

RESEARCH IN DESIGN

HUNSHA HUSSAIN

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1. PHYSICAL CONTEXT



PART A: SITE WRITING / SLOW LOOKING

INITIAL THOUGHTS:

As I approached Tottenham Court Road, I felt a blend of anticipation and curiosity. The area buzzes with an unmistakable energy—a fusion of history and modernity colliding in vibrant chaos. There are layers of untold tales waiting to be discovered at this site, which sits on the edge of Oxford Street, a well-known retail destination worldwide. Despite this not being my first visit, I approached it with a different viewpoint and mindset—one as a designer seeking to value and assess the smaller details that might go unnoticed by a normal person or even by my past self as a local resident, focused on enjoying the shops and attractions.

Walking further, I was drawn to the contrasts in materiality that the buildings presented. Some structures felt entirely new, with sharp lines and sleek finishes, while others were unmistakably old, weathered by time and steeped in history. Yet, most intriguing were those with multiple layers of materiality—palimpsests—where the old and new intertwined, revealing glimpses of an evolving narrative. These buildings seemed to carry the weight of their past while cautiously stepping into the future, each layer telling its own story.

EXPLORING MY THEME TEMPORAL HYBRIDITY IN MY SITE WRITING

After walking for a while, I found a quiet spot to pause and take in the view. After walking for some time I found a space to pause and observe, surrounded by various buildings and fewer people, yet with a clear view of the bustling street. Tottenham Court Road is full of contrasts, where the old and new meet in a dynamic, shifting way. Some areas feel enclosed, defined by narrow streets and dense surroundings, while others open up to light-filled spaces, full of movement and life. This balance creates a rhythm, guiding the flow and offering a variety of experiences for anyone passing through.

The contrast between the old and new buildings is striking. The older structures, with their earthy brown tones, anchor the area in history, while the sleek, modern glass facades in whites and greys represent progress. Together, they create a cohesive design that blends the past and present, exemplifying temporal hybridity. The reflective glass not only mirrors its surroundings but also the heritage buildings beside it, symbolically connecting the old with the new. This fusion of eras creates a seamless and fluid experience as you move through the space, where history and modernity coexist. The dialogue between these contrasting structures supports a seamless experience by balancing the historical with the contemporary. The older buildings provide warmth, texture, and a connection to the area's roots, while the newer additions introduce lightness, modernity, and a sense of forward motion. This temporal hybridity doesn't erase the history of the site; instead, it celebrates it, integrating both eras into a shared narrative.

As I stood here, I could feel how the constructed environment's materiality, scale, and rhythm all worked together to produce a seamless experience. Tottenham Court Road is a place where the past influences the present and the present enriches the past, not a place of divide. This multi-layered hybridity embodies progression by respecting tradition while welcoming development.

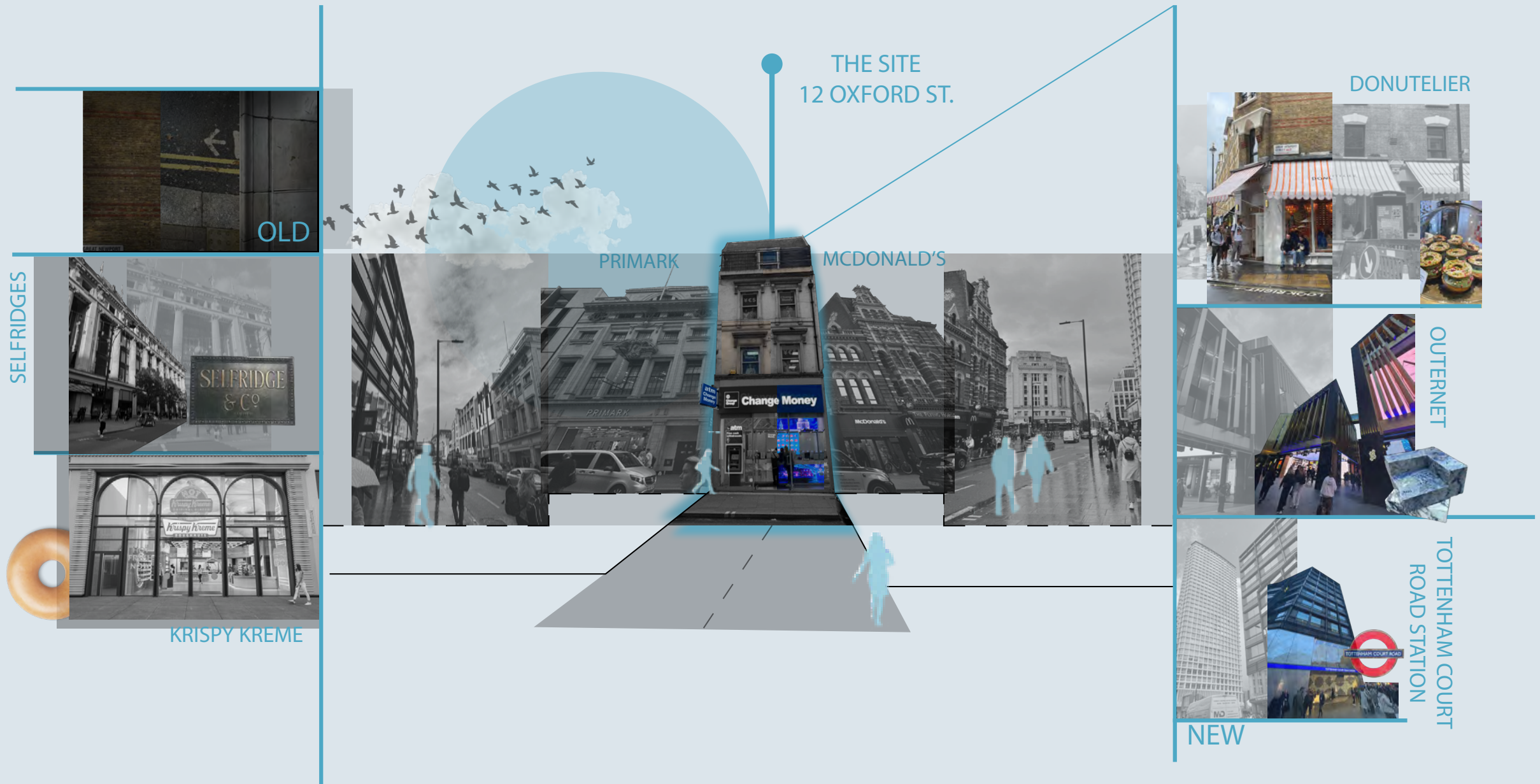
THOUGHTS ON MAIN SITE:

