

⇒ **For worshippers and worshippers of architecture**

**The Most Holy Trinity Church in Fatima/P**

From an architectural and lighting design point of view, churches are not an easy subject. Who in their right mind would dare to emulate the atmosphere inherent to a gothic church in a new build project, for example? Greek architect Alexandros Tombazis was clearly and theoretically correct in deciding to create a discrete modern building opposite the old pilgrimage church in Fatima, Portugal, which was built between 1928 and 1953. The new building designed by Tombazis is a circular flat-roofed building with a diameter of 125 metres, and the inside is completely free of vertical supports. Access to the contemporary sacred space is via one of 13 doors, which the architect dedicated to the twelve disciples and Christ. Inside, diffuse daylight pours into the space via a series of shed roofs, which also lends the roof itself a wonderful light quality. This takes away something of the sacred or mystical, but the space is nevertheless extremely impressive. It can accommodate up to 8800 worshippers and is thus one of the four largest places of worship in the world. The daylight-quality electric lighting in the main space imitates the natural light from the shed roofs.

Asymmetrical uplighters illuminate the diagonal ceiling surfaces so that the light falls diffusely through the textile ceiling spanned horizontally across the space. Through the use of filters to generate different luminous colours, the ceiling is divided into a central area plus two outer zones. To supplement the daylight, the electric lighting uses metal halide technology, which is replaced after dark by dimmable tungsten halogen lamps. The lighting can thus be adapted to the different services taking place.

The altar screen, which comprises a mural, is illuminated using wall washers equipped with PAR lamps to support colour rendering.

This building and the way it is lit is impressive. Churchgoers and visitors are fascinated by its dimensions and openness – a respectful substitute for mysticism and sacred tranquillity. The new church does not compete in any way with the basilica on the opposite side of the square. It stands – unique



and a little too self-confident – at the other end of the greatest church square in the world: a testimonial to modern church architecture.

**Project team:**

Architect: Alexandros Tombazis/GR

Lighting design: Bartenbach Lichtlabor/A, Fernando Silva, OHM-E, P

**Products applied:**

Uplighters on roof: Triron, HIT-DE-CE 150 watts and QT-DE 500 watts, Erco

Downlights at entrance: surface-mounted downlight IP 65, HIT 70 watts (Erco 85065)

Altar screen: wall washers with 120 watt PAR 38 lamps, Erco

Photos: Bernd Hoff/D



⇒ **Think outside the box!**  
**"Secrets Revealed" exhibition in the Auckland Museum/NZ**

How do ancient exhibits actually get to a museum? How are they stored safely? And how do researchers go about learning more about the history of the precious items? These and other similar questions are what the "Secrets Revealed" exhibition in Auckland Museum was all about. The curators created seven tableaux where each step in the journey of the objects was evoked in its own dramatic composition, from their arrival and uncrating to conservation and display.

The lighting designers from the Canadian design practice Lightemotion wanted to develop a lighting concept that would solicit emotions. The ceiling structure in the museum incorporates a semicircular skylight. Green filters were applied to render the incident daylight unnatural. The lighting designers created some extraordinary but very fitting pendant luminaires by taking some wooden crates, equipping them with 100 watt incandescent lamps and hanging them from the ceiling. The exhibits themselves were accentuated by a series of spot-