BODY – MIND – SPIRIT

Emotional Feasibility of the Ruin-ed

by
MARTINE GALLANT

A thesis submitted to the Faculty of Graduate and Postdoctoral Affairs
in partial fulfillment of the requirements for the degree of

Masters of Architecture
M.ARCH Professional

Azrieli School of Architecture and Urbanism
Carleton University
Ottawa, Ontario

© 2013 MARTINE GALLANT

Library and Archives
Canada

Published Heritage
Branch

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque et
Archives Canada

Direction du
Patrimoine de l'édition

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence

ISBN: 978-0-494-94562-9

Our file Notre référence

ISBN: 978-0-494-94562-9

NOTICE:

The author has granted a non-exclusive license allowing Library and Archives Canada to reproduce, publish, archive, preserve, conserve, communicate to the public by telecommunication or on the Internet, loan, distribute and sell theses worldwide, for commercial or non-commercial purposes, in microform, paper, electronic and/or any other formats.

The author retains copyright ownership and moral rights in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

AVIS:

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, publier, archiver, sauvegarder, conserver, transmettre au public par télécommunication ou par l'Internet, prêter, distribuer et vendre des thèses partout dans le monde, à des fins commerciales ou autres, sur support microforme, papier, électronique et/ou autres formats.

L'auteur conserve la propriété du droit d'auteur et des droits moraux qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.

Canada

BODY – MIND – SPIRIT

Emotional Feasibility of the Ruin-ed

© 2013 MARTINE GALLANT

A thesis submitted to
Azrieli School of Architecture and Urbanism
Carleton University, Ottawa, Canada

In partial fulfillment of the requirements for the degree of
Masters of Architecture [M.ARCH Professional]

Pour ma famille v

FOREWORD

vii

To alter the contingencies of a building is to alter its character and story. With aging, architecture becomes a space of duality, an extent of reality, the physical space, and the unreality, the mental space. Humans easily form connections and attachments to their surroundings due to closely comparable traits. The human mind sees in architecture what it sees in the human body. Together, these observations form stories and memories as historical recording of time.

When the physicality of the existing is altered through time's deterioration processes, so is its psychological realm. Subsequently, modification of the existing will lead to an architectural form of dementia. The pathology of the circumstances is progressive loss of psychological connection, memory lost and cultural confusion. The challenge in adapting existing buildings is finding the point of feasibility between architecture viewed as 'ruin-ed' and architecture as the storyteller.

I would like to extend my gratitude towards friends, colleagues and professors for their continued inspiration, support and words of encouragements throughout my architectural studies.

Many thanks.

Un merci spécial à ma famille, en particulier à mes parents pour leur soutien et leurs encouragements au cours de mes études.

Merci.

TABLE OF CONTENTS

ABSTRACT	vii
ACKNOWLEDGMENTS	ix
PROLOGUE	xv
INTRODUCTION	1
 <i>PART I ></i>	
CH.01 THE BEGINNING OF THE FINISH	5
<i>The 'Finish-ed'</i>	9
<i>Analysis</i>	13
<i>Psychoanalysis</i>	17
CH.02 BODY	25
<i>The Weather-ed</i>	29
<i>Aesthetics</i>	33
<i>Physical Connections</i>	35
<i>Mortality – Human-Like qualities</i>	39
CH.03 MIND	49
<i>Memory</i>	53
<i>Psychological Perception</i>	55
<i>Subjective Experience</i>	59
<i>Subconsciousness to Consciousness</i>	61
CH.04 SPIRIT	69
<i>The Invisible</i>	73
<i>Phenomenal Perception</i>	77
<i>Narrative</i>	79
<i>Performance</i>	83

CH.05 RUIN-ED?.....	91
<i>Temporal</i>	97
<i>Fragments</i>	99
<i>Ruins</i>	101
<i>Case Studies</i>	103
 <i>PART II >></i>	
DESIGN INTERVENTION	113
<i>Introduction</i>	115
<i>Historical Precedent</i>	125
<i>Site Analysis</i>	131
<i>House of Prayer and Learning Competition</i>	137
<i>Proposed Intervention</i>	139
 FINAL STATEMENT	 169
 GLOSSARY	 175
LIST OF ILLUSTRATIONS	181
LIST OF APPENDICES	191
<i>A COMPENDIUM OF EXPANDED DATA COLLECTED AND GENERATED BY THESIS PROJECT</i>	
1- <i>Existing working drawings, Petriplats</i>	
2- <i>House of Prayer and Learning Competition</i>	
3- <i>Site Testimonies</i>	
 BIBLIOGRAPHY	 207

PROLOGUE

xv

To alter the contingencies of a building is to alter its character and story. As architecture age, it becomes a space of duality, an extent of reality, the physical space, and the unreality, the mental space. Humans easily form connections and attachments to their surroundings due to closely comparable traits brought by lapsed time. A human's psychological state of mind is directly connected to the physical state of the existing. The weathered elements we see are a mirrored image of how human age against time. As time progress, both are physically altered through layering of scars, disfigurements, depigmentations and various other characterizing traits. The human mind sees in architecture what it sees in the human body. Together, these observations form stories and memories as historical recording of time. Consequently, if the physicality of the existing is altered, so is the psychological realm that went hand in hand. These two formed a parallel relationship. When one is modified, the balance of the two, which is memory, is modified in return.

Currently, with the decline of new construction, adapting and reusing existing architecture is increasing in demand. Equally, society has become increasingly aware of the consequences of demolition not only on the ecological realm, but also the on survival of cultural identity and value. Extensive building surveys and technical analysis of the existing conditions identify the physical feasibility of future construction. However, physicality aside, what

about the emotional feasibility?

Whilst it is social standard and expectation for all human being to undergo an evaluation of physical and mental health at a certain point in time, architectural evaluation of an existing structure should share like standards. Similarities between the aging process of architecture and humans prove the efficiency of a memory analysis on proposed adaptive construction.

At some point, modification of the existing will lead to an architectural form of dementia. The pathology of the circumstances is progressive loss of psychological connection, memory lost and cultural confusion. In this sense, the stories that were formed by the human mind start to fade away. The challenge is finding the point of feasibility between architecture viewed as ruin-ed and architecture as the storyteller.

Adapting an existing construction is not a simple feat as all alteration bear consequences. The challenge is weighing the possible consequences in a realistic manner. Whilst society form psychological connections withxvii the weathering, it is also a fact that at a certain point the value of such will eventually depreciate and become of aesthetic nuisance and waste.

BODY - MIND - SPIRIT *The Emotional Feasibility of the Ruin-ed*

"We shape our buildings, and afterwards the buildings shape us."^{xix}
Winston Churchill

INTRODUCTION

Value of historical buildings remains controversial to many. Even with the steady decline of new construction due to shortage of space, many still debate the importance and viability of designing within the constraint of an existing structure. An important factor to consider during this time is the materiality of historical buildings. Prior to the industrial revolution, building materials consisted of “natural, ecological and healthy materials” that have proven their durability over many decades and in some situations, centuries. Contrary to this, the modern day evolution of technology brings forth the notion of disposable architecture. Is new always needed and ‘better’ than the old? These actions, whether argued unnecessary or not, impact the environment and society is taking notice.

In correlation with society’s growing interest in ecological developments, altering the existing urban fabric is becoming increasingly in demand and equally popular. Estimates of 50% to 70% of all constructions are working within the constraints of pre-existing structures. This growing concern is highlighting the importance of local and cultural identity. Without disregard to its economical and structural feasibility, traditional building analysis and surveys often overshadow the emotional feasibility of memories and cultural familiarity of the pre-existing. What is absent or deteriorating does not elude substance of meaning nor value. The absent is not forgotten.

Success in altering the existing relies on a new orientation of architecture, where the architect is not the sole designer but part of an interactive team. This ‘other’ way of doing architecture requires spatial qualities to be played out in a multiplicity of contexts. From the physical to the social, metaphorical and phenomenal, this new orientation ‘radically expands’ the potential of spatial production. It requires an architectural intelligence that is at once realistic and visionary.

The anticipatory nature of technique ensues from knowledge of preconceived result. "All that technique can give architecture is enhanced functionality." Events emerge from unpredictability and unknown past. If events were anticipated, they would be nothing short of uneventful and unmemorable. The unpredictability and unknown bring forth a performance to architecture. They animate the once static character of the existing; life breathes through its performances.

The following chapters will discuss the existing value of the built through progressive analysis of the architecture-being relationships: how does society connect and explore pre-existing environment at a micro scale; how humans perceive and evolve their state of mind and being at a macro scale. The purpose of this thesis is to investigate the natural progression of interaction of the being within spatial realms and its consequences on the emotional feasibility of the existing. Research of the abovementioned is supported by a design intervention to help seek the feasibility of such topic.

3

As an aim to continue previous studies from the Directed Study program in Berlin, Germany, the site of the proposed intervention is situated at the heart of Berlin's Historical Mitte. Chosen for its ruins, historical depth, forgotten state and redevelopment planning, the location shows a demand of balance between the modern need and celebration of historical content. As the city celebrated its 775th anniversary in 2012, the over-looked nature of the ruins highlighted the need for a current intervention on Berlin's founding site. The celebrations of the anniversary proved to be the ideal resources to research the emotional feasibility of ruins as well as its adaptability to meet the society's modern needs. The sequence of the following research was set to reflect one's level of interaction and connection within set surroundings. Aiming for a playful intervention to balance the complexity of the site's historical depth, the design proposes an evolution of interaction from physical, psychological, to spiritual. Such is reflected in the following sequence of research.

- 1 Johannes Cramer and Stefan Breitling. *Architecture in Existing Fabric* (Berlin: Birkhäuser Architecture. 2007). 25.
- 2 Ibid., 9.
- 3 David Leatherbarrow. *Architecture Oriented Otherwise* (New York: Princeton Architectural Press. 2009). 51.

THE BEGINNING OF THE FINISH

Introduction

5

> The 'Finish-ed'

> Analysis

> Psychoanalysis

Conclusion

THE BEGINNING OF THE FINISH

"The faster the future becomes the new, the unknown, the more continuity and past we must take with us into the future." Odo Marquard¹

7

Architecture is inevitably connected to time, a factor occasionally overlooked. Traditionally, architecture was often designed with the end in sight; a fully envisioned end product attained after completion of construction.² For these, what came after this 'finished' stage? Was the inhabitation stage and its after-life envisioned as the perfect idealized situation that the built would withstand all consequences brought with time? Realistically, all things created by man bear the consequences and changes brought by lapsed time. Its unpredictable nature renders the idealized notion of the 'perfect world' truly unattainable.

A building's progression following construction will have fundamental consequences on its tectonics, aesthetics, and equally on the inhabitant's spatial needs and desires. A key part to today's architecture is the acceptance of society, the inhabitants, and its environment as part of the spatial production of the built. This notion of the architect not being the sole designer is part of the movement addressed in the book 'Spatial Agency: Other ways of Doing Architecture'³. Not only is society becoming increasingly part of the conceptual process of the design phase, but their awareness for sustainability is equally increasing the demand of working within the pre-existing.

The 'Finish-ed'

*"[T]he moment the last craftsman has left a house is the moment decay begins."*⁴

Once the construction process completed, a building is often referred to as 'finished'. This use of language claims the completion of something that has only just begun. Its initial stage of construction might have come to an end; however, the building is just now coming to life. From the initial concept to its design, from execution to the end of construction, these stages are but a mere fraction of a building's being. After the "finishing ends construction"⁵, comes the stage of deconstruction. The architectural solidity of a space bears witness to inhabitant and naturally occurring changes brought with time. Gradually, the built is reconfigured through the subtraction of architectural elements and the addition of cultural character based on events.

[Fig.1 Photo, "Villa Savoye - before Restoration", Poissy-sur-Seine, France, architect Le Corbusier, 1928-1931, (source: Mostafavi, Moshen and David Leatherbarrow, *On Weathering, The Life of Buildings in Time*, Cambridge: The MIT Press, 1993.)]

Villa Savoye, 1928-1931, before restoration
Le Corbusier
Poissy-sur-Seine, France

[Fig.2 Photo, "Villa Savoye - After Restoration", Poissy-sur-Seine, France, architect Le Corbusier, 1928-1931, (source: Mostafavi, Moshen and David Leatherbarrow, *On Weathering, The Life of Buildings in Time*, Cambridge: The MIT Press, 1993.)]

Villa Savoye (1928-1931), after restoration
Le Corbusier
Poissy-sur-Seine, France

Subsequently, capturing this 'finished' moment of architecture to remember the built in its idealized perfection is falsifying the truth. Comparing two photographic representations of the same given building, separated by a decade: is one more 'finished' than the other? Why is it that architectural projects are featured through photographs taken at first sight of construction completion, with bare space and minimal sign of inhabitation? This sterile portrayal of architecture is nothing more than absolute folly. One is simply hiding the inevitable truth that at a point in time, architecture evolves through changes that will require maintenance, intervention or preservation from dissolution.

Analysis

"Only those who have a past have a future."

*Willhelm von Humboldt*⁶

Following the stages between design, construction and inhabitation comes the vital assessment of the existing-value. Before further decision can be concluded on the outcome of an existing building, thorough analysis must be conducted. Recording and surveying of the existing are the first steps to planning while designing within a historical building fabric. Without intelligible understanding of the pre-existing structural systems or knowledge of the historical-value of the conditions, future designs risk unintended damages or even destruction. As a result, it is important to analyze such changes as the natural process of aging, those made by the respective user, historical circumstances or fashion and style changes. It is equally important to identify the rapid development of new building techniques.⁷

[Fig. 5 Photo Room 109 of the existing building, Berlin, Germany, 1998 (source: Cramer, Johannes and Stefan Breithing Architecture in Existing Fabric Berlin Birkhäuser Architecture, 2007, 1)]

3 primary questions of clients:

1-Is the building in danger of collapsing?

2-Are renovation and conversion works financially viable?

3-What value should inform the work [economic, historic and idealistic]?

