

Re-ornamentation

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Fig. 1

Re-ornamentation

“A building without a façade is not just a building without a face –
it is a building without expression, and hence a building without life.”

Roger Scruton

Abstract

This thesis investigates the various responses to architectural ornamentation and the role of the façade in contemporary conservation. The first section explores the origin of the explicit desire to use ornament as an instrument of beauty and pleasure, and examines the effects that memory generates in our mental and physical image of architecture. The second section manifests these concepts in an architectural proposal which seeks to intervene in the identity of the urban context, and in the character of the urban fabric. This task includes the involvement of sentiment and nostalgia associated with a façade which must undergo a critical renovation. *Re-ornamentation* requires a balance of conservation work and careful new design to ensure that our architectural heritage may gain new life and adapt to modern times, rather than literally imitating the past.

Re- ornamentation

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To everyone who motivated me.

Preface

The point of departure for this thesis is my deep-rooted interest with the Rococo period and my subsequent essay entitled *The Spectacle of Pleasure Return to Rococo*. Here, I described how architecture has the potential to seduce a person through narrative, spatial organization, and ornamentation. The exploration of these topics raised various questions, what can be learned from Rococo architecture and design, what role does ornament play in contemporary architecture, what is the function of ornament, what is the relationship between aesthetics and our sensations when we experience architecture?

I have always been fascinated with aesthetics. When I was a child, I would often draw pictures of castles and palaces and imagined the royal subjects who dwelled within them. I first satisfied this interest around the age of ten by visiting the beautiful Rococo and Baroque palaces of Europe with my parents and older sister. I grew a fondness for the art and architecture of those times and I associated these styles with a beauty to which I never questioned why, or if, there was a purpose. After almost fifteen years of remaining captivated by the images of splendour, I would now like to respond to this matter in my thesis entitled *Re ornamentation*.

Introduction

The following text features excerpts from the Azrieli Scholars Essay
entitled *The Spectacle of Pleasure: Return to Rococo*

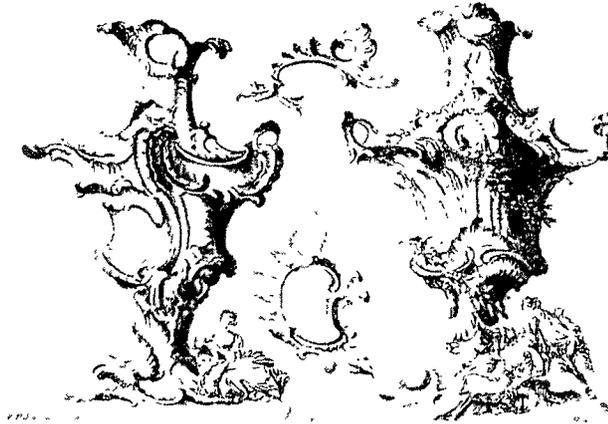


Fig. 2

Ornament exists for pleasure. Why have architects then consciously purged this visual form from architecture for the greater part of the twentieth century? In *The Language of Ornament*, James Trilling proposes that we refamiliarize ourselves with these forms which had been part of our Western tradition until the birth of the Modernist movement. Trilling describes how our understanding and acceptance of the ornament has all but disappeared from our knowledge, whereas previously, this subject was a well developed craft, harmonious with architecture.

If one were to select a particular style which epitomized the notion of a combined sensual aesthetic – the predominant answer reveals that the Rococo period expressed the greatest peak of artistic synaesthesia. Rococo could be considered the last ‘original’ style before it was succeeded in the late eighteenth century by the first architectural ‘Neo-’ and ‘-ism’; *Neoclassicism*. Until this point, Western architecture had progressed in a rather linear, continuous state of development since the Romanesque period. Each successive style was a refinement and transformation of a previous architectural language. The Neoclassical style was the first to break this chain and revert to the origins of Western architecture, rather than to continue the process of transformation.

The purpose of ornament is to bring pleasure and enjoyment to the person who is experiencing it. The highly ornate panelling, moulding, framing, cartoucheing, reliefs, niches, sculptures and material finishes of the Rococo style were not merely applications or *maquillage*. The idea of creating a spectacle was important, so it is worth interpreting the meaning of the term, something of a striking or impressive kind, something of a remarkable nature, a public performance or display – especially on a large or lavish scale. By creating a spectacle of impressive nature, Rococo proposes a tempting position – architecture that seduces us.

When one considers the process of seduction, and the act of being seduced by someone (or something), we are drawn to the other because of an attraction which is captivating. The act leads one from initial neutrality, to a feeling of anticipation and desire (caused by a dramatic occurrence), before finally reaching the moment of fulfillment and possession, or lack thereof. This process can be translated in the architectural narratives of the Rococo style, especially in examples where there is a play between the ornament and the spatial organization of a building.

Jean-François de Bastide's *La Petite Maison* reveals an intriguing narrative of the architectural seduction of a Rococo *petite maison*, a type of suburban retreat from the chaos of eighteenth-century Paris. Here, in a garden pavilion-like chateau, the Marquis de Tremicour not only seduces the stubborn Melite with his captivating tour of the property, he also seduces the reader. Through the gradual process of hiding and revealing, delaying the approach of entry, moving between the interior and exterior of the chateau, penetrating the palace from specific points, admiring a grand vista or investigating a small ornament, and finally losing oneself in the internal world of beautiful spaces, one is led to their eventual seduction.

It is commonly forgotten that Rococo was *opposed* to order and symmetry, these were rather characteristics of Baroque designs. Rococo was in fact a manifestation of pleasure and comfort rather than control and regulation. The architectural plan was no longer a series of rooms along a linear passage set in symmetrical wings, but instead, a cluster of spaces with ambiguous transitions, hidden passages and secondary circulation, private niches and cozy chambers. Rococo can be considered the first 'private' style, as its employment was primarily residential. This was partly due to the development of new furniture meant for pleasure and relaxation, such as the sofa - and rooms dedicated for private enjoyment such as the boudoir (it was not a

bedroom) Ornamentation was decidedly more playful with an emphasis on asymmetry. Derived from the French *rocaille* and *coquille*, meaning *rock* and *sea shell*, Rococo was an abstraction of the most exquisite forms found in nature's beauty.

Although ornamentation never completely disappeared from modern history, it did change significantly within a short period of time as artists and architects reacted against status quo. The early era of the modern movement was concerned with the task of presenting the truth of materiality and proving how *less* could be *more*. Ornamentation had transformed from an explicit device into an implied one, where its physical presence became embedded into the careful choice of material, or celebration of particular details and joints.

Is the spectacle of pleasure now eliminated from architecture? How does modern architecture seduce its users and inhabitants? If we have managed to abstract ornamentation into a reflection of our modern culture, then we should be able to reconsider its role in design as something more than an extra budgetary expense. We are able to create beautiful things with new technology and digital programs, why not reconsider the craft of creating beautiful ornament?

'...each room makes us desire the next; and this agitation engages the mind, holding it in suspense, in a kind of satisfying bliss...' – Louise Pelletier



Fig. 3 *Ekaterininskiy Palace*, Pushkin, Russia designed by Bartolomeo Rastrelli 1752-56.

Rococo Aesthetics & Sensation

As I have alluded to in my *Introduction*, the Rococo period is typically misunderstood and denied of aesthetic significance or architectural value. One's impression of this specific style is often limited to the light-hearted paintings of Watteau, Fragonard or Boucher, when in fact Rococo first developed in the domain of architecture and interior design before the fine arts. Joan Dejean points out, 'Today the architecture and interior design of the first half of the eighteenth century are known as Rococo, a term unknown at the period and one whose connotation of overly ornamental, lightweight frivolity have surely distracted attention from the significance of the changes brought about by the revolution in architecture that created the modern notions of interior space and comfortable living.'¹

In large part, Rococo was a progression of the Late Baroque style, but its essence was the latter's antithesis – whereas Baroque strove for intense drama and illusion, Rococo sought a new level of comfort, personal delight and above all, physical pleasure, 'It celebrates tactile as well as visual values. On a deeper level, it represents the rejection of mere intellect in favour of a broader appeal to the senses, the rebellion against regimented order, the embrace of the bizarre and the subconscious, the assertion of individuality through innovation.'² These qualities were expressed in the unrestrained use of ornamentation, which gradually developed a distinct character of twisting, curving lines and asymmetrical forms to the point of complete abstraction from anything representational. This sensual aesthetic, combined with new household technologies and furniture which emphasized intimacy, resulted in fantasy-like spaces in which one felt both inspired and stimulated.

Rococo design is especially worth examining in the spatial context due to its notions of activating all the human senses. In the mid eighteenth century at the height of the Rococo period, architects and designers aspired to create intimate worlds in which sight, touch, scent, and in special cases taste and sound (for dining spaces, garden pavilions, etc), would heighten one's experience of the space. In Nicolas Le Camus de Mézières *Le Genie de l'Architecture* from

¹ Dejean 62

² Coffin 3

1780, the author describes the character of specific spaces as having an influence on our mood and emotions, “ The ornamentation was refined to the smallest detail, colour, lighting, furniture, and even the choice of flowers and specific smells became integral parts of the architecture ’³ Le Camus was also the first to analyse sensual effects through spatial organization The sequence of interior spaces was described as a narrative, through which, one is led to their eventual seduction as a result of the total beauty, ‘ Architecture has the power to create feelings in its inhabitants that are equivalent in essence and intensity to sensations induced by a lover the temporal unfolding of action gradually leads one to an emotional climax ’⁴

Seduction (an act of attraction) is a common underlying theme when exploring various works of the eighteenth century, since it is invariably tied to the sensual effects produced by Rococo design This act of being seduced takes an erotic meaning due to the intimate and private nature of the spaces that the Rococo style represents This architectural seduction is best exemplified in Jean-François de Bastide’s novel *The Little House*, in which the main character’s object of affection is led through a journey of spaces, gradually increasing in ornamentation, until the final sequence in which she is overcome by the beauty of the boudoir Joan Dejean emphasizes the importance of the setting, ‘What sets eighteenth century scenes of seduction apart from subsequent attempts at re-creating this phenomenon is the starring role they assign to the setting in which amorous adventures take place Time and again, these seductions are played out in interior rooms made so dazzling by the combined effects of architecture, furniture, and design ’⁵ It is not difficult to imagine the seduction of visitors to Empress Catherine’s *Hermitage* pavilion outside of St Petersburg, in which food was delivered ‘magically’ to the surface of the table via built-in dumbwaiters, and music would drift into the intimate dining space from four corner niches, hidden from view One can also image the scenes which took place in the Rococo summer palace in *Schonbrunn*, Vienna with its over-1400 rooms and extensive gardens, these Rococo landmarks continue to intrigue and awe us

³ Pelletier 163

⁴ Pelletier 156

⁵ Dejean 62

Ornament

Architectural ornamentation has been a contentious subject for decades, dispelled in early critical writing such as Adolf Loos' *Ornament and Crime* from 1908, or Frank Lloyd Wright's *Passing of the Cornice* lecture from 1931. Ornamentation has been long viewed with scepticism for its seemingly lack of usefulness and ostentatious character, especially by modernist voices, 'Ornament is often associated with lack of purpose, misdirection of effort, or the ostentatious display of wealth. Inherent in such moral objections is the assumption that ornament has no intrinsic worth. Its defenders are therefore at pains to emphasize the contributions it makes to our lives at various levels.'⁶ In a similar way that the Rococo style was earlier examined for its discernable value, one may also recognize the importance of architectural ornamentation, namely in its inherent potential to bring pleasure.

Ornament *exists* for pleasure, one is attracted to its beauty and in turn, it captivates us. McGill University professor Peter Collins noted that, 'you cannot, if you would, put out the desire for ornament, which is part of the natural yearning after pleasure.'⁷ Ornament can be appreciated in the same way as one regards a sculpture, artwork, or other visual form. It can be defined as:

a surface detail which adorns an otherwise bare or homogeneous surface

*something that lends grace or beauty*⁸

*something that enhances the appearance of a person or thing*⁹

Ornament is a purely visual form, and because of this it can be judged in aesthetic terms. Ornament is designed for our eyes to look at. Imagine, for example, the grand buildings of Paris' Champs-Élysées without their ornamentation. Our eyes are delighted by the surface details of the façades, which as a whole, synthesize together to form a total *Gesamtkunstwerk* – or a total work of art. Revelling in the surface or exterior of things is what gives us joy and pleasure, the

⁶ Holgate 184

⁷ Collins, Peter 124

⁸ 'Ornament – Definition' *Merriam Webster* 31 March 2011
<<http://www.merriam-webster.com/dictionary/ornament>>

⁹ "Define Ornament at Dictionary.com" *Dictionary.com* 31 March 2011
<<http://dictionary.reference.com/browse/ornament>>

superficial experience is *not* capricious. Peter Collins argues the validity of sensing pleasure through the image of architecture,

‘Why should it be difficult to describe the experience of architecture? We see, touch and move among buildings, just as we see, touch and move among the other objects in our world. Surely then to describe architectural experience is to describe the basic processes of perception...What is peculiar to architecture comes at the next stage, as it were: it is not the experience but the enjoyment that depends on it. Thus, someone might say that the fundamental form of architectural enjoyment is simply pleasure in the appearance of something, and that the architect’s task is to construct something which is both pleasing to look at and at the same time functional.’¹⁰

Ornament is the *finishing touch*.

