Light, Making the Intangible Tangible in Sacred Spaces

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by

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Abstract

For centuries humans have been building sacred spaces to worship and practice their particular religion. However different these spaces may be in size, shape, construction, and even the religion they contain they all have one aspect in common, light. The presence of light is one of the oldest ways to express holiness. Any western religion is inseparable from the use of light. Light is what makes the intangible god tangible as light washes a wall, creates a focal point or is a direct analogy for the light of God. The use of light through history in sacred architecture changes as well as its effect on the worshiper. The sacred spaces discussed in this essay, Stonehenge, the Pantheon in Rome, Bath Abbey, Le Corbusier's Notre Dame du Haut Chapel at Ronchamp and Tadao Ando's Church of the Light are only a few but are representative examples. Each example is explored with its use of light and its principles that create a powerful connection between the physical and the spiritual.

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Light, Making the Intangible Tangible in Sacred Spaces

For centuries humans have been building sacred spaces to worship and practice of their particular religion. Construction ranged from stones placed in a circle to the intricately carved and adorned Gothic Cathedrals to modern churches erected in concrete. However different these spaces may be in size, shape, construction, and even the religion they contain they all have one aspect in common, light. “Of all the architectural means of expressing the presence of the holy, perhaps the simplest, oldest and most eloquent is light” (Gallagher 147). Any western religion in history is inseparable from the religious influences of light.

Within the Christian faith it is written in the bible that God created light before all other. Light gives life and has become synonymous with the holy. Therefore, throughout history designers have used light in sacred spaces to represent a heavenly body, create a space for meditation and prayer, highlight an important icon including the light itself and connect a congregation to nature. Light allows the intangible to become tangible within sacred spaces. The effects of the light are tangible to the human senses; however, it is itself intangible until it shines through and aperture or falls on a surface. With this in mind it is hard to dispute that architects are inspired by light to create places of worship to receive, reflect and fill with light.

Architects know that light shapes a building. Form and space would be useless without illumination. Therefore light can be used to accentuate a room or destroy it. Within a sacred space it is essential to find the right balance of light. Too much light hinders prayer and reflection, while too little makes the space feel cold and uninviting. Because light has so many uses and effects every sacred space can be different,
especially looking through time as religious thought and technology of building construction changed. These sacred spaces discussed in this essay, Stonehenge, the Pantheon in Rome, Bath Abbey, Le Corbusier’s Notre Dame du Haut Chapel at Ronchamp and Tadao Ando’s Church of the Light are only a but are representative examples of this practice..

Although these examples span several centuries and types of religion, they all use light in a few basic principles. Light is diffused and softened in order to create a meditative space. Fenestration allows a combination of direct and indirect light to facilitate a space for prayer by individuals. Secondly, it is used as an analogy for a greater power or becomes an image itself. Thirdly, light is used at its brightest to highlight an image of importance. The eye will be instinctively drawn to the brightest point. Lastly and possibly most importantly there must be a contrast of light and dark. Without a contrast nothing will stand out and no hierarchy will be created. The play with light and shadow makes a space interesting to the eye. The correct use of these principles results in the light drawing out the powerful connection between the physical and the spiritual.

**Stonehenge**

To fully understand the change and evolution of light in religious spaces a journey back to prehistoric times is necessary. Stonehenge, a megalithic structure built and still shrouded in mystery, is one of the first known temples to use light as a way to connect the astronomical bodies of sun and moon to the earth. Although the exact origins of Stonehenge and its meaning or use are still undecided to many archeologists, several theories are relevant about the space being used for religious practices. These
practices directly correlate to the astronomical movements of celestial bodies and the layout and placement of stones.

Stonehenge has become the most well known megalithic structure and the epicenter of solstice celebrations in Britain. Standing on the plains of Salisbury in southwest England, it is built with a series of stones placed, removed and relocated over several thousands of years. In the beginning a series of holes in a circle surrounded the area with a simple embankment. This is the first phase of construction starting in 3100 BC (Stonehenge.co.uk). These earthworks formed the base for the more megalithic stones to follow. Two rings of 82 bluestones on the outer edges followed, being constructed in 2150 BC (Stonehenge.co.uk). But more importantly, during this period the central axis was widened and constructed to align with the midsummer sunrise. The heel stone, a 5 meter high 60 ton stone, was placed along the axis over which the summer solstice sun directly rises every year. The heel stone is the sacred marker for the summer solstice sunrise.

