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## ANÁLISIS Y PROYECTOS
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# ANALYSIS AND ADVANCED PROJECTS / ANÁLISIS Y PROYECTOS AVANZADOS

# CONTEMPORARY ARCHITECTURE AND ITS INTEGRATION WITH PATRIMONIAL ARCHITECTURE

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**Abstract:** One of the most complex interventions in architecture is when buildings with important patrimonial value are actualized. Not only for the technical construction, but for the ethical position of the author and the new aesthetic value that will acquire that work as part of a historic city. Achieving a balance so that contemporary architecture is not submitted to patrimonial, nor patrimonial is diminished in front of a contemporary intervention requires a balanced dialogue between both interventions that contribute in their opposite times.

The hypothesis considers that every building whose author has a theoretical support based on Ethics, Memory and Phenomenology, is consistent with its historical context and ensures its presence in the culture of the place. Also Time, Abstraction, Vanguards, Subject, Aesthetics, Criticism, Synthesis and Historical Multiplicity are some of the topics to study their relationship. And constitute a framework of knowledge to formulate a theory that addresses the integration of contemporary intervention in a historical context.

There are two objectives proposed in this study: on the one hand, it is important to have a theoretical basis in heritage interventions and, on the other hand, to propose a methodology that can be repeated in other case studies to make an architectural critique and to evaluate if the intervention is according to the historical context.

The case study that will allow me to explain both the ethical stance of an architect and his constructed work is the Kolumba Museum by Peter Zumthor. For that reason, it will deepend as much in its written ideas as in its museum, besides other theoretical reflections.

**Keywords:** Kolumba, Zumthor, Abstraction, Synthesis, Dialogue.

## 1. Introduction

The architectural response has different references, some from the academic formation, others from the personal and professional life, but also the external ones by the reasoned processing of the specific situations that surround a building and that can be historical, geographic, social and cultural.

Peter Zumthor describes his motivations through two of his books: *Atmospheres* (2006) and *Thinking Architecture*[1] (2009). His writings are reflections collected through his experience. In these, he explains the main elements to make a full experience of its architecture, pretending the interrelation between use, space and place as much physical as historical. One of his intentions is that the person visiting a building (in this case the Kolumba museum), his experience has been enriched spatially and culturally.

Zumthor defends his architecture with arguments of respect with the context, where people perceive that its buildings have been there since always. How true is this? What does his book stand for his constructed work? If what Zumthor says in his books differs from his constructed work, and if his constructed work is decontextualized, and in addition to the above, the use of the spaces differs from the sensations intended for the users, we will basically face an ethical problem.

The proposed method consists in contrasting the texts of Peter Zumthor (interviews and written books) once contrasted - and analyzed - theorize them with concepts that systematically summarize their design process, for these concepts that will be based on others through contributions from classical and contemporary intellectuals, and thus propose a theoretical vision that supports their constructed work. Once this has been done, it is essential to contrast this theory with his constructed work by means of photographs, drawings, diagrams and analysis with the UCL Depthmap software of the Space Syntax discipline. Finally, knowing the opinions of architectural critics will be necessary to contrast everything and conclude the degree of coherence of their architectural work (Fig. 1).

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[1] Book in which Zumthor talks about the essence of what he considers is the architectural quality.

Now, how do we know if that intervention made from our present has the proper meaning, and the validity enough to justify itself in a historical setting? The architect has the difficult task of making each one of the pieces form a whole, consequently everything that does not fit in that plot that is narrating is left aside and condemned to be omitted from the history of the building. Here is the importance of approaching these concepts, because the architect will have the opportunity - as he considers it - to redeem stages and people in time that for one reason or another have been forgotten.

Walter Benjamin, through his "Angelus Novus", argued that when he looks at the past he does not see a chain of events, but he sees a landscape of ruins on ruins. Therefore, the architect is in the task of doing a whole with pieces of history. It also has the purpose of giving a sense that seeks to unite the facts in a more general plot. The concept of historical multiplicity is defined as chaotic. It is here, in this struggle of different interpretations of the past reality where the architect can redefine the search for strategic elements to be able to specify its action. And within this historical multiplicity, he will find the guidelines that will help him achieve a synthesis in which the materialization of his architectural work is the most ethically, aesthetically, technically and politically possible.
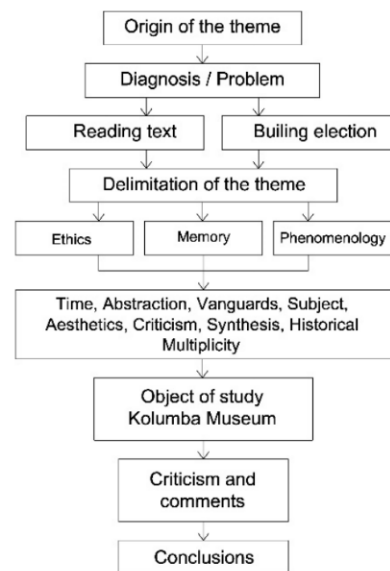


