MAKERERE UNIVERSITY

COLLEGE OF ENGINEERING, DESIGN, ART AND TECHNOLOGY

MARGARET TROWELL SCHOOL OF INDUSTRIAL AND FINE ARTS

DEPARTMENT OF FINE ART

EXPLORING THE PRESENCE OF STAINED GLASS ART IN SECURA SPACES IN KAMPALA CITY IN UGANDA.

BY

NANKUYO BRENDA

REGISTRATION NO.23/U/15124/PS

A RESEARCH REPORT TO BE SUBMITTED IN THE DEPARTMENT OF FINE ART, MARGARET TROWELL SCHOOL OF INDUSTRIAL AND FINE ART IN PARTIAL FULFILLMENT OF THE REQUIREMENTS OF THE AWARD OF THE BACHELOR'S DEGREE IN FINE ART, MAKERERE UNIVERSITY.

DECEMBER 2025

DECLARATION

I NANKUYO BRENDA, declare that the report submitted for assessment has been carried out independently without assistance other than that which is acceptable under the scheme of assessment governing research work.

Signature.....Date.....2nd DECEMBER 2025....

NANKUYO BRENDA

APPROVAL

This report has been submitted for examination with the approval of my supervisor.

Signature.....Date.....2. DEC. 2025.....

MR.KATO ABBEY

DEDICATION

This report is a testament to the support system that surrounded me. To my supervisor, Mr. Kato Abbey, thank you for your brilliant guidance and unwavering belief in my potential. I appreciate. May the Almighty God bless you. To my research lecturers, Dr. Joan Nanfuka and Mr. Balaba, thank you for sparking the initial curiosity that led me down this fascinating path. To my family, thank you for your endless love, patience and financial support towards my academic journey. To my friends, thank you for keeping me grounded and reminding me of what truly matters.

ACKNOWLEDGMENT

I would like to express my sincere gratitude to the individuals who have supported me throughout the completion of this research project. Firstly, I extend my deepest appreciation to my supervisor, Mr. Kato Abbey, for his invaluable guidance, insightful feedback, and unwavering encouragement. Their expertise and mentorship have been an instrumental in shaping this work.

I am so grateful to my lecturers for inspiring lessons and the foundational knowledge they imparted, which laid the groundwork for this investigation. Dr. Nanfuka Joan and Mr. Balaba. Their passion for subject matter ignited my curiosity and provided essential perspective.

To my cherished friends, thank you for your unwavering support, understanding and the much-needed moments to respite during this challenging times. Your belief in me has been a constant source of motivation. Akol Patricia, Faith Namulondo, and more others I appreciate.

Finally, I wish to express my heartfelt gratitude to my family of Mrs. Nalwanga Oliver for their boundless love, patience, and unwavering belief in my abilities. Their sacrifices and encouragement made this endeavor possible.

ACRONYMS

MTSIFA……. Margrete Trowell School of Industrial and Fine Art.

FGDs……Focus Group Discussions.

TABLE OF CONTENTS

DECLARATION i
APPROVAL ii
DEDICATION iii
ACKNOWLEDGMENT iv
ACRONYMS v
TABLE OF CONTENTS vi
LIST OF TABLES viii
LIST OF FIGURES ix
ABSTRACT x
CHAPTER ONE 1
1.1 THE BACKGROUND OF THE STUDY 1
1.2 THEORIES THAT EXPLAIN ABOUT THE TOPIC. 6
1.3 STATEMENT OF THE PROBLEM 7
1.4 PURPOSE OF THE STUDY 7
1.5 OBJECTIVES 7
1.6 RESEARCH QUESTIONS 7
1.7 SIGNIFICANCE OF THE STUDY: 7
1.8 JUSTIFICATION OF THE STUDY 8
1.9 SCOPE OF THE STUDY 8
1.10 UNITY OF ANALYSIS: 9
1.11 LIMITATIONS OF THE STUDY: 9
CHAPTER TWO 10
LITERATURE REVIEW 10
2.1 Introduction. 10
2.2 Revealing the beauty and significance of stained-glass art. 10
*2.*3 Theme: Exploring the constraints of stained-glass art. 12
2.4 Theme: expanding the horizons of stained art in contemporary settings and its role in shaping the aesthetic and cultural identity in secular spaces in Kampala. 13
CHAPTER THREE 16
METHODOLOGIES 16
3.1 Introduction. 16
3.2 Study area and population: 16

3.3 Research Design:.....16
3.4 Sampling:.....17
3.5 DATA COLLECTION METHODS. 17
3.5.1 Interview Method 17
3.5.2 Observation Method. 18
3.5.4 Focus group discussion.....19
3.6 Ethical Considerations:.....19
CHAPTER FOUR.....20
PRESENTATION, INTERPRETATION AND ANALYZING OF DATA. 20
4.0 Introduction:.....20
4.1 Presentation And Analyzing of Data for Objective One. Them 1: 20
4.2 Presentation And Analyzing of Data for Objective 2. Theme 2 22
4.3 Presentation And Analyzing of Data for Objective 3. Theme 3 23
4.3.1 Artisans. 23
4.3.2 OBSERVATIONS MADE IN SECULAR SPACES.....26
4.4 BENEFITS OF STAINED-GLASS ART. 29
4.5 INTERPRETATION OF DATA IN OBJECTIVE ONE: 29
4.6 INTERPRETATION OF DATA IN OBJECTIVE TWO: 30
4.7 INTERPRETATION OF DATA IN OBJECTIVE THREE:.....30
CHAPTER FIVE 31
5.1 RECOMMENDATIONS.....31
5.2 CONCLUSION.....31
REFERENCES: 33
APPENDICES 36
Appendix i: Interview guiding list. 36
Appendix ii : Observation Checklists 37
Appendix iii : Focus Group Questions. 38
Appendix iv: Additional field photos.....39

LIST OF TABLES

Table 1:Shows the participants whom I used to obtain information for my research report. 20
Table 2: Shows the number of respondents who were aware and those who were not aware about the topic of study.....21

LIST OF FIGURES

Figure 1: Shows religious image captured from Christ the KING Church. 25
Figure 2: Depicts beautiful stained-glass window of colored images. 25
Figure 3: Shows the image of Christ in a stained-glass window. 25
Figure 4: It's a stained glass art work located inside the private home in the sitting room. Context cultural context figuring musical instruments and cultural dances for Baganda tribe. It's in portrait format, colorful and interesting in feelings. Artist by Muwonge Kyazze a Stained-Glass artist in found in Uganda. 26
Figure 5: Context still life drawing in stained glass "fruit basket" located inside the private room in someone's home, have brilliant colors and the artwork is made using the lead method of doing stained glass art work. 26
Figure 6**:** Designs of well flamed dressing mirror with designs of stained-glass art to create an interesting design in the aesthetics of art in glass. Found inside the room, very huge with brilliant colors which captures the viewer's eyes and very interesting. 27
Figure 7: The Baganda cultural dressing wears (Ebitengi), comprising of their designs, colors. Techniques used its lead, art work in the portrait format. Located inside of an office. 27
Figure 8: The art work was designed on the outside door at the entrance, patterns were used to create rhythm of depth and movement. And vibrant colors were used. 28
Figure 9: A small dressing mirror well flamed with the stained-glass designs and placed in the sitting room. It has vibrant colors and well deigned patterns using lead as a technique. 28

ABSTRACT

This research endeavors to investigate the prevalence, characteristics, and significance of stained-glass art within secular spaces in Kampala, Uganda. While historically associated with religious institutions, stained glass has witnessed a resurgence and adaptation in diverse non-religious contexts globally. This study seeks to explore the extent to which this artistic medium has permeated the architectural and design landscape of Kampala's secular sphere, encompassing commercial establishments, public buildings, educational institutions, private residences, and cultural cente**rs.**

The study begins by establishing a contextual framework, tracing the historical evolution of stained glass from its medieval origins to its contemporary applications. It will examine the factors contributing to its renewed interest in secular contexts worldwide, including advancements in glass technology, evolving aesthetic preferences, and a desire to incorporate elements of artistry and visual interest into modern design. The unique cultural and architectural backdrop of Kampala will be considered, acknowledging the city's blend of traditional and modern influences, as well as its growing appreciation for artistic expression. The core of this research will involve a systematic investigation of secular spaces within Kampala to identify instances of stained-glass art. Qualitative method will be providing deeper insights into the nature and significance of the stained glass encountered. This involved;

Visual Documentation: High-resolution photographs and detailed descriptions of the stained-glass installations was collected to analyze their artistic styles, techniques, color palettes, and thematic content.

