

Authenti©ity

conditions of the modern city dweller

Transcending delimitation

ideologies and their built-form

Dwelling poetically

characteristics of an architecture for the perceptive

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Introduction

When I came back from staying in New York for eight months, there were some frequently asked questions that came up every time you meet any one of your friends: 'how did you like it over there?' or 'how does it feel coming back, is it hard to adjust?' or 'are you planning to go back there anytime soon?' The red thread through the questions for me is the question *in what way does the environment one finds oneself in changes the character or attitude of the individual?*

New York is definitely a city full of spectacle, excitement and it does indeed really never sleeps. In my enthusiastic responses, however, I also tried to explain the feelings of unsettlement that I experienced while I was there. Busyness and self-centeredness seemed obligatory and I felt that it has great impact on the character of the city dwellers. Many people felt as if they are the center of the world, actors in their own Hollywood blockbuster movie.

During my first weeks in the city I adjusted the speed of my walking pace accordingly: three times faster than normal. After a month or so I met a well-versed gentleman sitting behind a table with a typewriter on it holding a sign that read: "PICK A SUBJECT & PRICE, GET A POEM". He stood at an interesting spot, right in the middle of a busy underground intersection of the Union Square subway station. A place I already past numerous times because it is on the way to the architecture faculty.

For some kind of reason I asked him curiously how he experiences and reflects on the continuous rush of people that pass him by, and

what types of people would actually take the time to stop at his stand. "Kind people", he responded quite stoically, but revealing an empathic smile. "Surely he is trying to drag me into his bubble and try to sell me a poem" I thought to myself. But it worked. I was intrigued, 'played' along and it was the start of a conversation. A few minutes later I more than willingly gave him a couple dollars and asked him to write a poem. The poem beautifully describes the character of the modern city dweller and his ways of doing, a fascination that started the research for my graduation project.

The first chapter **Authenti©ity**, describes the living *conditions of the modern city dweller* that forms a specific type of character, as beautifully described in the poem by Lynn Gentry. Ever-growing technological communicational results in the dissolution of the boundary between that what is within and without. This paves the way for the *massification* of culture resulting in the in-authentic character of the city dweller - one that is completely formed by influences from without rather than from within. The proposal to protect the city dweller with physical, rather than mental barriers, introduces the mediating role of architecture and safeguarding the authenticity of the city dweller.

The never-changing task of architecture has always been to create a safe and livable space by delimiting infinite space: separating inside from outside. The second chapter, **Transcending delimitation**, gives us insight where currently popular ideologies, i.e. transparency and openness, have originated and how they are embodied in our built-environment.

The concluding chapter, **Dwelling**

poetically, reflects on the findings of the previous two chapters and uses narratives of inner city retreats that I have personally visited in order to understand how architectural boundaries are used as a means to experience silence within the city. The transition between a composition of different spaces and a description of certain essential ingredients are laid out as the foundations for the proposed architecture.



Going to a train
Thinking it is theirs
If they arrive one step too late
The conductor won't care
They have paid no more money
Than anyone else
For such time to be spared
As appointments
Have been set
But the average day
One can easily forget
Like the nameless herds that pass
With a couple eyes connected
Releasing the vast virtue
Of all the world in stride
Giving reason
To seek beyond those
Too lost to find

Lynn Gentry, Here, Union Sq., February 25, 2015

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Authenti©ity

conditions of the modern city dweller

Age of distraction

We live in an unending rainfall of images. The most powerful media transform the world into images and multiply it through the phantasmagoric play of mirrors. These are images stripped of the inner inevitability that ought to mark every image as form and as meaning, as claim on the attention and as a source of possible meanings. Much of this cloud of visual images fades at once, like the dreams that leave no trace in the memory, but what does not fade is a feeling of alienation and discomfort. -

Italo Calvino

Today, daily life within our contemporary cities goes hand in hand with a continuous exposure to information from all sides. Within the city, we have to deal with a continuous shift of external stimuli in contrast to the slower rhythm of life outside of the city. The cities that we have been living in were already noisy and crowded without the introduction of the Internet. But ever since the Internet has become a completely integral part of our daily lives, there has been an enormous intensification of nervous stimulation to which the modern city dweller is forced to adjust appropriately.

Multiplicity, speed and information preside over society. Millions of messages are being posted, shared, liked and commented on every few seconds. The 'Fear of Missing Out'^[1] on important news from media outputs or our friends, work e-mails, or the latest gossip on the celebrities we are following, makes us continuously check our communication devices for anything that is seemingly worthwhile of our attention. All the information streams that linger within the cloud can potentially be brought in reach with the mere touch of a button, transporting our thought out in the great world wide open.

With our new communication technologies all corners in the world have become accessible to us. Through the devices that we always carry around with us, we can open up worlds whose

[1] Marketing strategist Dan Herman coined the term "FOMO" in 1996, according to his website "FoMO is experienced as a clearly fearful attitude towards the possibility of failing to exhaust available opportunities and missing the expected joy associated with succeeding in doing so."

possibilities we can only hit at. There is more information flowing through society than any one of us could ever hope to process or understand. The scarcity in our world is no longer knowledge - the new scarcity in our age is attention. The result is that we now live in an attention based economy, one where the resource, the economic good that is being fought for, is our attention.^[2]

This results in the outside world becoming more and more obtrusive throughout our daily lives. Digital displays, banners, pop-ups and neon signs are everywhere. Likewise, our buildings seem to scream for the attention of the already over-stimulated consumer. Architecture has also fallen victim to the battle for attention and is forced to rival other artistic media, such as cinema, music, and the world of arts.

[2] This theory was laid out in 1997 by Michael H. Goldhaber in his article *Attention Shoppers!*

Authority of mass culture

It is not surprising that within our modern cities, which are at their roots the embodiment of an efficiently working money economy. Therefore, the battle for the attention of the modern city dweller is most intense. Today it is almost impossible to avoid the ever-increasing authority of objective mass culture and has become increasingly intrusive through ever-advancing technological communication means. We carry around windows to unlimited universes in our own pockets. Information enters our private sphere without filter and affects our lives in a significant way.

Even our own homes are increasingly 'under fire' by information and impulses from outside. The television screen and computer screen both contain a flat surface of infinite layers – doors to innumerable worlds, blurring the boundaries between any one place and the other. John Ruskin

beautifully describes the “true nature of home”. He explains that “it is the place of peace: the shelter, not only from all injury but also from all terror, doubt and division. In so far as it is not this, it is not home; so far as the anxieties of the outer life penetrate into it, and the inconsistently- minded, unloved, or hostile society of the outer world is allowed by either husband or wife to cross the threshold it ceases to be a home...”^[3]

^[3] John Ruskin, from his lecture “The Queen’s Gardens” published in *Sesame and Lilies*, 1865

Similarly, Gaston Bachelard describes in his book *The Poetics of Space* that the house functions as the metaphysical concretization of being in the world, for “without it, man would be a dispersed being. Before he is ‘cast into the world,’ as claimed by certain hasty metaphysics, man is laid in the cradle of the house. And always, in our daydreams, the house is a large cradle. A concrete metaphysics cannot neglect this fact, this simple fact, all the more since the fact is a value, an important value, to which we return in our daydreaming [...]. Life begins well, it begins enclosed, protected, all warm in the bosom of the house.”^[4]

^[4] Gaston Bachelard, *The Poetics of Space*, 1957, p.7

The house is not mere physical shelter and protection, but serves as mediation between the world and our consciousness. The home functioning as a safe haven, as protection from that which is outside, is rarely the case today.

