AGED ARCHITECTURE:

## Conserving the layers of our cultural heritage.

PROLOGUE

Previous investigations have gone through new ways of looking at design through studying semiotics and defamiliarization coinciding with a cycle of making, understanding, and applying different methods. These studies led to the concept of layers. Layers imply the impact of that resting above and below each entity. Furthermore, those things that have created impact upon its successor have forces that impact them as well. This understanding of the state of layers led to this thesis and a fascination with its application to architecture and how it can be seen through time. One's memories, and cultures build over time, the previous impacting its prior. The potentials of what can be done with what one has, and how one will impact them in the future has numerous possibilities, and the challenge of celebrating the layers of history and memory of architecture is the journey.

CONTENT
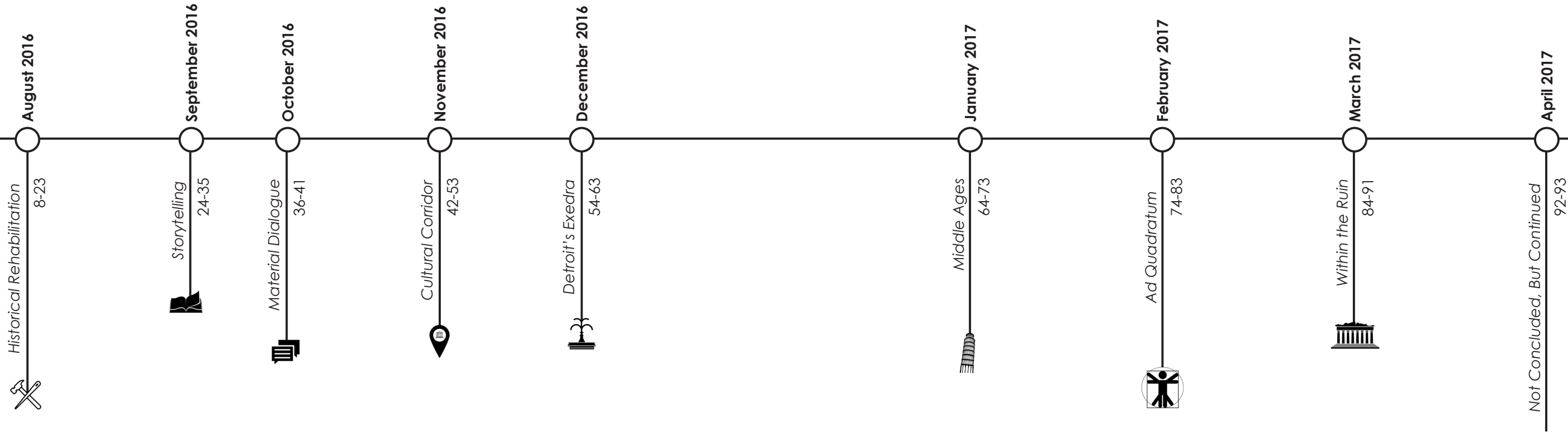
ABSTRACT:

HISTORY AS A CONTINUANCE

This thesis engages in the discourse of historic preservation. The investigation analyzes the practice by several means. Understanding the different ways that preservation can be conducted is an important place to start, and the research challenges the current system. With the consideration of preservation's philosophy, cultural values, economics, ecological concerns, and integration of new architecture with old, it gives a variety of points to this dissertation. There are both macro and micro versions of practice in preservation that have been investigated. The investigation tested ways to revitalize material, monument, and building. Many of the design elements were included in the design of the final product, a realization within a church ruin in Italy. A re-understanding of time and how it plays on culture played a large role in conducting the conversation of current practice in preservation and how it can enhance memory and story-telling within its context.

THESIS STATEMENT

A connection between aged architecture and those who inhabit it stirs from memories that fill the materials that built the architecture in the first place. The historic buildings that create the urban fabric are the continued story of humankind. Architecture can tell human history. Architecture can continue a dialogue that streamlines one's connection to the past, but does not deny the changes that happen as cultures and people evolve. A need for a renewed understanding of history as a living entity is at the forefront. The idea that a place is not a fixed physical entity, but an organic one that is endlessly evolved and meant to be transformed.

CHAPTER 1

AN INTRODUCTION

Historic rehabilitation as defined by the Secretary of the Interior's Standards for the Treatment of Historic Properties as the following: "Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." The keywords in this definition conclude that rehabilitation both repairs and alters. It consists of potential additions while still preserving pieces of one's historical, cultural, and architectural significance as deemed important. This structure builds an understanding of preservation before questioning it. The challenge, however, is to ask what is an architecture's historical, cultural, or architectural value?
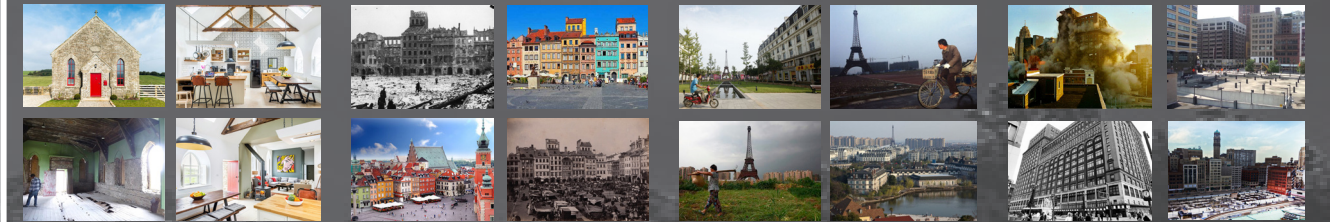
Preservation ▷ Accepts Eventual Decline
Building is to remain the same as original without replacement or change.
Slowly Aging

Ruin
A site left to rot and lose its program and original use. Will disintegrate with time.
Lost Relevance

Reconstitution
A piece by piece reassembly of a building.
Lego Assembly

Restoration
Process of returning to previous condition.
Inauthentic Original

Conservation
Physical intervention to ensure structural integrity.
Structural Crutch

Rehabilitation
Permanent change to a building while keeping the historical and cultural significances.
Considerate Adaptation

Adaptive Reuse
Free liberty of change without serious consideration of cultural or historical significance.
Naked Architecture

Reconstruction
A re-creation of a destroyed or vanished building rebuilt on the same site.
Historic Revival

Replication
The construction of a building that is an exact copy of another building in a different location.
Irrelevant Copy

Demolition
A complete erasure of what was previously existing.
Death

Seeing history as a direct moment in time, instead of a series of time frames that build upon one another.

Architecture as monument.

Creating as a method of production from popular demand.

Architecture as trend.

There are many methods to preserving architecture. It is debated over the successes of one means of preservation over another. Preserving does not always entail a continuous significance to the people, and one might ask its benefits if it is not conducive to people. From researching precedents, there are some areas that are preserving what existed originally. Other ways that diverge from preservation also exist that practice preserving in a different way. To preserve implicates an original building from a moment in time, however, bringing new to the original architecture then becomes removed from preservation being the level of treatment. Preservation has been criticized for its monumentalizing of architecture, and the stilling of time. There are areas in practicing preservation that are closer to its original construction, the shades of white to the left contain more likeness to the original, the gray center practices preserving existing and using modern practice to preserve architectural importance, and the shades of dark gray on the right use buildings out of convenience or trend instead of its true value as an original piece of architecture.

Historical rehabilitation is easily confused with many of the other terms that all desire to hold on to history, apart from entire demolition of the architecture. It must be recognized in the practice of historical rehabilitation, it is more than just the term which has been now popularly coined on television as rehab. Rehabilitation is an act of bringing a building back to life with consideration for the existing context and its significance historically and culturally. Bringing life back into cultural anchors is an

essential piece to richer living. While some may argue that it is more economical or efficient to build new, the relationships that one extends through architecture helps to relate back to oneself and to ancestry. Preserving, however, is working with what already exists will cost them less as well as have positive benefits for the environment (Fitch, 32).
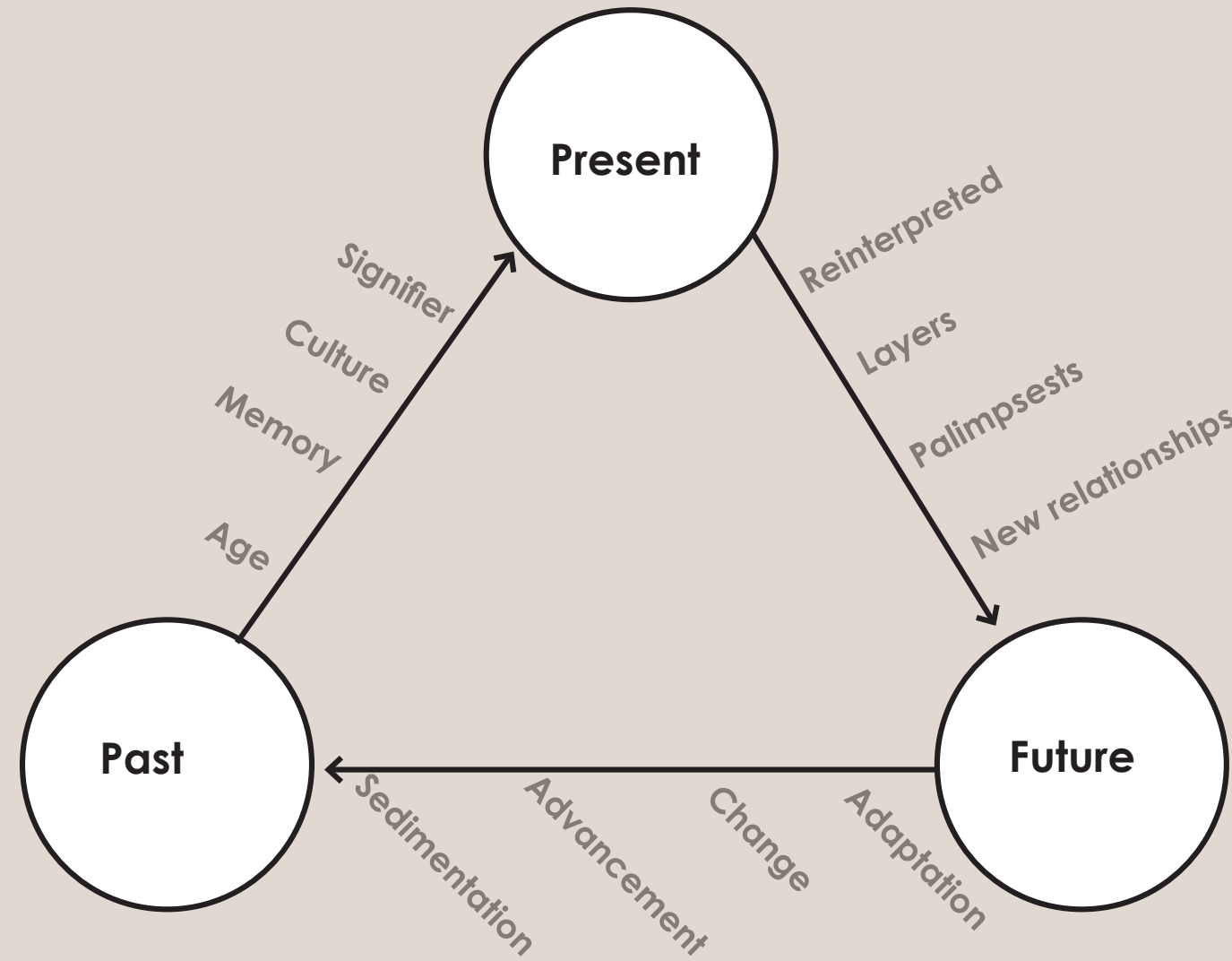
There are parameters of historical rehabilitation that have a diverse tone than the strict regulations of preservation. These guidelines are rules of morale for the believer and the surgeon of these buildings. They are as follows:
    - Building will be used as close to the original program as possible.
If an argument to change program that would relate to the culture of the original, it can be approved by the Secretary of Interior Standards.
    - Historical character will be preserved.
    - Falsifying of historic elements is unacceptable.
    - Changes that have been made that contribute to its historical significance will be preserved.
This point highlights an importance on different periods of an architecture's lifespan.
    - Deteriorated historic pieces are better repaired than replaced.
   - All new work will be distinct from the original (Fitch, 325).
Modern means of design and building are not only encouraged, but ethically required.

Present

Past

Future

Signifier
Culture
Memory
Age

Reinterpreted
Layers
Palimpsests
New relationships

Sedimentation
Advancement
Change
Adaptation

Time, which plays an important role in understanding in what ways one should preserve, can be better understood as a cycle and continuum. History has been looked at as a periodical occurrence and yet, all things have precursors and successors. Architecture has particularly been depicting one time surpassing the importance of another, but all moments in architectural change lead us to the society that reflects the current society and how society had arrived to this point. Understanding time in this manner could aid in creating rich qualities in handling historic architecture by both working with the assets of the past and working the dialogue in modern terms.
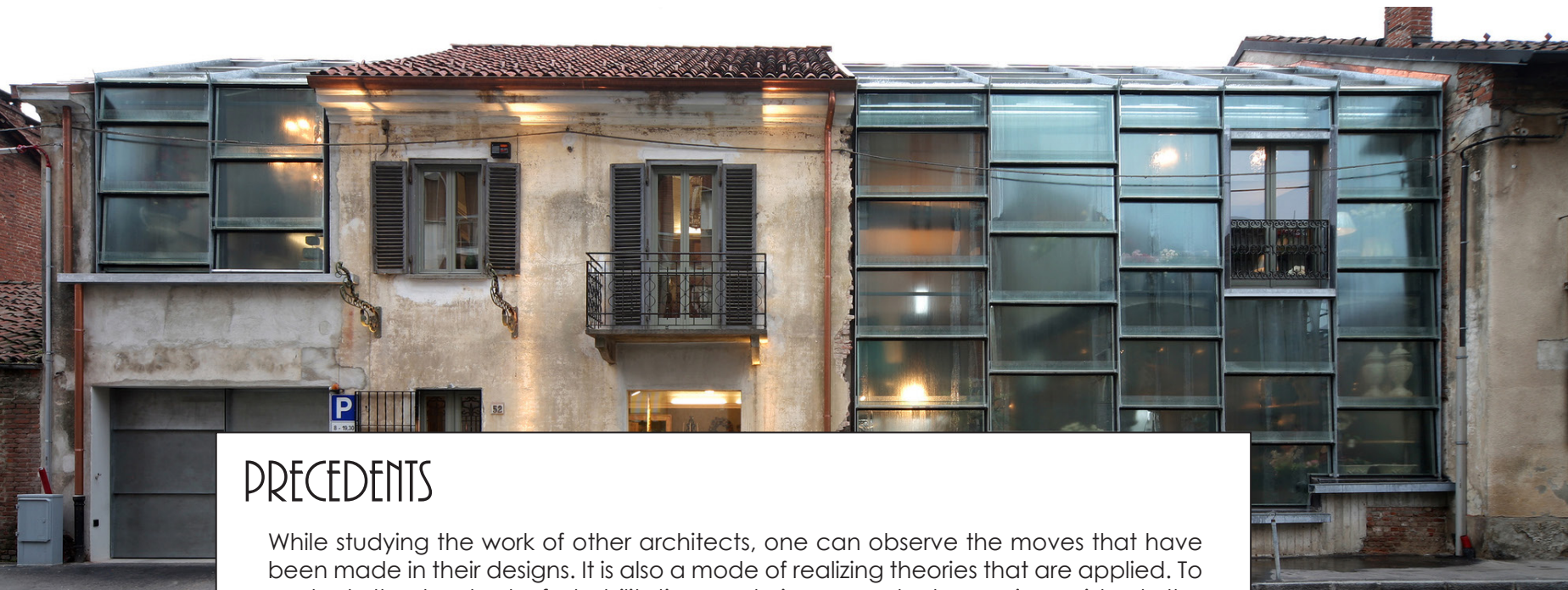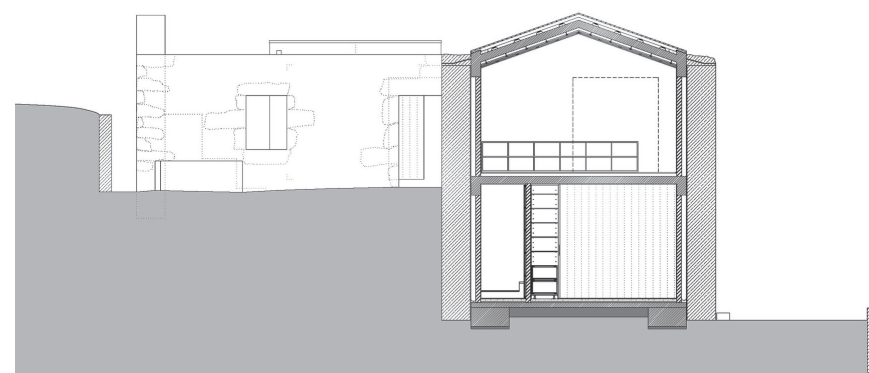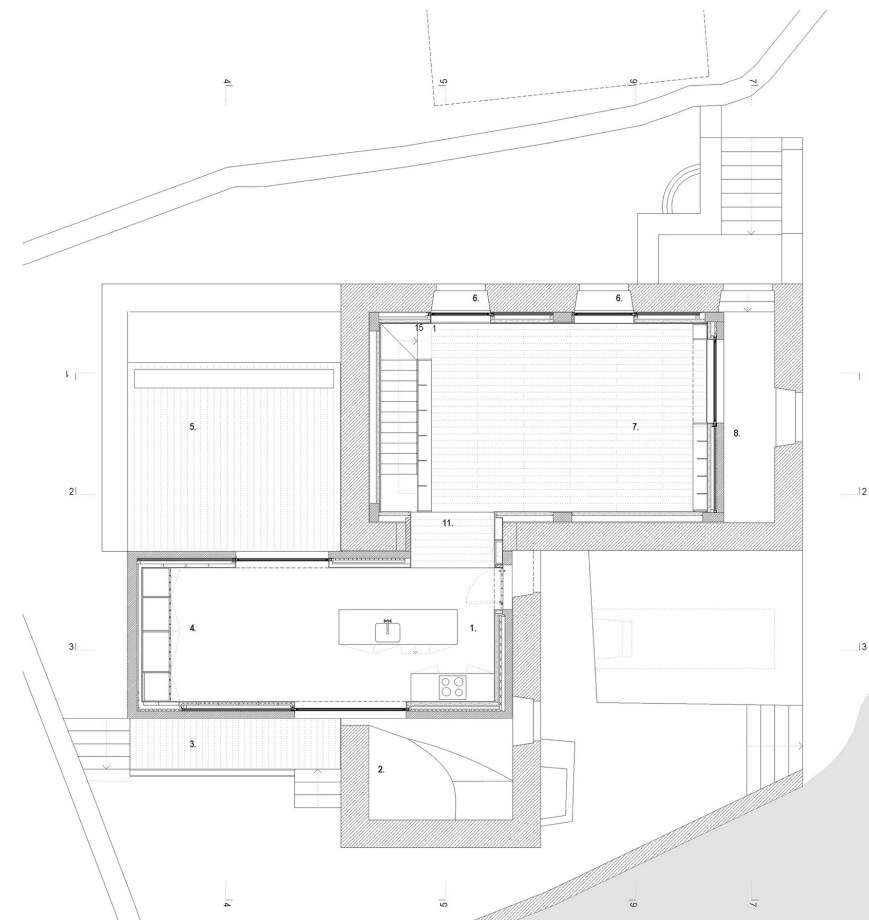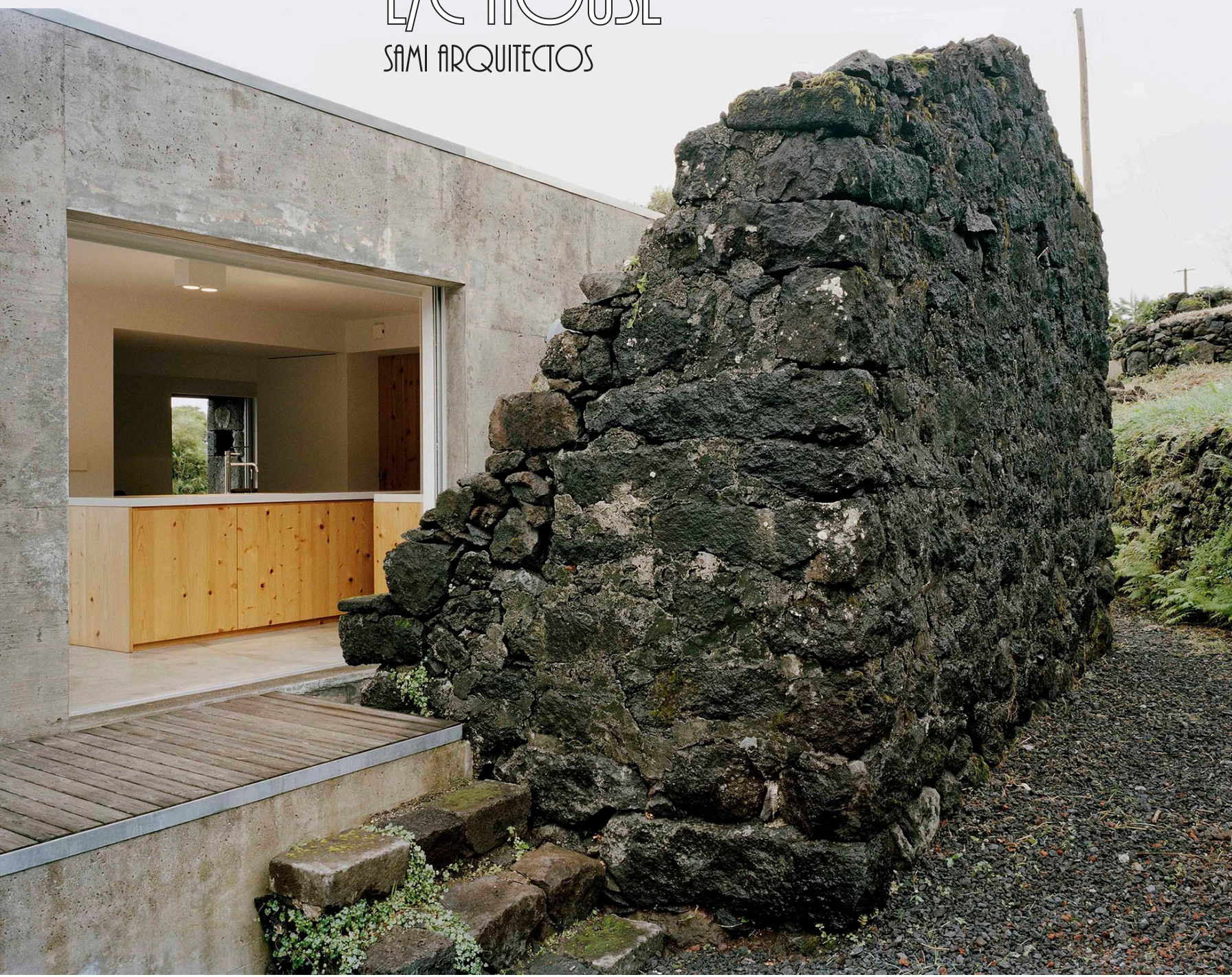
PRECEDENTS