THE SITE - 12 OXFORD STREET, W1D 2EU

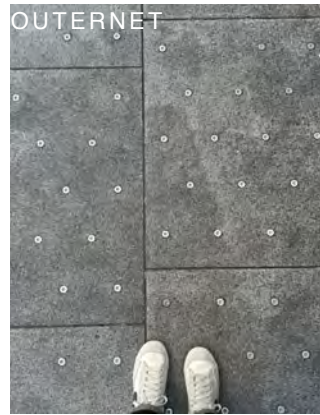
Zooming in on 12 Oxford Street, the site I will be redesigning currently operates as a currency exchange. The building stands as an understated yet distinctive presence within the bustling urban landscape. Its narrow facade, marked by weathered brickwork, small windows, and a protective grille on the upper floor, quietly reflects its age and historical character. The building's modest scale contrasts with the towering, glass-clad structures nearby, yet this contrast adds to its charm. The addition of modernised elements, such as large windows on the ground floor, hints at an evolving identity, where functionality meets the demands of contemporary commerce. Despite its size, the building holds its own within the layered fabric of the street, contributing to the broader narrative of temporal hybridity.



PHOTOMONTAGE OF SITE AND SURROUNDINGS



MICRO: ZOOMED IN DETAILS IN OXFORD STREET



WHILE WALKING THROUGH OXFORD STREET, I NOTICED THESE SMALL DOTS ON THE FLOOR THAT SEEM SUBTLE DURING THE DAY, BUT AT NIGHT, THEY TRANSFORM INTO GLOWING, REFLECTIVE CIRCLES, CREATING AN ARTISTIC AND DYNAMIC QUALITY TO THE PAVEMENT



WALKING PAST OUTERNET'S STRIKING FACADE, I WAS DRAWN TO ITS REFLECTIVE GOLDEN SURFACE AND BRUSHED MY HAND AGAINST THE COLD, POLISHED METAL. ITS SMOOTH, PERFORATED DESIGN ADDED TO ITS CAPTIVATING PRESENCE.



I NOTICED THE SWIVEL INSTALLATION AT ST GILES SQUARE AND WAS INTRIGUED BY ITS ROTATING ELEMENTS. AS I GOT CLOSER, IT FELT INVITING AND INTERACTIVE, FITTING NATURALLY INTO THE SPACE AND ADDING A UNIQUE TOUCH TO THE SURROUNDINGS.



THE FLOORING OUTSIDE MY SITE IS CRACKED, STARTING TO REVEAL ITS SEVERAL LAYERS, LIKE A PALIMPSEST. EACH LAYER TELLS A STORY, REFLECTING THE TIME THIS SITE HAS ENDURED AND THE EXPERIENCES IT HAS GONE THROUGH.



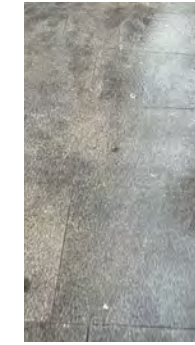
MY SITE THAT I'M DESIGNING, MY INITIAL IMPRESSIONS WHEN I SAW IT, I KNEW IT WAS AN OLD BUILDING BECAUSE OF ITS WINDOWS. THESE DETAILING ON THE WINDOWS ADDS A UNIQUE TOUCH TO THE DESIGN AND EMBRACES THE HERITAGE OF THE SITE.



THIS ZOOMED-IN PHOTO I TOOK OF THE URBAN ALLEYWAY HIGHLIGHTS ITS NARROWNESS AND LINEARITY, INSPIRING IDEAS FOR CIRCULATION. ITS PERSPECTIVE DEMONSTRATES HOW COMPACT SPACES CAN FEEL DYNAMIC AND INVITING.

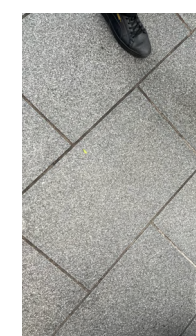
MICRO: ZOOMED IN DETAILS IN OXFORD STREET

ZOOMED IN PHOTOGRAPHS OF MATERIALS SURROUNDING THE SITE



THE FACADE'S NATURAL AGING PROCESS AND DISTINCTIVE LAYERS NOT ONLY ENHANCE ITS AESTHETIC APPEAL BUT ALSO MAKE IT A LIVING PIECE OF ART THAT RESONATES WITH BOTH LOCALS AND TOURISTS, MAKING THE SITE A FOCAL POINT OF INTEREST ON OXFORD STREET.

CERTAIN ASPECTS OF THE SITES HAVE EVOLVED THROUGHOUT TIME AND HENCE APPEAR MORE MODERN, WHILE OTHERS HAVE RETAINED THEIR ORIGINAL TEXTURES AND APPEARANCE. THIS IMAGES SHOWS A ZOOMED IN BRICK WALL THAT APPEARS TO HAVE AGED IN A BEAUTIFUL WAY.



THE DIVERSE FORMS AND PATTERNS SURROUNDING THE SITE VIVIDLY CAPTURE ITS RICHNESS AND BROAD SCOPE, REFLECTING A DYNAMIC BLEND OF INFLUENCES AND STYLES.

THE CLASH BETWEEN OLD AND NEW CREATES A JUXTAPOSITION THAT AMPLIFIES AND ENRICHES THE DESIGN'S OVERALL QUALITIES. CULTURAL LAYERS AND STORYTELLING- CREATES A MEANINGFUL DIALOGUE ACROSS ERAS.

MICRO: EXPLORING A ZOOMED IN
BRICK MATERIAL FROM THE SITE



HERE I TRIED ACHIEVING A RED CORRIDOR AND ENTRANCE TO EXPLORE ITS EFFECT ON THE RAW MATERIAL, AIMING TO ACHIEVE A GLAZING-INSPIRED DESIGN FOR MY DESIGN PROJECT. THE RED TONES EMPHASIZE THE BRICK TEXTURE, CREATING A GLOWING AND IMMERSIVE EFFECT. THE INCLUSION OF AN ELDERLY FIGURE HIGHLIGHTS A USER IN MY SPACE, ILLUSTRATING HOW THIS AESTHETIC TREATMENT COULD IMPACT AND ENHANCE THE EXPERIENCE OF BUSY STREETS LIKE OXFORD.

