

## BASILICA OF THE NATIONAL VOTE

Vinnitsia National Technical University

### *Анотація*

*Базиліка національної обітничі є неоготичною релігійною спорудою історичного центру міста Кіто Д. М. Завдяки своєму розміру і стилю, дана будівля вважається найбільшим неоготичним храмом в Америці. Він розташований у районі, відомій як Санта-Приска, на вулицях Карчі та Венесуела, поряд з монастирськими Отцями Облатів.*

**Ключові слова:** Кіто Архітектура, католицька церква, неоготична архітектура.

### *Abstract.*

*The Basilica of the National Vow is a neo-Gothic religious building of the historic center of the city of Quito D.M. Due to its size and style, it is considered the largest neo-Gothic temple in America. It is located in the area known as Santa Prisca, in Carchi and Venezuela streets, next to the convent of the Oblate Fathers.*

**Keywords:** Quito Architecture, Catholic Church, Neo-Gothic Architecture.

### **Introduction**

The Basilica of the National Vow arose from the idea of building a monument as a perpetual reminder of the consecration of the Republic of Ecuador to the Sacred Heart of Jesus, proposed by the priest Julio Matovelle, deputy of the Republic in 1883 [1].

The project was contracted in France by the French architect Emilio Tarlier, who had already had experience in similar constructions in Spain, France and England. Who, inspired by the Parisian cathedral of Notre Dame, made the plans between 1890 and 1896. President Luis Cordero Crespo issued the decree to begin work on July 23, 1883; although in practice it was executed during the presidency of José María Plácido Caamaño, who ratified the decree on March 5, 1884.

For the financing of the work, the National Congress, and according to the budget law of that year, designated the amount of 12,000 pesos of the National Treasury (annual budget) payable at 1,000 pesos per month since 1884. By decree of the July 3, 1885, the Fourth Provincial Council of Quiteño converted the construction of the Basilica into a religious commitment on behalf of the country. With the approval of Pope Leo XIII, the construction of the monumental building began in 1887; and for five years it would be in charge of the Fathers of the Heart of Jesus [2].

In 1901 the priest Matovelle with his Community of Oblate Missionaries took charge of the construction at the request of Archbishop Pedro Rafael González Calisto. On July 10, 1892, the first stone was laid. From 1892 to 1909, the Chapel of the Heart of Mary was built. The government of León Febres Cordero was one of the most funds donated to the work in recent years.

### **Main part**

The historic center of the city is a very famous building: the Basilica of Quito.

The basilica is one of the most important monuments of the Ecuadoran neo-Gothic architecture.—  
( figure 1 height and structure of the basilica)



Figure 1- Height and structure of the basilica

It is located in the central part of the city, in the streets of Karchi and Venezuela near the monastery. This religious temple was built in memory of the consecration of the Ecuadorian state of P0the Sacred Heart of Jesus, during the presidency of Gabriel García Moreno in 1873.

The Basilica is 115 meters high and consists of 24 chapels representing the provinces. Ecuador: This sanctuary was inaugurated and blessed by Pope John Paul II during his visit to Ecuador on January 18, 1985. The Basilica in its structure and style can be compared to two of the great cathedrals: the Basilica of St. Patrick, located in New York, and the Notre Dame Cathedral in Paris.

The nave of the church has a length of 140 meters, a width of 35 and 30, where 14 bronze images are tall, representing 11 apostles and 3 evangelists. (Figure 2 representation of the ship where the images of bronze are appreciated) Another important part of the basilica is the pantheon of the heads of the states of Ecuador, which are buried there. The space of the transept, which crosses the hole, forms a cross. The marble altar was originally planned to be placed at the head of the central nave. The cross is designed so that no noise is heard from the street.



Figure 2- Inside the basilica

An important detail that distinguishes the basilica of Quito is the replacement of the classic gargoyles (reptiles and amphibians)-(figure 3-6 representation of the gargoyles found in the Basilica) in the wild nature of our country; In addition, they are decorated with stone plugs that represent the Ecuadorian flora. From the highest point of the main tower you can see the whole city and the surrounding mountains [3-5].