Search for confinement

It is then not surprising that within our modern cities, our desire to flee, to escape temporarily is always on the mind of the city dweller. Paul Virilio in his “The Overexposed City” argues how the city is dematerialized by the impact of information technologies and as a result influences our experience of time and tells us that “while spatial

escape is still possible, temporal escape is not.” “Our desire to flee, to escape temporarily, from an oppressive technological environment in order to find oneself again, to pull oneself together” is always lingering on the mind.”^[5] Not many of us have the luxury to take time off whenever you feel like it. Time, which is now inextricably linked to money, becomes a rare commodity. We have become engulfed by mass objective culture, so “places that fall outside this sphere of influence appear at first irrelevant yet in their apparent aimlessness can offer a counterweight to the hectic world. Countermanding the acceleration of other urban activities is the need for a strategy of deceleration in which these oases of peace and moments of silence can figure.”^[6]

^[5] Paul Virilio, *The Overexposed City*, 1984

In the inhospitable terrifying endless wilderness of the forest, the archetypal counterpoint is the *clearing*, which naturally forms an inner world by itself, a *microcosm*. “Its meaning derives from its state of openness: the physical absence of the forest, where that which is hidden in the forest is brought into view.”^[7] It is at this place where the heaven touches the earth through the clearing, that the darkness and complexity of the forest is complemented by the contrasting clarity and light. Against the terrors of the wood, order and safety can be found. At the edge of this clearing in the woods would be the perfect spot to build a house, where one can find order and safety of the heart of the home.

^[6] Rob Aben & Saskia de Wit, *The Enclosed Garden*, 2001, pp.11-12

^[7] Ibid, p.25

Today, this archetype can be directly translated for the contemporary cities that we live in. The concrete jungle in which we dwell today could be seen as the new endless unknown, and as a counterpoint we are in search of boundaries that give clarity and a feeling of safety.

Psychological protective organ

It is vital to have some sort of protection against the bombardment of information. We are in need of some kind of defensive mechanism in order to resist being swallowed up or engulfed by objective culture. The contemporary city fosters a situation where one must create a buffer against a constantly changing environment. According to Simmel, in order to protect ourselves from the overexposure to sensorial input within our cities “the metropolitan type creates a protective organ”, a psychological barrier, “for itself against the profound disruption with which the fluctuations and discontinuities of the external milieu threaten it.”^[8] This protection manifests itself in the rise of logic and intellect, comparable to the matter-of-factness of the money economy.

^[8] Georg Simmel, *The Metropolis and Mental Life*, 1903, p.

Simmel described this phenomenon over a century ago, but we have not found appropriate means to alleviate the weight of stress on our nervous system, even though modern man is still, perhaps even more so, under constant attack by an overload of information; perhaps even more so today. The affects of using psychological means to cope with the disruptions introduced by modern city life are evidence thereof.

Inauthentic city

The development of a protective, rational barrier has a profound impact on individuals living within the city. The disorienting rhythms of city life are countered by a “reserve with an overtone of hidden aversion”.^[9] This attitude results in an extraordinary level of animosity to that which is unknown. The continuous bombardment of stimuli the city dweller has to put up against with a restrained

^[9] Ibid, p.

mannerism results in an unwillingness to react actively to phenomena that cross our path in our daily routines. This *blasé outlook* is the consequence of the constant bombardment of the intellect, and leads to a society that is largely indifferent and apathetic.

Where Simmel addressed the notion of the creation of a protective organ to deal with the ever fluctuating outside world and argues that as a result we become mere calculating machines of facts, a century later Neil Leach reconsidered this thesis and argues that another result is that we lock ourselves up in an *aestheticized cocoon* that only allows in your 'perfect' living conditions.^[10] He describes this by saying that "in our present disembodied world of telephone dating and mobile phones, this introverted and self-absorbed domain, individuals are increasingly isolated, cocooned from everything around, like commuters crammed into rush hour underground trains, studiously ignoring those right in front of their noses."^[11] By entirely closing yourself off by a deliberate cessation of contact with the world at large, you can conserve your 'own' preferred style of living. Surrounding ourselves with only those things for which we feel admiration or affection - all else is to be cast out. This behavior is intended to ensure psychological safety and to protect your ego and identity from the information and stimulus of the outside world that could upset it.

Even supposed complete cessation of the world at large, or supposedly being at the forefront of the bandwagon does not mean one lives without any influence from outside as Harold Rosenberg argues in his essay.^[12] The 'independent' choices that we believe that we are making are mostly framed beforehand. The end-result is inevitable: our character and personality is being created more

^[10] Neil Leach, *The Aesthetic Cocoon*, 2001, pp.107-109

^[11] Ibid, p.108

^[12] Harold Rosenberg, *The Herd of Independent Minds: Has the Avant-Garde Its Own Mass Culture?*, 1948

and more from without instead of from within.

Simmel starts his essay with “the deepest problems of modern life flow from the attempt of the individual to maintain independence and individuality of his existence against the sovereign powers of society, against the weight of historical heritage and the external culture and technique of life.”^[13] These sovereign powers of society are what Heidegger^[14] describes as *Das Gerede*, or ‘endless chatter’, and as we have earlier described as the influence of objective mass culture over our lives. The reaction of the metropolitan person “is moved to a sphere of mental activity which is least sensitive and which is furthest removed from the depths of the personality.”^[15] In a sense, by creating a mental protective organ one is pulling oneself further away from his or her *authentic self*.^[16]

Physical protective barrier

Unless we find ways to wrest control of our own lives from society, all of our decisions will continue to be made for us by the unnoticed forces of the cultures in which we live. According to Heidegger, in order to be able to realize the capacity for authenticity, one must undergo a personal transformation, one that tears us away from falling.^[17]

While an architect is not able to directly choreograph this transformation, architecture does provide a mental mediation between our consciousness and the world. When we are not distracted by the bombardment of information from outside, we have the time and space to become aware of our ‘fallenness’. Giving the possibility to live an authentic life within the city.

We are able to solve the problem within each of us, leaving the external world in the same way, but

^[13] Simmel, 1903, p.1

^[14] Based on Martin Heidegger's *Sein und Zeit*, 1927

^[15] Simmel, 1903, p.12

^[16] The authentic self at its root means being faithful to internal rather than external ideas. Heidegger describes the authentic self as the self that is mine, ones ‘being’ or *Dasein*, whereas the inauthentic self is the fallen self, the self that is lost within the ‘they’, or *Das Man*. When you would say “one ought to do no such thing”, the ‘one’ is the impersonal ‘they’. Since the ‘they’ presents every judgment and decision as its own, it deprives the particular *Dasein* of its answerability. The *Dasein* makes no independent choices, gets carried along by the nobody, and thus ensnares itself in an inauthentic life. This process can be reversed only if *Dasein* specifically brings itself back to itself from its ‘lostness’ within the ‘they’. Based on Heidegger's *Sein und Zeit*, 1927

“it sometimes seems more preferable to approach this difficulty by manipulating the external world, applying surgery to our surroundings rather than to the central nervous system, in order to preserve some kind of relation between idea and reality.”^[18]

Architecture has the ability to protect our authentic selves from the information of the outer world and is able to filter out the overload of mental distractions we are facing within contemporary city life.

We should consider re-introducing a focus on the creation of physical manifestation of the protective organ rather than depending on a psychological barrier against the disrupting elements of the external milieu. Buildings are used as a means to keep the world outside at bay. However, this is not only by functioning as shelter to keep out physical elements such as rain, snow, wind and sun, it also serves as a shelter for our minds.

To see things in perspective, it is necessary to keep the ‘outer world’ at a distance. Moreover, only by cherishing an ‘inner world’ it is possible to build ideas. Through delimitation, thoughts are shaped. The inner and outer world should not be intertwined too much^[19]; both have its own time and place, making the boundary between inside and outside – architecture’s essential point of focus - an important theme to study.