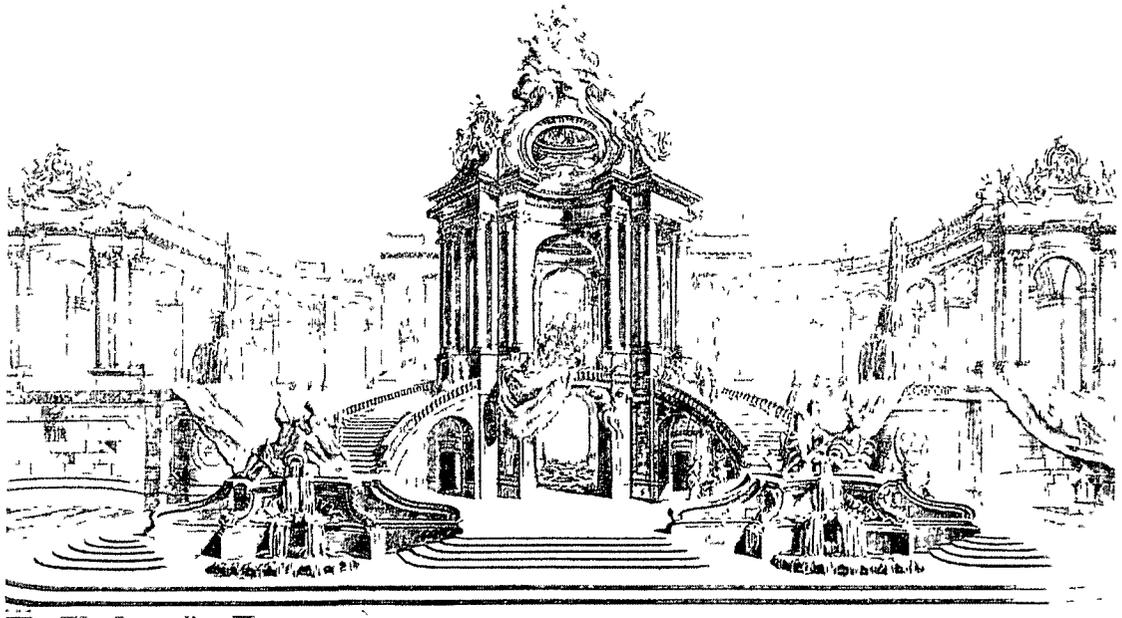


Fig. 4 Design for a fireworks display for the celebration of the Dauphin’s birth at Versailles in 1729 by Laureolli

¹⁰ Collins 44.

The Façade

The façade of a building may be examined metaphorically in two ways, as an article of clothing or dress, and as a character or expression. In both instances, the notion of an external appearance is suggested. It is clear that the term façade derives from the word *face* (from the Latin *facia*), implying the anatomical connection between built form and the human body. Roger Scruton writes, 'the façade is the face of the building: it is what 'stands' before us, it wears the 'expression' of the whole. In the upward movement of lines on a façade we feel the moral force of human posture.'¹¹ The façade, like the face, is the first component we notice when visiting a building (or meeting a person). It is the first impression which is made upon us. As such, the façade is a record of history told through the marks of time left on its surfaces, it exposes beauty through its ornamentation, colours and textures, and reveals unique narratives through its context and environment.

The façade as a facial metaphor has existed for centuries. The analogy between the façade of a building and the face as an anthropomorphic feature has long been part of architecture and at least since the Renaissance period. Although Charles Le Brun began developing character theories in the 17th century, specifically with his illustrations of facial expressions and anthropomorphic portraits, it was not until the 18th century when these theories were adapted architecturally. Germain Boffrand suggested that the dominant lines of a façade (convex, concave, or straight) could be read as a means to evoke sadness or joy, love or hate, grace or terror.¹² The façade of a building, therefore, contains the embedded character of a building's soul, the exterior is to an extent a representation of the interior and manifestation of its destination. Another proponent of this theory was Jacques-François Blondel, who in his *De la distribution des maisons de plaisance* (1737-38) wrote, 'The façades of the main body of a building must be readily identifiable by the richness of their ornamentation and their elevation so that those who only get a view of the exterior can recognize through this sign of distinction the residence of the Master. The other constructions that surround this central building must

¹¹ Scruton 253

¹² Le Camus de Mezieres 28

also express their use, either through sculpture or architectural elements¹³ This embedded character is unique to each building and cannot be recreated or reconstructed, much like a person's traits and personality are specific to themselves

The reasons for which we dress ourselves are analogous to the treatment and outward appearance of a façade. Although clothing is a basic human need, its style, details, textures and materials are influenced by cultural and environmental factors. A façade is similarly treated through its response to the urban fabric. An architect who is sensitive and conscious of the context will consider the appropriateness to either blend in with the surroundings or contrast in a pleasing and suitable way. Our garments are primarily a form of protection, but inevitably convey one's sense of style. Roger Scruton conveys this understanding between clothing and architecture, and how style applies to both, 'Architecture is in this respect no different from the art of clothing. His art resides in a study of textures, colours, patterns, and of the appropriate relations among various sartorial textures and forms. In clothing, as in building, the search for an organizing principle, for an order implicit in detail, leads automatically to the development of style'¹⁴ The treatment of a façade is worked around these factors when the architect designs the 'fabric' of the building.

Cosmetic applications can also be applied to the treatment of the surface of a façade. Although it can be argued that a beautiful woman does not have the need for *maquillage*, the makeup can be used to highlight particular features (or conceal them), to create a mask, a new persona or character. The 'external indicators,' or the ornamentation, colours and materials of the façade are therefore a significant aspect of an architectural experience. These elements do not merely add to the beauty of the outward appearance, but can be beautiful in *themselves*. In regard to ornamentation in particular, it must be approached with the knowledge of the desired outcome – every building is unique, and so what is defined as 'appropriate' must be judged on an individual basis.

¹³ Pelletier 17

¹⁴ Scruton 222-23

Memory

There is a danger in allowing too many memories to linger in the present time, one must be careful to distinguish the past and present state. It is common for us to move between these two states when conjuring a memory. This is a mental time travel between reality (the present) and history (the past). Marcel Proust portrays this back-and-forth response famously in his childhood memory of eating pastries and tea in both the past and present, 'Undoubtedly what is thus palpitating in the depths of my being must be the image, the visual memory which, being linked to that taste, has tried to follow it into my conscious mind. But its struggles are too far off, too much confused, scarcely can I perceive the colourless reflection in which are blended the uncapturable whirling medley of radiant hues, and I cannot distinguish its form, cannot invite it, as the one possible interpreter, to translate to me the evidence of its contemporary, its inseparable paramour, the taste of cake soaked in tea, cannot ask it to inform me what special circumstance is in question, of what period in my past life.'¹⁵ While it is perfectly normal to reflect on the past or recall moments from our youth, there is a dilemma when we desire to relive our memories in the present. This schizophrenic condition does not allow us to distinguish history and reality, and when interpreted architecturally, creates a scenario in which historic and contemporary architecture must be carefully assessed.

In the condition of amnesia, memory is suppressed and reality is broken into fragments of an incomplete image. In *Matter and Memory*, Henri Bergson describes the impossibility to wilfully forget our memories, 'In the 'systematized amnesias' of hysterical patients, for example, the recollections which appear to be abolished are really present, but they are probably all bound up with a certain determined tone of intellectual vitality in which the subject can no longer place himself.'¹⁶ Architectural amnesia can be similarly defined. It occurs through an arbitrary 'forgetting' of a building's history or a disregard for its physical evolution even though these factors are embedded in its character. In the field of conserving heritage buildings, the memory of a building is typically imagined in its pure, as-built state without regard to any changes or transformations in its subsequent history. As a result, the typical approach to conservation does

¹⁵ Proust 62-63

¹⁶ Bergson 222

not allow for the preservation of a building's contemporary condition even if significant cultural and political factors have shaped its current form.



Fig. 5 (Top Left) The façade of 13 Foksal Street in Warsaw, in its original state (ca 1930's) Fig. 6 (Top Right) The façade after being stripped of its ornamentation Fig. 7 (Below Left) The building in its current state (2010) Fig. 8 (Below Right) Architect's rendering for the façade reconstruction (2012).

Another form of amnesia takes place when a new building is designed within a heritage context, but is designed to look and even feel as if it has always existed. This is a suppression of *present* memory, since the new building does not relate to its current time in any way, and is only a *mirage* of the past. This illusion is a trivial approach to designing within historic settings, and only deceives the memory to suggest that the buildings are original or historic themselves. Federica Goffi argues that such cases illustrate the divorce between architecture and conservation when exterior imitations are viewed as a meaningful form of invention. In her article *Skin Deep Conservation*, Goffi writes, 'Reconstruction of a one-time likeness seems the only possible way to resurrect identity. This focus on exterior likeness significantly contributed

to making façadism a widely accepted practice, reducing the perception of what constitutes heritage to a skin deep façade¹⁷ What needs to be advocated is a type of hybrid approach which preserves fragments of a building's existing condition to highlight particular details and elements of historical / political / cultural significance, rather than a full reconstruction of a one-time likeness

What are the reasons for this suppression of memory? Amnesia can be triggered as a result of a traumatic experience or tragedy In this instance, memory is relapsed to a point in time before the trauma occurred, to an unaltered or unmodified state In the city of Warsaw, which shall be used to explore the nostalgia associated with such memories, the traumatic events of the Second World War, the Warsaw Uprising, and the Communist regime have left its citizens, and in turn its architecture, struggling to determine an identity In *Architecture and Ideology in Eastern Europe during the Stalin Era*, author Anders Åman explains, ' historical associations long remained an argument *against* the reconstruction of historic monuments In Poland they were an argument *for* such reconstructions Reconstruction was the riposte to Nazi Germany's bid to deprive Poland of its national identity'¹⁸ One can sympathize as to why such painful memories are repressed, but these events are a crucial part of the history of a place – and this cannot be changed or altered What *can* be modified is the physical architecture that has survived these events The marks and traces of wartime artillery, scars left by the manual removal of ornamentation and Socialist Realist stylization are slowly being erased from Warsaw's urban fabric by 'pre-traumatic' reconstruction Although this may be interpreted as a method of healing one's traumas, historic buildings are not being valued for their unique scars It is these marks which tell of the city's personal narrative The desire to reconstruct the pure or original states of these buildings creates a falsehood, an architectural amnesia, the subsequent history is disregarded when it should be approached with creative sensitivity

The revival styles of the nineteenth century have proven the type of disconnect that occurs when one is not able to progress from the past, but instead to keep looking backwards Despite growing industrial development and achievements, and the subsequent potential for architecture and design, there was a clear desire to recreate images of the past rather than

¹⁷ Goffi 40

¹⁸ Åman 13

create new ones appropriate for the time. Neogothic, neorenaissance, neoclassical... these historicist styles were not engaged with technological reality and only perpetuated the notion of façadism. French architect Eugene Viollet-le-Duc was responsible for some of the most significant reconstruction projects of the nineteenth century. His city wall project in Carcassone and restoration of the Notre Dame in Paris included the design of many elements which never existed (defensive towers, gargoyles). It was not until the turn of the twentieth century when the Art Nouveau style, (which like Rococo, abstracted forms found in natural beauty, especially in plants) took advantage of new steel structure and cast iron techniques to break from convention and reflect the current time. The revivalist buildings continue to affect our contemporary ideas of aesthetics, as the symbolic pediment, cornice and columns continue to be misused in new suburban housing developments and shopping edifices, ignorant to their purpose or history.



Fig. 9 This image of the *Prudential Building* in Warsaw was *not* taken after the bombings of WWII, but rather during the reconstruction work carried out in 2010 to return to its former Art Deco appearance.

Project Framework

The concept of the proposed project evolves from the issues surrounding ornamentation in the city of Warsaw. This is inherently connected with questions of conservation techniques and the ethical matters regarding aesthetics. How does one justify what to alter and what to preserve? In exploring Warsaw's "identity complex" with architecture, re-ornamentation is proposed as an intervention for a building facing an identity crisis – this intervention will revolve around memory and sentiment associated with historical sensitivity. Re-ornamentation looks at how the building's ornament and character can be adapted to modern times without creating false illusions of mere reconstructions.

Research and Documentation Trip
Graduate Students' Travel & Research Bursary

In September and October of 2010 I conducted a two-week research trip in exploration of the topic of ornamentation in historic and contemporary architecture. The four main locations I explored were the cities of Vienna, Warsaw, St. Petersburg and Paris. My goal was to gain first-hand experiences of both traditional and modern forms of architectural ornament by travelling to specific locations where this subject is especially relevant.

Vienna In Vienna I began by visiting the *Goldman & Salatsch Building* (1909) by Adolf Loos, whose essay *Ornament and Crime* shaped early twentieth century ideas on modern architecture. I continued by visiting the 18th century palace of *Schönbrunn*, which is remarkable for its exquisitely designed rococo interiors. The gardens surrounding the palace are carefully planned as a landscape designed in its totality, with magnificent belvederes, fountains, sculptures, labyrinth gardens, hidden niches and romantic pavilions which are a pleasure to lose oneself in. Other buildings of note which I visited were Coop Himmelblau's rooftop renovation from 1988, which features a very modern glass and steel roof "intervention" on an otherwise typical nineteenth century building, Otto Wagner's secessionist *Majolikahaus* from 1898, and Hundertwasser's "*Haus*" from 1986, which is described in more detail in the *International Precedents* section.



Fig. 10 The Neptune Fountain and Gloriette in Schönbrunn. Fig. 11 Detail of *Majolikahaus* by Otto Wagner (1898).

Warsaw My journey to Warsaw involved gaining knowledge of the city's special architectural conditions with respect to its pre-twentieth century heritage, and the physical forms in which it exists today as a result of various political consequences. Due to my prior familiarity with this city and its history, I was aware of the potential for unique architectural proposals regarding the city's historic urban fabric. My goal was to find a site in this context with the idea of creating a type of intervention; questioning conventional preservation techniques which are taking place in Warsaw, specifically in regards to façade renovation and ornamentation. My site visit included consultations with both Regional and Municipal offices of historic landmarks to gain archival documentation on a select list of individual buildings.



Fig. 12 Mosaic floor (Berlin ca. 1850) of the *Etruscan Cabinet*, protected under walkable glass in the *Wilanow Palace Museum*. **Fig. 13** Façade of 1 Złota street with scaffolding, featuring a superimposed image of itself.

St. Petersburg In St. Petersburg, Russia, I visited important architectural and cultural landmarks from the 18th century, including the *State Hermitage Museum* and *Winter Palace*, the *Peterhof Palace and Gardens*, and the *Catherine Palace and Park* complex. All of these buildings represent the most intact examples of rococo architecture and design outside of France, their designs inspired by the best French models of the time. The Hermitage pavilion in the *Catherine Park* complex was particularly inspiring. Its function was solely for pleasure as a getaway retreat from the main Palace, it is where the Empress would host guests in her private company. The small pavilion features niches for musicians to perform in without being seen, as well as a food-conveyor system which eliminated the need for servants, and allowed meals to rise to the surface of the table to everyone's surprise and pleasure.



