AFTER THE FALL

W I L L I A M **A L B E R T** D U N C A N

A F T E R T H E F A L L

by

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University of Wellington in partial fulfilment
of the requirements of the degree of
Master of Architecture (Professional)

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.....
Above

Figure 0.01 || Burning tank captured in the Dar'a
region of Syria

A F T E R T H E F A L L

Since 2011, the Syrian Civil War has been causing devastation to ancient historic sites and forcing Syrians out of their ancestral homes. These people have the ability to flee from their country to temporary safe havens while the war continues - the ancient ruins however do not have the ability to avoid the war. This design-led thesis looks at innovative ways to create a new symbol of hope in the form of a museum acting as a memorial to the horrific disaster. It looks at a how new architecture may preserve fragments from not only the war but all historical periods as an allegorical time line. In doing so, the outcome hopes to allow the returning people to recognise the building as a reminder to the war in a sensitive way which then holds key fragments to a time which is now part of the history of Syria.

The ancient city of Bosra al-Sham is the site for this thesis as it (along with many others) has sustained considerable destruction due to the ongoing war. Bosra has obtained significant loss to not only contemporary homes, but also to its ancient ruins, which represents Bosra's cultural heritage to Syria. This research project looks at speculative ideas of how to best preserve both contemporary and historic artefacts which have sustained damaged from the war in a museum context - in turn creating a memorial through the experience and journey of each space.

FOR BILL AND JILL

A C K N O W L E D G E M E N T S

I would like to thank my mother and father for supporting me throughout this rollercoaster of a journey.

To my supervisor Daniel K. Brown. Thank you for sticking by me and pushing me through to the end.

Special thanks to my family and friends for supporting me along the way.

And finally to myself, for doing what I love.

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Figure 0.03 || Man sitting amongst the rubble
within Bosra

CHAPTER ONE

INTRODUCTION

RESEARCH QUESTION AND RESEARCH PROBLEM

RESEARCH PROBLEM

When buildings are destroyed in war, the tendency is to tear down the ruins and replace them anew. In some cases, historic ruins can be seen to be preserved as a way of holding onto the past. This design-led thesis aims to use architecture to preserve contemporary ruins caused by the Syrian war as a significant part of the country's history. Furthermore, it looks to pay homage to the fallen architecture and people through curating broken objects whilst simultaneously forming a memorial to the past event. The program being proposed is to create a museum that acts as a memorial through the journey one takes when moving

past different exhibited pieces of the war. Like Daniel Libeskind's Jewish Museum in Berlin, creating moments of pause or reflection between exhibited artefacts begins to form specific atmospheres that allow the guest to become more emotionally connected to what they have experienced – thus making both the visitor and the local people more connected to the museum as memorial. "A void cuts through the zigzagging plan of the new building and creates a space that embodies absence. It is a straight line whose impenetrability becomes the central focus around which exhibitions are organized." (Libeskind, website)

RESEARCH QUESTION

How can contemporary architecture look to preserve newly formed ruins within a war-torn site—whilst attempting to curate fragments of the contemporary history alongside its historical counterpart as a new chapter within a never-ending allegorical timeline.

AIMS, OBJECTIVES AND SCOPE OF DESIGN

RESEARCH AIM

- Using architecture to enable the local people to feel as if they could return to their homes and remember the events within a context which allows them to accept what has happened through the formation of a museum which also acts as a memorial to the tragic event of the Syrian Civil War.

RESEARCH OBJECTIVES

- Treating a museum as a memorial by creating a journey within the museum that allows the visitor to both be informed about the event, and to allow them to reflect on it.
- Visually incorporate the historical ruins and the contemporary ruins so that they are viewed as a timeline of the history of Bosra.
- Incorporate other elements of the city into the museum so that they (visitors and locals) can read a greater context in regards to heritage, through the framing of exterior views and bringing them within the museum.

SCOPE OF DESIGN

The thesis looks to use theory and case studies as initial inspiration for the design to come forth. The initial scope of the design was to establish a suitable site which was based within war torn Syria. The site would then look to have both contemporary ruins created by the Syrian Civil War, alongside more historical protected ruins as a contrast between two different eras. As the newly formed ruins are not protected like the historical ones are, the thesis looks to preserve a very significant piece of contemporary history through the intervention of a museum and memorial to display architecture and objects that have been affected by the war.

THESIS STRUCTURE

CHAPTER 1: INTRODUCTION

The introduction to the thesis looks to build a general understanding and background to the entire body of work, using design methodologies, research questions, aims and objectives, the scope of the design and finally the outline of the structure to the thesis.

CHAPTER 2: SITE ANALYSIS

The site analysis aims to give a general understanding of Bosra and its location within Syria and its specific qualities which led the research to choose it as an appropriate city for a design-led thesis to occur. It responds to the aims and objectives through the establishment of an ideal site within Bosra that has both historic and contemporary ruins within a close proximity and the opportunity for a new building to house found artefacts from the war.

CHAPTER 3: PROGRAM ANALYSIS

Building upon the site analysis, the program analysis goes into further detail into the pre-existing programs of the site, both with the historic ruin's program and also the programs of the now derelict site. Laying out important diagrams of specific functions to the building and where they may sit in conjunction to one

another is established through their specific needs and also through using case studies as a guideline to how a museum and memorial can function well.

CHAPTER 4: THEORY & CASE STUDIES

Within this chapter, the theory and project reviews are written about in more depth in relation to informing the design of the building. Through the integration of theory and case studies (projects) the reader will read the theory then parallel project in order to have a physical project to inform the theory. Once the theory and projects are established, the initial design iterations and preliminary design can begin to take shape.

CHAPTER 5: PRELIMINARY DESIGN

The preliminary design chapter is broken up into three mini-chapters that correspond to the three internal design reviews which took place throughout the 12 months of the thesis. The reviews' were as follows: 3 months, 6 months, and 8 months respectively. Each mini-chapter's design builds on different theory and case studies as to further explore the potential for the design to best suit the explored site. As each review is met with a new design, they will also look at the critical reflection of the assessors and these notes will then

be addressed within the following iterations. Each design will look to achieve the aims and objectives set out in the introduction to the thesis.

CHAPTER 6: DEVELOPED DESIGN

From the three major preliminary design phases, which focus on differing aspects of the thesis research proposition, the developed design can then begin to take shape. The developed design will be an amalgamation of all the successful aspects from the preliminary design along with prior chapters informing areas which are yet to be successfully achieved within earlier designs. The developed design will look to be responsive to all parts of the theory and project reviews, required programs, and it will focus on utilising the chosen site to full effect. Finally, it will look to achieve all the aims and objectives whilst becoming an evocative piece of architecture that responds to the vernacular of Bosra.

CHAPTER 7: CONCLUSION

The conclusion looks to critically reflect on the developed design along with the prior designs also in regards to the overall scope of the thesis. Within this chapter evaluating the final design and the process in which it was achieved will be looked at extensively. It

will also look to potential areas in which the design was successful and areas which could be extended further that are beyond the scope of the design set forward. The conclusion will finally look at the overall thesis and how it has achieved the aims and objectives that were stated within the introduction.

DESIGN INFORMED ----->

THEORY & CASE STUDY INFORMED ----->

M E T H O D O L O G Y

The process of design and the method which builds the thesis is done so in a layered way that is indicated in the diagram on the previous page. The entire thesis is built upon the research proposition, “How can contemporary architecture look to preserve newly formed ruins within a war-torn site—whilst attempting to curate fragments of the contemporary history alongside its historical counterpart as a new chapter within a never-ending allegorical timeline.”

The thesis looks at four key theoretical approaches that are further investigated through theory and case studies; these areas are: Ruins as a Timeline, Curating Architectural Experience, Architecture as Memorial, and Architecture as Heterotopia.

RUINS AS A TIMELINE

Louis I. Kahn exemplifies ruins through his early studies of the ancient ruins of Rome, which is then later put into practice through his own theoretical concepts and evidently through his entirety of his work. The unbuilt design of the U.S. Consulate, which was meant for Luanda, Angola was Kahn’s first conceptual design to use ruins as inspiration for design (Larson, 38).

CASE STUDIES

The case studies which have been chosen to represent the concept of Ruins as Allegory are: Carquero Arquitectura’s restoration of the Matrera Castle in Villamartin Spain and Peter Zumthor’s Kolumba Museum in Cologne Germany. These case studies were chosen to show that Kahn’s use of ruins are also achieved by other architects with similar ideologies.

CURATING ARCHITECTURAL EXPERIENCE

Curating architectural experience is a concept that looks more closely at the museum aspect of the thesis and design. Rachel Morris is the creator and editor for an online museum. She talks about the complex notion of a museum being not only of a physical realm but also of a mental realm in which we have our own personal one in our minds. This theory then goes onto a bigger picture, which is that the entire architecture and space can become the curator rather than small cases throughout.

CASE STUDIES

Two case studies that look at concepts of curating not only objects but ideas and more complex ornaments are: Eduardo Souto’s Window Structure at the Venice Biennale, Italy. ‘Windows’ captures exterior views of

key architectural moments across the canal in Venice and how the positioning of frames can curate a specific view within. The second case study is the 9/11 Museum and Memorial by Davis Brody Bond in New York City. The 9/11 Museum and Memorial look at exhibiting broken objects from the collapsing of the Twin Towers. In doing so it becomes a reminder of a horrific event, but also serves as a reminder of the past and where we have gone since the event.

ARCHITECTURE AS MEMORIAL

Daniel Libeskind's work both addresses the theory and case study within the concept Architecture as Memorial. His early work looks at how architectural spaces can begin to blur the understanding of exhibition and memorial, and is physically shown and theorised through his Jewish Museum.

CASE STUDY

The Jewish museum in Berlin first and foremost looks at creating an evocative museum experience that guides the visitor along a specific path that then opens them up to spaces that challenge the exact notion of architecture as memorial.

