On the Ruin's Museums

Negotiating Remnants of the Past

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Abstract

The discourse of memory has been well written about by scholars of social sciences and humanities; in Pierre Nora's idea of *lieux de memoire*, memory is identified as a conscious human process of recalling past events, which is imbued "in the concrete, in spaces, gestures, images, and objects"[1], generating sites of collective remembrance. Many others have explored the potential of architecture as a medium for the production and dissemination of memory[2]. As a building type, museums are unique in that they are places where the public actively seek to engage with the past and is saturated with ideas of temporality. Ruination is seemingly conflicted with memory, as processes associated with loss and destruction compromise the material matter of memory. Yet, these environments of ruination contribute to an alternative memory, one that opposes the pursuits of intentional sites of remembrance, but nonetheless secure a transference of the past to the present.

In '*The Cultural Logic of the Late Capitalist Museum*', Rosalind Krauss asserts a shift in museum culture from the *diachronic* to the *synchronic*; characterised predominantly by a forgoing of history for an intensity of space. In her essay, the two types of museums are presented as distinct characteristics with the latter undermining the object or work. However, the case studies chosen in this thesis exhibit both approaches in their negotiations of ruins, demonstrating synchronicity and diachronicity as part of a spectrum rather than binary elements. In the selected case studies, the cultural landscape of the places have, in some way, been defined by the ruins; therefore, they are enmeshed within the collective memory of the place. Museums and ruins narrate and produce collective memory in different ways; diachronic museums largely cater towards the production of collective memory whereas conventional ruins serve both individual and collective memory. This thesis explores the nuanced collision between museums and ruins, and how architecture mediates between the two different subjects. The case studies illustrate a broad typological, geographical and historical overview to identify the myriad ways in which museum architecture affects the mnemonic capacity of ruins. This thesis will argue that ruins are a form of synchronic museum, and the construction of museums on sites of ruins can support its mnemonic capacity through employing elements of the synchronic museum.

1 Pierre Nora, "Between Memory and History: Les Lieux De Mémoire." *Representations*, no. 26 (1989): 7.
2 Aldo Rossi, Pierre Nora, John Ruskin

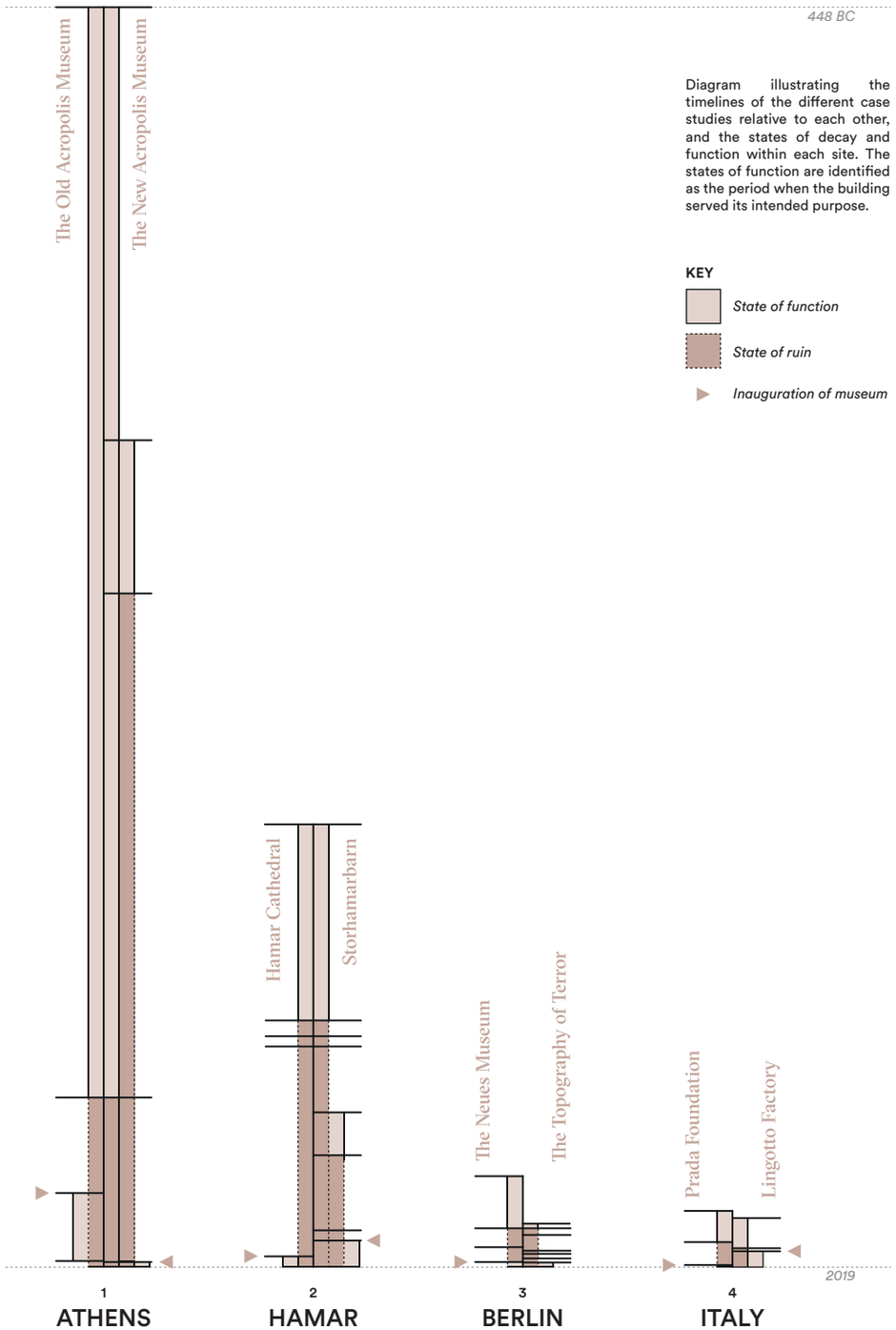

Diagram illustrating the timelines of the different case studies relative to each other, and the states of decay and function within each site. The states of function are identified as the period when the building served its intended purpose.

KEY

State of function

State of ruin

Inauguration of museum

Methodology & Structure

This thesis is structured as four chapters, each sited in a different context, ordered chronologically according to the age of the ruin; each chapter will utilise two case studies of museums built within a site of ruin. The introduction will outline the relationship between museums, ruins and memory. The analysis will use the theoretical framework outlined in the introduction, drawings and images as analytical tools, and first hand experiences as a qualitative source. The chapters will examine the thesis through the identification of what is being transmitted and how these museums and ruins convey collective memory on two scales of architectural negotiation - of the ruins situated on the site and the objects displayed within. This study approaches the subject matter in a largely synchronic manner, and acknowledges the broadness of the ruin and museum typology, but utilises the geographical and temporal breadth of study to explore how the individual case studies engage with a specific collective memory.

Chapter one is based in Athens, a city explicitly defined by and associated with its ancient ruins. The Old and the New Acropolis Museums, built over 100 years apart, illustrate how the role of the museum and the way it negotiates its past has changed over time. Chapter two is based in Hamar, a small Norwegian Town that was previously the site of Norway's largest city. The Storhamarbarn and the Hamar Cathedral Ruins house the only remains of its former glory and ancestry, the projects illustrate opposing ideas of how decay affects memory. Where the former chapters explore ruins from a distant past, the ruins of the latter chapters pertain to the living memory of the place. Chapter three is based in Berlin, a city where its war ruins are interwoven with its urban fabric. In post-war Berlin, the construction of museums were an imperative part of collective healing, the Topography of Terror and the Neues Museum negotiate with both the physical and conceptual remnants of its recent past in different ways. Chapter four is situated within the Industrial Triangle of Italy, an area of Northern Italy which underwent rapid growth and subsequent decline following deindustrialisation. Both the Prada Foundation and the Lingotto Factory, in Milan and Turin respectively, were originally factories; both projects illustrate the culturalisation of industrial ruins where museums are used as agents of change.

Each case study offers a distinct hypothesis of how to negotiate the material and conceptual remnants of the past. As such, the multiplicity of studies is to offer a contrasting approach to conventional studies within the subject matter, which typically focus on one specific time and place. Together, the case studies narrate the role of the museum architecture as a symbiotic part of the cultural landscape; one that is both influenced by and influences memory

Contents

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Introduction

Evolution of the Museum

History of the Museum

The first architectural design for a museum was drawn up by Leonhard Christoph Sturn in 1704, and its influence still resonates in museum buildings today. The earliest form of the museum were spaces that housed objects that "recalled a particular event, incident or individual"[3], this idea of commemoration dating back to the antiquities is still an intrinsic element of the museum. The typology of the museum has undergone a series of evolutions since its conception. During the Renaissance, the museum departed from a civic purpose to a private one, with the emergence of "wealthy collectors and humanist scholars...the spaces for the display of collections were part of the private residence, palace or garden"[4]; this meant that public access to knowledge and memory was limited. The Medici Palace was regarded by many as the first museum in Europe[5] as it introduced "the concept of the expository space, a space specifically designed to display"[6], its architectural design was used to display wealth and establish a position of status. During the Enlightenment, these collections were deemed to be important tools of knowledge and thus re-entered the public realm. Throughout the history of museology, architecture continued to play an important role in supporting the intentions of the museum.

Critiques of Modern Museum Practices

The contemporary museum derives from the 19th Century European model, which was historically an "elite undertaking to save, record and produce the cultural heritage of the past and the present"[7]. The museum has been criticised by many as an institution that affects the meaning of objects; as a place bound by conservative tradition, it propagates the values of the elite. This notion has been explored by many, from the 18th Century theorist Quatremere de Quincy, to contemporary scholars such as Eugene Donato (1979), Jean Baudrillard (1983), Eilean Hooper-Greenhill (1992) and Douglas Crimp (1995). According to Hooper-Greenhill, one of the defining and most problematic characteristics of the modern museum is its use of display, which is "a one-way method of mass communication"[8] which propels "an overarching meta-narrative"[9]. It also embodies an ocularcentric approach to pedagogy, whereby the status of truth is validated by the ability of the display to "produce visual narrative[s] that are apparently harmonious, unified and complete"[10]. This reification of memory has a tendency to diminish the fluidity of remembrance; as such, "the selective organisation of the memorable stands against the workings of memory"[11]. Part of this argument is rooted in the transference of the past in the museum, where the discrepancies between history and memory are exemplified.

According to David Lowenthal, "memory and history are processes of insight, each involves components of the other, and their boundaries are shadowy"[12]; they are entities that are simultaneously distinct and inextricably linked, both conflicted and complimentary. Where history is objective and strives to present the truth, memory is highly subjective, and emotional; whilst history distances itself from the past, memory forges

3 Alain Schnapp, *The Discovery of the past the Origins of Archaeology* (London: British Museum Press, 1999), 57.
4 Kali Tzortzi, *Museum Space: Where Architecture Meets Museology* (Farnham: Ashgate), 13.
5 Eilean Hooper-Greenhill, *Museums and Interpretation of Visual Culture*, (London: Routledge, 1992), 23-25.
6 Hooper-Greenhill, *Museums*, 69.
7 Susan Crane, "Memory Distortion and History in the Museum," *History and Theory* 36, no. 4 (1997): 47.
8 Hooper-Greenhill, *Museums*, 151.
9 Suzanne Macleod, Laura Hourston Hanks, and Jonathan Hale, *Museum Making: Narratives, Architectures, Exhibitions* (Abingdon: Routledge, 2012), XXII.
10 Hooper-Greenhill, *Museums*, 69.
11 Tim Edensor, "The Ghosts of Industrial Ruins: Ordering and Disordering Memory in Excessive Space." *Environment and Planning D: Society and Space* 23, no. 6 (December 2005): 829, doi:10.1068/d58j.
12 David Lowenthal, *The Past Is a Foreign Country - Revisited* (Cambridge: Cambridge University Press, 2015), 197.

a connection. In the early 20th Century, Maurice Halbwachs was one of the first scholars to address memory as a collective phenomenon, and the dependent relationship between individual memory and the collective. He claimed that for collective memory to be intelligible, there needs to be a pre-existing social framework receive individual memories[13], a framework that exists in a spatial context. The idea that history and memory were opposing forces resonated with contemporary historians, such as Pierre Nora, who claimed that memory, and "the remnants of experience... have been displaced under the pressure of a fundamentally historical sensibility"[14]. Like Halbwachs, Nora recognised the spatial aspects of memory; however, he distinguishes two types of spatial reifications, positing that objects and places of commemoration have shifted from a representation, to a preservation of memory. The latter are deemed sites of memory (*lieux de memoire*), such as museums, in contrast to environments of memory (*milieux de memoire*), memories that are ingrained in traditions and rituals.

