



FIGURE 3-12A Interior of the Rio Grande Nature Center and Preserve in Albuquerque, New Mexico. The windows are integral with the displays.



FIGURE 3-12b View out a window to the wetlands.

the side walls. Beyond the entrance lobby is the fog-softened landscape of a winter afternoon. The incandescent light is seen in layers against the outside light. As in the *Centraal Beheer* office building (see Figure 1-21), the incandescent lighting defines specific places in the spatial layering of the building. The definitions furnished by the electrical lighting distinguish the inside spaces from the outside in the spirit of Fehn's remark that light is the maker of the room.

Daylight can separate inside from outside too. It seems paradoxical to think of daylight playing this role, but light can create a metaphorical separation between inside and outside even when there is a clear view to the outside. In the Rio Grande Nature Center and Preserve in Albuquerque, New Mexico (Antoine Predock, 1982), the windows are designed so that they appear to be display panels. Set in splayed wall niches, the windows are interspersed among back-lit display panels in which the flora and fauna of the surrounding marsh are presented and explained. Looking at the windows, it seems as if a picture of the surrounding wetlands has been cut out, framed, and hung on the wall—but the clouds are moving. The windows are displays too; they are stopping points on the tour of the museum, presenting an overall view of the wetlands to complement the detailed explanations of the parts seen on the display panels.

The windows in the building are similar to the "windows" in the fence outside, which are located at different levels to frame particular views and to afford views to short, medium, and tall visitors. The fence is reminiscent of a construction fence, meant to keep people outside the site and thus safe, but allowing glimpses in to reveal the mysteries of the site. There is a sense of being allowed into a special place after having been able to glimpse it through the fence. The windows in the walls of the museum play a similar role, providing tantalizing views into the marsh but clearly restricting access to it. The windows emphasize separateness. The interior light quality is incidental; it is the view presented as part of the museum display that counts. As such, these windows where light separates inside and outside are indelibly tied to the specific context of the museum in which the surrounding environment is one of the displays.

Separation between inside and outside can be a means to mitigate the harsh glare of the light in hot climates. Light quality and comfort were major considera-



FIGURE 3-12c Visitors at the fence between the Rio Grande Nature Center and the Preserve.

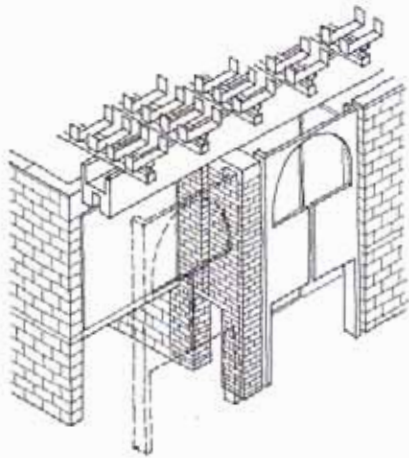


FIGURE 3-13 *Proposed wall and roof construction for the United States Consulate in Luanda, Angola (not built). Redrawn from original drawings in the Louis I. Kahn Collection, University of Pennsylvania and Pennsylvania Historical and Museum Commission.*

tions in Louis I. Kahn's unbuilt project for the United States Consulate in Luanda, Angola (1959–61). In Kahn's words: "I came to the realization that every window should have a free wall to face. This wall receiving the light of day would have a bold opening to the sky. The glare is modified by the lighted wall, and the view is not shut off. In this way the contrast made by separated patterns of glare which skylight grilles close to the window make is avoided."¹⁷ Kahn thought of it, poetically, as "wrapping ruins around buildings."¹⁸ These "ruins" were not randomly appropriated and applied, however, but were carefully designed to solve the problem of glare so as to provide visual comfort for people inside. These "ruins" would have separated the interior light from the harsh exterior conditions.

