NARRATIVE AS ETHOS:
A METHOD FOR ADAPTIVE REUSE

by

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CONTENTS

ABSTRACT

This thesis proposes a method of studying architectural heritage that develops a narrative as an adaptive reuse methodology of conservation to discover what is truly valued within a heritage site. The personification of architectural elements as characters within this narrative, derived from an analogical reading of the site, allows the designer to develop a deep understanding how the architectural elements have changed over time, both spatially and historically. The narrative is how one is able to interpret and convey, using analogy, a partial understanding of the site's ethos, which is the established fundamental character and credibility of an architectural artifact with relation to its context. The result of using this method is a design that utilizes the most valued elements, develops architectural relationships between them, and provides a narrative direction for adding in new program and elements to realize the potential of the site.

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CHAPTER 1: INTRODUCTION

Why Adaptive Reuse?

Other Options for Conservation: Restoration and Preservation

There are three major types of heritage conservation interventions as outlined in the *Standards and Guidelines of Heritage Conservation in Canada*: preservation, restoration, and rehabilitation.[1] The term *rehabilitation*, while suited to the methods of conservation outlined in the *Standards and Guidelines*, is limiting as a method of heritage conservation because it only allows for a superficial understanding of an *artifact* (the heritage building or site being conserved) and does not encourage a thorough architectural response by an *interpreter* (the one carrying out an architectural response or intervention). *Rehabilitation* implies a similar ideology to *restoration*, that there is a goal of reestablishing an artifact in accordance with a precedent from some time in the past. The method of heritage conservation that this thesis chooses to employ is *adaptive reuse,* instead of rehabilitation, because it allows for a more progressive approach to heritage conservation that is not limited to the original purpose and role the artifact served. The *potential* of an artifact is not exhausted by the creator, so it should be recognized that a building can be *reused* to fulfil another purpose.

An important question to ask when considering conservation for a heritage building is which of the three routes (preservation, restoration, and adaptive-reuse), should one take to elongate the building's lifespan.[2] This question is not the main discussion of the thesis; the main discussion of the thesis is how one studies and responds to a building where adaptive reuse is the option being taken. Nonetheless, the merits, or lack thereof, of the other two routes will be discussed to provide context for the discussion of why adaptive-reuse is a viable method of heritage conservation.

Before delving into this topic, this thesis relies heavily on the idea of *heritage conservation*, and thus it is integral to define what constitutes *heritage.* In the simplest form,

1 Canada, *Canada's Historic Places: Standards and Guidelines for the Conservation of Historic Places in Canada, Second Edition* (2010), 15-17.

2 Canada, *Standards and Guidelines*, 15-17.

heritage buildings, or buildings which should be conserved, are sites that hold cultural significance to a group of people. In this definition, age is not a requirement for a building to be considered part of a group's heritage. This idea will be further explored in a subsequent chapter, but the important take-away is that *age* does not always equate to *value*.

Preservation is a method of built-heritage conservation that aims to keep the building, "frozen," in a certain time period, which is typically the moment when preservation began. Any maintenance to the building is minimal, and no major changes are made to the building itself. This method was advocated by John Ruskin in the 19th century and by a more contemporary example, *The Society for the Preservation of New England Antiquities*. While this method is excellent for maintaining materials and physical elements, it is extremely limiting in potential for design when compared to adaptive reuse. Preservation is often used as a temporary solution for a heritage conservation issue while a more permanent plan can be drawn up[3]. There is little opportunity for architectural intervention, making it difficult to repurpose or respond architecturally to the existing conditions. The building becomes a sort of museum piece in the field for study or remembrance; which are the only reasons for which this method is viable.

Restoration is a method of built-heritage conservation that aims to alter the appearance of a building so that it resembles what the building looked like at certain point in its past. This method typically requires physical changes to be made through addition and removal of material. Restoration was popularized by E. E. Viollet-le-Duc in the 19th century, although his original intentions have been misconstrued over the years. Contemporary restoration practice is the least theoretically sound of the three options for heritage conservation, where the building has changes made to it, adding new material, to represent something of age; which is inherently opposite to the purpose of restoration.

> "Restoration is necessarily change. Change for the sake of taste is honest and honorable. Change in the name of historic preservation is at odds with logic. In other words, if we restore, we should do so with the idea that we are making something new, not something old."[4]

3 Canada, *Standards and Guidelines*, 15-16.

4 Morgan Philips, "The Philosophy of Total Preservation," *Bulletin of the Association for Preservation Technology* 3, no. 1 (1971): 42.

There is minimal opportunity for architectural intervention and new programs within restoration, as the appearance of age is integral to the purpose of restoration. This method is viable for cases where a building is rebuilt to give a sense of what life was like inhabiting that building sometime in the past, but should not be used under the impression that one is *restoring* a building to a former state. As John Ruskin stated, “Do not let us deceive ourselves in this important matter; it is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture.”[5]

Adaptive Reuse and Sustainability

Camillo Boito advocated that when dealing with heritage conservation there must be a balance of *tradition and novitas*, old and new. He believed that new, more contemporary layers of a building have an equal amount of value as older layers. By his theory, a building becomes a *living document* where each layer, or chapter, in its history is reflective of the cultural context at the time the change was made. While this is almost too simple of a definition, it marked a change in mentality when it came to heritage conservation at the turn of the 20th century.[6]

There are several accepted definitions for *adaptive-reuse*, but they generally say that *adaptive-reuse is the repurposing of a structurally-sound building*. This a relatively vague definition because the term *adaptive reuse* has come to define a very broad range of projects and methods. If one prescribes to the idea that a building is a living document and that heritage does not necessarily require age, then the value of adaptive reuse is that it allows one to interpret the history of the building and respond to it with another chapter in its life.

The definition of sustainability this thesis will use to discuss adaptive reuse is that of Scott Campbell from his land-use definition in 1996, which is that sustainability is made

5 John Ruskin, *The Seven Lamps of Architecture* (New York: John Wiley, 1849), 161.

6 Ellen Soroka, “Restauro in Venezia,” *Journal of Architectural Education* 47, no. 4 (May, 1994): 226.

up of three seemingly opposing factors: environment, economy, and equity.[7] Mohamed *et al.* in 2017 argues that while adaptive-reuse is well documented as a solution that satisfies the environmental and economic corners of sustainability, it has not been discussed as a potential solution to issues of equity in society.[8] This thesis will only include a brief description of the argument, as the discussion about equity becomes more relevant in later chapters when discussing program injection into architectural interventions.

Adaptive reuse is well known as an environmental-friendly solution to developing buildings. It has proven to give off smaller amounts of green-house gasses when compared to new construction, reduce the amount of new materials needed to complete the project (along with the embodied energy in those new materials), but also reduces the amount of solid waste that goes to the landfill with a demolition.[9] Developers also see the economic value in adaptive reuse as a method. They avoid expensive landfill fees for building debris, save on material cost, and has generally proven to be a better Return on Investment than new builds, despite a potentially longer schedule.[10]

What adaptive reuse holds much potential to influence, but is not documented well, is equity in society. Equity is the principle that support given to one group of people versus another may differ dependant on situation, with the goal of each group receiving what they actually need rather than a blind, *equal*, amount of support. Adaptive reuse can lead to gentrification, but it also provides opportunity for new programs that can address issues of social housing and mobility in a city.[11] When buildings are less restricted by program requirements, like is involved in *preservation* and *restoration*, new facilities closer to residential zones can reduce the need for motor-vehicle transport, as well as to provide amenity spaces to those who rely on public facilities, satisfying not only the equity corner

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7 Rayman Mohamed, Robin Boyle, Allan Yilun Yang, Joseph Tangari, “Adaptive reuse: a review and analysis of its relationship to the 3 Es of sustainability,” *Facilities* 35, no. ¾ (March 2017): 139.

8 Mohamed, Boyle, Yang, Tangari, “3Es of sustainability,” 147-148.

9 Ibid., 143.

10 Ibid., 145.

11 Andrea Boeri, Jacopo Gaspari, Valentina Gianfrate, Danilla Longo, Chiara Pussetti, *The adaptive reuse of historic city centres. Bologna and Lisbon: solutions for urban regeneration* (Firenze: Firenze University Press, 2016), 236.

of the sustainability triangle, but also the economic and environmental corners.[12]

Facadism

The danger of adaptive reuse is that the qualities of the *old* often get neglected in favour of the need or want of the *new*. This is glaringly apparent with most cases of adaptive reuse where one or more of the façades of the *old* are maintained and the *new* is built up behind them. This issue is often labeled as *Facadism,* although this term seems misplaced given our western building culture of being mainly interested in the articulation of the façade.[13] If the building culture, historically and presently, is to put more expense and energy into the design of the façade, then it is counter-intuitive to assume that maintaining the façade in an adaptive reuse project is the primary issue.

The issue of facadism lies in the poor design that typically follows hollowing-out the building. A relationship should be developed between the *old* and the *new*, and the *new* should be in dialogue with, or be a comment or critique on, what remains of the *old*. In poor cases of facadism, the façade is maintained because of the streetscape experience it aims to maintain. The value being placed on the heritage building itself, then, is that of how one perceives it from the street as a set piece; although, the rows of uninterrupted fluorescent lighting behind the façade destroys the illusion if one looks carefully.[14]

Another type of facadism is where forms or styles that are believed to be historical are used modern day with contemporary materials or building technologies to, “maintain,” a perceived heritage value on the experience of the street.[15] This method more directly correlates value with forms of the past rather than the potential of the present. The RBC Waterside Centre in Halifax, Nova Scotia is an excellent example of both types of facadism. The second type mentioned, where new is created to appear old, is shown in *Figure 1*. The ventilation louvers are masked as part of the fenestration pattern, but the entire façade is a new build. This muddles the line between which is old, and which is new, and those not practiced in understanding these differences receive a false idea about which is part of the

12 Mohamed, Boyle, Yang, Tangari, “3Es of sustainability,” 147-148.

13 Jonathan Richards, *Facadism* (London: Routledge, 1994), 8.

14 Richards, *Facadism*, 2.

15 Ibid., 7.

built-heritage and which is a re-creation. Aldo Rossi provides insight into the relevance of this issue, albeit indirectly;

> By means of such examples, I hope to be able to illustrate the problem of new building in historic town centres and the relationship between old and new architecture in general. I believe that this relation, or bond as it can be understood in the broader sense, is most satisfactorily expressed through the careful use of contrasting materials and forms, and not through adaptation or imitation.[16]

In any case, adaptive reuse projects that succumb to this method of poor design for the sake of maintaining the experience of the street is the reason why this thesis is developing a method to avoid these issues.

16 Aldo Rossi, “An Analogical Architecture,” in *Theorizing a New Agenda for Architecture*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 352.

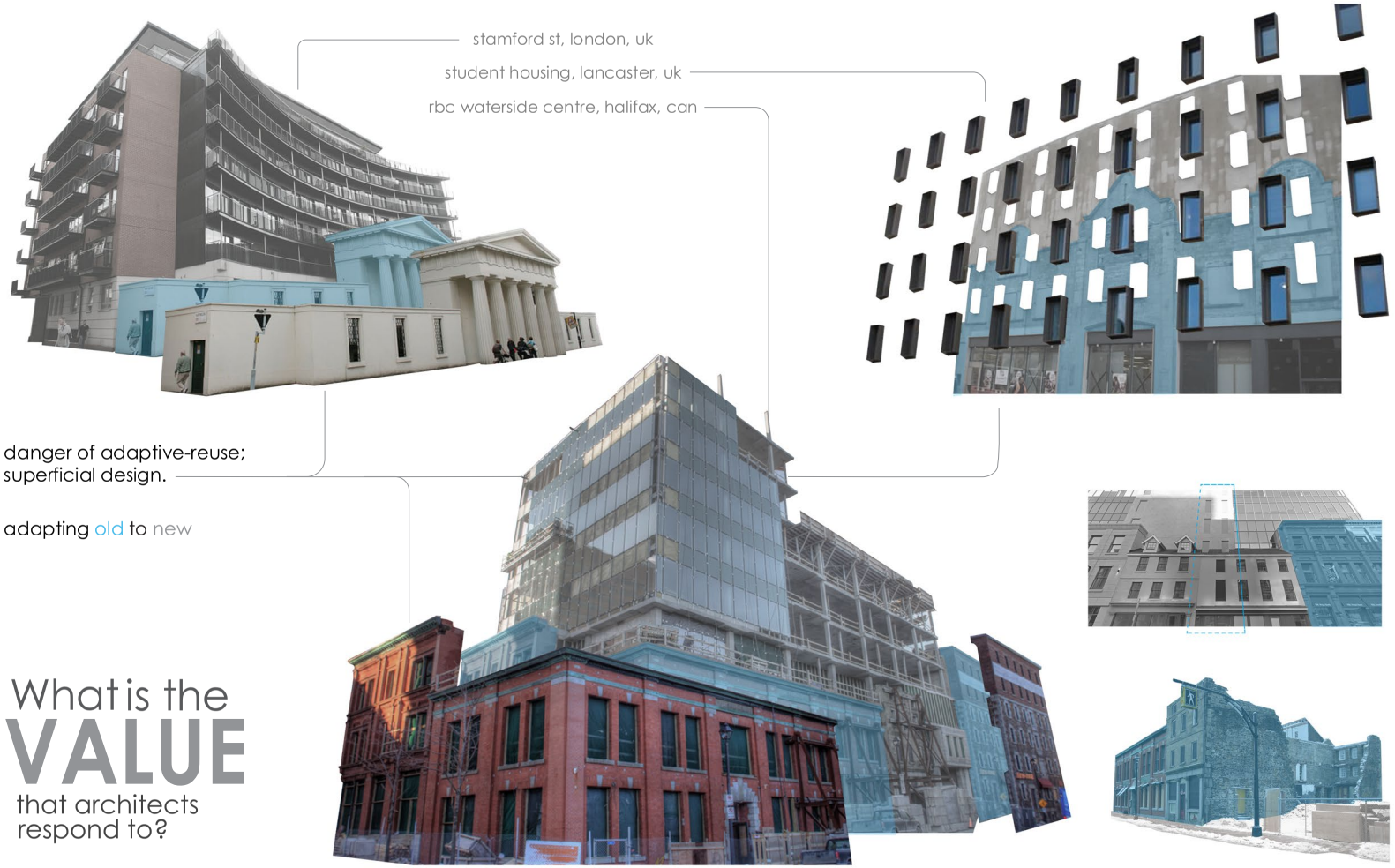

Figure 1. The issues with facadism, visualized.

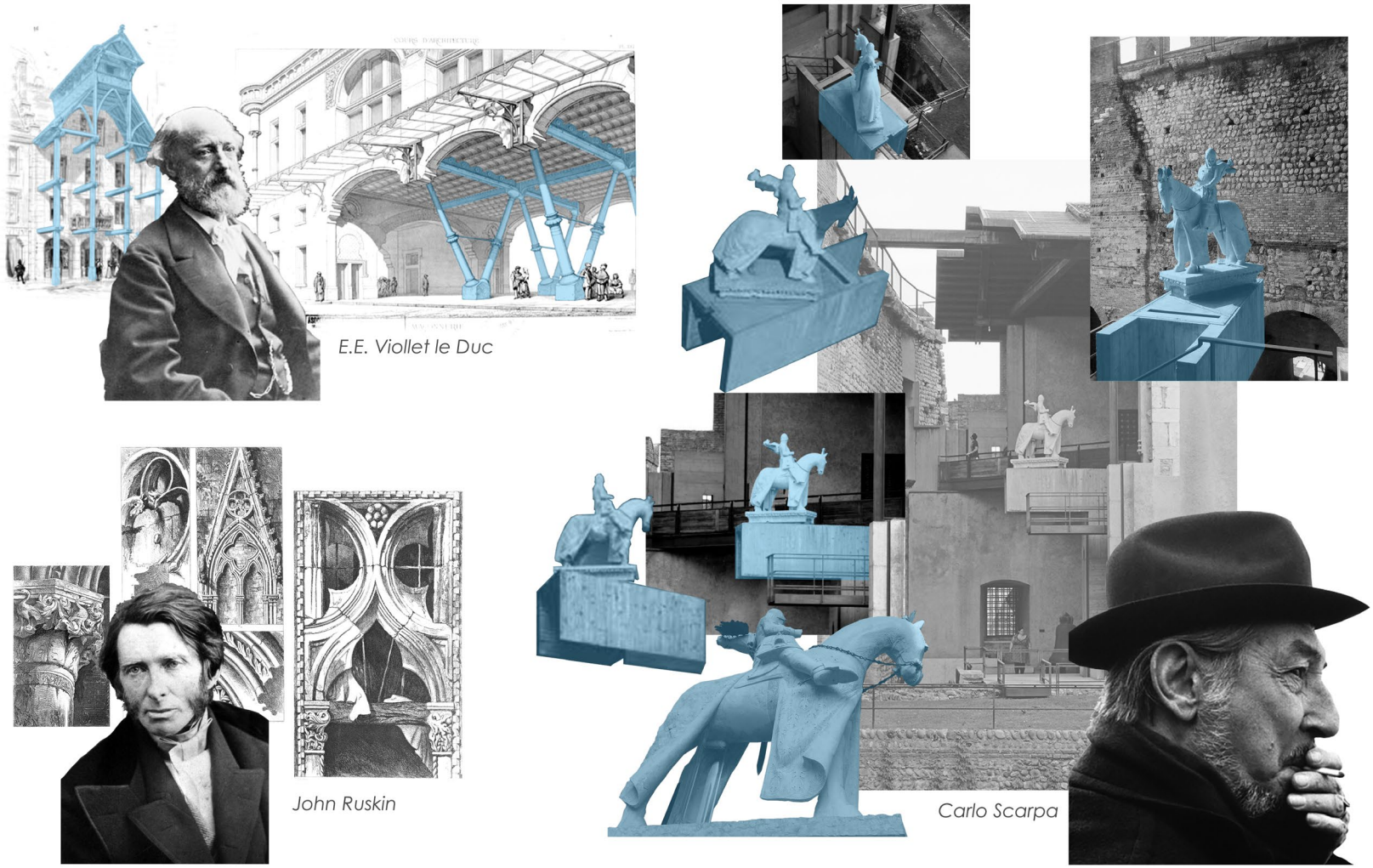

Figure 2. The origins of the discourse on adaptive reuse.

Foundations of Discussion

Preservation and Restoration

In *The Lamp of Memory* by John Ruskin, a chapter in his book *The Seven Lamps of Architecture*, Ruskin discusses the topics of restoration and preservation in the mid-19th century. He advocates for designing buildings that will stand the test of time, or to build, "historically," thus advising to be future-minded when building in the present.[17] Ruskin believed that buildings should be passed down through generations, with the understanding that no one owns a building after the original owner has died, and that it is the responsibility of society to maintain these buildings in their honour. Ruskin also talks extensively about the value in aged materials, and how there is no way to replicate the, "sublimity," found in weathered materials.[18] While many of his arguments are outdated in terms of feasibility, a few points he makes remain relevant. Firstly, building future-mindedly is integral to building sustainably. Secondly, materials that have aged with time can never be replicated; they have an inherent value in the uniqueness of their weathering. Finally, that buildings belong to the future generations who inhabit them just as much as they belong to people in the present.

A major portion of Ruskin's *The Lamp of Memory* is focused around the idea of discounting restoration as a viable solution for conservation. He instead advocates for an extremist idea of preservation, even so far as to let the building fall when it comes to the end of its lifespan. Ruskin believed that if buildings are built with the future in mind and they are properly cared for and maintained, there is no need to restore a building. "Do not let us deceive ourselves in this important matter; it is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture."[19]

A contemporary example of Ruskin's philosophy is what Morgan Philips and *The Society for the Preservation of New England Antiquities* in Boston is attempting to achieve with their current mandate. They keep a building that is donated to their society in the condition that it existed at the time of donation, recognizing the layers of history in the

17 Ruskin, *Lamps of Architecture*, 148-149.

18 Ibid., 156-160.

19 Ibid., 161.

building as valued artifacts themselves. Their mandate suggests that this provides the public opportunity to learn about a specific lifestyle within a certain context, "…a direct transference into the past."[20] They also argue that age is what gives the building value, not any formal elements. As has been discussed in previous chapters, preservation is a very limiting mindset for conservation considering the program limitations and is applicable to only rare cases where it is appropriate. This is a difficult argument to be in favour for within the context of a city that is trying to progress, as is noted in *The Adaptive Reuse of Historic City Centres* by Boeri *et al.* [21]

Common Threads in the Discourse on Heritage Conservation

Ellen Soroka suggests that the theory behind heritage conservation is not so black and white, that there exists a spectrum where the theories of both sides (total preservation and progressive adaptive reuse), share some similarities. She claims that the founding fathers of the debate, Ruskin and le Duc, have been painted as extremes, where in reality much of their arguments were similar despite having different outcomes. All this, Soroka suggests, is to make a very complex discussion simpler.[22]

In order to understand both sides of this argument so that common themes can be drawn from them, it is imperative to take a critical stance on what are the foundations of the argument. Ellen Soroka does an excellent job of succinctly encapsulating this idea in her *Restauro in Venezia*. Both Le Duc and Ruskin had their own definition of what restoration was, where Le Duc claimed, "restoration…as the act of 're-establishing in a finished state,' rather than maintaining, repairing, or rebuilding an edifice."[23] Essentially, Le Duc aimed to realize the potential of the building through contemporary means, but the potential in accordance to its original period of design. Ruskin, on the other hand, was an historian, and was more concerned with the building as an artifact. "…he was less interested in the building's age value than its aesthetic countenance visually and its memory as a set of

20 Philips, "Total Preservation," 38.

21 Boeri, Gaspari, Gianfrate, Longo, Pussetti, *Adaptive Reuse of Historic City Centres*, 230.

22 Soroka, "Restauro in Venezia," 224.

23 Ibid., 225.

principles reminiscent of a bygone culture."[24] In his mind, intervening on the natural life of a building through restoration is to undo the chemistry between the worker who created the work and the materials themselves; an idea that those materials, in their aged state, can never be replicated.[25]

Both sides of the argument have merits; Le Duc in favour of restoration, and Ruskin advocating preservation. However, it is not useful to fully endorse one side without having some part of your mentality in the other. For example, while Le Duc and Ruskin were seen as opposite sides at the time, both agreed on the value of aged materials because they can never be replicated. Aged material has an element of sublimity only found in nature, an awe-inspiring aspect to life that transcends aesthetics and becomes almost other-worldly in its subtleties and its nuances. "Both thought it barbarous to replace one material with another, to substitute one style for another, or to feign the effects of one material with another."[26]

Carlo Scarpa understood that aligning yourself with one side of the argument wholly is to only hinder yourself through relying on a restrictive ideological position. "… Scarpa saw restoration as reconstituting, whereas Viollet le Duc saw it as recovery."[27] This mindset of Scarpa is one of adaptive reuse, where he was able to see beyond the building itself as an artifact and take a critical stance on all of its elements and intervene on its history.

24 Soroka, "Restauro in Venezia," 226.

25 Ruskin, *Lamps of Architecture*, 161.

26 Soroka, "Restauro in Venezia," 227.

27 Ibid., 227.

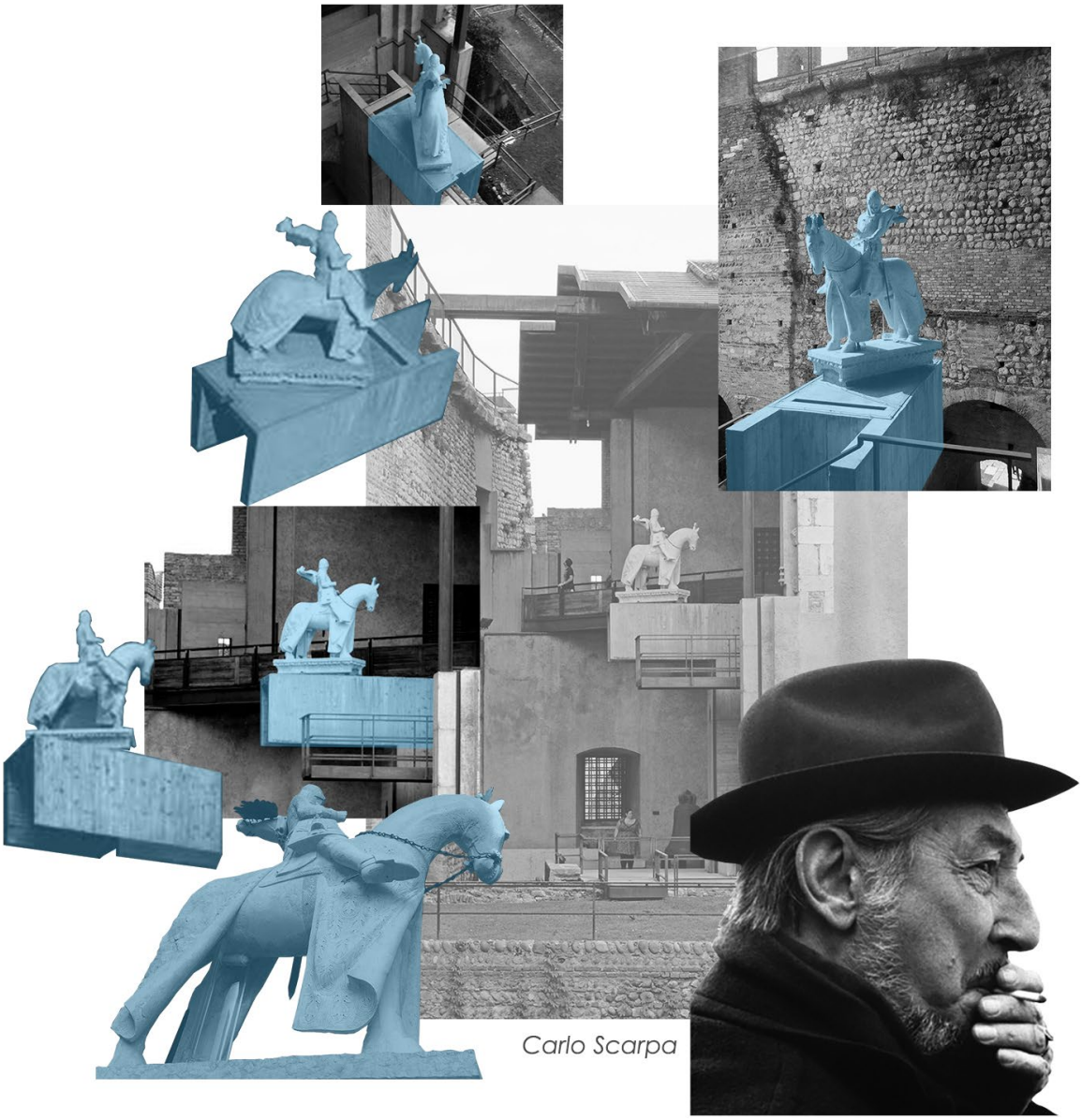

Figure 3. The statue of *Cangrande della Scala* currently exhibited at the Museo di Castelvecchio, Verona, Italy, as shown in the collage.

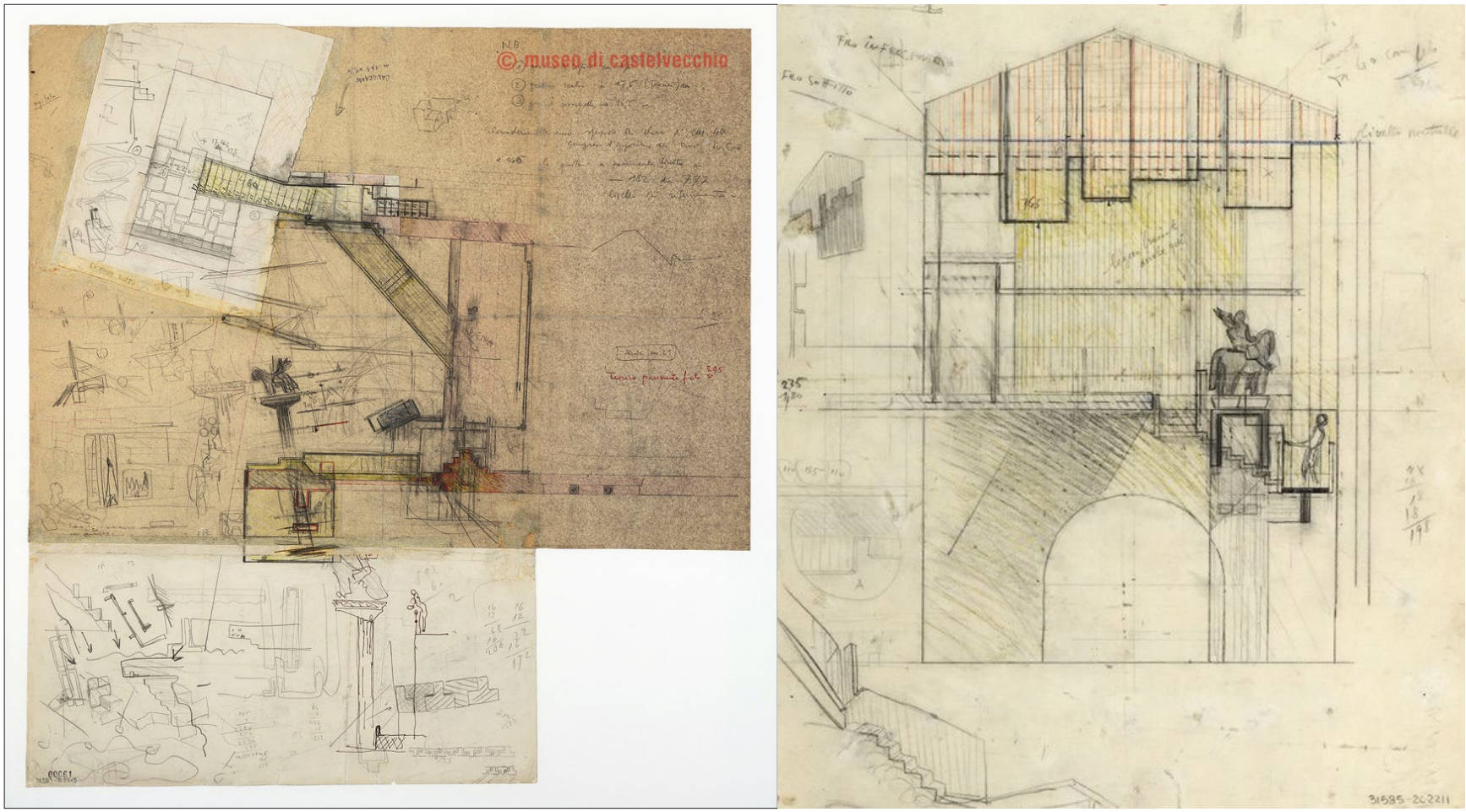

Figure 4. Drawings by Carlo Scarpa made while designing the statue of Cangrande della Scala (1961-1964) from the Castelvecchio Museum, Carlo Scarpa Archive.

Museo di Castelvecchio Case Study

Mindset of Scarpa

Carlo Scarpa's working methodology was unique in that he primarily designed at the scale of a moment, keeping in mind the overall narrative, in a very fragmented way. Scarpa's process might begin with a large and very simply outlined drawing of a plan. He would then begin to design the building using the experience of the narrative as the guide and designing moments along through that experience. When designing an moment, he might start with an outline of an element of the design that is unique to that moment in the centre of the page, then move onto working out details, scale, and forms for that moment on the periphery of the page; all the while rendering the central part of the image as details are worked out.[28] Ellen Soroka calls the drawings around the periphery "…characters, achieving their own independence and figural importance within the context of his designs that accords with his more abstract spatial pursuits."[29]

It is because of this method that Scarpa's work has been criticized as fragmented and not holistic, that one moment may not, at least in appearance, relate to another moment in the design. Scarpa has also been criticized for how long this method took to design, citing *Museo de Castelvecchio* as an example which took 14 years, off and on, to complete.[30] However, Scarpa's working method has led to designs that are deeply immersive and articulated, right down to framing of experiences, landscapes, objects, and other moments. The experience of moving through his designs is almost theatrical in the way the narrative is composed by a series of rigorously designed moments.