Semi-structured Interviews: Interviews were conducted with architects, interior designers, property owners, and potentially the artists themselves. These interviews explored the motivations behind incorporating stained glass, the aesthetic considerations, the perceived impact of the artwork on the space and its occupants, and any cultural or symbolic meanings associated with the designs. Case Studies: In-depth case studies of selected prominent examples of stained glass in Kampala's secular spaces were undertaken. These case studies involved detailed visual analysis,

archival research, and multiple stakeholder interviews to provide a comprehensive understanding of the artwork's conception, execution, and reception.

The analysis of the collected data focus on identifying patterns and trends in the prevalence and characteristics of stained glass in Kampala's secular spaces. This include examining the types of secular spaces where stained glass was most commonly found, the dominant artistic styles and themes, the scale and integration of the artwork within the overall design, and the materials and techniques employed. The study was to explore the potential functions of stained glass in these contexts, such as enhancing aesthetic appeal, creating focal points, controlling light and privacy, and conveying specific messages or identities.

Expected outcomes of the research include: The significance of this research lies in its contribution to the understanding of the evolving role of stained glass beyond its traditional religious confines. By focusing on Kampala, a rapidly developing African city with a unique cultural identity, the study provided valuable insights into the globalization and localization of artistic practices. It shed light on how a historically significant art form is being reinterpreted and integrated into contemporary secular spaces in a non-Western context. The findings may be of interest to architects, designers, art historians, cultural researchers, and urban planners. Potential limitations of this study may include the accessibility of certain private or commercial spaces, the availability of information regarding the artists and the design rationale, and the potential for subjective interpretations in the qualitative data analysis. Efforts were made to mitigate these limitations through careful planning, diverse sampling strategies, and rigorous analytical techniques. Ultimately, this research aimed to provide a comprehensive exploration of the prevalence and significance of stained-glass art in the secular spaces of Kampala, contributing to a broader understanding of the intersection of art, architecture, and urban culture in a dynamic African city. The findings offered a nuanced perspective on the adaptability and enduring appeal of stained glass as an artistic style.

CHAPTER ONE

1.1 THE BACKGROUND OF THE STUDY

Stained-glass art refers to colored glass used for making decorative windows and other art object pieces through which light passes. Many methods have been introduced in making of mosaic art pieces and these include; the Lead channel method, the Copper foil. Stained glass art, characterized by its vibrant colors and intricate designs formed from pieces of colored glass held together by lead comes, boasts a long and rich history deeply rooted in religious architecture. Originating inthe early centuries of Christianity, it flourished during the medieval period, particularly in Gothic cathedrals across Europe. These magnificent windows served not only as sources of light but also as visual narratives, illustrating biblical stories and theological concepts for a largely illiterate population. Iconic examples like the stained glass of Chartres Cathedral and Sainte-Chapelle exemplify the profound artistic, educational, and spiritual significance of this medium within religious contexts. The very act of light filtering through colored glass was often imbued with symbolic meaning, representing divine illumination and transforming sacred spaces into awe-inspiring environments.

Jasmine, A. (2012) says, Stained glass has been significantly overlooked in studies of nineteenth-century visual culture. This article examines the important role that stained glass played within 'the era of public glass' by exploring the dialogues between stained glass and 'spectacle' in the late Georgian and early Victorian periods. The first International Exhibitions held in London and Paris, between 1851 and 1862, provide a unique vantage point from which to assess key developments and changing attitudes towards stained glass after the Georgian era. Uniquely, they provided a secular, competitive and international environment where the stained glass of several nations could be seen. The article considers stained glass in a broad cultural and material context, encouraging new art-historical approaches to the medium alongside traditional historical, iconographical and ecclesiological methodologies. In order to do this, I consider stained glass in relation to other theatrical, illusory and illuminated spectacles involving glass transparencies, such as the diorama and Magic Lantern. I also draw attention to a number of 'para-stained-glass novelties', objects that were intended to recreate the appearance or effects of stained glass in other media. What can the kaleidoscopic display of stained glass at the International Exhibitions tell us

about mid-Victorian visuality, imagination and the taste for spectacle? And what implications does this have for future scholarship on the marginalized medium of stained.

Virginia (2013) says Stained glass is a monumental art, a corporate enterprise dependent on a patron with whom artists blend their voices. Combining the fields now labeled decorative arts, architecture, and painting, the window transforms our experience of space. Windows of colored glass were essential features of medieval and Renaissance buildings. They provided not only light to illuminate the interior but also specific and permanent imagery that proclaimed the importance of place. Commissioned by monks, nuns, bishops, and kings, as well as by merchants, prosperous farmers, and a host of anonymous patrons, these windows vividly reflect the social, religious, civic, and aesthetic values of their eras. Beautifully illustrated with reproductions from the remarkable stained-glass collection at the J. Paul Getty Museum, Stained Glass addresses the making of a stained-glass window, its iconography and architectural context, the patrons and collectors, and the challenges of restoration and display. The selected works include examples from Austria, Belgium, England, France, Germany, the Netherlands, and Switzerland. Subject matter ranges from monumental religious scenes for Gothic churches to lively heraldic panels made for houses and other secular settings. Integrating comparisons to works of art in other media, such as manuscripts, drawings, and panel paintings, this book encourages the general reader to see stained glass as an element of a broad artistic production.

However, the application of stained glass has gradually expanded beyond the confines of religious institutions. Over the past century, and increasingly in contemporary design, stained glass has found its place in a diverse range of secular spaces globally. This shift can be attributed to several factors. Advancements in glass technology have broadened the artistic possibilities and made the medium more adaptable for various architectural styles. The Arts and Crafts movement of the late 19th and early 20th centuries played a crucial role in popularizing-stained glass for domestic and public buildings, emphasizing craftsmanship and the integration of art into everyday life. Subsequent architectural movements, such as Art Deco and modernism, further embraced stained glass as a decorative and functional element, utilizing its aesthetic qualities to enhance the visual appeal and ambiance of non-religious settings.

Across the world, numerous examples illustrate this secular application. Civic buildings, libraries, commercial establishments, private residences, educational institutions, and cultural centers have

all incorporated stained glass for its unique ability to add visual interest, control light, and create distinctive atmospheres. These installations often reflect contemporary design trends, local artistic styles, or serve specific functional or aesthetic purposes within the space.

Against this global backdrop, the urban landscape of Kampala, Uganda, presents a unique context for exploring the prevalence of stained glass in secular spaces. Kampala, as a rapidly developing African capital city, is characterized by a blend of historical colonial architecture, post-independence modern structures, and a burgeoning contemporary design scene. This dynamic environment offers a potentially fertile ground for the adoption and adaptation of various artistic mediums, including stained glass, in non-religious settings. Investigating the presence of stained glass in Kampala's secular spaces requires considering the city's architectural history and current design trends. The motivations behind incorporating stained glass in this context could range from purely aesthetic considerations and a desire to create visually appealing environments to the influence of global design trends or even the subtle integration of cultural or symbolic elements relevant to the Ugandan context. This research was not only documenting the presence of this art form in non-religious settings within the city but also aim to shed light on the reasons behind its adoption and its potential significance within these spaces, contributing to a broader understanding of how artistic traditions evolve and adapt in diverse urban environments.

In addition to that, there are also materials and tools needed in making stained glass art piece. And these include; materials such as copper foil, cutting oil, breaking pliers, solder gloves, soldering iron. And tools include; running plier, eye protector, glozing plier and others. The introduction of stained-glass art in Uganda can be contributed to the influence of missionaries and the colonial powers during the19th century and the early 20th c. this influence brought European artistic styles and techniques including the stained craftsmanship to the region. Most stained glass can be found in churches and cathedrals for example ST. Augustine chapel, ST. Francese chapel Makerere but they all convey religious narratives and symbolism. **Medlock. (2018). Says that,** stained glass is commissioned for symbolic message, political, agenda, architectural, decors, for some honors or memorial, and even still for religious purposes and places of worship for example churches, cathedrals, temples and chapels. What have traditionally considered distinctly religious or secular spaces has in placement of stained glass, fused or confused those boundaries.

To expand the presence of stained-glass art outside the traditional settings like in churches, serval steps can be taken to broaden its appeal and accessibility in places such as offices, homes and gaming areas. Through custom design, collaborations, art exhibitions, educational programs, online platform, commissioned pieces, public art installations and by implementing these strategies and promoting the versatility and beauty of stained- glass art. It is possible to increase the presence and appreciation in a variety of setting beyond the traditional settings. Religion has been an inseparable core of Thai society's spiritual beliefs and therefore, religious teachings have been reflected through artworks, since 'art' is a medium that easily disseminates knowledge and builds understanding.