[Fig. 3 Photo: Neues Museum, Berlin, Germany, architect Chipperfield, 2011. (source: M. Gallart)]

The result of such clear and precise picture of the initial conditions is evident in David Chipperfield's project of the Neues Museum in Berlin. Chipperfield was able to create a modern concept while balancing the existing building fabric. And this, without compromising design or aesthetic aspirations.

Surveys and recordings of buildings help describe the physical fabric of the existing through "dimensions and structural constitution in present."⁸ Adequate analysis helps provide reliable answers of the building's strengths and weaknesses; examined through aesthetic qualities, and technical and material properties. These help justify a building's feasibility concerning structure, financials, and inform the value of the work; economic, historic or idealistic. Without reducing the critical important of such information, what lacks from these surveys and recording is an assessment of cultural character to ensure the psychological and emotional feasibility of the given environment.

Psychoanalysis

Dependent upon society's receptivity to historical inheritance, the 'value of existing'⁹ strongly influences the preservation of cultural character. "What is true for people is also true for buildings; character shows itself in what they do, in the decisions, choices, or actions they take. The real locus and realizations of character is in action, not in signs of identity added onto surfaces."¹⁰ However, one must argue that initial connection comes from one's first reflection upon physical features of the element. Due to the fact that the ophthalmoception [sight] is typically the primary sense utilized when a physical element is first perceived, it is fair to state that the identity does carry some importance. Image may be the initial connection, giving way to character and behaviour, yet should not take priority over the preservation of the building fabric in problematic cases. Image is but superficial. Analysis of signification prevails in quality.¹¹ Quantitative measures to preserve the architectural image of a building would risk eroding psychological understanding and emotional connection to the environment.

Character of an urban environment is often dependant on historical particularities of its setting. The urban fabrics of cities throughout are rendered recognizable over length of time through their form and arrangement. With the preconceived understanding that with growth comes change evokes the thought that change renders cities unrecognizable. The historical value of the built then bears the important task of keeping the tales of the given culture alive for future generations to recognize and identify with.

The concept of 'topoanalysis' studies the psychology of space from the stand point of intimacy¹². The idea stems from the nature that a being's most intimate space acts as a protector for the 'daydreamer'. This systematic psychological study helps understanding the soul of a space. The result of such comes through as 'topophilia': the love of a space occupied by the consciousness of imagination. These notions add a physical dimension to the psychological realm, by stating that the being's house is engraved in its flesh. Subsequently, the preceding notions address the emotional feasibility of the psychoanalysis as being construed from spiritual realm of the soul; a feasibility that should not be overshadowed by previously stated physicality of building surveys and analyses.

Topoanalysis: systematic psychological studying of the sites of our intimate lives. [Bachelard, 8]

Topophilia: the love of places exposed by topoanalysis. [Bachelard, 8]

Gradually the constructed deteriorates and reaches a point of dilapidation within a given urban fabric. It is at this critical point where society must re-assess the 'value of existing' in cultural and historic behaviours before cautiously proceeding with the intervention. Without thorough understanding of the remains, new construction could make the existing obsolete from its surrounding historical fabric; therefore, erasing significant memories.

Traditional analysis methods inadequately assess the psychological and historical value of the existing; records and surveys are highly technical, therefore lacking psychological and behavioural significance. Analysis should reflect spatial agencies of the physical relationships and social relationships. Architectural preservation should be based on knowledge, structure and relationships¹³.

*"The attribution of ethical human qualities – honesty, modesty, virtue – into materials does not aim at explanation; its purpose is to heighten our consciousness of the materials themselves and in this way to think about their value."*¹⁴

While traces of deterioration can be “perceived as a form of cultural identity”¹⁵, it is their humanized qualities that reaches the psychological realm of consciousness. These qualities then become an extension of life lived by individuals, which heightens the sensibility of a given space. It is important to recognize the sense of a building and its continuous psychological nature through the progression of time. Adequate analysis is irrefutable to the cultural, historical and spiritual identity of the existing.

Referring back to the ruins of the proposed design, society must re-assess the value of the site before proceeding with the city’s reappropriation plans. Recent archaeological excavation proved to be an asset in technical understanding of passed centuries. Yet, what is the social relationship between this newly rediscovered site and society?

The proposal requires a balance between cultural and historical preservation and the current needs of the locals. After numerous site testimonies from tourists and locals alike, it is clear the demand for a public space of assembly and of rest. Berliners often share common courtyards and other exterior spaces amongst neighbours, and should therefore continue to do so on this site. The question is, how do we meet the demands for a multiplicity of generations at once? Some wish to forget and disregard the past, while others see a need for historical continuity.

- 1 Johannes Cramer and Stefan Breitling, *Architecture in Existing Fabric* (Berlin: Birkhäuser Architecture, 2007), 15.
- 2 Nishat Awan, Tatjana Schneider, and Jeremy Till, eds. *Spatial Agency: Other ways of Doing Architecture* (Abington, Oxon: Routledge, 2011), 33.
- 3 Ibid.
- 4 Cramer and Breitling, 15.
- 5 Moshen Mostafavi and David Leatherbarrow, *On Weathering: The Life of Buildings in Time* (Cambridge: The MIT Press, 1993), 5.
- 6 Cramer and Breitling, 45.
- 7 Ibid., 15.
- 8 Ibid., 45.
- 9 Ibid., 24.
- 10 David Leatherbarrow, *Architecture Oriented Otherwise* (New York: Princeton Architectural Press, 2009), 49.
- 11 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Donald A. Landes (New York: Routledge, 2012), 5.
- 12 Gaston Bachelard, *La poétique de l'espace*, 4th ed. (Paris: Presses Universitaires de France, 1964), 8.
- 13 Awan, Schneider, and Till, 33.
- 14 Richard Sennett, "Material Consciousness", in *The Craftsman* (New Haven: Yale University Press, 2008), 137.
- 15 Ibid.

BODY

Introduction

25

> The Weather-ed

> Aesthetics

> Physical Connections

> Mortality –

Human-Like qualities

Conclusion

BODY

*"Just as we think with our bodies, we think our bodies through architecture."
Marco Frascari, Drawing in the Silence, 2012.*

Over time, the relationship between architecture and the body become increasingly intelligible. Neither architecture nor the human body can persist in time. Both evolve through the predictable factor of aging and through the unpredictable factors of the environment. Henry Klumb once stated about this relationship as a 'fusion': "architecture fuses man with his environment."¹ On principle, to imagine one without the other makes it nearly impossible. The two evolve through similar processes and are equally subjected to the same events and environmental changes. The fusion between architecture and the subject remains inseparable. Yet, while they share character qualities, both preserve their own individual traces during this fusion. There are inseparable, but retain their own personal memories.

27

Peter Zumthor introduced the term of 'architecture pathos': a "kind of suffering as a process of enrichment."² Architecture gathers richness when traces of events are sedimented on its surfaces. This suffering maps movements, actions and performances of the relationship environment-being. The static permanence of the built progress then towards the "fullness of [its] potential-movement described as development and deterioration."³ Time then accumulates rather than passes by and become its visual recording.

Continuing on this notion of suffering as a form of mapping, the surfaces subjected to such actions form resistance against the environment. According to Zumthor, resistance can be interpreted into two forms: the first, resistance as a stance against "corrosive tendencies of contemporary culture"; the second, as paradox of means through which the invisible makes itself visible. The latter, speaks of materiality offering itself for change. Subsequently, "architecture reveals life to itself".⁴

The Weather-ed

"Finishing end construction, weathering constructs finishes."⁶

Weathering is the result of external environmental factors. Its residing elements convey a constant connection to their surroundings. Constructed by the subtraction of existence, weathering holds an important relationship with the coherence of time. They acquire traces and scars as memento of historical events, creating present form through past events. It brings forth interesting expressive value to materiality, acting as analogy between architecture and the human existence. Buildings like humans are not created to last forever. Both share a "delicate coexistence of longevity, gradual aging and sudden destruction."⁶

Weathering: power of subtraction, finishes 'take away'. [Mostafavi and Leatherbarrow, 6]

Palazzo Chiericati 1550-1580 weathered column
Andrea Palladio
Vicenza Italy

[Fig.5 Photo "Palazzo Chiericati", Vicenza, Italy, Andrea Palladio, 1550-1580. (source: Mostafavi, Moshen and David Leatherbarrow, On Weathering, The Life of Buildings in Time, Cambridge: The MIT Press, 1993.)]

[Fig.6 Book cover. (source: Mostafavi, Moshen and David Leatherbarrow On Weathering, The Life of Buildings in Time Cambridge: The MIT Press, 1993.)]

Weathering can be classified through two different senses of deterioration; aesthetic or functional. 'Functional deterioration' is defined by a breakdown or breakup of materiality, which become apparent at faults and joints. 'Aesthetic deterioration' is the accumulation of patina on surfaces, in the likes of stains or oxidation. While different, both share similar process of movement and energy of daily existence. These create patterns of spatial occupation, giving way to behavioural character that elevates material from a physical state to a state of consciousness.

Functional Deterioration = breakdown or breakup of materials as a result of weathering. [Mostafavi and Leatherbarrow, 31]

Aesthetic Deterioration = accumulations due to weathering: staining. [Mostafavi and Leatherbarrow, 31]

David Leatherbarrow addresses the notion of architectural elements being 'passively active'.⁷ Stating the obvious, architectural elements neither move nor change position without external forces, and as a result they are passive. Circumstantially, if one can take into account their behaviours, which result from their adoptive capacities to environmental change and movement, then one can affirm their active state. These behavioural qualities are created by elements evolving through the latencies of the changing environment, changes created by natural processes, respective users or historical circumstances alike; weathering. The active state of the architectural elements is directly codependent on the external factors of these changes. It is with these natural behavioural responses that static elements become humanized; facilitating the understanding and connection between architecture and the living. The symbolic value of weathering becomes inseparable from the living through its familiarity and legibility of the material process.

31

[Fig.7] Photo. "Oxidation of Statues"
Berliner Dom, Berlin, Germany, 2012
(Source: M Gallant)

Aesthetics

"I did not grow up, thank God, in a stylish home...there was the writing table! There was an ink stain on it; my sister Hermine had knocked over the inkwell when she was a little baby...Every piece of furniture, every thing, every object had a story to tell, a family history. The house was never finished; it grew along with us and we grew within it."

Peter Zumthor⁸

Architecture voices the events of the forgotten past. Through physical deposit and removal of layers, architecture offers an insightful tale of the events lived within said spatial boundaries. Scratches on surfaces, stains or buildups on the finishes, and edges worn and polished by use bear witness to use and misuse of the built environment. These aesthetic changes are not only deformations nor only negative subtractions of the finished construction. Its 'functional deterioration', whether arguably beautiful or unsightly, brings forth a romantic appreciation of aging through the sublime⁹. The process of subtracting from the finishes builds a rough quality to the environment that is relatable to society's fascination with ruins. There is an intimate quality to ruins that communicates an authenticity to the aging process of a building fabric. John Ruskin argued that the 'aesthetic value' was directly linked to its age and such "value should not be impaired by modern interventions."¹⁰

33

It is important to clarify the difference between what is beauty and what is sublimity. Beauty can be defined by smoothness with 'easy and gradual transition'. Sublimity is all that is defined as roughness and 'abrupt alterations'.¹¹ The latter dates back to the era of the Enlightenment, with Emmanuel Kant and his Kantian subject; discussed in the following chapters. More importantly, the Enlightenment brought the style of Romanticism. Romanticism was the height of the sublime and a 'naturalness' that many sought.

Physical Connections

Initial reflection upon an object comes from a scientific level; its proportional, material, all things tangible. "The first step is situating the object in the world and treating it as a fragment [of one's] extension."¹² Their fused relationship enables one to be read as an extension of the other as they share the same evolutions of changes. They are subjected to the same changes brought by the accumulation of times through architectural pathos. Subsequently, this suffering opens the sense of materiality and character as plausible relation between the human and architecture.

Sennett defines this process as 'material consciousness'¹³ with the actions of altering, marking, or identifying oneself with materials, which are three ways of arousing the consciousness. The latter of the three ways, identifying materials with ourselves, is facilitated by relationships between the body and, its surroundings. There is a harmonious order that simplifies recognition of image. This 'harmonic' sense is supported by many scholars through Vitruvius's concept of the "ideal proportions of the human figure"¹⁴; Vitruvian Man.

[Fig. 8 Drawing, "Vitruvian Man", Leonardo Da Vinci (source: Cesarini's 1521 edition of Vitruvius's De Architectura)]

"For if a man be placed flat on his back, with his hands and feet extended, and a pair of compasses centered at his navel, the fingers and toes of his two hands and feet will touch the circumference of a circle described therefrom. And just as the human body yields a circular outline, so too a square figure may be found from it. For if we measure the distance from the soles of the feet to the top of the head, and then apply that measures to the outstretched arms, the breadth will be found to be the same as the height." *Vitruvius Pollio, De Architectura 3.1.2-3

The 'Vitruvian Man' is a representation of the human figure in relation nature's proportions. Such representation is not unique to nature alone but also attempts the relate a building to the human body by "a process of mimetic identification."¹⁵ The symbolic meaning of the representation aims to explain the proportions and mathematical ratios found in the human figure, nature, and in many cases the built environment of the urban fabric. These proportions and ratios greatly facilitate the human mind to relate its physical being to those of architecture.

Subsequently, the physical connection between architecture and the living is not limited to proportions. The dialectic connection between the built world and the embodied being is equally evident through the previously discussed concept of weathering, and its natural evolution on materiality. The patina and traces brought through the process of weathering and aging correlates with the aging process of the human being. While the passing of time cannot be observed by the naked eye, its repercussion can be seen on both architecture and the living. For humans, this can be described as a natural biologic disfigurement of the skin attained through the process resistance to time. Scars, traces and cracks are all disfigurements of surfaces and share the likes in both existing entities. As these become the evidence of the entities' capacity for resistance, the process of exchange between forces and counterforces are shared by all things within the shared surrounding. All things bear witness to time and these environmental forces.

