These policies and procedures are intended to assist parishes and other Catholic institutions in the construction of new churches or chapels and in the renovation, restoration, and care of existing churches and chapels in the Dioceses. All new construction and renovation projects are subject to the following policies and procedures.

POLICY and PROCEDURE: INITIAL CONTACT

- As early as possible in the process, the Diocesan Office of Liturgy is to be contacted on all construction projects within the scope detailed in practical considerations for permission to build (Scope of Projects and Diocesan Process/Competency) of this document. In accordance with the mandate of the bishop, the Diocesan Office of Liturgy shall review and approve all design proposals for new construction and renovation projects. **[NOTE: This contract shall be made BEFORE signing any contract with a**

Liturgical Design Consultant and/or Liturgical Architect for completing the preliminary design.]

- It is imperative and essential that the pastor/administrator contact the Diocesan Office of Liturgy during the preliminary discussion stage of a project. Parish support must be documented in a letter to the Diocesan Office of Liturgy from members of the parish leadership bodies.
- With the consensus and approval of the parish leadership bodies: Parish Pastoral Council, Administrative Committee, Parish Finance Council, and other relative bodies, this meeting with the Office of Liturgy should include: a full discussion of the reasons for and anticipated scope of the project; liturgical considerations and/or implications of the project; a possible project schedule; initial plans for the liturgical formation of the parish; and professionals needed for the project, including the potential use of Liturgical Design Consultants and Architects necessary for the Preliminary Design steps.
- The parish/institution also has the option to make a fuller presentation to the Office of Liturgy at this time; or, the Office of Liturgy may also request such a presentation.

POLICY and PROCEDURE: SUBMISSION OF THE PRELIMINARY SCHEMATIC DESIGN

At the completion of a preliminary design, the parish or institution representatives will meet with the Diocesan Office of Liturgy so that the Office may review the design proposal and provide comments and suggestions on the liturgical aspects of the design.

The parish/institution also has the option to make a fuller presentation to the Office of Liturgy at this time; or, the Office of Liturgy may also request such a presentation.

- This meeting is an opportunity for the Office of Liturgy and the representatives of the parish or institution to review and discuss the components of the proposed schematic design of the building or renovation project. The pastor/administrator, representatives of the appropriate parish or institution committees, the liturgical consultant, and the project architect (or design firm) are expected to be present for this meeting.
- The presentation is to include, but not be limited to a statement describing the need or the vision that initiated the design process; a description of the design process to date; information on the extent of the involvement of the parish or institution community in the project (e.g., the education formation process); any information concerning furnishings, artifacts, or design details that are historically significant; and any additional information or resources related to the status of the project. For a renovation project, copies of the existing floor plan and of the proposed design and photos of those areas affected by the proposed renovation are to be included in the presentation. For all projects, a list of furnishings that are being newly designed or refurbished, the names of consultants and designers that have been engaged, preliminary information on materials and

finishes, and a project schedule are to be submitted. Detailed specifications should accompany the design plans for the project.

- If there are no serious concerns, the Office of Liturgy will recommend approval of this stage of the project to the bishop. An approval letter from the bishop will be sent to the respective pastor or administrator. If the project includes architectural drawings, the parish or institution must present these to the Diocesan Building Commission before proceeding with the design development stage of the project.

POLICY and PROCEDURE: FINAL SUBMISSION

When the project's preliminary working drawings are complete, the parish or institution representatives meet with the Diocesan Office of Liturgy for a final review and approval of the proposed design. **[NOTE: This meeting must take place BEFORE any further contracts are signed.]**

- This discussion between the parish/institution and the Office of Liturgy takes place at the completion of the design development stage.
- This presentation describes the design changes that have occurred since the previous submission.
- When available, the designs of the principal furnishings and art pieces are to be presented at this meeting. If these designs are not complete, they may be presented at a later date.
- If there are no outstanding concerns, the parish will receive approval for the design so that the project may proceed to the bidding stage in preparation for construction. This approval

is preliminary to the required approvals from the Diocesan Finance Council and Diocesan Building Commission. This approval is given in writing to the parish by the bishop.

- The only CONTRACT documents (between engaged architects, engineers, and contractors with the parish) to be used are those approved by the Diocesan Building Commission. These are available from the Diocesan Chief Financial Officer.
- Once the bids have been evaluated and a decision is made, approval to proceed with construction will be given in writing by the bishop.

POLICY: If any changes in the design of the project occur due to budget constraints or other reasons, the proposed revisions must be reviewed again by the Diocesan Office of Liturgy. In some circumstances, the changes may have to be reviewed with the Diocesan Building Commission and the Diocesan Finance Council.

DISCUSSIONS

Helpful Steps in the Planning and Implementation of New Construction or Renovation

Projects

Any building or renovation project needs to be in harmony with the overall strategic/master plan of the parish or institution. The strategic plan should articulate the present and future needs and aspirations of the parish/institution, including worship, education, and Christian Service, as well as what resources are available to address these needs. The steps to follow in the planning and implementation of building and renovation projects are outlined below and maybe a helpful process to follow.:

Step 1: Contact the Diocesan Office of Liturgy. A call or meeting should occur with the Director of the Diocesan Office of Liturgy to discuss the pending building or renovation project in light of the overall strategic/master plan of the parish or institution. See the Policies and Required Procedures for more details.

Step 2: Conduct a feasibility study. Given the parish/institution's strategic plan, decide what is possible to do now or in the near future. If the plans involve the possible construction or renovation of a church building or chapel, this is the time to retain a liturgical design consultant who can help the parish articulate its worship needs and preferences so that they can be communicated accurately to an architect. This is also the time to retain an architect for preliminary consultation on a master plan and a general projection of costs, as well as to explore a working relationship between the liturgical design consultant and the architect. Those retained at this step in the process may or may not be the same as the ones who eventually work on the projects that arise from the feasibility study.

A liturgical design consultant can be helpful in assisting the parish with an education and formation program throughout the life of the project. The Diocesan Office of Liturgy can provide the names of approved liturgical consultants and architects.

Step 3: Establish a Parish/Institution Building Committee. If the feasibility study results in a recommendation from the Parish Pastoral Council or other parishes/institution committees to move forward with a project, now is the time to form a building committee that will oversee the project from start to finish. This committee will need to educate itself and the parish/institution about what is involved in the project before it can proceed with its work. Among its first tasks will be to interview liturgical design consultants and retain one who will work with the parish/institution for the remainder of the project. At this point, the consultant can assist the building committee in its

task of self-education as well as the formation of the entire community regarding its worship and how a new or renovated space will address its needs and aspirations. The consultant can also provide assistance in selecting the architect for the project.

A Building Committee should include people with the following expertise: finance, construction, liturgy, music, communications, prayer support, and/or ministry formation.

Step 4: Clarify consultation expectations and the roles of the committee members. It is important for all involved to understand the roles of all participants in the project, from the pastor/administrator - to the building committee - to the parish or institution Pastoral Council - to the parish/institution staff - to the liturgical consultant. This is the time to establish clearly what is and is not expected of each participant.

Step 5: Select your remaining partners. The architect, appropriate consultants, and/or fundraising advisors need to be interviewed and chosen at this time. The earlier in the process, they are selected the more they can be involved in the formation process undertaken by the building committee, with the assistance of the liturgical design consultant, and the more conversant they will be with the vision of the parish/institution for its place of worship.

Appropriate consultants include, but are not limited to engineers knowledgeable in mechanical, electrical, structural, acoustical, lighting, civil, landscaping, and sound.

Step 6: Clarify ongoing communication efforts. Communication is key to the success of such a project. A determination must be made as to the person who will be responsible to ensure that the entire community the parish/institution at large, the local staff and advisory boards, parish Pastoral Council all have the information they need when they need it.

Step 7: Create a conceptual plan. Now is the time to develop the master plan that first surfaced during the feasibility study. It will not be a design proposal. Rather, it will establish in a general way what the spaces are that will be built and in what sequence they will be built if it is a phased plan. It is vital that the architect, the liturgical design consultant, and all other consultants maintain frequent and open communication from the beginning to the end of the project. At this point, the liturgical design consultant takes on the additional role of advocating with the architect for the parish's or institution's vision and the church's liturgical requirements.

Step 8: Obtain funding. This can be done with the assistance of the fundraiser and will make use of the conceptual master plan.

Step 9: Create design documents. This is done by the architect in collaboration with the building committee, the liturgical design consultant, and all other consultants. The formation of the parish/institution continues along with consultation with parishioners and stakeholders regarding the direction and shape of the design. During this phase, meetings with the Diocesan Office of Liturgy and the Diocesan Building Commission are required. See Policies and Required Procedures for more details.

Step 10: Design furnishings and appointments. In addition to the building design, thought must go into the furnishings and appointments of the new place of worship. This is the time to develop designs for those as well, with the assistance of the liturgical design consultant, the architect, and any artisans that are retained for this aspect of the work. All designs should be submitted for review to the Diocesan Office of Liturgy.

Step 11: Create construction documents. The architect generates the documents and materials needed by the contractor to begin the work. The building committee and liturgical design

consultant continue their oversight of the process. A subsequent meeting with the Diocesan Office of Liturgy and the Diocesan Building Commission is required. See Policies and Required Procedures for more details.

Step 12: *Solicit bids.* Written approval from the bishop is required BEFORE bidding begins. With written approval from the bishop and from the Diocesan Building Commission, the parish/institution is to solicit bids. Contact the Diocesan Building Commission for details of policies and procedures.

Step 13: *Plan for groundbreaking and other ceremonies.* Throughout the building process, there will be opportunities for the ritual celebration of the progress of the work. These are developed and prepared by the local worship committee in collaboration with the building committee and the liturgical design consultant.

Step 14: *Begin the construction.* During every stage of construction, communication with the parishioners and other stakeholders about the progress of the project is essential. This helps ensure their ownership of the process and the eventual new place of worship, as well as successful fundraising. The building committee, construction partners, architect, appropriate consultants, and liturgical design consultants must also continue to communicate with each other on a regular basis to ensure that it is the vision of the parish/institution is realized in the bricks and mortar.

Step 15: *Set a date for the dedication.* This is also a good time to set the date for the dedication of the church building or blessing of the worship site, based on the construction schedule, the liturgical year, and the bishop and others' schedules.

Step 16: *Plan for dedication.* At this point, the worship committee can begin its preparations in earnest for the dedication rite, in consultation with the building committee and the liturgical design consultant. See the Dedication of the Church, Altar, Font, and Ambo for further details.

Step 17: *Learn how to pray in the new worship space.* It is likely that a new or renovated place of worship will have a different configuration, different furnishings, and different appointments than the former worship space. The worship committee and the parish will need time to become familiar with the new space and how to pray well there; therefore, planning should take place prior to using the new space. The liturgical design consultant can assist in this transition.

CONCLUSION

To finish the thesis, the architectural liturgical actions of the Apostolic Catholic Church provide the guidelines for the building of a church. There must be space for the variety of the community's prayer, which extends from the primary worship of the Eucharist to popular devotions. The complex balance of all these factors and of the people who participate in them is the most important dimension for the learning, planning, and execution of a community-building plan. This includes the community's prayer, which extends from the primary worship of the Eucharist to popular devotions. The complex balance of all these factors and the people who participate in them is the most important dimension for the learning, planning, and execution of a community-building plan. The following thesis will reflect on the use of the arts and the importance of architectural planning for their proper placement in the architectural design process.

An Apostolic Catholic Church building is a sacramental image of the Holy Trinity: God the Father Yahweh, God the Son Jesus Christ (the Mystical Body and Blood of Christ), and God

the Holy Spirit, known in our time as "Beloved Ingkong," which is a lot to ask of a building. *We think of a building made of little tiny bricks or little tiny pieces of stone, but if you mention building a building that in numerable parts, that have to come together bolts, I-beams, bricks, concrete, and floor tiles, the thousands, hundreds of thousands even millions of pieces that come together in form one theological whole as a church building,* and you can see then why in the New Testament, the Body of Christ, the members of the church were called living stones in the temple of Christ that they were Gods building this is the biblical language. So, if you imagine every brick being a person and every piece of stone being another person in the foundations of a church, so the nuns were locked away or doing this foundational work of supporting the church, even if you don't see them and you see the *eastern and western rite cross* on the top of the church building, someone is extremely visible in a very particular place in the church. You can see why the early Christian writers would say that you as Christians are all different; you have different roles, just like members of the body have different roles, but they form one revelation of God in the Christian life. *So, this is a very clear analogy between a building and people who are Christians, which is why our church building is called a church.* Even though we think of the church as being composed of human beings who were members of the church, their *theological realities* are so closely aligned that through time, *The word "church" came to mean both the building and the people who use that building because it's a very, very strong analogy.* *And one of the strongest analogies is the column. Very typically, columns equal traditional architecture to most people. In the ancient world, columns were understood as architectural versions of people. Even if you think about the words themselves, the capital, which is the top of a column, is from the Latin word kaput, which means head.* So, you decapitate someone to take their head off for per capita income. *A column has a head, and it also has a pedestal. A pedestrian comes from these words.*

