MSC.2 ARCHITECTURAL HISTORY THESIS

SUMMARIES OF RE-CONSTITUTED HISTORY

Tracing continuities in Modern Restoration

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Abstract: The Old Pinakothek, with its progressive concept, became a model for many 19th-century museums. Completed in 1846, by Leo von Klenze, the structure was severely damaged post-war. Its first restoration plans included a complete tear-down and a new master plan. Hans Döllgast fought for its preservation and state of history, adding a method of plain textured exposed brickwork as a commitment to the present, consequently giving rise to a new perspective of ruin conservation. Creative approaches of re-constitution that involve analyzing a monumental space and its history with a focus on reconstruction that is strategic, have brought a shift in the way one can approach architecture since the 1890s. The unconventional philosophy and strategic craftsmanship serve as an inventory of practices that have inspired architecture in Berlin and across Europe today.

Keywords: Modern restoration, Creative re-building, Analytical futures, Alte Pinakothek, Repair, Craftsmanship

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SUMMARIES OF RE-CONSTITUTED HISTORY
Tracing Contuinities in Modern Restoration
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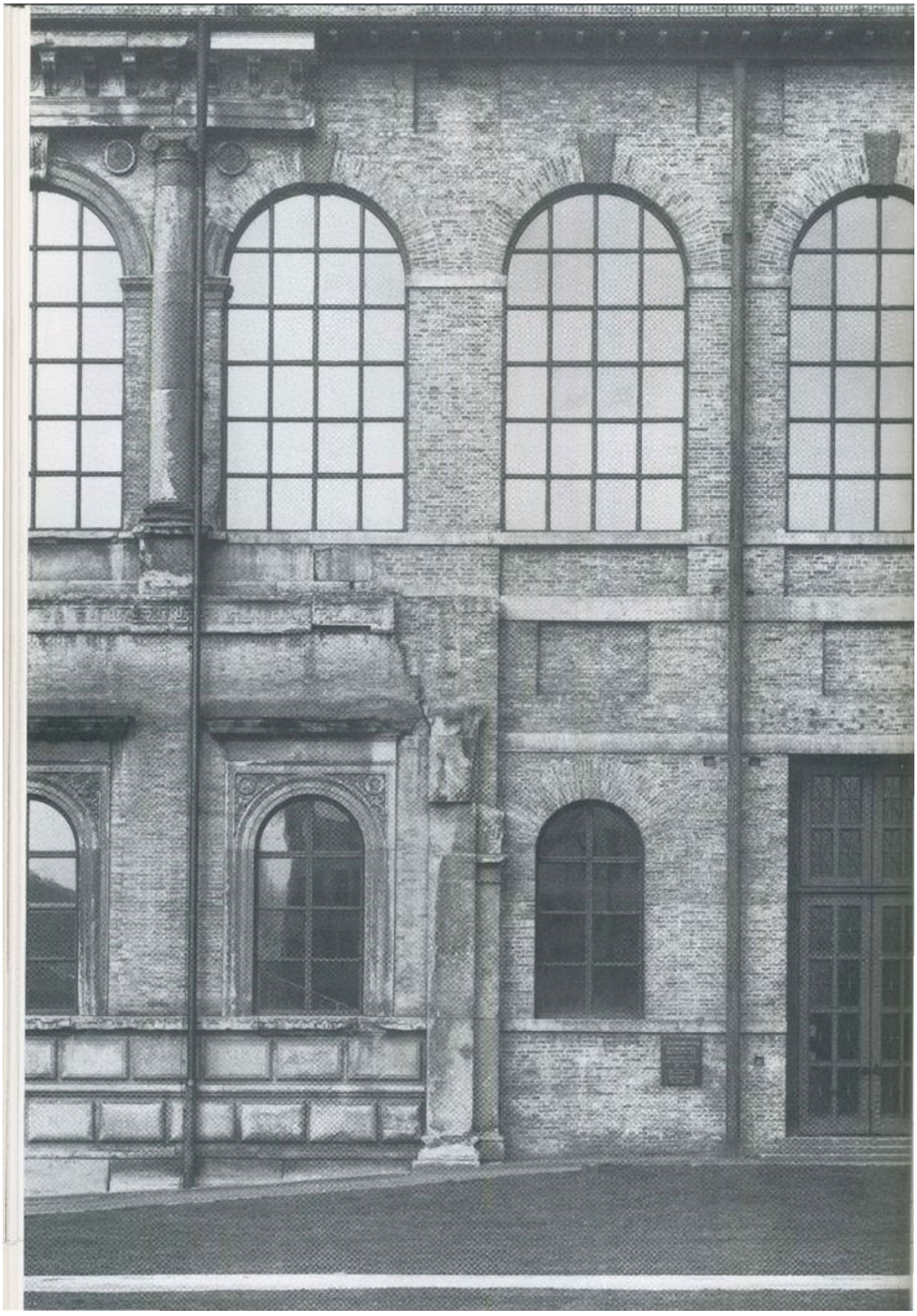


Research Question

How can the various techniques of reconstruction be found, organized, and implemented to benefit a structure (for building with value, culture, and relevance) such that it creates a pioneering effect in the approach to modern restoration?

1. Introduction

From the viewpoint of History and Sociology, communities have been concerned with the care and repair of spaces with historical importance and their antiquity. The diatribe between John Ruskin and Violett le Duc[1] represented the first radical ideologies in the restoration movement. With time, the current approach to restoration has gained a 'third sense.' This is a culture that values preservation as a moment of architectural opportunity and genius.