The boundary is not that whereat something leaves off, but on the contrary, as the Greeks recognized, the boundary is that whereat something begins its real being.

- Martin Heidegger, ‘Bauen, wohnen, denken’, 1954

Etwas ist nur in seiner Grenze und durch seine Grenze das, was es ist.

- Georg Wilhelm Friedrich Hegel, ‘Enzyklopädie der philosophischen Wissenschaften’, 1817

^[17] Examples of these transformational experiences could be the experience of extreme anxiety or the realization that one’s life is finitude. In anxiety, the familiar world that seemed to assure security suddenly breaks down, and in this world one finds that the significance of things is “completely lacking”. One finds oneself alone, with no worldly supports for one’s existence. In anxiety, the Dasein encounters itself as an individual and in the end you are unable to hide behind nothing and nobody. Based on Heidegger’s *Sein und Zeit*, 1927

^[18] Robin Evans, *Translations from Drawing to Building and Other Essays*, 1971, p.37

^[19] Paul Scheffer, *De Vrijheid van de Grens*, 2016

Padovan, 2002, p.16

Transcending delimitation

ideologies and their built-form

[20] Sir Winston Churchill, Speech in the House of Commons on October 28, 1944

The famous quote by Winston Churchill “We shape our buildings, thereafter they shape us”^[20] touches on two themes that are dealt with in this research. On the one hand the popular cultural ideologies that lie behind the architect’s design decisions, which we will investigate in this chapter, and on the other the way our city environments affect the modern city dweller, as already described in the previous chapter and will be dwelled upon further in this chapter.

There is this thing that happened in modernity, which can trace its roots back to The Age of Enlightenment and all the way back to Babylon, that has lead to a certain way of viewing boundaries. In order to get a better understanding we will have to explore a selection of historical ideals that focuses on transcending delimitations and their corresponding physical manifestations. By doing this we will gain more insight in currently popular ideologies, i.e. transparency, privacy and openness, which are used to give form to our built-environment.

Apparently, the tendency to transcend the walls we create has had a long history. There has always been a tug of war between, on the one hand creating delimitation to make space graspable, and on the other, to still be connected to that which we have closed ourselves off from. As Anthony Vidler very properly describes our ways of doing when delimiting our space: “[w]e make walls to make our space graspable and consequently place pictures to replace that which we have hidden.”^[21]

[21] Evans, 1971, p.50

We will make a distinction between two types of attitudes concerning the design of delimitation: a preference toward the *open* or the *closed*.^[22] We will conclude with contemporary examples and the affects they have on their dwellers.

[22] Richard Padovan, *Towards Universality: Le Corbusier, Mies + de Stijl*, 2002, pp.1-33

Open or closed

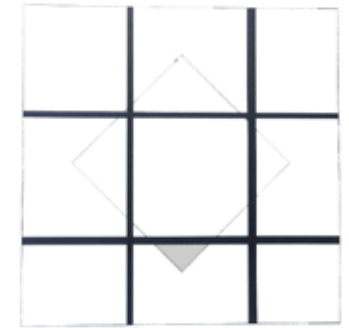
Padovan uses De Stijl as an example for an architecture that aims at the infinity of the universe itself: boundless. Their paintings continued, in theory, beyond the limits of the canvas; their architecture sought to abolish the wall as the boundary between interior and exterior space. The designs and underlying ideals of art and architecture according to this format are seen 'merely' as a *fragment of infinity*.^[23]

[23] Padovan, 2002, pp.31-33

De Stijl: the abolition of all separateness, all categories, all 'harnesses'.

To illustrate the other perspective he uses Le Corbusier as an example. Each of his buildings and paintings are on their own a self-contained universe, held within a clear frame. They are a slice of space within the infinity of space where a world is created on itself, aiming for infinity within its created boundaries. Designs and ideals according to this format are creations of an *enclosed infinity*.

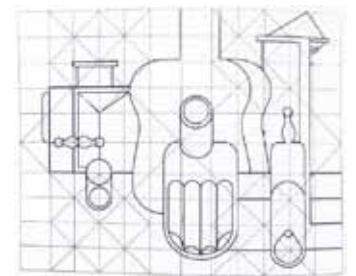
[24]



[24] Padovan, 2002, pp.29-31

Le Corbusier: categories, boundaries and hierarchies are permanent human necessities, essential to any ordered society, to any civilized life, to any developed art.

To illustrate this difference, we will take a look at two paintings, one made by Le Corbusier and the other by Piet Mondriaan. Here we can clearly see examples of two rather different ideas that deal with the boundary, mediating the relationship between inside and outside. In the painting by Le Corbusier, we can see a grid that contains the whole of the composition within a frame. Internal complexity contained within the discipline of a simple frame or "a pure whole, covering abundance with a mask



of simplicity.” In the painting by Piet Mondriaan we can see that the frame actually does not have a limit. The grid shows how the canvas is just a fragment of a grid that extends into infinity. The frame, conceived as the limit of the composition, was done away with. What appeared on the canvas was regarded as merely a fragment of boundless continuity.^[25]

^[24] Padovan, 2002, pp.29-33

Enclosed infinity

Roman wall paintings The idea of overcoming boundaries within a confined space can already be found in early Roman wall paintings. Neumeyer explains in his article “Head first through the wall” that the wall paintings that we can find in Pompeii open up an almost utopian, spatially active perspective to the wall beyond its limited existence as an inert rear wall that knew nothing other than the space in front of it. “The architecture and views projected on to it dreamed of a dissolved new wall beyond the restrictions of building construction; thus architecture’s future ‘fate’ was painted on the wall like a warning sign.”^[26]

^[26] Fritz Neumeyer, *Head first through the wall: an approach to the non-word ‘façade’*, The Journal of Architecture, 4:3, 245-259, 1999, p.250

One of the four styles that were used is dubbed the *Architectural Style*, emerging in the early first century. Fresco artists imitated architectural forms purely by pictorial means. In place of stucco architectural details, they used flat plaster on which projection and recession were suggested entirely by shading and perspective; as the style progressed, forms grew more complex.^[27] Spectacular 360-degree panoramas transported the viewer from the confines of the small room into the limitless world of the imagination of the painter.

^[27] Fred S. Kleiner & Christin J. Mamiya, *Gardner’s Art Through the Ages*, 2004

Some of the most important wall paintings that have survived from antiquity come from a Roman villa at Boscoreale, the Villa P. Fannius

Synistor, built shortly after the middle of the first century. This is an exceptional example of the fully mature architectural style. The walls dissolve into elaborate displays of illusionist architecture and realms of fantasy.



Villa of P Fannius Synistor Boscoreale 50-40 BC

Baroque trompe l'oeil Baroque trompe l'oeil painting extended architecture into ceiling painting and thus completed the totality of the built illusion. The background extended into infinity and dissolved all boundaries into pure atmosphere.^[28]

^[28] Neumeyer, 1999, p.251

A most beautiful example of a ceiling painting can be found in the nave of the St. Ignazio church in Rome, a masterpiece designed by the Jesuit painter and architect Andrea Pozzo in 1691-1694. An important point of the art and architecture of the Jesuits was to blurring the limits between reality and the miraculous in order to make the divine possible in the world.^[29] On the flat ceiling he painted in perspective an allegory of the *Glorification of Saint Ignatius*. A marble disk on the floor marks the best spot for the observer to fully experience the illusion of the painting. The transition between the

^[29] From a conversation on the Pozzo, *Glorification of Saint Ignatius* with Dr. Steven Zucker and Dr. Beth Harris, 2012

actual stone architecture and the painted surface is imperceptible, it seems that its rise up infinitely into the heavens. It is hard to make out where one stops and where one begins. The dynamic character of the painting is also hard to ignore, and this makes it possible to feel as if even the clouds within the sky are moving.