So, call him a foot, and a Column has a head, and in Greek the word "basis," from which we get the word "based," meant not only a foot but also a dance. And it was especially the dance of the religious processions leading up to the temple. So, columns were understood not only as people with heads and feet but as people doing the celebratory dance of their sacrificial liturgy. So even before Christ, even in the ancient world, columns were people, but then you see this contribution of the Scriptures of the Hebrews and the Christians. Look up the word "pillar" and then search the online bible for the word "column," and you'll see how columns appear to stand in four people. Even as early as the book of Exodus, you find that Moses makes an alternate offering to God, and he sets up twelve pillars that represent the 12 tribes of Israel. *The Twelve Tribes were not there, so we use columns to represent people, and in that fulfillment in Galatians, 2:9, you see that Cephas, James, and John are called pillars of the church. So, the 12 apostles become the 12th and final primary pillar of the New Testament. The 12 tribes of Israel are among the twelve pillars of the Old Testament. And so, if you say a column is a person, people are living stones. The church is an image of the people as living stones. The column then takes on a theological import that you can't get by saying, "Well, a steel I-beam on the modernist design is the same as a steel I-beam, which is not just today's column as many people will say because it doesn't have a head, a foot, and human proportions." A writer named Vitruvius from the first century BC has a mythological origin in the Pagan world.* And his book on architecture is the only book on architecture to have survived from the ancient world. And he talks about the mythological origin of columns, and he says the ancient Greeks were trying to figure out the proportions of a column. So, they found a man that they thought had good proportions, and they measured him, and they found out that he was about six times as tall as he was wide. So it's a 1 to 6 proportion, and that became the proportion of what we call the Doric column, which is a simple capital, but it was associated with men from

the start because they then measured the proportions of women, strictly some middle-aged women, and they discovered that they were slenderer than men, with a 1 to 7 or 1 to 8 proportion. And then they took the proportions of young girls and said, "Well, 1 to 8 or 1 to 9." So not only are we calling people, but the different kinds of columns are different kinds of people. So, a **Doric** is associated with men, an **Ionic** is associated with mothers, and a **Corinthian** is associated with a young girl's judicial status and what they call virgins. So, think about the early church. They come out of a tradition where columns represent people or tribes, then they get thrown into that developed architecture of the ancient world where columns also represent people, not only their people but their men, women, mothers, and young women, and so, if you had a church dedicated to Peter, of course, it makes sense to use Doric columns for the church dedicated to a man. If you have a church dedicated to a virgin martyr, well, of course, it makes sense to use Corinthian because those are the columns of the unmarried woman. Or if you have a church dedicated to the Virgin Mary, why not use the Ionic because that's the column conventionally associated with mothers and wives? So, the question is whether columns are still relevant today. *The classic critique or the modernist critique is that columns are old-fashioned things from the old days. And if you try to use them, you're impeding history's progress because of modern technology and the Industrial Revolution; why would you use something from a pre-industrial era? Here's the theological underpinning. People are pillows with the church columns traditionally representing people; they support the church building just as we do as worshippers, donors, and people on committees; and people go to big sales to support the mission of the church. As a result, the column and the Christian are very similar. And for this reason, they're very good markers of **theological reality**. This is not about nostalgia; it's about how the truth of Christian Revelation can be expressed in architecture.* When designing a church building, a lot of time and money is spent

thinking about the size, shape, and style of the building. In the Philippines, where suburbia is the main location of the new growth of the Apostolic Catholic Church, the only concern given to the area surrounding the new church building is that the walkways from the parking lot look attractive, and people should be careful so that the parking lot is not surrounded by the entire church building.

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GLOSSARY

Acoustician – a member of the building design team who specializes in all aspects of sound in architectural spaces. In environments designed for liturgical worship, this includes speech, music, sound reinforcement, and noise control.

Acoustics – the science of sound. In the context of a Catholic worship space, acoustics is the response of the architectural environment to all elements of sound that occur during the liturgy, particularly the transmission and support of speech, music, and the voice of the assembly.

Altar – the consecrated table of the Eucharist within the sanctuary.

Architect, liturgical – a professional who designs and supervises the construction of churches and chapels, having formal education and specific experience or knowledge of the architectural aspects of Catholic worship.

Chapel – a smaller space or building of worship.

church (lower case) – 1. the building housing the worship space of a parish or institution; 2. a parish.

Church (upper case) – 1. the people of God; 2. the Catholic Church.

Consultant – a member of the church design team or advisor to the parish, specializing in a particular aspect of building design. The designation ordinarily implies that the individual has no involvement or vested interest in the sale of any products that might be purchased for the project.

Consultant, liturgical design – a professional with formal education in Catholic liturgical theology and design. This consultant's roles may include: facilitating goal-setting sessions; educating on principles of liturgy and liturgical design; collaborating with the architect in the development of the conceptual design; designing liturgical furniture and appointments.

Design development – the phase in which the design team refines the drawings begun in schematic design into more detailed and elaborate documents, resolves design issues, and begins to finalize building materials.

Diocesan building commission – those persons at the diocesan level who are responsible for reviewing and approving the plans and designs of the project.

Diocesan finance council – those persons at the diocesan level who are responsible for reviewing and approving the capital expenditures of the project.

Ecclesiology – the branch of theology that is concerned with the nature, constitution, and functions of a Church.

Egress – the path or opening by means of which one goes out; exit.

Finishes – a term used for the final material or appearance of an object or surface (e.g., paint, wall covering, tile, etc.).

Furnishings, liturgical – the furniture to be used in the worship space (e.g., altar, ambo, font, presider’s chair, cantor stand, credence table, gifts table, cross, candles/candlesticks, ambry and the chairs/pews and kneelers of the assembly).

Gathering space (narthex) – the vestibule outside the doors to the worship space in which people gather for entry rites (baptisms, funerals, welcoming catechumens), processions, etc.

Green (sustainable) architecture/building - a term used to describe economical, energy-saving, environmentally friendly, sustainable development; the practice of increasing the efficiency of buildings and their use of energy, water, and materials, as well as reducing a building’s impact on human health and the environment.

Local building committee – a group formed from members of the local worship community involved in building/renovation; this is the primary working body responsible for advising and overseeing the actual building or renovation process. This building committee should include people with the following expertise: finance, construction, liturgy, music, communications, prayer support, and/or ministry formation.

Local representatives - the pastor, architect, liturgical design consultant, and members of the local building committee chosen to meet with the diocesan representatives.

Materials – examples include stone, masonry, wood, glass, steel, fabrics, etc.

Mission statement – a statement that defines the core purpose of an organization, reflecting people’s motivations for engaging in the organization’s work.

Music ministry area – the space that is home to musicians and instruments, choir, piano, and organ console, including seating.

National Shrine - a Catholic church or another sacred place that meets certain requirements and is given this honor by the national episcopal conference.

Schematic design – the phase of the architect’s services in which the architect ascertains the requirements of the project and prepares schematic design studies consisting of drawings and other documents illustrating the scale and relationships of the project components.

Reconciliation chapel – the place for the Sacrament of Penance, preferably sufficiently large and suitably designed.

Renovation – any changes made to an existing building and/or worship space; may range from as simple as painting or changing the furnishings to structural changes to the building.

Ritual movement – the movement of the people and ministers in the celebration of a liturgy.

Sanctuary area – the usually raised area (altar platform) which includes the altar, ambo, and presider’s chair (sometimes mistakenly referred to as the altar).

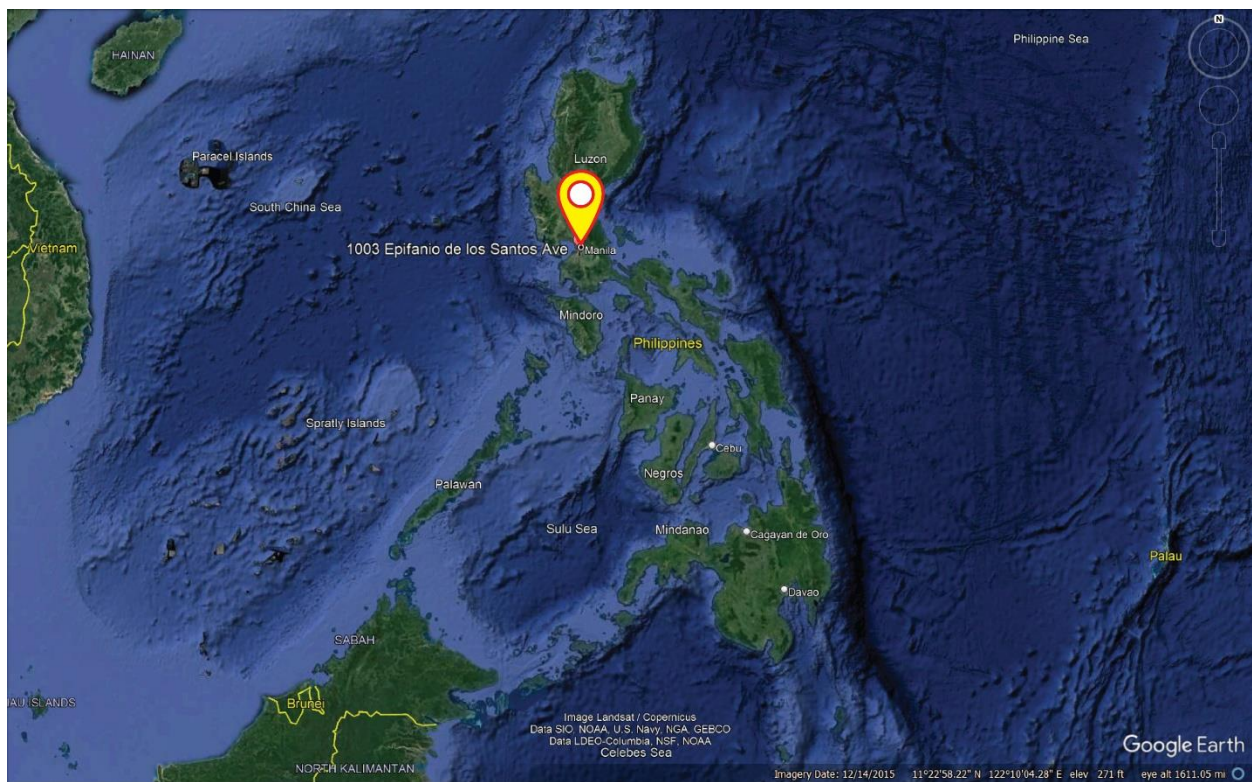
Strategic planning – a disciplined process of creating long-term plans based on the organization’s overall vision and mission.

Vision statement – a future-oriented statement giving a broad, aspired-to image of the future that an organization is aiming to achieve.

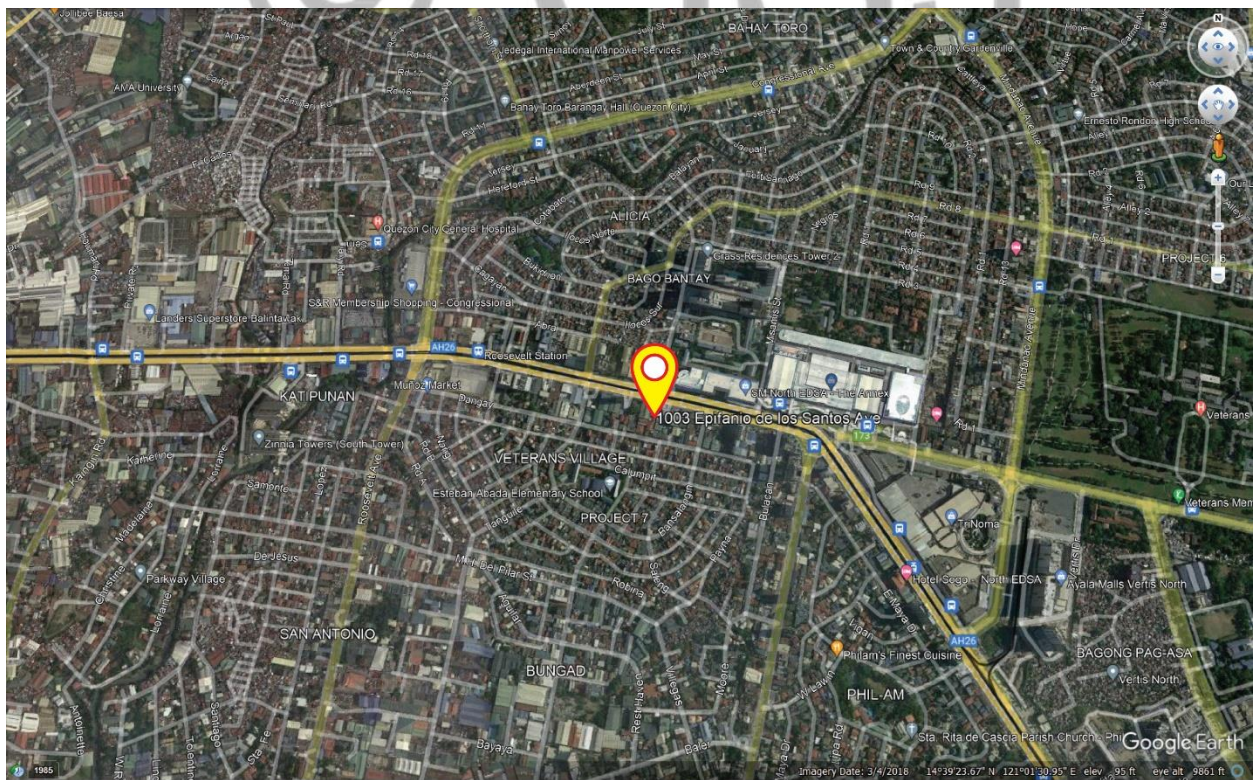
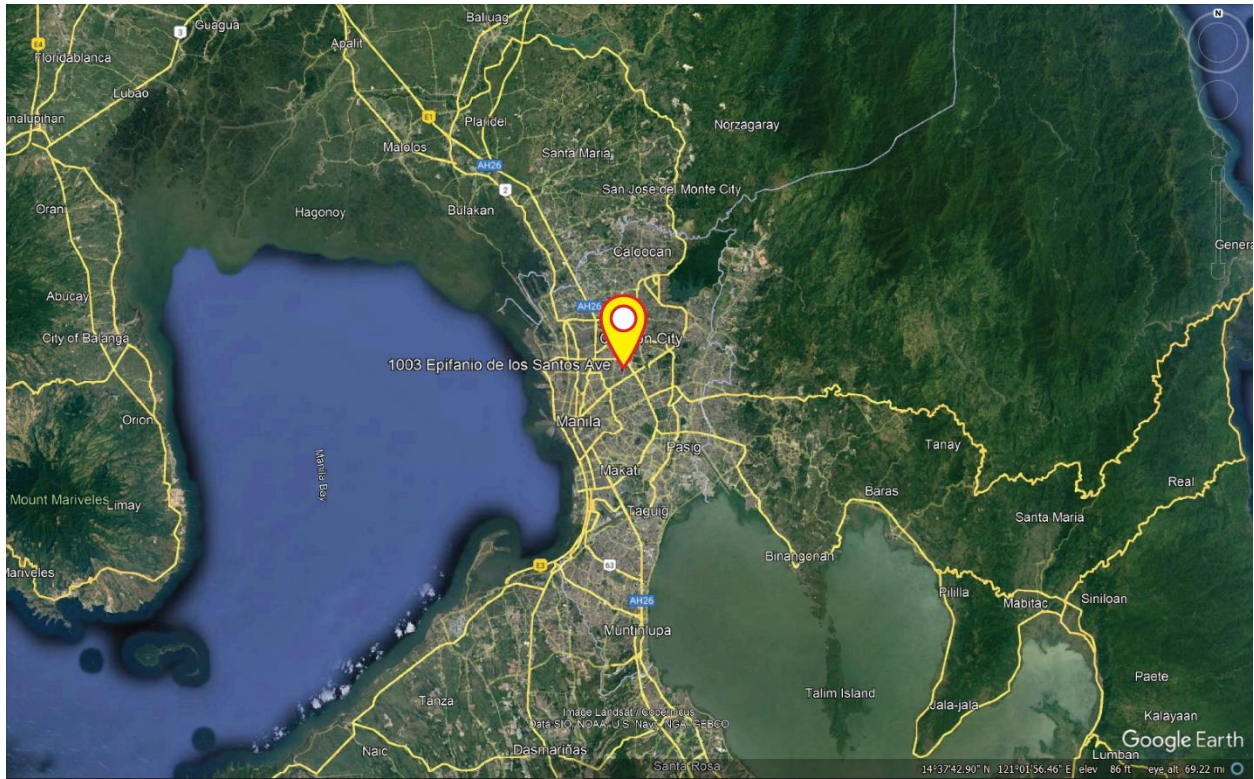
Worship space – the body of the church or chapel which includes the nave and sanctuary; is connected to or encompasses the reservation chapel, the reconciliation chapel, the baptistry, and the gathering space.