39

Mortality – Human-Like qualities

Reoccurring themes in Hays' book on Sanctuaries are that of anthropomorphism and biomorphism. The first relates to human-like quality of architecture, and the latter, to its naturally occurring shapes.¹⁶ This relates back to the previously discusses notions of the architectonics as extension of the human body. With said fusion, architecture inherits a form of anthropomorphism. The human mind describes its perception of this fusion by imposing human-like qualities to describe the accumulation of time. It is equally agreeable to discuss the presence of biomorphism with the built environment. Sharing similar perception, the notion of biomorphism is achieved with naturally occurring shapes of the architectonics. With human presence and movement, the built environment becomes altered by the human body. With time, the accumulations of these changes start to evolve into natural, human-like forms that result in its architectural pathos.

Anthropomorphism: human-like quality. [Hay]

Biomorphism: naturally occurring shapes. [Hay]

Like Hay, Mostafavi and Leatherbarrow often bring forth the idea of human-like qualities when describing the gradual changes a building undergoes, defining it as a formation of a “skin” or ‘patina’¹⁷ on surfaces. Architecture is an extension of the human body. Its aesthetic and functional behaviours share highly similar mortality traits and changes as the human body. Referring back to the likes of philosophers Aristotle and Plato, while dating centuries, many of their statements remain vastly adaptable to this modernized day and age. Aristotle assert that ‘architecture imitates’ the living.¹⁸ This statement strengthened the position that all that is constructed will ‘imitate’ or mirror the qualities of its human presence.

41

“Love of life is nourished and sustained by the continuous motions of the human hand as it whitewashes, day after day, the walls and the doorsteps and window-sills of buildings.” And gradually, day by day, as each new coat of white-wash covers the previous one, these surfaces seem to acquire a soft, warm, human like skin...”

*Konstantinidis*¹⁹

While ‘functional deterioration’ relates back to ruination and sublimity, the smoothness of ‘aesthetic deterioration’ gives way to humanized properties. As the human hand gradually polishes traces of its journey on the surface, the properties of the changing material allows architecture to be rendered with similarities of the human skin.²⁰ Yet, sublimity is neither forgotten in the mortality of architecture as its weathering is a manifestation of the aging process of both human body and building.²¹ The state of mortality of the body in relation to time is mirrored through the built. Neither persists in time, and for both, their physical being will deteriorate to the state of oblivion.

The accumulation of time becomes visible through means of weathering. Time does not pass nor is it in this sense the literal meaning of time, as is read on the clock or calendar. Rather, the unfolding architectural pathos is recorded by virtual time. It is freed from "the morbid inertia of 'cradle to cradle inevitability, permitting a renewable narrative."²²

The gradual accumulation of patina inverts the roles of art and nature in the performance of narrative. Nature in this sense finishes the 'finished' construction. What is often stated as 'finished' is nothing but the mere beginning of the accumulation of time on the built surfaces. The weathering of such can be read in two opposing perception. In the literal sense of the physical alteration of materiality, weathering is argued as a minus to the finishing. Yet, the themes discussed previously support the notion of the weathered as a plus by its richness of meaning. With this positive connotation, it is more easily understandable of the human perception of the environment as an extension of itself. What the human body observes is the progression of architecture as a mirrored reality of itself.

Conclusive to the abovementioned, architecture transform into the form of representation. It accumulates pattern of connections and events that help create its identity; when the built begins to identify itself within the given milieu, it begins to become something that it was not. It begins to represent pathways of experience of the relationship of environment-being. These pathways construct narratives in return, which enables the memory of experiences and understanding.

As previously stated, the accumulation of time becomes visible through weathering. Like the historical building surrounding the design site, the ruins of this one, even while covered for decades beneath a parking lot, have gathered layers of weathered elements. These are what allowed for technical understanding of passed events during the archaeological excavation. The accumulation of marking and deterioration of the fragments add a richness of meaning to the site, one that facilitates one's initial experience and understanding with the site. The mentioned patina expresses the identity of the location as it is observed in return on the human body. Such details are left to be preserved and highlighted with the proposed intervention.

45

In addition, proportions play an important role in the design process. Human proportions as well as preconceived notion of religious architectural proportions are mirrored in elements throughout the site to help maintain the connection between the human body and its observations of the surroundings.

MIND

Introduction

49

> Memory

> Psychological Perception

> Subjective Experience

> Subconsciousness to

Consciousness

Conclusion

MIND

*"[S]eeing with the mind's eye."
Myles Burnyeat¹*

Disregard of the existing during new construction would inadvertently lead to a dislocation between history and the experiential mind. What makes preservation successful is its ability to create a space that, at once, inspires and engages strangers and inhabitants alike with the surrounding 'existing-value'. "[I]ts apparent foreignness and seemingly unintelligible message from the past"² create the sense of 'objet trouvé'. Understanding the nature of the new construction as an added layer to the preexisting enables the mind to experience the spatial transformation as a continuum. The new is but a found layer to the palimpsest of past events.

51

The authenticity of architectural experience comes from multi-sensory understanding of the continuum. Utilization of the human's traditional five senses enables the mind to undergo a sense of belonging and heightened sense of knowledge. Arguably, however, ophthamoception [sight] has become the predominant sensory realm in modern architecture. Suppression of 'inferior' senses diminishes the built's potential to engage and enhance spatial experience. Without the combined sensory realms, connection between the mind and the architectural experience is ruptured. Ruptured connection between the built and the mind increases the loss of information and understanding. The 'complexity hypothesis'³, which is the differential latencies by age groups, slows considerably in older generations when said connections become increasingly difficult to understand.

Complexity Hypothesis: Latencies of older adults are longer than latencies of younger adults by a constant proportion. [Light, 361.]

Fig. 9 Graphic Biological Psychology, Sinauer Associates, Inc. (source: <http://contemplativeneurosciences.com/>)

Memory

Buildings generally outlast human life expectancy. They survive generations. Their 'permanent' orientation makes use of them as "bearers and points of orientations in individual and collective memory"⁴, facilitating a deeper experience and connection to the space. Looking at the neurological and psychological science of memory, one can easily state that memory is indirectly proportionate to time. As time passes, the human mind quantitatively depreciates. Humans tend to remember less as they age due to unsound beliefs they develop in regards to the nature of memory and the strategies appropriate to memory tasks. Often, culture instills the notion that "memory declines are both inevitable and irremediable"⁵. Metamemory, which is a study of 'age-related impairments in memory'⁶, has several hypotheses that explain this deficit.

Firstly, one should state that age differences are quantitative rather than qualitative⁷ when considering the age-related memory impairment between younger and older adults. The deficits are in the processes. If testing strategies are varied, the quality of memory remains relatively unchanged with the age variable. Older adults have a 'diminished attentional capacity' in comparison to younger generations. The theoretical reasoning is that as humans age, they do not engage themselves as deep nor in as elaborative semantics⁸. In addition, older generations theoretically rely more on external memory aids, while the latter generations may depend more on internally based mnemonics.

53

Metamemory: knowledge of the memory demands imposed by different tasks, situations or strategies used to improve memory in given situations. [Ugh, 334+.]

Diminished Attentional Capacity: a popular hypothesis that older adults are less likely than younger ones to engage in appropriate self-initiated encoding or retrieval strategies because the aging process is associated with reduces attentional capacity, a capacity taxed by use of strategies. [Ugh, 334+.]

Mnemonic: device such as a pattern of letters, ideas, or associations that assists in remembering something. [Ugh, 334+.]

Consequently, 'picture superiority effect' show that picture-associations are better remembered than other strategies. The mind has a greater ease with 'associative pathways' between visual aids, that which relates back to the architectural experience of memory. The physical traces layered on the 'patina' of buildings act as visual aids to the memory. They facilitate the human mind to associate these visual characteristics with similar traits of past events or experiences.

Picture Superiority Effect: [concept] pictures are remembered better than words. [figh. 334+.]

In their book *On Weathering, The Life of buildings in Time*, Mostafavia and Leatherbarrow go a step further in stating that "the authentic directness of the original fabric is much stronger than a story or an image."⁹ This orientation highlights the importance of continuity in architecture. Cramer and Stefan also strengthen this by writing: "[...] portrayal of images, plain representation of an appearance can easily lead to the unintentional loss of substance and that the reconstruction of a previous condition devalues the historical reality as well as the present."¹⁰

The concept of memory rests on the facts that although it may depreciate with time the authenticity if the existing enabling memory is much greater than quantitative representation. Memories are not remembered but rather past events lived anew with the entwined present.¹¹ It is part of the current experience and not a remembered experience of past events. "[Irretrievable] history is fossilized, memories stand, they do not move. [...] It is space, not time, which invokes memories."¹²

55

Psychological Perception

The first level of reflection comes from the human's traditional senses: ophthmoception (sight), audioception (hearing), gustaoception (taste), olfactoception (smell), and tactioception (touch). They are the 'food' to the mind and to the psychological understanding of the surroundings. Subsequently, these physiological capacities supply information for perception. The perceived object is defined by one's sensibility to the objective conditions in which it is located. By situating an object in one's surroundings, the object is treated as a 'fragment of extension'.¹³

[Fig. 10] Book cover, Maurice Merleau-Ponty. (source: Merleau-Ponty, Maurice. Phenomenology of Perception, trans. Donald A. Landes. New York: Routledge, 2012.)

[Fig. 31] Graphic: "Müller-Lyer illusion". Maurice Merleau-Ponty. (source: Merleau-Ponty, Maurice. Phenomenology of Perception, trans. Donald A. Landes. New York: Routledge, 2012.)

Müller-Lyer illusion: the "addition of auxiliary lines renders two objectively equal shape unequal" Law of Consistency. (Merleau-Ponty, 8)

Objectification is "establishing an objective science of subjectivity"¹⁴. By changing the direct context of an object, the subjective nature of perception renders the object different. As observed in a simple gesture as the Müller-Lyer illusion, the object is subjective to boundaries. Yet, not only is objectification subjectively susceptible to 'borders' but also to the 'contour'.

57

*"[T]he memories need to be made possible by the physiognomy of the givens in order for them to come to complete the perception.[...] Prior to any contribution by memory, that which is seen must currently be organized in such a way as to offer me a scene in which I can recognize my previous experiences."*¹⁵

The nature of the perceived is not about exactitude. To perceive is to accept ambiguity, 'haziness' and to allow the objectification to be shaped by the milieu. Yet, authenticity of positioning of these fragmented 'objects' will facilitate the understanding of the perceived. The most effective way to communicate information of fragmented architecture is to position the remains in an authentic surrounding. Remains of a column should not lie on the ground in its fragmented presence, but should be displayed in its rightful place and angle. "[N]ever can two terms be identified, perceived, or understood as the same,"¹⁶ but the association by authenticating its presence can bring back past experience to mind. When the fragmented takes the illusion of 'après coup', the human mind can experience the present space by reconnecting with previous memories. The illusion imitates past events as recalled by memory.

Subjective Experience

"[T]he totality of nature as the sum of all objects of experience forms a system according to transcendental laws, which the understanding itself gives a priori to appearances, insofar as their connection in one consciousness is to constitute experience."
*Immanuel Kant, Critique of Pure Reason*¹⁷

Productive architecture¹⁸ is attained when spatial atmosphere supplies a subjective experience to what the location is missing on its own. The poetical atmosphere brings meaning to the absent. It opens experience to the subjective consciousness by eliminating transient time.¹⁹ The poetic image becomes the soul of past events and alludes a place of intimacy and memory for the mind of the beholder; a subjective escape for the conscious. Such phenomenon was described as 'phenomenological fragments' in the book *Architecture in Existing Fabric*; an approach concentrating "on the study of consciousness and the objects of direct experience."²⁰

Productive Architecture: its settings supply what the given location is unable to give on its own.
[Leatherbarrow, 33.]

Phenomenological Fragments: the science of phenomena as distinct from that of the nature of being. *[Cramer and Breiling, 23.]*

59

Michel Foucault stated in his lecture *Des espaces autres (Of Other Spaces)*, while talking about utopias: "they are sites that have a general relation of direct or inverted analogy with the real space of society. They present society itself in a perfected form, or else society turned upside down, but in any case these utopias are fundamentally unreal spaces."²¹ He brings forth the idea of otherness, where the spaces are neither here nor there. This idea of otherness relates back the conscious state of mind, the unreal space. The human consciousness occupies in this sense a 'placeless place'; a place that does not exist in a physical sense of the present but gives shadow to meaning and understanding of the poetical soul of the space. By contrast, Foucault introduces the notion of heterotopia: a space of duality, an extent of physical reality and mental consciousness. The concept of heterotopia is the point in space where, simultaneously, one is occupying a physical space and a mental space. Heterotopia is a space that is secluded from society and can only be reach by passing through a threshold. This notion relates back to the idea of being transformed into a 'placeless place', yet occupying a space of consciousness. Allowing reality to be transformed in another dimension is the only way of attaining the heighten space.

Heterotopia: a sort of simultaneously mythic and real contestation of the space in which we live.
[Foucault, 24.]

Subconsciousness to Consciousness

*"Consciousness is detaching oneself from it in order to shift to the consciousness of the world."*²²

Perception is constructed through the mind's consciousness of its surroundings. One's understanding of how materiality comes to be enables the conscious to fuse the world into a perceived knowledge. Yet, through subconsciousness the mind is able to equivocate the notion of ideal knowledge brought by consciousness, and discover the individuality of the poetic image by means of personal analysis. It is not meant to be a descriptive thought of a given space, but rather to direct the mind's consciousness towards it.

Subconsciousness is independent of descriptive space. It revises consciousness through thought and dreaming invoked by the soul of the past and the spatial qualities of the present. Psychoanalysis solicits the subconscious into a state of awareness to help guide the 'placeless place' to find a sense of being in place.

*"We are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost."*²³

The mind's psychological connection to architecture is tasked to join practicality and imagination. While general science separates the two, spatial experience of the built requires inhabitants and visitors alike to be present in the physical environment as well we in the psychological realm of consciousness. Poetic image augments the value of the perceived and the value of reality, the present physical state of being.