Museo di Castelvecchio in Verona, Italy is a prime example of a successful adaptive reuse project by Carlo Scarpa. Verona has four critical layers of strata in its history: Roman, Communal (twelfth century), Scaligeri (fourteenth century), and Napoleonic.[31] The main castle was originally built in the fourteenth-century, and "…was transformed

28 Sergio Los, *Carlo Scarpa*, trans. Benedikt Taschen (Trevignano: Archivio Carlo Scarpa, 1994), 44.

29 Soroka, "Restauro in Venezia," 233.

30 Ibid., 228.

31 Ibid., 234.

into a military barracks during Napoleon's occupation of Verona and between 1924 and 1926 was converted into a museum…" by director at the time Antonio Avena and architect Ferdinando Forlati. "They inserted gothic doorways and window surrounds into the courtyard façade of the turn-of-the-nineteenth-century barracks and decorated the interiors in the manner of an early Renaissance palace."[32] In an earlier section of this chapter it was asserted by Ruskin, Viollet Le Duc, and Rossi that the imitation of historical forms is not a good method of design. In the case of the Avena restoration, Scarpa saw the changes made as falsifying history.[33] During his 1956-1973 renovations Scarpa brought the palimpsest of layers to light and drew attention to the liminal relationships they had with time.

Cangrande della Scala Statue

Carlo Scarpa also had a critical view of how heritage should be treated in an adaptive reuse project. The *Statue of Cangrande*, for example, is one such object of heritage that Scarpa was able to look beyond the artifact itself and take a critical stance on its relationship with the other elements, including the observer, in the design of the narrative.[34] Scarpa precariously cantilevers the statue out on a concrete pier above the courtyard, allowing the observer to view the statue from many angles, as is shown in *Figure 3*. Scarpa seemingly spent a great deal of time on the design of the structure that would hold up the statue, as well as the walkways and bridges around it, shown in *Figure 4*. One can see that parts of the drawing are rendered more than others, where the scribbles along the outside of the pages are qualities and characteristics that played a role in the development of the central drawings.

The location of the statue in the overall narrative was also crucial to the design. One comes across the statue after exiting the sculpture gallery, a stark contrast in both composition and articulation of materials, backdrop, and framing. One is eye-to-eye with statue, out of the frame of view until exiting the exhibit hall. The backdrop is the old castle

32 Jean-François Bédard, Mildred Friedman, Alba Di Lieto, Nicholas Olsberg, Segio Polano, George Ranalli, *Carlo Scarpa Architect: Intervening with History* (Montreal: Canadian Centre for Architecture, 1999), 68.

33 Bédard, Friedman, Di Lieto, Olsberg, Polano, Ranalli, *Carlo Scarpa Architect*, 67.

34 Soroka, "Restauro in Venezia," 234.

walls and the off-angle walkway that takes you further along the narrative. Scarpa paid particular attention to the juxtaposition of the narrative at this point, drawing tension between both interior and exterior, and through the way in which the statues were composed in the view.

Another layer of information inherent in the location of the statue is the axes upon which it converges. The statue stands in the location where the moat from the original fort was built, the commune wall (twelfth-century), which borders the road leading to the Scaligeri bridge, where the original entrance to the complex was, and where the Napoleonic grand staircase was located before being demolished by Scarpa early in the renovations. The whole area became very carefully composed and framed as influenced by history, spatial relationships, and social and local memory of the castle as both a sign of oppression against the people of Verona and a place of military strength and power.[35]

> …the radical but inspired decision to locate Cangrande within the void between the medieval castle and the Napoleonic barrack block was entirely dependent on finding archaeological layers within the bay relating to the della Scala family, of which Cangrande was lord.[36]

The Window as Discussed by Soroka

Another example of Scarpa taking a critical stance on an artifact of heritage is an early twentieth-century gothic window, salvaged from a house in Verona, that was added in 1924 to the barracks in *Castelvecchio* built during the occupation by Napoleon Bonaparte. The museum director and the architect of the 1924 Avena renovations sought to alter the image of the utilitarian military barracks in favour of a superficial renaissance look to the interior.[37] It was clear to Scarpa that the changes made by Napoleon and Avena had to be undone to reveal much of the Commune-Scaligeri narrative, but he did not just demolish the alterations. Instead, Scarpa drew attention to the windows of the military barracks, separating the Napoleonic section from the gothic windows and his own intervention.

> In the undoing of Avena's restoration, however, Scarpa felt the need to expose the fiction of Avena's medieval facade by suturing it with an independent screen, suggesting a new and independent facade…What all of this ultimately does, however, is allow a double reading

35 Soroka, "Restauro in Venezia," 234-238.

36 Ibid., 236.

37 Ibid., 234.

> of systems in which the newer fenestration, behind existing medieval openings, appears dominant or subservient, depending on which side of the wall one is standing.[38]

In the example provided by Soroka shown in *Figure 5*, one can see the modern intervention by Carlo Scarpa grafted onto the opening, juxtaposed by the Avena gothic window addition on the exterior side of the wall. There is a careful balance between commentary and metaphoric meaning in this example; Scarpa was not attempting to ridicule the falsified addition, rather draw attention to its relationship with the Napoleonic addition, both historically and spatially.

Carlo Scarpa's working method is of strong influence on this thesis; not only because he uses a carefully articulated narrative to tie together seemingly fragmented moments, but *because* he works at the scale of each moment as an experience, attempting to fully realize the potential of each moment. Scarpa was able to take a critical stance on a heritage artifact and its elements, not dependant on their respective ages, but rather on their inherent value by way of portraying the narrative. Narrative was an experiential idea, not a vague concept to help others understand the design, but a design tool that shaped the atmosphere and dynamism of moving through an architectural story.

Figure 5. Photo of the sutured window at the Museo di Castelvecchio, Verona. Photograph by Ellen Soroka (1994) from, "Restauro in Venezia," *Journal of Architectural Education*.

38 Soroka, "Restauro in Venezia," 236.

CHAPTER 2: THE FRAMEWORK FOR THE METHOD

The Approach

This chapter aims to explain the theoretical foundation upon which this method of practicing adaptive reuse heritage conservation is built. The method of the thesis is to borrow principles from various architects and scholars and amalgamate them into a theory that allows one to study and respond to a heritage building; to understand the building's *ethos* through the development of a *narrative*. The narrative is comprised of the building's architectural elements personified as *characters,* the interdependent relationships that they have developed over time through a series of sequential events, and to ultimately build one or more chapters onto the narrative that are realized through architectural interventions.

This idea will first be explored by taking a brief look at the relevant work of Aldo Rossi, Adrian Forty, Rachel Whiteread, John Hejduk, Peter Zumthor, and Gordon Matta-Clark to describe the terms *ethos*, *narrative*, and *elements* that are integral to the method. Using the proposed method of discovering the *ethos* through the development of a *narrative* gives insight into what is truly valued about our architectural heritage. Through the process, the interpreter is able to distill the site down to fundamentally integral elements, and the Void left over leaves *potential* where new architectural interventions may be inserted to create program.

Type

Ethos was not the first term that was used for this thesis: first it was *type*. Type is the foundation upon which the term *ethos* is built. Thus, it is integral to the understanding of *ethos* to elaborate on the development of type, which as a term has been used by many different scholars, both within and outside of architectural discourse.[39] The specific idea of *type* that *ethos* is based on is that of Aldo Rossi as he describes type in his, *The Architecture of the City*, mainly that type should not be used as a means of classification,

39 Adrian Forty, "Type," in *Words and Buildings: A Vocabulary for Modern Architecture,* 304-311 (London: Thames and Hudson, 2000), 304-305.

rather as a pursuit of understanding the essence of architecture. This section will discuss Rossi's definition, but also the multifaceted exploration of type by Adrian Forty. It will conclude by looking at the work of Rachel Whiteread and exploring how her sculptures explore type.

First, an idea from earlier in the thesis must be reiterated. It is impossible to, "restore," a building to a certain period, where a building is time-boxed. Buildings are in part *living documents* that are indefinitely changing; either being altered in some way or having the effects of time wear its physical elements. The palimpsest of layers and alterations in the building is the story of that building and those people who interacted with it.

Camillo Boito believed that all layers in a building should be valued equally, a balance between, "*novitas* and tradition." In order to take the critical stance that Carlo Scarpa took with his work, as previously discussed, the interpreter cannot value all elements and layers equally. Boito put forward the notion that just because something is newer in a building, does not mean it inherently has less value, although that may certainly be the case in some instances.[40]

Type One (Literature Review of *The Architecture of the City*)

To Rossi, *type* is the culmination of the qualities of a site. He says, "I would define the concept of type as something that is permanent and complex, a logical principle that is prior to form and that constitutes it."[41] The type is not easily defined on its own and is more understandable when studied through the lenses that Rossi provides; through the *locus* of the site, the memory of it, and the individuality it embodies.[42] These make up the qualities of the site and are the timeless ideas that transcend the physical elements of the building itself. They are what Rossi calls, "persistences," strands of qualities that cannot be valued because they simply are part of the *urban artifact.*[43]

40 Soroka, "Restauro in Venezia," 226.

41 Aldo Rossi, *The Architecture of the City*, trans. Diane Ghirardo and Joan Ockman (Cambridge: The MIT Press, 1982), 40.

42 Rossi, *Architecture of the City*, 32.

43 Ibid., 59.

When studying these urban artifacts, Rossi provides a description of the *study area*, the relevant context in which an artifact can be studied. This is dependent on the object in which you are studying, and for the purposes of this thesis the study area is whatever spatial boundaries are needed to fully understand the moment you are studying. Rossi provides the example that in studying a residence it may be useful to study the district or neighbourhood where it resides.[44] Another example may be if you are studying a threshold into a building; the study area may be the street on one side and the vestibule and hall on the other, the extent to both decided by the interpreter.

While Rossi aimed to explain the city through its *urban artifacts*, this thesis uses his principle and changes the scale; the building can be explained through studying its *elements*, each an artifact in their own right. An important lesson that Rossi gives in *The Architecture of the City* is that one cannot look at an urban artifact through an historical, "isolating," lens because that does not allow one to see why the artifact has persisted in the first place.[45]

A final important point to draw attention to is Rossi's "theory of permanences." This theory discusses how the elements that have persisted through time, what he calls *permanences*, are pieces of the past that are experienced in the present. Rossi warns against using these permanences as the constituting character of the city, as he states, "…to think of a persistent urban artifact as something tied to a single period of history constitutes one of the greatest fallacies of urban science."[46] These permanences often becomes *characters* in the *narrative*, as will be discussed in a subsequent chapter, but they are not necessarily what is valued within an *artifact*.

Type Two (Literature Review of *Type*)

Adrian Forty's *Type*, part of his *Words and Buildings: A Vocabulary of Modern Architecture*, discusses the term type and for what purposes it has been used in architectural discourse. He explains how the term has been used in many disciplines and for a wide variety of

44 Rossi, *Architecture of the City*, 63.

45 Ibid., 59.

46 Ibid., 61.

intentions, citing these to cause false preconceptions about why it has been used in architecture.[47] That being said, the overall tone of this work suggests that type is not a tool for design; Forty confirming this principle in the last paragraph with, “The only ‘pure’ theory of types, that developed by Gottfried Semper, architects have found remarkably difficult to put into any practical use…” Forty explains that the value of type has been as a, “means of resistance to a variety of other ideas.”[48]

Forty outlines four main reasons as to why type has been used in architectural discourse: protection of the idea of architecture as the imitation of nature, as a means of mass resistance to mass culture, to achieve ‘*continuità*’, and in the pursuit of meaning. This first idea, as a means to protect architecture as the imitation of nature, is seemingly where the modern understanding of type began. According to Forty, it was first used by Quatremere de Qunicy as he described it in his *Encyclopedie Methodique*.

> The word ‘type’ presents less the image of a thing to copy or imitate completely than the idea of an element which ought itself to serve as a rule for the model … The model, as understood in the practical execution of the art, is an object that should be repeated as it is; the type, on the contrary, is an object after which one may conceive work of art with no resemblance one to another at all. All is precise and given in the model; all is more or less vague in the type.[49]

Even from this origin the term type was used to describe an ambiguous idea. Forty explains that in Quatremere de Qunicy’s *theory of imitation* he argues that architecture imitates nature not literally but metaphorically, “so that everyone knows that the imitation is fictitious, while nonetheless being aware of its supposedly real reference to ‘nature’.”[50]

It is loosely from this idea that Gottfriend Semper wrote *The Four Elements*, which used enclosure, mound, roof, and hearth as the basic architectural elements.[51] In modern theory, these elements are understood as floor, wall, roof, and hearth. Even though Semper thought that the Caraib hut worked well for his theory, he did not believe the model was in fact architecture because it did not use the four elements cohesively as a whole, instead

47 Forty, “Type,” 304.

48 Ibid., 311.

49 Antoine-Chrysostome Quatremère de Quincy, *Encyclopédie méthodique: Architecture* (Paris: Constructeur, 1801), 148.

50 Forty, “Type,” 304-305.

51 Ibid., 305.

treating them differently. To Semper, type was still a generic idea that was beyond the capabilities of reality.[52]

The next section from Forty's *Type* that is relevant to this thesis is the argument that type is a means to achieve '*continuità*'.

> Typology was a means of describing the relationship between buildings and the city of which they formed part, and thereby showing how individual buildings were manifestations of the collective, and the historical processes of urban development; it was a way of showing that an 'architectural event' was not just four walls and a roof, but something that existed only as part of the general urban phenomenon, considered both spatially, socially, and historically.[53]

This idea was the heart of the *La Tendenza* movement in Italy during the middle part of the twentieth-century.[54] The movement was headed by Aldo Rossi, seeing type in two lights: as a method of urban analysis, and as a general theory for architecture, both indicating that *typology* (the study of type), was a means of describing the relationship between architecture and cities.

> For Rossi 'type' served two explicit purposes: firstly, It offered a means of thinking about urban architecture independently of the functions to which it was put – and thus provided a critique of modern architecture; and secondly, the evidence that certain buildings forms and street patterns persisted throughout the history of cities regardless of the various uses to which they were put, could be manifestations of 'type', that irreducible element in which the historical 'permanencies' of the city were encoded.[55]

A strong argument that Rossi made was that there exist "permanences" in the city, elements of the city that have persisted through time in spatial arrangement; for example, street patterns and growth from a historic core. Permanences could be both tangible and intangible, physical and unphysical influencing factors that, when understood, provide clarity as to why certain parts of the city have developed in the manner they have. Permanences do not, however, constitute the city, as was mentioned in a previous section. It is the relationship between an artifact, these permanences, and the urban change in a city that give credibility to an artifact's *ethos*, its character and value.

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52 Ibid., 306.

53 Forty, "Type," 308.

54 Rossi, "An Analogical Architecture," 345.

55 Forty, "Type," 309.

Adrian Forty's *Type* does not attempt to define what the term type means, rather he explores the term as it had been used by others in the discipline over the years and outlines the purposes for which the term had been used. The main takeaway for this thesis is that the term type is often relied on as a means to resist or oppose another idea in architecture, and that the term is almost the purest of ideas and concepts in architecture, an absolute ideal; so absolute that it is not a practical means of design. As type is the foundation upon which *ethos* is built, particularly the idea of type as described by Aldo Rossi, it is integral to understand that both type and *ethos* are ideals beyond the realm of realization. *Ethos* emphasizes the relationship between an artifact and its context, or relevant permanences, and thus becomes the analogical idea that should be understood not through expression, but through interpretation by way of developing a narrative that explains, at least in part, the interpreter's understanding of *ethos*. The other purpose of using type, as a means of resistance, is exactly the purpose of this thesis, as a counter-measure to poor design in adaptive reuse (see Chapter 1 for a deeper explanation of this idea), so that interpreters can develop a thorough sensibility when studying and responding to a heritage artifact.

Type in Art: Rachel Whiteread

Rachel Whiteread is an artist who became famous for her *Ghost* project in 1990 (see *Figure 6*). In this project she made a cast of the negative space of a Victorian room and isolated it from its context. It is not immediately apparent what the object is, but there is an eerie familiarity with its form. This is a demonstration of the idea that there is more to the room than its physical elements, that perhaps the memory transcends the form as something recognizable. While not easily definable unless using the lens of *memory*, the idea of *type* is being explored in this project. Another example from Whiteread's work is her *Untitled*(*Domestic*) project from 2002 (see *Figure 7)*. The progress in her method is apparent, as the casts are seamlessly stitched together, which only makes the piece more recognizable. While it is evidently a staircase, it is not immediately apparent how or why; she even goes so far as to turn it on its side to further distort its imagery. Again, there is an element that transcends the boundaries of physical parts that is connected to every person who interacts with the piece. The understanding of Whiteread's work requires an analogical process; it is difficult to express in words why the forms are eerily familiar, yet

they are. As one observer mentioned at her exhibition in 1993, *it feels like something in my pocket*.[56]

Figure 6. Photo of *Ghost*, by Rachel Whiteread (1990) from the National Gallery of Art, Washington, Gallery Archives. Gift of The Glenstone Foundation, donated in 2004.

Figure 7. Photo of *Unitled(Domestic)*, by Rachel Whiteread (2002) from the Albright-Knox Art Gallery, donated in 2006.

56 From an interview with Rachel Whiteread by the National Gallery of Art, 2004.

Ethos

Ethos is the established fundamental character and credibility of an architectural site (the *artifact*), with relation to its context. Understanding an artifact's *ethos* requires an analogical reading of the site, "…an archaic, unexpressed, and practically inexpressible in words," interpretation of memory. "Analogical thought is sensed yet unreal, imagined yet silent; it is not a discourse but rather a meditation on themes of the past, an interior monologue."[57] The *ethos* exists regardless of interpretation, it is the precursor to form and realization, the core principles that shaped the site and its artifact through time. It is a, "… different sense of history conceived of not simply as fact, but rather a series of things, of affective objects to be used by the memory…"[58] When the *ethos* is interpreted through logical thought it defines a *narrative*, the value of the site within a cultural context. This interpretation recognizes that the artifact is not only a material object, but a manifestation of a constantly changing, "… urban general phenomenon, considered both spatially, socially, and historically."[59]

But at what point in time marks the creation of an artifact and its *ethos*? It begins when its relative context exists. If the *ethos* is the fundamental character and credibility of an artifact in relation to its context, then the context must at least be coincidental with the creation of the artifact. The scale and definition of this context is not a process of delineation, and is certainly debatable, but is rather an analogical understanding of the city, the forest, the field; that which gives shape and influence over the artifact.

The scale that can be considered for *ethos* is dependent on the relationships that it has developed with the context. Void as a principle (derived from the work of John Hejduk and David Gersten), is used to describe relationships between elements, but can also be used as a way of determining relationships between the site and its context. *Traces* are a way to investigate these relationships.

When one conducts an analogical study of *ethos*, it must be understood that the

57 Rossi, "Analogical Architecture," 349.

58 Ibid., 3.

59 Forty, "Type," 308.

goal is to develop a narrative. The study of *ethos* is a "search for potential."[60] The *ethos* is like ball resting on an infinitely sharp peak, still and silent yet full of potential to fall down the slope and exert all of its energy through movement. The potential energy of the ball is like the capacity for an *ethos* to be designed as a narrative. The deeper, the richer, the more complex the *ethos* the higher the potential for a provocative and resounding narrative.

Attempting to fully encapsulate *ethos* through representation is not a worth-while endeavor; one may even consider it counterintuitive as an analogical process. The *ethos* itself is an ideal, outside the realm of real experience. However, attempting to represent *ethos* through *narrative* is still an essential part of studying an artifact because it allows insight into spatial, social, and historic relationships that give credibility to the artifact. There are certain, more tangible aspects of an *ethos* that may provide guidance for the representation of the analogical study. Aldo Rossi defines these aspects as *locus*, memory, and individuality when he gives his definition of *type* in *The Architecture of the City*.

The *Locus*

The *locus* is the building's relation to the site, and the site's relation to the city. In the case of the building's relation to the site, it is more the understanding of the building's relation to the *study area*: the nature of the relationship between the building in question and its context, and all that entails. If there is no building on the site, then traces on the adjacent buildings or spaces become what defines the *locus* of the site.

In the case of the site's relation to the city, it is primarily its proximity to interesting or relevant elements of the city, but also how the artifact has shaped the area around it, or not, or the city itself, or not. It is at this scale that the potential for *Equity* in the idea of sustainability can be explored. When looking at the study area, consider the community as the scale. In studying this scale, the potential for the site to give *distinction* to the community can possibly be found.[61]

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60 John Patkau, "Investigations into the Particular," in *The 1995 John Dinkeloo Memorial Lecture* (Michigan: The University of Michigan, 1995).

61 Mohamed, Boyle, Yang, Tangari, "3Es of sustainability," 149.

Memory

The memory of *ethos* is how people relate to the site. There are two main threads which Rossi explores when defining memory: *collective memory* and what this thesis defines as *associated memories*. The importance of *memory* in the understanding of the *ethos* cannot be understated. As was shown through Whiteread's work, there is more to a building than its physical elements. Realizing that people may not necessarily connect with these elements, rather their rough spatial configuration and the definition of volume they enable, opens to the door to many more possibilities when it comes to the adaptive reuse of an artifact.

Collective memory is the soul of the city. It is the characteristic that gives definition to the city; it is how people interpret their past and bring it to life in the present. Collective memory relies on places and objects, sentiments and personal memories. Rossi describes collective memory as;

> One can say that the city itself is the collective memory of its people, arid like memory it is associated with objects and places. The city is the locus of the collective memory. This between the locus and the citizenry then becomes the city's predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give shape to it.[62]

Associated memories, which are the unique experiences that people may have had with elements of the building or the building itself; whether it was a place where someone heard tragic news that will forever be associated with that location, or where someone first fell in love with their partner. It is almost certainly impossible to account for these memories because one cannot easily obtain this data or even find the effort worth it, but the general understanding that there are more accessible parts of the building that can hold these types of *associated memories* is important, and one should be wary of the impact their intervention may have on those memories.

Individuality

This part of Rossi's idea of *type* seems to make the least sense in the context of, "precursor to form," because the characteristics of a building that are unique are often the built

62 Rossi, *Architecture of the City*, 130.

elements themselves, or some spatial configuration of built elements. Nonetheless, it is one of the most important aspects of *ethos* because the *locus* of the site and the *memory* rely on these unique characteristics. [63]

The qualities of the building that give *memory* to how people relate to the site are often through the unique characteristics, what gives the building *individuality*. The Canadian *Standards and Guidelines for Heritage Conservation* calls these, "character-defining elements," although this is a very limiting description.[64] The *Standards and Guidelines* rely on physical elements to define character, and often this is limited to the façade of the building. Given the previous discussion on facadism, the issue with this mindset is apparent.

Rather, it is more useful to think of the *individuality* as the experience of the building. Qualities of light, proportion, spatial depth and configuration, are all elements that give the building its uniqueness.[65] These tangible and intangible portions that make up this characteristic are part of the building's elements, which will now be discussed.

Elements

As will be explained in the next chapter, the method being proposed involves the architectural elements of the *artifact* becoming the *characters* in the narrative. During the progression of the narrative, the elements take on personalities and traits that are *other* to architectural articulation, but in the end are resolved in the final design of the *artifact* as the newest chapter in the life of the building. These elements are objects made from physical materials, and are the way that observers interact with the narrative and subsequently, the *ethos*.

Both Ruskin and Le Duc agreed on the value of age in materials, even if they differed on how to treat those materials. Ruskin wrote extensively about this in his *Lamp of Memory*, and the interesting portion was how he used sublimity as a way of describing

63 Rossi, *Architecture of the City*, 123.

64 Canada, *Standards and Guidelines*, 3.

65 Peter Zumthor, *Atmospheres: Architectural Environments, Surrounding Objects* (Boston: Birkhauser, 2006).

the poetics of materials with age or patina. This idea was also extensively discussed in *On Weathering* by Leatherbarrow and Mostafavi.[66]

The idea that work done in the past is not work that can be easily replicated today is important to understand. This idea is strongly pursued by Ruskin but also by the new mandate of the *Society for the Preservation of New England Antiquities*. Concepts that propose the demolition of something of great age or of a quality or craftsmanship not rivaled today should be taken very seriously.[67]

This thesis aims to break down qualities that make up elements into clear definitions. This is not a scientific approach, but one that allows a conceptual framework from which to carry out the method. These qualities are: *surfaces*, *form*, *void*, and *proportion*.

Qualities

Surfaces are the infinite planes between mediums. They are often what people relate to when describing a moment in a building, how their senses realize a building in their mind. It is a very phenomenological method of studying space. *Surface* is the material itself, but the portion that is interacted with. How light reflects or bends, shadows being cast, how an element feels sensually, are all attributes that should be part of the study of *surfaces*.

Forms are groups of surfaces, the components that make up a building. Openings are a good example of this idea. There are many materials and surfaces involved in a window, and the extent of what surfaces are involved in the component of that window are debatable, but the window itself as an opening is a formal element. These elements may be layered, added on to and subtracted from over time, creating a palimpsest of information. Structure is also a formal element. While we only interact with the surfaces of materials, they have an atomic structure that dictates how loads and gravity flow through them, again being made up of a series of surfaces. Identifying the *form* of elements help to come to an understanding of what components makes up a moment and how their depth and layering relate to an observer.

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66 David Leatherbarrow, Mohsen Mostafavi, *On Weathering: The Life of Buildings in Time*, *(*Cambridge: MIT Press, 1993).

67 Philips, “Total Preservation,” 38-39.

Proportion is the intangible element that make up a moment. How one fits into the space and the relative scale between volumes are part of *scale* and *proportion*. In terms of recording proportions, dimensions and volumetric units may be useful. However, it is important to grasp the capacity for potential and limitations of the *proportional* elements. Are they essential elements that gives character to the moment? Can they be extruded? Can they be reduced? Is there a rhythm of compression and decompression within the moment? If further clarity is needed for the idea of proportion, Peter Zumthor's *Levels of Intimacy* in his book, *Atmospheres,* is a fantastic exploration of this principle.

Void is the relationship that an element has with surrounding objects. David Gersten, a student and colleague of John Hejduk, spoke about the most powerful relationship in existence as the space between two individuals looking at one another directly in the eye in close proximity.[68] This is the definition of *Void*; it is not the absence of mass, but the recognition of a relationship, whether spiritual, metaphorical, spatial, or historical, between elements of an artifact and its surrounding objects.

Elements in Art: Gordon Matta-Clark

Gordon Matta-Clark's *Conical Intersect* piece from the Paris Bienniale of 1975 is an excellent example of how much power carefully articulated *elements* can have in an intervention (see *Figure 8* and *Figure 9*). In this work, Matta-Clark made cuts in the Centre Pompidou to create a conical void shape. In doing this, he exposed the building technology and layers that went into the building itself. Further, this intervention alters the viewer's perspective of these elements that make up the building and allows space for reconsideration. A different experience is offered based on the perspective, either from the interior or exterior, where ideas of scale and preconceptions of what constitutes an 'opening' are completely challenged.

The relationships Matta-Clark develops between the remnants of the old building and the new structure beside it are almost oversaturated with intention and meaning, where the careful moves of exposing the *surfaces* allow one to question what constitutes

68 David Gersten, from a lecture he gave at The Cooper Union School of Architecture in 2017 about the work of John Hejduk.

a *form.* The *proportion* of the intervention is dramatically altered based on the perspective of the observer, as was already mentioned, but the actual understanding of volumetric space one inhabits is skewed by the conical shape Matta-Clark uses to carve away from the building.

Figure 8. View from interior of *Conical Intersect* designed by Gordon Matta-Clark, part of the Paris Biennale of 1975 (1975) from the San Fransisco Museum of Modern Art, photo acquired in 1992, SFMOMA Photographs Collection.

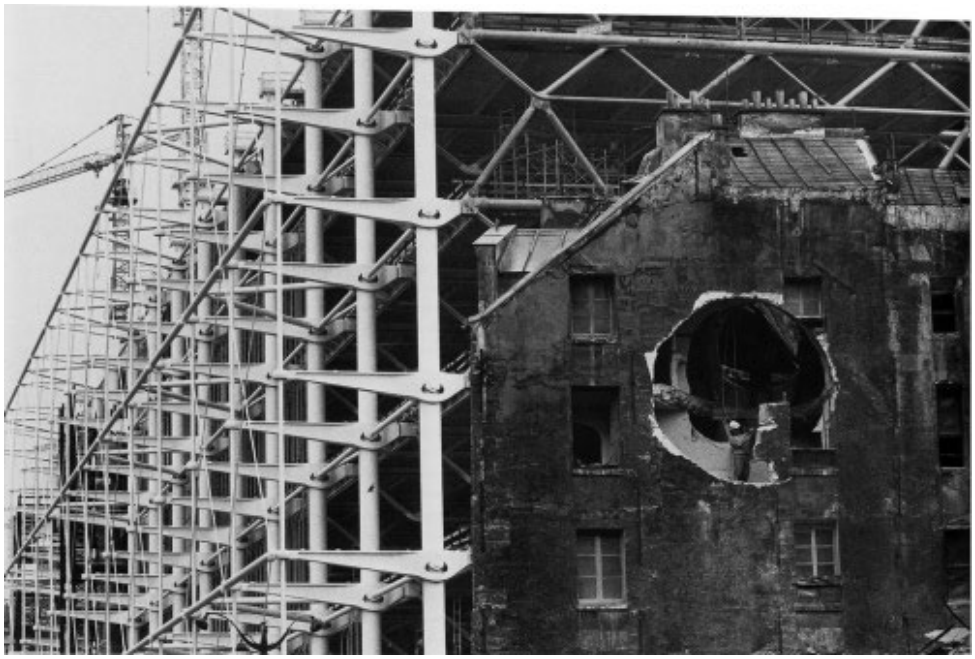

Figure 9. View from exterior of *Conical Intersect* designed by Gordon Matta-Clark (1975) from Thomas Dekeyser, “The gaps of architectural life: the affective politics of Gordon Matta-Clark’s Conical Intersect.” Photograph has been cropped. Original by Marc Peititjean.

Narrative

Narrative is the way in which the *ethos* of an artifact is both studied and experienced. As has been explained, studying *ethos* is inherently an analogical process, meaning it is very difficult to represent it directly. Narrative and the development of *architectural characters* becomes the conduit in which the *ethos* is studied by an interpreter and is articulated through logical thought. The narrative further allows an observer insight into the interpreter's understanding of the *ethos* and experience it as an *architectural atmosphere*. Narrative then plays two major roles: as a method of studying and responding to an architectural *ethos*, and as how the understanding of the *ethos* is experienced spatially through observation. John Hejduk was the inspiration for this concept; his work shed light onto a very obscure principle and provided a way of representing *ethos*. The Lancaster/ Hanover Masque is used as a case study to explore Hejduk's working method and to provide an example of how *characters* and *narrative* function together. This section will be finished by looking at Peter Zumthor's *Atmospheres: Architectural Environments, Surrounding Objects* to explain how atmosphere can be the mode in which the *ethos* of an artifact is experienced.

John Hejduk and Narrative

> But over time, when the multivalent relations between these different plans are recognized, an idea begins to take shape. Then, what will emerge is not a design, an architecture, nor a city—but something that encompasses all these things. What emerges is a story—and not a story with a beginning, an end, and a line in between—but a story made up of various characters wandering in the vicinity of each other, instigating various disruptions and brutalities, and requiring continuous negotiations about how best to share the same place.[69]

John Hejduk's work is a lifelong pursuit of understanding the essence of architecture; a transcendence from practice and theory into an endless realm of pure creative freedom. Hejduk used narrative not as a means of conveying an atmosphere of experience, rather as a methodology that questioned the core principles of design and purpose. "In his 'masque' projects especially, Hejduk submerges knowledge and production back into the rich process of making so that the differences between them, and point where one stops

69 James McGregor, "The Architect as Storyteller: Making Places in John Hejduk's Masques," *Architectural Theory Review* 7, no. 2 (2002): 60.

and the other begins, becomes impossible to locate."[70] Martin Søberg calls this process *artistic research*.

> This is a type of practice-driven research that, based on creative investigation and the production of artistic work combined with processes of reflection and documentation, arguably results in the creation of new insights, recognitions, if not to say genuine knowledge.[71]

Hejduk's work has been cited to deal with the formal language of architecture. This pursuit, ultimately, confirming that architecture cannot be, "…reduced to formal exercises but would always entail aspects of narrative, of action, of symbolic meaning."[72] It seems as though Hejduk got very close, if not had achieved, a method of working that enabled him to visually express the architectural *ethos* through drawing, poetry, collage, and model making. He was able to create and give life to characters in his narratives without cataloguing them, which is often how one goes about defining architectural design practice. An elevation was never just an elevation, it was the embodiment of the plan, the section, the language of the *thing*, and the unique characteristics of each architectural element; a cohesive idea that used semi-conventional means to describe purposes beyond the realm of physical architecture; a metaphoric idea.