ACTUAL SITE, PHOTOS, IMAGES, AND 3D DESIGN.

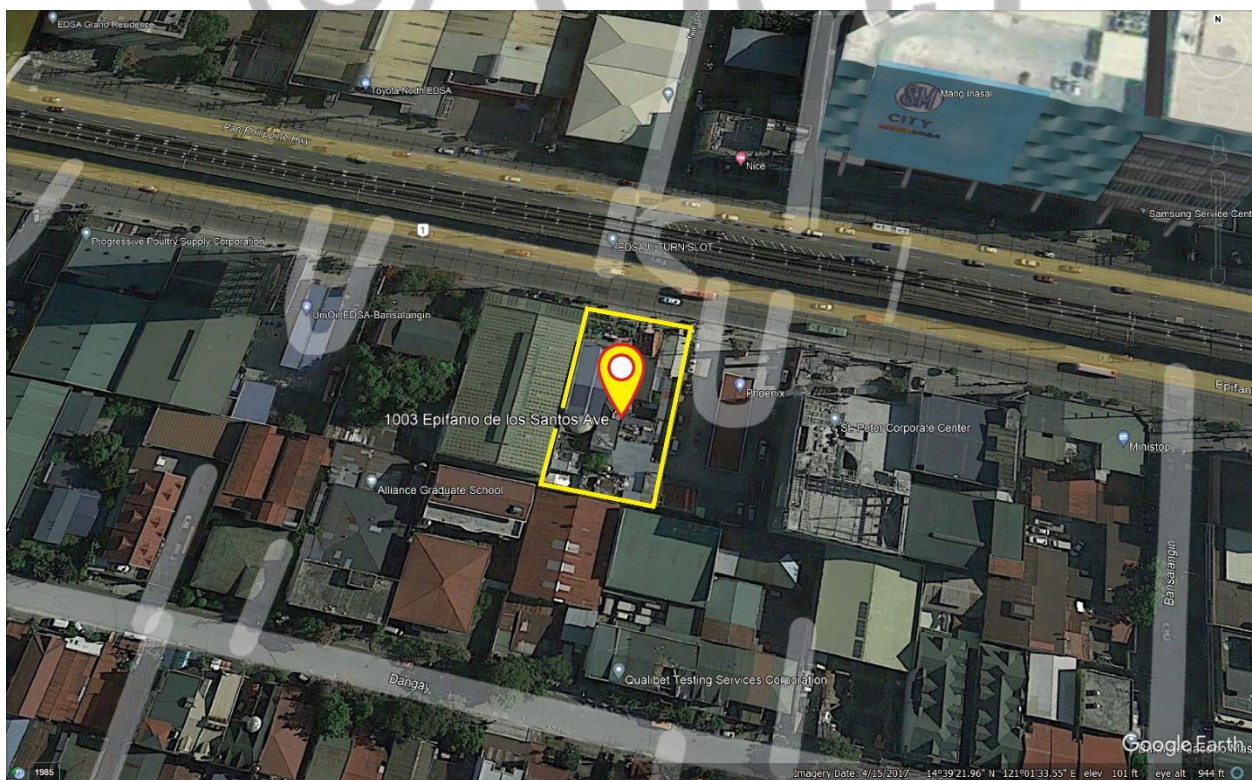
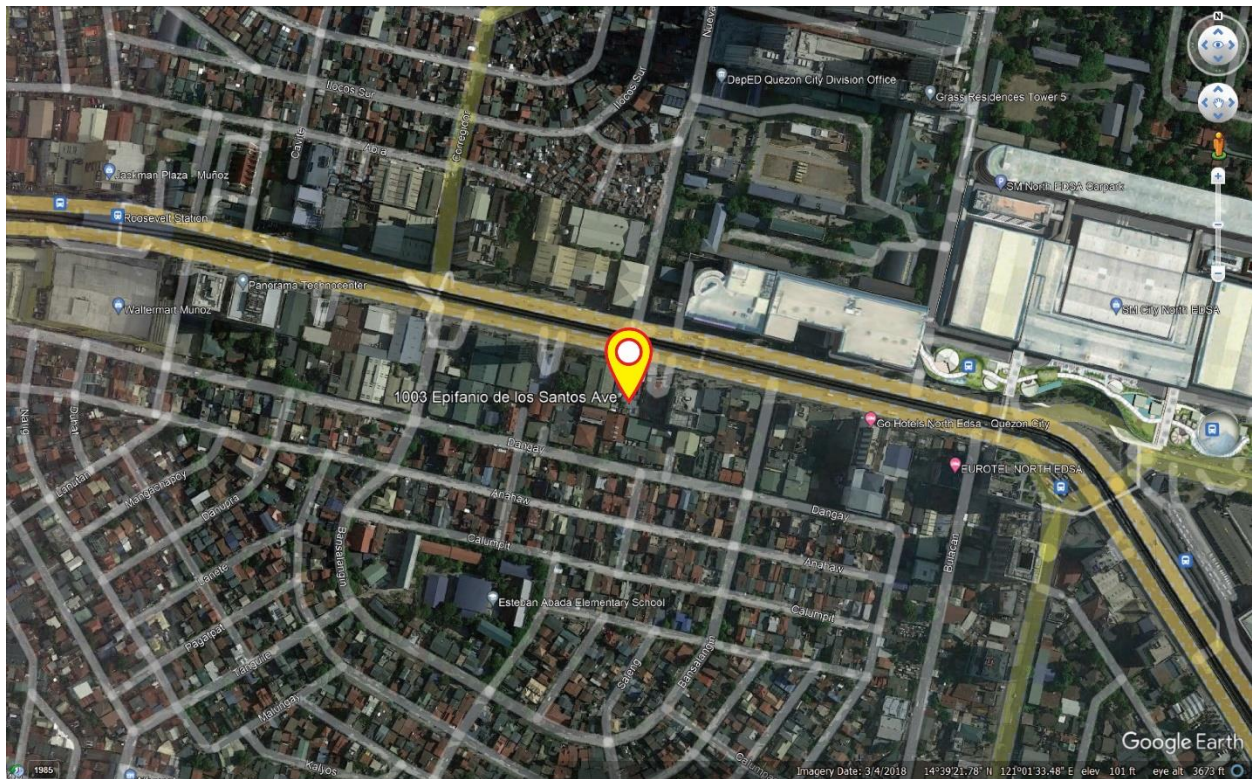
Site Map



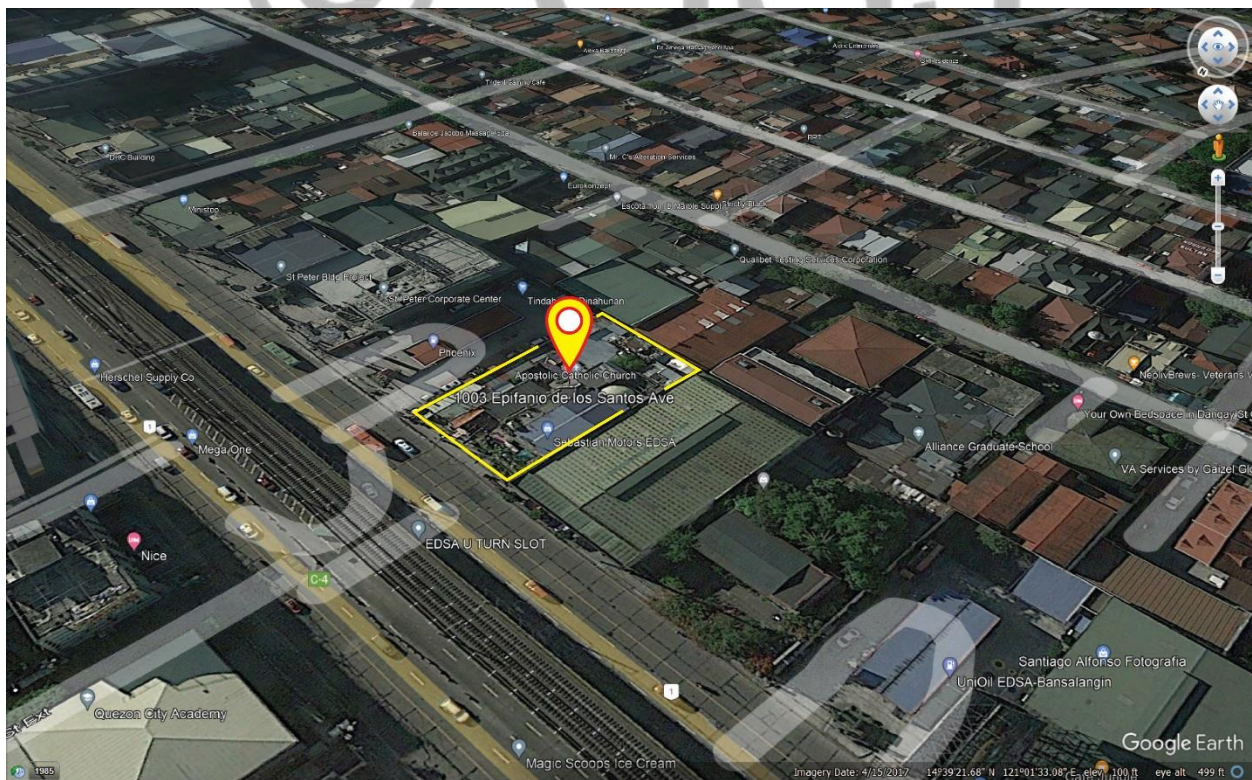
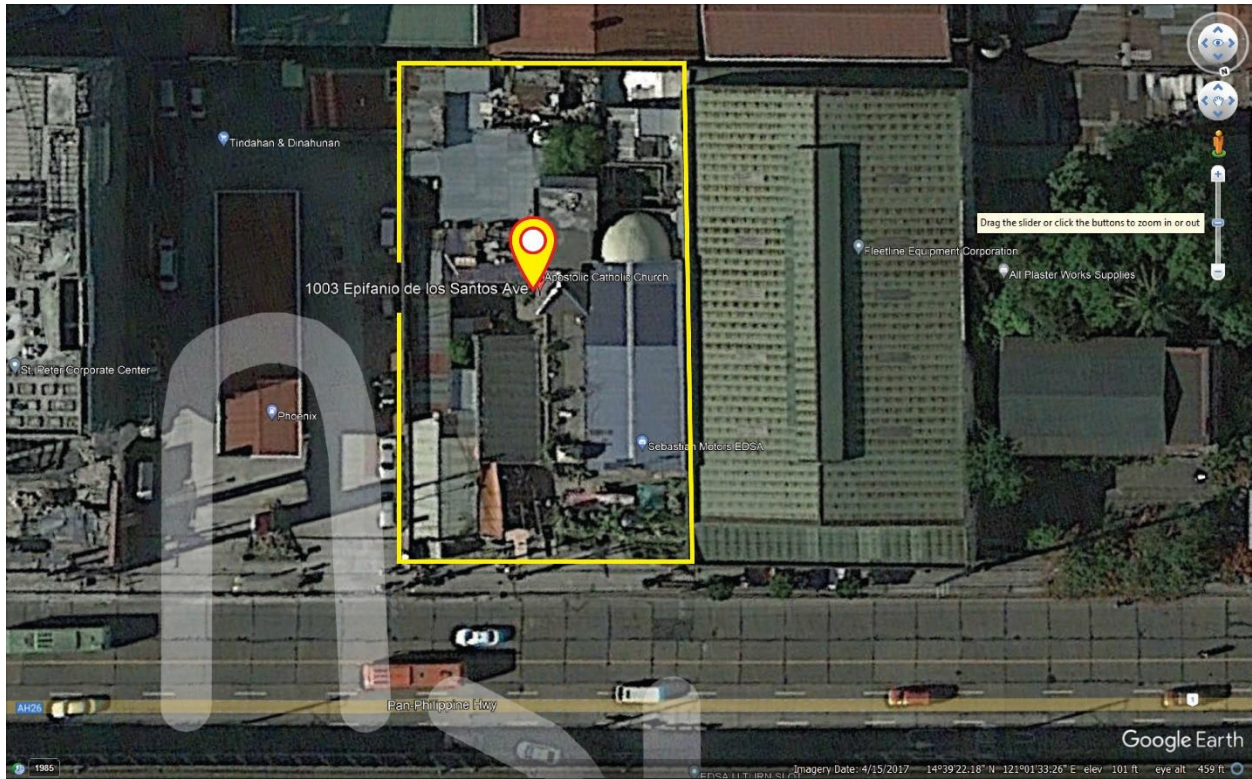
Site Map



