



Fig. 48

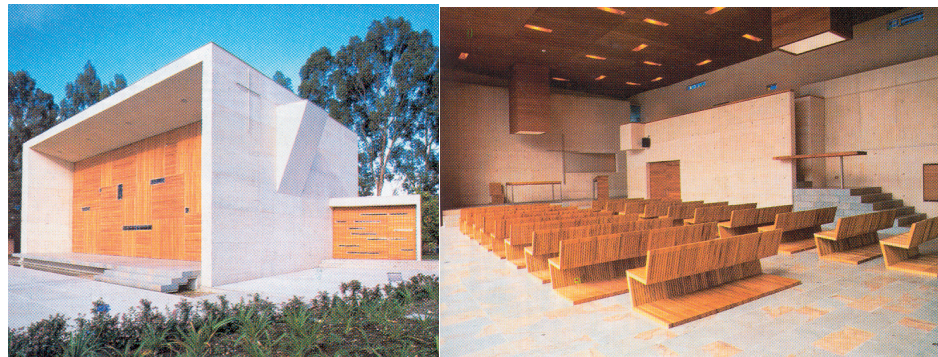


Fig. 50

One of the factors which sets this chapel apart is the dramatic change it undergoes. From a small chapel with a choir gallery and altar dias which can accommodate about 100 people, to a proscenium stage for a 1000 people. The wooden North-West wall swings open, revealing the interior of the main space. The choir and priest then changes place, with the priest up on the gallery, and the choir down on the dias.

Entrance to the chapel is via a large door on the South-East, (visible in fig 48), which leads to an entrance foyer. The foyer opens up onto a shallow pool, walled in to focus attention on a line of trees.

The Entrance and altar dias is emphasized by the use of light wells, while small openings in the concrete wall and wooden door provides additional light. The campanile is situated in front of the entrance door, forming a portal across the entrance axis (Davey 2003, p. 78).

Reconsidering the boundaries between indoor and outdoor space, as with the Soweto Careers Centre by Joe Noero, lead to greater flexibility in function and scale. The progression toward the inner sanctum by means of approach axis, point of entrance and redirection heightens the experience of space, as well as placing greater emphasis on the final destination. The Drama of space.

Church, Urubo, Bolivia

Jae Cha

This extraordinary simple structure, built by the congregation, consists of pressure treated wood and translucent polycarbonate sheeting. The placement of the sheets create varying degrees and patterns of shade, which underscores the sun's daily movement. The most basic elements are used in an innovative and sensitive way to create a place of worship with integrity and character. The use of light and the understanding of space contributes greatly to the success of the project. As with the chapel by Sheigeru Ban, the sanctity of the inner most place of worship is created by isolating the space from the outside world, in experience, if not in actual fact. The progression towards the inside is clearly illustrated, with varying layers protecting the inner sanctum. Yet in efficient use of light and carefully placed openings allow for a space sanctified by light (Davey 2000 :40-43).



Fig. 51



Fig. 52

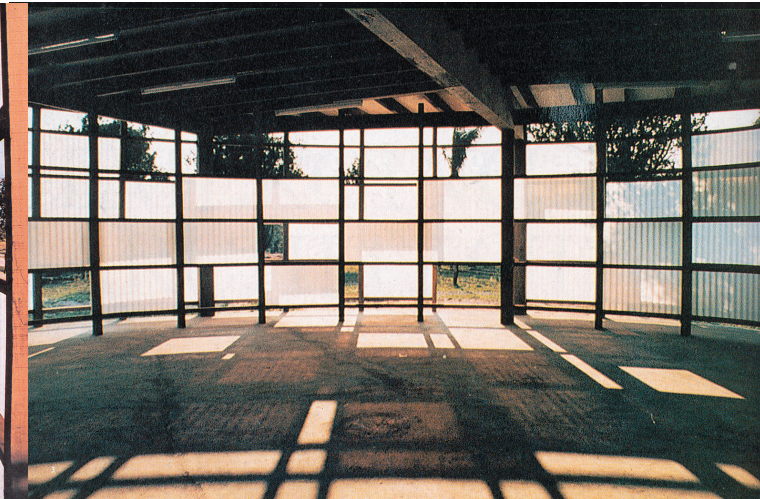


Fig. 53