The forms Hejduk creates in his *masques* are not necessarily unique to the specific narrative, rather they are portrayals of pure forms of architecture, not in the way that the study of *type* aimed to accomplish, but as manifestations of emotion and personality through architectural form. It was almost as if he had a working framework that was the starting point for a set of main characters, with additional characters being folded into the story as the narrative developed. This idea can be seen in *Figure 11*, where two casts of characters from the *Lancaster/Hanover* and *Berlin* masques are compared for similar articulations in form. The *House of the Eldest Citizen* is modified to become the *Old Farmer's House* in the Lancaster/Hanover Masque. Hejduk even goes so far as to make this relationship explicit in his description of the *Old Farmer* as a subject, although

70 MacGregor, "Architect as Storyteller," 59.

71 Martin Søberg, "John Hejduk's Pursuit of an Architectural Ethos," *FOOTPRINT, [S.I.]* (January, 2012): 113.

72 Søberg, "Pursuit of an Architectural Ethos," 115.

never making it clear why this relationship exists.[73] Hejduk's series of masques become a continuous pursuit of understanding, where each character is developed and molded depending on the circumstances; as if the masques exist in a *Hejdukian* universe of architectural characters.

One might suggest that Hejduk's pursuit of discovering and understanding essential characters can be compared to a search for typologies in Critical Regionalism, but the two are ultimately different in their method of research. *Critical regionalism* relies on the idea that there exist fundamental types based on Semper's four elements: floor, wall, roof, and hearth, and that this relationship between the elements can be brought to different regions of the world to create *archetypes*, the most pure idea of *type* within this theory. The pursuit is to discover typologies that utilize the four elements and the *genius loci* of the place to create unique types to a region as a way to explain vernacular, and then take a critical stance on those findings to develop an architecture of place.[74] While this is a genius method of creating architecture, arguably turning the ambiguous idea of type into a practical design tool, it is ultimately different than the pursuit by John Hejduk. Hejduk sought to understand how these fundamental forms of architecture are manifestations of emotions and relationships; it was not necessarily about the form itself, it seemed a mere by-product, rather it was for the purpose of understanding the essential nature of architecture as a creative pursuit. Using the framework of critical regionalism is limiting when compared to Hejduk's method of working because the search for typologies and archetypes is ultimately a process of classification, an issue that Aldo Rossi brings to light as restrictive in both study and design.[75]

Lancaster/Hanover Masque Case Study

John Hejduk's work is vast and is worth an entire thesis all on its own. The relevant work for the method proposed by this thesis, however, are his masque projects. Hejduk uses

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73 "The Lancaster/Hanover Masque: a project by John Hejduk," Canadian Centre for Architecture website, accessed February 17, 2019, https://www.cca.qc.ca/en/issues/26/what-about-the-provinces/59105/the-lancasterhanover-masque.

74 Dominique Bonnamour-Lloyd, "Architectures of Place: Building on Legacy," *87th ACSA Annual Meeting Proceedings, Legacy* (Washington: Association of Collegiate Schools of Architecture, 1999), 369-370.

75 Rossi, *Architecture of the City*, 48-54.

story-telling as a direction for a narrative, even as fragmented as those stories tend to be. They were comprised of small notations on the periphery of the page, short statements that gave description and life to the characters in his narratives. Relationships developed over time between these characters which further influenced the composition of the forms. The characters themselves were made up of an object and a subject, the subject inhabiting the object.[76] It is not clear which came first, it almost does not matter, and each character is clearly unique in how they came to be.

The Lancaster/Hanover Masque by John Hejduk is a very clear example of how he developed characters for use in his narrative. The figures and information provided are from the Canadian Centre for Architecture databases, which hold most of John Hejduk's work. *Figure 12* and *Figure 13* give examples of the object and subject of two characters. The overall story has a beginning and an end, although it is implied that it is cyclical, and takes place between 6:30 am and 6:30 pm at an indiscriminate time of year. *Figure 10* shows an excerpt from the story. It is this cyclical nature that further bolsters the argument that Hejduk's masques exist among a continuum. Another aspect to note is that the narrative is told from a third perspective. The article by the CCA begins with a narration of the day, with actions numbering 1 through 68. Each action has an associated object and a subject, not necessarily limited to the characters of the narrative, but also include other-worldly and mundane objects. It is not always clear why one action takes place in relation to another, but that is the intention by Hejduk.[77] The meaning is not necessarily lost on him, nor is it totally understood; one may garner a deeper understanding of relationships than Hejduk himself because of the ambiguous nature of the narrative. As James MacGregor states,

> …any reading of the masques is encouraged to be a liberated one: liberated from explicative rigor, from utility and pragmatism, and from the conventional language of architecture … after all, one of the advantages of Hejduk's work is how it highlights some of the work that came before it – limitations that partly encouraged his work in the first place.[78]

The usefulness of studying John Hejduk's masques are that they are not hindered by architectural convention. As Martin Søberg writes, he is conducting artistic research that

76 "The Lancaster/Hanover Masque," CCA.

77 MacGregor, "Architect as Storyteller," 61.

78 Ibid., 60.

aims to discover genuine knowledge and not some already predefined principle.[79] Hejduk is able to articulate through his mode of representation (which Macgregor mentions is often stylistic brilliance), his understanding of the *ethos* of each character and how it relates to the overall narrative. Hejduk's creation of narrative is not for the purpose of conveying meaning to an observer, rather to use it as a story-telling method of creating architecture; where each character, as defined and robust as they are, define the narrative through their inherent personalities and relationships. The architecture is borne of this method, allowing an observer insight into Hejduk's understanding of the architectural *ethos*.

	OBJECT	*SUBJECT*
	6:30 a.m. to 6:30 p.m.	*6:30 a.m. to 6:30 p.m.*
1	*The caboose is hooked up to the freight train*	*The Summer Visitor holds up her mirror*
2	*The bilges of the barge are opened*	*The Bargeman pulls in the rope*
3	*The Hotel awnings are lowered*	*The Transient sites on the edge of the bed*
4	*The wind blows on Tower Hill*	*The Sentinels watch*
5	*The telescope zooms in on its subject*	*The Retired General adjusts his field glasses*
6	*The curtain is raised*	*The Retired Actor applies the mascara*
7	*The barometer remains steady at 29.05*	*The Weatherman begins to perspire*
...		*...*
57	*1 to 10*	*The Accountant snaps his pencil*
58	*Hollow guilt*	*The Useless peer into the rooms*
59	*Ordered interned*	*The Suicide makes a mistake*
60	*Greek Origin*	*The Collector wipes the frame*
61	*Wood*	*The Accused capitulates*
62	*Steel*	*The Judge reads the sentence*
63	*Concrete*	*The Priest confesses*
64	*Stone*	*The Dead*
65	*Funnels constructed by Trombone-Maker*	*The Widow wails*
66	*Function depends on air*	*The Balloonist lights the flame-thrower*
67	*Dust*	*The Void remains silent*
68	*Time/Still-Life/Nature morte*	*The Keeper of the Time fears a delay*

Figure 10. An exerpt from *The Lancaster/Hanover Masque* by John Hejduk (1982) from the Canadian Centre for Architecture, Montreal, Canada, John Hejduk Collection.

79 Søberg, "Pursuit of an Architectural Ethos," 113.

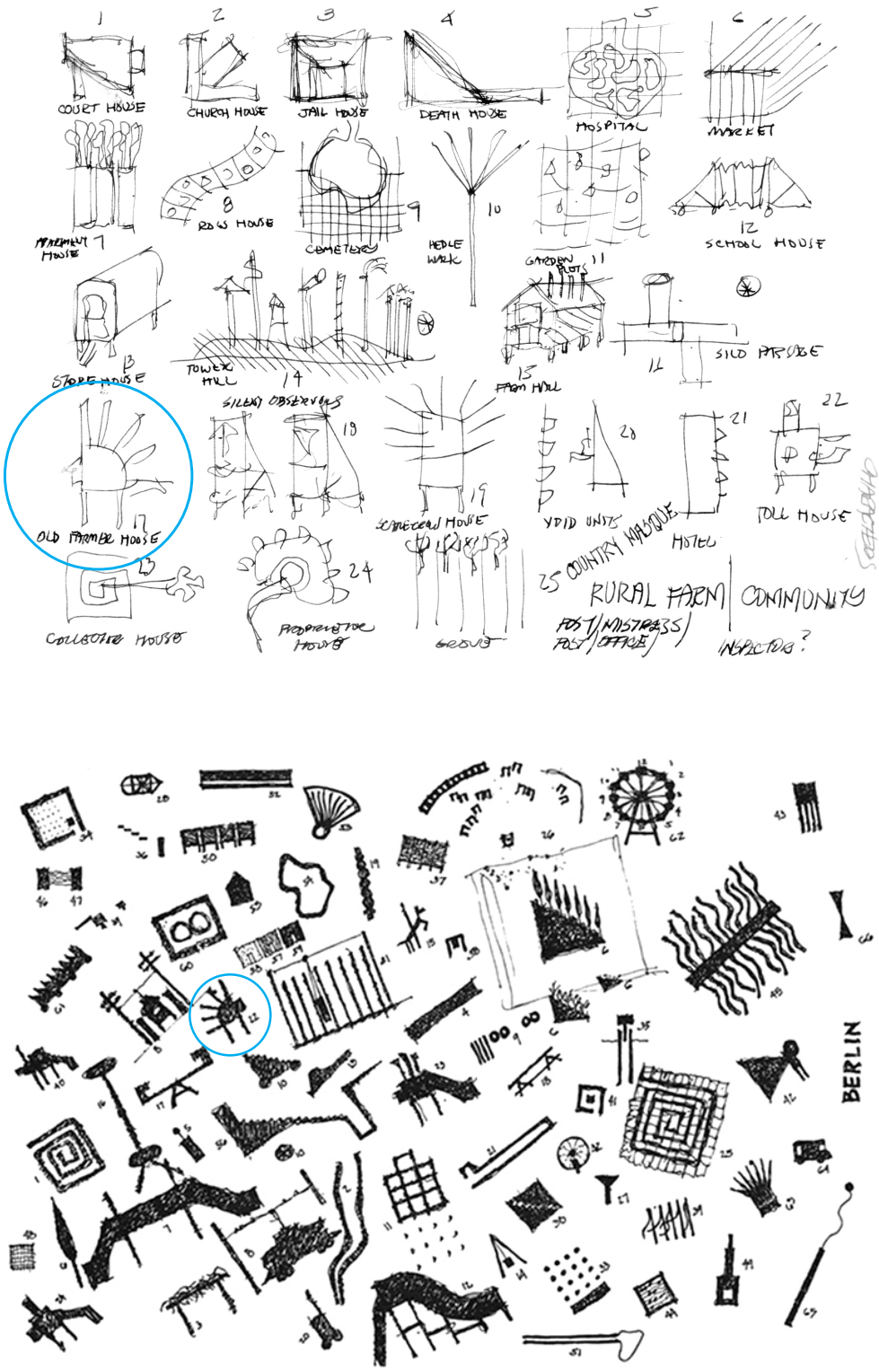
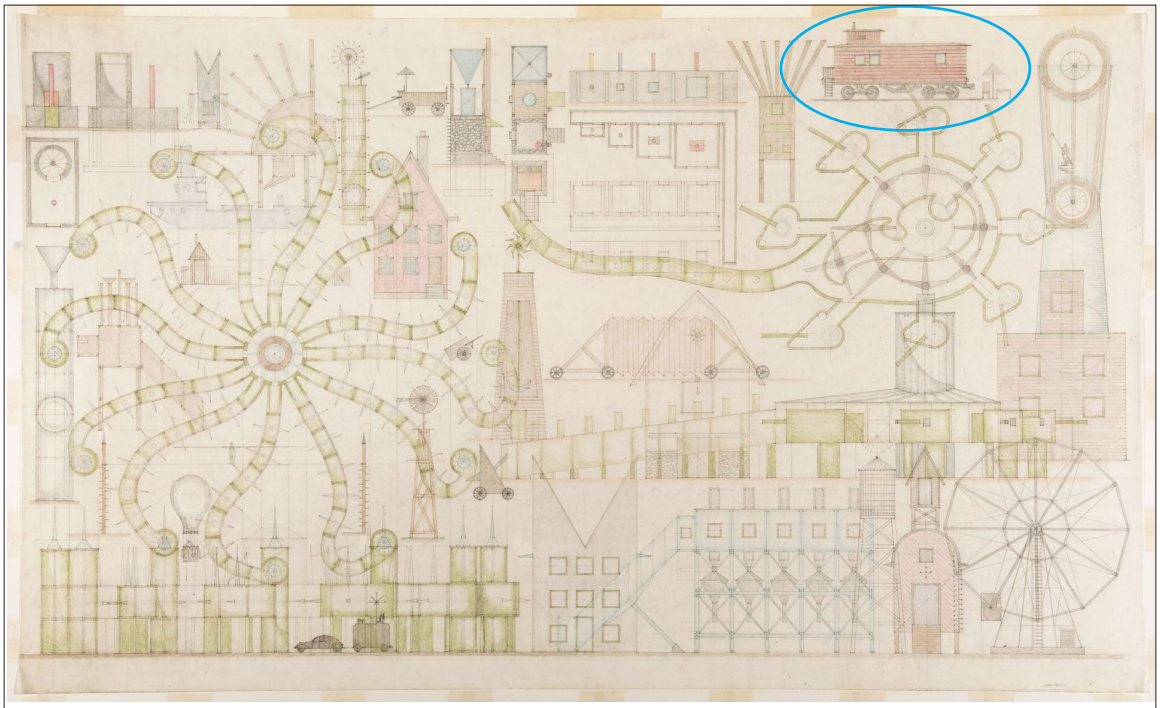


Figure 11. Drawings by John Hejduk. Above: *Lancaster/Hanover Masque*. Below: *Victims, Berlin Masque*. Note the similarities between the masques. Circled in the images are the *Old Farmer's House* (above) and *House of the Eldest Citizen* (below) (1980-1982) from the Canadian Centre for Architecture, Montreal, Canada, John Hejduk Collection.



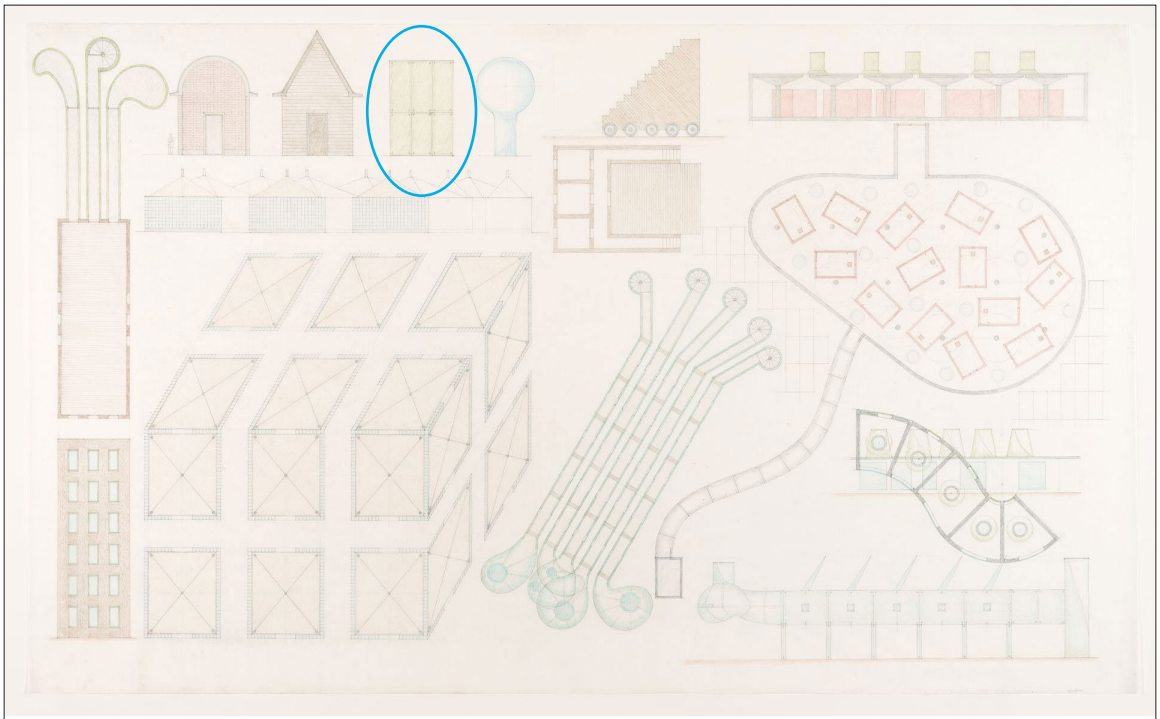
OBJECT
1. Summer Visitor's Place

A red caboose.
Fabricated in St Louis, 1923.

SUBJECT
The Summer Visitor

She arrives by rail and is housed in the caboose car of a freight train. The freight train disposes its cargo onto the barge owned by the Bargeman. During the unloading the caboose is unhooked and left at a siding where it remains during the summer months, June-July-August. The caboose on the siding runs parallel to the canal and parallel to the barge. Once a year the caboose is painted train red, slightly lighter than barn red. Metal fittings are painted black. All in all, the caboose is a very pleasant place to live for a summer. A bouquet of farm flowers is delivered every morning to the Summer Visitor along with the daily schedule of the route of the Farm Manager. The Summer Visitor's main study is Cézanne's painting, The House of the Hanged Man, sometimes called The House of the Suicide. On Tuesday evenings she invites the Farm Manager and the Fabricator to play cards under the lamp of the caboose. She is a good friend of the Time-Keeper. She has always admired his invention of dual-time.

Figure 12. Above: drawing by John Hejduk of the *Lancaster/Hanover Masque*. Below: Written description by John Hejduk for one of the characters, circled in the drawing above (1980-1982) from the Canadian Centre for Architecture, Montreal, Canada, John Hejduk Collection.



OBJECT
1. Fabricator's Place

Constructed fundamentally out of steel.

SUBJECT
The Fabricator

The Fabricator is in charge of all steel construction in the Farm. Behind his shop is the steel yard. He visited Berlin to inspect the steel work of the Berlin Arbitration Hall and tried to incorporate some of the steel detailing into the Court House fabrication. He personally draws all the handrail details and also fabricates the steel fire escapes for the Apartment House. His masterpiece of fabrication is the Widow's House. He was after a certain resonance in the Wailing Room's roof funnels. He will never forget the fife and drum sound as the ocean liner France slipped out of Le Havre.

Figure 13. Above: drawing by John Hejduk of the *Lancaster/Hanover Masque*. Below: Written description by John Hejduk for one of the characters, circled in the drawing above (1980-1982) from the Canadian Centre for Architecture, Montreal, Canada, John Hejduk Collection.

Atmosphere (Literature Review of *Atmospheres*)

John Hejduk's masques remained in the world of fiction. Although some of the characters were built, they still remained as a pursuit of a pure understanding of formal language that transcended beyond the realm of theory and practice (see *Figure 14*). What the built characters do convey, however, is an incredible sense of atmosphere, and it is by way of atmosphere that one experiences the intended narrative. Peter Zumthor gave a lecture on the subject of architectural atmosphere, which was transcribed into a book called *Atmospheres: Architectural Environments, Surrounding Objects*. In it, Zumthor explains thought provoking concepts that layer understanding into the creation of atmosphere; not as a method of categorizing steps in design, but rather a system of developing cohesive ideas that influence the decision-making process. These concepts were described as follows: *The Body of Architecture*, *Material Compatibility*, *The Sound of Space*, *The Temperature of Space*, *Surrounding Objects*, *Between Composure and Seduction*, *Tension Between Interior and Exterior*, *Levels of Intimacy*, *The Light on Things*, *Architecture as Surroundings*, *Coherence*, and *The Beautiful Form.*[80] These concepts have been provided because they elicit a thought-provoking exercise on a method of designing; not everyone has the imaginative capacity of John Hejduk and having a framework for conveying atmosphere through the realization of architectural characters ensures a more rigorous process of designing.

Atmosphere is not lost on an observer, nor is it inherent in a design; it is a series of carefully articulated moments that draw attention to a meaningful composition of space. Properly conveyed atmosphere is the *ethos*, by way of the narrative, being revealed. Carlo Scarpa was an expert in designing this way, where geometries and spatial configuration align at very particular moments to create a deeply spiritual experience. It is at these moments where the atmosphere is felt, which elicit emotional responses as the architecture encompasses and looms over the observer, that the "potential" of the *ethos* is experienced.[81] Zumthor's concepts for an architectural atmosphere do not play an active role in the decision-making process of this method; instead, they allow for a framework

80 Zumthor, *Atmospheres*.

81 Patkau, "Investigations into the Particular."

to reflect on the articulation of architectural characters and their relationships at certain moments along the narrative; to be critical about whether or not they convey the intended atmosphere.

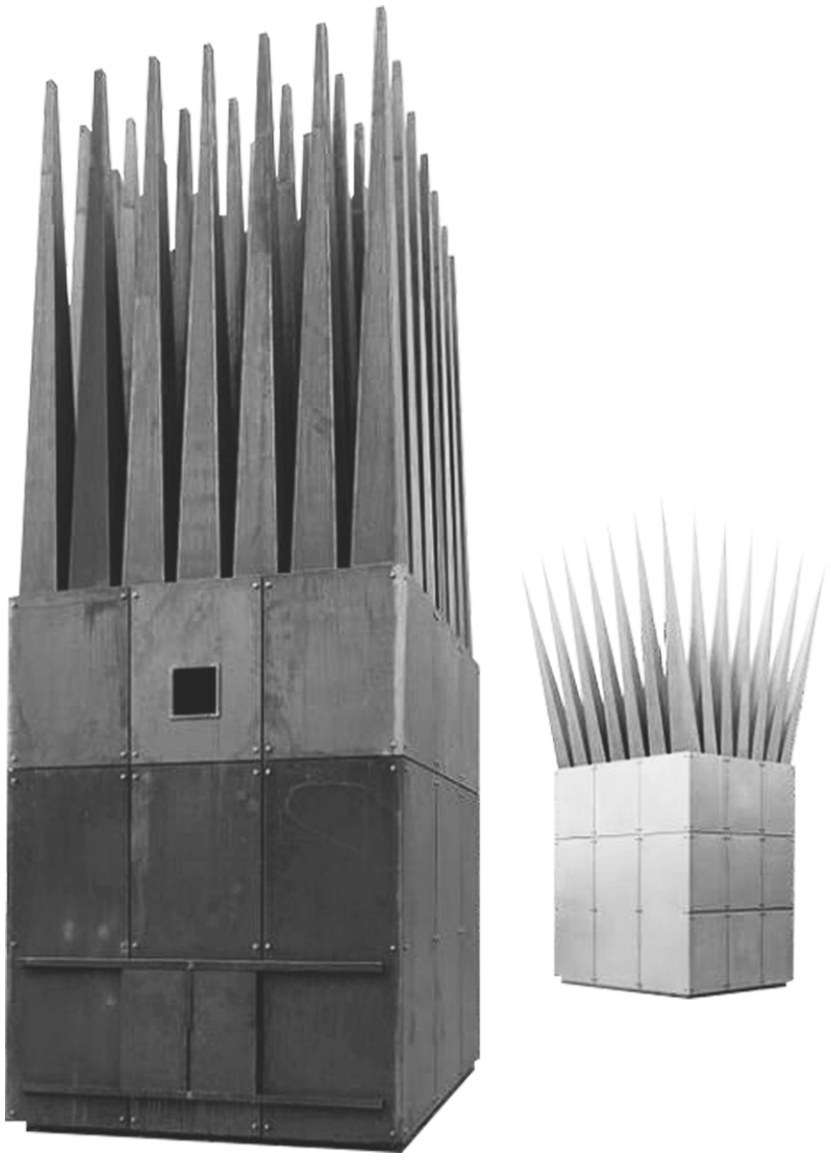


Figure 14. Characters created by John Hejduk after being built. Left: House of the Suicide. Right: House of the Mother of Suicide. Original photo by Miroslav Cikán (2016) courtesy of The Cooper Union.

CHAPTER 3: THE METHOD

Introduction

This method has been developed over the full course of this thesis, and while the original thesis question and purpose remains unchanged, the method itself has developed and grown. The method as outlined in this chapter is the method in its current state and is the one used for testing in the Chapter 5 of this thesis, *Testing the Method, Part II*. However, Chapter 4, *Testing the Method, Part I,* includes a previous version of the method that was developed earlier on in the thesis. It is important to include this previous version because it allows insight into how the method has developed over time. Chapter 3, this chapter, uses the background information from Chapters 1 and 2 as the basis for the method's conception, and are inherent as a framework that the method builds off.

The Purpose

Using the proposed method of discovering the *ethos* through the development of a *narrative* gives insight into what is truly valued about our architectural heritage. Through the process of the method, the interpreter is able to distill the site down to fundamentally integral elements, and the space left over enables potential where new architectural interventions may be inserted to create program.

This method can be applied at all scales, from an urban morphological standpoint to a particular threshold in a building. Through personifying architectural elements as characters in a narrative, an idea explored extensively by John Hejduk, the interpreter is able to develop a deep understanding of how the elements have developed spatially, socially, historically, and in relation to each of the other characters.[82],[83] If an element of the city or of an artifact does not fit into the narrative, then it is clear that it should be removed as a move in the design intervention.

The ultimate goal of the method is to carry out an adaptive reuse project so that the final product is of quality design; developed from a careful articulation and expression of

82 Forty, "Type," 308.

83 Søberg, "Pursuit of an Architectural Ethos," 124-125.

relationships between elements of the old and the new. The product of this method, if the process was done well, should not need the narrative as an accompanying explanation to be appreciated as a piece of architecture. That being said, the clearer the narrative in the final design, the stronger the language and design moves will resonate with someone experiencing the project.

Ethos and Narrative

An idea that has been touched on already, but not fully explored, is the reason why building a *narrative* is a strong method of discovering the *ethos* of a site. *Ethos* is derived from Aristotle's three forms of persuasion: *ethos*, *logos*, and *pathos*. *Ethos* is the method where one attempts to appeal to the ethics of another, establishing credibility and character for the argument. *Ethos* as a term has been used in architecture, but it has never been succinctly defined, always assuming that the audience has their own understanding and definition of what the term means.[84] For the purposes of this thesis, the term *ethos* has been defined in Chapter 2 as, *the established fundamental character and credibility of an architectural site (the artifact), with relation to its context*, in order to frame the discussion about how the term is relevant to the study of urban artifacts.

Narrative becomes the vehicle used to understand the *ethos*. Due to its analogical nature, *ethos* is inherently difficult to express in words or clear thought but is entirely clear in a very personal *feeling* of understanding.[85] Martin Søberg discusses this idea as well through John Hejduk's *Silent Witnesses.*

> This obtuse meaning escapes representing something, it is a sort of fragmented meaning, a signification without something to signify directly. It remains in a state of openness in terms of signification, it is in 'the very form of an emergence, of a fold', that is, in an indeterminate state likened by Barthes to the Japanese haiku poem, as a gesture and ruling out of meaning as such. This obtuse meaning of the image is precisely what Hejduk points to in The Silent Witnesses as we never fully grasp the intended logic behind each image comparison, thereby recognizing how visual media may feature inexplicable, inexhaustible layers of meaning.[86]

A*s* has been previously mentioned, one only ever has a partial understanding of *ethos*,

84 Søberg, "Pursuit of an Architectural Ethos," 115.

85 Rossi, "Analogical Architecture," 348.

86 Søberg, "Pursuit of an Architectural Ethos," 118.

but it is a partial understanding that is relevant to the context in which the *ethos* is being studied. The full potential of the *ethos* is not exhausted by the creator, nor can it be fully realized by the interpreter. Narrative is then the way the interpreter can access and use their partial understanding of the *ethos* and convey its analogical meaning through abstract representation and storytelling.

How to Develop the Narrative

The place to begin when developing a narrative is by first identifying the *characters*, with the idea that the characters themselves will form the narrative based on their own *locus* (i.e. relation to each other, the site, and the context). Finding, or identifying, characters is done through on-site analysis. It is a process of singling out architectural elements. An aspect to keep in mind is that some elements are derivatives of others, and through the narrative can be used as an opportunity to show growth and development of a particular character. The characters can be any scale, from an entire façade to a particular window, or a superstructure system to the tile pattern on the floor. The characters should also be developed from the elements of the context, as the *ethos* itself is based on these urban relationships (see *22*).

A narrative theme should also be developed over the course of on-site analysis. The narrative theme becomes the organizing principle of the narrative and consequently, the design. In the Dennis-Kenny building example from Chapter 5 of this thesis, the narrative theme can be summed up in one word, *support*. The theme allows the interpreter to focus the plot of the narrative and the relationships between the characters can be developed based on this central theme.

Each architectural element becomes a character once they are given an *object*, a *subject*, and an *action*. The *object* is the visual representation of the element as a character. As was seen in the work of John Hejduk, the characters as *objects* are architectural in the sense that they conform to the limits of physical nature, but they exaggerate and explore foreign forms to enhance the *locus*, *memory*, and *individual* qualities they embody. The *subject* is the name of the character and is key in defining the personality and worldview of the element. The *action* of the character is the role it plays in the narrative and is the backstory that defines how they interact with the other characters in the narrative. The

main difference between the examples of characters shown in *Figure 12* and *Figure 13* from the Lancaster/Hanover Masque and the direction the method of this thesis takes is that for Hejduk, while the subject and the object were manifestations of the other, they were articulated as different entities; the subject inhabits the object. This thesis employs the idea that each character is not a combination of separate forms and occupants, rather is a cohesive idea that gives life to the object itself, where the elements have their own personalities. The architectural elements themselves are personified as characters in the narrative.

The backstory of each character will determine how the narrative progresses. The backstory, in conjunction with the narrative theme, will enable the interpreter to develop the *scenes* of the narrative, the *written narrative* itself, and the *architectonics* of each moment in the narrative. Character development and the building of the narrative should be concurrent. Not all characters have to be active from the beginning, which is a principle that may help to form the characters because they do not all need to exist at the beginning of the story.

As was just mentioned, the three methods of explaining/describing a narrative are defined as *scenes*, *written narrative*, and *architectonics.* Each of these are a component of the narrative and give insight into different aspects. The *scenes* are an abstraction of the narrative, where there is room for creative freedom of expression (see *Figure 34*, *Figure 35*, and *Figure 36*). The type of representation for scenes employed in Chapter 5 incorporates a background and a stage, where the changing of the background develops along with the characters on the stage. *Figure 36* utilizes both plan and elevation, as well as three-dimensional elements to convey the story. Two main scales are being used, the scale of the city and the scale of the study area. It is difficult to tease out some of the nuances of the relationships between the characters and that is where the architectonics scale of narrative becomes relevant.

The architectonics translate the *action* of the characters into architectural representation. It should be grounded imagery that emphasizes particular relationships between characters as they develop and change through details (see *Figure 34*, *Figure 35*, and *Figure 37*). These panels can also be used to develop and explore potentials in the

artifact through architectural interventions, either by a subtracting, adding, or manipulation of an existing character. The introduction of an entirely new character can be borne out of the need to fill a gap in the narrative plot or to develop the plot further than the current state of the site; this idea will be expanded upon in a subsequent section of the thesis.

The role of the *written narrative* is to give a caption of what is happening in the narrative at that moment. The *written narrative* mediates between the abstraction of the *scenes* and the tectonics of the *architectonics.* While much of the story being conveyed in the *scenes* can be inferred from the background of each character, the *written narrative* allows the interpreter to draw attention to certain *actions* as they develop. The *written narrative* is often what observers read first, so it is important for this portion to set the tone and *gravitas* of the *scene* (see *Figure 34*, *Figure 35*, and *Figure 36*).

Each moment in the narrative signals that an event has occurred to allow for the set of *actions* in that moment to happen. Each moment builds off the previous moments, the idea being that they are sequential. Relationships between characters do not have to remain constant, but if in the *Next Chapter* of the building one questions the articulation of a form or a design move, then they should be able to connect that move to a moment in the narrative.

The final moment in the design is the chapter the interpreter is adding to the story of the artifact. This *Next Chapter* should be represented in a way that is *other* to the rest of the representations. The role *The Next Chapter* plays in the representation of the narrative is to show how the narrative is inhabited, and how the atmosphere conveys the experience of the design. This is the stage in which program is added into the narrative, where the design has the opportunity to fulfil demands for *equity* in the city. Developing the program is not independent of the other stages of building the narrative and should always be a consideration; albeit not the primary focus for study. Aldo Rossi calls this an issue of classification, and advocates that leaving program out of the study of an artifact enables the interpreter to broaden the scope of potential.[87]

As was mentioned in the lecture by Peter Zumthor, each character, or architectural

87 Rossi, *Architecture of the City*, 48-49.

element, should be realized based on its surrounding objects, the level of intimacy between characters and the inhabitants, tension between characters, and how light falls on the elements. The architectural atmosphere needs to convey the relationships that are essential to the overall narrative. If the narrative is well composed, then the newly established relationships between the characters should be clear in the representation.