**Fig. 1** Work method (Drawing by the author).

## 1.1 *Abstraction as synthesis*

Much has been said about Zumthor's work, but in no case has his texts been analyzed from the point of view of ethics, memory and phenomenology, nor have they been deepened to consider whether his reflections support his works. So the originality of the theme is to provide a different point of view on its design mechanisms.
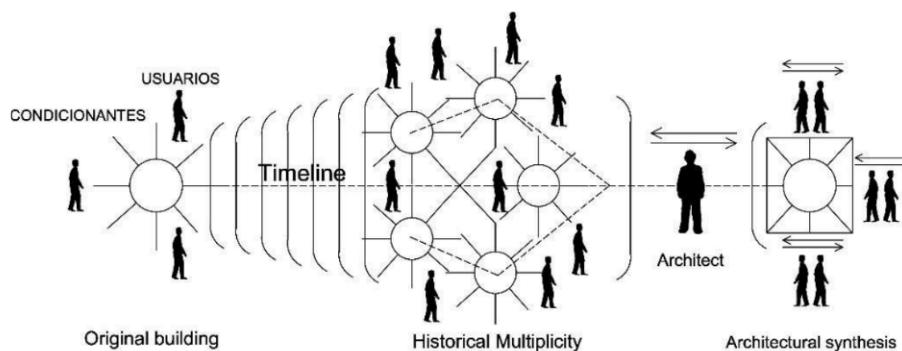


**Fig. 2** Historical multiplicity and architectural synthesis (Drawing by the author).

This abstraction tells an experiential history, which is the link of the person with the times. This effort of synthesis of the architect is not isolated (Fig. 2) because its purpose is to achieve through this link the encounter of the person to which it directs that abstraction with the other people, a part of him becomes the previous people, and possibly also to the posterior ones.

## 2. Conceptual theoretical basis

The analysis of his texts reveals three fundamental concepts that are: the Ethics to understand its position in the context, the Memory to understand its situation with the place and the Phenomenology as an evaluation of the materials used in the intervention of the museum and their relationship with visitors. In addition to these concepts are explored others in order to know theoretically how the contemporary architecture proposed by Zumthor in his museum is an example of innovation in contemporary interventions with old buildings.

## 2.1 *Ethics*

If I have the impression that my name could be used for commercial purposes I do not get involved. I have not built a villa for the heirs of Hugo Boss, nor a museum for an art collector in Texas, I have rejected Audi's proposal to hold exhibition dealerships around the world and also Giorgio Armani's for a runway in Milan, were things that did not convince me at all. Zumthor (Wessely 2001).

It is at this point when the responsibility of the architect begins when deciding to make an order or not, "I believe in humanist values. If the work really serves men or the city, then it is nice to build. But if everything ends up slipping in the world of business, I am less interested "(Idem).[2] In order to do so, the architect must think that the "dwelling" of the spaces are adequate, so the aim of architecture is "to inhabit", to inhabit it well in the sense of giving it its proper use, that is to say we speak of "habits and to dwell "(Diaz 2005, 40), words whose etymological origin is ethics, coming first of the name éthos which for the Greeks means "habit" or "custom" and the second comes from the noun "ethos" that can mean "habitual place" (Idem) and at the same time the term "to dwell" is derived from "habitare" (to occupy a place or to live in it).

Thus, to achieve a good life is to put in order of hierarchies the different areas of knowledge that intervene in the phases of the project because "it is not the same starting from: politics, technique, aesthetics and ethics, than to do this in reverse order: ethics, aesthetics, technique, and politics" (Domínguez 2005, 6). To start with that opposite sense is the most delicate part for Zumthor: "I have to be careful in order that no one destroys my original image ... We are surrounded by politics, by laws, by money ... Sometimes people want to take away or hurt my image" (Zumthor, 2009).[3] González Torres points out that "Responsibilities with a client are not only technical, political or financial" (Torres 2008, 37); Zumthor mentions that within his team they have works, but these do not compensate them economically because they do not work for money, but especially for the passion of building (Wessely, 2001)[4]. As Gonzales Torres pointed out, according to the current structure of acceptance of what the architect is and does, the degree of ethical awareness and economic success are inversely proportional (Torres 2008, 37).

The importance of being clear from what point begins the ethical responsibility of the architect is given in three guidelines[5] that according to Paul Ricoeur are:

**The prefiguration** - or pre-construction phase - requires the architect to be clear that his responsibility in the built object will affect more people, having the opportunity through this phase to give a better response to specific needs of users and contexts. Zumthor expresses that "Architectural representations whose content is not yet constructed are characterized by the commitment to speak to something that has not yet found its specific place in the world, but which has been designed for it" (Zumthor 2009, 12).

**The configuration**, refers to the project in the execution phase, is that the architect through his technical know-how and his aesthetic ability can develop the previously proposed project. "For me, the core of any architectural task resides in the act of building, so it is here, when the concrete materials are raised and joined, where the designed architecture becomes part of the real world" (Idem, 11).