Experience is but a memory lived anew through the intersection of these two realms. Endel Tulving proposed that memory was also devised into two systems: *semantic memory* and *episodic memory*. The former relates back to the practical sense of knowledge, and the latter to information of events and 'temporal-spatial relationships among events'.²⁴ While the two systems are for the most part independent, semantic memory can influence episodic memory. Subsequently, this relates back to the concept that the physical reality of a space can highly influence the subjective experience of the given space, but is not solely dependent on it.

Semantic Memory: the store of knowledge needed for language use. [Light, 352.]

Episodic Memory: the store of information about temporally dated episodes or events, and the temporal-spatial relations among events. [Light, 352.]

While memory is the fruit of experience, subconsciousness is the soul of consciousness. Paul Ricoeur's 'paradox of fiction' references this 'placeless place' as a world that does not exist. It is a fragmented imaginative state of mind, but together with reality the subjective experience becomes whole. Atmosphere and experience are part of the energy [vie] that was never designed, but are created by the mythical subconscious of spatial behaviours.

Paradox of Fiction: a productive reference to a world that does not in fact exist. [Paul Ricoeur in: Leatherbarrow, 39.]

In the case of the intervention, the coming together of both the physical state, or the body as discussed in the previous chapter, and the psychological state, the mind, is of great importance. While proportions and weathering mirrors the progression of the human body against time, the mind of the being is equally affected as time progresses. The design aims to join the practicality of the physical properties with the imagination of the psychological. While the visitor is present in the physical realm, the challenge is to create an environment where he can experience the site with a deeper connection, i.e. the imaginative state of subconsciousness.

As experience is memory relived anew, the concept of the intervention is to allow visitors to form their own experience based on previous memories the site may trigger. By using simple shapes and properties to hint of poetic experience, the atmosphere becomes the energy that feeds the mind. The eeriness of certain elements as the reflection of 'coffins like' shaped light on the grounds of the ruins hints both at the site's past cemetery, while its simplistic form and recognizable proportions help aid the mind to a self-imaginative state of memory.

Other aspect as the distorted staircase descending on the grounds and the obstacles strategically place, along with the play of sounds throughout allows for the psychological state of mind to put aside everyday thoughts and let the mind wonder into a world of psychological experience.

"One can define experience as every perception being a perception of something."²⁵

-
- 1 Richard Sennett, "Material Consciousness", in *The Craftsman* (New Haven: Yale University Press, 2008), 125.
 - 2 Johannes Cramer and Stefan Breitling, *Architecture in Existing Fabric* (Berlin: Birkhäuser Architecture, 2007), 99.
 - 3 Leah L. Light, "Memory and Aging: Four Hypothesis in Search of Data," *Annual Reviews Psychology* 42 (1991): 361.
 - 4 Moshen Mostafavi and David Leatherbarrow, *On Weathering. The Life of Buildings in Time* (Cambridge: The MIT Press, 1993), 18.
 - 5 Light, 337.
 - 6 *Ibid.*, 334.
 - 7 *Ibid.*, 340.
 - 8 *Ibid.*, 337.
 - 9 Mostafavi and Leatherbarrow, 19.
 - 10 Cramer and Breitling, 23.
 - 11 Gaston Bachelard, *La poétique de l'espace*, 4th ed. (Paris: Presses Universitaires de France, 1964).
 - 12 *Ibid.*
 - 13 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Donald A. Landes (New York: Routledge, 2012), 7.
 - 14 *Ibid.*, 11.
 - 15 *Ibid.*, 20.
 - 16 *Ibid.*, 15.
 - 17 Karen Lang, "The Dialectics of Decay: Rereading the Kantian Subject," *The Art Bulletin* 79.3 (Sept. 1997): 413+. Academic OneFile. Web. 26 Sep. 2012.
 - 18 David Leatherbarrow, *Architecture Oriented Otherwise* (New York: Princeton Architectural Press, 2009), 33.
 - 19 Bachelard.
 - 20 Cramer and Breitling, 23.
 - 21 Michel Foucault, "Des Espaces Autres," *Architecture/Mouvement/Continuité* (October 1984): 1.
 - 22 Merleau-Ponty, 5.
 - 23 Bachelard, 6.
 - 24 Light, 352.
 - 25 Merleau-Ponty, 73.

SPIRIT

Introduction

69

> The Invisible

> Phenomenal Perception

> Narrative

> Performance

Conclusion

SPIRIT

71

The identity of a building is defined by aesthetic qualities. Its character is defined by the actions and performance of the spatial atmosphere. When one is able to pass beyond the technological and aesthetic state of its surroundings, a heightened sense of the environmental and social milieu can be discovered through lateral connections. These connections animate the spatial character of the built. The poetic expressions become not from the mind but rather from the phenomenology of the soul; core and essence of experience.

Martin Heidegger makes use of the word 'stimmung' to describe the meaning of this heightened spatial characteristic. In reference to 'stimmung' he states: "While a room's atmosphere is unmistakable and overpowering, all attempts to explain its several sources or causes are defeated by the unity, or indecision of the total circumstance."¹ This sense of characteristic ambiguity facilitates individual interpretations and connections through their 'performativity'. The spirit cannot be described, but only felt through its performance. Cramer and Stefan identify this sense of spirit and identity as 'Genius Loci' in the writing of *Architecture in Existing Fabric*.²

Genius Loci: the spirit and identity of a place.
[Cramer and Breiling, 18.]

[Fig. 12] Book cover: "The frontispiece from Erasmus Darwin's *The Temple of Nature*". (Source: Darwin, Erasmus. *The Temple of Nature*. London: T. Egerton, 1802-3)

Arthemis of Ephesus, (veiled goddess) Goddess of woodland and wild nature

Inscribed on the temple of Isis 'Mother Nature' "I am all that is and that was and that shall be, and no mortal hath lifted my veil."

The Invisible

In Greek mythology, Artemis of Ephesus is Goddess of woodland and wild nature. She is often referred to as the veiled goddess. For Immanuel Kant and other philosophers, she symbolizes the philosophical concern of the 'nature of truth'. She alludes to the philosophy that human reason is able to grasp the 'idealized truth', but is unable to "[see] the truth behind the veil of sensory appearance."³ In the Kantian subject of the sublime, the veiled goddess is equated with the *Ding an sich*, designating 'something that cannot be known'. "[It] allows the subject to understand the world even though the subject can never know it." Thus, the play of perception is elevated from an objectified form to a unified sense of imagination and perceived understanding. The detachment from 'form' opens the mind to phenomenal representation that is beyond the psychological realm of being. Truth is not what you can measure. It is the embodied perception and invisible qualities beyond mathematical perception.

Ding an sich [Kant]: something that cannot be known. [Lang]

Fig. 13 Drawing, "Genius Unveiling a Bust of Nature", 1815 in *On History*, Part 3: From the Middle Ages to the Modern Era, Humanistic Paganism, 24 Feb. 2012. Web. 18 Feb. 2013.
 (source: <http://humanisticpaganism.com/2012/02/24/on-history-part-3-from-the-middle-ages-to-the-modern-era/>)

"The most important things are often those one doesn't see."

Peter Zumthor⁴

It is often said that one is not defined by words, but rather by one's character and behaviour. Architecture is no different. Space is not defined by aesthetics. The soul of the milieu is what defines architecture and its surroundings. The invisible breathes life through the built. It animates the static and facilitates the human perception at the height of the philosophical realm. To 'see' the truth behind the veil, one must open their sense of being to the realm beyond the idealized.

Phenomenal Perception

Phenomenal perception is about the relationships of one's vision, imagination and understanding of the essence. According to Merleau-Ponty, vision is two-sided. The first entails the *horizon* and the second, the peripheral focus. The horizon allows the object to be virtually situated, while the latter 'closes off' the surrounding to 'open-up' the object. The perception of presence is given to the object by its surrounding 'mirrored gazes'. The "[o]bject is the mirror of all the others surrounding it."⁵ The surrounding forms a system of spectators feeding thoughts to the perceived.

Horizon: assures identity of an object throughout exploration. [Merleau-Ponty, 70]

The mind gives a translucent quality to architecture by presuming a synthesis of properties that are not in the direct path of vision. The 'mirrored gazes' are not meant to be a precise and complete testimony of the truth. Subsequently, as architecture bears witness to peripheral mirrors, it solicits recognition of all and from all times. The horizon bears presence of the past and the present. Consequently, architecture and the built world mirrors the characteristics of the temporal perspective.

Today, architectural discourse rejects the logical a priori, yet still remains bound to 'cosmos and cosmological picture; projection of ethical future. Humans are not complete without their surroundings.⁶ In this sense, architecture becomes an extension of the human body and evolution, which brings the notion of 'circular causality'.⁷ Mind, body and spirit are all interdependent, and in result, bears heavily on perception.

*Circular causality:
[mind-body-world] a series of events where each one is caused by the one before it, and the first one is caused by the last [Hole]*

Narrative

"Narration created humanity."

Pierre Janet, L'Évolution de la mémoire et la notion de temps, 1928.⁸

79

Narrative can travel through properties of physical objects or from simply word-to-mouth accounts of connected events. When considering the former dialogue of narration, the symbolic value of the object is inseparable from its awareness of material condition. Sennett states, "its creators thought the two together."⁹ Referring back to metamorphosis, material consciousness is provoked by shifts in technique during the fabrication. Thus, these shifts become the connected events, the telltales of the narrative. Its counter part, 'presence' which are the marking of the maker, can arguably relate to the presence one leaves on the surface of the built when knowingly changing said properties to mark one's involvement in an event.

Metamorphosis: change in procedure, varying technique. [Sennett, 120.]

Presence: registered by maker's mark [i.e. brickmaker's stamp]. [Sennett, 120.]

Anthropomorphosis: impute of human qualities to raw material. [Sennett, 120.]

Poesis does not mean creating, but rather bringing out the work of the craftsman. "He himself is not a creator but a poet."¹⁰ Poetry feeds the architectural spirit, creating a dialogue of the built that cannot be neglected. This form of narrative is invisible, meaning without the inhabitant or visitor's openness to the spiritual environment, the narrative cease to exist. The architectural spirit becomes the storyteller, the poet, while the built transforms into the theatrical stage for the storyteller.

[Fig. 14 Photo. Interior markings by soldiers, Reichstag, Berlin, Germany. 2012 (source: McGallant)]

Markings purposely left behind as reminder of previous involvement, such as the ones seen on the walls of the reconstructed Reichstag in Berlin (Germany), provoke emotional narration within an environment. Norman Foster was the architect tasked to reconstruct the Reichstag from ruins of the building's outer shell and few interior momentous fragmentations. Now referred to as the Bundestag (federal assembly), it houses the lower legislative of Germany. Yet, its symbolic presence remains one of the most visited by tourists. The building's preserved ruins help enable a dialogue between the present day's visitors and the past's witnesses.

Performance

Performance is key definition to the architectural spirit and existence of the built.¹¹ It communicates through a continuous dialogue from construction throughout all past and present events. There are two types of architectural performances. The first, technical and productive, can be exact and predictable. The second type of performance is contextual and projective. The latter of both types is communicated through “circumstantial contingencies of built work.”¹²

Walter Benjamin once wrote in *The Storyteller*. “[T]he counsel is less than an answer to a question than a proposal concerning the continuation of a story which is the process of unfolding.”¹³ Architectural performance relates back to the act of storytelling. It is not about giving answers, facts or information, but rather about telling a story that one can find its own conclusion to. It’s a process of evoking thoughts. In relation, the process is to evoke thoughts that can enable individual understanding of an entirely different state of mind, a different space of being. The act of transformation comes through as an act of storytelling. The character and spirit of the milieu are telling a story that one finds a psychological connection with.

There are three steps to performance: actor, order and audience. The actor is the medium between order and audience. Such is the personification of the architectonic spirit and behavioural qualities. Order is the space to identify with, but is also a distance. Order allows for a new state of mind. The audience, or subject, needs to become an extension of the space, while remaining at a distance. Distance enables space for individual interpretation. The latter of the three steps, audience, is the catharsis, and is only achieved by the play’s success to capture the psychological realm of the subject.¹⁴ Performance is only then achieved by the marriage of the three.

83

[Fig. 15 Photo, Memory Void, Jewish Museum, Berlin, Germany, 2012 (source: M. Callanti)]

In his extract of *Sanctuaries*, Michael Hays writes about the last works of John Hejduk and the architectural spirits that they possess. In these, Hejduk moved beyond mathematical concerns and more towards allegorical forms of the spiritual functions of architecture; architecture as a sanctuary, the passage and the transformation.¹⁵ This idea relates back to the 'Genius Loci' where the architectural spirit overshadows the physicality of a given environment. Spirit is not to be seen but felt through spatial characters and behavioural performances of a heightened realm.

85

The mind consumes a superior nature of the being and of the objective realm. With a combination of mythical thought and scientific thought in said sublime, the subject discovers "a higher purposiveness, and thus his own unshakable foundation."¹⁶ Through a sense of substance and organization from phenomenal transparency, the mind is able to construct two separate spatial groupings. The fluctuation of space between these enable to both connect and understand from the clear, physical order of the surrounding, while the ambiguity of truth in individual forms allows for individual sense of perception.

This last chapter brings the proposed intervention full circle. On principle, the notion that body, mind and spirit are all interconnected and dependant on one another helps clarify the overall intension of the design. The Intervention is not a manifestation of events past, but rather the performance of these stories. As the extent of the site is layers upon layers of historical events, the location becomes weighted by the complexity of its narratives and their non-linearity.

The narratives are present through their fragmented reality of the ruins. Some lost, others altered by later events, they all possess an equal architectural spirit. The invisible nature of the architectural spirits overshadows the lack, or fragmented physicality of the chosen site. The 'truth' of the past may be unattainable, yet the notion of ambiguity helps feed the mind for individual interpretation and transformation. The spirit of the invisible gives performance and understanding to the surrounding environment, the physicality, while the order of such is not to be disregarded.

The circular causality of the body, mind and spirit ties the proposed sequence of the design within a given order. While it is discussed that the architectural spirit is at the heightened sense of perception, it is arguable that without the proposed sequential journey that level of transformation might not be reached without the support of its interrelationships with body and mind. The sense of organization of the proposed intervention gives way to a transparency that allows the mind to navigate between two worlds.