Notes on Developing *The Next Chapter*

The purpose of developing the narrative is to determine what elements of the *artifact* are valued within the cultural context. These elements become characters, which develop and change over the course of the narrative to explain how the *artifact* came to exist in its current state. Throughout that process, the interpreter is also exploring potential design moves that will constitute the next chapter in the building's life. There are a few key principles that allow the interpreter to implement clear design moves by altering the existing elements and adding new ones. This section of the thesis will elaborate on the three moves, *subtracting*, *adding*, and *manipulating*, and how they can become the framework upon which to build the next chapter in the life of the *artifact*.

The intention of developing the next chapter in the life of the *artifact* is not to establish the *final* chapter, but rather a logical next step based on the progression of the narrative. The importance of this distinction lies in the articulation of architectural details for the intervention. The *Standards and Guidelines of Heritage Conservation in Canada* instructs to add new interventions so that they are reversible.[88] This practice not only places extreme limitations on the potential reuse of an *artifact* but establishes a precedent that the value of the *artifact* lies in a past state of existence, and not what the *artifact* has the potential to become for the society in which is currently exists.

A brief moment will be taken to recognize the work of Françoise Bollack and how she classifies adaptive reuse projects based on major design moves. Françoise Bollack wrote about relationships between old and new in adaptive reuse in her book, *Old Buildings, New Forms: new directions in architectural transformations*. She explains there are five fundamental ways in which architects carry out adaptive reuse projects, either by

88 Canada, *Standards and Guidelines, 35.*

inserting, wrapping, weaving, juxtaposing, or adding a *parasite*.[89] This is a fantastic way of analyzing adaptive reuse projects that have already been built. However, when used as a tool for design, it is limiting in its potential for the creative process. There needs to be a more open and malleable method for developing the *new* in an *artifact*.

Subtracting is where components of the elements are removed in some shape or form. This could be because they did not fit the *narrative* or because the interpreter wanted to expose surfaces or draw attention to something else through framing.

Manipulating is where existing elements are altered in some way but are still maintained. *Transposing* is a good example of this, or perhaps pulling elements apart to expose their layers or structure. Moving elements to change how they are perceived or altering them in some way to open up dialog between elements are also examples of manipulating.

Adding is where new material is added. This could be done for a number of reasons, such as to draw attention to an element, stand one element off another, or to graft a new element onto existing elements. Adding is the framework for which new characters are implemented in the narrative but should be used in conjunction with subtracting and manipulating to achieve a rigorous design move. Adding is how new *program elements* are brought into the narrative. The new elements themselves are representative of the program being injected into the artifact in its *next chapter*.

89 Françoise Bollack, *Old buildings, new forms: new directions in architectural transformations* (New York: Monacelli Press, 2013).

CHAPTER 4: TESTING THE METHOD, PART I

Small Scale Tests

As this thesis is suggesting a method to study and respond to heritage buildings, it is imperative the method is tested in order to test the theory. As such, three studies were done in which the *previous version* of the method was tested, which will be explored in this chapter. The theory of the thesis has changed with each *study* and will continue to change as subsequent studies are carried out.

Each of these studies are done *in situ*. Sketches are made on site and photographs are taken, simultaneous attempting to understand both the *ethos* and the *elements* of the moment under study. This process, at first, was thought to be linear, where the *ethos* is first studied in order to provide a framework in which to catalogue the elements. However, it was found that these two aspects are inextricably linked and cannot be studied independently. Thus, in the diagrams that seek to give an understanding of these ideas, the lines between *ethos* and elements are blurred.

This version of the method does not include an explicit narrative, rather it relies on attempting to draw connections between the *ethos* and the elements through diagraming and a system that attempts to distill out elements that do not fit within the parameters of the *ethos.* In the method's newest state, used in Chapter 5, the *narrative* becomes the vehicle to understanding the *ethos*, due to the inherent difficultly that was found in attempting to represent the *ethos* directly in the method used in Chapter 4.

Lots Around Dennis Building

See *Figure 15*. This site was of interest because of the *traces* found on the adjacent building to the lot. *Traces* are remnants of something that once was, manifested through juxtaposing materials or elements from different layers of *strata* (in the previous version of the method, the *elements* were categorized together within a loose idea as layers of *strata*). The *locus* was identified as both the site's relation to other prominent locations in the city of Halifax, namely the Grande Parade and the Province House, as well as the *traces* that evidence forms on the site no longer present. The collective memory of the site

is also related to the traces, particularly the large outline of a building on Granville Street which no longer exists. There is also the mural on the side of the Freak Lunchbox building on Barrington Street, which gives further uniqueness and distinction to the site.

There are also traces of structure and lack of structure, where I-Beams have been sheared off, corbel tables left isolated, walls left to warp and braces holding stones together. The narrative of *support* stands out. The buildings that exist relied on the structures that have gone. The adjacent wall of the building to the South has warped without bracing, and the Dennis building to the North needs strapping in order to keep its quoins attached to the rest of the building, as showed by the metal ties in the collage of *Figure 15*. Moving forward, an intervention, given the prominence of the site, could provide support to the community in a way that is appropriate.

SuperNOVA Office Site

See *Figure 16.* The SuperNOVA Office at Dalhousie University in Nova Scotia, Canada is in the basement of a heritage building called Hart House. The room used to be the kitchen as evidenced by the large hearth that once would have dominated the space. The scale of the room is unique, where the sloping ground of the outside is apparent through the placement of the windows. This collage explores both the negative space of the room, as well as the mode of access into the space. It was found at this scale that there is less to document or uncover in a study of *ethos*, but *mode of access* could be a consistent narrative. The *locus* of the moment is the relationship between the public realm and the office itself, where being in the office one is lower than ground level, and the windows being right on the street allow for a unique interaction between the public and private realms, extruded by the lack of wayfinding and accessibility into the space.

Keith’s Brewery Complex North Tunnel

See *Figure 17*. The North Tunnel in the Keith’s Brewery Complex in Halifax, Nova Scotia, Canada is the transient space between Lower Water Street and the interior courtyard of the complex. As you move through the space, you are struck by the framed views of the arches supporting the exterior walls, as well as the double-height portion of the tunnel. Upon closer inspection, it is evident that this double-height space was once open

to the air. The walls are covered in traces from openings being filled in and new ones being carved. The qualities that make up the *narrative* of the space is the decompression and compression pattern, the proportional framing of views, as well as the location as a significant landmark on the waterfront in Halifax. The tunnel itself is full of memory of a past era, and thousands of people have moved through its arches.

Conclusions

This set of conclusions were done in reflection of the method at the point that these studies were developed.

There are some conclusions that can be drawn from these studies, as well as potential directions it can expand on. Firstly, the scale at which this study is carried out does not seem to matter; however, there is a more fruitful result with buildings that have a long history and moments that are larger in scale. Secondly, the point of doing the collages after carrying out a *study* became more useful as a record-keeping tool rather than a finished, well-composed product. That does not mean to say, however, that composition was not important, as it was a useful tool in drawing attention to various elements and relating elements spatially that may not have been adjacent to one another. Rather than record every single element within the *strata*, the collage became the manifestation of the narrative in visual form, so that the understanding of the *ethos* could be drawn from it.

Figure 15. Study of the lots around the Dennis-Kenny Building, Halifax, 2018.

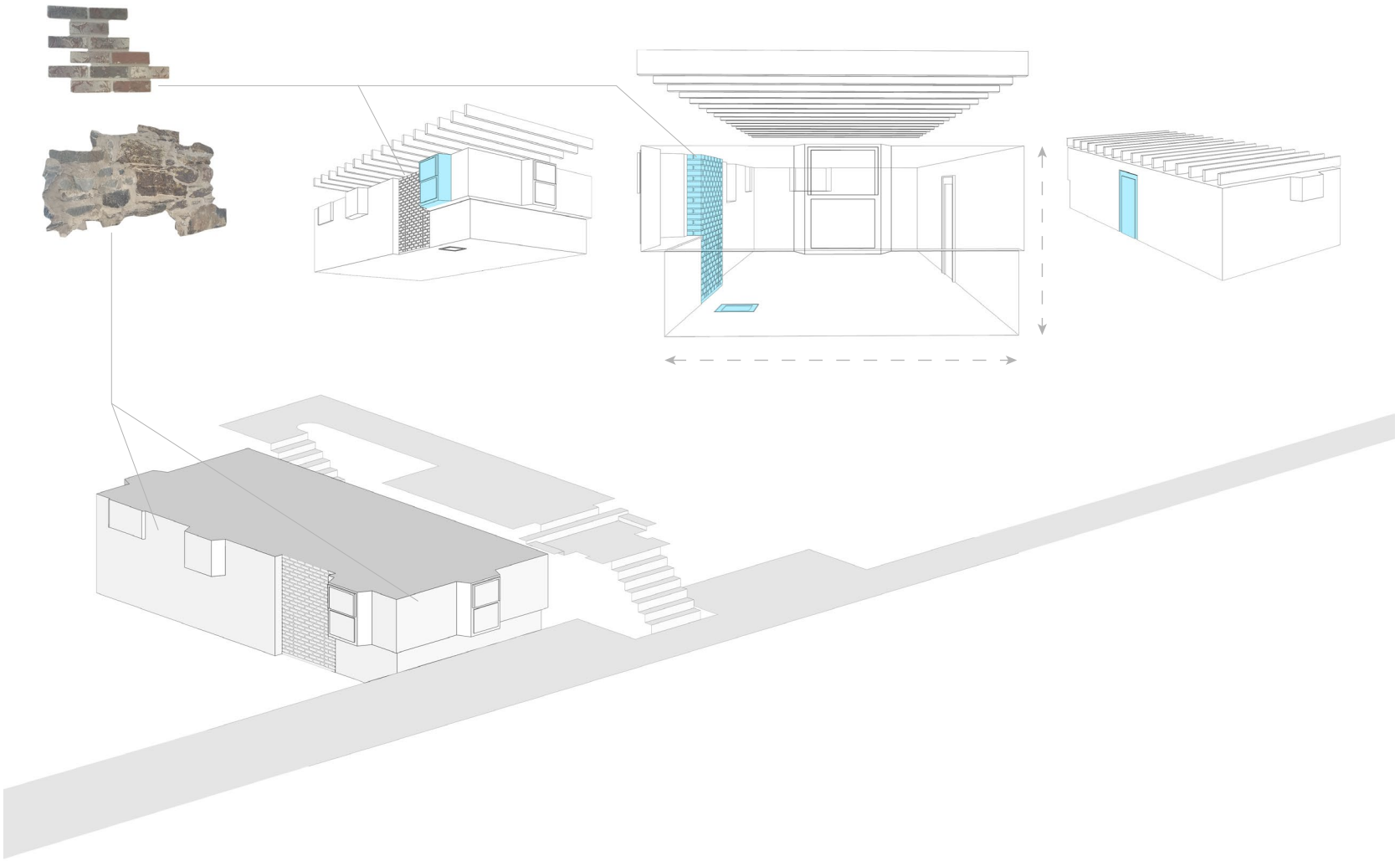


Figure 16. Study of the SuperNOVA Office, Halifax, 2018.

Figure 17. Study of the North Tunnel in the Keith's Brewery Complex, Halifax, 2018.

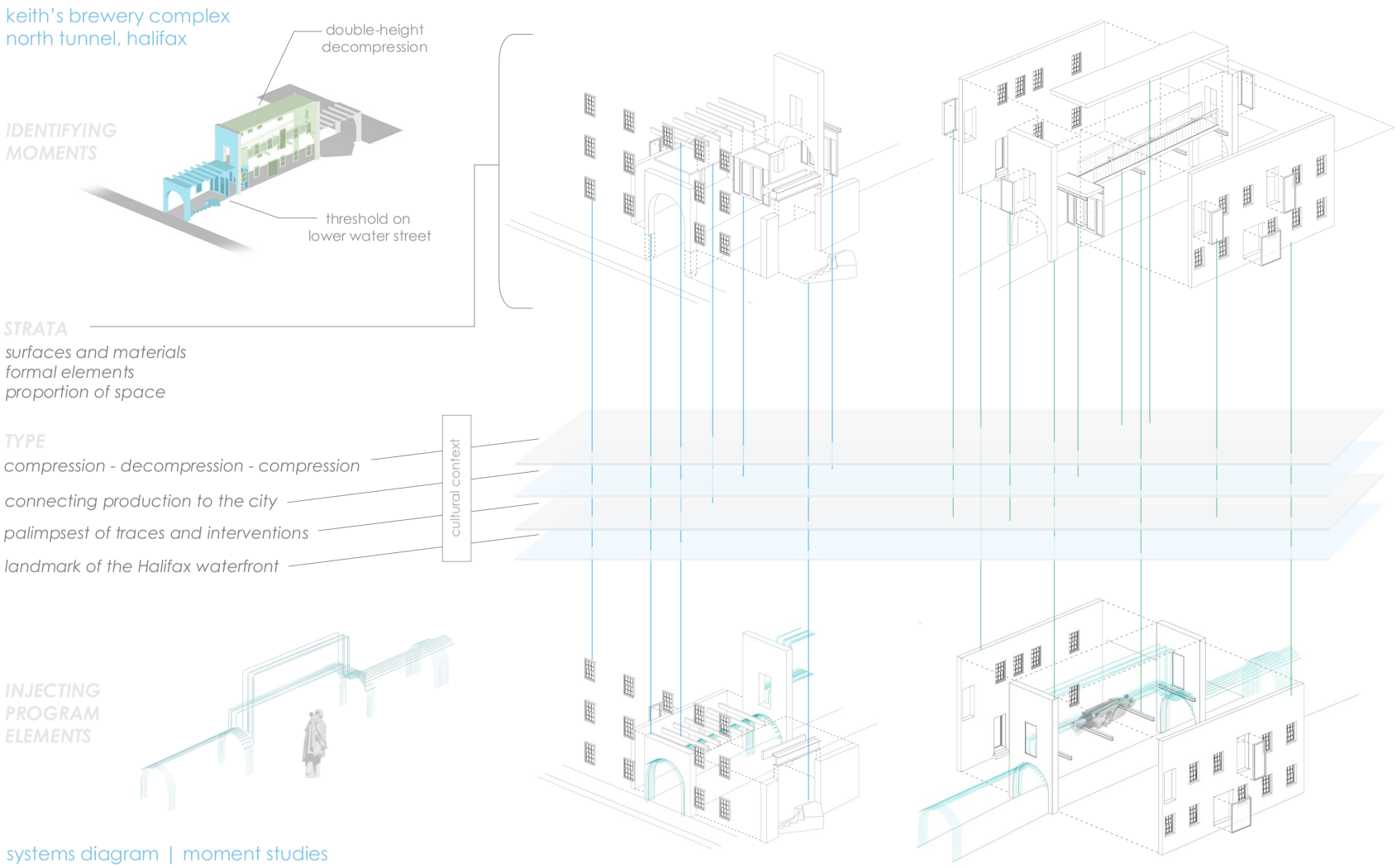


Figure 18. Systems Diagram for the previous version of the method, Keith's Brewery Complex, 2018.

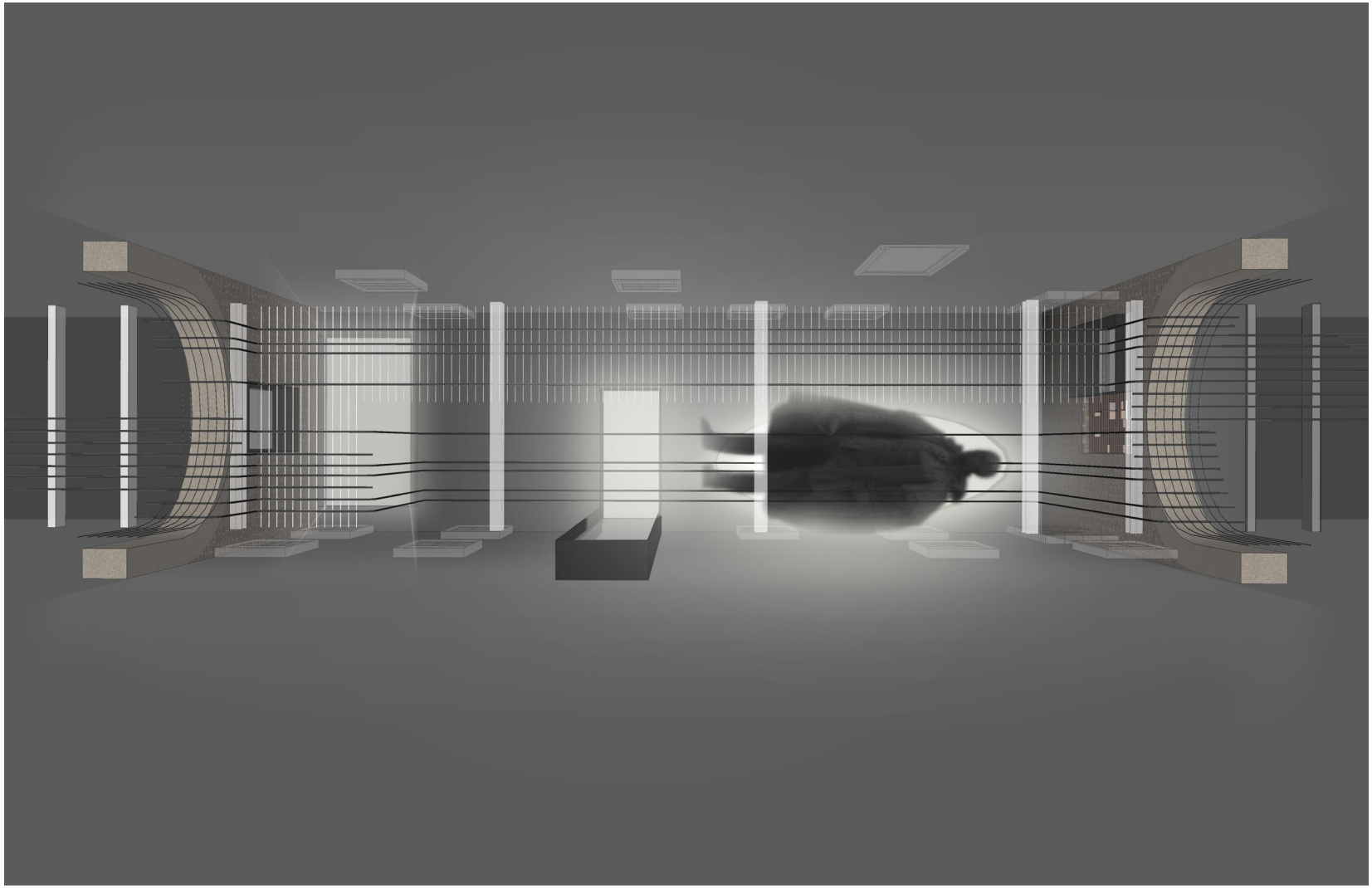


Figure 19. Design Response to the Keith’s Brewery Complex Study, entitled ATMOSPHERE, 2018.

Distilling Strata

Systems Diagram

Again, this section is a test of the method as it previously stood and has been left to show the change in the method over the course of the thesis.

The goal of the method this thesis proposes is to allow one to study and respond to heritage buildings in a thorough manner. The system diagram shown in *Figure 18* is a visualization of that method taking place. The creation of such a diagram may not be useful for every *study*, but by creating a digital model one is able to pull apart the elemental layers and study their relationships more clearly. This diagram is to be created once the *in-situ* studies have been completed.

An important part of this process is the scale in which you study the building, as has been previously mentioned. The scale of a moment allows one to not be hindered by different *narratives* or experiences from other parts of the building, and the full potential of the moment can be realized.

The site chosen to explain the systems diagram is the Keith's Brewery Complex North Tunnel. Two moments have been identified: the principle threshold from Lower Water Street into the tunnel, and the moment when you pass underneath the second arch into the double height space. The elements involved in the *study area* are indicated by colour in the top-left corner.

Firstly, the *ethos* and *strata* are identified. The *strata* are broken apart into their elements, which can be valued against the qualities of the *ethos* (or type as it was understood at the time). Those timeless qualities are interpreted through the *current cultural context* to create the *narrative*, which in the case of the systems diagram is shown as a filter through which the elements of the *strata* are valued. Elements deemed to align with the *narrative* remain untouched through the filter, while some that do not align are filtered out. Two examples of the distillation process are as follows:

First, the fenestration pattern of the building on Lower Water Street gives value to the *narrative* that the Keith's Brewery Complex played a major role in the history of the

Halifax Waterfront, and is part of the façade that makes the building a landmark. Thus, the fenestration pattern moves through the filter untouched. However, this does not mean that actual materials cannot be changed, only that the relative pattern and scale of the fenestration is integral.

Second, the walkway in the second moment of the double-height space works against the *narrative* of the compression decompression proportion in the tunnel, which is a unique quality that gives memory to the experience. Thus, the walkway is removed or altered to allow for a clearer interpretation of the *narrative* and the *ethos*.

Design Response

Throughout the process of the *study* the method leaves out discussing the program or function of the site. This is intentional. As Aldo Rossi advocated, the program is left out of the discussion because of the limits it presents in the study of *ethos*. He explains this thoroughly in *The Architecture of the City*, listing the, “problems of classification,” and claimed that, “function,” is not always an indicator of *type* or form; urban artifacts cannot be explained in terms of their function.[90]

However, once the distillation process is carried out it comes time to inject program elements into the intervention. As one is working through *the study*, ideas of potential programs may come to mind. While program may be required or suggested by a brief, *the study* may suggest different programs that may be more suited to the space. Another aspect to keep in mind is how new programs can give more value to the *Equity* corner of the triangle of sustainability. Adaptive reuse has been known to be a sign of gentrification, and program that aims to give back to displaced persons either through facilities or affordable housing can be equitable.

In the case of the systems diagram being described presently, the program chosen to inject is that of a gallery that houses the Cornwallis Statue, currently in storage within the Halifax Regional Municipality. The statue was removed as a move of reconciliation for the mistreatment of indigenous people on the peninsula at the founding of Halifax by

90 Rossi, *Architecture of the City*, 48.

Edward Cornwallis. The walls of the tunnel are filled with *traces* and memories of the past, *strata* that exaggerate the age of the elements. Housing the statue in this space not only allows a dialog between these traces of a bygone era and the statue but also provides opportunity for a change in perspective.

Program is injected through the vehicle of *program elements*, shown in *Figures 18* and *19*. The program elements that are being implemented in this example are the statue of Cornwallis, but also a language of a black thin frame that embellishes the *narrative* of the space. The ‘frame’ element elongates the proportion of the tunnel, emphasizes the compression and decompression pattern found in the experience, and becomes the structure from which the statue is hung. The statue is hung precariously, facing down, so the person walking through the tunnel is confronted by his silhouette in the skylights cut into the ceiling. As the user continues to move through the space, they are allowed a different perspective of the statue than was intended with its design, one that shows that the statue is smaller than anticipated, even going so far as to allow one to look down on the statue from the walkway.

The rest of the *responses* to the elements of the distilled *strata* all contribute to the *narrative* that is suggested as well as conform to the language of the, “frame,” which is shown in *Figure 19*. The frame becomes the new walkway, lighter in form as to allow for light to pass through it. Doors that were previously cut into the walls are filled in with brick, but in such a way that shows that the brick is not necessary as structure, with reveals and spacing between the lintel and the infill. Apertures are also cut into the walls and these infills, so views of the statue are framed. This allows for a different perspective of the statue, where one can appreciate the intricacies of the craftsmanship without being intimidated by the whole.

CHAPTER 5: TESTING THE METHOD, PART II

The Dennis-Kenny Building

The site that was chosen to further develop the method for the second half of the thesis is the Dennis-Kenny Building and the adjacent lots on the corners of Barrington, George, and Granville Streets in Halifax, Nova Scotia. The site is currently owned by the province of Nova Scotia and was recently designated as a municipal heritage site after a third-party application for the designation was motioned.

The building was originally built in 1863 as a warehouse for the Kenny family and their businesses. After a fire in the first decade of the 20th Century, the building was renovated to become the office of the Herald newspaper, at the time owned by the Dennis family. The 1912 renovation saw three more floors added and a steel structure was integrated to carry the new floor and roof loads instead of solely relying on the existing load-bearing masonry construction.

The site's location is within the original colonial grid of the settlement of Halifax and is adjacent to both the Grande Parade and the Province House, the seat of Legislature for the province of Nova Scotia. It is also along a central axis that is considered the centre of the city, at least for the purpose of this thesis, as is explored in the architectonic panels of the narrative (see *Figure 37*). This axis constitutes a major theme of organization in Halifax, spatially, historically, and socially, where central institutions play an active urban role; St. Paul's Anglican Church, City Hall, The Grande Parade, Province House, and the Harbour front. The crux of this axis is the centre of the Grande Parade, where the centreline of George Street up to the Citadel meets with the axis created between St. Paul's, City Hall, and the war memorials in-between.

From the study that was carried out for the purpose of testing a previous version of the method described in this thesis (Chapter 4), a central narrative theme of support resonated with what seemed to be the *ethos* of the site. This designation is twofold. First, with the buildings of the empty lots having been demolished, it seemed that the Dennis-Kenny building and the Acadian Recorder building to the south suffered a slight structural compromise. This was apparent once the sheared-off I-beams, strapping that was holding

the quionery of the Dennis building to the brick, and the out of square party wall of the Acadian Recorder building were noticed. These findings were explored in the collages of the architectonic panels, *Figure 39* and *Figure 43*, as well as in the in situ study of the site shown in *Figure 15*. The second meaning behind support as a narrative theme is because there is a lack of space in the historic downtown in Halifax that actually supports the members of the community with amenities and accessible interior space. While many studies have been done to explore the economic and environmental benefits of adaptive reuse, not many of asked the question if adaptive reuse can satisfy the third corner of sustainability, equity.[91] The narrative theme of *support* allows the next chapter of the artifact to focus on giving public amenities and free space to the community, both interior and exterior.

91 Mohamed, Boyle, Yang, Tangari, “3Es of sustainability,” 147-148.

Perspective One

The body begins to separate,
Divided along it's fulcrum;
Order and Chaos.
Separated from its skin, Skeleton once again longs a purpose,
To support its surroundings.
Chaos begins to tremble, shaking through its liminal strata;
Order holding steadfast.
Community reaches out to cradle Chaos,
Enabling Void to be established,
The Individuals occupying the spatial relationship between the body and the frame.
Void is not a character,
It is a state that either is or isn't;
Not the absence of mass,
But the recognition of relationship between characters.

Figure 20. A poem that was created while developing the characters of the narrative. From the narrator's perspective.

Perspective Two

The Artist breaths life into her work,
The monument is revealed.
Community shifts focus to the mural,
Looming over a place no longer placeless.
Beyond, the Governor, standing firm and resolute,
Looking directionless.
Community sees the Governor straddling its own boundary,
The boundary He defined;
And implodes within her own tension,
Sending a deep shudder through the City.
Community sees Chaos and Order beginning to separate,
Chaos seemingly unable to bear the weight of isolation.
Community breaks the boundary and cradles Chaos,
Letting his elements succumb to their locus.
The Individuals fill the vacuum,
The spatial relationship between Chaos and Order;
And establishes itself as the Void.

Figure 21. A second iteration of a poem that was created while developing the characters of the narrative. From Community's perspective.

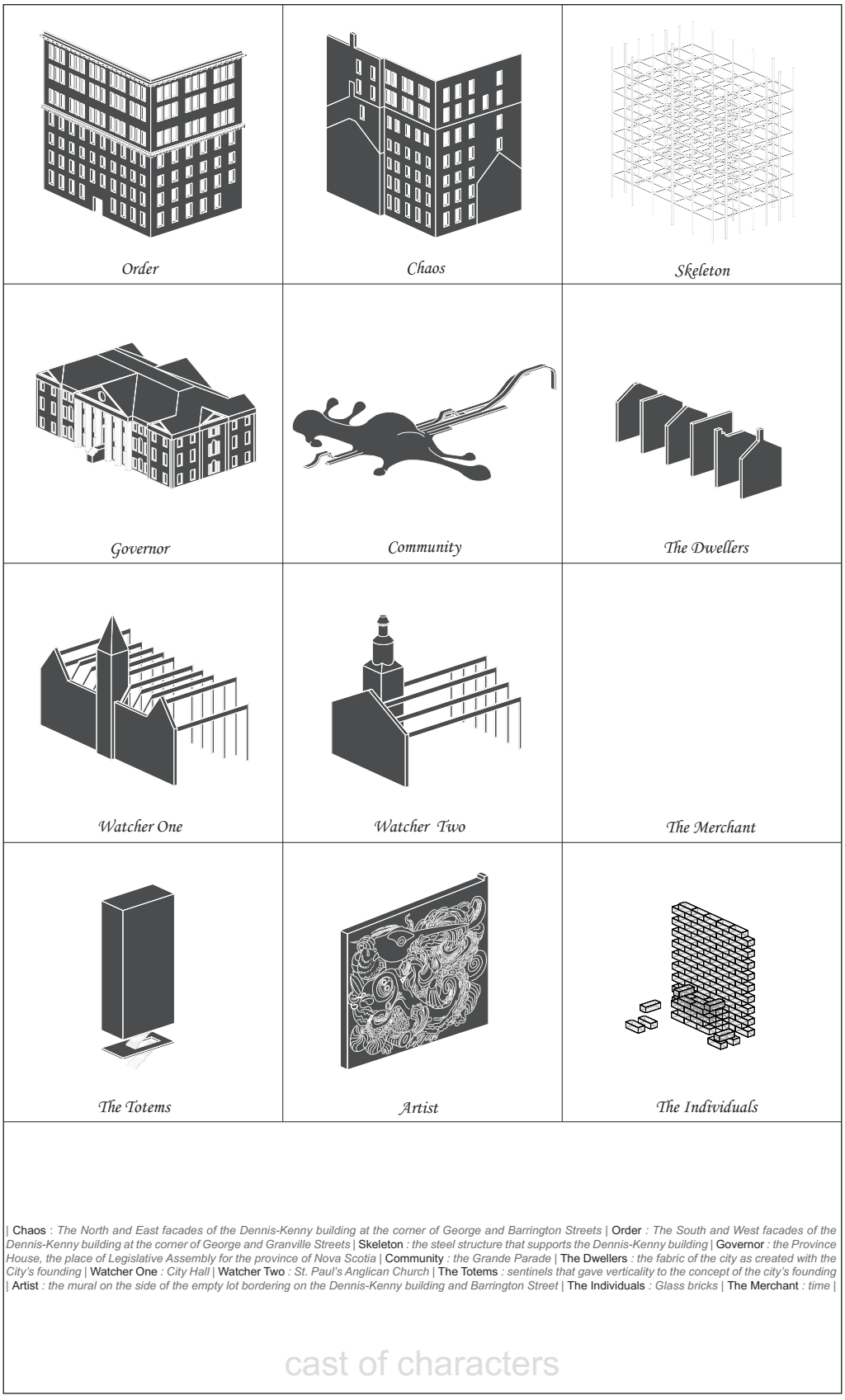


Figure 22. Cast of Characters for the narrative of the Dennis-Kenny Building.

The Narrative

This section will expand on the method as it was described in Chapter 3 using the Dennis-Kenny building narrative to illustrate how one may interpret the role and purpose of storytelling as a study and design tool. From this exercise, value is teased out from the artifact by way of which architectural elements become characters in the narrative. The information of which particular elements that were forgone is not explicit in the work, only suggested through the representation of the architectonic panels; it did not feel necessary for the narrative to explain which elements were left out. The exploration of the narrative will begin with the study process, developing characters and drafting the narrative, then move onto the creation of the six moments, finishing with the design of *The Next Chapter,* moment seven.

The Study

Throughout the study period of the method, where *in situ* analysis and interpretation of the artifact were being carried out, so too were the first drafts of the narrative. In this case, the narrative took the form of poetry, not restricted by rigid structure, rather conveying a tone of sequential progression through what actions lead to the current state of the artifact and the context. The first of these iterations, *Figure 20* entitled *Perspective One*, was from the interpreter's point of view (in this instance also the narrator). Attention should be drawn to the last four lines, which articulates a very important concept for the overall theme of the narrative: *void is not a character, it is a state that either is or isn't; not the absence of mass, but the recognition of relationship between characters.*

This concept is what governs the relationships between the characters. Like was mentioned earlier in the thesis in a lecture given by David Gersten, it was advocated that the most powerful relationship between people is when they are eye-to-eye in close proximity; the same stands true for elements of architecture. If the *ethos* is the credibility of an artifact in relation to its context, then the character of those relationships is the heart of how an *ethos* is brought to light in a narrative. This principle of Void allows for an atmosphere that is deeper than one particular element can enable, and the proximity of these architectural elements create moments where the potential of the *ethos,* through an interpreter's analogical understanding of it, is transformed into architecture.