THIS IMAGE REPRESENTS THE RAW, TEXTURED BRICK AS A CENTRAL MATERIAL IN MY DESIGN. BY ADDING LIGHT AND INCORPORATING ELDERLY USERS INTO THE COMPOSITION, I AIM TO EMPHASIZE INCLUSIVITY AND HIGHLIGHT THE TACTILE, WARM QUALITIES OF THE MATERIAL. FOR ME, THIS SERVES AS A METAPHOR FOR CREATING SPACES THAT AGE GRACEFULLY, MUCH LIKE THE ELDERLY THEMSELVES. THE BRICK'S TEXTURE AND IMPERFECTIONS SYMBOLIZE AUTHENTICITY AND HISTORY. I ENVISION HOW LIGHT CAN INTERACT WITH THESE SURFACES TO CREATE WARMTH. THIS REFLECTS MY INTENT TO BLEND FUNCTIONALITY WITH EMOTIONAL RESONANCE IN MY DESIGN.



THROUGH EXPLORING SUSTAINABLE, NATURAL RAW MATERIALS, I DISCOVERED HOW THEY TRANSFORM IN APPEARANCE AND FORM WHEN LIGHT INTERACTS WITH THEM. THE RAW TEXTURES, ONCE ILLUMINATED, SHIFT AND TAKE ON NEW QUALITIES, MUCH LIKE THE GLAZE FLOWING AND ALTERING THE SURFACE OF A DONUT. THESE MATERIALS, WHEN EXPOSED TO LIGHT, REVEAL INTRICATE PATTERNS AND GLOWING WARMTH, EVOLVING IN RESPONSE TO THEIR SURROUNDINGS. THIS INTERACTION BETWEEN MATERIALITY AND LIGHT CREATES A DYNAMIC, EVER-CHANGING EXPERIENCE, EMPHASIZING THE BEAUTY AND DEPTH OF SUSTAINABLE MATERIALS IN THE SPACE.

MICRO: ZOOMED IN DETAILS DONUTELIER

ZOOMED IN PHOTOGRAPHS OF MY CLIENTS SITE BUT ALSO LOCATED ON CHARING CROSS ROAD, DONUTELIER IS AN ARTISANAL BAKERY CELEBRATED FOR ITS VIBRANT PASTRIES AND DOUGHNUTS. WIDELY REGARDED AS LONDON'S MOST FAMOUS DONUT SHOP, IT HAS BECOME A MUST-VISIT DESTINATION FOR LOCALS AND TOURISTS ALIKE, BLENDING CRAFTSMANSHIP WITH INDULGENT FLAVORS.

INTERIOR



THE PIPING BAG LIGHTING IN DONUTLIER IS A CLEVER LIGHTING DESIGN FEATURE THAT REFLECTS THE DONUT-MAKING PROCESS. MADE WITH FROSTED MATERIALS AND METALLIC ACCENTS, IT'S ARRANGED AT VARYING HEIGHTS TO ENHANCE BRANDING, ADD VISUAL INTEREST, AND CREATE A WARM, INVITING ATMOSPHERE WITHIN THE SPACE.



I CAPTURED A PICTURE OF A DONUTELIER ORDER, SHOWCASING THE BEAUTIFULLY CRAFTED DONUTS WITH INTRICATE DESIGNS AND VIBRANT COLORS—PERFECTLY INSTAGRAMMABLE. EACH DONUT IS A WORK OF ART, REFLECTING THE BRAND'S DEDICATION TO EXCEPTIONAL QUALITY AND VISUAL APPEAL.



ZOOMED IN PICTURE OF THE WALL DISPLAY FOR MERCHANDISE IN DONUTLIER. ITS A SLEEK AND FUNCTIONAL, FEATURING CLEAN SHELVING AND MINIMALISTIC ACCENTS. STRATEGICALLY POSITIONED LIGHTING HIGHLIGHTS THE PRODUCTS, ENSURING THEY STAND OUT WHILE INTEGRATING INTO THE STORE'S OVERALL DESIGN AND BRANDING.



I CAPTURED AN IMAGE OF THE INTERIOR WHERE THE DONUTS ARE DISPLAYED BEHIND A SLEEK BRASS-FRAMED COUNTER. THE WARM BRASS ACCENTS HIGHLIGHT THE DONUTS, CREATING AN ELEGANT DISPLAY WHILE ALLOWING CUSTOMERS TO VIEW THE FRESHLY MADE TREATS AS THEY PAY.

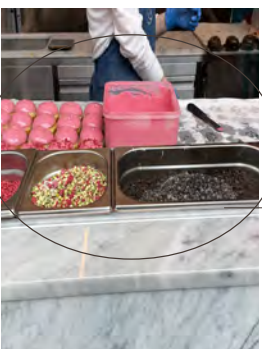
EXTERIOR



I CAPTURED A VIEW OF THE OUTDOOR SEATING AREA AT DONUTLIER, FEATURING A BENCH FITTED ALONG THE WALL. THE SIMPLE, SLEEK DESIGN OF THE BENCH PROVIDES A SPOT FOR CUSTOMERS TO SIT, OFFERING A GREAT VIEW OF THE SURROUNDINGS WHILE ENJOYING THEIR DONUTS.



AS I PASSED BY THE DONUTLIER STOREFRONT, I COULDN'T MISS THE VIEW OF THE CHEFS DECORATING THE DONUTS THROUGH THE SHOP WINDOW. IT WAS THIS TRANSPARENT INTERACTION ADDS TO THE EXPERIENCE, ALLOWING CUSTOMERS TO WATCH THE ARTISTRY BEHIND EACH CREATION.



2. C R I T I C A L C O N T E X T

IS TEMPORAL HYBRIDITY A SEAMLESS NARRATIVE OR A SEAMFUL EXPERIENCE?

NEUES MUSEUM EXPLORES ARCHITECTURE AS A PALIMPSEST

CARLOS SCARPA'S CASTELVECCHIO PORTRAYS MEMORY AND TRAUMA

FIG 1: AI IMAGE

FONDAZIONE PRADA CONTRADICTS THROUGH
TEMPORAL DISJUNCTION

FIG 1: AI image- prompt: A minimal yet layered digital collage reflecting temporal hybridity in architecture. Subtle overlays of aged stone, weathered plaster, and modern glass textures blend seamlessly, evoking a quiet dialogue between past and present. Faded architectural sketches and delicate material transitions create a palimpsest effect, inspired by the Neues Museum, Fondazione Prada, and Carlo Scarpa's Castelvecchio. The color palette remains muted, balancing warm, timeworn surfaces with cool contemporary tones for a soft, understated composition.