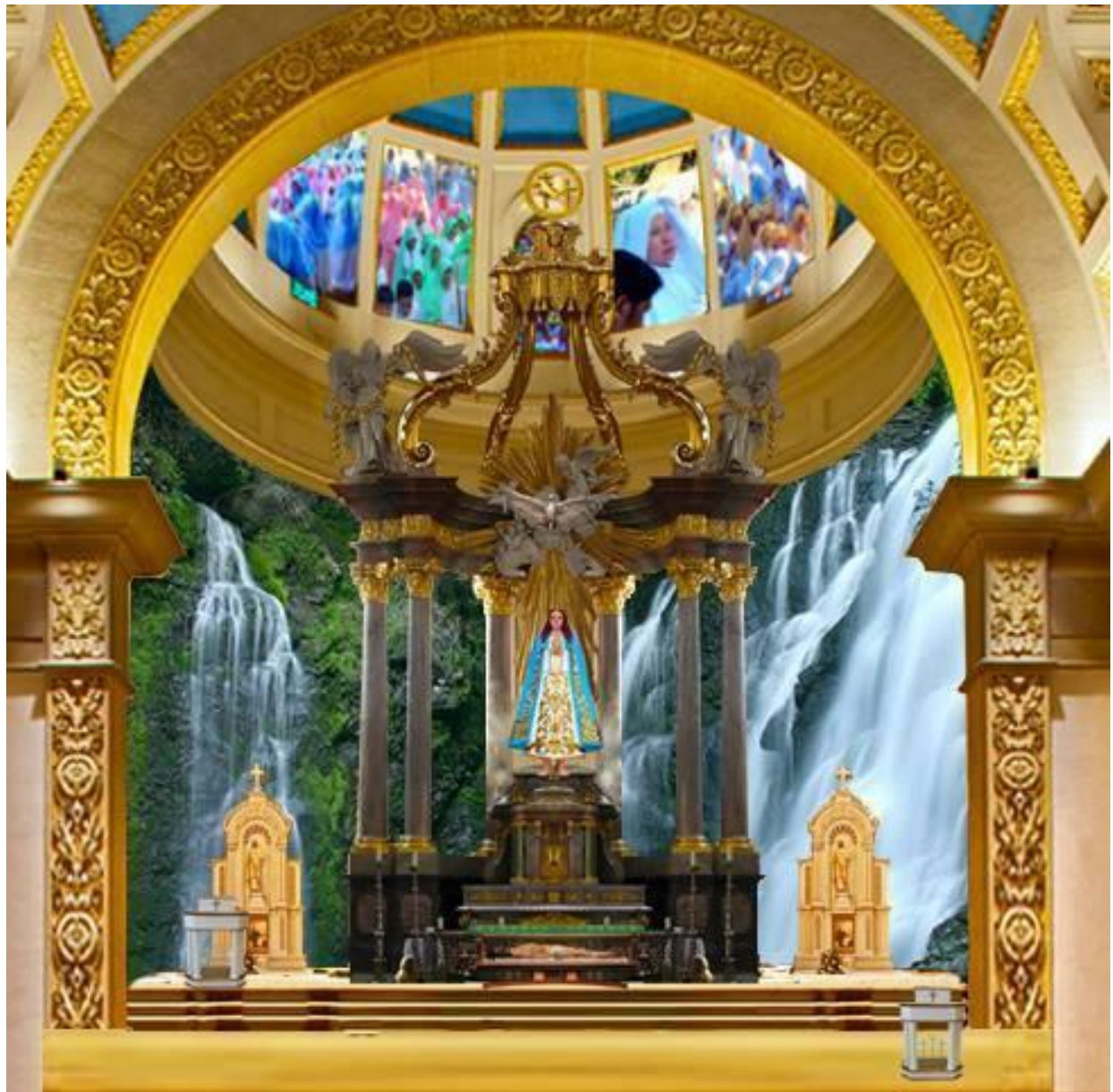
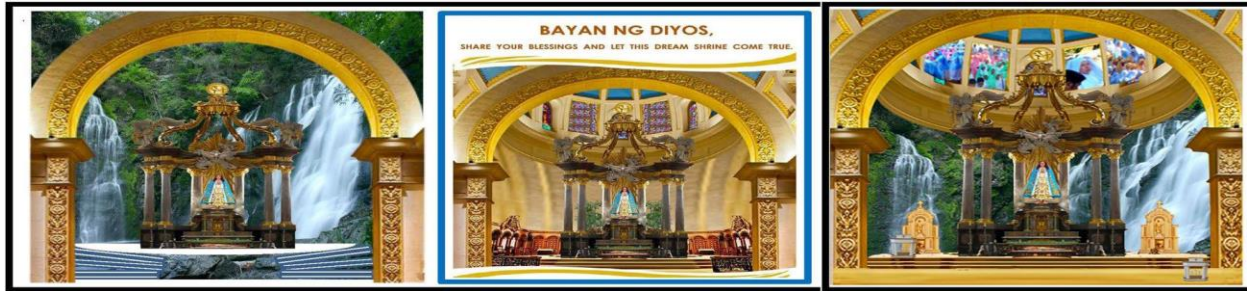
Site Development Plan



Site Development Plan



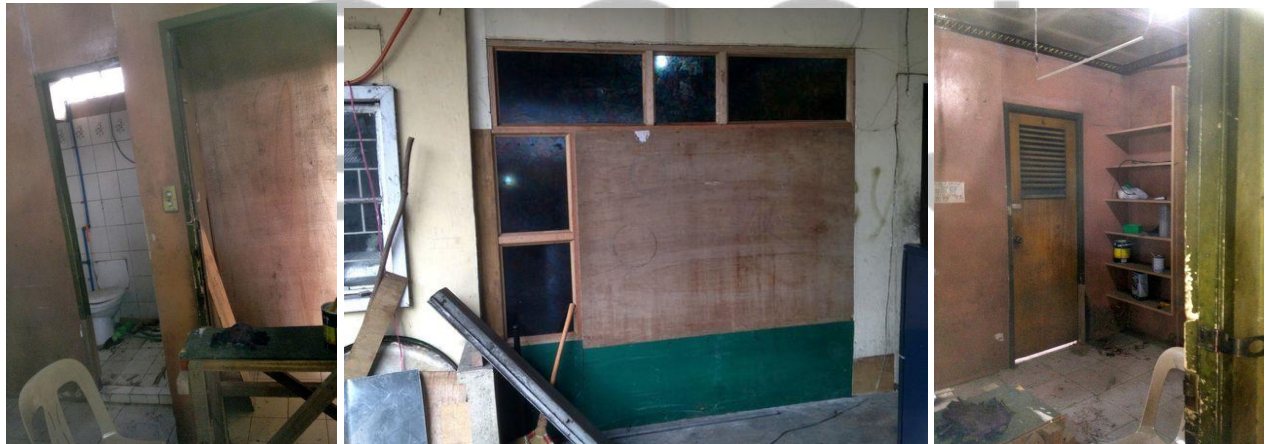
Proposed Altar Design.



Renovation Started for the Arches inside the church.



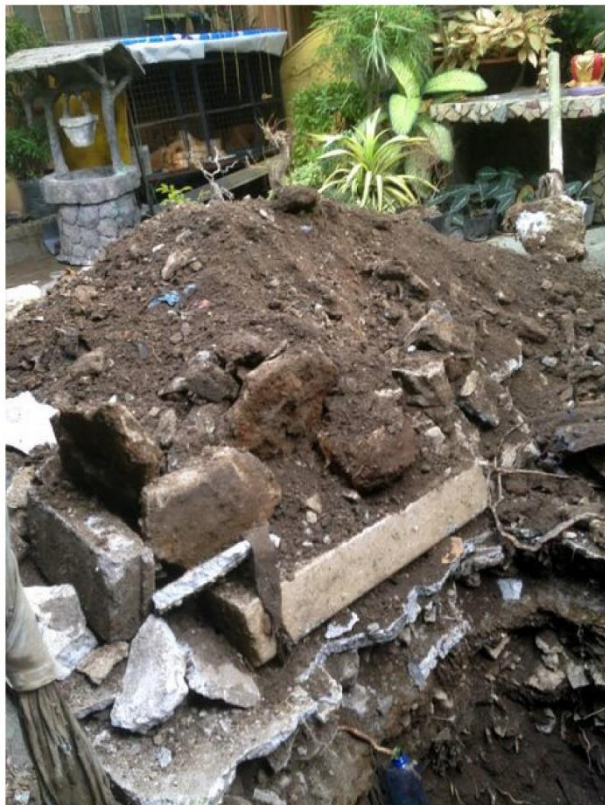
Renovation of the church accounting office



Renovation of the Cheerful Giver Apostolate Center



Deep Excavation Started.



Construction for Renovation Started.



Altar Arches Schedule of Footings, Columns, and Pouring Concrete Finish.

Construction update after 3 months.

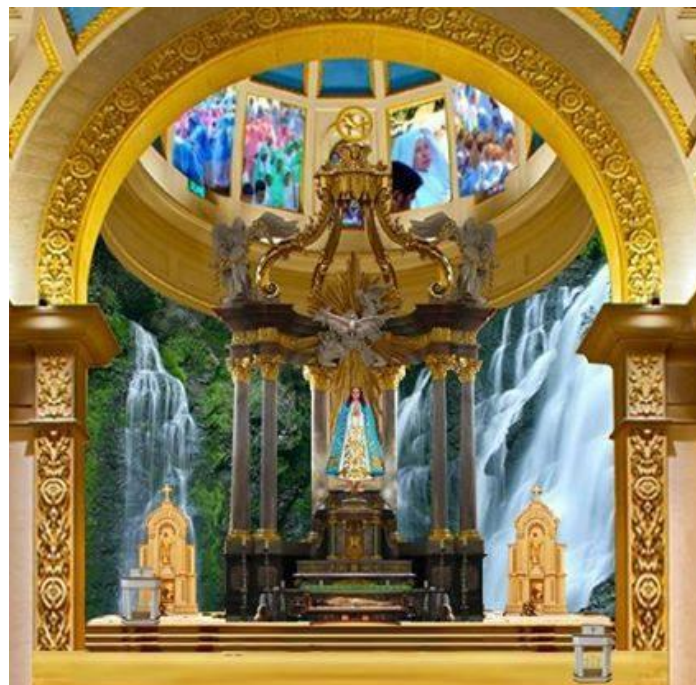




Altar (existing).



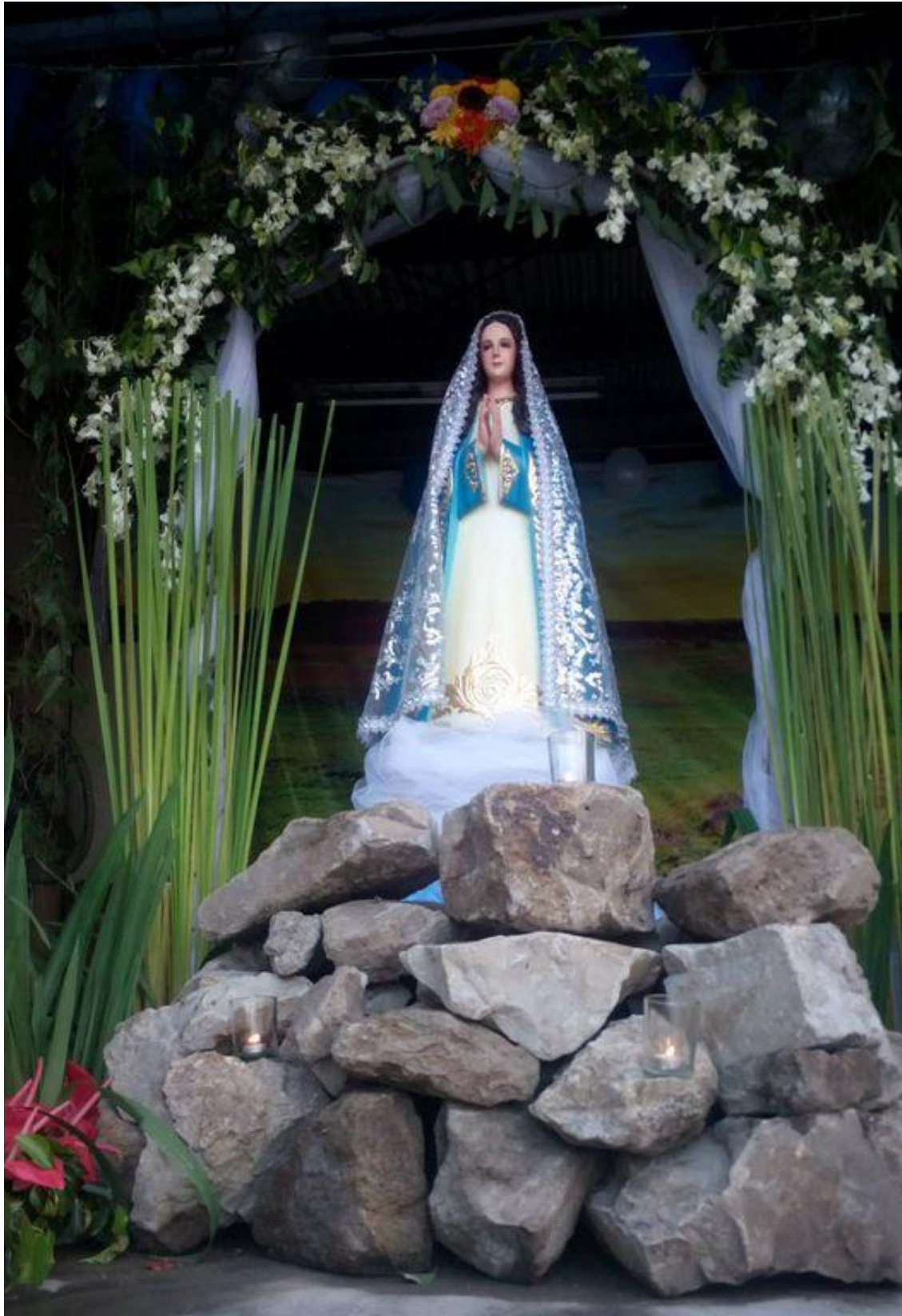
Proposed Altar design.



