

Summary

Since the beginning of time, it has existed the man's intention of manipulating, leading and taming natural light. We can find an evidence of this both in the colossal Gothic and Baroque cathedrals.

This thesis focuses on the triad "light-contemporary architecture-Mediterranean", which is the basis of the research of these three realities on the state of art. The thesis deals essentially on how the light penetrates in architecture and how it enriches architectural spaces.

The spot of this research is based on natural light, as one more material in the design process, understood as a tool which the architect takes to provide space a new quality, evoking feelings and, at the same time, exalting the architecture with the poetics of light.

The thesis is framed in the context of the Hispanic Mediterranean and covers a particular type of contemporary architecture, austere in its shape, designed with straight lines and simple volumes.

It is intended to link the mechanisms of natural light used in vernacular architecture and the ones used in contemporary architecture, in order to distinguish between the inherited lighting elements and concepts, and the new contributions of contemporary architecture, always looked from the point of view of finding space quality.

The research follows two parallel paths in order to achieve that goal: on the one hand, it has established a taxonomy of elements of natural light sensors, distributed *grosso modo* in gaps and skylights, and new definitions are given according to the needs of this research. On the other hand, a tour of Mediterranean vernacular architecture, territorially bounded to the Hispanic Mediterranean basin, from the perspective of the light.

Furthermore, in order to provide empirical data in this area and in contemporary architecture –the subject of this study–, light measurements of three houses belonging to "architecture of author" have been taken. An architecture that has taken into account the cultural heritage of the vernacular and has included the light as one more material into the design.

The research ends with conclusions about the mechanism of introduction of natural light in the vernacular architecture as well as in other "architectures of author", which leads to some final reflections on the relationship between vernacular and contemporary architecture from the point of view of light introduction.

To conclude, other possible research paths are proposed, which could be followed in future researches.