The way in which one person remembers and experiences will never be the same as another, this variance in human nature premises the contention within museums and other sites of memory. Therefore, the observer plays an important role within the museum. The exploration of the relationship between the museum and the audience is central to Hooper-Greenhill's concept of the *postmuseum*; distinct from its predecessor as a "site of mutuality"[15] instead of authority, where visitors are liberated from the prescribed curatorial and learning agendas; it this incarnation, the museum is no longer defined exclusively as a building, but as processes and experiences aswell. The idea is rooted in an attempt to shift the power of shaping collective memory from the hands of the elite individual or collective to the masses.

13 Maurice Halbwachs, *On Collective Memory* (Chicago: University of Chicago Press, 1992)
14 Nora, "Between Memory and History," 7.
15 Hooper-Greenhill, *Museums*, XI.

The Diachronic to Synchronic Culture of the Museum

In acknowledging the variances within individual memory, the culture of museology has witnessed a departure from the chronological approach to more varied methods of curation. This is evident in contemporary museum practice, which takes a broader approach in the spatialisation of memory allowing for more open interpretations. The shift was interpreted by Rosalind Krauss as a shift from the *encyclopedic* or *diachronic* to the *synchronic* museum. Krauss identified a number of characteristics which illustrated this shift in discourse, which was attributed to a general commodification of culture in the wider public sphere. Where its predecessor - the diachronic museum - focused on telling a singular narrative, the synchronic museum "would forgoe history in the name of [an]...intensity of experience"[16]. The diachronic approach employed a chronological representation of work, the critiques of which echoes that of the modern museum practice. The tendency in such an approach is the suppression of heterogeneous elements in its pursuit of a unified narrative; as such, it enforces a top-down model of museology, as evident in its historical incarnations, which inhibits the production of individual memories.

To ensure that the work is read in a specific, historical way, diachronic practices require particular spatial configurations that discourage deviations. The museum architecture is used as a tool to reinforce a singular narrative, rather than encourage individual memory-work. It necessitates a prescribed route through sequential rooms, the spaces of which are linked to its adjoining rooms but ultimately read as separate. In contrast, Krauss describes the synchronic museum as "a museum without walls"[17], where the experience of one museum space is constantly read in relation to "another exhibit, another relationship, another formal order"[18]; something Krauss perceives as a means of distraction. Yet this idea allows for more individualised interpretations of the subject, whereby architecture is used as a framing device. Through the use of vistas, synchronic museums allow liberated readings of the subject in relation to other ideas, in other rooms.

Throughout the evolution of the typology, the relationship between the museum and its audience has remained important. Within contemporary culture, the museum is an important part of a city, both by storing and cultivating collective memory[19]. Krauss also refers to this relationship, where the shift in museum culture points towards a heightened responsibility in the viewer, someone who is "radically contingent on the conditions of the spatial field"[20]. Citing Maurice Merlau-Ponty's concept of the *'pre-objective experience'*, Krauss identifies the synchronic museum as catering for the *'lived bodily experience'*. The meaning and memory that visitors derive from the museum is conditioned by their individual experiences.

16 Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* 54 (1990): 7.
17 Rosalind Krauss, "Postmodernism's Museum without Walls." in *Thinking about exhibitions*, eds. Reese Greenberg, Bruce W. Ferguson, and Sandy Nairne (London: Routledge, 1996), 245.
18 Ibid.
19 Jan Assman, "Communicative and Cultural Memory," in *Cultural Memory Studies: An International and Interdisciplinary Handbook*, ed. Astrid Erll and Angsar Nünning (Berlin: Walter de Gruyter, 2008), 109-118.
20 Krauss, "The Cultural Logic of the Late Capitalist Museum," 9.

Introduction

According to Krauss, the shift in museum culture, from diachronic to synchronic, can be summarised as follows:

1. *An increased commodification of the work*
2. *The audience as agents and part of the memory-making process, as opposed to recipients*
3. *A heightened importance on the building and museum space*
4. *An intensity of experience prioritised over a historical and linear narrative*
5. *An indication of space beyond the immediate*

Krauss believed that such practices caused "the waning of affect"[21]; where the preoccupation with the museum building, and its spatial intensity, undermines the meaning and value of the objects. The characteristics of the diachronic and synchronic museum are presented mutually exclusive; however, in his analysis of Daniel Libeskind's Jewish Museum, Eric Kilgerman remarks that elements of both are apparent with the "synchronic moment of trauma [suspending] diachronicity"[22]. The architectural design illustrates the collision of the two approaches, where the vertical lines repeatedly bisect and disrupt the diachronic elements within the museum halls. This notion is evident in the successive chapters in this thesis, which illustrate that the distinction between the two are less binary than suggested.

21 The term was coined by Frederic Jameson in *'Postmodernism, or, the Cultural Logic of Late Capitalism'*, where Jameson argues within postmodern culture, artwork impacts the audience by means of intensity, rather than affect, because there are no points of reference to anchor oneself in history. Therefore, the audience loses the active ability to create a sense of continuity between the past and present; such *'depthlessness'* renders the surface of the work and its meaning the same.
22 Eric Kilgerman, *Sites of the Uncanny: Paul Celan, Specularity and the Visual Arts* (Berlin: De Gruyter, 2007), 255.

FIG. 0.1
The Croatian War of Independence Museum in Karlovac, where buildings destroyed in the war are left in a state of decrepitude with minimal architectural intervention

FIG. 0.2
The Saylor Park Industrial Museum in Pennsylvania, where the vertical kilns were originally used to produce Portland cement

Introduction

The Ruin as a Type of Synchronic Museum

In contrast to ruins, the common aesthetic of museums is associated with permanence and stability. However, there are cases where ruins, with minimal architectural intervention, serve as museums. In the Croatian War of Independence Museum in Karlovac (fig. 0.1), the ruins of destroyed buildings and war equipment act as reminders of its recent history, displaying the aftermath of war in all its decrepitude. Likewise, in the Saylor Park Industrial Museum in Pennsylvania (fig. 0.2), former cement mixers are nestled within the landscape as a remnant of its industrial past. In these cases, the ruins serve the same didactic and mnemonic roles in their respective cultural contexts as museums.

An integral function of the museum within society is the cultivation of memory and knowledge, a place where the past is transmitted to the present. The memory-work within conventional museums is often linked with its ability to endure against time; suggesting that preservation of memory necessitates the physical retention of material. It is through maintaining stasis within the object that museums fulfil this agenda. The idea of stasis is opposed to ruination, which is a process epitomised by constant change. Despite this, ruins often fulfil the same cultural role as museums with regards to memory-work. In many circumstances, ruins are the outcomes or by-products of significant events; as such, they are imbued within the collective memory of the context. The distinction between the two is the intent and the attitude towards temporality.

In the absence of didactic intent, ruins offer less formalised means of engaging with the past; there are no curatorial imperatives that dictate how and what is transmitted. Instead, they hold a “capacity for alternative, sensual engagements with the past”[23]. The lack of an authoritative voice allows individual experiences and memories to thrive. The memory and information embedded within ruins is disclosed, not through wall texts and pristine displays, but through the processes of “withering, loss and destruction”[24], which are typically considered “as being negative to memory”[25]. This process of "self-excavation"[26] brings to light previously hidden elements and moments. The mnemonic capacity on the ruin hinges on its unpredictability and chaos; within the museum the conscious memory prevails, whereas ruins create “involuntary memories”[27] which “[rekindle] the past through unexpected confrontations with sounds, ‘atmospheres’, and particularly smells - largely non-visual sensual experiences”[28]. In this sense, ruins offer the antidote to the Hooper-Greenhill’s criticism of modern museums and their restrictive sensory regimes[29] of display; ruins cultivate memories through haptic engagements.

Where the diachronic museum presents a singular perspective, the version of the past illustrated in ruins is one of multi-temporality. As “sites that have not been exorcised”[30] and “refuse fixity”[31], the past is alluded to as a fluctuating entity, as opposed to the linear representation advocated by diachronic museums. By disrupting order and expectation, the constant re-organisation of space and matter in ruins forces a critical engagement from the visitor, thus bestowing them with a responsibility in the production of memory.

By relinquishing agency from the human to nature, sites of ruins oppose the museological hierarchy whilst fulfilling a mnemonic role; the unpredictable and fluctuating tendencies of ruins better reflect the variance of visitor experiences and the nuances of memory, than diachronic practices. Ruins are shaped by events and processes that have occurred over time, they illustrate temporality within its physical matter. The process of ruination reveals the layers of the past that are otherwise hidden, representing history as “perpetually anachronistic”[32]; ruins are synchronic, they are a convergence of spaces past and present into the proximity of the observer. In its implicit didacticism and sensory engagement, ruins fulfil the cultural role of museums, whilst offering an antidote to the shortcomings of the modern museum.

23 Caitlin Desilvey and Tim Edensor, “Reckoning with Ruins,” *Progress in Human Geography* 37, no. 4 (2012): , doi:10.1177/0309132512462271.
24 Bjørnar Olsen and Þóra Pétursdóttir, *Ruin Memories: Materialities, Aesthetics and the Archaeology of the Recent past* (London: Routledge, 2014), 10.
25 Ibid., 11.
26 bid., 12.
27 Ibid., 837.
28 Ibid.
29 Hooper-Greenhill, *Museums*, 130.
30 Edensor, “The Ghosts of Industrial Ruins,” 829.
31 Ibid.
32 Claire A. Lees and Gillian R. Overing, *A Place to Believe In: Locating Medieval Landscapes* (Pennsylvania: Pennsylvania State University Press, 2006), 205.

1 The Shifting Role Of The Museum

Athens, Greece

The Old Acropolis Museum
1874 - 2007

The New Acropolis Museum
2009

FURTHER READING

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Athens

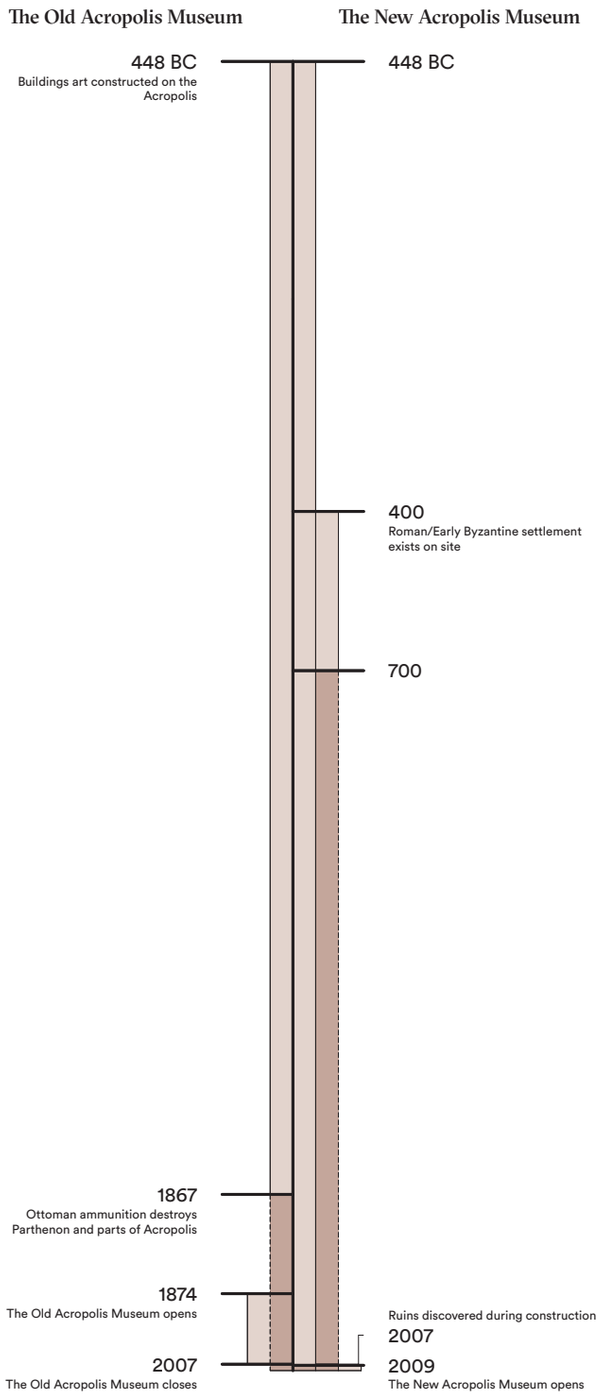
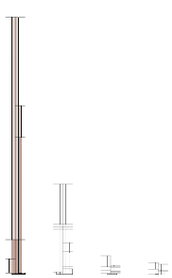


FIG. 1.0
Timeline of events on the site of the Acropolis museums.