Conservation is a term that refers to the preservation and restoration of buildings that represent cultural, historical, and architectural significance. Lately, its definition has expanded to incorporate complexities of conception, interpretation, and competence. This loss in rigidity around the subject has helped in creating a definition that is more profound, in addition to generating an architectural impulse that is more compounded in its ideology. Architects now value the idea that an existing building is just another part of that matrix within which one forms their design (RIBAJ, 2021). The profession has a duty to conserve the present cultural fabric by way of sensitive adaption, renewal, alteration, amendment, extension, or reconfiguration. Conservation and repair bring with it the joy of meeting the long-dead architectural mind of the original designer through intense study and the built work (Harrap, 2021). This requires responding to the value of the existing building fabric by using relevant architectural intelligence and understanding.

The rise of the conservation movement has given first hope and then despair to towns, cities, and villages. The translation of isolated inner-city markets to retail and cultural purposes, while the encircling of old settlements repurposed into cheap developers' housing has compromised the city fabric. Many towns have lost cultural value due to the careless abandonment of their fabric for febrile gains. As architects, we could gain more tolerance for incorporating layers of strategies that generate more conservationist tendencies as a collective. It can begin as a set of established derivatives that enable sensitivities and could go as far as developing a poetic method to restoration architecture.

[1] Namely between Viollet-le-Duc, who argued that the architect should understand the vision of the original architect, and should then finish the work. On the other hand, Ruskin and Morris believed in the preservation of the actual source of the building, and material, without changing or re-constituting it.

1.1 Research Methodology

In addition to original archives, from Hans Döllgast, TU Munich, literature from secondary sources, such as writings from partners, practitioners, experts, researchers and historians in the field of reconstruction and restoration. The analysis of this information is then confirmed and re-structured objectively with the help of research tools and knowledge gained about several interventions adapted in building structures dating from the 16th to the 20th century in the two studios of Heritage Architecture. Alongside this, a lecture by Mechthild Stuhlmacher, a present-day restoration architect helps gain a technical viewpoint on such methods.

1.2 Defining the focus of the subject

The initial chapters of this paper offer an insight into the practice of the restoration movement and of the creative approaches to restoration in the 20th century. The following chapters analyze redevelopment and integration strategies that are commonly adopted. By conducting an in-depth survey of historic buildings and technology at the level of materials, layers, finishes, and detail such as the Alte Pinakothek, Munich, and using references from restoration projects in Europe, the aim of the study is to excavate and organize modern restoration techniques and create an account of current day principles of creative reconstruction.

CHAPTER I

2. On the role of Creative Restoration

2.1 Thinkers, Buildings, and Beliefs

When the process of restoring a monumental building begins, it is usually carried out with a vision, which is quantified by sets of values that form an overall philosophy. The philosophy is thus the main outstanding judgement and it is what defines practice. Urban planners, have been looking towards more liberal processes in the wake of ruin craftsmanship that allows fresh perspectives in architectural restoration. Pritzker prize winner and present-day restoration architect, David Chipperfield comments on Döllgast's Alte Pinakothek in Munich, elaborating on the ideology of the 'third idea.' This idea consists of working with the original building, with an intervention and a totally new idea- 'the new building.' It involves re-establishing the original form, in volume, space, and mass. This is a way to give back to the fragments, such as a broken ancient vase, the form restoration takes place with an abstract material, but with no attempt to imitate the missing ornamentation (Chipperfield 2009). He emphasizes the power of simplicity in such instances and the use of materials, to demonstrate their intrinsic qualities.

It does not matter much whether the ruin is recent or a relic, as the process of development for two adjoined buildings that follow one another, as old and new, is always performatively transitional and relative. Restoration expert, Julian Harrap also summates the theory. He comments that existing buildings provide greater architectural versatility and challenge from which we create new works of architecture, from the view that it is better to mend than to build new.

Practices today, consider the existing building as just another part of that matrix within which they form the design, along with where the sun rises, the slope and archaeology of the site, and the practical aspects of design. Thus, they conserve the present cultural fabric by way of sensitive adaption, renewal, alteration, amendment, extension, or reconfiguration (Harrap, 2021). It performs as an intervention that borrows and projects its history, that evolves to finally become an extension as well as mediation. It brings with it notions of display, dependencies, and rationalised intricacies. For instance, the technique of 'soft restoration'. Soft restoration is a technique that involves mediation and establishing a position where damage is suppressed and original fragments are given significance by re-establishment of some of the missing elements of design. They are careful about not compromising the authenticity of the original design. This is a complex and highly subjective process since it involves one responding to each condition separately while holding on to an overall ideological position. These negotiations arise a faith, in the scope of architecture that offers more than an infrastructural proposition; it offers continuity and cohesion between the old and the new.

Dirk Somers, in *Etiquette,* elaborates on the powerful underlying affinities that locality-specific architecture can help create in chaotic urban settings; marked by challenging constraints, namely as that of being powerful social connectors, and cultural flagpoles. In his case, the setting is of a civic library in the dislocated municipal town of Beveren, Belgium. The library is crafted as 'a surgical insertion' in the plethora of jumbled urban blocks of Beveren, as it lacks any individual assertiveness; like a flesh-colored prosthetic leg (Somers, 2008). On one hand, a chaotic setting could be a complex

urban context such as Beveren and on the other hand, it could be a post-war semi-dilapidated site. The question remains, whether, methods of careful judgement and consideration can be multilaterally or at least, fundamentally applied in the case of restoration in today's day and age.

