

# Inhabitable Ruin

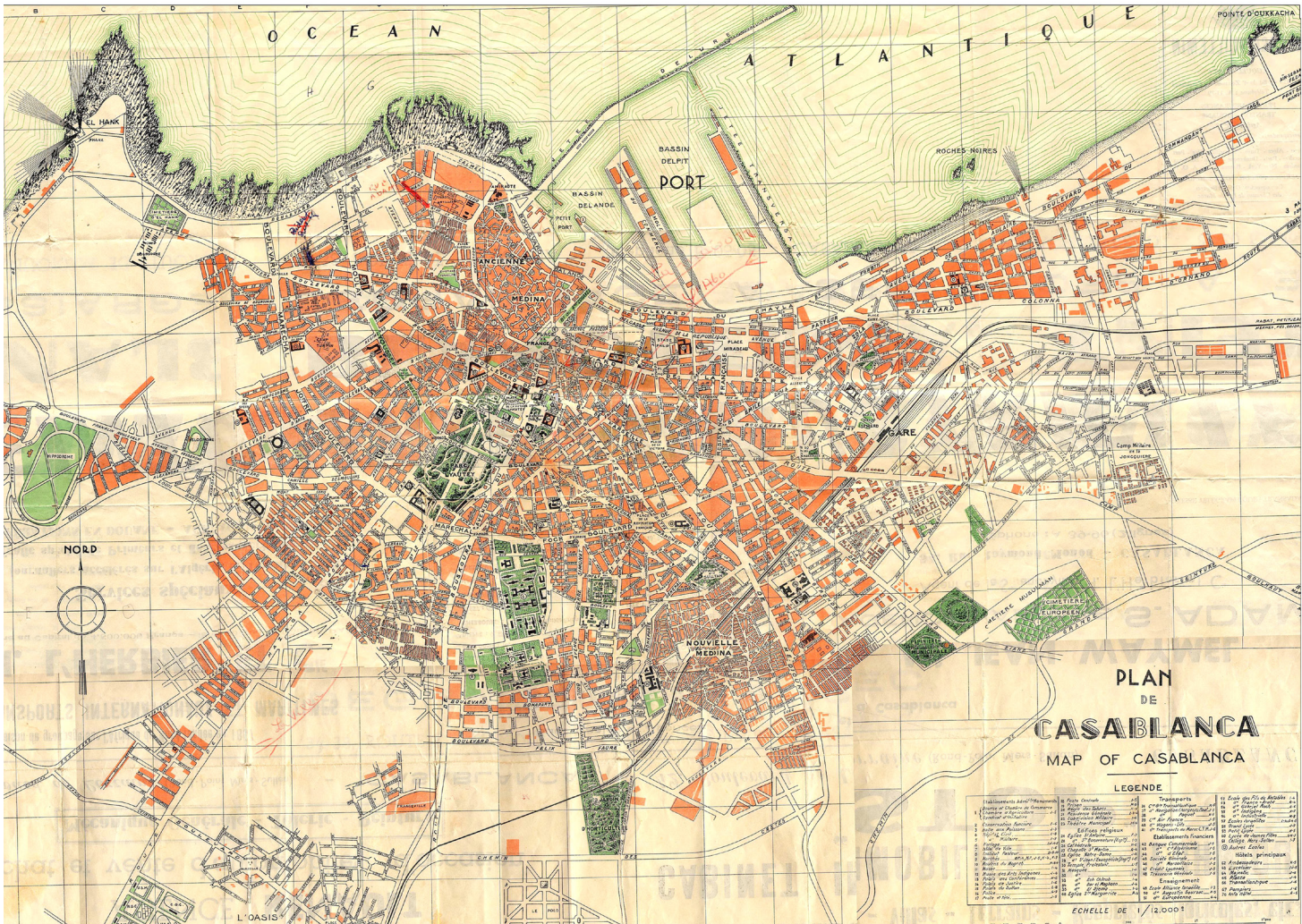
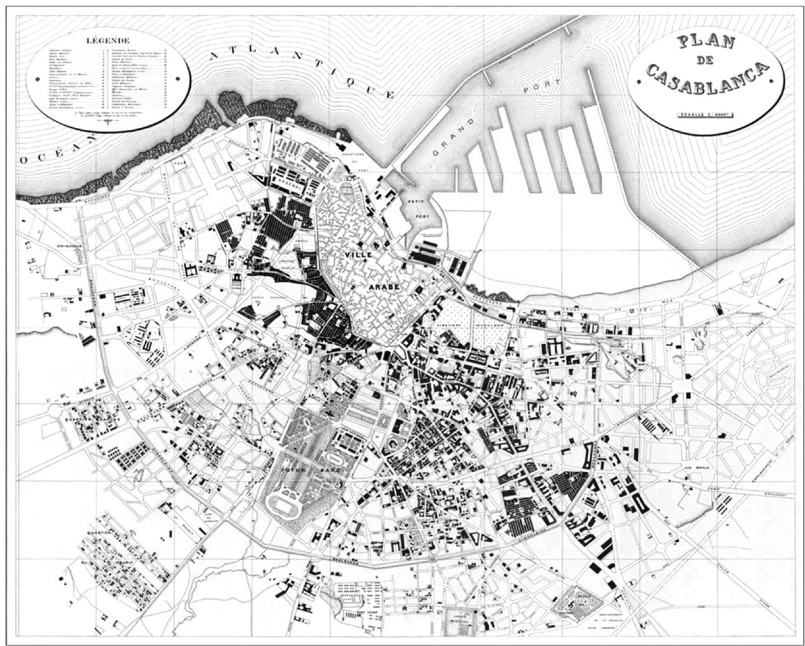
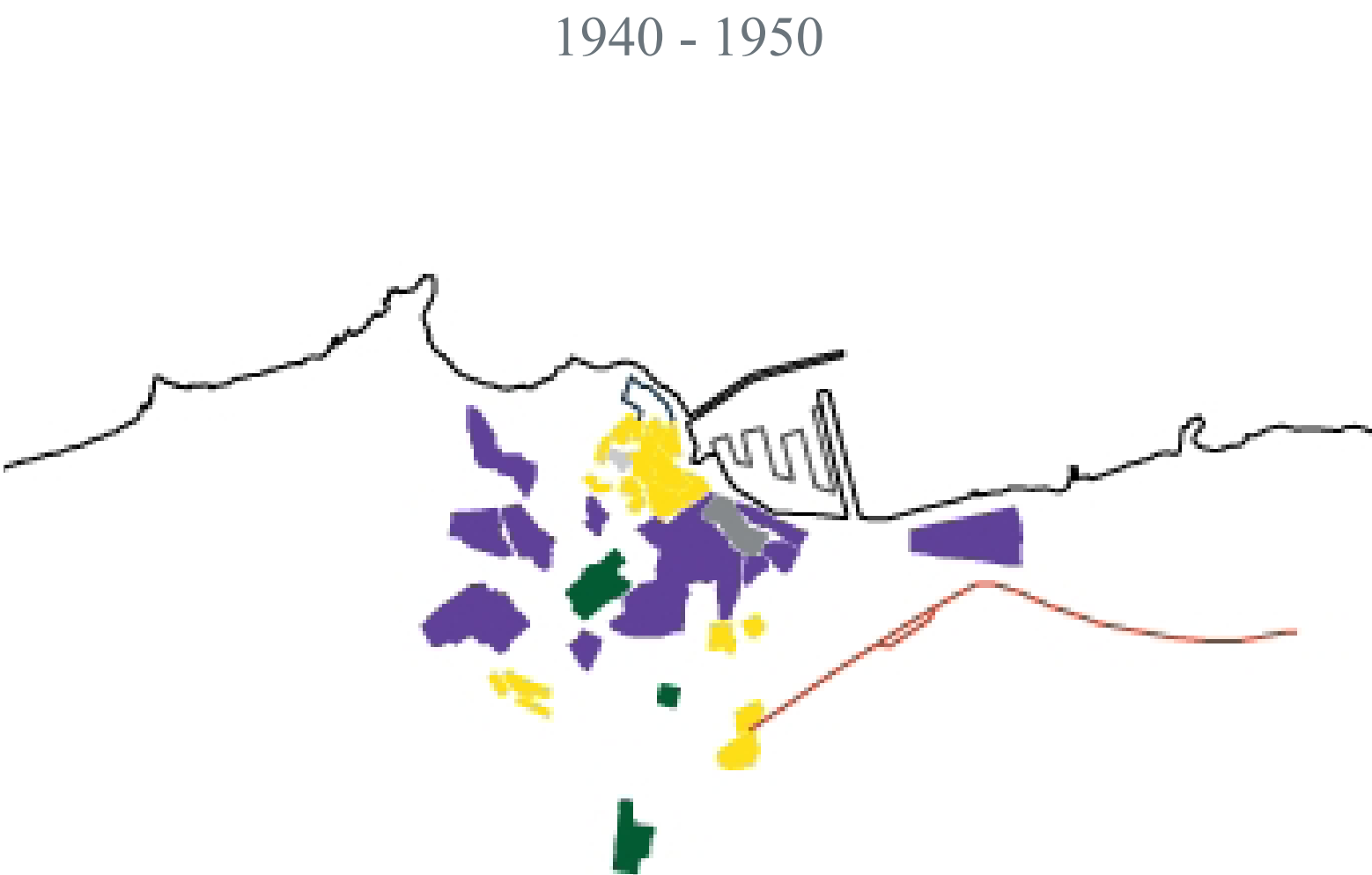
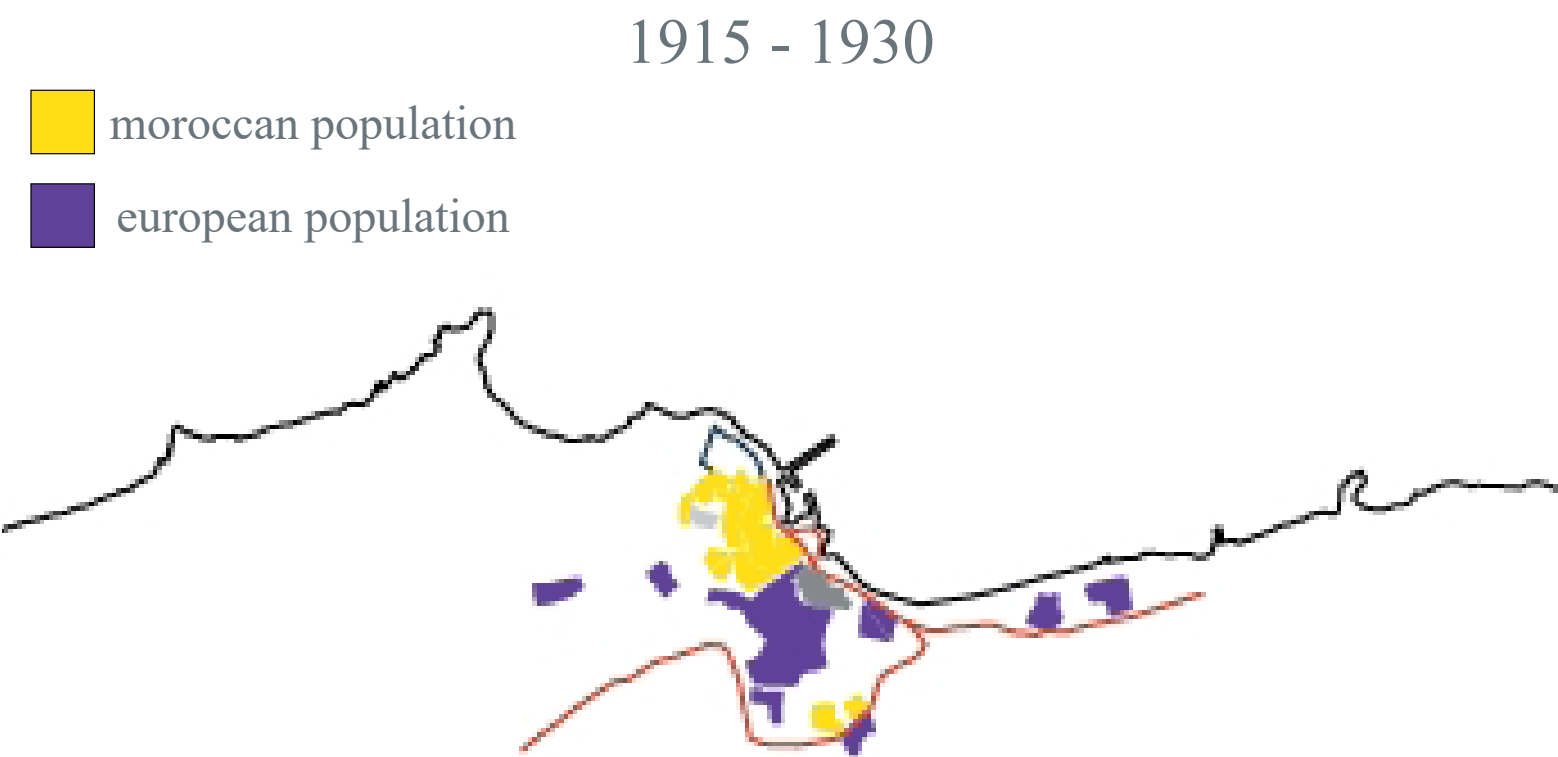
Transformation of Abandoned Roman-Catholic Churches in Post-Colonial Casablanca

# Content

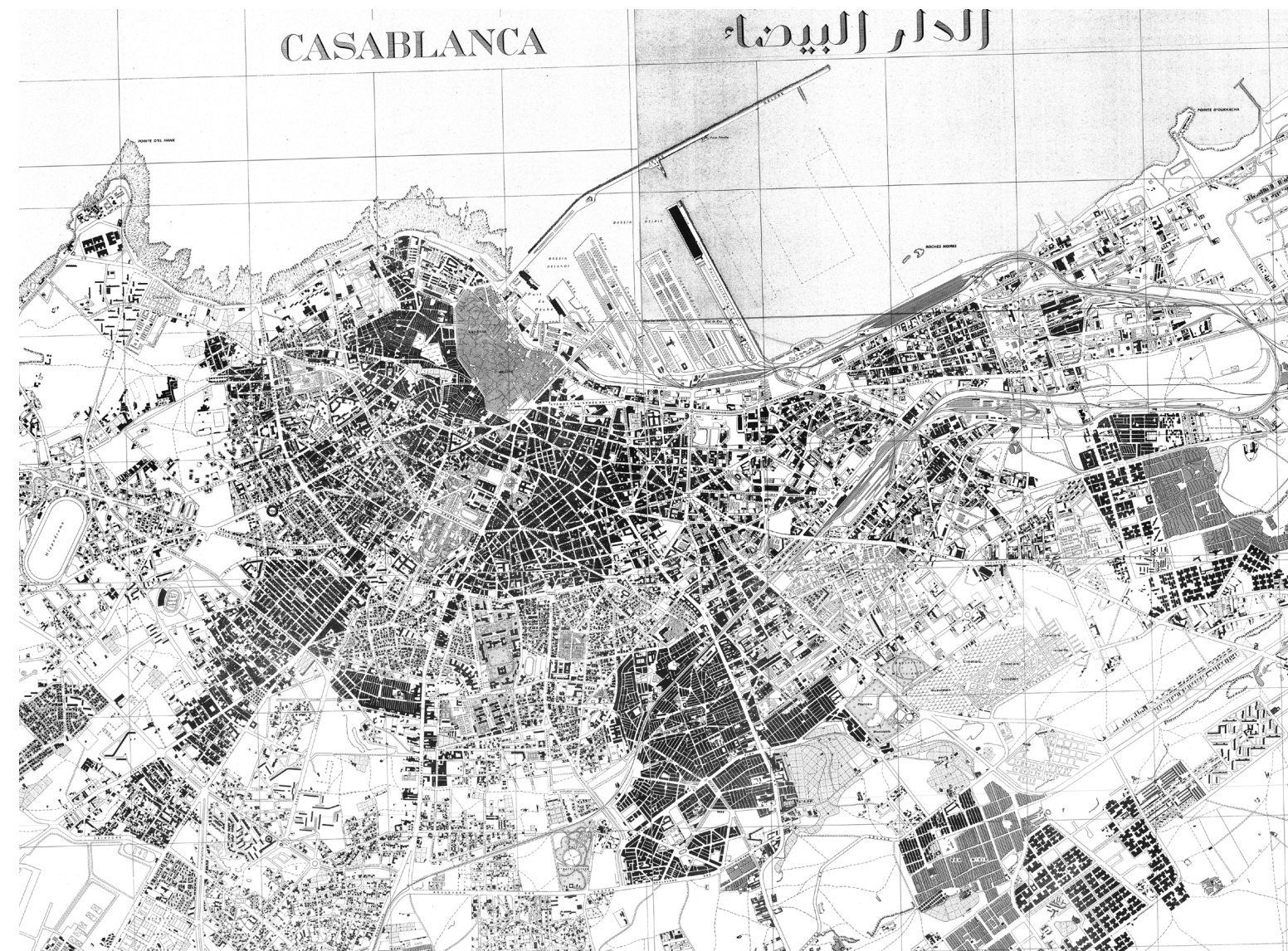
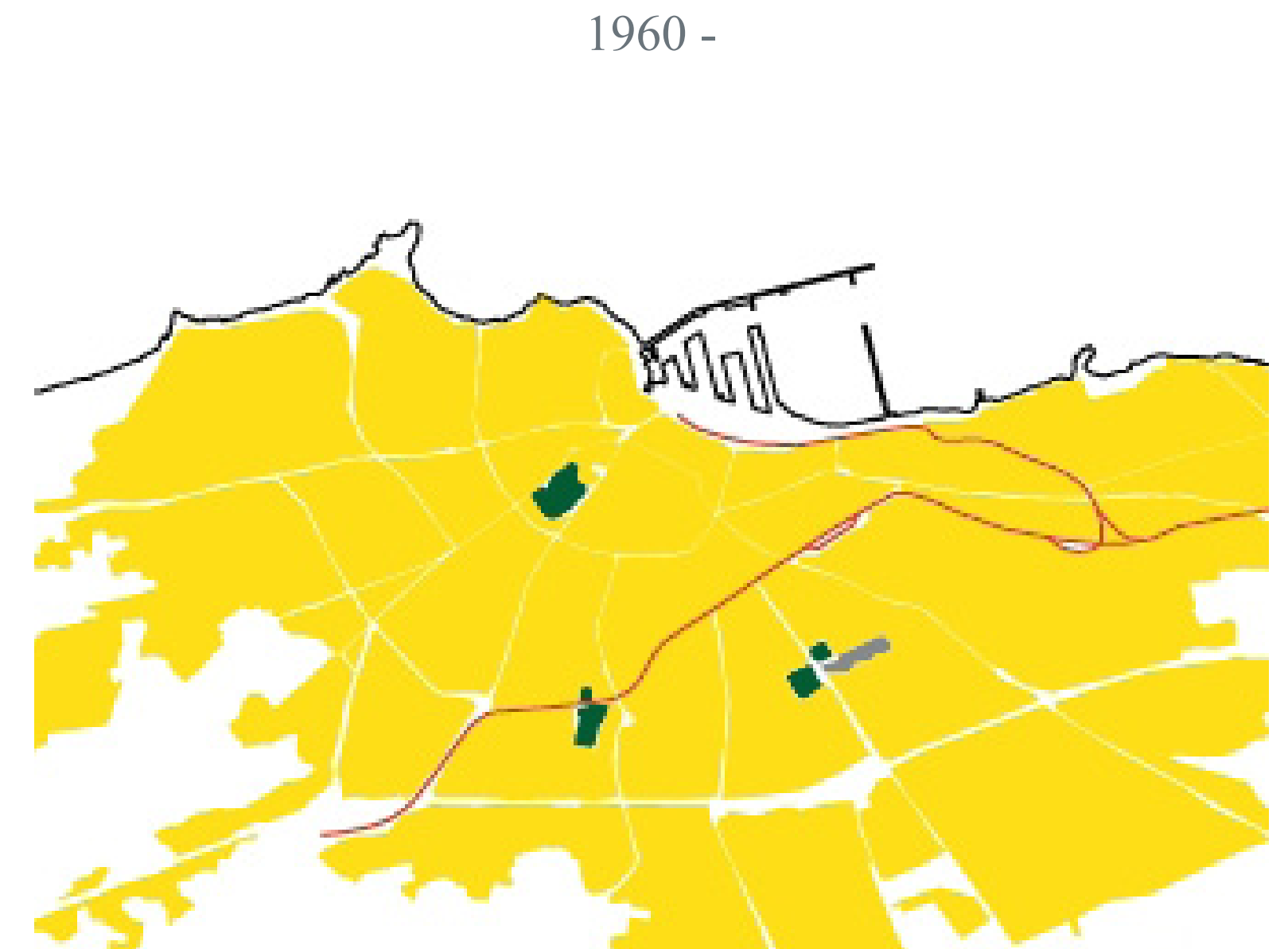
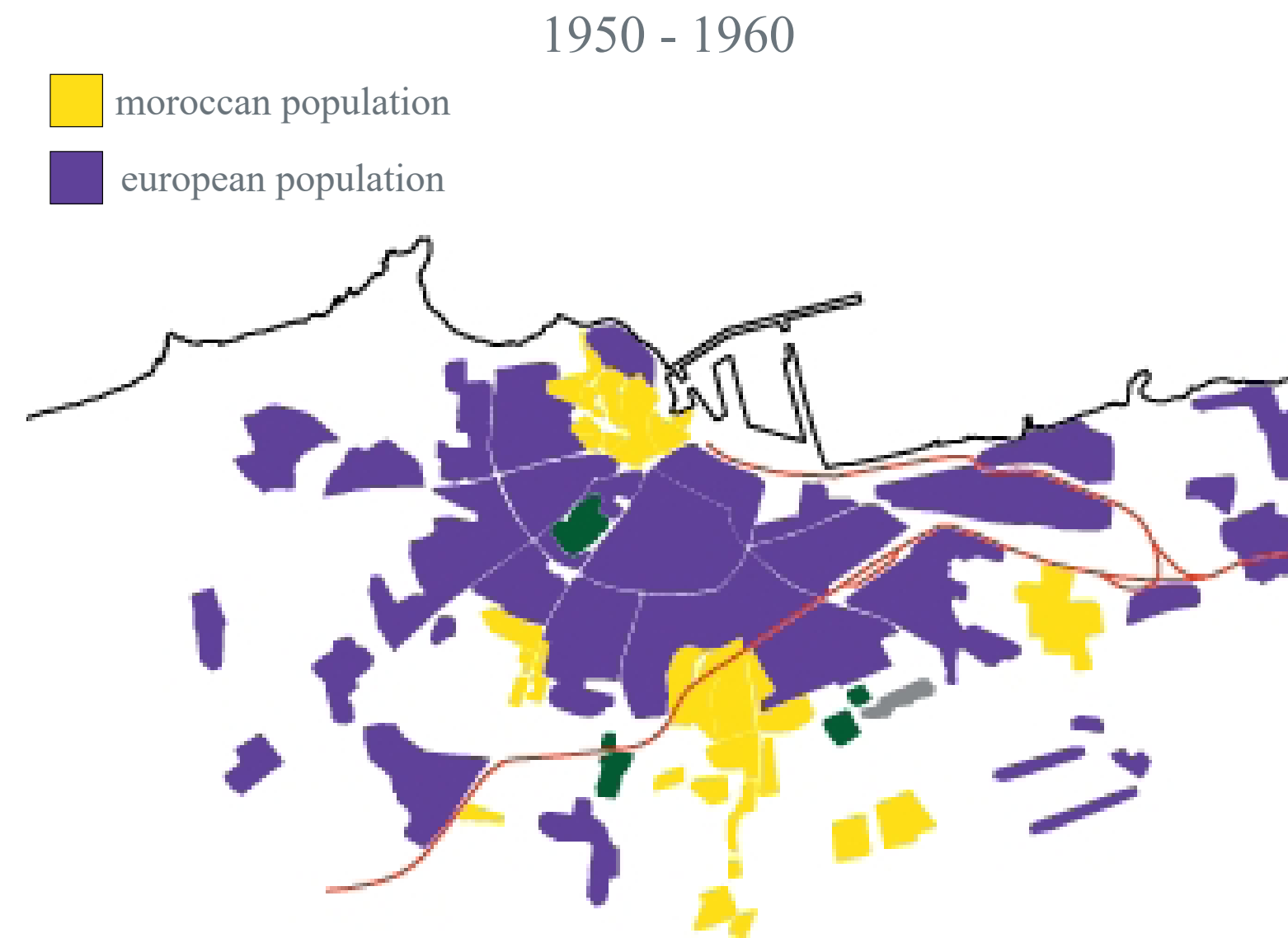
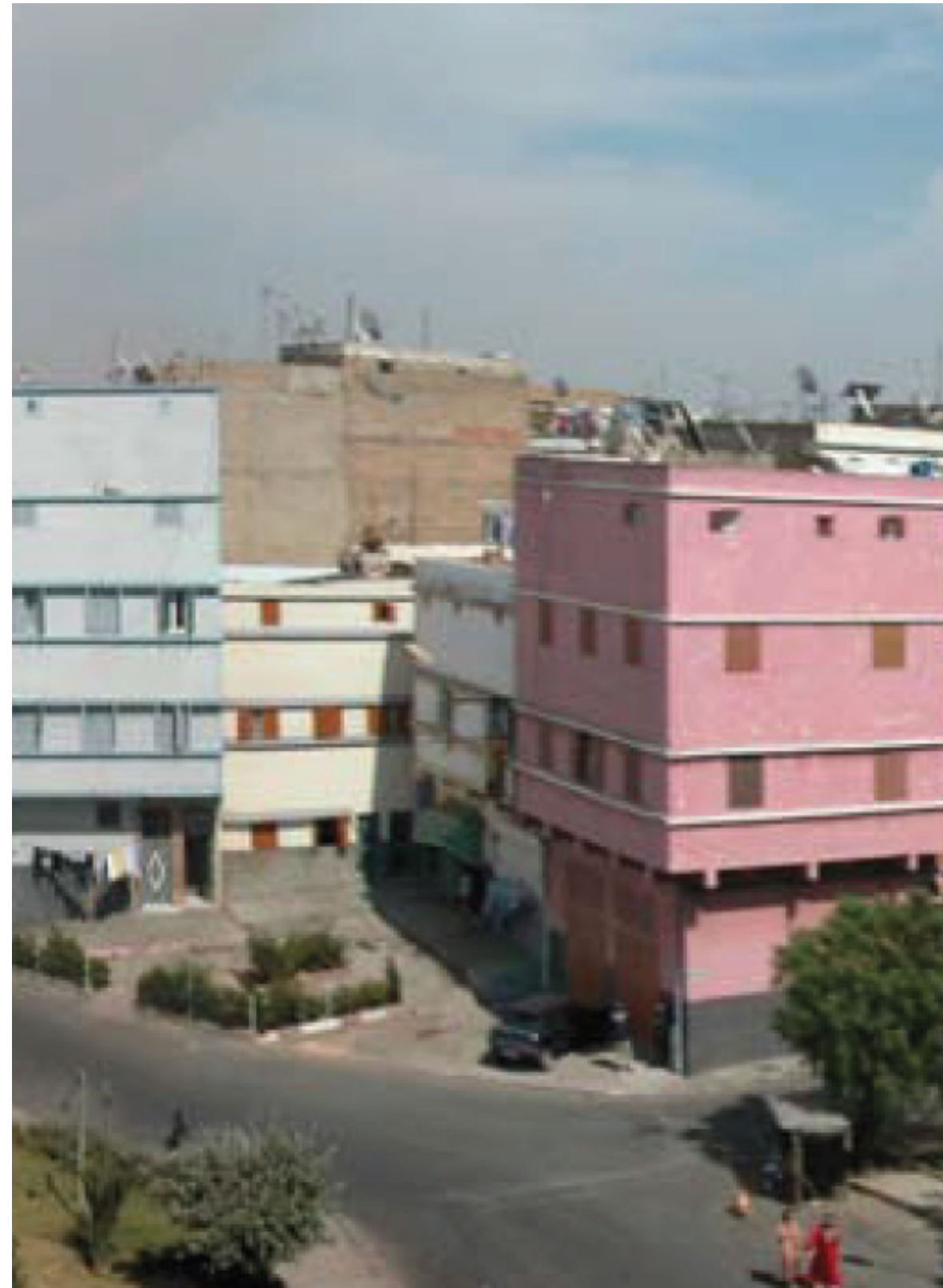
- 0 Sequences; Steps, Jumps and Pauses / Theory
- 1 Casablancan Church as Terrain Vague / Analysis
- 2 Re-directing the Church / Method
- 3 Three Churches / Application

0 Sequences; Steps, Jumps and Pauses in the Transformation of Urban Environment

# First Shift/ Colonization

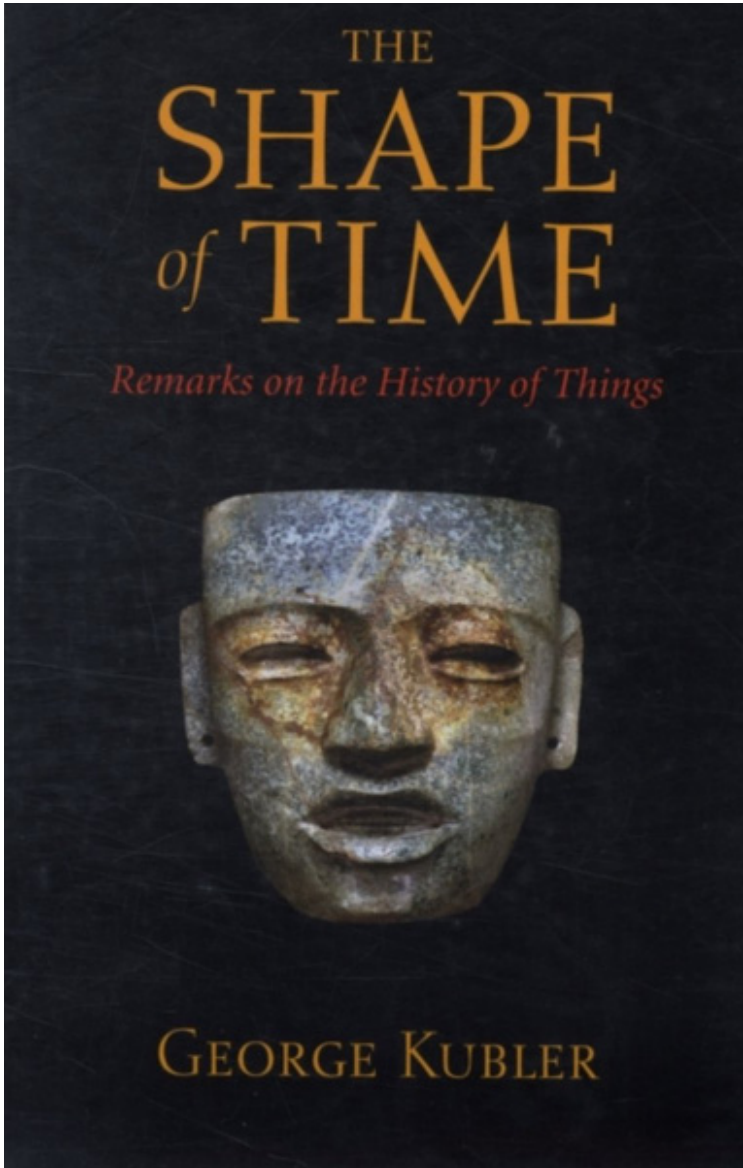


# Second Shift/ Decolonization



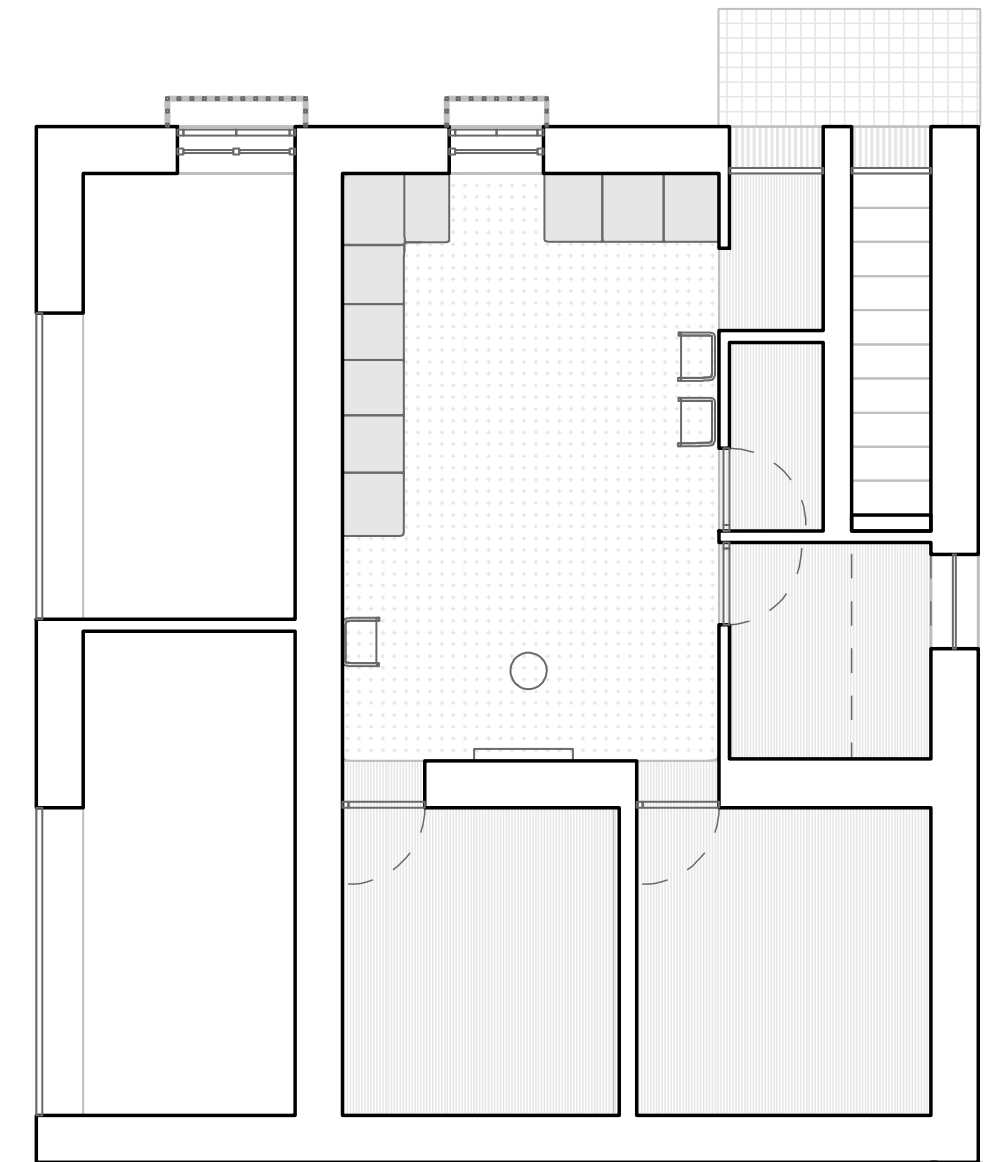
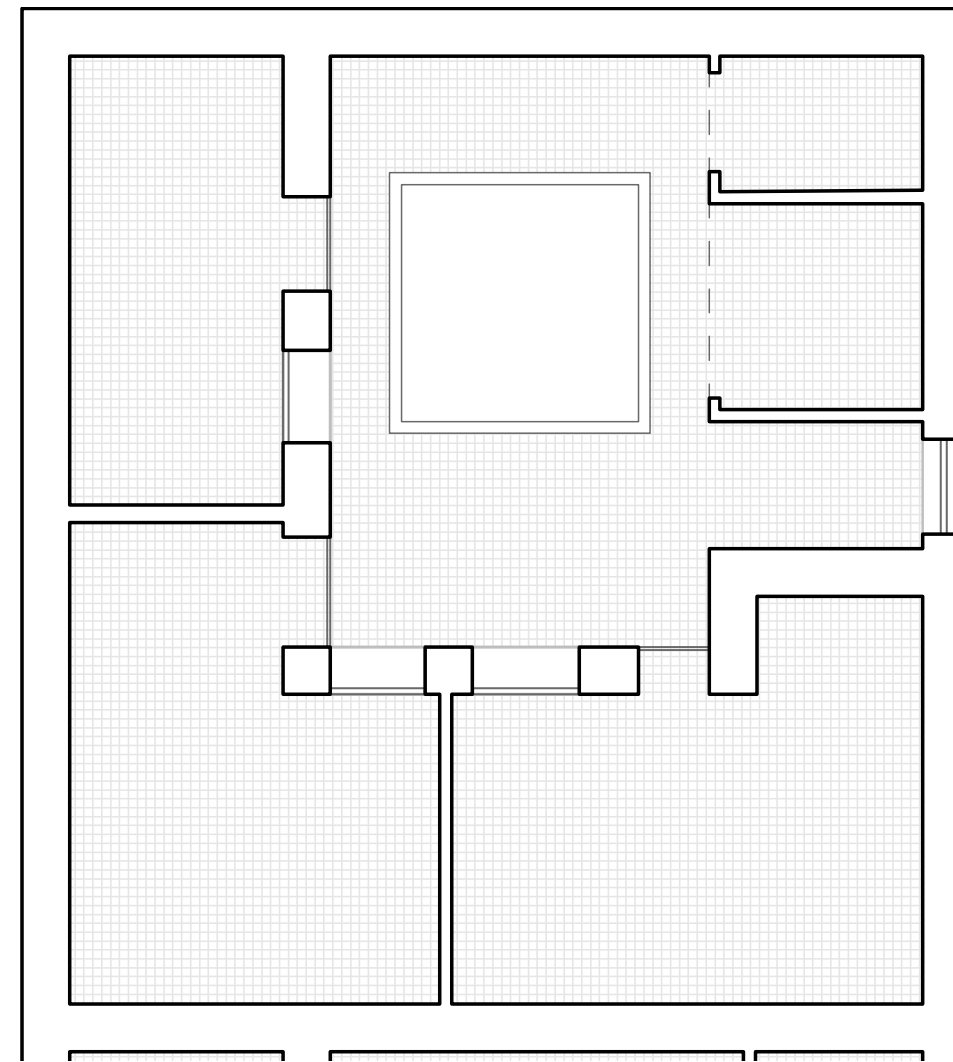
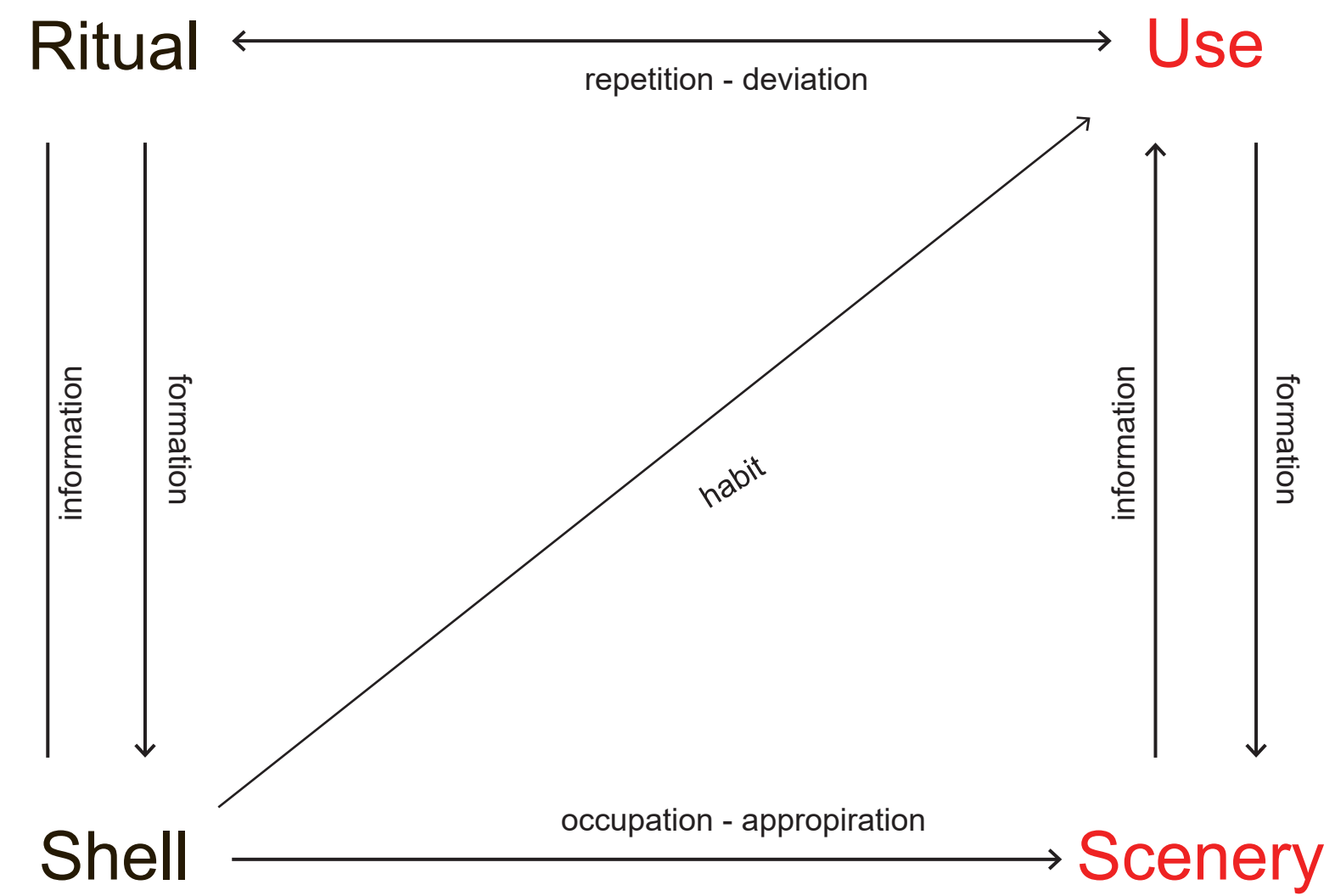
# Circulation of Courtyard House in different Spatio-Temporal Fields