With this comes recognition of the mental consciousness and awareness of the flexibility and malleability of the world. The fluctuation between spatial groupings enables individuals to connect and understand from the physical reality and the sense of perception. Achieving the rightful balance to create this moment reflects back on the initial approach and consideration for the value of the chosen site.

- 1 David Leatherbarrow. *Architecture Oriented Otherwise* (New York: Princeton Architectural Press, 2009). 37.
- 2 Johannes Cramer and Stefan Breitling. *Architecture in Existing Fabric* (Berlin: Birkhäuser Architecture, 2007). 18.
- 3 Karen Lang. "The Dialectics of Decay: Rereading the Kantian Subject." *The Art Bulletin* 79.3 (Sept. 1997): 413+.
- 4 *Academic OneFile*. Web. 26 Sep. 2012.
- 5 Leatherbarrow. 91.
- 6 Ibid., 70-1.
- 7 John Dewey. *Art as Experience* (New York: Minton, Balch & Company, 1934), 59.
- 8 Jonathan Hale. "Body-Building-World: Technology as a Form of Knowledge" (Azrieli School of Architecture and Urbanism, Ottawa, 16 Jan. 2013) Lecture.
- 9 Michel de Certeau. "Spatial Stories", in *The Practice of Everyday Life*. trans. Steven Rendall (Berkeley: University of California Press, 1984). 115.
- 10 Sennett. 129.
- 11 Ursula Ziegler. "Introduction to Greek Philosophy," Graduate Seminar I. Visiting Guest (Technische Universität Berlin, Berlin, 26 Sept. 2011) Lecture.
- 12 Leatherbarrow. 46.
- 13 Ibid., 65.
- 14 Walter Benjamin. *The Storyteller*. *Selected Writings*. V.3. (Belknap Press: Harvard, 2002). 145-46.
- 15 Ziegler. Lecture.
- 16 Michael Hay. *Sanctuaries, The Last Works of John Hejduk* (Harry N. Abrams, Inc.: 2003).
- Lang. 413+.

RUIN-ED?

Introduction

91

> Temporal

> Fragments

> Ruins

RUIN-ED?

[Fig. 16] Drawing, James Ensor, "My Portrait in 1960", etching, 1888. (source: Auguste Taevernier, James Ensor, Ghent, 1973, 4)

The *coincidentia oppositorum* registers both the weathering of functional and aesthetic deteriorations. Both have an inherent quality of subtracting from the 'finish'; therefore, is there a point in time when the subtraction overcomes the existence of the built? Are the residual fragments ruining architecture as a whole?

Coincidentia Oppositorum: juxtaposition of rough and smooth [Leatherbarrow, 107]

93

"Ruined works can allow complete forms to appear, not despite but by means of deterioration."¹ This continuity allows historical events to persist in the present. The authenticity of this process allows to refute the notion of the 'finished' and the 'ruined'. The revelation of intimate qualities of the aging process mirrors those of the human being. While at some point in time, the human body will meet its death, its spiritual presence is argued to persevere through the spatial environment of the surrounding. What is true of the human being is true of the architectonics. The spiritual perception completes the invisible presence of the absent. In result, ruins encompass a higher presence of 'truth' and authenticity than the newly finished construction. Ruins are the vehicles of experience and understanding. Such sublimity is the 'idealized' perception of life.

Echoes from past centuries equally heighten society's interest in ruins and their architectural temporality. Sustained interest in the picturesque and sublimity feed the preoccupation of finishes and roughness by association to the ruins.

[Fig. 17] Photo, Ruins of the Kolumba, Kolumba Museum, Köln, Germany, 2012. (source: M. Callant)

Temporal

97

In architecture, time takes on both physical and philosophical traits of the meaning. For one, traces of time become apparent by the visible scars previous events left on the building fabric. These layers of scarring are not generally in successive order. They become intertwined and become a complex ensemble of witnesses. Their lack of successive order facilitates more narratives from their performativity, which in results lets the subject imagine its own interpreted narrative to said space. Secondly, time leaves behind philosophical residue in the form of poetic dialogue.² The action of time resurrects the past and connects it with the present.

After completion of construction, a building is invariably subject to various future transformations. With buildings not constructed to last forever, decay begins at the moment the last craftsman leaves the space. Sedimentation and saturation brings life and character to materiality. Their temporal processes turn the invisible nature of the surfaces visible. The traces these acquire do not limit the point of orientation to the past, but yet allows continuity to these narratives by voice of the present. "Each moment of time gives itself as a witness to all the others."³

Fig. 18 Photo: Fragments of the Kolumba
Kolumba Museum, Köln, Germany, 2012
(source: M. Gallant)

Fragments

With decay and the destructive nature of architecture, comes the sensibility of fragmentation. Like Carlo Scarpa's mise-en-scène of history, the dissection and fragmentation of residual elements is one of the prominent means of fusing design and history as one. Presentation of such fragments is of sensitive nature. Design treatments vary in response to their irregularities in counter balance of the design aesthetics of the formal intervention. Yet, the framing of elements needs to be addressed by means of inherent historical image. The mind's associative path responds to memory of past events. The present's perception of the fragmentation has repercussion on the subject's understanding and individual connection. The presentation of historical fragments can either facilitate recollection by associations of past memories and understanding, relived anew in the present state, or if virtually disconnected from past utility, the fragment risk to become an objectified detail for the pure purpose of present art. Fragments need not to be framed as sculptures, painting image of events past. They require continuity of narration from past to present. In order to allow this continuity, fragments should be authentically situated.

Systematic order allows for historical distance. The visual detail solicits an apparent importance in the situated. Distance between the past's fragmented and today's finish allows individual interpretation and transformation of consciousness.

Ruins

With the 18th century came the rise of material consciousness, ruins and their sublimity. The romanticized notion of the ruins provoked new sensibility of fragmentation, deterioration and decay. All resulting as consequences of time, aging, events and counterforces of nature, their shared similarities to the evolution of the human being was apparent. The mind saw in architecture what it saw in the human progression. With this sense, the mind discovered a heightened 'purposiveness' in the perceived.

101

"We do not comprehend ruins until we have become ruins ourselves."

Heinrich Heine⁴

Understanding of the circular causality between the body, mind and spirit enables connections between human and architecture to be heightened to a new realm of consciousness. Over centuries, fragmented remains left from effects of ambient environment resulted in confused geometry and interruption of rhythmical elements. This sense of incomplete left the 'original' form in midst of speculations.

Hedmarksmuseet, by Sverre Fehn, Norway

The Ruins of the Medieval Cathedral

[Fig. 19] Photo, "The Ruins of the Medieval Cathedral", Hedmarksmuseet, Hedmark fylke, Norway. (source: <http://www.hedmarksmuseet.no/default.asp?x>)

[Fig. 20-21] Photos, for Einar Anderson, "Domkirkeruinen", Hamar Hedmark fylke, Norway, 1 Apr. 2012. (source: <http://www.flickr.com/photos/30717887/2053930920/>) (id: 72157610674867738/)

Case study: Hedmarksmuseet

These Medieval ruins of a Cathedral are part of the Hedmarksmuseet. One of its prominent elements that make this project successful as historical preservation is its preservation of historical atmosphere. The sense when entering a Cathedral, the heightened sense of awe is captivated by the modern structure above. While the Cathedral is left in a fragmented state, its spirit still speaks the narrative of its spatial attribute.

With this, the idea of body and proportion plays a great importance in highlighting what once was without having to replicate the past. The ruins are left untouched and unmoved, as they are not 'displayed' as museum like artifacts, but rather left to continue its process of aging as new layers are added by present event. The notion of historical and narrative continuation lets the mind wonder into its own interpretations and connections.

Case study: Kolumba Museum

Kolumba Museum, by Peter Zumthor, Germany

[Fig. 22-21] Peter Zumthor, Ruins of the Kolumba, Kolumba Museum, Köln, Germany (architect: Zumthor 2012). (source: M. G. G. G. G.)

Much like the previous case study, the Kolumba Museum was founded on religious ruins. Yet, arguably, this project does not come across as successful as the previous. We are not talking about the project as beautiful architecture, but rather the notion a narrative and its continuity. One of the key elements of this project is the play of light and shadow, which while inside the museum walking over the ruins these 105 give the sense of a ghostly present of the past. However, these are diminished in their communication of architectural spirit as one continues onward is subjected to harsh, overhead lighting. In addition to the added modern lights and their 'display' qualities, the strong shadow casted by the railings of the bridge one walks on creates a break between the relationship of the human and the ruins. At this point, the mind becomes disengaged from the continuity of the environment and in result, does not reach the full potential of the ruins.

Case Study: Ruins in Chur

Ruins in Chur, by Peter Zumthor, Switzerland

[Fig. 25-27] Photo, Shawn Swisher, "Shelters for Roman Archaeological Site" Atmosphere + Memory, architect Zumthor, 25 Aug. 2012, /source: <http://learningfrompeterzumthor.wordpress.com/2010/08/25/shelters-for-roman-archaeological-site/>

Another project by Peter Zumthor is the Ruins in Chur in Switzerland. As simple yet highly effective moment is the threshold separating the visitor for the exterior world and the interior ruins. The appearance of the floating staircase lifting the visitor to a new space is successful with its use of materiality and required movement on behalf of the visitor. The metal of the stairs lightly echoes when one is ascending, creating a distinguished sound, which allows the mind to separate itself for the everyday noise of the surrounding environment. The door located at the top of the stairs, forced the visitor the physical enter a new space while mentally doing the same.

[Fig. 25-27] Photo, Shawn Swisher, "Shelters for Roman Archaeological Site", Atmosphere + Memory, architect Zumthor, 25 Aug. 2012. (source: <http://learningfrompeterzumthor.wordpress.com/2010/08/25-shelters-for-roman-archaeological-site/>)

However, the continuity is broken in sequence as one is at times walking above the ruins on bridges, while at other times allowed to walk amongst them. Yet, while walking amongst these, fragments and findings are displayed as artifacts, encased and lighted from above. Treating fragments as rather than being shown in their original context is both disengaging from its potential narrative and architectural spirit, and from its relationship between body and architecture.

-
- 1 David Leatherbarrow. *Architecture Oriented Otherwise* (New York: Princeton Architectural Press, 2009), 112.
 - 2 Gaston Bachelard. *La poétique de l'espace*. 4th ed. (Paris: Presses Universitaires de France, 1964).
 - 3 Merleau-Ponty, 71.
 - 4 Lang, 413+.

PART III

DESIGN INTERVENTION

Introduction

113

> *Historical Precedent*

> *Site Analysis*

> *House of Prayer and*

Learning Competition

> *Proposed Intervention*

Designing an intervention to met society's expectations, while addressing all the needs of a multiplicity of generations is not a small task. Numerous site testimonies were conducted in order to gather a greater sense of what the chosen site needed and what society wanted. Various locals and tourists questioned the need to preserve the historical content of the ruins when the entire city was for so long, almost in entity, a ruin in itself. Yet, others argued the cultural value of the founding grounds of Berlin should be highlighted and celebrated, in some way. It was a surprise to see the unfolding of the city's 775th anniversary festivities were throughout the city center, except at the city. Kiosks of historical photos and images around the site, however, facilitated discourse about the future of the ruins of Petriplatz. For many, without the kiosk highlighting the past of the chosen location or recent publicized competition to reappropriate the site, the historical significance of Petriplatz would have remained one of the many untold narratives of the city.

The proposal was designed in such way to allow visitors to create their own narratives of the ruins and build their understanding of such. The idea of the typical museum or memorial was rejected from the start, as neither side of the argument whether the site should entail historical preservation or not. The focus of the intervention was not to communicate facts of the ruins but rather let the layers of past events narrate their own meaning to each individual. Meanwhile, the intervention had to balance the act of historical storytelling with the modern needs of society.

The idea was to create a space of assembly, a forum that aims to celebrate and frame the existing. A heterotopia, enabling a point in space where visitors can, simultaneously, occupy the physical space of the ruins, and the mental space of the memories. The ideal is to let the weathering and architectural spirit of the remains be the storyteller in the act. Bringing them to life by engaging new materials of perception in a temporary installation.

Designing theatrical dialogue of weathered elements, the intervention encompasses interrelationships of body, 117 mind and spirit with the architectural experience. These relationships will be further discussed in the narrative of the intervention and how each were manipulated to achieve to final design.

Berlin

Unification of Berlin prompted the redevelopment of the city. Recent redevelopment planning of the area can be found throughout the city, as an act to reappropriate the areas destroyed by WWII. Two of the main areas are located around the central core of the city. The first, started with the redevelopment of Parliamentary and Government quarters around the Bunderstag area, known as the Reichstag by many. The second area is located in Historical Mitte, around Museum Island. Many of the sites are currently under demolition and reconstruction. Among those, Petriplatz.

2007 Clearance of areas designated in the 'Development Measure for the Capital City of Berlin - Parliamentary and Government Quarter'

Areas of intense preparation and large demolition projects are shown
Source: Senatsverwaltung für Stadtentwicklung Berlin II 8 / DSX, March 2007

- 1 Beräumung Clearance
- 2 Mositzer Werder
- 3 Polizei- und Feuerwache
- 4 Lehrter Bahnhof/Hauptbahnhof
- 5 Bundeskanzleramt/Spreewagen
- 6 Platz der Republik/Forum
- 7 Alsenblock (Paul-Löbe-Haus)
- 8 Luisenblock West (Marie-Elisabeth-Löders-Haus)
- 9 Hofplatz/Skulpturenwiese
- 10 Dorotheenblock (Jakob-Kaiser-Haus)
- 11 Ministergärten
- 12 Werdener Markt
- 13 Friedrichswerder-West
- 14 Petriplatz
- 15 Rückbau Demolition
- 16 Wohnblock Luisenstraße
- 17 Ministerium für Auswärtige Angelegenheiten der DDR/Schinkelplatz
- 18 Palast der Republik

Photo: Falcon Credit GmbH, DSK Deutsche Stadt- und Grundstücksentwicklungsgesellschaft

The new Parliamentary and Government Quarter is integrated into the historical city.