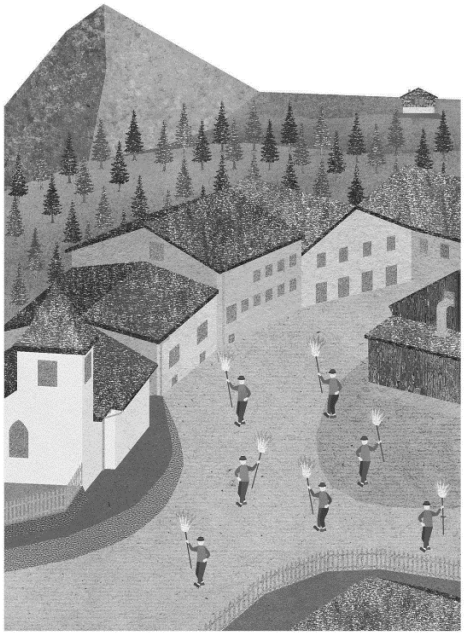


Fig. 1 *History and People*, Graubünden

Across the world, there is loss of significant cultural value due to either the abandonment of original ruins entirely or of the structures built with reckless restoration techniques. Much importance lies in creating a greater realization of the value of old buildings, and the access to methods of creatively using architecture as a revitalizing solution. Harrap argues that it might also help reduce the stigma of conservation since it is an architectural term loaded with prejudice and implies indefensible compromise, in that the new use is compromised by the existing building while the existing one is compromised by the new use.

CHAPTER II

2.2 The ideology of 20th-century restoration: The Old and New

Fig.2 *Alte Pinakothek by Hans Döllgast*

Modern restoration consists of several schools of adapting old buildings. The majority of restoration projects occur in the form of juxtaposing a new volume as an addition to the existing structure since that evades from falling in the ballpark of assessing the value and potential of the entire old structure, naturally only requiring a part of the structure to be fit against re-intervention. The general design processes for the new building can also reach the creative peak earlier because fewer preparatory studies are required (Kuipers, 2019). Some projects essentialize functional additions as the guiding restoration principle, often negating the socio-cultural, as well as aesthetical appropriation factors. Substitute materials and imitation bring inauthenticity into the picture whereas new-fangled measures may threaten or degrade historic value. Before the 20th century, imitation was simply how one learned, the creative act was only considered legitimate if it had discernible relations to a model. Creating statement elements, also denotes a change in time, and is the essence of contemporary design. The modern paradox lies in the incessant need for pre-determined rectification of historic fabric. Designing amidst pools of building booms, requires a certain kind of architectural response (Stuhlmacher, 2008).

With the idea that restoration practices need to be encouraged, one can entertain and study the recent trends in modern restoration. The last couple of decades have witnessed a new language in adaptive reuse that largely accommodated a necessary ‘glass slit,’ ‘screaming contrasts’ and ‘heavy-lumps’ between the new and the old.
It is known that heritage structures are meticulously designed and skilfully constructed structures. An equally competent and compatible strategy is required for their preservation. It should commence with an analysis of the physical structure, the management context i.e., availability of resources, funds, personnel, technology, legislative mandates, and the cultural and social perception.

There has been an increasing trend in using old buildings with added functionality for present use[2]. The drive for singularity and reform architecture can be described as a characteristic approach to

[2] Article 5 of the Venice Charter (1964)

contemporary restoration. The pace-bound recital of the tale of such a building, can lead to misplaced architectural tendencies. More analogous forms of architecture can arise out of emphasizing the endurance of situationships that lie within. It involves a series of flexible approaches instead of a single gesture or concept, that addresses the ruin structure, its complexities and its successive modifications integrating them with a series of interventions that form a coherent whole. An example of one such modern century restoration is the reconstruction of Leo von Klenze's Alte Pinakothek (1946-1973).

According to Döllgast, the fight for the preservation of the Pinakothek was the longest fight of his career[3], despite being uncommissioned. The restoration began in 1946 and reached completion in 1957. It took him five years to realize his plans and invent a singular creative vision for the emblematic south façade with the visible bomb crater (Wolfgang Jean Stock, 2018). It was due to both, the complexity of the damage and the intervention strategy adopted by Döllgast. Having very little or no precedent, he sought to translate his argument in the Alte Pinakothek in a manner never seen before. It was a philosophy translated into an experiment that turned successful.

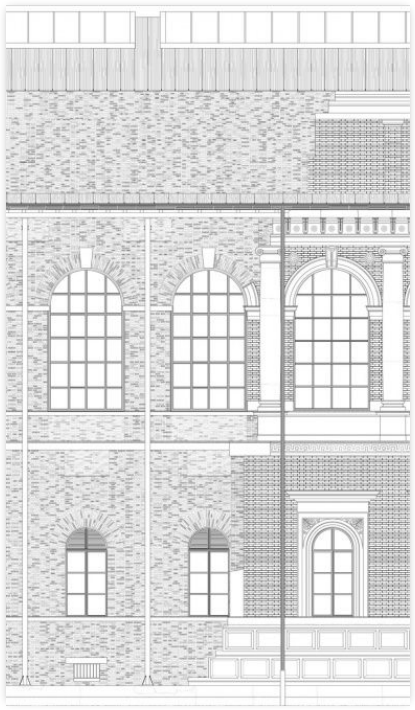


***Fig. 3**, Alte Pinakothek, Munich Reconstruction 1946-57, Emblematic south façade with the visible restoration technique*

These methodologies adopted by the architect arose from the sensibilities developed in his early life of ruins as relics overlaid, converted, and put to use with new life. It was a form of developed impulse. The simplicity of technology of age as measures supporting the new structure made an impression on his work. His architectural consideration and interest in ruins lay in the range of being able to preserve as well as restore them, while both being the exception and interpretation rule. This was the third idea.