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



# The Step:

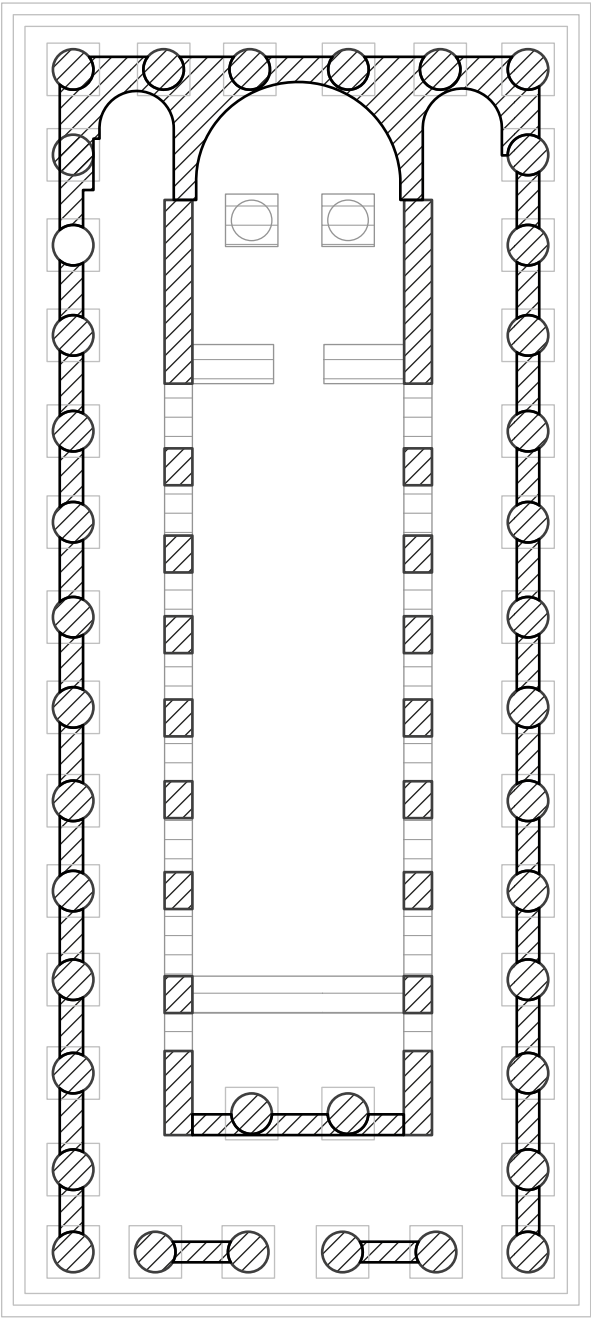
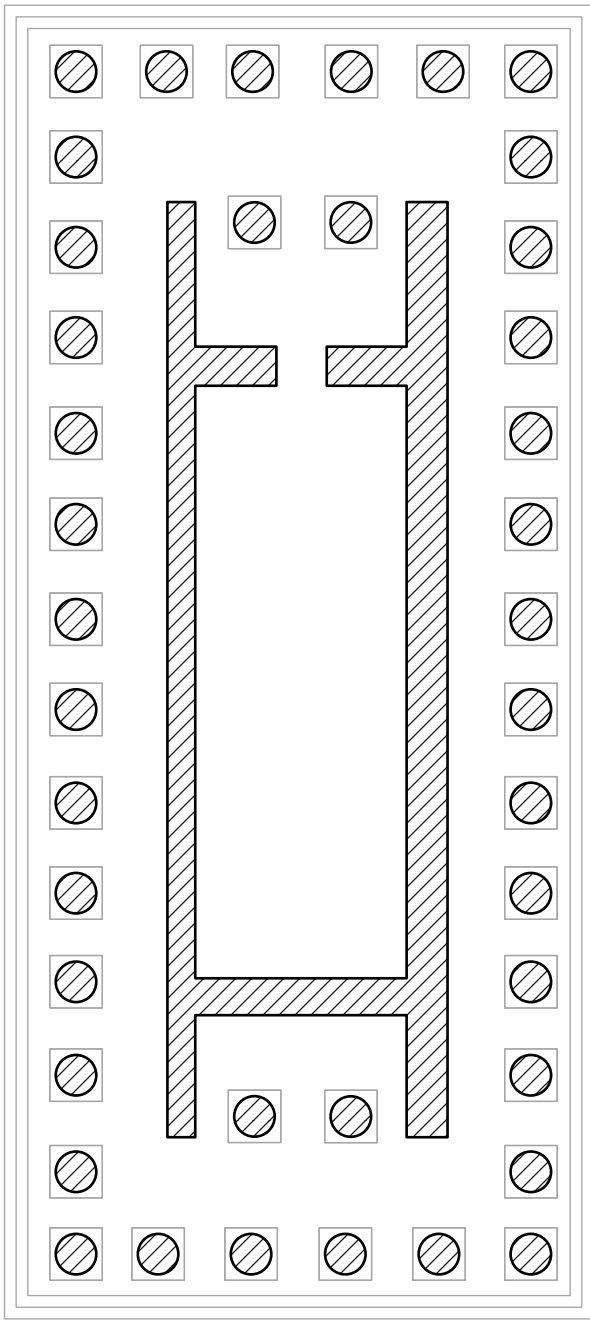
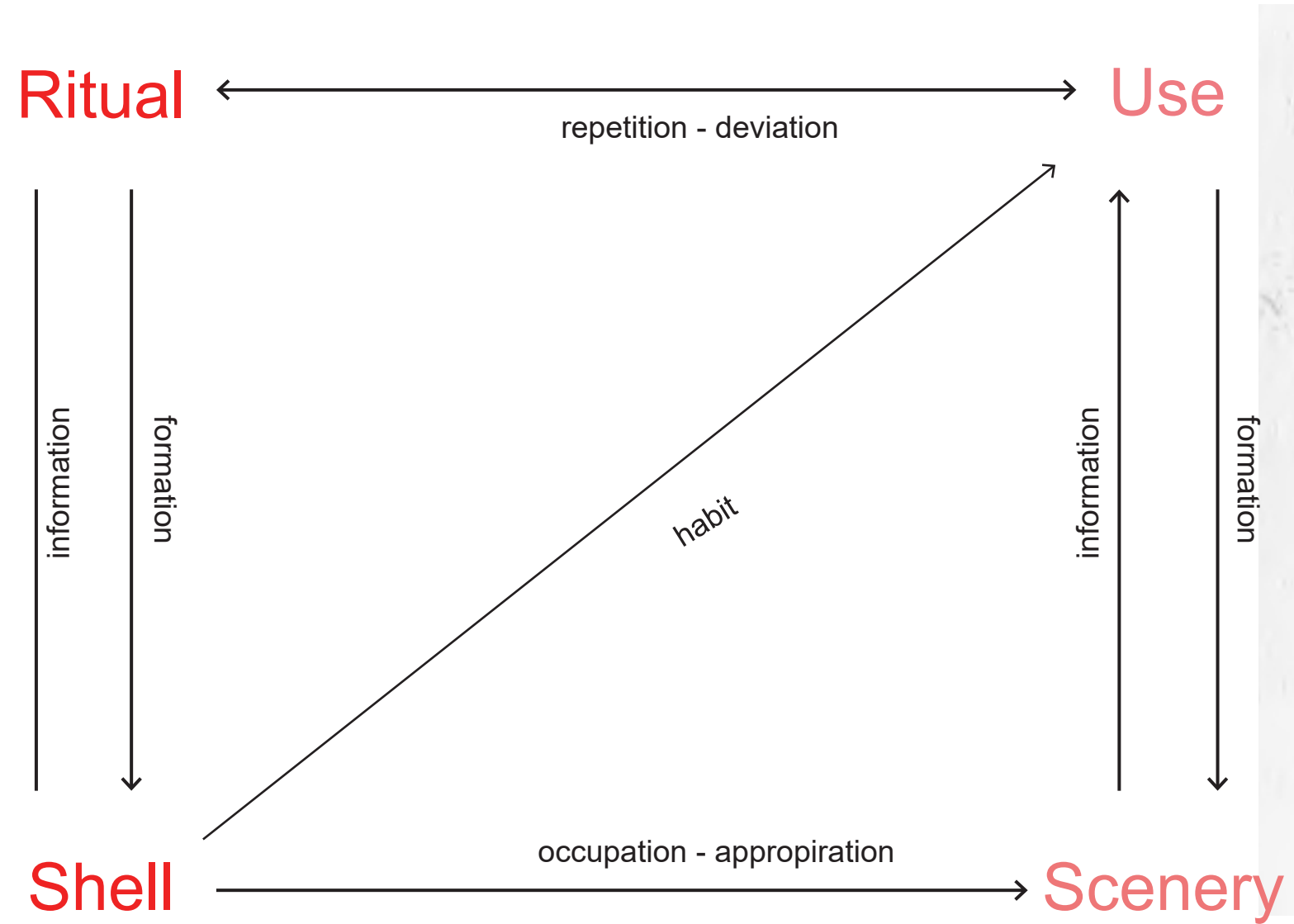
Transformation with-in the Sequence



The Step

Transformation Courtyard houses:  
space alters itself without altering shell

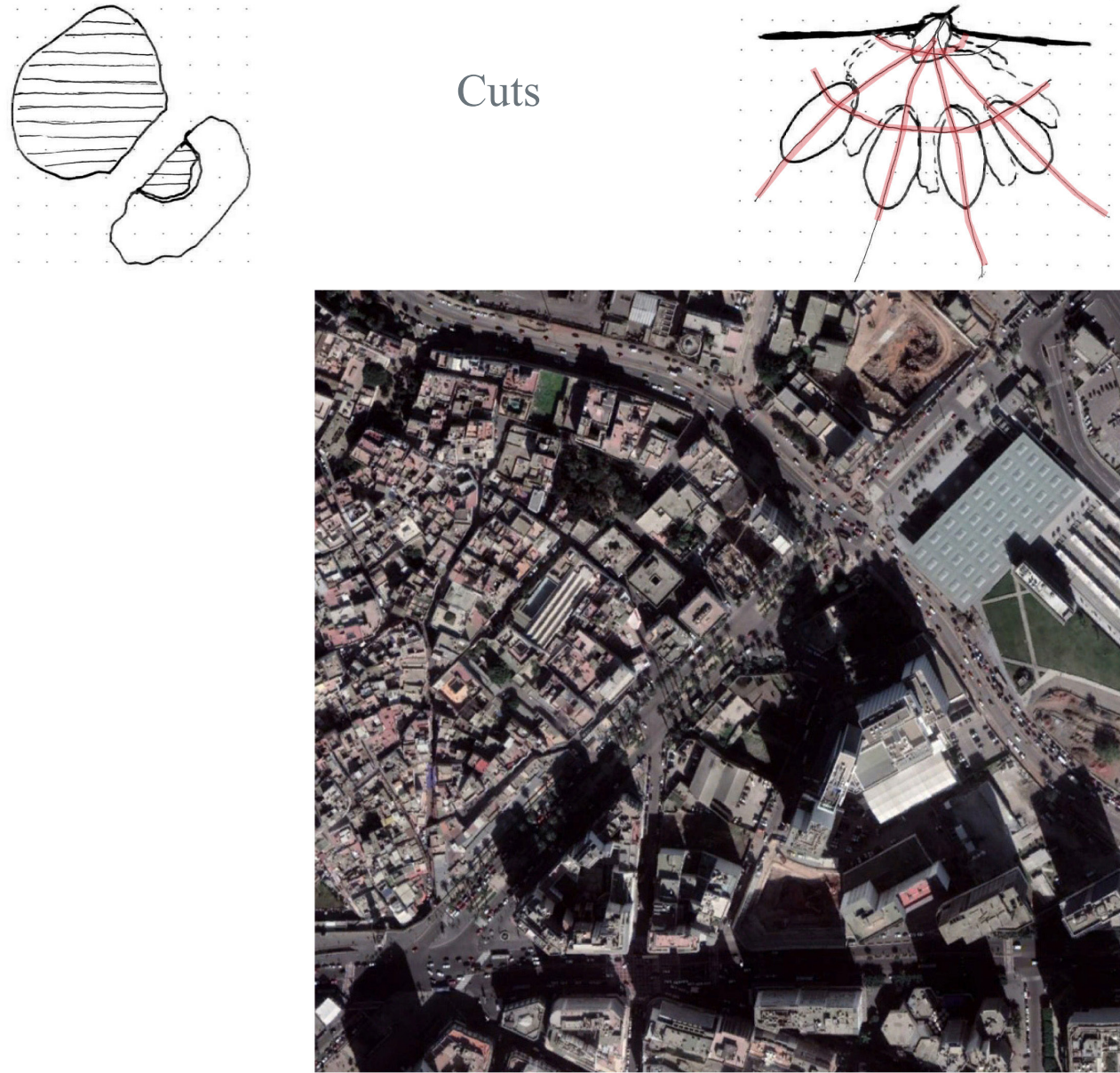
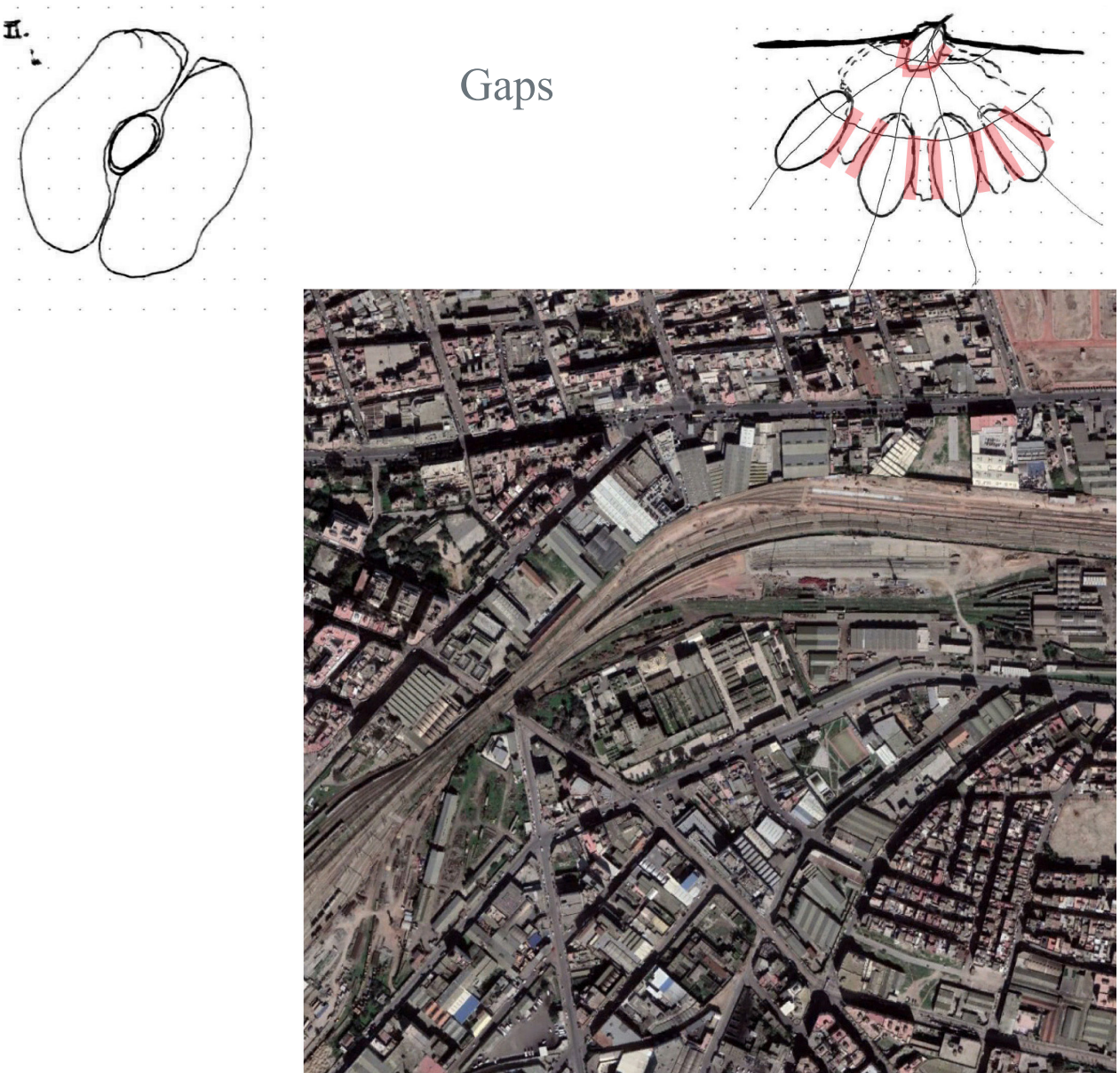
The Jump:  
Transformation in-between Sequences



The Jump

Transformation Syracuse Temple:  
Shell altered to allow for new ritual / shift in formal sequence

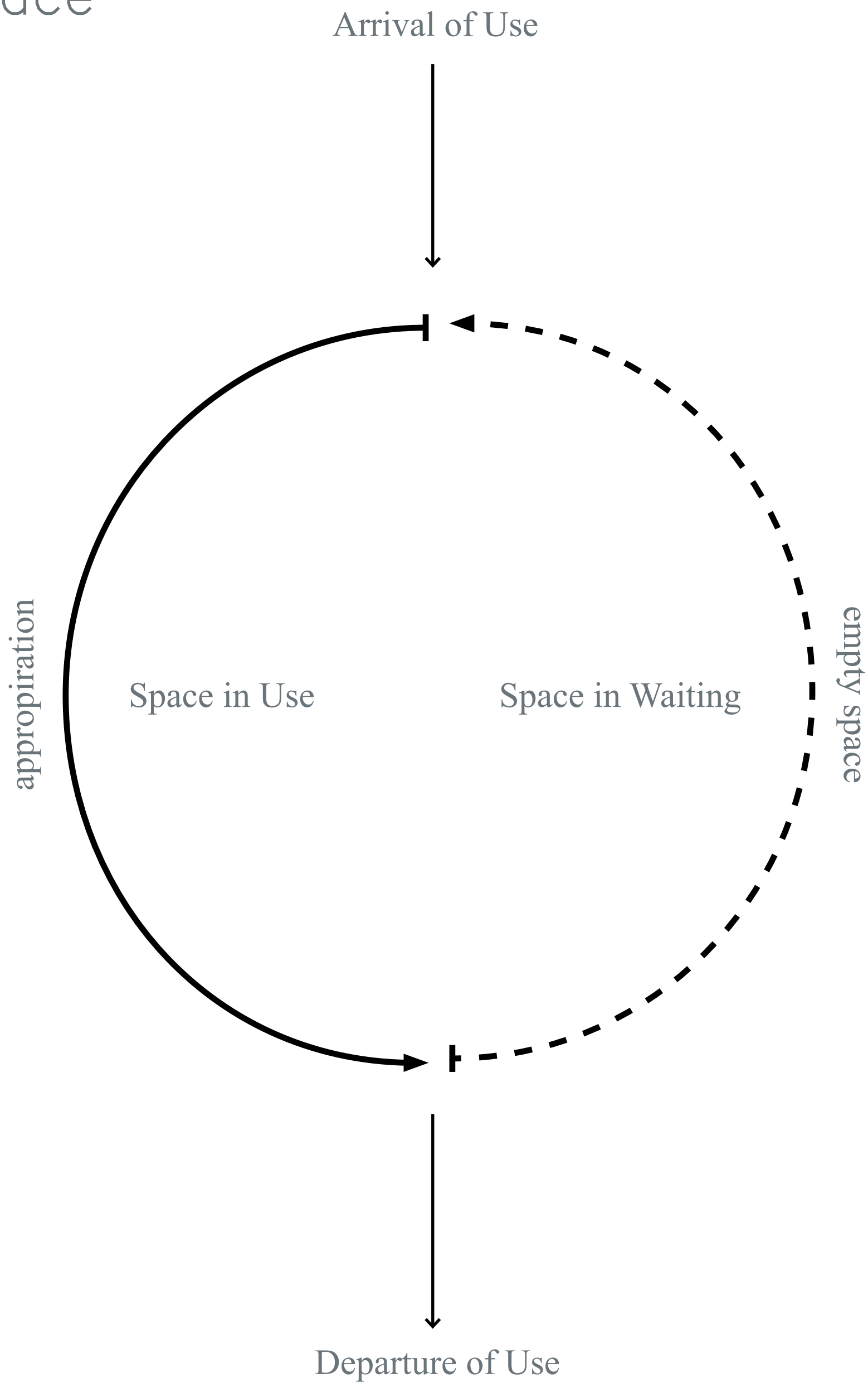
# The Pause and Dis—membered Urban Parts



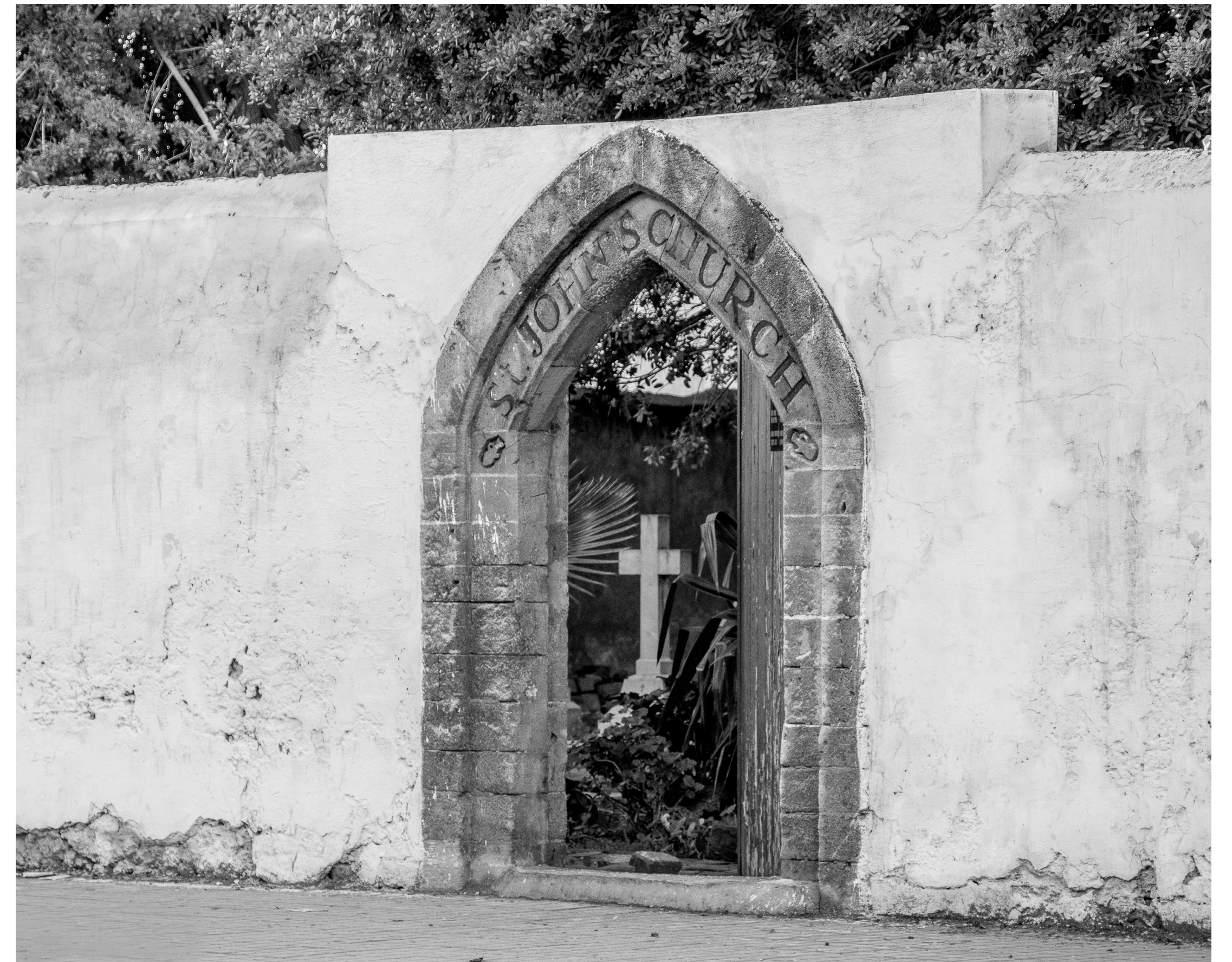
## Dis—Membered Urban Parts



# Actuality and Potentiality of Space



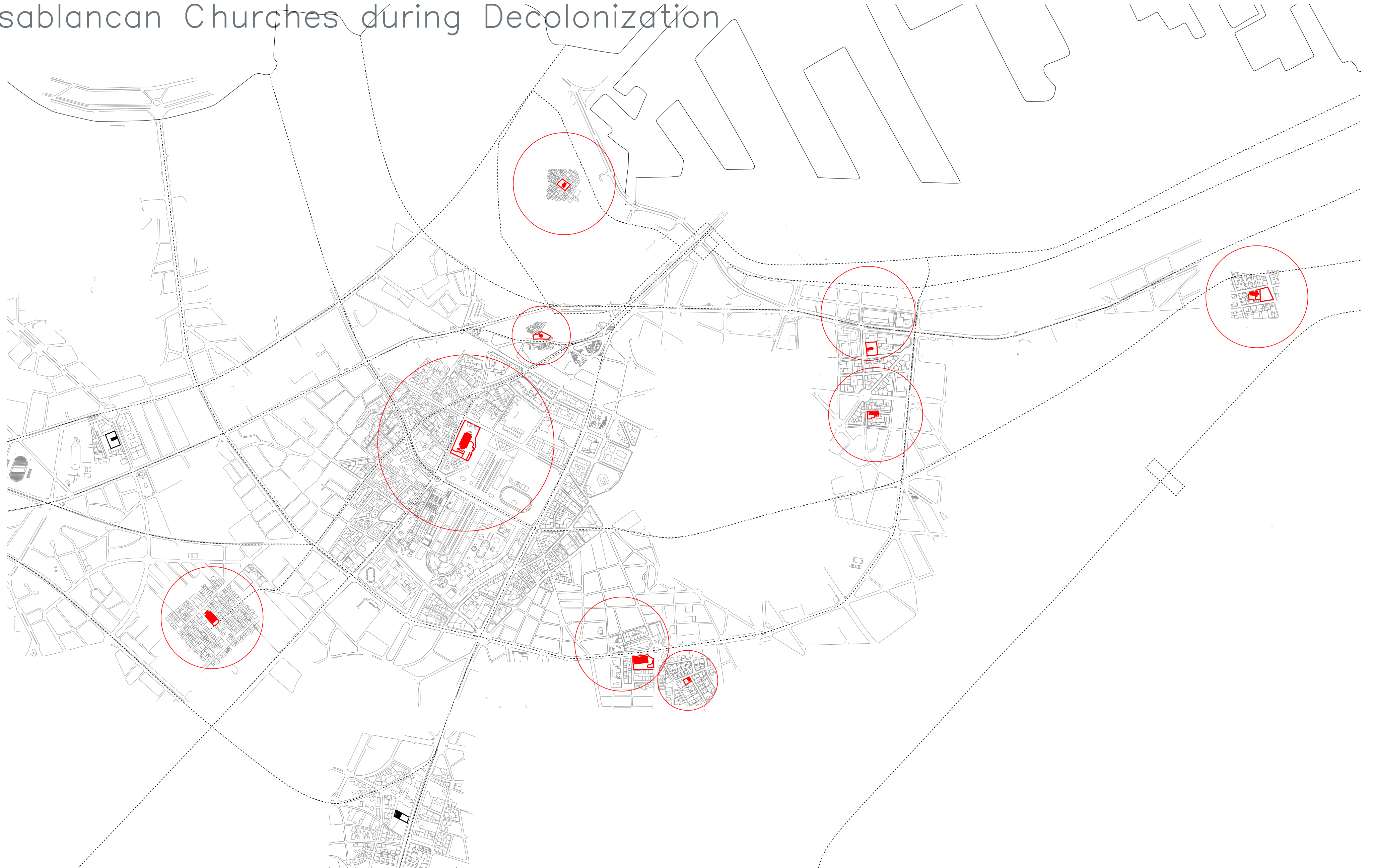
# 1 Casablancan Church as Terrain Vague



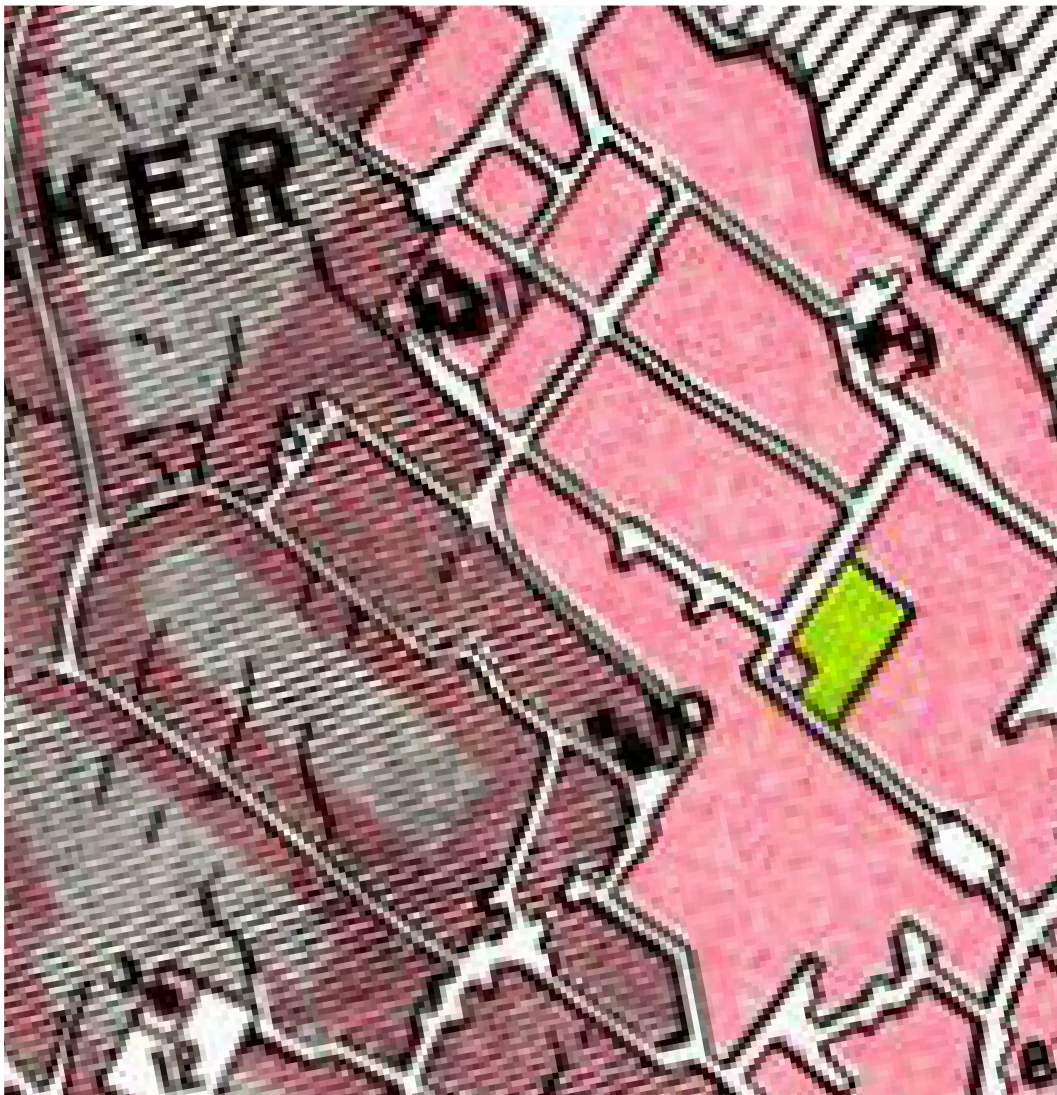
# Implanted Casablancan Churches during Colonization



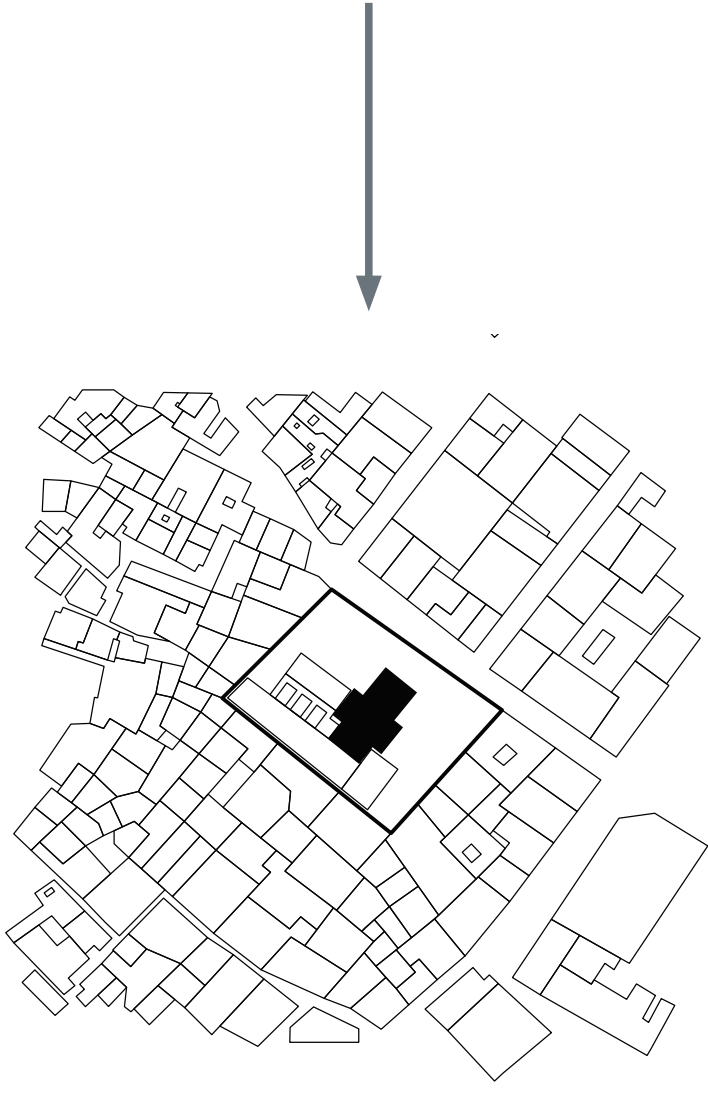
# Abandoned Casablancan Churches during Decolonization



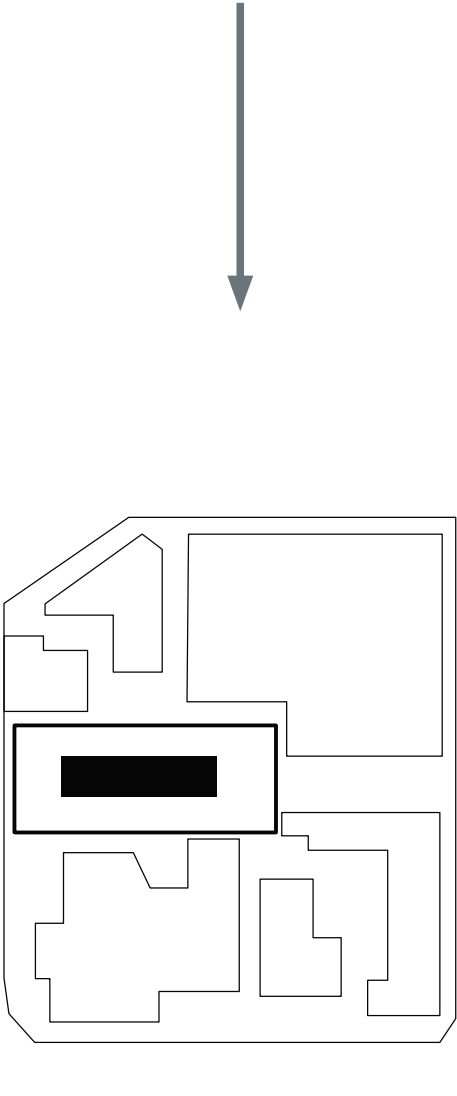
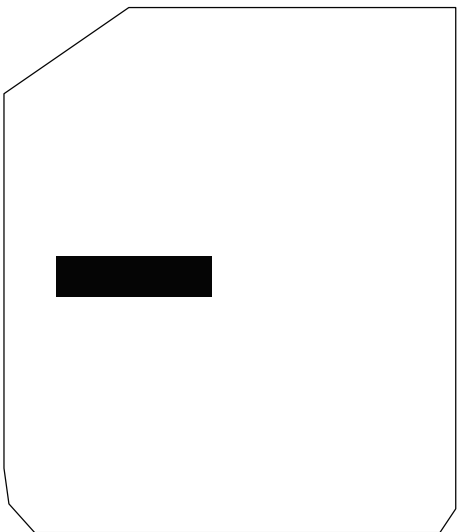
# Historical Position of Casablancan Churches