The third stage may be the most important and the most recognizable part of Stonehenge to its many visitors. Around 2000 BC the circle of Sarsen stones and the Trilithons were built (Stonehenge.co.uk). These stones are the prominent stones

Figure 1: A plan of Stonehenge.
arranged in a circle and horseshoe in the middle of the bluestone circle all capped with megalithic lintels. The most important characteristic of the Trilithons is that the horseshoe opens to the central avenue. This means the Great Trilithon, the tallest in the middle, lines up with the heel stone and frames the summer solstice sunrise. "Its circular layout may well reflect a symbolic tie to the heavens, a link between human and celestial realms" (Moffet 13). Astronomical alignment can be seen again in the location of the Four Station Stones located at the edge of the outer circle. These four stones mark the extremes of the solar and lunar settings when looking from the center of the circle. The Trilithons were noticed to not only line up with the summer solstice but also frame the extremes of the rising and setting positions of the sun and moon. The temple was obviously constructed with solar alignments in mind. This conclusion leads many archaeoastronomists, who study the astronomies of ancient civilizations, to believe that the site was definitely used for some sort astronomical observation in addition to or connected with religious practice. Exactly what type of practices and rituals are still unknown?

However, because the stones were placed and arranged with the alignment of the sun in mind, the summer solstice creates a link between humans and the astronomical body of the sun. The sunrise is assimilated to new life in a new year by the

Figure 2: The summer solstice rising over the stones.
sunrise on the summer solstice. Standing behind the central Thrilithon on the morning of the summer solstice the sun begins to rise and as it illuminates the sky. The early morning glow washes the stones, creating light and shadow among the stones before the sun is even over the horizon. When the sun finally makes an appearance it is framed by the central Trilithon and rises directly over the heel stone. The bright light of the morning sun is contrasted against the cool tones of the stones. The sun is at the position of honor, centrally located and framed with the structure. The sun seems most important as it is the center of attention at the center of the structure.

The circle of stones can be seen as a metaphor for the universe and the sun, the gift of light, is located at its center. Here the sun rises over the heel stone being born. The sun is represented as life to the people. They use the stones, the universe, to track its movement as it gives the worshipers life for planting and harvest. The religious people are also renewed at the solstice as the sun gives new life to a new year. Because the sun is believed to allow life, it is placed at the center of the structure on the longest day of the year, the summer solstice.

Several religions, especially pagan and currently Neo-druid, still use the circles of Stonehenge today as a sacred space. The spirit of the sun meets the earth and is honored here. These modern religions still use the space similarly to what is thought to have been practiced by ancient peoples who built the structures. Throughout the ancient world people have regarded the sun as a sacred being whose cycles of strength and weakness had a magical effect on human beings. This explains why these ancient people revered the sun as life and worshipped it with a temple such as Stonehenge. Although these great stone structures were used to create a sense of spirituality at the
summer solstice, archeoastronomists still believe that the space was also used to predict the seasons. Stonehenge's religious characteristics are directly linked to its use as a giant ancient calendar that allowed the prediction of the seasons.

Stonehenge may be considered a giant calendar, but this idea only reinforces the importance of the sun and its life giving light in the everyday lives of these prehistoric people. They needed the sun to survive for planting and harvest. The sun became their heavenly body, the controller of all and was to be honored and revered. Therefore, these religions celebrate the summer solstice, the longest day of the year with the most sun. The sunrise on this one day a year is a celebration equal to Christmas or Easter in the modern Christian religions. Sunrise and sunset are looked at by the Druid and Pagan religion as times when the two worlds of the living and the heavenly are closest, creating a celebration at sunrise. A Pagan in his own experience at Stonehenge states "To witness a sunrise or sunset, the times of the day when the veils between worlds are thin, is wonderful enough. To experience these phenomena from this sacred temple, also described as a major power spot on the Earth's surface, is to directly encounter the divine" (Stonehenge.co.uk). Therefore, the sun's presence and light are related to the day and time of celebration. The religion and the sacred space would not exist without the sun and its light. This may be the first presence of light being related to a heavenly body that will continue throughout history and its sacred spaces.