ARCHITECTURE AS HETEROTOPIA

The concept of heterotopia was conceived by French philosopher Michel Foucault. Although his concept was not directly aimed towards architecture, it does have a great influence within this thesis. Architecture as Heterotopia looks at how a heterotopic place is neither here nor there, but rather a counter site; and a site that has been destroyed by war with the opportunity for something new to be made.

CASE STUDY

The High Line by Diller Scofidio and Renfro in New York is a great example of 'Architecture as Heterotopia'. The High Line was once a main railway service for the commercial and factory sectors to the city, but as the industries closed or moved elsewhere, the railway line became abandoned and overgrown. The worn out site eventually received another chance to become something useful for the city again. Therefore, an elevated walkway was formed, creating a heterotopia to the city below.

Whatever else may perish and disappear, what lies here is steadfast. Here one might say to those sliding lights, those fumbling airs that breathe and bend over the bed itself, here you can neither touch nor destroy.

—Virginia Woolf

CHAPTER TWO

SITE ANALYSIS

S I T E A N A L Y S I S

.....
Above

Figure 2.01 || Historic aerial view of Bosra taken in 1972

2.1	LOCATION OF BOSRA AL-SHAM
2.2	DAMAGE TO SYRIA
2.3	HISTORICAL TIMELINE
2.4	SITE EXPLORATION
2.5	FRAMING VIEWS

S I T E A N A L Y S I S

L O C A T I O N O F B O S R A A L - S H A M 2.1

The Middle East is home to the oldest civilisations on the planet, so it goes without saying that Syria is situated within an area of the world that can be seen as arguably one of the most influential and important pieces of human history. Syria itself is home to cities that date back over 3,000 years, which shows that it is an important part of modern-day history.

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) has recorded six Syrian Cultural Heritage sites on its 'in-danger' list due to the damage succumbed by the Syrian Civil War. This is however only a third of Syria's World Heritage sites, and are sites with known damage (UNESCO, "*Ancient City of Bosra*"). In 2014 there were a recorded 290 cultural heritage locations that had been affected by the Civil War of Syria, with 24 being destroyed, 104 severely damaged, 85 moderately damaged and 77 possibly harmed or damaged (Unitar, "*Bosra*").

Bosra al-sham is located in the southern tail of Syria in the Dar'a Region, and is close to the border of Jordan (where many refugees have been fleeing). Once a rich and vibrant city, it is now an aged cultural gem in a large list of historical sites scattered throughout Syria. At one stage Bosra had a population of around 80,000 people and was the Roman Capital to Arabia (UNESCO, "*Ancient City of Bosra*"). This made Bosra a very sought after city as it became not only a key stop-off for people travelling to Mecca, but also a significant trading post between the East and the West (UNESCO, "*Ancient City of Bosra*").

.....
Opposite

Figure 2.02 || Own image: Locational maps of Bosra in relation to the Middle East and Syria

D A M A G E T O S Y R I A 2.2

Along with Bosra's conflicted history, it is also well known for its array of historic architectural monuments and buildings which remain. The architecture throughout Bosra is a historical notebook for the many empires and kingdoms that once ruled this southern city of Syria. Bosra's most iconic piece of architecture is a Roman citadel and theatre that are regarded as being in the best kept condition of its kind.

In 2011 Bosra like many other cities in Syria fell victim to the Syrian Civil War and to the extremist group, Islamic State (ISIS). In the following five years, Bosra has been a battle ground with thousands of people seeking refuge, while the war carries on. Along with the local people being heavily affected by the war, key historical buildings within Bosra have sustained differing levels of damage, with one historical site reportedly being destroyed. The level of damage to the historical sites ranges from destroyed through to looting and shelling.

.....
Opposite

Figure 2.03 || Cities with ruins which are in danger of
being destroyed || Not to scale

HISTORICAL

TIMELINE 2.3

Bosra al-sham is first written about around 1400 BCE by the Egyptians.

The large cathedral Sts. Sergius, Bacchus and Leontius Basilica is erected in the honor of these three men who were soldiers in the Roman army.

27 BCE

Roman Empire Established

661 BCE

Umayyad Caliphate

1400 BCE

514

200 CE

330 CE

Byzantine Empire Established

721

The Roman Theater and baths have been built by the Roman Empire signifying Bosra as their capital to the Middle East.

The construction of Bosra's first Mosque is built. The Mosque of Omar or The Omari Mosque is the first of many to be built as the result of the Monophysites converting to Islam,

B O S R A

A L - S H A M

Bosra's oldest and first mosque, the Omar Mosque is restored along with Roman Baths and the Roman Theater as a means to preserve the cities rich history.

1950

UNESCO places Bosra (an already World Heritage Site) onto its endangered list due to the damage of historic monuments throughout the city caused by shelling, bombing and looting.

2013

2011

The beginning of the Syrian Civil War on March 15, 2011. As of 2017 the war continues with no end in sight and has caused catastrophic damage to lives and historical architecture across the country.

2.3

- A CHOSEN SITE
- B HISTORICAL SITE AND RUINS
- C BORDERING CITY TO THE HISTORICAL RUINS
- D OUTER CITY TO BOSRA AL-SHAM
- E FARM LAND AND CITY EDGE

Above

Figure 2.06 || Location map of Bosra indicating key areas || Not to scale

SITE EXPLORATION WITHIN BOSRA AL-SHAM 2.4

Out of the total 30 historical sites listed within Bosra, seven of these had sustained different levels of destruction caused by the civil war. Of the seven sites that have sustained destruction, four fell within the thesis criteria for a suitable site for further exploration and an intervention to occur. These sites are as follows: the Omar Mosque, the Roman central baths complex, Nymphaeum (historic houses) and Roman Residence. Three of the potential sites have been recorded as receiving moderate damage, while the Nymphaeum has been destroyed, with its roofs collapsed and structural walls being destroyed.

Opposite

Figure 2.07 || Site exploration map indicating ruins affected by the Syrian war

Top Left
Figure 2.08 || Top down view of the Roman Citadel and theater
.....
Bottom Left
Figure 2.10 || Street view of the Omari Mosque before damage occurred

Top Right
Figure 2.09 || View of the Nymphaeum before it was destroyed
.....
Bottom Right
Figure 2.11 || Remnants of the Leontius Cathedral

Top Left

Figure 2.12 || View of the Central Roman Bath Complex

Top Right

Figure 2.13 || Aerial view of the Roman Amphitheatre as excavated ruins

Bottom Right

Figure 2.14 || Internal view of the Roman Houses as ruins

S I T E E X P L O R A T I O N

H I S T O R I C R O M A N B A T H S 2.4

SITE ONE

SITE TWO

SITE THREE

SITE FOUR

Each of the sites are situated within the historic heart of Bosra, but only one of the sites (the Central Baths complex) sits on the border of the historical sector along with a more contemporary block of houses which evidently has sustained differing levels of destruction. As the thesis looks to intervene within the contemporary ruins, the site in exploration is one that has both contemporary and historical ruins that will contrast the eras.

The Central Roman Baths complex dates back to the 2nd century CE, and is surrounded by other key architectural monuments and features (as shown on pages 40-41). The main section of the baths has been mostly untouched since the war begun back in 2011, but as the latest assessment of Bosra was in August 2014 by Unitar, the potential for further damage to Bosra and the Roman baths could have increased as the city is still an area of conflict.

Site One

Figure 2.15 || Aerial view of Omari Mosque

Site Two

Figure 2.16 || Aerial view of Central Roman Baths complex

Site Three

Figure 2.17 || Aerial view of Nymphaeum

Site Four

Figure 2.18 || Aerial view of the Roman Houses

But reports from Unitar from 2014 analysed that excavations to the northern part to the baths have been filled in and the potential for looting may have occurred (Unitar, "Bosra").

Within the same report by Unitar, it is not just historical monuments and architecture that have been affected by the Civil War, but large portions of the entire city have been affected

by bombings, shelling and crossfire. As shown within still shots of a video from YouTube, there are views of and around the thesis's site that have been heavily affected by the war (see figures 2.29-2.36). Because of the ongoing conflict within Bosra and Syria, the streets have been left lifeless and abandoned with weeds seeping through the cracks in the roads and sandbags lining alleyways.

.....
Above
Figure 2.19 || Aerial perspective of Central Baths
Complex

Top Left

Figure 2.20 || View looking into the Roman baths from an old market area

Bottom Left

Figure 2.22 || Edge view of baths and of neighbouring Roman arch

Top Right

Figure 2.21 || View of market area and historic columns next to baths

Bottom Right

Figure 2.23 || Reverse view of markets and large wall leading into the baths

Top Left

Figure 2.24 || Overview of the baths looking from the Roman arch

Bottom Left

Figure 2.26 || Corinthia columns which surround the eastern side of the baths

Top Right

Figure 2.25 || Street view looking past Roman arch and down to the Roman gate

Bottom Right

Figure 2.27 || Internal view of the remaining ruins of the bath complex

S I T E E X P L O R A T I O N

O V E R V I E W O F S I T E 2.4

Surrounding the bath complex are fragments of Bosra's extensive history. To the east (right) of the baths are the remnants of a market area where items would be sold and traded to passers-by. Within the same vicinity a collection of Corinthian Roman columns border the historic markets and roads leading to what was the Nymphaeum (which has recently been destroyed). To the south of the baths, another bath complex is located, a smaller more intimate one with more detail as a result of restoration many years ago. Further south is the iconic Roman Citadel, which has been the base for Syrian rebels and still in threat of damage. The Omar Mosque lies to

the north of the baths and is another iconic historical building in Bosra that has sustained large amounts of damage to the roof of the main area to the building. To the west of the baths is a small block of houses that have been abandoned and sustained large amounts of damage from barrel bombing and explosives. This block of houses is where the thesis museum will take shape. Through building over, around and within the ruins a museum and memorial will take shape which will look to preserve remaining ruins as artefacts along with both contemporary and historic items from the result of the Civil War.

