

*As the Request of the Times,  
as the Quest of Answers on Questions about Sence of Being,  
as unspoken Appeal of Spirits of the Place,  
in front of us arise wishful Need to embody something,  
what can last and act.*

*Chapelle, which belongs to herself,  
open to every Seeking,  
to every Pilgrim on the Way,  
to every Soul, which needs Sanctuary.*

*Chapelle in pre-Christian Sense,  
which is not connected with any concrete religious direction,  
but which carry, inside remembering, clear Christian Idea.*

*Architecture, which is not growing aloft,  
but which in Symphony with Earth and surrounding Nature  
divulge to Human being deep Mystery of his Existence.*

*Lubor a Milada Perháč*

## **Project Description of The Chapel of Our Lady of the Seven Sorrows in Vyšný Kubín**

In the beginning Milada and Lubor Perháč wished to build a Christian chapel. At first they considered to build it on their land next to the house in Vyšný Kubín. During forming the proposal they found out that this plot was too small for a chapel. Mrs. and Mr. Perháč owned another piece of land above the house which was considered and subsequently also decided to be the right place for the chapel. This plot of land selected for the chapel is located on a southern slope. It is on the edge of village Višný Kubín approximately one kilometre east of the village centre. There is a hope that the building would serve as a Christian religious building and at the same time fulfil educational and cultural purposes.

The design process of the chapel was formed at workshops led by Mr. Jörg Schröder during several years. At such meetings it was always important to talk over the space needs and function of the building. Each part of the building was discussed in detail. During the workshops we have also shaped spatial model in a group. The forming process also received etheric powers and feelings through such pure will activities. It ensured that the forming process would not consist only of sole thought activities. Jörg had always made sure that chosen solution of important decisions would be appreciated and confirmed by Mrs. and Mr. Perháč. The whole cooperation at forming process continued in this spirit. The process of forming proposal thus included the element of free decision of the submitters. All important decisions always came out of the "I" essence of the submitters. Agreed steps were perceived as important spiritual decisions in subsequent phases of the project. There were gradually decided details like the exact location of the building, its size, what material it shall be made of or what works of art shall be placed there. Jörg Schröder gave lectures on topics regarding

basic principles of sacred architecture at the seminars. The themes for instance included the effect of building shapes on the surrounding or on the perception and the soul of human being. We also talked a lot about the effect of orientation in space. We also focused on proportions of individual building parts, its aesthetic design and style.

We designed the total internal diameter of the chapel outside on the spot. We held hands in a circle at the plot of land and felt into the appropriate size of the chapel. In a group of approximately twelve people we perceived and sensed the internal as well as the external size of the building in relation to the surrounding. We agreed on inner diameter between the columns to be 9.2 metres. We considered that the main chapel space would be enclosed by 12 columns. And thus we also decided. We agreed on the gaps between the twelve columns. They have 2.4 metres in between each other and thus enable sufficient walking space in between them. All major composition elements are connected with the movement of the Sun. The ideal east-west orientation of the chapel was set out on Saturday 15<sup>th</sup> September 2012 on the feast of Our Lady of the Seven Sorrows exactly at 6 pm of local time (17:18 h). At that time the setting sun was above the horizon exactly in the west direction. We determined and staked out the west-east direction. Left from the eastern direction, as viewed from the centre, there is mirrored the sector of Pisces. The altar and the altar apse are placed in the eastern direction. Left from the western direction there is reflected the sector of Virgo. The main entrance and the antechapel are located in this western direction. The sector of Virgo and the sector of Pisces – are two main directions of the zodiac that bring healing powers. That is why the main axis was designed to pass through the centre of those two zodiac sectors. The axis of the building is thus diverted by 15° from the exact west-east direction towards the north on the eastern side. On the western side of the building

the main longitudinal axis of the chapel is diverted by 15° towards the south. The twelve pillars stand at the interface of the zodiac signs.

Our project developed gradually. First the columns were situated along the perimeter of the circular chapel, just in front of the perimeter wall. Gradually we had decided to let the columns stand out and we placed them further away from the wall. In the end the proposal settled on 1 metre distance between the columns and the perimeter wall. Thus there was formed an extra corridor 1 metre wide along the whole perimeter of the chapel. This corridor enables entering the northern and the southern apse.

The antechapel leads through a spiral staircase to the first underground crypt. This underground crypt has got an altar on the east side and a mortuary on the west side. The mortuary provides a space for the remnants of the deceased to be exposed there. Walls of the spiral staircase are shaped in the curves of a golden curve principles. The opposite walls in the staircase corridors have very slight differences in their involution. One spiral which coils less sharp is connected to so-called warm ether. The second spiral which coils more sharp is related to a chemical ether. The meeting points (intersections) of these powers in nature mark the positions of seeds (sunflower bloom). The ratio of the number of seeds in one curve to the number of seeds in the next curve follows the golden curve proportion principle. The stair arms extend upwards in order to improve the acoustics. In this way we ensured that the sound does not come to the crypt through the staircase from above.