Perspective Two, *Figure 21*, is a second iteration of the narrative also written as prose. This time from the perspective of a character, Community, which after much reflection might be also from the perspective of the citizenry of Halifax itself; not as participants in the story, rather as the audience looking on at the action of the stage. It was from this second version that it became clear that certain characters, namely new ones, were missing from the narrative and could fill the void created by the happenings of *The Event* (*Figure 44* through *Figure 47*).

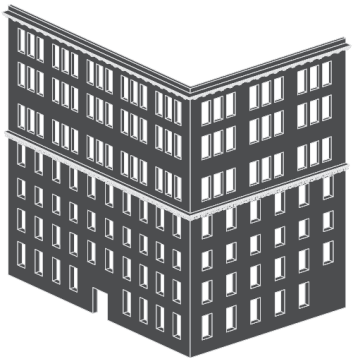
Figure 22 is an image that includes all of the characters, as well as which elements of the artifact or the context play each character. *Figures 23* through *33* give backstories for each character, acting as a sort of playbill or manual of reference that can be used while viewing the action of the narrative as it unfolds. It was in part the personalities, relationships, and backstory of each character that formed the narrative itself, working in tandem with the narrative theme of support. The descriptions of the *subjects* define how characters interact in the architectonics. While these cards need not any deeper explanation, they enable subtle nuances into the narrative that may not be immediately apparent to the interpreter themselves, but are layered into the work, nonetheless. The full potential of the narrative is not exhausted by the creator, nor can it be fully realized by another interpreter.

Figure 34 is a diagram that explains the layout of the narrative itself as told through the *scenes*, the *written narrative*, and the *architectonics* shown in *Figure 35*. The idea is that the moments progress sequentially, not necessarily founded in chronological realism, but as a series of compounding ideas that lead to the current state of the artifact and which set the course for *The Next Chapter*. *Figure 35* shows the full spread of the narrative representation as it would be presented on a wall. The dimensions are 48 inches tall and 144 inches wide in total.

There is one final note to bring attention to before delving into each of the moments. Aldo Rossi explains in *The Architecture of the City* that urban artifacts tied to a single period in time do not constitute the city, "…to think of a persistent urban artifact as something tied to a single period of history constitutes one of the greatest fallacies of urban science." In this statement Rossi draws attention to how an artifact of age does not necessitate value.

One element in a city, tied to a certain period of time, does not constitute its worth, rather its value lies in its persistent ability to exist through adapting relevance.[92] Thus, *The Origin of Ethos* in *Figure 36* is not representative of a single period in history (like the conception of the City of Halifax), rather it is an abstraction of how the concept of the colonial grid has persisted as a permanence through the growth of Halifax. The moments are marked as a sequence of *events* instead of being carried out chronologically.

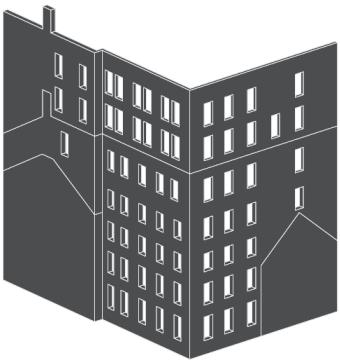
92 Rossi, *Architecture of the City*, 60-61.



Order

The South and West elevations of the Dennis-Kenny Building at the corner of George and Barrington Streets. Order is the son of the Governor. Order stands steadfast, resolute in its place in the city; a reflection of his father across the street. Order does not interact with Chaos; although born together they did not grow up in similar circumstances. The governor was proud of Order, following the Boundary and reflecting the values founded by the Governor. Order found comfort with Skeleton after they met, and Skeleton was Order's only friend. Although they have never interacted, Watcher One and Watcher Two observe and respect Order from a distance. The Merchant only sees Order as a backdrop to the city.

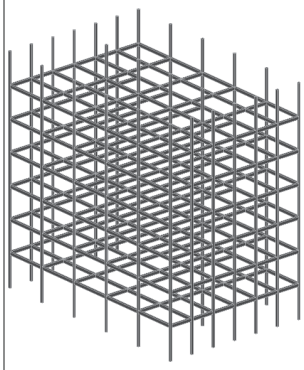
Figure 23. Character backstory.



Chaos

The North and East elevations of the Dennis-Kenny building at the corner of George and Granville Streets. Chaos is the son of the Governor. Chaos turned his back on his father; but it was never a good relationship to begin with. Chaos only existed to balance with Order in the eyes of the Governor, and was always susceptible to the influences of the Dwellers around him but vied for their approval. While Order weathers uniformly, time takes a stronger toll on Chaos, and without the support of those around him Chaos will begin to crumble from its scars of time. Community and Chaos are close friends that cannot see one another, hindered by the Governor and his Boundary. The only thing Order and Chaos have in common was their mutual friend, Skeleton. The Merchant is worried about Chaos.

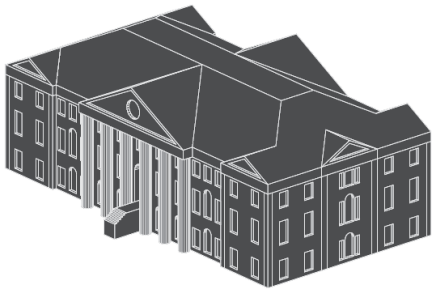
Figure 24. Character backstory.



Skeleton

Skeleton is the steel structure that holds up the Dennis-Kenny Building. Skeleton is a close friend of Order and Chaos, she was the one that supported them the most through their growing years. Skeleton has been forced to change by Community, and has seen a lot of change in Chaos as brought on by the Dwellers. Skeleton secretly is in love with Chaos, she finds comfort in supporting him. But Skeleton can only do so much; with the Dwellers distancing themselves from Chaos he needed more support than Skeleton could give. Skeleton is jealous of the love between Chaos and Community, but does not share her feelings because Skeleton understands that Chaos needs Community just as much as Chaos needs her.

Figure 25. Character backstory.



Governor

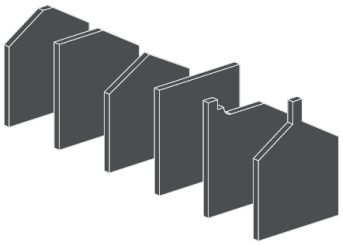
Governor is the Province House, the place of Legislative Assembly for the province of Nova Scotia. Governor is father of Chaos and Order, and created Boundary, which defined the origin of the city. Governor stands resolute, assured in its own symmetry. While proud of Order, Governor has not been involved in his upbringing. Governor merely set an example that Order was to follow. Governor is the superior to Watcher One and Watcher Two. Governor has sympathy for the Dwellers and often fights against Watcher One to protect them. Governor does not understand The Individuals, although he finds them fascinating. Community had an intimate relationship with Governor long ago, but they have not spoken or interacted with one another in many years; he is weary of her. The Merchant works for the Governor, but never actually meets with him.

Figure 26. Character backstory.

Community

Community is the Grande Parade. Community had a relationship with the Governor a long time ago. Community is the mother of Order and Chaos but no one except Governor knows this. Order dislikes Community; he always found her too free-spirited. Chaos and Community are close friends, but only interact from a distance. Community wishes to be with her sons! She feels the weight of Boundary like a steel cage around her. Community was once in love with the Governor, she admired how he was able to float the Boundary he created, assured in his own axis he abides by. Community is constantly being supervised by Watcher One and Watcher Two, who enforce the Boundary on Community as set by the Governor. Community is calmed by the Merchant, who she notices every day at noon across the City but never has the chance to speak with him.

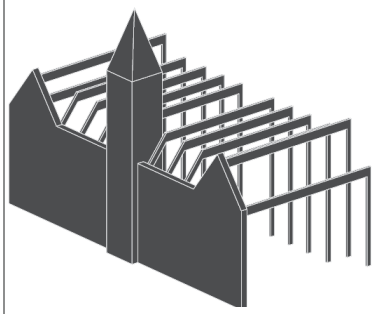
Figure 27. Character backstory.



The Dwellers

The Dwellers are the fabric of the city as set by the City's founding. The Dwellers were the result of building the Boundary set by the governor. They are a facsimile of uniqueness. Over time,The Dwellers were disregarded by Watcher One, losing their coherence with the Boundary that was their essence. The Dwellers' numbers began to dwindle, and they had to group together in order to resist against Watcher One, leaving Chaos despite his prudent reluctance. They are a very close-knitted group, they leave their marks on one another as relationships develop and pass on. They wish to teach The Individuals about the City's past, but are always forced on by Watcher Two before they can meet.

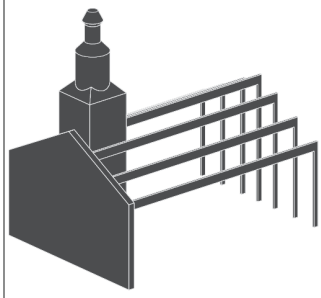
Figure 28. Character backstory.



Watcher One

Watcher One is City Hall. Watcher One enforces the boundaries set by Governor, but has lost interest in this pursuit. Relies on Watcher Two to pick up the extra work. Watcher One schemes to change the Boundary, but has only told Artist. The only ones Watcher One is interested in enforcing the Boundary upon is Community and the Dwellers. Watcher One is envious of the freedom expressed by Community, and does her very best to keep Community restricted. Watcher One is almost always in a foul mood.

Figure 29. Character backstory.



Watcher Two

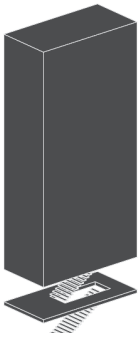
Watcher Two is St. Paul's Anglican Church. Watcher Two does the same work as Watcher One, but is more reliant in this pursuit. He also enforces the Boundary set by Governor. He is the brother to Watcher One. Watcher Two is always attempting to be better than Watcher One, but it seems that Watcher One always wins but never cares to even try. Watcher Two is very curious of the relationship between Community and The Merchant. Watcher Two always appears expressionless.

Figure 30. Character backstory.

Artist

Artist is the mural on the side of the empty lot bordering on the Dennis-Kenny building and Barrington Street. Artist used to be one of The Dwellers but moved in a different direction, fighting against the force of Watcher Two and the will of Governor. Artist is the youngest character, seeming to the characters of power around her, but inspires Community and Chaos. Artist is the embodiment of freedom of expression, and is able to find value in places without value, giving a voice to the under-appreciated downtrodden. Watcher One confided in the Artist her plan to disrupt the Boundary but the Artist does not understand why she chose her.

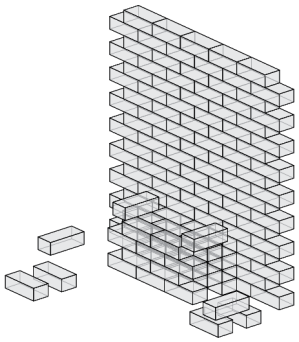
Figure 31. Character backstory.



The Totems

The Totems are the sentinels that gave verticality to the concept of the City's founding. Hearths, Towers, Bells, Observants; The Totems created the skyline of the City at its conception. They were the rhythmic drum that defined the atmosphere of a place. The Totems are a subject of study of The Merchant, who always had the best angle for their appreciation and relative documentation. He wrote that it was the sentinels that defined a place in a sea of placelessness, but their role has become muddled with the growing city. The Merchant wonders if the great Totems will ever be relevant again.

Figure 32. Character backstory.



The Individuals

The Individuals are glass bricks, a newly introduced element. The Individuals are the keys that allow the audience to interact with the narrative. No one knows where they came from, but The Merchant has a strong suspicion that the Artist created them. They are the mediator that mends relationships, bridges gaps, and allows characters to interact with one another in ways that one thought was never possible. The Individuals are the embodiment of the In-Between and they draw attention to the Void created by these relationships.

Figure 33. Character backstory.

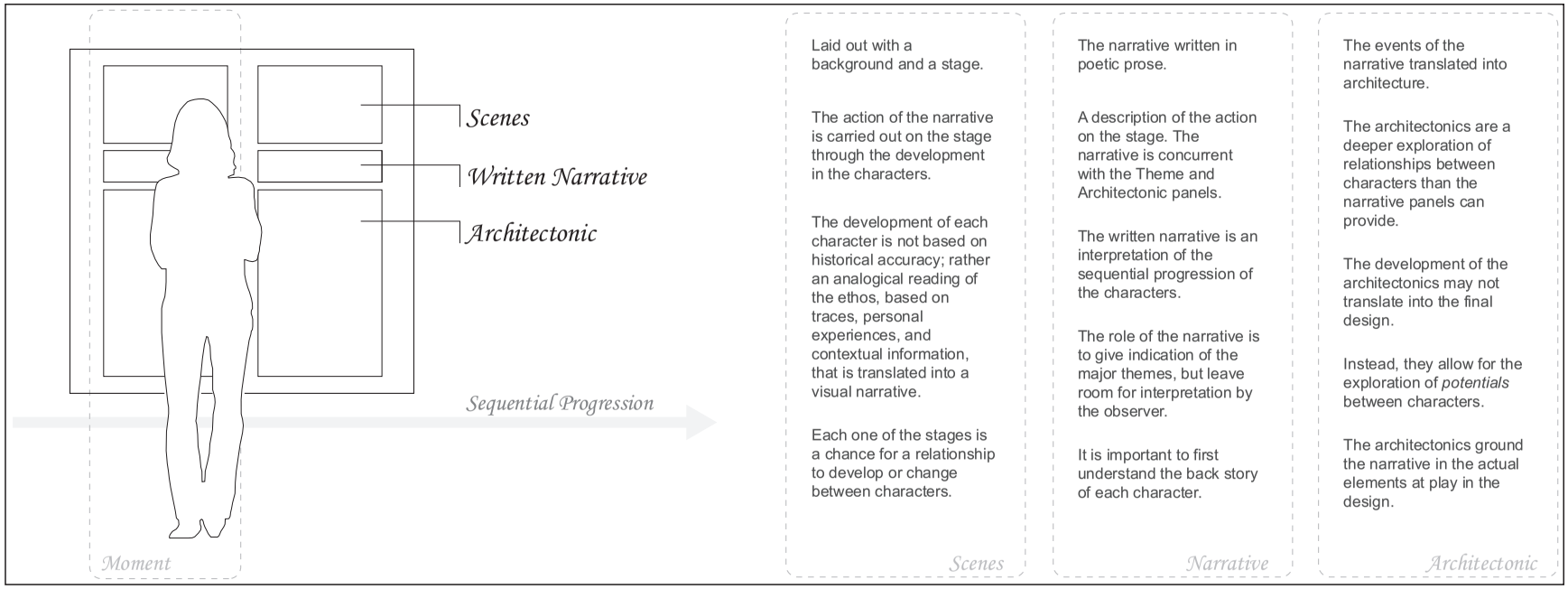


Figure 34. How to read the narrative's representation.

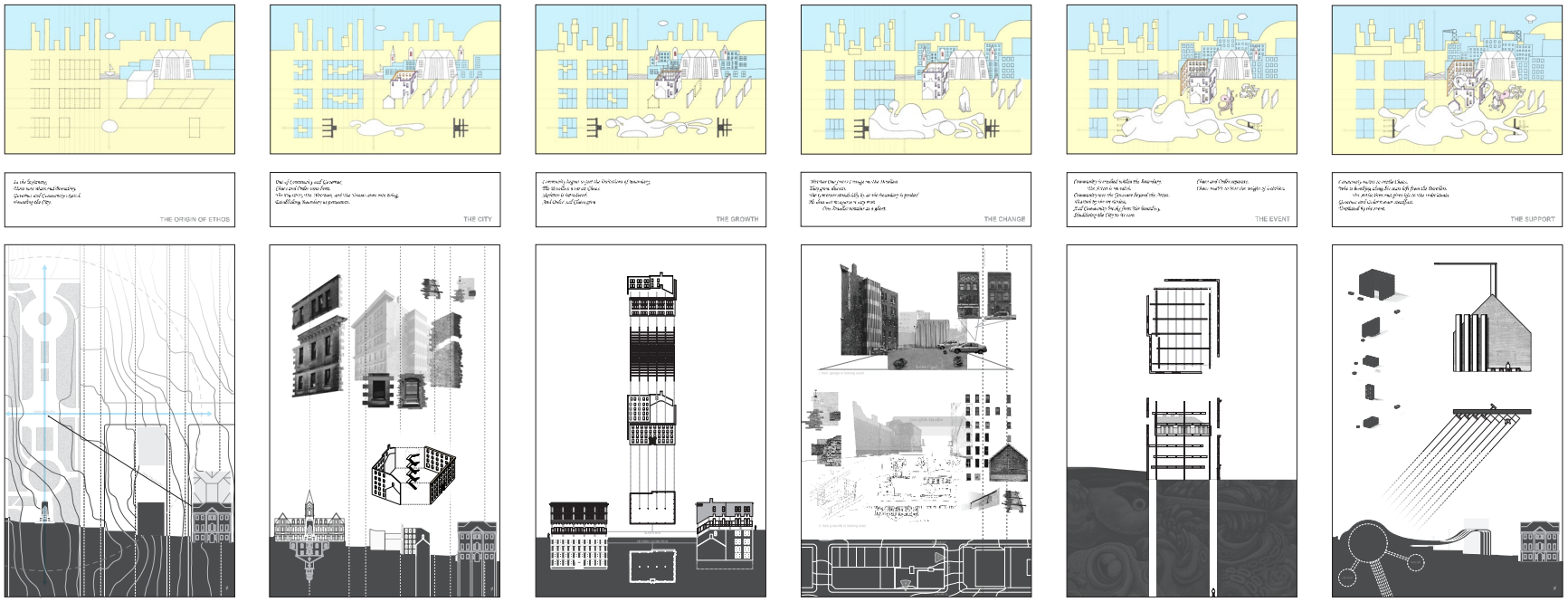


Figure 35. The full presentation of the narrative as it would be pinned-up on the wall. The following figures show these images in greater detail.

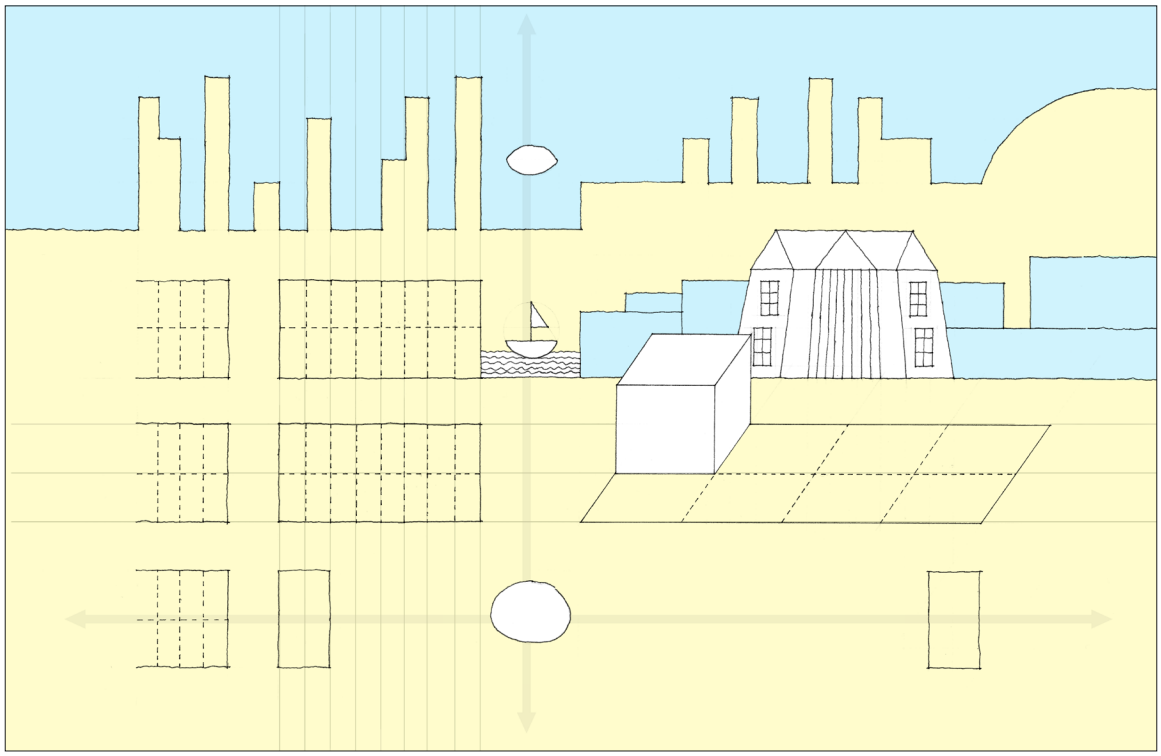
Moment One

The first moment in the narrative explores the creation of the *ethos*. As Aldo Rossi said in *The Architecture of the City*, "…where does the singularity of an urban artifact begin? In its form, its function, its memory, or in something else again? We can now answer that it begins in the event and in the sign that has marked the event."[93] As was mentioned in a previous chapter, in order for an artifact to exist its relative context must also exist, thus establishing the opportunity for an *ethos* to occur. It is at this point of the narrative, shown in the scene of *Figure 36*, that attempts to illustrate the metaphorical historic and spatial roots in the founding of Halifax, but through the lens of contemporary relevance.

The drawing itself is composite, showing the stage in plan (left and above), elevation (back-right), and in axonometric (fore and midground). The purpose of this strategy is to not only juxtapose the left and right parts of the changing stage (indicated in blue and yellow), but also to provide contextual information for the action of the characters on the stage (indicated in white and other colours). This particular moment establishes the Boundary as a conceptual principle for the *ethos* of the narrative, ultimately becoming a *permanence* in the next moment shown in *Figure 48*. The axis of the scene is related to the axis in the architectonic panel in *Figure 37*, allowing for the observer to orient themselves in the scene through a plan of the City of Halifax.

At first, the Dennis-Kenny building is shown as a mass, the most primitive and fundamental form possible. Its creation coincided with the establishing of the Boundary by Governor and Community. The plan of Halifax, abstracted as Boundary, was drawn in England and shipped overseas to be laid over the land, regardless of whether or not it 'fit' in every regard. The grid, a symbol of total control and rigidity, was forced upon a bulging peninsula; an instant mark of dominance by Great Britain over the new colony. This social order is commented on in the narrative through the Governor, a symbol of governmental control, and Community, a manifestation of the free-will of the citizenry and their need for free inhabitation.

93 Rossi, *Architecture of the City*, 106.



In the beginning,
There was Mass and Boundary.
Governor and Community existed,
Founding the City.

THE ORIGIN OF ETHOS

Figure 36. *The Origin of Ethos*, Scene and Narrative of moment one.

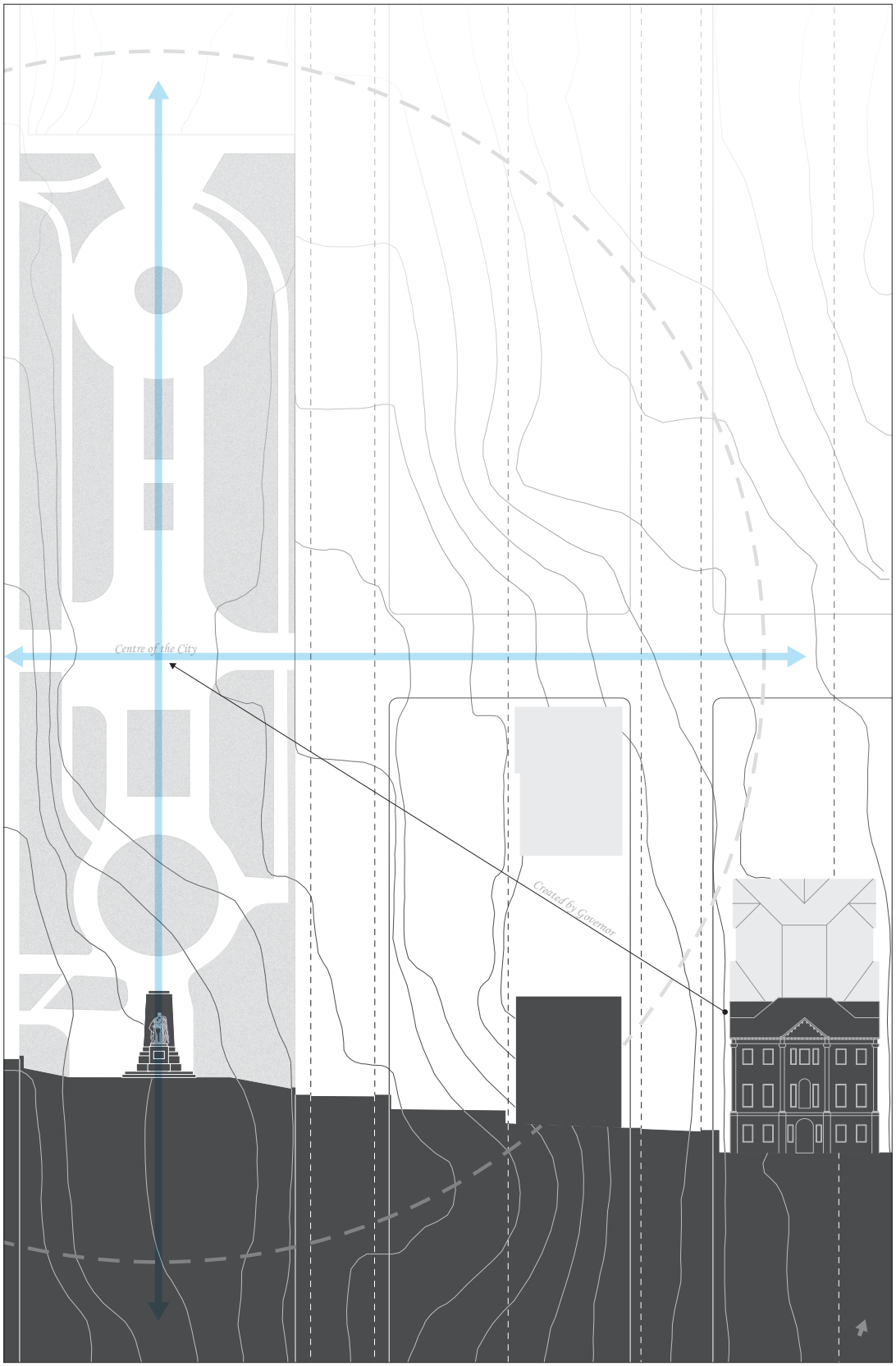


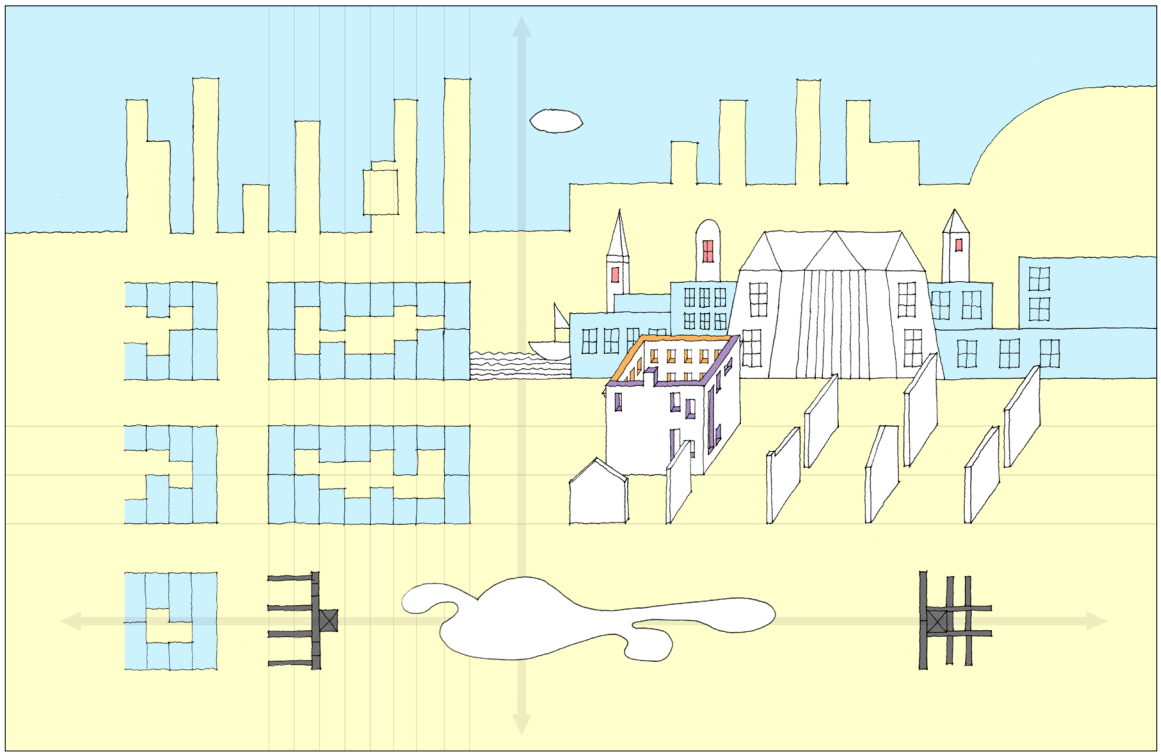
Figure 37. *The Origin of Ethos*, Architectonics of moment one.

Moment Two

The second moment in the narrative explores the creation of The City as the stage on which the narrative takes place. The moment explores the Boundary becoming reality, where the plan of the colonial city manifests through physical elements. The Dwellers are created, articulated as the party walls between the lots on the stage itself, as well as by the blue buildings in the plan and elevation sections of the set. Watcher One is the left dark grey element in the foreground, and Watcher Two is the right element. They are both shown in plan because their role is to, ultimately, ensure the axis and Boundary of The City, a largely top-down urban concept. The Governor, on the other hand, does not conform to this axis and is shown in elevation. Community is shown in axonometric. Although he and Community created the Boundary, they are *Other* to it.

The action of the scene takes place upon the stage, see *Figure 38*. Community has begun to grow, no longer the small settlement of people who founded Halifax. The Merchant moves on, partially disappearing behind The City. The totems spring up from The Dwellers to create the skyline. Order and Chaos are carved out from mass by the Governor. Their fulcrum, the meeting of Order and Chaos, is along the same axis that connects Community and Governor. The purple object is Chaos and the orange is Order.

The architectonic panel, see *Figure 39*, focuses on the creation of Order and Chaos. The collage at the top of the page represents the personalities of Order and Chaos as they exist on the actual site. Regular fenestration, repeated stone exact in *surface* and *proportion*, and clear delineation of floor levels as a method of inhabitation are present in the articulation of Order. Chaos, which was originally the ‘back side’ of the building upon its conception, shows irregular fenestration, different materials like ironstone, brick and granite randomly located, as well as additional support added, like strapping, to brace the undulating surfaces. The bottom section shows the war memorial of the Grande Parade, City Hall (played by Watcher One), St. Paul’s Anglican Church (played by Watcher Two), Province House (played by Governor), and the Dennis Building itself (played by Order and Chaos).



Out of Community and Governor,
Chaos and Order were born.
The Dwellers, The Watchers, and The Totems came into being,
Establishing Boundary as permanent.

THE CITY

Figure 38. *The City*, Scene and Narrative of moment two.