This study explores the phenomenon of stained-glass art's absence in secular spaces, examining the cultural, historical, and aesthetic factors that contribute to this trend. Through a comprehensive analysis of existing literature and case studies, this research identifies the key factors influencing the absence of stained-glass art in secular spaces, including shifts in artistic styles, changes in architectural design, and evolving cultural values. The study also investigates the potential benefits of integrating stained-glass art into secular spaces, such as enhanced aesthetic appeal, cultural enrichment, and community engagement. The findings of this research contribute to a deeper understanding of the role of stained-glass art in shaping the cultural and aesthetic identity of secular spaces, and highlight opportunities for promoting the preservation and appreciation of this unique art.

Stained-glass, according to Jacqui. (2023) stated that as the religious landscape in the United States continues to change, and as more Americans leave organized religion, scholars have raised important questions about the role of ritual in secular spaces and whether or not religious decline will result in a decline in meaningful ritual practices. As ritual is often conflated with religion, it is often also assumed that nonreligious people are uninterested in rituals because they are committed to science, rationality, and materialism. And many believe this means that the nonreligious live "disenchanted" lives with no means for experiencing greater meaning, transcendence, or spirituality. Drawing on an ethnographic case study of ritual creation at a secular congregation called the Sunday Assembly, I disrupt these presumed dichotomies between rationality/ritual and science/spirituality. I show how atheists and agnostics at the Sunday Assembly are secularizing religious rituals, as well as creating new secular rituals, by relying on

the scientific method and a trial-and-error approach to ritual creation. In doing so, they are producing experiences of transcendence, collective effervescence, and "secular spirituality." And I show how these "rational rituals" are often seen by nonreligious people as being more meaningful than religious rituals because of the work that goes into their creation. I argue that the Sunday Assembly is an illustrative case for shedding new light on the ritual creation process, and my findings contribute to discussions about how nonreligious people negotiate what many assume are conflicting discourses of science and religion as they create meaningful secular rituals**.**

Burchardt. (2016) argues about "public space" that we mean the range of social locations offered by the street, the park, the media, the Internet, the shopping mall, the United Nations, national governments, and local neighborhoods. "Public space," envelops a palpable tension between places, experienced at all scales in daily life, and the seeming space lessness of the Internet, popular opinion, and global institutions and economy. In continuation, Religious Spaces are places of worship for different religions for example Christians, Muslims, Pentecost, Pegans and other non-believers of this world. In Uganda we have very many worship places for Christians such as St. Francis Makerere University, Christ the King, St. Augustine and others, and for Muslims we have Gaddafi Mosque in Kampala and to related religious places.

However**,** secular spaces can be environments, physical or conceptual that are neutral or impartial in matters of religious influence, allowing individuals of various beliefs or those who identify as non-religious to coexist without any dominant religious presence or influence. According to Knott. (2005). considered the relationship between religion, locality and community for several years in the late 1990s, in 2001 I embarked on a more theoretical project to develop the necessary scholarly tools to analyze the location of religion in contemporary western society. 'Location's the key word here. Whilst it was self-evident that religion resided in its places of worship and organizations, in new movements and, arguably, in various 'spiritual 'beliefs and practices, it was not clear to what extent religion inhered in other, ostensibly secular, places.

In addition to that, secular spaces are those with non-religious settings in them because they exhibit works which are non-religious context. Vermeiren, K. (2012) Kampala-city the capital of Uganda, is one of the fastest growing African cities with annual growth rates of 5.6%. The rapid urban growth causes major socio-economic and environmental problems that lower the quality of life of the urban dwellers. A better insight in the controlling factors of the urban growth pattern is

necessary to develop and implement a sustainable urban planning. The recent urban growth of Kampala was mapped using LANDSAT images of 1989, 1995, 2003 and 2010.

However, in the Pre-colonial era, Kampala was originally a hunting area for the local Buganda kingdom before becoming the capital city of the kingdom in 19th century. Uganda gained its independence in 1962. Kampala continued to grow as a capital city of newly independent nation. A spatially-explicit logistic regression model was developed for Kampala. Significant predictors in this model included: the presence of roads, the accessibility of the city center and the distance to existing built-up area. These variables are used as steering handles to create future urban scenarios. Three alternative scenarios for future urban growth were developed: a business as usual, restrictive and stimulative scenario. Our model of growth was applied to these three scenarios to predict patterns of urban growth to 2030. The scenarios show that the alternative policy options result in contrasting future urban sprawl patterns with a significant impact on the local quality of life. Stained glass art symbolizes different themes from religious context for example the story about Jesus and His disciples. For social context it describes the daily life of people in different societies where they live for example economic activities and social way of living.

1.2 THEORIES THAT EXPLAIN ABOUT THE TOPIC.

Stained glass windows are never static. In the course of the day they are animated by changing light, their patterns wandering across the floor, inviting your thoughts to wander with them. They were essential to the fabric of ancient churches, illuminating the building and the people within, both literally and spiritually. Images and scenes leaded together into windows shed light on the central drama of Christian salvation. Shirley, A.R (1986) says Colored glass is a building material usually associated with churches or days of bygone glory. Yet the material would apparently have much to offer in window openings, curtain walls, even as structural block in the creating of contemporary spatial environments.

The thesis examines two periods in architectural history -- the American Renaissance when the widespread popularity of stained glass was at its peak and the subsequent Modernist period when the use of stained glass was strongly questioned even in the bastions of ecclesiastical architecture. The context of architectural philosophy is studied to elucidate the qualities of the material as a design medium. Two case studies from the 1880s, Trinity Church and the Yerxa-Field residence,

are analyzed. A short sketch problem attempts to illustrate the findings by transforming a modern structure with the addition of stained glass. It's believed that they were used in installed to bring in light into the room due to its vibrant colors that produced when light passes through it.

1.3 STATEMENT OF THE PROBLEM

The reason for carrying out this research was to enable researchers to get inspired by creative solutions that push the boundaries of traditional artistic applications, fostering the innovation and pushing the boundaries of artistic expression within secular spaces.

1.4 PURPOSE OF THE STUDY

The study expects to contribute to the understanding of stained-glass in secular spaces, shedding light in its prevalence, significance and potential artists on potential benefits hence pushing the boundaries of traditional artist.

1.5 OBJECTIVES

The study was guided by the following objectives.

i. To determine the prevalence of stained-glass art in secular spaces in Kampala city Uganda.
ii. To identify the factors influencing the incorporation of stained-glass art in secular spaces.
iii. To examine the role of stained-glass in shaping the aesthetic and cultural identity of secular spaces in Kampala.

1.6 RESEARCH QUESTIONS

i. Where is stained-glass art available in secular spaces?
ii. What are the factors influencing the incorporation of stained-glass art in secular spaces?
iii. What are the opportunities existing for integrating stained-glass art in secular spaces?

1.7 SIGNIFICANCE OF THE STUDY:

Stained glass art serves as a local point to draw the eye and create a sense of wonder and beauty in secular spaces like public places, offices and museums.

1.8 JUSTIFICATION OF THE STUDY

The study is very important in the following way

To push the boundaries of traditional settings about stained glass art, so as to create depth, beauty to the meaning of stained-glass art in secular spaces for example in offices or public places to beautify the environment.

1.9 SCOPE OF THE STUDY.

i. Geographical scope.

The scope focuses on secular spaces—buildings that are not primarily religious—within these boundaries. Examples of places to investigate include: Commercial buildings: Hotels, banks, large corporate headquarters, and shopping canters. Government/Civic buildings: Town halls, libraries, and potentially university/college buildings (excluding chapels). Domestic residences (high-end or historical homes). The rationale was to focus on secular spaces directly challenges this traditional view, positioning the research to discover how the medium is being repurposed for modern, commercial, or domestic aesthetics. This could reveal shifts in artistic patronage and public appreciation of the medium.

ii. Content scope.

The themes of the art. Do they depict abstract patterns, natural motifs (flora/fauna), historical/cultural narratives, or contemporary Ugandan life? This contrasts with the typical Biblical scenes found in churches. Style and Technique: Analysis of the artistic style (e.g., traditional leaded glass, copper foil technique, dalle de verre) and the color palette used. Aesthetic Function: How the art interacts with the architecture—is it for illumination, privacy, decoration, or storytelling? Because There was a substantial amount of research on stained glass in European and American secular spaces, but virtually none focused specifically on the prevalence and character of such art in the context of Kampala. The study provides primary, ground-level data that is essential for art documentation.

iii. **Time scope.**

Historical Context (Starting Point: Mid-1930s), This period establishes the introduction of the medium to Uganda, which is essential context for understanding its later migration to secular spaces. Briefly reviewing the earliest periods of stained-glass use in Kampala, which was predominantly religious (e.g., cathedrals). This confirms the traditional baseline from which the secular art deviates. This time scope allows you to trace the artistic careers of these pioneers and document how their successful shift into the secular domain contributed to the overall prevalence you are studying.