[3] Fought with authorities

He was inspired by Rudolf Schwarz' ideology for the 'Kirchenbau' as the old churches, were to be treated with great regard, but also not as markers that defined future restoration. Instead, he believed that they should be treated as a partner[4]. His concepts post the construction of Alte Pinakothek, received skepticism, and terms such as ruin romanticism, makeshift methods, as 'a thorn in the flesh' of Renaissance revival and eyesore, led to many anti-Döllgast campaigns. It was only after the 1970s that his work gained recognition as a brilliant approach to additions without distortions to Klenze's work[5]. His other works soon gained international acclaim and are studied widely as subjects of the creative approach to ruins. In his project St. Boniface, a strategy of replacing materials while exacting the mass and form is seen. He is seen using plain forms in the spirit of lost parts, and making suggestive or implied fillings. He also made use of techniques such as patchwork or visible joints. His employed methods are frugal and of the utmost economy, while maintaining a formal language in his architecture (Kat,Döllgast1987). Some of Döllgast's methods can be observed through Alois Riegl's ideas in the Pinakothek in his text[6], "every monument, intentional or not, represents an overlay of values projected onto it by its producers and equally, by its different audiences over time."

[4] that exists now, at this point in history, to be endured
[5] Original architect
[6] Alois Riegl's classic essay "The Modern Cult of Monuments: Its Character and Origin" (1903)

CHAPTER III

2.3 Methods and Approach

Study of the Alte Pinakothek:
From ideas and philosophies, Döllgast's efforts came to realisation with joining technics and culture. His focus lay on restoring the building's original design and character while also modernizing its infrastructure and making it more accessible to the public. Döllgast collaborated with other architects and conservation experts to ensure that the restoration work was carried out in a way that preserved the building's historical significance and authenticity. Some of the key elements of the restoration efforts included the preservation of original decorative elements, the addition of modern climate control and lighting systems, and the incorporation of new exhibition spaces that complemented the building's historical character. Some of main techniques used demonstrated a deep commitment to the preservation of historical architecture and a keen understanding of the importance of balancing preservation with modernization and accessibility.

> *" ... stimulating careful observation and critical positioning by focusing the attention on that which is required to achieve architecture of value, or to sustain it. It poses a central question of how current generations can engage design energy with the precision required to deal with the built heritage of previous generations: a forward-looking process of transformation as a method that leads to a respectful engagement with heritage."*
>
> -Floris Alkemade, Designing from Heritage

Floris Alkemade emphasizes the importance of creating an account of strategies for restoration and conservation and the need for systematic information for its practice. Many of these involve architects being aware of social and technological changes and nourished by a broad interest in upcoming management techniques and involvement in a diverse field of spatial and social research.

Döllgast employed various technical strategies during the restoration of the Alte Pinakothek Museum in Munich. Some of these strategies included:

1. **Preservation of decorative elements:** Döllgast's team carefully preserved the building's original decorative elements, including frescoes, stucco work, and other ornamental features. They used specialized techniques to clean and repair these elements, ensuring that they remained faithful to the original design.

2. **Incorporation of modern infrastructure:** While preserving the building's historical features, Döllgast also incorporated modern infrastructure to improve the building's functionality. This included the installation of modern climate control and lighting systems, which helped to protect the museum's collection and improve the visitor experience.

3. **Conservation of original materials:** Döllgast's team made a concerted effort to conserve the building's original materials wherever possible. This included the restoration of original

wooden doors and windows, and the use of original stone and marble elements in the building's facade.

4. **Integration of new exhibition spaces:** To improve the museum's exhibition space, Döllgast incorporated new galleries and display cases that complemented the building's historical character. These new spaces were carefully integrated into the existing structure, ensuring that they did not compromise the building's historical integrity.

Overall, Döllgast's technical strategies aimed at preserving the building's historical features and materials while incorporating modern infrastructure and new spaces, which led to the creation of a museum that was both functional and faithful to its historical roots.

In the approach to modern restoration, arguments presented on factors such as reversibility, compatibility, technical demands and costs, sustainability levels, accommodation risks and liabilities, etc. help in shaping the narrative of the new building. It is necessary to follow a precise methodology of survey, diagnosis, safety evaluation, the choice of criteria and techniques of interventions, and finally the controls [CrociG.,2009].
The methodology to handle these problems while respecting structure's cultural integrity, is dealt more subjectively, per specific case. Restoration helps in taking the building structure to a new minimum strength level. (Fig. 4) This helps in augmenting its life and as well as strengthening the historic fabric.