While studying the work of other architects, one can observe the moves that have been made in their designs. It is also a mode of realizing theories that are applied. To evaluate the standards of rehabilitation, analyzing precedents can give an idea to the criteria of rehabilitation and how it might relate today while having respect to its past..

E/C HOUSE
SAMI ARQUITECTOS

Built on the Portuguese island, Pico, it is a humble yet powerful piece of architecture. The original walls of this house that sat on this property can be seen and hug much of the modern structure. There are some moments of relief. The old embracing the new uses the walls as their original use, the support.

The house remains the same program as it was originally. It has a distinct difference from the original. It also creates new relationships from the changes diverging from the original footprint. This design both follows the standards of rehabilitation and brings modern living into the architecture. The new construction diverges from the original wall and uses the wall to frame new spaces and the original windows line up with openings in the new façade. The new construction does not speak loudly, but the subtlety and simplicity of the materials let the lava rock speak louder about texture and age.

One of the major focuses of properly practiced historical rehabilitation involve the understanding of what is old and new. As time goes on, modern construction can gain historic significance, but the important factor to highlight here is its state of authenticity. When the word authentic is used, it entails that what is new does not to be anything other than itself. The materials do not try to be anything like the

CTION 6 / CORTE 6

Catrica, Paulo. E/C House. 2014, SAMI Arquitectos, São Roque do Pico. Accessed 13 Sept. 2016.

aged volcanic rock of the historic ruin, but still creates a dialogue between itself and the pre-existing ruin that first resided on the site.

Authenticity is original. The idea of something more authentic when contemplating historic rehabilitation would be to conserve the original program of that space (Tyler, 4).

Considering the importance of historic buildings, being authentic is not always what's best for society. Historic buildings are important to society as anchors, they orient people and become the backdrop to people's lives. Many people find their ways about a city by way-finding. This puts significance on architecture as a key role. World War II was the realization that all of culture could be instantly wiped away. The Old Town, Warsaw needed to be rebuilt after its bombing by the German Nazis in 1944 (Fitch, 23). The heritage needed to be restored for the sense of belonging (Page, 21). The importance of preservation is its ties to the people. Though being authentic is important in architecture's evolutionary process, the key to telling stories is that there are the previous materials of the past to help continue the architecture's narrative.

Catrica, Paulo. E/C House. 2014, SAMI Arquitectos, São Roque do Pico. Accessed 13 Sept. 2016.

TORRE DEL BARÓ

JORDI FARRANDO

Goula, Adrià. Torre del Baró. 2014, Jordi Farrando, Barcelona. Accessed 10 Sept. 2016.

How much material or significance is needed to actualize the storyline that tie people culturally to historic buildings? The ruins of Italy, though little in material completion, mean ample to the people that visit them. Something connects humans through the similarities of behavior over time that becomes a tradition that ties all generations together. As culture alters an essence that cultivates in habit. This demeanor does not leave from one person hundreds of years ago to today.

Built in 1904, this fort was intended to be used as military protection, but was never completed and had been a ruin since then. This building continued to degrade, but was structurally stabilized in the 1980s. Even though the building was structurally sanctified, it still was left to erode. Luckily, through time this architecture has continued to be something worth salvaging, and again finally in 2014 it became a place that people use. The three layers of skin are identifiable within the space. The architect did not erase any work that had been completed in the 1980s for it had significance to the building's existing in the later years. The original work was finished in brick and masonry, the 1987 layer adds concrete and ironwork, while the latest rehabilitation uses almost exclusively black steel.

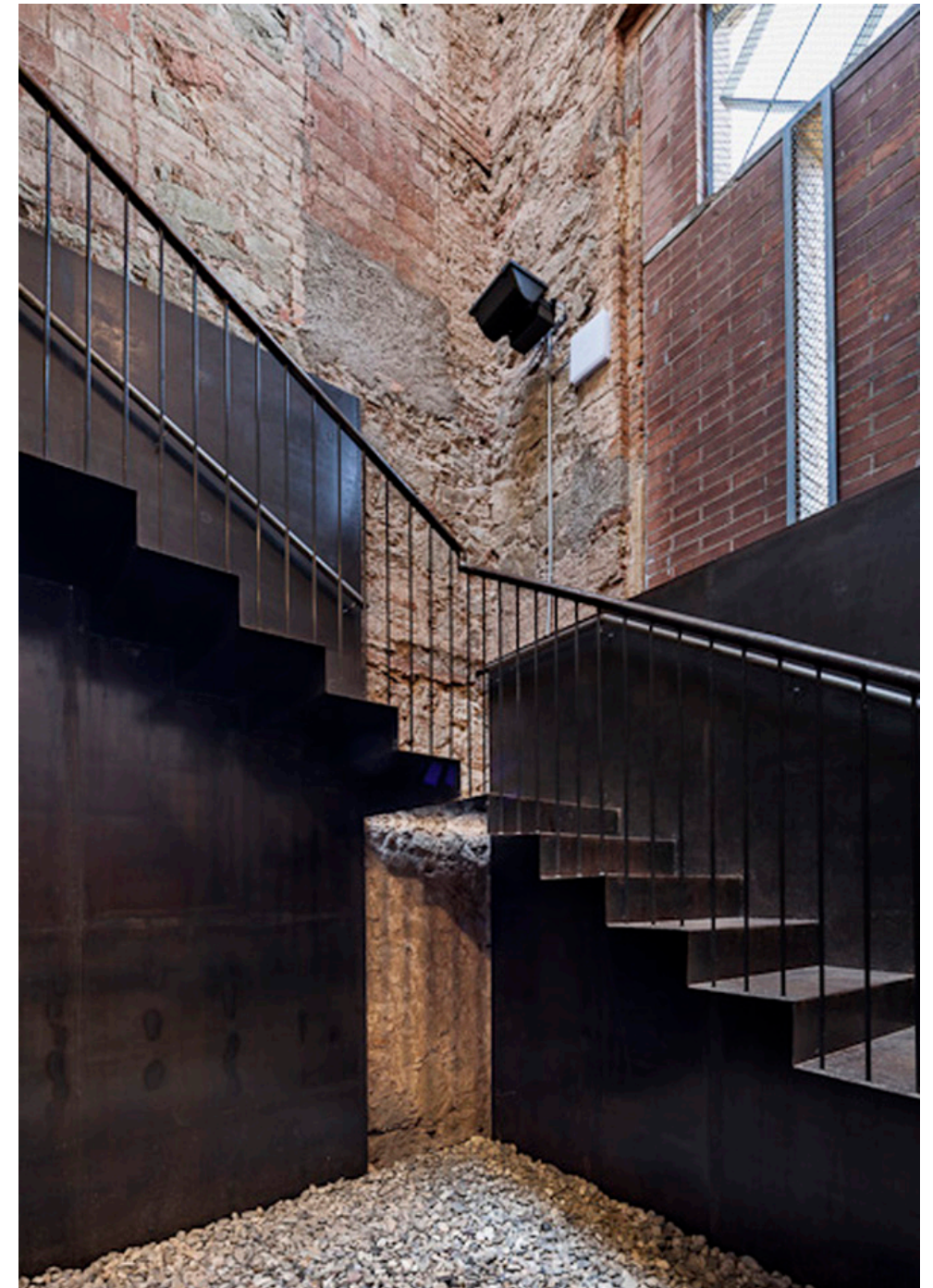Goula, Adrià. Torre del Baró. 2014, Jordi Farrando, Barcelona. Accessed 10 Sept. 2016.
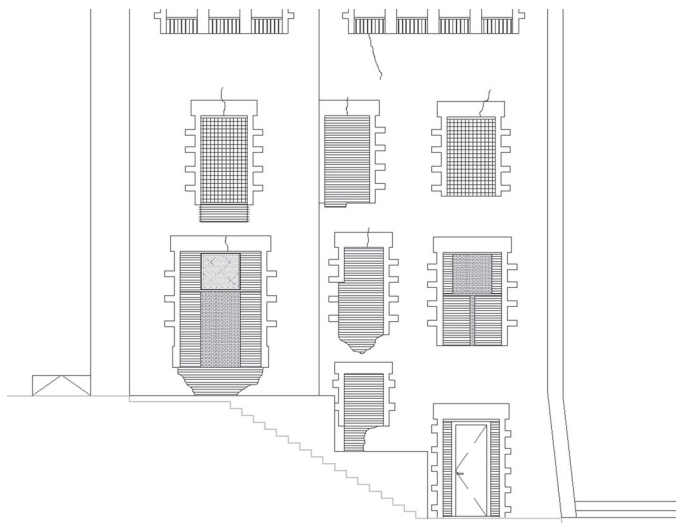
Authenticity plays a role in this piece of architecture, but another aspect of this precedent is its conservation of wear over time. The architect's priority in this project is not to cover up the building's wounds, which was so commonly practiced here in the United States, but to conserve them as a part of the building's history. This architecture's original program was as a lookout point for military, and though never used for that, the architecture still speaks to this program. It has become a tourist attraction. It is a lookout for visitors of Barcelona. Siân Jones points out in Negotiating Authentic Objects and Authentic Selves that the aura of authenticity comes from the materials. These materials that make up this viewpoint just outside of Barcelona speaks to that language, that it is being

sincere. There are no creams that are trying to hide the aging wrinkles of this 20th century military fort.

The stairwell, pictured to the right, is of great significance for the renewal of this building. It was a major addition for the 2014 project, and the parts designed simply, not distracting from the value of the historic pieces. It contrasts the stone walls, but also fulfills modern needs. These stairs are met to the updated safety measures, and this is something that should always be updated in buildings, especially if it does not compromise the historical significance (Jones).

An important aspect when designing in this manner is how both eras can be complimentary and compatible, existing in harmony and without conflict. Structural concerns were a first reaction. An understanding of the materials and prolonging its lifetime was a priority. Why would someone want to prolong the lives of buildings? Weathered material is long lasting if well-maintained and taken care of. No buildings could extend their lives if maintenance was not a part of the buildings' routine (Fitch, 35). A connection with certain generations of people can relate to the different changes that occurred over time in the evolving architecture. Different groups can remember how things used to be in a nostalgic manner.

Goula, Adrià. Torre del Baró. 2014, Jordi Farrando, Barcelona. Accessed 10 Sept. 2016.

CHAPTER 2

STORY TELLING

Buildings are equipped with many ways of telling its story through time. Its history can be told in details left to explain to its inhabitants how it has aged. Architecture is living, its potential, to tell its story, inhabit in its palimpsests, and architecture is rich with memories and cultural heritage. Architecture is not just architecture, humans place attachments to its materials, and it provides a relationship between the past and present (Bluestone, 15). These ideas are the key to deeper understanding, not only what is historical rehabilitation, but also what is its significance.

These ideas provoke a curiosity, and the School of Architecture at the University of Detroit Mercy, McNichols Campus, is an excellent place to see these changes in which the architecture has taken in time. These parts are kinds of layers of time that leave a taste of history, without leaving a plaque explaining its history, and expressing this in future architecture will play an important role in the development of design sensitivities.
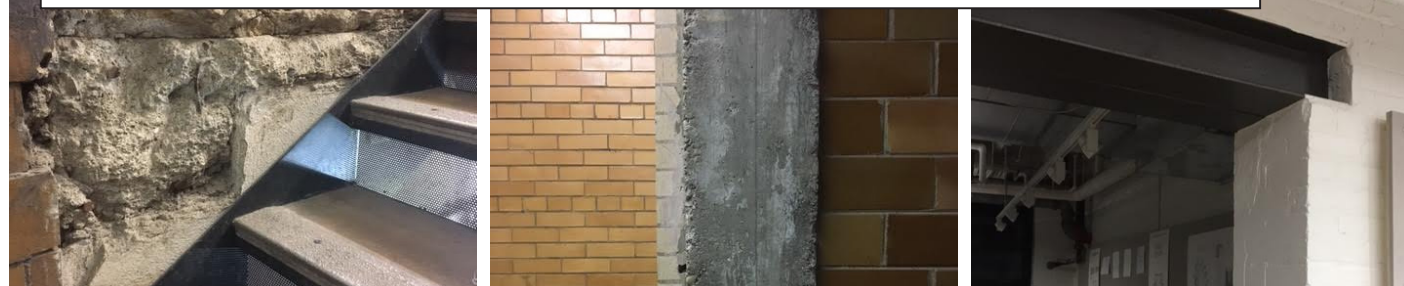
DETROIT MERCY
SCHOOL OF ARCHITECTURE

The school of architecture at the University of Detroit Mercy is a beautiful place to experience the changes that have happened to the building over the years. The marks, or palimpsests, have signified things that once were and have been adapted. Unfortunately, not everyone could acknowledge the reason for exposing and leaving signs of how things have adapted over time. Framing points of change in the architecture building enabled others to contribute their thoughts about these moments that tell a story.

Palimpsests are pieces that have been erased, but leave a mark with remnants of its previous existence. These pieces that are left behind allow for its previous condition to be imagined or remembered (Jones). The more that people engage with a building, the more that they notice where the old staircase used to be, an old wall, and how the current staircase railing occasionally pops out of its socket. It is this constant exposure to a place that begins to become a placeholder of memories. They become containers of a memory of a previous time, and even with shared stories of other people. The stories become

Your Response:

THE EXPOSURE OF SOMETHING ONCE HIDDEN

Your Response:

The layers are pulled away when their original places... were peeled...

Your Response:

History + Progress

a passed down tradition that reins significance in the minds of those who hold them. The stories of the painted tiles in the graduate studio shows sections of unpainted tile. These tiles show pieces where walls used to exist, and while this can be seen with deductive reasoning it is further developed with stories. The remnants of these used-to-be walls were the clues to different configuration of space in a prior time. Previously, these spaces were offices to the SOA.

No one from the present graduating class would have a memory of these offices' existence, but the marks leave evidence, and the stories confirm them. The stories also help create a space that once was and gives a richness to the history of the building. The history of a building speaks of the people and experiences that have occurred over time. Preservation of these marks are an orientation to explain what has changed, which humans desire to know (Bluestone, 30). The condition now is one that will create memories, and in the future, there is the potential of writing that moment into the architecture. Just as the offices are a part of today's history, more history will accumulate with additions and changes to the same treatment as practiced previously. These layers of construction are layers of history and memory. They help bring the past to the present, and connect people to architecture.

A CASA EM RUA DA SÉ

Just as everyone has a story, the buildings that people live in have stories too. They host stories of people as well as its own story.

These two buildings, in need of repair, are historic façades once two buildings that were combined in order to connect all of the above housing.

This is in Angra do Heroísmo, a city on the island of Terçeira, which is an autonomous region of Portugal. The entire city of Angra is a UNESCO cultural heritage site, and these houses were important in the preservation of the historical city. The faces of these buildings have gone through some changes, and were in turmoil due to a horrific earthquake that destroyed much of the city in 1980.