**The refiguration** refers to the evaluation of the building in its phase of use, in particular for what is intended, and generally to know how it impacts and modifies the medium. "I love the idea of making a building ... that becomes part of its surroundings ... imagine how a building of mine will be remembered by someone after 25 or 30 years ... Here is my first transcendent incursion: try to make architecture as an environment" (Zumthor 2006, 65). Thus the architect must take into account that, according to Bohigas, architecture, its construction, besides being an art, is a service that goes directly to society (2004, 34)[6].

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[2] Interview fragment, http://www.arquba.com/monografias-de-arquitectura/una-entrevista-con-peter-zumthor 11/03/2012
[3] During his speech at the Pritzker Awards Ceremony, Zumthor spoke about how delicate it has been to keep his projects from conception to the end of building construction. http://www.pritzkerprize.com/2009/ceremony_speech1 07/06/2012
[4] In the same way for Bruder Klaus Zumthor he resigned his fees because the project seemed interesting (Kimmelman, 2011).
[5] Retrieved from Paul Ricoeur, phases focus on the responsibility of the architect with society, DOMINGUEZ, Luís Angel, Arquitectura ética: La responsabilidad estètica y social. Khora II 8 P 6, Ed ETSAP-UPC, 2005.
[6]Bohigas, Oriol Referenced by GONALEZ TORRES, 2008. From de book: Contra la incontinencia urbana, reconsideración moral de la arquitectura y la ciudad, p 34 Electa Editorial, Bcn, 2004.

## 2.2 *Memory*

Each new building, it takes part in a certain historical situation. For the quality of this intervention, the decisive thing is whether or not to equip the new of properties that enter into a relationship of tension with what is already there, and that this relationship makes sense. In order to find the place for the new, we must first encourage the pre-existent to see in a new way. One throws a stone into the water: the sand swirls and resets. The disturbance was necessary, and the stone has found its place. However, the pond is no longer the same as before. Zumthor (2006, 65).

Memory appears recurrently in architecture when an intervention it is made in a place of historical relevance, it must even be attended in zones without historical transcendence but that still is present in the imaginary of its inhabitants because there is a sensible relation between the group and built space. Maurice Halbwachs explains that the material aspect of the city has particular interest to citizens, and that they are much more sensitive to the disappearance of such a street or building than to political or religious events of greater social importance, but without a visual referent (Ontañon 2005, 74). Muntañola tells us that this attachment through generations forms an intrinsic relationship between the territory and the people resulting in the origin of a culture (Muntañola 2004, 33).

Zumthor's attention for "projecting buildings that, over time, become soldiers in this natural way with the shape and history of the place where they are located" (Zumthor 2009, 17). It manifests the intention that its users are recognized in their culture through its architecture and that this shows them emotions. Ruskin in the lamp of memory, says that if we have a house with antiquity we should not even think about breaking it, since every memory would be disappearing, every life that was born and died there, belonging to the builder or his children. That is to say, that in its time, in addition to belonging to that present, also belongs to the future generations, and that, to give it a heritage value as an architectural heritage is when it takes a place in the collective memory.

Maurice Halbwachs explains better the term of the collective memory by systematically raising its characteristics as well as its differentiation with individual. The individual memory takes possession of itself from the analysis of personal experience and on the basis of the teachings received from others, the testimonies received from the other, as information that is received and stored individually, for example the places visited in common. Therefore, each individual memory of the members of a group is only a point of view on collective memory, a point of view that can change according to the place that each one takes and that point changes according to the relations that each which it maintains with other. This leads him to affirm that one does not remember alone and "poses the possibility of the existence of a strictly individual memory but insists on the social character of personal memories. (Ontañon 2005, 66).

It is necessary to treat these definitions between individual and collective memory because both the object of study and all patrimonial architecture form points of reference that serve as nodes and cairns[7] affecting in the imaginary of the inhabitants of a city. So the urban memory is also part of the intervention of a heritage building.

In this process we should not emphasize at all any special form, but let it feel that fullness, and also of wealth, that makes one think: I have seen it once, and at the same time, I know very well that everything is new and different, and that no direct quotation of an ancient architecture reveals the secret of that state of mind pregnant with memories. Zumthor  (2009, 8).

The current problem, according to Rybczynski, is that in the form there is not the present problem of architectural production, but rather at the root, the problem of using certain forms and uses of materials without considering the motives behind their use in other times, falling into a routine copy that degrades architecture (Torres 2008, 38).

Paul Ricoeur talks about an important distance that cannot be measured physically except through memory, Aristotle's take and this in turn of Plato the term of absent to "make present the absent" as something unreal product of the imagination and as "absent-that-has-been," "above" referring to memory. The connection between past and present makes a coexistence between ourselves and our culture, in the words of Paul Ricoeur "the glory of architecture consists in making present not what no longer exists, but what has existed through what already does not exist" so architecture becomes a vehicle for dialogue to approach culture, here it makes sense to "make present the absent" as a product of the architect's imagination with "the absent, that has been" with the study of this with the hidden  memory of the place (Ricoeur 2002, 9-10).