In Kahn's proposed design, a very small courtyard exterior to the glazing acts as a lighting fixture, modifying the daylight. Daylight and sunlight, filtered by the shade roof structure riding on the beam above, would illuminate the inside of the outer wall, the *free wall*, thereby lessening the contrast between it and the view of the bright landscape beyond. Looking out from inside the building, one would see a wall bathed in filtered light and, through openings in it, the landscape beyond. The semicircular cut-out at the top would offer a view of the sky. This exterior buffer space would have been open to the sky above and to the sides as well, so that air could move freely through it, carrying off the heat. The thick brick pier between two outdoor minicourtyards would block views from the side but allow light and air to filter through the tall vertical slot and doorsized opening below. These surfaces too, then, would be revealed in gradations of daylight—incident, filtered, and reflected. This free wall and the interstitial space it formed would have



FIGURE 3-14A *View from the lobby through the verandah to the outside, Suhrawardy Central Hospital, Dhaka.*

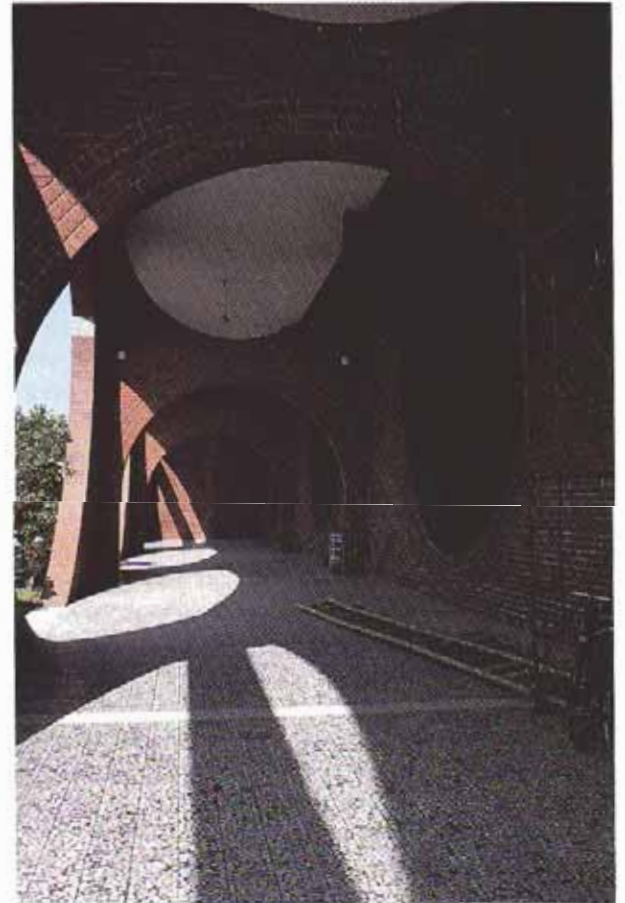


FIGURE 3-14B *View along the verandah. Photographs by George A. Loisos.*

furnished the means to modify the light and the viewing conditions between inside and outside.

Although the Consulate building in Luanda was not built, the concept of "wrapping ruins around buildings" was used in later designs by Kahn including the buildings in Dhaka for the government of Bangladesh (1962–83). At Dhaka, in the Suhrawardy Central Hospital, the entrance verandah forms an interim buffer area similar to the concept as drawn for Angola. The forms for the openings are bold curved shapes, however, and there are no openings to the sky above. The verandah tempers the daylight and sunlight through absorption and interreflection before it reaches the lobby. Views outward from the lobby are framed by the outer walls that receive reflected light from the concrete floor and white ceiling and are therefore much lighter than the interior wall surfaces of the lobby.

Although the sunscreens of the High Court at Chandigarh (Atelier Le Corbusier, 1951–56) provided a precedent for the development of the form of the Luanda free wall,¹⁹ Kahn's development of space between the interior and the free wall outside was new. He developed a totally new formal approach to the problem of glare—one that resolved several issues of environmental control at once: preventing glare, providing adequate illumination, furnishing shade, affording protection from the monsoon rains, and allowing free ventilation. The surfaces of Le Corbusier's brise-soleils form an interstitial space between the window and the sky, but one can still view the sky directly. The free wall, however, blocks the view of the sky, and the openings in it restrict one's view to the darker landscape. The free wall also forms another room outside the window, whereas the brise-soleil forms a screen. Both forms separate inside from outside with an interstitial space, but that space acquires a different meaning when it can be inhabited. At the Suhrawardy Central Hospital, it affords protection from the elements to all visitors—as well as more comfortable thermal and viewing conditions from the interior—as part of the experience of the building.