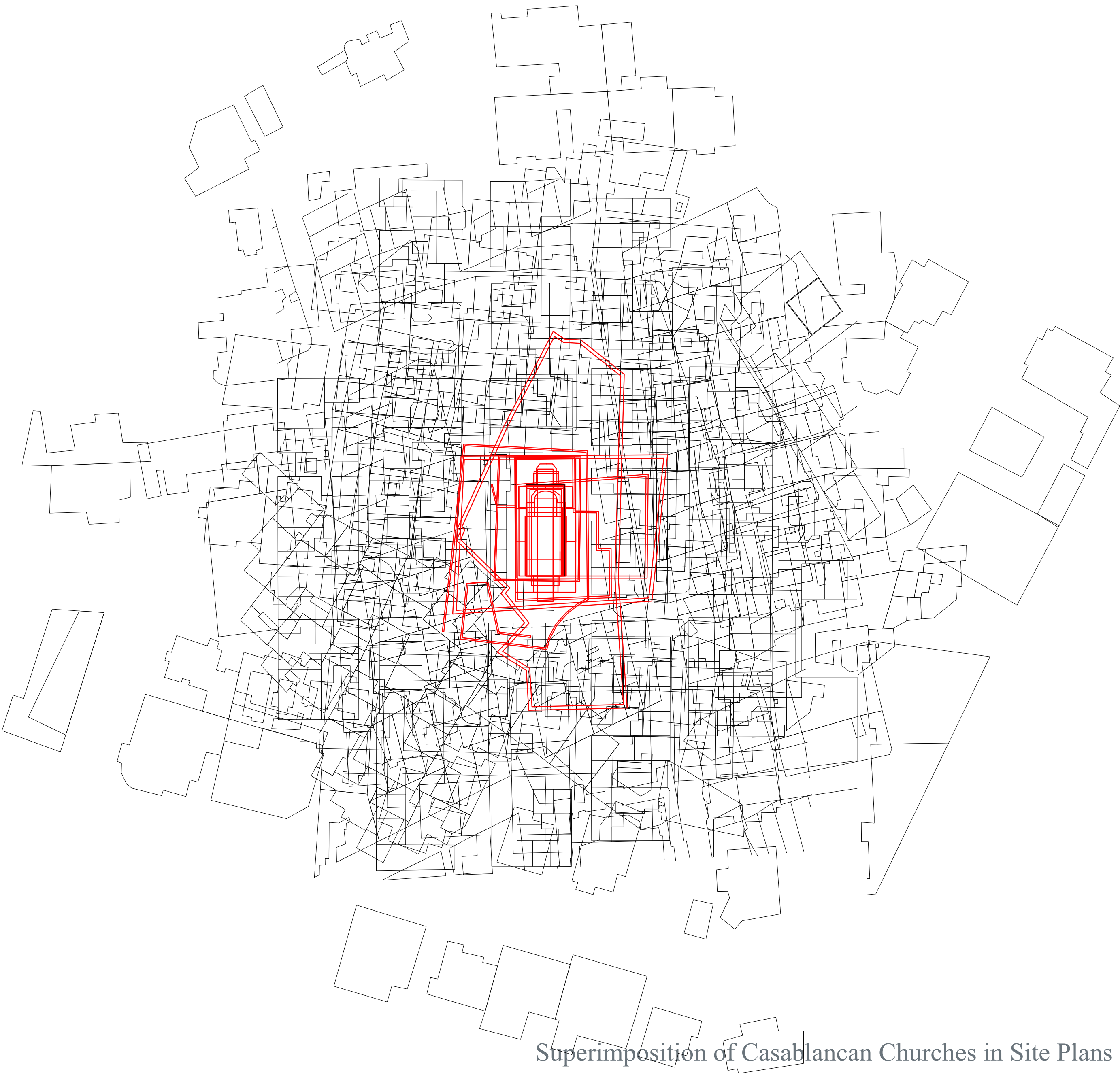
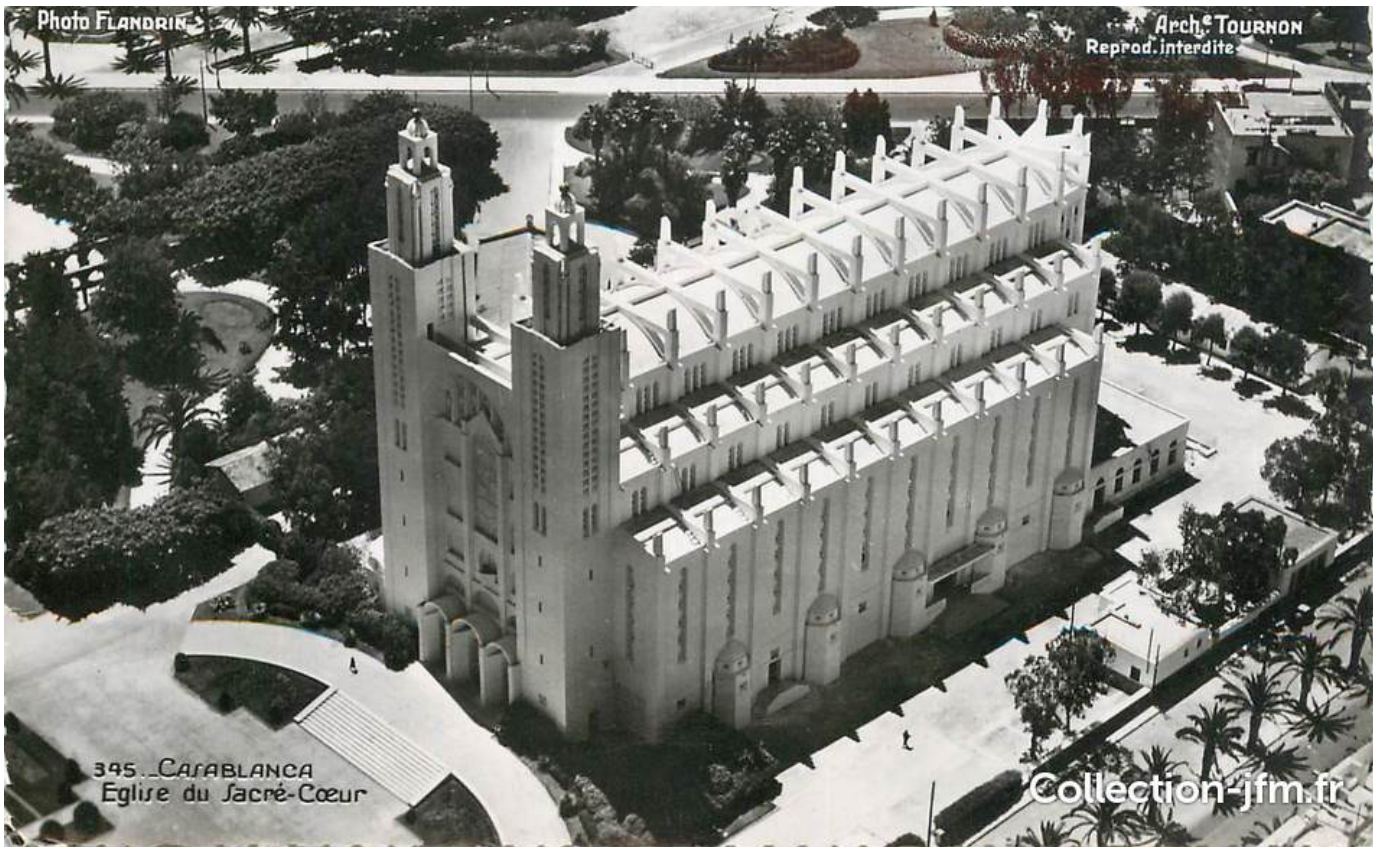
1. Imposed on existing fabric



2. Tabula Rasa later surrounded by fabric



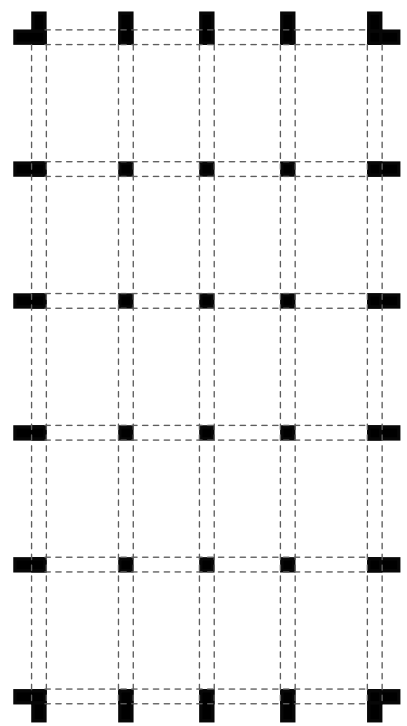
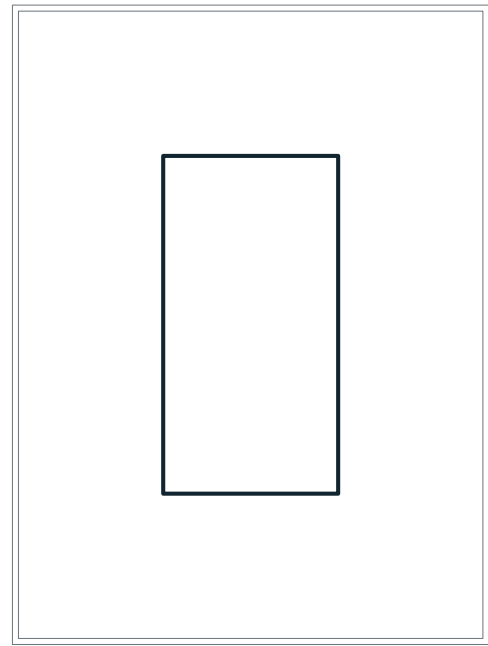
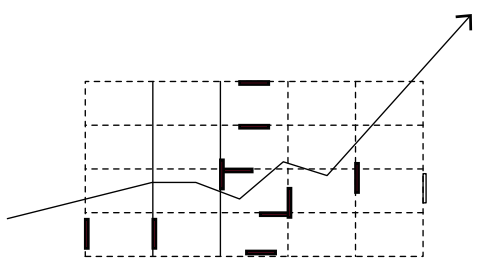
Formal Repetition in Changing Contexts



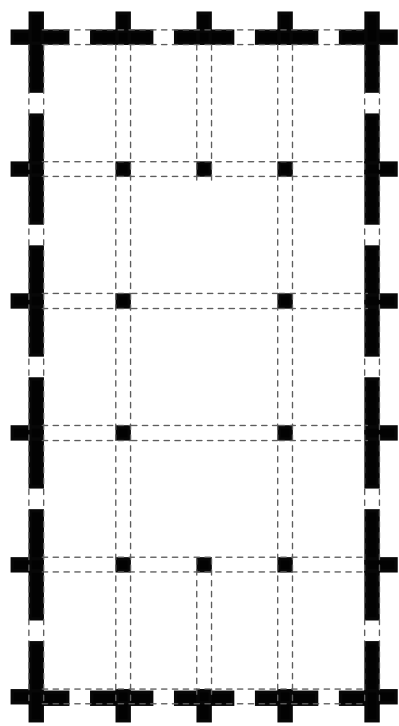
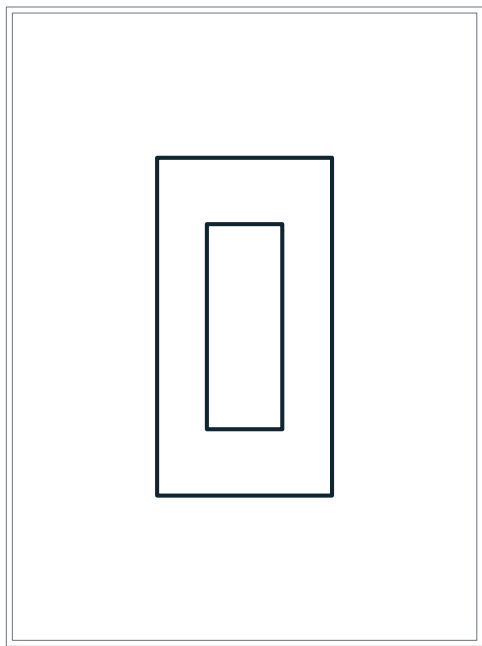
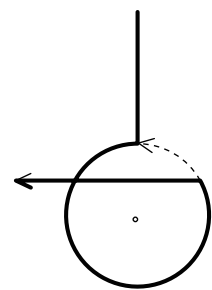
Superimposition of Casablancan Churches in Site Plans

# Finite Nature of the Sacred Form of Roman–Catholic Church

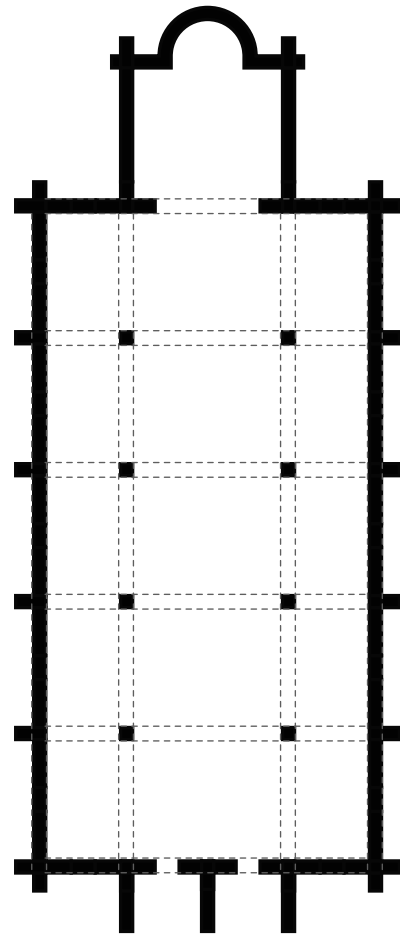
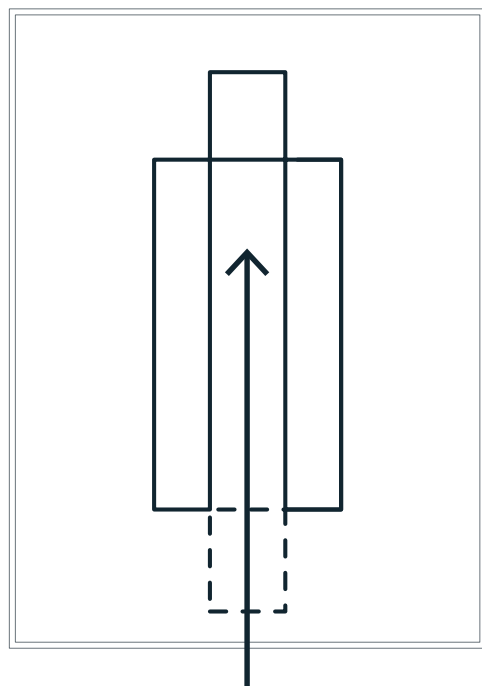
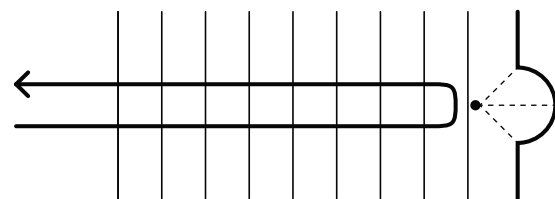
sequence 01:  
hypostyle



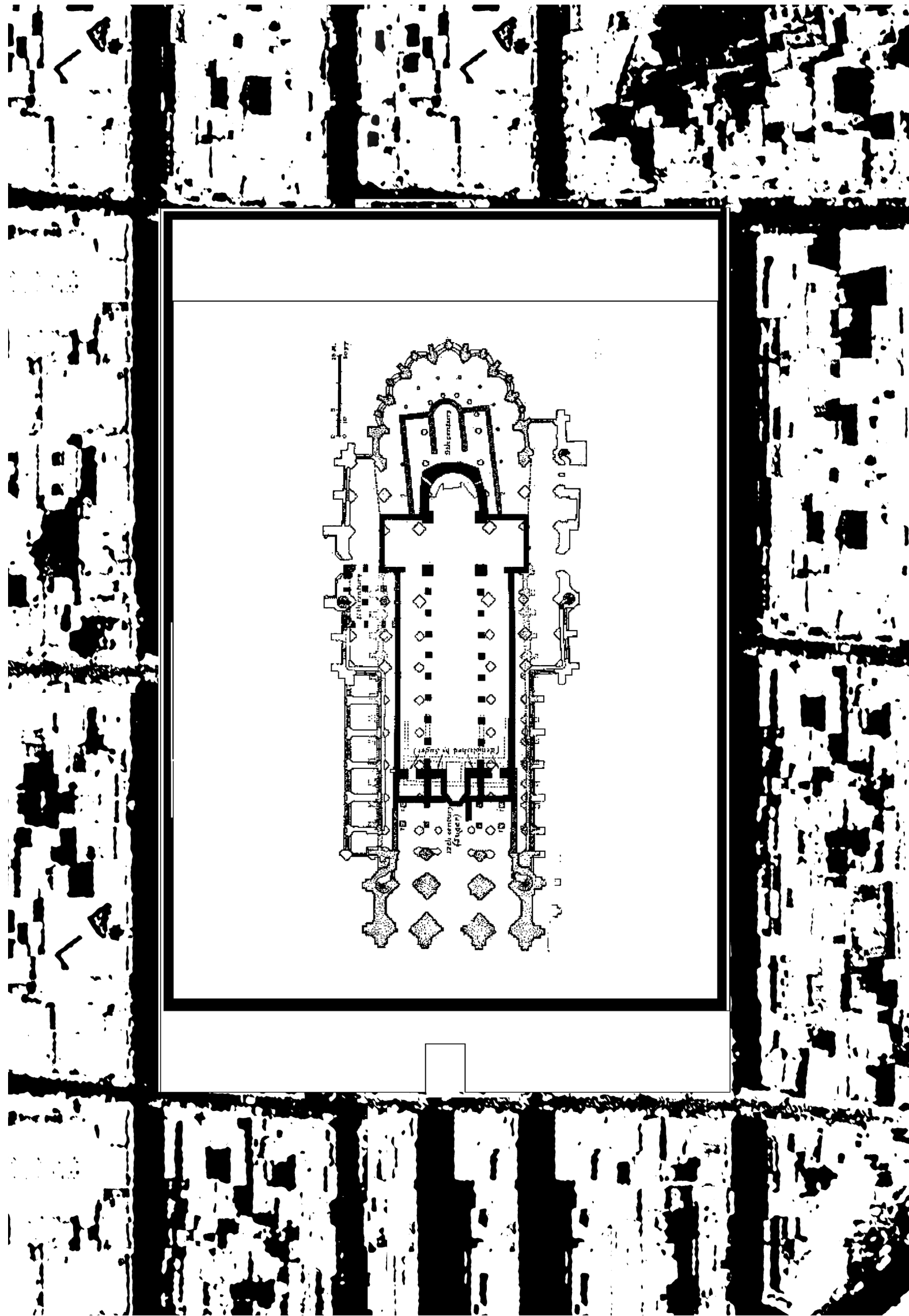
sequence 02:  
generic-profane basilica



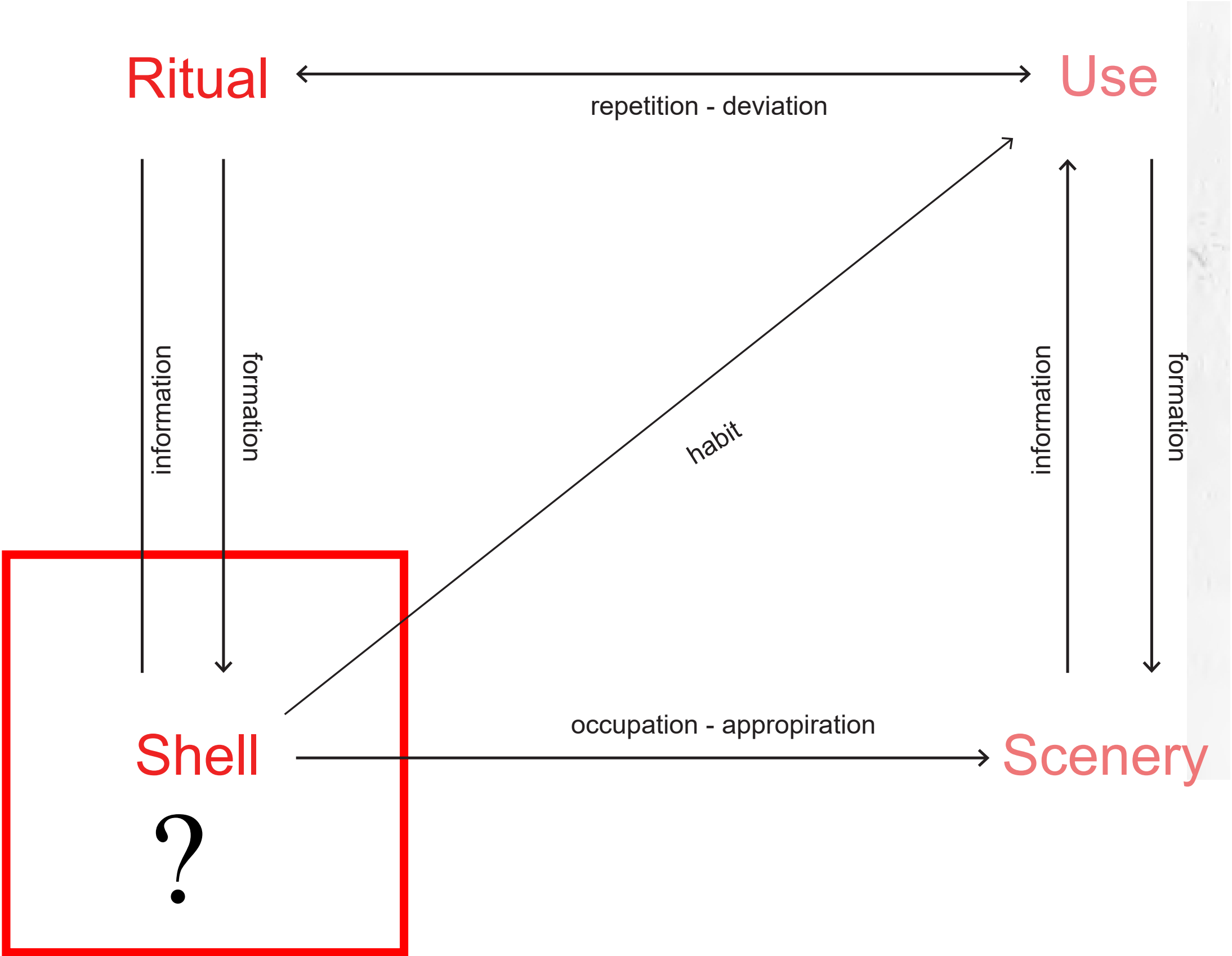
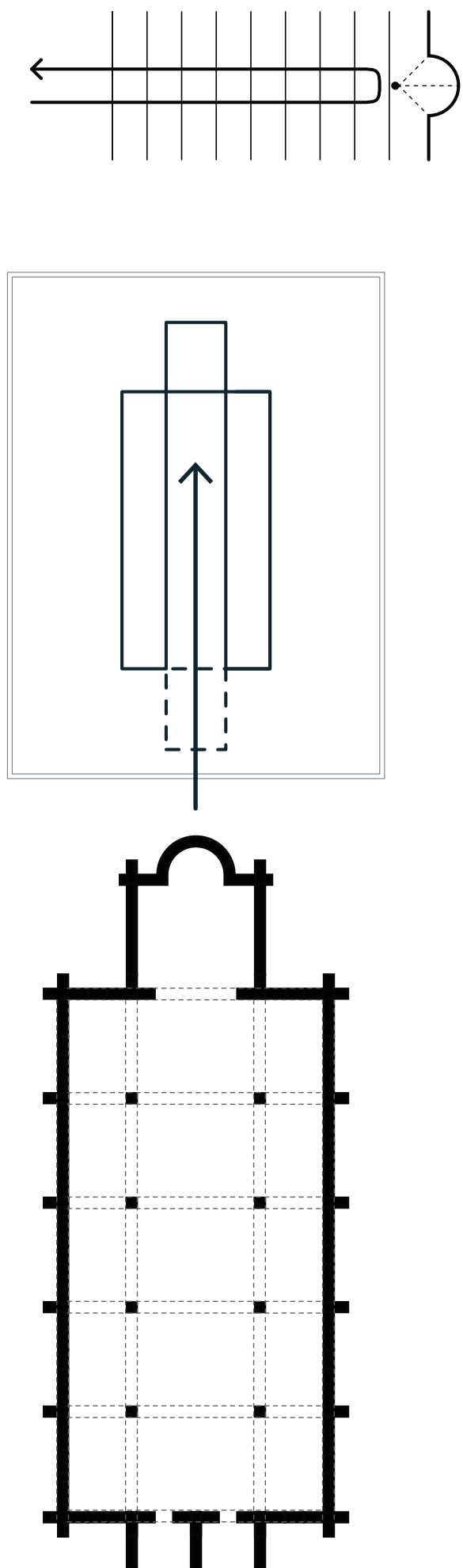
sequence 03:  
linear-sacred basilica



Position of Architect; Operating on the Formal Structure



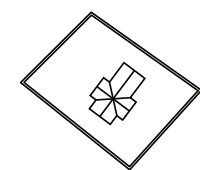
sequence 03:  
linear-sacred basilica



## 2 Re-directing the Church

# Roman–Catholic Church

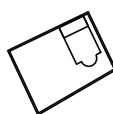
Eglise du Espagnol San Buenaventura



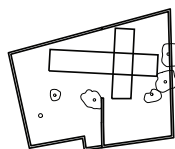
Eglise du Saint John



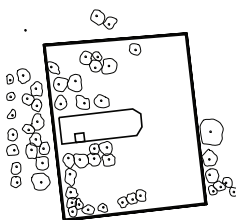
Eglise du Orthodoxe Grecque



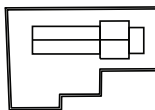
Eglise du Catholique Saint Marguerite



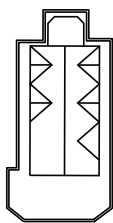
Eglise du Evangelique -



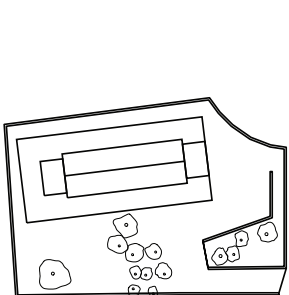
Eglise du Catholique Saint Francis



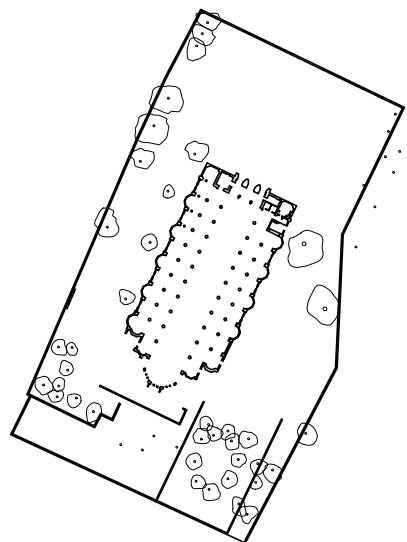
Eglise du Saint Antony du Padua



Cathedral du Notre Dame de Lourdes



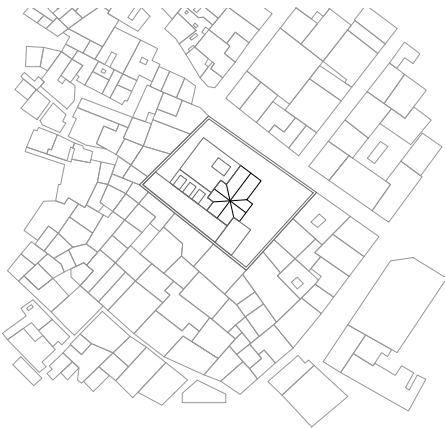
Cathedral du Saint Coeur



general configuration of the roman-catholic church  
as autonomous object

# Casablancan Church

Eglise du Espagnol San Buenaventura



Eglise du Saint John



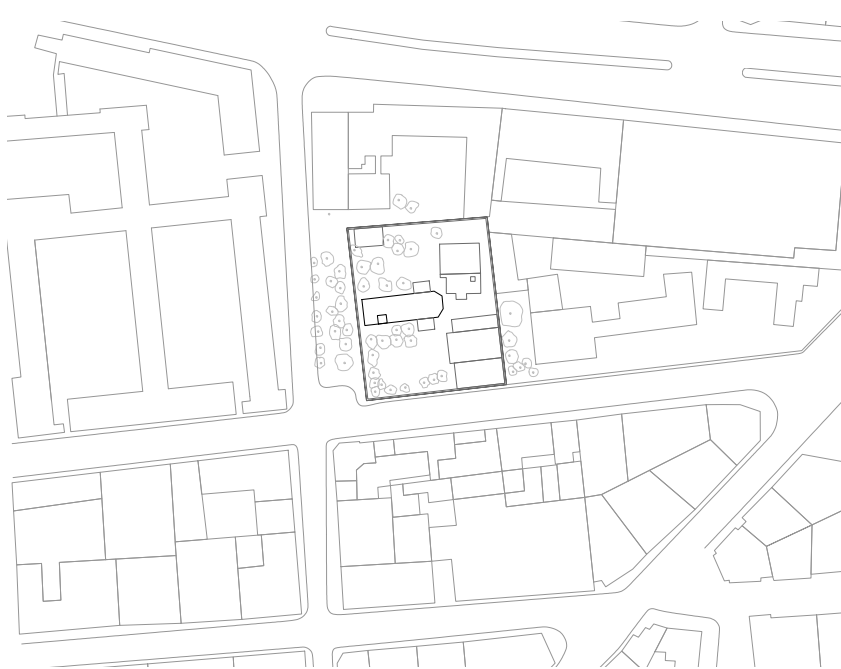
Eglise du Orthodoxe Grecque



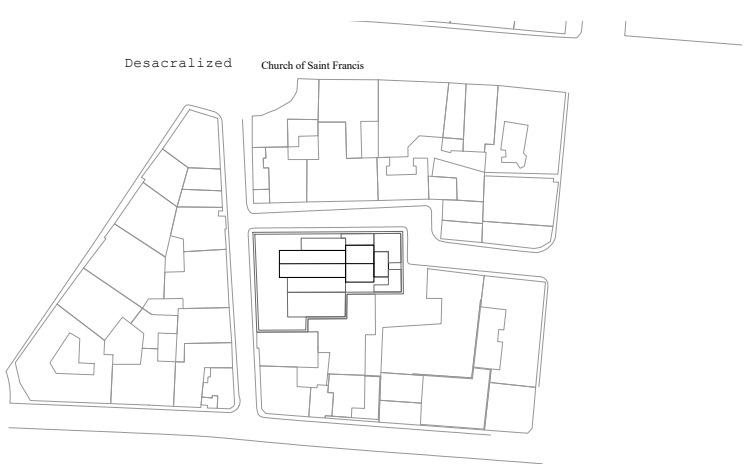
Eglise du Catholique Saint Marguerite



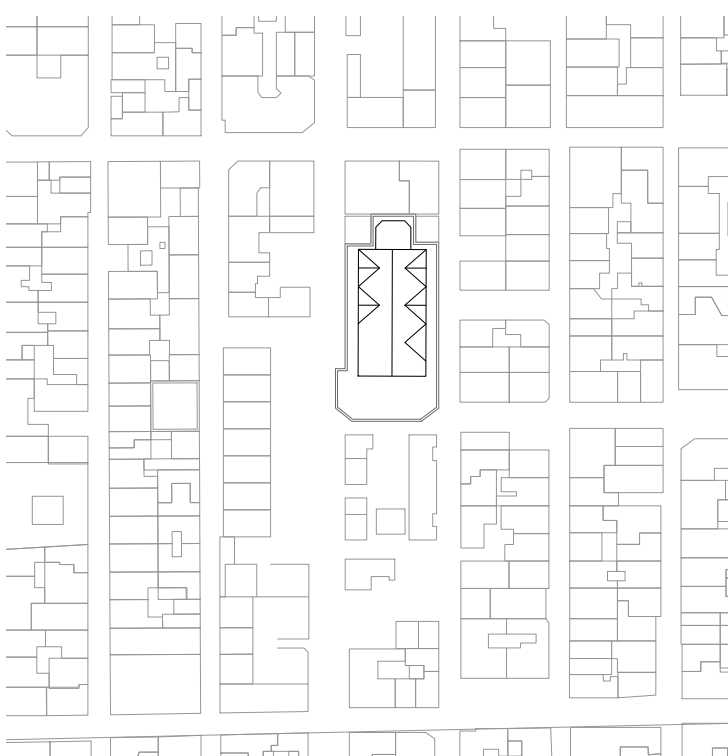
Eglise du Evangelique -



Eglise du Catholique Saint Francis



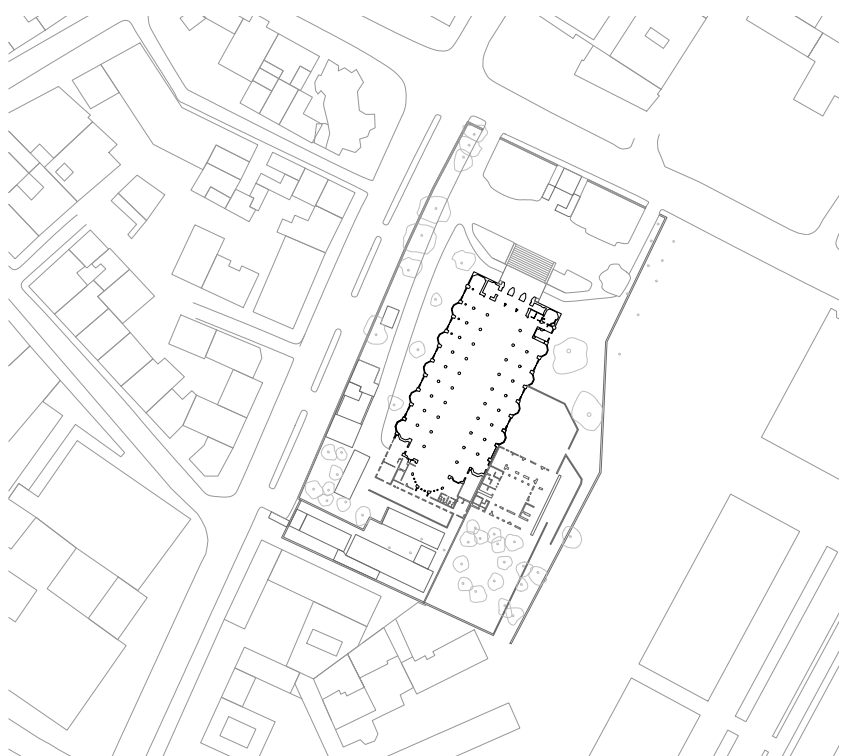
Eglise du Saint Antony du Padua



Cathedral du Notre Dame de Lourdes



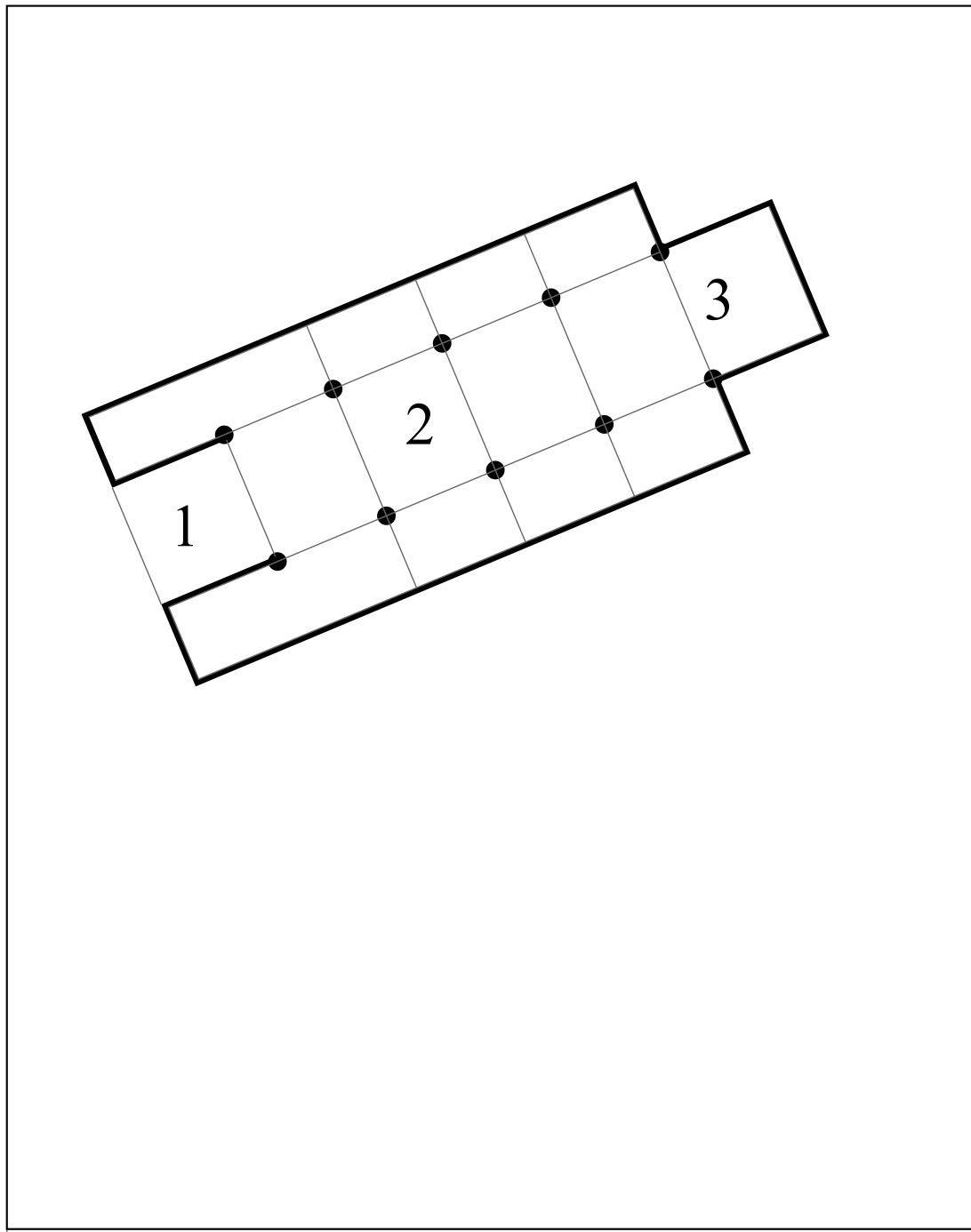
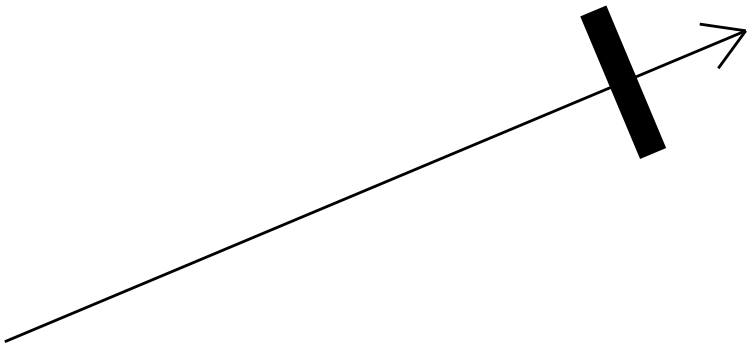
Cathedral du Saint Coeur



general configuration of roman-catholic church  
as a social part of its milieu

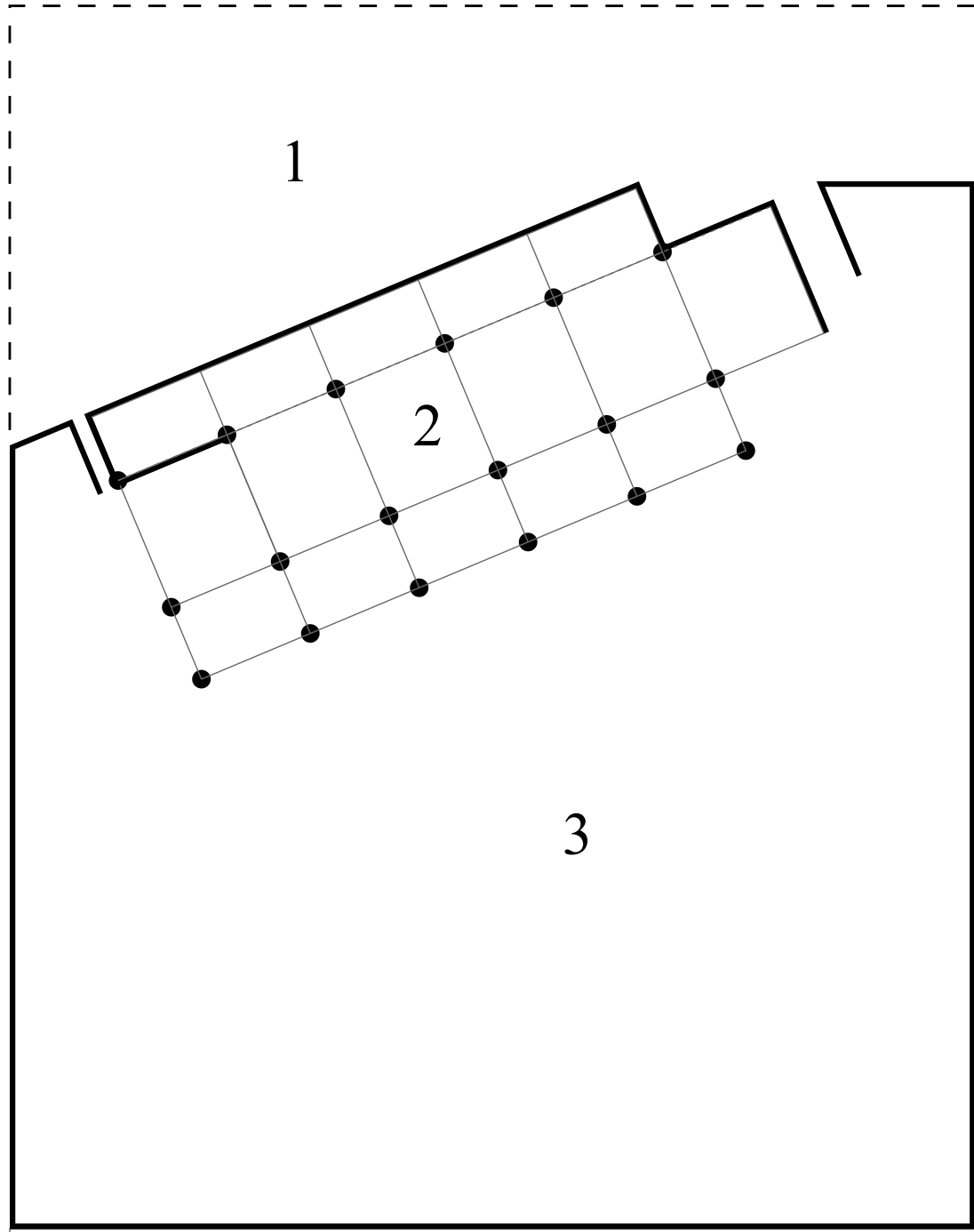
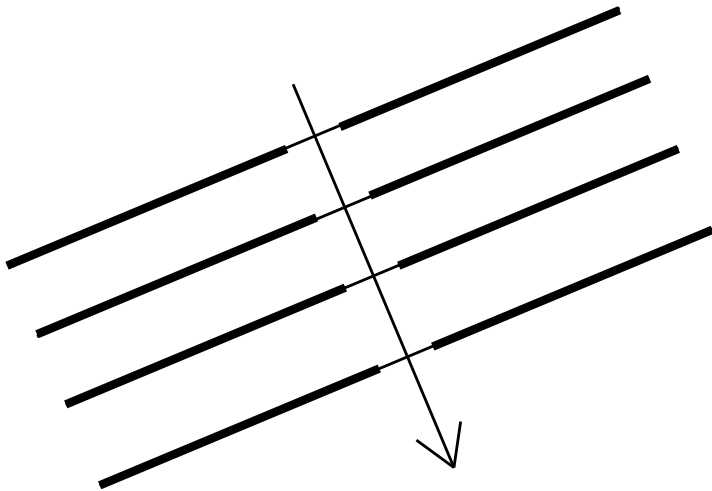
# Re-directing the Church

Existing Configurational Logic of Roman-Catholic Church



- 1. Entrance
- 2. Threshold
- 3. Paradise / Limit

Proposed Configurational Logic of Casablancan Church



- 1. Public Space / Plateau
- 2. Threshold
- 3. Private Space / Garden

# Manipulative—Subtractive Tools



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.