1.10 UNITY OF ANALYSIS:

This is because the research aims to determine how widespread stained-glass art is within non-religious contexts in the city. Each distinct secular location, such as a commercial establishment, public building, educational institution, or cultural center, will serve as a discrete unit of observation and data collection. The study will examine each of these spaces for the presence, characteristics, and potential significance of stained-glass installations, allowing for the aggregation of data across various locations to ascertain the overall prevalence and understand the patterns and meanings associated with this art form within Kampala secular spaces.

1.11 LIMITATIONS OF THE STUDY:

Constraints in terms of budget, time or an available resource my impact the scope and the scale the project research.

Sorting of data which has been gathered from different sources and selecting the best option, tend to be more abstract in terms of data collection

Addressing social context of stained-glass art to different people tend to be more complicated because most of them are locked in the religious context, and this can let to misinterpretation of the message or concepts.

Accessibility of certain private commercial places.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction.

This chapter discusses a vital and broad exploration of literature relating to the absence of stained-glass art in secular spaces in Kampala city Uganda. Centering on the objectives below: To identify the number of stained-glass arts in secular spaces in Kampala city, to examine the limitations of stained-glass art in Kampala and to discover the possible ways to increase art of stained-glass art in Religion. Pity secular spaces and they discussed in the light of contemporary Ugandan.

2.2 Revealing the beauty and significance of stained-glass art.

According to Wolf, CJ. (2013) communion and special services), costumes (the vestments), text (Biblical accounts and writings honoring the saints), actors (the priests who recite the story), a distinctive space capable of mood and atmosphere (the stained-glass windows and lofty arches), and music (the choir)." (Watson 69, parenthesis added). It was the perfect combination for a performance complete with all the trimmings. However, stained glass is a colored glass as a material or work created from it. As a material of stained glass, is glass that has been colored by adding metallic salts during the manufacturing process and further decorated in various ways. The colored glass is crafted into a stained-glass window in which small pieces of glass are arranged to form patterns or pictures. It requires a skill to conceive an appropriate and workable design to be able to assemble the pieces.

In the context, the purpose of stained-glass windows is to allow those within the building to see the world outside or to admit light but rather than to control.

Allahverdiyev, M. (2020) says; to an aesthetic perspective, the glass has an ability to express the game of light that involves all colors of the rainbow exactly. The light makes the glass more attractive with various colors through existing in it and getting through from inside of it. That's why they have been described as illuminated well decoration. The design of a window may be abstract or figurative, may incorporate narratives drawn from the bible for example the story of the life of Christ, in parliament-buildings; shields of constituencies are presented, in college halls;

figures representing the art and science and within homes; fauna, flora and landscapes are presented.

Smith, MR. (1999). Says the overall project is very different from famous stained glass displayed in places like Chartres Cathedral in France or Washington National Cathedral in Washington, D.C. Rather than convey a biblical lesson or portray a famous saint, it tells the story of humanity, drawing on religious details in the same way it highlights scientific achievements or famous pieces of literature. The researcher conquers

According to Edwards. (2020), it says, I think that if a student contemplates taking up stained glass, he would find it a profitable employment in a studio even if he does not like the work it produces. He learns a lot of practical things that would be of great help to future. This has also manifested among MTSIFA (Margaret TROWELL School of Industrial and Fine) students especially those that do stained glass and mosaic as a course.

For instance, we described earlier the significance of colors for older stained glass, as of the scarcity of possible choices. The meaning of colors is already controversial, and the one we described is particularly rooted in social and cultural interpretations that Greiman's visual or classical semiotics would have excluded. Furthermore, the manufacturing method of the stained glass itself, the assembly of the composition, is the creation of the shapes. As opposed to paintings, photography, or sculpture, the image is not affixed to a medium but is created by the medium itself. Another distinction is the way the observer interacts with the glass: photographs and paintings are revealed by the presence of light where the direction of the light follows the one of the eyes. Stained glass windows are only revealed by light striking the object from an opposite direction as the eye: the "contre-jour" (against the light). This type of lighting should be dazzling and obstruct vision. A photograph taken against the light is supposed to be a miss. All these differences seem fundamental compared to the other visual arts. Stained glass cannot be analyzed regardless of their link to the divine, the color, their interaction with light and the observer, and the material and assembly itself. Considering that the only relevant level of analysis of the visual object that is a lighted stained glass can only prevent a complete and exhaustive reading of the product.

*2.*3 Theme: Exploring the constraints of stained-glass art.

Stained glass has been a significant art form for centuries, renowned for its beauty and ability to transform light into vibrant colors within architectural settings like churches, cathedrals and other structures.

Creating and installation of stained glass can be expensive due to the craftmanship, materials, .and labor involved, custom-designed stained-glass pieces are especially costly, making them less accessible for smaller budgets or projects.

Guvisu, G.B(2024). says, propose that stained glass and liturgy may be understood as analogous modes for presenting art works to the society and that's why it's less given attention in the society.

Stained glass is fragile due to its composition of colored glass pieces held together by lead strips; this fragility makes it susceptible to damage from environmental factors for example temperature changes.

Many innovations in what we would now call the 'decorative arts' began in churches. Decorated windows, tiled floors (and) painted walls were expensive to produce and the church seems to have been the only institution in the West able to afford these arts," (say by Terry Bloxham an expert at Victoria University and Albert Museum in London "Topeka Capital - Journal". In addition**,** delicate nature of stained glass requires regular and meticulous maintenance to preserve its beauty and structural integrity. Also limited structural versatility which makes installation very hectic because the installation of requires a vertical installation either on the wall, ceilings and doors.

Leong, K., & Sung, A. (2024). Argues that colored glass is a building material usually associated with churches or days of bygone glory. Yet the material would apparently have much to offer in window openings, curtain walls, even as structural block in the creating of contemporary spatial environments. The thesis examines two periods in architectural history -- the American Renaissance when the widespread popularity of stained glass was at its peak and the subsequent Modernist period when the use of stained glass was strongly questioned even in the bastions of ecclesiastical architecture. The context of architectural philosophy is studied to elucidate the qualities of the material as a design medium. Page, D. (2004). Says that, the creation of a stained-glass window is a complex undertaking that involves the fundamentals of good design as well as a working knowledge of transmitted light and its distinctive effects upon colored glass.

Comprehensive research and understanding of historic stained-glass philosophy, designers and workshops as well as the works and philosophies of contemporary glass artists are utilized for this project to create original stained-glass designs. The focus on light, color, line and texture emphasize the variety and complex interaction of these components within each design that is created by the artist-author. The working relationship between the artist-designer and craftsman-fabricator is also explored. An examination of the written information, completed original window designs, and artist's journal establish the artistic and personal relationships, critical thinking process, media mechanics and characteristic properties exclusive to stained-glass art. This project and its introduction seek to unlock the secrets of successful stained-glass design and its unique relationship and interaction with light. Bow Pearce, E., Pearce, J. M., & Romani, A. (2025). says that Stained glass has played important roles in heritage building construction, however, conventional fabrication techniques have become economically prohibitive due to both capital costs and energy inefficiency, as well as high-level artistic and craft skills. To overcome these challenges, this study provides a new design methodology for customized 3D-printed polycarbonate (PC)-based stained-glass window alternatives using a fully open-source toolchain and methodology based on digital fabrication and hybrid crafts. Based on design thinking and open design principles, this procedure involves fabricating an additional insert made of (i) a PC substrate and (ii) custom geometries directly 3D printed on the substrate with PC-based 3D printing feedstock (iii) to be painted after the 3D printing process. This alternative is intended for customizable stained-glass design patterns to be used instead of traditional stained glass or in addition to conventional windows, making stained glass accessible and customizable according to users' needs.

2.4 Theme: expanding the horizons of stained art in contemporary settings and its role in shaping the aesthetic and cultural identity in secular spaces in Kampala.

MJ, de Melo. (2019). Argues that philosophically, the study uses a Delusion rhizomatic approach to undermine specific art-historical hierarchies. It is also influenced by Laura Marks' concept of enfolding-unfolding aesthetics, underpinned by an understanding of how historical clues and visual evidence inform a historical horizon constituted of folds. Furthermore, it relies on a space for experimentation that bridges the divide between art and science, in keeping with Hans-Jorg Rhein Berger's concepts of graphemic and representational spaces. However, the researcher says

that contemporary settings include present day spaces for example galleries, museums, public buildings, urban landscapes, commercial spaces, residential areas and any other modern environment where art work can be displayed or integrated.