Both Le Corbusier and Kahn were deeply concerned with light as a design material, both produced buildings that are paradigms of light in architecture, and each had their own way of working with forms in light. (For a discussion of Le Corbusier's approach to light in a particular building, see Chapter 2, "Formal Light;" for Kahn's approach, see Chapter 4, "Sacred Light.") Le Corbusier tended to try to standardize certain aspects of form that he had determined to be correct, as indicated by the subtitle of his publication: *The Modulor: A Harmonious Measure to the Human Scale Universally applicable to Architecture and Mechanics*.²⁰ Le Corbusier's vocabulary of forms that controlled light quality was developed through years of observation and practice in hot climates, such as North Africa and India, where mechanical means of climate control were not prevalent. At the time of the design of one of his last buildings, the Carpenter Center for the Visual Arts (1961–64) at Harvard University in Cambridge, Massachusetts, Le Corbusier's vocabulary of architectural forms that modify light had been set down, and he was determined to use all of them.²¹ They were: *pans-de-verre*, panes of glass stretching from floor to ceiling; *ondulatoires*, vertical mullions placed at varying intervals (according to the Modulor) between strips of glass; *brise-soleil*, large cross-baffles placed in front of the fenestration to obstruct direct sun; and *aérateurs*, solid pivoting doors for ventilation.²² Referring to the vocabulary of environmental controls presented by Norberg-Schulz, this set of forms encompasses the whole range of connector/barrier/filter/switch. The *pans-de-verre* connect inside and outside with light, and are a barrier to heat, air, and sound. *Ondulatoires* and *brise-soleil* are filters for light, allowing it inside but modifying it in different ways. The *brise-soleil* distinguish between sunlight and skylight, blocking the former while filtering the latter. The *aérateurs*, inserted in the *ondulatoires*, are switches with respect to all the environmental forces: light, heat, air, and sound. The dynamism of these forms emerges from their use in response to climatic factors and their simultaneous manipulation of the spatial tension at the building's edge.



FIGURE 3-15A Le Corbusier's vocabulary of window forms on the west façade of the Carpenter Center for the Visual Arts: *pans-de-verre*, *aérateurs*, and *brise-soleil*.



FIGURE 3-15B View from inside the north-facing studio showing *ondulatoires* and *aérateurs*. Photograph by Ronald Kellert.

This palette of architectural forms was mixed and applied in the Carpenter Center to support Le Corbusier's aesthetic vision and also to fulfill the building's circumstantial requirements. The ondulatoires developed for La Tourette (see Chapter 2, "Formal Light") were at first intended to be used "everywhere" in the Carpenter Center, but in the end were used only on the curved north wall of the second-floor studio. The ondulatoires (in French literally "undulatory" or "wave") clearly limit the interior space. They form an implied visual barrier that defines the limit of interior occupation while still allowing full floor-to-ceiling views both from inside out and from the outside in. The large expanse of glazing gives a wide view and much light, but both the view and the light are interrupted. They are an architectural oxymoron, a form that says "connection" and "separation" at the same time, an example of Le Corbusier's continual expression of dialectics, of opposing forces.²³

LIGHT AND SPACE

Light contributes to the definition of space. Our only clue to the vastness of outer space is the presence of the visible stars in the galaxies. There may be much more beyond what we can see, but we can only know what we can perceive with our own perceptual system or by extending it with instruments. Starlight defines the extent of our perceptible habitat. Likewise in the desert, in the woods, in the countryside, in cities, and in buildings, light defines the spaces we inhabit.

Just as the "room" was first created by the presence of fire, rooms are still created by the presence and arrangement of light, whether that be daylight, fluorescent light, or candlelight. The way in which light and form interact defines the spaces that we perceive as habitable and comfortable or inhabitable and uncomfortable. That definition of comfort has changed over time, varying according to culture and circumstance.²⁴ Light revealing space has changed along with evolving spatial definitions, but in the most powerful instances they work together.