The buildings have finally gone under renovation, but all the memories no longer fester within its walls as they have been stripped away on the insides. This complies with the regulations as the façade representing the past is what is the objective of the government. The façades are new, yet are identical to the original that no longer existed before the construction in 2015. While one analyzes the history of how the façades have changed throughout the years, one might question the connections to previous understandings
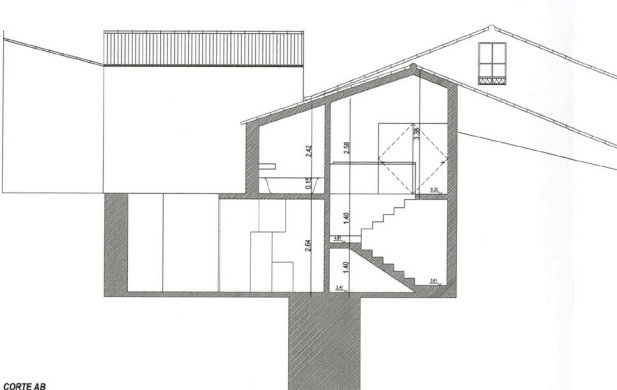
1960 1900

of the architecture and how the renovations took these conceptions out of context for the benefit of representing an original construction.

The building on the right has been restored back to its original design, and the green tiled storefront has been taken out of the timeline of the building's history. Philosophers of the anti-scrape movement from the Victorian era witness the loss of substance and life when buildings are restored to original
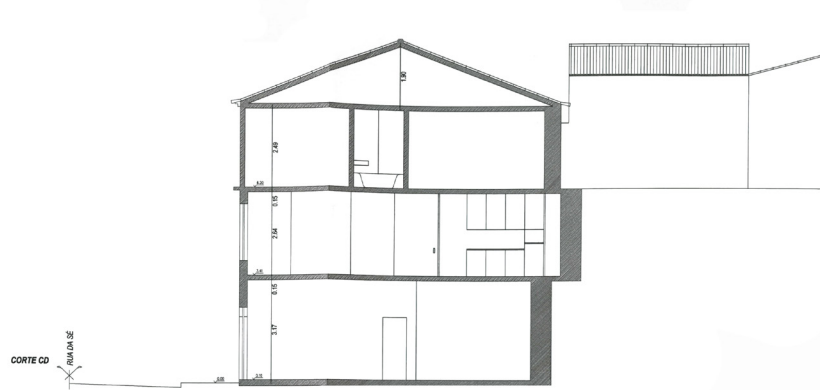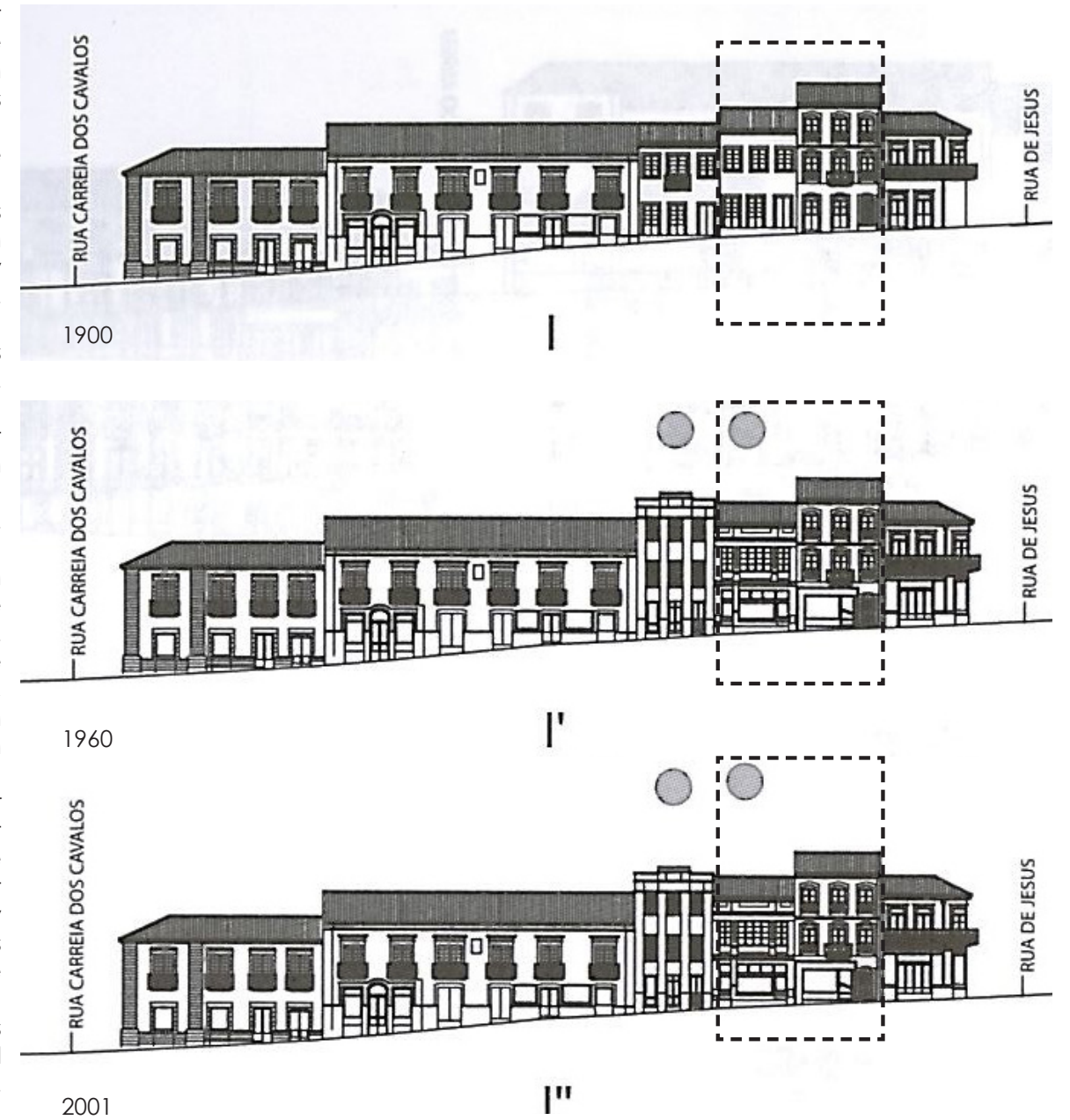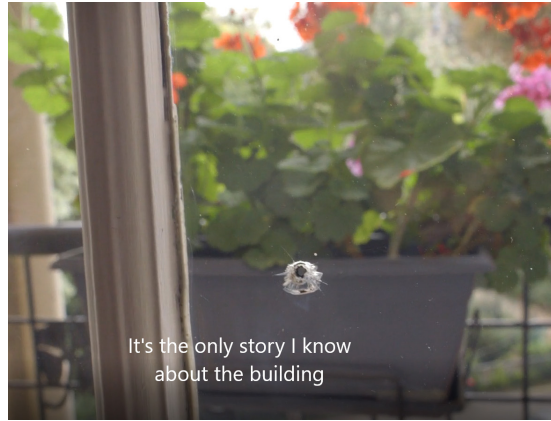
conditions. It is believed that the history is within what the building has faced through time. The façade of this building had been changed in 1980, the year of the earthquake that damaged many of the island's buildings, yet the restoration eliminates this memory from its architecture.

In 2001, many of the buildings were forced to be renovated. Eventually the building was sold to a government official, and work began in recent years, coming to completion this year.

The relationship between the inside and the outside do not relate to one another. While the outside is of the original building façade, the interior has been stripped to meet modern needs and has transformed from a family home to four apartments. This does not conserve the importance of layers throughout history. A documentary about the connections that people have from the architecture will help inform the significance layers have on people that dwell within the architecture.


1900

1960

2001

CORTE AB

CORTE CD

33

25 BIS
HUMAN STORIES

It's the only story I know about the building

It is a change, which can be criticised

It's a shame that it is deteriorating.

So even material is a method of energy build-up

not the restoration but the consolidation of these glass walls.

25 BIS, an independent film, explores the inter-workings of the building the its residents. Each resident has different stories, memories, and dialogs to share. This film reflects how architecture is the host and library for memories, triggered by material changes over time.

The major issues that impact historic structures when it is stripped out to make modern or return to the past is a loss of experiences that have been built in the structure during that time frame. People understand, remember, and feel generations of the past. This protects people from modern estrangement that displaces time. The man in blue, represented in snapshots of the film, criticize the architecture students that simply draw the architecture, as well as the architect who gave no consideration to the taking of the glass blocks that light up the stairwell. The people that live within the architecture that is created something architects and students alike should be considering. An architecture's story is the understanding of how it got to where it is today. This is the study of a building's history, and what points in its lifespan have been quite altering to
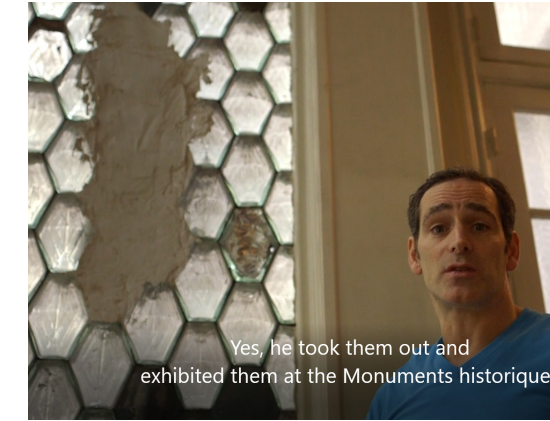
Yes, he took them out and exhibited them at the Monuments historiques

without taking into account neither the aspect nor the shape of the blocks he had stolen.

These are my memories.

It's one of the first buildings with wooden shutters, in 1903.

and they look at the building with their cameras, sketches, etc.

those that live within it. Within every story there are the points of change, but also the filler as well. These elements make up an architecture's story, and what it should tell designers before they ever write the next chapter in its life. This can inform designers to respond through architecture mediums to demonstrate the updated culture and values. People drive the means of design. Imagining a building as complete after it is built within its original fruition is to consider its expiration date as well. Objects and architecture can become obsolete to

people if not adapted to their needs as things change in time. This is the responsibility of the architect. As James Warston Fitch expresses in Historic Preservation, finished buildings hold a finite lifespan (Fitch, 35). The current nature or "physiognomy" of a building is the visual record of that which had happened to it over time.

The word physiognomy implies forces that have been applied to the nature of a thing as time passes and has hence impacted that thing. Fitch details the major forces in aging architecture being environmental exposure, abrasion, vandalism, theft, and fire. While some of these forces may be avoidable, others are not. Deterioration is inevitable, and maintenance is necessary as the materials do age just as the human body does. The process of maintenance can expand the life of the architecture, however, if it does not meet the society's needs, it will still become obsolete (Fitch, 325). Architecture as a living organism if looking at what makes up architecture are of this world. The materials that make up architecture are constantly changing in its natural state, and the unnatural state is for these materials to remain static. Why would an architect design an architecture that does not anticipate life of architecture? It, too, grows old. Most buildings outlive the lifespan of most human beings, but that does not intend that these containers of human lives are immortal. Every use contracts more aging to inhabit in time, and realistically, time and weather age a building just as much as human interaction would (Jones). It is time for architecture not to be considered at perfected the moment it has been constructed. This view of freezing architecture in time is unnatural, and the unnatural disconnects the human from the human qualities that architecture takes on in its organic process of decay and necessity for maintenance. The stacking, duplication, and insertion of the present with the past manifests as its identity in everone's lives (Foscari).

From the moment one inhabits the home, it began to gain ownership in the dwelling that occurred. If previously owned, perhaps one could see that someone had scratched the floor, or perhaps a dog ran across the floor, if completely new, the dirt one brings in from outside would be the first paint on the canvas. Perhaps one can rinse and clean off the dust or dirt, but it is a reminder that there is life within the architecture. As society grows, as does the architecture along with it. There are multiple histories and origins that all connect people to a sense of sentimentalism (Foscari). Buildings that are dwelled in are more connected to everyday people because they trigger memories and host comforts. Without life and evolution within a building's lifetime, it becomes stagnant, lifeless and begins to make the engagers cold without content. Without familiarity comes discomfort. A building with a trace of age is a building with a possibility to imagine what might have happened. This context of time rescues the people from the disconnection of the past while being reminded that history is lived and architecture is not static (Tyler, 4).

25 BIS. 2013. , Ila Bêka and Louise Lemoine, 2016. Accessed 7 Nov. 2016.

CHAPTER 3

METHODS OF DISCOURSE

The first steps of a personal investigation into rehabilitation challenged the ways a designer would practice the methods of such. Ideas of Authenticity, framing, layers of cultural history, telling the story of something that does not speak. This was the time to have a talk with materials.

Looking at the issue of telling stories by preserving was started at the micro-level. While working with old materials, the materials become an inspirational pivot point. Thinking through every detail and significance became an important theme that will continue through all interventions.

The processes were both enormous learning experiences, and it was not until this point that the thesis stopped being about philosophy and ideas, but began to be tested. Historic rehabilitation had become the beliefs and morale.

Existing
has worn with time.

Filler
reacts to mold.

THE CHAIR
PRACTICING APPLICATION

This Grand Rapids American Seating Company chair is of an unknown origin, but 1906 was the year the company became what it is known as today, American Seating Company. The stamp with their crest is placed under the seat, and was left untouched.

This chair was recognized in its original state, both rusty and missing layers of the plywood bot-tom. The desire was to find a material that would fill the gaps. The orange helps the putty stand out from the wood, but was still capable of being sanded to the same contours of the original seat. The relationship between the old and new materials were recognizably different but they both worked intimately in the same manner to make the contour of the seat. Though a simple problem, it related well to its purpose and did not express an inauthenticity.

Orange in Wood

Before Leveled

Façade Potential

Rusted Legs

THE TABLE

PRACTICING APPLICATION
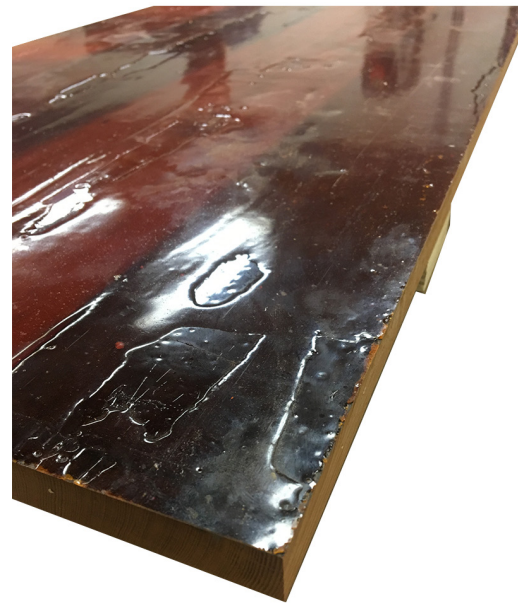
The first project simply dealt with a problem that clearly have a purpose, but how would material with its original purpose removed be preserved and what implications would be made from its continuation of use. Originally four, water damaged floor boards from an abandoned home in the city of Detroit, now is the working space for understanding of materiality and buildings in time. The long process of this piece enabled an acceptance that imperfections that happen along the way are part of the scars that tell stories. This thesis aspires to reflect in designs implementing these values. This sketch problem has the preacher transform into the believer.

An approach to these floorboards is to apply guidelines as if working with a historical building. The first goal was to make the floorboards structurally stable. With a piece of salvaged wood of a contrasting color, it was braced. The boards were prepared with precautions for the epoxy resin, the preserver. The epoxy resin preserved more than anticipated when originally visualizing the desk. Coming to accept and love the collected leaf pieces, insects, air bubbles,

and surface imperfections came to be the most intriguing pieces of the table top for the desk. Exposing the new layers and being able to see the nail holes, the cracks in the wood, and the epoxy gave the piece a beautiful narrative.

Having this be the work space for the year, became the sanctuary of the beliefs in historical rehabilitation as the research is conducted. Focusing on the details became a part of the learning curve during this experiment, because the level of sophistication is just

as important as the story or relationships that the new with the old play. The connection pieces were too large and the bracing, after cutting the edges of the top for a sharp edge, became flush and therefore a safety hazard.

There are other ideas that have since come to fruition for the desk, which have been realized both that the desk and architecture could continue to be adapted through time as seen appropriate, and should be continued.
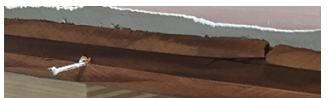
CHAPTER 4

CULTURAL CORRIDOR

Taking previous experiments and applying them to something larger will help put into perspective the lessons of practicing preservation. Starting with Detroit, it has gone through several face-lifts over the years, but an area that has changed drastically is its very own downtown. The Campus Martius has changed greatly, with one monument being only 125 feet south of its original location. Another monument that once resided in Campus Martius is the Merrill Fountain. It sat in front of the Old Detroit Opera House, which also no longer exists.

The Merrill Fountain went on quite the journey since its construction in 1901. Its transportation from this downtown location to Palmer Park happened in 1925 as an homage to the donor for its construction. The fountain has since 1950 rested in Palmer Park without operation or foreseeable repair in the future.

1924, Library of Congress, Detroit. Accessed 7 June 2016.

The face of what is known as the heart of Detroit today, has drastically changed since the era that defines Detroit. The buildings that stood during the rise of the automobile do not line the skylines of Detroit. The growth of the need for the automobile shifted Woodward and displaced the Merrill Fountain.

The widening of Woodward Ave, not only displaced the fountain, but also helped create a different need for this area. This area later develops as a large business district filled with skyscrapers, where in the 1920s was a place of entertainment. Every storefront was a theatre or department store. The library still sits in this area, but it is currently inactive and abandoned. The enlarging of Woodward Avenue occurred due to the concern of traffic in downtown. The

coupling of both the Merrill and Palmer families plays a large significance in why it was moved to Palmer Park. Originally built in honor of Elizabeth Merrill's father, her husband, Senator Thomas W. Palmer, also wanted this initiative of the fountain to build from the models of European cities (Austin).

The fountain was moved in 1925, but the connection to Woodward remains. Woodward's history has stuck to merely its churches over the decades; the rest has since changed, and the structure of downtown Woodward and Woodward at McNichols where the Merrill Fountain now resides are different entirely in context.

After the fountain was moved, it was used as a pool in the park. Thinking about the implications why this would be, began to make sense. An environment changes the meaning. A body of water in a city is an embellishment, but within a park it then becomes recreation. Preservation through moving completely alters the context and therefore meaning of that thing. This adds an inevitable change in addition to a building or monument in the context throughout time. Looking at how the image on the top left is much different to now. It has lost its importance and significance. Its story has been forgotten, and what is evident from its existing condition is its decay and lack of care. From Xana Pettola's thesis, Moving Historic Buildings: A Study of What Makes Good Preservation Practices When Dealing With Historically Significant Buildings and Structures acknowledges the lack of ethics that happen when preserving through moving.

When historical buildings are moved, it as though they are objects rather than anchors in cityscapes. The context is essential in making moves to preserve its significance (Rossi). The goal is not always to preserve everything to be directly the same as it was when originally built, but to have the relationships and meaning remain in its architecture. Two layers of removal have occurred to this fountain, both contextual and time. It has lost its sophistication of the city, and the recreation of its beginnings in the park. Since it only functioned for one year in the park, the remembrance died quickly.