ABSTRACT

"Hybridity is the revaluation of the assumption of identity through the repetition of difference, the displacing of time to create a new cultural meaning."¹ Temporal hybridity in architecture arises when multiple historical periods inhabit a single space, generating complex interactions that enrich both time and meaning. By layering diverse architectural styles, materials, and cultural narratives, temporal hybridity allows each layer to contribute uniquely to a cohesive story, giving architecture an abstract identity rooted in its history yet distinct in the present.

Building on this conceptual foundation, this paper examines three case studies that illustrate the diverse expressions of temporal hybridity: the Neues Museum in Berlin, which treats architecture as a palimpsest; Fondazione Prada in Milan, where juxtaposed old and new structures evoke temporal disjunction; and Carlo Scarpa's Castelvecchio in Verona, which brings memory and trauma to the forefront of design. By examining how architectural choices shape these interactions, the study reveals how hybrid spaces disrupt traditional historical narratives and highlight the evolving relevance of historical identity today, raising the question Is temporal hybridity a seamful experience or a seamless narrative?

The findings demonstrate that temporal hybridity not only preserves historical marks but also encourages new perspectives on space, underscoring that the past is never truly erased. "I believe that architecture is about finding a balance between preserving the past and creating for the future. Each layer adds meaning to the space."² Ultimately, this research highlights how temporal hybridity enriches our understanding of cultural heritage by illustrating the dynamic relation of history and identity within architectural practice.

1 Bhabha, H.K. (1994). *The location of culture*. London; New York: Routledge.

2 Zumthor, P. (2010) *Atmospheres: Architectural Environments, Surrounding Objects*. Basel: Birkhäuser.

FIG 2: AI image- prompt: A minimal yet layered digital collage reflecting temporal hybridity in architecture. Subtle overlays of aged stone, weathered plaster, and modern glass textures blend seamlessly, evoking a quiet dialogue between past and present. Faded architectural sketches and delicate material transitions create a palimpsest effect, inspired by the Neues Museum, Fondazione Prada, and Carlo Scarpa's Castelvecchio. The color palette remains muted, balancing warm, timeworn surfaces with cool contemporary tones for a soft, understated composition.

INTRO

Architecture is more than just a collection of walls and structures—it is a living record of time. Buildings don't simply exist; they shape and are shaped by the passage of time. Time is not just an added layer to architecture but a fundamental part of its structure and meaning. In architectural discourse, temporal hybridity emerges as a compelling concept, where different historical periods overlap within a single space. The layering of styles, materials, and cultural allusions provides a continuing discussion between past and present, allowing each age to contribute distinctively to the narrative.³

Temporal hybridity—where various historical eras coexist in one space—emerges as a powerful concept in architecture. A continuous dialogue between the past and present is produced by the layering of styles, materials, and cultural references, enabling each layer to add distinctively to a location's narrative. As Dillon insightfully notes, "architecture stands the test of time," serving as both a witness to and a participant in the ongoing evolution of culture.⁴ In this context, temporal hybridity encourages us to reconsider how the past is reinterpreted in contemporary design, creating a more profound engagement with the spaces we inhabit. However, this theory does not always correspond with its actual implementation, even though temporal hybridity is idealised as a seamless merging of time. Often, it reveals itself as a more complex and fractured experience than anticipated. The deliberate fragmentation of time within a location where multiple historical periods collide and coexist in tension is known as temporal disjunction, as opposed to the seamless integration of time. Instead of blending past and present, temporal disjunction exposes the stark contrasts between eras, disrupting conventional narratives of continuity. Outka notes, temporal hybridity can be "both sign and symptom of trauma," revealing the profound challenges of reconciling the past with the present.⁵ This dissertation addresses the question: Is temporal hybridity A Seamful Experience or Seamless Narrative?

3 Leatherbarrow, D. (2021) 'Proposing precedents: Rafael Moneo's Museo Nacional de Arte Romano de Mérida', in *Building time: Architecture, event, and experience*. Bloomsbury Visual Arts, pp. 181–202. Available at: <https://doi.org/10.5040/9781350165229.ch-011>

4 Dillon, B. (2014) *Ruin Lust*. London: Tate Publishing.

5 Outka, E. (2011) 'Trauma and Temporal Hybridity in Arundhati Roy's *The God of Small Things*', *Contemporary Literature*, 52(1), pp. 21–53. Available at: <https://doi.org/10.1353/cli.2011.0019> (Accessed: 9 March 2025).

"TEMPORAL HYBRIDITY AND TEMPORAL DISJUNCTION."

Through the case studies of the Neues Museum, Fondazione Prada, and Castelvecchio, this research will explore whether the combination of historical layers leads to a harmonious architectural experience or whether it results in a fragmented, unsettling space. These case studies provide valuable insights into how different historical periods are either harmonised or disrupted in contemporary architecture. While juxtaposition—the combination of old and new—is a common practice in architectural design, it raises a critical question: does this blending of times reflect a genuine respect for history, or does it risk distorting or oversimplifying the past? By delving into these case studies, this essay will investigate whether the overlaying of historical layers truly preserves or enriches the original narratives of these spaces or whether it unintentionally disrupts the intended historical continuity. Ultimately, the aim is to examine whether architects' use of temporal hybridity offers an authentic reinterpretation of history or if it challenges our understanding of time, space, and memory.



REINVENTING HISTORICAL MONUMENTS

"TEMPORAL HYBRIDITY AND TEMPORAL DISJUNCTION."

Case Study 1: Neues Museum: Architecture as a palimpsest

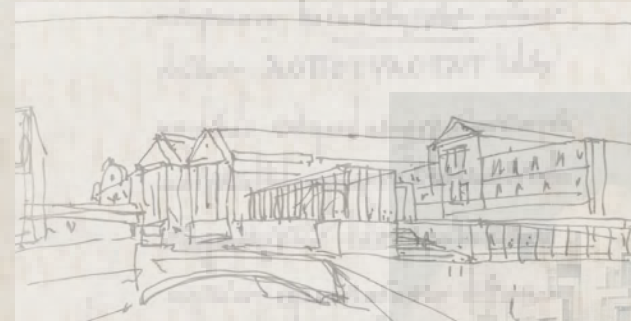


Figure 3: David Chipperfield, Neues Museum section through the Greek courtyard 1997-2009, Berlin, 2013 (Photographed) (A&U:architecture & urbans n1).