Pantheon

Another historic landmark closely related to the alignment of the sun and celestial movement is the Pantheon in Rome. Like Stonehenge it is a recognizable historic landmark around the globe, although historians know more about the Pantheon and its
uses than those of Stonehenge. The Pantheon's construction dates C. 125 AD during the rule of Hadrian and well after the formation of written language (Moffett 124). It is known that the Pantheon was built as a temple to every god in the Roman religion, from which it gets its name. The Roman religion at this time before Christianity was based on planetary gods adopted from both Latin and Greek gods. Some of these included Mars the god of war, Neptune the god of the sea, and most importantly Jupiter the god of the sky and leader of all the gods. The Romans were still using the pagan system similar to that of the Pagans worshipping at Stonehenge.

Although the Pantheon was dedicated to all the deities, Jupiter was most important as the sky god and holds a special place in the temple. Interestingly enough he does not have a larger statue but is symbolized in sunlight. This is achieved by placing a 27 foot wide oculus at the center of a 142 foot diameter dome (Moffett 125). Latin for the word eye, the oculus sits at the peak of the dome and represents the eye of Jupiter from the heavens. The dome in the large rotunda is said to represent the heavens like a blanket over the earth. The rest of the building is also circular to reinforce the notion of a representation of the heavens. Therefore, the oculus is seen with metaphoric importance as it is the only opening and source of light, like that of the sun. Without

Figure 3: The oculus and dome shown in section.
the sun the earth is dark, and without the oculus the rotunda would be in total darkness as well. The oculus and the orb of light it provides become an analogy for Jupiter represented at the sun, the most important orb in the sky. The orb moves across the dome as the sun moves across the sky.

Once the building was constructed the oculus was able to fully emphasize Jupiter in all of his mastery. The large oculus is the only source of light in the entirety of the building. It provides enough daylight in the building to see, but is much less than the brightness outside. This creates a sharp contrast between the interior and exterior of the building. This contrast makes any visitor realize the space is sacred. It is different from others not by the presence of light but the lack of light. Because the oculus is the only source of light and the interior of the building is dim, another sharp contrast is seen. The column of sunlight entering the building and orb of bright sunlight cast on the dome are contrasted by the darkness of the interior. This allows the light to be more important and noticed. Even today every visitor will look directly at the orb first. It is unnecessary for Jupiter to have his own niche and grand statue. His statue is the building itself and the light that moves in it.

The moving orb that dances across the northern half of the dome represents Jupiter directly. When standing in the center of the rotunda the orb of light appears in the morning high on the dome to the observer’s left as the orb appears out of the oculus at the peak of the dome. As the day continues the orb moves down the dome and onto the pavement at high noon. It then moves back up the dome in a mirror image to the morning on the right hand side and will disappear into the oculus as the sun sets. The movement of the orb scales the heavens into the building and puts celestial movement
on the wall making light a tangible representation of Jupiter, the god of the sky. William L. MacDonald, author of *The Pantheon: Design, Meaning and Progeny*, suggests that the oculus is the "garment worn by the rotunda which connects the individual with the heavens" (MacDonald 91). When the orb reaches the pavement in the afternoon, visitors can stand in the orb, touching the physical representation of the spiritual god Jupiter. The actual sunlight forms the god's representation in the universe of the temple. Because the orb is formed by the actual sun it also moves in an astronomical path that changes throughout the day and year. This again ties the movement of the orb to the metaphysical celestial body.

In this respect the Pantheon itself is an inside-out sundial that allows visitors to tell time. This may be true, but the large orb of light is always the most prominent. It is almost as if Hadrian was placing the most important god in front of every visitor's face without a grand sculpture or words. Light is an intangible object that becomes tangible on a surface. Jupiter as a metaphor in light becomes tangible as his orb moves across the surface of the dome. He moves through the temple everyday in the place of honor, the largest contrast to the darkness. However, the sun must set and the orb of light will disappear into the oculus as the sun falls below the horizon and the building moves into darkness.
The oculus is the only source of light and heavenly connection by day, but it still allows celestial connection at night. As a void it is open to the heavens above. When standing under the oculus visitors can observe the stars shining. The oculus functions as the nightly heavens in the absence of light. The night sky is as much a part of Jupiter’s domain as the sunlit sky. Moonlight also enters the building like that of the sun. The oculus and eye of Jupiter are still the focal point and the only source the moonlight glow.