Even if the fountain was never moved from downtown Detroit, the context which it was within in the 20's has drastically changed
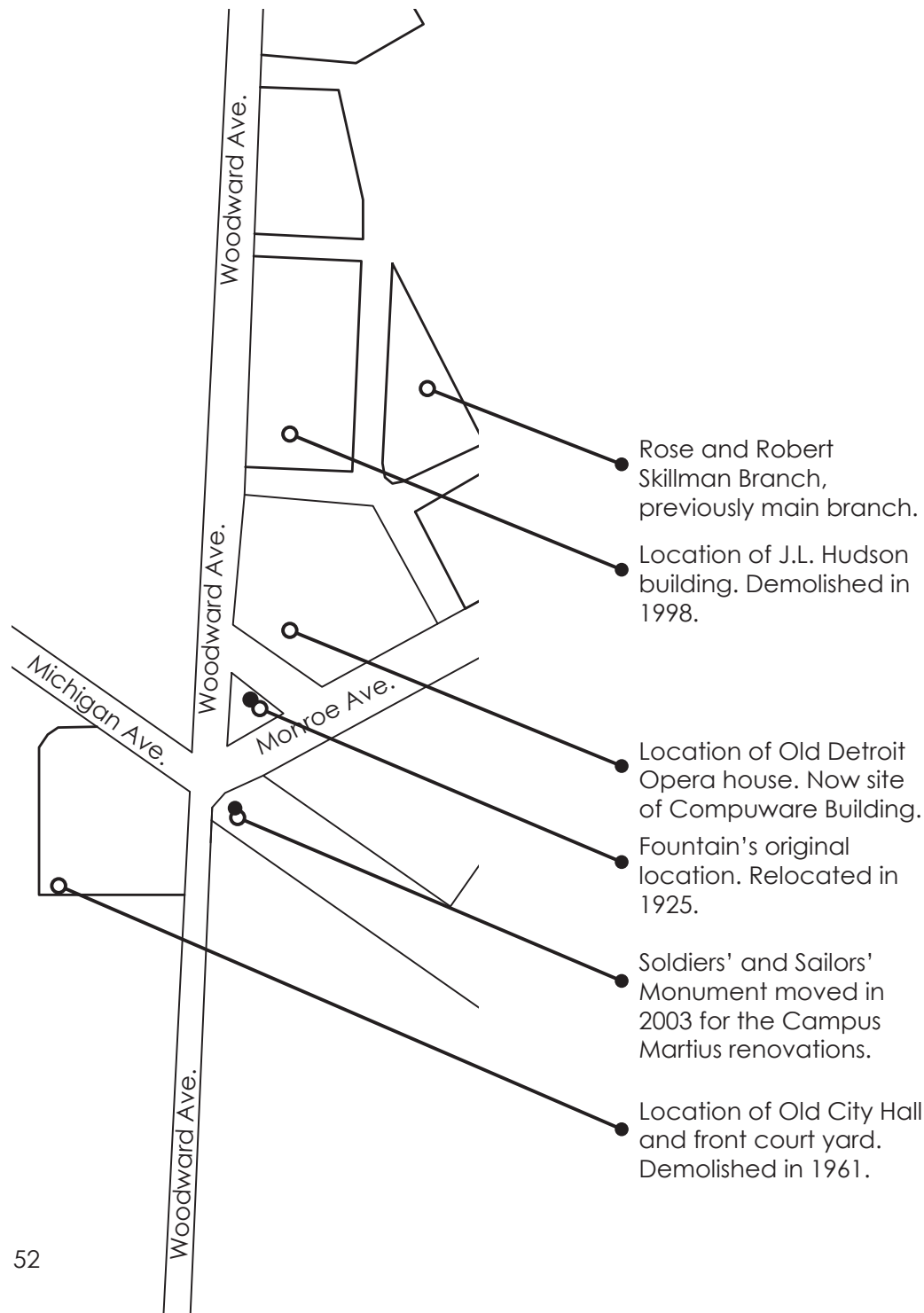
as well, and wouldn't have the same relationships as it once did. The glamour of the many theaters has vanished and have been replaced by the American work culture. Taking things that have meaning out of context recreate new meanings and explanations for their existence. The fountain, as previously stated, has been decontextualized twice. Time, which is an inevitable decontextualization, can be patched with series of changes that people can relate to in the previous past and draw connections back to the original design. This permits a timeline and evolution of the architecture. The connectedness to previous generations can connect people with a common core of values and motivation for a society (Jones).

Having people care for it makes it worth saving, but as an architecture student recognizing the importance of history in culture there needs to be a way to prevent history from becoming irrelevant. History, especially that of architecture, is woven into everyone's lives every day.

Rose and Robert Skillman Branch, previously main branch.

Location of J.L. Hudson building. Demolished in 1998.

Location of Old Detroit Opera house. Now site of Compuware Building.

Fountain's original location. Relocated in 1925.

Soldiers' and Sailors' Monument moved in 2003 for the Campus Martius renovations.

Location of Old City Hall and front court yard. Demolished in 1961.

The solution to the unfamiliarity of the Merrill Fountain would not be placing it in Campus Martius. This would disorient people, and its original purpose for Detroit has since been lost. Downtown Detroit has a different message to portray. The downtown has changed since 1924, and the fountain would be out of place. In Campus Martius another fountain has already given the city new meaning. Though many of the buildings from the '20s have since been demolished. One remains, the original Detroit library. Everyone today, however, thinks of the Detroit Public Library in Midtown as the 'Detroit library,' the one before it still resides behind today's Compuware building as a ghost that no one understands its origins. The face of Detroit during this time, is unrecognizable. Pictured here in its original context, the Merrill fountain was in large part of cultural sophistication. The buildings then held a level of detail that aren't implemented in modern buildings. The whole city suffers when its buildings are wiped away. The positive attributes of keeping historical buildings and monuments are to instill pride into communities (Bluestone, 105). This face of Detroit, however, has since been replaced by another. That new face is regarded today by most as the city they have always known, and reverting to a past that no longer exists would make no sense in this evolution. If returning the fountain back to its roots isn't an option, maybe there's another.

1923
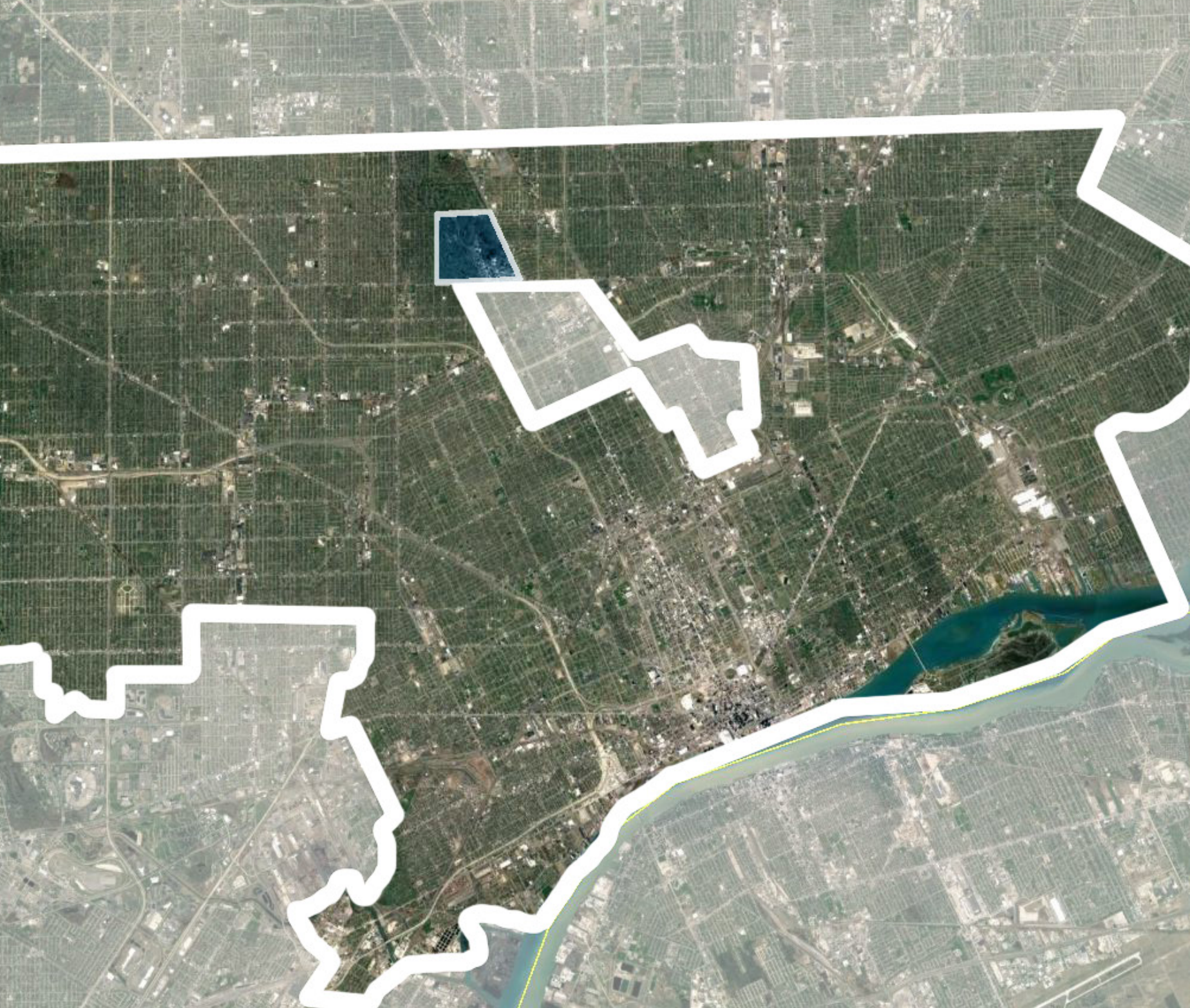
CHAPTER 5

DETROIT'S EXEDRA

The Merrill Fountain resides in Palmer Park, unmaintained and has gained a reputation for being a pit for garbage, weeds, and still water. It has become a target for juvenile graffiti and a gathering place for public intoxication. No one can know the full extent of what has happened throughout all its time, but deductive reasoning can conclude that its lack of maintenance has not aided it in its protection.

An intervention showing the community that someone cares about this fountain again is being undertaken. Initiating with cleaning the rubbish from its parameters and weed out the plants that are clotting the veins between each stone of the fountain is only the first step. Lastly, a short term and long term goal for the fountain, first tackling major issues that are causing the monument to degrade further and finally a deeper intervention that will relate to the story that this once fountain's journey to where it has been.

THE CLEAN-UP

While getting to know the fountain, it is noticeably not taken care of. Showing that someone cares is a first step. The first step in making this fountain as a usable and loved space is for it to first be cleaned. While the fountain is cleaned, traces of people reside in what they have left behind. The fountain is being used as a gathering space, a place to collect oneself, at one moment or another. The fountain has a life beyond what is completely understood. The decision to create signage stems from the lack of knowing the fountain's significance to the city. It has become another abandoned entity in Detroit's landscape. People relate abandonment with lack of importance, and though historically important, it's not surprising that no one would have known that the fountain ever had any significance to the city at all.
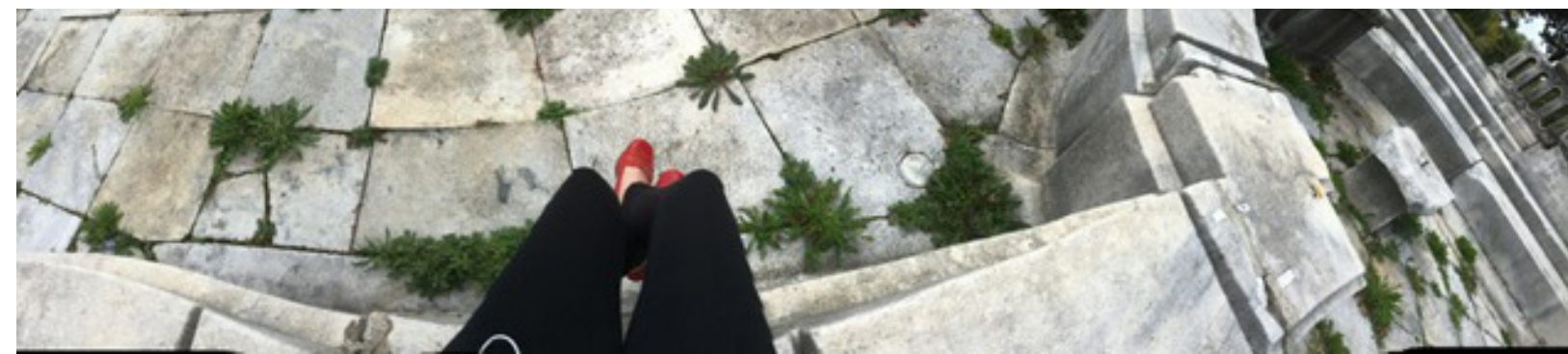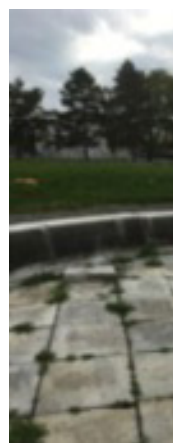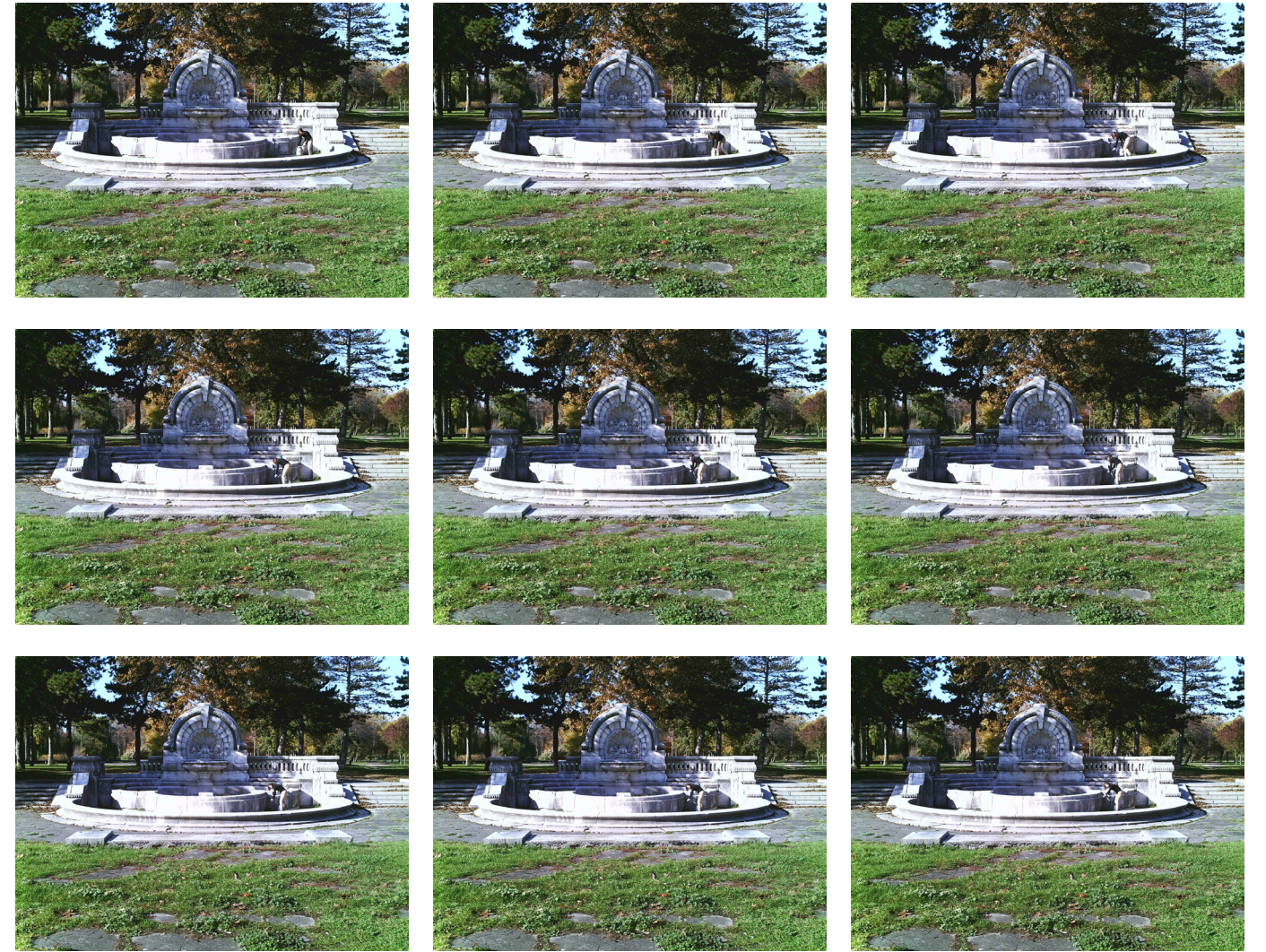
Through the process of being a curator of care of a historical monument came to be of little success if in the end nobody cares about it. Making people care about history if it did not speak to them is not a winning battle. While the plans and implementations may allude to its importance, only people that relate to a place can they about the significance. The people will make it a successful project at the end of the day.

THE MERRILL FOUNTAIN

Built in 1901 in front of the Old Detroit Opera House.

It's location was in front of what we know of today as the Compuware Building

It is **built from Marble**.

The Old Detroit Opera House was built in 1869 but burned down in 1897 and then rebuilt and finally demolished in 1963.

Commissioned by Elizabeth Merrill Palmer in honor of her father.

This fountain was **relocated to Palmer park in 1925** due to the expansion of Woodward.

Ran water for one year, but then the pipes burst that following year.

People also used the fountain during that year as a pool.

The message of this fountain's importance was implemented through signage; importance of a thing is always in the power of the people. The sign is a reminder of this fountain's significance, but the reminder will not bring importance to the minds of its people. The sign is a hope to educate the people that come across this Detroit historical gem.

WHAT CAN WE DO?

Take pride in your city. This is where you live, what you stand for.

Participate in the community and love where you live. This is really a beautiful place.

Clean up after yourself and others, because this is yours just as much as it is anyone else's.

Enjoy the history, and celebrated it through appropriate usage.

Inform others about the importance of this place.

Support keeping historic monuments such as this one to enhance the community's identity.

WHY IS IT IMPORTANT?

Detroit has not always been focused on **cultural heritage**, but luckily some pieces have **dodged demolition**.

It is important to recognize that **not all things need to remain as they were originally**, but if we wish to salvage its existence as a landmark that enriches all of our lives we must take care of it so that we may enjoy its beauty for many years to come.

This fountain has gained new meaning and significance in our lives, regardless of its formal functions.

Though the fountain has not functioned as a fountain for many years, it still resides within Palmer Park as a landmark, and a **capsule into a different time period** when elaborate marble designs were created. It is rich with untold history.

Now it serves the public as a gathering space. If we do not take care of it, it will cease to exist and we will have lost a gem in the city of Detroit.

VIDEOS

When it comes to investigating how to reinvest the importance of history to the people, it needs to not only to be taken care of, but also it needs to become a part of the lives and culture of the people that come to bring their lives and memories to it. Without the memories of people, little to no sentiment is held within its existence.

The drive behind practicing an intervention for this fountain derived from the necessity to create a dialogue that spoke clearly about what was occurring at the fountain, while also solving the issues that deteriorate the existing marble stone. The socialization that was occurring on this site is a driving point in making it more inviting to sit. There are stairs added so that the stepping of the fountain does not become too tall. The still water was also an issue and was tackled by metal and glass structures that would deflect water, but wouldn't cover

the fountain's basin. There were also signs of candles in the basin behind the fountain, and using that for candle placeholders seemed appropriate. The flowers were an approach to carefully designing what nature was already doing in the fountain's cracks.