Buildings, like layered texts, rewrite their stories over time, with each concealed layer revealing a narrative of its era. Through whispers of history, resilience speaks, merging old scars to shape what still breathes. What untold stories lie hidden beneath the surface? What truths are waiting to be uncovered within the remnants of the past?



Figure 4: David Chipperfield and Julian Harrap, Neues Museum, Berlin, 2009 (Photographed) (David Chipperfield Architects).

This analogy underscores how architecture embodies history through its evolving forms and functions, transforming while retaining traces of its original identity. The term palimpsest refers to a surface where writing has been erased to make room for new text. Just as architects work on superimposed sheets of trace paper, buildings transform through modifications while retaining their original essence provides a compelling metaphor for this process.³ Architectural theorist Ke Leng Tran explains that in palimpsests, erasure does not fully eliminate prior narratives but leaves “ghostly reminders” beneath the surface, much like historical layers in buildings. Medieval manuscripts, often written on durable parchment, were scraped clean to permit new writing, yet traces of the old text persisted, intertwining past and present. Similarly, in architecture, a palimpsest refers to the coexistence of previous meanings, new meanings, and hybrid interpretations that emerge from their interaction.⁶

6 Tran, Ke Leng (2011). Architecture as palimpsest : a strategy of intermediacy. Toronto Metropolitan University. Thesis. <https://doi.org/10.32920/ryerson.14656560.v1>



Figure 5: Giovanni Chiaramonte, Neues Museum Island Ariel view, Berlin, Germany, 1985, (Photographed) (David Chipperfield Architects).



Figure 6: David Chipperfield and Julian Harrap, Neues Museum, Berlin, Germany, 2009 (Photographed) (David Chipperfield Architects).

“The new reflects the lost without imitating it”. -david chipperfield

The Neues Museum highlights the architectural palimpsest concept, presenting multiple perspectives that conserve historical traits while broadening modern viewpoints. By juxtaposing remnants of destruction with innovative design, the museum implies a dialogue between past and present, deepening visitors’ understanding of its layered history. This case study examines how the Neues Museum embodies the palimpsest concept and demonstrates temporal hybridity as a seamless design

Originally designed by Friedrich August Stüler, the Neues Museum was constructed between 1841 and 1859 as part of Berlin’s Museum Island. However, it suffered extensive damage during World War II, leaving it in ruins and exposed to natural decay for decades. Reconstruction efforts only began in earnest following German reunification in 1990, highlighting the cultural and historical significance of the site.⁷ The project was given to Julian Harrap and David Chipperfield Architects in 1997. After twelve years of meticulous work, the museum reopened in 2009, showcasing Berlin’s resilience and its ability to reconcile historical trauma with contemporary renewal.⁸ The architects adopted a philosophy that emphasised ecological preservation, ensuring the building’s historical essence remained intact while incorporating modern features to meet contemporary needs. Berlin—a city marked by division and scars. Its restoration reflects a commitment to honoring this layered identity, offering visitors an experience where memory and innovation coexist.⁹

7 Barndt, K. (2011) ‘Working through Ruins: Berlin’s Neues Museum’, The Germanic Review: Literature, Culture, Theory, 86(4), pp. 294–307. doi: 10.1080/00168890.2011.618439.

8 Brooker, P.G. (2018). Re-readings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings. [online] Academia.edu. Available at: https://www.academia.edu/90523840/Re_readings_2_Interior_Architecture_and_the_Design_Principles_of_Remodelling_Existing_Buildings

9 Barndt, K. (2011) ‘Working through Ruins: Berlin’s Neues Museum’, The Germanic Review: Literature, Culture, Theory, 86(4), pp. 294–307. doi: 10.1080/00168890.2011.618439.



Figure 7: David Chipperfield, Neues Museum section through the Greek courtyard 1997-2009, Berlin, 2013 (Photographed) (A&U:architecture & urbaism n1).

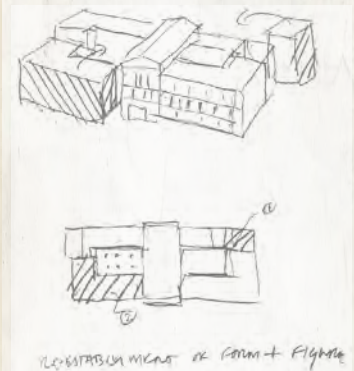


Figure 8: David Chipperfield, Neues Museum section through the Greek courtyard 1997-2009, Berlin, 2013 (Photographed) (A&U:architecture & urbaism n1).



Figure 9: David Chipperfield, Neues Museum model 1997-2009, Berlin, Germany, 1998 (Photographed) (David Chipperfield Architects).

The Palimpsest Nature of the Museum

The Neues Museum's design effectively captures the concept of a palimpsest. It's a dynamic system in which one historical layer interacts with the next, much like an erased and rebuilt manuscript. The museum's past and present coexist, each shaping how we perceive and experience the space. Like a "living document," it evolves over time, reflecting both its storied past and the new meanings assigned to it.¹⁰ Architectural theorist Brooker suggests that the power of an existing building lies in its ability to fuse past, present, and future. The Neues Museum exemplifies this fusion, as historical structure is preserved while new elements are integrated. The result is a manifestation of temporal hybridity, where modern interventions don't erase history but become part of its evolving narrative.¹¹ In this way, the museum is not just a space that layers history; it becomes a rich, layered narrative, where materials, styles, and stories from different periods come together to form a hybrid experience. The museum itself becomes a bricolage—a space where diverse elements coexist, creating an intricate, interconnected story that spans eras.¹²

10 Brooker, P.G. (2018). Re-readings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings. [online] Academia.edu. Available at: https://www.academia.edu/90523840/Re-readings_2_Interior_Architecture_and_the_Design_Principles_of_Remodelling_Existing_Buildings

11 Old buildings as palimpsest : Progressive Architecture 11 :76

12 Irène Scalbert and 6A Architects (Firma) (2013). Never modern. Zürich: Park Books.



Figure 10: Johannes Bennke and Achim Kleuker, Neues Museum, Berlin, 2009 (Photographed) (David Chipperfield Architects). Showcasing the layers



Figure 11: David Chipperfield, Neues Museum 1997-2009, Berlin, Germany, 1998 (Photographed) (David Chipperfield Architects).