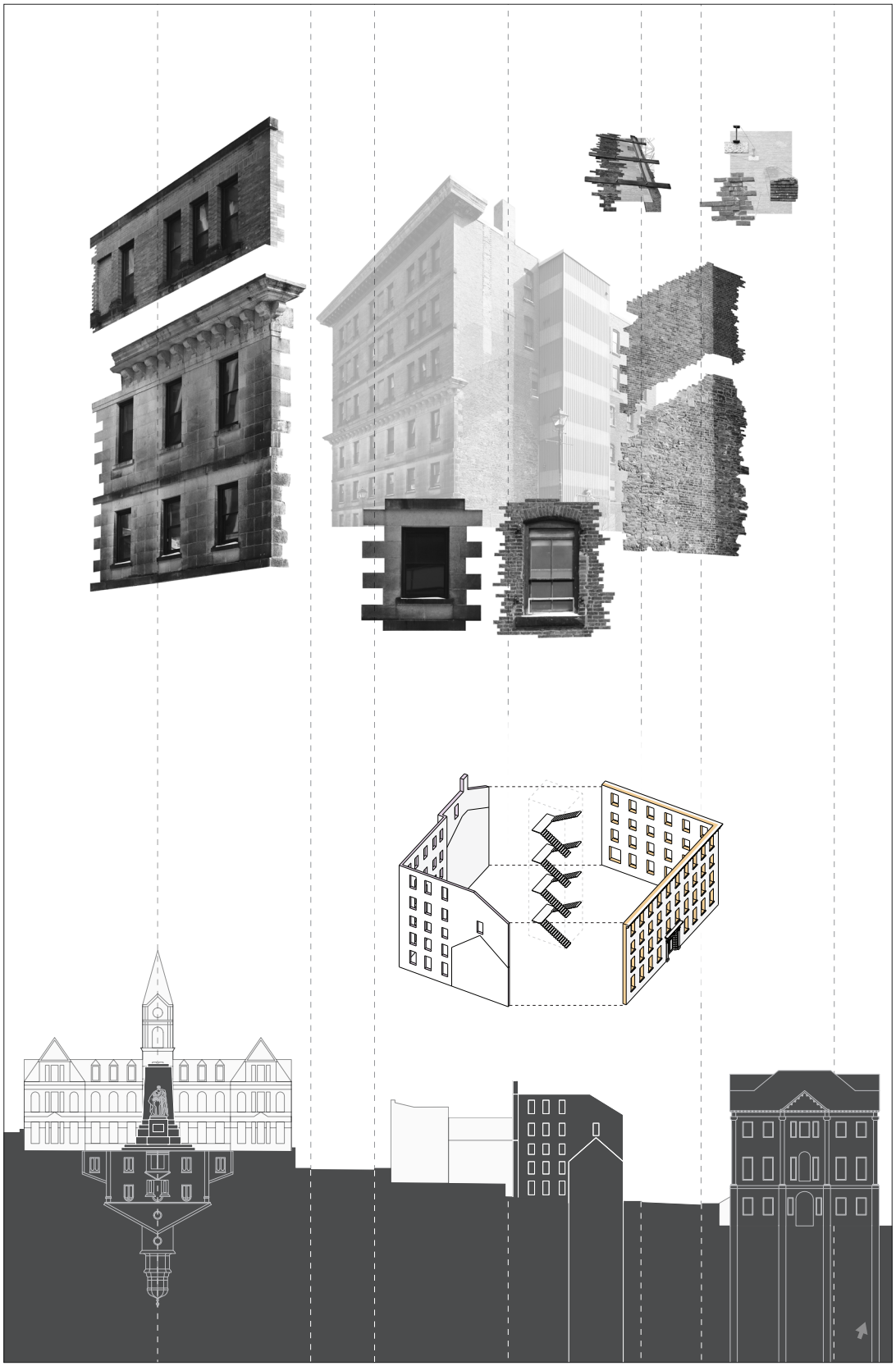


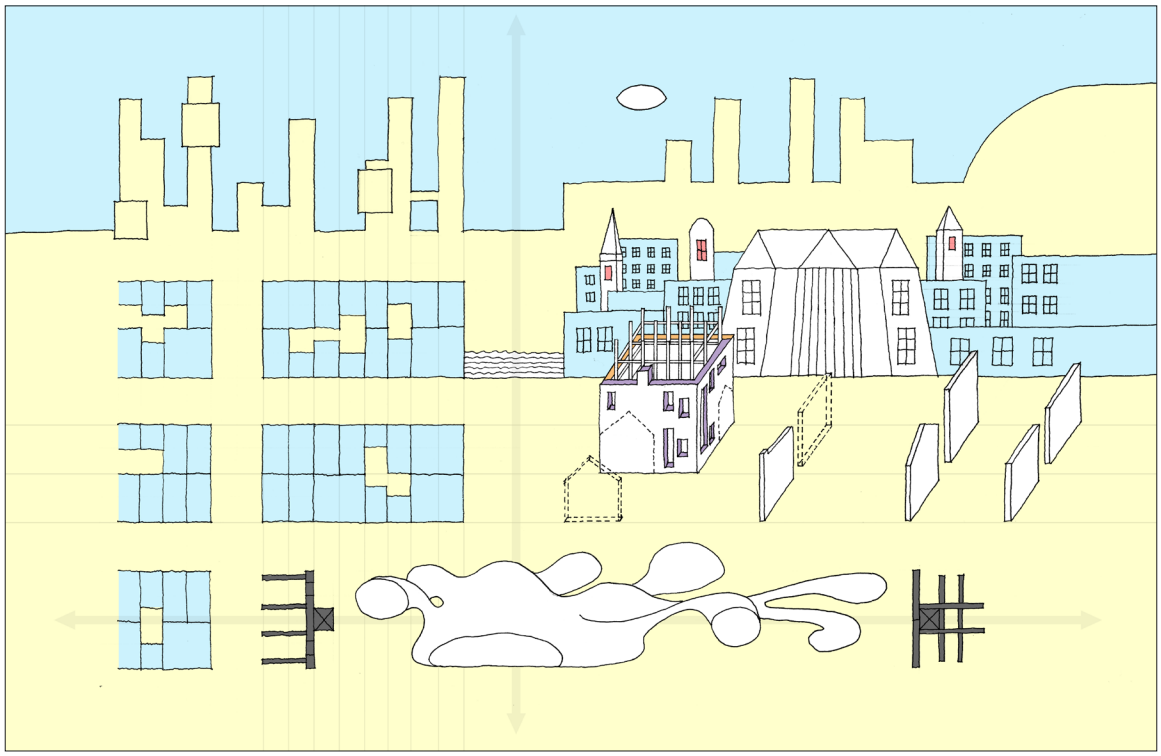
Figure 39. *The City*, Architectonics of moment two.

Moment Three

The third moment of the narrative plays on the implications of rapid growth of The City (*Figure 40*). The juxtaposition of the set becomes apparent. The City in plan loses the tightness of its grain, while the elevations of those buildings start to get finer; not necessarily in thoughtfulness and designed detail, rather in the inhabitation of the occupants becoming denser. The waterfront also changes, becoming busier and less sure of itself when compared to its creation. This concept coincides with the parting of The Merchant. As the grain of The City becomes less defined, The Dwellers move on from their original locations, leaving scars and *traces* on the adjacent buildings, deeply affecting the independent strength of Chaos.

Nonetheless, Chaos and Order grow, first in the scene (*Figure 40*) by the introduction of Skeleton as a character, which is a representation of the steel-frame structure of the Dennis-Kenny building, and in the architectonics (*Figure 41*), as the 1912 addition to the top of the building. The architectonic panel is an exploded oblique-axonometric of the Dennis-Building, as well as showing Order and Chaos in elevation. While the first two moments have set the stage for the action of the narrative, this moment begins to explore the potential for an intervention to realize the narrative of the *ethos*. The architectonic panel sees the addition of a glass box, shown in plan and elevation and noted as such, which emphasizes this growth of the Dennis building through the introduction of an *Other* form. It is not clear yet who or what is this form; the identity is learned later as the first articulation of a new character, The Individuals.

At this point in the narrative, Community is beginning to realize that she too is restricted by the Boundary, the Boundary she helped to create. She seeks to bring pockets of Community to other parts of The City but cannot due to the limitations of the Boundary being enforced by Watcher One and Watcher Two. This is an ongoing concept in the narrative, and is an essential idea to the narrative theme of support; Community is not being properly supported but is also failing to support the other characters who need her.



Community begins to feel the limitations of Boundary,
The Dwellers wear on Chaos.
Skeleton is introduced,
And Order and Chaos grow.

THE GROWTH

Figure 40. *The Growth*, Scene and Narrative of moment three.

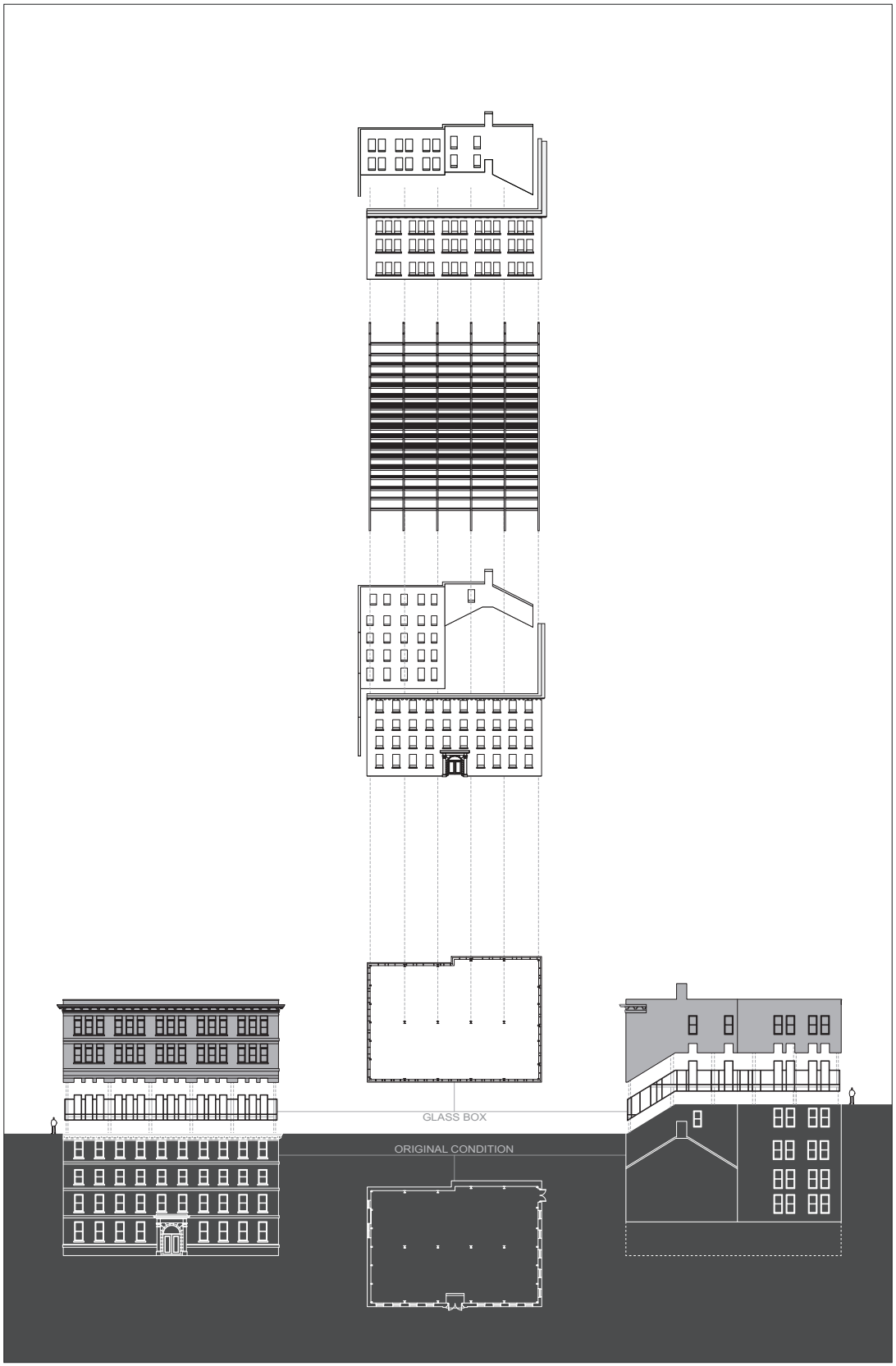


Figure 41. *The Growth*, Architectonics of moment three.

Moment Four

The fourth moment of the narrative marks a change of atmosphere in The City. The Merchant continues to sail on, and The Dwellers are still being forced to change. One can see the new urban identity begin to immerge, initiated by Watcher One, as the grain of the city blurs in plan, and in elevation as it grows taller. No longer are The Dwellers of the set articulated with detail; with density they become plain, ambiguous, undefined, lost. The set begins to encroach on the totems, who no longer give character to The City's skyline.

On the stage itself the characters near closer to a breaking point. Order and Chaos have grown but the scars left by The Dwellers have become permanent, weakening the integrity of Chaos. The Dwellers have moved away, huddling closer together in pockets for protection against Watcher One, beginning to crumble. One Dweller stays behind and is represented by a draping sheet in both the scene (*Figure 42*) and the architectonic panel (*Figure 43*). Community is further confined by the Boundary, becoming restless; Watcher One and Two standing in contention.

> These elements represent the archaeological remains of a life which has spontaneously evolved there; a public and private activity which has found its natural setting in the t*errain vague*. It is not a question of documenting the surface appearance of things, their outward form, but of bringing about the intersection of two stages: the before and after, that which is still functional with that which is already useless, the exuberance of urban vitality with the melancholy of its humblest relics.[94]

The architectonic panel explores an idea called *Terrain Vague* and how it relates to the empty lots around the Dennis Building. The top collage looks at the upper lot bordering on Barrington and George Streets, and the bottom collage breaks down the spatial relationship between the lower lot on Granville Street and the elements of its context. The *terrain vague* of these places calls on a loss of The Dwellers in The City as a metaphor for the loss of inhabitation. Each lot, simply a space in-between places, holds artifacts and fragments of past life in suspension, while enabling a new occupation by trash, vehicles, and debris. In reflection, this panel is an attempt to draw attention to the *locus* of the site, a piece of the *ethos*; how the parts of the architectural elements relate with one another when isolated from the elements themselves.

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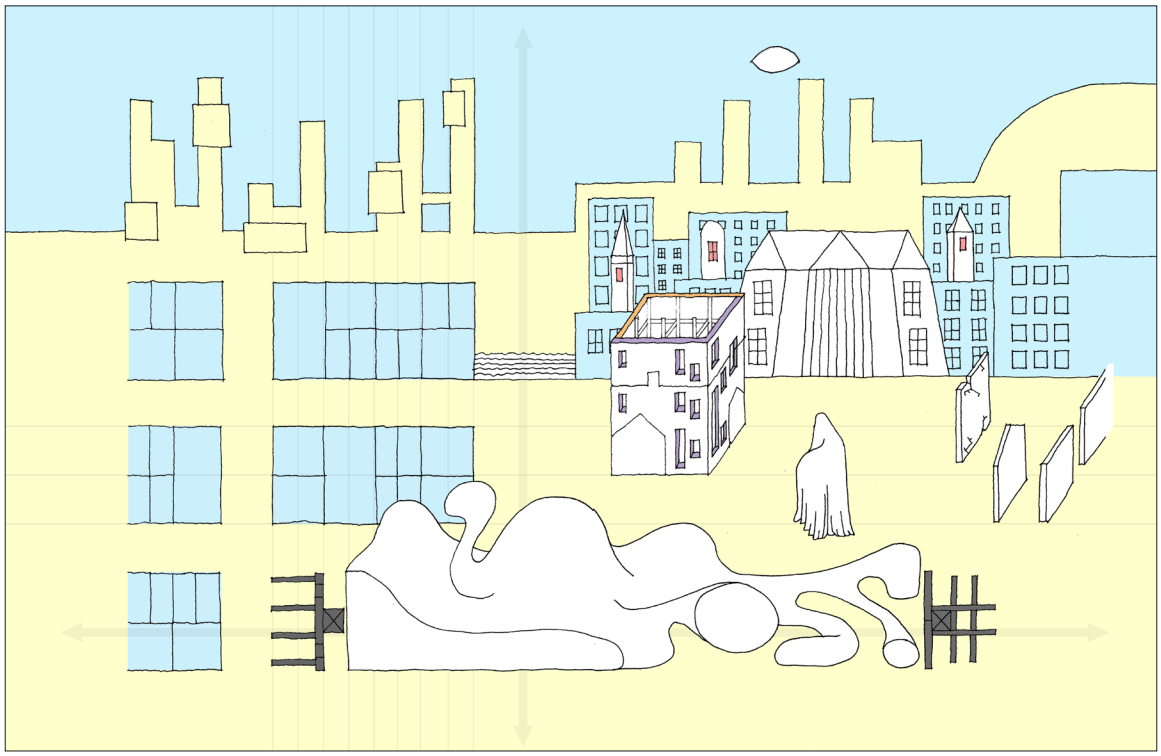
94 Joan Fontcuberta, "Terrain Vague," in *TERRAIN VAGUE* (Rotterdam, 2003), 267.



Watcher One forces Change on The Dwellers,
They grow distant.
The Governor stands idly by as the Boundary is pushed,
He does not recognize it any more.
One Dweller remains as a ghost.

THE CHANGE

Figure 42. *The Change*, Scene and Narrative of moment four.

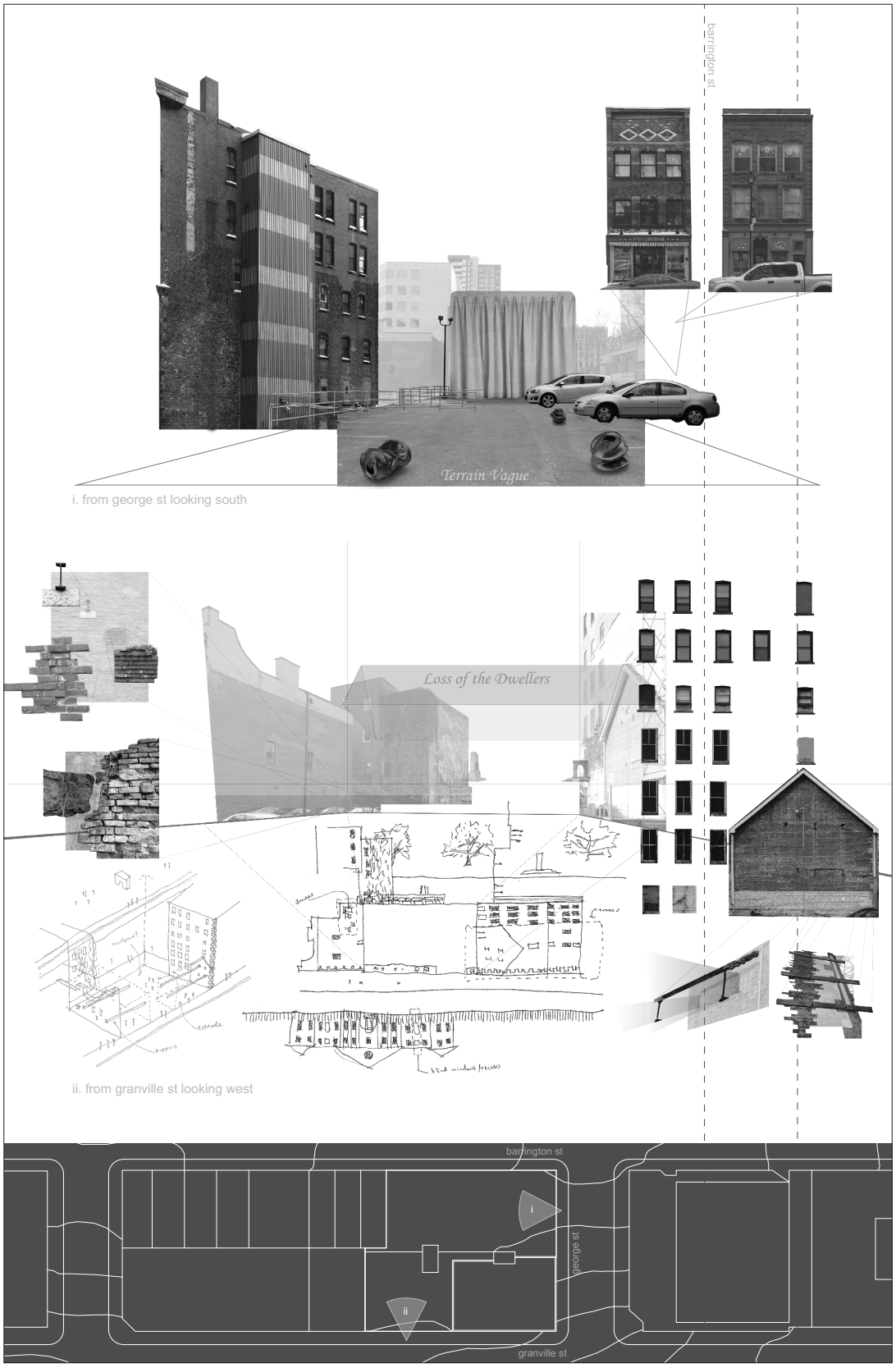


Figure 43. *The Change*, Architectonics of moment four.

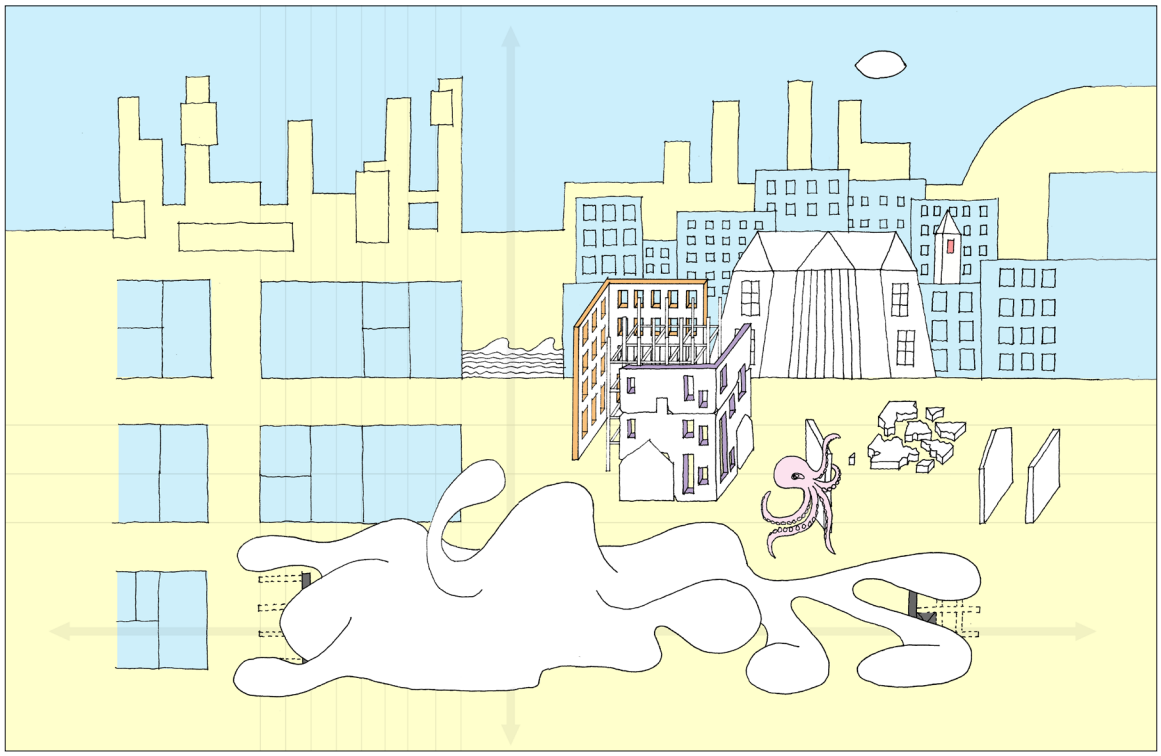
Moment Five

The fifth moment in the narrative sees the climax of the story take place, the current state of the artifact and its context. The moment is entitled *The Event* because it signals the breaking point in the narrative, when the roles of the characters fundamentally change. The Event itself is the revealing of The Artist, manifested in *Figure 44* as an octopus and in *Figure 45* as the mural itself in the section through the ground. It is not clear whether the revealing of The Artist or the imploding and expansion of Community causes the shudder through The City; nonetheless, this action separates Order and Chaos from Skeleton.

The Artist is a manifestation of the free-will and movement of the spirit of Halifax; distinct, lively, and breaking boundaries. She is the *genius loci* of The City, a voice for the downtrodden and an expression of freedom. She is revealed at a pivotal moment in the narrative, when The Dwellers and Chaos needed support the most. She is the inspiration for Community to break the Boundary.

The scene of the moment (*Figure 44*) shows Community smothering Watcher One and Watcher Two, no longer standing to be restricted by the Boundary; ripples are sent through Time. Two of The Dwellers watch as the Event unfolds, while one Dweller crumbles from the shudder; a foreshadowing of Chaos' fate if nothing can be done to help him. Almost all of The Totems have been swallowed up by the City, and the distinction between the waterfront and the city becomes blurred in both plan and elevation. The Merchant has almost parted, unsure if he is part of the water or the sky after the Event.

The architectonic panel (*Figure 45*) of moment five begins to articulate how the relationships of Chaos, Order, and Skeleton have been affected by the Event. The top image is the Dennis-Kenny building in plan, and the bottom image is a section. Chaos and Order separate from Skeleton; the rift in the earth, manifested as the mural, forces the characters apart. The 1912 addition to Order and Chaos is a derivative of the original 1863 portion, so too they separate. Skeleton deforms and stretches to support Chaos from falling, leaving Order to stand alone among empty space. Is this Void inhabitable, this liminal connection between Chaos and Skeleton, Skeleton and Order? The glass box of *Figure 41* remains a part of Skeleton.



Community is crushed within the Boundary.
The Artist is revealed.
Community sees the Governor beyond the Artist,
Abashed by the revelation,
And Community breaks from Her boundary,
Shuddering the City to its core.

Chaos and Order separate,
Chaos unable to bear the weight of isolation.

THE EVENT

Figure 44. *The Event*, Scene and Narrative of moment five.

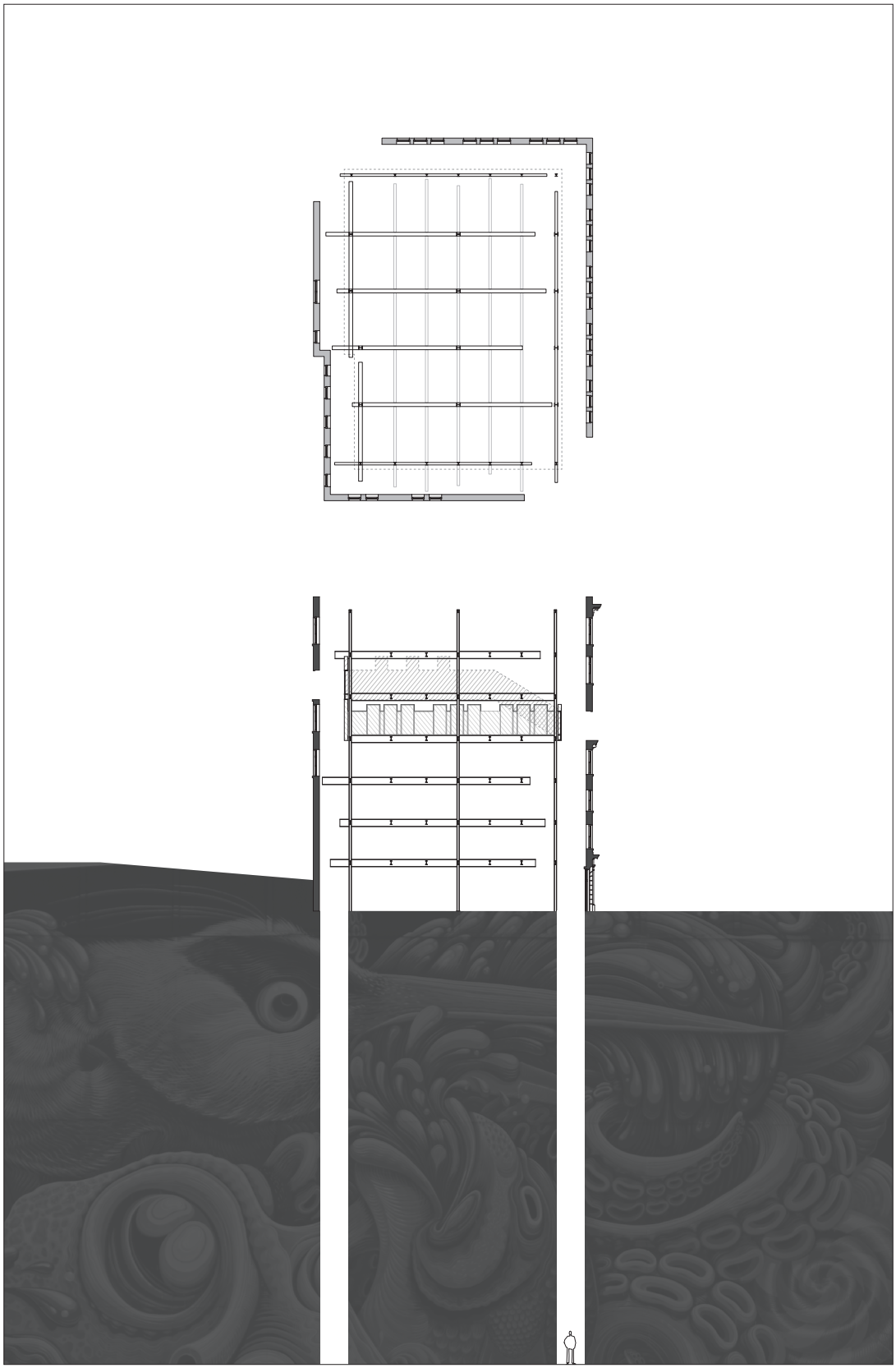


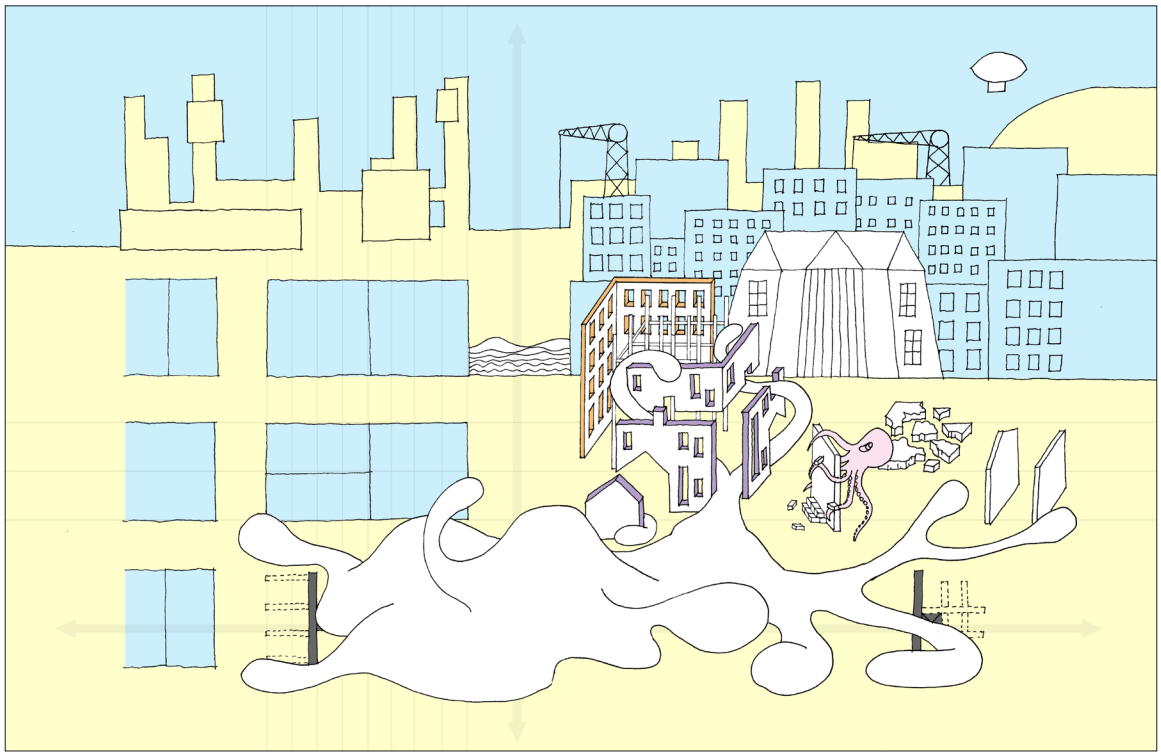
Figure 45. *The Event*, Architectonics of moment five.

Moment Six

The sixth moment in the narrative shows the interpreter's intervention beginning to take place. The set has completely changed, the grain of The Dwellers being entirely lost in plan, while in elevation The City has lost all of its character. It is now clear that the line between city and water has been lost as the waterfront itself becomes built. The sobering atmosphere of the set is contrasted by the dynamic support Community gives to Chaos as the Artist stands observantly by. The Pieces of Chaos separate to reform the Dwellers in space. Community is also reaching out to different parts of the City, making up for lost time and attempting to repair whatever damage has been done by Watcher One. Watcher One and Watcher Two are only a shell of their former selves.

The Artist creates The Individuals, derivatives of the principles that Artist embodied. The Individuals are manifested as glass bricks; a distinctly new element that reflects the grain of Chaos, but also a democratic idea that symbolizes a new idea of transparency. These bricks are shown by the Artist in the scene of the moment (*Figure 46*) and in the architectonic panel along the left of the image (*Figure 47*). In the architectonic panel The Individuals come together to create opportunities for inhabitation, forming differently scaled elements that can be sat on or sat within. The size of these bricks allows for limitless combinations, enabling a means of inhabitation that is accessible by all.

