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Architectural Hybridity in Contextual Representations for The Moment of Synchronic Essence

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Abstract

Hybridization can be described briefly as the encountering of two different situations, the positioning together rather than destroying each other. Many situations can be defined as “hybrid” if it can relate to its surroundings or previous periods in a cultural or physical sense. The study aims to explain that using the hybrid systems while transforming is an important method to construct the essence of place. Within the scope of the study, a methodological discussion with the questions on hybridity in design has been developed on examples selected as “contextual representations”. Along with this theoretical framework, four different hybrid approaches considered as the main theme of the study are: mixed / merged (antique vernacular architecture of Çavdarhisar), front / rear (Zvi Hecker, Palmach Museum of History, Tel-Aviv, Israel, Amateur Architecture Studio, Ningbo Historic Museum, Ningbo), side by side combination of different centuries (LMO, Evangelist Educational Centre Hospitalhof) and lower / upper (Peter Zumthor, Art Kolumba Museum, Cologne). Considering the examples, the

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common goal of hybrid systems was to reach the “spiritual moment of synchronic essence” or a “perpetual essence”.

INTRODUCTION: THE CONCEPT OF HYBRIDITY AND THIRD SPACE OF ENUNCIATION

It would be useful to understand where the concept of hybridity is derived from and to which conditions it has been used. All through the time the coexistence of cultures remodels the time and space by distorting its monolithic being. Colonization is a bare milestone on this flow with the approaches it provoked. Until the colonization period, since demonstrating the power of the governments takes places within their boundaries, the cultural competition of civilizations was experienced inside their boundaries. Together with colonization, invasions changed the colour of the cultural environment in a devastating mode. Being colonized meant to be subordinated so the term degeneration was used instead of hybridization. The colonized societies thus sought to remove the influence of the “other” from their own culture, and this belief continued until the 19th century (BHABHA, 1994, p. 32). These tensions also formed the basis for the formation of a new understanding. The negative approach to hybridity begun to lose its validity together with the superior thought of colonial period. In terms of postcolonial discourse being culturally hybridized represents strength instead of weakness. The discourse of culture is accepted to be developing and changing in the practice of life and transforming into hybrid cultures. In postcolonial discourse hybridism is defined as a complex cultural palimpsest and the identities exist with their opponents, described as being something also not being something other.

Today hybridization has many meanings in the area it is used. Encountering of two or more different situations, taking position together rather than destroying each other and many situations can be defined as “hybrid”. At the basis of the definition of hybridity is a “self” encounter with an “other”. At that point when “self” or “local” is confronted or shifted through the “other” or “new” situation, hybridity is not only a consequence of local and new merging, but it is the result of the entire process and conclusion. So, many definitions are available to discuss hybrids positively and negatively from different perspectives. The concept of hybridity in architecture encounters, a new formation that occurs between at least two different states points to the third space, neither nor that. Similarly, Homi Bhabha, a culture theorist, refers to an intermediate “third space” in which cultures emerged from contradictory identities, not being a colonial-exploited synthesis but formed by a mutual transformation. In his book



“The Location of Culture” he says a meaning between the two systems is formed in a third space of enunciation (BHABHA, 1994, p. 37) produces the encountering points. When one is compared with another culture, the formation of a different structure from itself, that is, “neither one nor the other” (BHABHA, 1994, p. 125) becomes clear with the concept of the third space. As Bhabha mentions the intervention of the third space of enunciation, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as an integrated, open, expanding code. Such an intervention quite properly challenges our sense of the historical identity of culture as homogenizing, unifying force, authenticated by the original past kept alive in the national tradition of the people.

In architecture, forms and the concepts always grow and retract, and different periods has their unique characters. Until modernization, cities develop using former knowledge, by overlapping or by adding new layers, but with the industrial revolution, increase in population and lack of planning caused traditional features to disappear. While living in an era of homogenization of needs and consumption of patterns (AUGE, 1992, p. 5), maintaining the essence of a place was omitted or thought that it was out of date. Moreover, confronting historical areas has always a conflict even if it ends with synchronisation. Continuing the basic characteristics in the meeting of the old one with the new is not defined as the dissolution in the main source, neither the existence of unrelated additions or components. Within the scope of this study, the hybridity is discussed to which the components themselves do not deteriorate in their integrity but at the same time their getting into a different process by contact with the other. Thus, it is expected that hybridization is a new method through the cross fertilization of the ideas and principles, and their contribution towards the moment of synchronic essence of the place or creating spaces having a soul. Inheriting the genius loci, the space especially the architectural heritage is mixed with innovative ideas or techniques.