Le Corbusier, writing in 1923 about his experiences in the Green Mosque in Broussa during his travels in the Orient in 1911, described and sketched the space according to the rhythm of the light in the mosque:

*You are in a great white marble space filled with light. Beyond you can see a second similar space of the same dimensions, but in half light and raised on several steps (repetition in a minor key); on each side a still smaller space in subdued light; turning round, you have two very small spaces in shade. From full light to shade, a rhythm. Tiny doors and enormous bays. . . . You are enthralled by a sensorial rhythm (light and volume) and by an able use of scale and measure, into a world of its own . . .*²⁵

Light unifying space

In the Byzantine Church of Sta. Maria in Cosmedin (eighth century) in Rome, the simple volume of the church is symmetrically illuminated by daylight. Deep clerestory windows set under the ceiling cast light onto the enclosing surfaces of the walls and the ceiling. Daylight enters from both sides. Both the space and the light are symmetrical. Slight variations in shadow depth from one side to the other indicating the location of the sun. The windows are located high in the wall directly under the ceiling, so the ceiling receives light reflected from the deep windowsill and from outside surfaces. The distribution of daylight from these high windows is recorded on the floor plane, and it is fairly even by the time it reaches there. Candlelight furnishes spots of brilliance, including patterns of reflected light

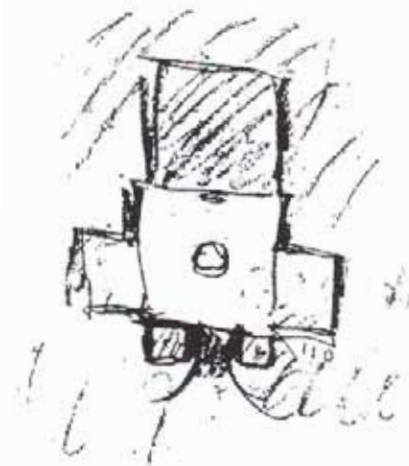


FIGURE 3-16 Sketch of the Green Mosque in Broussa by Le Corbusier, 1911. Reprinted from: *Le Corbusier*. Translated by Frederick Etchells. 1974. *Towards a New Architecture*. (New York, N.Y.: Praeger, Publishers), p. 168. An imprint of Greenwood Publishing Group, Inc., Westport, CT. World rights granted by Buitenworth-Heinemann Ltd. ©1996 Artists Rights Society (ARS), New York/SPADEM, Paris. With permission of the publisher and the Fondation LeCorbusier, Paris.



FIGURE 3-17 *Sta. Maria in Cosmedin, Rome.*
Photograph by Catherine Jean Barrett.

on the floor. Daylight defines the enclosure, and candlelight highlights the ritual.

An inversion of this lighting scheme can be seen in Christ Church Lutheran (Eliel Saarinen, 1949) in Minneapolis, Minnesota, where daylight is admitted through the lower walls. In both churches, the light from two sides reveals both sides of the enclosure equally, creating unified enclosures. Admitting the light at the bottom, however, demands more means of control so that parishioners can focus on the cross (see Figure 2-10) without being distracted by light and views at the sides. The particular way in which the forms are detailed in Christ Church Lutheran produces the effect of a unified whole, a softly illuminated, simple high brick volume. The lighting details have been developed to express this unified whole. In the lower and wider volume, wood-covered piers and windows form a muted boundary that admits light without destroying the sense of enclosure. Direct views of the exterior are prevented by the geometry of the lower piers and through the use of obscure glazing. The piers are formed so that views to the exterior are blocked from the pews. The filtered light admitted through these windows