The basic principle in forming individual parts of the building is a trinity. The chapel consists of three floors. The chapel is on the ground floor, the crypt on the first underground floor and a little crypt (undercroft)

on the second underground floor. The total length of the chapel is 22.3 metres. The width of the building is 16.8 metres. The roof height above the ground floor flooring is 7.6 metres. The chapel has got three main rooms situated along the main axis. The antechapel, the main circular chapel space for a public and the altar apse. The trinity can be seen also in the right-left symmetry along the main axis. To the left and right of the main circular space there are apses. The northern apse is dedicated to Our Lady of the Seven Sorrows. The sacristy is in the southern apse. The trinity is also reflected in the composition and the formation of the altar apse. The high central altar apse is complemented on the sides with two small quarter-circle apses. Three steps lead to the altar. The trinity is also reflected in the rhythm of vertical composition of the vaulting above twelve columns in front of the altar. The vaulting between the two columns in front of the altar is the highest. Vaults between the next two columns to the right and to the left are lower. And all the vaults between the other columns are even lower. This ensures that the three higher vaults in front of the altar stand out. Trinity is also present in the basic vertical composition of the chapel interior layout. There are three separate horizontal architectural parts. The vault, a patch of wall with a relief picture between the ceiling and the chaplets and ambit of the columns. The painting on the ceiling of the chapel carries trinity in the colours. The ceiling vault is painted blue towards the west (the sector of Virgo). The middle of the ceiling and down the walls is a transition to white, and towards the east (the sector of Pisces) the ceiling transits into red . These three colours are related to the colours of the flag of Slovakia. Blue on the west symbolizes creative powers of speech. All what gives shape comes from water. Red on the east symbolizes igniting powers of the light of the world. It is the power of the world of ideas which is the subject to the thoughts and overall intellectual content.

The width and the height of the main altar apse is formed in a ratio 1:1. Its ground plan is formed in a semicircle of radius  $r = 1$ . The vault shape above the square is formed in a semicircular arch of radius  $r = 1$ . Apses on both sides have their outside ground plan as well as the vault shape formed according to the Cassini curve. For construction of the curve of walls and the vault there was used the multiple of 2 x 3 ( $a \times b = \text{const.}$ ), when the constant is 6.

Other conceptual elements of the chapel are the seven-fold order and the twelve-fold order. The seven-fold order is related to the qualities of the planets. It is connected with the chapel through seven pains of Virgin Mary to whom the chapel is consecrated. This quality is expressed by seven heptagonal columns placed in both crypts of the chapel and also by the heptagonal shape of the second smaller underground crypt. The twelve-fold order is related to the zodiac. It is expressed by the twelve outer columns. These twelve columns are placed along the perimeter of the chapel in the ground floor and also along the perimeter of the first underground crypt. Thus the first underground crypt provides a transition between twelve-fold order and seven-fold order. Saturn forces support process of implementation and creation of wood in the vegetable world. They act as form creating forces. To make sure these forces are present in the building, all columns, construction of vaulting and construction of ceilings will be made of wood. Twelve precious stones also relate to the zodiac. Thus the corresponding gemstones will be inserted into the centre of each of the twelve columns, always one at the top and one at the bottom. The columns and the whole chapel thus become imbued with the forces of zodiac. All will be 'tinted' by Venus force, as the twelve columns have pentagonal profile with side length of 24 cm (2x12, when 12 is the number of Venus).

The seven columns have heptagonal profile with a side length of 18 cm (18 is the number of Jupiter).

Through these two dimensions we come to the ratio 12:18 which is 2:3. The same ratio is expressed by the quint if we consider the tone based on the string length. The size proportion 2:3 occurs in the building as well as in other places. It becomes a defining aspect of some other parts of the building. For example in the ratio of the height of the columns to the gaps between them. The ratio 2:3 was also used for the construction of the outer division circle formed by the twelve columns. The division circle has got no centripetal forces in its construction concept. It is constructed from the focal points in the same ratio 2:3.

Foundation stones of the chapel will be placed inside foundations under the floor at those focal points. The chapel has got two foundation stones. A smaller copper dodecahedron with a bigger tin dodecahedron inside and a bigger copper dodecahedron with smaller tin dodecahedron inside. They will be placed right at the focal points of the division circle with diameter of 9.2 metres.

Construction of the Chapel of Our Lady of the Seven Sorrows shall be linked with the forces of sacred sites to which founders have a strong relationship. If one knows what exists on such sacred places and if he or she knows in which direction to look, one can make a real connection with those forces. That is why founders have chosen places they are familiar with. The sacred places are: Jerusalem, Chartres and the Chapel of St. Gereon in Wawel Castle in Krakow. The fourth windows in the vault of the chapel ceiling leads in the direction where Sirius star stood in the day of laying down the foundation stones on Saturday 15<sup>th</sup> September 2012. And directly in front of the altar in the chapel vault there is fifth widow facing the east towards the sector of Pisces.

The morning sun coming through this window illuminates the blue part of the vault painted with motives of Virgin Mary on the opposite side.

All window shapes have the upper rounded side curved in a curve called Astroid. Towards the east in the direction of sun movement there are windows designed with motives from the cycle of the year: a pink window in the altar apse (Easter colours), a green window leading to the sacristy, a blue window with Michaelic motives, a purple window (magenta) with motives of the birth of Christ, a blue window in the apse dedicated to Our Lady of the Seven Sorrows and a red window.

In the first underground crypt there will be windows of the same colours (placed into light shafts) with motives from the life of Our Lady of the Seven Sorrows. The windows will have frames shaped in the spirit of “points of non-directed formation”.<sup>1</sup> Thus they will be slightly rounded also in the bottom corners. There will be a tunnel coming from the south-east direction that will lead to the first underground crypt and enable carrying coffins.

The work on the design of the chapel was and is an amazing journey for me. It is a journey where I learn how to shape art in such a way, that it becomes a mediator of knowledge. I learn how to come close and recognize what Rudolf Steiner meant by a so called real art. This art leads a human being to awakening of his own interest in self-instructed study and personal development. I would like to thank Milada and Lubor Perháč as well as Mr. Jörg Schröder for enabling me to work on this project.

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