Each case of intervention in a historic center requires its particular analysis, and then define which solution will be the most appropriate, however, it is necessary to take into account what Borga and Muxí says that "the main question to be debated is the historical heritage, the collective memory, monumentality and the sense it conveys" (Borga 2000, 35). Keeping these issues in mind as a priority will help reduce the margin of error while avoiding the detriment of the pre-existing architecture.

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[7] Kevin Lynch, in his book The Image of the City, describes how certain architectural and urban elements serve as reference points for the inhabitants of their cities and how each of these elements differ from one person to another.

## 2.3 *The Phenomenology*

In the interview titled *Building from Experience* (2001) Zumthor asked his interviewer how they planned to publish it, to which Heide Wessely replied that it would be "in the critical section, accompanied by photos, drawings and the English translation of the text, "Zumthor replied that" no pictures would be better ... Architecture can be experienced when architecture is experienced" (Wessely, 2001). Pallasma, architect and architectural critic and theorist of phenomenology, says that now architecture has become an art of the printed image, fixed by the hurried eye of the camera, and no longer in a place of encounter trough the body (Pallasma, 2011, 29).

Zumthor is very emphatic in defining his logic about the experience of architecture that must be made through direct experience and not though literature, photography or other type of language. He considers himself as a phenomenologist who starts from the experiences of the world of which many are related to his training and his work as an architect. "Like every human I have lived, seen, heard and read a lot. All this conforms my experience and from this, I work" (Wessely, 2001).

He narrates how when he was a child the contact of his hand with the latch, that act that implied his access to varied feelings and aromas (Zumthor 2009, 7). He also describes his passage through the garden, the noise of the pebbles beneath his feet, the soft glow of that oak-wood of the staircase, the walk through the gloomy corridor and his arrival into the kitchen which was the most enlightened space; these were and are stimuli that he strives to reproduce within his works, but without giving any particular hierarchy, and he asks how they could help him to evoke those atmospheres where the presence of things have their place and their just form (Idem, 8). According to Pallasma the experience of architecture is multisensory and strengthens through the senses the existential experience constituting a strengthened experience of the "perceptive" self. (Pallasma 2011, 43).

The claim of Zumthor is that the user through his body[8] has a full experience based on space and the use of this. So the attention he dedicates in solving the best choice in materials, light and proportions is, however, the meaning of this synthesis in the architectural object, when it manages to elicit meanings of certain constructive materials that are only perceptible in this object (Zumthor 2009, 10). Pallasma tells us that meaningful architecture causes us to have an experience of ourselves as corporeal and spiritual beings (Pallasma 2011, 11). Zumthor works with this objective through the materials, where in each case he asks what can mean a certain material in a certain architectural set, and his answers find them in "the form of habitual use of that material as also in the peculiar sensory and sense-generating properties" (Zumthor 2009, 10). Thus, the eye stimulates and invites the muscular and tactile sensations to achieve the experience. Vision being what incorporates and reinforces other sensorial modalities, Pallasma tells us, "the unconscious tactile ingredient of sight is especially important and strongly present in the historical architecture but very neglected in the architecture of our time" (Pallasma 2011, 26). Muntañola prefers the notion of "clutch" between territory and society, with the intention of understanding global transparency as a social interaction that affects all the senses of the human body and not only that of sight (Muntañola 2002, 34). In his book *Kunsthaus Bregenz* (1999), the author comments that the building is exactly what you see and what you touch, exactly what you feel under your feet: a cast concrete, body of stone. The floors and stairs are polished, the walls and ceilings have a velvet shine (Zumthor 1999, 13). This is of great importance because the fact that the building is what is seen and touched is that we are convinced of the truthfulness of the matter and with that the penetration of the senses in their surfaces is achieved[9] (Pallasma 2011, 32).

In each building I try to create some tension between the parts, I do not say equilibrium, sometimes it is and sometimes not. But, this is thinking of people. They look at the building from outside and say oh! One box. Then they enter but this room is nice with the garden view... Compared to music or contemporary art architecture has a much greater potential to welcome normal people, because if works well or is practical and beautiful, people are willing to accept a new response as they feel that dialogue between form and content. I enter them by the content and they have to accept the shape with the time. Zumthor (Wessely, 2001).

However, according to Pallasma architecture has to maintain a sense of distance, "resistance and tension in relation to the program, function and comfort" (Pallasma 2011, 53). Being essential that the architecture does not exhibit its utilitarian and sensorial intentions, maintaining its mysteries with the intention to activate our imagination and the emotions of the visitors. Zumthor says: "To be inside, to be outside. Fantastic ... there is a game between the individual and the public ... This facade says: I am, I can, I want, regardless of what the owner and the architect have wanted. And the facade also says: but I do not show you everything "(Zumthor 2006, 47-48).