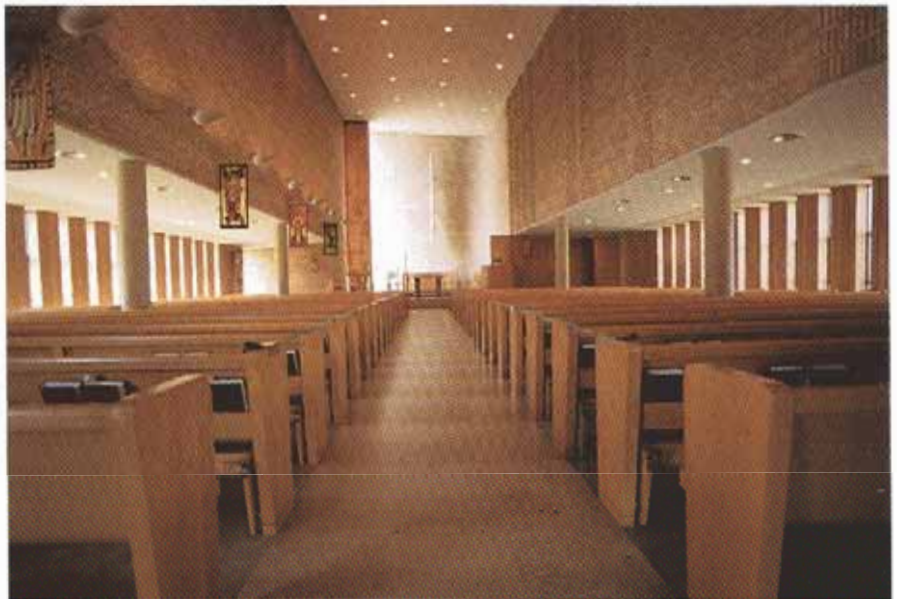


FIGURE 3-18 *Christ Church Lutheran, Minneapolis, Minnesota. Interior view from the aisle with daylight and electric lighting.*

does not distract from the two points of focus at the front of the church: the baptismal font under the low ceiling at the left, highlighted by the daylight washing the brick wall behind it; and, the major focus, the cross.

The upper brick walls contain a darker space, channeled toward the altar and the cross. The electric lighting reinforces this organization. Recessed incandescent downlights cast light evenly over the lower surfaces of the church while uplights from the left cast light onto the upper room surfaces, emphasizing the wall directly above them and reinforcing the asymmetry of the focal lighting. Light and form reveal the space of the church as a unity which is complemented by asymmetrical emphasis on the baptismal font and the cross.

Aalto used a specially-shaped vessel to enclose space in the Parish Church in Seinäjoki, Finland (1958–60). The Lutheran interior space, separated from the worldly exterior, is expressed as a unity.²⁶ Although upon first glance the space seems to be a simple volume, in fact the enclosure is very specifically shaped and molded in light to achieve that impression. Both plan and section narrow toward the altar, the walls converging and the ceiling sloping downwards. These converging forms, not the light, create a focus on the altar and the cross behind it. The window forms respond to the shape of the enclosure, merging light and space into a seamless unity. Tall slots of clear glazing are centered between the columns at the side, the columns for the most part baffling views from the congregation to them. At the top, the glazing widens to span between the columns, following the curve of the cross vaults at the top so that daylight washes over these surfaces. From the outside, these glazing forms express the interior structure and organization. From the inside, the entering light illuminates the forms nearest it most strongly, casting shadows that are softened by the light coming from the opposite side. The white surfaces of the interior accept and reflect this light, so that in the end it is coming from all directions, from all the white surfaces. This even light with subtle variations unifies the interior space. The forms do not stand out as strong shapes for their own sake, but contribute to the unity of the enclosure.

A very different definition of unified interior space for Lutheran worship was created with light in the Kaleva Church in Tampere by Reimi Pietilä and Raili Paatelainen (1959–66). Here the plan is convoluted while the section describes a



FIGURE 3-19A Parish Church in Seinäjoki, Finland. Interior.



FIGURE 3-19B Interior window elevation with columns between the T-shaped openings.

simple volume with the intrusion of ceiling baffles for sound control. The glazing is located between the tall concrete piers so that it is mostly hidden from view, and daylight entering the church falls on the curved wall segments. The ceiling is dark, shaped in inverted channels, and so blocks light from traveling along it. Attention is thereby displaced to the walls. The surface of the wall segments is raw concrete and the floor brick, both light-absorbing. The wood pews and organ casing stand out as light and warm against this muted background. In the Kaleva Church, the



FIGURE 3-19C Exterior, Seinäjoki.