Fig. 14 View of Empress Maria Alexandrovna's boudoir with secret door access. Designed in 1853 by Harald Bosse, *Winter Palace of the State Hermitage Museum*. **Fig. 15** Interior of *Hermitage* pavilion in the *Catherine Park* complex (Pushkin), featuring dining tables with built-in dumbwaiters. Designed by Zemtsov & Rastrelli, 1744-49.

Paris Finally in Paris, I revisited Edouard Francois' *Hotel Fouquet's Barriere* from 2006, and Francis Soler's *Ministry of Culture* from 2004. These examples of contemporary ornamentation within a historic context are further outlined in the *International Precedents* section. I also visited apartments of Napoleon III in the Louvre, whose rooms in the rococo revival style were influential in the 19th century for recapturing the most extravagant forms of ornamentation.



Fig. 16 Façades of *Rue Lamarck*, Montmartre. **Fig. 17** Detail of Napoleon III's *Grand Salon* in the *Louvre Museum*.

Context

The city of Warsaw captures a dynamic urban and architectural condition which has been inherited through war and political influence. Like many European cities which developed greatly in the late 19th and early 20th centuries, Warsaw was a dense city and featured many of the typical problems and issues faced by urban centres of the time. The typological urban block consisted of a street-facing residential building with ground-floor retail space (depending on the neighbourhood or street), and apartments above. Usually attached to this front building were two side wings and a back building, connected together to form a rectangular inner courtyard. Depending on the parcel of land, this courtyard-block configuration would be repeated twice or three times under the same address, maximizing the potential of built-up space within one site. Although practical for some, these spaces were decried for their lack of natural light, unsanitary conditions, and generally uncharming quality. The streetscapes of these blocks, on the other hand, were infamous for their non-uniform appearance. This issue had less to do with the ornamentation or variety of façades on a single street than it did with the height and proportion of a building. Critics maligned the lack of planning guidelines in which 7 or 8-storey buildings were erected side by side to those of 2 or 3 storeys, or vice versa. The argument of the pre-war era was that the general disorder of the city was not a positive image as the nation's Capital, much less a liveable or aesthetically pleasing place for its inhabitants.



Fig 18 Proposal for the exhibition *Warsaw of the Future*, 1936 showing a 'Bad Streetfront of Today' (Left) and the 'Good Streetfront of the Future' (Right) with re-aligned façades

Much of the city's urban fabric was destroyed during the Second World War, and with it many of the city's historic buildings, landmarks, monuments and entire neighbourhoods, over 80% of the city was reduced to rubble and ruins by the end of 1944. The city lost its decidedly turn-of-the-century character and became a *tabula rasa*. The few buildings of pre-modernist origin which *did* manage to survive, were subsequently stripped of their architectural ornamentation under the policies of the new political system. Not only was ornament no longer *en vogue* in the postwar era (this trend first began to develop in the 1930s with the introduction of modernism in Poland), but the ornamentation of the past had the added connotation of bourgeois symbolism. The strategies which emerged from this growing viewpoint were to either strip façade ornamentation to announce a utilitarian homogeneity, or to refrain from any restorative action with the intention of the building's eventual demolition (this was also favoured due to a typical lack of funding for such endeavours). These activities occurred throughout the country in the early postwar era, however, the purging of ornament was greatest in Warsaw, for the Capital city was meant to represent the new Socialist ideology on a larger scale than in other cities of Poland.



Fig 19 Aerial view of central Warsaw in 1935 (Above) and 1945 (Below), with Central Station in the lower left corner

Today, historic buildings in Warsaw have been re-evaluated. There is a growing need to renovate buildings from the turn of the 19th century as their life spans (typically 100-120 years) are soon ending. As more attention is being paid to the buildings which have lost their identities over time, and the necessity for renovation continues to grow, a variety of responses to their conservation is taking place. The most common is the conventional method of reconstruction; rebuilding an object to its original state. This poses several problems however, one of which architect Juan Carlos Salas calls a historical falsehood which ‘does not reflect the deep wound of modern warfare that left Warsaw in such a sad state.’¹⁹ This is because typical conservation techniques do not include preserving certain façade elements which have been either damaged due to wartime artillery, or by manual ornament-stripping following the war. Rare examples in which these elements have been preserved are outlined in the *Local Precedents* section, and serve as both important cultural symbols and parts of a narrative which relate to Warsaw’s unique story.

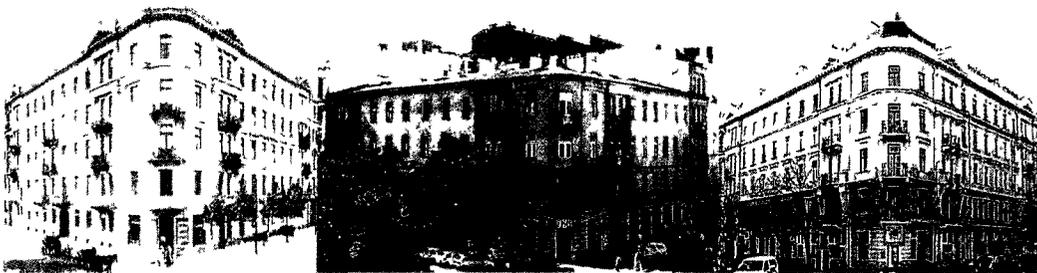


Fig. 20 42 Nowogrodzka Street in 1905 (Left), 1995 (Center), 2004 (Right). During the war the building lost its top floor, and later its façade ornamentation. In 2004 the façade was reconstructed and a glass skylight was added.

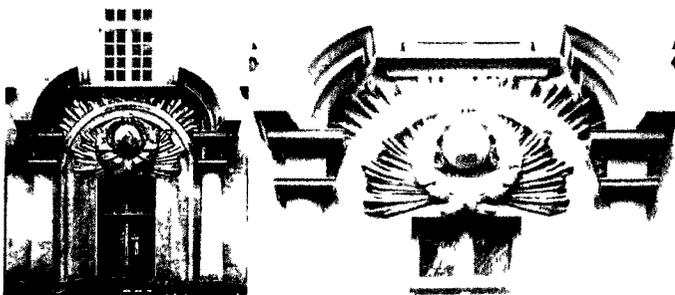


Fig. 21 & 22 15 Poznańska Street before 1939 (Left) and in 2010 (Right). Soviet officials added the star, sickle, and hammer symbols visible in the historic photograph, which were removed by Nazi officials during the war.

¹⁹ Salas 166.

Site Analysis & Documentation

A historic 19th century building and adjacent lot was selected as the site of this project. The intent is to be able to design an intervention for the existing building, while having the ability to design a new addition in the adjoining empty space. The addition would act as a canvas for the design strategies and concepts surrounding the investigation of ornament, while also acting as a new programme element separate from the historic component.

The selected site at 3 Krucza Street is a 19th-century tenement apartment in which the architectural ornamentation plays an important role in the building's history, and features an adjacent empty lot. Krucza Street in downtown Warsaw, planned and named around 1770, was not developed until 1876. Between 1882-83, a tenement house was built for State Councillor Jakub Zaleski, middle school professor and superintendent. The building was designed with a façade in the early Italian Renaissance revival style. In 1930, the building came under the ownership of Antoni Rudzki, relative of the Zaleski family.

The city centre was a very densely-built area before the war. During the Second World War, this neighbourhood, like the rest of Warsaw, was almost completely destroyed. The site at 3 Krucza was one of few surviving buildings on the street, while only a handful of nearby buildings in the area survived. The building itself was not affected by any major damage. Adjacent and neighbouring buildings were destroyed however, and their ruins were cleared by 1946.

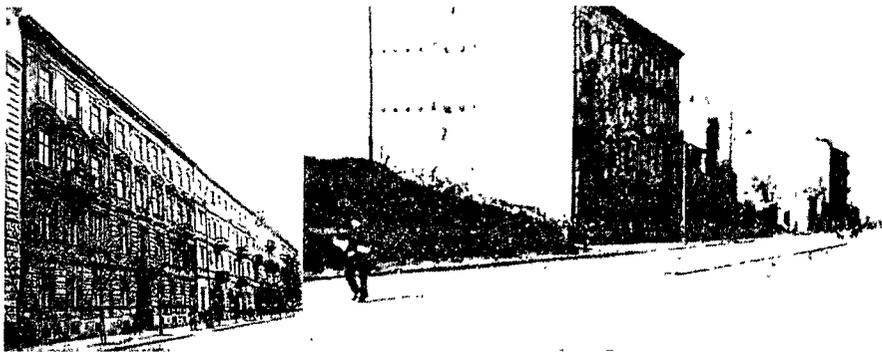


Fig. 23 (Left) 3 Krucza Street in 1938. Fig. 24 (Right) 3 Krucza Street shortly after the war in 1945.

In 1949, the façade ornamentation and stucco work were stripped from 3 Krucza. Ornament was seen as a form of bourgeois representation by the Communists, and therefore evoked former conventions of beauty and aesthetics which were antithetical to the regime. In this manner, the stripping of ornament can be interpreted as a form of iconoclasm. In 1955, the building became property of the State Treasury through the Communist government's policy which forbade all forms of private ownership. The government created plans to rebuild and modernize the city by changing much of the urban fabric. Wide streets and squares were carved out of the ruins and empty spaces, while surviving buildings were either repaired or torn down. The neighbourhood was redesigned on a monumental-scale in the Socialist Realism style and became the new government office district. Today, many empty spaces from the unbuilt fabric are finally being filled with new structures.

With no conservation work carried out for decades, a project was drawn up for the reconstruction of the façade and rear elevation in 1999. It was created by Anna Rostowska (M. Arch.) from ProArt studio, commissioned by the Communal Housing Organization of Warsaw City Centre. The drawings were likely based on photographic evidence as well as careful analysis of the remnants and traces of the façade ornamentation. These traces are still visible today, but due to the lack of repairs the building is in grave danger of destruction.



Fig. 25 3 Krucza Street in its present-day state (as of Oct. 2010), Fig. 26 and Anna Rostowska's elevation study (1999).

The building is located on a rectangular lot, situated on the western frontage of Krucza street, close to the intersection of Piekna street. The southern wall lies adjacent to the new Raiffeisen Bank office building, the northern wall – once part of a continuous street frontage, is now exposed. An inner courtyard is formed by two side wings, and is enclosed by the Bank at the rear. The tenement building is fenced off from it with an iron gate for security. A rectangular lawn is located in the courtyard on which stand two large trees, a chestnut tree and maple.

The building is composed of a front building along Krucza Street with two side wings which are connected to the main building by stepped access. The front building is 2.5 rooms deep with a gated passageway on the ground floor, the southern wall of which is located a stairwell, every level contains two large apartments with a portion of the rooms projecting into the side wings. The southern wing contains a stairwell which is set shallowly into the building, whereas the staircase of the northern wing is located in the link between the wing and the front building with landings parallel to the run of the stairs.

The building is in very poor condition. The façade and courtyard elevations are missing stucco, while fragments of stucco are crumbling and falling off of the exposed wall. The iron balcony platforms are covered in a thick layer of rust and have not been protected from corrosion, balustrades are damaged and cracked, decorations are missing. The walls of the passageway and stairwells are covered in graffiti, damaged, cracked, peeling, and crumbling. The railings of the staircase in the front building are missing several iron balusters. In both wings, the wooden stairs are heavily damaged, uneven, and unstable, several wooden balusters are missing, the stairs in the northern wing are in a comparatively worse condition, with collapsed steps and uneven landings. Door frame mechanisms contain much smaller-scale damage and are covered in thick layers of oil-based paint. Replaced window frames do not correspond to the original window forms, other windows are heavily damaged and are leaky with warped frames.

Three immediate recommendations by the Municipal Office for Historic Monuments in Warsaw include a structural analysis performed by experts, a general renovation, and the reconstruction of all façade ornamentation.

Site Analysis & Documentation(Images)



Fig. 27 Perspective of Krucza street. **Fig. 28** Perspective of adjacent lot featuring the exposed wall and parking garage.



Fig. 29 Façade detail with exposed brick, pilaster traces, steel reinforcements. **Fig. 30** Courtyard perspective.

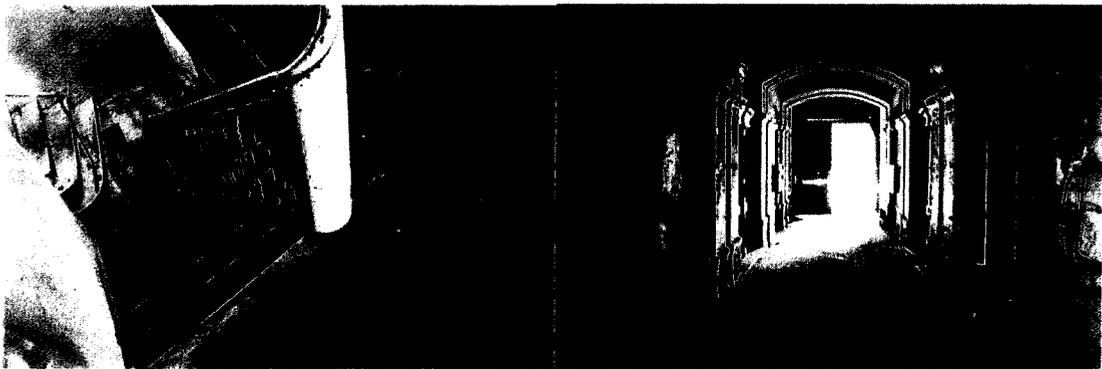


Fig. 31 Interior stairwell in side wing building. **Fig. 32** Entrance passageway, perspective towards the street.

Architectural Proposal

The proposed intervention of 3 Krucza Street takes into consideration the recommendations outlined by the Office for Historic Monuments. The building should clearly undergo a thorough renovation, paying particular attention to structural areas which have not been fully analysed to this date. The building should also maintain its residential function. The intervention I propose is to preserve a fragment of the façade in its existing condition, while renovating the remainder of the façade. The renovation will be carried out using stucco *Veneziano*, or Venetian plaster. This surface finish creates a smooth, reflective appearance - responding to its past appearance in a contemporary way. The preservation of the fragment will maintain the traces of the original ornaments, which serve as a reminder of the physical degradation of the building during the Socialist era. This fragment will be superimposed with a surface of glass panels (containing openings to allow for the operability of windows). The glass will contain the silkscreened imprint of a historical photograph of the original façade to create a juxtaposition between past and present. In this way, the memory of the original building is now transparent so that one cannot dwell purely on its former character, instead it dissolves into the traces of the ornament of its present-day state.