Furthermore, expanding the horizons of stained-glass mosaic art in secular spaces involves a blend of creativity, innovation and strategic thinking. By engaging with contemporary artists, the boundaries of stained glass can be pushed, leading to creation of pieces that resonate with modern sensibilities.

Expanding the horizons of stained glass as an art form involves exploring new techniques, styles, and approaches to create innovative and contemporary designs while still honoring the traditional methods. particularly his development of the copper foil method which allowed for more intricate designs. His works can be found in various secular buildings, including churches and public spaces.

Judith Schachter's contemporary artist known for her innovative approach to stained glass, Schaechter's work often combines traditional techniques with modern themes. Her pieces can be found in both secular and religious settings. Judit Horváth Lóczi. A Hungarian artist known for her intricate stained-glass mosaics, Lóczi's work can be found in various public and secular spaces. She often combines traditional techniques with contemporary design elements. Elabor, L (2015), argues that the case studies examining quiet rooms show glass continues to be used to enhance the spaces for the multi-faith situation. From this and practice based case studies it is suggested that despite the link with Christian churches, glass artworks can be used effectively in quiet rooms if designed appropriately. This thesis considers the use of natural imagery in quiet rooms and concludes that light is of special interest both as a source of natural imagery as well as in its relationship with glass. This thesis aims to be of interest to those involved in the commissioning of and the artists creating new glass.

Allen, J. (2013). Says that, as a historical building material, clear window glass has a low status. This is only too apparent in the ease with which it is replaced by new glass, because of, for instance, today's insulation standards. Consequently, historical clear window glass is becoming increasingly rare. What is more, we are throwing away a unique and valuable material without even realizing it. This is partly due to our current perception of window glass: it is meant to let in daylight and to be looked through while the glass itself is actually invisible. Yet, the ultra-transparency of our

present-day window glass is only a relatively recent phenomenon. Until the emergence of float glass in the mid-20th century, window glass was always produced following different techniques and recipes, resulting in various types and qualities. Clients were aware of this range of options, and they chose the glass depending on its intended purpose, while also taking into account the price. After all, glass could be cheap or very expensive. Moreover, the sense of prestige gained was equally important in the selection of glass. All this explains why diverse types of window glass.

This study, therefore, aims to directly address these interlinked gaps by systematically exploring the prevalence of the art form, documenting the unique constraints hindering its widespread adoption, and critically analyzing its aesthetic role in shaping the contemporary cultural identity of secular architecture in Kampala City, thereby contributing a vital, missing component to the discourse on African art and urban design."

In conclusion, the literature review provided explains the objectives of the research proposal according to different scholars from different fields. In considering the culture and traditions of British stained glass in a global context, especially in relation to themes such as empire and/or church extension abroad, there are a number of avenues one might fruitfully explore. These include both the secular and religious dimensions of British cultural life. As mentioned, churches are one obvious place to look, but secular buildings of various kinds, such as exhibition spaces, museums, galleries, town halls, schools, banks, and even domestic dwellings, are others to which one might turn for clues on the subject. Windows in such settings tend to be quite literal or direct in the kinds of themes they depict, with bold imagery, usually concerning some colonial foundation narrative or seminal figure (or figures) in the history of the place concerned, whether it be in town, city or colony.

CHAPTER THREE.

METHODOLOGIES.

3.1 Introduction.

This research endeavors to explore the prevalence of stained-glass art in secular spaces in Kampala city. This methodology seeks to provide a platform for the incorporation of stained glass in secular spaces. Embracing the power of art to push the traditional boundaries and religious settings so that stained-glass can be addressed in public places rather than religious context.

The aim is to capture that stained-glass art can be understood beyond the religious settings, through different data collection methods to capture the data from the field. and Methods include Interviews, observations and Focus group.

3.2 Study area and population:

The study was carried out in Kampala city, with a sample size of 20 people. In this study, the research data was collected from Students (8), Artists (8) and Lecturers (4) to get the insights of the study. Stained-glass art the object being talked about in the study and some tend to be indoors others outdoors. Through observing on the art works data will also be collected from the art pieces of stained glass.

3.3 Research Design:

This study adopts a descriptive research design to systematically explore the existence and features of stained-glass art in secular spaces throughout Kampala City, Uganda. While stained glass was traditionally associated with religious architecture, the research seeks to document its prevalence in non-traditional settings, such as corporate buildings, hotels, and public institutions. The study will identify and describe the characteristics of these works, including their artistic style, dominant themes, approximate date of creation, and overall condition, thereby establishing a foundational inventory and typology of this under-explored art form within the capital's urban landscape**.** A descriptive qualitative study approach was used. Structural interviews, focus groups, and observation were used to gather supplementary qualitative data, ensuring a rich understanding of

their narratives. Observation involved looking for the characteristics of the artwork for stained glass art and for its being indoors and outdoors.

3.4 Sampling:

Under this research, purposive sampling and snowballing were used to collect data from different sources of the field that fits under the study topic. This method of purposive was appropriate because the population of interest (buildings with secular stained glass) is rare, specific, and not easily quantifiable via random sampling. It ensures that every observation contributes meaningful data, making the most efficient use of your time and resources. Used to select high-probability sites and experts based on pre-set criteria.

This method of snowballing was critical for addressing the prevalence aspect of your research, as it helps uncover the "hidden" or unknown examples that are not publicly advertised or obvious from the street. Because secular stained glass was a niche and non-standard feature, the best source of information was often the people who own, commission, or create it.

3.5 DATA COLLECTION METHODS.

3.5.1 Interview Method

Introduction: In this method, open-ended questions were used to dig more of the details of the topic, follow up was also used allowing the interviewer to give what he or she thinks about stained-glass art in secular spaces and data recording was also done when the interviewers are giving out their insights about the topic of the study. In addition to this also Visual Elicitation was used showing participations of the visual images so that they can relate what we are talking about and give out the feedback the way they have understood the question.

Open-Ended Questions: State that questions were non-leading and designed to elicit detailed narratives (e.g., "Could you walk me through the history of stained glass in this particular building?" or "What motivated the decision to use stained glass in a secular setting?"). Probing/Follow-up: Explain that you used probing techniques (e.g., "Can you elaborate on that?" or "What do you mean by 'modern aesthetic'?"). Data Recording: Specify how you captured the data. Example: Interviews were audio-recorded (with participant consent) and later transcribed verbatim to ensure accuracy in data analysis. Visual Elicitation (Optional but Recommended):

Consider including: If you showed participants photos of stained-glass pieces you found during your physical survey (if conducted), or asked them to refer to existing pieces, you can describe this as Photo-Elicitation. This method uses visual prompts to stimulate richer discussion and memory recall.

Participants included stained-glass artist, students and lecturers who teach stained glass art. Interviews followed a flexible guide to ensure coverage of themes such as prevalence, history, and artistic motivation, while allowing for extensive probing on individual experiences. All interviews were audio-recorded (with consent) and transcribed for subsequent Thematic Analysis."

3.5.2 Observation Method.

Introduction:

In this method, trying out to define the characteristics of the artwork, according to its size, location, purpose, context, techniques used to create it, period, and colors used when creating the artwork. this gives out the insights of the topic giving details accordingly.

The observation method involved a Systematic Visual Survey of 4 pre-selected secular sites across Kampala that was Nsambya Stained Glass workshop, Christ the King church, St, Augustine Chapal and St. Francese Chapel Makerere.

A non-participant role was maintained throughout the process. Data was collected using a Structured Observation Protocol (Checklist) to ensure the systematic recording of key prevalence metrics: Location (Specific placement), Estimated Dimensions, Thematic Subject Matter (Secular vs. Abstract), and Condition. Each stained-glass installation was documented with high-resolution photographs and detailed descriptive field notes to capture contextual aesthetic information."

3.5.3 Data collection equipment

A phone camera was used to take recordings and visual images, note book was also used to keep records, a pen was used to note down information which was given by the participants, Visual images were used and were given to participants to observe and give out some information about the visual research I used.

3.5.4 Focus group discussion

Focus Group Discussions (FGDs) are a qualitative research method in which a small, selected group of individuals (10) participate in a guided, interactive discussion about a specific question. The primary rationale for employing FGDs in the context of Exploring the prevalence of stained-glass art in secular spaces in Kampala is to capture data generated not merely from individual opinion, but from the interaction and negotiation of ideas among key stakeholders. This method reveals collective thought processes, shared social norms, and the cultural negotiation surrounding the use of a traditionally sacred medium in modern secular environments.