Opposite

Figure 2.28 || Close-up map of site indicating where the photos were took and access points

Top Left
Figure 2.29 || Image of neighbouring house with significant damage
.....
Bottom Left
Figure 2.31 || Street view looking to the Roman Theatre

Top Right
Figure 2.30 || House on site which has been completely destroyed
.....
Bottom Right
Figure 2.32 || Street looking to Roman arch with sandbags and heavy amounts of destruction

Top Left

Figure 2.33 || Damage sustained to the Roman arch

Bottom Left

Figure 2.35 || View of houses within Bosra being blown up with rockets seconds before image

Top Right

Figure 2.34 || Remnants of the Nymphaeum shown as a pile of rubble

Bottom Right

Figure 2.36 || Further distruction to the site and neighbouring house

F R A M I N G O F E X T E R I O R V I E W S 2.5

One of the museum's key features will be addressing the concept of framing exterior views as if they themselves are curated objects. This concept is important to the museum and thesis as it creates a relationship to the historical features of Bosra. It is doing so in such a way that the new museum is acknowledging the historical past of Bosra and putting thesis architectural monuments in a way which does not require moving them from their rightful spot. The views will be captured within a perpendicular frame and what will be framed is as follows:

2.37: A direct view to the Roman Arch or as it is more commonly known, "The Arch of Triumph".

2.38: View accross the Roman Baths and to the towering remaining Ionic Columns.

2.39: Beyond the Roman Arch is a framed view of the rear façade of Roman Citadel.

2.40: The fourth view is of the Roman Baths which will sit next to the new museum.

2.41: A second gate is captured within the view shafts; this one is the western gate which was also built by the Romans and has had parts of it restored.

2.42: The final view shaft which will be framed from the museum is the Omar Mosque, which is located to the north of the baths and the museum.

A further concept relating to the view shafts will be that they will all be located within a vertical gallery. As you ascend to the top of the tower, the views become further away. This is so that the higher you are, the less chance for other buildings to interrupt the views being achieved.

.....
Opposite

Figure 2.37 || Close-up map of site indicating view shafts for vertical gallery in new design

Top Left

Figure 2.38 || View of rear facade of Roman Arch

Bottom Left

Figure 2.39 || Corinthian Roman collumns

Middle Top

Figure 2.40 || Aerial view of the Roman Citadel and Theatre

.....
Middle Bottom

Figure 2.41 || View towards the Central Both Complex

Top Right

Figure 2.42 || View of western Gate

.....
Bottom Right

Figure 2.43 || View of the Moari Mosque

CHAPTER THREE

PROGRAM ANALYSIS

IMAGE ONE / 3D view OF THE ROMAN BATHS AND NEIGHBOURING HOUSES

IMAGE TWO / 3D view OF THE NEIGHBOURING HOUSES AS RUINS AFTER THE WAR HAS ENDED

IMAGE THREE / 3D view OF WHERE THE NEW INTERVENTION WILL SIT IN RELATION TO BOTH THE BATHS AND CONTEMPORARY RUINS

PROGRAM ANALYSIS

The program for this thesis revolves around a museum/memorial to both the lives lost and buildings destroyed within the civil war. The overall program looks to protect the remaining ruins of the contemporary housing area within which it is situated. This will be achieved through the design interventions placed over, around and within the remnants to make the viewer more aware of the surrounding area. In a general sense of the museum, it will look to become a fixed museum through the artefacts that it collects and exhibits within designated spaces.

The main outcome of designing a museum and memorial to both the people and the architecture of Bosra is to preserve, protect and display what little is left-over for future generations as a new chapter to the already long history it has. It is also intended as a collection of memories for the people most affected by the war, and to serve as an educational and enjoyable experience for visitors.

The understanding and definition of curating is to take care of something, in a respectful manner. The building will achieve this through looking at the found artefacts and understanding the appropriate ways of how the items should be stored, displayed and looked after. Through techniques such as lighting, humidity control, temperature and air handling. The artefacts can then begin to define the spaces within which they are on display.

Opposite

Figure 3.01 || Own image of the site being intervined
with initial massing

A R T E F A C T S

D E F I N I N G S P A C E S

An example of the artefacts defining the spaces and what will and will not be exhibited is the National War Memorial of Australia in Canberra. As shown within the plans, each space becomes dedicated to a purpose and an object. For example, in the ground floor plan it shows each room catering to a specific and different war. From the First World War room to across the building to the Second World War room, each room begins to serve a sole purpose and is then laid out accordingly.

Opposite Top

Figure 3.02 || View of the Australian War Memorial courtyard

Opposite Bottom

Figure 3.03 || Simplified plans for the Australian War Memorial

/ AN EXAMPLE OF OBJECTS DEFINING SPACES

GROUND FLOOR

FIRST FLOOR

OUTSIDE MEMORIAL

The history of most buildings is a process of metamorphosis in which every transformation alters our historical interpretation and those transformations of their period also become parts of the history of the building.

— Jennifer Hill

C H A P T E R F O U R
L I T E R A T U R E A N D
P R O J E C T R E V I E W

L I T E R A T U R E A N D P R O J E C T R E V I E W S

The first section of this chapter investigates the concept of ruins as a timeline and how one may perceive ruins in both a controlled and uncontrolled environment. It explores the beauty and significance a building can be perceived as having once it enters a state of destruction, even if caused by war. The latter section of this chapter look at: curating architectural experience, architecture as memory, and architecture as heterotopia.

The investigation looks at four key theorists: Louis I. Kahn, Rachel Morris, Daniel Libeskind and Michel Foucault. Along with the four theorists, key case studies or significant works are investigated parallel to investigate the theorists' points within a physical context. Each theory is followed by a minimum of one case study which further emphasis what is being discussed. The theory and case studies relate back to the aims and objectives of the thesis through each of their specific relationships.

Ruins as a Timeline responds to the aims and objectives through the understanding of architecture becoming a physical story and timeline and can better help understand the magnitude of the Syrian Civil War within a physical context.

Curating Architectural Experience responds to the aims and objectives through the understanding of a space and how specific objects can have an influencing effect on both its surrounding and visitors.

Architecture as Memorial responds to the aims and objectives through the understanding of the buildings form and objects within the form creating the memorial which further informs the viewer of the tragic event.

Architecture as Heterotopia addresses the aims and objectives through the museum being placed within a heterotopia environment which was formed from the occurrence of the Syrian Civil War.

LOUIS I. KAHN
RUINS AS A TIMELINE

Louis Kahn used his early travels through the ruins of Europe as an inspirational drive from which his designs would take shape. He writes:

So therefore I thought of the beauty of ruins... of things which nothing lives behind... and so I thought of wrapping ruins around buildings; you might say encasing a building in a ruin so that you look through the wall which has its apertures as if by accident...
(Kahn)

RACHEL MORRIS
CURATING ARCHITECTURAL EXPERIENCE

Creator and editor of the online museum, The Museum of Marco Polo, Rachel Morris talks about the concept of imaginary museums. She mentions:

The world, when one stops to think about it, abounds in imaginary museums. There are museums on paper, created by writers and artists; there are virtual museums on the web; there are museum catalogues that amount to museums in themselves... More subtly, there are museums that are real enough – and yet have a distinct thread of imagination running through them. Not surprisingly these are usually the creation of one inspired individual.
(Morris)

DANIEL LIBESKIND
ARCHITECTURE AS MEMORIAL

Polish-American architect Daniel Libeskind was the architect of Berlin's Jewish Museum which looks at the complex notion of architecture being memorial. Libeskind asks:

if architecture can be representative of historical meaning, can it also represent unmeaning and the search for meaning?
(Libeskind)

MICHEL FOUCAULT
ARCHITECTURE AS HETEROTOPIA

French philosopher Michel Foucault came up with the concept called heterotopia. This concept is a theory in which the thesis looks towards.

I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. (Foucault)

R U I N S A S A T I M E L I N E

This section explores the theory of timelines unravelling the complex understanding of architecture and ruins coexisting as one. It uses architects as theorists to better understand the interventions of contemporary architecture and ruins as a visual historic timeline towards a site (Bosra). The theorist address the relationship between a contemporary piece of architecture which inhabits, protects and lives together with the remnants of a defunct building.

So therefore I thought of the beauty of ruins... of things which nothing lives behind... and so I thought of wrapping ruins around buildings; you might say encasing a building in a ruin so that you look through the wall which has its apertures as if by accident... (Larson, 38)

Louis Kahn's theoretical work started with a concept in Africa, which stemmed a lust for architecture becoming ruins. His concept of 'wrapping ruins around buildings' came from his project exploration for the U.S. Consulate,

Chancellery building which was designed for Luanda, Angola (Larson, 38). Kahn's concept of placing the new contemporary building within the ruins was a metaphorical adaptation of conveying layers of a timeline to the form itself. The form was derived from the harsh glare of the sun which was making the local people look away from the building (Kahn, Larson, 38). The notion of 'ruins' (which is shown in figures 4.01-4.04) was not a physical set of ruins but rather a contemporary metaphor for the sixteen detached wall segments to act as ruins as a means to softening the light.

L O U I S K A H N

When Kahn was a young architect he spent much of his time visiting historical ruins within Europe, in particular Rome and Greece. This is where his lust towards ruins manifested into his theory of once architecture is completed, it in turn becoming a ruin through the virtue of a slow deterioration over time (Kahn,30). Kahn's Meeting House of the Salk Institute is believed to be the true masterpiece in which Kahn achieved the metaphorical concept of the 'ruin' wrapping around the building. This is shown within the plans indicating the rectangular arranged floor plans being surrounded by cylindrical walls or ruins (Larson, 11).

In the Salk project again, I am developing walls around buildings to take care of the glare... The architect must find

an architecture out of glare, out of the wind, from which these shapes and dimensions are derived. And these glare walls are based on a very simple principle, which I got out of observation when I was in Africa, where the sun is startling... These walls I am developing for the Salk Center in San Diego are in recognition of this discovery of the laws of light, from which I have made a rule myself in the design of the building. (Kahn, 52).