Context

As a city, Athens is ubiquitous with its ancient ruins; it is both indebted and ambivalently defined by the remnants of its vast history. Since 1975, large sums of money have been spent on the restoration of the Acropolis and other major ruins; yet there is an emergence of urban ruins that nestle within the rest of the city, ruins that offer a contrasting narrative to that of the ancient Greek relics. In 2011, during the construction of the Piraeus-Kifissia railway, ruins of the Altar of the Twelve Gods were discovered north of the Agora, which prompted a wave of legal injunctions against the continuation of building work; however, the court ruled for the prioritising of transportation needs. Although the ruins undeniably contribute to the national identity of the Athens. Its abundance cultivates an indifference. It is a city torn between its past and its future.

The Elgin Marbles[33] have been the protagonist to an ongoing political debate regarding issues of heritage and cultural ownership. Their importance to the cultural identity of the city is symbolised by inclusion within both the Old and the New Acropolis Museum. Within Greece, museums have largely been associated with classical archaeology; the museum and its affiliation with classicism have played an important role in the image of Athens and Greece. With the typical agenda of museums as the promotion of cultural achievements, the two case studies - the Old and the New Acropolis museum - signify various shifts within the cultural landscape of Athens. The two buildings express different attitudes regarding the relationship of the museum and its context; within these case studies, the site itself is part of the museal ‘contents’ due to its significance.

33 The Elgin Marbles are sculptures from the Parthenon and other buildings on the Acropolis. They were removed from 1801 to 1812 by Thomas Bruce, the 7th Earl of Elgin. They have been the subject of ongoing debate regarding their repatriation.

1

Athens

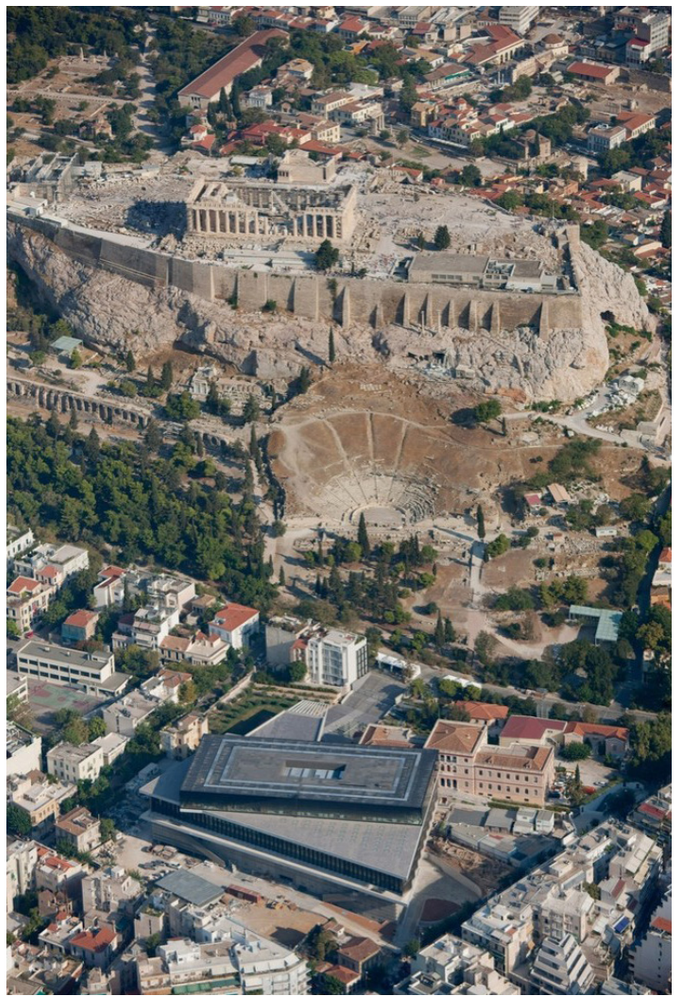
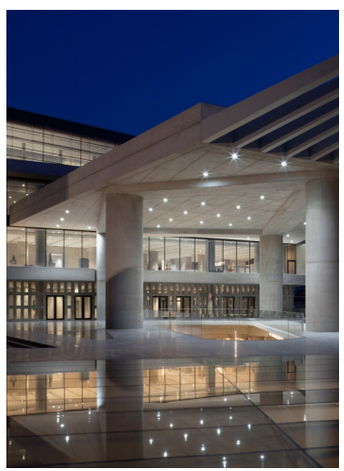


FIG. 1.1
Plan view of the Old and New Acropolis Museums

FIG. 1.2
View of the Old Acropolis Museum from the top of the Acropolis

FIG. 1.3
View of the New Acropolis Museum against its urban landscape from the Acropolis

FIG. 1.4
Entrance to the Old Acropolis Museum, four square pillars referencing the vocabulary of Classical architecture



(LEFT) FIG. 1.5
Entrance to the New Acropolis Museum

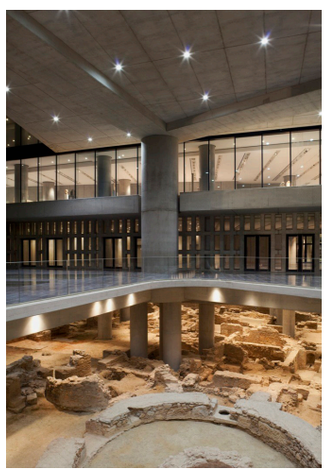


FIG. 1.6
The ruins were discovered during the excavation of the site, cut out forms in the ground allow them to be seen

Negotiating the Ruins of the Site

Both museums are situated on the sites of ancient ruins; the Old Acropolis Museum on the Acropolis itself, and the new at the foot of the Acropolis, and on top of a Roman/Early Byzantine settlement. Today, the remains of the Old Acropolis Museum lay dormant on the south east corner of the ancient site (fig. 1.1). Prior to its conceptualisation, the interventional processes on site were either restorative or subtractive; it was first to encroach onto the Acropolis rock itself. The architectural choices are made to assimilate the building into the controversial site. The design comprised of a humble stereometric form built with stone masonry, with four square pillars that reference the vocabulary of Classical architecture in its context (fig. 1.2, 1.4). It is absent of embellishment and its flat top is in line with the datum of the stylobate of the Parthenon, as such it is rendered invisible both from the city and from the Acropolis; it is an extension of the landscape itself, apologetically peering over the ledge of the flat top. Giannes Meliades, the Ephor of the Acropolis between 1941 and 1961, equates museums as prisons, but one that "can be camouflaged into a shelter with patience, good taste and respect for the objects"[34]. The stone of the building is beginning to show patina, stained by its recurrent exposure to the elements; its materiality allows it to age and indicate the passing of time in the same way its surrounding archaeology does. The language of the museum reflects its practical purpose and polemical location - and most notably, a submission to the archaeology, both inside and surrounding the building.

In polar contrast, the New Acropolis Museum, designed by Bernard Tschumi, erupts from the foot of the site (fig. 1.3, 1.5); its form is dictated by the discovery of archaeological ruins on the site and the road network of the city. Though visually incongruous, the design re-establishes a relationship between the different temporalities through the superimposition of three grids; the base datum hovers over the archaeological excavation[35] punctured with vistas which allow for views into the ruins (fig. 1.6), whilst the middle layer is a double height room relates to the street grid, and the upper floor of the museum mimics the scale and orientation of the Parthenon (fig. 1.10). The new building is clear in its intent; visually incongruous with its surroundings, it is a means of broadening the image of Athens. It contradicts the perception that the city is wholly defined by its past, but without denying its history. The New Acropolis Museum negotiates between the Acropolis, the contemporary Greek society, and its own existence.

34 Nassos Papalexandrou, "The Old Acropolis Museum, Athens, Greece: An Overdue Necrology," *Journal of Modern Greek Studies* 34, no. 1 (2016): 13, Project MUSE.
35 The discovery of part of the Mycenaean wall lead to the addition of a basement to house the ruins.

Athens

FIG. 1.7
The exhibition spaces in the Old Acropolis Museum. Bottom right shows the Parthenon Frieze display

FIG. 1.8
The upper gallery of the New Acropolis Museum, dedicated to the Parthenon. The space is clad with glass on three facades to allow for the 'Attic light' to enter

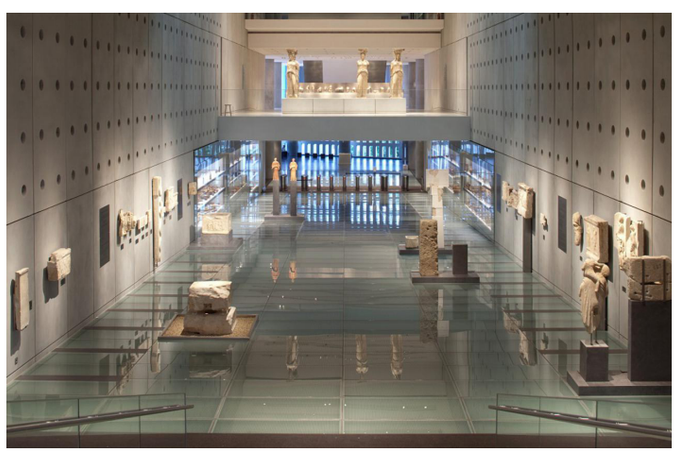


FIG. 1.9
The view on the ground floor gallery, exhibits from separate spaces are constantly in view

Negotiating the Ruin Contents

As well as serving the context of the museum, the ruins are also the objects housed within them. As ancient artefacts, the objects are both scientifically and culturally significant. Both the old and the new Acropolis Museum are designed with the recognition of their cultural and artistic value over their scientific one. The intention of both museums focused on accessibility to the general public.

The museological approach of Meliades was partially influenced by his socially progressive ideologies - one that opposed "the hegemony of the Greek archaeological enterprise by conservative intellectual elites"[36], and advocated for the social benefits of art. As such, his philosophy was based on accessibility to a diverse audience. He insisted on a clear separation between an art museum and an educational museum; of which he believed the Acropolis museum was the former, whereby "communication with art [is] achieved not through knowledge but through aesthetic enjoyment"[37]. It emphasised the value of the artefacts by means of contrast, where pieces were placed against painted walls (fig. 1.7). Wall texts were kept to a minimum, as the museum endeavoured to immerse the audience in the beauty of the artefacts rather than embarking on an educational experience. The same notion is evident in its successor, whereby the museum encourages a direct dialogue between the artefact and individual visitors. The intentionally minimal wall texts and sparseness of information removes the object from its scientific implications; Dimitrios Pantermalis, the director of the museum, describes it as "showing Classicism without the dust of Classicism"[38]. The spaces and display plinths are designed to enable open interpretations of the artefacts, enabling the audience to appreciate regardless of scientific knowledge and partake in the memory-making process.