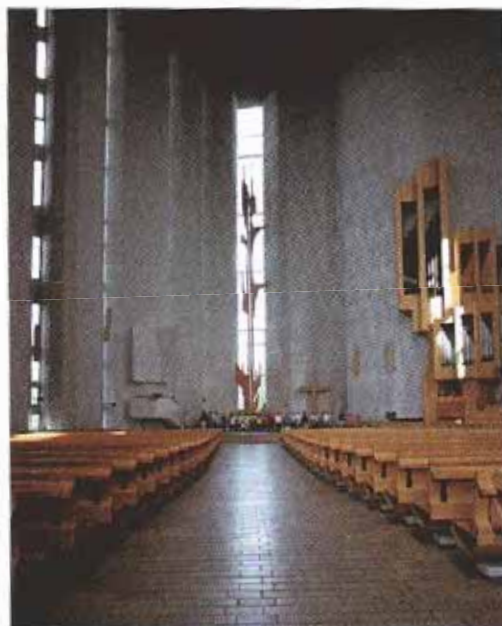


FIGURE 3-20A Kaleva Church, Tampere, Finland. Interior view down center aisle.

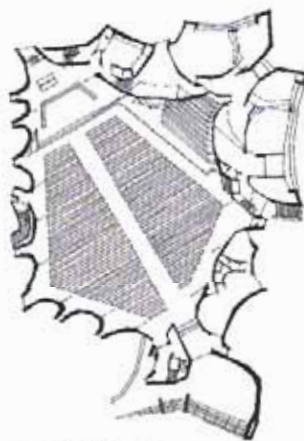


FIGURE 3-20B Plan.



FIGURE 3-20C Section.



FIGURE 3-20D Exterior, Kaleva.



FIGURE 3-21A Exhibition gallery in the museum *Historial de la grande guerre*, Péronne, France. Photograph by James T. Tice.



FIGURE 3-21B Gallery with curved wall. Photograph by Virginia Cartwright.

walls, bathed in muted light, clearly protect the interior space from the outer world. The wall surfaces form the effective enclosure revealed in light as opposed to the dominant ceiling plane leading toward the altar in the Seinajoki Church.

Directly washing walls with light reinforces the effect of enclosure. In the *Historial de la grande guerre* (Henri Ciriani, 1987–92) in Péronne, France, both daylight and electric light are used to highlight wall surfaces. Daylight from above washes the flat wall surface that serves as backdrop for the exhibits. Incandescent light washes the curved wall. The electric lighting fixtures have been carefully selected so that they provide an even wash of light on the walls and are not themselves obtrusive.²⁷ The ceiling, not directly illuminated, is perceptibly darker than the walls, with the result that the walls, bathed in light, define and unify the space.

Light differentiating space

Light can define distinctly different places within a large area. In the Rovaniemi Library in Finland, (Alvar Aalto Architect, 1963–68) five areas—all visually and physically accessible from each other—are nevertheless defined in light as separate “rooms.” Exhibits on a display wall of the corridor are illuminated by fluorescent fixtures suspended from the wall above them. Two parallel lines of fixtures—one line of round “saturn rings” and one of fluorescent “disk” fixtures—define the circulation corridor. A large rectangular skylight draws attention to both the stairs descending to the lower floor and to the circulation desk, while a denser pattern of the “disk” fixtures accentuates the circulation desk. In the main hall, perimeter book stacks are flooded with daylight from a clerestory and scoop. Lower down in the center of the main hall, book stacks lining a reading area are highlighted from fixtures mounted at the top of the stacks, the yellow glow standing out against the crisp white light in the main hall beyond. These spaces flow smoothly one into the other, and yet are differentiated by their light. It is easy to find one’s way; each area is visible from the others. The hierarchy of both kinds of light—daylight and electric—and the arrangement of the lighting fixtures (including the “daylighting fixtures”) accentuates the divisions of the free-flowing space.

Light can also define a vertical separation of space. This layering occurs when electric lighting fixtures are suspended below the ceiling, forming an implied ceiling plane. Two layers of light are also produced, one directed down into the room and one defining the upper reaches of the room. By limiting the amount of light



FIGURE 3-22A Rovaniemi Library, interior view showing areas differentiated by light.

FIGURE 3-22B Section, Rovaniemi Library.