Figure 3 representation of the gargoyles found in the Basilica

The highest tower, known as "Tower of the Condors ", which is 115 meters high, and instead of gargoyles only presents condors, since they need at least this height to be able to fly. This detail is highly representative, since the condor is the national bird of Ecuador and is crowning its national coat of arms, just as it crowns this temple.



Figure 4- view from the top of the basilica.



Figure 5- Night illumination of the basilica

At the highest point of the main tower you can see most of the city and the mountains that surround it.

The Basilica contains in its two main towers a set of bronze bells, the largest weighs 8 quintals, the following 4, 3 and 2 quintals. They also have a clock, which consists of six spheres, three in each tower, which have a diameter of 4.3 m, allowing good visibility from anywhere in the city. The bell tower thus fulfills its sense of predominance even over all the existing churches in the city.

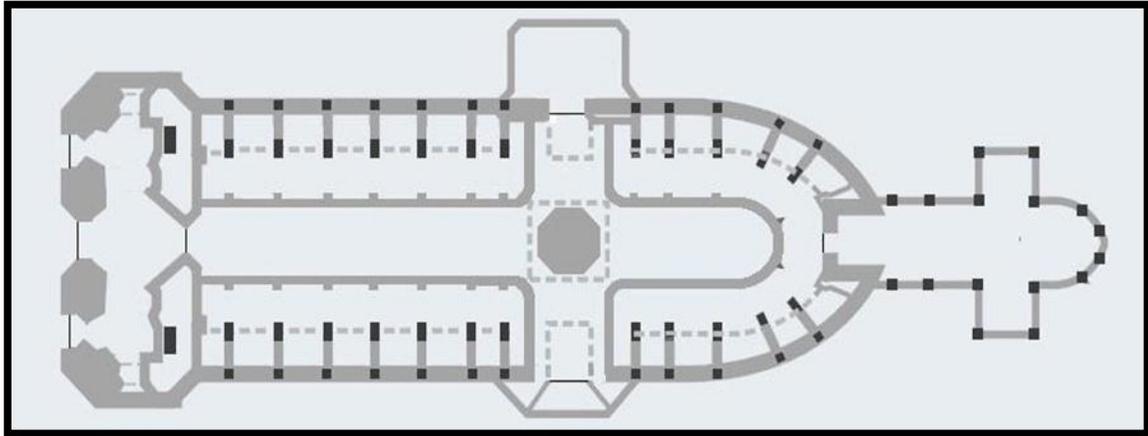


Figure 5-Architectural plan of the basilica

### Conclusions

- It is the only Ecuadorian church blessed by a Pope. John Paul II visited her and gave her his blessing in 1985
- The project was contracted in France by the French architect Emilio Tarlier.

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**Ковальський Віктор Павлович** — к.т.н., доцент кафедри БМГА ВНТУ. Член кореспондент Академії будівництва України. Email: [kovalskiy.vk.vntu.edu@gmail.com](mailto:kovalskiy.vk.vntu.edu@gmail.com)

**Лейдер Тоаломбо**— студент, Факультет будівництва, теплоенергетики та газопостачання, Вінницький національний технічний університет, м. Вінниця, [leydert@gmail.com](mailto:leydert@gmail.com)

**Kovalskiy Viktor** — Ph.D., Associate Professor, Department of Urbanism and Architecture VNTU (Vinnitsa National Technical University). Corresponding Member of the Academy of Ukraine. Deputy Director of In BTEGP on Educational and Methodical Work. Email: [kovalskiy.vk.vntu.edu@gmail.com](mailto:kovalskiy.vk.vntu.edu@gmail.com)

**Leyder Toalombo**— student, Faculty for Civil Engineering, Thermal Power Engineering and Gas Supply, Vinnitsya national technical university, Vinnitsya city, [leydert@gmail.com](mailto:leydert@gmail.com)