The critique desires a more personal dialogue with the existing. It would have made a more successful way of solving the problems. Further development and detail to places such as the entrance could have been more personal and less tacked on a design that ties to existing. The overall design implements a conserving approach as it does not physically infringing the fountain. It also looked at telling the current story, but had little to do with the history that it carried with it, even if forgotten.
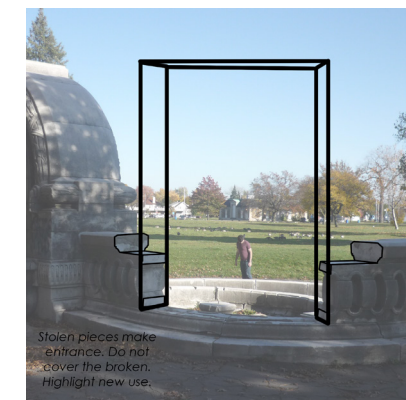
Stolen pieces make entrance. Do not cover the broken. Highlight new use.

Candles found in the water basin

CHAPTER 6

MEDIEVAL CITY

Bringing the studies into an architectural scale would challenge a dynamic amount of stories that are both strong in the past and present. This study brings history from the 12th century, but the culture from long before impacted its construction. Societies are not made up of only the present, but also the past, and the future will depict the present as their past in order to create their present and future. The investigation always begins with the history, and the investigation of its change over time and what an architect can do for its future is the ambition for this examination. An understanding of the original context and culture will inform the story of the now ruin church in Volterra, Italy.

During the dark ages, after the fall of the Roman Empire, Italy found itself in a place of great chaos. Centuries pass without security or stability of government. This lack of security was due to the attacks from Franks, Vikings, and Muslim reign in the Dark Ages. Italy found itself particularly split, due to its lack of unity both before and after the Roman Empire collapsed in 476 C.E.

Galli, Renato. Volterra Iconografica. Volterra, Casa Di Risparmio, 1983.

The church became a place of great power and refuge. The cities were unsafe, without proper protection. From this condition the architecture became massive and indestructible, no longer the delicate architecture that had erected during the Roman Empire. Thick walls and small fenestrations become the distinctions of the middle ages. The middle ages follow the dark ages and is a stabilization of power. City-states were created in 1186. This created a partial rebirth and gave protection and stability back to Italy. An importance on local craftsman grew as construction of their protection were facilitated. Medieval walls contained the inner city, and protected much of its citizens. This lends the style of the time, Romanesque, a distinct look from region to region, even city to city. It becomes greatly variant depending on the location (Saalman, 32). Churches were the power of the city. Volterra is a medieval city that was originally

inhabited by Etruscans. The walls that enclose the core of the city are one of the first impressions upon arrival. Many of the city's churches were constructed during this time, and have brought the medieval feel to remain in the city, despite the generations that pass. One church that was of great importance during this time was Santo Stefano. Constructed in the 12th century, first noted in 1161, was a church the resided just outside the medieval walls in the suburb of Santo Stefano, named after the church that the area centered itself around. The church has been represented in these medieval maps over the centuries, but these maps are known for representing places schematically and not a documentation of what existed exactly (Sciacca, 22). From these maps one can conclude that the style of Romanesque architecture might have had a tower, and took on a basilica form. Though outside of the walls, it was constructed with great strength. Though outside of the common protection of the Middle
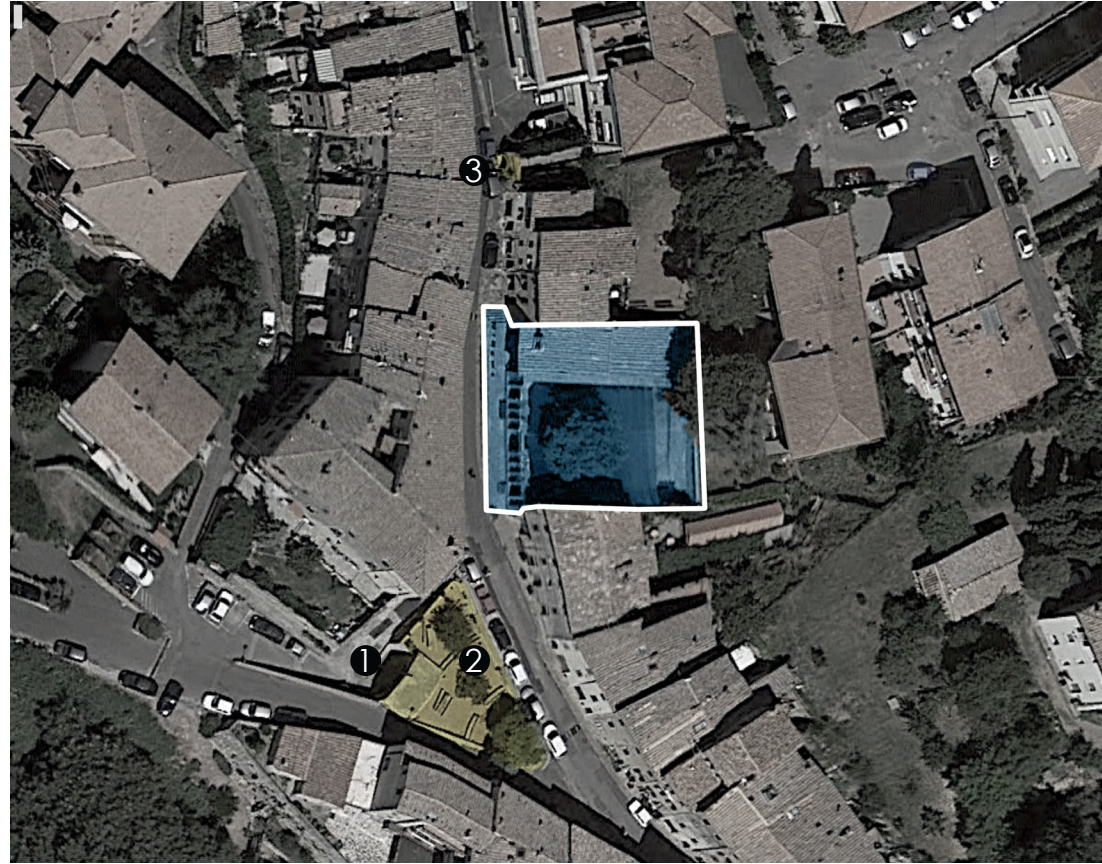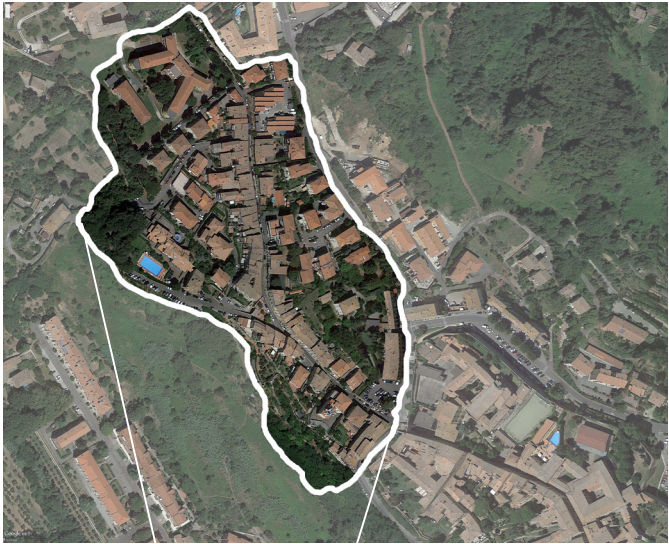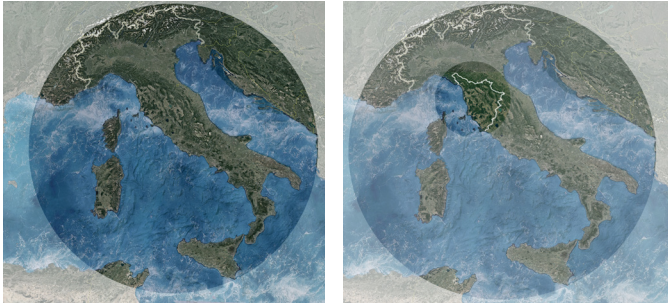
Figure 3

Ages, the suburb of Santo Stefano was a community that supplied many of the needs of that time. Surrounding the church were two fountains, Figure 1 and 3, with potable water. A piazza was also present for socialization of its people. A hospital by the name of Spedale S. Maria Madelena also was present in this community (Giachi). The present neighborhood still has the fountains, no longer potable, and a reconstructed piazza, Figure 2. No longer is there a hospital, and the neighborhood is mostly residential apart from a bar, bakery, school, and hair salon. Further towards San. Giusto there are restaurants just north west of the area. There are many documents, however, that the area that this once church had much reign over the power outside of the gate. The two fountains located just to the North and Southwest of this church. The fountain Santo Stefano, figure 1, today has a piazza that has been reconstructed from the original above and behind it. These three characteristics of this area have kept a fertile environment for entertainment and community affairs in modern application.

Figure 1

Figure 2

Facade Potential
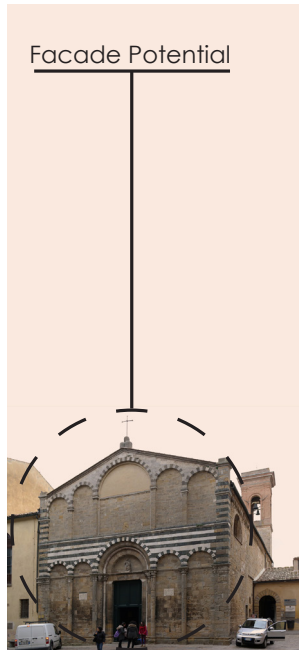
San. Michele
Volterra

Completed in 1285 this church was built only 100 years after S. Stefano and shows to have similar style choices. Ths is also a more common church than the Duomo Cattedrale of Volterra. This can give major clues into the style of the era.

Facade Potential

Cattedrale
Volterra

Rebuilt after an earthquake in 1117, this church would have been built 50 years before S. Stefano, and maps show S. Stefano having the same shape as the Cattedrale. This church however has a grand addition and tower.

Ad Quadratum

Propostitura di Cascina
Pontedera

This church along with many other churches of Romanesque style use ad quadratum as decoration on the facades of their churches. In Medieval times numbers held significant value. Using sybolism was common.

Green and White Marble
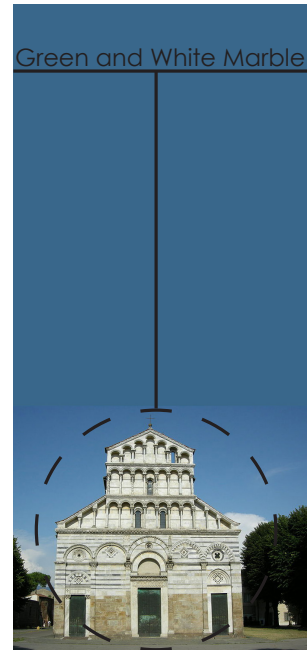
San Paolo Ripa d'Arno
Pisa

Pisa is known for its use of elegant arches that resemble the later periods of the Medieval Ages. It resembles a Gothic-like style. S. Stefano has traces of this marble as well as oher examples in Volterra, to what extent is unknown.

Doorways
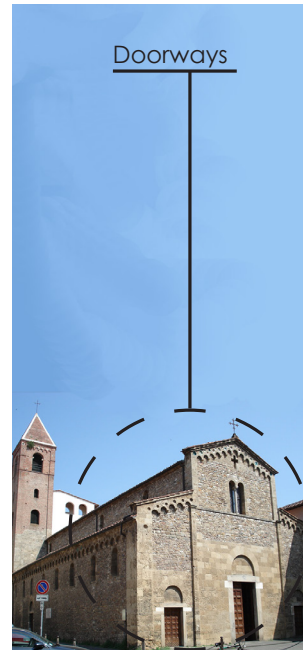
Chiesa di Santo Sisto
Pisa

This church, also located in Pisa uses a juxtaposition of similar colored material, which could also be a facade potential, but also the doors are both squared with heavy stone, but have arches over them, which is like S. Stefano.

The current condition of the church is in ruin. Only a chapel that has been salvaged over the year. It has been noted within documents at the archives that the state of the chapel remains intact due to the consistent renovations that have occurred in these centuries. The motive for not salvaging the entire church is due to a lack of funds that have also been documented in the archives (A.S.C.V.). The current state is unrecognizable as a church. What exists today is merely the three doors that once entered the space. What can be distinguished are the semi-columns that emerge from the façade. The two most significant in the style of the period are both San. Michele and the Cathedral in Volterra. San. Michele however is partially a reconstruction and cannot be what existed originally, but can be concluded to have some of the features that exist. The Cathedral on the other hand has been preserved over the centuries and more accurately depicts the style of the period. The arches with the diamond, or better recognized as a symbol of power, the ad quadratum. The existence of green and white marble can be assumed to continue above the other columns present. Above the doors, that have lentils and the potential of a bas-relief above the central entrance. Something in addition that was particularly important during the medieval ages were their representations of power and religion through number and ratios. The ad quadratum that occurs beneath the arches and between columns exists eight times within this facade. The number eight during the era symbolized rebirth and baptism. Understanding the importance of symbolism helps further conclude the use of symbolism and rationality as a mode of architectural design. Other churches from the area also use stone of similar tone, and the green and white marble is also present in churches within Volterra that were constructed around the same time. The use of the marble, however, is not to the extent of that of typical Pisan churches expressing characteristics of early Gothic style.

Exists only a garden within the walls today, and is a passageway for residents of the apartments beyond the church façade. The architecture resembles that of many churches in its region. Many changes that have occurred to the walls that exist can be identified with the scars and patches showing difference in material. These patches have been highlighted in Figure 1 and 2 on page 73. The areas that do not have patches such as the door column in the photo on the left, it shows an erosion that represents the decay and aging of the architecture and its materials. A majority of the area is also shaded from the buildings that tower beside them, but also the tree that has grown within. As one passes through the old doors of the church, they follow a stone pathway, and up a ramp that ends at a small park.

Figure 1

Figure 2

75

Altar
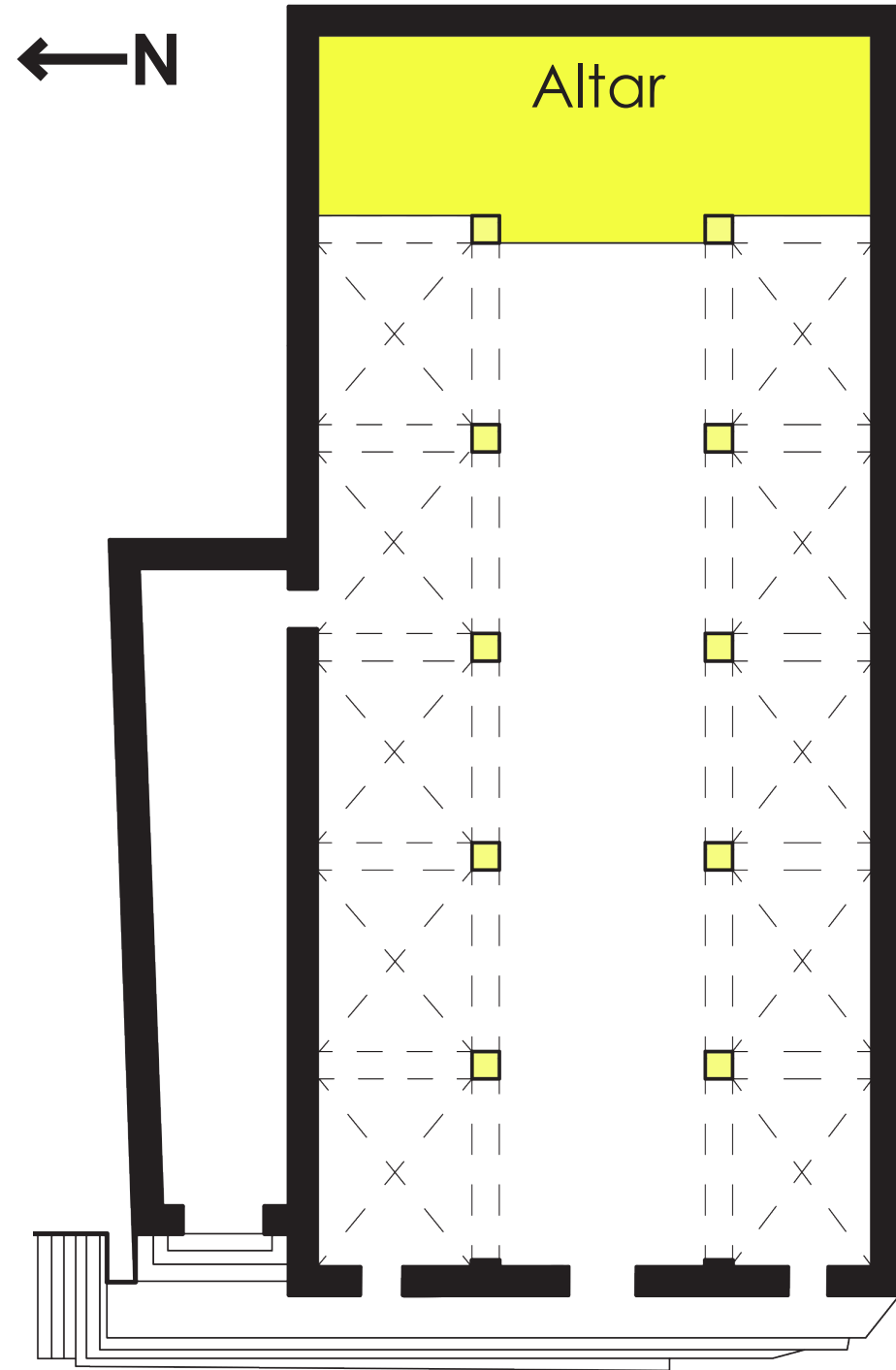
The part that remains unknown is the upper facade. The same stone can be said based on the existing facade to have been of the same color and texture, but where existed fenestrations are also unavailable to note specifically. A typical rule for Romanesque architecture, however, would to have more complex designs on the upper half that of its lower. A description of the cross from the top of the church has been described with two faces, one with correspondence to the church, and another to the commune of Volterra. This is a characteristic of Volterra. The first Pallazo dei Priori that was constructed was in Volterra, and even Florence had commenced after Volterra, insisting that theirs would be taller. This time called for competition of power. It also happens to be that the Pallazzo dei Priori had been built in contrast to the Duomo Cattedrale of Volterra. The Commune held its back to the church (Giachi). It is also very likely that the doors of Santo Stefano were made of wood, which is the characteristic of every Romanesque church like it. Even the chapel next to it can lead one to believe what it made have been identical to. The stairs leading to the entrance were also probably made from wood. As for the structure, one can conclude from the existing structure built into the existing entrance comes with a simple plan, but the simplicity was not uncommon in the early Middle Ages, it was not until later that the plan would begin to resemble a cross (Furiesi).