Hadrian, who is thought to be the building’s architect, realized the impact of contrast and the effects of light in a sacred space. Because the sun moves, so should the earthly representation of its god. Hadrian allowed darkness to showcase the tangible representation of the intangible god of the sky. He proved sacred architecture does not always have to be filled with light to make the space meaningful. Darkness with a single ray of celebrated light can be even more powerful than a space drowned in light.

**Bath Abbey**

Unlike Hadrian’s use of dark and light contrast, medieval architects at the height of English Gothic Perpendicular style believed the more light the better. For centuries masons had been furthering the technology to allow Gothic cathedrals to stand tall while maximizing the amount of glazing in the sacred space. This gained much importance after the Black Death of 1348 when people began celebrating God for allowing them to survive rather than fearing him (Wilson 212). Previous cathedrals had been dark places. First the structural and construction techniques had not yet developed for the side walls
to allow large window openings. Walls were thick with small punched openings.

Secondly, the darkness was meant to instill the fear of God into its Christian patrons.

Now that the Celebration of God was taking place, physical light became an analogy for divine light. "In the physical light that illuminated the sanctuary, that mystical reality seemed to become palpable to the senses" (Stoddard 100). Light had a physical meaning for the intangible higher spirit. Therefore, if light was seen as God, the more light able to enter the sacred space the better. The brighter space would be considered more holy. The technological advances in masonry and engineering allowed Cathedrals to become the earthly locations of the heavens.

More light was needed, but how was this to be achieved? Architects began to use pointed arches and flying buttresses to lessen the load on cathedral walls and bring supports away from the walls. Because of these advances in construction the walls were able to become thinner and more heavily glazed. This enabled the clergy to celebrate God through the analogy of light. This style became known as Perpendicular style in England and is seen at its height at Bath Abbey in Bath, England.

This Abbey, constructed around 1500 AD, uses all the technology of the time to be an open and sunlight space. During this time the clerestory windows, the windows
around the tops of the walls, were elongated and bar tracery in the windows, which holds in each individual pane of glass, was decreased. The thinning allowed the maximum glazing for the space allotted. The clerestory windows were the main source of light. Bath Abbey had so much glazing installed that it was fondly nicknamed “the lantern of the west” before street lights were available because the glazing glowed at night.

When Bath Abbey was completed it held 52 windows occupying 80% of its wall surface. The maximum amount of light was getting in. But to make the light even more impressive stained glass was installed. This splashed color on all of the light colored walls, creating vibrancy in the space and a tone of celebration. The windows also allowed stories to be told. The Great East Window and main focal point for the congregation depicts fifty six scenes from the life of Christ in the New Testament. The light becomes a vessel to tell stories to the illiterate. Likewise the rest of the windows, including the Great West Window, portray stories of the Old Testament. The light tells the story of the Bible.

Light would have been indispensable to the clergy of the time. It helped parishioners understand the teachings by illuminating stained glass and allowed and analogy to be made to the divine. Light is still see today in many Christian churches to be a symbol of God. The celebration of God includes the maximum light possible
through the largest and most vibrant windows, but the contemplation of God may need a much different scenario.

Chapel Notre Dame du Haut, Ronchamp

Although it took several generations to create a stunning display of light at Bath Abbey, it took only one man to create a similarly breathtaking space in semidarkness. Le Corbusier is one of the most well known architects of the twentieth century. In 1955 he was commissioned to design The Chapel Notre Dame du Haut at Ronchamp, France. With this building he would push even his own limits and use light and darkness to create a space for meditation, reflection and prayer. He used three distinct design features to create a calm pensive space: the south wall with splayed windows, the east wall holding a Madonna and individual meditation chapels. Le Corbusier achieved this space of reflection by carefully choosing the type of light as well as its source. The light is not to be noticed, like in the Pantheon, but subconsciously observed. It is used to calm and sooth the soul.

Ronchamp is a Catholic church dedicated to Mary and a pilgrimage site for prayer to Mary. Because of this Le Corbusier designed the space to be meditative and calm on the interior. He accomplished this by using diffused light throughout the space. The church is placed in semidarkness. Although the church is dark, no high contrast is seen. More light is used to highlight a specific design feature of the church but with diffused light, not direct like that in the Pantheon. Accents of diffused light were achieved within the thick south wall using splayed windows of varying sizes. Being on the south with the most sun exposure, these windows are very bright when viewed directly. However, because of the deep splay the light enters the main space of the
church after bouncing several times and becoming diffused and soft. When sitting in the pews only a soft glow is noticed, not a series of distracting squares. The light never falls directly on a surface but hovers like a spirit.