Within the scope of the study, a methodological discussion with the questions on hybridity in design has been developed on examples selected in four categories: mixed/merged, front / rear, side by side and lower / upper combination of different centuries.

Possessing Assets: Mixed/merged

Hybridism is synonymous with using previous information in the continuation of the viability. It is a widespread practice to use the robust parts of structures that have lost its function or fragmented

over time for a variety of reasons in the ongoing process through necessary deformation and displacement. In this practice, the complete spiritual continuity can hardly be achieved, but the proportions of the structure produced by the use of the parts, such as ornamentation or material, become part of the architectural character of the new structure. This means that in one aspect, the vitality of the structure is ensured using previous parts. However, the mixed / merged pieces provide instant notices and remain superficial since there is no continuity. Some examples of mixed/merged hybridization of different centuries can be given from the vernacular architecture of Çavdarhisar. Settled over the Aizanoi, ancient city of Phrygia, Çavdarhisar in the district of Kütahya Province in the Aegean region of Turkey uses the ruins of that period as a genuine part of their newly built structures (Figure 1).



Figure 1. Çavdarhisar (Photos by A. Akalın)

Ideas Behind The Forms: Front / Rear

A priori feature of the tradition is that it develops slowly and follows a transformation that cannot be easily noticed through the process. Only within the critical cases like wars, the durability of the tradition could be destroyed or reclaimed. In traditional process the next step is determined from the previous step. In the critical points of the time, the future is also re-defined. The wrinkles of time also re-create the course of events which creates the ideologies and techniques in a new way. Hybridity of the



techniques and the character could form the new step for the new era.

As Zvi Hecker believes the cities can be nourished from the ruins taking roots from the dreams in people's mind; memory is the soil of the architecture (URL-01). When he was asked to design a museum of Palmach with Raffi Segal he was profoundly used the ideas of Israel dream as well as the opportunities that the site offered to him. Palmach was very important in it is the backbone of army force of Israel revolution. The Palmach, an acronym for "Pelugot Hamahatz", meaning striking force, was established as part of the Haganah on May 19, 1941, due to fears of a German invasion of Palestine (URL-02). It played a central role during the War of Independence (URL-02). Initiating with underground volunteer groups of sabotage, Palmach became the main commander of the Independence War afterwards established the country. For that reason, building a museum for Palmach was not just design a structure, the museum had to be the form of dreams and the fights that Israel had encountered. Designing mostly in the bare modernist style, Hecker added a poetic approach to the circulation raised from the Jewish history. The stone excavated from the site is used as a part of the facades and this material use symbolizes the soul of Israel within a traditional approach. This is the technique that old traditional cities generally apply, but in this example, it is the representation of Palmach ascending in cascades down below the ground up to the present symbolizing the historical progress of Israel (URL-03). Finally, The Palmach Museum of History is essentially a landscape of the dreams that have made Israel dream a reality. The form of this landscape is homage to the ideals that Palmach stood and fought for. They are also the invisible foundations that carry the load built in fifty years of Israel independence (Figure 2).

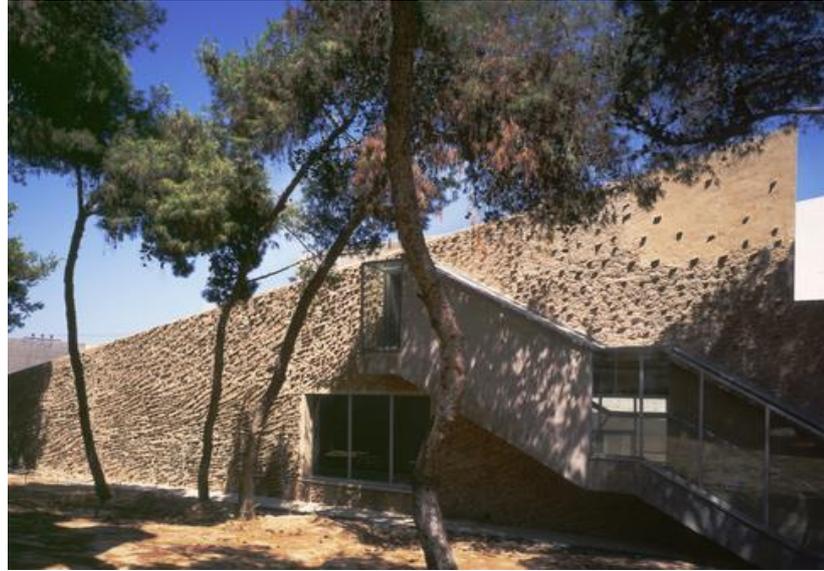


Figure 2. Palmach Museum (URL-04)

