Inhabitable Ruin

Transformation of Abandoned Roman-Catholic Churches in Post-Colonial Casablanca
Content

0 Sequences; Steps, Jumps and Pauses / Theory
1 Casablanca Church as Terrain Vague / Analysis
2 Re-directing the Church / Method
3 Three Churches / Application
Sequences; Steps, Jumps and Pauses in the Transformation of Urban Environment
First Shift/ Colonization

1915 - 1930

- moroccan population
- european population

1940 - 1950

European population
Second Shift/ Decolonization

1950 - 1960
- moroccan population
- european population

1960 -
Sequence of the courtyard house and the development of the post-colonial city of Casablanca

Circulation of Courtyard House in different Spatio-Temporal Fields

THE SHAPE of TIME
Remarks on the History of Things
GEORGE KUBLER
The Step: Transformation within the Sequence

Transformation Courtyard houses:
space alters itself without altering shell
The Jump:
Transformation in-between Sequences

Transformation Syracuse Temple:
Shell altered to allow for new ritual / shift in formal sequence
The Pause and Dis–membered Urban Parts

Holes

Gaps

Cuts
Dis–Membered Urban Parts
Actuality and Potentiality of Space

Space in Waiting

Arrival of Use

Space in Use

Departure of Use

empty space

appropiation
1 Casablanca Church as Terrain Vague
Implanted Casablanca Churches during Colonization
Abandoned Casablancan Churches during Decolonization
Historical Position of Casablanca Churches

1. Imposed on existing fabric

2. Tabula Rasa later surrounded by fabric
Formal Repetition in Changing Contexts

Superimposition of Casablanca Churches in Site Plans
Finite Nature of the Sacred Form of Roman–Catholic Church

sequence 01:
hypostyle

sequence 02:
generic-profane basilica

sequence 03:
linear-sacred basilica
Position of Architect; Operating on the Formal Structure

sequence 03:
linear-sacred basilica

Ritual

Use

repetition - deviation

Shell

Scenery

occupation - appropriation

formation

information

habit
2 Re-directing the Church
general configuration of the roman-catholic church as autonomous object
Casablanca Church

general configuration of roman-catholic church as a social part of its milieu
Re-directing the Church

Existing Configurational Logic of Roman-Catholic Church

1. Entrance
2. Threshold
3. Paradise / Limit

Proposed Configurational Logic of Casablanca Church

1. Public Space / Plateau
2. Threshold
3. Private Space / Garden
Manipulative—Subtractive Tools

vertical cut - depression

depression: noun of action from past participle stem of Latin deprimere “to press down, depress

Gordon Matta-Clark

horizontal cut - opening

Meaning “vacant space, hole, aperture, doorway” is attested from c. 1200. Meaning “act of opening (a place, to the public)” is from late 14c.

Mary Miss
Current Situation
with Future Cut Lines

Horizontal Cut Line

Vertical Cut Line
Horizontal Cut

Horizontal Cut Line

Horizontal Plane
Vertical Cut

Vertical Cut Line

Vertical Plane
Two Different Setting/Construction and Materiality

View from public area:
frame like construction and lightweight and translucent materials

View from Refuge:
heavy materials and surfaces of homogeneity like materials, concrete, stone-marble cladding
Two Different Condition/ Stable and Instable Climatic Condition

Plateau: Brighter and Warmer

Garden: Darker and Colder
Plateau and Garden

**Plateau:** "elevated tract of relatively level land," ... "flat surface or thing," noun use of adjective plat "flat, stretched out" (12c.) Meaning "stage at which no progress is apparent" is attested from 1897.

**Garden:** Old English geard, Gothic gards "enclosure"), from PIE root *gher- (1) "to grasp, enclose."
Dialectic Relationship of Plateau and (Garden)

Plateau:

Space of Flow and Visibility
Public and Activities

(Garden):

Space of Enclosure and Isolation
Collective and Stable Activities
3 Three Churches
Types of Casablanian Churches

- Type I
- Type L
- Type U
Three Types in relation to their position between the street and the neighborhood

Type I
Position linear between street and existing fabric

Type L
Position at one corner facing their two sides of the street

Type U
Position perpendicular to the street
Three cutting action creates three different sub-variety

Type I
- Position: Linear between street and existing fabric

Type L
- Position: At one corner facing their two sides of the street

Type U
- Position: Perpendicular to the street

Samples
- Type I
- Type L
- Type U
Three typological examples

Type U
Novel Eglise du Saint-Bonaventure

Type L
Novel Eglise du Sacre Coeur

Type I
Novel Eglise du Saint Marguerite
Three typological examples and structural mutations

Type I
Novel Eglise du Saint Marguerite

Type L
Novel Eglise du Sacre Coeur

Type U
Novel Eglise du Saint-Bonaventure
Type I
Novel Eglise du Saint Marguerite
Type I

Shell

Plateau level

Garden level
Type 1

Plateau Level

Garden Level

park

Application of Actions
Type I

Private

Garden

Refuge

Passage

Plateau

Street
Type L

- Shell
- Plateau level
- Garden level
Type L

Plateau Level

Garden Level
Type L

Urban Park

Street

Garden (sloped)

Refuge
Passage

Plateau
Type U
Novel Eglise du Saint-Bonaventure
Type U

Shell

Plateau level

Garden level / Refuge
Type U

Ground Floor Plan

Under-Ground Floor Plan

Above Ground Floor Plan

0 2 4 6 8 10

A-A' Section

D-D' Section

C-C' Section

B-B' Section

Private Plateau Garden (refuge) Plateau Private

Private Plateau Garden (refuge) Plateau Street Private

Garden (refuge)

Plateau

Plateau

Private

Private

Private
Two Transformed Churches; different in shape, form and purpose.
The edge of the church; creates a shadow line whose edge is marked by the existing columns. This niche extends inside to infinite depth since shadow blocks the view. It offers a deviation from the route, to whom dare to pass.
Generous Interior of the church; is reachable when one passes the shadow wall, she enters a generous space; reminiscent of the old house of the god. Glare disappears, light becomes softer and homogenous. A continuous platform wraps the always present garden, on which one can see the other and one can be seen by the other.
At a certain point a narrow, dark, cold passage descend into darkness. Air gets colder, skin crawls, goose bumps. One has to pass it in order to reach to the garden level to reach the garden not knowing what to expect.
A place separated from the outside, by walls of shadow, here there is no reason to move, so much, being one with others.
You look up and see a slice of framed sky, real time passes, depthness of the space takes you out even though you are deep inside.
Slowly ascending to the other side to continue to the city life with an unexpected deviation in your everyday repetition.