.....
Opposite Left

Figure 4.01 || Rendered adaptation of the Meeting House of the Salk

.....
Opposite Right

Figure 4.02 || Original concept plan for the Meeting House fo the Sulk

.....
Above Left

Figure 4.03 || Rendered view of roof of the U.S Consulate by Kent Larson

.....
Above Right

Figure 4.04 || Original Plan of U.S Consulate by Louis I. Kahn

PETER ZUMTHOR'S KOLUMBA MUSEUM COLOGNE, GERMANY 2007

The Kolumba Museum designed by Peter Zumthor addresses the concept of architecture and ruins having an allegorical timeline which they now share as one. Its façades have been built in, around and on top of the remaining ruins of the St. Columba cathedral to both preserve and enhance the new buildings form. This is achieved through the interconnection of the old and new living in harmony (as shown in figure 4.09).

The Museum in its entirety is curating the complex layers of history to the site where St. Columba Church once stood. Zumthor's attention to detail in the relationship between the layers creates an evocative sensory experience which for some people would bring back memories of other times.

It might appear to be hopeless to reconcile these many layers of history, but it seems Zumthor chose to see it as a challenge and he has intelligently managed to add to the architectural continuum, while keeping and embracing the pre-existing fragments. (Hybel, "Kolumba Museum")

As the museum stands directly on much of the remaining exterior walls of the church (see figure 4.06), the museum then curates several different aspects of both architecture and objects in relation to the church. Within the heart of the museum, the foundations and fragmented walls are left standing with a boardwalk zigzagging through the space, with simplistic cylindrical columns dotted throughout to hold the double height ceiling above. One of the key features of Zumthor's work is the perforated facades that allow dappled light to stream into the central room and dance with the old and new architecture.

Opposite

Figure 4.05 || Interior view of the remaining chapel along with excavated ruins

Above

Figure 4.06 || New building's facade being built into the remaining ruins of the old church

The large scale and subdued light of this space create a meditative, cathedral-like effect that sets the mood for other exhibition rooms. (Poopong)

The Kolumba Museum is very successful in its choices of materials and respectfulness to the remaining fragments of past buildings. It shows a great understanding and appreciation for what is both old and new and lets the layers of history sit amongst one another like an

allegorical timeline. The museum gives great insight into the thesis within the understanding of curating a sense of place identity. It plays with recreating atmospheres (which Zumthor is very well known for) in a contemporary sense which shows the constant references to the history of the architecture. Using the modest materials to let the atmospheres take control along with well-chosen curated objects completes an evocative and inspirational project that will heavily inform the thesis.

Opposite

Figure 4.07 || Interior view showing the perforations within the walls giving a dappled lighting effect

Above

Figure 4.08 || Exterior view of the museum and the ruins building built as one

CURATING ARCHITECTURAL E X P E R I E N C E

One would identify a museum as a place in which historical or significant artifacts are curated to reflect on their lives and hold them in somewhat high regard. Curating architectural experiences is achieved in such small doses throughout museums that one's relationship to the objects becomes misconstrued through the dictation of how the object may be presented. The curation of objects usually becomes defined by a category or position in time/history and therefore can lose its meaning or relationship to its original context. In Susan Pearce's book *On Collections: an investigation into collecting in the European tradition*, she talks about how objects begin to build one's world through a relationship of collecting.

...collecting [are] a set of things which people do, as an aspect of individual and social practice which is important in public and private life as a means of constructing the way in which we relate to the material world... (Pearce, 4)

Rachel Morris makes mention on this area also, and states "objects [are] carriers of memories and [are] mechanisms to take us back to happier days to release us from the terrible, forward-flow of time". (Morris)

RACHEL MORRIS

There are conceptual museums, conceived of and designed in every detail before they are built; and there is even a version of a museum that we all carry in our heads when we step into a real one – because just as no two readers ever read the same book so no two visitors ever go into the same museum. (Morris)

Within the thesis, the concept of re-creating a sense of community and belonging back into a site/town which has been heavily affected by the Syrian Civil War can be achieved through the concept in which the term 'museum' is used - in particular how Rachel Morris investigates the concept of 'imaginary museums' in the book, *Museum Making: Narratives, Architecture, and Exhibitions*. The term imaginary museum is referring in part to how one perceives a museum in one's own mind. The concept of how someone has already created the museum in their mind is established when visiting one (Morris). Furthermore, forming a new bond to the dystopian environment can be made through the curation of significant objects. This concept can be achieved through methods of displaying particular objects which were affected due to the war; this in turn makes the whole experience a more thought provocative journey for not only the Syrian people, but also the visiting people who did not have a direct connection to the war. A key example of this process being achieved is within the National September 11 Memorial and Museum by Israeli architect Michael Arad of Handel Architects.

Page Over

Figure 4.09 || Original structural beams from one of the towers

NATIONAL SEPTEMBER 11
MEMORIAL AND MUSEUM
NEW YORK, USA 2011

Above

Figure 4.10 || Main open space underground showing the original foundations to the Twin Towers

Bellow

Figure 4.11 || A mangled fire engine used as an installation to the museum

PETER WALKER AND PARTNERS

MICHAEL ARAD, HANDEL ARCHITECTS

The National September 11 Memorial and Museum is a great example of turning a tragic event into several spaces of memorial and reflection. The entire project was to create thresholds between different spaces, and according to Snøhetta's Founding partner Craig Dyker,

Our desire is to allow visitors to find a place that is a naturally occurring threshold between everyday life and the city and the uniquely spiritual quality of the memorial... (Dykes)

He goes on to mention that it was important that the objects and way the spaces were designed would guide the visitor on a journey that would allow them to fully engage and experience what the museum had to offer.

The objects which make up the museum part of the entire site are those that were found after the disaster had taken place. The objects consist of broken and distorted office equipment, through to corner store objects and even remaining parts of the World Trade Centres. This use of exhibiting the broken fragments of memory within the museum is the same concept that this thesis' museum is attempting to achieve. The museum is looking to preserve found objects that have been in the thick of the war and have been left behind by people fleeing their homes in order to save their lives. In doing this, the museum becomes more personal to the people directly affected by the war, but also creates a new atmosphere for the people who are visiting. This is the same concept that the National September 11 Memorial and Museum is achieving through its emotional displays of found broken objects.

Above Left

Figure 4.12 || Floor plan of exhibition space in the 9/11 memorial/museum

Above Right

Figure 4.13 || 3D perspective of the internal circulation of the museum area

EDUARDO SOUTO'S WINDOWS, 2012 VENICE, ITALY

Windows by Eduardo Souto De Moura is a key example of using architecture to frame exterior views as pieces of art. This project was built for the 13th Venice Architectural Biennale in 2012 and looked to frame specific views of buildings across the water as a means of “reinterpreting the existing landscape.” David Basulto mentions,

[the installation] reflects the evolving relationship between interior and exterior, the gradual opening of options, and their dependence and influence on the architectural language. (Basulto,)

What Souto is achieving is similar to the concept of the vertical gallery of the museum framing specific views. As Souto is looking to frame Venice’s historical facades, the thesis looks to frame important historical buildings

and monuments as a way to bring the outside to the inside of the building. Using similar techniques to those of Souto, positioning the frames will ideally inform what direction to look through the view shafts, so that the desired architectural moment is captured as a curated object. As shown in image 4.12, Souto has redirected the frame’s sides to align perpendicular to the framed façade. He has also placed subtle indicators such as a stool so that the viewer shall pause, sit, and then gaze upon the building through the slit in the façade.

Opposite

Figure 4.14 || Interior view showing one of the framed views on the angle to lead the eye

Above Left

Figure 4.15 || Framed view across the harbour at historic building

Above Right

Figure 4.16 || Framed view of docked ships on the harbour across the canal

ARCHITECTURE AS MEMORIAL

How can architecture trigger a sense of memory not only for people who are affected by a devastating disaster but also for people who have no real conception of an event of such magnitude. Through the use of architecture becoming memorial, the concept of memory can then be established to reinterpret memory for a significant event.

In the thesis's case, it is the Syrian Civil War which is being remembered. James Joyce wrote, "Places remember events" (Joyce) but to add to this, architecture and people remember events too. In the paper Daniel Libeskind's Jewish Museum in Berlin: The Uncanny arts of Memorial Architecture by James E. Young, he asks the question, "How does a city 'house' the memory of a people no longer at 'home' there?" (Young). In direct relation to Bosra, the question is then reinterpreted, how does one house the memories of returning refugees into an area which is now a dystopian wasteland?

In the evolution of urban development history, memorial architecture record the historical memory with the physical form and form an important part of urban space, causing people to remembrance and associate. (Zhu 1)

As a memorial is intended to be about representing a specific event and reflection on the past, the memorial in hand would have to be not only about what has happened as remembrance, but also a symbol of hope for

.....
Above

Figure 4.17 || Overview of the Holocaust museum

DANIEL LIBESKIND

the future.

As architecture can be seen as a trigger for memory, how can this then be reapplied to a form which has been predominantly destroyed? As new architecture brings with it no memories until it has been completed, interacting a contemporary new structure with the existing ruined building forms a bond between memories which have been and memories yet to come.