Stained glass has been used in churches and cathedrals for centuries to make the light more vibrant and celebratory. Le Corbusier placed colored glass with religious and natural imagery in the windows to further calm the sunlight, not enhance it. “From the outside, they [the south windows] look like an irregular series of small apertures, but from the interior, the wall turns into a glowing light sculpture” (Weston 529). The windows now give off a colored glow that kisses the stucco white walls. The deep recesses of the windows again help in creating the glowing effect of the south wall. However, the large splays and their light effect is a purely interior experience. The exterior only appears as windows of random size, shape and placement. The windows have no significance on the exterior profane space, but light the interior sacred space with a glow that is heavenly.

As the pilgrims admire the radiance to their right on the south wall they are facing the east wall and its theory of light. The east wall is created as a miniature of the south wall. Small pinhole splayed openings placed in no particular order are sprinkled across
the wall. But one opening stands out; it is a large opening that gives off a bright stark contrast to the meditative semidarkness inside. It is the only place in the entirety of the building a sharp light dark contrast is seen. Here above the altar Le Corbusier places a statue of a Madonna with Child in the window. The light behind the statue creates a heavenly glow and shows only the silhouette. Mary is placed in a location of honor. She is highlighted to accentuate the important spiritual significance of the space. This is similar to that of Stonehenge where the sun in the most important at sunrise and is giving off the most light. It is highlighted to show the sun's significance among the stones. Mary will stand out as the focal point behind the altar because of the high contrast in light and the enlarged size of the apertures to its surrounding openings. She will be noticed first upon walking into the space. This is only fitting because pilgrims are coming to this specific church to pray to Mary, to whom the church is dedicated.

The last and most meditative strategy is seen in the three hooded towers located around the main sanctuary. These three towers reach up above the roof and capture light into the dark wells. The light is diffused again and is cast on the wall in front of the individual pilgrim kneeling to pray. Although Le Corbusier was not a religious man, he
described the chapels as “a vessel of intense concentration and meditation” (Weston 104). He modeled the spaces after visiting a grotto and seeing its effect on the religious. Corbusier says “The key is light and light illuminates shapes and shapes have and emotional power” (Jeannert-Gris). The light from above is coming from above and behind the worshiper from clerestory windows in the tower. Because the light is from an unseen source, it conveys a heavenly body looking down. Here the spirit of God is manifested in a calming glow making Him tangible. “The light from and unseen source spilling softly over the rough textured red stucco powerfully conveys a sense of humanity’s essential loneliness” (Moffet 530). Le Corbusier creates a feeling of calm with his placement, intensity and color of light throughout the many sacred spaces within the church.

**Church of the Light**

Using light to accentuate a particular religious symbol was also taken one step further by Tadao Ando in The Church of the Light in Ibaraki, Japan. He uses the concept of bringing nature into the church with his use of light. Ando puts a new modern spin on the use of light and its symbolism within the church in the late 1980s. His clean lines, simple concrete construction and empty spaces are lit in such a way that promotes visitors to notice a connection to nature. Being brought up in Japan, Ando has a profound respect for nature because it is in close proximity to several Japanese
religious ceremonies. The Church of the Light is a Christian church, but does not at all resemble the grand scale and ornate carving of Bath Abbey. Ando uses thick 15 inch smooth concrete walls arranged in a cube to create his sacred space. This form is used to create a sense of nothingness within the space. The word nothingness evokes calm and sadness, much like that of Ronchamp, but with Ando's use of light the space becomes somewhere to reflect and enjoy the presence of a spirit. "Light is the special medium he uses to clarify the emptiness in his architecture" (Drew 20). The nothingness in the space becomes everything.

By the late twentieth century in religious history light has become a symbol of the divine, light coming from the heavens and “Christ the Light” in Western Christianity. The cross has also become the most recognizable symbol for the Christian faith. Ando emphasizes both of these symbols by creating a cross of light. Like at Bath Abbey the physical light is an analogy for divine light. Ando pushes the metaphor and uses the divine light in a form of a physical symbol. The divine light becomes tangible in a terrestrial object. By combining the two sets of imagery Ando makes each stronger than standing alone.