The second component of the design is an addition to the existing building, located in the adjacent empty lot (currently occupied by some trees and a provisional parking garage) measuring approximately 8 metres by 32 metres. The proposed addition is a restaurant facility, bringing a much-needed public and gastronomic program to a street saturated with offices. The height of the restaurant corresponds to the historic building, while the two first levels are pushed back to create a cantilevered volume on the top two floors. The space beneath is used as an entrance forecourt and contains double-height transparent columns, inside which, food is transported from the kitchen below, to the dining space above by way of mechanical lift devices. Visitors and passers-by will be intrigued and seduced as they watch the food mysteriously travel up and down. Along the streetfront, the façade is a full-height glass wall supported by a structural scaffolding, and recalls an 8-metre fragment of the building which once stood here (5 Krucza Street) by using silkscreened glass similar to that of the adjacent intervention. A balcony protrudes through an opening in the glass but has been exaggerated to a length of three metres,

again responding in a contemporary way to the balcony which once stood here. The cantilevered volume also corresponds to the preserved fragment of the tenement – uniting both surfaces into continuous composition.

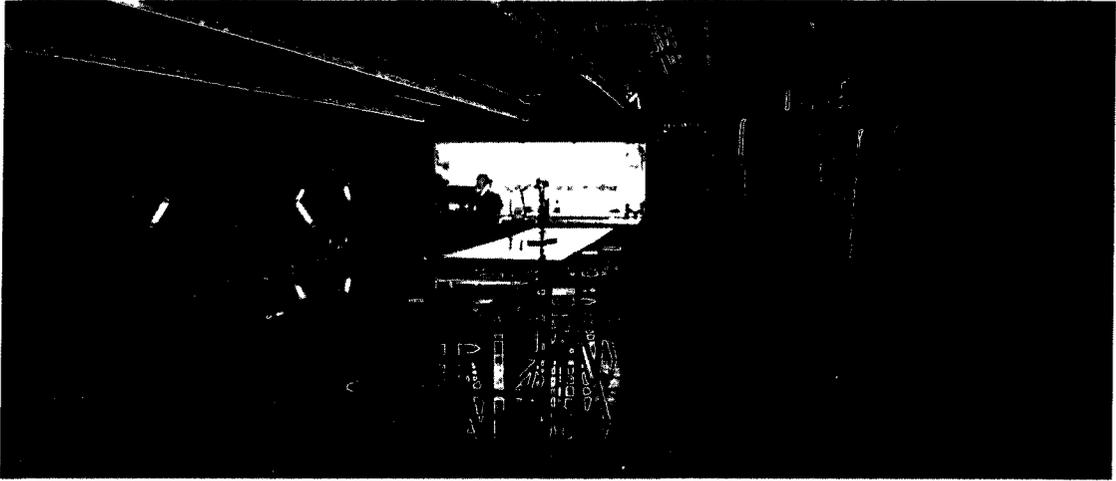


Fig. 33 *OralFix Aphrodisiac Bar* in New York City's *Museum of Sex*.

The character of the restaurant spaces is significant in corresponding to the food being served, mainly, food which brings us the most pleasure; desserts and sweets, exotic dishes and delicacies, aphrodisiacs and 'small plates'. Located in New York City's *Museum of Sex*, the *OralFix Aphrodisiac Bar* prepares specially selected ingredients such as cardamom and honey gold to stimulate effects of excitement and temptation. This notion of activating pleasure through food can be further enhanced in the treatment of the dining spaces through ornament, lighting, colour and materiality, and overall architectural design as illustrated in the work of Nicolas Le Camus de Mezieres and Jean Francois de Bastide.

It is envisioned that the interior spaces of the tenement apartments will be repaired by updating all services and utilities to modern standards, and a general renovation ensuring structural stability and weather proofing. The courtyard is redesigned to improve the green space with gardens and space for residents to relax, socialize and play.

Architectural Proposal (Images)

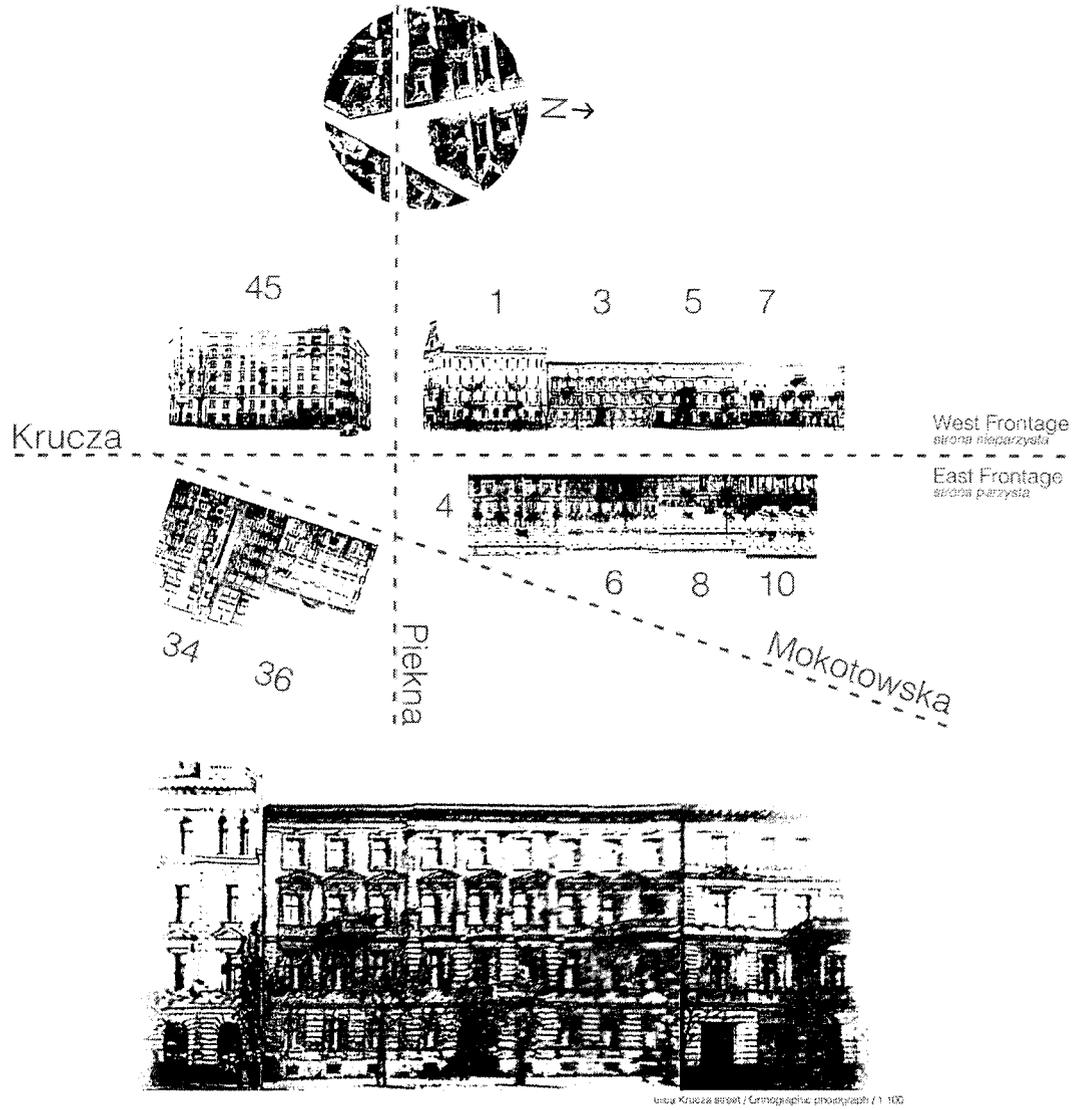


Fig. 34 Historical Situation: Aerial site photograph (1935) and orthographic façade projections from archival photographs.

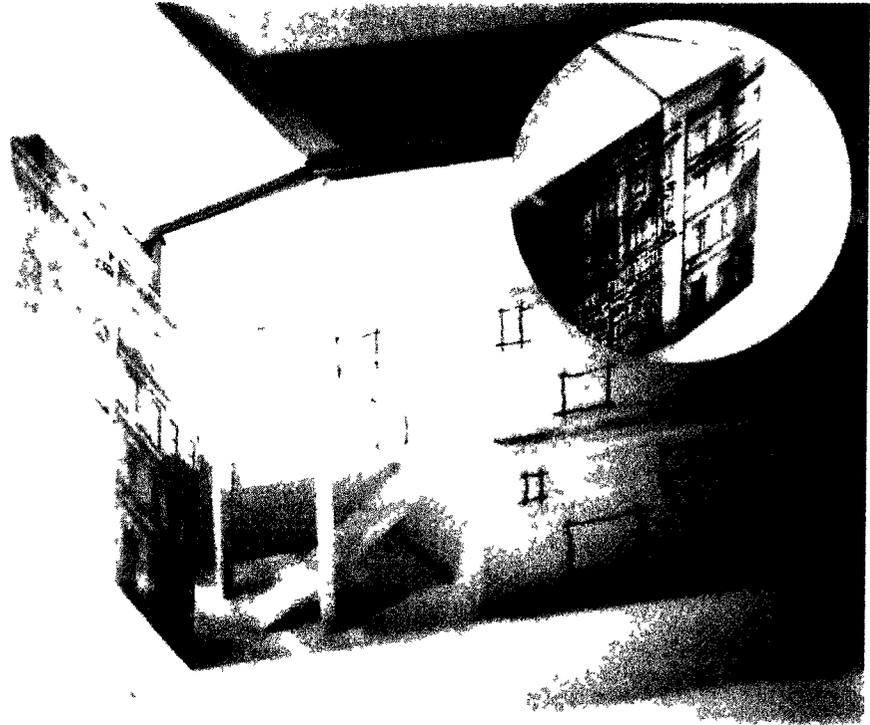
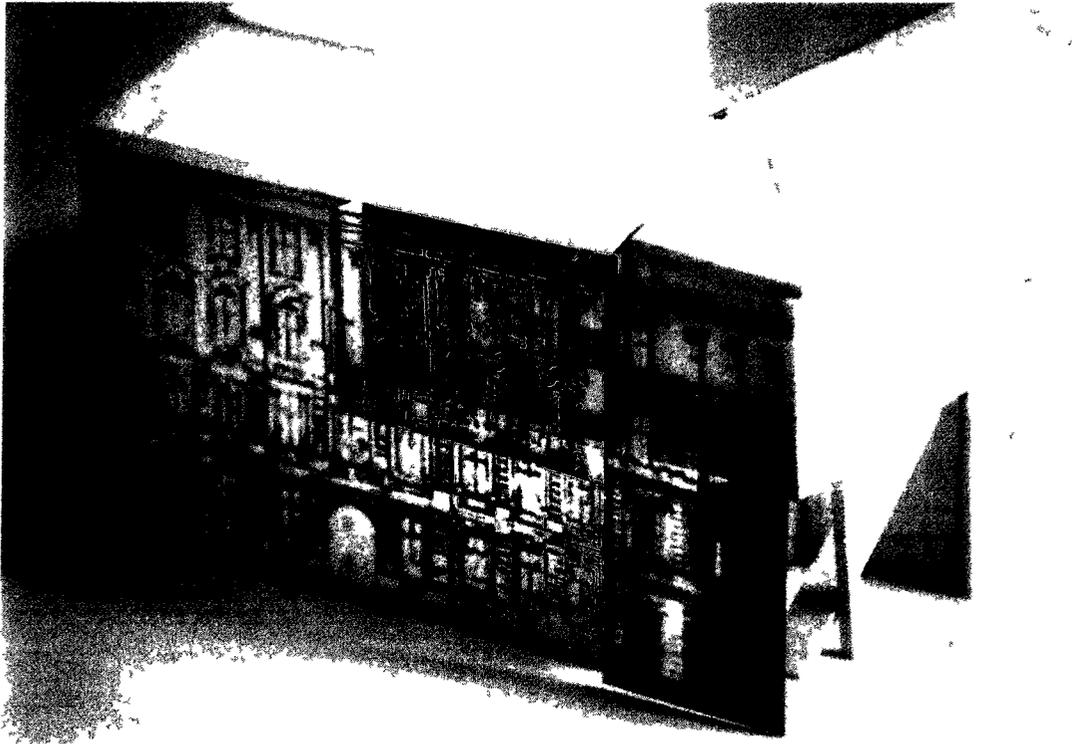


Fig. 35 & 36 Sketch model with historic photographs superimposed on preserved façade fragment and new addition