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[8] There is talk about the role of the body as a place of perception, of thought and of consciousness. (PALLASMAA 2011, p. 9-10)
[9] Pallasma referred to natural materials such as stone, brick and wood, which also talk about their origin and their age. However, I consider that the fundamental idea of knowing about the truth of matter also applies to materials considered modern.

When I focus on a certain place, for which I have to do a project, if I try to probe it, to understand its structure, its history and its sensorial characteristics and from very soon they begin to converge in this process of precise visualization of images from other places: places I know. Whose form I carry within me as a symbol of certain states of mind and qualities, and images of places, or architectural situations. Zumthor (2009, 41)

These images that Zumthor carries with him would be called by Pallasma as images of action, because there is an effect of operation in the images of architecture, to have a corporal reaction as an inseparable aspect of the experience of the architecture (2011, 53). In the case of the author, his "collection of images" are elements or encounters where the past interacts with memory and is incorporated into actions as bodily movements.

Pallasma continues explaining that the experiences are structured in defined activities and not by visual elements. "One meets a building; our body is approaching ... it is related, it moves through it, ... architecture starts, directs and organizes behavior and movement, getting closer or facing the building "(Pallasma 2011, 54), "It is incredibly important to induce people to move freely, in an atmosphere of seduction and not driving" (Zumthor 2006, 43). In addition, architecture has to direct all the senses simultaneously and fuse the image of oneself with our experience of the world.[10] Zumthor describes that when he works he does not do it with form but with elements, such as sound, noise, materials, construction ... With an eye placed simultaneously on the place and use, he sees the place and thinks whether he can influence the place, and the use that is searched (Zumthor 2006, 69-71). So that its plastic manifestation is not the important thing but the purpose that it is destined to serve.

## 3. Kolumba Museum, architectural vestiges as patterns of execution

During World War II, Cologne suffered a destruction of 80% of the city when it was bombed by the allies in May of 1942, being reduced to rubble and standing the gothic cathedral (Fig. 3). The object of study is inserted in a city, which from its foundation in the year 38 b.C. has been religious, commercial and university reference. As well as its political situation was object of occupations and adhesions.[11]



**Fig. 3** Cologne, 1945 (Stock image).

**Fig. 4** Emplacement (Drawing by the author).

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[10] We can say that previously it was born of the personal experience in its infantile stage in which are absorbed infinity of emotions that come to mark a conduct, it describes that when it was a boy, it entered to the kitchen of its aunt, traditional kitchen and how it looked wrapped in the atmosphere of that space, which for him that became the symbol of what is a kitchen. Zumthor, Peter, Pensar la arquitectura, p 7, ed. GG.

[11] Founded as Oppidum Ubiorum (city of the Ubios) later declared as capital of a Roman province called Colonia Claudia Ara Agrippinensium (Colonia Agrippina), until its occupation by the Franks in 459. In 313 it became the seat of the bishopric. The relics of the Magi are preserved in the Cathedral (given in 1164 by Archbishop Rainald de Dassel) and the relics of St. Ursula and St. Albert the Great are also preserved. For that reason it became an important center of medieval pilgrimage. The base of the growth of the city was its situation on the banks of the Rhine, at the intersection of the main commercial routes. For the Middle Ages was an important commercial and university city with one of the oldest universities in Europe. 459 was occupied by the Franks, in 1475 it was a Free Imperial City, beginning of the 19th century and as a result of the Napoleonic wars, it became sub-prefecture of the old French department of Roer, joined the Germanic Confederation after the Vienna Congress under control of Prussia. http://en.wikipedia.org/wiki/Colonia_ (Germany).

The art museum of the Archdiocese of Cologne was originally founded in 1853. Since 2004 it is called Kolumba due to its new location (Fig. 4), located in the middle of the ruins of the late Gothic Kolumba Parish Church (www.kolumba.de 2012). In 1990, the Archdiocese chose the site of the old church, where Roman, Carolingian, Merovingian, Romanesque and Gothic vestiges were discovered in the excavations of 1973-76 (Fig. 5) these had been found. Combined with the remains of the church of Santa Kolumba of 1480 destroyed in the bombings of 1943, the chapel of the Virgin of the Ruins of 1949[12] (Fig. 6) and the chapel of the sacrament of 1956 (Navarro, 2009) the place is constituted by series of layers that gives great patrimonial value condensed in a single site, reason why it was decided to call for a public competition the 16 of December of 1996, in addition has been invited to 7 teams of architects, among them was Peter Zumthor.
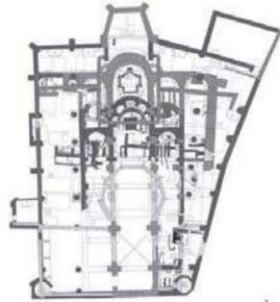


Fig. 5 Excavation Plant (Drawing by the author).



Fig. 6 Chapel of the Virgin of the Ruins, 1949 (Stock image).