It was the destruction itself that caused the collection to come into being. Otherwise, these objects would all be part of living, breathing homes – unavailable as museum objects. (Libeskind, "Jewish Museum Berlin")

Left

Figure 4.18 || Interior view looking up the triangulated light well

Right

Figure 4.18 || Interior view of a main exhibition showing metal faces scattered on the floor

ARCHITECTURE

AS HETEROTOPIA

The concept of Heterotopia is derived from French philosopher Michel Foucault, who proposed that a heterotopia is a utopia and heterotopia. Foucault states:

The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not...
(Foucault, 4)

The relationship of heterotopia to architecture was described within Foucault's lecture "Of Other Spaces" in several different contexts, one being that "the heterotopia is capable

of juxtaposing in a single real place several spaces..." (Foucault, 6) This then relates to Bosra, after the war has subsided. The place where Bosra is, now a derelict place that has been lost is in a sense a heterotopic environment. Once a 'new' intervention is formed amongst the placeless place, the utopia is created alongside the heterotopia. In Foucault's Fourth principle he states,

Heterotopias are most often linked to slices in time – which is to say that they are open onto what might be termed, for the sake of symmetry, heterochronics. The heterotopia begins to function at full capacity when men arrive at a sort of absolute break with their traditional time. (Foucault, 7)

MICHEL FOUCAULT

Within the article “The High Line ‘The Balloon,’ and Heterotopia” Daan Wesselman refers to the Manhattan High Line as “an otherworldly space that invites an understanding in terms of Foucault’s concept of heterotopia.” (Wesselman, 16) The concept of the High Line once being used for transportation of goods from the Hudson River to factories and how in the 1980s it became abandoned relates to the idea of the thesis focusing on a site that used to have essentially a thriving community, but has now (due to the war) lost the connection to community and has been left to wither away. Wesselman states that,

The High Line occupies an elevated plane, a level that is not readily accessible as an open public space in the surrounding city. More important, it follows a course that does not exactly conform to the underlying grid structure... (Wesselman, 18)

Above

Figure 4.21 || End view of High Line showing the meeting of the old and the new

C H A P T E R F I V E
P R E L I M I N A R Y D E S I G N

PRELIMINARY DESIGN PROJECT CONCEPTS

It is evident within Bosra that the local people have a strong connection to the historical sites scattered throughout the city, their own inhabitations are built next to these sites along with using the ruins as stalls for selling locally made products. This can be seen in figure 5.01. The history of Bosra can be seen as a personal identity to the people—therefore the placement of a new intervention in the form of a museum and memorial makes sense to be built amongst the contemporary ruins which lie next to their historic neighbours. The thesis explores the curation of found broken objects, historical objects and contemporary ruins through the process of design research. Through the year the presentation of three key milestones was part of the process of forming the thesis; as each milestone was presented to a panel of critics the development of the next concept would be formed out of the response from the reviewers as they discussed the strengths and weaknesses of the presented design. Each milestone looked to improve on the previous one and attempted to resolve the areas that did not answer the research question and the Aims and Objectives laid out in the Introduction.

S I T E I N T E R V E N T I O N

The intervention of the design within the context of the contemporary ruins must be done in such a way that it is still sympathetic to the remaining ruins, neighbouring historic site and the local people of Bosra. Out of the analysis of different ways in which architecture may intervene with ruins in an effective way that both preserves them and or houses them as literal museum artefacts, the initial design iterations were formed. Using additional case study work to inform the different ways in which architecture may be built within the realm of ruins (see figures 5.03-5.10), the first design iterations could be established.

The first concepts (which are shown on pages 76-83) are ones that explore the overall building's design program and its interaction evaluated the site as an entire form. They look at early diagrammatic forms to initially gather a greater understanding of the potential for an effective result. Then they are presented at the three milestones and are evaluated in different combinations to form either weak or strong

Opposite

Figure 5.01 || View of ruins being used as stalls for
selling locally made items

Envelop

En Masse

Endogenous

Juxtaposition

Contiguous

Infill

aloft

Intramural

ARCHITECTURE INTERVENING RUINS

ENVELOP

Having the museum intervention positioned completely around the ruins as a means of complete protection from the outside.

EN MASSE

Using the remaining structure (ruins) as the starting form of the new form to grow from.

ENDOGENOUS

Leaving the ruins as stand alone monuments with the intervention placed within them.

JUXTAPOSITION

Allowing the ruins to stand solo with the new architecture standing as a contrast between the old/broken architecture, and the new/unbroken architecture.

CONTIGUOUS

Building the new intervention up against the old ruins to both protect and to highlight them within a courtyard context.

INFILL

Replacing what was lost with contrasting new materials, whilst re-forming the ruins as they once were.

ALOFT

Using minimal interruptions between the ruins and the new form through a canopy effect.

INTRAMURAL

Placing the new form within the ruins but in a hiding fashion to cast an illusion as if the ruins are standing alone. (An internal boardwalk)

.....
Opposite

Figure 5.02 || Own illustrations of different ways in which contemporary architecture may intervene ruins

Top Left

Figure 5.03 || **Juxtaposition:** Kaiser Wilhelm Memorial Church, Berlin, Germany

Top Right

Figure 5.05 || **Envelop:** Ceuta Library by Paredes Pedrosa, Ceuta, Spain

Bottom Left

Figure 5.04 || **Intramural:** Coventry Cathedral ruins, London, England

Bottom Right

Figure 5.06 || **Aloft:** Deck over a Roman Site by Amann-Canovas-Mauri, Cartagena, Spain

Top Left

Figure 5.07 || **En Masse:** Kolumba Museum by Peter Zumthor, Cologne, Germany

Top Right

Figure 5.08 || **Endogenous:** Dovecote Studio by Haworth Tompkins, Suffolk, England

Bottom Left

Figure 5.08 || **Infill:** Matre Castle Restoration by Carlos Quevedo Architect, Cadiz, Spain

Bottom Right

Figure 5.10 || **Contiguous:** Astley Castle by Witherford Watson Mann Architects, Warwickshire, England

MUSEUM

PROGRAMS

SPECIAL OBJECTS MEMORIAL

Within the Special Objects Memorial, the concept is to hold ten objects from the recorded ten other cities which have been affected by the Civil War as recognition that Bosra was not the only city that came under conflict. Each object will represent a piece of remaining heritage and history to its home and will be placed within the special objects space as a fixed exhibition and memorial to all of Syria.

PHOTO GALLERY

The Photo Gallery space will house two different pieces of work, one being photos from Bosra, and the second being photos of the other Syrian cities affected by the war. Both exhibitions will be in separate rooms set within a larger room that connects the two.

RUINED WALL

This space will hold one exhibited piece, the piece being the remnants of a house still on its original foundations. The room will be built around the ruins, and remaining features of the house will be suspended in their original space respectively.

VERTICAL GALLERY

This gallery is an objectless gallery. The purpose of this gallery is to frame the exterior views of important architectural buildings or moments and bring the outside into the building. The idea is to give the museum a stronger connection to the whole of Bosra rather than a small specific area.

CHANGING EXHIBIT

The changing exhibition space will be an area that will allow for the back of house and storage to showcase other objects that are not already on display. It gives all the objects the chance to be seen and add change to the museum.

PRAYER ROOM

As Syria is primarily a Muslim culture, addressing the people's needs for a quiet space to pray is a high priority for the museum. The space will face the appropriate directions to Mecca and will be located in a designated area.

BACK OF HOUSE/STORAGE

The back of house and storage area will be a large space of the main part of the museum so that artifacts can be easily accessed for maintenance. The area will consist of storage of objects which will go on display within the changing exhibition space. It will also have spaces which will allow for maintenance for the museum and all artifacts.

CONNECTING PROGRAMS

Within the diagram on the following page, it shows different ways in which the desired spaces may sit in relation to one another. The diagrams do not show the exact way in which the building will fit together but is more of an exercise to show relationships of spaces.

Below shows all of the spaces which may be part of the museum. They show each space and how they then connect to surrounding other spaces as a way to create form. Having this rule of rooms being able to connect and not connect allows for the preliminary designs to be formed with a better insight into a potential developed design and museum.

	<p>PRAYER SPACE</p> <ul style="list-style-type: none"> - Main Gallery - Vertical Gallery - Photo Room - Back of House 	<p>SYRIAN HOUSE SPACE</p> <ul style="list-style-type: none"> - Photo Room - Rubble Room (always)
<p>CHANGING EXHIBITION</p> <ul style="list-style-type: none"> - Main Gallery - Rubble Room - Back of House (always) 	<p>MEMORIAL</p> <ul style="list-style-type: none"> - Rubble Room - Photo Room - Stand Alone (not connected) 	<p>RUBBLE ROOM</p> <ul style="list-style-type: none"> - Main Gallery - Syrian House Space - Memorial - Changing Exhibition
<p>VERTICAL GALLERY</p> <ul style="list-style-type: none"> - Main Gallery - Prayer Space - Services - Special Objects Gallery 	<p>MAIN GALLERY (Can not join)</p> <ul style="list-style-type: none"> - Memorial - Syrian House 	<p>SPECIAL OBJECTS GALLERY</p> <ul style="list-style-type: none"> - Main Gallery - Vertical Gallery - Photo Room
<p>SERVICES</p> <ul style="list-style-type: none"> - Main Gallery - Back of House - Photo Room - Vertical Gallery 	<p>BACK OF HOUSE</p> <ul style="list-style-type: none"> - Main Gallery - Services - Photo Room - Changing Exhibition (always) 	<p>PHOTO ROOM</p> <ul style="list-style-type: none"> - Main Gallery - Back of House - Services - Prayer Space - Syrian House - Special Objects Gallery

M I L E S T O N E O N E

2 0 T H M A Y , 2 0 1 6

Within the first milestone design the inspiration predominantly came from the Acropolis Museum in Athens Greece. It was inspired through the museum's ability to be built above a set of Roman Bath ruins in such a way that the structure would not in any way hinder the ruins, but would in fact have the ability to highlight the ruins through glass floors and view shafts looking down to the ruins. The building looked at combining: Aloft, Endogenous and Contiguous from the program studies diagram on page 70.

Figure 5.12

First sketch experiment of a parametric form being built between the two sets of ruins acting as a mirror.

Figure 5.13

Second sketch experiment with contemporary ruins having an influence on the shape of the mirror design.

Figure 5.14

Third sketch experiment showing a second level to the second experiment and also including the historic ruins as reference to the facade on the historic side.

M I L E S T O N E O N E

As this milestone was early in the thesis, there were obvious large amounts to it that were yet to be established, and this was evidenced by the pros and cons comments from the critics. As shown within figures 5.13-15, the form of the building juxtaposes the surrounding historical and contemporary architecture of Bosra. This then became one of the main areas for development that would need to be addressed within further design experiments.

The design looked at bringing together the historic and contemporary areas of Bosra through the connection of two parametric forms that were entered from opposite sides and then connected through a collection of perpendicular bridges within the main body to the forms. Having the two different access points meant coming in from completely opposite exteriors which would then result in having outside framed views of the juxtaposed site within, and would result in having historic views within the contemporary part of the building and vice versa.