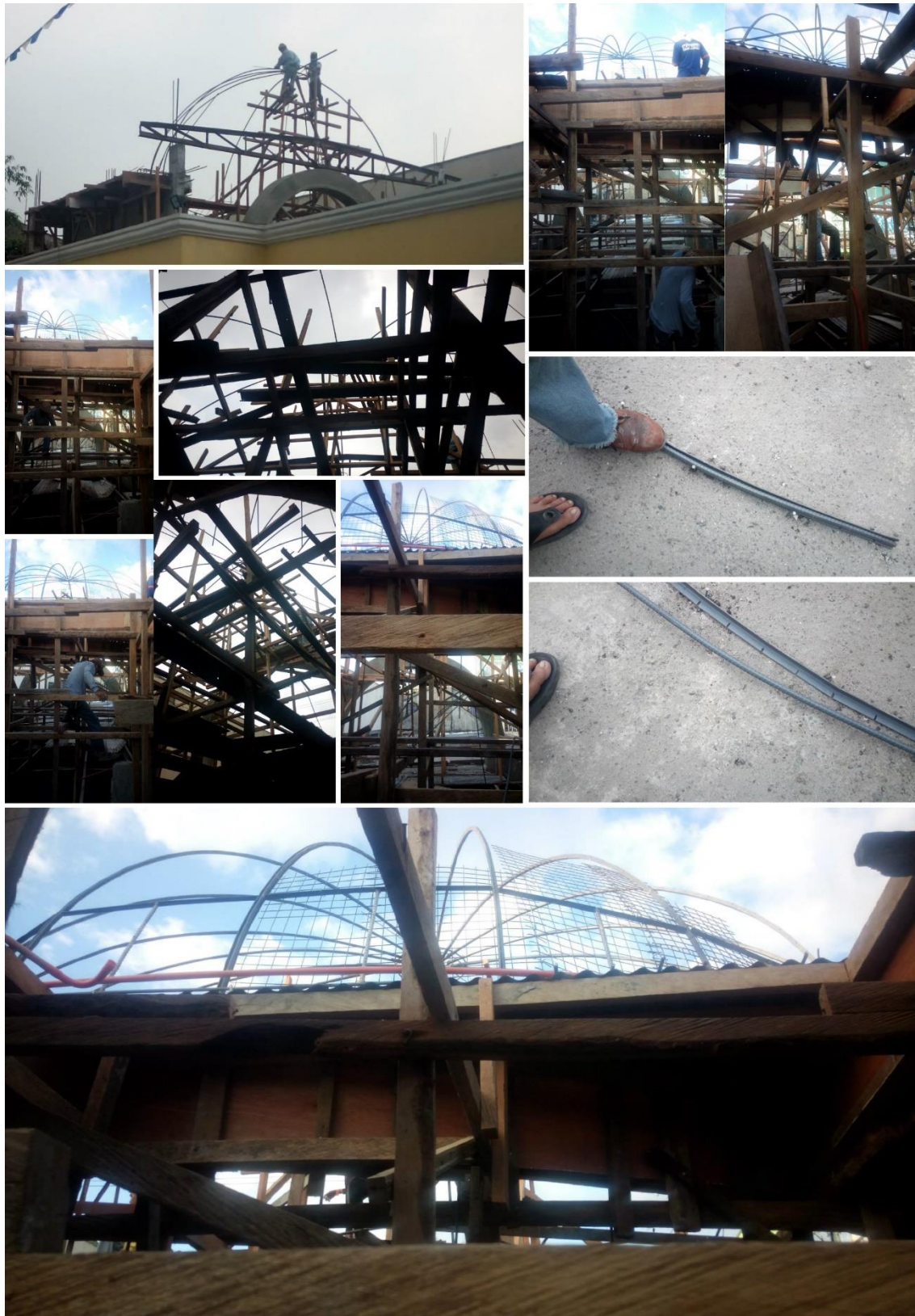
Constructions Updated After 4 months.



Our Miraculous Lady of the Rock.



The Dome in the Making.



Dome Pouring Concrete.



Altar Pedestal Columns and Lintel in the Making.



Altar Pedestal Columns and Lintel Finish.



Widening the Church for Big Occasions.



Widening the Church for Big Occasions.



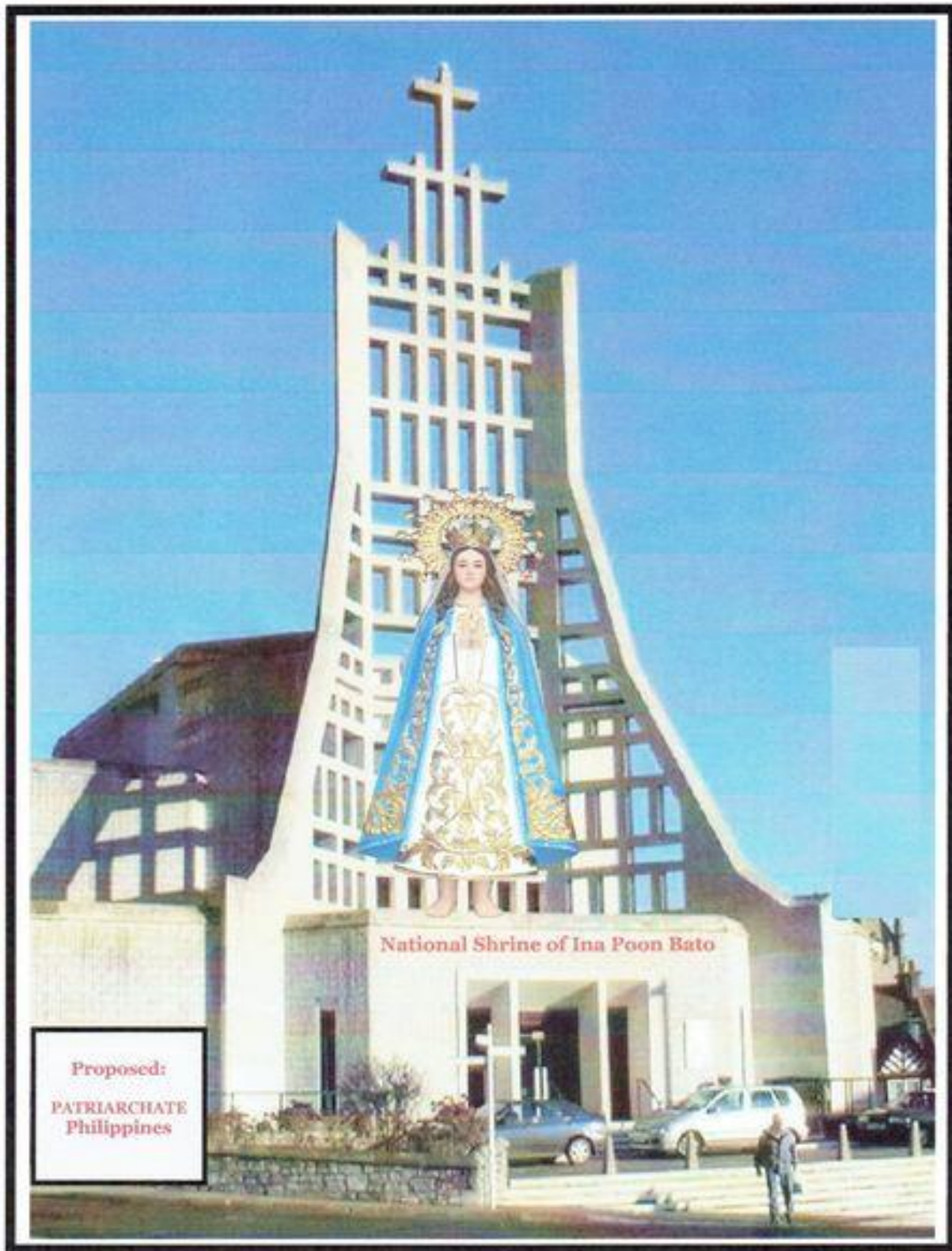
New Vigil Room in the Making.



Raising the Height of the Church.



Proposed Patriarchate Philippines.



An Imagination of Our Vigil Room.



Apostolic Catholic Church National Shrine Drawing.



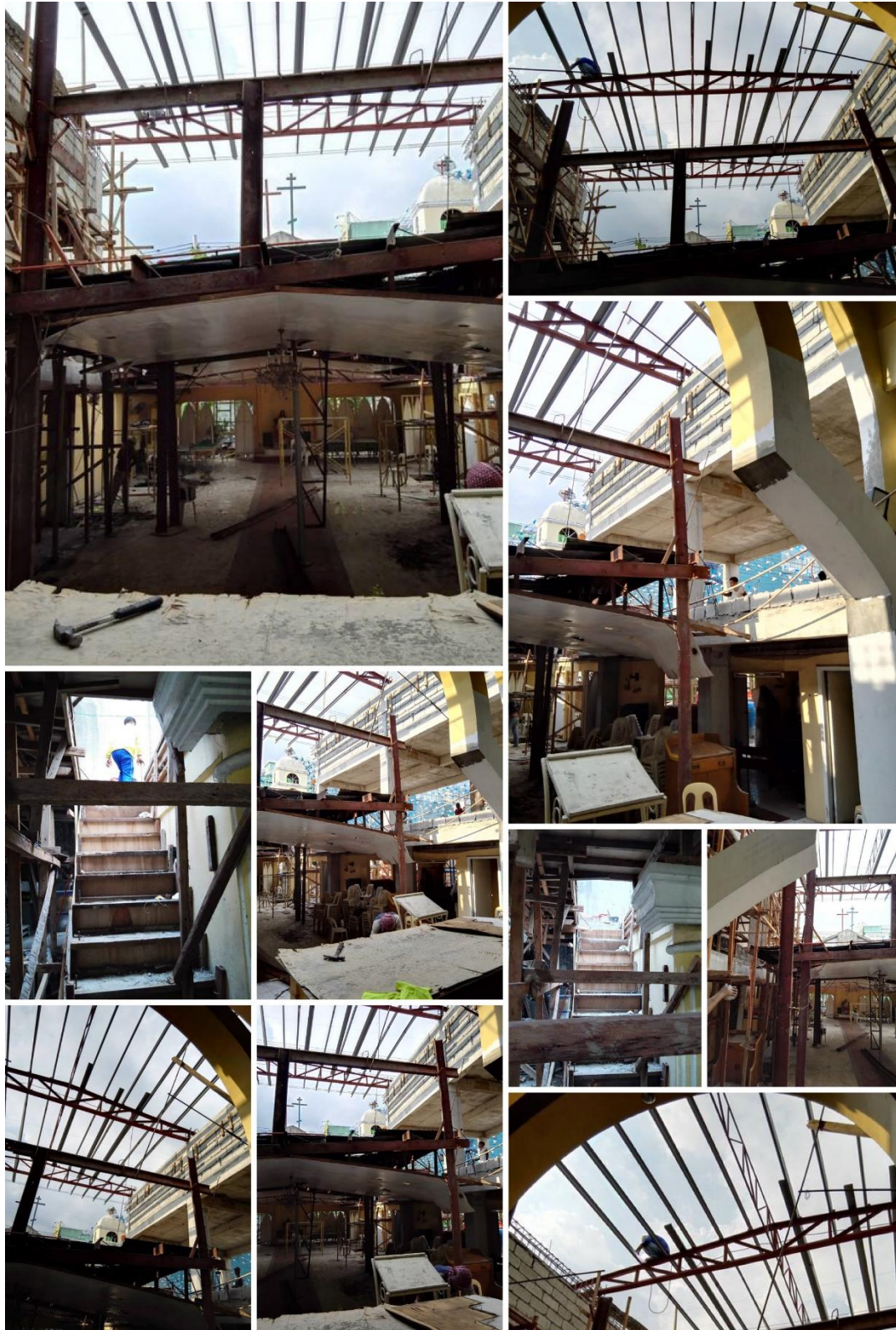
Apostolic Catholic Church Vigil Room Finish.