1. Corridor
2. Circulation desk
3. Main library hall
4. Sunken reading area

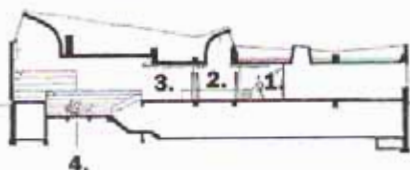




FIGURE 3-23 Council Chamber, Oulunsalo Town Hall, Finland.



FIGURE 3-24 Meeting room, Martin Luther's Church, Halmstad, Sweden. Photograph by Peter Cohan.

emitted upwards from the fixtures, the upper part of the room can be left in relative darkness, thereby changing the perceived space of the room between daytime and nighttime. This effect is created using suspended fixtures in the Council Chamber of the Oulunsalo Town Hall in Finland (K. and R. Niskasaari, 1982) in the main chamber and also over the balcony. The enclosing forms of the room create one definition of spatial enclosure, while the definition created by the distribution of light creates another. The upper and lower parts of the rooms are differentiated in light.

Light slices the room in half in a meeting room in Martin Luther's Church (Bertil Engstrand and Hans Speek, 1970) in Halmstad, Sweden. Of the two shallow vaults that form the ceiling, one is glazed and the other is opaque, so that the sense of enclosure differs drastically from one side to the other. Light is related to function, as bookshelves are gathered together under the skylight, identifying that side of the room as a place for reading. It is a room with two quite different characters depending upon where one is seated. One is seated either "under the sky" looking into a "cave" or "in a cave" looking out toward the "sky." The spatial division between light and dark, expansion and compression, is quite distinct. It is clearly one room, and a small one at that, but light differentiates between the use and the experience of the two sides of it.

Light disintegrates the spatial enclosure of the dining room at Maximilien's in the Market, a French bistro at the Pike Place Market in Seattle, Washington. It does so through its multiple reflections in mirrors. Covering all interior walls that are not glazed, the mirrors reflect the sky and Elliott Bay, creating a crazy-quilt of reflections that challenge one's perceptions of the edges of the room. For diners seated facing a mirror-covered wall, the mirrors, reflecting the view, become their windows. Space seemingly extends beyond the walls in all directions.



FIGURE 3-25 View of window and mirrors, Maximilien's in the Market, Seattle, Washington.

FIGURE 3-26 View of the administrative offices, Weisman Museum of Art, Minneapolis, Minnesota.



Light connecting inside spaces

Within a building rooms can be separated from one another physically, thermally, and acoustically, and yet be connected by light through the use of glass partitions. The light is often "borrowed" from a perimeter space with direct



FIGURE 3-27A Communal hall, Apollo Montessori School, Amsterdam, The Netherlands.



FIGURE 3-28 Only light is exchanged between the corridor and office space in the addition to the Banco Popolare (Carlo Scarpa, 1973–81) in Verona, Italy. The obscure glass maintains visual and acoustical privacy for office workers. Photograph by Lucy Carter Sloman, ©1996.



FIGURE 3-29 Division of light between the foyer and a fourth-floor gallery in the Yale Center for British Art, New Haven, Connecticut.



FIGURE 3-27B View of window in stairwell.

access to daylight and “delivered” to an interior room. The interior space then has visual access to the perimeter, and so the sense of available space is expanded. Daylight from perimeter areas can then be utilized in internal areas of the building, obviating the need for electric lighting and thereby conserving energy.

But light from any area can spill into another. Light can be “borrowed” from an area with relatively high levels of illumination—such as offices—for areas where low levels of illumination are adequate or preferable—such as corridors. In such a case, no additional electric lighting may be needed for the corridor, thereby saving energy. Visual privacy can be provided by locating glass high in the wall or using obscure glass.

At the Weisman Museum of Art (Frank O. Gehry and Associates, 1991–93) in Minneapolis, Minnesota, the administrative reception office is nestled inside the actively-shaped volume of the façade (see Figure 2–18). This reception area has no exterior walls. It is, however, light-filled due to the glass walls between it and the west gallery and the north lobby as well as the skylight overhead. It also participates in the spatial dynamism of the western lobby space.