Now that the story has been gathered about what was, further investigations between what is and what could be can enter the conversation. The question is what connects the past to present and could be written in the future in order to streamline the storyline?

Hypothesized Form and Façade

CHAPTER 7

VITRUVIUS' AD QUADRATUM

Long before Leonardo Di Vinci, Vitruvius, a Roman architect, had understood the ratio of the body and how its relationship could help create the holiest of spaces. Born in the 70 B.C.E., Vitruvius contemplated and resulted with interesting realizations about space. Vitruvius had discovered the Ad Quadratum. The ad quadratum is a shape that symbolized power, but is directly related to both mathematical and bodily ratios (Vitruvius). When the square rests itself within a circle containing itself to meet with the circle at only the four corners of the square, it is a proportion of a square residing outside the circle. The square outside of the circle may only have four points hitting the circle as well, but this will be the midpoints of each line to be tangent to the circle once.
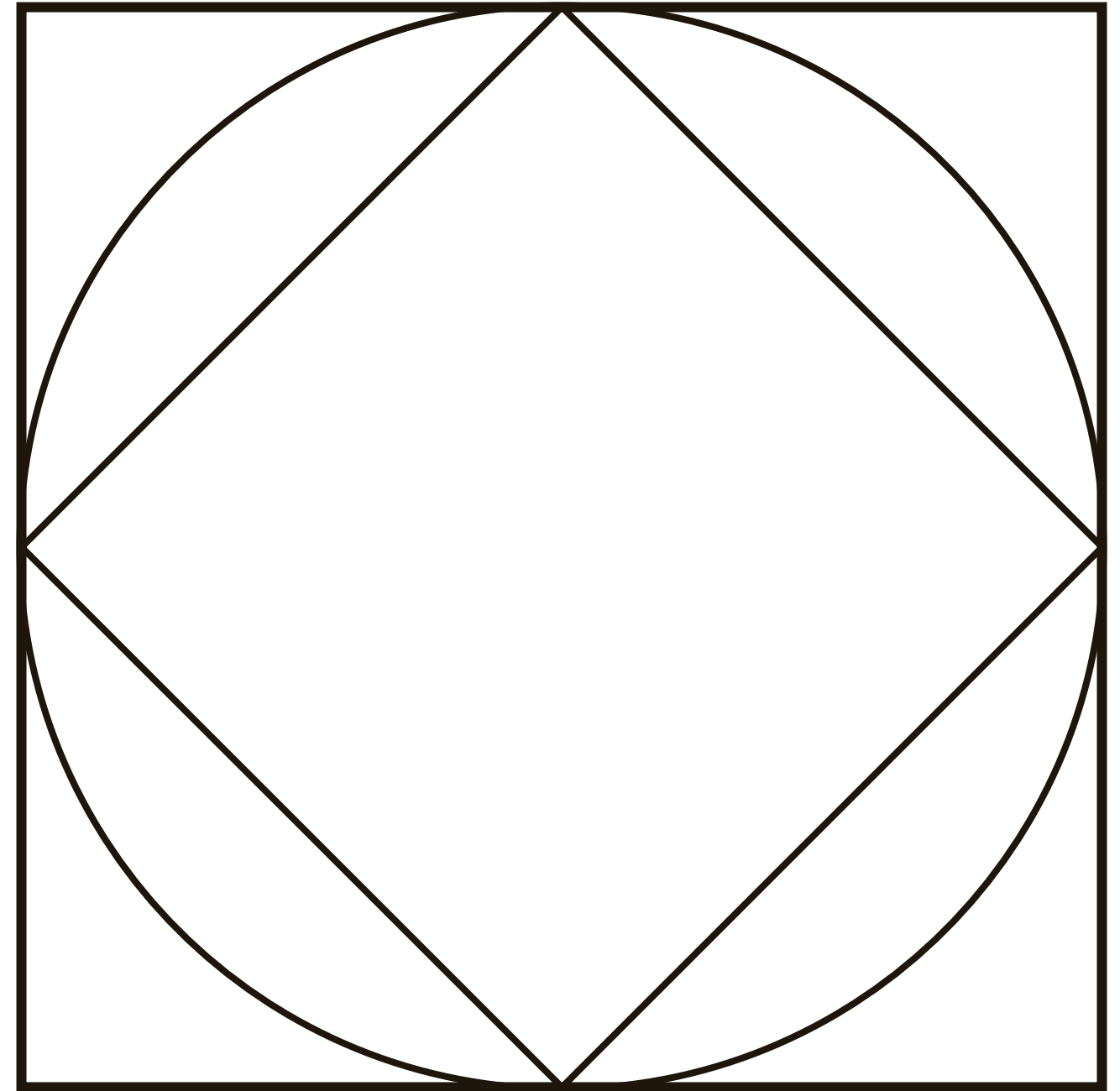
It has been used since Vitruvius explored its proportions and continued into Roman temples and architecture and even after the fall of the Roman Empire 300 years later. Ratio has continued to play an important role in architecture. This is not an idea just of the past. Not only did this ad quadratum become decoration for the front of the church, but was implemented on several churches, and ratio continued into the Middle Ages as an important technique for good architecture.

Working with the ratio of ad quadratum, ideas about how to create negative and positive relationships to ratios become to proceed. Vitruvius makes a good point in his literature that though the ratio is the power to relate bodies to architecture, but that it is important to break from these rules to react to site (Vitruvius). This is a strong idea that has carried through time and exists in culture today. This would make a good anchor in future design. This concept would hold strong, without the
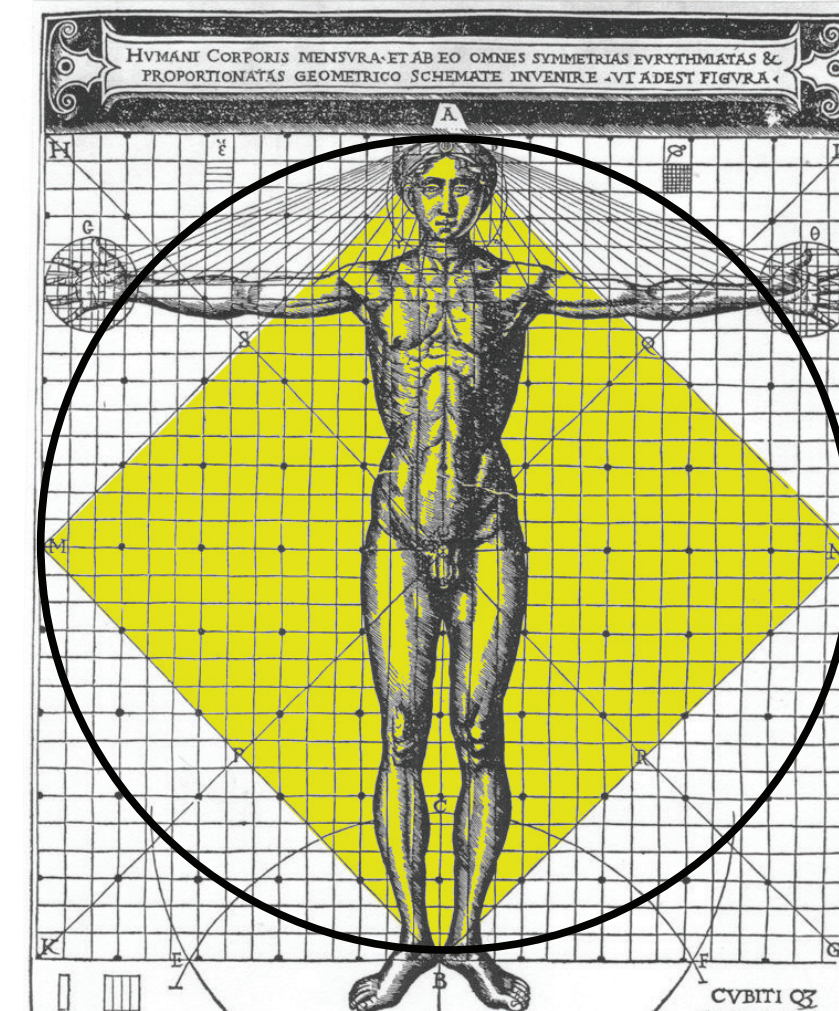
Vitruvius. *The Ten Books on Architecture*. Trans. Morris Hickey Morgan. New York: Dover Publications, Inc., 1960
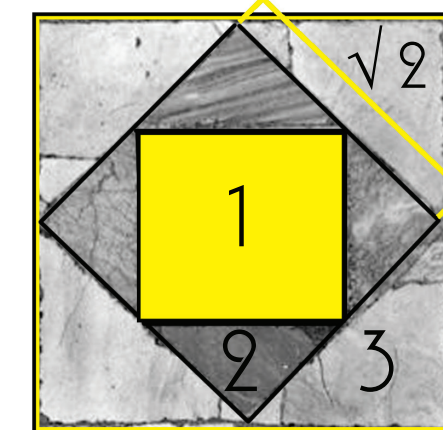
$$1 = .5(2)$$
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$$1 = .25(3)$$
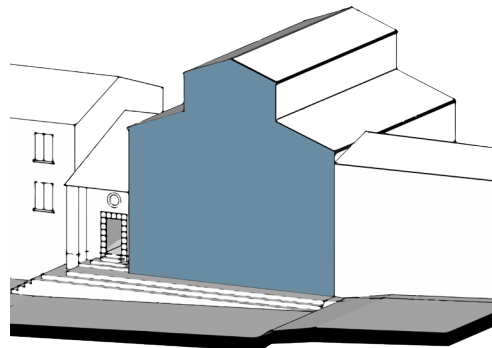
Keep the Form
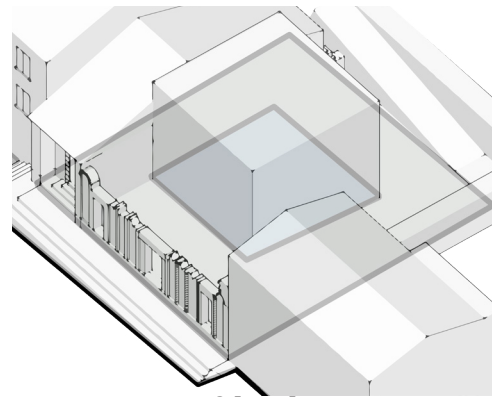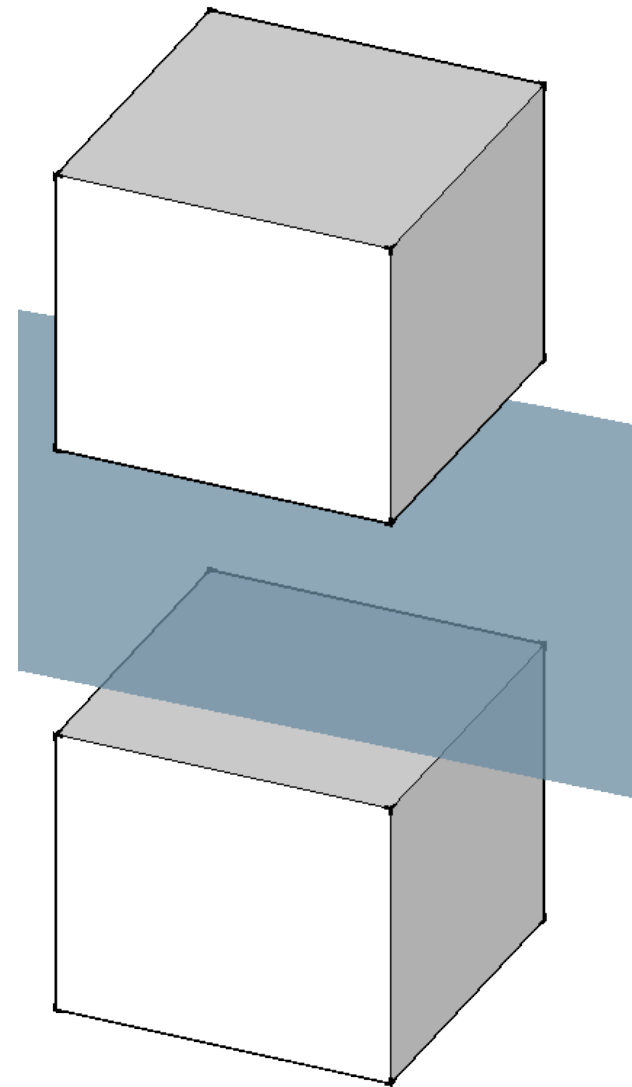
Start
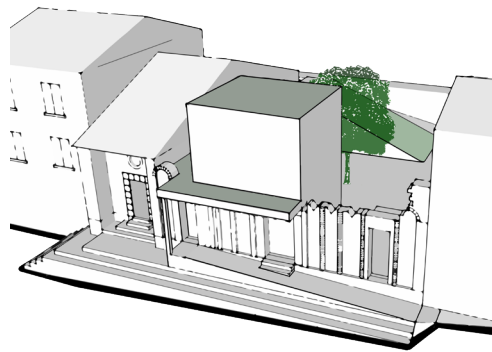
Life from Death
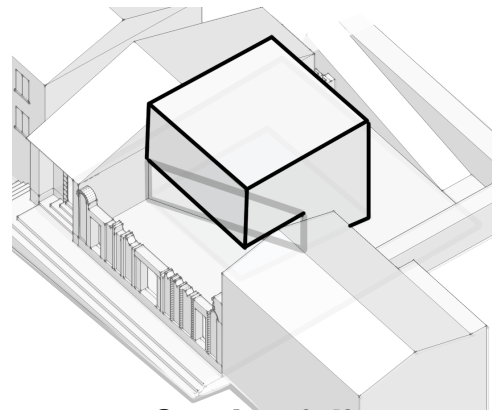
Reflect Existing
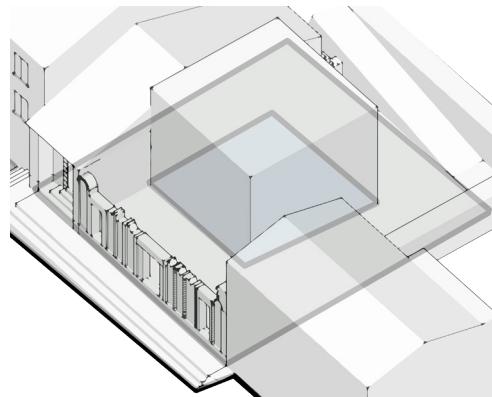
Ad Quadratum
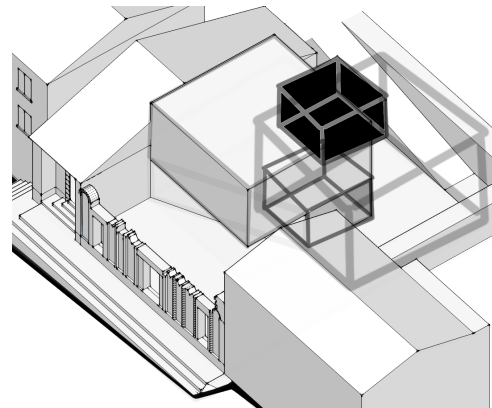
+/- Ratio
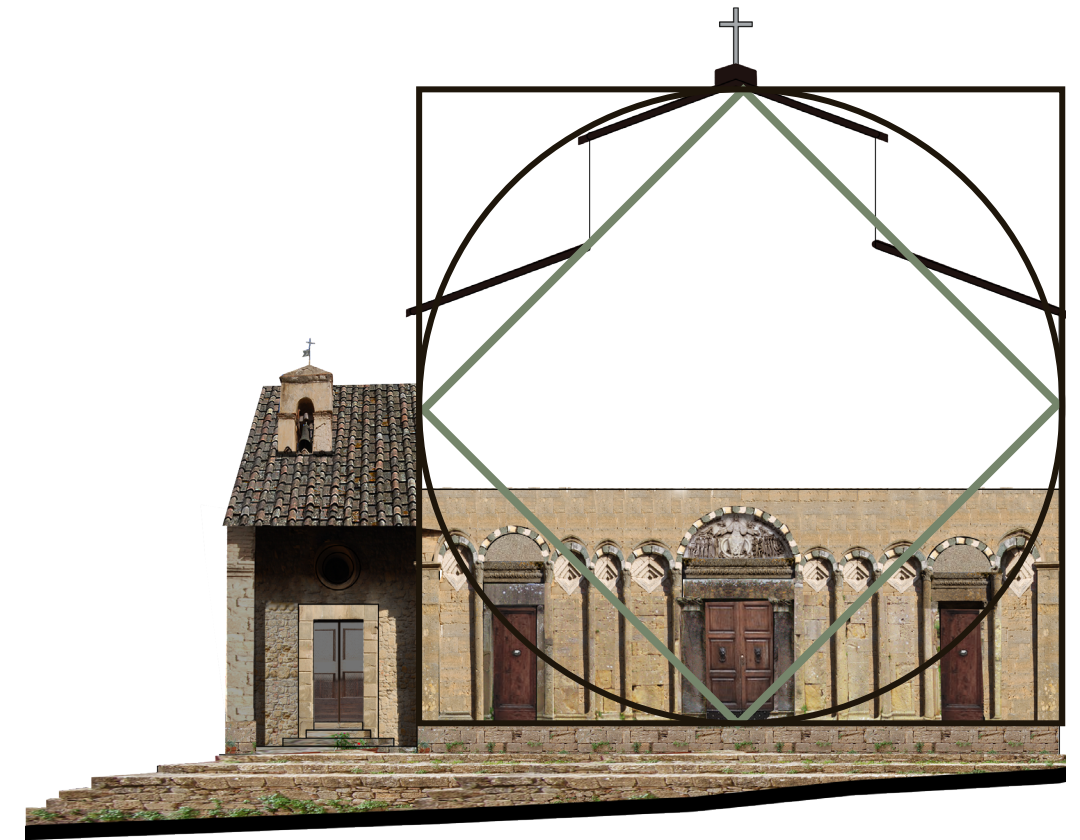
need to say, 'this building was a church.' The ad quadratum rules would apply, but break the rules in order to relate specifically to the site and context it is placed within. Half of the size of the footprint would become the floor plan, The height would follow the same priciple, but the context would shrink it to be less intrusive to the environment around it. Negative and positive quadratums would be used in order to create further complexities and relationships of the form to its context.

CHAPTER 8

WITHIN THE RUIN

The final design takes both a cultural significance throughout the centuries and ties it more intimately into the context and modern setting. Romanesque architecture was the continuation of 'living heritage,' and to continue what it stood for would be a continuation of that cultural heritage (Mumford, 249). Looking through the lens of how things used to be is not the intent, but to be both informed about what used to exist, how it can inform the current design, and how does that manifest in its relationships to the present is the intention of this exercise. As stated by Mumford, "...and in the fourth dimension, through transformation in time, that the functional and aesthetic relationships come to life" (Mumford, 305). This provides further reason to not leave as is, but to continue the discourse and bring the story into the future.

OBSERVATION
CONTEMPLATION

OBSERVATION   CONTEMPLATION

O U T S I D E

W I T H I N

The Name of the Rose. Directed by Jean-Jacques Annaud 1986. Accessed 1 Apr. 2017.