Andrea Pozzo - Glory of Saint Ignatius

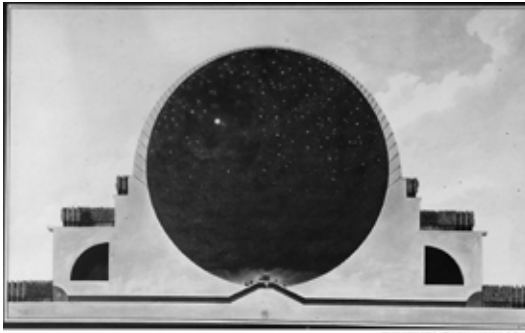
Spherical structure The illusion of internal infinity was seen most strikingly inside a spherical structure in which there are no perceptible border areas and spatial edges. A great example is the proposal for a cenotaph in honor of Sir Isaac Newton, designed by Etienne-Louis Boullée's in 1784.^[30]

^[30] Neumeyer, 1999, p.251

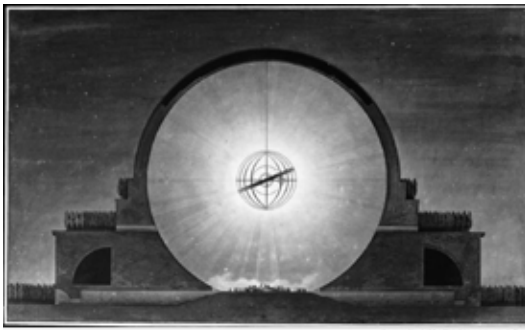
A grand staircase leads up to the round plinth where the 500 ft diameter sphere is embedded. Here you stand in front of a spherical entry portal that leads to a dark, long tunnel that runs below the central volume. Rising up as it approaches the center, a final run of stairs brings the visitors into the cavernous void. Here at the center of gravity lies a sarcophagus for Newton, the sole indication of human scale in the interior. The interior of the building is a universe portrayed by artificial means. The interior world inverts the exterior lighting

conditions. During the day, a black starlit night blankets the interior. Points of light penetrate the thick shell through narrow punctures whose arrangement corresponds with locations of planets and constellations. At night, light radiates from an oversized luminaire suspended at the center point of the sphere. The light coming from this sun-like light source spills into the long tunnel. The extended threshold that consists of several staircases and a long tunnel helps to emphasize the contrast between outside and inside. This narrative and the dynamic atmosphere of the interior make it feel like as if you are entering an entirely different world inside.^[31]

[31] Adapted from the project description by Michelle Miller on Archdaily, Cenotaph for Newton by Etienne-Louis Boullée



Cenotaph for Newton - section by day



Cenotaph for Newton - section by night

Transparency as 'truth'

In France, during the same period as Boullée's Cenotaph – in what we now call the Age of Enlightenment or in French, *le Siecle des Lumieres* – the central doctrines were individual liberty and religious tolerance in opposition to the absolute monarchy and fixed dogmas of the Roman Catholic Church, the idea that man could 'liberate' himself and could attain his knowledge through reason alone.^[32] The circulation of these ideas also was the beginning of Masonic lodges, where they were, according to their doctrine, 'illuminating' themselves into higher knowledge. This, however, was – and still is – happening behind closed doors and through secret oaths and continuous initiation degrees.^[33] "Illumination", in the philosophical sense, stood for "understanding, or to bring in light."^[34]

These ideas probably even go back further since are very comparable to early Babylonian culture where the sun is worshipped. The sun being the most illuminating or light-giving source we are able to physically see. The etymology of the name Nimrod, who was the ruler of Babylon - among other cities -, comes from the verb *marad*, meaning to be rebellious or to revolt. In a way similar to the Age of Enlightenment, he was known to be in rebellion against the biblical God.^[35]

Respectively, in architecture, according to Anthony Vidler, it was thought that "space is assumed to hide, in its darkest recesses and forgotten margins, all the objects of fear and phobia that have returned with such insistency to haunt the imaginations of those who have tried to stake out spaces to protect their health and happiness."^[36] He follows by saying that it was thought that transparency "would eradicate

[32] Peter Gay, *The Enlightenment: An Interpretation*, 1996

[33] Albert Pike, *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry*, 1872

[34] Richard Sennet, *Conscience of the Eye*, 1990

[35] "Book of Genesis" and "Books of Chronicles" from the *King James Bible*, 1611

[36] Anthony Vidler, in "Dark Space" from *The Architectural Uncanny*, 1992, p.167

the domain of myth, suspicion, tyranny and above all the irrational.”^[37] The conquest of ‘dark space’ was to be done by its opposition: by opened up and enlightened spaces. Dark space, prevent the full visibility of things, men and truths, whereas transparency stood for the ideal of openness, truth and clarity.

[37]

Vidler, 1992, p.168

However, Vidler tells us that this might have just been a guise to instrumentalize the politics of surveillance through what Bentham^[38] termed universal transparency, “especially in its evident complicity with the technologies of the modern movement and their ‘utopian’ applications to architecture and urbanism.”^[39]

[38]

The “Panopticon” type is coined by Jeremy Bentham and defines a building that is arranged in a manner that all parts of the interior is visible from a single point.

[39]

Vidler, 1992, p.168

Fragment of infinity

Panoptic city planning Ledoux’s ideal city of Chaux (1775-1778) used the technological implementation of vision, where the breakdown of the traditional city fabric into a looser field of atomized blocks, provides for a new mode of visual appropriation: the no less voluptuous or conquering promenade of the gaze around free-standing structures in a rarefied open space.^[40]

[40]

Rodolphe el-Khoury, *See Through Ledoux: Architecture, Theatre, and the Pursuit of Transparency*, 2006



Cenotaph for Newton - section by night



Primitive Hut - Laugier

[41] Laugier theorizes that man wants nothing but shade from the sun and shelter from storms - the same requirements as a more primitive human. "The man is willing to make himself an abode which covers but not buries him", Laugier writes. "Pieces of wood raised perpendicularly, give us the idea of columns. The horizontal pieces that are laid upon them, afford us the idea of entablatures." Branches form an incline that can be covered with leaves and moss, "so that neither the sun nor the rain can penetrate therein; and now the man is lodged." Laugier concludes that "The little rustic cabin that I have just described, is the model upon which all the magnificences of architecture have been imagined." (Description from *Primitive Hut Essentials of Architecture* by Jackie Craven, 2016)

Naked skeleton Another idea that is foundational to the conquest of the wall is to trim the wall down to its bare essentials, the walls that should not be hiding any secrets. Whereas in the example of wall painting exaggerated the function as limit of the wall, Marc Antoine Laugier paved the way for the idea of dissolving the wall into a barrier that is completely permeable to space. The primitive hut can be seen as the fundamental structural idea as the essence of all architecture: the naked skeleton of piers and rafters.

Technological advancements The Crystal Palace was a cast-iron and plate-glass structure originally built in Hyde Park, London, to house the Great Exhibition of 1851. The invention of the cast plate glass method in 1841 made possible the production of large sheets of cheap but strong glass, and its use in the Crystal Palace created a structure with the greatest area of glass ever seen in a building. This new developments in technological know-how has obviously been of enormous influence on the way we deal with our architectural designs. The freedom to choose to completely transcend any delimitation of space seemed to be within close reach.