Ningbo History Museum in China can be given as another example of front / rear combination of different centuries. During the Chinese Cultural Revolution sustaining the essence of Chinese culture created an undesirable image and the term “region al” thought to be guilty. Being regional has become synonymous with limited, local and provincial. In opposition to this approach adopting the local senses and knowledge a new generation of architects emerged. Some of them, like Wang Shu and Lu Wenyu, dare to emphasise “placeness” once again (URL-05). Kenneth Frampton indicates the juggernaut they witnessed to run a studio in Hangzhou, a small country town, from Chinese modernization leaps and their impact on their own city (URL-06). Hangzhou used to be a harmonious city full of traditional features and nature, away from the conflicts of the metropolis, so was very suitable for them to live and work (URL-07) .



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Ningbo was initially an agricultural land surrounded with mountains. With its deep-water port and long history Ningbo used to be the trading centre of China's east-coast. Today in China an attitude of tearing down for municipal reasons is adopted. Ningbo took the piece of her own. For two new government administration buildings announced with a competition in 2003 – a culture centre and a park- dozens of old villages were razed. In Wang Shu's point of view this razing of old traditional villages was destroying the roots at the same time. While visiting competition area he focused on lost memories instead of a flat extending area to settle. All through the design period he tried to touch the feelings and traditional techniques that created the site. Ningbo History Museum (Figure 3) has brought Amateur Architecture Studio the Pritzker Prize with the ideas of conveying the traditional arts to today. The museum is an encouraging experiment composing the traditional Chinese culture and modern through the continuity of Chinese soul. In Iwan Baan's words the concept of the museum design is a combination of mountain, water and ocean, as the East China Sea has played a key role in the history of Ningbo (URL-08). As Wang Shu from Amateur Architecture Studio claims "A mountain represents the place for Chinese people to find their lost and hidden culture". But Wang's notion of the mountain also responds to Ningbo's people to find their lost and hidden culture place to hide, explore and feel through the holes, caves and valleys. That mountain metaphor is a conflict that Shu lives with the nature and the new. Prominent forms of decisive, sharp cuts and the layered facade symbolizes the man's footprint on the mountain. The mountain presents people to walk into an 'archaeological' trail contrary to its strong rigid image. Just like a mountain the museum has valleys and courtyards waiting to be explored. Evidently the upper part defines a big plateau for observing the city and its mountains, fields, etc. (URL-09)

Demolition of traditional buildings is negatively criticized by Amateur Architecture Studio and to keep remaining parts of the traditional parts hundreds of bricks from the farmers' razed homes all over the city composed in depicting another "archaeological" layer with "wapan" style. The wapan style is a system of traditional Chinese architecture used in building after typhoons (Figure 4). To keep the spiritual images of the China, Amateur Architecture Studio sticks to craftsmanship and the resources they've found in the history and the rural area. Guiding craftsmen on how to apply these traditional construction techniques Shu tries to encourage the craftsman to create as their own. Wang Shu emphasize architect's mission in a "free-way" which means creating the whole together which becomes a part of

the process not fully controls every detail. In this manner Wang Shu composes the hybridity of historical techniques and soul with modern facilities.



Figure 3. Ningbo History Museum (URL-10)



Figure 1. Facade detail from Ningbo History Museum (URL-10)

Contacts in Juxtapositioning: Side by Side

Touching each other and getting into a communication could demonstrate the side by side positioning of two different being. Founded by Arno Lederer, Jórunn Ragnarsdóttir and Marc Oei in 1979, the LRO always on the chase of creating localities and idiosyncratic spaces. The LRO team is not pursuing a way to fundamentally “better” or “worse”, but rather a difference in how they see the world and the way they want to see it altered (URL-11).

Evangelist Educational Centre Hospitalhof in Stuttgart (Figure 5) is the first prize in a competition in 2009 and constructed in 2014. During the fifteenth century, a Dominican monastery was built on

the site; following the Reformation it was transformed into a Protestant church with accompanying hospital. The ensemble was destroyed completely during the Second World War. Only the altar and the south wall of the nave survived. Because the Protestant administration and meeting centre that had been built on the foundations in 1961 was no longer able to fulfil contemporary requirements, the decision was made to replace it with a new building (URL-12). The new complex readopts the historic pattern of the old monastery complex and the new building is connected to the surviving part of the south facade of the original church. On ground level, generously dimensioned corridors with French windows refer to the former cloister, while the six fastigated beech trees mark the piers that once stood in the nave (URL-13). Exposed masonry of light-coloured brick masonry cloaks all the facades, bestowing a sense of familiarity. Today the Hospitalhof Stuttgart is the centre of the Protestant Church in Stuttgart for adult education, art, culture and music (URL-14).