OBSERVER   CONTEMPLATOR
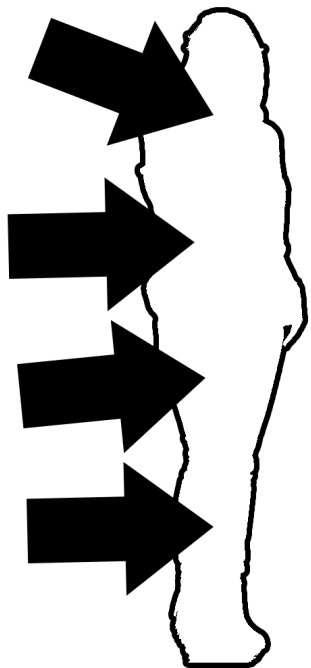
When considering potential program, bringing back a church was not in mind. Understanding the role that the church held in the Middle Ages did bring about ideas of what should go in this space. The churches in the Middle Ages were places of protection and community gathering (Mumford, 267). Essentially, what do churches enable its people to do? During Mass, there are two states in which people take. These states are both listening and meditating, observing and contemplating. This is a need in society even today. The program that has been implemented are spaces for both observation and contemplation.

While dissecting the way that one observes and contemplates it was understood that observation entails taking in outside information. Contemplation, however, involves using the information that has been observed and sorting the information from within. Contemplation does not require the outer world in order to reflect. It is the information already received that is being sorted through. Creating architecture that becomes both a place to take in information and digest it for the people of Volterra is the goal for the program.

While keeping ratios and relationships to the current context, it was important to keep the wall as the prominent urban context. The addition steps back and allows for a fluid transition to the understanding of the space. People today understand what is left of the church as the continuation of the buildings around them, and to break or change that pattern would break the understanding of the street.
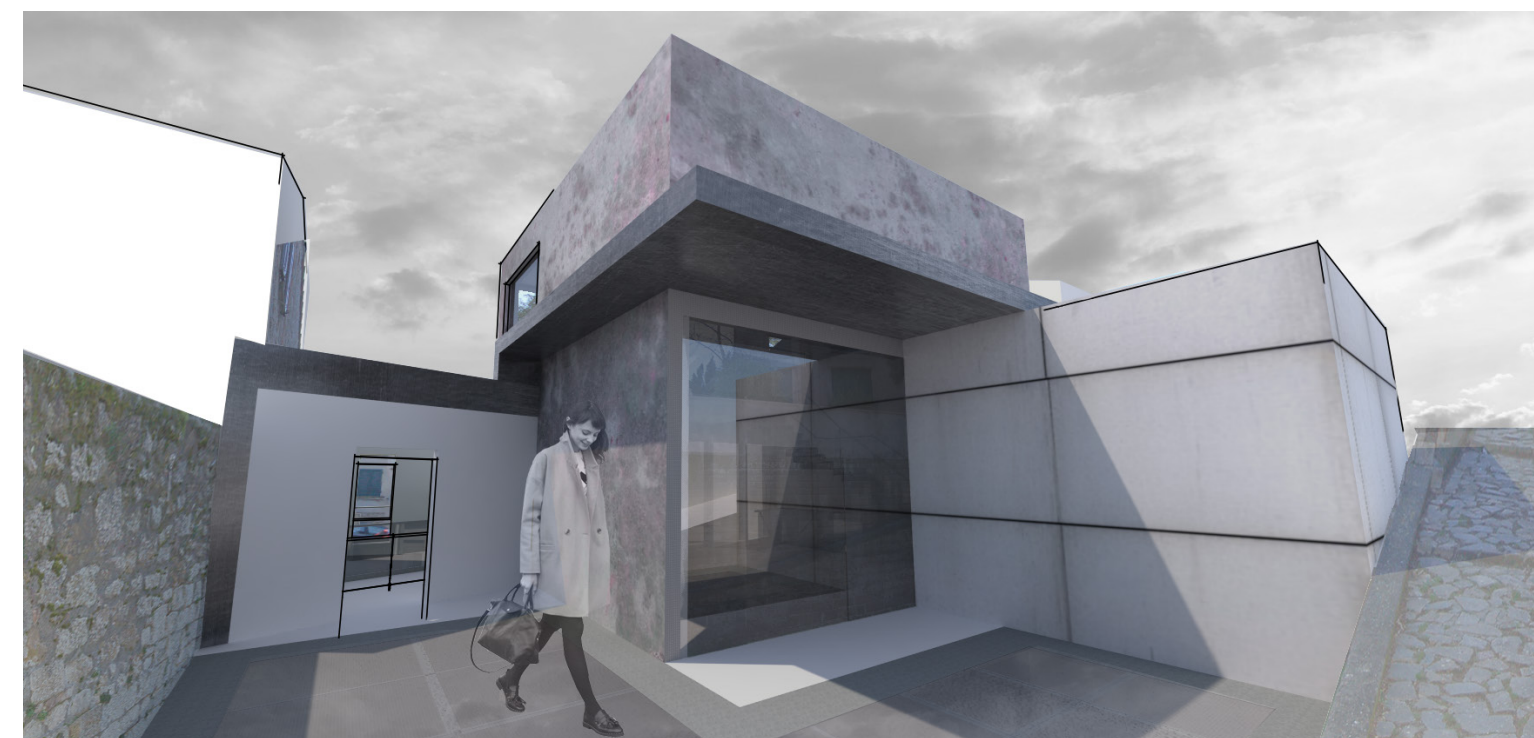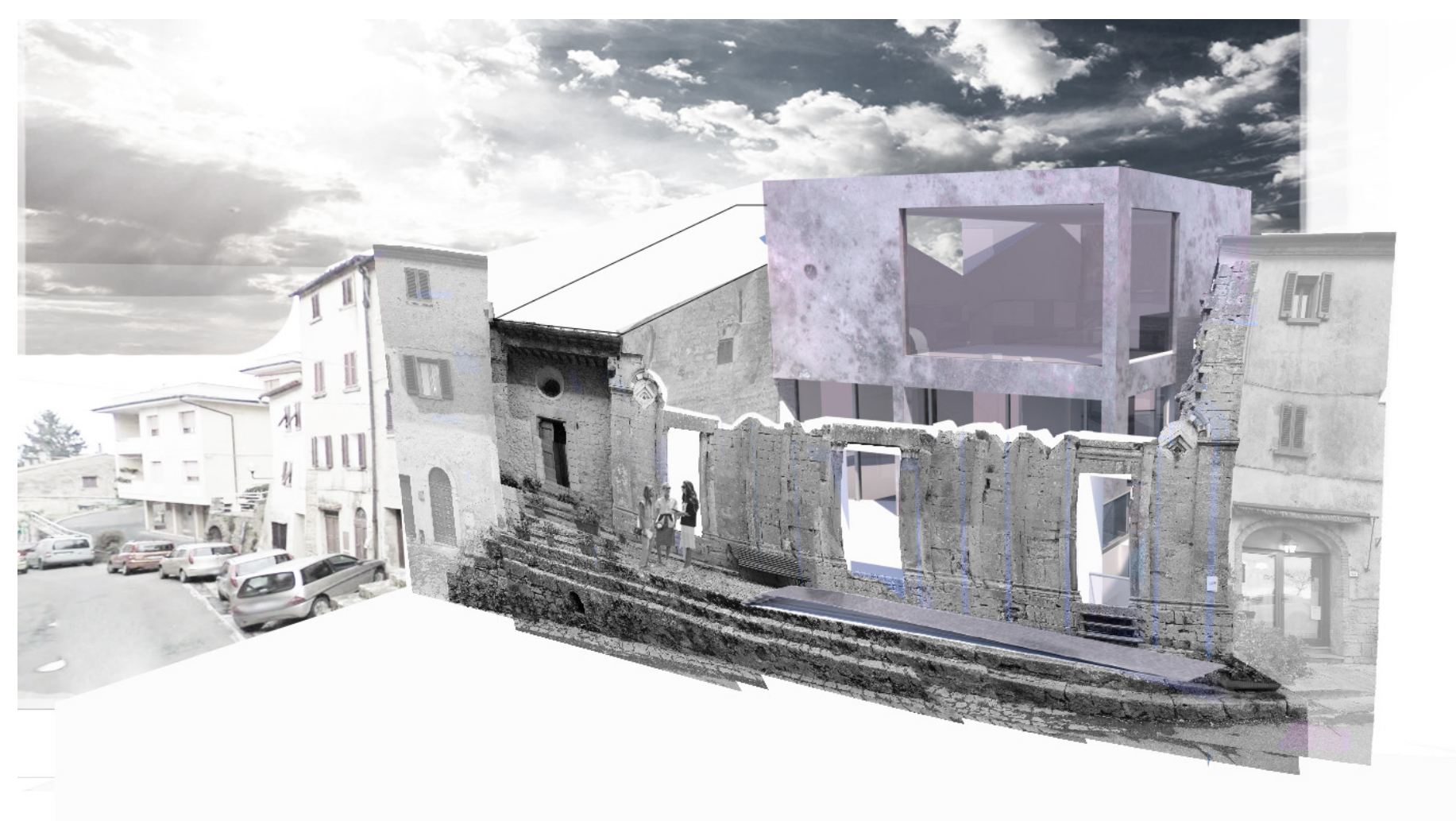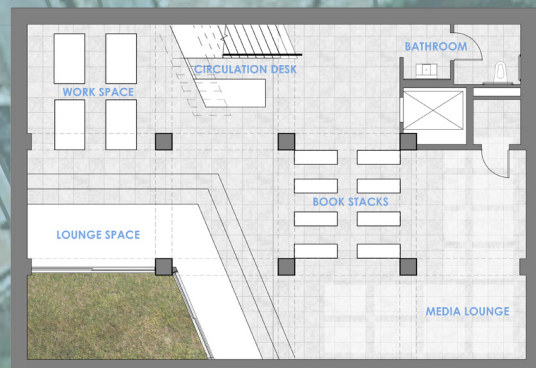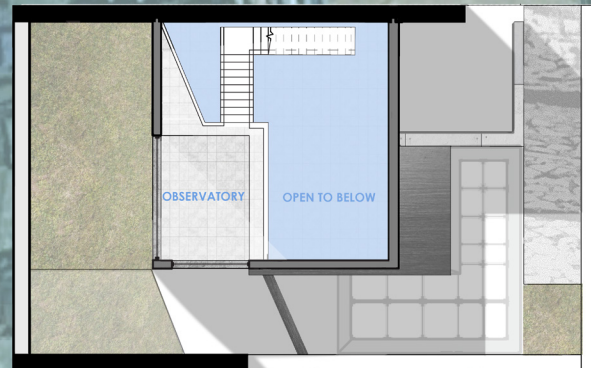
The program follows the idea of observation and contemplation by breaking them into levels. Observation occurs on reality level, and contemplation happens within oneself. The contemplation spaces is the basement level, it happens within the earth. Contemplation is also from one's mind and uses stored information to make connections. According to this understanding of contemplation, the program on the lower level is a library with a focal point to the outdoors. In order to focus people need a place with little distraction and new information. The architecture is simple and allows for people to be quite to themselves and think.

The first floor has moments to look down into the focal area, into the library with the glass floor, and within is an event space. The open floor plan allows for several arrangements. The level above is the observatory. It is the highest point of the architecture and permits both visualization of the events occurring below as well as the view from beyond. The observation is no longer just within the present means, but also much further than one's presence.

1ST FLOOR

BATHROOM

EVENT SPACE

Original Circulation

Proposed Circulation

Present Circulation

Figure 1

Existing Church Footprint

1/4 of Area

Proposed Area

Figure 2

The first level, the observation of presence, helps to understand further the relationship to the church and its modern condition. The manipulation of circulation, shown in figure 1, retains the original circulation while also creating new ones that wrap the viewer around the architecture to look at all its entity. It is important to tie characteristics of the original architecture as well as it's function (Feilden, 259). The area as well has a proportioned relationship to the original footprint. The stepping back of the architecture, in figure 2, also gives opportunity to keep distinct the original walls while also creating new relationships with the negative spaces between them.
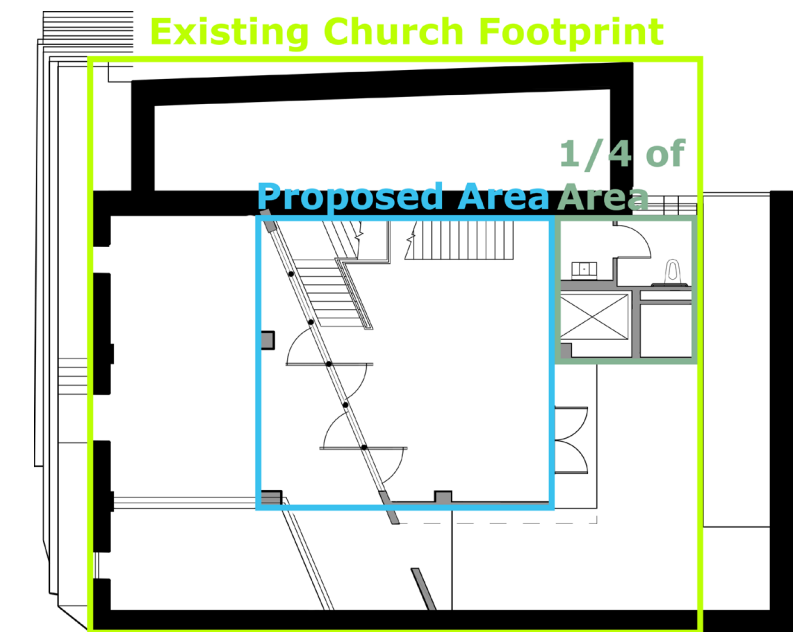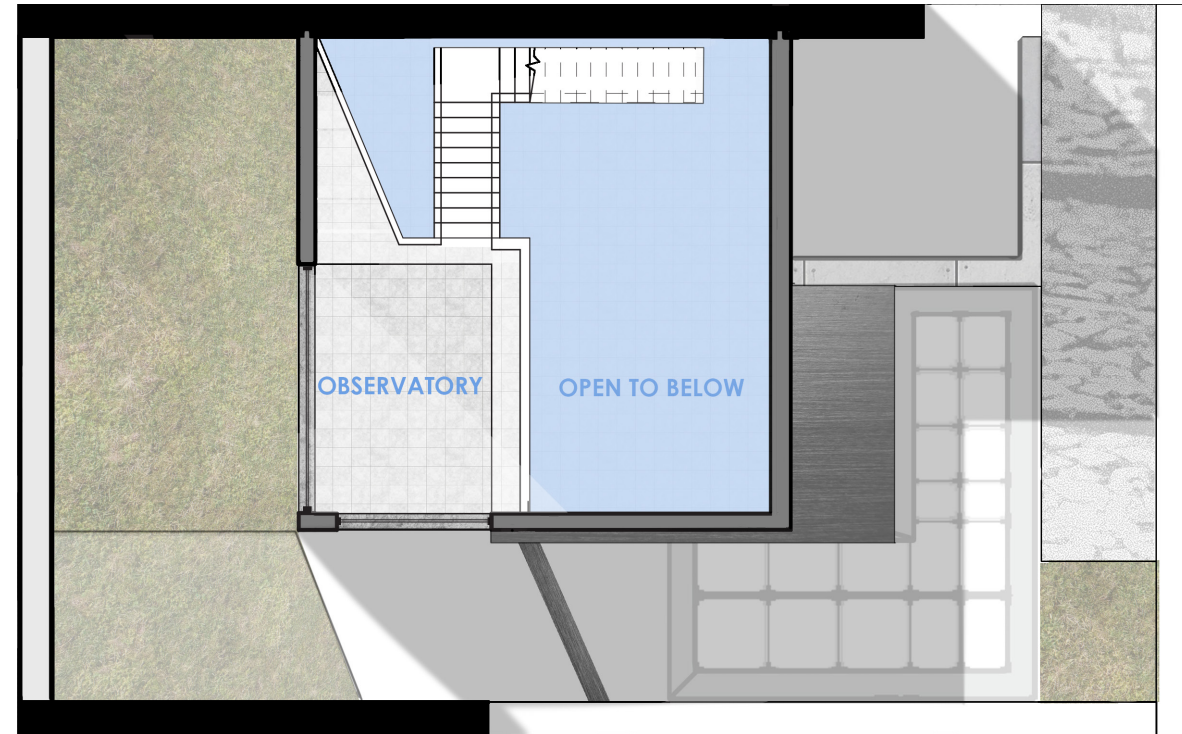
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2ND FLOOR

