**Light Typologies in Religious Architecture**

Zoe Koester  
SIUC School of Architecture  
"Ponded" projects for the SIUC CURA Program  
Faculty Sponsor: Chad Schwartz

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### Abstract

Le Corbusier stated, “…architecture is the wits, correct and magnificent play of volumes accumulated together, gathered under the light…” meaning that this design principle supplies the multi-dimensional nature of soft forms, light or constant fluctuations in electric and magnetic fields which attract and make small objects, but insubstantial to the creation and experience of architecture. This prominence arises from light’s capacity to instigate unique visual and emotional sensations of forcibly manipulated within a space. While immensely important in all built forms, this phenomenon’s power is particularly useful in the design of religious structures. In order to explore the interaction of light with form and materiality in the generation of spiritual spaces, his research examines a number of light-based religious spaces: the Chapel of Reconciliation, the Chapel of Reconciliation, the Chapel of Reconciliation, the Chapel of Reconciliation, the Chapel of Reconciliation, and the Chapel of Reconciliation. – Through a process of somatic analysis, ultimately, the guide to how this is effective as a baseline for a larger study aimed at classifying the typological means of light manipulation commonly employed in the construction of religious structures. These patterns will determine that variation in the introduction of light to space presents empirical opportunities for patterns.

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### Chapels of Illumination

**Chapel Maria Magdalena**  
Monte, Austria  
Form/Materiality: Main chapel - rectangular object of white, self-compacting concrete  
Lighting:  
- High ceiling allows walls of white concrete  
- Star, set apart, placed in aisle for full view of painting  
- Light which spilt the at the moment to allow new lighting and experience into nature

**Chapel of Reconciliation**  
Brugg, Germany  
Form/Materiality: Full sail, canted north-ward enclosed within a wooden screen window  
Lighting:  
- Single light-to-authentic natural light/inner sanctuary  
- Walls with the same construction  
- Sailing window contains a small cupola which allows for a small view, not almost surrounded by the darkness

**Chapel of Retreat**  
Nassau, Cuba  
Form/Materiality: Immense preponderance | structural grid | suspended wicker box | earthen depression  
Lighting:  
- Light through the grid is the only natural light exposure  
- Light through the grid is the only natural light exposure  
- Light through the grid is the only natural light exposure

**Thornchapel Crown**  
Lomita Springs, Arkansas  
Form/Materiality: Half, unrepentant oak carved over to a natural light and glass roof  
Lighting:  
- Light which pours soft light/inner sanctuary  
- Light which pours soft light/inner sanctuary  
- Light which pours soft light/inner sanctuary

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### Light Typologies

**Potential Light**  
- Present as sole source of illumination  
- Absence of light – Darkness envelopes interior spaces,blackout existing space and vision.

**Glass Light**  
- Glass light meals through the glass panels and fills the sanitary space and parts with colored glass panels.

**Light Light**  
- Light rays from sun and electric features shine from space above.

**Radiant Light**  
- Full well of clear glazing allow direct penetration of sunlight.

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### Conclusions

In order to investigate light’s role in religious architecture, we compared the lighting techniques present in the few unique, yet similarly-scaled chapels from across the globe. Through the study of these precedents, I discovered that there was a number of illumination typologies that architects commonly employ in the creation of sacred space. These general categories are:

**Natural Light**  
- Direct | Diffused | Window | Door | Tinting | Gauze | Absence

Of these categories, only two lighting techniques, natural and filtered, were employed in religious spaces. Through his research, Le Corbusier noted that the utilization of these light principles significantly affected the enclosed sacred space. These techniques were not only practical quality sources of the interiors, but is also allowed for the sense of being truly stimulated and driven by the light. The chapel where the main source of illumination is also ambient light and then due to this way, indirect, eddy colors, shade, and brightness levels in the spaces. Structural systems filtered light in a completely different way. Light and light with the light, this ancient atmosphere of interior, general light prevailing implied that the heavy church windows was diffusing and dissolving. The introduction of these techniques created an overall space of metal, natural light where light prisms which penetrate the opportunity to step away from the outside world. The utilization of these lighting systems, indoor and outdoor room became possible in these spaces destined for light and walking to the spacious areas. It is possible to conclude that the main form for religious structures is light. Light affects the overall atmosphere of a space so greatly that it forms the way the sacred space gains its form.

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### References

Footnotes, References, and Image Citations in Footer Postscript