Gordon Matta-Clark

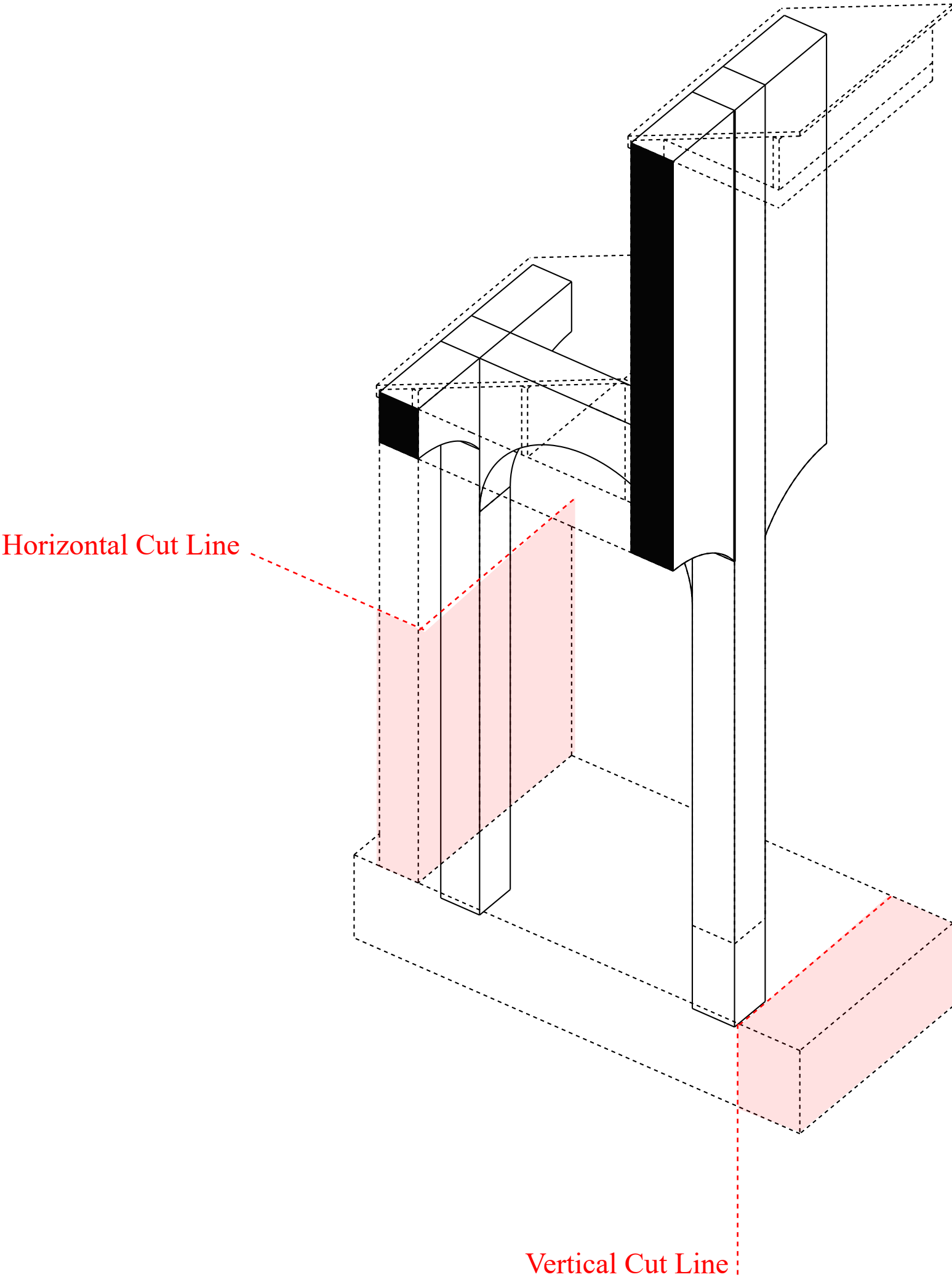
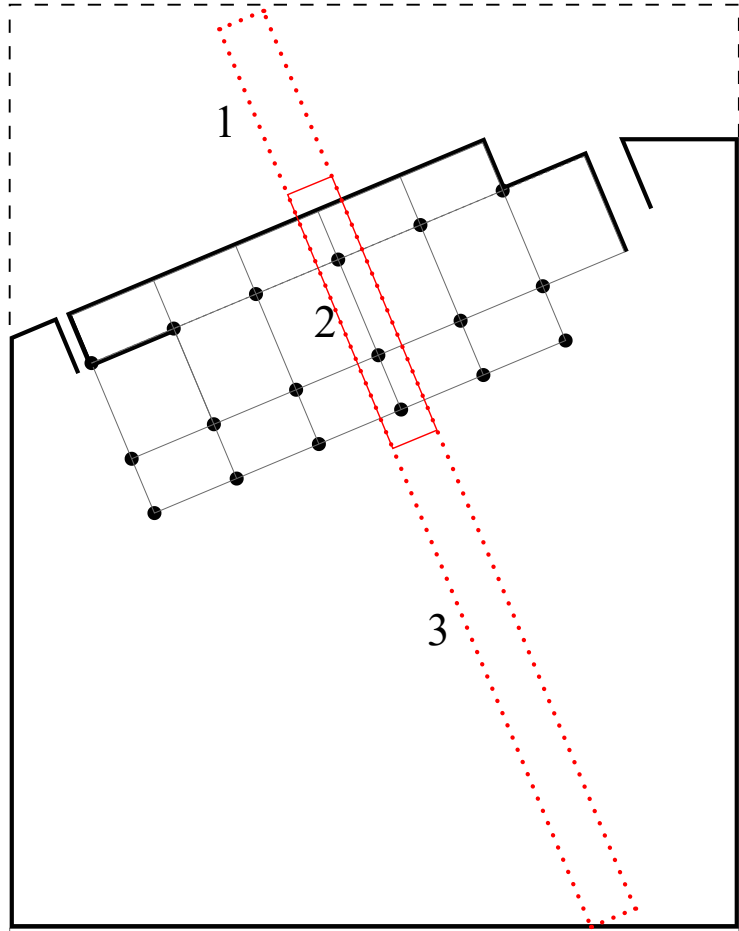


vertical cut - depression

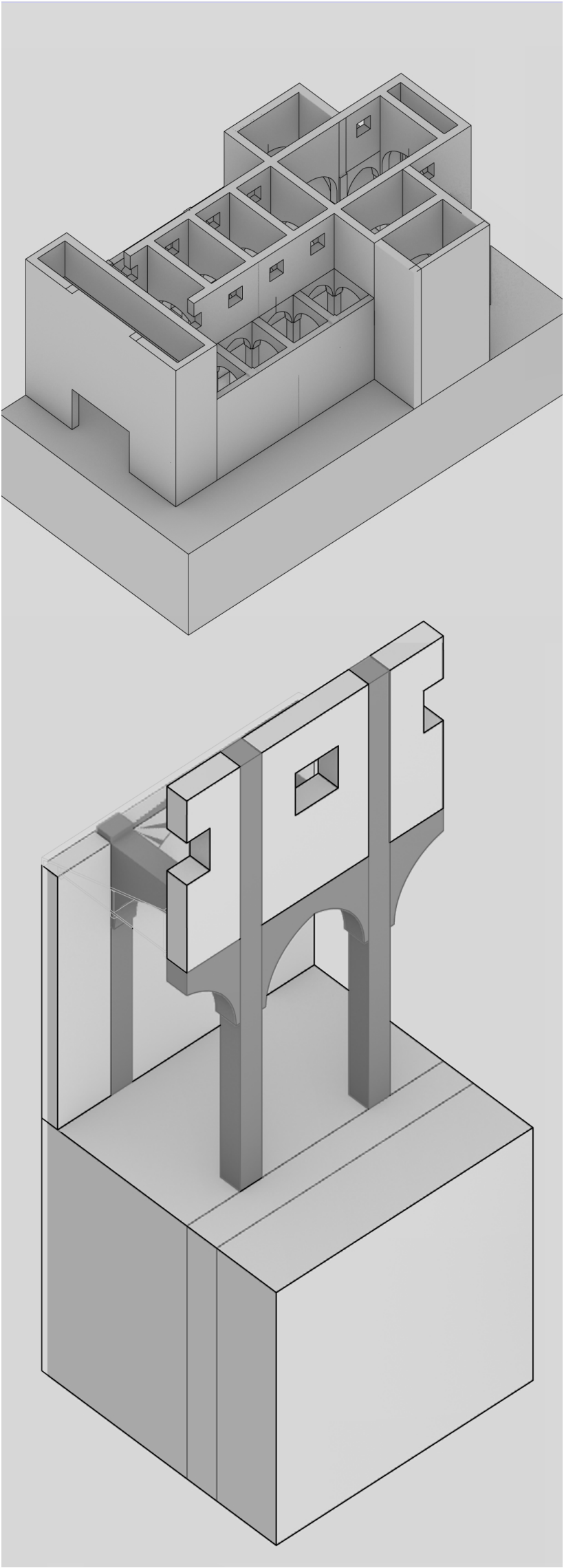
depression: noun of action from past participle stem of Latin deprimere “to press down, depress

Mary Miss

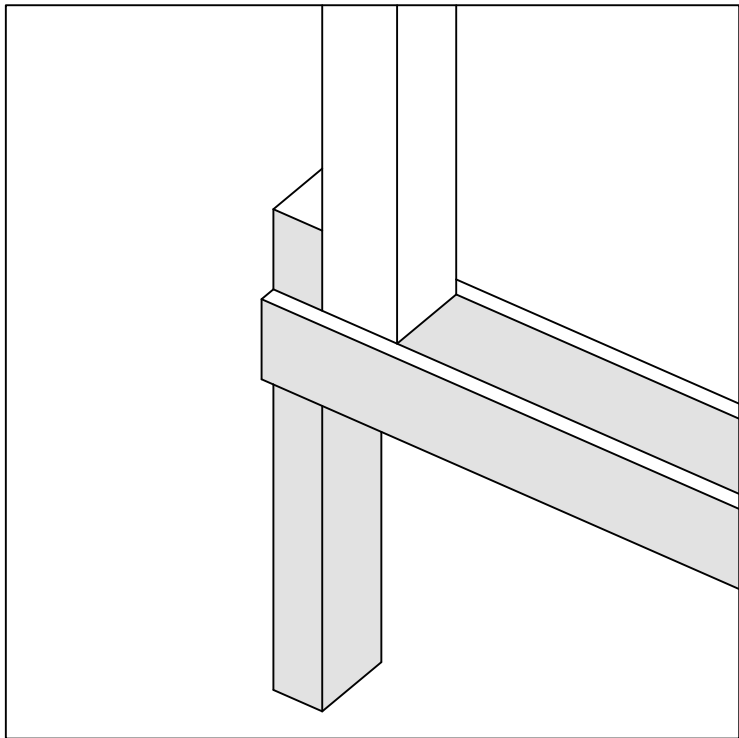
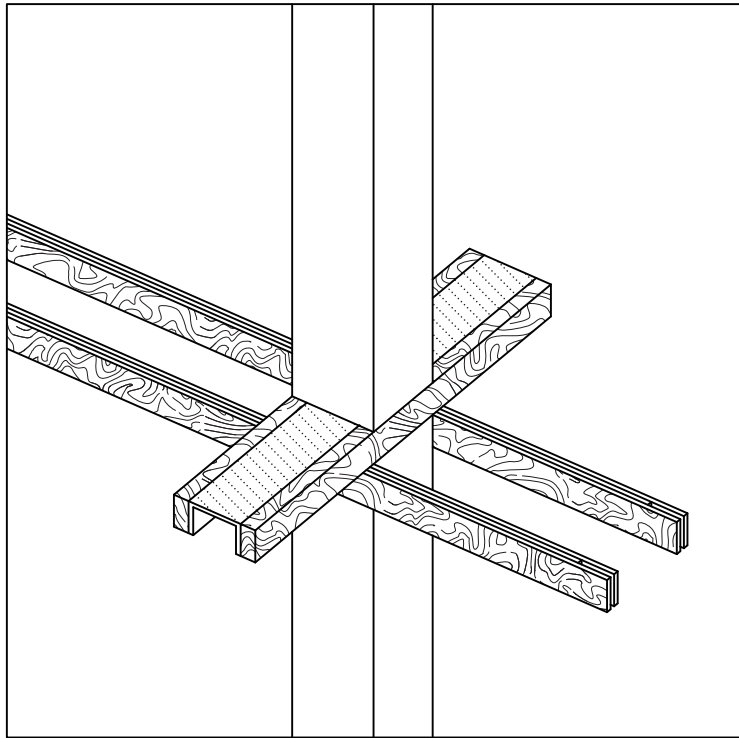
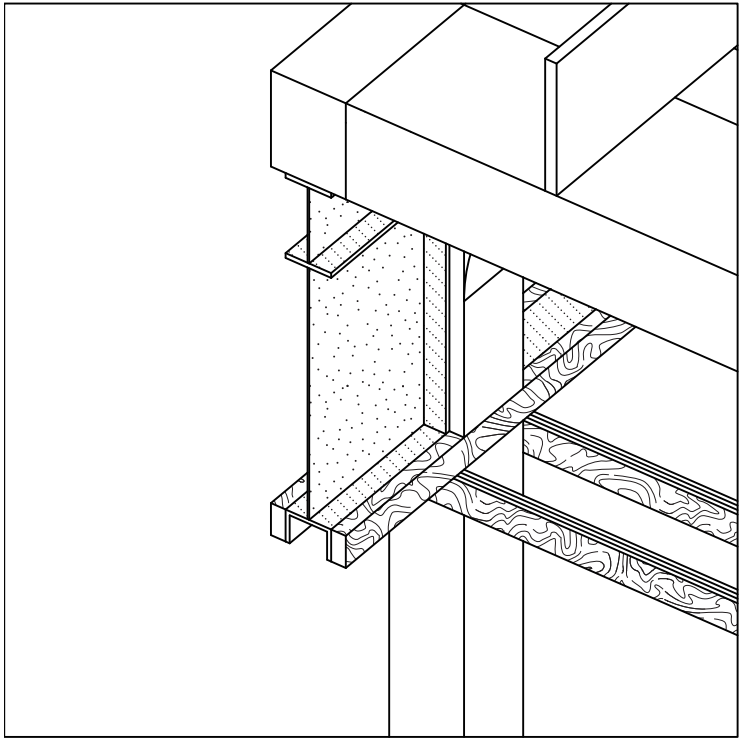
Current Situation  
with Future Cut Lines



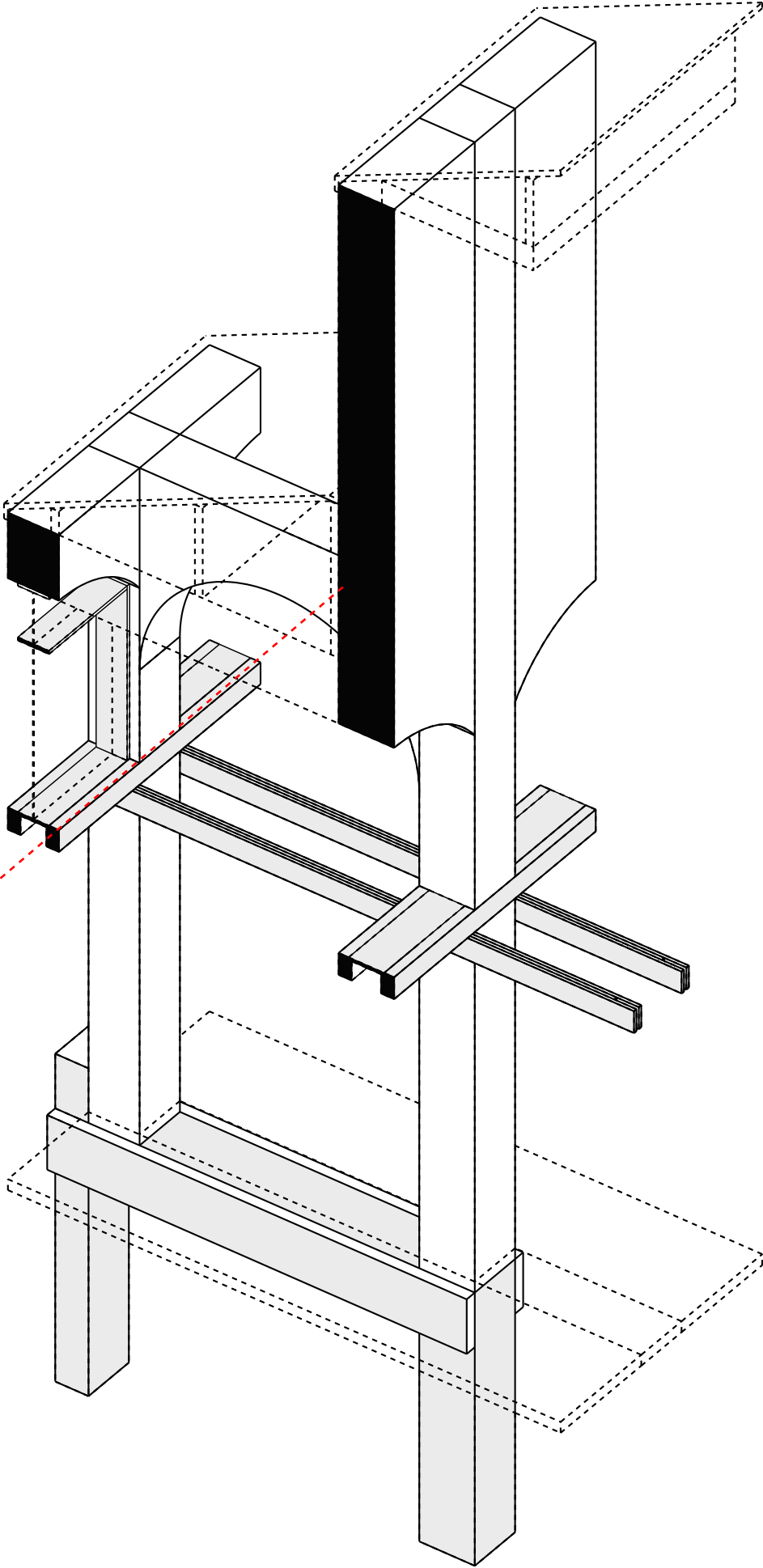
Current Situation



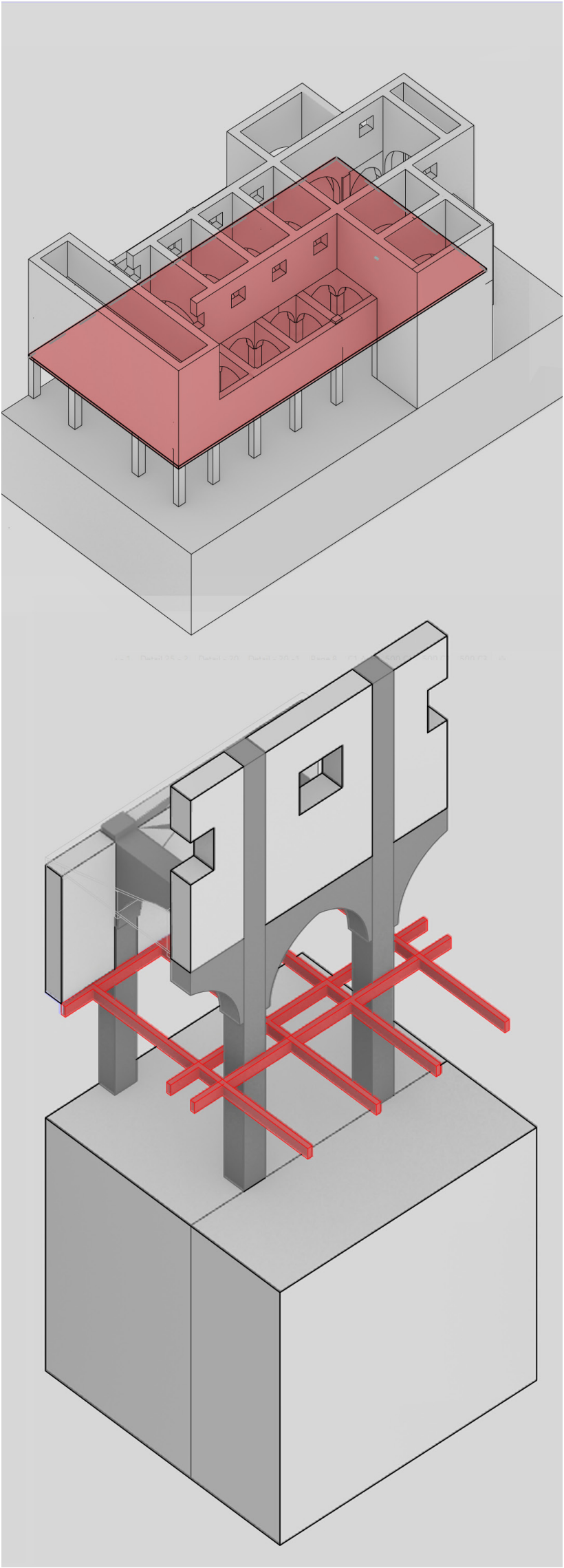
Horizontal Cut



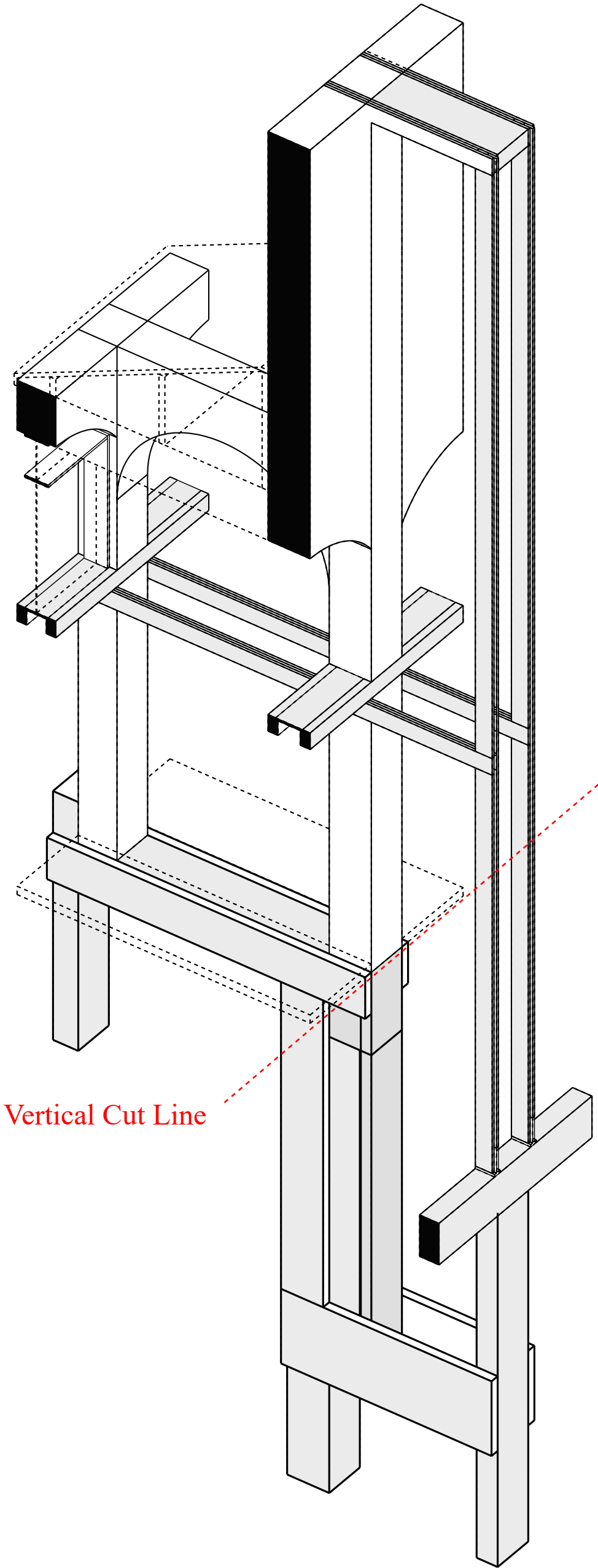
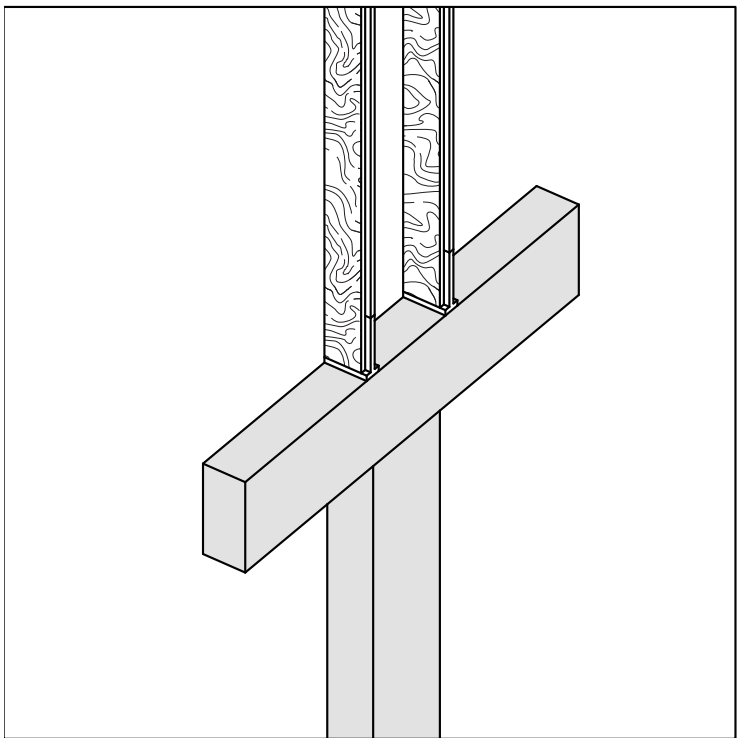
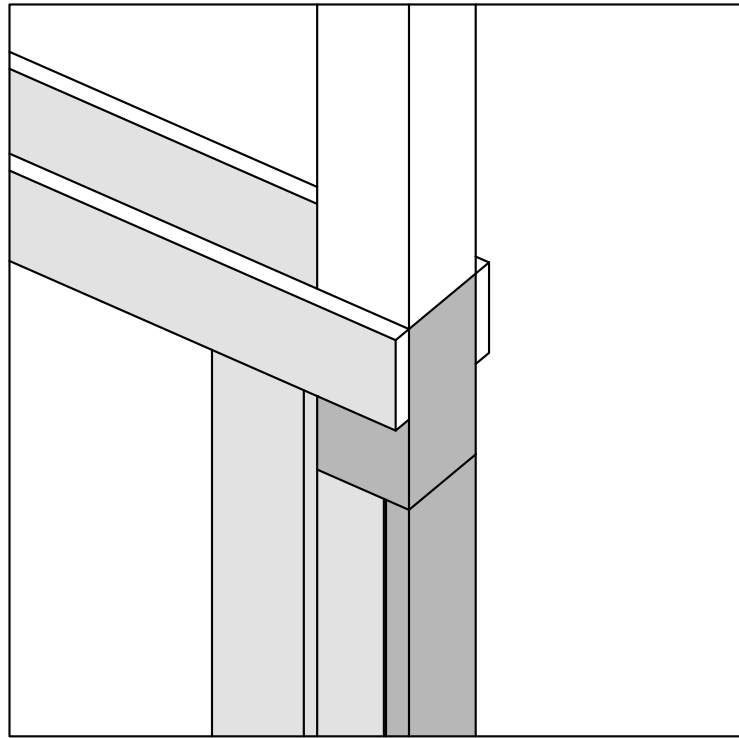
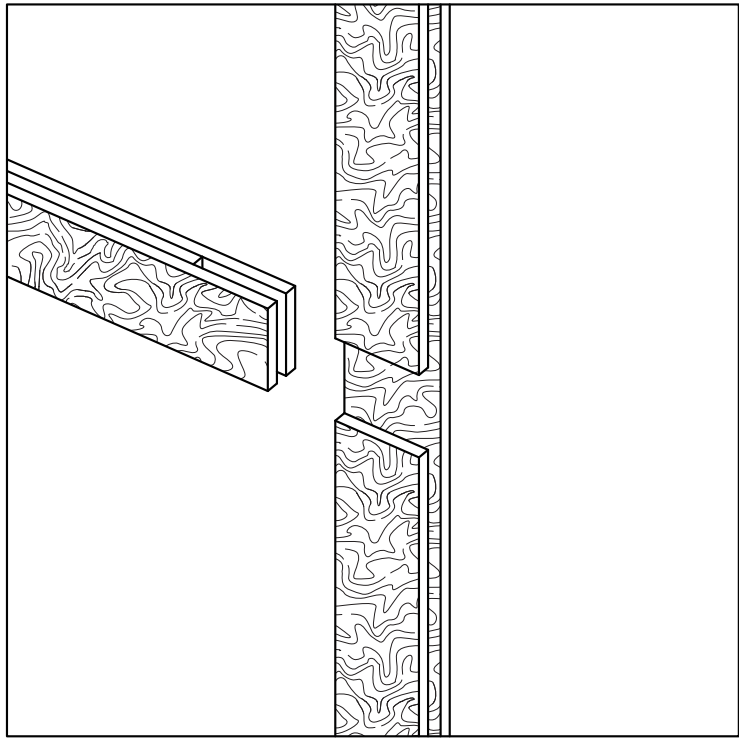
Horizontal Cut Line



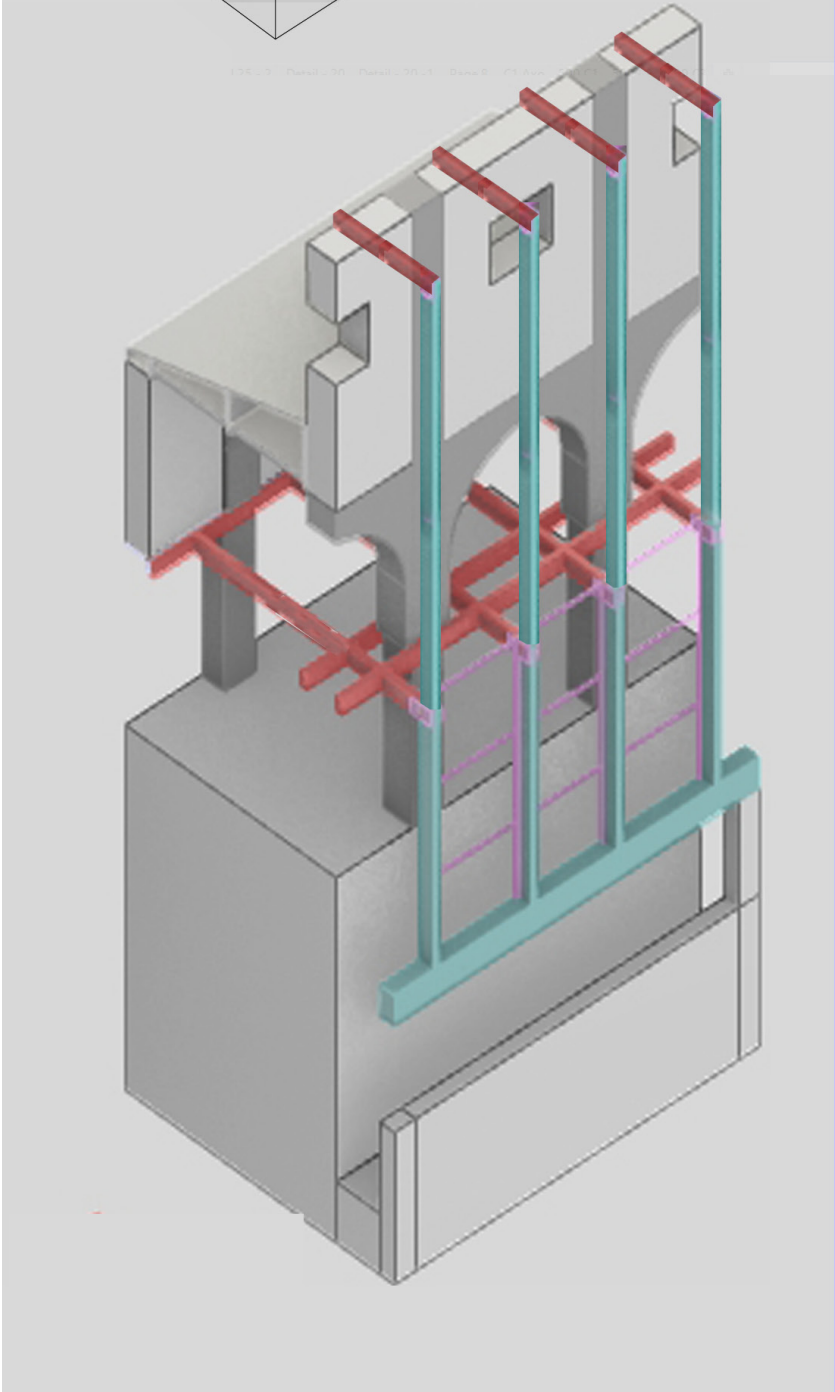
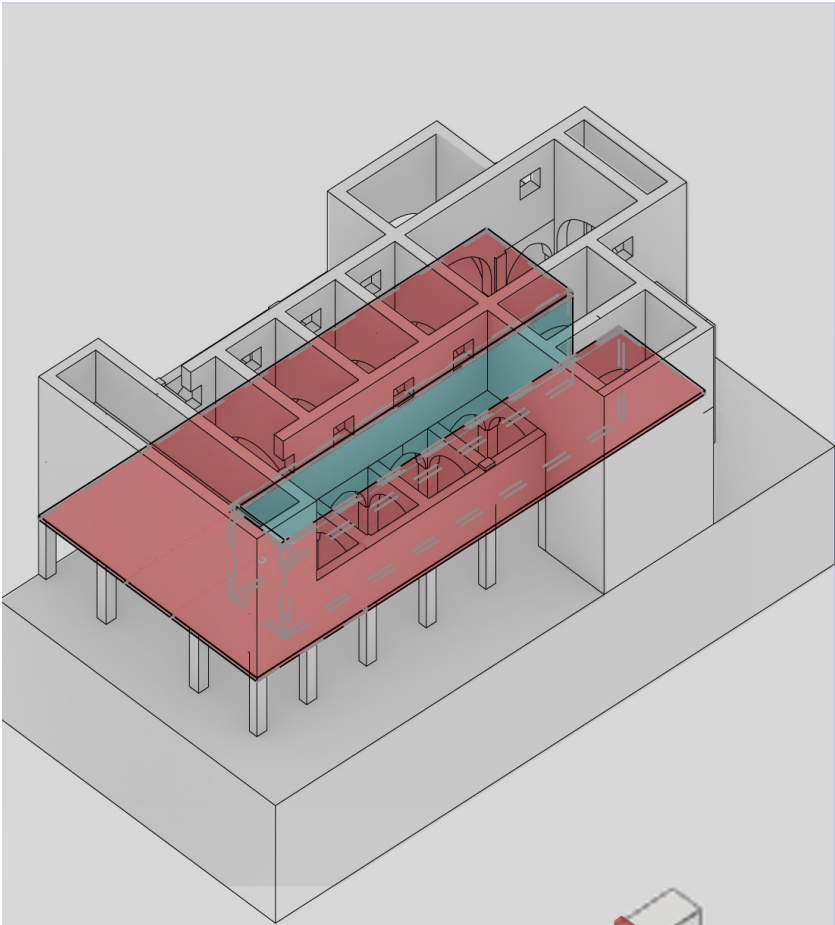
Horizontal Plane