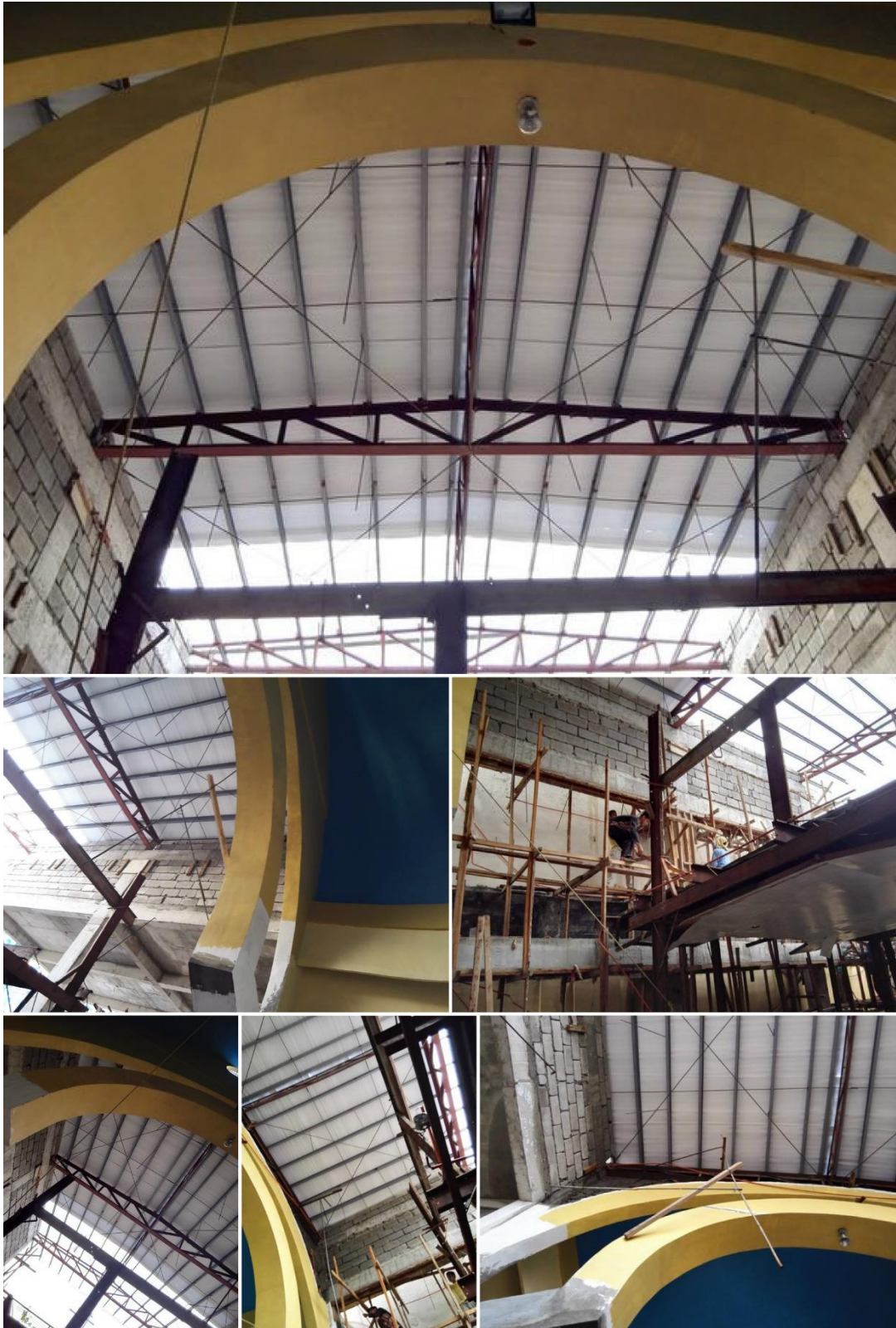
Chandeliers.



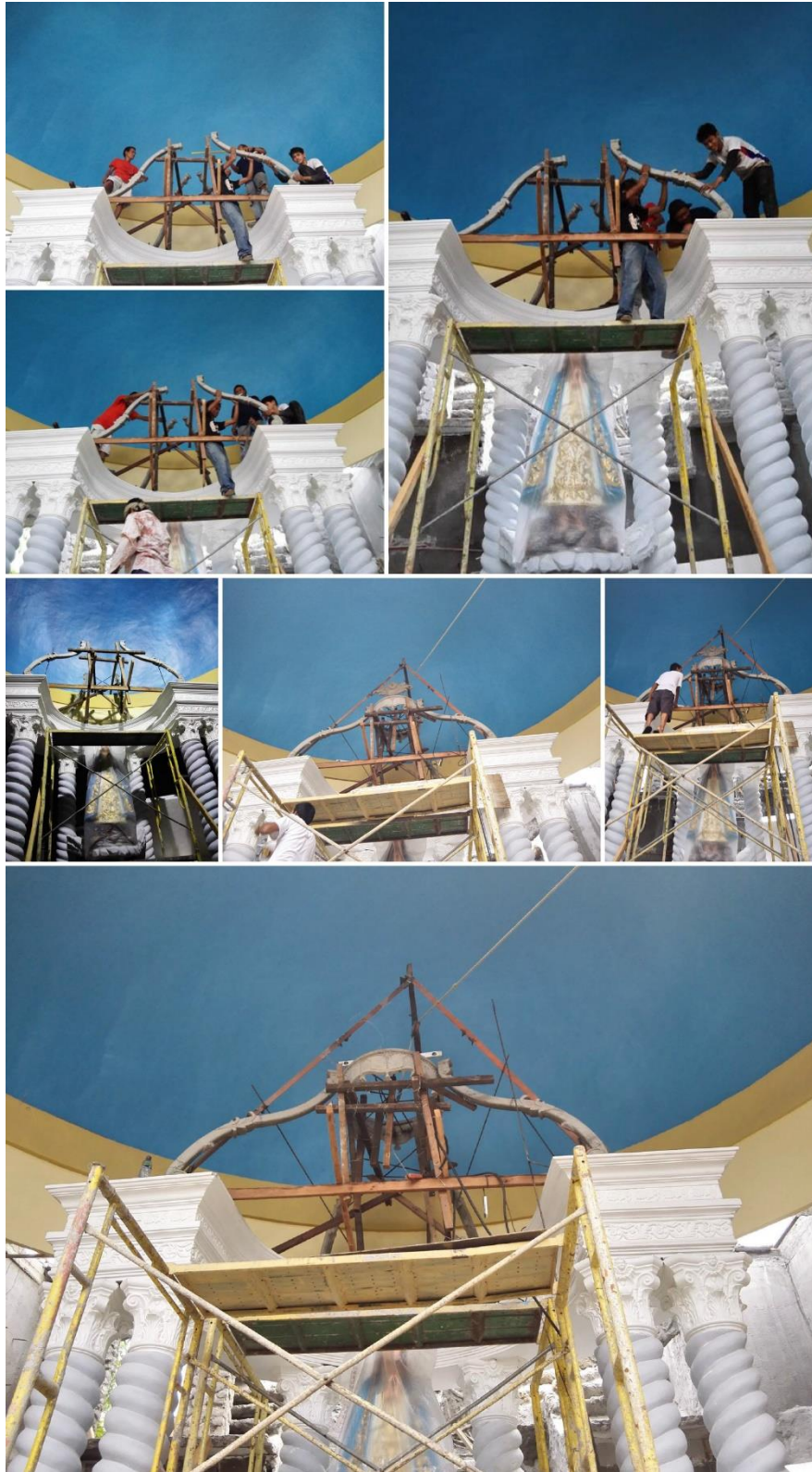
Constructing the Church Balcony.



Constructing the Church Roof and the Ceiling.



Constructing the Blessed Virgin Mary's Crown.



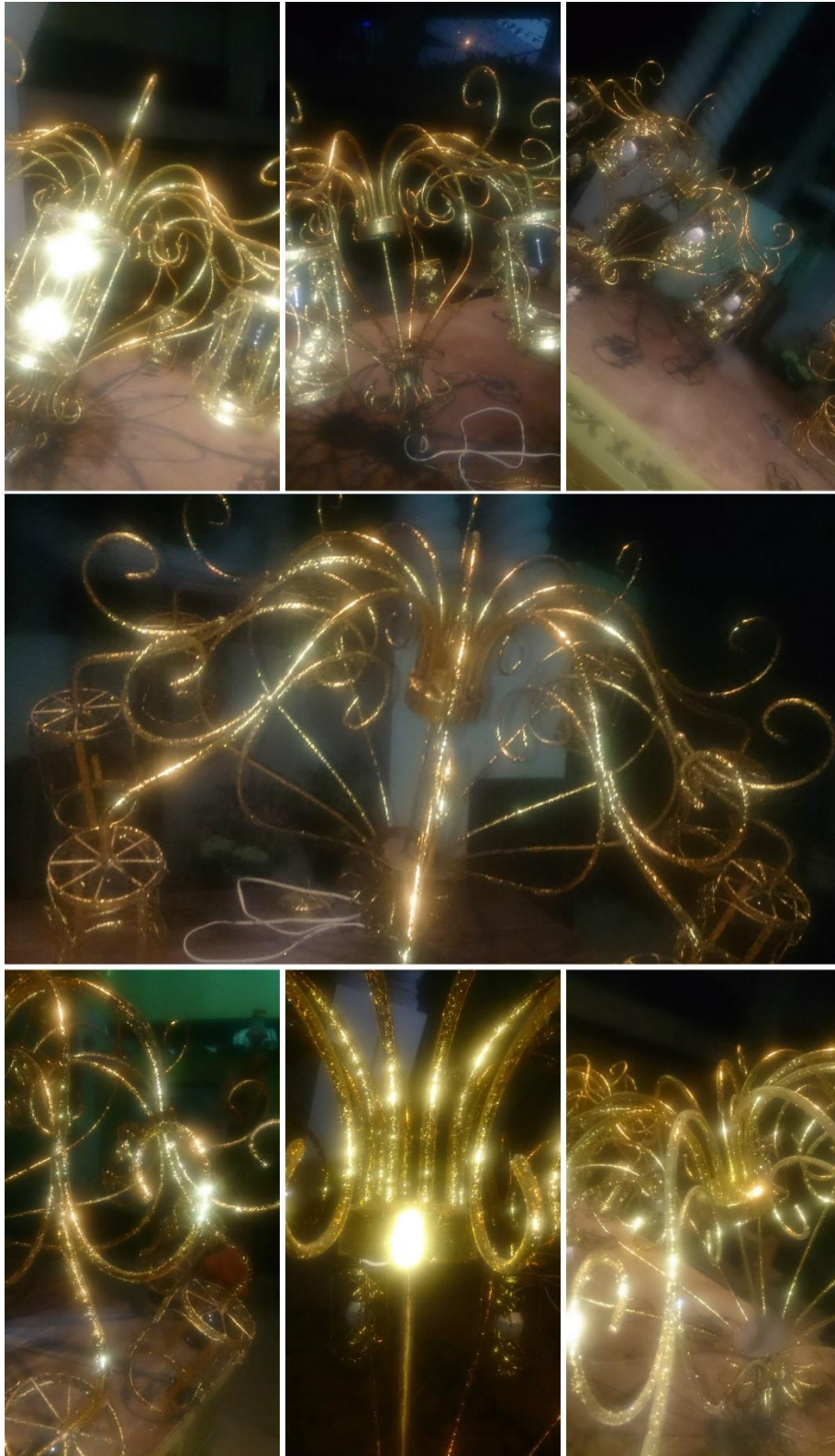
Church Chandeliers Transforming into Gold.



Wall Decors.



Gold Chandeliers Ready for Church Ceiling.



Installation of Gold Chandeliers.



Constructions Update.



The Blessed Virgin Mary's Crown and The Installation of Two Angels.



The Four Evangelists.



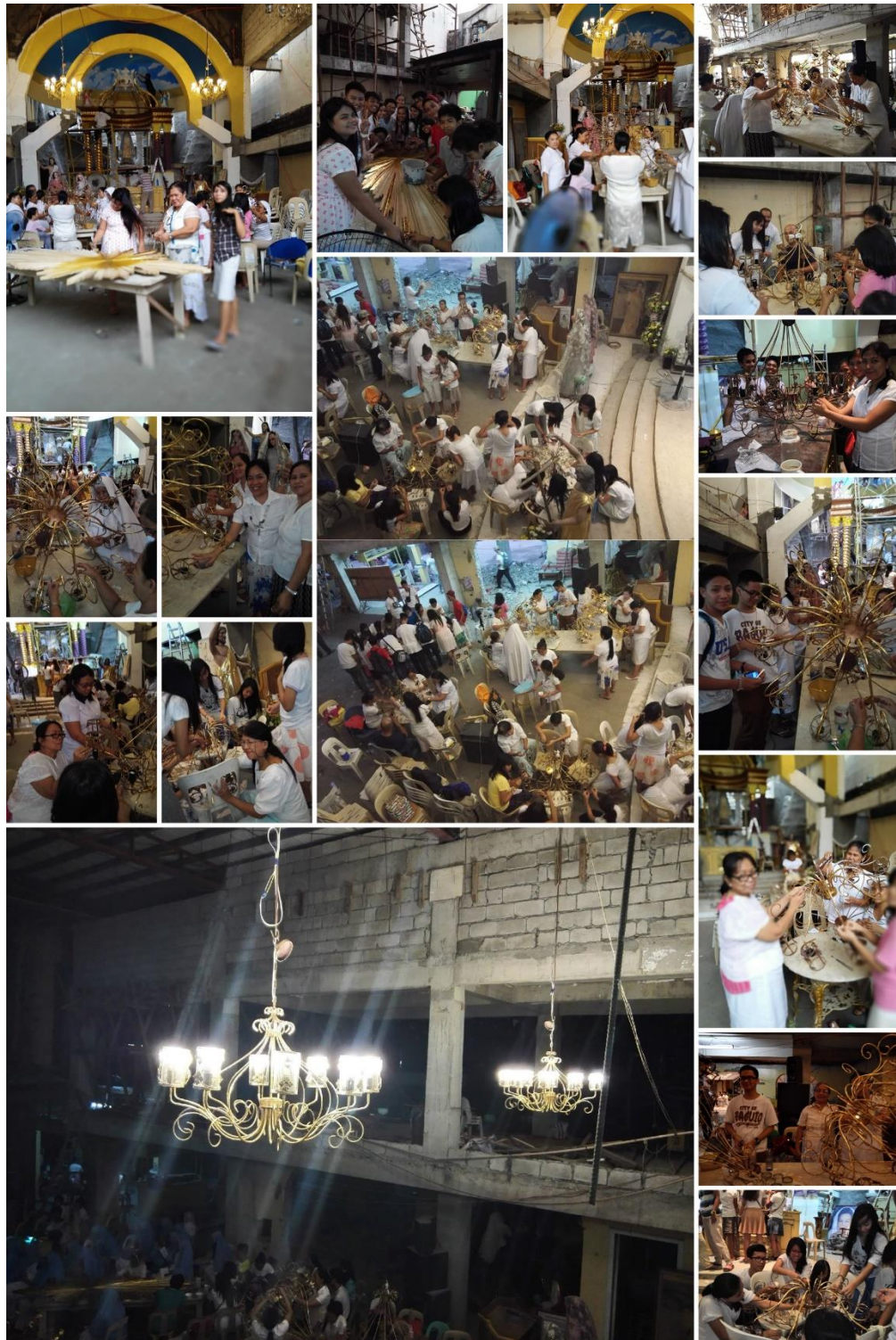
The Installation of the Holy Spirit Symbol of Dove and the Rays.