The Neues Museum serves as a powerful embodiment of the palimpsest concept, where the scars of past conflicts coexist with modern restorations, creating a dialogue across time. These visible traces of destruction—remnants of war—interact with the building's contemporary elements, offering visitors a layered experience that invites reflection on both historical trauma and resilience. According to architectural theorist Rodolfo Machado, palimpsestic buildings like the Neues Museum represent a "juxtaposition and co-presence" that highlights the persistence of original forms alongside the transformative influence of later changes. Recognizing buildings as palimpsests allows designers to analyze historical layers, offering insights into how to honor the past while embracing change. This perspective highlights the importance of context in design decisions, showing how past, present, and future can coexist meaningfully.¹³

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Figure 12: Johannes Bennke and Achim Kleuker, Neues Museum close up view of wall, Berlin, 2009 (Photographed) (David Chipperfield Architects).



Figure 13: Johannes Bennke and Achim Kleuker, Neues Museum South elevation, Berlin, 2009 (Photographed) (David Chipperfield Architects).



Figure 14: Johannes Bennke and Achim Kleuker, Neues Museum, Berlin, 2009 (Photographed) (David Chipperfield Architects). Showcasing the layers

Restoration and Transformation

The restoration of the Neues Museum significantly altered key areas, especially the Egyptian Museum and the Great Hall. In the Egyptian Museum, which houses the renowned statue of Nefertiti, restorers strategically modernise the exhibition spaces while still honoring the museum's historical significance.¹⁴

14 Neues Museum / David Chipperfield Architects + Julian Harrap" 28 Apr 2011. ArchDaily. <<https://www.archdaily.com/127936/neues-museum-david-chipperfield-architects-in-collaboration-with-julian-harrap>> ISSN 0719-8884

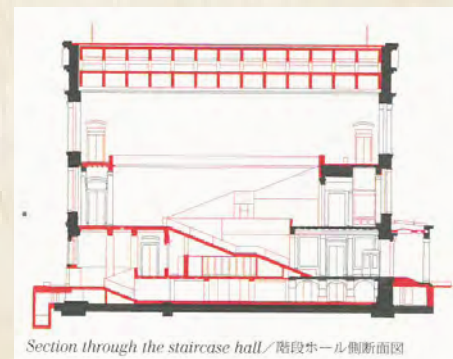


Figure 15: David Chipperfield, Neues Museum section through staircase hall 1997-2009, Berlin, 2013 (Photographed) (A&U:architecture & urbaism n1).



Figure 16: neues Museum monumental staircase David Chipperfield Architects between 1999 and



Figure 17: David Chipperfield, Neues Museum Monumental staircase 1997-2009, Berlin, Germany, 2009 (Photographed) (David Chipperfield Architects).

Modern materials, such as large-format precast concrete, are introduced into new exhibit spaces, blending a contemporary design philosophy with the museum's historical context. This juxtaposition of materials not only respects the museum's past but also pushes the boundaries of how historical collections can be displayed in a modern light. In the Great Hall, a similar strategy is employed: the historical plan and spatial organization are preserved, but new architectural components are carefully introduced. This intervention subtly reshapes the hall's identity, enhancing its original form while ensuring its relevance for contemporary visitors. The integration of modern features within the existing structure invites a rethinking of how we engage with heritage, where the presence of the past is not static but in continuous dialogue with the present. This approach encourages users to reflect on both the continuity and evolution of architectural practice, particularly in relation to the scars of war.¹⁵

15 Lomholt, I. (2022). Neues Museum Building Berlin: David Chipperfield - e-architect. [online] e-architect. Available at: https://www.e-architect.com/berlin/neues-museum-building?utm_content=cmp-true#google_vignette

Figure 18: David Chipperfield, Neues Museum 1997-2009, Berlin, 1998 (Photographed) (David Chipperfield Architects).



"a new building that, while made of fragments of the old, once again aspires to a completeness."

The Neues Museum's preserved World War II scars emphasise its temporal hybridity, blending visible destruction with restored sections. These traces of damage—cracked walls and exposed bricks—serve as enduring reminders of Berlin's turbulent history. Beyond memorialisation, they contribute to the building's identity as a narrative of resilience, sparking reflection on how war reshaped both society and architecture. By intentionally leaving some scars visible, the museum invites visitors to connect with its layered history and consider how destruction can coexist with renewal.¹⁶ Gerhard Hoya critiques "reconstruction with abstract means," a concept that resonates with the museum's approach, as it retains historical traces to shape a deeper understanding of the past's role in defining identity. The visible remnants create a dialogue between eras, where each element, whether preserved or rebuilt, carries emotional weight.¹⁷ As visitors explore the museum, they encounter architectural features from various historical periods, creating a sense of temporal continuity. This layered narrative invites interpretation, where the blend of past and present may be seen as a seamless design honoring history or as a fragmented experience evoking trauma.

16 Lorenz, W. (1999). Construction History Vol. Classicism and High Technology - the Berlin Neues Museum , 15. Available at: <https://www.arct.cam.ac.uk/system/files/documents/chs-vol.15-pp.39-to-55.pdf>

17 Haberle, H. (2009). Geist und Gegenwart - DABonline | Deutsches Architektenblatt. [online] DABonline | Deutsches Architektenblatt. Available at: <https://www.dabonline.de/architektur/geist-und-gegenwart/>



Figure 22: David Chipperfield, Neues Museum Exhibition rooms 1997-2009, Berlin, Germany, 2009 (Photographed) (David Chipperfield Architects).

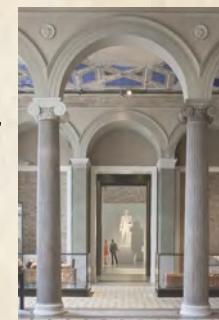


Figure 23: David Chipperfield, Neues Museum Exhibition rooms 1997-2009, Berlin, Germany, 2009 (Photographed) (David Chipperfield Architects).



Figure 24: Johannes Bönke and Achim Kleuker, Neues Museum Exhibition rooms, Berlin, Germany, 2009 (Photographed) (David Chipperfield Architects).



Figure 19: Johannes Bönke and Achim Kleuker, Neues Museum Exhibition rooms, Berlin, Germany, 2009 (Photographed) (David Chipperfield Architects).



Figure 20: Johannes Bönke and Achim Kleuker, Neues Museum Exhibition rooms, Berlin, Germany, 2009 (Photographed) (David Chipperfield Architects).



Figure 21: Johannes Bönke and Achim Kleuker, Neues Museum South elevation, Berlin, 2009 (Photographed) (David Chipperfield Architects).