A ground of artist, students and lecturers got involved in the discussion at different time and information Was got clearly and great insights were achieved.

3.6 Ethical Considerations:

The verbal consents were made before the data collection, explaining the significance of the study, and ensuring the information obtained was confidential, drawings and photographs were to be kept safely. According to the ethics, some artists were informed before reaching out to them in their different areas for example Direct calls were made to make Commitment.

Ethical approval for this study will be sought from Insert Relevant Committee. All participants and site owners will be provided with an informed consent form detailing the study's purpose and their right to voluntary withdrawal. To protect individual privacy, all interview data will be anonymize using pseudonyms. Photographs of the stained-glass artworks will only be used with explicit permission from the site owner and, where known, the original artist, with appropriate academic citation to respect intellectual property rights."

CHAPTER FOUR.

PRESENTATION, INTERPRETATION AND ANALYZING OF DATA.

4.0 Introduction:

This chapter embarks on an exploration of one such a narrative. The prevalence and characteristics of stained-glass art found beyond traditional religious settings. While historically associated with cathedrals and temples, stained glass, with its capturing interplay of light and color has increasingly found its way in commercial establishments, cultural centers and private spaces presents. And data was collected through methodologies. That was interview, observation and focus group discussion.

Presenting, Analyzing, and evaluating the diverse ways in which stained glass is employed in secular spaces. This chapter seeks to illuminate the evolving role of stained glass as a decorative and potential symbolic element in the modern urban publics of Kampala.

4.1 Presentation And Analyzing of Data for Objective One. Them 1:

Table 1:Shows the participants whom I used to obtain information for my research report.

Respondents	Gender.		Percentage (%)	Total
	Male	Female		
Students	5	3	40	8
Lecturers	2	2	20	4
Artisans	4	4	40	8
Total				=20

Table 2: Shows the number of respondents who were aware and those who were not aware about the topic of study.

Respondents	Aware		Not aware		Total
	Male	Female	Male	Female	
Students	4	3	1	0	8
Lectures	2	2	0	0	4
Artists	4	3	0	1	8
Total					= 20

Students

1. Why do you think stained glass is less common in secular spaces in Kampala?

- Most of the stained glass is church-like designs, so people are not so willing to install them in their homes unless the designs context is not a Christian setting.
- Most of stained glass are not very openable, they don't have shutters for example Christ the King windows, consist of very small shutters, they allow opening and closing of the windows which can't be done at the individual homes and in this case-stained glass art is limited in secular spaces because of their architectural settings.
- Most of the secular spaces that have stained glass art exist because they were designed in such a way that they can accommodate glass art. For example, the stained-glass window at Nsambya windows.

2. What do you think are main challenges in incorporating stained glass art in secular spaces?

- Architectures, the way secular spaces have been constructed, limits the application of stained glass art work. In this the churches they have ability in such a way the windows can accommodate stained glass.
- But when it comes to secular buildings, you find that there are limitations also the way windows are constructed it's the stained-glass installations

- ❖ Finding skilled artists and crafts people might be a challenge compared to other art forms. Locating artists who are both technologically proficient and sensitive to nuances of secular design can sometimes be a challenge.
- ❖ Sometimes individuals might perceive stained glass as inherently formal or inaccessible, linked to specific cultural or religious context. Making it feel approachable and relevant in a secular space, requires careful consideration of the artworks' placement, context and any accompanying information.

3. Do you think there are cultural or religious connotations associated with stained glass that limits its use in secular space?

- ❖ There's a limitation, people might not want to see the colors that are used in churches as the same time used at homes. Addition, according to the symbols it carries in religious space, it creates a feel out of the place or even unwelcoming in private spaces, it can also be a barrier.
- ❖ It affects its installation in secular spaces because the colors alone talk about biblical stories and this can also limit people from using them in their private homes or offices.

4.2 Presentation And Analyzing of Data for Objective 2. Theme 2

Lecturers

1. **What do you think are the potential costs associated with the installation and maintenance of stained glass in secular spaces?**

COSTS.

The methods of production are very high compared to other form of artworks produced today, in terms of pursing glasses which involves importation from abroad which is highly expensive.

- ➢ The craftsmanship style is also very tiresome for bigger art pieces of glass. It requires patient and carefully to complete the art work.
- ➢ Materials are fragile and very easy to get damaged hence losses.

- ❖ Working with modern materials, secular building often utilizes materials like steel, concrete and aluminum for window frames, integrating leaded glass panels with these materials required careful considerate to prevent windows being cracked.

Maintenance:

Maintenance and durability, stained glass requires a periodic maintenance, including; cleaning and repairing damaged sections. Which requires a technician to work on it which is sometimes difficult to perform and perfect.

Some buildings tend to be very high from where stained glass can be installed and this can lead to risks like accidents if someone is not careful.

2. **Why do u think stained glass art is primarily seen in religious buildings?**

   In churches, when architectures are constructing, they create or leave room for installation of stained-glass windows that's why stained glass has enjoyed its occupation in religious spaces.

3. **Are there local artists or businesses capable of producing and installing high-quality stained-glass art?**

   There's **Nsambya stained glass workshop** and they have a team of four artists operating in stained glass artwork. For example, **Mathias Muwonge Kyazze**: He operates art Nsambya Stained Glass workshop. And he has been in this industry for over three decades and has created numerous churches-stained glass artwork. And he has also been exhibiting his work in galleries like NOMMO gallery the stained-glass work and other kinds of art forms. Nkonge Moses Ezra: He is an artist specialized in glass work. Using a different method compared to other artists that's Blowing of glass. He is also a graduate from Makerere University.

4.3 Presentation And Analyzing of Data for Objective 3. Theme 3

4.3.1 Artisans.

1. **What could be the needed to increase the presence of stained glass in secular spaces?**

   Creating general awareness to the community that stained glass can be installed in other places like homes, office buildings not only churches.

   Awareness to the architectures, the people who design up buildings as they make structures, they should be able to incorporate stained glass in those spaces.

Focusing on smaller portable pieces, well framed, that can easily be displayed in homes, office, and other spaces which can be more accessible to a wider range of people. additional, organizing exhibitions that specifically focus on contemporary stained glass in secular spaces, context, highlighting its versatility and artistic merit.

2. What themes in stained glass have been used by artists in creation of art work in secular spaces?
   - While stained glass is often associated with religious settings, artists have beautifully adopted its unique qualities for secular spaces in exploring a wider range of themes. Subjects based on Uganda culture "the Ugandan culture" this can be understood and see the context and its surroundings.
   - Nature and environment, flora and fauna, nature has been a rich source of inspirations.
   - Abstract and geometric designs, beauty of colored glasses and lead lines lends itself perfecting to abstract compositions. They play with light and color to complex non representation designs that evoke emotions or sense of dynamism.
   - Depiction of daily life activities, science and technology in spaces like universities or research institutions can explore science concepts, mathematical principles through their symbolic designs.

   In addition, artists working in secular spaces often have more freedom in their subject matter and can push the boundaries of traditional stained-glass techniques.

3. **What kind of spaces in Kampala typically features stained glass art**?

   Christ the King, Kingdom Kampala, Makerere universities, Namirembe cathedral
   St. Kizito Bwaise, St. Francis Makerere and Nsambya stained glass workshop.
   Religious stained glass art work depicting biblical stories of Christ and the Angels. From St. Augustine Chapel and Christ, the King Chapel.



Figure 1: Shows religious image captured from Christ the KING Church.



Figure 2: Depicts beautiful stained-glass window of colored images.

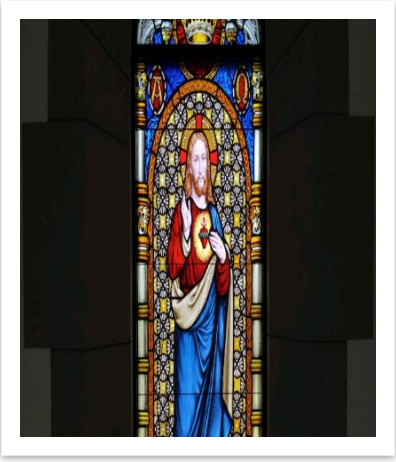


Figure 3: Shows the image of Christ in a stained-glass window.

4.3.2 OBSERVATIONS MADE IN SECULAR SPACES.

Introduction:

Under this section, different artworks of stained glass were captured and key things were observed on the art pieces for example, purpose of the art work, techniques, characteristics, themes, colors, styles, period of the art work, locations, artists, size of the art work. In offices, private homes and some religious spaces.