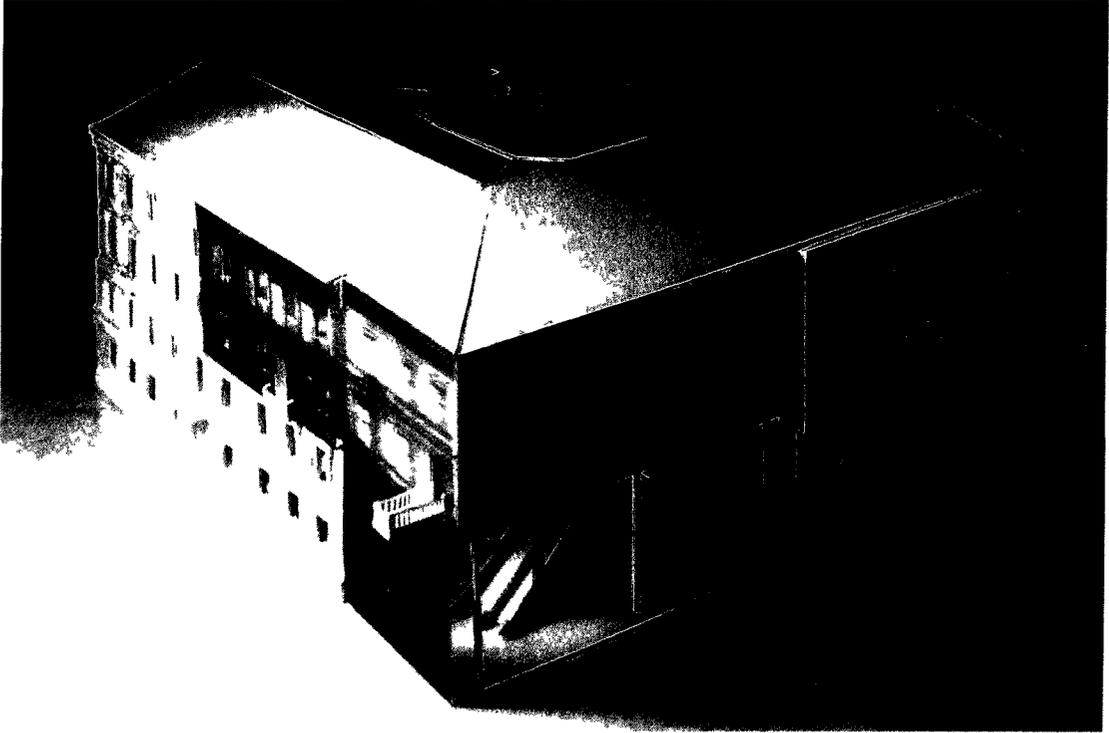
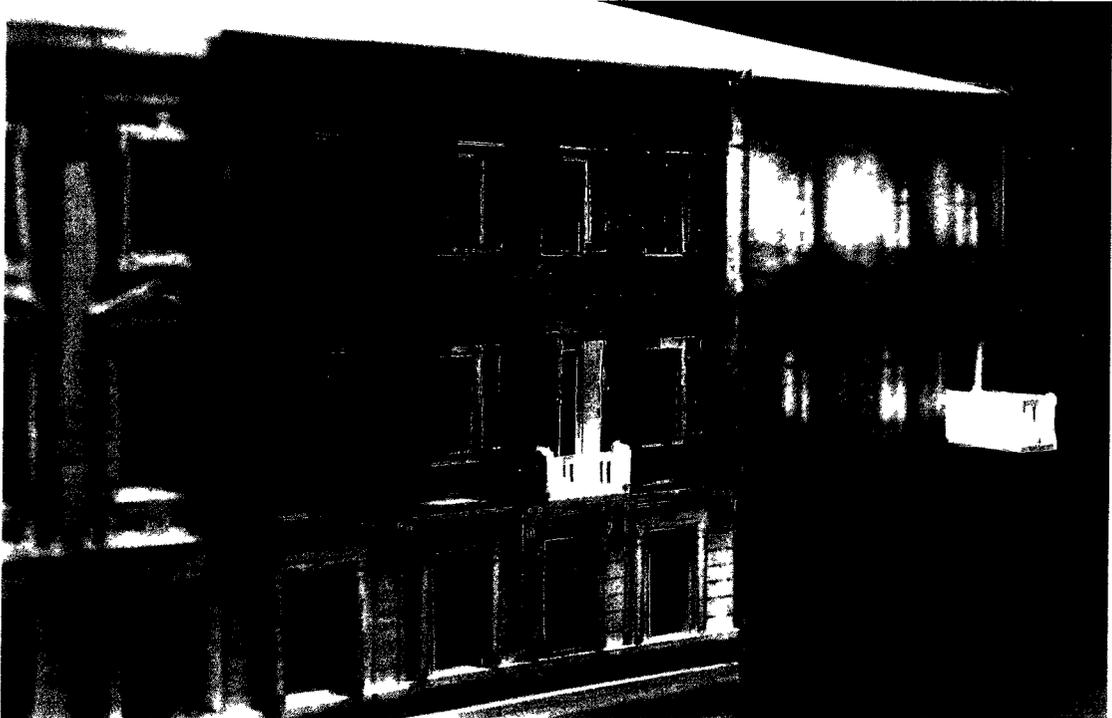


Fig. 37 (Above) View of model showing historic building and new addition **Fig. 38** (Below) Detail view of historic fragment The exposed brick and traces of ornamentation are visible through the printed glass surface



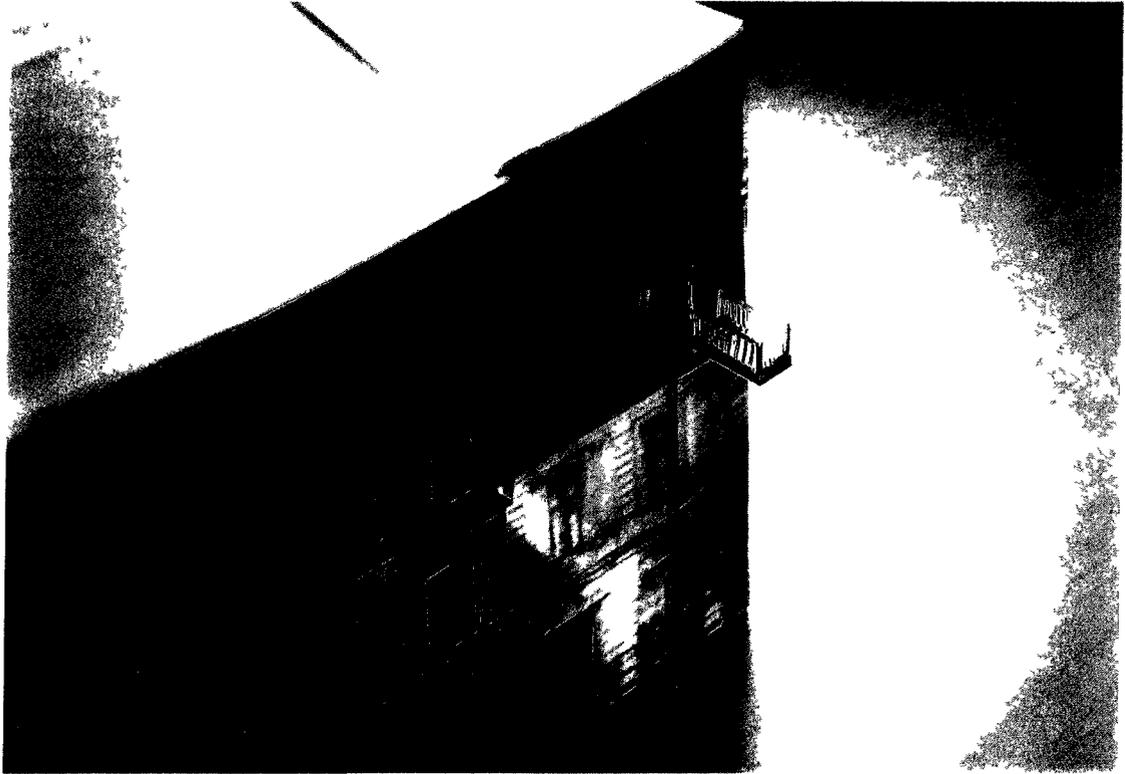
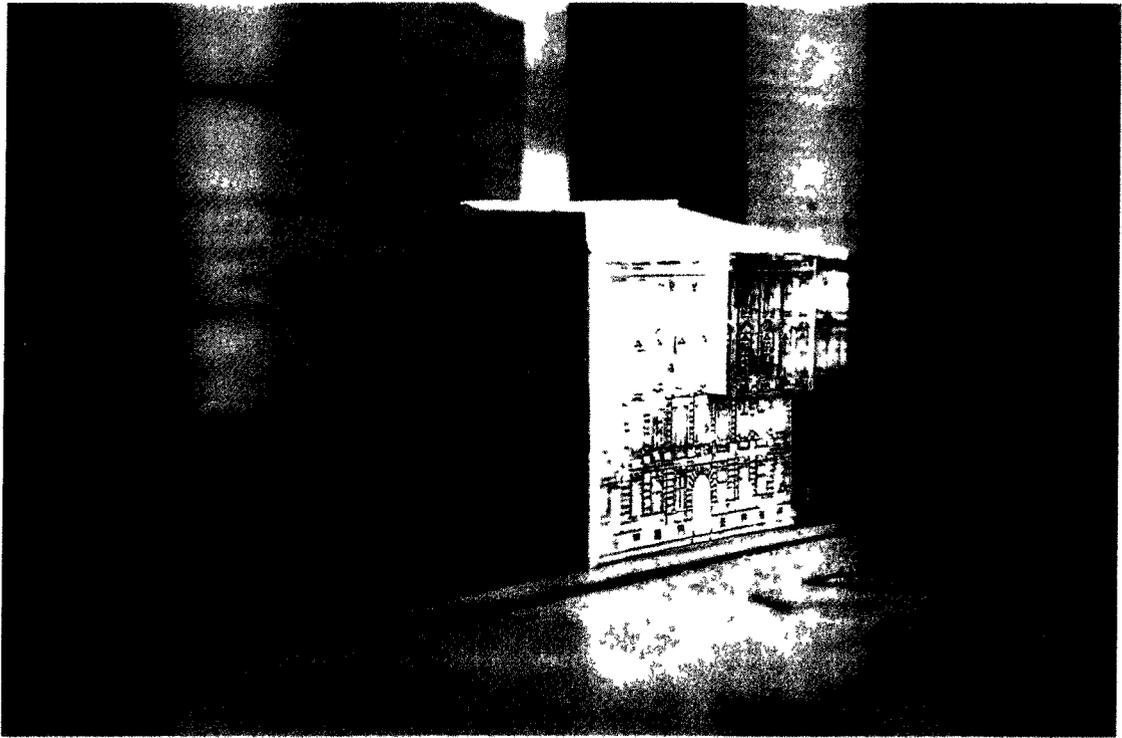


Fig. 39 (Above) Façade of addition, showing the cantilevered restaurant volume **Fig. 40** (Below) Sketch model in context, showing building mass and adjacent relationships



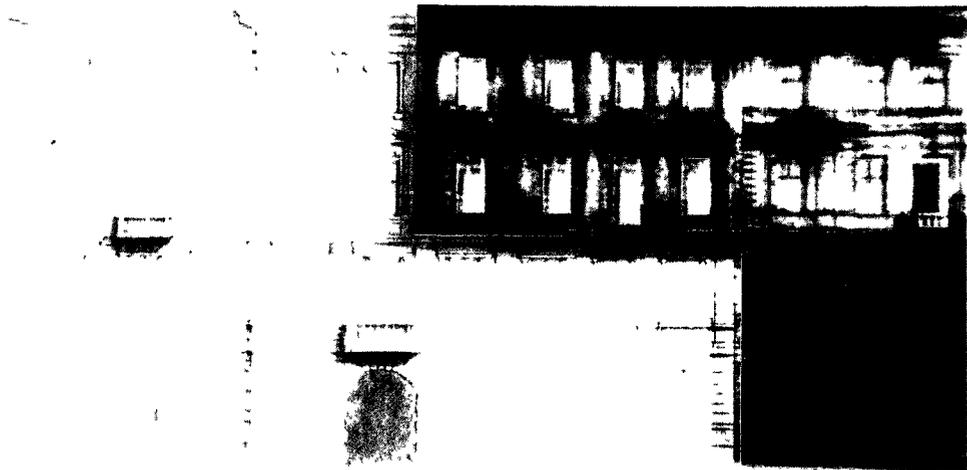
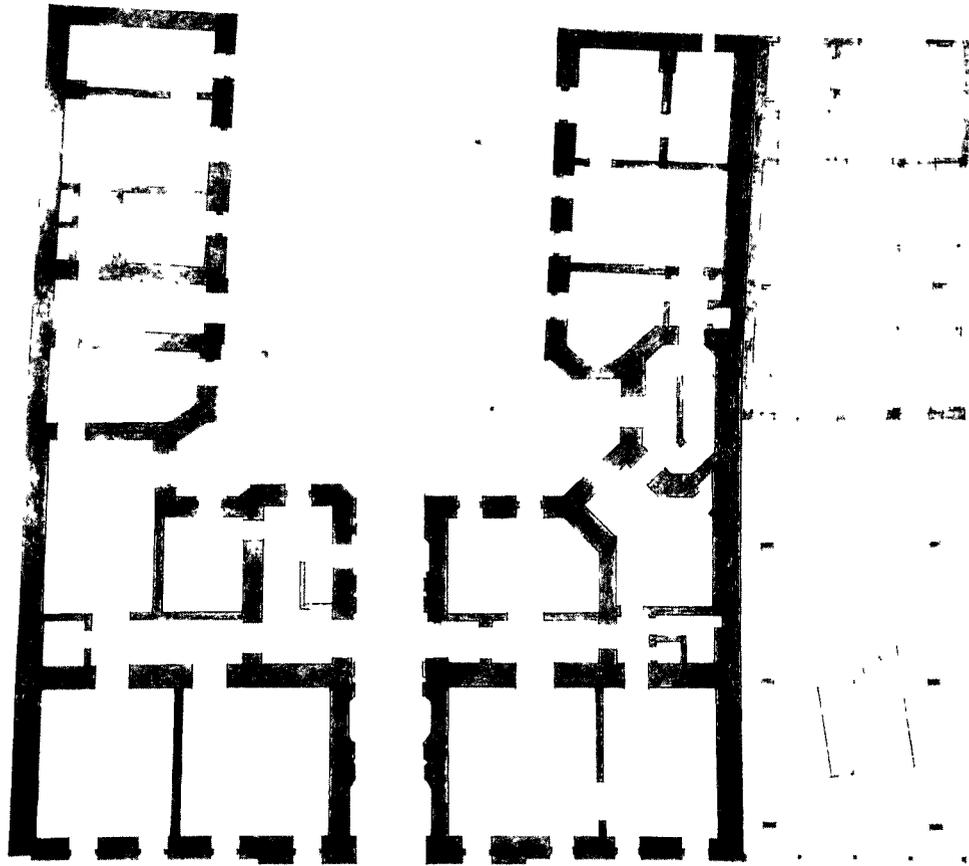


Fig. 41 Ground floor plan and façade study.