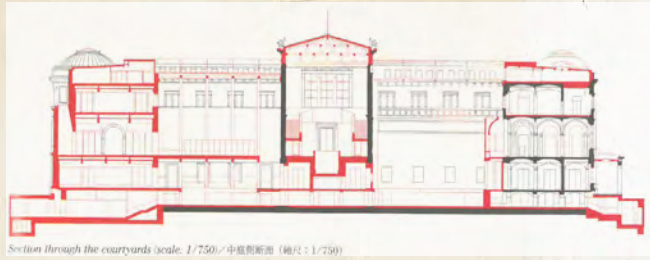


Figure 25: David Chipperfield, Neues Museum section through the Greek courtyard 1997-2009, Berlin, 2013 (Photographed) (A&U:architecture & urbaism n1).

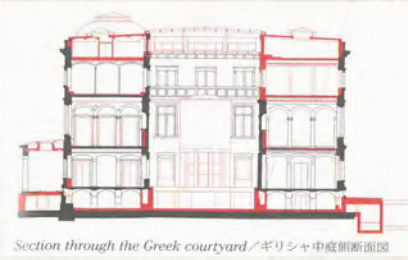


Figure 28: Johannes Bennke and Achim Kleuker, Neues Museum South elevation, Berlin, 2009 (Photographed) (David Chipperfield Architects).



Figure 29: sc, H. Greek courtyard with monumental frieze. Available at: <https://dominikgehl.com/berlin-neues-museum>.

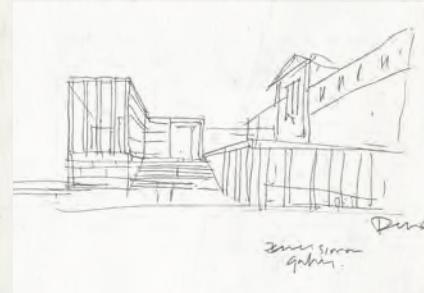


Figure 30: Simon, J. (n.d.). <https://davidchipperfield.com/projects/james-simon-galerie#modal:project-details>.



Figure 31: David Chipperfield, Neues Museum Detail egyptian courtyard 1997-2009, Berlin, 2013 (Photographed) (A&U:architecture & urbaism n1).

The Neues Museum's restoration reflects the balance between preservation and innovation. The addition of glass roofs over the courtyards respects the historical structure while introducing modern elements symbolizing openness and renewal. The transparency floods the interiors with natural light, highlighting the historical layers while creating a contemporary, inviting space. One striking example is the staircase, reinterpreted with modern materials to link the building's classical past with its present form. The museum's palimpsestic nature is embodied in its mosaic flooring, which blends ancient and new pieces. This design invites visitors to reflect on how architecture bridges the gap between history's reality and its symbolic significance, honoring the past without being contradicted by the modern need for innovation.¹⁹

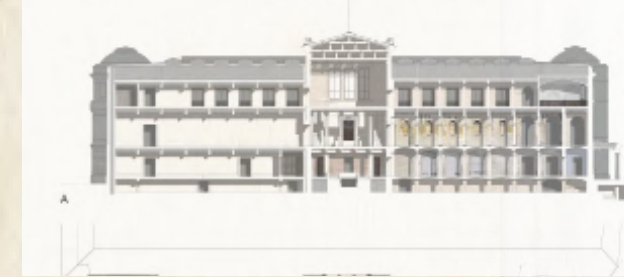
18 Etherington, R. (2009). Neues Museum by David Chipperfield Architects and Julian Harrap Architects. [online] Dezeen. Available at: <https://www.dezeen.com/2009/03/04/neues-museum-by-david-chipperfield-architects-and-julian-harrap-architects/>.

The Neues Museum embodies the layered complexity of temporal hybridity, curating its ruins to tell a story of war, loss, and renewal. As Harbison asserts, "ruins do not simply recall the past; they retell it," and the museum demonstrates this through its intentional preservation of fragments, seamlessly integrated with modern interventions. This approach creates an experience where visitors traverse a living palimpsest, with every fragment contributing to a multi-layered narrative. The museum challenges traditional notions of architectural continuity, treating its layers as evolving witnesses rather than static relics. These historical traces, however, are frozen in time by the museum, raising Harbison's concern that preservation risks halting the organic transformation of ruins.¹⁹ Ultimately, the museum's palimpsestic nature reveals temporal hybridity as an ongoing process, where past and present are conveyed to be a seamless experience.

19 Harbison, R. (2015) Ruins and fragments: tales of loss and rediscovery. 1st edn. London: Reaktion Books.

Figure 32: Johannes Bennke and Achim Kleuker, Neues Museum North elevation, Berlin, 2009 (Photographed) (David Chipperfield Architects).

North Elevation



West Elevation

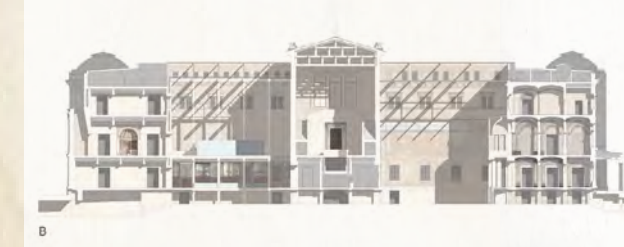


Figure 33: Johannes Bennke and Achim Kleuker, Neues Museum West elevation, Berlin, 2009 (Photographed) (David Chipperfield Architects).

Figure 34: Johannes Bennke and Achim Kleuker, Neues Museum site map, Berlin, 2009 (Photographed) (David Chipperfield Architects).