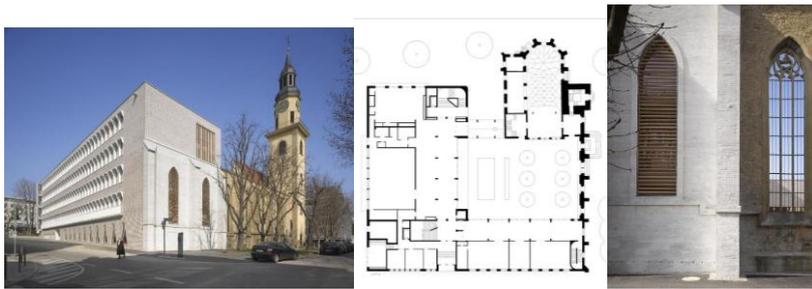


Figure 2. Evangelist Educational Centre Hospitalhof in Stuttgart (Main façade (URL-12); Main Floor Plan (URL-13); Façade detail: old & new (URL-13))

Penetrating Through The Interstices: Lower / Upper

The overlapping of the successors in the colonial period can be summarized as neglecting the spatial image of the former and establishing pragmatic relations only as a physical form. In hybridism perspective, these physical relationships begin to recognize the previous assets and try to unite with it. Art Kolumba Museum designed by Peter Zumthor is an example of this.

The city of Cologne was exposed to air bombing during the Second World War which caused a huge loss of lives and property. Up to the Second World War, Saint Kolumba Parish is widely considered to be the largest and leading church in the city. Being hit by an air strike in 1943 the church catastrophically demolished totally except a Virgin image from the Gothic period on a pillar. That image was accepted as the message of hope for the city. The ruins of the site were kept untouched in remembrance of the devastating bombing with an exception of a small chapel built in 1949 by Gottfried Böhm (Figure 6). By the time, the archaeological excavations were held in 1973 the site has taken an additional

importance of having Roman, Gothic and medieval remnants. In 2007 Peter Zumthor the Swedish architect won the competition to create a museum of keeping the site as it is used to be (URL-15).

Peter Zumthor approved the site's astonishing features of being a symbol as a historical monument. In his design process conserving the ruins was the key phrase. Zumthor's design was generally formed in thin, textured, grey handmade brick by Tegl Petersen of Denmark. Respecting the site's history and preserving its essence Zumthor omitted his autograph to become a part of the historical timeline with this delicate brick cover in Art Kolumba Museum (URL-16) (Figure 7).



Figure 3. Madonna in the Ruins Chapel designed by Gottfried Böhm (URL-17)

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Figure 4. Kolumba Museum façade (URL-16)

Zumthor explained at the museum's opening "*this project emerged from the inside out, and from the place*". Taking part of his own the Museum becomes a new part and also an actor of the historical

line. Kolumba Museum sits atop of all ruins of history, chapel of Böhm and the Saint Columba Parish Church. Museum is a comprehensive laboratory of all times and spaces reigned in here. Instead of perceiving the history as a fragile metaphor and afraid of facing it Zumthor's trying to merge with all the Sophia and take a step to be a part of her. Zumthor's idea penetrates the site of all means and entirely combines with them. The fusion between new and old creates the success and influence of the Kolumba museum. In addition to blank wide windows the bricks in soft grey tones constitutes the material choose of façade. However, the museum is far beyond being bold in a heavy structure. Pores and textures of walls lightens the effect of three-storey museum and its massive effect. Soft grey bricks penetrate through the interstices of the facades exploded in the war means to go into the deep historical background of the site simultaneously. The deific flowing of the light through the pores is the main point creating the essence of the space. That light creates the essence of the space that gathers every period of time, every piece of material, every different function together. Mutuli states the connection between the colour of the material, form and the ruins are the art of simplicity. In his point of view the new building's facade feels intensely silent with the soft grey brick material and patches of windows here and there for lighting (Figure 8) (URL-18).