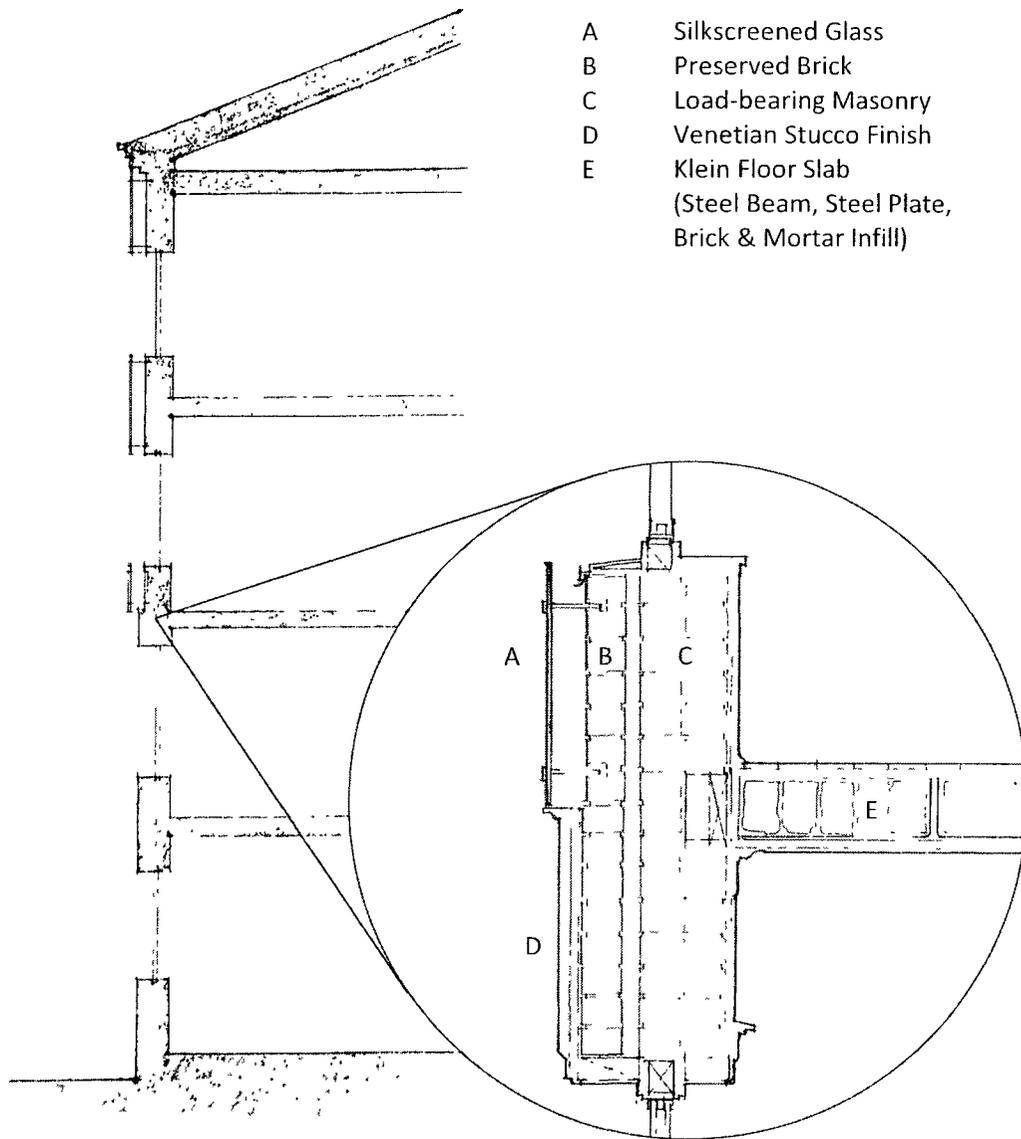


Fig. 42 Wall section and detail of historic façade.

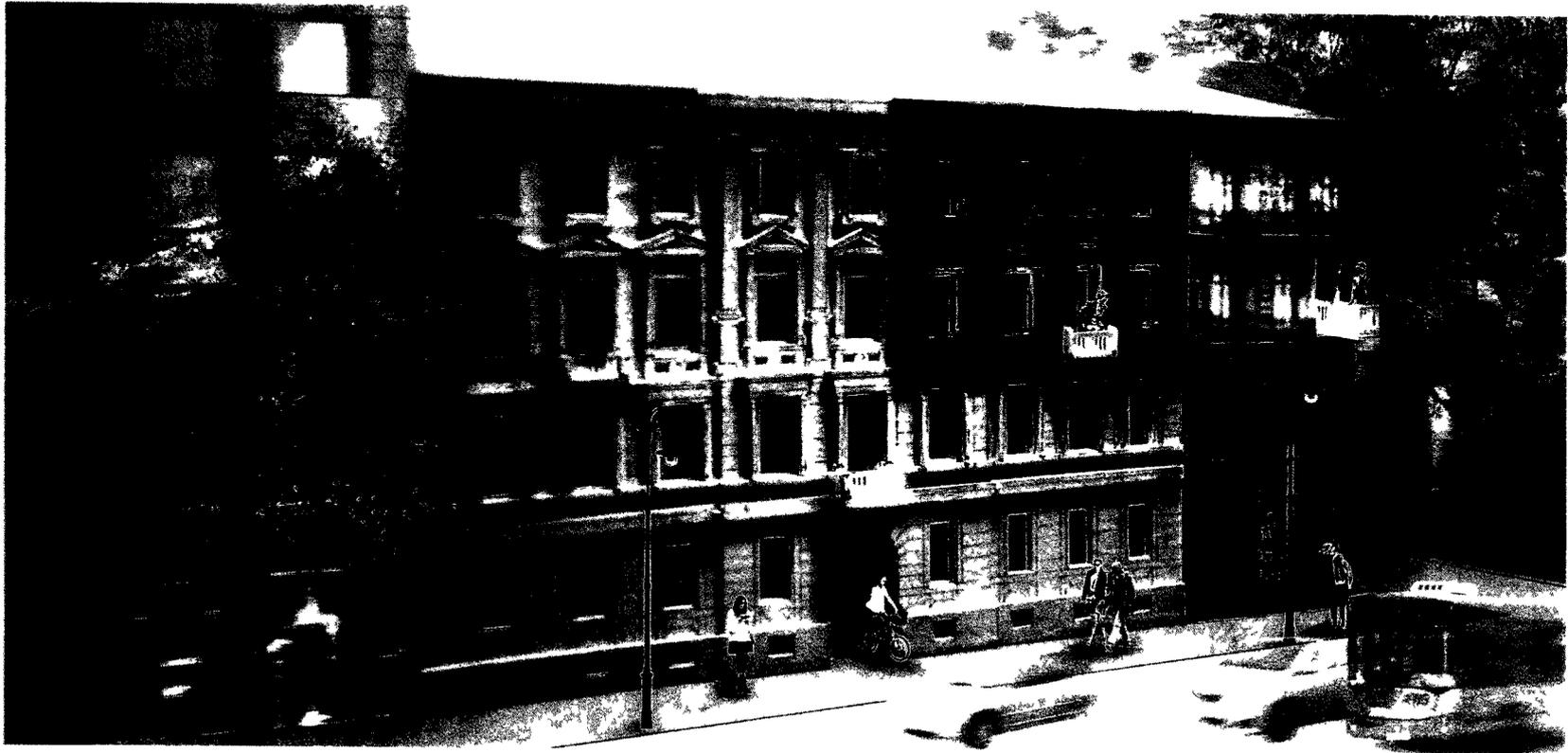


Fig. 43 Street perspective

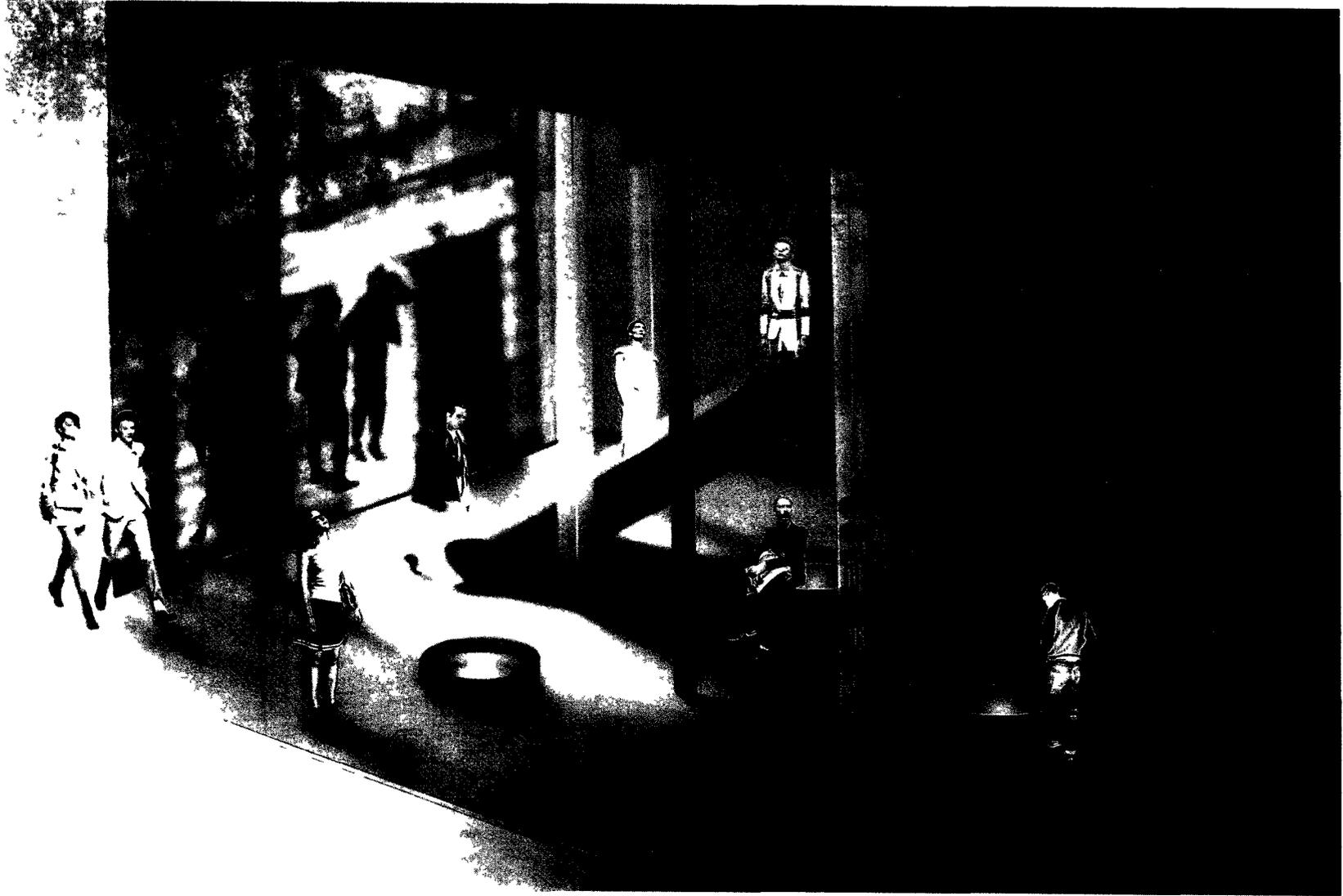


Fig. 44 Perspective of the restaurant entrance plaza



Fig. 45 Detail view of the silkscreened glass façades, with the elongated balcony in the restaurant addition



Fig. 46 Courtyard perspective of the historic building, showing the informal landscaping and garden for residents.

Considerations for the Renovation of the Historic Structure

Based on a study of 19th century buildings in the Polish city of Wrocław entitled *Technical State and Renovation of Buildings of Wrocław's 19th Century City Centre Development* (2005), it is possible to determine criteria involved when dealing with the issue of historic structures. The study summarizes, 'After the Second World War, major repairs were generally not conducted in the buildings that had survived the destruction, it was assumed that they would be demolished and replaced by new buildings once they became too dilapidated.'²⁰ As in the case of 3 Krucza in Warsaw, the building was not repaired following the war, and in the city's long-term plans of the immediate vicinity, the land that it occupied would be redeveloped with new buildings. The report continues, 'Thus no repair work was done, not even the most basic kind in many cases, which left the buildings in a significant state of disrepair, and in some almost disastrous condition. Not until recently have overhauls of a few of these buildings been done, and repairs on others started. Since not enough funds are assigned for the latter purpose, these repairs are usually local, most often concerning elements in a failure or pre-failure condition.'²¹

Because a thorough structural and technical analysis of the Krucza 3 building has not been performed, the results outlined in the *Technical State and Renovation* report can be used to identify what steps might be taken for the revitalization of this historic building. Documentation of the original condition of 3 Krucza Street is very limited, and includes one perspective photograph of the street (1938), one aerial photograph (1935), and one site plan drawing from 1925. No original architectural drawings exist (likely destroyed during the war), and those which exist today were produced as recently as 1999. These documents provide us with a relatively accurate image of the state of the building when it was constructed, and assist in the design of the proposed architectural intervention.

²⁰ Berkowski et al 137

²¹ Berkowski et al 137

The structural considerations for the renovation of 3 Krucza Street, as outlined in the aforementioned Report, are as follows:

<p><i>Foundation</i></p>	<ol style="list-style-type: none"> 1 Replace entire foundation with new foundation, beginning with its weakest areas 2 Widening of the existing foundation by adding one- or two-sided concrete elements or underpinning with wider, reinforced concrete continuous footings
<p><i>Walls</i></p>	<ol style="list-style-type: none"> 1 Mortar injections into smaller cracks which run through joints between bricks 2 Replace cracked masonry with new bricks 3 Replace insulation 4 Finish with plaster and stucco work
<p><i>Floors</i></p>	<ol style="list-style-type: none"> 1 Replace entire floor structure, i.e. steel beams with bricks and mortar on steel plates (so-called <i>Klein</i> -type slab)
<p><i>Balconies</i></p>	<ol style="list-style-type: none"> 1 Replace entire structure if necessary, i.e. steel-bearing beams and slab, with new reinforced concrete slab on steel girders 2 If steel beams are in satisfactory condition, replace Klein / Wygasch-type plates with reinforced concrete monolithic or prefabricated slabs

The report emphasizes the need for constant, continuous repairs and maintenance after renovation, and that even the smallest amount of damage can lead to serious disrepair in the long term, ' Sometimes over 100 years from their being built, it is clearly visible that with suitable preservation, the term of their service life can be longer than theoretically assumed, i.e. 80-100 years. At the same time, one can unambiguously feel that the basic factor which has an influence on the term of a building's existence is its current, careful preservation. Even a little negligence, such as a lack of exchange of a damaged gutter, can lead to malfunction of a whole fragment of a building.'²²

The proposed project at 3 Krucza entails a balance of conservation work and careful new design. Although one should be sensitive in the approach to heritage buildings, there must also be a decisive position for new intervention so that historic buildings may gain new life and adapt to modern times, instead of being frozen in a memory of the past. The proposed project recognizes the importance of preservation as well as the need to create a new identity.