A consideration of the "Attic sky"[39] is used in both as a means of contextualisation. In Tschumi's design, light is incorporated almost as an additional material as well as an architectural strategy of re-contextualising the Parthenon sculptures. The upper gallery is clad on all four facades in glass, which was "to allow Attic light to shine on its exhibits, as it did from the time of their creation"[40] (fig. 1.8). Within the curation of the old museum, Meliades avoided the use of spotlights, which he believed would sensationalise the pieces; instead the internal lighting conditions were a combination of natural and artificial light. In many ways, the use of light in both symbolises a constant within the context of persistent change. De-contextualisation is a major criticism of museum practices; however, in these cases, it is employed as a way to broaden the accessibility of the artefacts. By presenting them are objects of art rather than science, their value is less dictated by their age and the museum, but more so by the individual and their own values of appreciation. When such artefacts are displayed through the lens of science, "an overarching meta-narrative"[41] is imposed. By allowing individualised forms of engagement, the museum promotes the production of individual memory amidst the collective memories that are reinforced by its existence.

36 Papalexandrou, "The Old Acropolis Museum," 9.
37 Giannes Meliandes, "The New Acropolis Museum in Athens," Museum 12 (1959): 3
38 Dimitris Plantzos, "Behold the Raking Geison: The New Acropolis Museum and Its Context-free Archaeologies." Antiquity 85, no. 328 (2011): 619.
39 Mari Lending, "Negotiating Absence: Bernard Tschumi's New Acropolis Museum in Athens." The Journal of Architecture14, no. 5 (2009): 579.
40 Bernard Tschumi, "New Acropolis Museum." Architecture in Greece, 36 (2002): 160.
41 Macleod, Hanks and Hale, *Museum Making*, XXII.

Athens

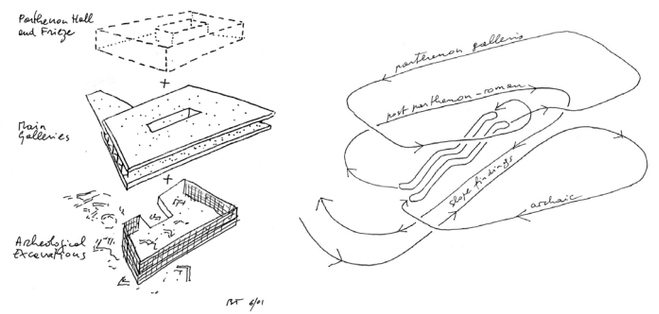


FIG. 1.10
Sketches indicating the datums within the museum (left), and the flow of movement (right)

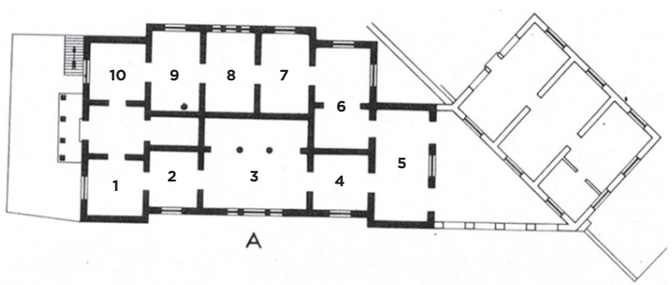


FIG. 1.11
Plan of Original Acropolis Museum (1874) and annex (1888). Indicating the sequence of rooms

Krauss' criticism of the synchronic display and its "waning of affect"[42] are tempered here by the diachronic organisation of exhibits; allowing for both the appreciation of the artefact as an isolated object, but also anchoring it within historical time. The layout in the New Acropolis Museum employs a chronological sequence (fig. 1.10); through the literal movement through space, "the visitor experiences the evolution of art and so traverses time"[43]. The Old Acropolis Museum employed a similarly chronological approach (fig. 1.11), whereby the layout and flow of movement and "paratactic arrangements"[44] reflected typical practices in Europe before the Second World War[45]. The exhibition rooms in the old museum are self contained spaces, resonating with the diachronic museum. Whilst doorways indicate the successive rooms, they are discrete contributions to the space. The movement through the museum is a harmonious procession, the musueum is read as a book, where the separate rooms are chapters. In contrast, the new museum exemplifies Krauss' idea of a museum without walls; the artefacts are never isolated, instead there is a constant reminder of other spaces (fig. 1.9). The movement through the museum requires a constant calibration from the audience due to the variety of spatial configurations.

The two case studies illustrate how in Athens, the museal negotiations of ruins and the role of the museum has changed over time. In the former, the pragmatic role and the subservience to the ruin is evident in the material language of the museum, and its means of display. In the latter, we observe a dramatic visual shift; whereby the museum has become an agent of change; the incongruity of the formal language is a means of re-inventing the image of the city. A constant between the two museums is the consideration of the ruin artefacts as objects of art, which broadens the accessibility of memory to the public. It also identifies with the synchronic museum, where the objects impact the audience by means of aesthetic appreciation; the perceived superficiality of such an approach is tempered by the use of a diachronic organisation of spaces. The combination of practices allows for an isolated appreciation as well as an anchor to the historical development of the artefact. The agenda of the new museum of shaping cultural identity is realised through the synchronic elements; the contemporary spaces and forms juxtaposed with the Classical artefacts serves as a metaphor for a city that is looking to the future without forgetting its past.

42 Krauss, "The Cultural Logic of the Late Capitalist Museum," 12.
43 Tzortzi, *Museum Space*, 9.
44 Ibid., 10.
45 Papalexandrou, "The Old Acropolis Museum," 4.

2 The Museum's Negotiation of Decay

Hamar, Norway

Hamar Cathedral Ruins
1998

Storhamarbarn
1967

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Hamar

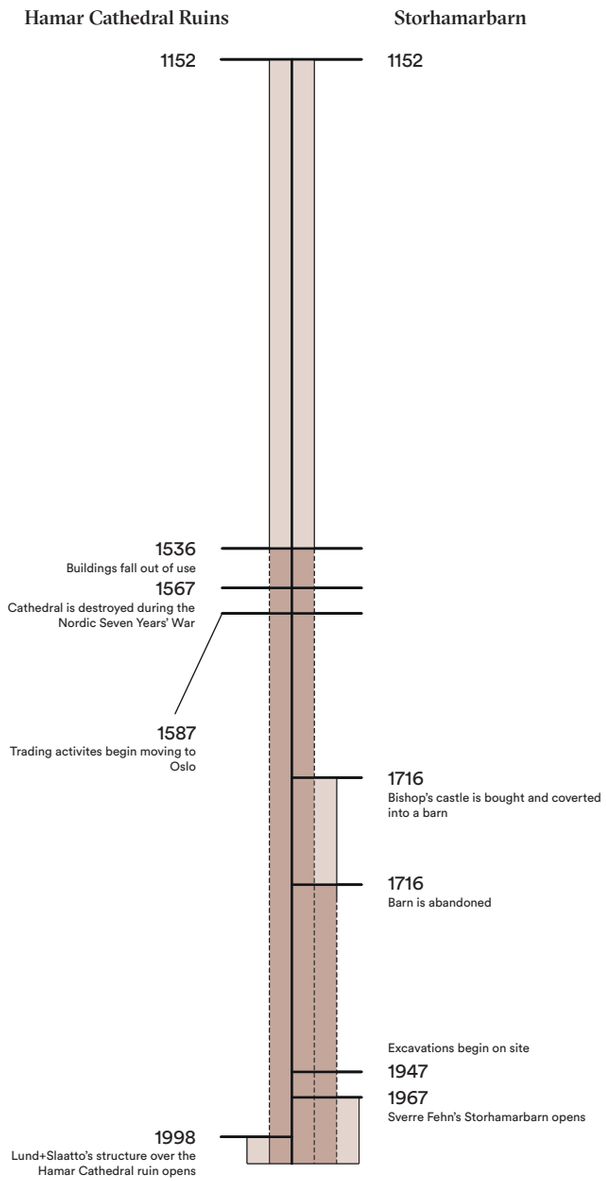
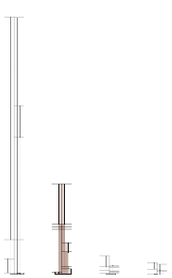


FIG. 2.0
Timeline of events on the site of Anno Museum. Over 800 years, the site fell into disrepair.



Context

The ruins in Hamar reflect the age value to those in Athens; both are remnants from a time before living memory, an age that deems it valuable as archaeology. In many ways, the process of archaeology is akin to that of ruination. Both involve the physical removal of material; in the former, the act of decay is one of human agency and done in the pursuit of knowledge, whilst in the latter, the degradation of matter is the act of nature or a by-product of contextual events. The knowledge produced is the disclosure of information that is liberated in its functional obsolescence. The ruins "[lose] their previous functions and meanings, their human aspects"[46] and are appropriated as archaeological sites, in order to uncover these functions and meanings. In *'The Pleasure of Ruins'*, Macaulay speaks of the "familiar tragedy of archaeology"[47], describing it as "the sacrifice of beauty to knowledge"[48]; as if the meaning and the poetry of decay are mutually exclusive pursuits - archaeology maintains the ruins whilst simultaneously corrupting its pleasure.

Where in Athens, the new museum was a means of modernising the collective identity; in Hamar, the case studies illustrate means of reconnecting the city with its past. The site of Anno Museum began as a small settlement that housed the Archbishop of Norway, over the course of 800 years, the site fell into decay (fig. 2.0). When modern Hamar was founded in 1849, little remained on the site to suggest its former power and glory as one of the largest cities in Norway. The ruins of the Storhamar and the Hamar Cathedral "[bear] witness to national power and splendour"[49] as the only remnants of its past. Therefore, the ruins contribute to the collective memory of the town as a link between the present and "the deeds of one's own specific ancestors, the greatness of one's own particular past"[50]. Within close proximity on the museum grounds are two approaches to archaeology, markedly antagonistic in their attitudes towards temporality.

46 Gustavo Verdesio, "Invisible at a Glance," in *Ruins of Modernity*, ed. Julia Hell and Andreas Schönle (Durham: Duke University Press, 2010), 347.
47 Rose Macaulay, *Pleasure of Ruins* (London: Weidenfield and Nicolson, 1953), 147.
48 Ibid.
49 Anne Eriksen, *From Antiquities to Heritage: Transformations of Cultural Memory* (New York: Berghahn Books, 2016), 76.
50 Ibid.

2

Hamar

FIG. 2.1
External view of the Hamar Cathedral Ruins within the protective structure

FIG. 2.2
Internal view of the circulation ramp, linking together exhibition spaces. Columns meet the archaeology below.

Hamar

FIG. 2.3
External view Storhamarbarn, showing the entrance of the ramp.

Negotiating the Ruins of the Site

The exterior of the Storhamarbarn resonates its prior form, but is recognisably contemporary (fig. 2.3). Immediately there are identifiable datums within the site; the ruins erupting from the ground, the horizontal strata of the pitched roof and the concrete ramp connecting the two. The architect, Sverre Fehn, negotiates the ruins in a way that shifts the status of the site. Where conventions of age value would deem the bishop's castle more worthy of preservation, Fehn responds to the history of the site in its entirety; that is to avoid the prioritising of one over another. The intervention hovers over the archaeological site (fig. 2.2), allowing the archaeological processes to become a part of the architecture, which "[allows] the public to experience history, not a book-learning, but as being brought to life by archaeology"[51]. Whilst the project treats the ruins as archaeology, as opposed to 'art' as seen in Athens, its didactic approach reflects the synchronic practice, which allows for a more implicit and accessible acquisition of knowledge.