Figure 5.15
Site plan of Milestone One

Figure 5.16
This render shows the entrance into the southern end to the two forms. It is shown curling around the Central Roman Baths.

Figure 5.17
Rendered eastern view of the new museum structure as seen behind the Central Roman Baths and its height comparison to the remaining ruins.

Figure 5.18
Rendered western view of the museum and its relationship to the neighbouring buildings.

Figure 5.19
3D exploded
perspective of milestone
one.

CRITIQUER'S COMMENTS

20th May, 2016

Review One:

PROS

- The building works in a way as a mirror through its fragmented façade mirroring the ruins it is built above

CONS

- It looks like the building is inhabiting the historic site, and from what I have gathered you are wanting to build over to protect the ruins and to allow the visitors to view the ruins from the building as a curated object.

- The clarification of the intent for the building is lost within the architecture

- You are not showing what ruins are historic and which ones are contemporary. In the next review show this so that it is more easily understood.

- The architecture could go further to become more respectful to the local people through its form and relationship to its surrounding.

- How people are going to use the spaces or interact with the spaces will contribute to the design which is something that will need to be looked at to develop the design

M I L E S T O N E T W O

1 9 T H A U G U S T , 2 0 1 6

The jump from milestone one to milestone two was a very large one in the sense that the forms are completely different styles as evident in figures 5.16-5.18 and 5.20-5.22 (for comparison). The drastic change was made as the first milestone's design felt too far removed and foreign from the surrounding architecture of Bosra, particularly as one of the comments from the critics was that "The architecture could go further to become more respectful to the local people through its form and relationship to its surrounding". This comment was something which was evident without having to present the work as it could be very ambitious to build such a radical form within a historical setting. This led the design to re-establish itself and also to try to connect itself more with the contemporary ruins in such a way that it was showing a clear definition between the historic and contemporary ruins.

Figure 5.20
Wire frame 3D perspective of Milestone two and its relationship to the site.

Figure 5.21
Wire frame 3D perspective of Milestone two with spaces being filled to find form.

Figure 5.22
3D overview of Milestone Two and its relationship to the neighbouring Roman Baths.

M I L E S T O N E T W O

Milestone two also started to look at how the connection and relationship between the historic and contemporary ruins could be achieved through the intervention of my own building on the contemporary site. As shown within figures 5.24-5.26, the relationship was addressed using a large elevated grid which would serve multiple functions in the museum and memorial. The functions were: structure, modularity and referencing of the Roman baths. The grid was in direct reference through its axes being the same as the historic ruins (see figure 5.23).

The museum and memorial looked to attempt a different tactic to milestone one of hover above the ruins, and looked to place most of the design either underneath the contemporary ruins or to have spaces built within the remaining ruins as exhibition spaces. As the concept of building underneath and within the ruins would become a very ambitious one, it established elements which would inspire the next milestone along with the developed design.

Figure 5.23
Site plan of Milestone Two

Figure 5.24

Ground floor:

The ground floor plan shows the underground circulation of the building and how each space has been determined by the remaining ruins above. The ground floor will house most of the objects which were damaged by the war along with the gabion walls throughout.

Figure 5.25

First Floor:

The first floor is the level where you enter the building then descend down to the ground floor. On the first floor there is the first level of the vertical gallery and entrance space along with the vertical circulation of the intervening cubes.

Figure 5.26

Second Floor:

On this level you will experience the intervening cubes which sit within the ruins. Within these spaces there are remnants of the houses you are within, along with another cube which frames particular exterior views within.

Figure 5.31
Render showing the remaining contemporary
ruins with the museum cubes intervening
within the spaces along with the new grid
inserted into the ruins for added structure.

Figure 5.32
Rendered view depicting the entrance building
in relation to the grid and the intervening cubes.

Figure 5.33

Interior render of the entrance space to the museum. The space is built on the remaining ruins of a large courtyard house. In the centre of the space is a vertical gallery which allows visitors a 360 degree view of Bosra and also allows for added light to penetrate the room.

Figure 5.34

This second interior render depicts the gabion wall which is made from the rubble created by the destroyed buildings of Bosra.

CRITIQUER'S COMMENTS

19th August, 2016

Review Two:

PROS

- The contemporary screening effect is a nice way for the building to relate more to the traditional style of architecture of Bosra and Syria.

CONS

- The building needs a better relationship with the remaining ruins and their material relationship to one another.

- It is unclear what is existing and what is not existing in the sense of the plans and the ruins.

- The most valuable part to the project is having the Roman ruins next to the civil war ruins, and this relationship is not clear within the design.

- The screening to the entrance was interesting, but would like to see it flow further into the design rather than staying within one section to the building.

- The gabions reminded one of the critiques of prisons and that they are in fact caging the history. It could be seen disrespectful to the ruins.

Figure 5.35

Exterior render showing the entrance building and its relationship to the contemporary ruins above which it sits.

M I L E S T O N E T H R E E

3 R D N O V E M B E R , 2 0 1 6

The final milestone and final preliminary design looked to improve on the first two milestones and also add other areas which were not yet addressed earlier. Within milestone one, the design looked to be built above the contemporary ruins so that the new design would not do any further harm to the already heavily damaged buildings below (see figure 5.18). Milestone two looked to emulate parts of milestone one with the verticality component, but looked to build underneath and within the ruins. Milestone three looks to bring together both concepts and then also looks to incorporate the other ways in which architecture may intervene with ruins as shown in figure 5.01. The architectural style of the third milestone looked to draw inspiration from all the case studies and theories mentioned within the earlier chapters. The building looked to pull back the style as a means for the building/s to fit more seamlessly into its surrounding context of historical and contemporary Bosra.

Figure 5.36

Sketch experiment of a parametric form being built between the two sets of ruins acting as a mirror.

Figure 5.37
Site plan of Milestone Three

GROUND FLOOR

FIRST

- 01 - special objects gallery
- 02 - small objects gallery
- 03 - photo exhibition
- 04 - crush space
- 05 - prayer area
- 06 - ruined house room
- 07 - lookout
- 08 - memorial exhibition
- 09 - ruined house

- 10 - curated ruin
- 11 - curated ruin
- 12 - courtyard gallery
- 13 - exposed stairs
- 14 - exterior lift
- 15 - pond
- 16 - upper walkway
- 17 - lower walkway
- 18 - view to citidel

10m

50m

100m

Distance in meters

Above

Figure 5.38 || Own image of plans for milestone three with numbering annotations

FLOOR

ROOF PLAN

- 19 - view to roman baths
- 20 - view to ionian columns
- 21 - view to triumphal arch
- 22 - view to mosque of omar
- 23 - view to roman western gate
- 24 - exposed ruins
- 25 - built on ruins

01 - special objects gallery	10 - curated ruin	19 - view to roman baths
02 - small objects gallery	11 - curated ruin	20 - view to ionian columns
03 - photo exhibition	12 - courtyard gallery	21 - view to triumphal arch
04 - crush space	13 - exposed stairs	22 - view to mosque of omar
05 - prayer area	14 - exterior lift	23 - view to roman weteren gate
06 - ruined house room	15 - pond	24 - exposed ruins
07 - lookout	16 - upper walkway	25 - built on ruins
08 - memorial exhibition	17 - lower walkway	
09 - ruined house	18 - view to citidel	

SECTION B

Section A

Figure 5.39 || Own image of section 1 for milestone three with numbering annotations

SECTION A

Section B

M I L E S T O N E T H R E E

Within the plans and sections on pages 94-97, the proposed museum design is broken into two main sections. The first section being located on the western side of the site and being entirely open to the elements. The second part to the museum is on the eastern side of the site, being covered and sitting next to the Central Roman Baths complex as shown within figure 5.36.

The plans show the three main levels to the museum with the ground floor exposing the two memorials and exhibition spaces. The first floor highlights the elevated bridges which connect the east and west wings of the overall form along with the connection of the vertical gallery on the far east overlooking the baths below. The idea of milestone three was to create a journey through the museum from the west to the east. This would mean starting in the new architecture of the museum and finishing at the eastern side of the building where the historic Roman Baths are located.

The material palette of the building was influenced by the simplistic palettes of both the historic and contemporary architecture of Bosra. Building the museum out of large amounts of materials such as: concrete, timber and steel, would allow the remaining ruins to stand out like reliefs on walls. Drawing from a simpler palette rather than a more complex one also would allow for the building to try and be more sympathetic to the disaster in which it was built.

The museum looks to create a journey for the visitor that is achieved through its pathways and boardwalks which connect all the spaces together. The building also looked to create different atmospheres, particularly within museum and reflection spaces throughout. The most successful room which conveys a sense of quietness and power is the special objects gallery (see figure 5.32). This gallery looks to curate a special object from each major city affected by the civil war, so making the space feel powerful was required to give the objects the respect required.

Figure 5.41

Exterior render looking from the vertical gallery back at the main part of the museum.

Figure 5.42

Exterior render looking from the ground floor area of the main building, looking towards the vertical gallery.

Figure 5.43

Exterior render looking at part of the boardwalk which circulates around the outside memorial exhibition.

Figure 5.44

View from the top of the boardwalk looking back at the main building and showing the new walls intervening with the contemporary ruins.

Figure 5.45
Interior render of a gallery space.

Figure 5.46
Reverse interior view of the room with the ruined Syrian house within.