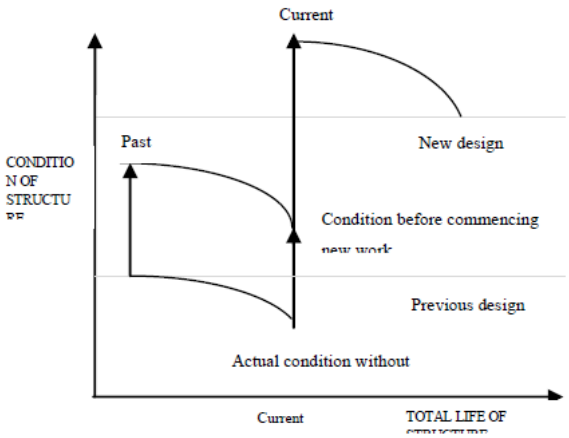


***Fig. 4**, The Need for Restoration vs Building Strength, IRJET*

According to the International Journal Research in Engineering and Technology, general steps in modern restoration include:

-Basic preservation, rudimentary 'cleaning'- This includes treating causes of surface disruption and irregularities such as discoloration, peeling, biological growth, degeneration etc.

-Characterization of different period masonry/foundation materials, through maps of not homogeneous areas, i.e., areas with different type of bricks or stone blocks or areas with separate building kinematics i.e. rupture, tilt or structural differences[7].

-Discovery of hidden structural elements, such as arches, columns, choirs included in the existing masonry.

-The description of the original construction techniques and typologies in common terminology.

-Evaluation of structural performances through determination of damage in fractured masonries.

-The detection and classification of surface damage.

-Examination of structural vulnerability through investigation of physical/mechanical properties of mortars, stones and bricks.

-Inspection of previous refurbishment and/or maintenance techniques (injections, stitching armed joints) if any.

-For buildings with great lacuna or dilapidation, a matrix is used to score the safety and strength of the old built.

…

To explore the idea of re-rendering a building, the value of architectural heritage lies not only in its appearance, but also in the integrity of all its components. Hence, one needs to view it as a unique product of the specific building technology of its time (ICOMOS, 2008). The most complex aspect of verifying the structural reliability for reconstruction is a step which cannot be solved based solely on structural calculations. Complementary approaches involving historic research, comparative analyses and monitoring are also needed within the frame of a broader and more flexible understanding [Roca P.,2011]. The periodic monitoring of relevant parameters can help identify eventual deterioration phenomena. Thus, dynamic tests, in conjunction with model updating, are becoming reliable tools for non-destructively assessing historical structures [Rainieri C., 2011]. Technical ability, design conviction and feasibility of a proposal are key factors that help in backing up an argument to deem the design as fit or unfit for undergoing the processes involved.

[7] Improvement of the seismic resistance of historic buildings. In the study by Cancellieri S. et al [2011], an integrated methodology concerning the diagnosis, based on non-destructive testing (NDT) and techniques, is presented in order to better investigate materials and structures of historic importance.

Fig. 5 *The strength lies in recognising disturbing qualities that serve as pillars of Het Predikkeren, Kortknie Stuhlmacher*

The International Journal of Research in Engineering and Technology[8], A systematic approach towards restoration of heritage buildings, a lot of work has been done in the field of restoration in devising various innovative techniques of restoration. Every restoration work has its own challenges and ways to tackle them. These challenges may include visual appearance, architectural appearance, strength of the structure, present or proposed use of the structure etc.

List of Factors influencing the restoration process

The restoration process of a building or structure can be influenced by various factors, including:

A. Historical significance: The historical significance of a building or structure may influence the restoration process. The restoration process may aim to preserve the building's historical value and cultural heritage.

B. Architectural style: The architectural style of a building may influence the restoration process. The restoration process may aim to restore the building to its original architectural style or may incorporate modern elements that complement the building's style.

C. Condition of the building or Type of Damage: The condition of a building may influence the restoration process. The restoration process may aim to repair or replace damaged or deteriorated parts of the building.

D. Building codes and regulations: Building codes and regulations may influence the restoration process. The restoration process must comply with the relevant building codes and regulations.

[8] Volume: 02 Issue: 03 | Mar-2013

E. Availability of materials: The availability of materials may influence the restoration process. The restoration process may use traditional or modern materials, depending on their availability and appropriateness.

F. Budget and Management: The budget and resources available may influence the restoration process. The restoration process may need to balance the need for restoration with available resources.

G. Stakeholder input and Typology of Use: Stakeholder input may influence the restoration process. The restoration process may need to consider the opinions and preferences of stakeholders, including owners, architects, and community members.

Intervention methods are techniques employed by skilled artisans, engineers, and architects to ensure the compatibility between the old and the new. A base of common database of restoration defects and curing processes helps ensure seamless execution. Heritage conservation falls at the conjunction of History, Design and Technology, making it equally critical of *what* is being attributed, *why* it is being attributed and *how* one must proceed with well-oiled methods to its attribution.[9]

Fig. 5*.1 Systematic approach (IJRET, 2013),* Rehabilitation

[9] What; heritage properties that trigger conservation, *Why* refers to values, reasons, argumentation of the attribution and, *How* refers to the methods and approaches.

***Fig.5**.2 Systematic approach (IJRET, 2013),* Planning & Development

In the restoration of the Neues Museum, the methodology of increasing the total life of structure (Fig.5.2) can be clearly studied. Here, the methodology can also be compared to Döllgast's representational quality of technology and his interest of image.

A General account of David Chipperfield's techniques include:

-Recognizing a continuously formed dynamic, on the exterior and an internal dynamic in the structure. E.g., Neues Museum, all pieces influence one another in a manner that there are parts, and then one is constantly required to adjust their conception based on parts to whole. There is a consistent centre to which these parts resonate constantly, creating a singular vision (El croquis, 2006).

-Avoidance of multiple stories; This principle also arises out of the need of a building to not consist of too many fragments, and in turn, speak as a whole. In his view, the complexity of stories, makes it difficult for people to understand the overarching quality of the building.