At the basis of the competition was proposed the concept "Museum for reflection" as the main one for the new museum, where it would expose its permanent collection of medieval art works in conjunction with contemporary art exhibitions. According to the architectural program, there should not be shop or cafeteria, replacing a reading room, which served as a resting area through the routes.

A total of 167 projects were submitted until April 1997, when the proposal was received (Idem). On June 13, 1997, the jury decision was in favor of Peter Zumthor. In the description of the project, he emphasized his intention to unite all the segments found in the place, without intending to intensify the historical changes or eliminate the vestiges, rather to unify the pre-existing structures. His idea was to elevate the new building to 12 meters high; this involves the ancient strata, which allows you to propose an irregular route above the ruins (Figs. 7 and 8).
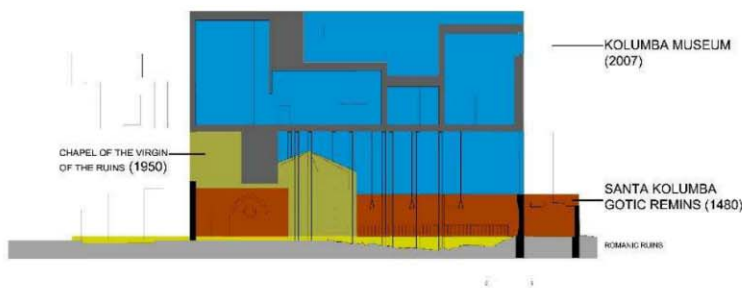


Fig. 7 Section of the Project (Drawing by the author).



Fig. 8 Area of archaeological remains (Roland Halbe).

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[12] Schwars enunciated conservation principles for the reconstruction of Cologne in the churches, he proposed the creation of a small room, chapel or crypt that preserved the "sacred presence" of the place according to its economic possibilities. PEHNT, W .: "The pure form and povera: construct tra le rovine". In PEHNT, W. and STROL, H .: Rudolf Schwarz 1897-1961. Milan: Electa, 2000.-pp 144-155. (referenced from Revista, Proyecto, Progreso Arq, N1 El esp y la enseñanza…)

### 3.1 *The Church's Memory*

I will focus on the room of archaeological remains where the experience lies more in knowing that you are in a sacred place stimulated by the proportions, materials and lighting of space to make you aware that the vestiges that lie under your feet also evoked the same solemnity by its own subjects.
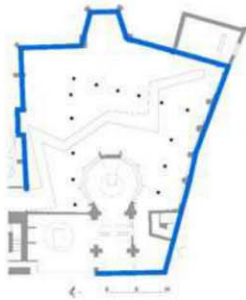


**Fig. 9** New and old perimeter Wall (Drawing by the author).



**Fig. 10** Bricks 36 mm high and lengths up to 520 mm and light gray neutral (Claudio_deste).
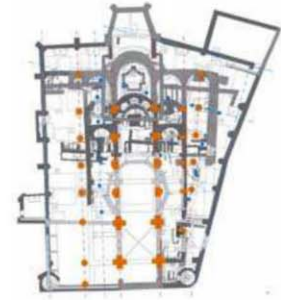


**Fig. 11** New columns in blue. (Drawing by the author).

The space was defined by the old perimeter of the walls (Fig. 9). Recovering the notion of place that according to the old Aristotelian definition "... place is the first envelope (or siege) of the content ..." in this case the most external that contains the previous ones and devoid of adornments and symbols. Camilo Boito said that in case of reconstitution, it is necessary to consider only mass and volume, leaving in some way blank the treatment of surfaces and that of ornamentation. In addition, according to Hegel, "Place is time placed in space" (Muntañola 2009, p. 75) thus, this palimpsest of layers reflects many historical times contained within those walls.

This building has a mixed foundation system, the old Gothic foundation works with the new foundation. The material of the coating is the brick. And it was chosen as being primarily the material used for postwar repairs (Zumthor 2014). Thus, the new bricks are light gray neutral, to integrate chromatically the various Gothic elements that still existed and were commissioned to the Danish Chistian Petersen (Fig. 10).

The system used was to raise the rooms with 14 concrete columns (Fig. 11) at 12 meters in height (Fig. 12). It integrates its own pattern to those of the existing columns, in addition, the slenderness and material of the columns make think in two interpretations that perhaps were contemplated by the architect. The first is to evoke figuratively the free plant of Le Corbusier with its proposal of free plant. The second is to evoke abstractly (Fig. 13) the hall floor very characteristic of Gothic cathedrals, whose characteristic is that all the ceilings that constrict the space have the same height, a criterion developed in the Gothic period, especially in Germany (Fig. 14).
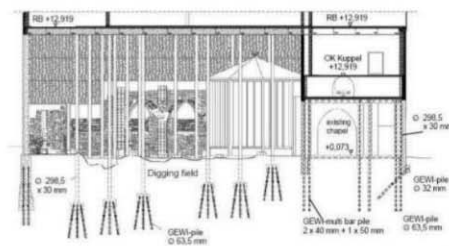