The interventions consist of layers of circulation spaces and ramps (fig. 2.2), and elements which protrude from the ground. Internally, the tensions between the old and the new are amplified; the timber struts seemingly float above the ruin walls of the barn and concrete columns extrude gently into the ground. The architecture of the museum creates an experiential facsimile of the past; the suspended ramps trace the paths of the existing and the remnants of the past exist within touch (fig. 2.4). On entering the building, the space is cold and damp; it is an extension of the external conditions, the visitors are haptically situated with the ruins. The space is dimly lit, with the lightwells casting shadows against the multitude of textures. By engaging the senses, Fehn acknowledges the tactile memory system[52] and the power of the haptic sense in provoking memory. This intensification of the spatial experience is characteristic of the synchronic museum. However, instead of undermining the significance of the ruins, the architecture acts as a tool for engagement that promotes memory-production beyond the conventional ocularcentric ways, resonating with elements of Hooper-Greenhill's postmuseum.

Sited adjacent to the Storhamarbarn is the Hamar Cathedral ruins, a "protective building for the Hamar [Cathedral] ruins"[53]; immediately contrasting in visual impact and in its attitudes towards the temporality of ruins (fig. 2.1). The ruins of the cathedral are enclosed within a glass and steel box designed by the Lund+Slaatto. The footprint of the structure mimics the outline of its prior state (fig. 2.5), and double curvature is employed to soften the form. The controlled climate within the structure ensures its prosperity for the future, it is preserved "to keep it beyond the reaches of time"[54]. Speaking of the design, Kjell Lund explains that, "in the tension between technical construction and sacred space, the protection building postulates its justification"[55]. The project exemplifies Krauss' criticisms of synchronic practice; the intensity of space is attributed to the material contrast between the ruin and the intervention (fig. 2.5). The structure subsequently overshadows the ruin[56], surmising it as a

51 Sverre Fehn, "Three Museums," *AA Files*, no. 9 (1985): 10-15.
52 Alberto Gallace and Charles Spence, *In Touch with the Future: The Sense of Touch from Cognitive Neuroscience to Virtual Reality*, (Oxford, UK: Oxford University Press, 2014)
53 "Protective Building for Hamar Domkirkeruins," Architecture Norway, accessed April 7, 2019. http://architecturenorway.no/projects/culture/Protective_building_for_Hamar_Domkirke_ruins_1998/.
54 Fred Scott, *On Altering Architecture* (London: Routledge, 2008), 96.
55 "Protective Building for Hamar Domkirkeruins."
56 Conservator, Kristian Reinfjord, remarked that many visitors go to study the modern architecture as opposed to the ruins themselves.

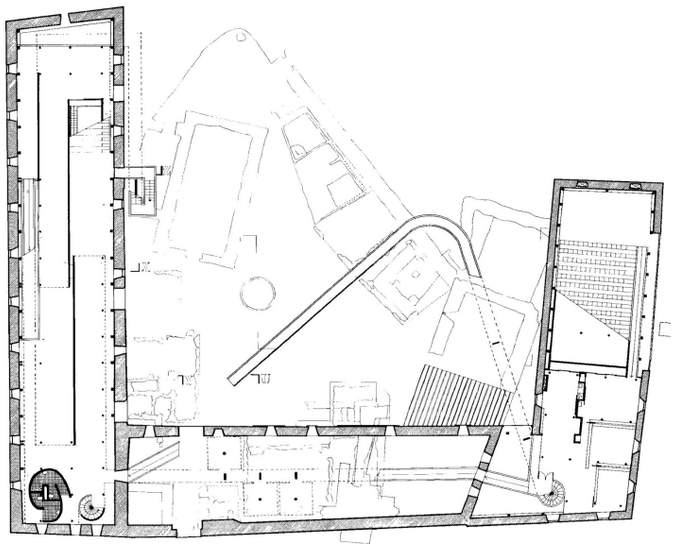


FIG. 2.4
Plan of Storhamarbarn with the ramp bisecting the ruins and building

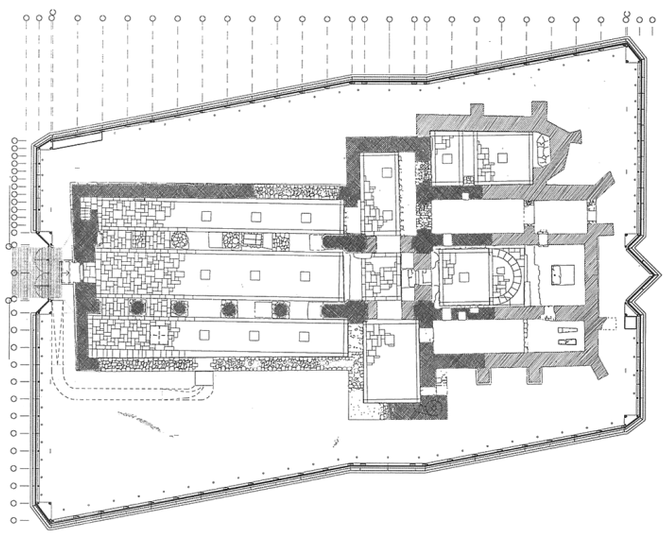


FIG. 2.5
Plan of the Hamar Cathedral Ruins, the footprint of the new structure mimics the old building

precarious object, rather than one that has prevailed against 800 years of civilisation. The approach undertaken is a literal translation of the museum vitrine; a typical display practice which enforces an ocularcentric means of transmitting the past, but undermining the sensorial experience of the process. In the design, processes of ruin and decay are deemed destructive to collective memory. It illustrates the idea of the museum as a "permanent memory store"[57], whereby its cultural value is correlated to its ability to remain the same, it is diachronic in its presentation of a singular narrative.

Upon entering the building, it is noticeably isolated from its surroundings; the visitor is sheltered from the winds that ripple the lake, and the cold that penetrates the landscape. Blinds protract along the building skin to control the internal climate. The conditions are optimised to the point of bodily disengagement; the dampening of haptic senses casts a focus on the aesthetic properties of the cathedral ruins. Although the ruins remain in the same geographical location, there is a decontextualisation of its surroundings and of time. The glass attempts to reconcile the ruin with its physical context, but only by visual means. The sensory experiences that are engaged with the processes of memory-making are neglected in this approach. In de-contextualising the ruin from the passage of time, the image remains the same, it does not fluctuate and evolve as unaltered ruins do. The mnemonic capacity of the ruin to promote individual memories is hindered; by retaining the ruin in a state of stasis, the visitors are denied the "involuntary memories"[58] that Edensor attributes to the unpredictable nature of ruins.

57 Graham Black, "Museums, Memory and History," *Cultural and Social History* 8, no. 3 (2011): 415.
58 Tim Edensor, "The Ghosts of Industrial Ruins: Ordering and Disordering Memory in Excessive Space," *Environment and Planning D: Society and Space* 23, no. 6 (December 2005): 837.

Hamar

FIG. 2.6
Plan of Storhamarbarn with the ramp bisecting the ruins and building

FIG. 2.7
Plan of the Hamar Cathedral Ruins, the footprint of the new structure mimics the old building

Negotiating the Ruin Contents

There are two types of display within Storhamarbarn; that of the existing ruins and of the artefacts found on site. The manifestations of decay on the building fabric are subtly highlighted by intervention; by superimposing a pane of glass on the exterior of a jagged opening (fig. 2.9), the process of decay is visible but not stagnated. The arrangement of the artefacts found on the site are displayed under the theory of *'critical display'*; where environments and spaces are created according to the objects. This approach parallels that of Carlo Scarpa in Castelvecchio; Scarpa argues "museum architecture...is a critical tool that makes art accessible and understandable"[59], echoing the intentions of the Acropolis Museums. As places that broaden the accessibility to the past, the composition of the objects are paramount. Display stands are three-dimensional and used to imply volumes and forms, suggesting multiple ways of viewing them (fig. 2.7) and therefore, enhancing the sense of movement within the space. By utilising a synchronic practice of display, a more liberated approach to interpreting the past is encouraged. In comparison to diachronic curatorial approaches, critical display shifts the "attention from reproducing to producing meaning, and from informing to presenting"[60], as such "the preconceived responses that the works might arouse are intended to be undermined"[61] due to an element of unpredictability in individual experiences.

Within the Hamar Cathedral, the ruin serves as both the artefact. On crossing the glass threshold, a path leads the visitor onto the raised ground surrounding the ruin. The displays are sparse and tentatively rest on the walls of the ruin, further exemplifying the status of the ruin as artefact. On a small metal plinth sits a maquette of the cathedral in its prior state (fig. 2.6), which exaggerates the disparity between ruin and its former state. Whilst the temporal origins of the new and old are visually distinct, it produces an architectural dichotomy where, in its entirety, it belongs to neither the past, nor the present. The museum is primarily a means of protection, also a means of reinstating a practical function; the enclosure of the ruin allows it to be reclaimed for religious purposes (fig. 2.8) as well a concert hall and conference room; arguably better securing it for posterity than the protective building itself.

59 Tzortzi, *Museum Space*, 56.
60 Ibid.
61 Michael Brawne, *The New Museum: Architecture and Display* (New York: Praeger., 1966).

Hamar

FIG. 2.8
The protective structure allows the ruins to be appropriated for religious purposes

FIG. 2.9
The jagged opening of the ruin is framed on the exterior with a pane of glass

Negotiating the Ruin Contents

The two projects offer opposing approaches in the preservation of collective memory and reconnection of modern Hamar with its distant past. In both, there is an intensity of space; however, Lund+Slaatto substantiates Krauss' theory that such approach creates a 'waning of affect', whereas the intensity in Fehn's project derives from emotion and affect. In the former, the ruin is treated as a witness to the past, thus its mnemonic capacity is linked to physical retention of the ruin. Meanwhile, Fehn recognises the ruin as a living entity, embracing the processes of change as part of the its ability to preserve memory. By allowing the building and ruin to succumb to the effects of time is to relinquish an element of human agency, thus countering the criticisms of the museum as an authoritative voice. Fehn utilises time as a material, as a proactive contribution to the building; meanwhile, Lund + Slaatto interprets time as opposition. Despite fervent attempts at control, the effects of time are volatile and - to some extent - unpredictable, in this sense it is akin to individual memory. In embracing its volatility and designing for it, Fehn's project encourages the production of and reflects the nature of individual memory.

3 The Museum as Collective Healing

Berlin, Germany

The Neues Museum
2009

The Topography of Terror
2010

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Berlin

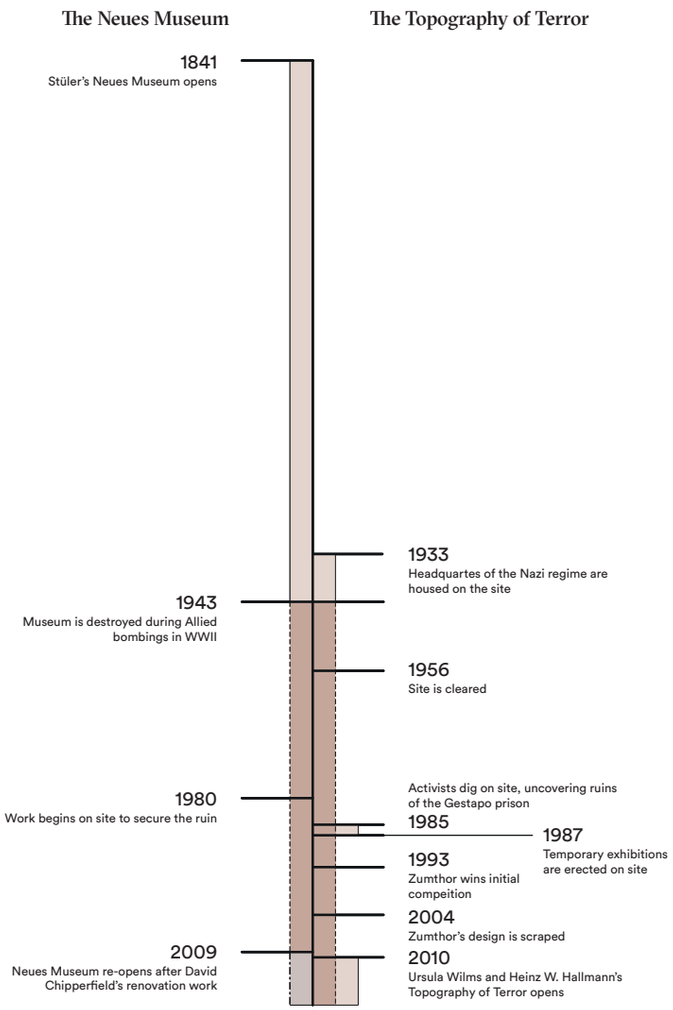
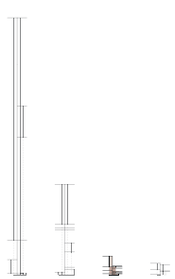


FIG. 3.0
Timeline of events on the sites of the Neues and Topography of Terror. Both sites became ruins during the Allied bombings in WWII, and remained in a state of decay for over 50 years.