Crystal Palace - Joseph Paxton

Pavilion and courtyard-house

During the twentieth century, many modern architects were experimenting with and are particularly well-known for their house design, in a sense trying to solve the conflict between two house-types, the pavilion and the courtyard house. "The pavilion is the most primitive, pre-urban house type – the type from which all other types are probably derived. Spatially, it represents unlimited expansion outwards from a concentrated focal point: the hearth."^[42] It is a broad shelter out in the open within a rural environment. Later, the introspective centripetal court-house was developed out of "a movement from exposure to enclosure, and from the loose clustering of relatively small numbers of individual family units to the city and the state."^[43] Creating a place for retreat within the urban fabric.

^[42] Padovan, 2002, p.89

^[43] Ibid.

We will take a look at examples from three very influential modern architects during this period. From their built-work, sometimes strengthened by their own words, in a particular context we are able to see the position they take in.

Frank Lloyd Wright - "Organic Architecture"

One of the first to begin to link interior space with the exterior space of the surrounding landscape was Frank Lloyd Wright. His floor plans for the early villas in Oak Park are exemplary for the goal of the Prairie school, inspired by the teachings of Wright's mentor, Louis Sullivan.^{[44][45]} They sought to create a new, democratic architecture, free from the shackles of the European styles, and suited to a modern American way of living. Characterized by dramatic horizontal lines and masses, the Prairie buildings that emerged evoke the expansive Midwestern landscape. Wright was trying to perfect

^[44] Wright founded his architectural practice in Oak Park in 1893, a quiet, semi-rural village on the Western edges of Chicago. It was at his Oak Park studio during the first decade of the twentieth century that Wright pioneered a bold new approach to domestic

architecture, the Prairie style.
(*Frank Lloyd Wright Trust*)

[45] Early 1988 Wright secured a position with the prestigious architectural firm of Adler & Sullivan. (*Frank Lloyd Wright Trust*)

[46] Padovan, 2002, p.89

[47] It is interesting to note that Le Corbusier was a high degree Freemason, very much influenced by the same philosophies traced back to the Occult teachings of ancient Babylon. See his Freemasonic anti-Catholic postcard (ca. 1880) on p.284 in "*Le Corbusier and the Occult*" by J.K. Birksted, 2009
We can also see the direct influence of these ideologies that can be traced back to The Age of Enlightenment, as described in the book "*Von Ledoux bis Le Corbusier*" by Emil Kaufmann, originally published in 1933

[48] Padovan, 2002, p.20

[49] Padovan, 2002, p.21

the seamlessness of the transition from inside to outside. The work of Wright was rooted on the idea of a *primitive shelter isolated in open space*.^[46]

An idea ... that shelter should be the essential look of any dwelling put the low spreading roof ... with generously projecting eaves over the whole. I began to see building primarily not as a cave but as a broad shelter in the open.

- Frank Lloyd Wright, '*The Natural House*', 1963,p.16

Le Corbusier - Villa Savoye In Villa Savoye (1929-1931) by Le Corbusier^[47] the composition has a clear frame wherein complexity can have free reign. While Giedion writes that "a cross section at any point shows inner and outer space penetrating each other inextricably" and therefore is an example of a complete abolition of the boundary between both, Padovan does not entirely agree.^[48]

He states "the striking thing about the exterior of the Villa Savoye is precisely that all these spatial effects are nevertheless contained and held in check by the four-square frame of the walls, and thus, an enclosed infinity. He stresses the importance of the unbroken 'shield of pure form', which can be illustrated by the design of Villa Savoye made in 1928. The design is basically the same as the eventually executed design, albeit a bit larger. The main difference, however, is that it included an external staircase. This staircase would have given direct access from the ground floor to the terrace on the first floor "and it is remarkable how much this small interruption of the otherwise continuous façade would have compromised its role as an unbroken conceptual boundary between internal and external space." The complex interpenetrations that are within this boundary make this design a perfect example for an *enclosed infinite universe isolated in open space*.^[49]

Adolf Loos – Villa Müller Adolf Loos developed the *Raumplan*, or spatial plan, where strict division into stories loses its meaning within the interior. The Villa Müller (1928-1930) is a complex exercise set to avoid the organization in separated floors and structure the space in a sequence of stepped areas while differentiating the height of the ceiling in relationship to the different functions. The façade of the villa is designed in a very minimal and dumbed down manner creating a strong contrast with the extremely rich interior.

My architecture is not conceived by drawings, but by spaces. I do not draw plans, facades or sections... For me, the ground floor, first floor do not exist... There are only interconnected continual spaces, rooms, halls, terraces... Each space needs a different height... These spaces are connected so that ascent and descent are not only unnoticeable, but at the same time functional.

- Adolf Loos, a shorthand record of a conversation in Pilsen, 1930

The villa, however, does contain a prominent 'architectural promenade' going from outside to inside by using the different levels of the *Raumplan*. Starting at the entranceway that has a low ceiling and is characterized by the use of tiles that have strong but dark colors such as deep green and blue. The next space is the cloakroom that is very spacious in plan and contains bright white walls and a large window, but the ceiling height is still very low. At the far end of this room, a short humble staircase leads the visitor around the corner and emerges in a theatrically between two marble pillars into the double-height, open-plan sitting room.^[50]

[50]

???

This is yet another example of extreme complexity within a clear frame. However, the design stands not within an open field, but in relatively close vicinity of other large villas. We could describe this case as an *enclosed universe within the urban context*.

Mies van der Rohe - Brick Country House + Barcelona Pavilion

The Brick Country House, built in 1923-24, exposes the dilemma inherent in the De Stijl concept of the open composition determined only outwards from a center, which is typical for projects in an open landscape, and not by an enclosing framework or 'mould', as usually found within the city context. The long walls extending from the house are theoretically endless. In the drawing they also conveniently bleed off the edge of the page, suggesting indefinite extension into space. "In basing his formal solution on the wall, Mies has inevitably produced an unresolved conflict between two house-types: the pavilion and the court, or between the open and the closed. Is the house a pavilion, which happens to have three walls extending from it, or is it the junction of three courts?"^[51]

^[51] Padovan, 2002, p.105

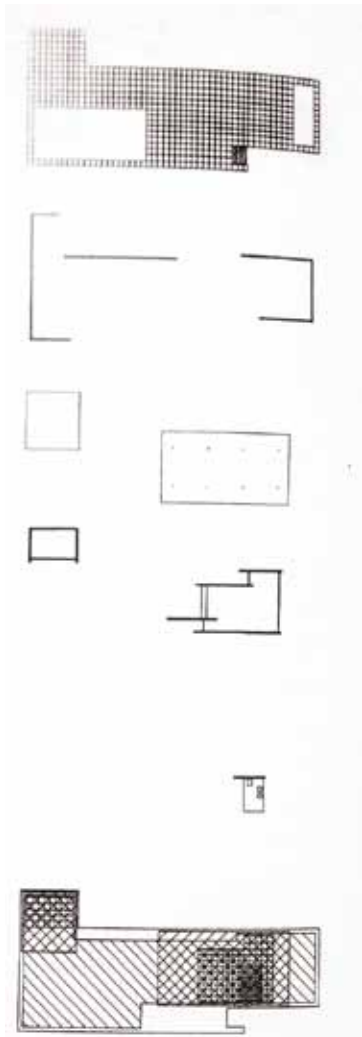
The conflict between a continuous centrifugal development of space and the need to create finite spaces and boundaries was resolved by means of a new synthesis, was finally overcome by Mies in 1929 with the Barcelona Pavilion. Here, every transition between a composition of spaces become a third-space or a threshold, and thereby, an actual place.