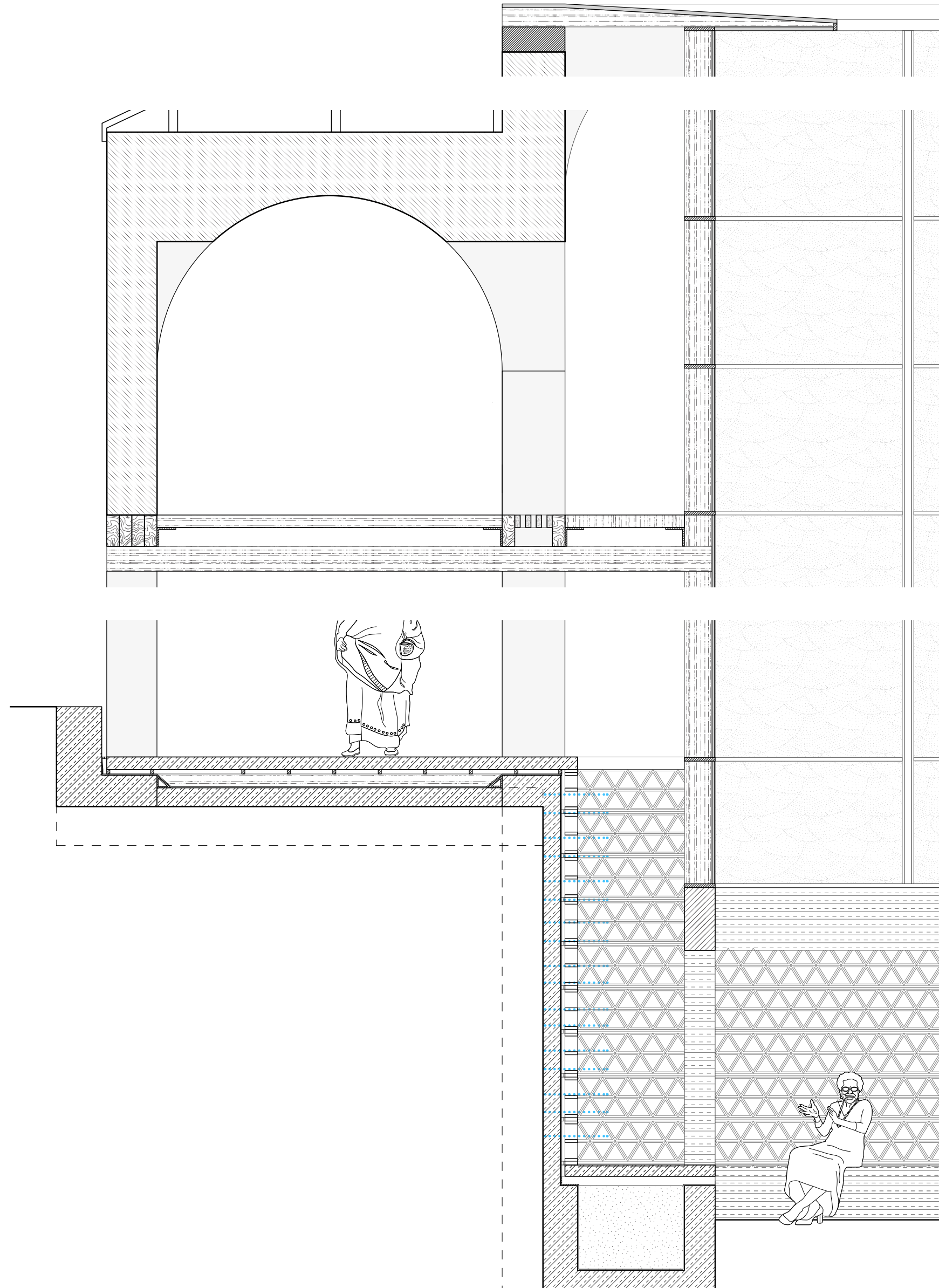
Vertical Cut



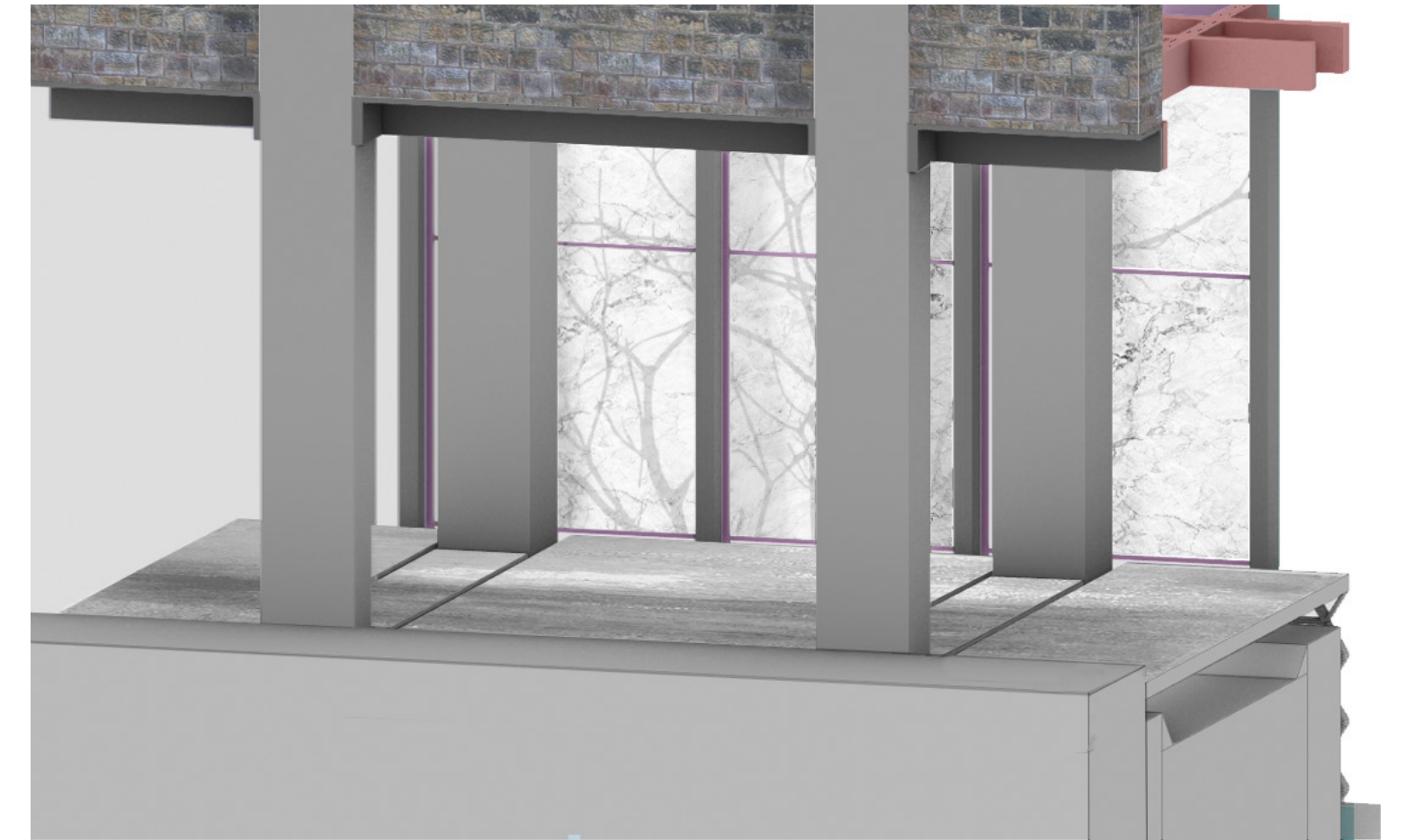
Vertical Plane



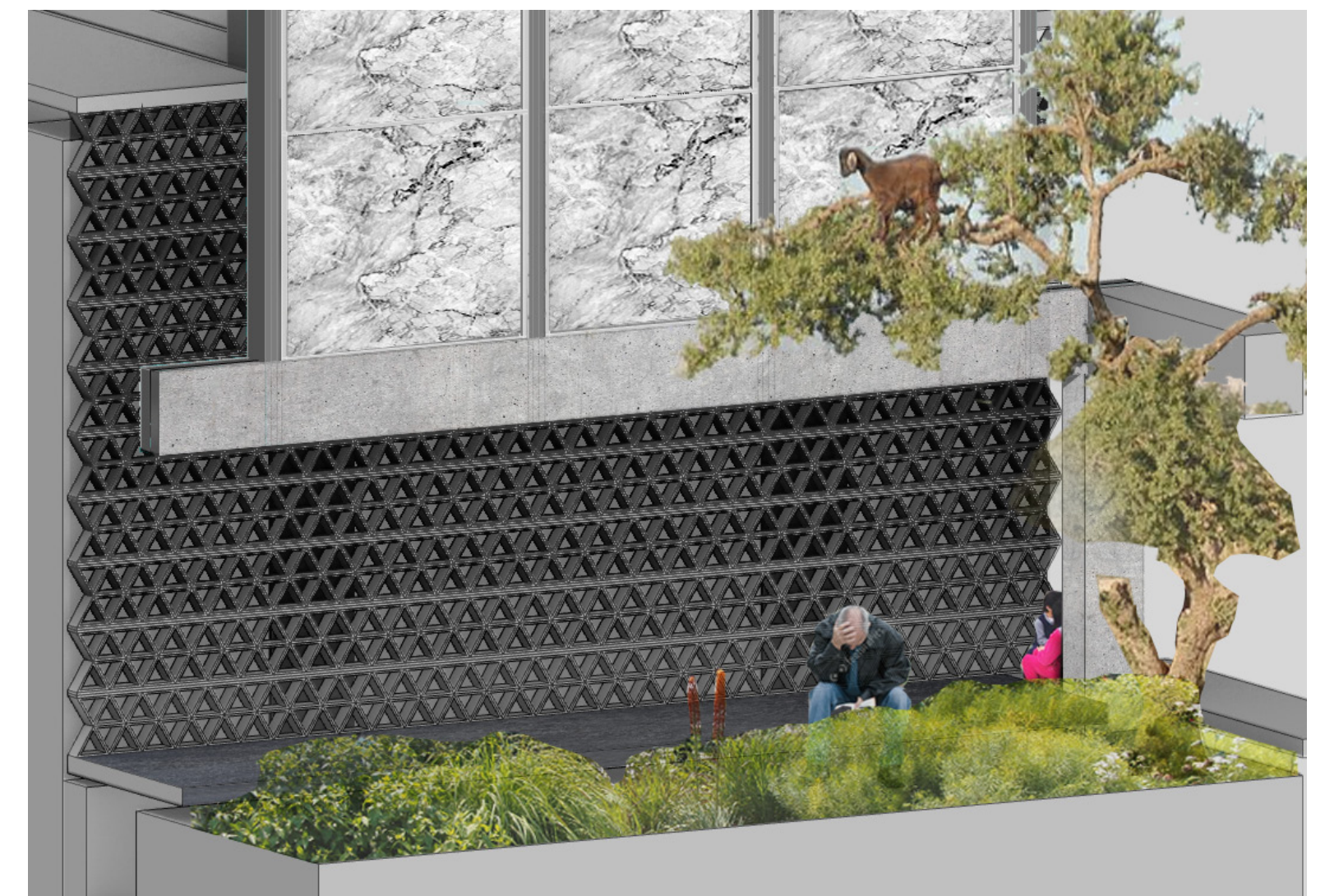
# Two Different Setting/ Construction and Materiality



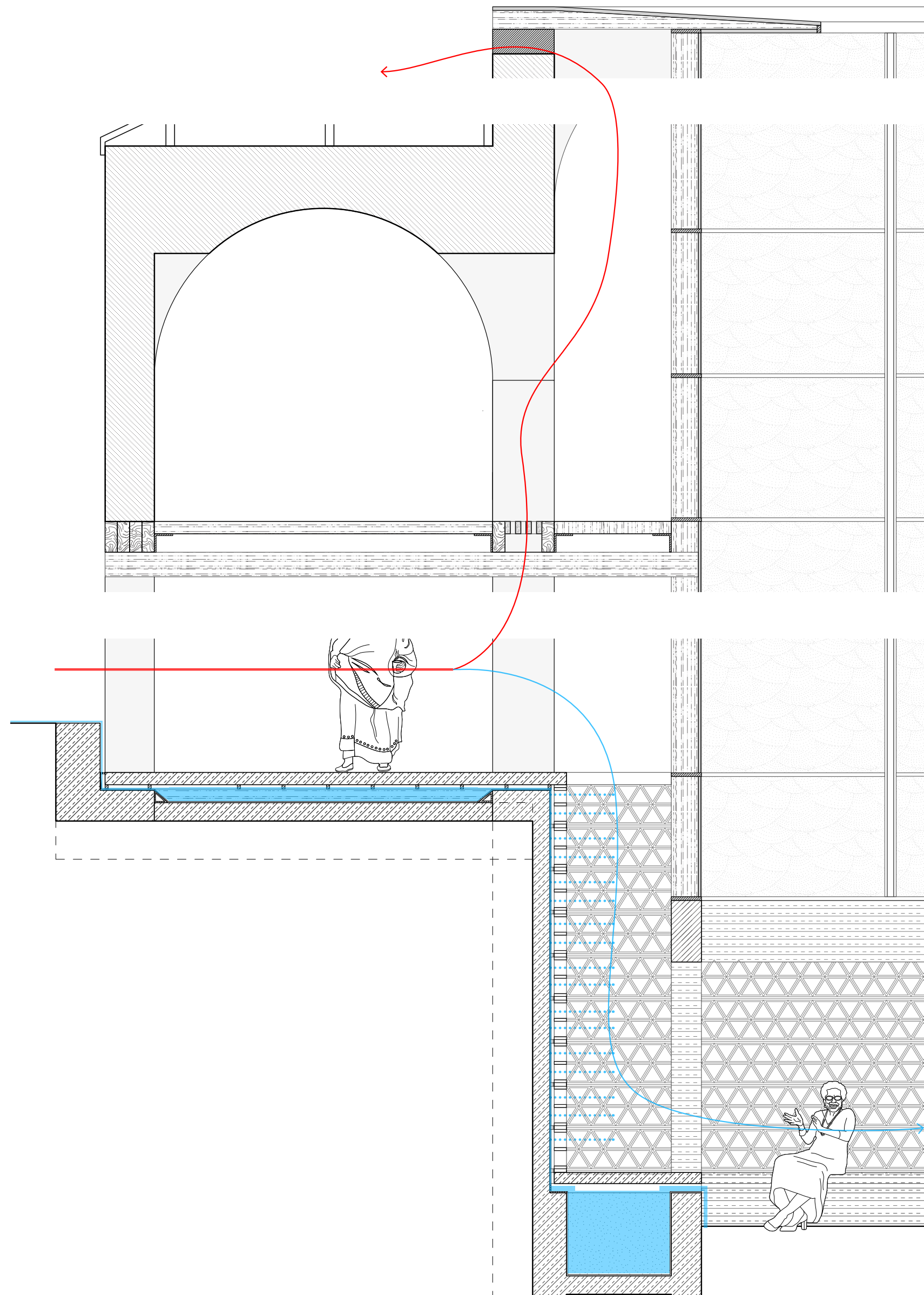
View from public area:  
frame like construction and lightweight and translucent materials



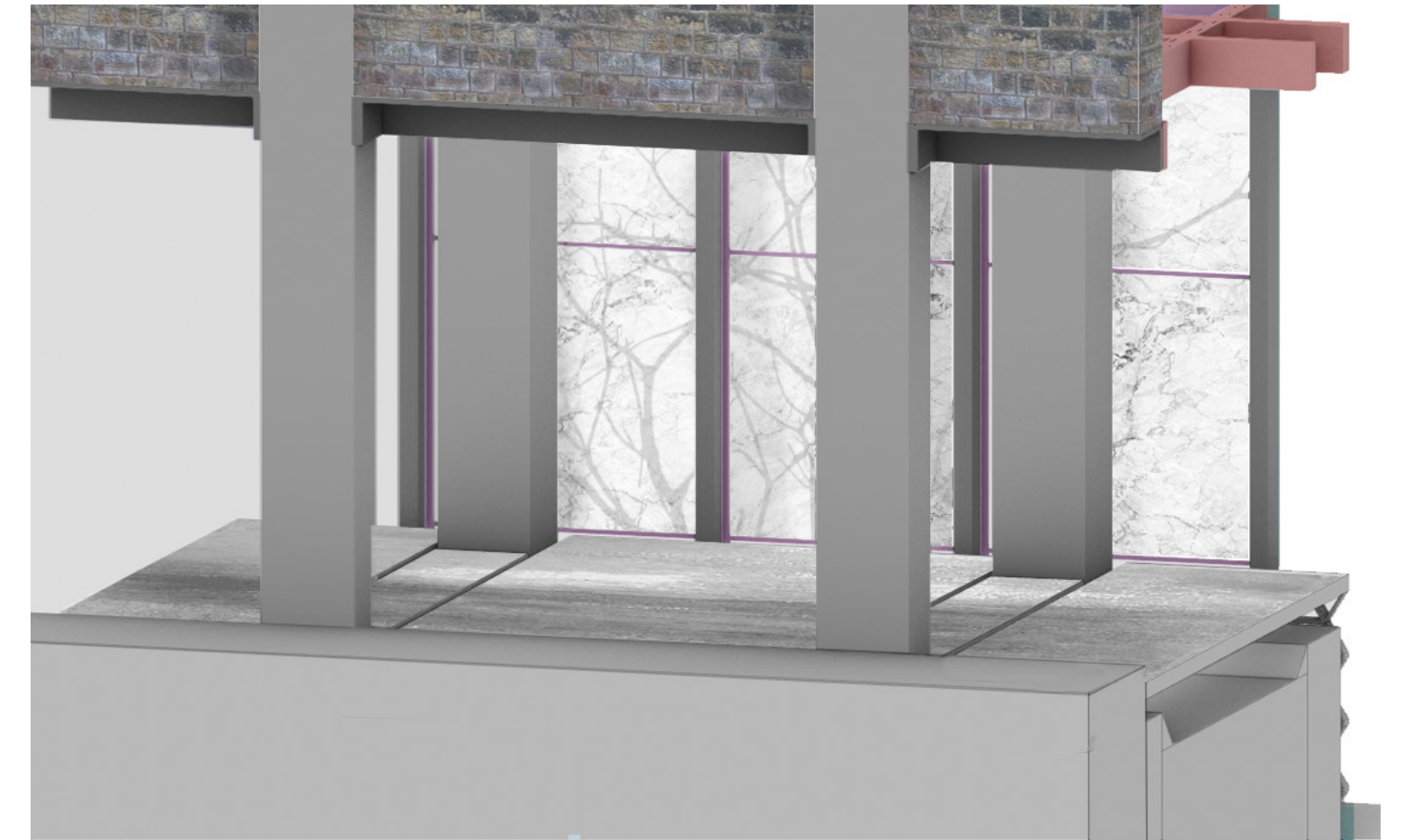
View from Refuge:  
heavy materials and surfaces of homogeneity like materials, concrete, stone-marble cladding



# Two Different Condition/ Stable and Instable Climatic Condition



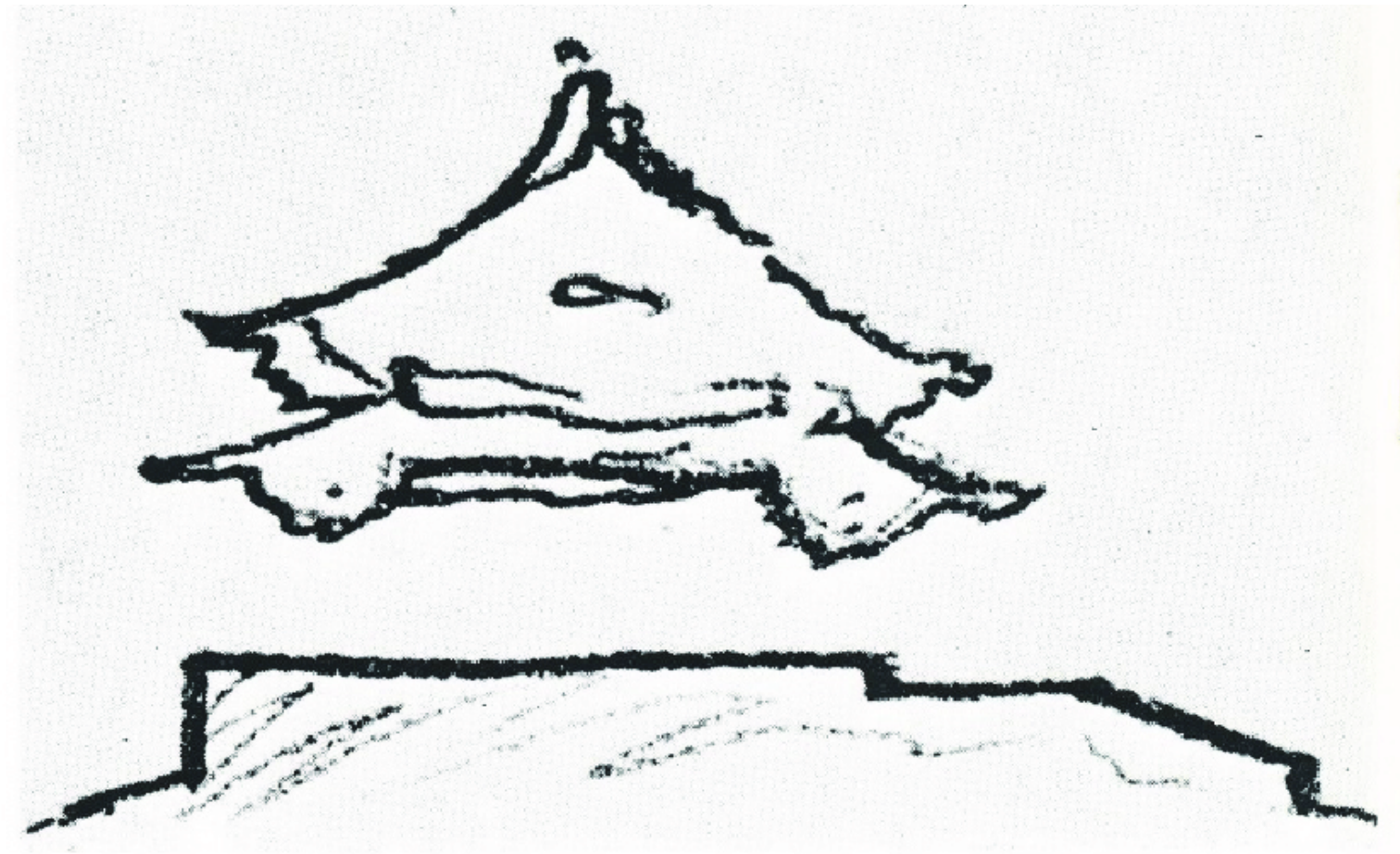
Plateau:  
Brighter and Warmer



Garden:  
Darker and Colder



# Plateau and Garden



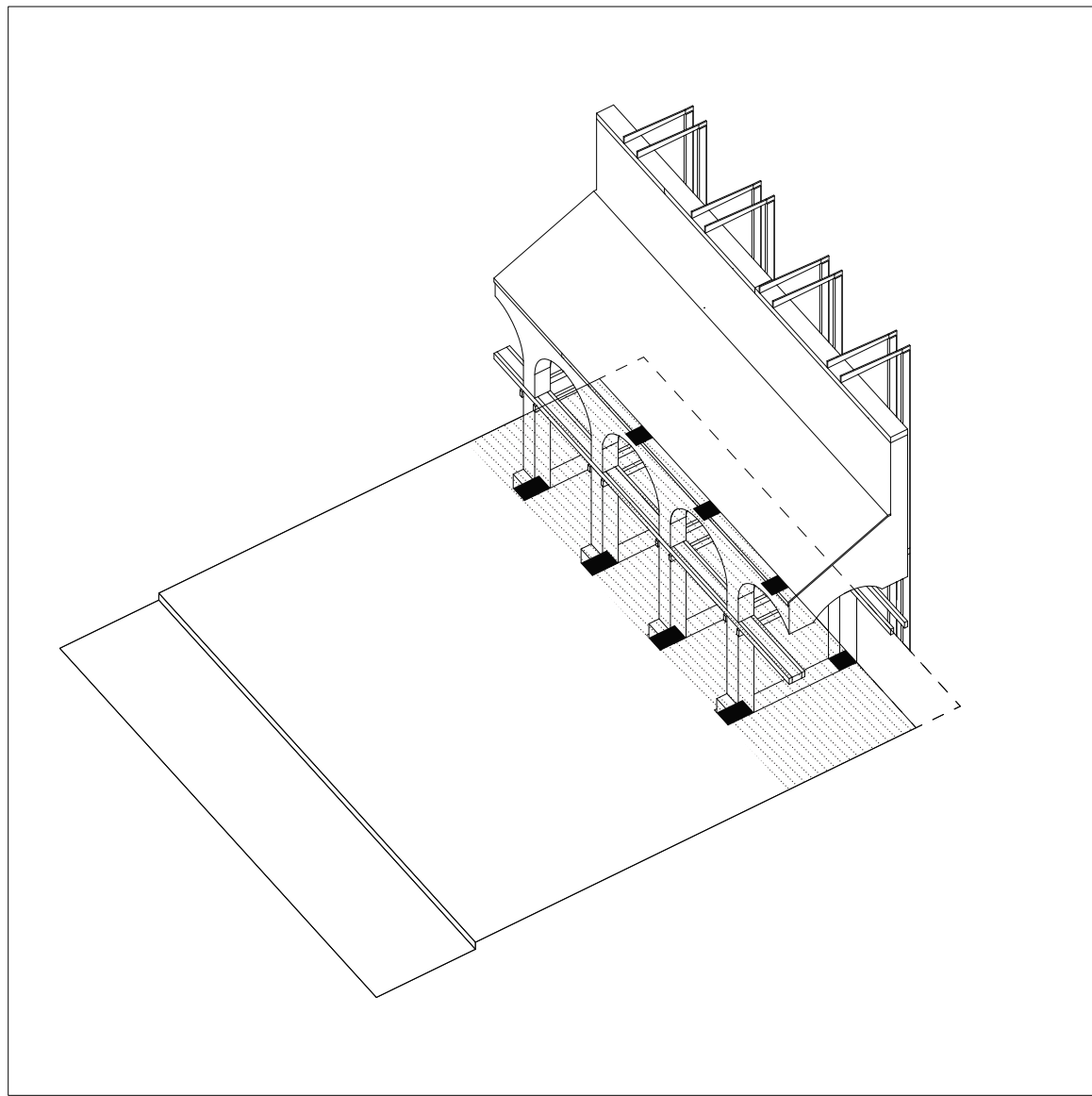
**Plateau:** "elevated tract of relatively level land,"  
... "flat surface or thing," noun use of adjective plat  
"flat, stretched out" (12c.) Meaning "stage at which  
no progress is apparent" is attested from 1897.



**(Garden):** Old English gearð, Gothic gards “enclosure”), from  
PIE root \*gher- (1) “to grasp, enclose.”

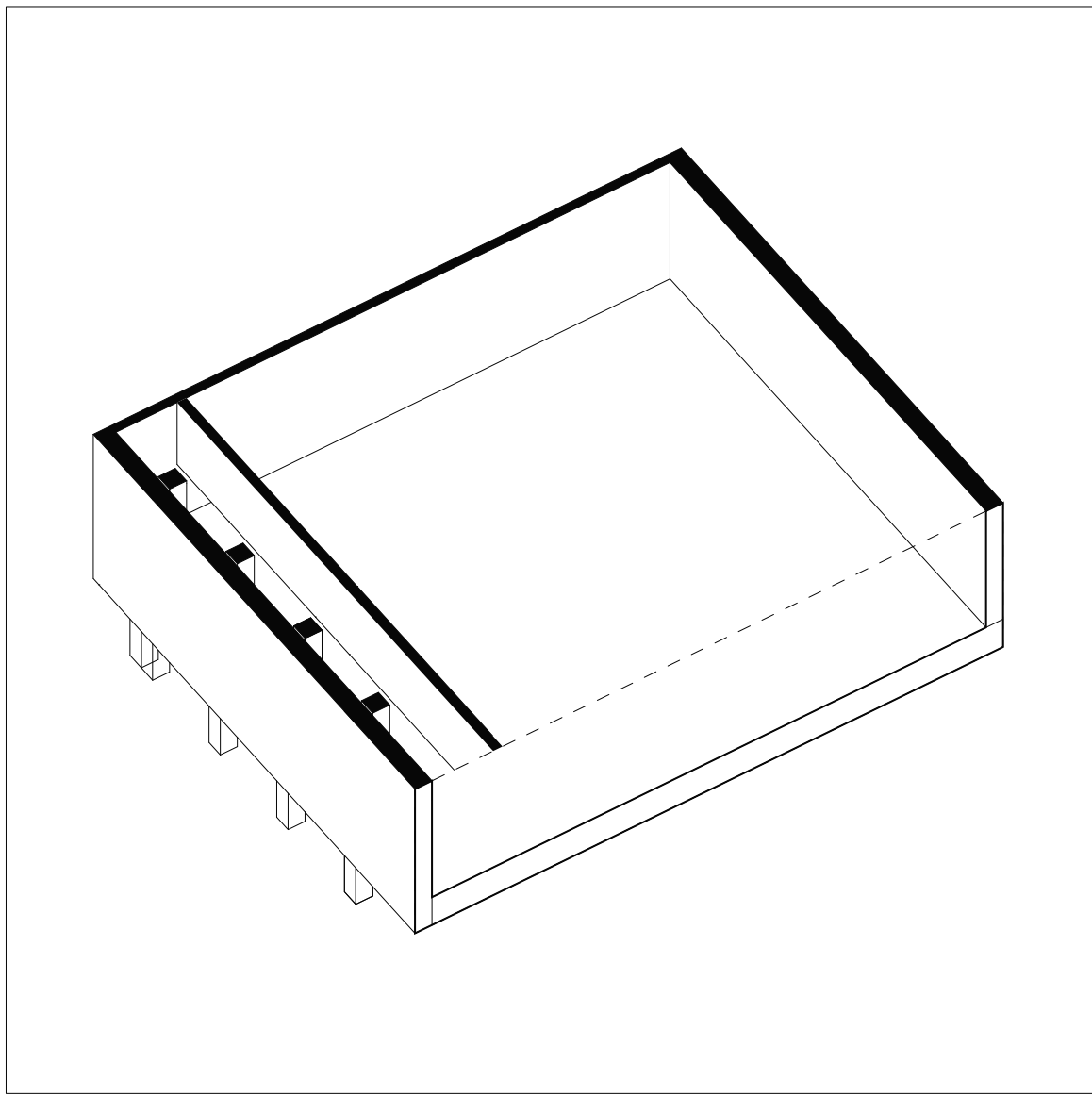
# Dialectic Relationship of Plateau and (Garden)

Plateau:

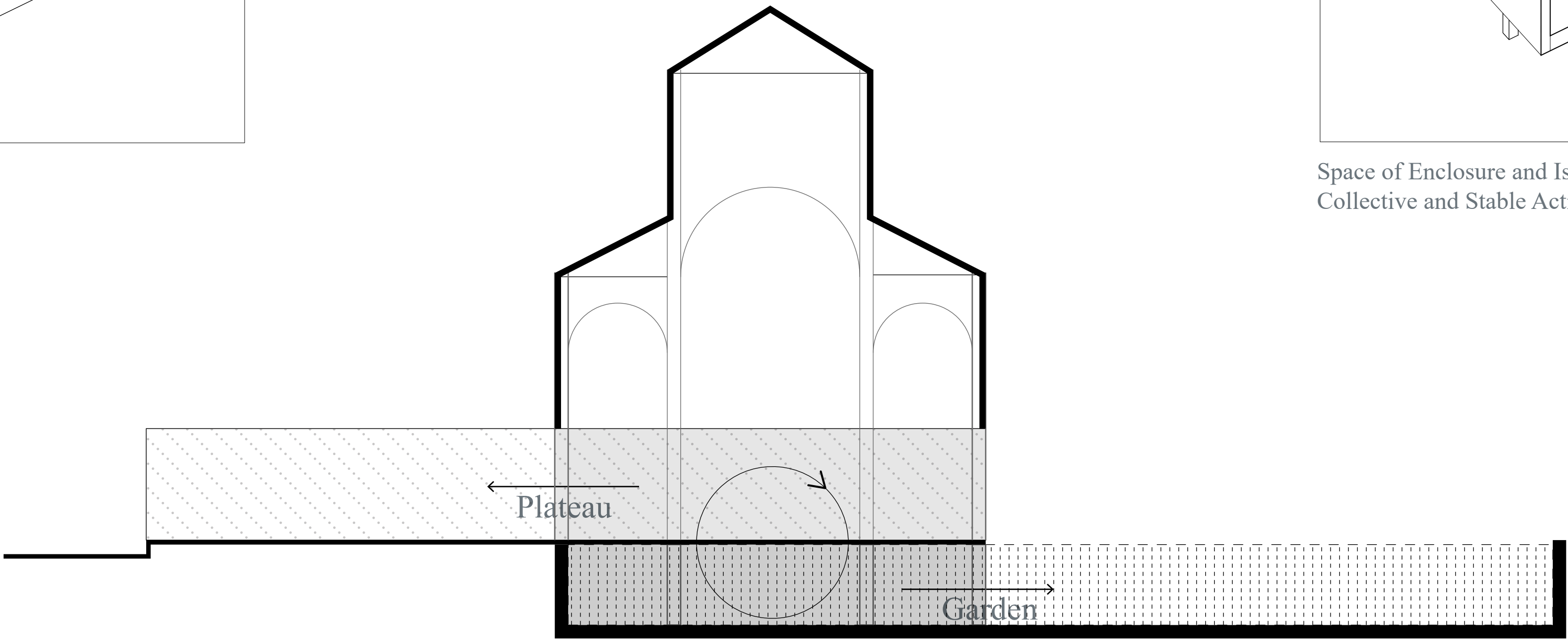


Space of Flow and Visibility  
Public and Activities

(Garden):



Space of Enclosure and Isolation  
Collective and Stable Activities

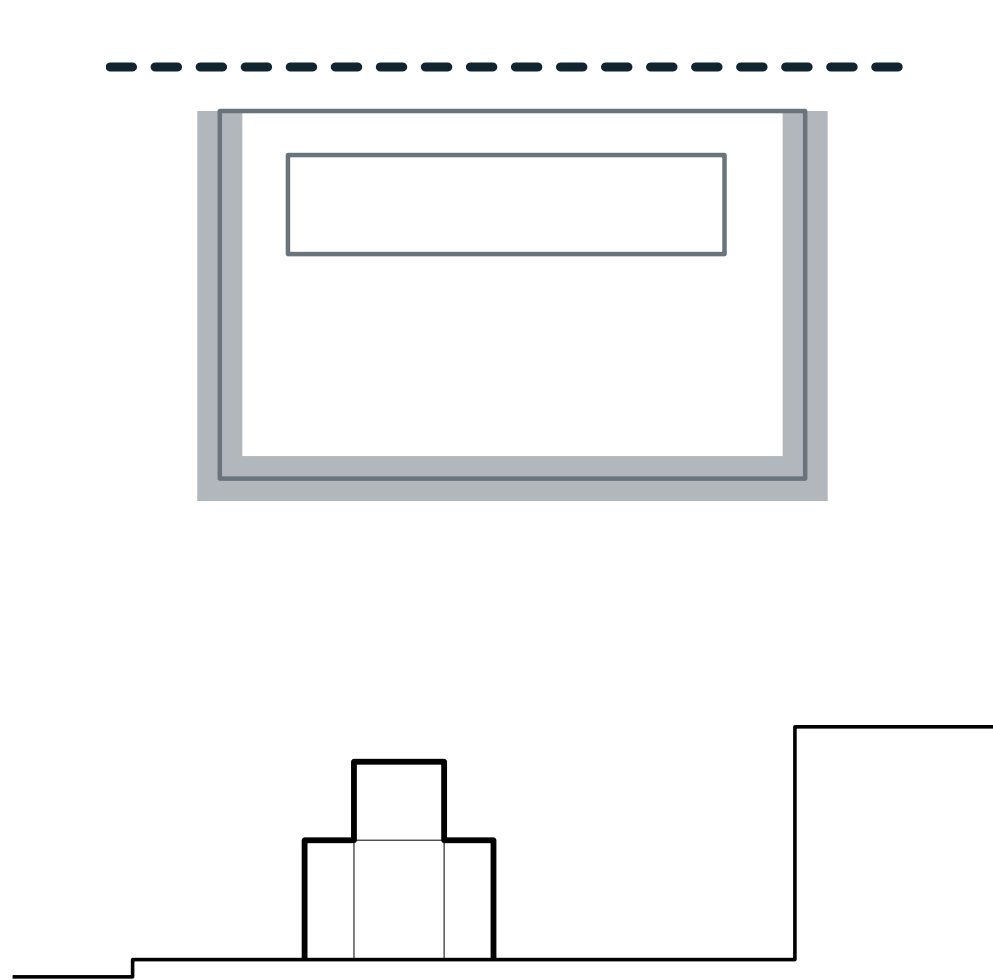


# 3 Three Churches



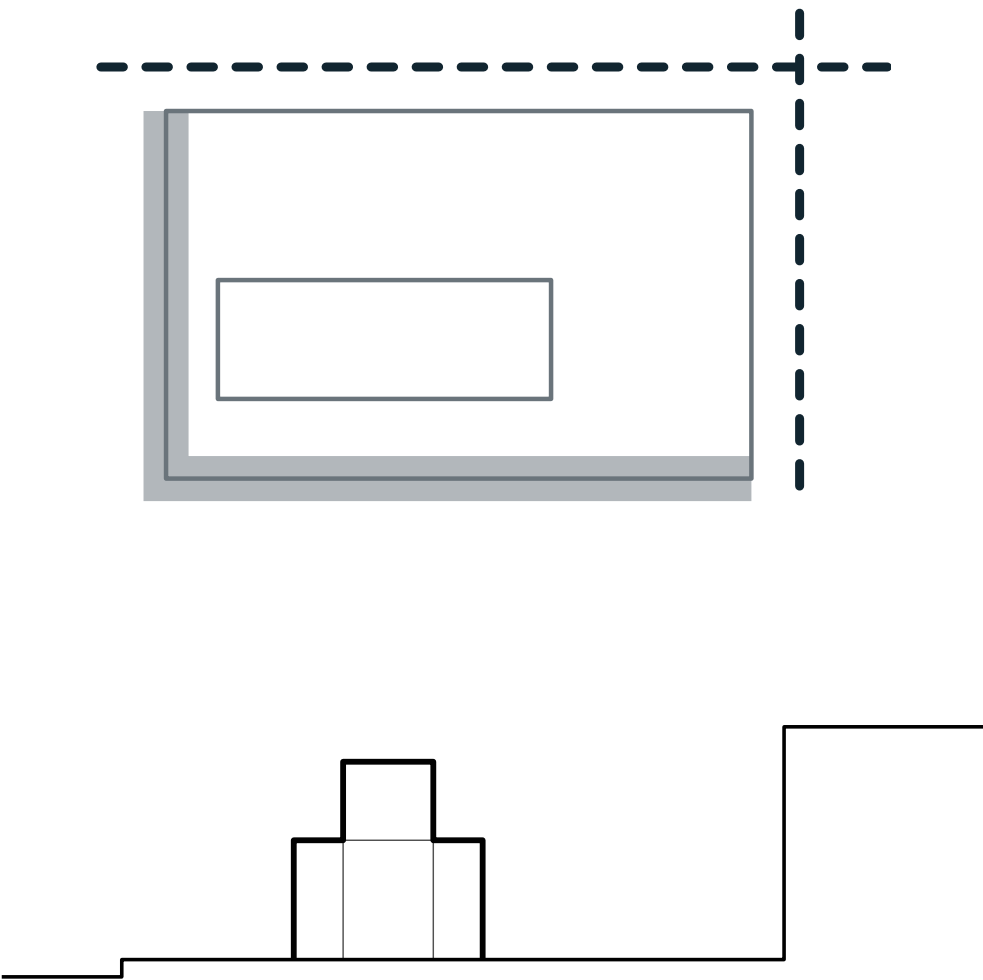
Three Types in relation to their position between the street and the neighborhood