**Fig. 12** Project section (Stock Image).



**Fig. 13** Roof of the room of archaeological remains (Google Earth).



**Fig. 14** Gothic salon plant (Stock Image).

For the lighting, in that area, he makes a latticework on the top with the same bricks of the walls, allowing a discreet entrance of light to its interior and maintaining the volumetry of its facade to the outside. The intention to reduce the access of natural light to this area is surely due to the fact that it has been intended to recreate the atmosphere of pre-existing buildings in the same place (Figs. 15 and 16) Zumthor prevents crossing the level of the archaeological remains and raises a footbridge (wooden padouk) (Fig. 17) that goes from one corner to another in Zigzag.
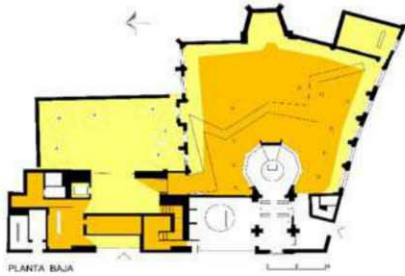


**Fig. 15** Natural and artificial lighting (Drawing by the author).
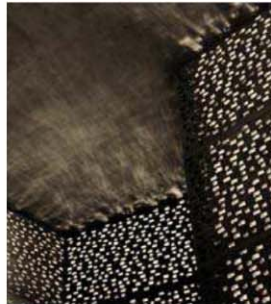
**Fig. 16** Natural lighting through the lattice (Hélène Binet).

**Fig. 17** Bridge, Kolumba Museum (Erin_Greenawald).

The value of the walkway is not the fact that it crosses through, is its zigzag that allows people to have a series of visual impacts stopping at each turn and making the turn to appreciate the view and repeat until the end of the path. That zigzag also allows you to appreciate the archaeological remains that are under your feet when you reach another point that could not be if the catwalk was straight. This museum offers much more to analyze and reflect basically the dialogue between contemporary architecture and the old one maintains a balance in all its aspects.

The space syntax tool analyzes the structure and function of a particular architectural or urban space, it is useful either to analyze or verify its structure or even to predict the behavior of the people inside in a state of project. The colors ranging from red indicating integration to blue as segregation. We can see in the analysis of presence and accessibility (Fig. 18) that having so many ways to design that path, Zumthor decides this zigzag in which we can see how it coincides just inside the spot of the zone in red that is the degree of more presence from space. In the other analysis called linear connectivity (Fig. 19) we can see that the longest red lines are concentrated in the two corners that go from one space to another, as well as where the gateway starts and ends, likewise that zigzag emulates all connections, visually covering all corners of that space.
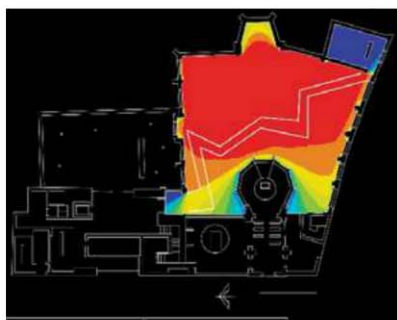


**Fig. 18** Accessibility and presence analysis. (Drawing by the author).
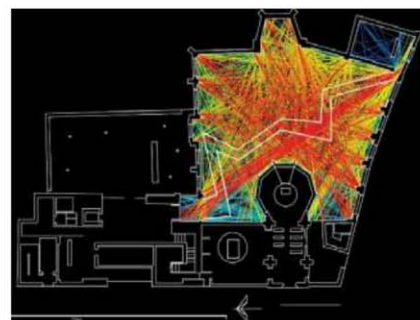
**Fig. 19** Analysis of visual connectivity (Drawing by the author).

## 4. Critical Comments on his work

In the essay by Philip Ursprung (2009) for the Pritzker Prize, he comments that in Zumthor's work other than the visual, the most interesting thing is how people feel when they touch them, how they smell them, how the sound resonates, as well such as associations, mental images, expectations, and memories evoke their buildings-he says-always revolve around the relationship between the body and its environment (Kimmelam, 2011).

Swiss critic Meter Rüedi[13] wrote that the end result of Zumthor's works may make him look like an ascetic, but "he is the opposite" is "an essentialist of the sensual".

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[13] Critic in Neue Zürcher Zeitung

Annika Staudt[14], speaking about her pavilion in Hannover, commented that inside she could feel and smell the wood and see the steel that went through it, being all very mysterious, but real "(Idem). In 2009 when Zumthor won the Pritzker Prize, a chronicler of Die Welt[15] wrote that Zumthor represented a different spirit, because its architecture is not ostentatious.

Philip Ursprung[16] (2009), says that the Kolumba Museum lets you experience the traces of history by offering a palimpsest on the ground. In addition it allows the visitor inside to partially experience street noise, outside temperature, and daylight, and can be read as the very promulgation of the interrelation between the present and the past that we are evoking.