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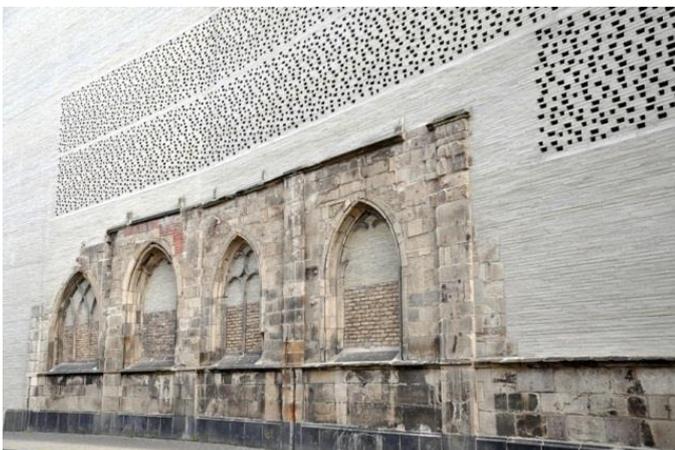


Figure 5. Kolumba Museum porous walls and transition details (URL-18, 2019)

CONCLUSION

As shown above, hybridity is realized within the conceptual ideas of the designs and chasing the memories as a start line for perpetuating or recreating the city's character. Sorting out of conventional approaches like possessing previous assets of mixed/merged combination, all these examples show that the common goal of hybrid systems of using local examples blended with different centuries (front/rear, side by side or lower/upper) was to reach the "spiritual moment of synchronic essence" or a "perpetual essence".

In terms of the front / rear combination of different centuries in both Palmach Museum and Ningbo Museum, there is a kind of makeup applied by means of the materials used and in such a temporariness constant essence is not the case be obtained perfectly. In the first example, the whole form is created with an intangible metaphorical expression, but the outside is unconscious from inside. Besides, in Ningbo Museum the creation of the form as an analogical expression (a huge mountain) does not help the continuity of the essence outside through the inside (Table 1). At the side by side combination of different centuries at Evangelist Educational Centre Hospitalhof, due to the tangible use of the elements on the façade, the contradiction between old and new is questioned with less spiritual effect (Table 1). Regarding the lower and upper combination of different centuries in Kolumba Museum, Peter Zumthor does not just define the new through the old, but when he builds a new old over the old, he brings a strong break in memories by incorporating time, space and faith simultaneously into the m. Old and new concepts are experienced through a synchronic fiction, stripped of any existentialism in the museum. This strange temporal situation created in the mind of the visitor is a result of unexpectedly combining the known items. This unexpected coincidence not only synchronizes all the layers of time, but also slows down the current time that has flowed out quite quickly. In fact, the most prominent example of this unexpected synchronicity is the Kolumba Church's stone remains of Roman and medieval times and the octagonal Madonna in the Ruins chapel built by Gottfried Böhm in the 1950s.

Table 1. Hybridity in different uses

	Material use				Form use				Element use				
	Tangible ↔ Intangible				Tangible Analogy ↔ Intangible Metaphor				Tangible ↔ Intangible				
Palmach Museum front/back	√								√				--
Ningbo Museum front/back	√				√								--
Edu. Centre Hosp. side by side				√				--		√			
Kolumba Museum upper/lower					√			--					√

Finally, Laplaceine and Nouss (LAPLANTINE & NOUSS, 2010, p. 13), as noted, it is not a fusion; but it is a dialogue. It meets between the old and the new, between the local and the global, between the spontaneous and the strategic, between the open and the private, between the inside and the outside (BHABHA, 1994, p. 3). The condition (BOURSE, 2009) describes as a group of different subjects refers to the fact that different situations can defend their qualities when they meet. Therefore, the emerging subjectivism or “interculturalism” is a meeting point of both subjects rather than a union (BHABHA, 1994, p. 125). As Ayşe Şentürer mentions, different structures (referred to as borderline potentials) in the moments of confrontation have the possibilities of a heterogeneous environment with overlapping, back-to-back, side-by-side stance and this allows for potentials with different transition ranges (URL-19). As she mentions, the transition ranges, defined as "expansionary powers", does not have a specific identity, form, or specific definition, since the boundary is not in its own boundaries, but it has clues for new connections (URL-19). Perhaps capturing a refined angle of view for the conditions of hybridity, offers a clue to the protection of the spirit of architecture. When an understanding of the potentials of this environment arising from hybridity in the architectural design process is recognized and attempted to revealed, free restrictive patterns and as a result free designs will emerge.

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Resume

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