Type I



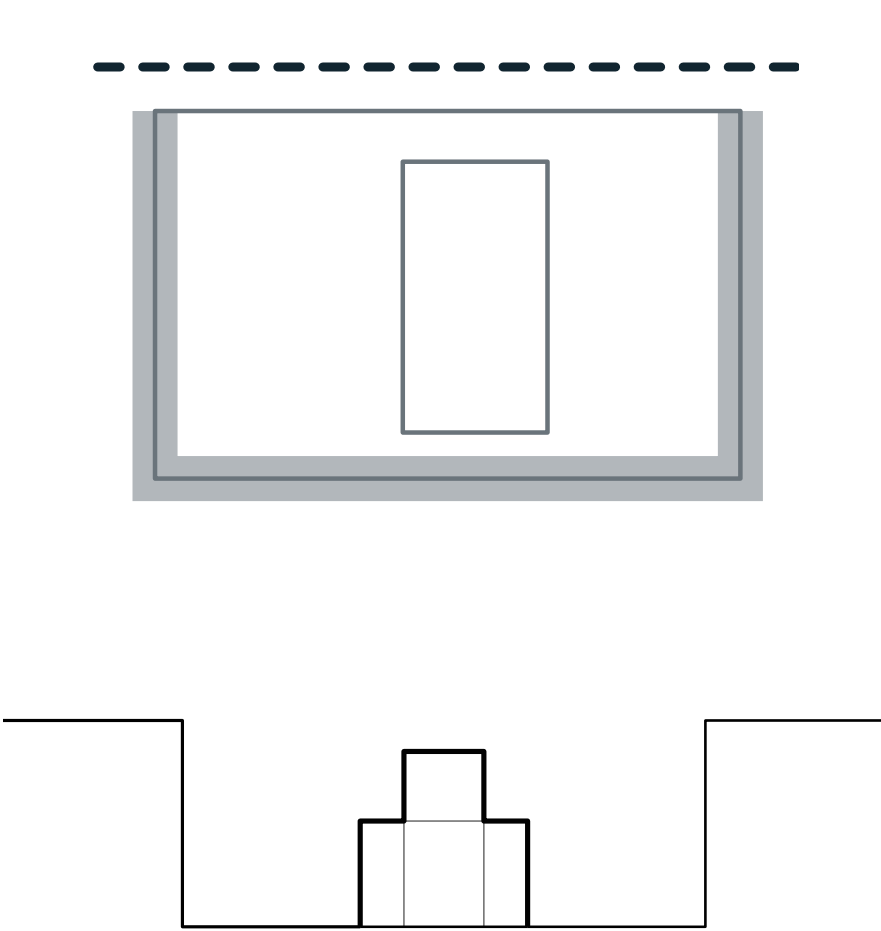
Position linear between street and exist-  
ing fabric

Type L



Position at one corner facing their two  
sides of the street

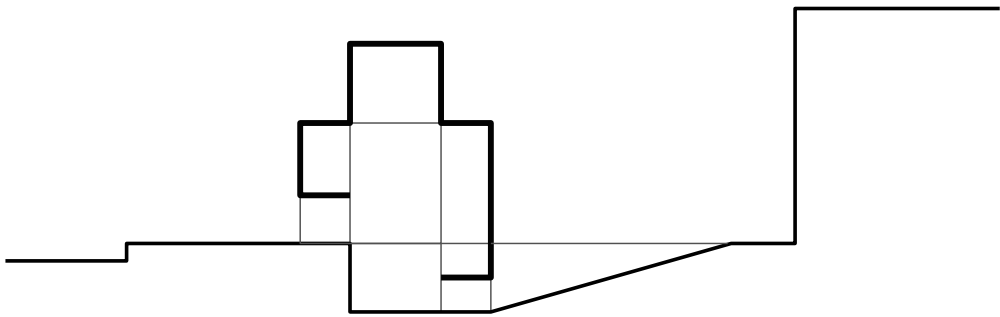
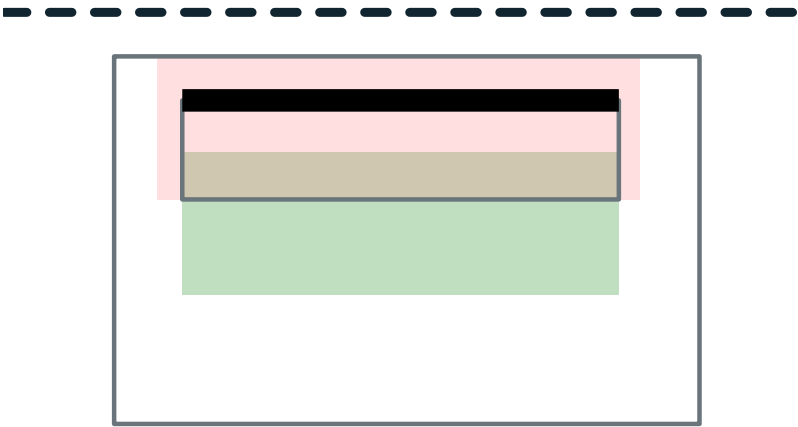
Type U



Position perpendicular tot the street

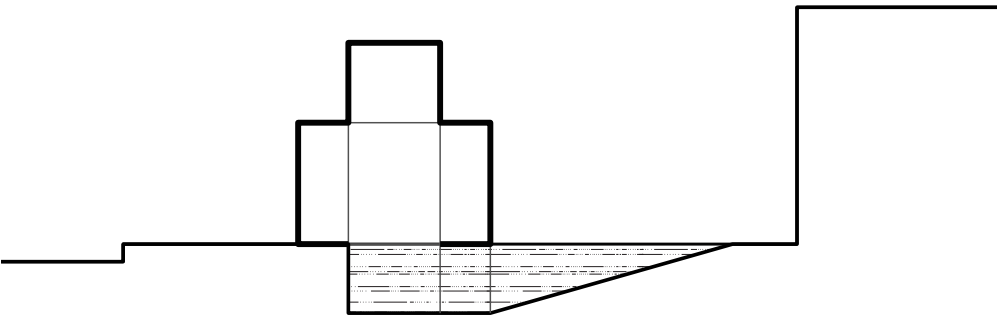
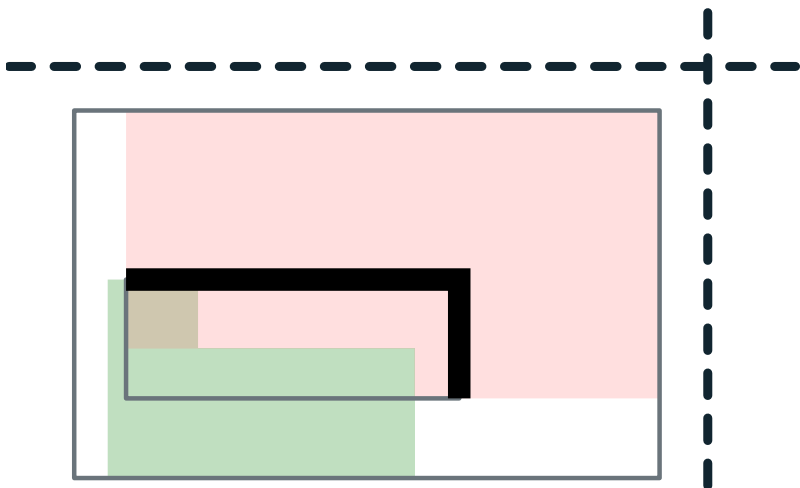
Three cutting action creates three different sub-variety

Type I



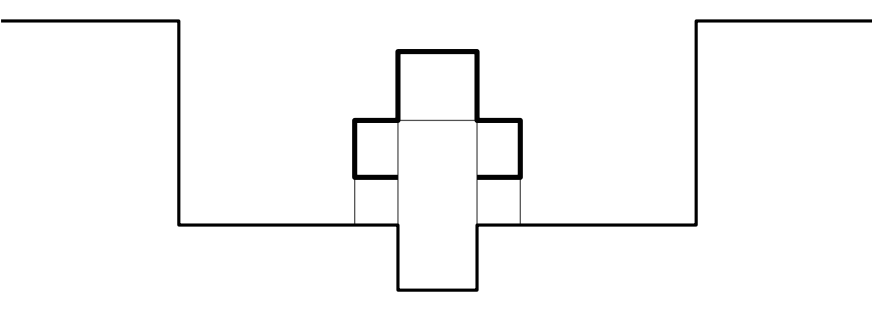
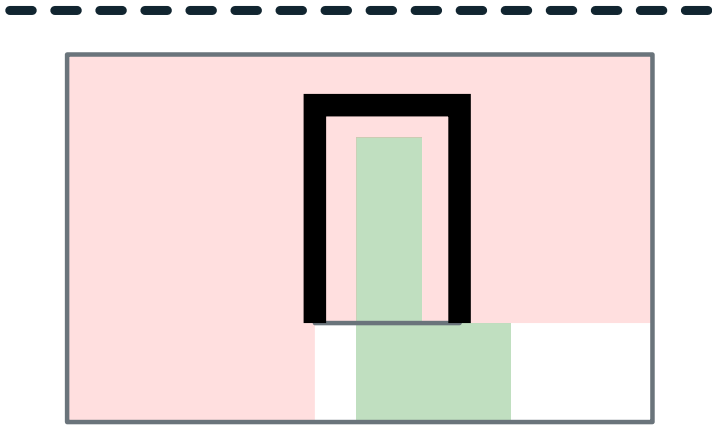
Position linear between street and exist-  
ing fabric

Type L



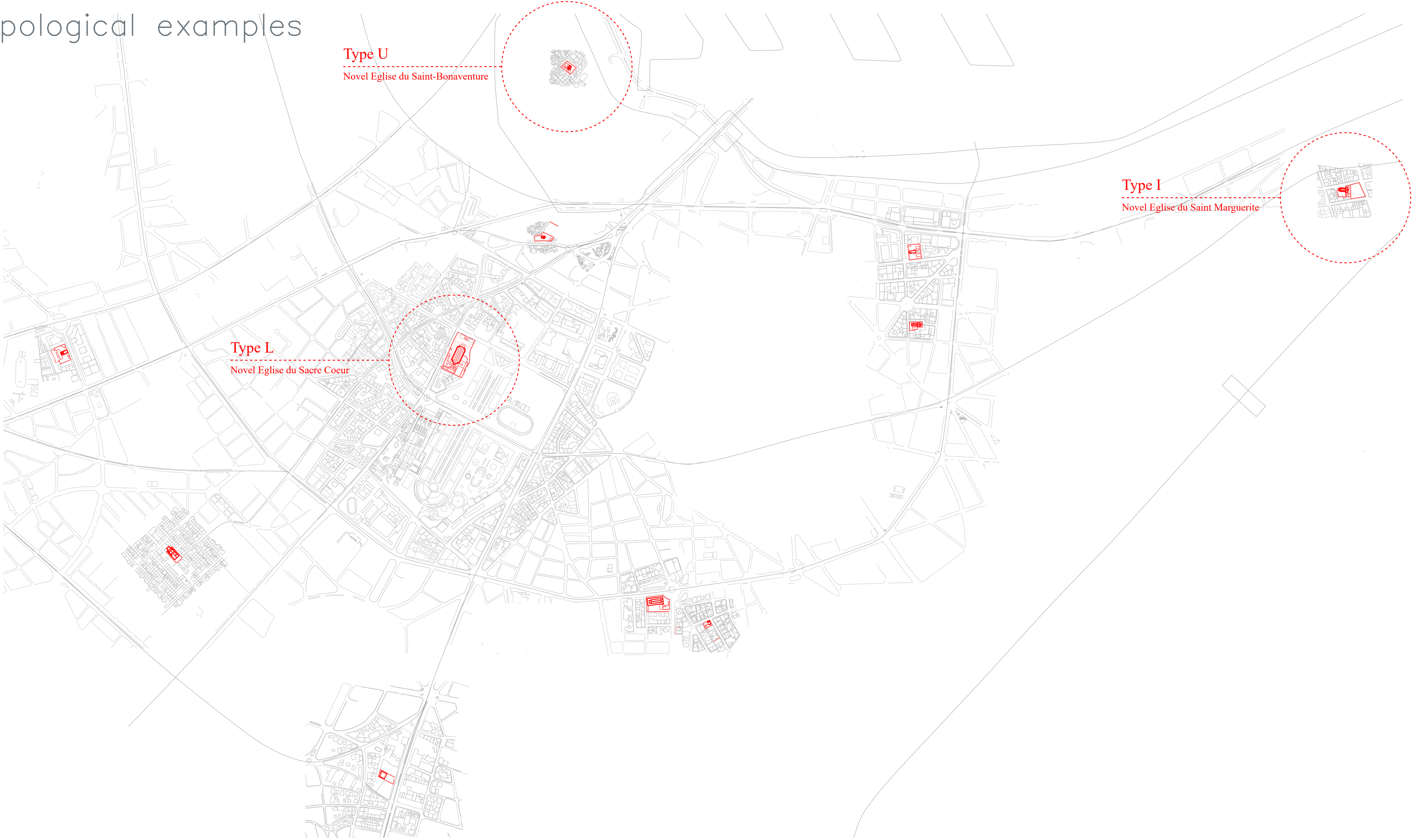
Position at one corner facing their two  
sides of the street

Type U



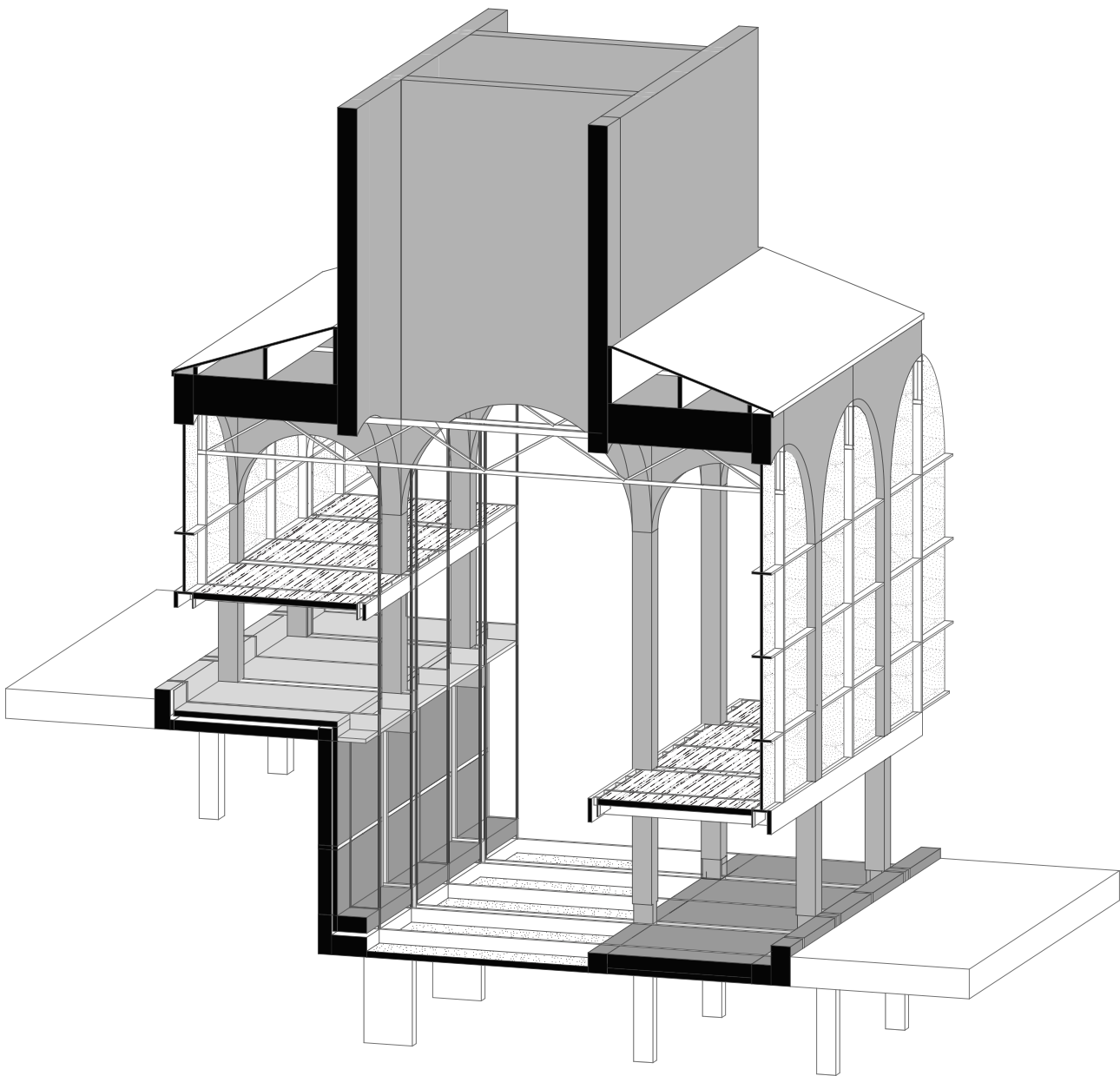
Position perpendicular tot the street

Three typological examples

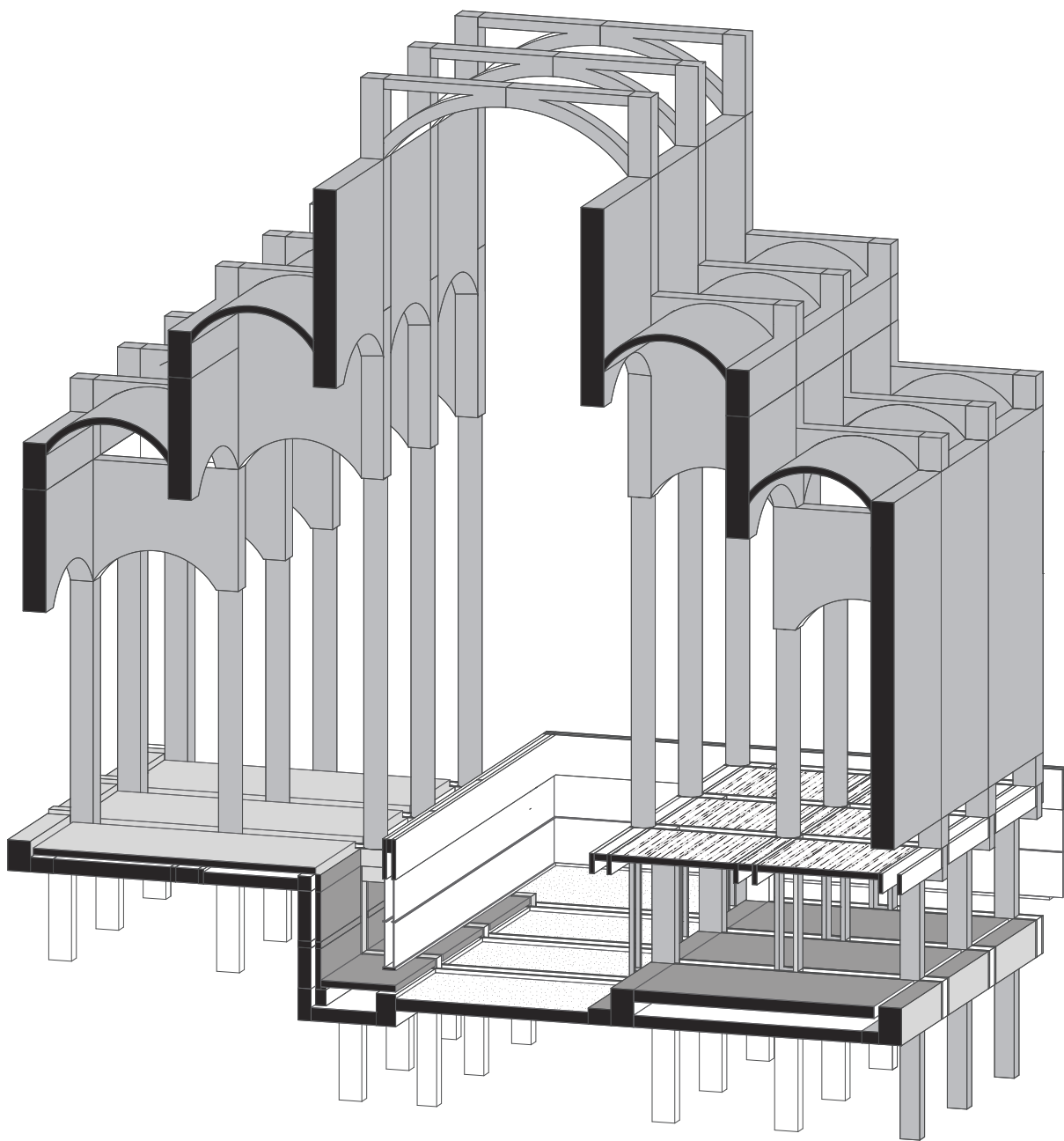


# Three typological examples and structural mutations

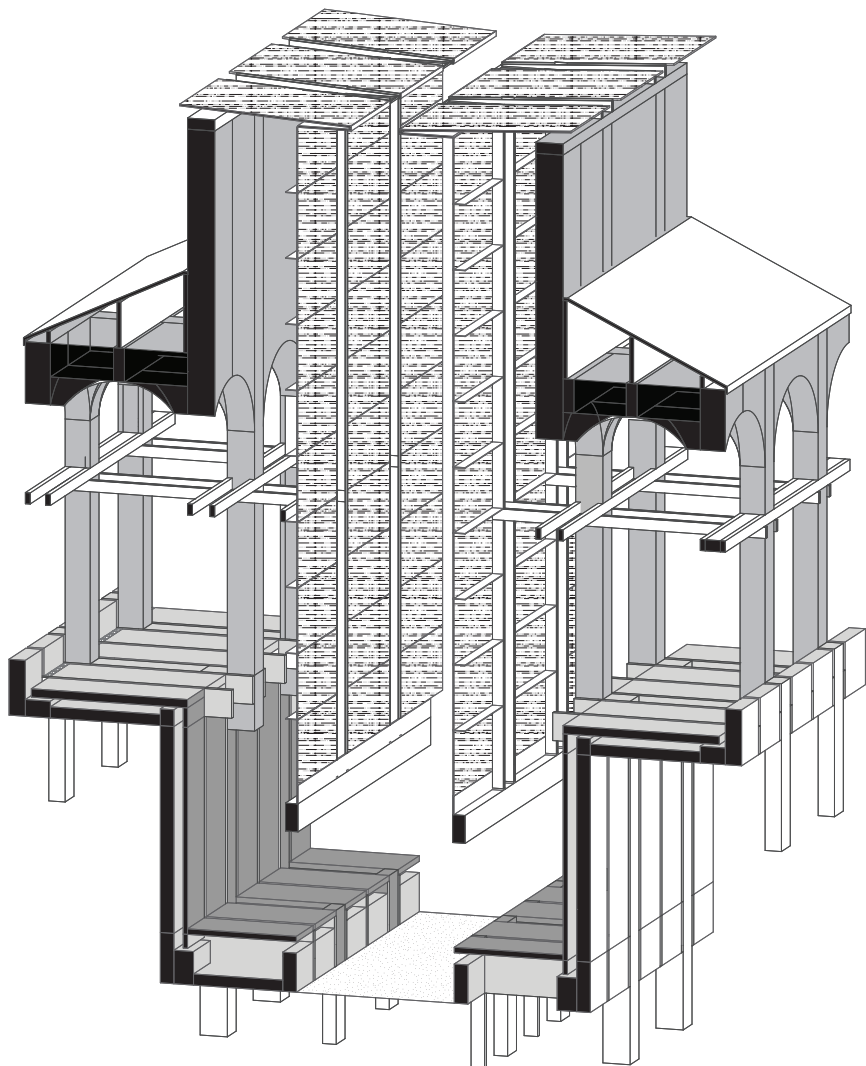
Type I  
Novel Eglise du Saint Marguerite



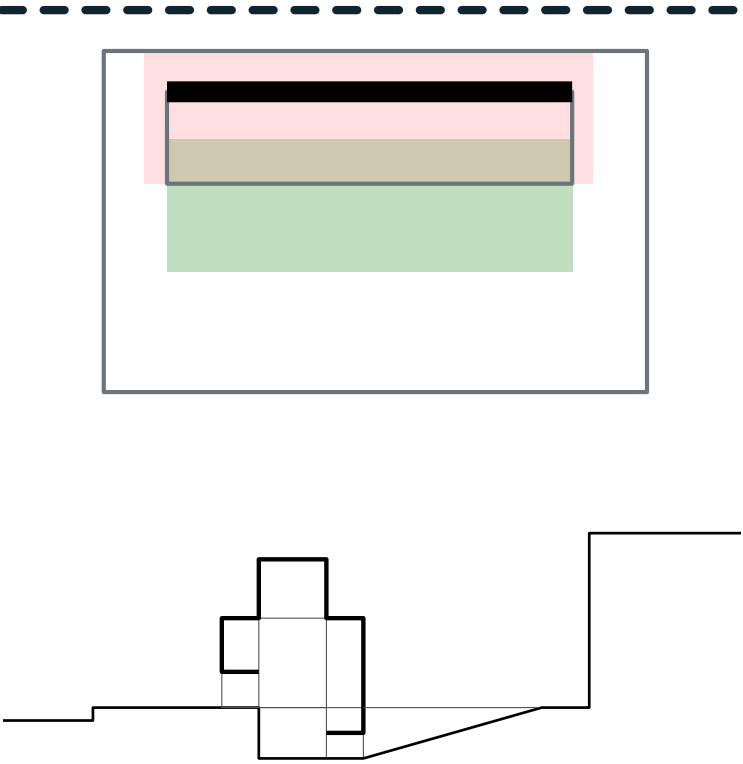
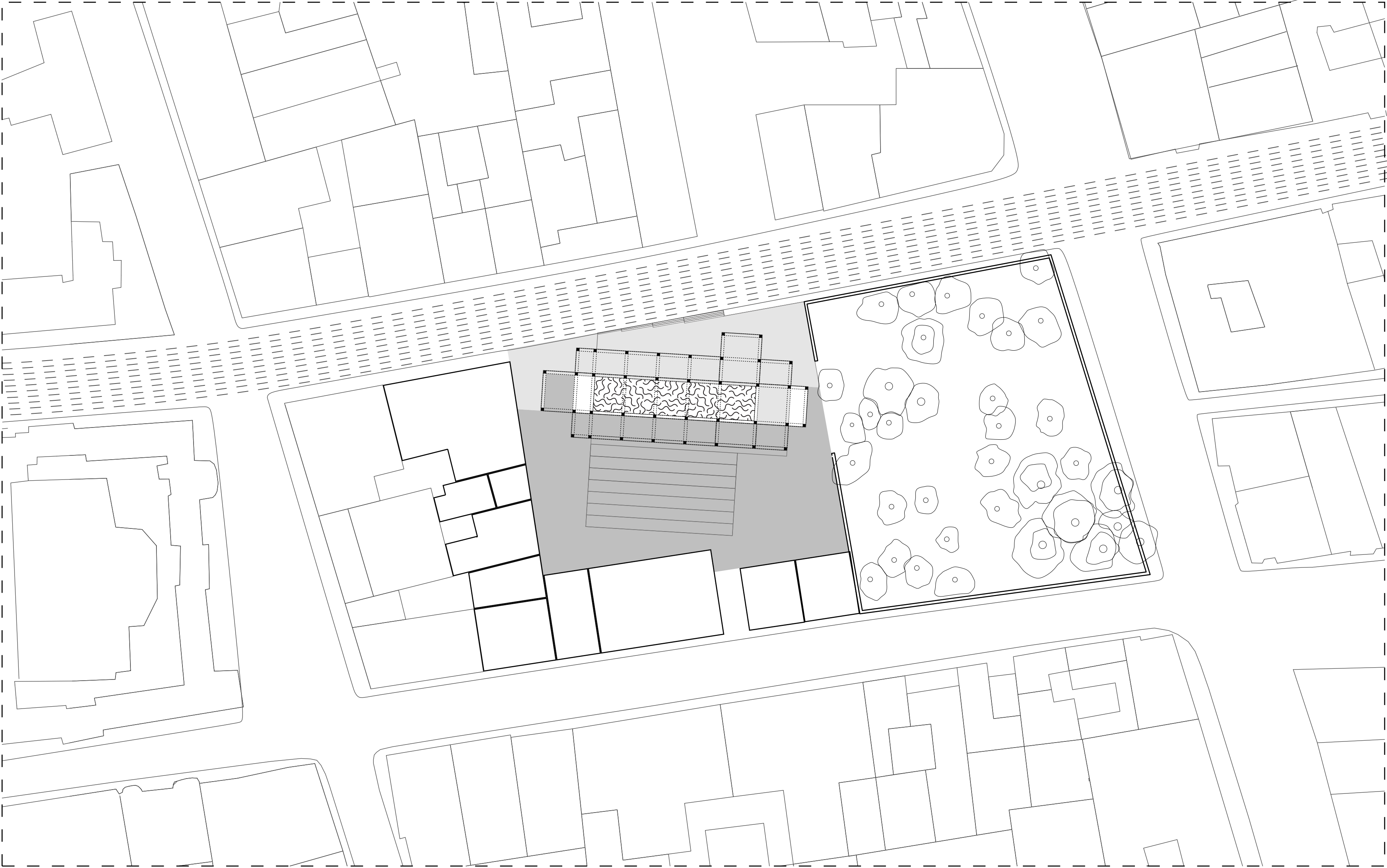
Type L  
Novel Eglise du Sacre Coeur



Type U  
Novel Eglise du Saint-Bonaventure



Type I  
Novel Eglise du Saint Marguerite



## A 3D architectural cutaway diagram of a building, showing internal structural elements like columns, beams, and stairs, as well as external features like a large arched window and a flat roof. The diagram is rendered in a clean, technical style with black lines and grey shading. It illustrates the building's footprint, internal layout, and structural components, including a large arched window on the right side and a flat roof structure. The cutaway reveals the internal staircase and the structural framework supporting the roof and walls. The building is shown in a perspective view, highlighting its three-dimensional form and the relationship between its internal and external spaces.

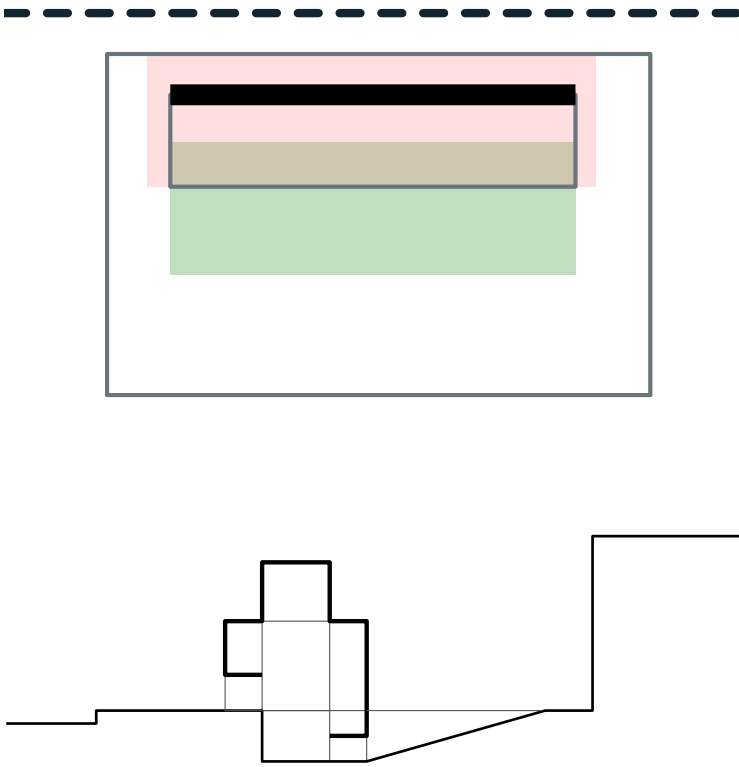
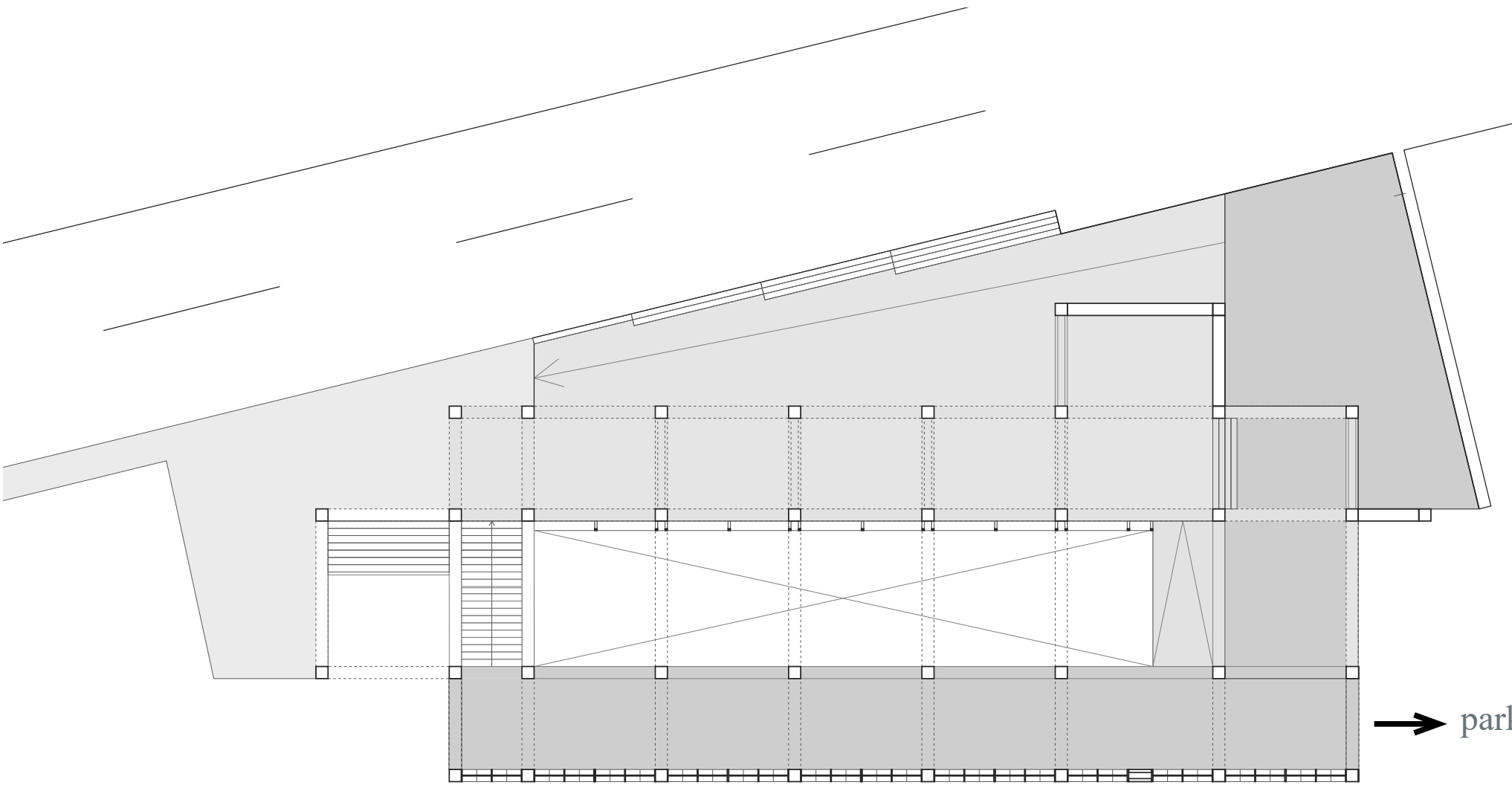