The following analysis is taken directly from Padovan's chapter "The Pavilion and the Court" in his book *Towards Universality*^[52]:

^[52] Padovan, 2002, p.112

The pavilion consists essentially of a system of overlapping boundaries, symbols of the subtle interrelationships between private and public domains in actual housing. The outermost boundary is defined by a raised plinth, approached by a flight of steps. Within the area of the plinth, free-standing U-shaped walls embrace, without completely enclosing, a contained area, holding the whole composition together like a pair of clamps. Here is Mies' breakthrough: his solution of the problem that was raised by the endless walls of the brick house. The principle of

indeterminacy has been abandoned, and in its place we have a notional frame within which the outflowing space is contained. Space still radiates outwards, but is definite, not infinite. A third type of boundary – shelter – is delineated by a simple rectangle of flat roof, its unbroken outline marking out an imaginary cube of space, reinforcing the effect of containment within a series of frames. Within this cube a smaller interior space is delimited by screen walls of marble and glass; lastly, a final boundary was marked out by the rectangle of carpet which, backed by a wall of onyx, represented the symbolic 'hearth' at the center of the house. Five elements, thus: plinth, wall- enclosure, roof, interior, and 'hearth'; each time, an 'inside' functions as an 'outside' with respect to an inner space that is still smaller and more enclosed.



Boundary as membrane

After the Barcelona pavilion we can see an influx of focus on designing the threshold as an actual place. The overlapping boundaries create zones within the narrative of the inhabitant that become more active. Richard Sennet explains the importance of this border condition in natural ecologies, but stresses the difference between *borders* and *boundaries*, different kinds of edge. The boundary is a limit, whereas the border is a more open condition, an active zone of exchange where two territories meet each other.^[53] He explains this by the difference of the cell *wall* and cell *membrane*, “the cell wall’s function being that of a container holding things in, the membrane being at once porous and resistant, letting matter flow in and out of the cell, so that the cell can retain what it needs for nourishment.”^[54] This description of the cell membrane comes very close to the physical protective barrier that we are after, as described in the first chapter, combining porosity and resistance to the environment outside.

[53] Richard Sennet from his essay *Quant: the Public Realm*

[54] Ibid.

Robert Venturi - Complexity and Contradiction

The American architect Robert Venturi wrote the book *Complexity and Contradiction in Architecture* after his journey to Rome and was published for the first time in 1966. He was impressed by the complex design manipulations of the Mannerism and Baroque styles he found within the buildings in Rome. In his book he states that the architect must accept and use them, which is in contradiction with the Modern approach, or, as he calls it, the ‘either-or’ approach - an approach where the complexities were ignored by choosing only one aspect in order to create a clear and minimalistic building design. By accepting the complexities and contradictions, states Venturi, you will create fertile ground for

architectonic possibilities.^[55]

^[55] Robert Venturi,
Complexity and Contradiction,
1977

Alison and Peter Smithson - Doorstep philosophy

The early members of Team 10 were fascinated with the doorstep philosophy, which was brought into picture by the Smithson's at CIAM IX in Aix-en-Provence. For example, the streets-in-the-air concept that is illustrated in the Golden Lane project, where the transition between private and public sphere is formed by means of a widened gallery. Extension of the border between the inside and outside within the urban context provides a feeling of more confinement for the city dweller.

Aldo van Eyck – In-between realm The works of Aldo van Eyck were infused with the idea of the in-between space, which refers to the threshold that divides two realms. Van Eyck interpreted the doorstep to a much wider extent than his British colleagues and coined his vision as the greater reality of the doorstep.

Well, perhaps the greater reality of a door is the localized setting for a wonderful human gesture: conscious entry and departure. That's what a door is, something that frames your coming and going, for it's a vital experience not only for those that do so, but also for those encountered or left behind.^[56]

^[56] Aldo Van Eyck, *The Child, The City and The Artist*,
1962

Van Eyck viewed the doorstep as a metaphor for the place where two conflicting polarities come together in reconciliation, since they are not able to exist without each other. The architectural elements – windows, doors, etc. – are the face of a building; the windows constitute eyes by which one may look from the inside to the outside and vice versa. Not a separation between two worlds, but a place where two worlds are simultaneously present.

[57] Francis Strauven,
Relativiteit en Verbeelding,
1994, p.364

*... maak van iedere deur een groet en van ieder raam
een gelaat (met ieder een warm 'inzicht' en een goed
'vooruitzicht')...*^[57]

The Sonsbeek Pavilion was initially designed as a temporary space to hold a series of sculptures for the exhibition in 1966. The placement of the sculptures imitates the nature of life within a city – spaces which provide for both social and/or solitary activity. The cleverly designed passages and multi- directional lines of sight within the pavilion allowed the viewer to keep coming across the same sculptural piece from different directions, providing the feeling that one is continually stumbling across something new.^[58]

[58] Ibid, p.496

The pavilion presented the visitor with a multitude of possible routes, inviting them to wander, as opposed to a typical unambiguous exhibition route. “A visitor who set his mind on following a systematic route, for example by taking one street at a time, would find himself continuously diverted from this plan not only by the spatial twists and shifts, but also by the sculpture itself, which occupied intersections and repeatedly pointed the visitor in a new direction.”^[59] We can see the importance of the narrative within these designs; we will expand on this in the next chapter.

[59] Ibid, p.499

Contemporary examples

This fundamentally ocular metaphor of “transparency” is widely used in contemporary debates about an open society, in which political transactions are supposedly publicly accountable. We see the Enlightenment idea of transparency equaling truth now being linked to our democracy: *democracy = transparency = truth*. This has transformed transparency into a symbolic capital

used by governments, i.e. the Reichstag in Berlin and the City Hall in London, and other organizations, i.e. Headquarters of the United Nations in New York and other glazed skyscrapers where big money is involved. Needless to say, they rarely fulfill that which they describe to offer, as we will see from the following examples.

Foster + Partners - Reichstag and London City Hall

As well as the production of corporate identity, there is also the production of symbolic capital through images generated by buildings that are used by the institutions of democracy.^[60] “One of the capital’s [London’s] most symbolically important new projects, City Hall advances themes explored in the Reichstag, expressing the transparency and accessibility of the democratic process.”^[61]

As well as operating as an organizational device, transparency is employed by the practice as a method of generating ‘symbolic capital’. Transparent materials, structures and organizations are used to deliver an image of transparent ideals to society. As in the Reichstag in Berlin, transparency is used to indicate access to democratic processes, an ‘open’ and ‘inclusive’ society and also suggests the potential of political engagement. Here, transparency presents an image of an open system, and one that is owned by the public, with ‘London’s living room’ at the top of city hall being accessible to the general public, providing them with a view both over the capital and down to the assembly members. A direct correlation is drawn between the openness of the architecture and the process of democracy.^[62]

^[60] Edward Wainwright, *Transparency and Obfuscation: Politics and Architecture in the work of Foster + Partners*, 2011, p.119

^[61] Norman Foster, *Foster + Partners: Catalogue*, 2008, p.42

^[62] Wainwright, 2011, p.119

Frank Gehry – Facebook Headquarters The new headquarter of Facebook in Silicon Valley, designed by Frank Gehry – a 40,000 square-meter office

building with the largest open office floor plan in the world. Approximately 2,800 employees will occupy one large room, without any separating walls for the working places.