Context

The following chapters explore ruins that are intertwined with living memory[62]; unlike the former case studies, where museums reconcile the collective memory with its distant past, the following case studies explore a negotiation of ruins which refer to events in recent history. Berlin is a city where its ruins are deeply ingrained into the urban fabric. The nuance of war ruins is the rawness of trauma, the ruins that are created in war are ones of immediacy and destruction; the buildings are not allowed subtle erosion but instead succumb to violent ends.

After the Blitz, Macaulay described London as "stark and bare"[63]; the immediacy of the destruction denied its remnants the pleasures of the Picturesque. In post-war Berlin, we observe the act of collective remembrance as a means of healing, through the erection of monuments and museums. The cityscape is "an expression for both remembering and forgetting"[64]; one where the past, present and future are deeply interwoven, with war ruins of the city playing an important role as remnants of its history.

After the collapse of the Nazi regime in Berlin, the dilemma of commemoration manifested in two agendas: the creation of war memorials and the action to be taken with remaining Nazi architecture and buildings that were destroyed. Many of the remaining buildings underwent restoration, omitting the Nazi symbolisms, and were appropriated for a variety of public and government uses. According to Sandler, this "normalised them and displaced them from collective memory and awareness"[65]. In the late 1970s and 1980s, there was a surge in the "rediscovery of Nazi threads enmeshed in the local histories of neighbourhoods"[66]; prompting many urban regeneration and historical preservation projects as part of the "memory boom"[67] phenomenon. The Topography of Terror project (formerly known as the Gestapo Terrain) was part of this resurgence; similarly, the ruins of the Neues Museum was left to decay for a long period of time, with its reconstruction project officially beginning in 1997.

62 According to Merriam-Webster, living memory is defined as: during a time that can be remembered by people who are still alive
63 Macaulay, *Pleasure of Ruins*, 453.
64 Mary Rachel Gould and Rachel E. Silverman, "Stumbling upon History: Collective Memory and the Urban Landscape." *GeoJournal* 78, no. 5 (2012): 792.
65 Daniela Sandler, *Counterpreservation: Architectural Decay in Berlin Since 1989* (Cornell University Press, 2016), 169.
66 Ibid., 170.
67 Andreas Huyssen, "Present Pasts." *Globalization* (2001): 57-77.

3

Berlin

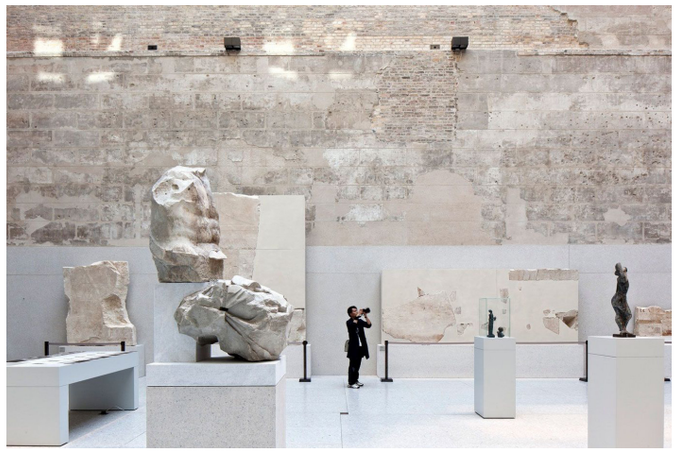


FIG. 3.1
The ruins of the building hierarchically contest the artefacts in the exhibition

FIG. 3.2
The scars of the war subtly displayed within the building fabric

FIG. 3.3
The ruins of the Gestapo prisons are sunken into the landscape of the Topography of Terror

FIG. 3.4
The process of digging on the site became a commemorative operation

FIG. 3.5
The building sits within the homogenous gravel landscape

Negotiating the Ruins of the Site

In the immediate aftermath of the Second World War, both the Neues Museum and the Topography of Terror were sites of destruction. The original Neues Museum was built by Friedrich August Stuler between 1841 and 1859; described as a "'total' museum experience based on ocular immersion"[68], the architecture responded aesthetically to the opulence of the artefacts, serving as a means of contextualisation. The Neues Museum has an intrinsic relationship to the discourse of ruination; with Wilhelm Kaulback's murals in the entrance hall depicting scenes of destruction, to the physical destruction of war, to Chipperfield's alterations to reframe the scars of war.

The collective memory of the war is subsequently imbued within the fabric of the building; an idea observed in Fehn's Storhamarbarn, where the building itself becomes the artefact. The walls of the original bear the physical scars of combat with bullet holes left within the walls; they are not glorified but are silently present as a reminder. The traces become artefacts within their own right, hierarchically contesting the ancient artefacts (fig. 3.1). The role of the architecture in its predecessor was as a means contextualising the objects; whereas in its contemporary, it is a means to frame another layer of history (fig. 3.2). This juxtaposition, in which "the contemporary reflects the lost but without imitating it"[69] allows the past to occupy the space of the present, without the removal of recriminations.

In the Topography of Terror, one can observe a similarly tumultuous history and an enduring dialogue with ruination. The site once housed buildings of the Nazi regime, the remains of which still exist on the site (fig. 3.3). When excavations revealed remnants of the former buildings, temporary structures were erected as a means of preservation. Its initial incarnation was a provisional installation, "less concerned with an aesthetic or curatorial statement than with displaying and revealing the history of the site"[70]. In a similar vein as the Old Acropolis Museum, there was a submission of the building to the meaning of the site and its remnants.

The site, fenced off and overgrown with plants and debris, "[formed] an uninhabited and disordered space"[71], where processes of ruination had served the task of memory-work and "confronted the Nazi past more effectively than any 'active museum'"[72]. In 1985, an activist group held an excavation on the site in response to the delays for a proposition for the site (fig. 3.4). The process of digging physically unearthed the remains of the Gestapo prison cells, and symbolically uncovered the "repressed, negative, and imagined memories of the past"[73]. The commemorative operation and archaeological approach to memory resonates to that of ruination and Hooper-Greenhill's idea of the postmuseum, whereby the production and spatialisation of memory is not defined by the building but in this case, a process and experience. The physical destabilising of the terrain is caused by a public engagement, but still endows the site with the mnemonic qualities of liberated exploration as described by Edensor.

68 Kerstin Barndt, "Working through Ruins: Berlins Neues Museum," *The Germanic Review: Literature, Culture, Theory* 86, no. 4 (2011): 297.
69 "David Chipperfield Architects – Neues Museum," David Chipperfield Architects, accessed April 13, 2019. https://davidchipperfield.com/project/neues_museum.
70 Sandler, *Counterpreservation*, 175.
71 Ibid., 179.
72 Brian Ladd, *The Ghosts of Berlin: Confronting German History in the Urban Landscape* (Chicago: University of Chicago Press, 2018), 165.
73 Till, *The New Berlin*, 94.

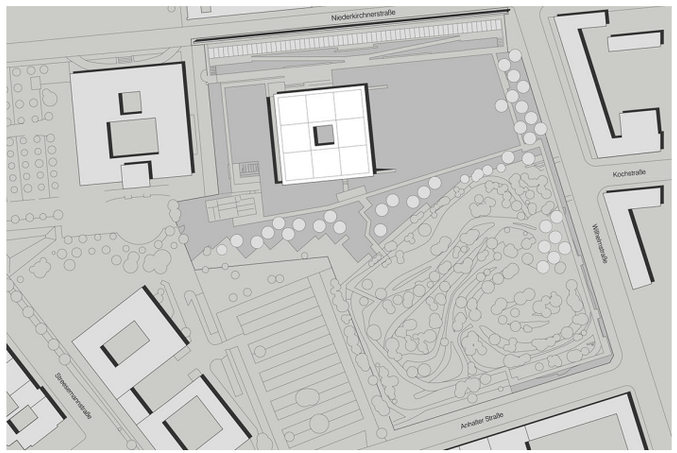


FIG. 3.6
The building in the Topography of Terror is intentionally unaligned with its surroundings

FIG. 3.7
The Neues Museum within its context on the Museum Island

A recognition of the didactic properties of decay, and an acknowledgement to this part of its history, is evident in Ursula Wilms and Heinz Hallmann's proposal for the site. The south-east corner of the site is covered with locust trees; its untamed manner contrasts with the rigidity of the building and the homogeneity of the gravel landscape. The growth of nature begins to overtake the remnants of the post-war use of the site; it creates a framework for processes of decay, allowing the natural processes to take over the corner of the site, thus "challenging the visitor to actively discover and learn about time"[74]. This implicit approach of remembrance, is one that is open to interpretation and requires the visitors to actively engage with the memory process.

As a reference to the humble predecessors of the site, the building is a "subordinate...addition to the land"[75]. Emerging from the grey gravel landscape is the formally modest building, housing the archive, research and visitors' facilities. The material palette is muted in colour, and the building merges into the homogeneity of the landscaped site (fig. 3.5). This expansive desolation was intended by Wilms "to allow for [the] emptiness to be experienced"[76]. This concept of representing through absence and the idea of the void was prevalent in post-war commemoration; within this case, the design enhances the many literal and metaphorical ideas of the void that have haunted the site, the emptiness is as symbolic as it is spatial. The landscape is bisected by concrete paths as prescribed routes; to depart from the path and walk on the unstable terrain of the gravel is to engage haptically with the site, its discomfort serves as a metaphor for its difficult history.

The materiality of the building distinguishes it from its immediate surroundings; its minimal form is enhanced by the metal screen facade, which envelopes the rigid metal and glass structure. Its incongruity is reiterated by its orientation (fig. 3.6), which is "intentionally unaligned with any former structures or axes on site"[77]. This lack of dialogue with its surroundings and material sterility was criticised[78], with the sanitisation of the ruins and formal simplicity interpreted as "a lack of humanity"[79]. However, the active disengagement with the site challenges the expectations of the visitor, prompting a critical engagement with the subject matter. Here, the strategy of contextual orientation, as evident in the New Acropolis Museum, is subverted; by purposefully disrupting the delineations of the site, the museum prompts a sensorial engagement with the memory of the events. This experiential approach allows for subjective interpretations of a sensitive subject.

The Neues Museum was similarly criticised of its omission of the "decrepitude and squalor"[80], manifestations that are evident in phases of decay (fig. 3.8). In re-establishing the Stuler's authorship the of museum, visitors are denied the sensory experiences that prevail in sites of ruins, such as that present in the initial incarnation of the Topography of Terror and the industrial ruins described by Edensor. However, through using a

74 Thilo Folkerts, "Landscape as Memory," *Journal of Landscape Architecture* 10, no. 1 (2015): 75.
75 Cited in Sandler, *Counterpreservation*, 186.
76 Ibid.
77 "Topography of Terror, Berlin, Germany, Documentation and Visitor Centre and Presentation of the Historic Property." Heinle Wischer Und Partner, accessed April 13, 2019, https://www.heinlewischerpartner.com/projects/project-archive/projekt-detail/?projektnummer=06-224.
78 Ana Souto, "Architecture and Memory: Berlin, a Phenomenological Approach," in *The Territories of Identity: Architecture in the Age of Evolving Globalization*, ed. Soumyen Bandyopadhyay and Guillermo Garma Montiel (London and New York: Routledge, 2013), 84.
79 Layla Dawson, "Berlin, Germany - Topography of Terror has washed away too much dirt in presenting Nazi history," *Architectural Review*, July 1, 2010, https://www.architectural-review.com/essays/berlin-germany-topography-of-terror-has-washed-away-too-much-dirt-in-presenting-nazi-history/8603067.article
80 Robert Harbison, *Ruins and Fragments: Tales of Loss and Rediscovery* (London: Reaktion Books, 2015), 87.