Plateau level

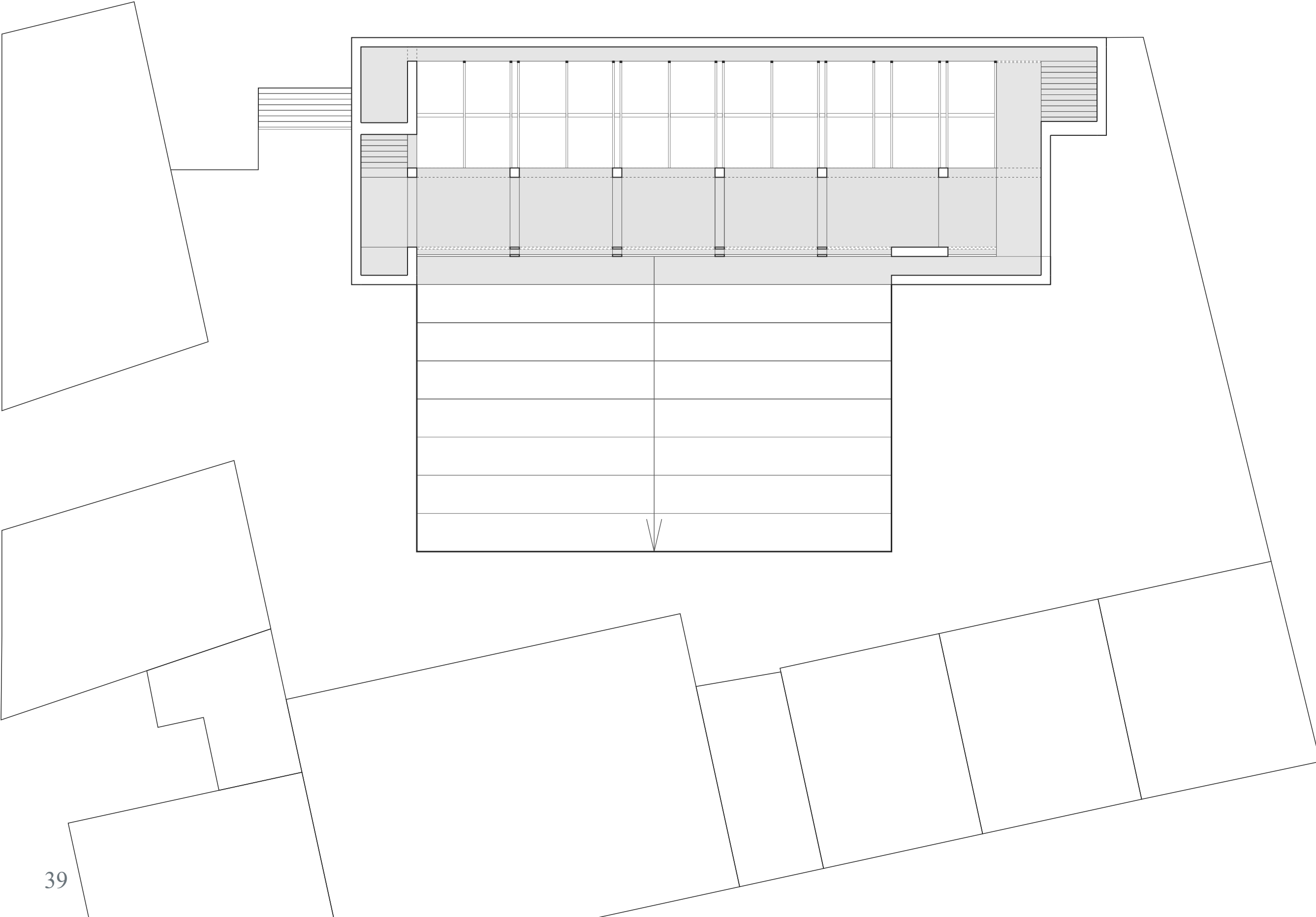
Garden level

Type I

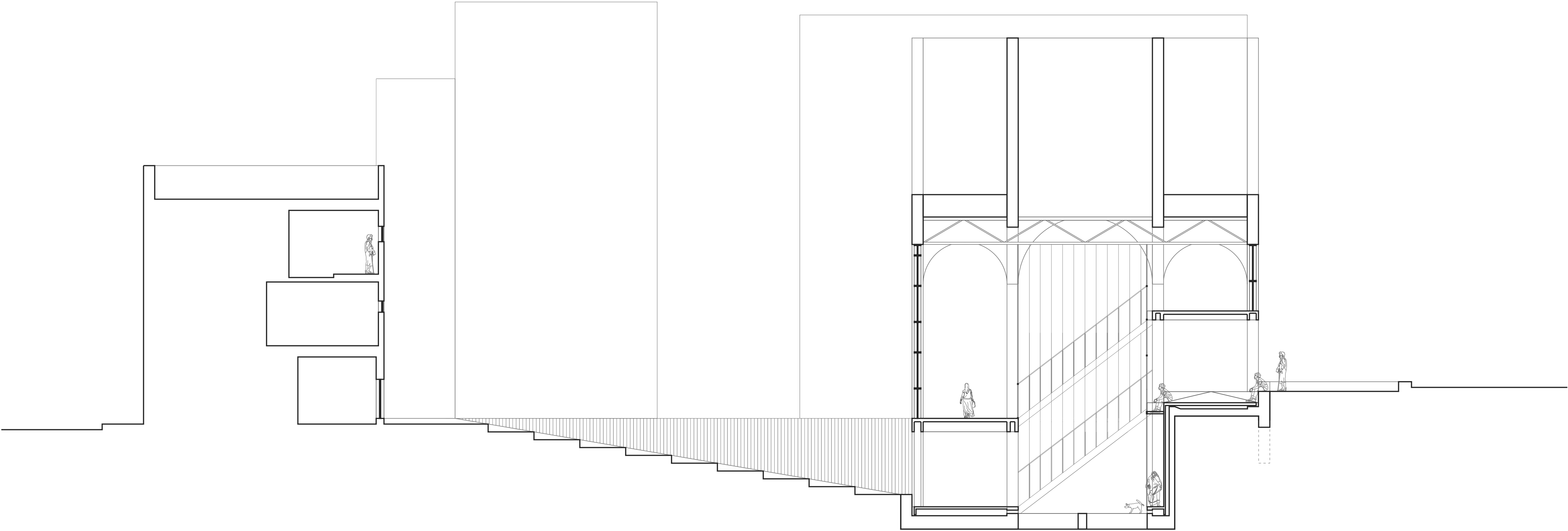
Plateau Level



Garden Level



Type I



Private

Garden

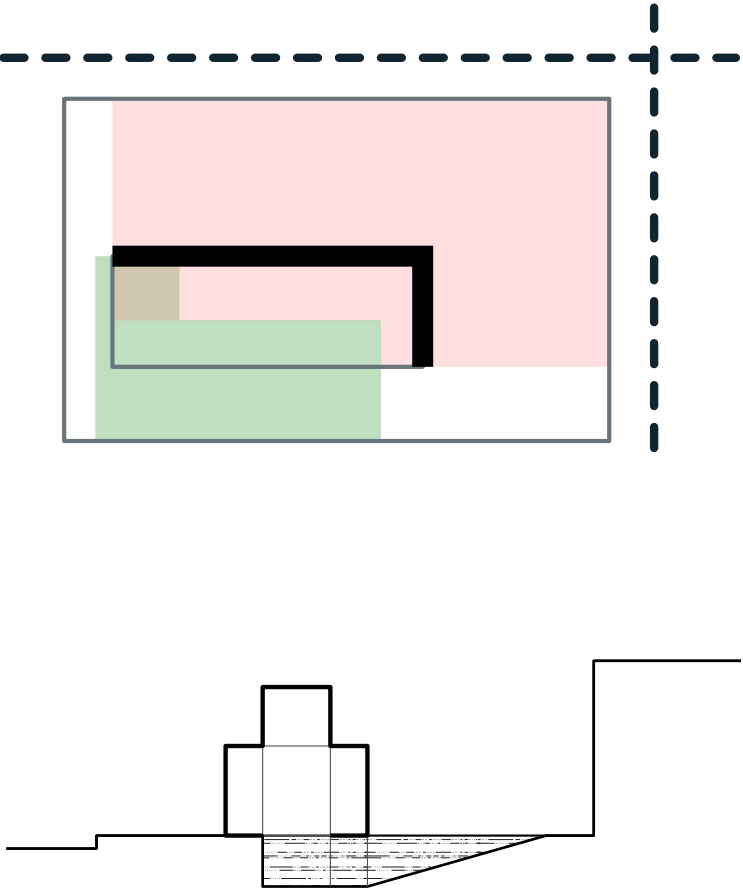
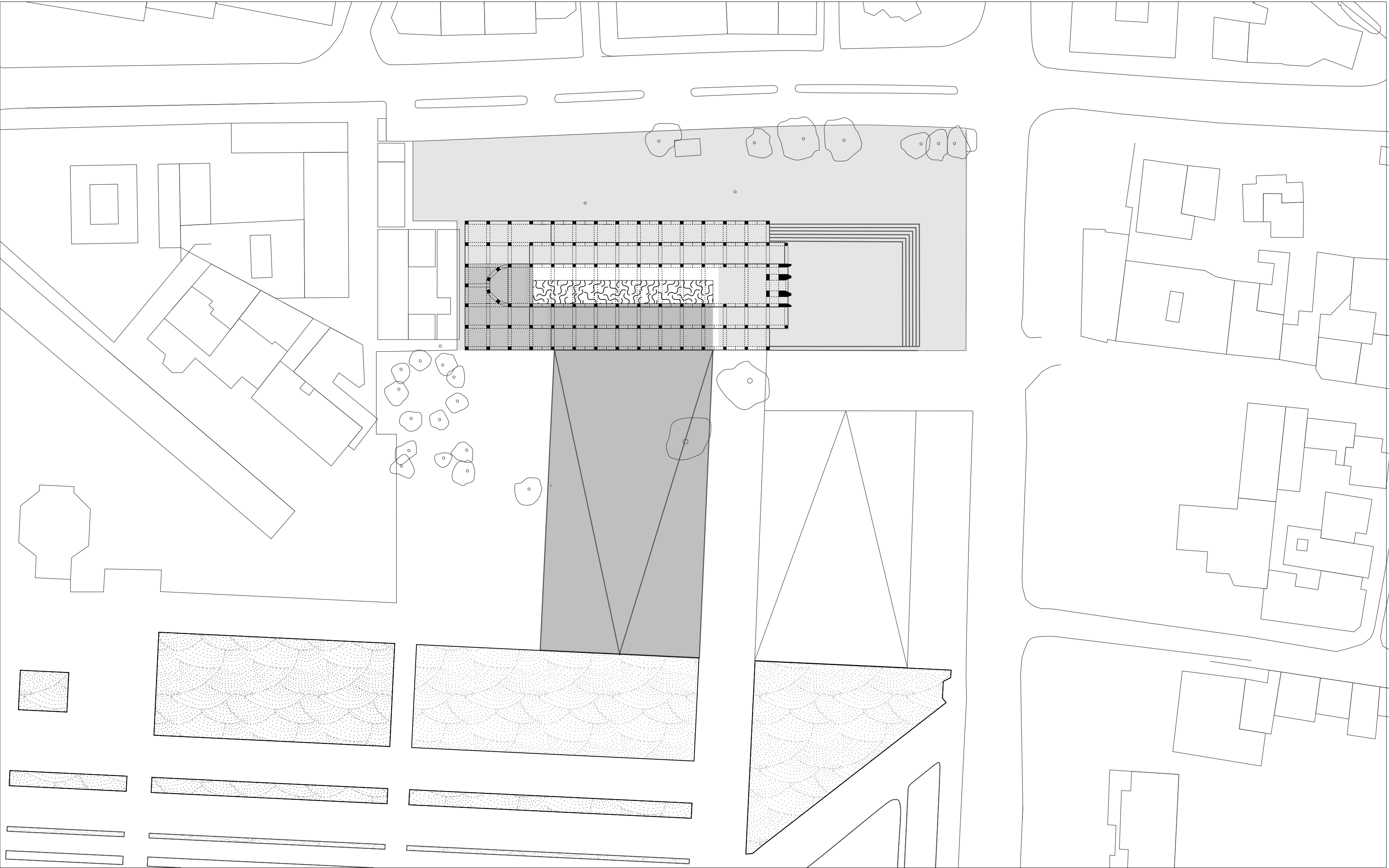
Refuge

Passage

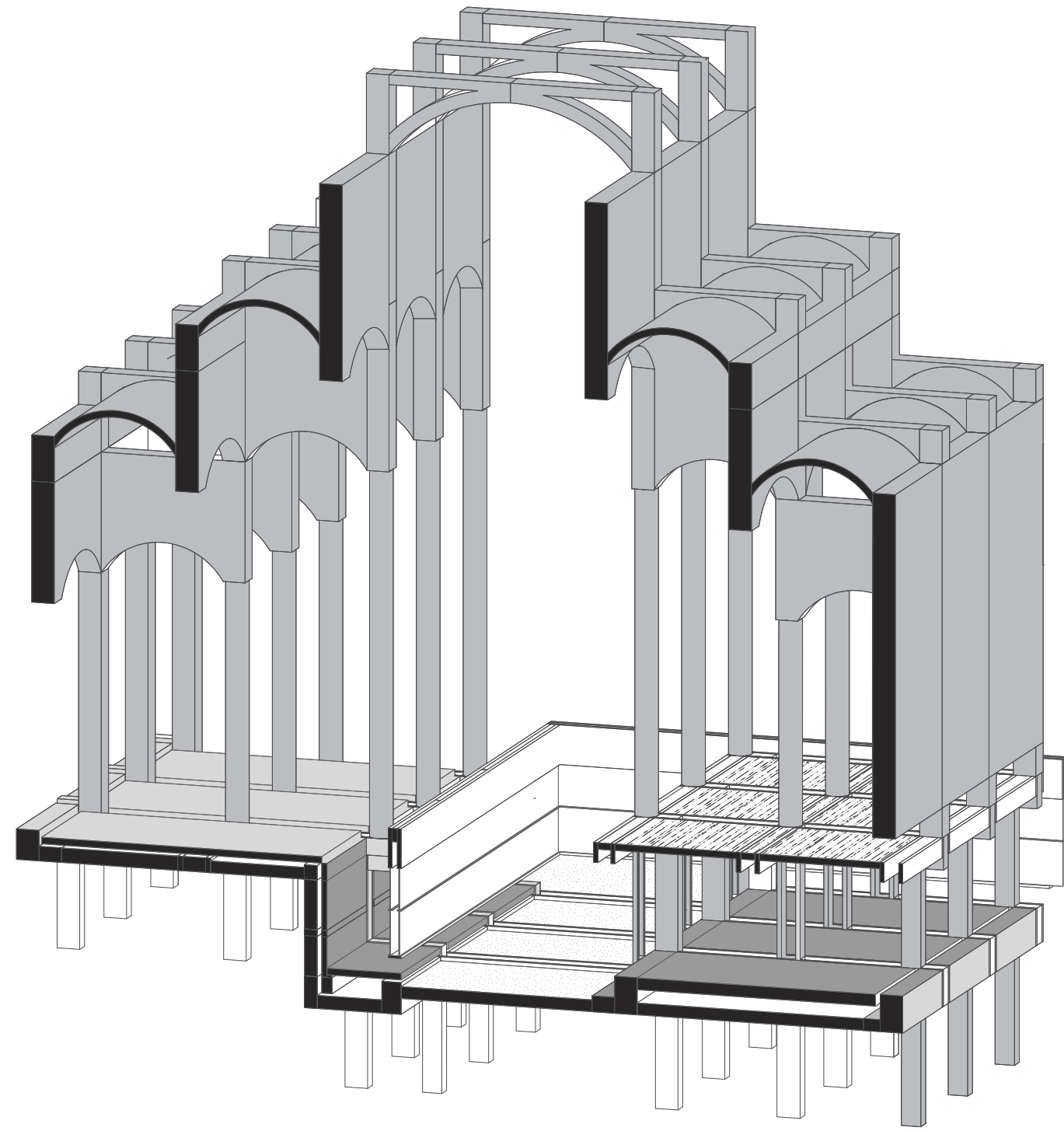
Plateau

Street

Type L  
Novel Eglise du Sacre Coeur



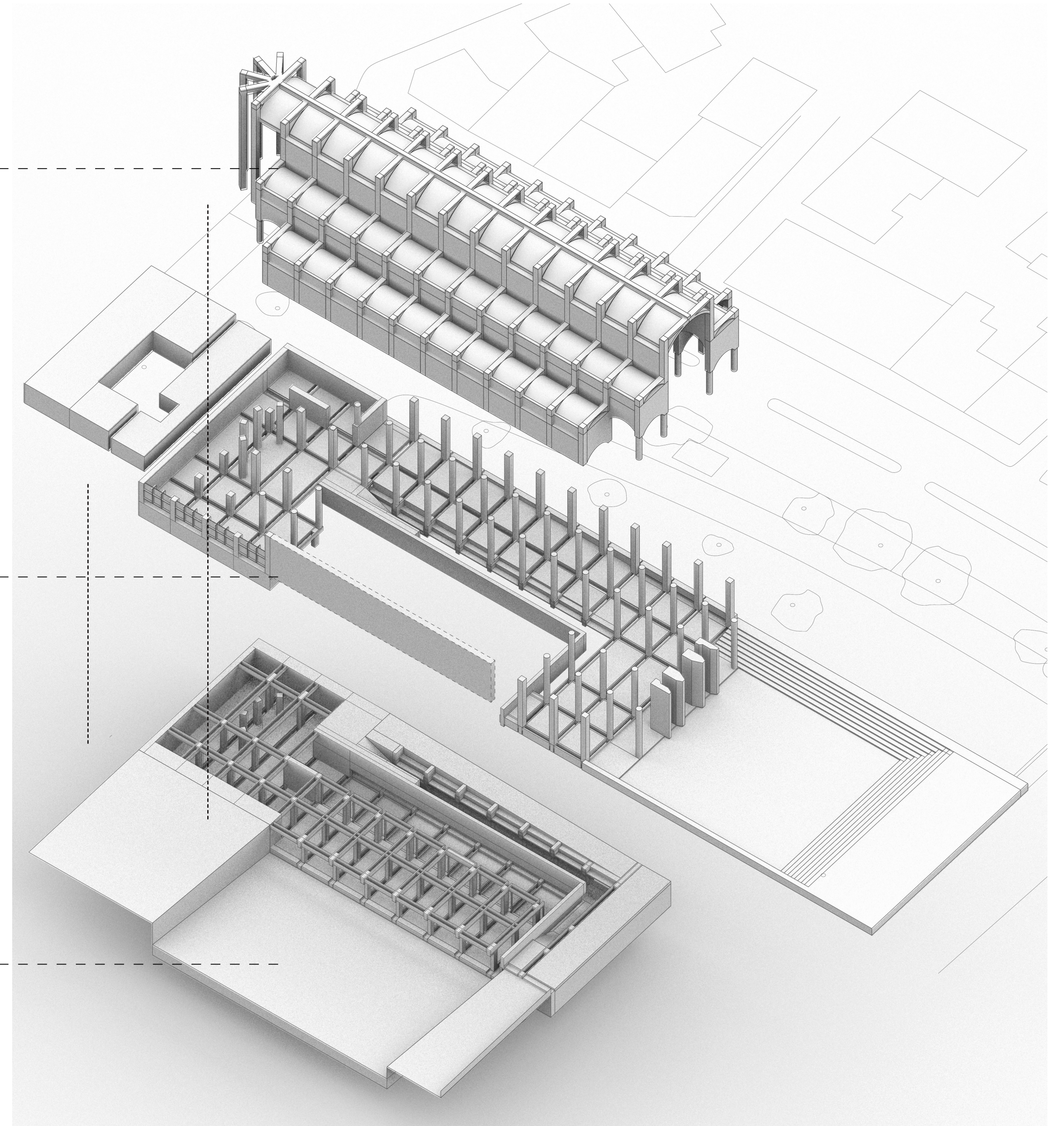
# Type L



Shell

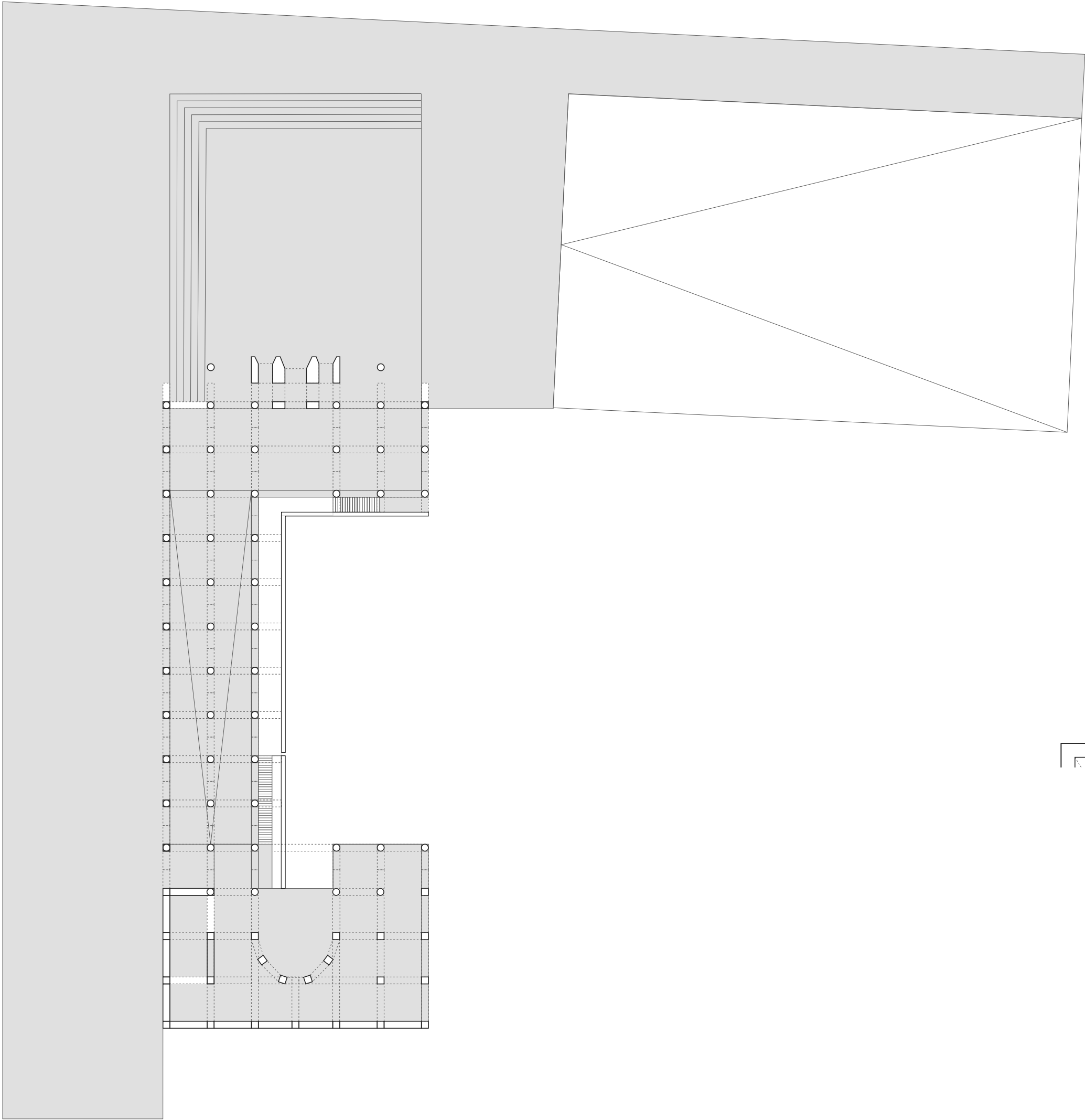
Plateau level

Garden level

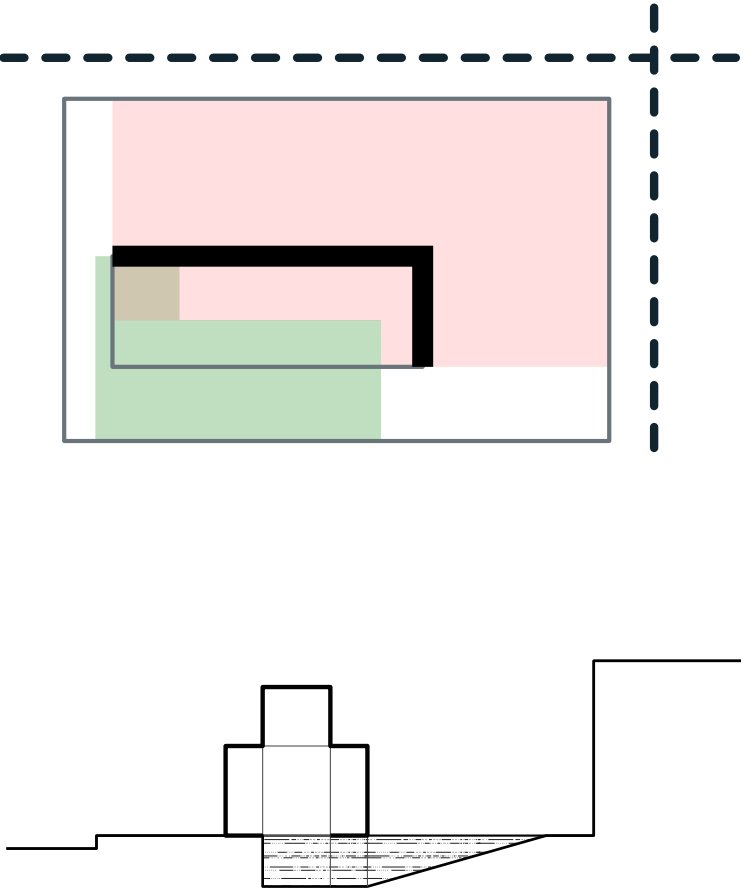
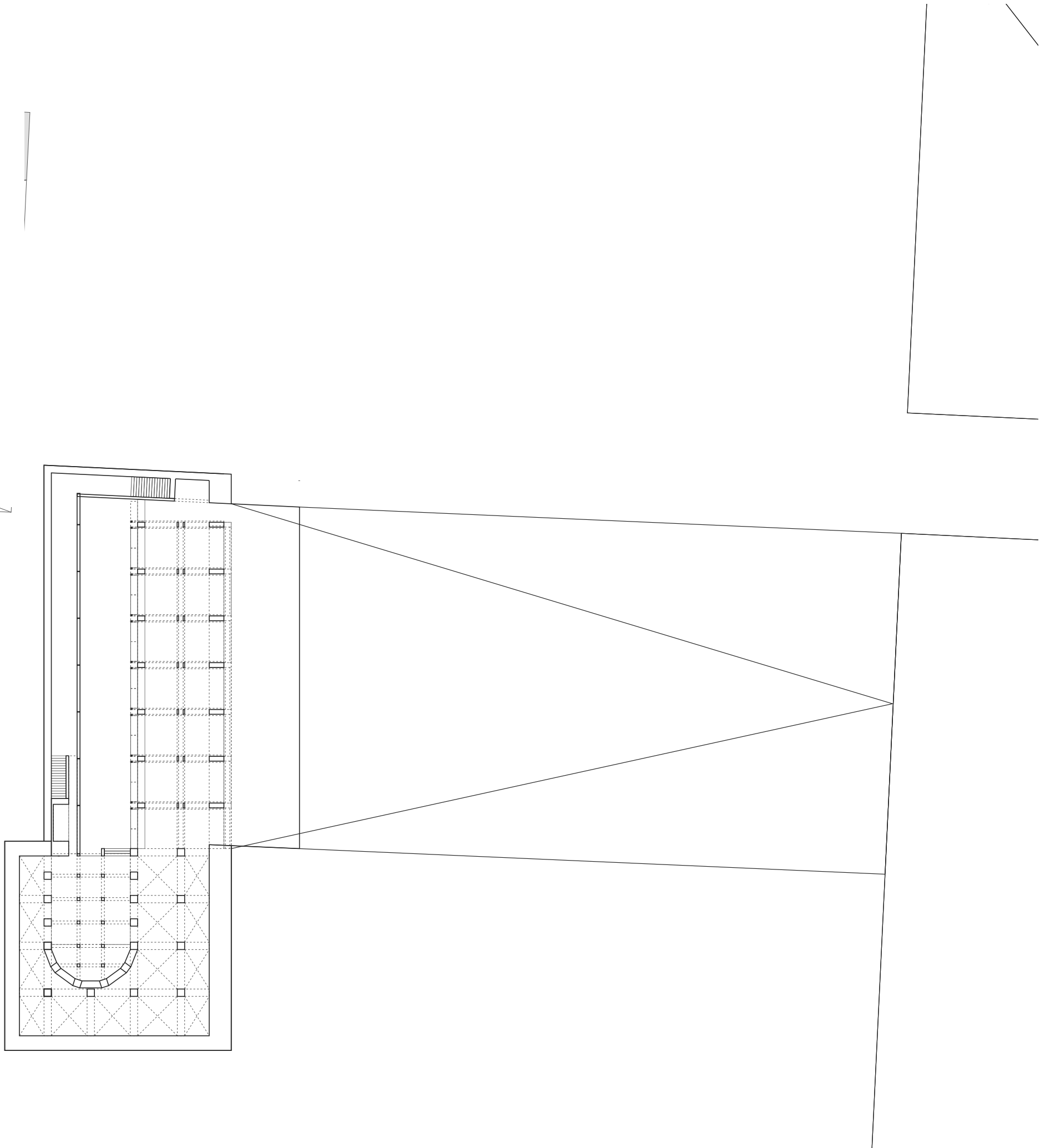


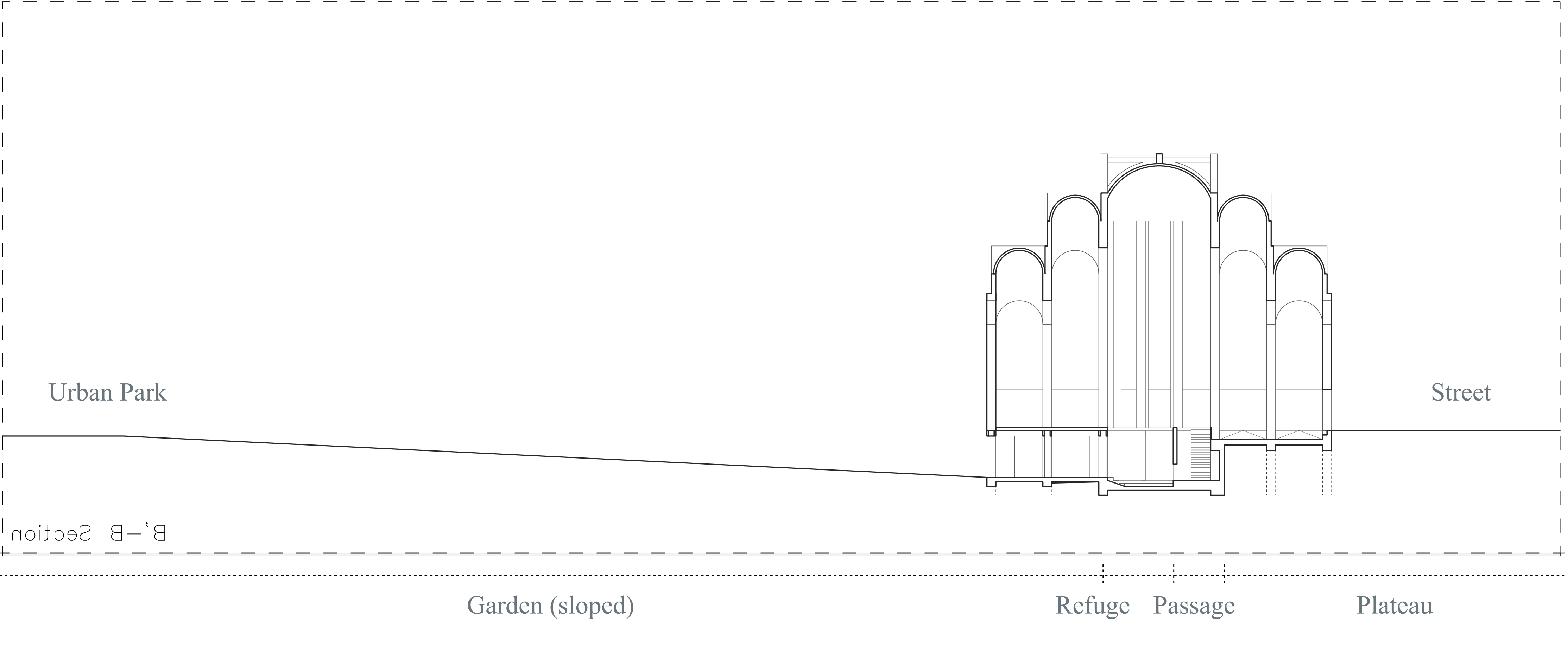
Type L

Plateau Level

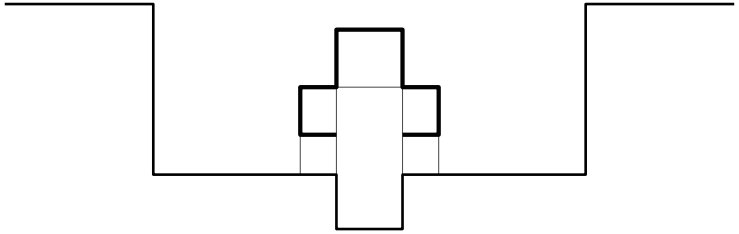
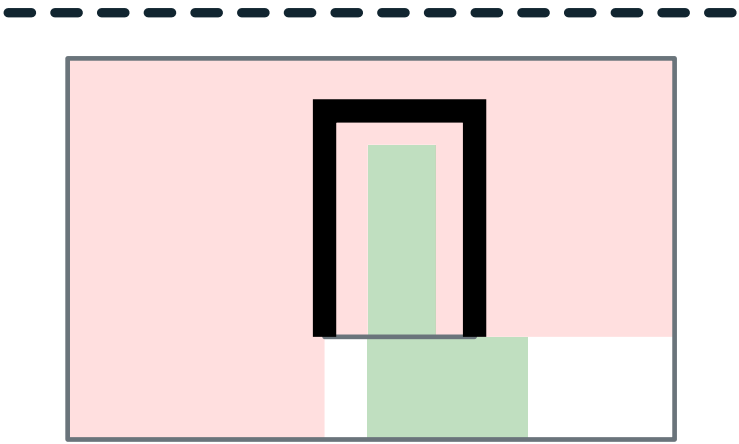


Garden Level

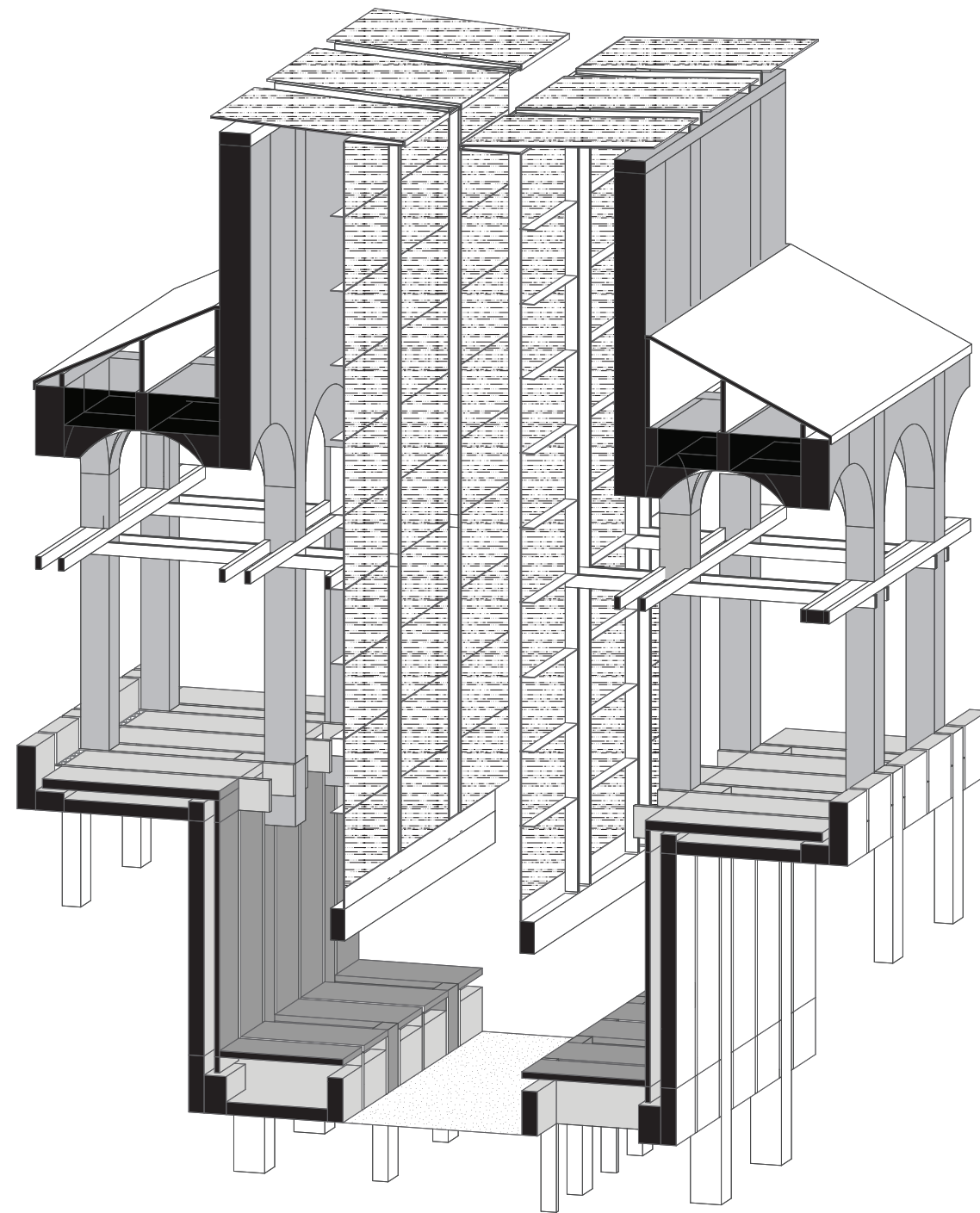




Type U  
Novel Eglise du Saint-Bonaventure



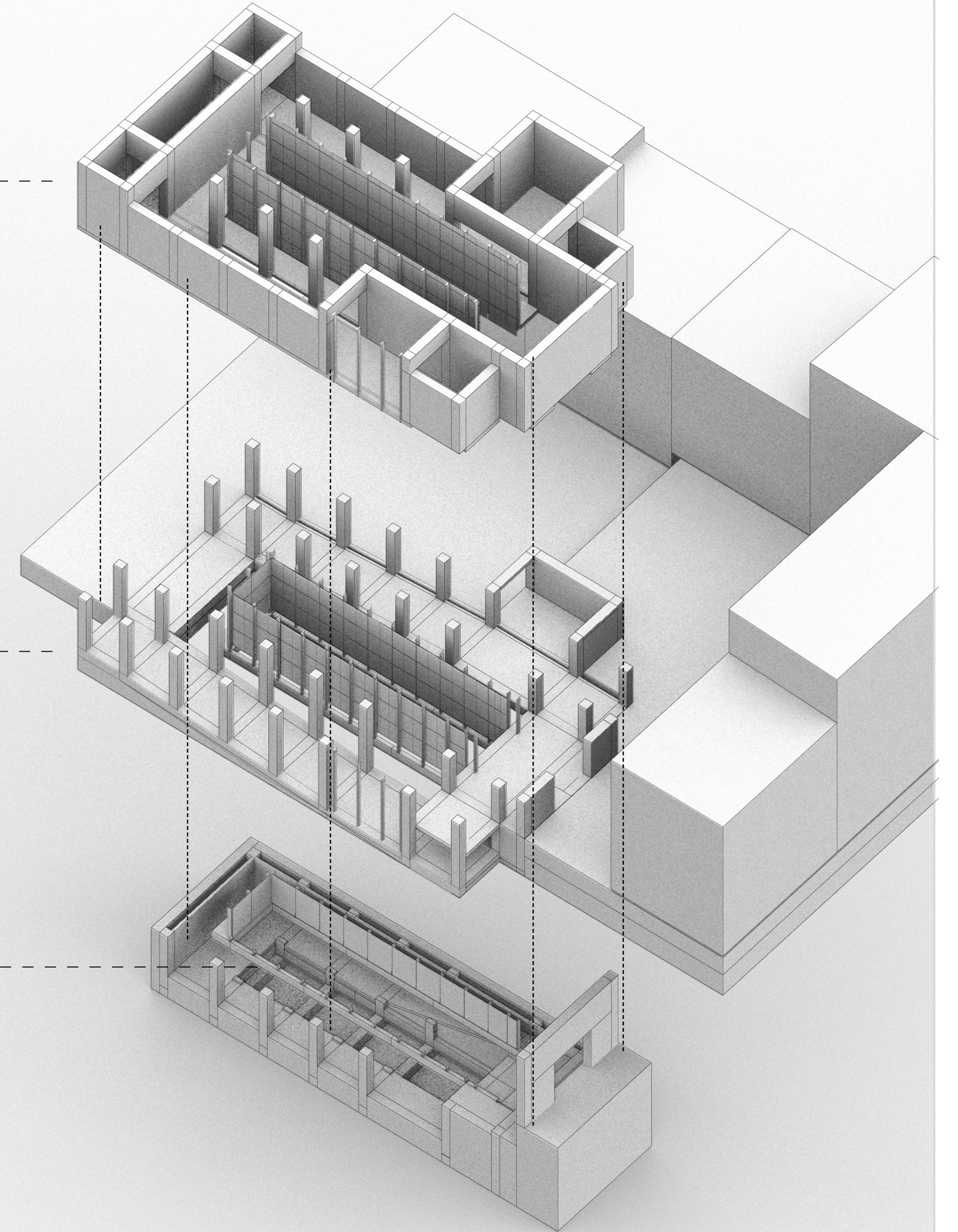
# Type U



Shell

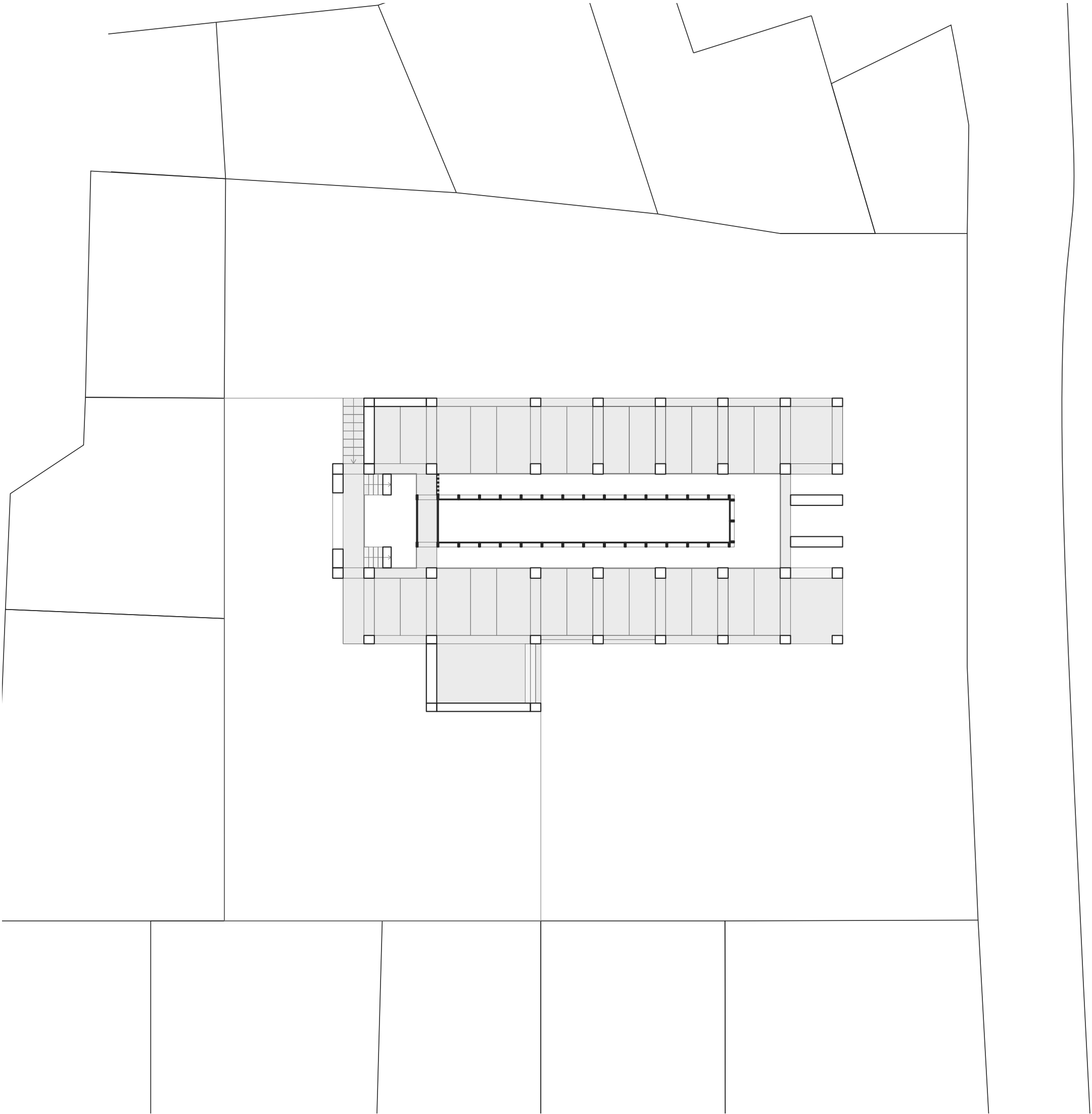
Plateau level

Garden level / Refuge

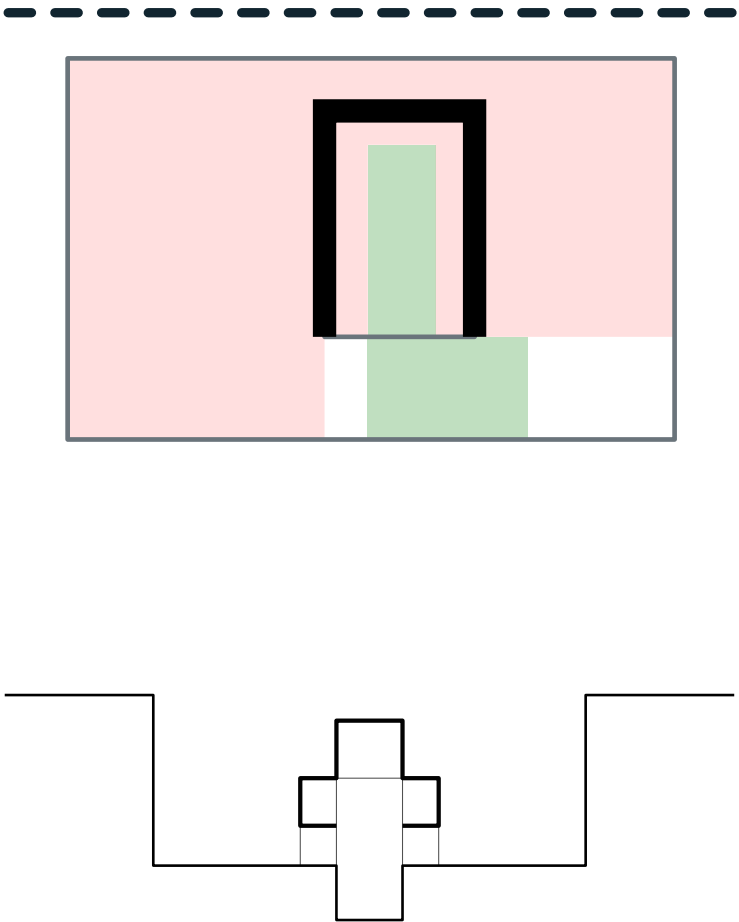
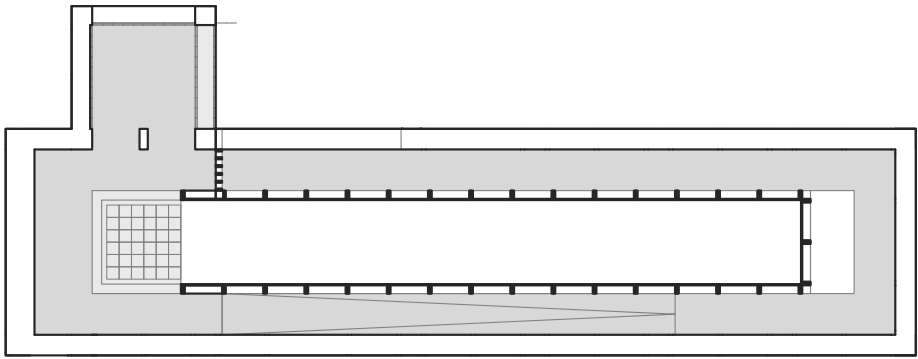