FIGURE 5.47
RENDERED
VIEW OF REMAINING
HOUSE ROOM

FIGURE 5.48
RENDERED
VIEW OF SPECIAL
GALLERY

CRITIQUER'S COMMENTS

3rd November, 2016

Review Three:

PROS

- *It is evident that the architecture is trying to be very careful through its positioning within, on top and around the contemporary ruins.*
- *The concept of framing of the views is an effective way of bringing the outside objects within, without having to literally move them*
- *The special art gallery is very powerful in the way the plinth is like a stalactite and stalagmite which in an odd way creates a sense of danger to the artifacts which ties in well with the whole concept of the museum being within a war torn site.*

CONS

- *The site seems to be already quite contested with having historical Roman ruins on one side, and the now contemporary ruins where the proposed building may sit. Showing more strategic approaches to successfully integrate a new building on the site is required to make the building seem more realistic*
- *The proposition or approach of how the museum sits amongst the ruins is blurry and hard to read, so a clearer definition should be achieved in order for the building to read more easily.*
- *Having specific objects framed within a literal box which is then placed within a pool of water which is then placed away from the walkway seemed as if the objects would become disconnected from the people and would get lost within the context of the building.*

Opposite

Figure 5.49 || Reference plan for figures 5.47 and 5.48

R E F L E C T I O N

As each milestone was achieved a greater understanding towards the architecture was developed. This was through its form, connectivity and material pallet. Each milestone would both resolve the issues which were addressed by the critics along with bringing new ideas which had not been attempted before. This meant that by the final milestone the architecture was the most resolved in all areas of; form, connectivity and materials. This also meant that the following chapter of developed design would see itself more closely related to the third milestone with only minor aspects of the other two showing through.

ALL MILESTONES

MILESTONE ONE

Milestone one looked at initially understanding the site in which the museum would eventually be placed on. This meant the major design driver was understanding the buildings form and scale in relation to the surrounding contemporary and historic architecture. The end result was the largest preliminary design which juxtaposed against the landscape and neighboring architecture. The milestone did not essentially achieve the aims or objectives set out within the introduction to the thesis. But this was due to the early stage in which the design was formed. It was more about trying to understand a sense of scale and form within the site. Because of this early milestone, the following two milestones and developed design would see their scale and form be more respectful to the surrounding city and architecture it would sit amongst.

MILESTONE TWO

Within milestone two, the building looked at how its relationship to the site would influence its overall form. As an advancement from milestone one, the thesis grounded itself on not touching the historic Central Roman Baths complex, which in turn meant milestone two began by positioning itself solely within the contemporary ruins. This saw the design become smaller and be dictated by the newly formed ruins within the site. The form also

looked to more simplistic forms as a response to the thesis aim and objectives of having a building which was respectful to the site and also that triggered a sense of memory. It also addressed the objective of a journey through the building. The milestone however became weak when much of the building was located beneath the ruins which essentially took away the concept of having the museum on a site of contemporary ruins. It also lacked a relationship to the theory and project reviews of the thesis and seemed disconnected from both the site and the wider city of Bosra.

MILESTONE THREE

As milestone three was the final milestone before a developed design would take shape, this milestone became the most developed and achieved many aspects which the developed design would recreate in its final form. The third milestone addressed the issues of the prior two, whilst addressing new ideas which had been finalised within the thesis. The resulting design achieved most of the aims and objectives set out, but still had some areas such as scale and practicality which needed further development to fully achieve them. The main areas of concern from the critics were about the way in which the public would use and interact with the museum and artefacts being presented.

Only the person who has experienced light and darkness, war and peace, rise and fall, only that person has truly experienced life.

— Stefan Zweig

C H A P T E R S I X
D E V E L O P E D D E S I G N

DEVELOPED DESIGN

INTRODUCTION

The creation of the final design was developed from an iterative process from the prior Preliminary Design milestones along with the architectural theories and case studies. Within the final design, the building merges both museum and memorial on a contested site. The overall design looks to reflect traditional Syrian architectural concepts along with new innovative western contemporary approaches that look at the past present and future as one.

THE MUSEUM

The final design was informed by milestone three of the Preliminary Design chapter as this third instalment gathered feedback and emulated what the thesis and museum set out to achieve. The combination of museum and memorial as one was eventually achieved through its inspiration coming from the theory and case studies in chapter four. As the museum sits on a new axis to its neighboring ruins, it is indicating that the building is a new layer to the allegory of Bosra's architectural history. A history that has been changing for over 2,000 years. (see figure 6.01)

SCALE

The overall scale of the museum reflects the town of Bosra, and in doing so has created a more intimate experience which allows the curated objects to stand on their own. As shown in figure 6.01, the museum's footprint is around the same size as that of the Central Roman Bath Complex. Having the building on top of, within and around the contemporary ruins gives the site a new program and reflects Bosra's array of historical ruins. Sitting the museum amongst the contemporary ruins makes a statement that they are a pivotal and important part of the history of both Bosra and Syria.

.....
Opposite

Figure 6.01 || Site Plan of Developed Design

Figure 6.02
Level 1 Floor Plan

01 - ENTRY PATH	07 - MAIN GALLERY
02 - ENTRANCE	08 - OUTSIDE GALLERY
03 - SPECIAL OBJECTS GALLERY	09 - PHOTO GALLERY
04 - MAIN BUILDING CRUSH SPACE	10 - SMALL GALLERY SPACE
05 - VERTICAL GALLERY	11 - BACK OF HOUSE
06 - RUINED WALL ROOM	12 - RECEPTION

LEVEL 2

FLOOR AREA: 281 m²

Figure 6.03
Level 2 Floor Plan

- 13 - WATER FEATURES
- 14 - LOOK-OUT
- 15 - COURTYARD
- 16 - LIFT SHAFT
- 17 - BATHROOMS
- 18 - REST SPACE

- 19 - EXPOSED RUINS
- 20 - BUILT OVER RUINS
- 21 - STEEL STRUCTURE
- 22 - GLASS ROOF

Figure 6.04
Level 3 Floor Plan

01 - ENTRY PATH	07 - MAIN GALLERY
02 - ENTRANCE	08 - OUTSIDE GALLERY
03 - SPECIAL OBJECTS GALLERY	09 - PHOTO GALLERY
04 - MAIN BUILDING CRUSH SPACE	10 - SMALL GALLERY SPACE
05 - VERTICAL GALLERY	11 - BACK OF HOUSE
06 - RUINED WALL ROOM	12 - RECEPTION

ROOF PLAN
FLOOR AREA: 343m²

Figure 6.05
Roof Plan

- 13 - WATER FEATURES
- 14 - LOOK-OUT
- 15 - COURTYARD
- 16 - LIFT SHAFT
- 17 - BATHROOMS
- 18 - REST SPACE

- 19 - EXPOSED RUINS
- 20 - BUILT OVER RUINS
- 21 - STEEL STRUCTURE
- 22 - GLASS ROOF

Figure 6.06
Longitudina Section AA

- 01 - ENTRY PATH
- 02 - ENTRANCE
- 03 - SPECIAL OBJECTS GALLERY
- 04 - MAIN BUILDING CRUSH SPACE
- 05 - VERTICAL GALLERY
- 06 - RUINED WALL ROOM

- 07 - MAIN GALLERY
- 08 - OUTSIDE GALLERY
- 09 - PHOTO GALLERY
- 10 - SMALL GALLERY SPACE
- 11 - BACK OF HOUSE
- 12 - RECEPTION

- 13 - WATER FEATURES
- 14 - LOOK-OUT
- 15 - COURTYARD
- 16 - LIFT SHAFT
- 17 - BATHROOMS
- 18 - REST SPACE

- 19 - EXPOSED RUINS
- 20 - BUILT OVER RUINS
- 21 - STEEL STRUCTURE
- 22 - GLASS ROOF

Figure 6.07
Cross Section BB

Figure 6.08
Cross Section CC

Figure 6.09
Cross Section DD

- 6.10 - ENTRY PATH
- 6.11 - ENTRANCE
- 6.12 - SPECIAL OBJECTS GALLERY
- 6.13 - THE HEART
- 6.14 - MAIN GALLERY SPACE
- 6.15 - RUINED WALL ROOM
- 6.16 - SECOND GALLERY
- 6.17 - PHOTO GALLERY
- 6.18 - OUTSIDE GALLERY
- 6.19 - VERTICAL GALLERY

6.10

Figure 6.10
Circulation Diagram

THE JOURNEY ENTRANCE

The museum itself works along a north-south axis and from this it directs the visitors in a controlled way so that the museum's artefacts are viewed within a specific order. The museum is broken into seven main spaces which become key focal points along the journey. The seven key spaces are: The entrance, the Special Objects Gallery, Ruined Wall Room, Main Gallery, Small Gallery, Photo Gallery and the Vertical Gallery (see figure 6.10).

As each space is entered, new information is put on display along with different architectural elements to enhance the experience of the spaces. The overall journey tells the story of a time and the tragic event which had occurred and does so in ways of displaying specific objects from the war and placing them within spaces that allows their story to be understood more clearly.

Figure 6.11

Image of the entry threshold to the museum.

THE JOURNEY ENTRANCE

The first part of the museum that one encounters is the linear wall which guides the visitors towards the entrance. The path (see figures 6.10 and 6.12) is approached from an old threshold between two houses which have now been destroyed (see figure 6.11). From this point a wall negates the visitor in an off-axis route to the museum's entrance. Through the linear approach to the museum and framed views along the wall, the initial stage of entering the museum plays on the concept of framing exterior views as something curatable. The wall which is nestled within the remaining contemporary ruins (see figure 6.12 and 6.37) frames the new museum within the surrounding context of the site, showing a new chapter to the historical timeline of Bosra.

The linear wall eventually leads the visitor to the entrance building which is located on a ruined house which once stood in its place. At this stage the building begins to look at the thesis's concept architecture preserving or protecting the remaining contemporary ruins, and is achieved by sitting aloft them with a gap between the two. This gap gives a sense of tension between the two walls, and highlights their relationship with one another (see figure 6.39). The entrance building shows the new relationship of the contemporary ruins and the museum working in harmony. It begins to give the visitor the first real vision of the museum highlighting the ruins as an intrinsic part to Bosra's architectural history.

Figure 6.12

View of pathway leading up to the entry to the museum. On the right the tilted wall is shown with a framed view of the museum in the distance.

Figure 6.13

Interior view of the entrance building of the museum looking towards the Special Objects Gallery.