To form the cross he places a large cut out in the wall behind the altar with no window frame to detract from the dramatic and simple effect. The cross at the end of the
church is the focus of the whole congregation as they sit in the pews. He uses the light to orient the congregation toward the preacher standing next to the altar. The brightly lit cross is again a high contrast to the darker concrete walls. This draws attention to it much like that of the orb in Pantheon and Le Corbusier's Madonna window. The cross is the only form of decoration in the entirety of the building; ironically it is negative space. Drew states in his book "The cross is a void drawing god inside its emptiness" (Drew 23). Light becomes the tangible object to fill that void and create something out of nothing. Light is intangible until it hits a surface or in this case illuminates a void. As it illuminates the cross it illuminates a tangible representation and belief in a higher intangible power.

The use of the cross of light would not have been as effective in a large church with many other sources of light, but Ando chooses to place the cross in a small space made of concrete smoothed to reflect even the minutest ray of light. He creates a contrast in the church much like that of the Pantheon. The cross is the main source of light for the entire church, although he places a few other window openings in the walls. These windows are vertical and allow light in at and incident angle. This placement washes the walls creating diffused light as the rays dance across the smooth surface. Because most light is diffused in the space the bright sunlight of the cross contrasts highly with its darker surroundings. This again brings the
attention to the cross the most important design feature.

Ando’s connection to nature is also seen through the cross. The visitor must look past the building and into nature beyond. The light becomes the pathway to reach nature beyond the confines of the earthy building. The human form is contained in the box, but the spirit is free to follow the light outside. The single cross of light is the symbolic passage through the wall and the door to the world above. Through this door gods can descend to earth and an individual can spiritually ascend to heaven through nature. Tadao Ando himself states clearly “Intense light penetrates the profound darkness of the rectangular box through a cross cut out of the altar wall. I intended this pattern to express the purity that exists in the relationship between individuals and nature” (Frampton 64). The sunlight is the life giving presence in nature much like God in the Christian faith. The light connects the congregation to a symbol of God, to nature, and to the divine above. Ando uses a sharp contrast and void to connect the people to the spirit they worship. He proves that a sacred space does not need to be overwhelmed with light to be successful. The pure element of light as an aspect of nature and minimal ornamentation can be just as effective at creating a sacred space.

As seen through these five very different examples, light can be used in a variety of ways to create a variety of effects. However, it is always present. Light is used to shape a space and create a mood, or as an accent, or it becomes an image itself. Religion and light are inseparable. Many religions built structures that captured sunlight at different times of the day. Both Stonehenge and the Pantheon exploited the moving celestial bodies. It becomes an analogy at Bath Abbey where the physical light becomes divine light and fills the space with celebration. Later in the twentieth century
diffused light illuminates a space for prayer and is used to highlight important images. However, no matter how the light is used within a sacred space, it is taking the intangible and making it tangible. Once light enters a sacred space it becomes a physical object that allows earth bound humans to connect to the spirit above.

Architecture itself is limited because light shapes a building. Form and space are nothing without light to illuminate their surfaces. Even a dark room needs a sliver of light to be able to define its darkness. Although light is a key element in any building, sacred spaces use this light even more dramatically to emphasize the connection between earth and heaven. Sunlight comes from above is formed from a celestial body and is directly related to the divine. Light descends from the heavens themselves. Richard Meier states all too clearly, "When I think of a place of worship, I think of a place where one can sit and be reminded of all the things that are important outside our individual lives. To express spirituality, the architect has to think of the original material of architecture, space and light." Light can be simultaneously tangible and divine while always being necessary to illuminate any space especially those deemed sacred.
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Photograph Credits


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Figure 3: The oculus and dome shown in section in Freda Parker, A Temple to All Gods, Monolithic Dome Articles. 5 March 2008 <http://static.monolithic.com/thedome/pantheon>.

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Figure 5: Nave of Bath Abbey filled with sunlight in celebration of God in Bath Abbey. (Great Britain: Jarrold Publishing, 2005): 6.

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Figure 7: South wall of Ronchamp with deep splayed windows taken by Richard Weston in Richard Weston, Key Buildings of the Twentieth Century. (New York: W. W. Norton and Company Ltd., 2004): 104.


Figure 10: Interior of Church of the Light with the cross of light as the focal point taken by Shinkenchiku-sha in Phillip Drew, Church on the Water Church of the Light, Tadao Ando. (London: Phaidon Press Ltd., 1996): 42.

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