FIG. 3.8
The sequence of renovation, whereby the states of decay were criticised for being too clean and sterile

FIG. 3.9
The entrance to the Neues Museum, where pre-cast concrete are used to represent the lost elements

material palette that harmonises the new with the old, a new kind of haptic engagement is constructed. The material differentiations are employed to "[highlight] the authenticity of the different layers of history"[81] and therefore "encourag[es] a more cohesive reading of the past"[82]. Within some spaces, where the original frescos have been partially damaged or lost, the brickwork has been whitewashed to soften the contrast with the paintwork; this methodology of negotiating the past is more than simply presenting the fragments in its ruin state. By highlighting the remnants with subtlety, the threshold between old and new is continuously blurred.

In the central stair hall, modern gestures are more explicit (fig. 3.9). The fresco walls were repaired but absent of its frescos, enclosed by a new roof supported by dark timber trusses. The result is an abstraction of the original, translating the volumes of its past but in a language that is of the present. According to Chipperfield, the design process involved a recognition of both "Stuler's original building...and the physical ruin that stood in its place"[83]. Similar to Fehn's approach in Storhamarbarn, the intervention acknowledges two moments in the past by rendering them with the same importance. Chipperfield's attempt to "maintain a sense of the whole"[84] manifests in his material choices. Pre-cast concrete is consistently employed as a metaphor for absence throughout the building. The concrete is given a dynamism with the surface finish - polished and sand-blasted - and acts as a paraphrase of the fragments that no longer exist. The different levels of damage are gauged through the prevalence of the concrete elements, it is a subtle recording of the destruction, a qualitative measure.

Given the nature of the subject matter and emotional process of collective healing, synchronic practices were common in post-war Berlin. In their negotiation of the existing as well as the absent, these case studies offer different ways that museums employ synchronic approaches. Within the Neues Museum, the building becomes a palimpsest, simultaneously becoming the artefact and the display. The synchronic interventions disrupt the linearity of history, represented by its diachronic organisation of space. In the Topography of Terror, the project disrupts the linearity of the context. It is more explicitly synchronic, but it contradicts with Krauss' notion of experience grounded in ocular engagement. Instead, it acknowledges "imagination, emotions, senses and memories as vital components of the experience of museums"[85] by giving the architecture and landscape an abstract quality. Both projects react to the changes that rippled from the traumas of war; an event that endowed the museum with an additional civic agenda of collective healing.

81 Ana Souto, "Neues Museum Berlin, by David Chipperfield: completing the past with a minimalist intervention," *The Architect: The Journal of the Sri Lanka Institute of Architects* 116, no. 4 (2015)
82 Ibid.
83 "Interview with David Chipperfield." Hatje Cantz, accessed April 7, 2019, http://www.hatjecantz.de/david-chipperfield-5183-1.html.
84 Ibid.
85 Gaynor Kavanagh, *Dream Spaces: Memory and the Museum* (London: Leicester University Press, 2000), 3.

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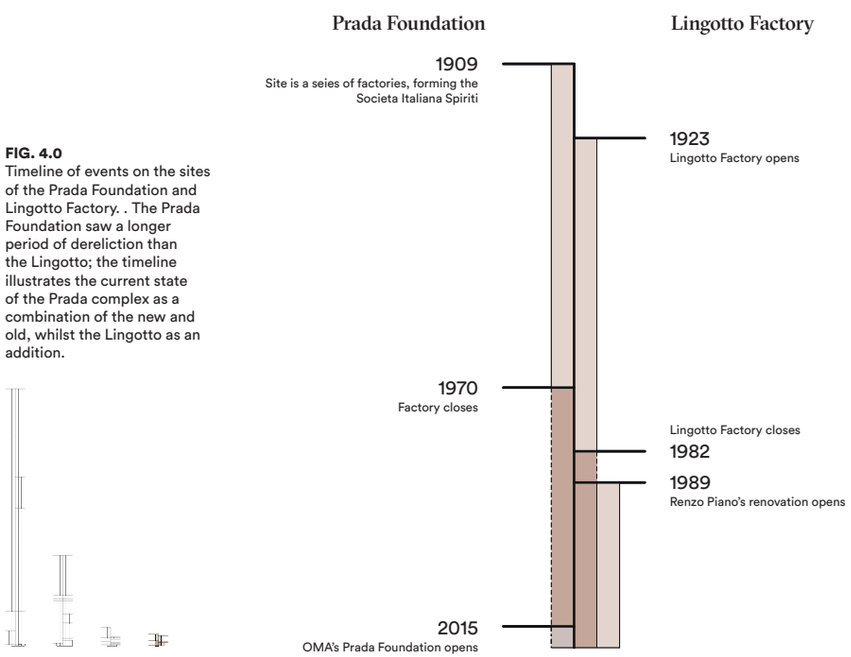

FIG. 4.0
Timeline of events on the sites of the Prada Foundation and Lingotto Factory. . The Prada Foundation saw a longer period of dereliction than the Lingotto; the timeline illustrates the current state of the Prada complex as a combination of the new and old, whilst the Lingotto as an addition.

Context

Like war ruins, industrial ruins are imbued within the living memory of the place; but its distinction derives from its former function as a place of work. The memories associated with industry are those concerned with the domestic and day-to-day routines of a place. Industrial ruins are among the most recent type of ruins; in the 1970s, following decline of industry in the Western world, UNESCO began to recognise industrial heritage as world heritage. The abundance of buildings that had outlived their intended functions subsequently became a popular medium for adaptive reuse. As a result, the term now alludes to the myriad projects that convert industrial relics into upmarket hospitality facilities and cultural institutions, whereby the museum becomes an agent of cultural change. In most cases, de-industrialisation has rendered its architecture obsolescent, though the physical building and the collective memory remains. However, the absence of the industrial activity creates a void within the identity of the place. Throughout the history of industrialisation, it is often regions and areas that are affected; hence, this chapter will investigate the context of the Industrial Triangle of Italy, focusing on case studies in Turin and Milan. Though they are separate cities, both areas underwent a similar pattern of post-industrialisation re-invention of cultural identity, providing a strong comparative study.

Both cities, along with Genoa, formed the Industrial Triangle of Italy, which saw mass rural to urban migration after the Second World War[86]. By the recession and the Fordist crisis in the 1970s, the cities were marked by de-industrialisation and urban decline. The variance of industry in Milan allowed the city to reinvent itself as a "dynamic post-industrial metropolis"[87] after dissolution of heavy industry in the area. Though the manufacturing sector is still prevalent in contemporary Turin; the city has since promoted its identity as a 'Capital of Culture', departing from its dominant image of automotive history. Within both cities, the role of the museum has been one of symbolic and cultural transformation; a similar role that is observed in the New Acropolis Museum. Both of the case studies identified - The Lingotto Factory and Prada Foundation - house museums that are dedicated to art as opposed to its industrial history, as such the chapter will focus on building itself, which fulfils the role of the artefact within this museological context.

86 Petros Petsimeris, "Urban Decline and the New Social and Ethnic Divisions in the Core Cities of the Italian Industrial Triangle," *Urban Studies* 35, no. 3 (1998): , doi:10.1080/0042098984853.
87 John Foot, *Milan since the Miracle: City, Culture and Identity* (Oxford: Berg, 2001)

4

Industrial Triangle of Italy

FIG. 4.1
The Lingotto Factory in 1928

FIG. 4.2
The Largo Insarco site prior to renovation into the Prada Foundation

FIG. 4.3
The mirror facade of the cinema creates a set-like atmosphere within the complex

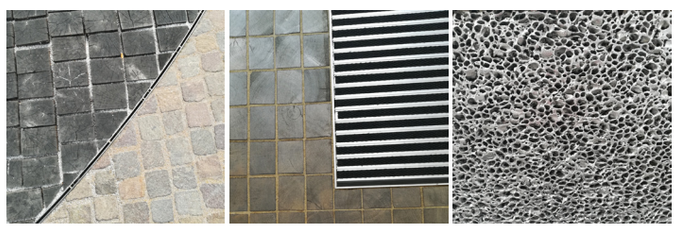

FIG. 4.4
Different materials are used to illustrate changes of space and movement

FIG. 4.5
The Haunted House is gilded in gold leaf, which illuminates the rest of the complex

Negotiating the Ruins of the Site

The Lingotto Factory is situated on the outskirts of the city centre of Turin; its industrial past differs from Milan in that the city became synonymous with a monoculture of automotive manufacturing, specifically that of FIAT which was established in 1899. According to Alberto Vanolo, FIAT imposed financial control and regulated local supplies, such that the spatial, institutional and cultural developments of the city and the firm were highly embedded[88]. During the war, production halted at the Lingotto factory for fear of it being a target for attacks; such destruction would be seen as a way of annihilating the area, both economically and symbolically[89]. As such, the role of the building within Turin was not merely one of automotive production, but perhaps more importantly a celebration of its industrial achievements and thus a stabilisation of the collective memory and identity.

The factory was designed by Giacomo Matte Trucco and inspired by the Fordist production lines in Detroit. In contrast to the conventional gravity-led processes, a continuous ramp spiralled up the height of the building; raw materials entered at ground level, and the ramp served as a gradual assembly process. The roof is crowned with a driving track, where the finished product emerges and is test driven on its 1km circuit (fig. 4.1). Whilst rooted in functionalism, the true efficiency of the factory was contentious[90]; as such, the significance of the ruin derives from its symbolic nature, as a celebration of FIAT, rather than its functional one.

OMA's project for the Prada Foundation is situated in the Largo Isarco industrial complex (fig. 4.2), located on the Southern outskirts of the Milan city centre. The site itself was previously the Società Italiana Spiriti, a state owned alcohol production complex which closed in the 1970s. Speaking at the 2015 inauguration of the Prada Foundation, Rem Koolhaus stated:

"The Fondazione is not a preservation project and not a new architecture. Two conditions that are usually kept separate here confront each other in a state of permanent interaction—offering an ensemble of fragments that will not congeal into a single image, or allow any part to dominate the others."[91]

Throughout the project, the choice of materials is used as a means of consolidating the past and the present; the use of unexpected materials is a means of reinstating the old structures into the contemporary cityscape. The addition of the steel columns to the library and the veil of gold leaf on the facade of the Haunted House stimulates the dialogue between the old and the new more than the typical binary treatment (fig. 4.3, 4.5).The podium building, a new addition to the site, is clad with aluminium foam which is commonly used in the automotive industries (fig. 4.4). The re-appropriation of this material is representative of the city and its industrial past, acknowledging the history of the site and its wider context but without replication. It imbues the material with a new association, serving as a metaphor for the site, and indeed the city as a whole. These industrial

88 Alberto Vanolo, "The Fordist City and the Creative City: Evolution and Resilience in Turin, Italy," *City, Culture and Society* 6, no. 3 (2015): 70.
89 Annalisa Colombino and Alberto Vanolo, "Turin and Lingotto: Resilience, Forgetting and the Reinvention of Place," *European Planning Studies* 25, no. 1 (2016): 16.
90 Reyner Banham, *A Concrete Atlantis: U.S. Industrial Building and European Modern Architecture, 1900-1925* (Cambridge, MA: MIT Press, 1989), 244.
91 "Fondazione Prada Complex in Milan, Designed by OMA, Opens to the Press," OMA, accessed April 3, 2019. https://oma.eu/news/fondazione-prada-opens-to-the-public.