Middleton van Jonker (2011)[17] comments that the cavernous excavation room vaguely recalls a petrified version of Terragni's Paradiso, at his next level he has an experience of purgatory because there is no daylight, this step was made to emphasize the walking towards the next level with its three towers, whose handling of light have a sacred quality becoming intimate spaces.

Detail magazine (www.detail.de) 2007 highlights that "Kolumba with Peter Zumthor has achieved a place of experience - a quiet museum that invites you to relax, see and think, and therefore requires an effective counterpoint to today. Therefore, this place is undoubtedly one of the most interesting museum creations of recent times".

Peter Davey (2011) describes the building as having a proper scale with its surroundings. "The luminous lobby of the museum and the mysterious penumbra on the ruins of the great space is dramatic ... along the bridge, you realize the strange soft music, in addition to the street noises off ... Zumthor is trying to involve other senses as sight and touch. Without a doubt, the aroma will soon be included, because the ruins are still consecrated".

Michael Kimmelamn (2011) comments that as if it were a blanket, Zumthor wrapped the ruins and the chapel with brick, the galleries are all different giving the sensation of being tailor-made for the art, seeming that the art raised by the architecture was made for those environments. He also says that in places like Bregenz, visitors react to the appearance of the building, its sounds, even the feel of the walls and floors.

Manfred Sack (Zumthor 1997, 70) comments that Zumthor poses questions before starting a design, questions of a different nature. Because for him architecture is more a matter of philosophy, structure, organization and qualities, whether tactiles or visuals.

Patrick Boylan (Boylan et al., 2002) talks about the Kunsthaus describing the arrangement of spaces and materials, mainly the relationship between glass and light and how it affects its exterior and interior. Emphasizing that the Kunsthaus breaks the traditional border between art and architecture.

Rudolf Sagmeister (Kimmelman, 2011) Kunsthaus curator describes Zumthor's performance as one who does things perfectly, and that he is the symbol of what can still be architecture, a work of love, and comments that people are very proud and that even years later many people just go to Bregenz to see the building.


## 5. Conclusions


Both the texts and the museum contemplate the quality of ethics, memory and phenomenology as analyzed in the order of prefiguration, configuration and refiguration; in addition, its architecture whose composition reflects a cultural narrative, has been well received by the community. These qualities compel the architect to predict something that he may not live, and therefore the in-depth study of the place he will intervene guarantees a better integration of his work with the context, a context that not only belongs to him to the present, it dignifies the past for future generations. Based on the sequence and coherence in which he thinks his projects, the analysis of his constructed work and external comments recognizing the quality of his works I can say that his argument justifies his practice.

Its coherence gives it a solid foundation of integrity that allows it to work ethically not committing itself to any architectural or constructive current, but taking advantage of the formal and technical elements it deems appropriate in a particular case, in a novel, even unforeseen way. Also the concept of memory fulfills the objective of rooting a project with the place. Finally, the phenomenological as an important piece that the author with all the elements employed achieves the objective that people become emotionally involved with the space. The texts of Zumthor provide interesting things, because they approach us mainly to the human side of its architecture. Sensations of the daily life that

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[14] Director of the Zumthor modeling team
[15] Die Welt (the world) is a conservative German newspaper published by Axel Springer. Founded in Hamburg in 1946 by the British occupation forces.
[16] Professor of Modern and Contemporary Art, University of Zurich
[17] Jonathan and Nick Van Jonker work collaboratively to undertake research topics with photography as a means of research, sacred and profane space, psychoanalysis and architectures.
http://middletonvanjonker.com/2011/09/05/zumthors-kolumba-art-museum-of-the-archbishopric-of-cologne-ii/ 09/04/2012

sometimes do not seems important, the author describes them as primordial inviting to consider them like essential elements at the moment of projecting and defending them until the moment of its construction.

A gothic church that was already part of the social and urban network having disappeared with the bombings, has tried not to disappear completely, It has not been rebuilt as it was before, nor has it been replaced by a completely new and different one, even the use was not lost - by the chapel of the virgin -, but neither in the new space was it resumed as it was. The new intervention takes care in use and form to remain in the network of institutional buildings, an urban-architectural network that is at the same time a social network. Thus with the new building has been taken care that the absence of the previous one does not suppose a loss, rather a sum that favors the past, the present and the future.

The architect is aware that the user of both the building and the city is no longer the same as 500 years ago, but he turns his current user into a multi-period reader who reinterprets space - as Bakhtin would say referring to the author on the reader and the listener- (Bakhtin 1981). Thus, the same space has been reinterpreted by different users over time.

Peter Zumthor's Kolumba Museum is an example of dialogue in an urban, social and historically complex context. In this intervention is placed only what is necessary, where the form and materials are not denied, but not copyint neither repeating the above. Articulating fragments that generate the necessary narrative "tension" between architecture and city, subjects and places, past and present; and uses and forms.

This research has not exhausted the issues that can be developed. Zumthor's work, although not extensive, is very interesting to carry out more analyzes that cover all his works and that deepen in his references, his trips or the philosophy that he follows. This would provide valuable information to learn more about its design mechanisms.


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