Figure 4: It's a stained glass art work located inside the private home in the sitting room. Context cultural context figuring musical instruments and cultural dances for Baganda tribe. It's in portrait format, colorful and interesting in feelings. Artist by Muwonge Kyazze a Stained-Glass artist in found in Uganda.

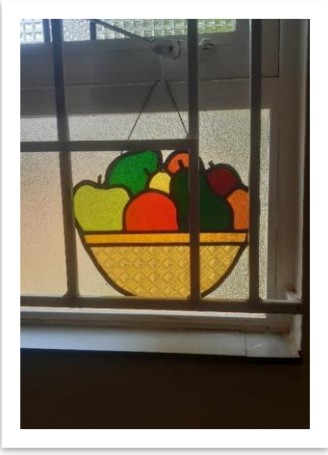


Figure 5*: Context still life drawing in stained glass "fruit basket" located inside the private room in someone's home, have brilliant colors and the artwork is made using the lead method of doing stained glass art work.*

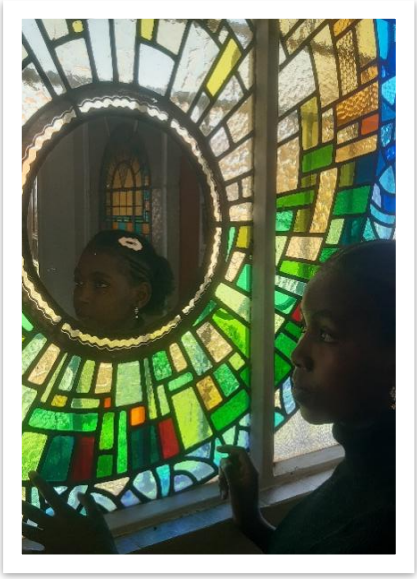


Figure 6*: Designs of well flamed dressing mirror with designs of stained-glass art to create an interesting design in the aesthetics of art in glass. Found inside the room, very huge with brilliant colors which captures the viewer's eyes and very interesting.*

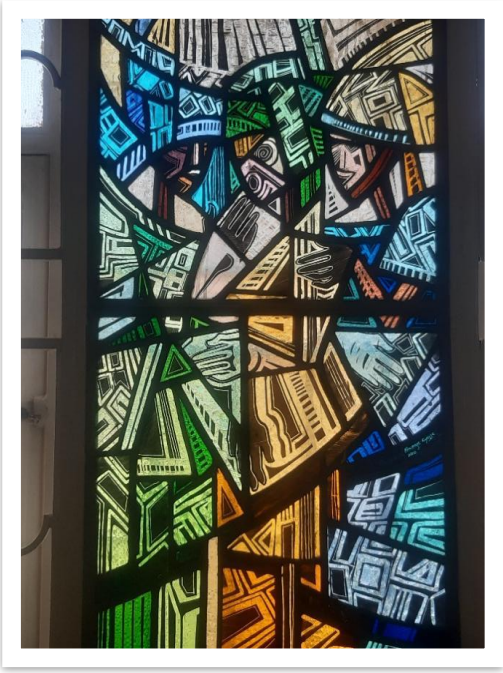


Figure 7*: The Baganda cultural dressing wears (Ebitengi), comprising of their designs, colors. Techniques used its lead, art work in the portrait format. Located inside of an office.*



Figure 8*: The art work was designed on the outside door at the entrance, patterns were used to create rhythm of depth and movement. And vibrant colors were used.*

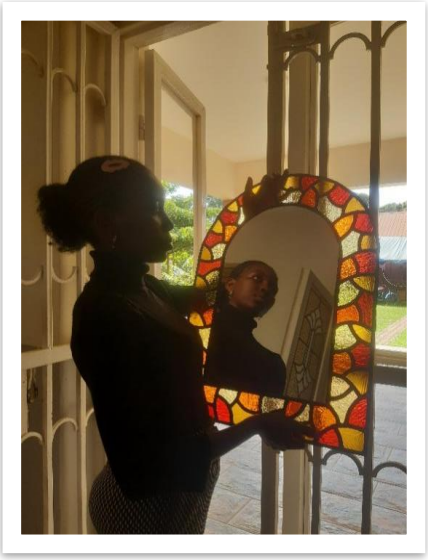


Figure 9*: A small dressing mirror well flamed with the stained-glass designs and placed in the sitting room. It has vibrant colors and well deigned patterns using lead as a technique.*

4.4 BENEFITS OF STAINED-GLASS ART.

i. Enhanced Aesthetic Appeal: Stained glass transforms light, introducing a spectacular range of colours and shades into a space. It acts as a stunning visual focal point.
ii. Unique Character and Style: Whether traditional or contemporary, stained glass adds an unparalleled, luxurious, and unique character to any home or business, setting it apart.
iii. Natural Light Modulation: It allows natural light to enter a space while creating dynamic, colourful patterns that shift throughout the day, significantly enhancing the mood and warmth of a room.
iv. Increased Privacy without Sacrificing Light: The intricate designs and colours obscure direct visibility from the outside, providing a good level of privacy without requiring curtains or blocking natural light.
v. Durability and Longevity: Stained glass is a remarkably durable art form that can last for generations, often increasing the property value of a building due to its timeless, artistic quality.

4.5 INTERPRETATION OF DATA IN OBJECTIVE ONE:

The findings of the study highlight the prevalence of stained glass in secular spaces in Kampala. Student's opinion suggests that stained glass art exists in secular spaces but in few numbers, whereby most people in the community they are not familiar with the colors which are used in church settings to be used also in public places. This implies that people have less awareness about stained glass artwork. And along these results shows that some of the students, lecturers and artists had less awareness about stained-glass art that can be operated in secular spaces because of its hard maintenance and expensive materials.

The study also reveals that installing stained glass art requires technical skills, which implies to be less with modern artists. In addition, since stained glass was a new material that has developed today, most people find it difficult to construct their buildings while leaving spaces for installation of glass artwork.

According to the results in table 2, shows the awareness of most of students, lectures and artists the knowledge they had toward the research topic. And above all questions were asked to them in a different perspective of what they had to respond towards the question.

4.6 INTERPRETATION OF DATA IN OBJECTIVE TWO:

The study aimed to identify the factors that influence the incorporation of stained-glass art in secular spaces. Artists gave their opinions that less awareness of people about the beauty of stained glass and its advantages, the modern architectural constructions by architects also limit the installation of stained-glass art in secular spaces in Kampala. According to their perceptions, artists said that installation and maintenance of stained glass is very expensive since the material is also imported and the craftsmanship is very tiresome, according to the piece of artwork.

4.7 INTERPRETATION OF DATA IN OBJECTIVE THREE:

The study aims at examining the role of stained glass in secular spaces, and in the focus group opinions, students identified the how stained glass can add beauty to a place for example they talked about the way how light travels through the colored glasses and how beautiful it can appear when light passes through it. In my perspective from different sources, this indicates that there much to advocate for awareness about stained glass art to people to talk about its beauty and benefits instead of following traditional settings which are limited to some spaces like office.

CHAPTER FIVE

5.1 RECOMMENDATIONS

The key findings indicate that limited awareness, expensive raw materials, scarcity of materials, and the material is fragile. It goes to report areas where there's a lack of engagement with stained glass in a secular context within Kampala. The findings reveal a potential opportunity to into Kampala secular spaces. However, there is a noticeable gap, for example, less awareness and utilization of local artists, and understanding the aesthetic and functional benefits of stained glass beyond religious settings.

In addition, limited presence suggests initiatives to promote the use of new secular developments in Kampala. The lack of awareness creates a need to develop platforms that connect local artists with secular clients in Kampala.

Through providing raw materials to use since they are expensive, educating the masses about the benefits of stained glass, and leaving aside the religious settings.

And finally, different themes should be developed to attract more clients and create a feeling and more attractive to clients to develop an insight into the perspective of stained-glass art.

Would recommend on the beauty of stained-glass art, stained glass introduces vibrant colors, intricate patterns, and a sense of artistry that transforms ordinary spaces into visually capturing environments, it can also custom-designed to reflect personal tastes, cultural motifs hence adding a unique and personalized touch in the spaces and it can also act as inspiration and wonder hence enriching human experience.

5.2 CONCLUSION

In conclusion, this research has provided a valuable insight into the current prevalence of stained-glass art within secular spaces in Kampala. The findings reveal a landscape characterized by limited awareness of people and expensive raw materials used. The significance of findings within Kampala contexts lies in aesthetic appeal and identify of secular spaces and the role of stained-glass art in urban buildings.

Furthermore, the identified gaps in connecting local artisans with secular projects signifies a missed opportunity for economic empowerment and the promotion of local craftsmanship within Kampala.