Photo: Falcon Credit GmbH, DSK Deutsche Stadt- und Grundstücksentwicklungsgesellschaft

The new Parliamentary and Government Quarter is integrated into the historical city.

Site

The chosen site is located along side one of Berlin's busiest streets, Gertraudenstraße, crossing the south side of Museumsinsel (Museum Island). At first glance, the site is often dismissed of any interest due to its present state of fenced, over-grown, grass patches. Yet, the Petriplatz dates back over eight centuries.

Fig. 5 *refer to List of Illustration

Historical Precedent

The platz (square) was the spiritual and civil heart of the former centre of Cölln, sister city to Berlin. Often, referred to as the 'place of origin' in relation to its symbolic importance in the establishment of Berlin's "founding". In a document dating 1237 is the first mention of the name 'Berlin', as well as the first known resident name, Propst Symeon. He was Pastor of St. Peter's Church that once stood on these grounds. For centuries following, a succession of St. Peter's Churches always occupied the square. That, until 1964 when the last ruins of St. Peter's Church was demolished under command of the Communist regime of the German Democratic Republican (G.D.R.). The site was then transformed into a parking lot and remained as such for the next fifty years.

 

Abb. 17 Schwarzpläne von 1940, 1953, 2000

Fig. 10 Photos. "The Capital City of Berlin - Documentation." Senate Department for Urban Development Berlin. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)

With the presence of the war, many changes came to the city. More specifically, the area around the chosen site was heavily destroyed and rendered sparse.

Abb. 12 Die kriegsbeschädigte Ruine vor Abriss, Blick von Südosten (1957)

Abb. 16 Der abgeräumte Petriplatz 1968 mit den dem Neubau des DDR-Bauministeriums und den Resten des alten Fischerkiezes.

Fig. 8-9 Photos. "The Capital City of Berlin - Documentation." Senate Department for Urban Development Berlin. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)

Site Analysis

As part of recent redevelopment planning of the area surrounding Petriplatz and Breite Strasse, archeological excavations were conducted in the square between 2007 and 2009.

Fig. 11 Image, "Geophysical examination"
Senate Department for Urban Development
Berlin. Ed. Thies Schröder, Holger Tegtmeier,
and Matthias Lech. Senate Department for Urban
Development and Environment, Dec. 2007. Web.
21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)

In the archeological findings, ruins of 3 previous churches were discovered. Further indications showed the presence of a fourth church, built in a simple wooden structure. In addition, the foundation walls of the Latin school of Cölln, remains of the town hall, as well as over 3 500 graves and over 10 000 objects were unearthed and documented. **See Annex 1: Site Layout.*

As preparation for the redesign of Petriplatz in 'its original dimensions', it was asked what development was needed to commemorate the historical significance of the site while balancing the present needs of the metropolis.

As a result, the development was to design a new architectural house on the existing ruins to support religious conversations, prayers and scholarly learnings for both locals and visitors. The proposal was to hub the three prominent monotheistic religions: Judaism, Islam and Christianity. With a unified vision of the divine and the transcendent, it was intended for all religions to be housed in separate quarters, while communal space would allow an open discourse and learning from one-another.

Fig. 12 Photo, "House of Prayer and Learning at Petriplatz, Berlin". Competition brief, Bet- und Lehrhaus Petriplatz Berlin e.V., Apr. 2012. (source: www.bet-lehrhaus-berlin.de)

Fig. 13-15 Photos, "House of Prayer and Learning at Petriplatz, Berlin". Competition brief, Bet- und Lehrhaus Petriplatz Berlin e.V., Apr. 2012. (source: www.bet-lehrhaus-berlin.de)

House of Prayer and Learning Competition

In April 2012, the association Bet- und Lehrhaus Petriplatz e.V. officially announced the competition of “Bet- und Lehrhaus”, the House of Prayer and Learning. The competition was opened internationally to bring forth the highest-level contemporary design for the choosing of a preeminent proposal.

Design visions:

Dignity & Spirituality

Tranquility

Distinctiveness & Otherness

Beauty

The competition ended September 2012. The Jury came to a unanimous decision in choosing which design best encompassed their visions.

Winning Proposal by Kuehn Malvezzi, Berlin

Tracing the history of Petriplatz, Kuehn Malvezzi's winning proposal aims to unite the dense archeological remains of the site with the urban infrastructure of the present surroundings. The perimeters of the proposed building retrace and rest on the remaining foundation of St. Peter's church, dating back to 1853. Its external characteristics express tranquility through its cubic forms, and its staggered heights “make it recognizable as a special place.”

A series of ‘stations’ reflect the city's infrastructure, which mirrors its presence in the interior layout of the building. As a balance between unity and diversification, the interior stations help distinguish and shape rooms from their exterior shell. Together, the sequence of stations forms a route of public space, moving through the site between Brüderstraße and Gertraudenstraße. Both exterior and interior are linked through specific thresholds and light openings. [Refer to appendix for full details.]

Present Day

Fig. 16-21

Photos. "Present Day", Petriplatz, Berlin, Germany, 2012. (source: M.Gallant)

Direction & Focus

Overall, the main concept of the proposal is to evoke curiosity, dialogue and a metaphysical understanding through the means of performative elements. The storytelling is not about giving answers, facts or information to what once was of Petriplatz. It's about telling a story that one can find its own connection and conclusion to. It's a process of evoking thoughts and personal connections to these remarkable ruins and remains.

In this site lies a capacity to provoke astonishment and reflection on history. History that helped shape this very city. The importance of these memories and ruins should be at once preserved and celebrated. While the site awaits the construction of the competition winning design, a temporary installation seems the ideal intervention to help reinstate the site's lost identity.

The proposed intervention aims to celebrate the importance of Berlin's 'point of origin' and frame the existing ruins that lie below the existing street level.

In reference to Michel Foucault's idea of 'heterotopia' in his lecture *Des Espaces Autres (Of Other Spaces)*, the concept is to create a space where, simultaneously, one is occupying a physical space and a mental space. The role of the intervention is to create a space that is at once isolated yet accessible through specific gestures. The scheme is achieved through the concept of threshold and its integrated state of transformation and purification. When one passes through the threshold, the psychological state becomes purified of all present thoughts, and becomes free to be transformed into another space. While the physical state remains part of reality, the mental state is transformed and encompasses the unreality. In this context, heterotopia gives the individual a place to dream, which is result allow the dreamer to form a personal connection with the intervention and ruins that surrounds him/her.

The idea is to create a slice in time, but not one that follows actual sequence of events of history's past. The narrative of the intervention will bring the visitor on a journey of back-and-forth through the layers of 'patina' and enable a personal connection with the spirits of the site.

FIRST MENTION OF BERLIN AND OF PASTOR SYMEAR [ST. PETER'S CHURCH] - 1237

INDICATION OF PREVIOUS EXISTING 'SIMPLE WOOD FRAME' CHURCH

CENETARY ABANDONED AFTER 500 YEARS - 1717

ST. PETER'S CHURCH [2ND] - 1379-1730

CATASTROPHIC FIRE - 1730

ST. PETER'S CHURCH [3RD] :: START OF NEW CONSTRUCTION & COLLAPSE OF TOWER - 1730

ST. PETER'S CHURCH [3RD] - 1733-1809

CONSTRUCTION OF FINAL ST. PETER'S CHURCH :: WITH CITY'S HIGHEST CHURCH TOWER 111M - 1846-1853

ST. PETER'S CHURCH [4TH, LAST] - 1846-1964

WWII :: PARTIAL DESTRUCTION WITH BOMBING - 1939-1945

DENOLISHING BY GDR [GERMAN DEMOCRATIC REPUBLIC] - 1964

TRANSFORMED INTO PARKING LOT FOR THE NEXT 40 YEARS - 1965

PLAN FOR REDEVELOPMENT OF THE AREA - 2003

ARCHAEOLOGICAL EXCAVATIONS - 2007-2009

HOUSE OF PRAYER & LEARNIGN COMPETITION - 2012

Conceptual Narrative:

As one descends, the echoes of their steps fill the void with the chimes from the metal stairs. The walls of the trajectory become skewed in parallel with the mind's vulnerability and ability to transform. The entrance acts as a vehicle of transportation into the telltales of the past.

147

Technical Features:

Staircase is made out of all around perforated sheet metal. Geometrically, the structure appears as a series of metal frames, stepping down towards the side and fading underneath the street level terrace. Rotation of the orientation of the frame from one step to the next creates the skewed perspective as the traveler looks ahead. The choice of materiality at once lets suggestive ray of light through and creates a play of sound through the echoes of the traveler's steps on the metal surface.

Reaching the grounds of the ruins, one is submerged in darkness. Light is peering through openings from the above terrace – resting on the ruins. The suggestive nature of the absent coffin comes through by the shape illuminated on the ground from above. The eeriness of the past centuries of cemetery seeps through the space as obstacles directing one's movement through the ruins.

149

Technical Features:

Openings are created in specific measurements to allow for the final depth of light meeting the ground to be of human proportion. The perimeters of the opening are extruded through to the terrace level, reaching safety regulations of guardrail for the above level. The materiality of these is a continuation from the prefabricated wooden truss system supporting the terrace. The wooden materiality of these protruding elements allow for differentiation from the other elements at street level. The terrace above is covered by grass.

As the journey continues onward, the traveler reaches of space of heightened verticality. Noise and light movement from above animate the fragmented ruins.¹⁵¹ The heighten space allows for a moment of clarity and pause before returning to darkness.

Technical Features:

The ceiling is heightened above the former grounds of the Berlin's first Latin School to distinguish these remains from the other layers of the ruins. Flat metal rails prevents access to the circulation of the above terrace, yet allows ample light and sound to past through. The metal plays on the musicality of the interior space, while the circulation of travelers above obstruct the natural light and animates patterns moving the fragments bellow.

Returning to the darkened space, one passes through a threshold of fragmented remains. New sound emerges from the right as the sound of falling water ripple through. The obstacles are rather sparse and the light peering through the water invites one within and leads the journey to a new level of the ruins. 153

Technical Features:

The remains of the once water well are highlighted by returning the presence of water to the site. Water forms a curtain around the opening of the terrace level – with guardrail matching the previously discussed of the initial light wells. A temporary lining is located within the remains of the well to help preserve and protect from the elements.

Coming out from darkness, the weight of the past is lifted. Stepping up towards the foundation one not only reaches a new level of the ruins physically, but also spiritually. The state of mind is cleared of previous weight and allows to achieve a new sense of presence amongst the past, circling around.

155

Technical Features:

At the point, the traveler is left to experience to ruins freed from other interventions. The moment allows for the mind to rest, contemplate the previous experience and open its vulnerability to the next level of transformation and experience. The existing conditions of the edges of the church foundation allows for a natural use of steps to reach the grounds of the foundation layer. Existing openings and holes in the foundation are left as is as visual and obstacle reminder the presence of WWII bombings followed by the destruction of the last remaining church.

The obstacle of cemetery's past become lifted and allow for a moment of rest and reflection of the subconscious. High above, a sculptural canopy lets the eye rest and lets the soul connect with the sensation of the heightened space – spirit of the ghost of passed churches. Its shadows are broken amongst the uneven surfaces of the fragments and merge with the ruins.

Technical Features:

A sculptural canopy meets the height of passed churches and help support hanging boxes. The boxes, some solid and others wire frames, link back to the presence of the cemetery. While they are symbolic, they also allow for visitors to rest, or provide seating during musical performances on the site. They are hung at various height, while some simply rest on the foundation of the church remains.

As one walks amongst the spatial presence of church alters, the soul and spirit of the ghost's past circles159 around. The music of the wind creating a presence of the absent echoes through. The traveler is at once one with the past – reliving memories through new heights.

Technical Features:

As the final stage of the intervention, the journey ends at the centre of the remains where once stood the alter of the last church. The overhead sculpture extends and travels downward through metal rods – these, thin enough to allow for small movement by force of the wind while allow acting as a harp for the site, played by the wind courant passing through.

As night falls, the sound of the wind circulating around becomes animated by the reflection of dancing lights. While the space becomes transformed with the presence of an orchestra, the performative element 161 of the moment creates new memories and experience merged within the past – opening the subconscious to a new found level of transformation.

Technical Features:

Lights located at the base of the metal rods allows for reflection on the moving rods to appear as if the space is dancing around. The foundation, with the help of glass inlay covering the holes (at the alter) allows for a stage to be set for performances. This allows for the history of the site to meet a more modern level of society's demand by acting as a multi-purpose intervention.

Program

Berlin is known for its artistic and creative expression. Whether, in fine arts, music or other media, the idea of assembly and spaces of shared public interest celebrating the arts is foçt. Historically the location of the intervention was always had a combination of church and public square, where the community would gather and come together for various events. Therefore, with support from the site testimonies, an important aspect of the program was to recreate a space that would allow such gatherings. (i.e. music concerts, exterior exhibitions, theatre...) In this way, the historical presence of the sight would meet the modern needs of the city.

Overall, the program of the intervention aims to provoke public interest by:

- 1- Bringing green space in such as a landscape to rest and gather as families, friends and community
- 2- Celebrate the historical importance of the ruins by allowing the public to physically, psychologically and emotionally experience the depth of the fragmented past.
- 3- Create a space where artistic events could be held.

PUBLIC TERRACE

[FORMER LATIN SCHOOL] STAGE II

PERFORMANCE STAGE

Structural Notes:

Posts - the coloured of the posts located on the ruins correspond to the layers of the various St-Peters churches. Oriented in the same direction as the church they correspond to, they are highlighted to bring the depth of the site to the attention of the visitors. The colour blue was chosen for its signification and properties of memory.

Canopy - The structure above the alter of the past church [stage I] is supported by secondary tensile members. These limit the force of movement the structure may encounter during high winds, as well as control the sound in these events.

Entrance / Exit - The entrance of the site, located on the more secluded street of its perimeter, reflects the entrance of the previous cemetery. Both thresholds have the presence of a door that one must open in order to pass through. A door handle is only located on the side of the corresponding circulation. The exit has no visible handle from the street level.