-Conciliation of Opposites: When it comes to spatial definition and forms, Chipperfield oftens makes use of one of the following three techniques – compartmentalisation of one volume, juxtaposing several volumes or distributing the programme across several separate volumes. However, in order to achieve compositive simplicity, he often may reconcile two of these procedures together.[10]

-Free but Attached: Most his projects involve a typical strategy of adhering to a grid or an axis, that he then deviates from. This again helps in maintaining a formal type of coherence, and perspective to these structures. E.g., Checkerboard arrangement as in the case of Ninetree Village and the block alignment in the City of Justice, Barcelona.

-Echoing Urban Situationships: As seen in the construction of the Neues Museum, emphasis on original materiality and spatial context is an indicative bridge between newly pre-fabricated materials and their compatibility with the preserved elements. It constitutes levelling between the virtues of sameness and differences.

Fig. 6 *West Façade, Neues Museum* (Rory Gardiner, 2017), Museum Island, Berlin

[10] One of the repeatedly used procedures, is the stratification plan, as seen in his project, *The Matsumoto Corporation Headquarters*. The process involves literal division of its rectangular plan, with development of each division in a different type of height.

CHAPTER IV

2.4 Common trend in relevant Reconstruction techniques:

In the approach to soft restoration an overview of used techniques, helps discover common patterns for a greater long-term subject awareness. With the help of a general database, that accounts various approaches for 21st century architects eventually restoration design can evolve to 'second nature' in practice.

As per the study of Thiru K.P.Mohandas, major problems any old structure faces may be due to human negligence, human vandalism, overloading of roof, raised ground water level, wrong choice of materials, structural issues and climatic problems. For different degrees of damage throughout the building, with some rooms being in a better condition than others, the techniques applied are different, and relative to the damage.

For areas with an architectural shell missing, or completely broken, as seen often in the case of Post-war structures in Berlin, structural strengthening techniques are applied. First the damaged part is supported and reinforced, following which the 'new' part is added next to the reinforcement.

Once the structural integration is successfully carried out, the surficial methods are then performed. This includes addressing the damages in the old structure as well as the integration of the old structure with the new. Here, the removal of portions of cracked masonry walls and piers and rebuilding them using richer non-shrinking mortar is done. Replacement of old timber, and reuse of window glazing where necessary are methods performed alongside the structural techniques, depending on the installation requirements. Here the ideas of physical as well as historical continuity are applied. Research paper by Oudatzi K. [2010], attempts to use virtual 3D modelling in the field of restoration.

Other useful techniques include dynamic tests, in conjunction with model updating. These are reliable tools for non-destructively assessing historical structures [Rainieri C., 2011].

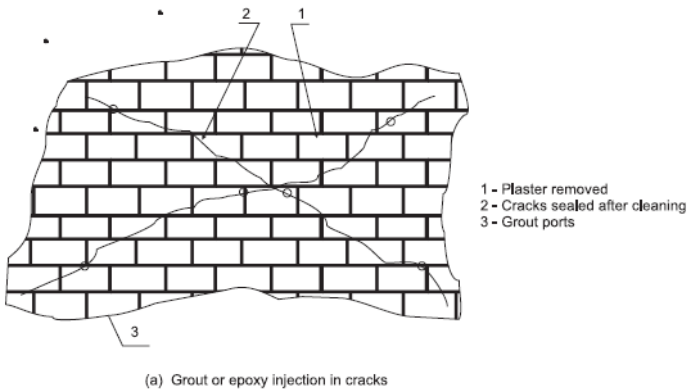


***Fig.** 7 Grafting of a Wall*

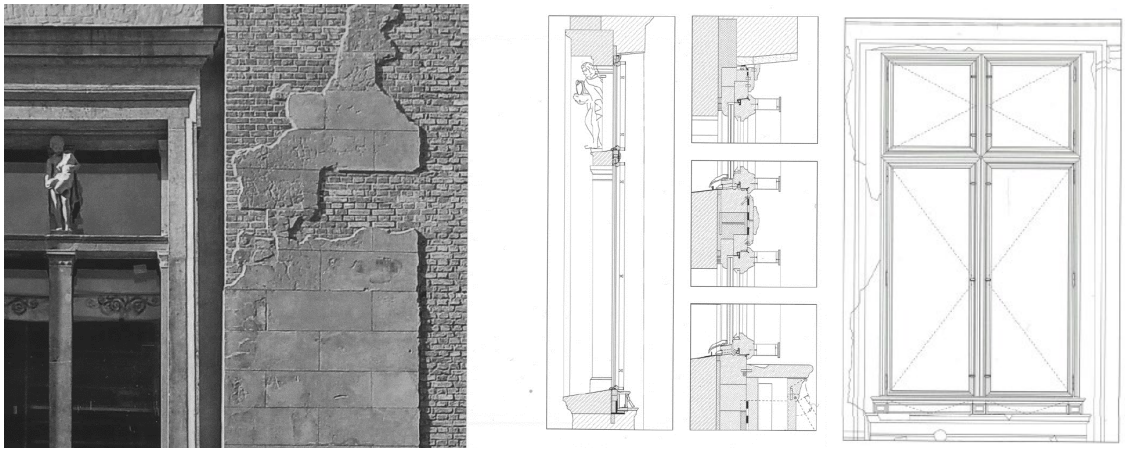


Fig. 8 Aspects of Setting: The windows are set within a frame of hand-made new bricks, which unify with the old reconstruction.