Looking ahead, fostering a great appreciation for the integration of stained glass in secular spaces could contribute significantly to the City's cultural vibrancy and aesthetic appeal. Themes like Ugandan Culture, Tourism, natural landscapes, daily life activities and others can be depicted, these can create awareness of people more about stained glass art after viewing their surroundings being depicted, supporting of Local artists and encouraging its inclusion in Urban development initiatives, Kampala can be harness the unique beauty and expressive potential of stained glass to enrich its public and private spaces.

This exploration, serves as a foundation for future endeavors aimed at promoting and celebrating its art form within a dynamic and evolving urban fabric of Kampala.

REFERENCES:

Allen, J. (2013). Stained Glassworlds: Stained Glass at the International Exhibitions 1851-1900 (Doctoral dissertation, University of York).

Anderson, R., & Sternberg, M. (Eds.). (2020). *Modern architecture and the sacred: religious legacies and spiritual renewal*. Bloomsbury visual arts.

Bergmann, S. (Ed.). (2017). *Theology in Built Environments: Exploring Religion, Architectureand Design*. Routledge.

Bremner, A. (2020). Colonial themes in stained glass, home and abroad: A visual survey. *19: Interdisciplinary Studies in the Long Nineteenth Century*, (30).

Burchardt, M. (2015). Should Public Space be Secular *Religious Plurality and the Public Space Joint Christian–Muslim Theological Reflections*, 155-167.de

Burchardt, M., Martínez-Ariño, J., Griera, M., & Bramadat, P. (2023). Rite and stone: Religious belonging and urban space in global perspective. *Space and Culture*, *26*(2), 148-154.

Britton, K. (2010). *Constructing the Ineffable: Contemporary Sacred Architecture*. New Haven, CT: Yale School of Architecture.

Melo, M. J. (2019). *Mosaic as an experimental system in contemporary fine art practice and criticism* (Doctoral dissertation, University of Brighton/University for the Creative Arts).

Bow Pearce, E., Pearce, J. M., & Romani, A. (2025). Design of Alternatives to Stained Glass with Open-Source Distributed Additive Manufacturing for Energy Efficiency and Economic Savings. Designs, 9(4), 80.

Edwards, C. (1955). The Beauty of Stained Glass. *Journal of the Royal Society of Arts*, *103*(4955), 591-601.

Erickson, K. (2019). *The visual vernacular: the canonization and celebration of the* dissertation, University of Oxford).

Ford-Freeman, J. (1989). The Quest of Beauty: LaFarge and Tiffany and American Stained

Glass. *Athanor*, *8*, 43-51.

Renauld, A., & Marie, D. (2022). Semiotic approach of the stained glass.

https://www.theguardian.com

Knapp, S. (1998). *The Art of Glass*. Rockport Publishers.

Leong, K., & Sung, A. (2024). Windows of Insight: A Review on Stained Glass Research Trends. International Journal of Culture and Art Studies, 8(2), 74-90.

Medlock Johnson, P. M. (2016). Professions of faith: Stained glass making and the visual culture of theology. Medlock, L. M. (2018). *Modeling Subfornical Organ Neurons* (Master's thesis, Queen's University (Canada)).

Noyes, J. K. (2022). Colonial space. In *Encyclopedia of African Religions and Philosophy* (pp. 133-134). Dordrecht: Springer Netherlands.

Muneneh, M. (2013). *An Exploration into Barriers to Use of Waste Glass in Interior Spaces in Nairobi* (Doctoral dissertation, University of Nairobi).

Price, J. M. (2013). *Temples for a Modern God: Religious Architecture in Postwar America*. Oxford University Press.

Voet, C. (2017). Dom Hans van der Laan's Architectonic Space: A Peculiar Blend of Architectural Modernity and Religious Tradition. *The European Legacy*, *22*(3), 318-334.

Zoanni, T. (2024). Constitutive inclusions. Rethinking disability and institutions from Uganda. *Alter. European Journal of Disability Research*, (18-3), 87-103.

Bains, D. (2021). Secularization and sacred space. In Oxford Research Encyclopedia of Religion.

Page, Donna. Unlocking the secrets of stained glass design through light, color, line and texture. California State University, Dominguez Hills, 2004.

Page, D. (2004). Unlocking the secrets of stained-glass design through light, color, line and texture. California State University, Dominguez Hills.

Capraru, M. D. (2015). Stained glass as a model for consciousness. Philosophical

Explorations, 18(1), 90-103.

Vermeiren, K., Van Rompaey, A., Loopmans, M., Serwajja, E., & Mukwaya, P. (2012). Urban growth of Kampala, Uganda: Pattern analysis and scenario development. Landscape and urban planning, 106(2), 199-206.

Duccio, S. M., & Gaddi, T.-Stained Glass. Seeing Renaissance Glass, 17.

Riordan, R. (1885). The Use of Stained Glass. The Art Amateur, 12(6), 130-132.

Lachab, E. (2015). How Might Architectural Glass Continue to Enhance Contemporary Institutional Quiet Rooms? (Doctoral dissertation, University of Sunderland).

APPENDICES

Introduction:

This section indicated the related information for the study as shown below.

Appendix i: Interview guiding list.

Thank you for agreeing to participate in this interview. My name is NANKUYO BRENDA, a year two student offering a Bachelor's degree in Fine Art at Makerere University.

I am conducting this research about a topic which is, Exploring the prevalence of stained-glass art in secular spaces in Kampala, and the main purpose is to get information from different sources, which drives insight into the deep understanding of the topic.

Questions.

1. In your opinion, what kind of spaces in Kampala typically feature stained glass art?

2. Why do you think stained-glass art is less common in secular spaces compared to religious spaces in Kampala?

3. What do you think are the main challenges to incorporating stained-glass art in secular spaces?

4. Do you think there are any cultural or religious connotations associated with stained-glass art that might limit its use in secular spaces?

5. Are there any aesthetic or design considerations that might influence the choice of materials in secular buildings over stained glass?

6. Are you aware of any contemporary artists or architects who are exploring or interested in using stained glass in new ways?

I there anything you would like to add or share? Thank you for your time and valuable insights, your contributions will be very helpful to my research.

Appendix ii : Observation Checklists

This list intends to capture crucial details from the field. In order to get the right information with its evidence to get deep into the insight of the research topic. Below are the details to be observed.

1. Location and the context of the artwork.

2. Visual characteristics of the artwork.

3. Techniques used, for example, lead, painted, or light.

4. The period of the artwork.

5. Purpose of the artwork.

6. The feelings that can be drawn from the image and style.

7. Surrounding colors and textures.

Appendix iii : Focus Group Questions.

This was intended to give a deeper understanding of the research topic through different perspectives of different people.

For the lecturer.

1. Would the presence of stained-glass art in secular spaces change how you perceive that space?

2. Are there traditional Ugandan art forms that share similarities with stained glass in terms of color or light?

3. Is there a perceived place for traditional arts like stained glass in modern, secular buildings?

For students.

1. What do you think are the potential costs and challenges associated with installing and maintaining stained glass in secular spaces?

2. Are there local artisans or businesses capable of producing and installing high-quality stained glass art?

3. What themes or imagery would be suitable for stained glass in secular spaces?

For Artists.

1. Could stained glass serve as a medium for public art installations that celebrate Kampala's history?

2. In what types of secular spaces in Kampala would you find stained glass to be appropriate or appealing?

Appendix iv: Additional field photos



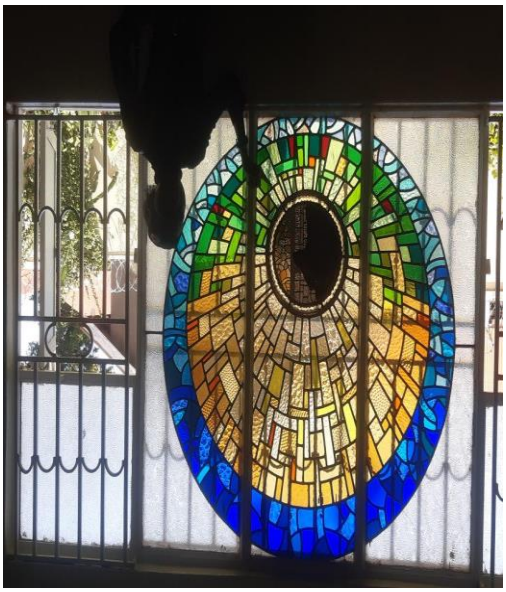
Shows some of the stained-glass art piece placed in the sitting room in some homestead



Shows some the plain stained-glass door at the entrance of the office.



Shows some of the place where I carried out my report research.



Shows the designed window placed in an office at Nsambya workshop.