Coffins - The voids of the coffins, as the coffins themselves relate back to the same centuries where the site was occupy by memories of the dead. The hanging coffins, hung by four cables, are supported by the canopy structure above. The ones located at a higher elevation are designed as frames to help avoid any additional movement brought to the canopy structure by wind forces.

EAST VIEW - ENTRANCE

Without thorough understanding of the existing, preservation like new construction could make the existing absolute from its surrounding historical fabric and its narrative. As previously discussed, traditional analyses methods inadequately assesses the psychological and historical value of the existing; records and surveys are highly scientific, therefore lacking psychological and behavioural significance. Analysis should reflect spatial agencies of the physical relationships and social relationships. Yet, how can analysis be conducted upon these intangible relationships?

Like all shared qualities between architecture and the human being, evaluating the psychological property of an individual or a given milieu is highly subjective. Efficiency of a memory analysis lies on balance of various relationships between the physical and psychological. As one affects the others, the sensitivity of altering the existing becomes apparently sensitive.

M GALLANT

While traces of deterioration can be perceived as a form of cultural identity, it is their humanized quality that reaches the psychological realm of consciousness. These qualities then become an extension of life lived by individuals throughout, which heightens the sensibility of given space. With this, architecture transforms into the form of representation. It accumulates pattern of connections and events that help creates its identity. When the built begins to identify itself within the given milieu, it begins to become something that it was not. It begins to represent pathways of experience of the relationship of environment-being. These pathways construct the richness of narratives, which enables the memory of experiences and understanding.

The Genius Loci of a milieu cannot be seen but felt. This statement reveals the reality of how preserving and adapting the existing should be address. Aesthetics need not to come first, but let the sensation and heart of the built to come through. These are what animate the spatial properties of the existing. Perception of such does not rely solely on the physicality of the built, but rather through the pathways of our understanding with the accumulation of traces. The invisible nature of presence it was makes architecture part of humanities. There is not idealized 'truth' in architecture. It is not about knowledge but rather understanding. Therefore, evaluating and working within existing construction should move beyond mathematical concerns and more towards allegorical forms of the spiritual functions of architecture.

173

The mind consumes a superior nature of the being and of the objective realm. Through a sense of substance and organization, the mind is able to construct spatial groupings of the surrounding. The fluctuation of space between these enable to both connect and understand from the clear, physical order of the surrounding, while the ambiguity of truth in individual forms allows for individual sense of perception.

GLOSSARY

□ **Aesthetic Deterioration:**

accumulations due to weathering; staining. [Mostafavi and Leatherbarrow, 31.]

□ **Anthropomorphism:**

human-like quality. [Hay]

□ **Anthropomorphosis:**

impute of human qualities to raw material. [Sennett, 120]

□ **Biomorphism:**

naturally occurring shapes. [Hay]

□ **Circular causality:**

[mind-body-world] a series of events where each one is caused by the one before it, and the first one is caused by the last [Hale]

175

□ **Coincidentia Oppositorum:**

juxtaposition of rough and smooth [Leatherbarrow, 107]

□ **Complexity Hypothesis:**

latencies of older adults are longer than latencies of younger adults by a constant proportion. [Light, 361]

□ **Diminished Attentional Capacity:**

popular hypothesis that older adults are less likely than younger ones to engage in appropriate self-initiated encoding or retrieval strategies because the aging process is associated with reduces attentional capacity, a capacity taxed by use of strategies. [Light, 334]

□ **Ding an sich [Kant]:**

something that cannot be known. [Lang]

□ **Episodic Memory:**

the store of information about temporally dated episodes or events, and the temporal-spatial relations among events. [Light, 352]

□ **Functional Deterioration:**

breakdown or breakup of materials as a result of weathering. [Mostafavi and Leatherbarrow, 31]

□ **Genius Loci:**

the spirit and identity of a place. [Cramer and Breitling, 18]

□ **Heterotopia:**

a sort of simultaneously mythic and real contestation of the space in which we live. [Foucault, 24]

□ **Horizon:**

assures identity of an object throughout exploration. [Merleau-Ponty, 70]

□ **Metamemory:**

knowledge of the memory demands imposed by different tasks, situations or strategies used to improve memory in given situations. [Light, 334]

□ **Metamorphosis:**

change in procedure, varying technique. [Sennett, 120]

177

□ **Mnemonic:**

device such as a pattern of letters, ideas, or associations that assists in remembering something. [Light, 334]

□ **Paradox of Fiction:**

a productive reference to a world that does not in fact exist. [Paul Ricoeur in, Leatherbarrow, 39]

□ **Phenomenological Fragments:**

the science of phenomena as distinct from that of the nature of being. [Cramer and Breitling, 23]

□ **Picture Superiority Effect: [concept]**

pictures are remembered better than words. [Light, 334]

□ **Presence:**

registered by maker's mark [i.e. brickmaker's stamp]. [Sennett, 120]

□ **Productive Architecture:**

its settings supply what the given location is unable to give on its own. [Leatherbarrow, 33]

□ **Semantic Memory:**

the store of knowledge needed for language use. [Light, 352]

□ **Topoanalysis:**

systematic psychological studying of the sites of our intimate lives. [Bachelard, 8]

□ **Topophilia:**

the love of places exposed by topoanalysis. [Bachelard, 8]

□ **Weathering:**

power of subtraction, finishes 'take away'. [Mostafavi and Leatherbarrow, 6]

LIST OF ILLUSTRATIONS

- Figure 1** Photo, "Villa Savoye 'before Restoration'", Poissy-sur-Seine, France, architect Le Corbusier, 1928-1931. (source: Mostafavi, Moshen and David Leatherbarrow, On Weathering, The Life of Buildings in Time. Cambridge: The MIT Press, 1993.)
- Figure 2** Photo, "Villa Savoye 'After Restoration'", Poissy-sur-Seine, France, architect Le Corbusier, 1928-1931. (source: Mostafavi, Moshen and David Leatherbarrow, On Weathering, The Life of Buildings in Time. Cambridge: The MIT Press, 1993.)
- Figure 3** Photo, Room log of the existing building, Berlin, Germany, 1998 (source: Cramer, Johannes and Stefan Breitling, Architecture in Existing Fabric, Berlin: Birkhäuser Architecture, 2007.)
- Figure 4** Photo, Neues Museum, Berlin, Germany, architect Chipperfield, 2011. (source: M.Gallant)
- Figure 5** Photo, "Palazzo Chienecati", Vienza, Italy, Andria Palladio, 1550-1580. (source: Mostafavi, Moshen and David Leatherbarrow, On Weathering, The Life of Buildings in Time, Cambridge: The MIT Press, 1993.)
- Figure 6** Book cover, (source: Mostafavi, Moshen and David Leatherbarrow, On Weathering, The Life of Buildings in Time, Cambridge: The MIT Press, 1993.)
- Figure 7** Photo, "Oxidation of Statues", Berliner Dom, Berlin, Germany, 2012 (source: M.Gallant)
- Figure 8** Drawing, "Vitruvian Man", Leonardo Da Vinci (source: Cesariano's 1521 edition of Vitruvius's, *De Architectura*.)
- Figure 9** Graphic, Biological Psychology, Sinauer Associates, Inc. (source: <http://contemplativeneurosciences.com>)
- Figure 10** Book cover, Maurice Merleau-Ponty, (source: Merleau-Ponty, Maurice, Phenomenology of Perception, trans. Donald A. Landes, New York Routledge, 2012.)
- Figure 11** Graphic, "Müller-Lyer illusion", Maurice Merleau-Ponty, (source: Merleau-Ponty, Maurice, Phenomenology of Perception, trans. Donald A. Landes, New York Routledge, 2012.)
- Figure 12** Book cover, "The frontispiece from Erasmus Darwin's The Temple of Nature", (source: Darwin, Erasmus, The Temple of Nature, London, J. Johnson, 1803)

- Figure 13** Drawing. "Genius Unveiling a Bust of Nature". Isis in Big History. Part 3: From the Middle Ages to the Mordern Era. Humanistic Paganism. 24 Jul. 2012. Web. 18 Feb. 2013 (source: <http://humanisticpaganism.com/2012/07/24/isis-in-big-history-part-3-from-the-middle-ages-to-the-modern-era/>)
- Figure 14** Photo. Interior markings by solders. Reichstag. Berlin. Germany. 2012 (source: M.Gallant)
- Figure 15** Photo. Memory Void. Jewish Museum. Berlin. Germany. 2012 (source: M.Gallant)
- Figure 16** Drawing. James Ensor. "My Portrait in 1960". etching. 1888. (source: Auguste Taevernier. James Ensor. Ghent. 1973.)
- Figure 17** Photo. Ruins of the Kolumba. Kolumba Museum. Köln. Germany. 2012. (source: M.Gallant)
- Figure 18** Photo. Fragments of the Kolumba. Kolumba Museum. Köln. Germany. 2012. (source: M.Gallant)
- Figure 19** Photo. "The Ruins of the Medieval Cathedral". Hedmarksmuseet. Hedmark Fylke. Norway. (source: <http://www.hedmarksmuseet.no/default.aspx>)
- Figure 20** Photo. Tor Einar Anderson. "Domkirkeruinene". Hamar Hedmark Fylke. Norway. 1 Apr. 2012. (source: <http://www.flickr.com/photos/30717887@N05/6930920448/in/set-72157610674867738/>)
- Figure 21** Photo. Tor Einar Anderson. "Domkirkeruinene". Hamar Hedmark Fylke. Norway. 1 Apr. 2012. (source: <http://www.flickr.com/photos/30717887@N05/6930920448/in/set-72157610674867738/>)
- Figure 22** Photo. Ruins of the Kolumba. Kolumba Museum. Köln. Germany. architect Zumthor. 2012. (source: M.Gallant)
- Figure 23** Photo. Ruins of the Kolumba. Kolumba Museum. Köln. Germany. architect Zumthor. 2012. (source: M.Gallant)
- Figure 24** Photo. Ruins of the Kolumba. Kolumba Museum. Köln. Germany. architect Zumthor. 2012. (source: M.Gallant)
- Figure 25** Photo. Shawn Swisher. "Shelters for Roman Archaeological Site". Atmosphere + Memory. architect Zumthor. 25 Aug. 2012. (source: <http://learningfrompeterzumthor.wordpress.com/2010/08/25/shelters-for-roman-archaeological-site/>)
- Figure 26** Photo. Shawn Swisher. "Shelters for Roman Archaeological Site". Atmosphere + Memory. architect Zumthor. 25 Aug. 2012. (source: <http://learningfrompeterzumthor.wordpress.com/2010/08/25/shelters-for-roman-archaeological-site/>)
- Figure 27** Photo. Shawn Swisher. "Shelters for Roman Archaeological Site". Atmosphere + Memory. architect Zumthor. 25 Aug. 2012. (source: <http://learningfrompeterzumthor.wordpress.com/2010/08/25/shelters-for-roman-archaeological-site/>)

[DESIGN INTERVENTION]

- Figure 1** Image. "The Capital City of Berlin - Documentation." *Senate Department for Urban Development Berlin*. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)
- Figure 2** Image. "The Capital City of Berlin - Documentation." *Senate Department for Urban Development Berlin*. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)
- Figure 3** Image. "The Capital City of Berlin - Documentation." *Senate Department for Urban Development Berlin*. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)
- Figure 4** Image. "The Capital City of Berlin - Documentation." *Senate Department for Urban Development Berlin*. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)
- Figure 5** Graphic. "Site Location". M.Gallant (source: google.map.ca)
- Figure 6** Image. "Die Churfürstliche Residenzstadt". Berlin beim Tode Friedrich Wilhems. 1688. (source: <http://de.academic.ru/dic.nsf/dewiki/1313937>)
- Figure 7** Graphic. "Timeline representation" M.Gallant (sources: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>; <http://bet-lehrhaus-berlin.de/?lang=en>)
- Figure 8** Photo. "The Capital City of Berlin - Documentation." *Senate Department for Urban Development Berlin*. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)
- Figure 9** Photo. "The Capital City of Berlin - Documentation." *Senate Department for Urban Development Berlin*. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)
- Figure 10** Image. "The Capital City of Berlin - Documentation." *Senate Department for Urban Development Berlin*. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)

- Figure 11** Image. "Geophysical examination" Senate Department for Urban Development Berlin. Ed. Thies Schröder, Holger Tegtmeier, and Matthias Lech. Senate Department for Urban Development and Environment. Dec. 2007. Web. 21 Oct. 2012. (source: <http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>)
- Figure 12** Photo. "House of Prayer and Learning at Petriplatz, Berlin". Competition brief. Bet- und Lehrhaus Petriplatz Berlin e.V.. Apr. 2012. (source: www.bet-lehrhaus-berlin.de)
- Figure 13** Photo. "House of Prayer and Learning at Petriplatz, Berlin". Competition brief. Bet- und Lehrhaus Petriplatz Berlin e.V.. Apr. 2012. (source: www.bet-lehrhaus-berlin.de)
- Figure 14** Photo. "House of Prayer and Learning at Petriplatz, Berlin". Competition brief. Bet- und Lehrhaus Petriplatz Berlin e.V.. Apr. 2012. (source: www.bet-lehrhaus-berlin.de)
- Figure 15** Photo. "House of Prayer and Learning at Petriplatz, Berlin". Competition brief. Bet- und Lehrhaus Petriplatz Berlin e.V.. Apr. 2012. (source: www.bet-lehrhaus-berlin.de)
- Figure 16** Photo. "Present Day". Petriplatz, Berlin, Germany. 2012. (source: M.Gallant)
- Figure 17** Photo. "Present Day". Petriplatz, Berlin, Germany. 2012. (source: M.Gallant)
- Figure 18** Photo. "Present Day". Petriplatz, Berlin, Germany. 2012. (source: M.Gallant)
- Figure 19** Photo. "Present Day". Petriplatz, Berlin, Germany. 2012. (source: M.Gallant)
- Figure 20** Photo. "Present Day". Petriplatz, Berlin, Germany. 2012. (source: M.Gallant)
- Figure 21** Photo. "Present Day". Petriplatz, Berlin, Germany. 2012. (source: M.Gallant)
- Figure 22** Graphic. Layer of Petriplatz. M.Gallant
- Figure 23** Graphic. Layer of Petriplatz. M.Gallant
- Figure 24** Graphic. Layer of Petriplatz. M.Gallant
- Figure 25** Graphic. Layer of Petriplatz. M.Gallant
- Figure 26** "Excavation Site plan". House of Prayer and Learning at Petriplatz, Berlin Competition Brief. Bet- Und Lehrhaus Petriplatz Berlin E.V.. 02 Apr. 2012. Web. 07 Oct. 2012.
- Figure 27** Drawing. "Site plan". Design intervention. M.Gallant