In the architectonic panel Community is realized as strips of structure that stem from the main body of Community to support a piece of Chaos which has been isolated (top image of *Figure 47*). Parts of Community also remain near the ground to allow for further inhabitation, complete public space. As will be seen in *The Next Chapter*, *Figure 49*, Community is the embodiment of free public space, becoming a beacon of refuge for those that need support. Where the observer is sitting in *Figure 47* is completely accessible and in the open of the most public part of the intervention. The bottom of the page shows Community confronting the Governor after many years of oppression, the strips reaching out and slamming to the ground to create form that opposes Governor.



Community rushes to cradle Chaos,
Who is breaking along his scars left from the Dwellers.
The Artist lives and gives life to The Individuals.
Governor and Order remain steadfast,
Unphased by the event.

THE SUPPORT

Figure 46. *The Support*, Scene and Narrative of moment six.

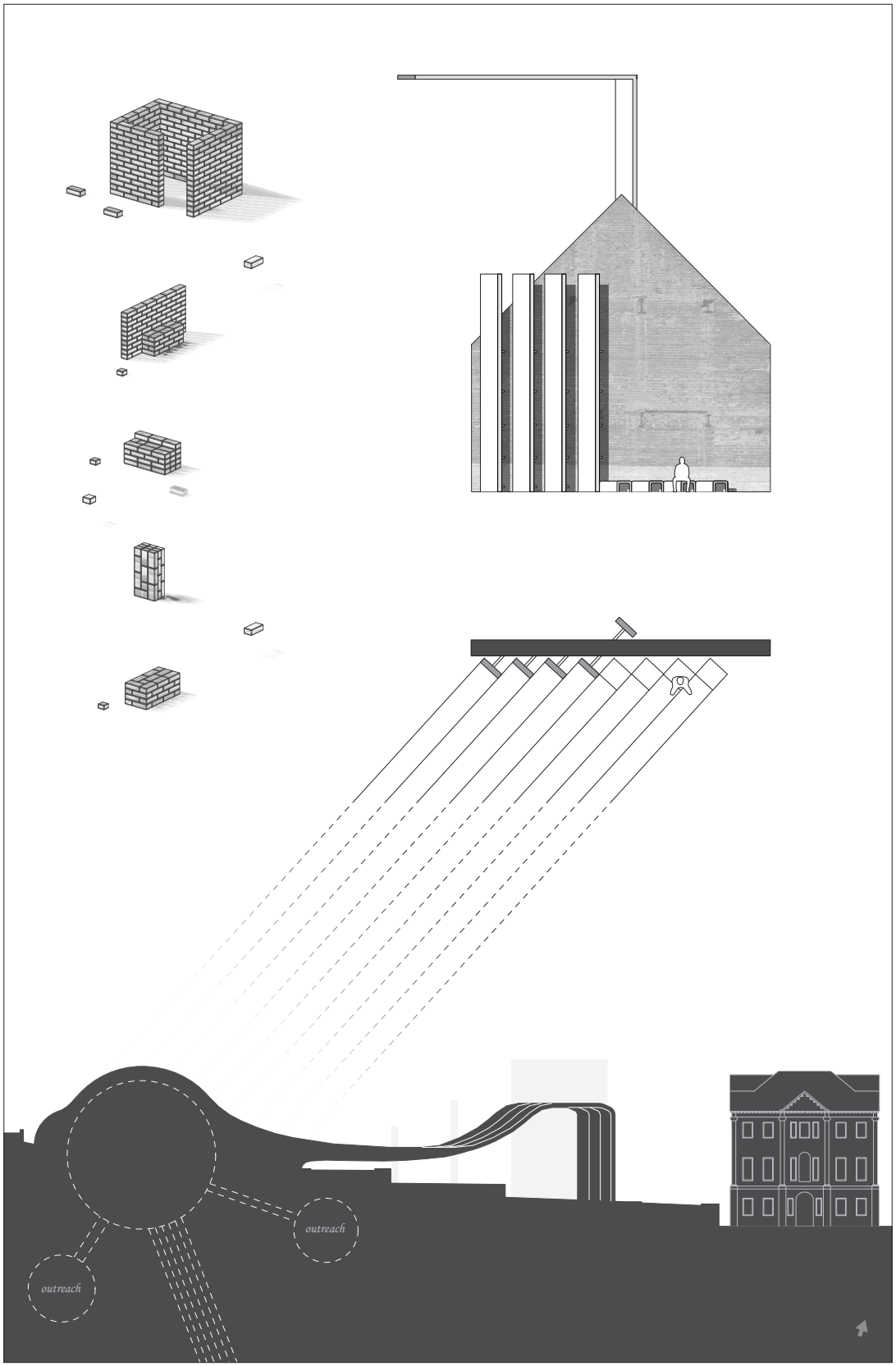


Figure 47. *The Support*, Architectonics of moment six.

Moment Seven (*The Next Chapter*)

The purpose of developing a narrative is to determine what elements of the artifact are valued so that they can become the foundation upon which an intervention takes place. In the test of this method with the Dennis-Kenny building the facades and the steel structure are maintained, albeit manipulated, in the design of *The Next Chapter*. This, however, is not an example of facadism. As was mentioned at the beginning of this thesis, the issue with facadism is not that the primary faces of the building are maintained, rather the issues lies in the poor design that follows hollowing out the artifact and the building of something that does not relate to, or have a meaningful relationship with, the facades that were maintained. Facadism, then, is valuing the experience of the street over the experience of the artifact itself as an urban artifact. In the example of the Dennis-Kenny building narrative, the facades and the primary structure are maintained because they play a valuable role in the story of the artifact; they are crucial to the understanding of the *ethos* and the historic, spatial, temporal, and urban development of the site.

Figure 48 shows an exploded axonometric of the Dennis-Kenny building as it exists as part of the intervention. The Individuals find their place on the ground floor, a public area of the building, and an element of Community can be seen supporting a piece of Chaos to the left of the diagram. The Individuals fill the Void along the fulcrum of the separated Chaos and Order. The upper floors of the artifact belong to the residential part of the intervention, where living space within the historic core of the city is given back to the citizens of Halifax. The Totem has also been created to allow for vertical circulation within the artifact. The Totem has been pulled back from the face of Order to create a shaft of space above the original entrance into the Dennis-Kenny building; a manifestation of Void between the new and the old elements of the artifact. Within the Void an observer feels suspended along with the floating elements of Skeleton and her steel framework ascending above the entrance.

Figure 49 shows the overall intervention strategy of the *Next Chapter*. The top shows the contextual site plan as well as the plan of the building from Barrington Street level. The middle section shows the plan from Granville Street level, a story lower than the plan above, along with elevations of the West and East sides of the building. The bottom image is a section that is cut through the public space in the building, noted in the two

drawings above. This entire drawing attempts to compose the characters in the narrative as they would exist within moment seven of the story.

Figure 50 is a zoomed-in image of the site strategy from Barrington Street level. The axis between Community and Governor that was noted in *Figure 37* is manifested in the plan as an axis of circulation through the public part of the intervention. The area within the space of the Dennis-Kenny building is where the occupation of the Individuals occurs. These spaces can allow for supportive amenities for the citizens of Halifax, with varying levels of privacy as needed. Inside the building, at the corner of George and Granville Streets would be where a café is located to serve The Individuals. The corner of Barrington and George Streets, a crucial corner for the primary axis of The City, is where a piece of Chaos and a form of The Individuals are set in direct spatial tension, Community seemingly holding them together (also shown in *Figure 52*). This moment of the intervention is one of the main interpretive pieces that give insight into how one may read the narrative; old and new held in suspension, allowing for an observer to inhabit the Void.

Figure 51 zooms in on the plan from Granville Street level and the West and East elevations of the building. The plan, like in *Figure 48* and *Figure 50*, shows the location and language of the central totem, the vertical circulation. Again, it is pulled back from the façade to create an in-between space, representing the Void between old and new. The elevations see the final rendition of the glass box and how it emphasizes the top part of the artifact as an addition to the original structure. The glass also exposes Skeleton, the steel structure that is typically hidden behind the solid parts of the facades. Community follows the datum line set by the addition, further drawing attention to it. Entrances to Community, the public spaces of the building, are set oblique to the elevations, emphasizing their unconformity to the grid of the city that the Dennis-Kenny building follows.

Figure 52 is a section that cuts through Community in the intervention. In this section one can see a main structural truss which follows the axis between the Grande Parade and Province House, holding up the elements of Community. The piece of Chaos shown in *Figure 47* also makes an appearance, the outline of where it once stood behind it. This section also shows how Community slopes up, framing an outdoor public space

along with Barrington Street, the Artist mural to the South (shown in plan in *Figure 50*), as well as the other pieces of Chaos that have separated from the artifact. The elements of Community are articulated in such a way that allows an observer to see through her to the Governor across the site, maintaining the visual connection between the Grande Parade and the Province House.

Figure 53 attempts to convey the atmosphere of the intervention. The characters are held in suspension of one another, the only grounded elements being The Individuals. This collage is from the perspective of someone walking into the Dennis-Kenny building from its original entrance. The furniture within The Individuals is colourful, creating pops of inquiry and curiosity. People moving through the space, as well as inhabiting The Individuals, also create a dynamic atmosphere of refracting light and colour bouncing and reflecting off the glass bricks. A wall of glass bricks, which fills the Void between pieces of Chaos, smaller in grain than the other Individuals, allows the panels of Community to be seen from inside the artifact, as well as soften the southern light exposure into the building itself. Skeleton is seemingly suspended above the inhabitants, reminding them of the role it once played as primary structure, but also giving *proportion* and distinction as a *surrounding object*, swallowing up the Void that looms over the observer.

As was mentioned briefly, the program of the building was both public communal space and residential units. Program has never played a primary role in the study of the artifact for this method, nor has it played an essential role in the development of the narrative. This is not to say that program is not important, rather that studying a building through its functions is a logical process of classification; certainly limiting for understanding an analogical idea such as *ethos*. Aldo Rossi says this of program and the issues of classification for the purposes of studying *ethos*;

> We have indicated the principal questions that arise in relation to an urban artifact—among them, individuality, locus, memory, design itself. Function was not mentioned. I believe that any explanation of urban artifacts in terms of function must be rejected if the issue is to elucidate their structure and formation.[95]

Nonetheless, program is a mode of inhabitation, and what amenities are set out as program give definition to the usefulness of a space as a successful adaptive reuse project. As

95 Rossi, *Architecture of the City*, 46.

previously mentioned in the introduction of this chapter and throughout the narrative itself, the aim of this intervention is to give back what has been lost the citizens of Halifax by way of opportunities for public and private inhabitation. A wonderful example of this principle is the Halifax Central Library located on Spring Garden Road. Built in 2014, the library values democratic ideas of accessibility and freedom of movement, allowing for varying levels of privacy depending on one's place in the building. The intervention of the Dennis-Kenny building narrative seeks to provide a similar place through small alcoves that are makerspaces and libraries, places of reflection and study, for creative exploration, and for refuge. These spaces are manifested through The Individuals, formed by glass bricks that allow for a sense of belonging to a larger group of people while maintaining a desired level of intimacy and solitude.

The public section of the intervention, the part created by Community, is as most public as possible. The slats in the articulation of Community connect one with the context while still providing a sense of interior haven. The exterior court, shown in *Figure 50*, reflects the openness of the Grande Parade and the freedom of movement quality embedded in the character Community. The interior section builds off this idea with a large grand staircase connecting the upper and lower levels, along with pockets of The Individuals acting as characters on the stage. On the lower level stands a piece of Chaos, held in place by elements of Community reaching up from below and down from the ceiling. The piece has been shifted off its extrusion from the Dennis-Kenny building to allow for complete freedom of movement around it, as well as to act as an organizing element in the space; framing the axis between the Grande Parade and Province House. This space has been intentionally left open, embodying the principles learned from the terrain vague study of the once existing empty lot; that which the potential for inhabitation, as an inexplicit manifestation of publicness or privateness, still remains, where fragments of life and activities that once were in this space are continually being added to the collective memory of the city. Whatever program the citizens necessitate, whether a protest against the Governor or a show of cultural expression and achievement, Community enables ephemeral and transient programming to add depth to the memory of it.

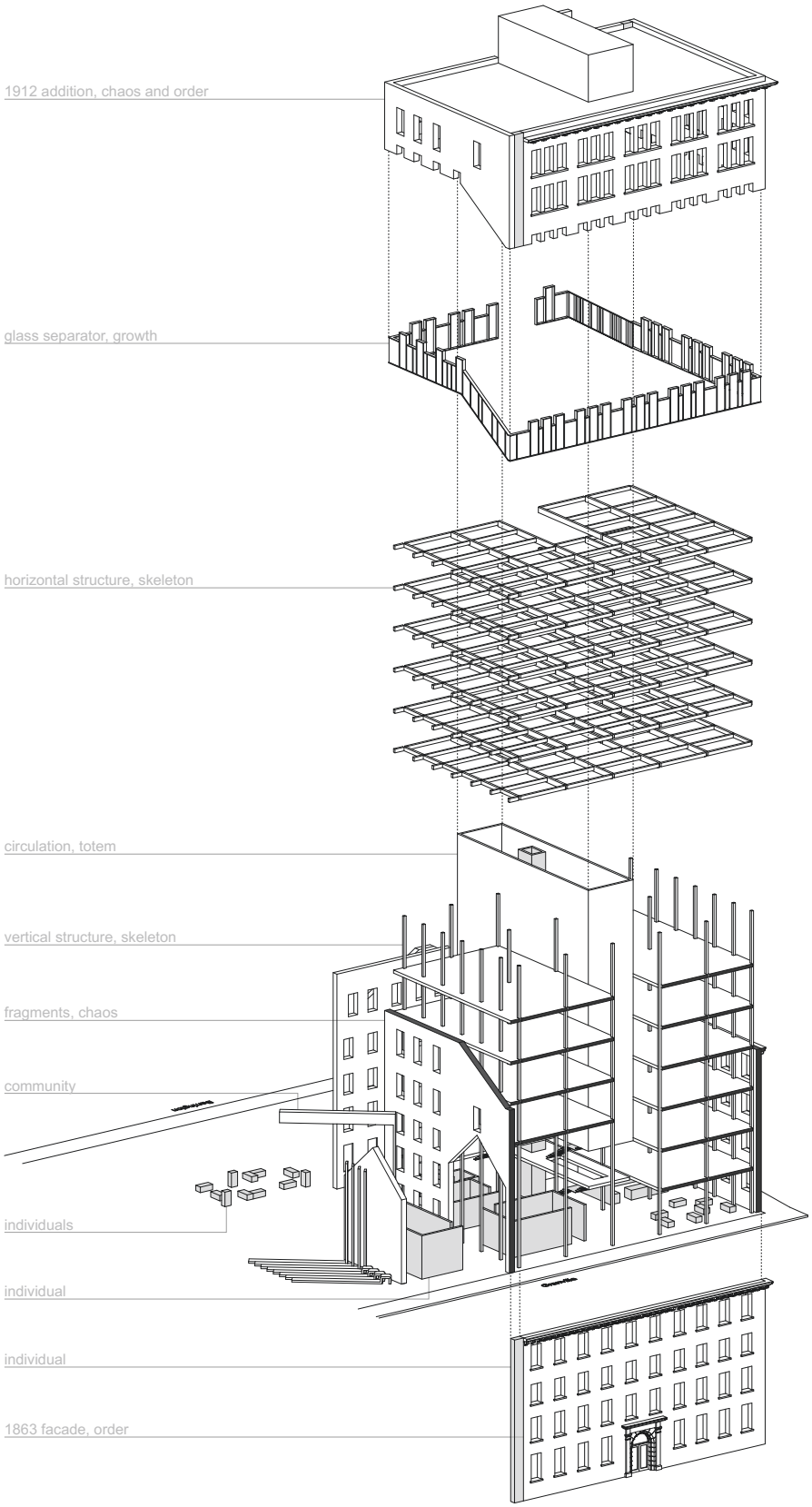


Figure 48. *The Intervention*, exploded axonometric of the Dennis-Kenny building in the *Next Chapter*.

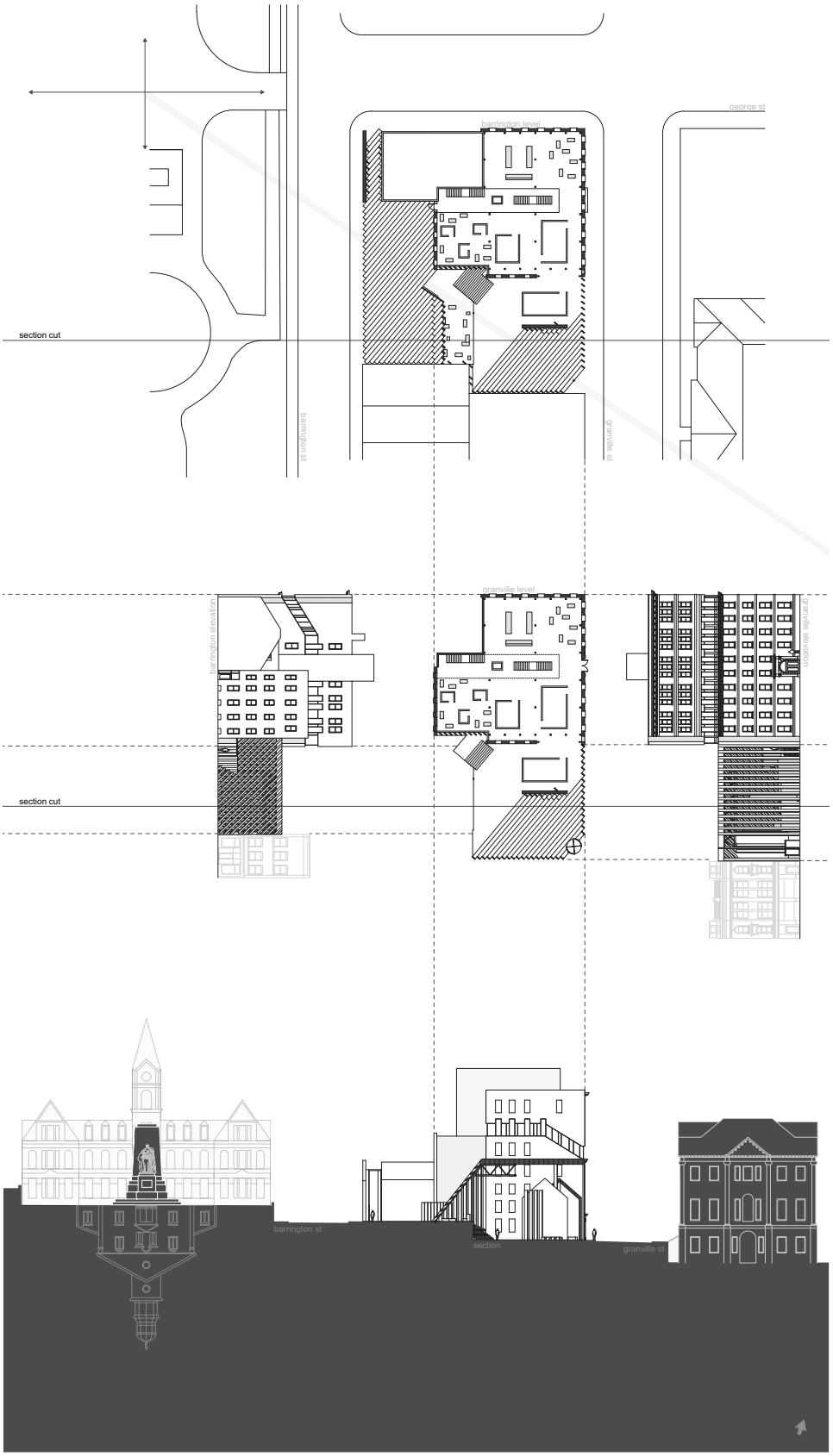


Figure 49. *The Intervention*, composite orthographic drawing of *The Next Chapter*.

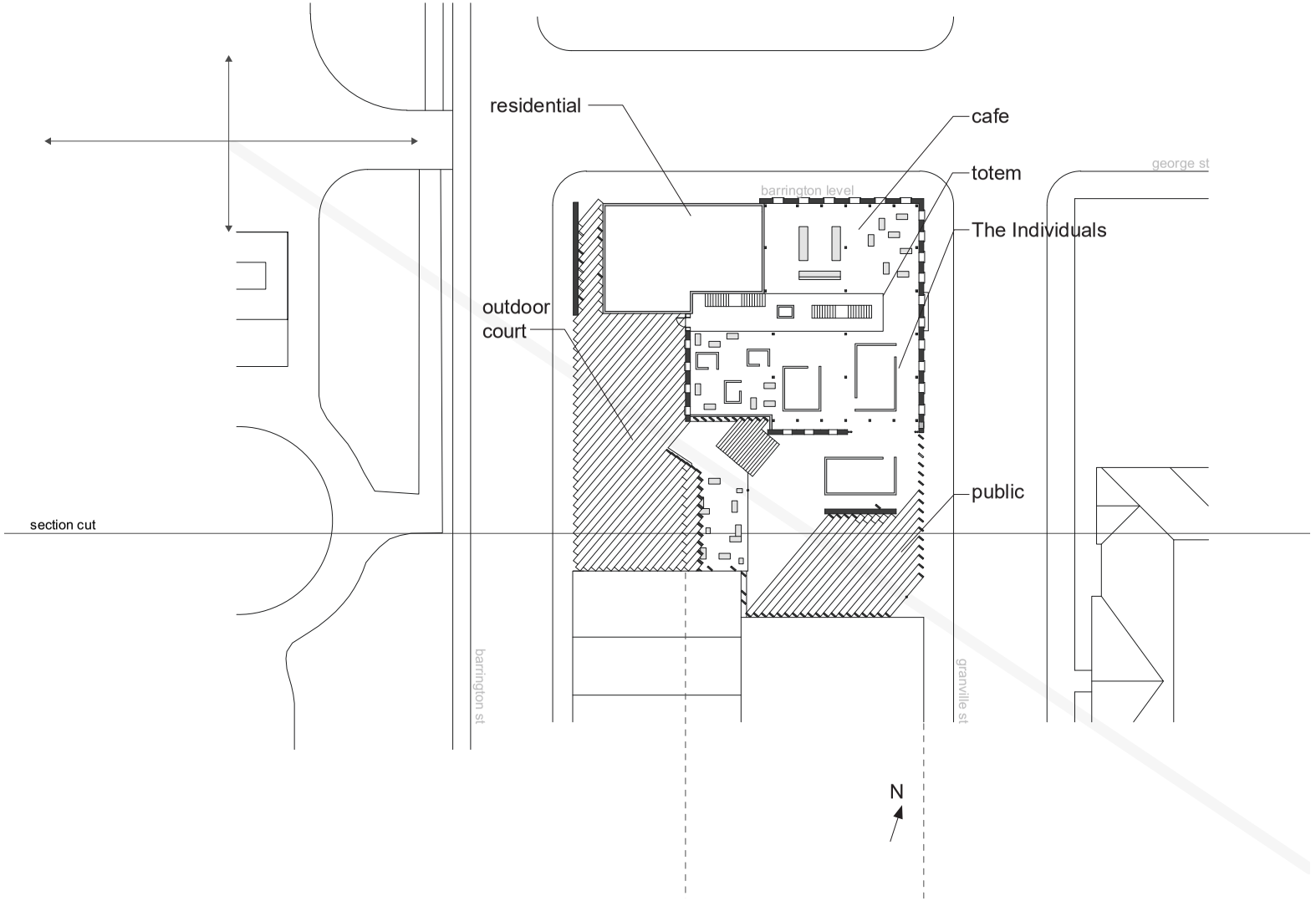


Figure 50. *The Intervention*, site strategy, drawing a connection between the centre of the city and the Governor through spatial arrangement.

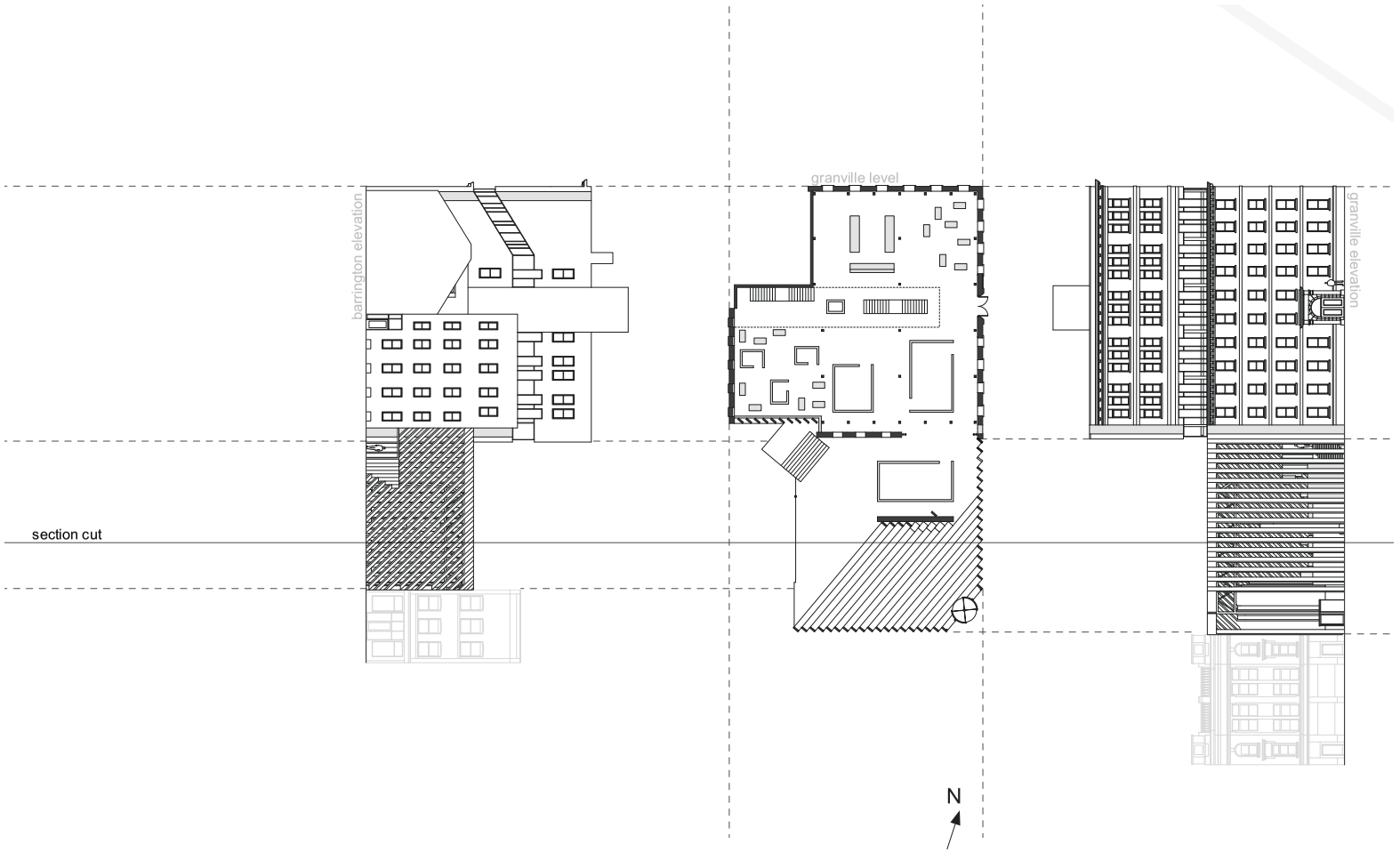


Figure 51. *The Intervention*, Granville level plan, west and east elevations.

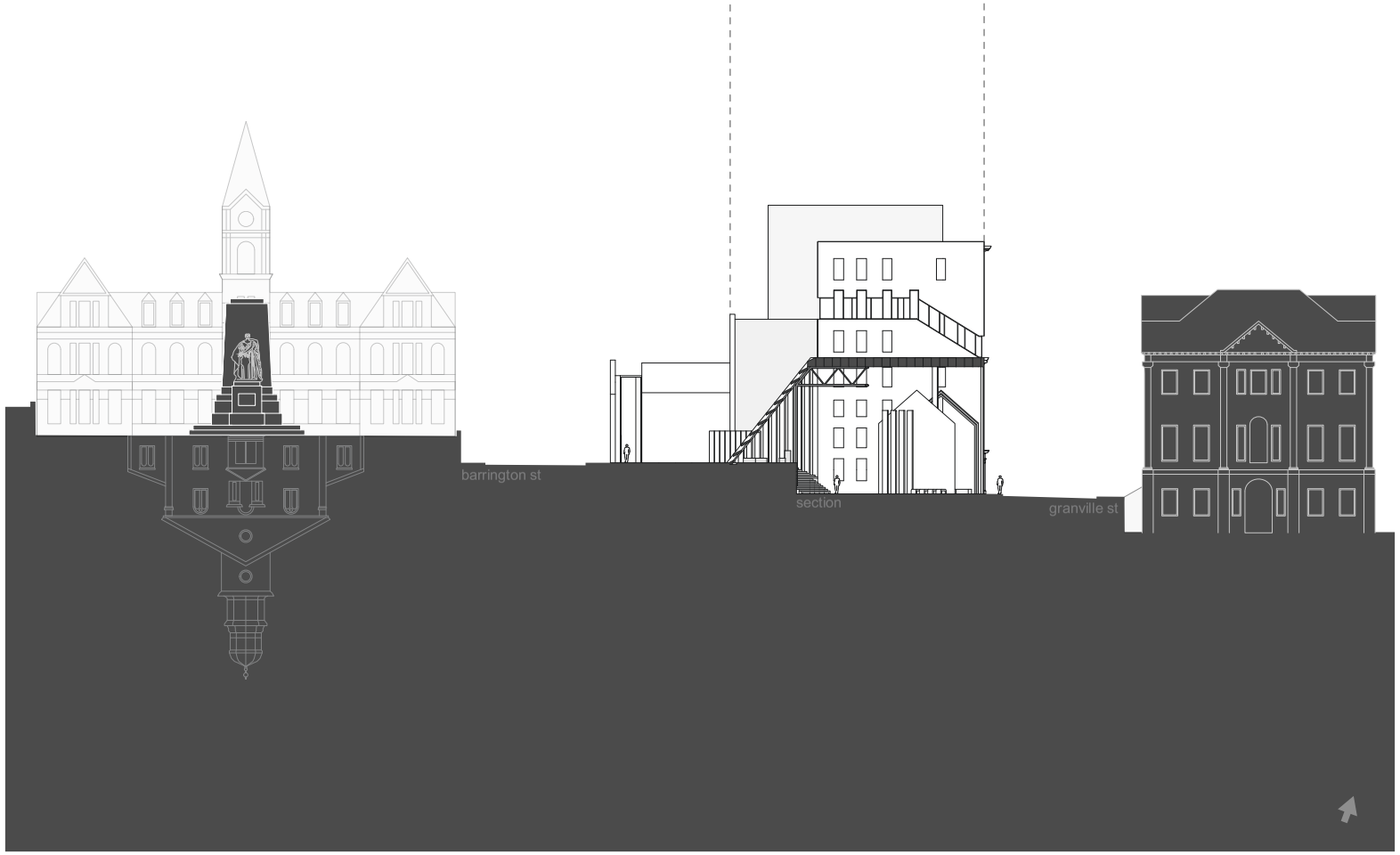


Figure 52. *The Intervention*, east-west section through design intervention.

Figure 53. *The Intervention*, perspective collage attempting to convey the atmosphere of the narrative.

Epilogue

After reflecting on the progress of the thesis as it was presented for the defense (up until this point), it was evident that there was an element missing to *The Next Chapter* portion of the design. The major comment from examiners and observers was an ambiguity in the realization of the narrative itself as architecture. Some suggested a panel was missing between *Moment Six* and *Moment Seven* that bridged the gap between the two modes of representation. Others commented that perhaps while the *Hejduckian* narrative was well developed and followed through on the *Scarpian* narrative, the narrative of experience, was missing. In revision of the work completed for the defense, as guided by the thesis supervisor, a final drawing, *Figure 54*, was completed that aimed to clarify aspects of design that seemed unresolved in the final representation.

Figure 54 shows six major moments, broken down into *Figures 55* through *60* on subsequent pages, to show how the design of *The Next Chapter* may be used to facilitate a protest by the citizens of Halifax. The drawing itself is a composite of hand-drawn perspectives and digitally rendered assets. As an attempt to instill the working methodology of Carlo Scarpa into the drawing the perspectives were first laid out as basic outlines, then added onto and rendered in as the drawing progressed. For example, *Figure 57* shows the third moment along the experiential narrative, showing a central speaker using the Artist mural as a backdrop for a passionate speech for an audience. The drawing to the bottom-left shows an observer sitting in a window of their residence reading a book, looking out over the protest. The design of this specific experience, where the person is sitting in the window, lead to a detail to the left that shows how this window might sit in the brick wall to allow for this action. After the detail was complete, it was rendered into the main moment perspective.