THE JOURNEY SPECIAL OBJECTS GALLERY

The next key focal point after the entrance is the Special Objects Gallery. The gallery houses ten artefacts from outside of Bosra as a memorial to the major cities of Syria which were also affected by the war. These artefacts are positioned on plinths which resemble structural columns with a gap being removed for the object to sit between (see figures 6.14 and 6.40). This stalactite/stalagmite concept challenges the standard way in which objects are placed on top of a plinth. Having the objects in the precarious position highlights the importance of the object in a way which would evoke the viewer in a reflective manner through recreating the tension the war had formed within a museum and memorial context.

THE JOURNEY THE HEART

After the Special Objects Gallery comes the heart to the museum. The heart of the museum becomes an intermission for the visitor. From the heart the museum then is split into two wings, a north and a south as shown in the floor plans on pages 112 - 115.

Figure 6.14
Interior view of the Special Objects Gallery.

Figure 6.15
Interior view of the Heart of the museum. The Special Objects Gallery to the left, Vertical Gallery to the right, Main Gallery in the distance and the Ruined Wall Room Behind.

THE JOURNEY MAIN GALLERY & RUINED WALL ROOM

Within the northern wing the Main Gallery is located which houses artefacts from Bosra which have been affected by the war. This space is reflective of the thesis objective through the concept of displaying objects which have been affected by the war. Like the 9/11 Museum and Memorial in New York (see figures 4.10 – 4.13), the room places these affected objects as a powerful and educational reminder of the war. This in turn further develops the concept off the museum being a memorial (see figures 6.44 – 6.46).

The southern wing houses the Ruined Wall Room which displays remnants of a house which has been built over (see figures 6.17, 6.41 and 6.42). The room challenges the notions of what is a curatable object through the encasing of the wall which can then be walked on top of to give different angles to the viewer. This goes back to the museum's concept of forming itself amongst the contemporary ruins to further inform people of the history to the site. After the Ruined Wall Room and Main Gallery, the journey is split into two directions. One ascends upwards to the Vertical Gallery, and the other descends further down to the photo Gallery and second smaller Gallery Space.

Figure 6.16

Reverse view of the Main Gallery looking back towards the heart of the museum.

Figure 6.17

View down into the Ruined Wall Room showing it within a glass case.

THE JOURNEY PHOTO GALLERY

The Photo Gallery looks at the contrast of before and after images of both Bosra and Syria during and after the war. It responds to the idea of remembrance of the Syrian Civil War and its effect it had on not only Bosra but also all of Syria. As this space depicts images of the war, the understanding and immense scale of it exposes the viewer to a larger understanding. Whereas prior to experiencing the Photo Gallery, the viewer has interacted with objects of a human scale, the images expose them to the overall magnitude of the war.

Figure 6.18
Reverse view of the second smaller gallery.

Figure 6.19
View into the Photo Gallery showing another room within it to split the two types of images being shown. The center room houses images of Bosra before and after the war. The outside corridors show images of Syria before and after the war.

THE JOURNEY VERTICAL GALLERY

Within the Vertical Gallery, the viewer ascends stairs which rectangularly spiral around a central core (see figures 6.22 - 6.28). At each level a new Frame is positioned, strutting out from the core and through the Mashrabiya (screening) on the outside. The Vertical Gallery achieves the concept of framing exterior views as if they themselves are a curatable objects through their positioning in reference to the view they are looking to. As shown in figures 6.29 – 6.34, each level faces a new direction, which in turn is facing a different historical artefact of Bosra (see pages 34 – 37). This final focal point of the museum achieves the objective of introducing elements from outside of the museum's site with each view framing a key element of Bosra.

Figure 6.20
View of the open entry into the Outside Gallery.

Figure 6.21
View looking up the stairway of the Vertical Gallery and its
Mashrabiya screening.

VERTICAL GALLERY

Figure 6.22
Level 1: View to Central Roman Baths

Figure 6.23
Level 2: View to the Arch of Triumph

Figure 6.24
Level 3: View of the Ionic Columns

Figure 6.25
Level 4: View to Omar Mosque

Figure 6.26
Level 5: View to the Western Gate

Figure 6.27
Level 6: View of the Roman Citadel

Figure 6.29
Level 1: View to Central Roman Baths

Figure 6.31
Level 3: View of the Corinthian Columns

Figure 6.30
Level 2: View to the Arch of Triumph

Figure 6.32
Level 4: View to Omar Mosque

Figure 6.33
Level 5: View to the Western Gate

Figure 6.34
Level 6: View of the Roman Citadel

Opposite

Figure 6.35 || View looking up at the Vertical Gallery

FIGURE 6.36
Rendered view looking down
to the rest of museum from the
stairway of the Vertical Gallery

FIGURE 6.37
Render of the tilted wall with
the openings showing glimpses
to the museum.

FIGURE 6.38
Perspective render of the museum looking at
the outside of the Special Objects Gallery
and Ruined Wall Room with the Vertical
Gallery in the Background

FIGURE 6.39
Rendered view looking from the entrance
building past the Special Objects Gallery
through to the Vertical Gallery

FIGURE 6.40
Interior render of the Special
Objects Gallery

FIGURE 6.41
Interior render looking down
into the Ruined Wall Gallery

FIGURE 6.42
Reverse interior render of the
Ruined Wall Gallery showing the
wall within the glass casing

FIGURE 6.43

Interior render looking back into the heart of the museum with the Main Gallery in the background and the Vertical Gallery to the right

FIGURE 6.44

Interior render looking down to the Main Gallery showing the hanging plinths for found objects to be placed on for display

FIGURE 6.45

Reverse interior render looking back to the heart of the museum and down to the second gallery in the background

FIGURE 6.46
Render of the Main Gallery
amongst the hanging plinths

FIGURE 6.47

View looking down to the
second gallery and the
openings to the Photo Gallery

REFLECTION

In reflection of the design, it looks to enable the visitor to be educated about the Syrian Civil War and how it reshaped not only Bosra but Syria as a nation. The museum experience responds to the thesis' aim of being both a museum and a memorial to the event, through its linear journey of the key gallery spaces. Having the museum placed amongst the ruins (as shown in figures 6.37 – 6.39) addresses the thesis' concept of being a museum which acts as a memorial through its positioning and form. Along with its placement on the site, the axis of the museum is positioned in a north-south direction which differentiates itself from the ruins surrounding it as a focal point to the site (see figure 6.10).

The objectives to the thesis are first met through the collaboration of the museum and the contemporary ruins on the site. As placing the museum amongst the ruins is one of the key components to the outcome, having this final design achieve it through both a bold statement and a sympathetically way further informs the visitors of the museums conscious respect to the contemporary ruins. As the museum stands with the contemporary ruins, it goes on to incorporate exterior elements of the city within the framing of exterior views. Having this second objective incorporated into a vertical gallery gives the museum a greater context to not only the site, but of Bosra and its historical architecture.

Opposite

Figure 6.49 || Exterior render looking down to a section of the exterior stairs of the Vertical Gallery

CHAPTER SEVEN
CONCLUSION

CONCLUSION

With a concept of building a museum within a heavily controversial area, this research investigates looked at ways in which architecture could in fact bring a sense of memory to an area that had had its cultural identity challenged by war. Through the development of several design milestones, the thesis evolved in a direction which meant the museum would become a memorial to the Syrian Civil War and would highlight a new chapter within both Bosra and Syria's rich historical timeline.

This concluded with a museum which would allow visitors to have a similar feeling within the building of that of being outside amongst the ancient ruins. Having the museum situated directly on a site which has been heavily damaged due to the war meant the museum was making a statement about these contemporary ruins—that they are an important part of the ongoing history of Bosra and Syria and should be treated as equal to the neighbouring Roman ruins to educate people that the Syrian Civil War represents an important chapter in an ongoing history.

The resulting outcome was for the design and theory behind it to be a catalyst for the future in how we may deal with not only the repercussions of the Syrian Civil War but other wars and disasters which are causing dramatic cultural damage to civilizations.

As this thesis was looking at a futuristic situation of the war subsiding, the architectural elements to the museum could be considerably different such as scale and shape. Because of the form of the museum relying heavily on the site, the final design outcome could change as the landscape of Bosra could too.

This museum stands as a statement to the war as a reminder of an event which has reshaped a city and a country forever.

A F T E R T H E F A L L

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B I B L I O G R A P H Y

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CHAPTER ONE - INTRODUCTION

Fig. 1.01 Methodology Diagram. Author's own image, 2016.

CHAPTER TWO - SITE ANALYSIS

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Fig. 2.02 Location of Bosra. Author's own image, 2016.

Fig. 2.03 Damage to Syria. Author's own image. 2016.

Fig. 2.04 Historical Timeline of Bosra al-sham. Author's own image, 2017.

Fig. 2.05 Overview of Bosra al-sham. Author's own image, 2016.

Fig. 2.06 Site Exploration map. Author's own image, 2016.

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Fig. 2.09 Aydin, Serdar. Photo of Omari Mosque, 2011. Bosra, Syria. 21 November 2016.

Fig. 2.10 Aydin, Serdar. Photo of the ruins of Leontius Cathedral, 2011. Bosra, Syria. 21 November 2016.

Fig. 2.11 Aydin, Serdar. Photo of Central Roman Bath Complex, 2011. Bosra, Syria. 21 November 2016.

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Fig. 2.20 Aydin, Serdar. Long view of old market spot next to Roman Baths, 2011. Bosra, Syria. 21 November 2016.

Fig. 2.21 Aydin, Serdar. Photo of Roman Arch, 2011. Bosra, Syria. 21 November 2016.

Fig. 2.22 Aydin, Serdar. Reverse view of old market spot next to the Roman Baths, 2011. Bosra, Syria. 21 November 2016.

Fig. 2.23 Aydin, Serdar. Photo of Central Roman Bath Complex, 2011. Bosra, Syria. 21 November 2016.

Fig. 2.24 Aydin, Serdar. Street view of Roman Arch, 2011. Bosra, Syria. 21 November 2016.

Fig. 2.25 Aydin, Serdar. View of neighbouring Ionic columns, 2011. Bosra, Syria. 21 November 2016.

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