De Stijl, who felt that the need for enclosure is only necessary as long as the individual portrays itself as part of a mass of individuals; if we would break loose of this idea and focus more on a collective way of living, this would fall apart. Facebook's CEO Mark Zuckerberg is in complete line with this philosophy by saying "privacy is dead, it is no longer a social norm".^[63] For his new Headquarters, Frank Gehry tells us in a written statement that Zuckerberg wanted an architecture "that facilitated collaboration and one that did not impose itself on their *open and transparent culture*."^[64]

While this culture might facilitate connections with co-workers, it is also the most fertile breeding ground for the problems for the conditions of the modern city dweller. The complete lack of privacy, even for those who have 'nothing to hide', makes the interior similar to a surveillance state through panoptic means. The scheme does not foster collaboration because it makes its inhabitants more irritable and aggressive. Nor are they 'egalitarian' because the invasive, violating degree of visibility to which the worker is subjected, actually increases status-related anxiety and thus steepens disparities in power. Here we can see a direct link to the guise described in the first chapter, aligning with the view of Jeremy Bentham who tells us that "the capacity to see also implies the capacity to control".^{[65][66]}

Additionally, even though infinity is, in a way, reached within an enclosed interior, the vastness of such space demands a balancing out with enclosed private spaces, in this case meeting rooms, in order to function properly. You can say that this is the next step in the evolution of branding corporate identity,

^[63] Interview with Mark Zuckerberg published March 18, 2010 by TechCrunch

^[64] From a written statement by Frank Gehry according to the article *Facebook Moves into California campus designed by Frank Gehry* published March 31, 2015 on Dezeen

^[65] The disparity that exists for privacy privilege can be seen in the news article *Mark Zuckerberg bought four houses just to tear them down*, published May 24, 2016 on Time.com: "In an effort to protect his privacy, Facebook co-founder Mark Zuckerberg

surpassing the glass office towers that we find within our city environments.

paid more than \$30 million for four houses surrounding his Palo Alto home. According to an application filed Tuesday with city planners, he plans to demolish all four and build smaller houses in their place.”

[66] Quote is taken from the chapter The Privileging of Vision in “*The Intellectual World of C.S. Lewis*” by Alister McGrath, 2014, pp.86-87

Dwelling poetically

characteristics of an architecture for the perceptive

This chapter reflects on the conclusions of the previous two chapters, the different narratives of case studies that focus on the transition between compositions of spaces, and also takes into consideration that what I have learned during my studies of architecture in general before I started my graduation. The intention of this chapter is to come up with ingredients that I find essential for realizing an Architecture for the perceptive in the un-poetic city.

Un-poetic perception

To understand perception, we have to understand the word itself. It contains the word percept, which is defined as a mental impression of something perceived by the senses, viewed as the basic component in the formation of concepts and ideas. Juhani Pallasmaa explains that “perception, memory and imagination are in constant interaction; the domain of the presence fuses into images of memory and fantasy.”^[67] Thus, what we experience *now*, reminds us of our *past*, and evokes thoughts, or create *percepts*, about our *future*. In my theory thesis “The spark of life – *architecture inspired by music*” I concluded that if we manage to bypass our intellectual mind and directly engage our emotional mind, we gain a more heightened sense of awareness. We become more active in our engagement with the surrounding world – in a sense, *more perceptive*.

This line of thought brought me back to the beginning of my research. My research tutor, Patrick Healy, mentioned on our very first meeting that to understand Heidegger’s perspective on architecture, I should read his reflection on the phrase “...poetically man dwells...” that he took from a late poem by Friedrich Hölderlin^[68]:

^[67] Juhani Pallasmaa, *The Eyes of the Skin*, 2002, p.72-74

^[68] Martin Heidegger, *Poetry, Language, Thought*, 1971, pp.213-229

*Full of merit, yet poetically, man
Dwells on this earth.*

Using the term on this earth might have been added to explain that poetry is not from another planet or in some kind of dreamy space, but that dwelling poetically is possible with both feet in the dirt. Poetry comes from the Greek verb *poiesis*, which means to make. He describes that poetry is measuring, taking-measure, a continuous bringing-forth, a measuring of the world that the poet perceives. In light of the conditions of the city dweller, it asks the dweller to be an active agent in the world he perceives, if he chooses to do so. "For dwelling can be unpoetic only because in essence it is poetic."^[69]

[69]

Ibid, p.214

This brings me to the conclusions from one of the writings of my architecture tutor Hans Teerds. He takes the etymological definition of Cornelis Verhoeven for the Roman word threshold, 'limen', and writes:

According to him, the word sublimis, meaning exalted, which is derived from 'super limen' and thus has a connection with the step over the threshold. Sublime is what the experience of stepping over the threshold must be, moving from one's own domain into the world, going out into public space – and vice versa, coming home. Sublime is the experience beyond the edge. Super limen. Exalted space.^[70]

[70]

Hans Teerds, *Super Limen*, 2013, pp.115

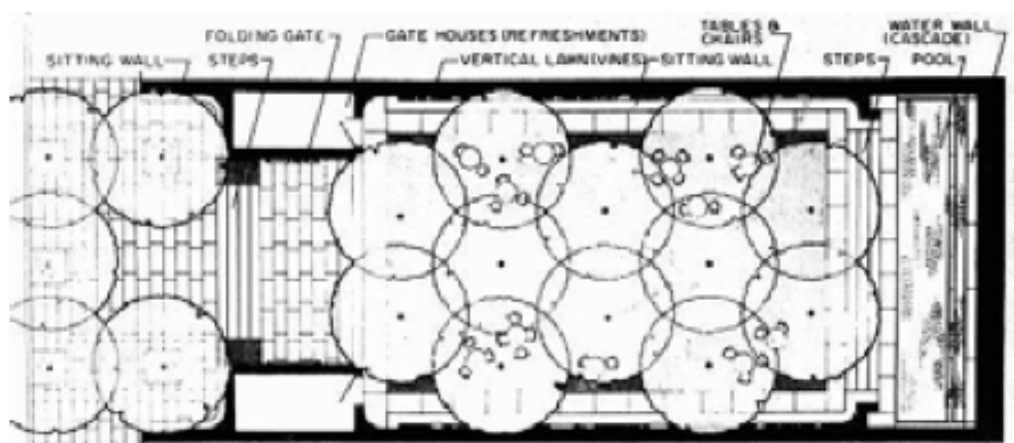
Authentic life of the city dweller would be a continuous poetic engagement of his perceived environment. Eventually, reaching a point where the sublime feeling of 'coming home' can be felt.

Poetic narratives of inner city retreats

To live an authentic life within our modern city, an architectural focus should be on the transition between a composition of different unfolding spaces: a narrative within architecture that gives the possibility to become more perceptive over time. A phenomenological approach of how the transitions between different atmospheres are organized is studied by writing a narrative on the experience of different phenomena within the spaces. By doing this we try to gain insight in how these architectural environments could help the imagination of the city dweller.

The selection of works are all physically visited by myself; should be located within the confounds of the city and preferably not free-standing; and they should in a way provide the means to experience silence within the city.

Paley Park, New York





I

Contrasting the context of the street, one's attention is suddenly grasped by an encounter with honey locust trees that seem to originate from a plot between two high-rise buildings.

Additionally, the material of the sidewalk changes from the standard concrete slabs into a smaller grain size paving stones. The color of these stones has an inviting warm red hue.



II

When standing in front of the park, the brick walls that curve inwards have a similar red hue as the paving stones. This makes the whole design stand out from the usually cold and grey tinted environment of the city. The wall hits the floor smoothly by the placement of a granite plinth that can be used to sit on even when the park is closed. The view and the sound of the waterfall at the far back of the park grabs ones attention and is hard to let go. The gates open inwards giving an inviting gesture to enter.



III

The equally spaced apart honey locust trees block the view from going upwards to the high rise buildings, forcing one to connect to the things directly at hand.

The sound of the waterfall situated at the rear wall creates a grey noise that helps to mask the omnipresent noise of the surrounding city. It also creates a pleasant place for conversation because it is difficult to overhear others over the noise of the waterfall.