Industrial Triangle of Italy

FIG. 4.6
The Prada Foundation complex, a mixture of old and new buildings

FIG. 4.7
The Lingotto Factory, where much of the facade has been retained and the intervention uses a parasitic approach

FIG. 4.8, 4.9
There are minimal interventions on the upper floors of the gallery, as a visitor, the ascent traces the manufacturing process of the FIAT cars

FIG. 4.10
The parasitic addition highlights the existing building by means of contrast

materials are balanced with classical materials, such as travertine and marble; together, they create a complex palette, which is curated in such a way that each building is able to emanate a sense of individuality without compromising the reading of the complex as a united whole.

The material choices creates a stage-like setting within the complex; the gold leaf facade of the Haunted House interacts with the light and at times of the day "contaminates the whole environment"[92], and the mirror facade of the cinema diffuses its surroundings through de-materialisation (fig. 4.3). This play with material and light undermines the audience's ability to differentiate the old from the new. It is a similar sentiment that is observed in the Neues Museum; however, it manifests in opposing ways. Where Chipperfield used materials that echoed the existing, thus rendering the new as part of the old, OMA employs materials that are incongruous, as such the old is consumed by the new. This material sensibility is also observed in Fehn's Storhamarbarn project, where the selection of materials engages with the ruins in temporal ways. A major criticism with many adaptive reuse projects is facadism, where typically the facades of historic buildings are retained to maintain an image of stasis. Koolhaus subverts this method by transforming the facades through "surface alchemy"[93], which utilises the building exterior, not as a preserved element of history but as a signifier of change.

On the contrary, the exterior of the Lingotto Factory has retained much of its original features (fig. 4.7). In 1985, Renzo Piano was commissioned to convert the factory into a multi-use complex, aiming to revive the building while "maintaining its architectural identity"[94]. The architecture of the building is a physical manifestation of the manufacturing processes that took place on the site; as such, "the building's exterior remains largely unaltered"[95], but the interior is adapted to include a museum, shopping mall, conference spaces and other recreational programs. The distinctive element of the project is the parasitic additions to the upper levels of the building, housing the museum, conference rooms and a helipad. The grey steel construction is designed to resemble the foundry of the factory, but is undeniably and unapologetically contemporary in its aesthetics (fig. 4.10, 4.11). It precariously floats above the driving track, a foreign object that uses material contrast to state its age, and highlight the original structure. The mainly parasitic interventions by Piano implies the belief that the collective memory is linked to the physical matter of the building, so to alter the building fabric is to alter the history of the site.

As observed by Catherine Slessor, the conversion of the factory into a cultural complex including a shopping mall, "crystallis[ed] the shift from making things to buying them"[96]. The project transformed the space of production and labor into one of consumption and leisure; the open spaces of the factory have been inserted with partitions to enable shopping programs. The central ramp still remains, used as circulation and access to the different floors. The vertical procession through the building

92 Amy Frearson, "OMA's Foundazione Prada art centre opens in Milan," *Dezeen*, May 3, 2015, https://www.dezeen.com/2015/05/03/oma-fondazione-prada-art-centre-gold-leaf-cladding-wes-anderson-cafe-milan/
93 Bryony Roberts, *Tabula Plena: Forms of Urban Preservation* (Zürich: Lars Müller Publishers, 2016), 116.
94 "Lingotto Factory Conversion," RPBW, accessed April 12, 2019, http://www.rpbw.com/project/lingotto-factory-conversion
95 Ibid.
96 Catherine Slessor, "The Italian Job," in *The Architectural Review* 224, August 2008

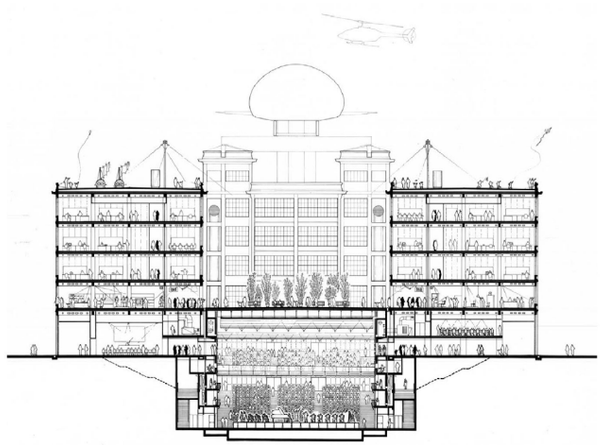

FIG. 4.11
Short section through the Lingotto Factory, illustrating the internal partitions and the parasitic element on the roof

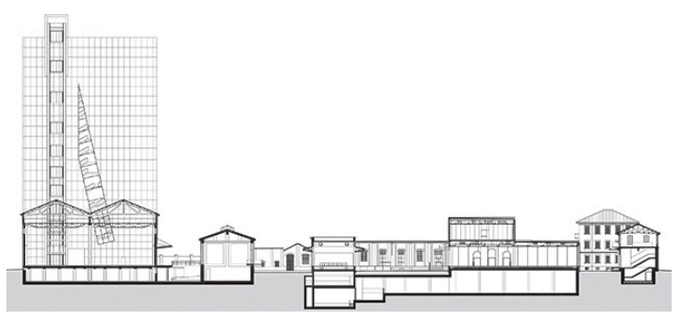

FIG. 4.12
Long section through the Prada Foundation, showing the variety of spaces within the existing complex and the additional larger buildings

mimics that of the FIAT cars which were manufactured on the site. On the upper levels, prior to the museum, the spatial experience alludes to the exploration of industrial sites that Edensor discusses; though it is in many ways a controlled site, it retains some of the freedom associated with un-intervened industrial ruins, on the ramp and inside the interstitial spaces and stairwells. The simultaneously monotonous and majestic forms re-compose themselves on ascent, the structures are grazed by the light which pours in from the vistas (fig. 4.8, 4.9). This processional route to the museum at the top, serves a more experiential and synchronic means of transferring memory that the museum itself; where the diachronic approach reflects more common practices of museology. This combination of museological approaches, mimics that of the Topography of Terror; in the Lingotto factory, the majesty of the ascent is not as intentionally designed as the aforementioned but nonetheless supersedes the memory-work of the 'museum' itself.

The museological approach of the Prada Foundation adheres to the characteristics of a synchronic museum; both in the dominance of the architecture and the ahistorical approach of exhibition. The experiential qualities of the complex is partially accredited to the unusual diversity of spatial environments which are "alternately intimate and expansive"[97], and the haptic qualities of the material palette. In their negotiation of the ruin, both projects play with distinction between the old and new elements. Where the Lingotto distinguishes the two, the Prada Foundation fuses them together to create a new language that belongs neither to the past nor present. By disabling temporal associations of the architecture, the visitor is prompted to engage with the surroundings; enabling the production of memories that are not tainted by preconceptions, but by experience.

97 "Mission," Foundazione Prada, accessed April 12, 2019, http://www.fondazioneprada.org/mission-en/?lang=en

5

Conclusion

The wide scope of case studies allows for a broad understanding of the subject matter, as each offers a distinct interpretation of a particular moment - the collision between museums and ruins. This thesis analyses a range of case studies at a specific point in time, enabling the discovery of mutual influences and interplay between different geographical contexts and ruins of different temporalities. However, the limitations in such a study is that it can overlook developments in museological architecture over a wider span of time. This thesis proposes that a diachronic investigation into the subject matter can further contribute to the exploration of museums, ruins and memory within the architectural discourse. In each case study, the architecture responds to the nuances of the ruin and its significance to the context. Together, they construct a narrative of how museums form an important part of the wider cultural landscape, and illustrate the myriad ways that museum architecture alters the mnemonic capabilities of the ruin. The chronology of the ruins illustrate an attitude towards age value[98]; where the former chapters, due to the age of the ruin, necessitate a softer approach, and the latter half illustrate bolder architectural strategies that alter the matter of the ruin itself.

The criticisms of modern museum practice revolve around the power disparity between the authority of the museum and the general public; this disparity means that the responsibility of producing collective memory are endowed to a selected few, often rendering the experiences and memories of those less advantaged as insignificant. Collective memory is important within society, it acts as a framework for individual memories and enforces cultural identity; both of which offers individuals a sense of belonging. In many ways, unaltered ruins present a remedy for the issues that plague museum practices; the authoritative voices of the past are dampened by processes of decay, allowing a freedom of exploration that is often inhibited in modern museums. In the absence of an imposed narrative, the production of memories are restricted only by the imagination of the observer. Undoubtedly the interpretation is tainted by individual experiences and memories beyond the ruin, but the museum is not immune to such effects either.

The recollection of visits to each of the case studies requires an active engagement with individual memory of the past; as such, this process itself forms part of the methodology. On recalling such memories, there are certain thoughts that stand out without requiring memory aids; the cold of Storhamarbarn, the gravel grinding against each other in the landscape of the Topography of Terror, and the warmth of the sun grazing the Acropolis and the fragments in the new museum. This process itself illustrates the variances of individual memory, a reminder that vision merely a part of how we remember the past. Like all interpretations of the experience, the descriptive analysis is tainted by personal experiences and other variables; therefore, whilst this methodology is non-absolute, it offers a basis through which one can analyse how museum architecture affects individual memory.

98 The idea of age value itself is riddled with discrepancies. In 'The Modern Cult of Monuments', Aloís Riegl identifies age value with the aesthetic properties of patina and disintegration. This contradiction is exemplified in the Parthenon, where elements deemed unstable are removed, and new pieces are carved and aged to appear old.

In the museums that utilise a mainly diachronic approach, ruins are understood as witnesses to the past, as opposed to living entities. This notion is most evident in Lund+Slaatto's Hamar Cathedral project, and least so in Sverre Fehn's Storhamarbarn. These case studies illustrate opposing stances in the fluidity of memory, both collective and individual; the former advocating the view that memory is in stasis by retaining the object of memory in such state. With Athens, the formal change in the two museums indicate the role of the museum, the new museum as a place of preservation, but also as an advocate for re-inventing the image of the city. The tension between the two agendas is exemplified in the juxtaposition of contemporary architecture with ancient artefacts; indicating a shift from an diachronic to a synchronic museum to better suit the additional role of the building. In Berlin, the traumas of war left behind physical and conceptual remnants; the emotional subject matter necessitated a shift towards synchronic approaches in museology, where spaces are designed to allow for open interpretation and the personal process of collective healing. The conversion of industrial ruins into cultural programs has become commonplace in recent history; this is evident in the Lingotto Factory and the Prada Foundation, where the connection with the past is through the building fabric as opposed to the display - a focus on the spatial indicating a synchronic tendency. The parasitic strategy seen in the Lingotto Factory highlights the historical edifice through contrast, the old and new are read as distinct entities. Whereas the Prada Foundation blurs the line, aesthetically belonging to multiple timespans; the temporal fusion allows for a more individual interpretations of the past, less dictated than explicit representations.

In Krauss' essay, the synchronic museum is portrayed as a by-product of late Capitalism, her criticism of such approach is that the value of the object or art is undermined by the spatial experiences enforced by the museum, as such culture becomes a object to be valued fiscally. Indeed, there are indications that the museum has evolved to a commodification of cultural memory. However, there are also ways in which the synchronic museum can be productive within the cultural landscape. Contrary to Krauss' separation of the diachronic and the synchronic museum, most of the case studies present the theory as a spectrum, as opposed to mutually exclusive characteristics. The design of museums is an important task, one that inherently alters ruins, but it can support the mnemonic capacity of ruins instead of hinder it. The construction of museums onto sites of ruin can impel an introspective gaze; whereby the architecture can mediate between the typically isolated artefacts and its wider context. By employing elements of both diachronic and synchronic practice, museums can allow for an interpretative dialogue between the audience and the past, opposing the authoritative voice of the museum. That is not to undermine the power of architecture in the distortion of collective memory, but to suggest that it can be a tool with which the multitude of voices within the collective can be heard. Museums, with the integration of ruins and their innate ability to engage openly with the senses, can become less of an authoritative apparatus and more of a platform for the collective construction of memories.

6 List of Illustrations and Bibliography

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FIG. 0.2 - Tripadvisor. 2016.
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Chapter 1

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Chapter 3

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