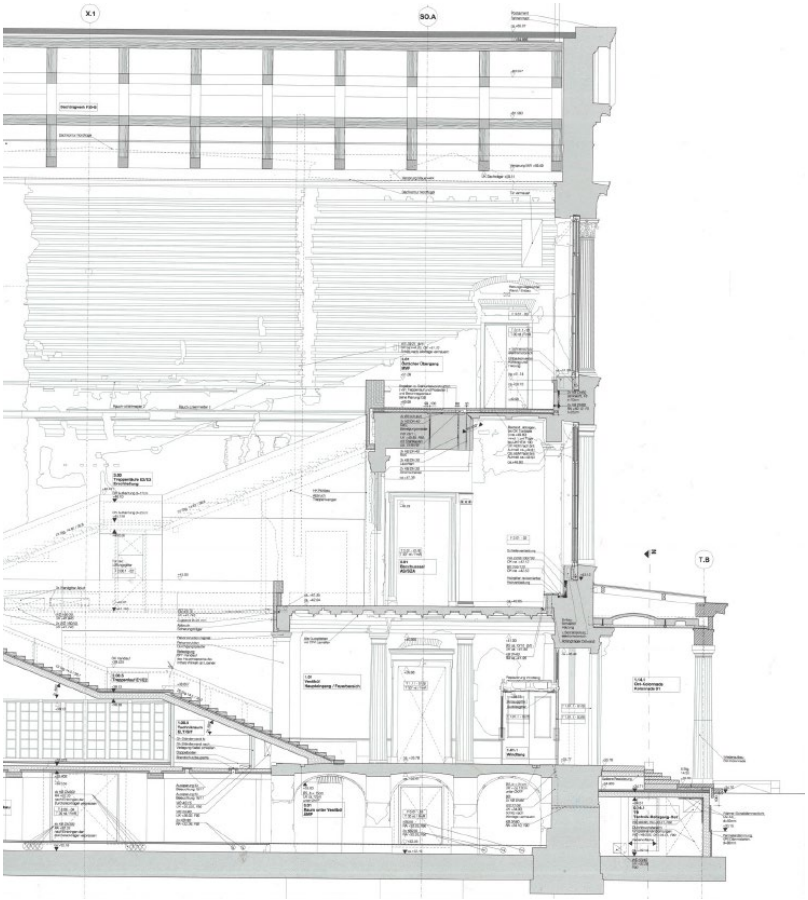
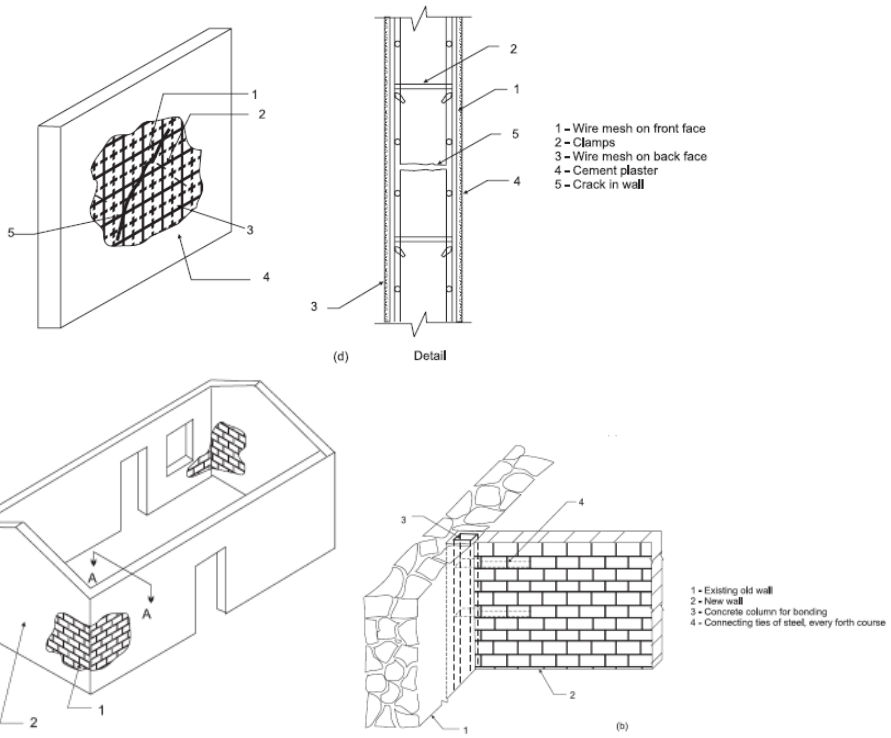
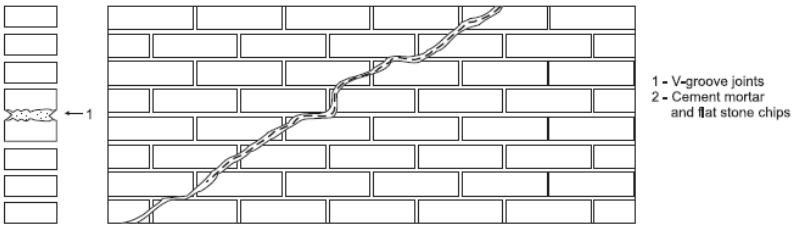
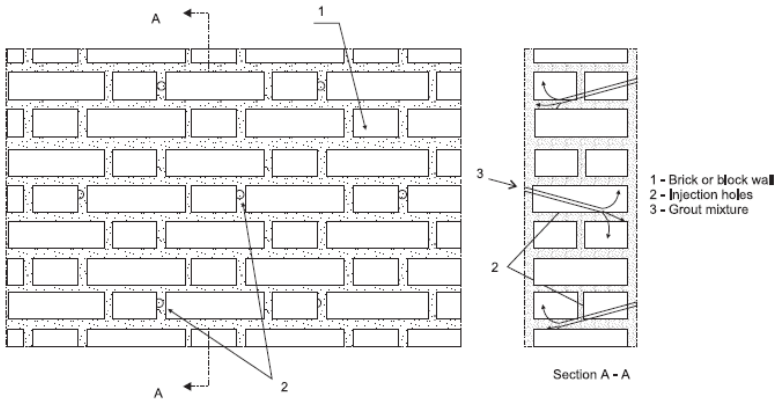