²² Berkowski et al 143

Local Precedents

The site at 3 Krucza Street is one of several cases in the city of Warsaw which presents the potential for a new approach to architectural ornament, rather than repeating conventional methods of historic renovations. The following selection of buildings in Warsaw provides a local context for the issues being raised in my architectural proposal, namely, how to be sensitive to history without being restrained by it completely, and to allow for creative architectural solutions.

I Marcin Weinfeld & Stefan Bryła ***Prudential / Hotel Warszawa*** (1931-34)

The Prudential Building was Warsaw's first skyscraper. The building contained offices for the Prudential Insurance Company on the lower podium portion, while the tower contained luxury apartments. The stepped silhouette, exterior decorations and use of high quality materials were references to the Art Deco style popular in West, ' designed in an avant garde style, with elegant proportions, the building was a symbol of modernity in the city.²³ The design of the building conformed with architectural trends of the time for tall buildings with small footprints, dense forms and simple, elegant lines. Some important influences include the Rockefeller Center (1930-39) and the Empire State Building (1930-31) in Manhattan.

The Prudential Building was designed with the highest quality materials available at the time. Various exotic woods were used on the interior, walnut, ash, pear tree wood. The windows were framed with alabaster, while the spaces were finished with marble, limestone and granite. The exterior consisted of double-layered brick finished with a sandstone surface. The main entrances on the front façade contained decorative bas relief featuring allegorical scenes from mythology. Offices spaces were separated by large glass partitions, lit with translucent milk-coloured light. Small scale elements such as handrails and lighting fixtures were designed in polished metal. All apartments were fitted with the latest luxuries for convenient living, including a double lift elevator and open-concept floor plans.

²³ Ratajczyk 5

The tower faced continuous damage over the course of the war, but its skeleton always remained intact. During the Uprising, heavy artillery damaged the entire building envelope and the interiors were completely burnt by fires, ‘...but the entire building structure was still standing, the steel skeleton towered over the city of ruins and remained a symbol of the heroism of the city’s inhabitants.’²⁴



Fig. 47 The Prudential Tower, from left to right: 1934, Fig. 48 1944, Fig. 49 2010. Fig. 50 2012.

Because it was costlier to tear down rather than reconstruct, the steel structure was left untouched and for several years it remained a ruin. In 1950 it was decided to reuse the structure and transform the building into a hotel. In 1954 the building reopened and changed its name from Prudential to Hotel Warszawa. Redesigned by the same architect, Marcin Weinfeld, the form of the building was altered in the Socialist Realism style – the official style which was based on Soviet models in Moscow. The tower gained explicit decorative ornamentation with pilasters running the full height of the façades, topped with robust capitals; an open-air colonnaded gallery on the penthouse level; and an interior designed in severe classicism based on the architecture of Moscow’s Stalinist metro stations and public buildings. Ideologically, the tower

²⁴ Ratajczyk 5.

was designed to represent a monument to the Socialist policies of the Communist government, as quoted in one journal from 1950, 'in a place previously occupied by an outlet of the universal Capitalist system, today we will gain the valuable social service of the Great City Hotel'²⁵

Over time, the hotel began to lose its reputation as it was never properly maintained and other hotels were opened around the city with better and higher standards. By the year 2000, the hotel no longer functioned. It was left empty and its façades used as giant advertising billboards.

In 2008, the building was acquired by a new owner who organized an architectural competition for the renovation of the building, changing the function of the tower to an office building, with hotel programme located in the side wings. The winning design by Bulanda – Mucha Architects proposes the complete removal and destruction of its current Socialist Realist character, and the reconstruction of its 1930s prewar appearance. This has entailed stripping the building's envelope and ornamentation, tearing down the additions of the front portico and side stairwell, as well as the tearing down of all interiors. In 2006, only the steel structure of the building was given a heritage status, meaning that all interiors and exteriors were free to be arbitrarily changed. The only elements which will be preserved in the new design are the caryatid sculptures from the portico, which will be moved into the new lobby space located in the courtyard.

This case brings up several issues involving conservation and the ethics of conservation – what is the value of the proposed reconstruction? How does one justify what to change and what to leave intact? In this example, there is an attempt to resurrect the memory of a building which existed for ten years while on the other hand, the building's latter 50-year history is being erased. This form of architectural "amnesia" is a recurrent theme in pre-war and post-war architecture in Warsaw, and questions the role that sentiment plays in the city's self-identity.

²⁵ Renault 4

II. *Próżna Street Tenements* (1898-99)

Próżna Street is a short street linking the city's main north-south axis (*Marszałkowska* street) with the triangular-shaped Mushroom Square (*Plac Grzybowski*). This was, and still remains, an important area for Jewish culture which was eradicated by the Nazis during the war. When the Nazis created the Warsaw Ghetto in the early 1940s, Próżna Street was sealed off at one end with a wall, creating a physical boundary with the rest of the city (Jewish side vs. Aryan side). Following the Ghetto Uprising in 1943, the Germans systematically destroyed each building within the Ghetto walls, setting fire to each individual structure. By luck (or lack of time for the retreating Nazis), some buildings on Próżna street managed to survive the war. Although in poor condition, it is one of the only examples in Warsaw of an intact streetscape located in the former Ghetto district, providing immense historical and cultural value.



Fig. 51 Próżna Street sealed off from the Warsaw Ghetto in the early 1940s. Fig. 52 Próżna Street in 2009 during the Festival of Jewish Culture.

The two corners of Próżna Street which face Mushroom Square (numbers 9 and 14) are of particular interest. These crumbling tenement buildings feature billboard-sized portraits of people; children, men and women, husbands and wives, the elderly and young. The portraits are superimposed on the windows. Through this photographic installation, the façades contain the memories of former inhabitants even though the buildings are no longer occupied (due to safety concerns). The installation, entitled *And I Still See Their Faces*, is an interesting case in which the memory of a subject (a person) – has been reintroduced within a new contemporary condition. The portraits form ornamental interventions to trigger people's response to the history of the site and its present-day state.

The proposal for these buildings calls for both a complete restoration to their original appearances, as well as a change of use from residential program to a boutique hotel and office space. It is unlikely that any traces of the current condition will be preserved, as the general trend in renovation tends to result in a complete reconstruction. It would be fortunate if the portrait-interventions could be incorporated into these future plans.

III. 72 Wilcza Street Tenement

The apartment at 72 Wilcza Street is a typical turn of the XX-century tenement building. It survived WWII with minor but visible damage, and had not been renovated until 2010 after being purchased by an investor in 2009. The renovation successfully restored the façade's ornamentation, while preserving a large central portion in its existing condition in order to display the traces of artillery damage from the war. This surface was carefully preserved to ensure material stability, and encased with transparent glass panels to protect it from the elements. The glass meets the edges of the window frames so that they may continue to be operable. Instead of restoring the entire façade to its original state, the glass surface allows one to be aware of the building's past condition, rejecting notions of false identity and highlighting the historical narrative which is significant in Warsaw.



Fig. 53 72 Wilcza Street in 1939 (Left), Fig. 54 before renovation (2009), Fig. 55 and after renovation (2010). The detail on the right shows a fragment of the preserved façade behind glass, while the windows remain operable.

IV. Fragments

Numerous architectural fragments exist among Warsaw's buildings, in which the traces of the past have been preserved for their historical and cultural significance. The building at 1 Dąbrowski Square contains a very precisely revealed façade fragment showing original artillery marks, with an inscription that reads, *'The traces of the heroic fight in the Warsaw Uprising of 1944 were preserved during the renovation in 2005.'* A thin metallic border delineates the fragment from the renovated façade, and the surface is entirely exposed.

Towards the end of the war, the city was evacuated and left a ghost-town among ruins. Before inhabitants were allowed to return to their homes, buildings were cleared of mines, thousands of which were scattered throughout the city by the Nazis. After a building was cleared of mines, a member of the clearance division would record on the surface of the façade that all mines had been cleared - to indicate that the building was safe for inhabiting. The façade at 3 Hołówki Street contains a rare example of this surface graffiti, and has been preserved behind glass to protect its historical and cultural significance.

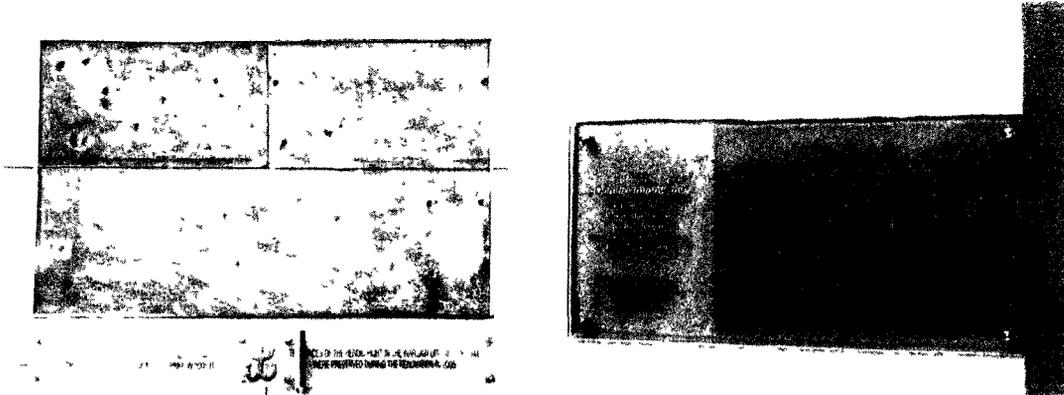


Fig. 56 Exposed façade fragment on 1 Dąbrowski Square. Fig. 57 Graffiti protected by glass at 3 Hołówki Street.

International Precedents

A selection of international projects will be briefly described in terms of their relevance to architectural ornamentation in a contemporary context. The root of each project has inspired my own reflection on the issue of ornament, and the range of approaches has offered me insight into unique and sensitive ways in balancing new and historic architecture. The following cases have informed my architectural proposal in some way:

I. Édouard François: *Hotel Fouquet's Barrière*, Paris (2006)

The façade of the Hotel Fouquet acts as a wallpaper, on which the windows are like picture frames hanging on a wall – the architect pokes fun at the relationship between the interior and exterior by abstracting the surface. This is created with the technique of casting ornament from some of the surrounding buildings and concrete creating moulds for the new façade – which Francois termed *moulé-trouvé*. It is clear that the new openings (windows, garage door, etc.) which randomly break through the surface of the new skin, are being used to allude to the superficial nature of this architectural play. The new building is not a literal reconstruction of a building from former times; instead, the architect reinterprets the typical forms of ornamentation of the direct vicinity, and uses them to refer to historic sensibility and to blend in with the surroundings - but in a completely modern and abstracted way.



Fig. 58 View of the Hotel. Fig. 59 Façade detail showing seam between historic & new surface.

II. Francis Soler: *Ministry of Culture*, Paris (2002)

The Ministry of Culture uses ornament to unify two existing buildings by wrapping a porous metal skin around both, and through which, the traces of both buildings can still be identified. This veiling approach creates one harmonized whole to mitigate the differences between a typical 19th century Parisian edifice and a modern glass infill building. The ornamental pattern also makes reference to art nouveau details which are synonymous with the city's historic architecture.

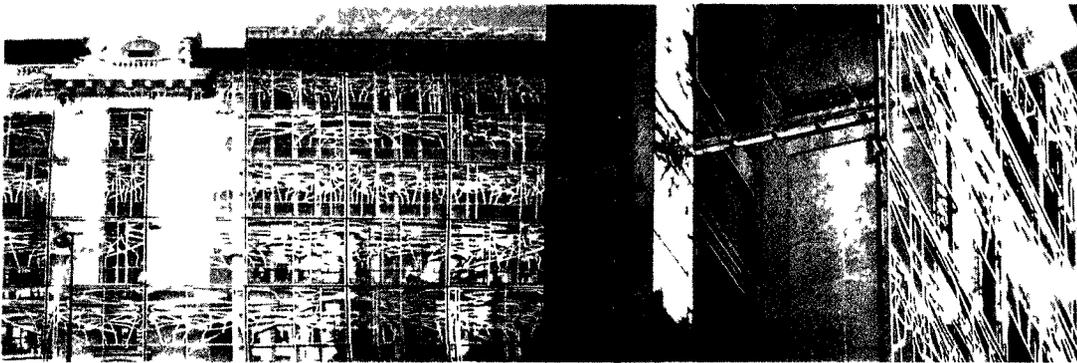


Fig. 60 Connection between historic and new buildings Fig. 61 Detail of screen structure on historic building

III. Diener & Diener: *Museum of Natural History*, Berlin (2009)

In this project, the ruins of the façade (left in this state since the Second World War) were restored, and the gaps of non-existing façades were reconstructed. A new concrete material which mimics the original brick texture was chosen to fill these empty fragments by using a silicone mould which was based on the existing façade. The difference between old and new is subtle but still legible, and the seam between the original yellow brick façade and the new, grey concrete brick façade is noticeable. The act of 'filling in the gaps' with a new material prevents the illusion of a total reconstruction, and instead allows the visitor to witness the seam between old and new.



Fig. 62 (Left) The ruined eastern wing. Fig. 63 (Center) Reconstructed fragment.
 Fig. 64 (Right) Concrete façade mould.

IV. Helmut Jahn: *Esplanade & Café Josty*, Berlin (2001)

The Frühstückssaal was a breakfast room in the former Esplanade Hotel which was once used by the Prussian royal family and designed in the neo-Rococo style. After the Second World War, only fragments of the original spaces survived, which were then reincorporated into the new Sony Center complex designed by Helmut Jahn. The former interior spaces now form the historic fragments of the exterior façades, reversing the relationship of the interior’s original character. Preserving these 19th century architectural fragments within the surface of a modern building, highlights the historic character of the inherited remnants, and serves to add to Berlin’s interesting architectural narratives.