- Figure 28** Drawing, "Storyboard vignette", M.Gallant
- Figure 29** Drawing, "Storyboard vignette", M.Gallant
- Figure 30** Drawing, "Storyboard vignette", M.Gallant
- Figure 31** Drawing, "Storyboard vignette", M.Gallant
- Figure 32** Drawing, "Storyboard vignette", M.Gallant
- Figure 33** Drawing, "Storyboard vignette", M.Gallant
- Figure 34** Drawing, "Storyboard vignette", M.Gallant
- Figure 35** Drawing, "Storyboard vignette", M.Gallant
- Figure 36-37** Drawings, M.Gallant
- Figure 38-44** Graphics, M.Gallant

1-Existing Working Drawings, Petriplatz

MK3.3

Petrikirchplatz

Planstraße 1

MK 4

MK3.3

Petrikirchplatz

Planstraße 1

MK 4

Rahmenplan
Petriplatz
Längsschnitt
1:100

- Legende
- bestehende Geländeoberfläche
 - geplante Geländeoberfläche
 - bestehende Gebäude
 - geplante Gebäude
 - bestehende Bäume
 - geplante Bäume
 - bestehende Verkehrsflächen
 - geplante Verkehrsflächen

Rahmenplan Paritätz
Querschneitte
1:100

- Legende
- 1.00 m
 - 2.00 m
 - 3.00 m
 - 4.00 m
 - 5.00 m
 - 6.00 m
 - 7.00 m
 - 8.00 m
 - 9.00 m
 - 10.00 m

2-House of Prayer and Learning Competition

WINNING PROPOSAL

BY KUEHN MALVEZZI
BERLIN

TRACING THE HISTORY OF PETRI-
PLATZ, KUEHN MALVEZZI'S WIN-
NING PROPOSAL AIMS TO UNITE THE
DENSE ARCHEOLOGICAL REMAINS OF
THE SITE WITH THE URBAN IN-
FRASTRUCTURE OF THE PRESENT
SURROUNDINGS. THE PERIMETERS
OF THE PROPOSED BUILDING RE-
TRACE AND REST ON THE REMAIN-
ING FOUNDATION OF ST. PETER'S
CHURCH, DATING BACK TO 1853.
ITS EXTERNAL CHARACTERISTICS
CUBIC FORMS, AND ITS STAG-
GERED HEIGHTS "MAKE IT RECOG-
NIZABLE AS A SPECIAL PLACE."

A SERIES OF 'STATIONS' REFLECT
THE CITY'S INFRASTRUCTURE,
WHICH MIRRORS ITS PRESENCE
IN THE INTERIOR LAYOUT OF THE
BUILDING. AS A BALANCE BETWEEN
UNITY AND DIVERSIFICATION, THE
INTERIOR STATIONS HELP DIS-
TINGUISH AND SHAPE ROOMS FROM
THEIR EXTERIOR SHELL. TOGETH-
ER, THE SEQUENCE OF STATIONS
FORMS A ROUTE OF PUBLIC SPACE,
MOVING THROUGH THE SITE BE-
TWEEN BRÜDERSTRABE AND GER-
TRAUDENSTRABE.
BOTH EXTERIOR AND INTERIOR
ARE LINKED THROUGH SPECIFIC
THRESHOLDS AND LIGHT OPENINGS.

WALL OPENINGS STRETCHING THE LENGTH OF THE ARCADE ENABLE VISUAL CONNECTIONS WITH THE ARCHEOLOGICAL FIELD LOCATED BELOW. THESE ACT AS FILTERS FOR NATURAL LIGHT AND VENTILATION BETWEEN THE URBAN SURROUNDINGS AND THE RUINS OF PETRIPLATZ.

CITY LOGGIA-

AT 32 METERS ABOVE EXCAVATION LEVEL, THE CITY LOGGIA PROVIDES A PLACE OF GATHERING AND MEDITATION, WITH SURROUNDING VIEWS OVER THE URBAN CITYSCAPE.

CENTRAL DOMED HALL-

CENTRAL DOMED HALL ESTABLISHES THE SACRAL SETTING. AT 9 METERS ABOVE EXCAVATION LEVEL, IT "SERVES AS EVENT HALL FOR READINGS, CONCERTS AND EXHIBITIONS." AS A PLACE OF ENCOUNTER, IT GATHERS ALL 3 SACRAL ROOMS, ENABLING DIVERSITY OF DIALOGUES.

BASEMENT LEVEL-

WITH 8 METERS HIGH CEILINGS, THE BASEMENT FLOOR GIVES WAY TO THE EXPOSED ARCHEOLOGICAL EXCAVATIONS. THE NEW CONSTRUCTION RESTS ON THE EXISTING FOUNDATION WALLS OF THE NEO-GOTHIC CHURCH, SERVING BOTH AS PROTECTION AND VISUALIZATION OF THE PREEXISTING FRAGMENTS. RUINS OF THE HISTORIC FLOORS, FOUNDATIONS AND FRAGMENTS REMAIN EXPOSED FOR PUBLIC EXPLORATIONS.

CITY LOGGIA

PLACES OF WORSHIP-

3 AUTONOMOUS SACRAL ROOMS REPRESENT 3 PLACES OF WORSHIP FOR COMMUNITIES OF DIFFERENT RELIGIONS [JUDAISM, ISLAM & CHRISTIANITY]. THESE ARE DEVELOPED WITHIN THE RELIGIOUS COMMUNITIES TO ENSURE SPECIFIC QUALITY AND CHARACTER, TRUE TO THE SAID RELIGION.

ARCADE

3-Site Testimonies

QUESTIONS:

1. ***Local, German Tourist or Tourist?***
2. ***Do you have memories of this site?***
3. ***What was your previous knowledge of the site prior to this visit?***
4. ***What is your oldest recollection of the site? [Do you remember the St Peter's church?/ or parking lot?]***
5. ***[if local..or German tourist] Are you aware of the history of this site?***
6. ***What first comes to mind when you see these photos and images of the churches and past environment of this area?***
7. ***Are you aware of the competition to design a new house of prayer and learning?***
8. ***If it was up to you, what would you do with this site?***
9. ***Are the ruins of importance to you?***
10. ***Is remembering the historical significance of this site important to you?***
11. ***What lacks in the neighbourhood, that would be of need or necessity?***

BIBLIOGRAPHY

- Awan, Nishat, Tatjana Schneider, and Jeremy Till, eds. *Spatial Agency: Other ways of Doing Architecture*. Abington, Oxon: Routledge, 2011.
- Bachelard, Gaston. *La poétique de l'espace*, 4th ed.. Paris: Presses Universitaires de France, 1964.
- Benjamin, Walter. *The Storyteller*. Selected Writings, V.3, (Belknap Press: Harvard, 2002).
- Brand, Stewart. *How Buildings Learn: What happens after they're built*. New York: Penguin Books, 1994.
- Certeau, Michel de. "Spatial Stories", in *The Practice of Everyday Life*, trans. Steven Rendall. Berkeley: University of California Press, 1984.
- Cramer, Johannes and Stefan Breitling. *Architecture in Existing Fabric*. Berlin: Birkhäuser Architecture, 2007.
- Connell, Matt F. "Body, Mimesis and Childhood in Adorno, Kafka and Freud." *Body & Society* 4.4 (1998): 67-90. Print.
- Dewey, John. *Art as Experience*. New York: Minton, Balch & Company, 1934.
- Foucault, Michel, "Des Espaces Autres." *Architecture/Mouvement/Continuité* (October 1984).
- Harbison, Robert. *The Built, the Unbuilt and the Unbuildable, In Pursuit of Architectural Meaning*. Cambridge: The MIT Press, 1992.
- Hale, Jonathan. "Body-Building-World: Technology as a Form of Knowledge." Azrieli School of Architecture and Urbanism, Ottawa. 16 Jan. 2013. Lecture.
- Hale, Jonathan. "Critical Phenomenology." *Towards a Critical Phenomenology, The Frascari Symposium*. Azrieli School of Architecture and Urbanism, Ottawa. 08 Feb. 2013. Lecture.
- Hay, Michael. *Sanctuaries. The Last Works of John Hejduk*. Harry N. Abrams, Inc.: 2003.
- Heidegger, Martin. *Being and Time*, trans. Joan Stambaugh. Albany, NY: State University of New York Press, 2010.
- Hill, Jonathon. *Occupying Architecture: Between the Architect and the User*. London: Routledge, 1998.
- Holland, Alisha C. and Elizabeth A. Kensinger. "Emotion and Autobiographical Memory." *Science Direct* (2010): 88-131.
- Lang, Karen. "The Dialectics of Decay: Rereading the Kantian Subject." *The Art Bulletin* 79.3 (Sept. 1997): 413+. Academic OneFile. Web. 26 Sep. 2012.

Leach, Neil. "Vitruvius Crucifixus: Architecture, Mimesis, and the Death Instinct", in *Body and Building: Essays on the Changing Relation of Body and Architecture*. Cambridge, MA: MIT, 2002.

Leatherbarrow, David. *Architecture Oriented Otherwise*. New York: Princeton Architectural Press, 2009.

Lefebvre, Henri. *The Production of Space*, trans. Donald Nicholson-Smith. Oxford: Blackwell Publishers, 1991.

Lerup, Lars. *Building the Unfinished: Architecture and Human Action*. Beverly Hills, California: Stage Publications Inc., 1977.

Light, Leah L. "Memory and Aging: Four Hypothesis in Search of Data." *Annual Reviews Psychology* 42 (1991): 333-76.

Merleau-Ponty, Maurice. *Phenomenology of Perception*, trans. Donald A. Landes. New York: Routledge, 2012.

Mostafavi, Moshen and David Leatherbarrow. *On Weathering, The Life of Buildings in Time*. Cambridge: The MIT Press, 1993.

Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the senses*, 3rd ed.. Sussex, United Kingdom: John Wiley & Sons Ltd., 2012.

Pérez-Gómez, Alberto. *Built Upon Love, Architectural Longing After Ethics and Aesthetics*. Cambridge: The MIT Press, 2006.

Perret, August. "Architecture," *Revue d'art et d'esthétique*, 1-2 (1935): 41-50.

Sennett, Richard. "Material Consciousness", in *The Craftsman*. New Haven: Yale University Press, 2008.

Till, Jeremy. *Architecture Depends*. Cambridge, Massachusettes: The MIT Press, 2009.

Wise, Michael. *Capital Dilemma*. New York: Princeton Architectural Press, 1988.

Yi-Fu and Steven Hoelscher Tuan. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 2001.

Ziegler, Ursula. "Introduction to Greek Philosophy." Graduate Seminar I, Visiting Guest. Technische Universität Berlin, Berlin. 26 Sept. 2011. Lecture.

"House of Prayer and Learning at Petriplatz, Berlin." Ein Neues Bet- Und Lehrhaus Auf Dem Ein Neues Bet- Und Lehrhaus Auf Dem Petriplatz. Bet-und Lehrhaus Petriplatz E.V., n.d. Web. 07 Oct. 2012. <<http://bet-lehrhaus-berlin.de/?lang=en>>.

House of Prayer and Learning at Petriplatz, Berlin Competition Brief. Bet- Und Lehrhaus Petriplatz Berlin E.V., 02 Apr. 2012. Web. 07 Oct. 2012.

Meier, Annette, Viola Goertz, and Tobias Frietzsche Frietzsche. "775 Years of Berlin." Berlin.de. Ed. Dr. Gabriele Miketta and Susanne Kumar-Sinner. Kulturprojekte Berlin, n.d. Web. 15 Oct. 2012.

"The Capital City of Berlin - Documentation." Senate Department for Urban Development Berlin. Ed. Thies Schröder, Holger Tegtmeyer, and Matthias Lech. Senate Department for Urban Development and Environment, Dec. 2007. Web. 21 Oct. 2012. <<http://www.stadtentwicklung.berlin.de/planen/hauptstadt/dokumentation/en/vorarbeiten/untergrund.shtml>>.

Petz, Peter. "Dimensional Shape and Body Shape." German-Architects.com. PSA Publishers Ltd., 31 Oct. 2012. Web. 20 Nov. 2012.

Van Raaij, Michiel. "Cologne 2: Kolumba." Web log post. Eikongraphia RSS. N.p., 08 June 2008. Web. 10 Nov. 2012. <<http://www.eikongraphia.com/?p=2553>>.

MALVEZZI, KUEHN. "Bet- Und Lehrhaus Petriplatz Berlin." Europaconcorsi Beta. Europaconcorsi, 26 Sept. 2012. Web. 20 Nov. 2012. <<http://europaconcorsi.com/projects/210505-Bet-und-Lehrhaus-Petriplatz-Berlin>>.

211

Peter Zumthor Speaks about Museum Kolumba / Cologne / Part I/2. Perf. Peter Zumthor. VernissageTV the Window to the Art World. VernissageTV, 24 Sept. 2007. Web. 25 Nov. 2012. <<http://vernissage.tv/blog/2007/09/24/peter-zumthor-speaks-about-museum-kolumba-cologne-part-12/>>.

Hedmarksmuseet. N.p., n.d. Web. 16 Dec. 2012. <<http://www.hedmarksmuseet.no/English/AbouttheMuseum/tabid/6536/Default.aspx>>.

Swisher , Shawn. "What Makes Us Human: Reactions to the Shelters for Roman Archaeological Site" 10 Sep 2010. ArchDaily. Accessed 16 Dec 2012. <<http://www.archdaily.com/76796>>.