Fig. 9 Detailed Section: The old walls remain as 'quiet artifacts' in the new lobby of the Neues Museum





(c) Cement mortar and flat chips in wide cracks



(b) Grout or epoxy injection in existing weak walls

Fig. 10 Methods: Stitching, Grouting, Re-bar Replacement, Re-construction,

"The ruin allows privileged views from previously inaccessible viewpoints; it offers a fresh explanation of itself." *Fred Scott, On Altering Architecture*

CHAPTER V

Conclusion: The Urban Trampoline Issue

The duality between creative input and congruence, creates a field of tension between intervention of heritage structures and their reclamation. Creative reconstruction, was in fact a pioneering method to soothe many of these aggravations faced by architects. Debating whether aspects of physicality, time, memory, and social restructuring are precedents in shaping design are all fair arguments in this process. Revisiting, the pronounced perspectives in contexts such as of 19th century Antwerp and post-war Berlin, propose architectural challenges of cultural bereavement, economic as well as functional revival[11]. The power of contemporary architecture lies in restoring the balance between time, space, and perception in the dishevelled discourse of a city.

Perhaps the examinations of an entourage of architecture that acts as devices for economic growth and mere advertisement, and those which set a mark on practice are two separate arenas in this argument. The construction of these *devices*, is a valuation of each different century, which provides a framework to consequent architecture. This in a way, is a pillar that holds only the next the level. With regards to classical structures, the sensitivity is required now is of nibbling on essential sample-*ment* to preserve its fleeting temporality; *what to do we do with these structures that now mark history?* The distinctions between the two allow one to act judiciously, as the present-day landscape needs to be viewed as a trampoline for the future, which is the only necessary act to preserve. It can thus be completely reinvented, reinterpreted, have an individual existence and yet it still shed light on its history.

The Urban Trampoline is thereby a concept that contemplates and ensures reassessment of surrounding one with legitimate history, while intervening anew with a social fabric. This does not mean an end to creation, but rather a closer opportunity for so. It also does not mean that the fabric must remain consistently unchangeable but rather as a somewhat coherent whole, full of degrees of relevance. The opportunity lies in colours, gradation, formic tendencies, inter-dependencies, leverage of layers of use, exploring re-imagined perspectives and strong underlying synergies. These are just some approaches from a wider viewpoint. The other argument that using existing building matrices, limits contemporary freedom and the idea of hyper-rationality in the urban fabric steps in, can be then challenged with the intellectual capacity that is invoked during the conciliation of both. There lies a spirit in the establishment of coherent relationships between the different architectural layers of the subject. The primary work lies in creating associations between these different layers of the old structure and the new structure. The vision is such that associations precede differences. There is no pre-defined method to arriving at conclusions regarding these associations and it

[11] Certain cities without predetermined urban plans, underwent a new system of spatial logic (Uyttenhove, P. 1993)

is a matter of performing an on-going archaeological identification. Once this is sensitised, greater explicit interventions can be performed. Of course, this requires more time and operation than creating structures without many specifications. Eventually, it is an investment in the establishment of an urban fabric that is not facing an existential dilemma each decade. The prior likelihood of credence of history and its importance and the practice of restoration are interlinked.

Its value can no longer be seen as deductive supplement of a zeitgeist alone. It becomes a tool for aiding possibilities in the realm of furthering design but also in redefining notions of property and public space. For the communities it is a gesture of accepting newly arising paradigms and for the recreators an endeavour. This entails generating higher knowledge of possible ways to use old structures. The higher the available resources and tools, the more will be the likelihood.

"On Policy Time," and Benevolent architecture:

There is a need for drawing connections between historic structures, spatial reform, and their active realisation. Creative restoration efforts offer the ability to actively restore rather than simply preserve while navigating realms of power, position, and politics. This realisation and derealisation, consciousness and depersonalisation draw out as emblems of the evaluation process. The paper calls out to enable strong commitments to both interpretation and exceptions in innovative handling of historic structures as an avenue that needs enlargement. To look beyond notions of economy, image, and heed importance to the conduction of these architectural emblems to future generations. With the ever-growing availability of newer material advances the need to engineer forms depending on the property of the material becomes even more imperative. Materials such as timber cannot be used in the same way as concrete (A. Waugh, 2023), the same way that historic technology cannot be replicated using modern materials. However, the essential quality can be harnessed and re-imagined in authentic manner. In that sense, the value is maintained while the third sense is activated. The newly provided properties should be recognised as a physical record of their material, time, place and use in relation to the old.

Planning involved in such structures can be analysed but never be pre-determined. It is a slow transformation projection that evolves through the procedures that the structure demands. Eventually, the space formed is secondary to the dialectics of the interactions between the old and the new.

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