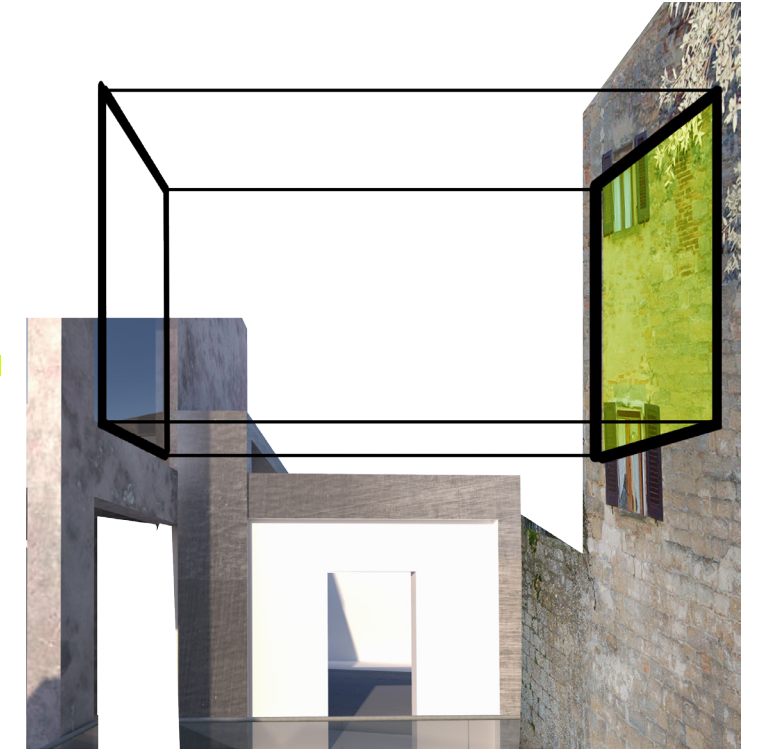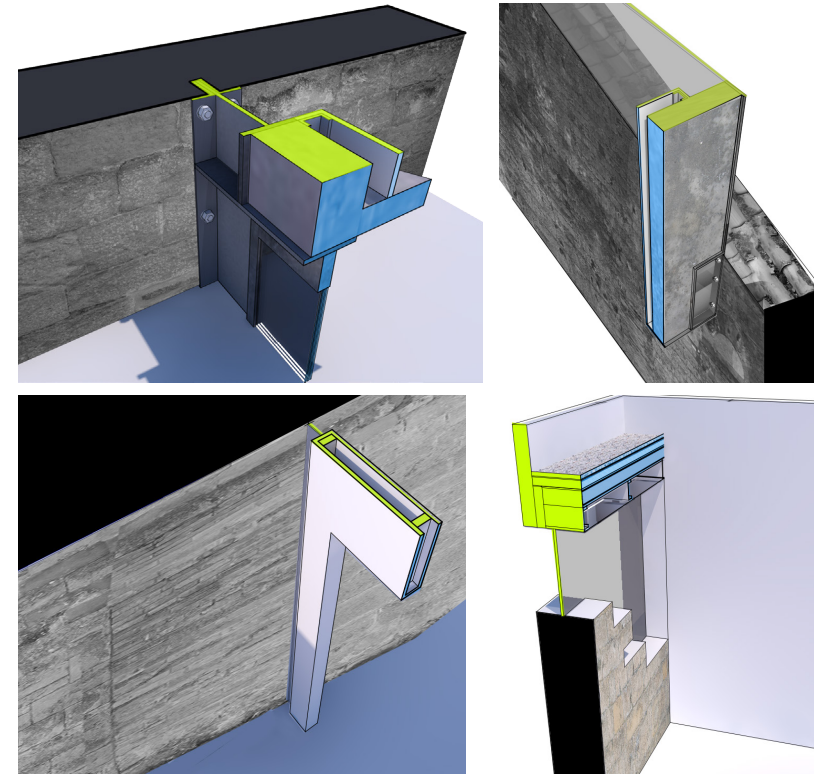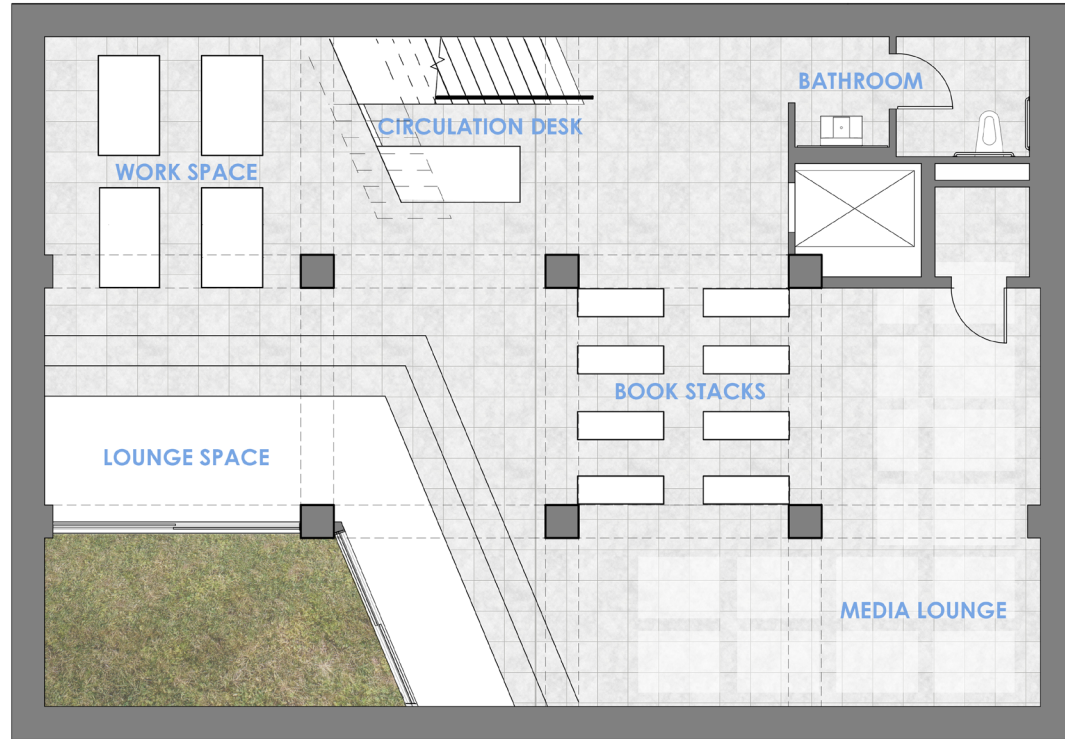OBSERVATORY   OPEN TO BELOW
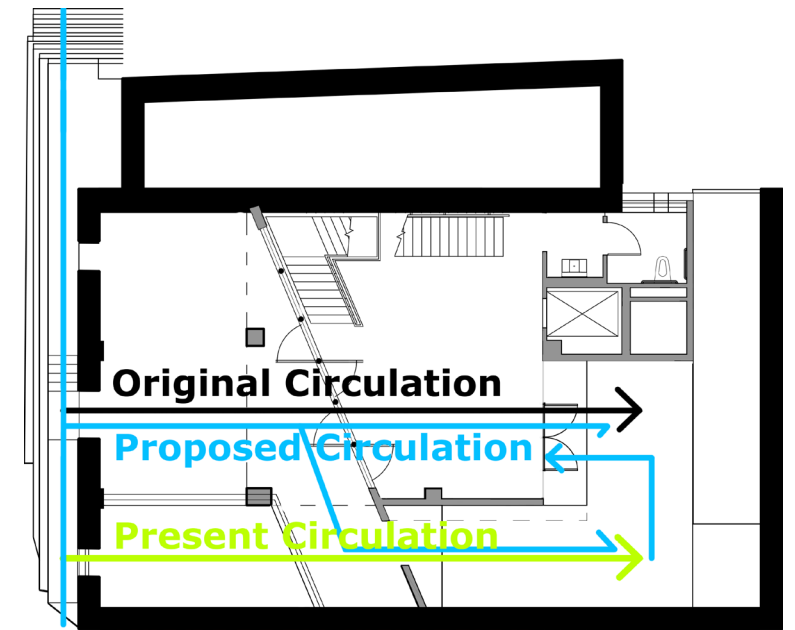
Figure 1

Figure 2

That negative space relationship can be seen between the two buildings and their relationship of windows, figure 2. Both places become points of observation. The apartments will still have the outdoor landscape as well as a peek into what may be happening next door. The doorway that leads people to the ramp also has a specific relationship to the door of the church. The walls that intersect the chapel wall and cut into it, relate in location according to significant changes in the masonry such as fenestrations or doors, figure 1.

BATHROOM

CIRCULATION DESK

WORK SPACE

BOOK STACKS

LOUNGE SPACE

MEDIA LOUNGE
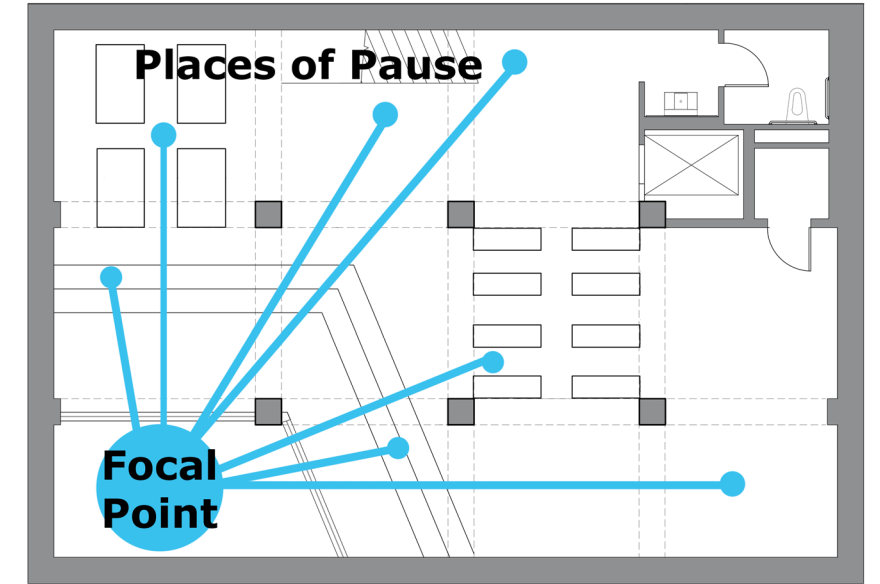
BASEMENT


Places of Pause

Focal Point

Figure 1

In the basement, the place of contemplation, from multiple sections, the are potential moments to get caught in thought and focusing in one point of the architecture, figure 1. This place is also the lowest part of the entire basement.
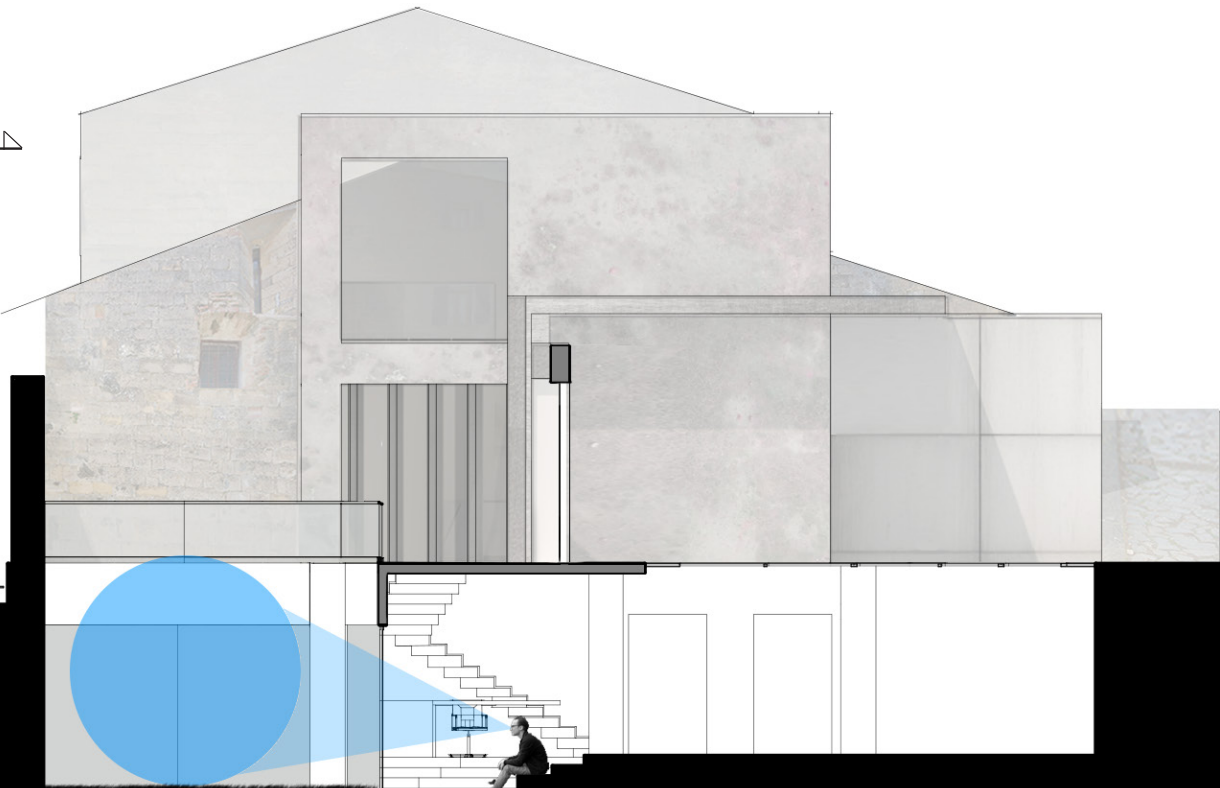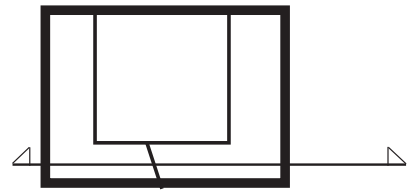
This application of community space that is both observational and contemplative allows for a connection to the past that has been applied in a modern context.
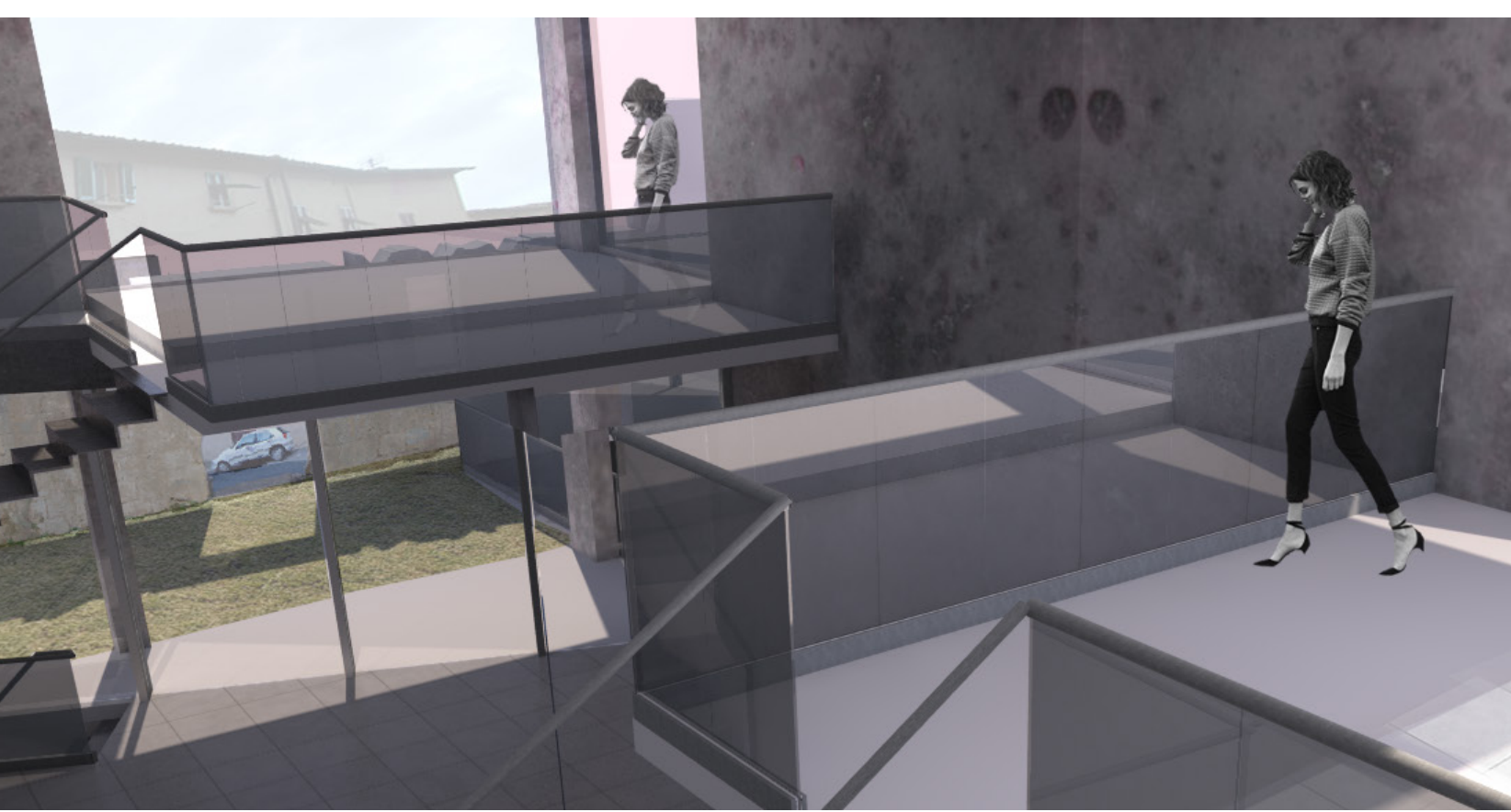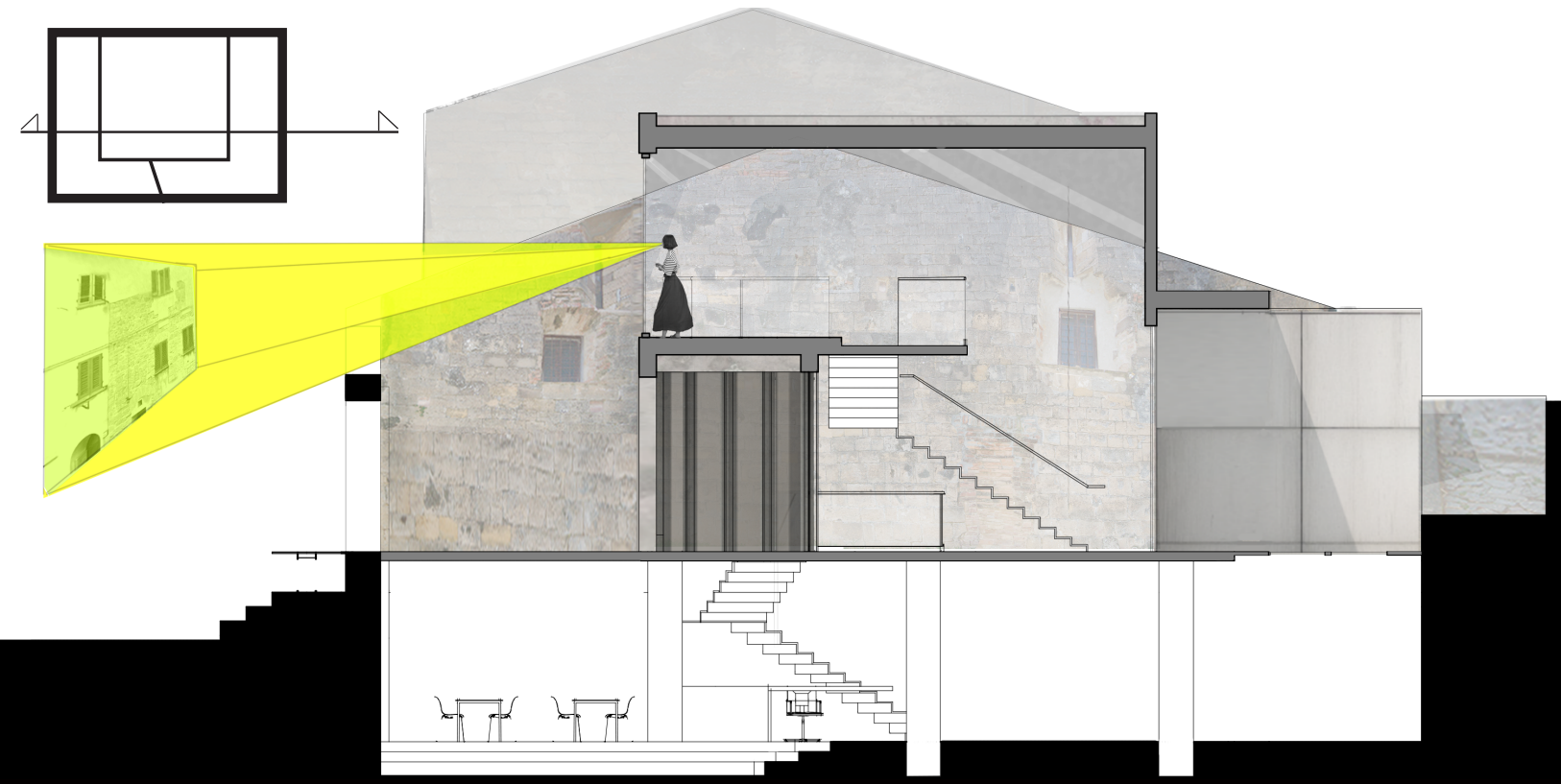
CONTEMPLATE

CONCLUSION

The importance of the preservation levels are not the focus of the continuation of the stories and its connection to people. Understanding that time is not static and that a culture representation is necessary from all periods is the focus of this dialog. In addition to each iteration, the circumstances and relationships will be different and how people behave will alter, but one story ties them all together. The levels of preservation do give the architect a reference point of guidelines to design in a sensitive manner, but depending on the project, some treatments may vary from area to area to tell the story. In conclusion, it is not the type of preservation that one undergoes, but the attention to the age and stories that have been integrated over time and how to continue the narrative that makes preservation important.

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