In the Apollo Montessori School (Herman Hertzberger, 1980–83) in Amsterdam, The Netherlands, glazed partitions between perimeter classrooms and the interior central hall exchange both light and views. Large panes of glass at the top of the walls joining classrooms and the central hall transmit light and views both ways, so that the central hall has light around its edges and the classrooms have light from all sides. Children playing in the central hall can see into the classrooms and vice versa. The lower glazing at door height serves more directly for visual communication at the classroom entries. A passage for light is repeated at a smaller scale in the stairway. A hole in the concrete wall accommodates four glass blocks as well as a small incandescent lamp shielded behind frosted glass. The small “window” at the level of the stair tread is located where children can appreciate it. It creates a special connection—a special window to the daylight and a special place of light on the stairs.

Light separating inside spaces

The quality of light in adjacent rooms can, on occasion, separate them. In the Yale Center for British Art (Louis I. Kahn Architect, 1969–77, completed posthumously by Pellecchia and Meyers Architects) in New Haven, Connecticut, the galleries open onto the light-filled foyer (see Figure 3–4). As discussed in Chapter 2, the skylights in the galleries are specially constructed to prevent direct sunlight from reaching the paintings (see Figure 2–33). The level of illumination in the galleries is therefore lower than that in the foyer to which it opens, and the quality of the light is softer, more diffuse, and less active. The human perceptual system easily accommodates these changes, but one is left with a clear lighting cue as to the different nature of these two spaces.

Only one skylight has been used to define two distinctly different adjacent spaces in the Männistö Church (Juha Leiviskä, 1992) in Finland. Upon entering the lobby, one is immediately confronted with the wall that separates both the skylight and the two spaces of the coat room and lobby. Although a wall separates the two rooms, the quality of the light in each does as much to separate them as does the wall. The light establishes a different character for each room. In the coat room,



FIGURE 3-30A *Division of light between the coat room and lobby, Männistö Church, Finland.*



FIGURE 3-30B *The coat room.*



FIGURE 3-30C *The lobby. Photographs by Virginia Cartwright.*

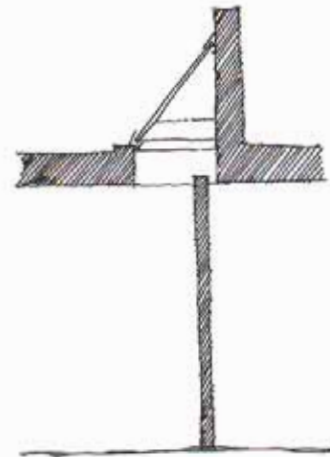


FIGURE 3-30D *Section through the skylight shared by the two rooms. The corridor is to the right, the lobby to the left.*

only a narrow aperture allows daylight to be reflected from the wall behind the coat rack. The white surface of the wall stands out in contrast to the dark brick wall opposite it. The cool daylight is also clearly differentiated from the electric light, golden-colored due to the brass fixtures. Daylight is let in as a background light. In the lobby, however, daylight defines the wall as the dominant feature of the room. On this side, the daylight aperture to the sky is much wider, and daylight is invited in directly to highlight the wall and spill over into the rest of the room.

LIGHT THAT DIRECTS

Humans are phototropic; we respond to light. The brightest spot in a scene usually attracts our attention first, whether it be a patch of sunlight in the forest or an illuminated billboard in Times Square in New York. Light is a practical and poetic means of providing orientation at all scales of the built environment. It can define a focus, reinforce a hierarchical organization of space, or encourage movement along a path or through a space.

Light to create a focus

At the urban scale, brightly illuminated monuments are focal points and attractions in major cities—the Arc de Triomphe in Paris, the Brooklyn Bridge in New York, Trafalgar Square in London, and the Piazza Navona in Rome, to name only a few. These historical markers serve as guideposts for the city, marking events in the nighttime experience. Smaller structures without historical significance can also serve as focal points for a neighborhood. In Barcelona, a café space is created at night on the Ramblas by the simple technique of lighting a curved trellis overhead. The enclosure is largely symbolic since it prevents neither rain nor dust nor noise from entering the sheltered area, but it does define the “enclosed” space in light and provide a visual focus for this area of the street.