Paintings of the Crown, Lintel, and the 2 Angels.



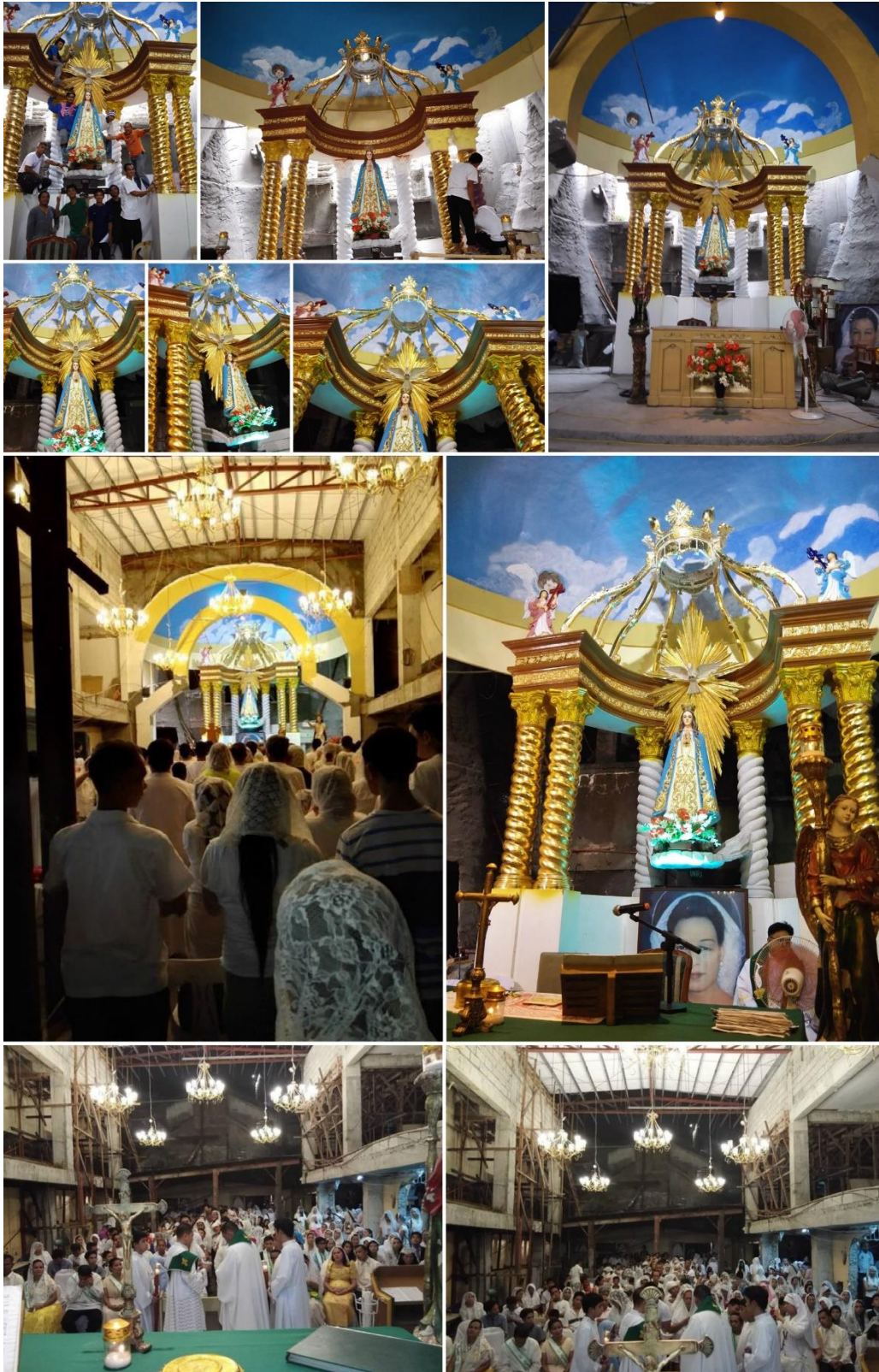
The parishioners worked together with the Holy Spirit Rays and other church chandeliers to transform them into gold.



Transforming the new church architecture sanctuary of the high altar.



Cleaning the whole area to prepare for the Sunday Evening Mass.



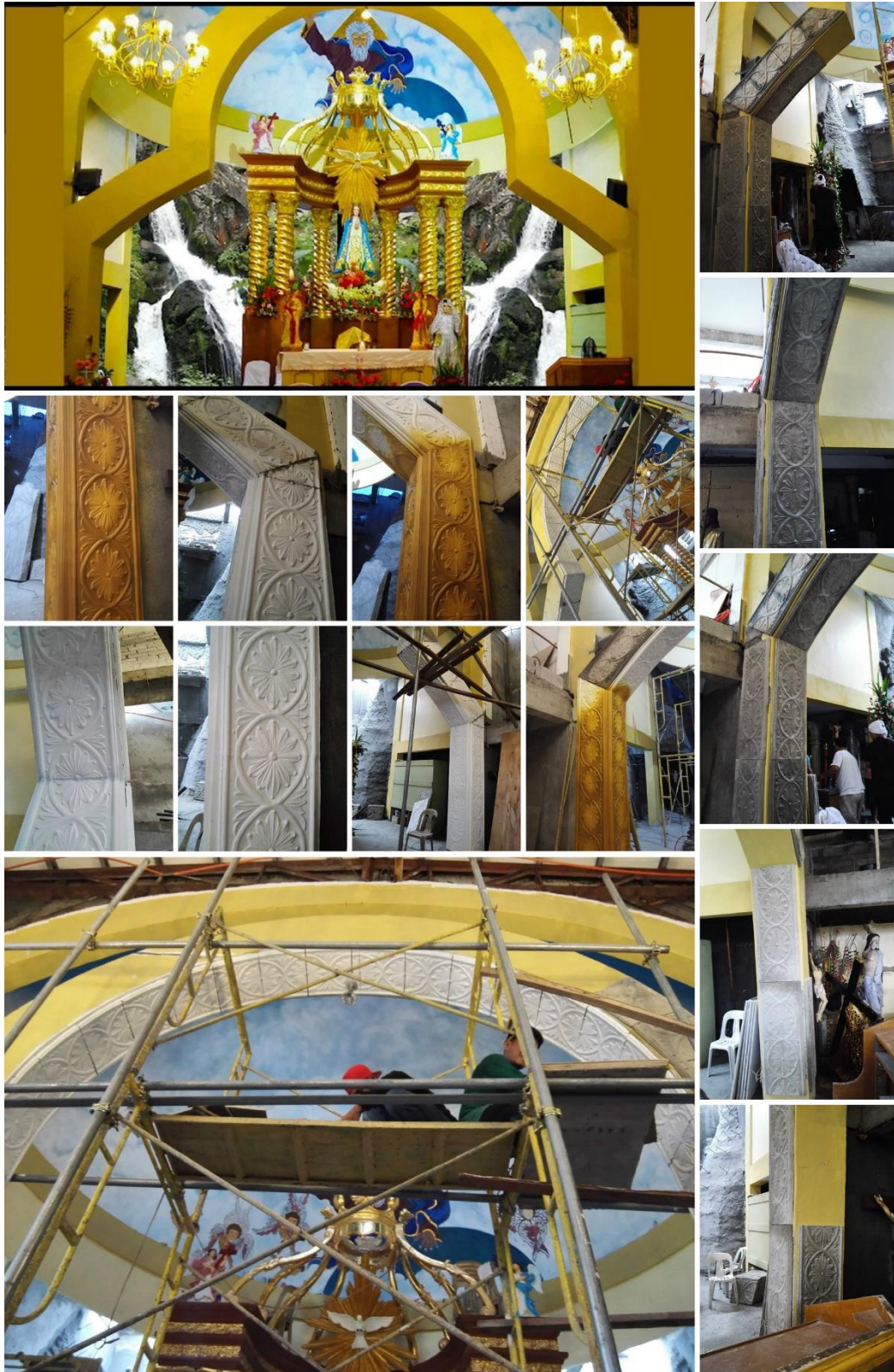
Painting of God the Father the Creator of Heaven and Earth, the seen and unseen.



The Altar and the Dome.



Arches Décor Installations.



The Altar of National Shrine of the Miraculous Lady of Our Lady of the Rock

Apostolic Catholic Church.



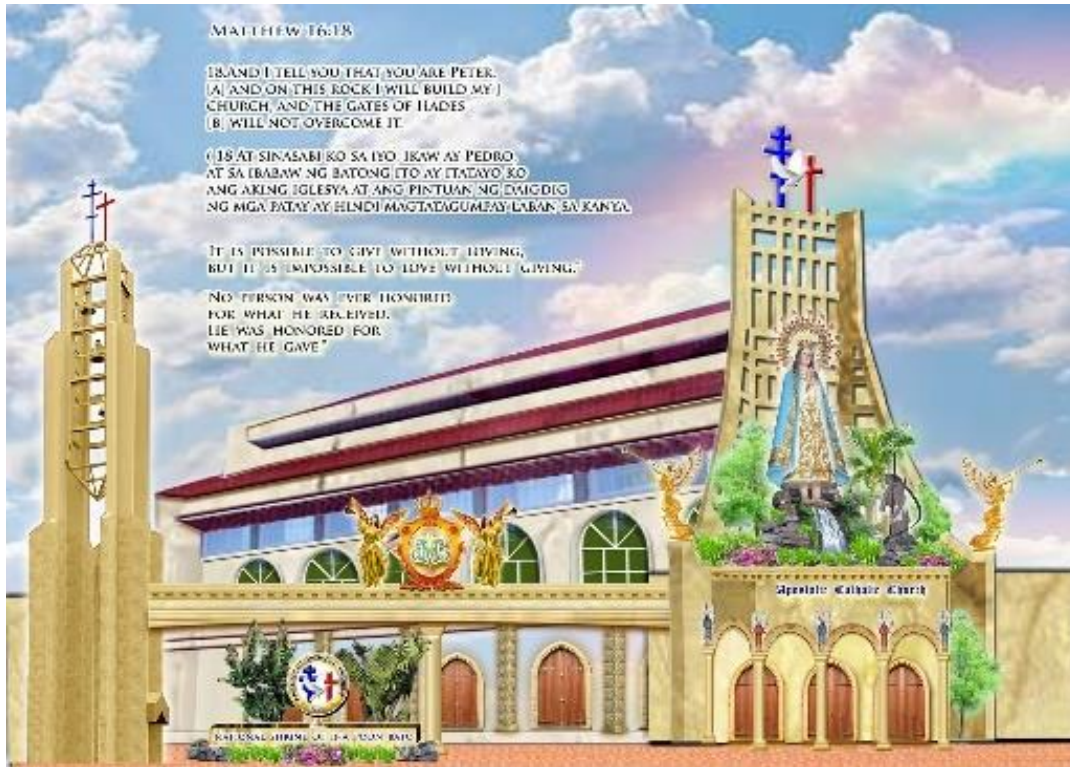
The Shrine Altar




























The Architecture and Heaven. Is it good, is it true, is it beautiful, and is it Holy.



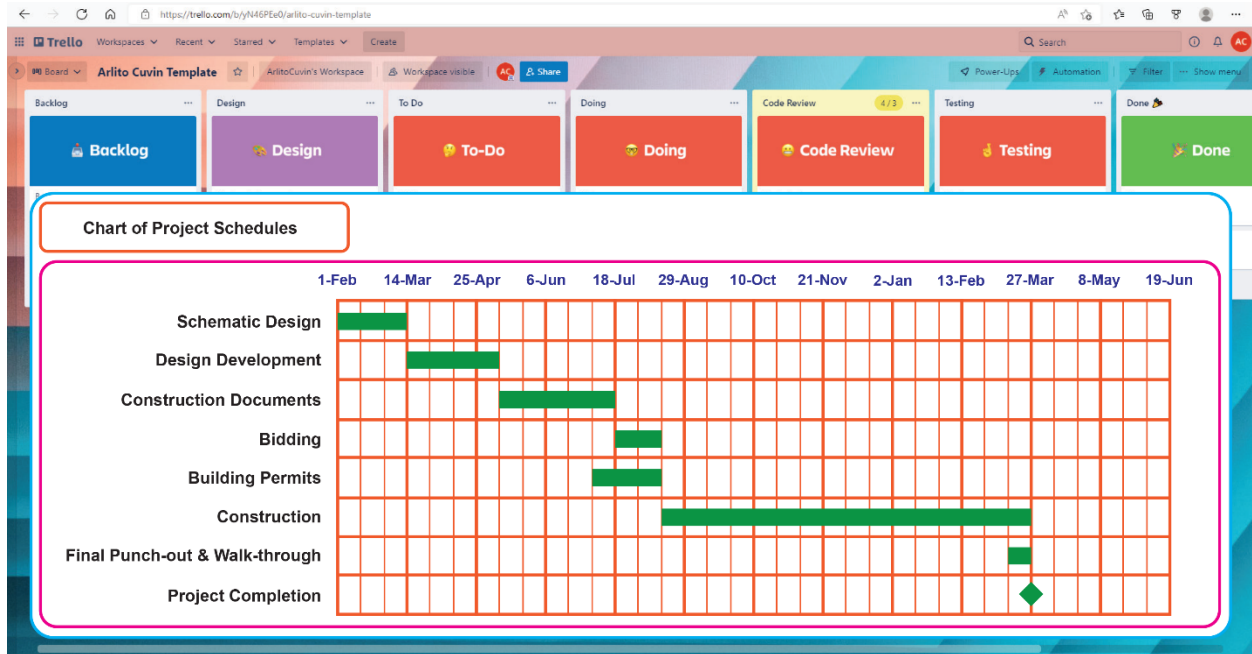
Apostolic Catholic Church 3D Design.