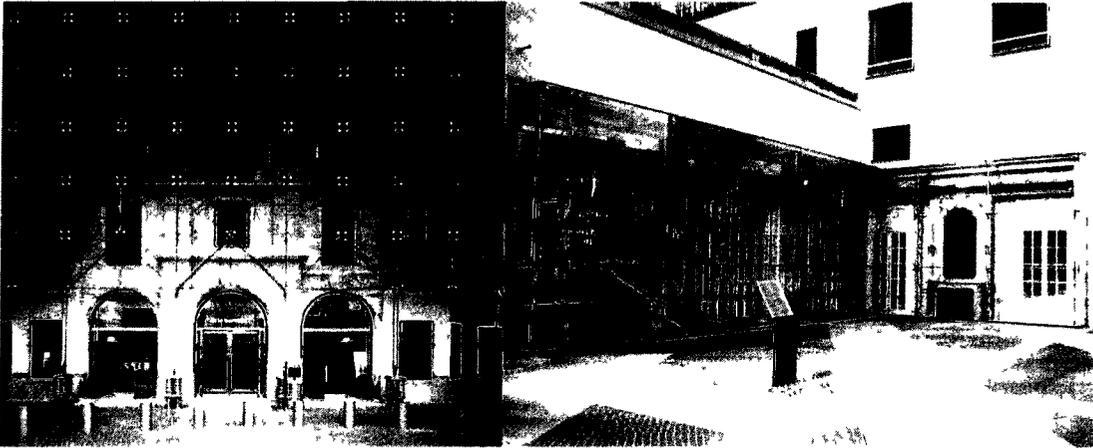


Fig. 65 Surviving façade fragment of the *Esplanade Hotel*, preserved behind glass and incorporated into the *Sony Centre* building. Fig. 66 Interior fragments of the Breakfast Salon now incorporated into the façade of *Café Josty*.

V. MS&R: **Mill City Museum**, Minneapolis (2004)

The ruins of this former industrial mill are used as a shell, within which a new building has been constructed for cultural purposes. This new building features a multi-storey glass façade, on which the original architectural section blueprint as well as graphics of the milling machines which once operated in the mill have been printed. This gives visitors a sense of the scale of the machines which existed here, and inform one of the industrial heritage which has been destroyed through various fires and explosions throughout its history.

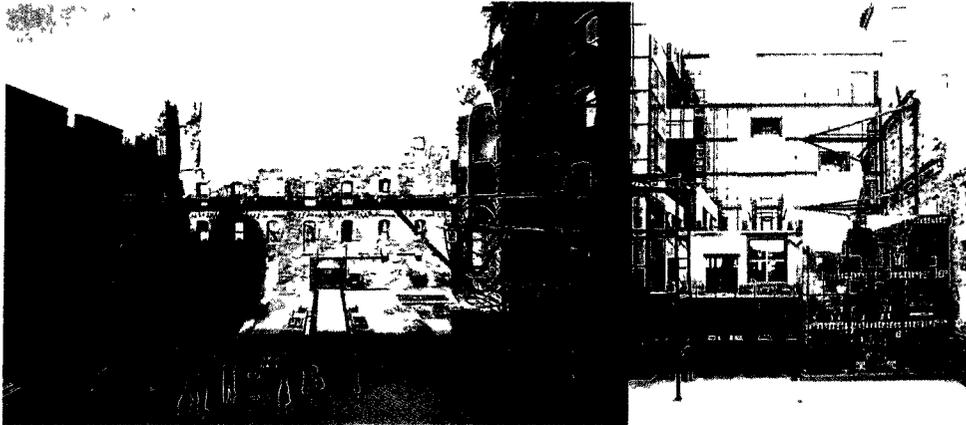


Fig. 67 The ruined shell of the mill is used as a courtyard and gathering space. **Fig. 68** The façade of the museum contains the silkscreened blueprints of the mill's architectural section and graphics of machinery.

VI. Herzog & de Meuron with Thomas Ruff: **Eberswalde Library**, Eberswalde (1999)

The architects create an ornamental narrative by printing artifacts found inside the library's collection onto the surface of the building using silkscreened photographs on cast concrete panels and glass, informing the user of the stories and knowledge found inside. From afar, the ornament produces a textural effect, and it is not until the visitor approaches that each printed photograph can be read individually. In this precedent, the ornament tells the viewer a story; it is a visual clue to the program and function of the building.

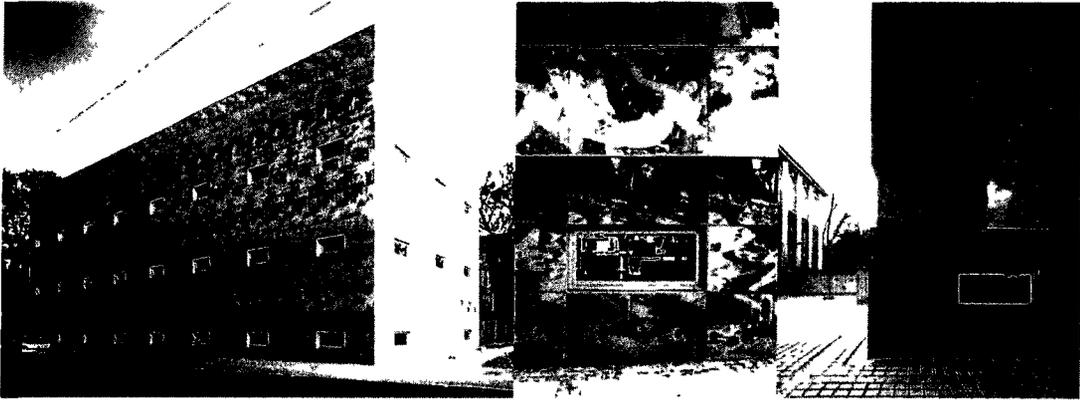


Fig. 69 View of the Library. Fig. 70 & 71 (Center & Right) Façade showing silkscreened concrete and glass effects.

VII. Brand + Allen: **185 Post Street**, San Francisco (2007)

The architectural firm of Brand + Allen preserved the façades of a historic turn-of-the-20th-century commercial building and designed a new glass surface which acts as its protection. This precedent is another example of glass material mitigating the character of a historic building and offering built heritage an updated appearance, relevant to our time. As Liliane Wong explains, ‘The addition of the seamlessly detailed glass skin – itself a foil between the old and the new – speaks to 21st century modernity while it preserves and protects the heritage of the early twentieth century.’²⁶

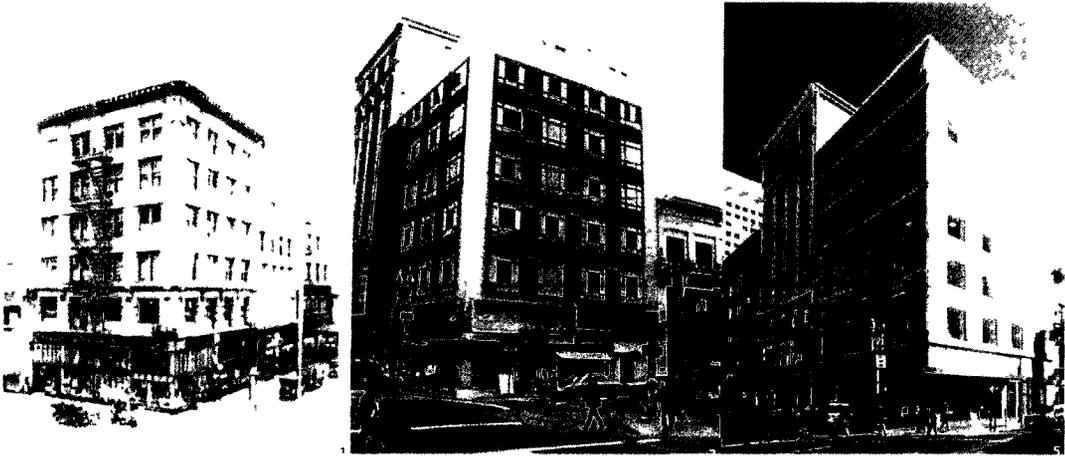


Fig. 72 (Left) Post Building with original 1908 façade, Fig. 73 (Center) 1950’s, Fig. 74 (Right) Renovated building with glass skin, 2009.

²⁶ Wong 37.

VIII. Jean Nouvel: **Arab Institute**, Paris (1987)

In this project, the architect uses ornament as a reference to the *jali* screen found in traditional Islamic architecture. At the same time, the ornament is a dynamic mechanism which digitally controls sunlight entering the interior spaces, casting beautiful geometric patterns of shadows. Jean Nouvel has reinterpreted traditional ornament using modern technology, in a way which acknowledges both function and beauty. The ornament is not a literal imitation of historic precedents, rather, it is abstracted and redefined to maintain relevance to our current time.

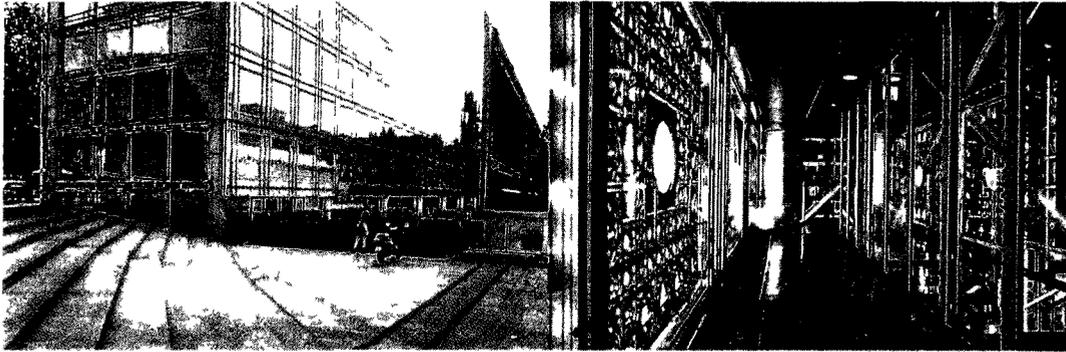


Fig. 75 Exterior view of the Institute Fig. 76 Interior view of the façade system

IX. Hundertwasser: **Hundertwasserhaus**, Vienna (1985)

This popular landmark is a relatively recent example of a 19th century tenement renovation, in which the façades and forms of the building have been draped with a playful surrealist quilt of colourful ornamentation. Fragments of the original 19th century classical façade have been preserved, and the seam between the original and new is equally playful; running through openings and cutting through ornamental window elements as if the new façade was painted on the old.



Fig. 77 Renovated façade. Fig. 78 Façade detail, the seam between old and new is visible

Glossary

Below is a list of significant terminology used throughout this thesis. Personal interpretations have been highlighted in italics to differentiate from scholarly definitions.

Aesthetics *theories and philosophies relating to the study of beauty and image*

¹ a branch of philosophy dealing with the nature of beauty, art, and taste and with the creation and appreciation of beauty _{m w}

² a particular theory or conception of beauty or art, a particular taste for or approach to what is pleasing to the senses and especially sight _{m w}

³ a pleasing appearance or effect _{m w}

Conservation *a broad range of issues relating to the maintenance of historic buildings*

¹ a careful preservation and protection of something _{m w}

² planned management of a natural resource to prevent exploitation, destruction, or neglect _{m w}

Defacement *an arbitrary act of modifying a physical appearance*

¹ to mar the appearance of _{m w}

² injure by effacing significant details _{m w}

³ impair _{m w}

Imitation *to alter one's state through reproducing the state of another object or being*

¹ resembling something else that is usually genuine and of better quality _{d f}

² not real, a counterfeit or copy _{d f}

Intervention *a conscious act of alteration or enhancement*

¹ to occur or lie between two things _{m w}

² Etymology early 15th c, from Latin *interventionem* (an interposing), from stem of *intervenire* (to come between, interrupt), from *inter* (between) + *venire* (come) _{m w}

Memory *a recollection of some condition or situation from one's past or history*

¹ the power or process of reproducing or recalling what has been learned and retained especially through associative mechanisms _{m w}

² a particular recollection of an event, person, etc _{m w}

³ an image or impression of something that is remembered _{m w}

⁴ the time within which past events can be or are remembered _{m w}

Ornament *a surface detail which adorns an otherwise bare surface*

¹ a useful accessory _{m w}

² something that lends grace or beauty _{m w}

³ a manner or quality that adorns _{m w}

⁴ one whose virtues or graces add luster to a place or society _{m w}

Ornament (continued)

- ⁵ the act of adorning or being adorned _{m w}
- ⁶ an embellishing note not belonging to the essential harmony or melody _{m w}
- ⁷ anything that enhances the appearance of a person or thing _{d f}
- ⁸ something regarded as a source of pride or beauty _{d f}

Pleasure a positive feeling or state of satisfaction

- ¹ the state of being pleased _{d f}
- ² a state of sensual gratification _{d f}
- ³ a source of delight or joy _{d f}

Preservation to maintain a current state or condition

- ¹ to keep safe from injury, harm, or destruction _{m w}
- ² to protect _{d f}
- ³ to keep alive, intact, or free from decay _{d f}
- ⁴ to maintain _{d f}

Reconstruction rebuilding an object to a previous state

- ¹ to construct again, to establish or assemble again _{d f}
- ² to build up mentally, to recreate _{m w}
- ³ to rebuild _{m w}

Restoration to improve an object's condition through repairs

- ¹ a restoring to an unimpaired or improved condition _{m w}
- ² a renovation to a building _{d f}

Revivalism the manifestation of styles from previous eras into one's contemporary time

- ¹ the tendency to revive what belongs to the past (former customs, styles, etc) _{d f}

Seduction the act of being attracted to someone or something

- ¹ something that attracts or charms _{m w}
- ² temptation _{d f}
- ³ to win over, attract, or lure _{d f}

Sensation to have one's senses (touch, sight, smell, etc) activated

- ¹ a mental process resulting from the immediate external stimulation of a sense organ often as distinguished from a conscious awareness of the sensory process _{m w}
- ² a state of excited interest or feeling _{m w}

Spectacle the object of one's gaze, an object which attracts something or someone

- ¹ anything presented to the sight or view, especially something of a striking or impressive kind _{d f}
- ² an eye-catching or dramatic public display _{m w}
- ³ an object of curiosity _{m w}
- ⁴ etymology mid-14th c from Old French *spectacle* "(specially prepared or arranged display), from Latin *spectaculum* (a show, spectacle), from *spectare* (to view, watch) _{d f}

_{d f} Dictionary com [http //dictionary reference com/](http://dictionary.reference.com/)

_{m w} Merriam – Webster Online [http //www merriam-webster com/](http://www.merriam-webster.com/)

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