Type U

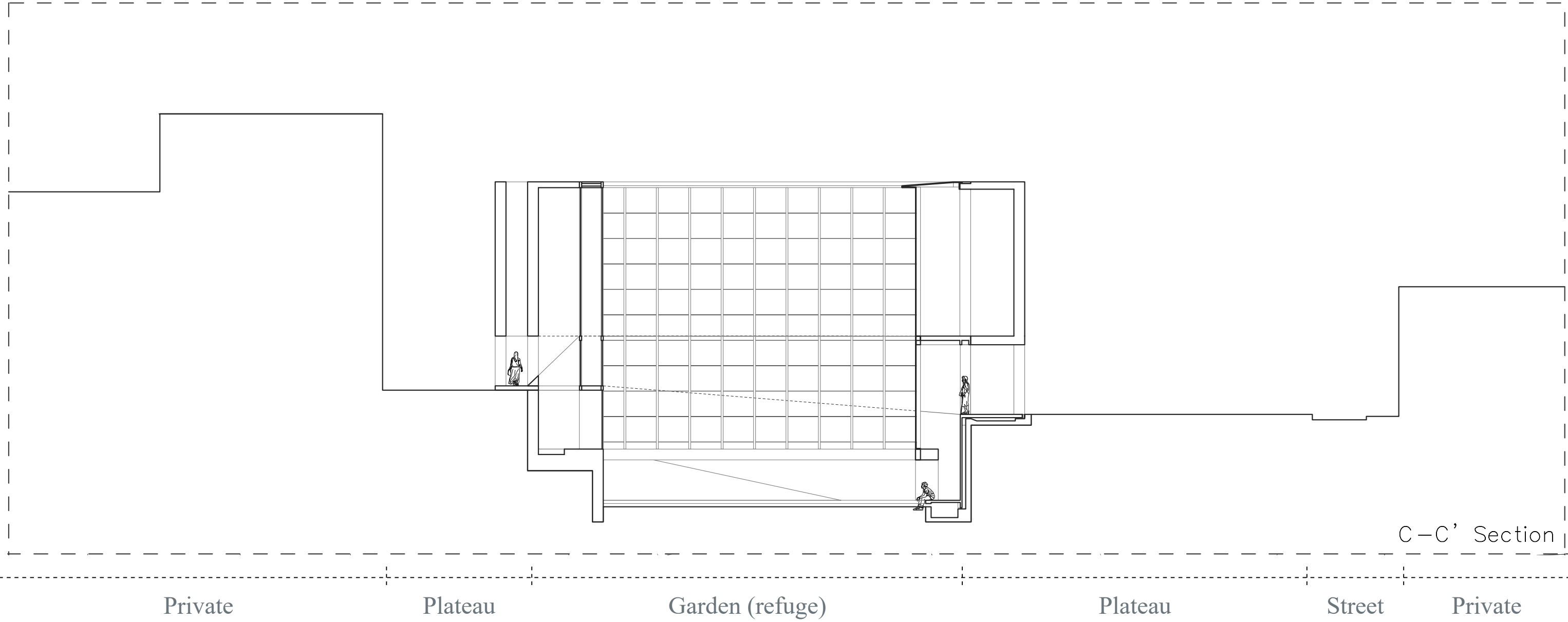
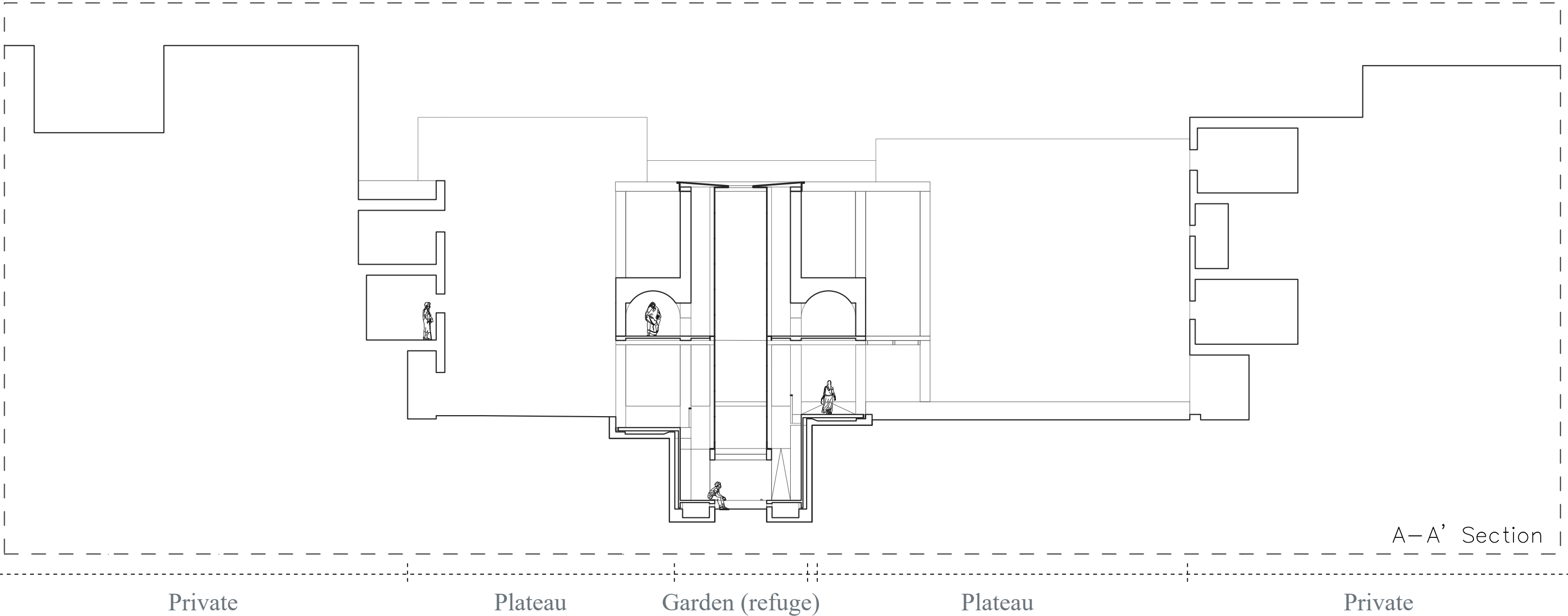
Plateau Level



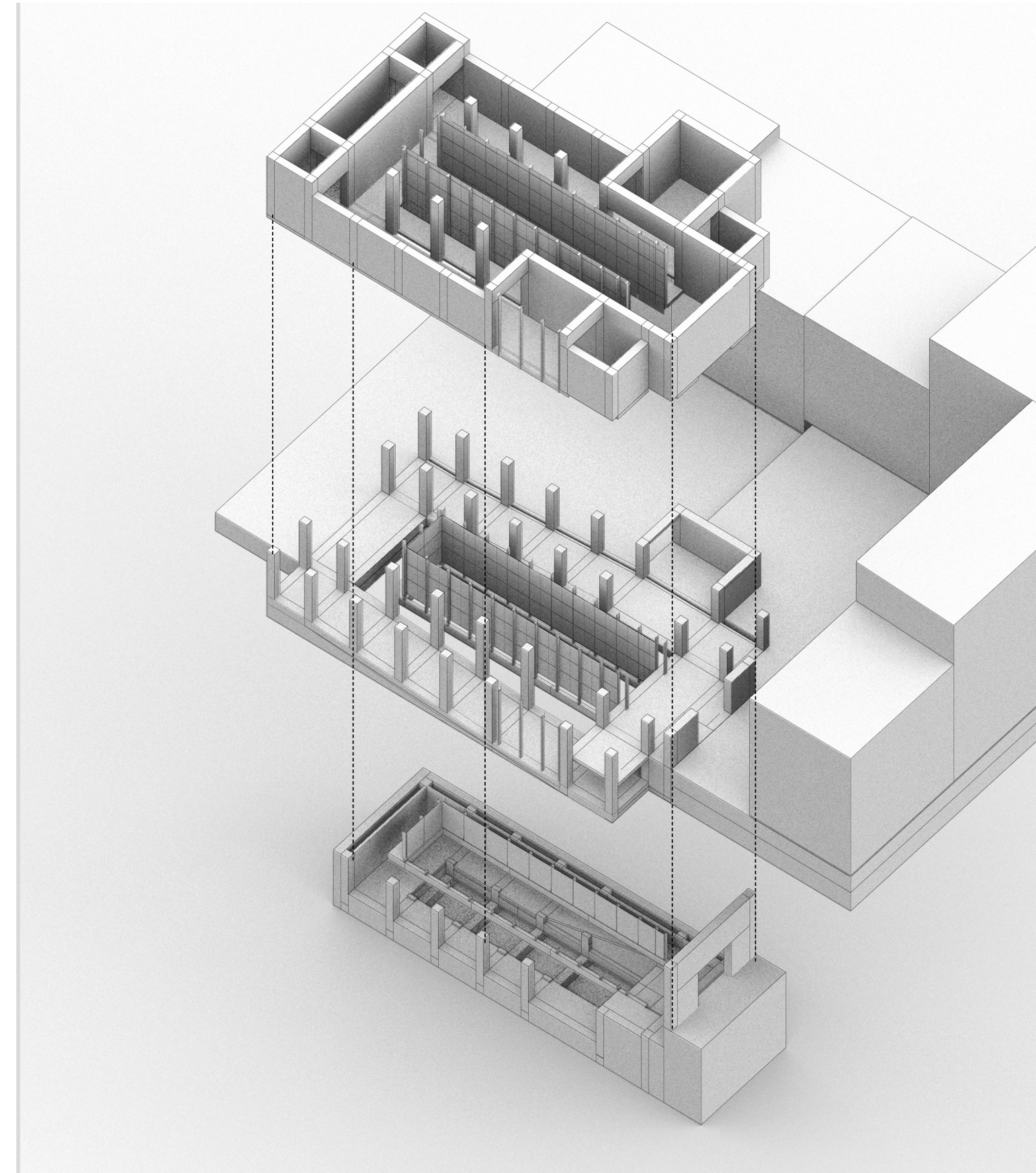
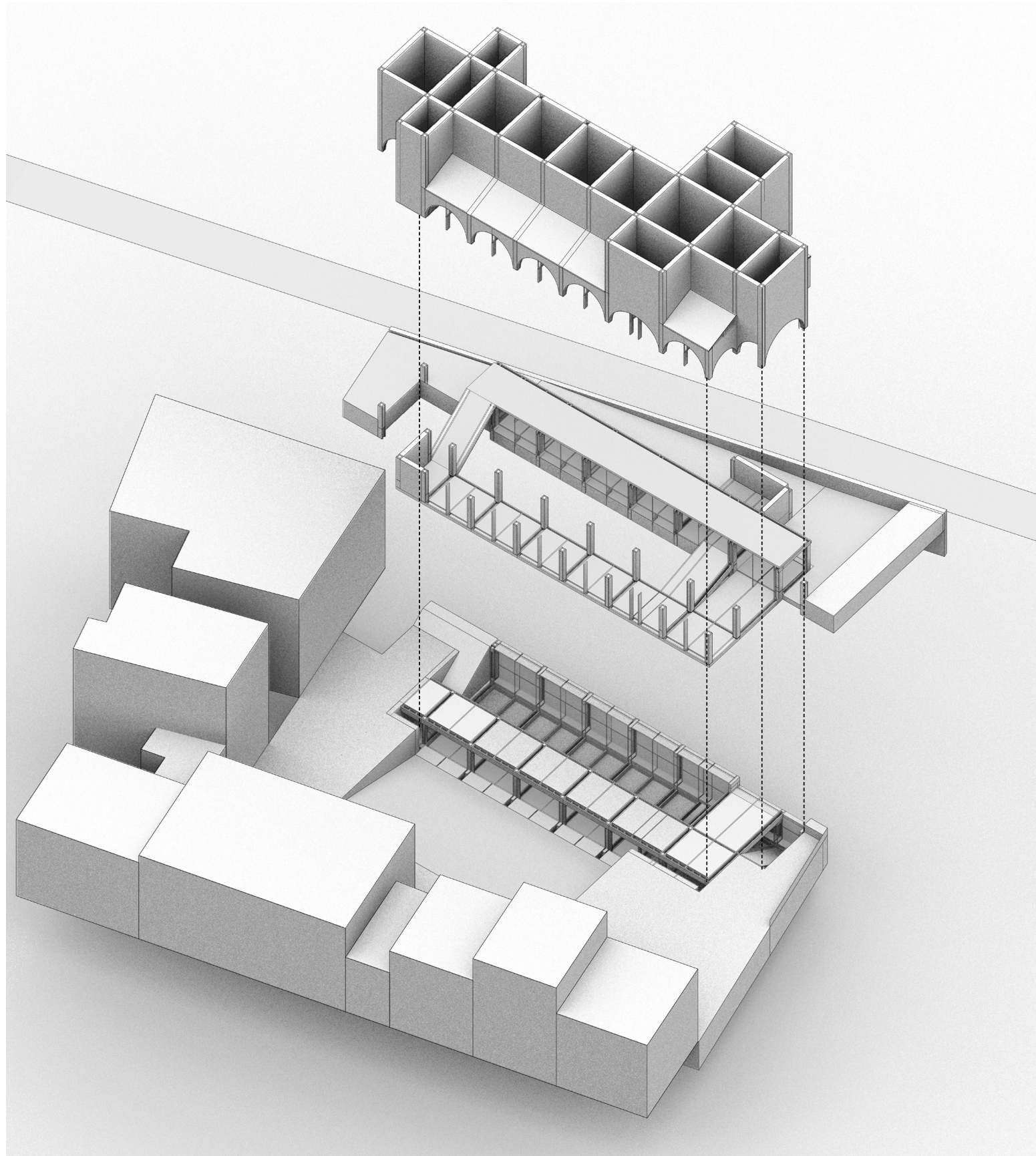
Garden Level



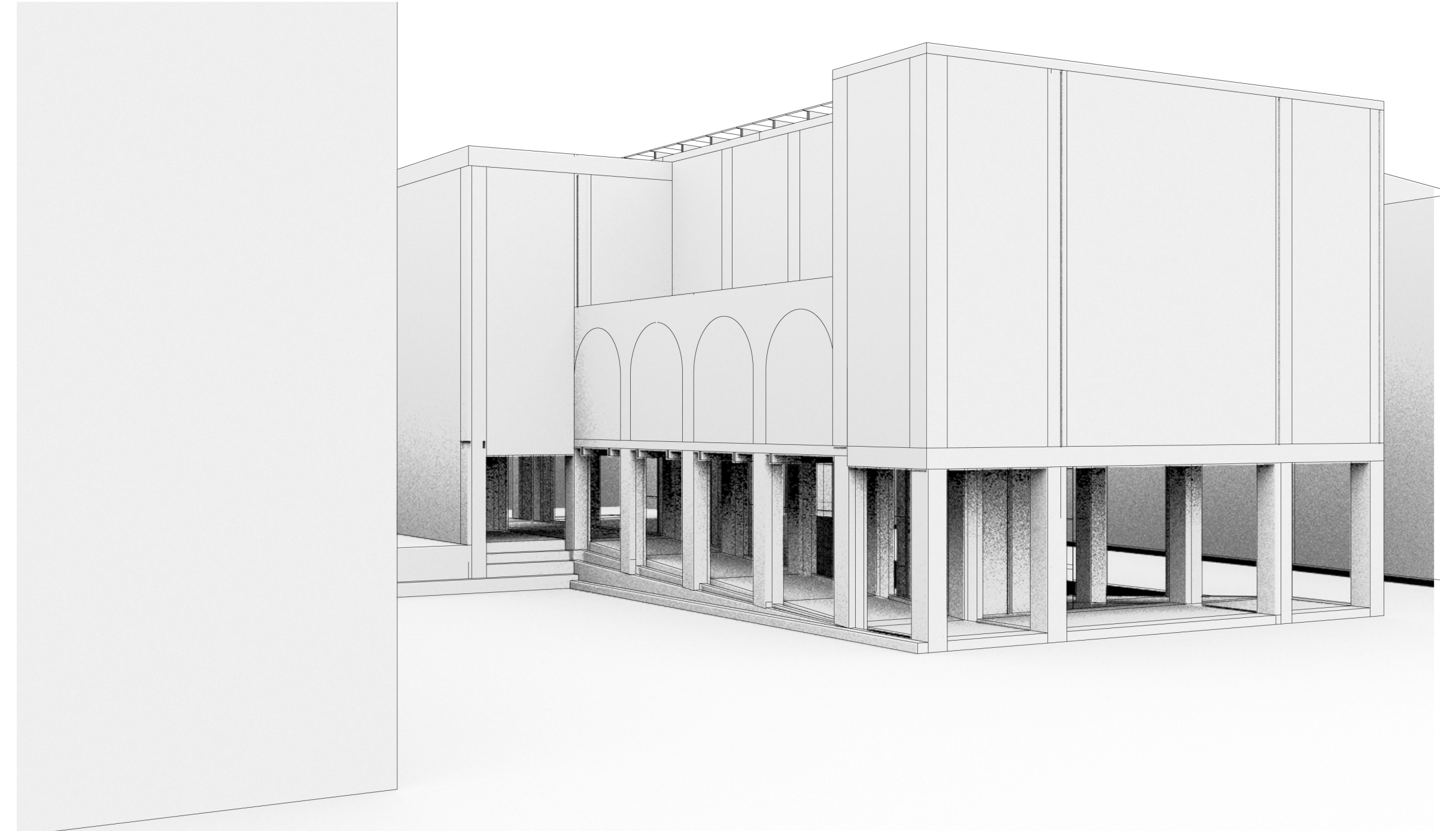
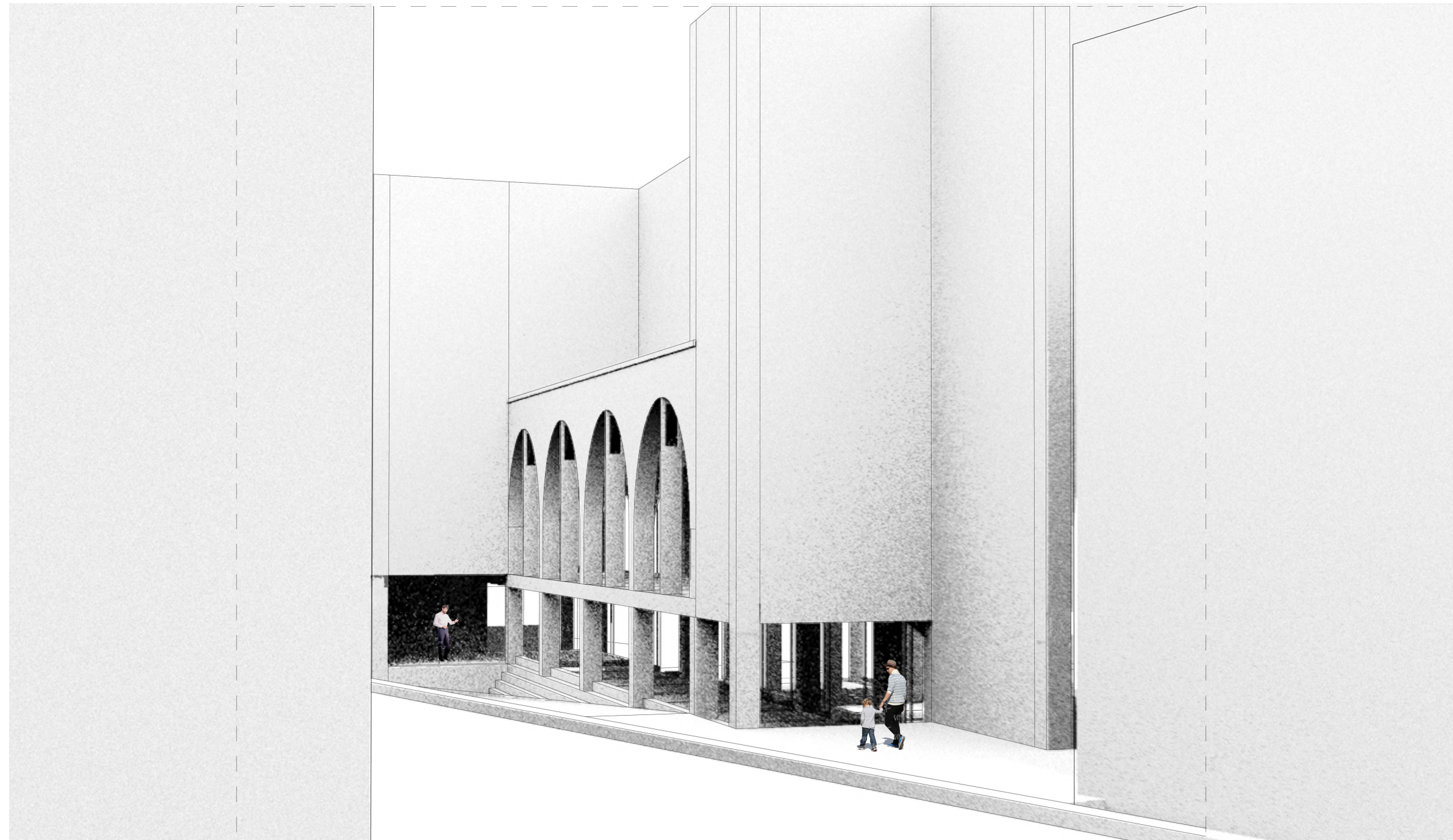
Type U



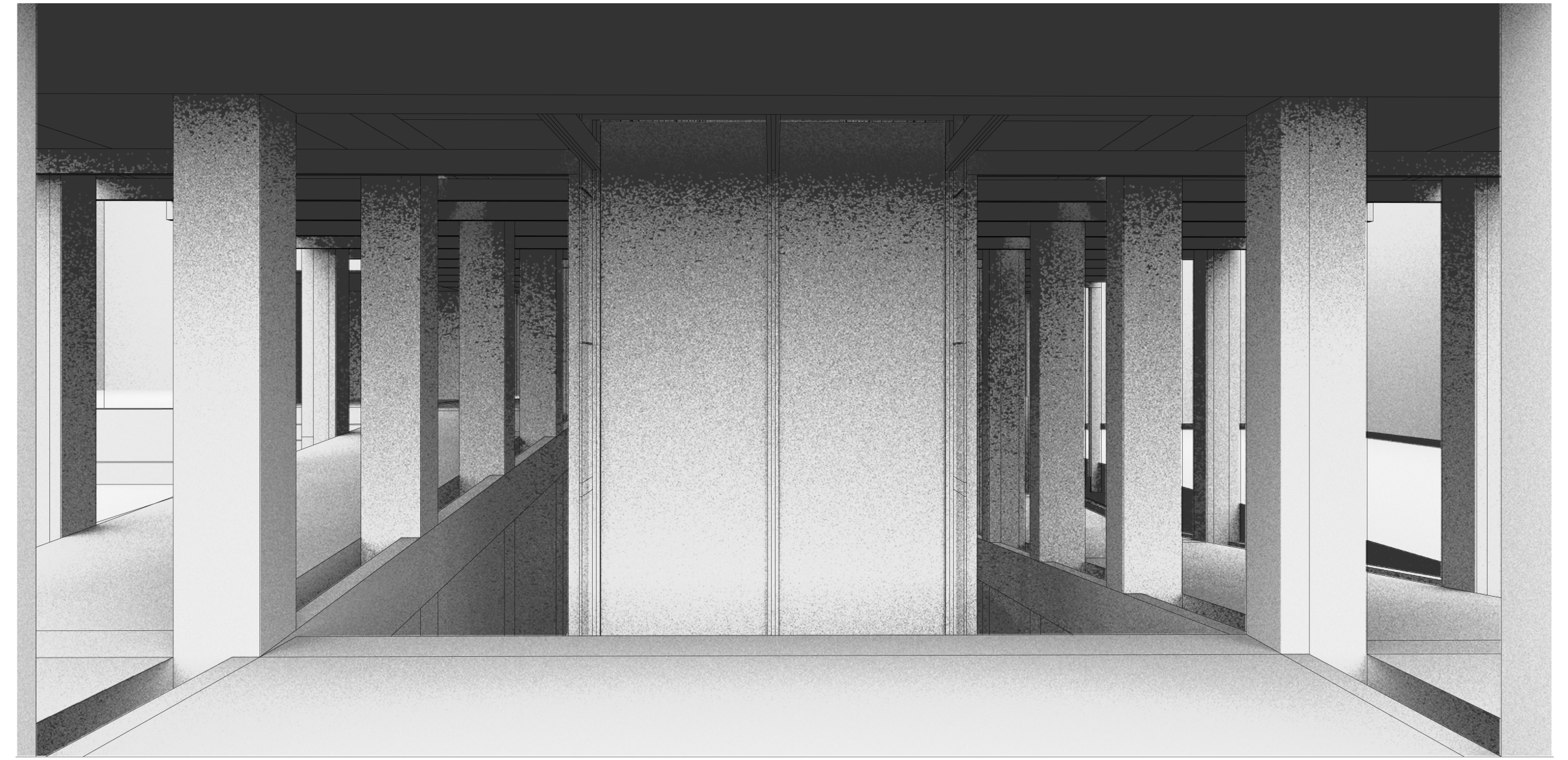
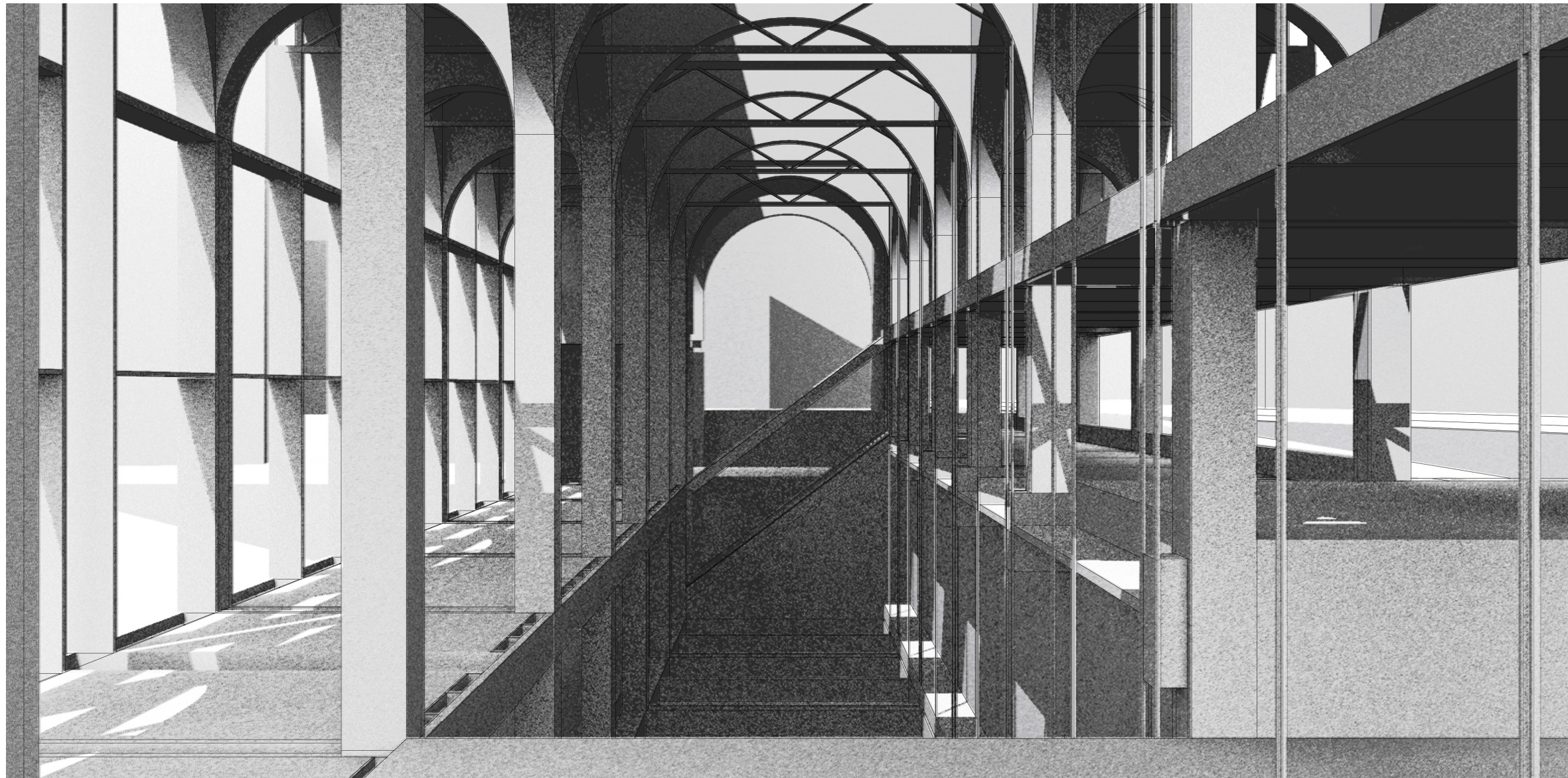
Two Transformed Churches; different in shape, form and purpose.



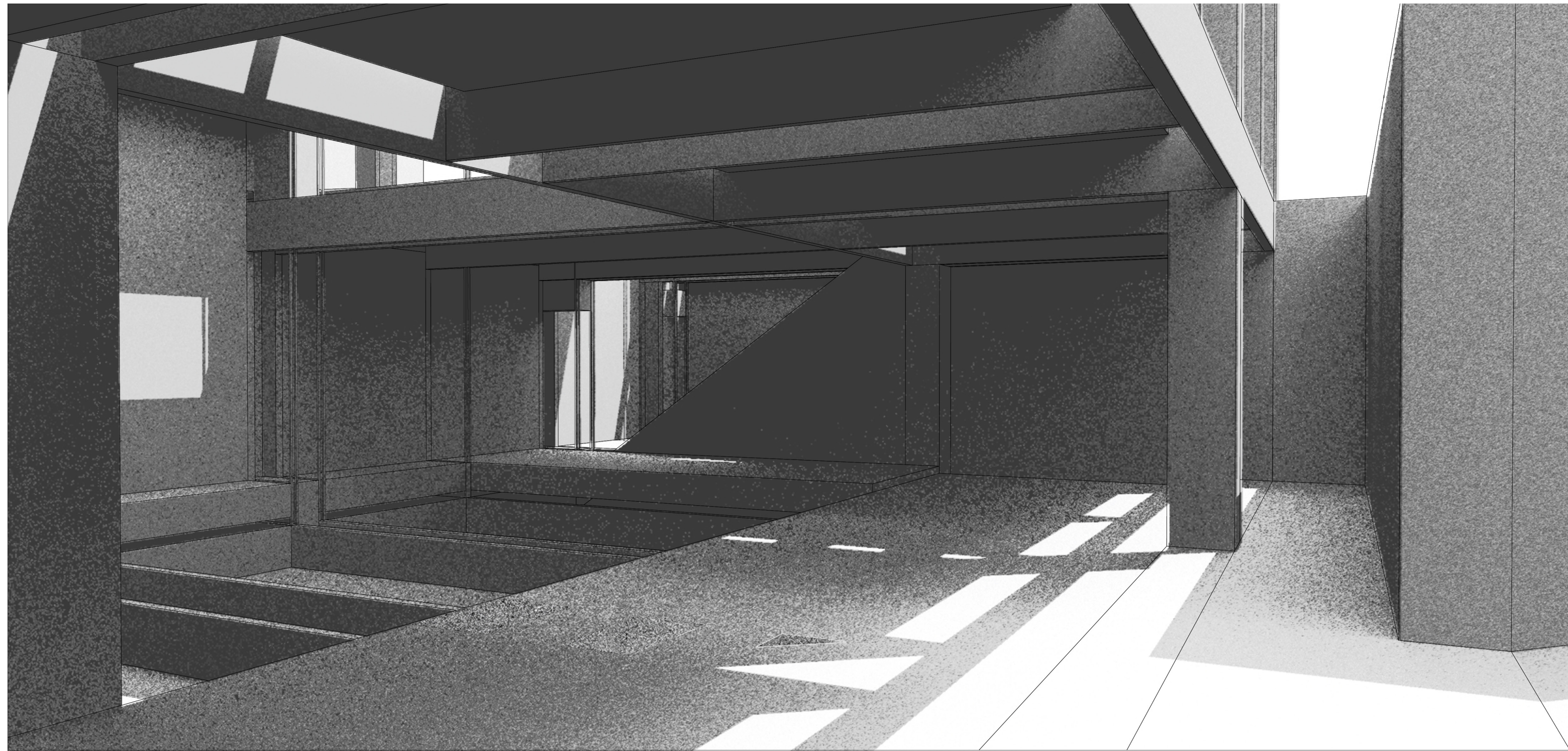
The edge of the church; creates a shadow line whose edge is marked by the existing columns. This niche extends inside to infinite depth since shadow blocks the view. It offers a deviation from the route, to whom dare to pass.



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.

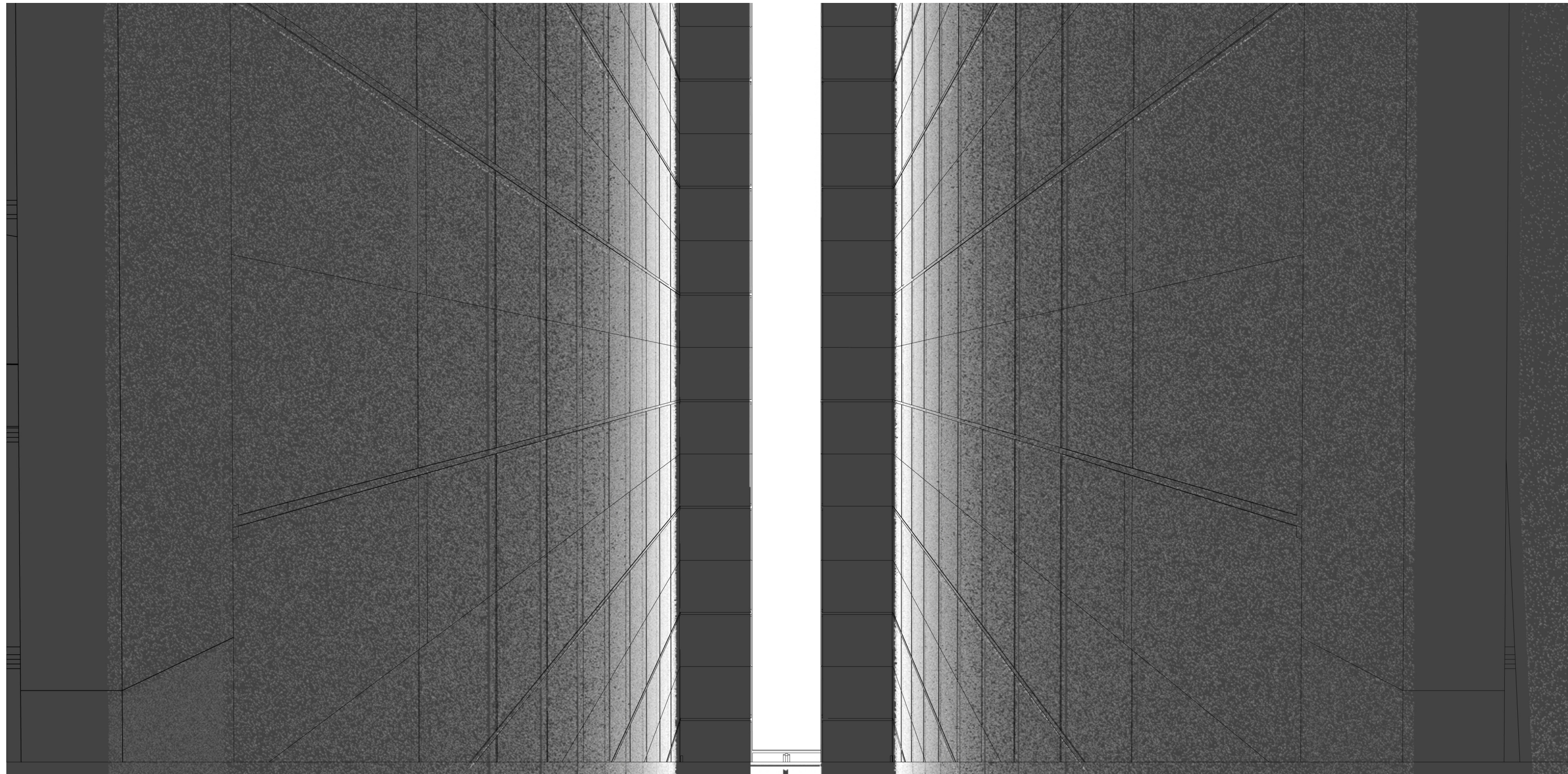


A place separated from the outside, by walls of shadow, here there is no reason to move, so much, being one with others





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.