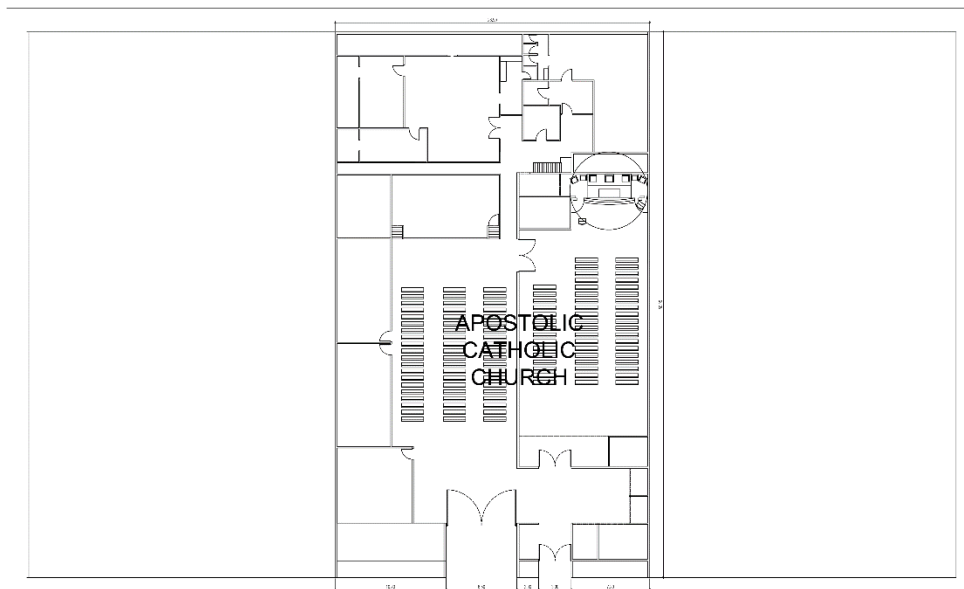
SUPPORTING DOCUMENTS

<p></p> <p>Republic of the Philippines QUEZON CITY TOURISM DEPARTMENT</p> <p>Parish Priest Apostolic Catholic Church 1003 EDSA, Project 7, Veterans Village, Quezon City</p> <p>Dear Most Rev. Jarefa:</p> <p>This refers to the production of "Facets of Faith: Discovering Church Heritage of Quezon City," we are pleased to inform that it is on its final stage. Accordingly, we wanted to seek your approval on the attached draft text. We have also attached possible photos that might be included in the book.</p> <p>In line with this, may we request your revisions (if any) on information on the draft text and affix your signature on the same.</p> <p>We will highly appreciate your timely response. Thank you for your continued support.</p> <p>Very respectfully yours,</p> <p><i>MA. JOSEFINA "JOY" BELMONTE</i> OIC, Tourism Department and Vice Mayor, Quezon City</p> <p>8th Floor, Civic Center Bldg. A, Quezon City Hall Compound Tel. No. 988-4242 local 8841 to 8848</p>	<p>Space for Marginal Note</p> <p>>ACC, Apostolic Catholic Church</p> <table border="0"><tr><td> <input type="checkbox"/></td><td> <input type="checkbox"/></td></tr><tr><td> <input type="checkbox"/></td><td> <input type="checkbox"/></td></tr><tr><td> <input type="checkbox"/></td><td> <input type="checkbox"/></td></tr><tr><td> <input type="checkbox"/></td><td> <input type="checkbox"/></td></tr></table> <p>PLEASE SIGNIFY YOUR APPROVAL (MARK CHECK)/DISAPPROVAL (MARK X) ON THE ABOVE PHOTOS WHICH MIGHT BE USED ON THE BOOK, FACETS OF FAITH.</p> <p>Signature over printed name</p>	 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>
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ACC CHART OF PROJECT SCHEDULE

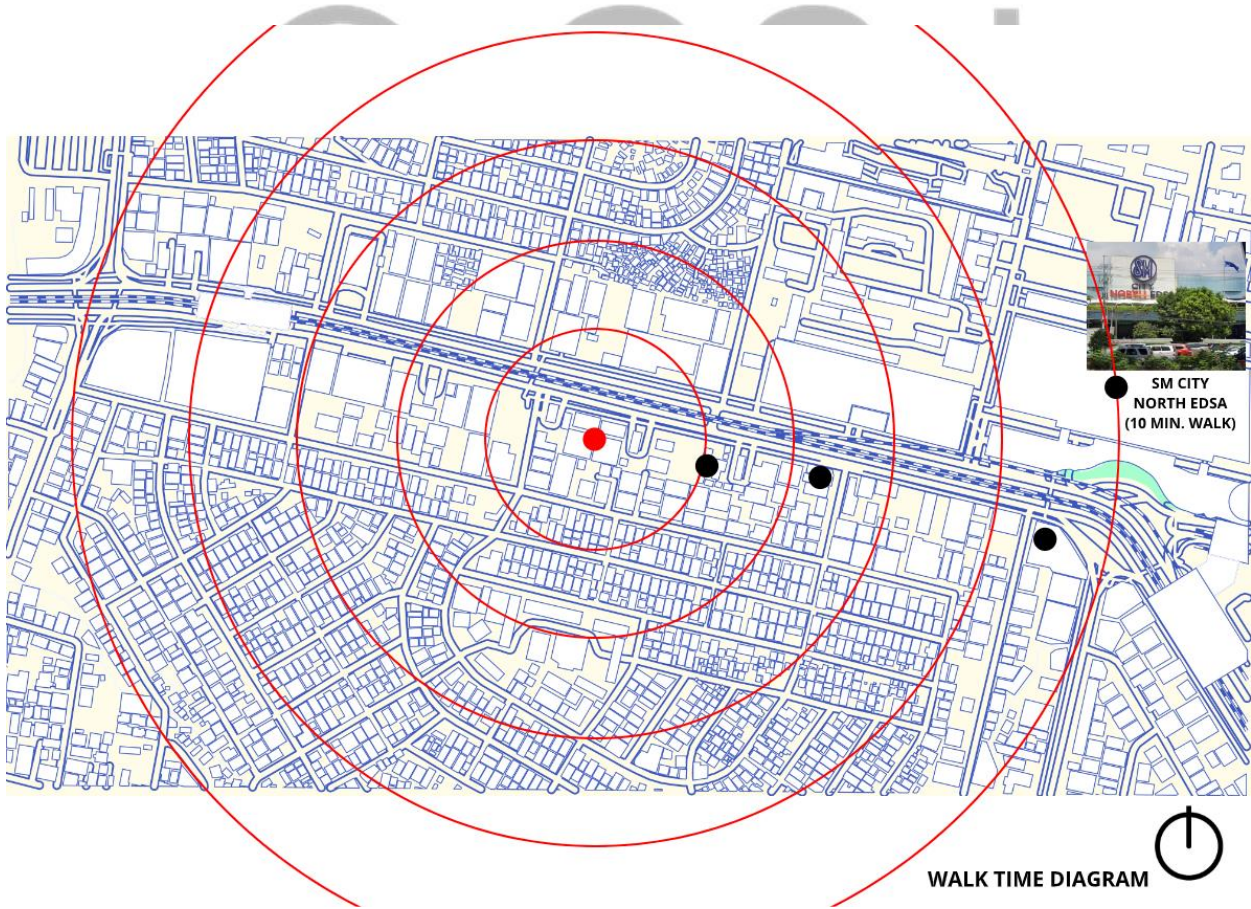


ACC FLOOR PLAN AND ARCHITECTURAL DIAGRAMS



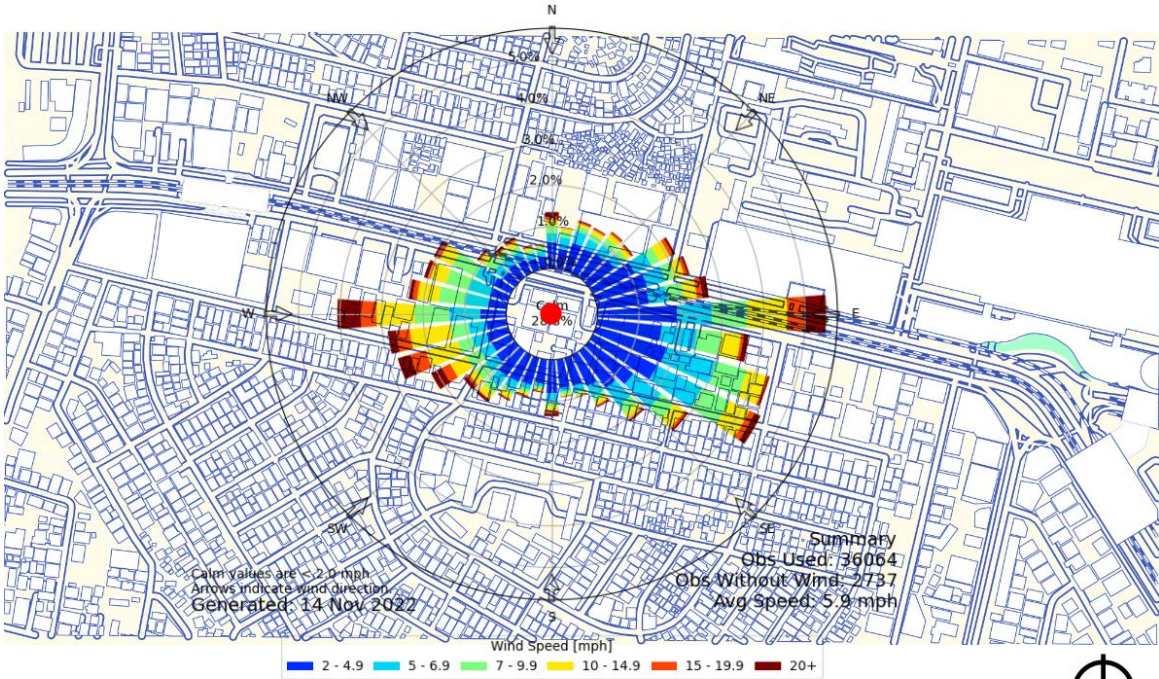
FLOOR PLAN

ACC Architectural Diagrams.





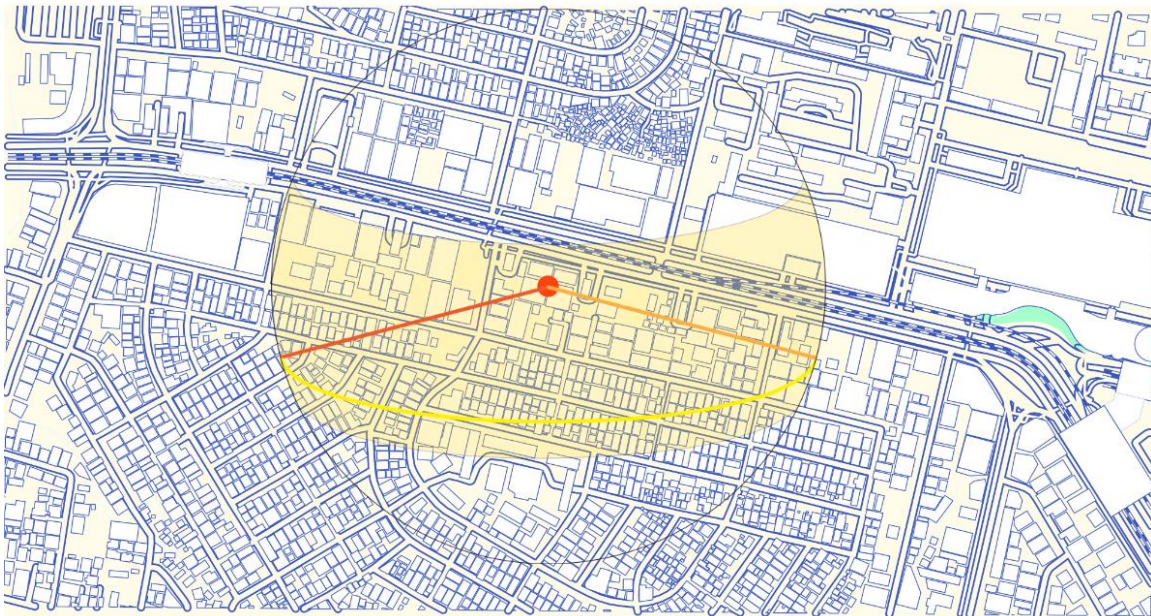
Windrose Plot for [RPLL] Manila
Obs Between: 01 Oct 1973 12:00 AM - 31 Oct 2022 11:00 PM Asia/Manila
↳ constraints: Oct



WINDROSE DIAGRAM



Location: 1003 EDSA, Veterans Village, Quezon City, Second District NCR, National Capital Region
Time: 10.Feb.2023, 23:25 UTC+8



Solar data for the Location Geo data for the Location
Dawn: 06:00:02 Height: 37m
Sunrise: 06:21:48 Latitude: N 14°39'22.68" 14.65630°
Sun peak level: 12:10:05 Longitude: E 121°1'34.32" 121.02620°
Sunset: 17:58:32 Timezone: Asia/Manila PST

Dusk: 18:20:18
Duration: 11h36m44s
Altitude: -79.08°
Azimut: 270.46°
Shadow length: n/a at an object level: 1m

SOLAR DIAGRAM