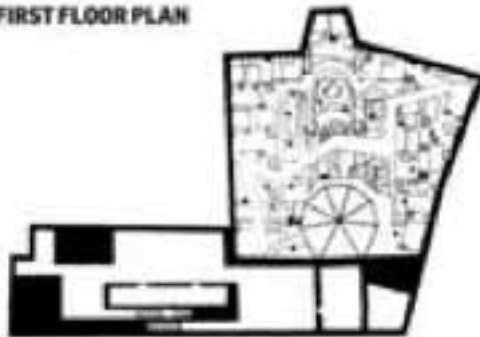
In conjunction with the side walls that are covered in ivy, acting as a vertical green space, create the setting for an oasis in the middle of the city.

Kolumba Museum, Cologne

SECOND FLOOR PLAN



FIRST FLOOR PLAN



GROUND FLOOR PLAN





I

The building's strong contour lines contrast with the surroundings and with its towers on the corners it comes across as a stronghold.

A sense of mystery is felt by the use of several factors: you can see that it is built upon the remnants of an old church; an opening within the face at the street intersection that has a height of 6-meter and is completely dark; large window openings where one is also unable to see what happens within.



II

The entrance is merely an opening within the facade with recessed glass planes.

Here you can see the thickness of the wall, which is almost a meter in size.

Behind the glass planes one can see another wall with the same brick that is used for the facade. The doors are being held open by a security guard who welcomes you inside. After taking a left turn you start walking into the darkness, as if you are exploring a cave.



III

Here you are welcomed by a reception desk that functions both as the ticket office and “souvenir shop”.

Within the thick brick wall there are recessed wooden cabinets with spotlights pointed at several goods that one can get as a souvenir. This strengthens the idea of the space similar to a cave because the contrast of the warm cabinets, in opposition to the cold wall, resembles candlelight.

All of the lights are being pointed downwards so that the ceiling is dark. This makes the space appear higher, perhaps even infinite. A light, coming from an unknown source in the [north-east] corner, leads you toward the adjacent space.



IV

On this threshold, you can see where the light comes from that we encountered within the lobby: a large glass plane that allows a view inside the enclosed courtyard of the museum.

A large heavy bronze door gives you entrance to the remnants of the old church and in the other corner of the space there are a few steps that lead to the exhibit area of the museum.



V

The use of indirect light on the wall at the end of the staircase leads you upwards.

This method of using light to naturally lead you through the building is done several times on the exhibition floor.



VI

The light coming in from the window lights up the rear wall that you can see from the previous space. As the light source within the next room comes only from the rear end, the rest of the space is darker.

The windows give you the opportunity to take a look outside and explore the roofscape of Cologne.

The boxes that divide up the open exhibit space once again show the thickness of the wall it is made of, which lets you feel as if you are entering a cave like space.

The heaviness of the boxes is emphasized by a very small inclination in the floor, separating the floor from the box.

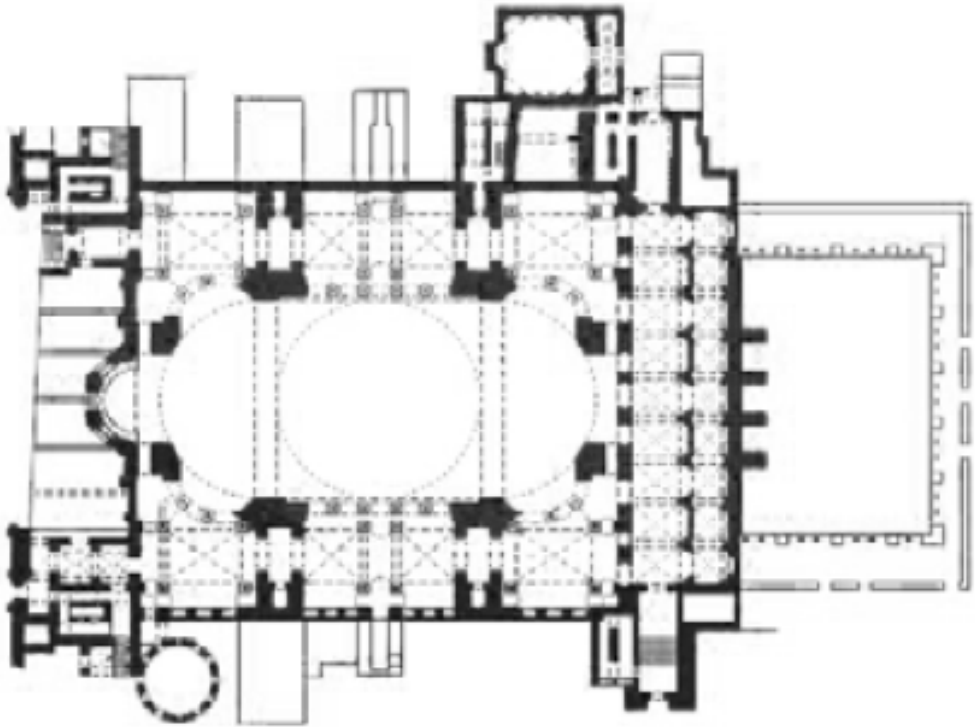


VII

When inside one of the boxes you are in a space where no natural light comes in directly, making it a perfect place to display light- sensitive artifacts.

The adjacent space is the interior of the towers that one saw from outside. Light floods in from the top of one of the walls, creating an almost homogenous sphere of light on eye-level.

Hagia Sophia, Istanbul





I

The exterior massing of the Hagia Sophia is more horizontal than vertical, more solid wall than skeletal frame. This most likely serves to mask the extraordinary space that lies within.



II

We enter on the west side of the church through a narrow narthex. Light from the backside takes the focus on the wall in front of you to emphasize the contrast with the wall we just went through.

Extraordinary frescoes decorate the walls and the variation of materials either reflects or absorbs the incoming light in order to emphasize focus on a particular spot.



III

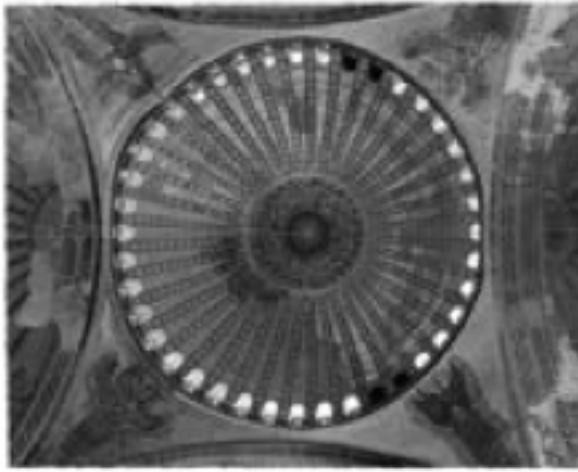
The entrance into the sanctuary is through the massively scaled Imperial door. This door is obviously usually already opened, but if it were closed and one would take the effort of opening it, like the people working there, the welcoming gesture of the sanctuary is beyond measure.



IV

Stepping into the sanctuary, you are surrounded by a complexly layered and apparently infinite space that opens outwards on all sides. The whole interior suffused with unworldly, divine light that comes towards us from every direction.

The materials used on the lower parts of the sanctuary all have darker tones than the materials going upwards. This makes the vertical relation between ground and heaven stronger.



V

An ancient geometric form orders the fabric of the church, from its overall plan and section, to the rhythm and spacing of its windows, columns and piers, to its paving patterns. This was hinted at in the narthex upon entering: a square with a circle precisely inscribed in it.

The complex geometry found within the mosaic patterns together with very detailed illustrations, is a gesture toward infinity within a simple entity. The same can be seen within nature with its simple ground rules, but infinitely complex changes there out.