This process, of starting with an outlined canvas and rendering in as the design developed, allowed for a deeper development of the specific relationships between the architectural characters of the narrative. A new character was even discovered, *Floor*, not to be confused with a generic idea of ground, but rather a specific character that allows for the perspective of *Figure 59* to take place. Floor, as a character, is indifferent, neutral, introverted, repulsive, and overly-ordinary. The material of floor is polished, reflective concrete, mimicking the lines of Community in its reflection but never actually touching

Community.

The narrative theme for the project is *support*; a protest was chosen as a test of the design because of the relationships between the characters of power in the narrative. In *Moment Six*, *Figure 47*, we see Community forming a resistance to Governor at the bottom of the page. In *Figure 54* we see the citizens of Halifax enacting the same resistance through protest. The action of the narrative is reflected in the architecture itself; in fact, the architecture becomes the vehicle that enables this specific experience of protest to occur. The articulation of floor levels and procession through the design create a series of stages where the dramatic forms of the architecture become the set. As shown in *Figure 59*, this stage acts as a counter-balance to the legislative assembly across the street, giving a typically placeless action, protest, a place that is symbolic.

The entire narrative theme calls into question how architectural heritage is handled in the City of Halifax as well as how undervalued people are integrated into the equation of developing and progressing The City. As was explored in Chapter 4 through the addition of the Cornwallis Statue to the Keith's Brewery Complex, adaptive reuse projects stand in a place of tension between what has been done in the past and new ways of moving into the future; to address issues of equity, support, and collective identity for communities. The narrative of Chapter 5 calls into question the social order and restrictions from the founding of Halifax and how they translate into contemporary discussions, and whether or not serious change is needed in Halifax to be more critical about the ways in which The City develops. This thesis does not propose an answer to this question, nor was it ever the primary question being addressed; it only draws attention the potential for adaptive reuse to comment on and be critical about these issues.

Figure 54, the *Epilogue* drawing, gives insight into how the *written* narrative becomes the *experienced* narrative; making the leap between theory and practice. Every decision about how relationships between architectural elements are articulated in the *Epilogue* is founded in the *scenes*, *written narrative*, and *architectonics* of the previous section. The artistic research that went into the study of the *ethos* and the development of the narrative itself manifests as atmospheric moments that both draw attention to crucial moments along the experience as well as flesh out the architecture itself at the proportion

of an observer; how elements meet and influence the space in which they reside. Integrating an act of protest allowed the design to be scaled to the proportion for which it was designed. Each moment places an observer into *The Next Chapter* and shows how various characters become the organizing elements in the volume of the design.

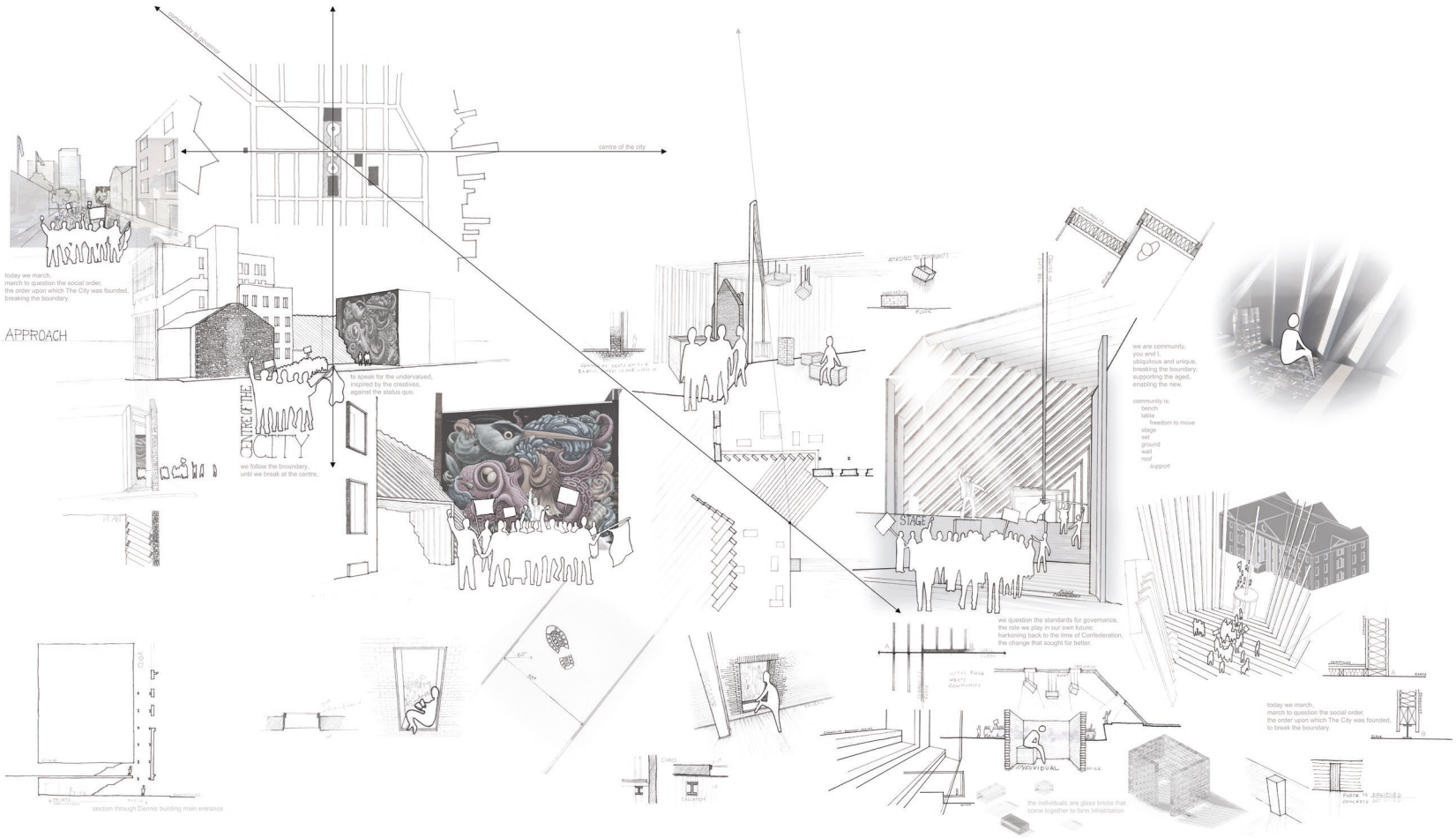


Figure 54. *Epilogue*. Drawings are shown in greater detail on the following pages.

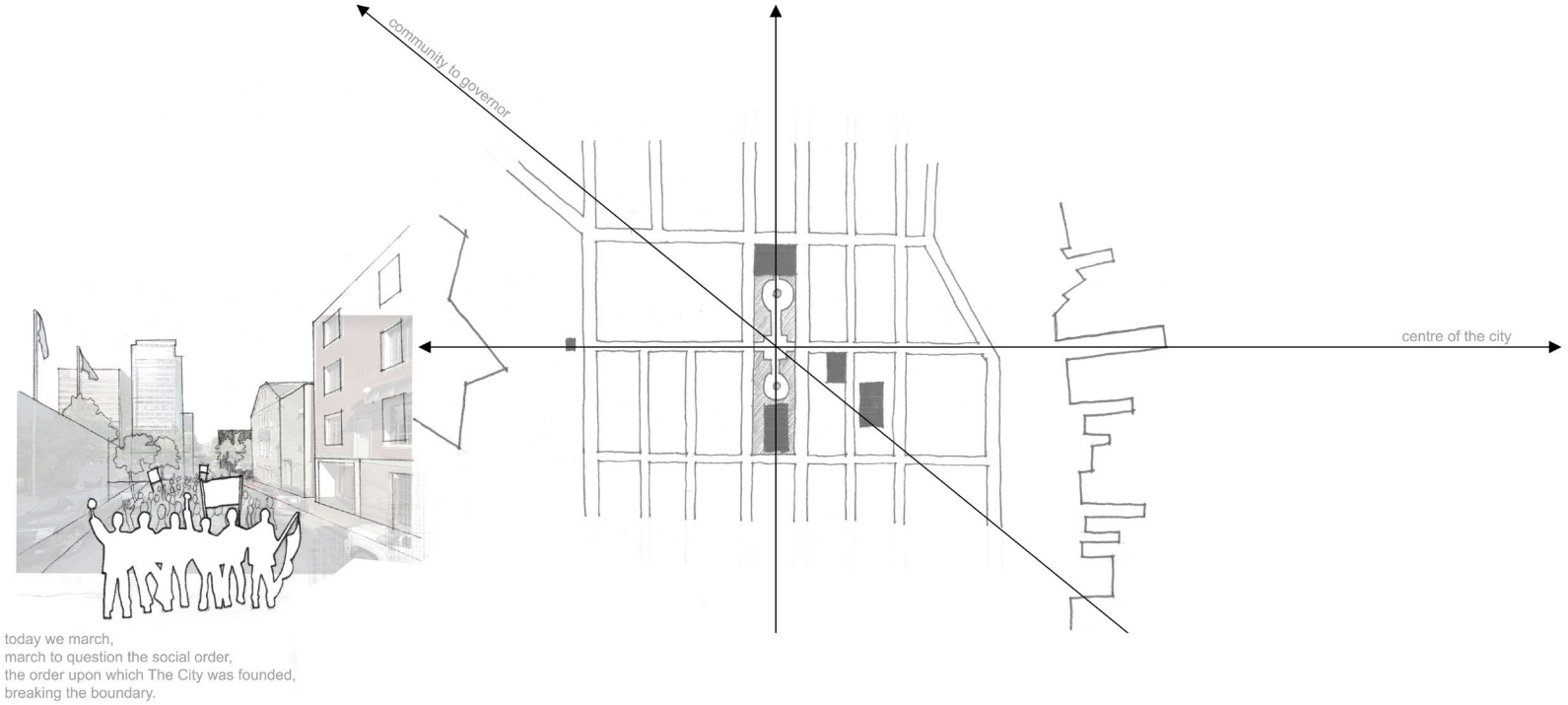


Figure 55. *Epilogue*, moment one. Marching down Carmichael Street toward the Grande Parade.

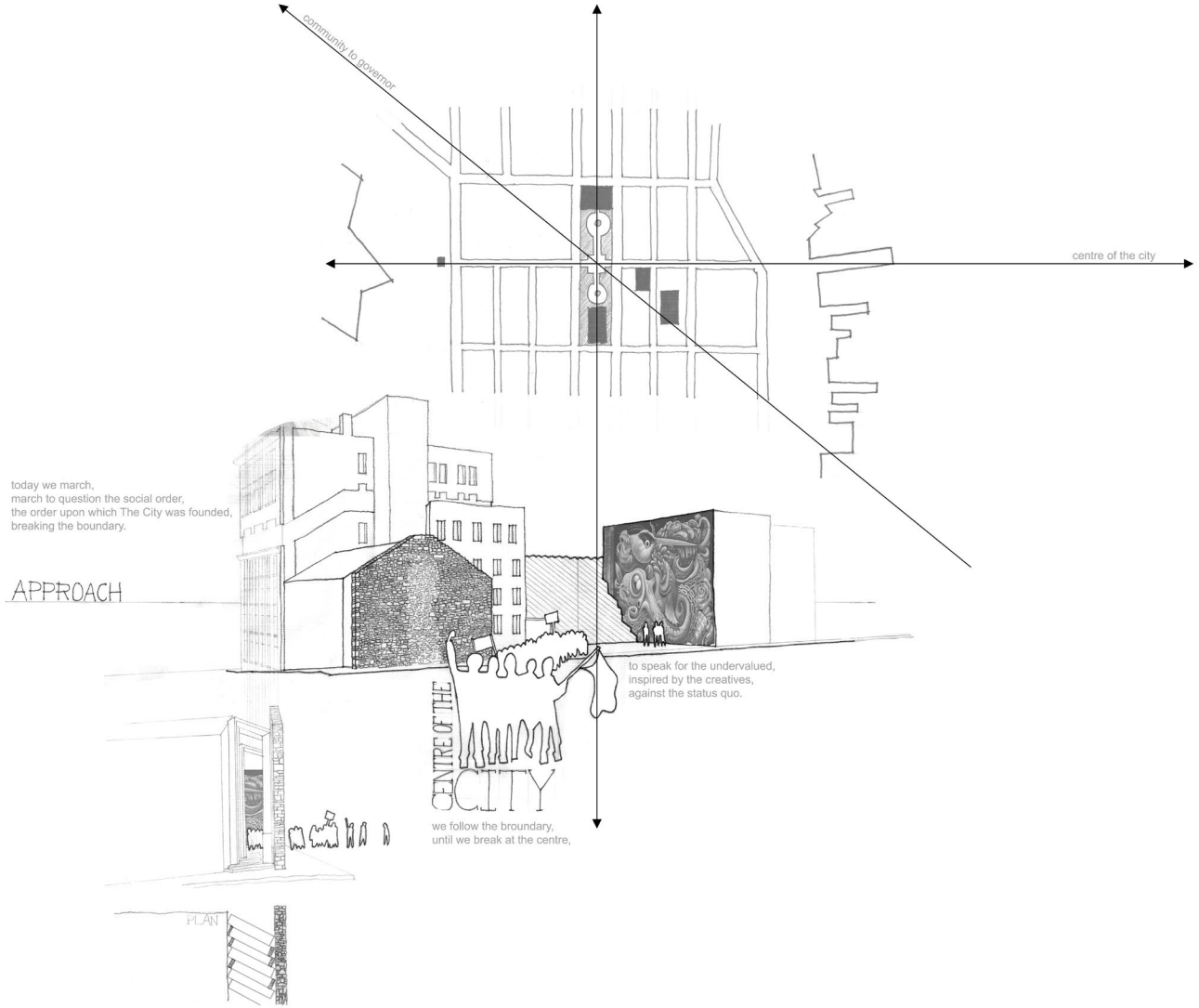


Figure 56. *Epilogue*, moment two. Moving from the Centre of the City in the Grande Parade to the exterior court on Barrington Street.

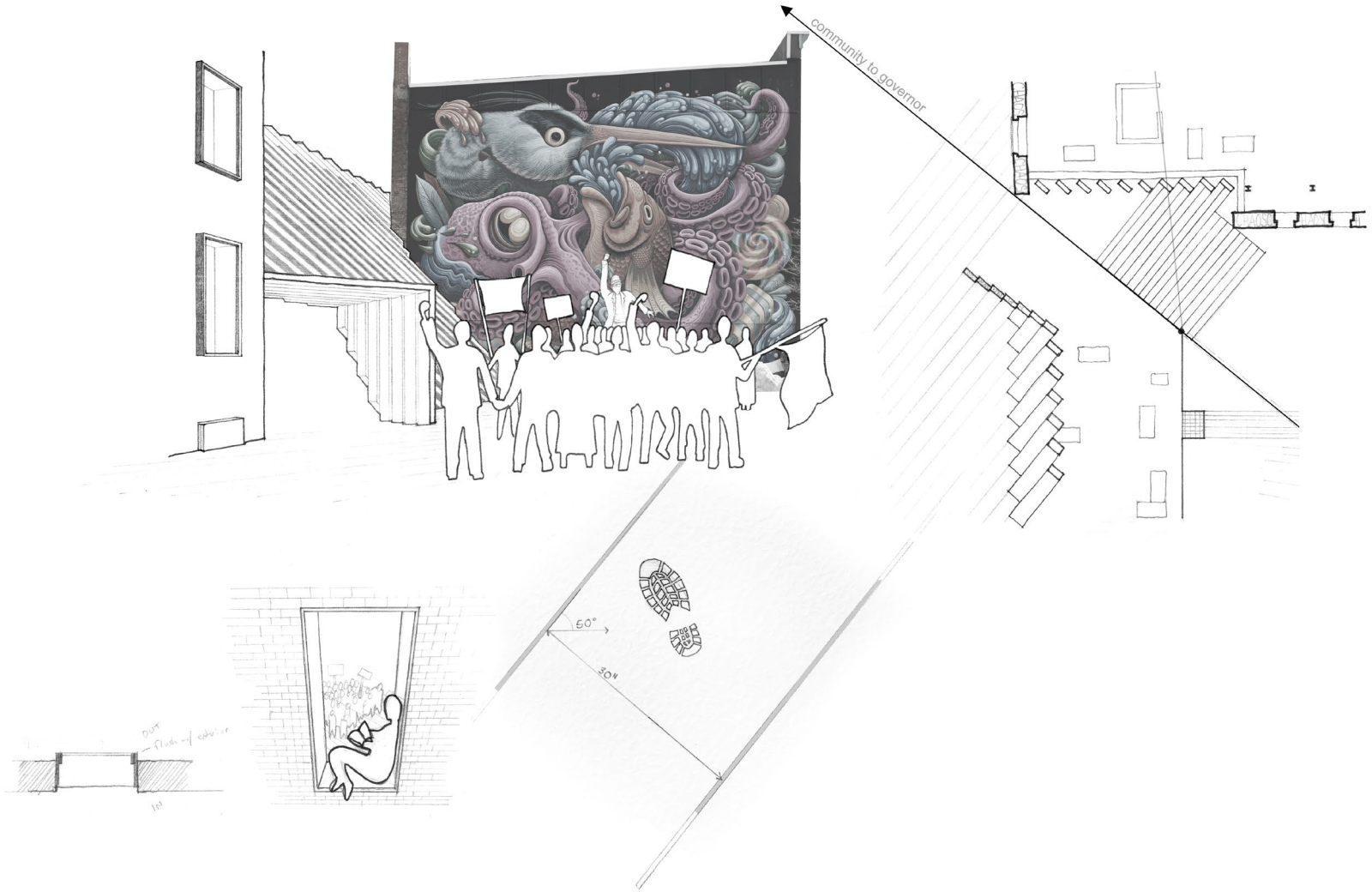


Figure 57. *Epilogue*, moment three. In front of the Mural on Barrington Street. Right shows a plan of the entrance.

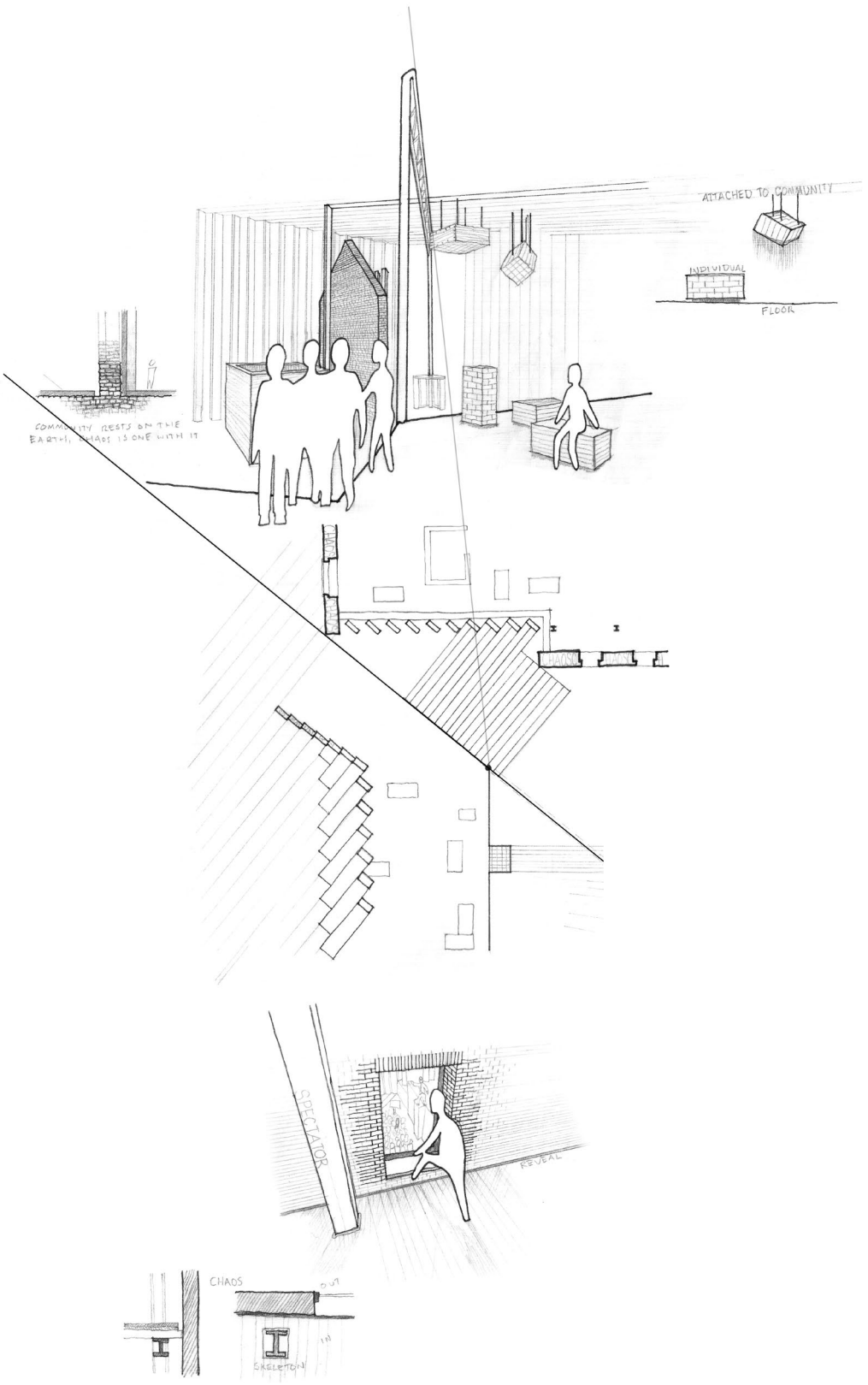


Figure 58. *Epilogue*, moment four. The perspective upon moving through the entrance into the building.

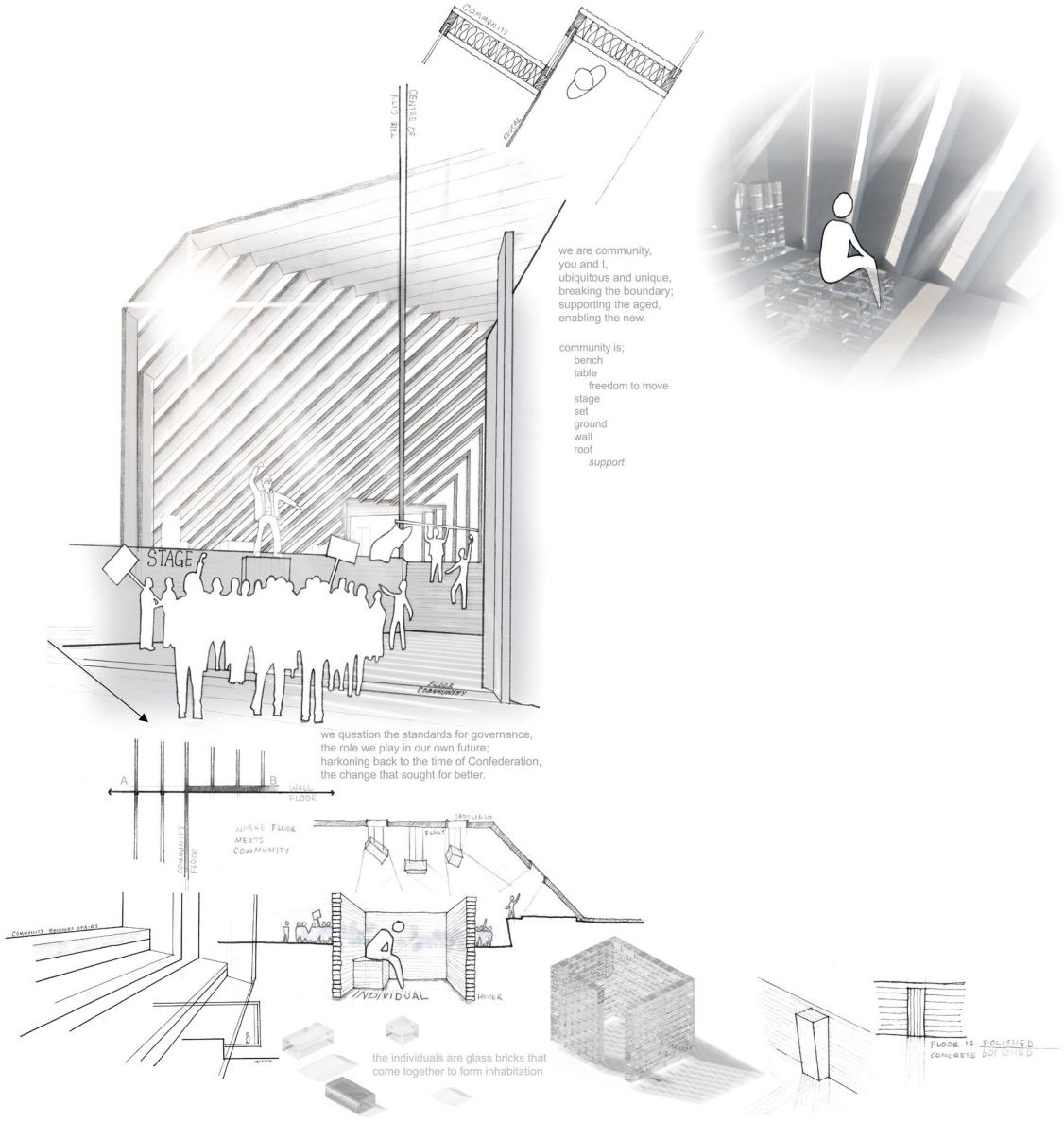


Figure 59. *Epilogue*, moment five. A view of the protest taking place, looking back towards the entrance of the building.

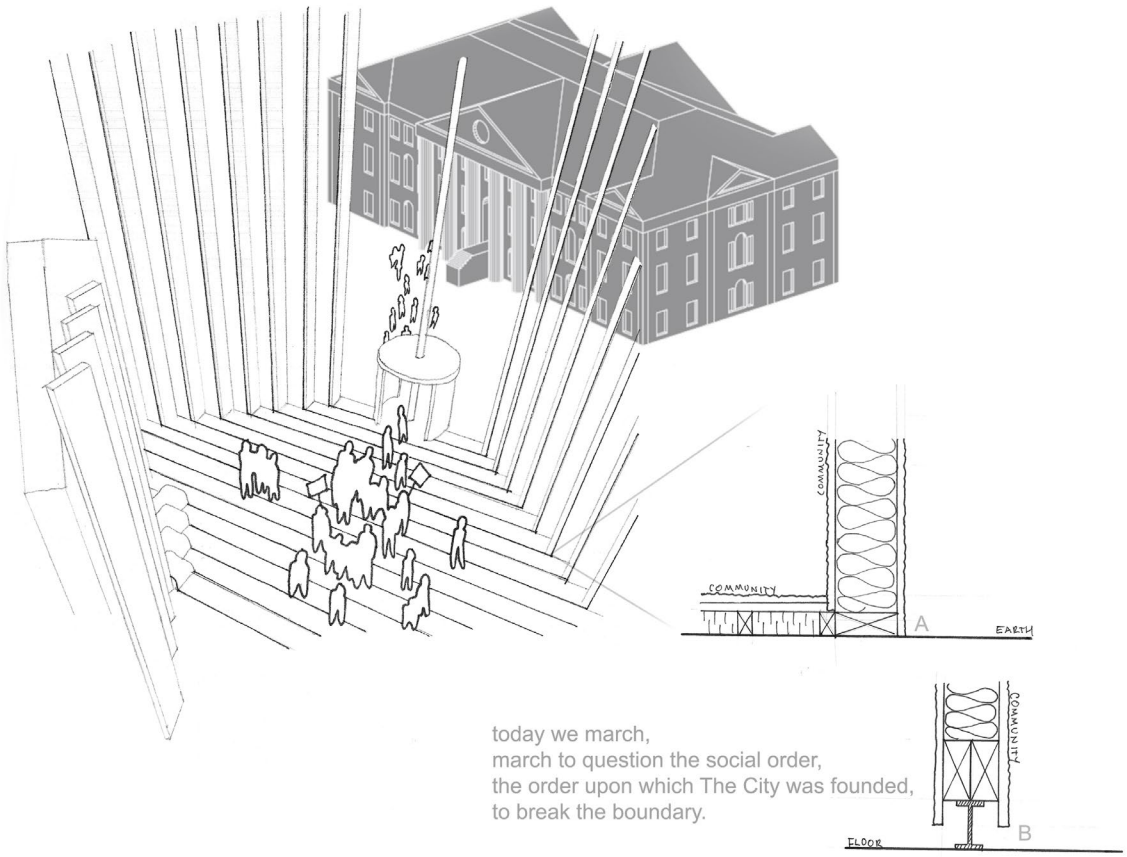


Figure 60. *Epilogue*, moment six. Showing the procession of protesters from the area of the speech through the entrance onto Granville Street, toward the Province House.

CHAPTER 6: CONCLUSION

The original intent of this thesis was to develop a method that allowed an interpreter to determine value in a heritage artifact and appropriately respond to it through adaptive reuse. The method evolved to first study the artifact, an analogical process for understanding its *ethos*, developing a narrative theme, adapting the artifact's architectural elements and the relative context into characters in a story, creating the narrative of the story that explored the historical, spatial, social, and urban relationships between the characters through the lens of the *ethos*, and to ultimately design an intervention that acts as *The Next Chapter* in the life of the architectural artifact. This method was largely inspired by the adaptive reuse method of Carlo Scarpa, the way in which Aldo Rossi studied a city and its urban artifacts, and by how John Hejduk used narrative and storytelling as a method of artistic research, of pure creative freedom that was not hindered by theory or practice, in order to create architecture that was deeply grounded in an architecture of tension and relationships.

The method has changed significantly from its previous iteration, as was outlined in Chapter 4 of this thesis. In the previous version, the goal of the method was to determine which elements of the artifact should be distilled out in order for an intervention to take their place. While in the current version the end result is largely the same, the goal and process is different. Rather than determining what to forgo, the purpose became to establish an understanding of the artifact's *ethos* in order to create a narrative that provided direction for the design of the intervention. *Ethos* is built off Aldo Rossi's concept of type, which was a very difficult principle to turn into a design tool. The work of John Hejduk was the key to the puzzle, because through his architectures as narrative he was able to convey his understanding of the *ethos* through actual representation.

Another learned benefit of this narrative is its potential to convey complex architectural design moves in accessible text and representation. One need not use architectural jargon to explain the narrative, and an observer's journey of understanding the story is a very active process that requires actually engaging with the work. While convention may play a part in the articulation on the scenes and architectonic representations of the narrative, they are not the only mode of conveying information. Collages, composite drawings, and abstract imagery allow for a freedom of expression that while still founded in architec-

tural realities, enables opportunities for a deeper study of the artifact's *ethos*.

The method is a manifestation of an idea first articulated in Chapter One of this thesis, that if one prescribes to the idea that a building is a *living document* and heritage does not necessarily require age, then the value of this method of adaptive reuse is that it allows one to interpret the history of a building through the existing elements, take a critical stance on the relationships between those elements, and respond to the artifact with another chapter in the life of the building. This is the heart of the narrative and why the discovery of John Hejduk's work fit so well into the purpose of the method. The interpreter is attempting to understand the *ethos* of the artifact through the development of a sequential narrative based on an *in situ* reading of the site and its context, ensuring that the intervention is building off not only the existing conditions, but also the actions that led to the present.

The next step in developing the method would be to explore the transition between the *scenes*, *written narrative*, and the *architectonics* to the articulation of the design in *The Next Chapter*. At this present moment, the method is lacking in this specific area. One potential avenue of testing might be to focus on how people actually inhabit the building in a more meaningful way. Not as a study of program or function, but as a study of the relationships between the elements of the *characters*; *surfaces*, *forms*, *voids*, and *proportions* (see Chapter 3), and how they relate to the occupants themselves. Another potential stream of testing might look at a new transitional panel between the moments of the narrative and *The Next Chapter*. For example, an illustration or a series of illustrations that attempt to bridge the gap between the language of Moment Six of the Dennis-Kenny building narrative and *The Intervention* of *The Next Chapter* panel.

When approaching architectural heritage artifacts with the intention of using adaptive reuse as a method of conservation heritage we must be mindful of the message that is being conveyed in the next chapter of the building's life. By utilizing the present information, layering in the collective and associated memories of the site, and drawing from the contextual information of the study area, the method proposed by this thesis aims to distill value from the architectural artifact based on a culturally relative analogical reading of the site's *ethos*. From this method, there is a powerful opportunity to realize the

potential of the *ethos* in a carefully articulated and meaningful way; establishing a sense of place that transcends time, connects memory, involves community, and evokes a deep architectural process that is both engaging and rigorous.

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