CASE STUDY 2: Carlo Scarpa's Castelvecchio

EXPLORES MEMORY AND TRAUMA

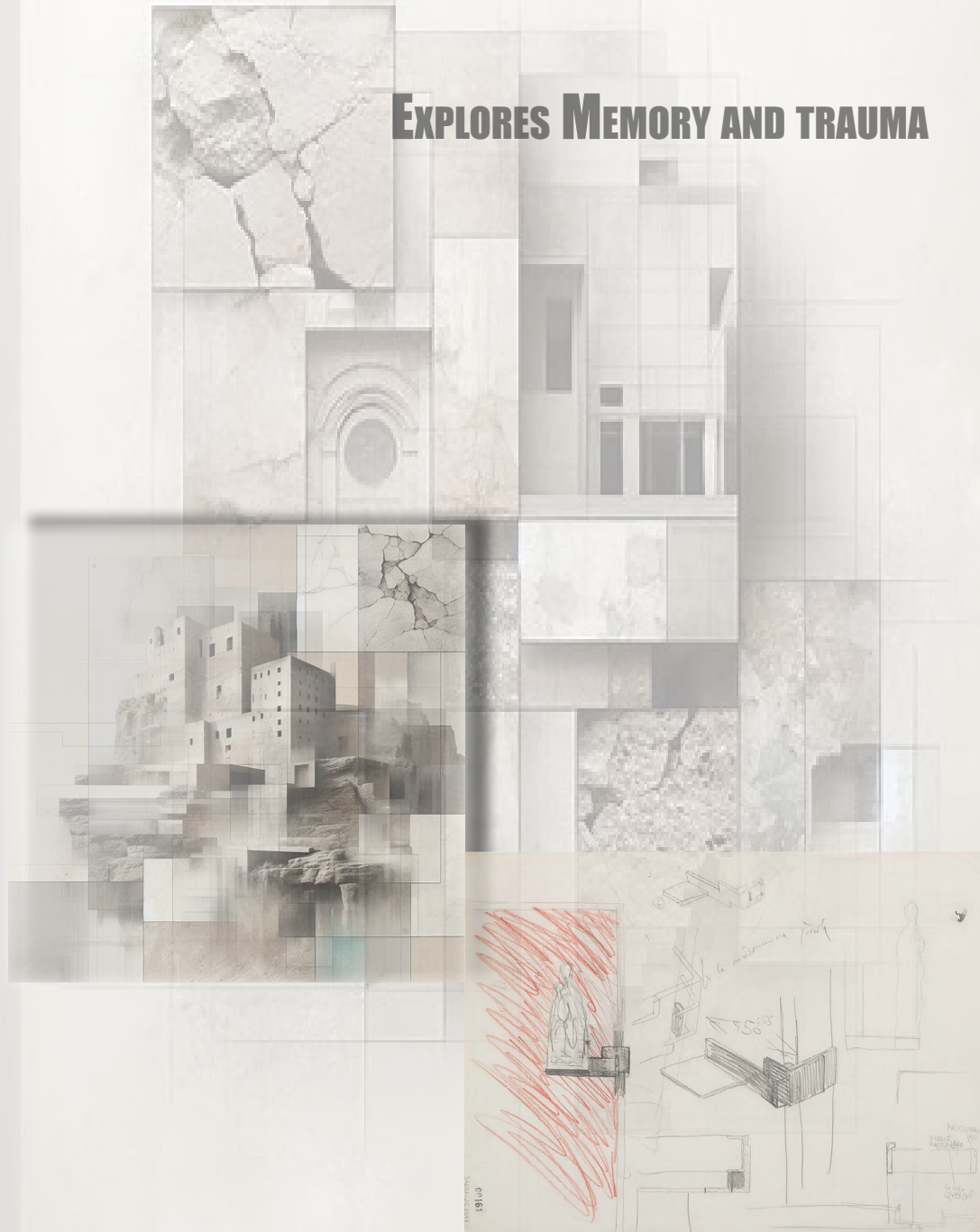


Figure 36:



carlo scarpa castelvecchio: <https://archiviocarloscarpa.it/en/>



Figure 37: carlo scarpa castelvecchio montage

Castelvecchio's walls bear the quiet traces of time, where each fracture and seam holds the memory of its past. Scarpa's hand reveals, rather than erases, allowing the building's wounds to coexist with its healing. In this layered space, the past and present merge, not as opposing forces but as an unfolding continuity, where every element speaks of its journey through time.



Figure 38: Internal Facade. Available at: http://www.veronissima.com/sito_inglese/html/tour-museums-castelvecchio-scarpa.html.

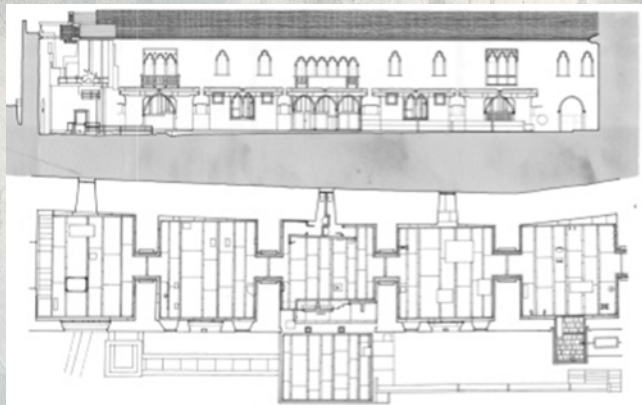


Figure 39: Section & Elevation, Museo di Civico Castelvecchio, Verona, Italy, RISD 2009 (Source | Accessed : October 28, 2017)

Scarpa's restoration of Castelvecchio reflects his reverence for the building's layered history. Originally a medieval fortress of the Scaligeri family, later transformed into a Renaissance palace, and subsequently altered during the Napoleonic era, the building embodies centuries of use and reinvention.²⁰ Scarpa approached this historical complexity not as a problem to solve but as an opportunity to reveal and celebrate. His interventions aimed to "expose the scars of time without attempting to mask their presence," allowing the museum to serve as a dialogue between the eras.²¹

20 Carullo, V. (2024). Scarpa at Castelvecchio revisited. [online] Ribaj.com. Available at: <https://www.ribaj.com/culture/parting-shot-castelvecchio-carlo-scarpa-riba-collections-heritage-italy>.

21 Dal Co, F., Mazzariol, G. and Scarpa, C. (1986) Carlo Scarpa : the complete works. Milan: Electa.

This unique interplay between history, memory, and architecture forms the essence of Scarpa's design for Castelvecchio. By acknowledging the trauma of the building's past while embracing its future, Scarpa creates a space where past and present are not in conflict but rather inform and complete each other. However, this dialogue is not without complexity: while Scarpa's architecture encourages memory and reflection, it also confronts visitors with trauma, introducing a "seamful" experience that highlights the challenges of fusing past and present. This essay explores how the design of Castelvecchio triggers memory and reflection, balancing between seamless hybridity and the unresolved tensions of historical trauma.

Scarpa removed decorative frescoes and painted wooden ceilings from the 1920s, which he believed obscured the building's true character.²² Instead, he revealed raw textures, including original stone walls and war damage. This act of unveiling did not erase the building's past but emphasised its history. As Harbison conveys, "Scarpa's designs for Castelvecchio allow visitors to experience the museum not just as a place for exhibiting art, but as a space where history, memory, and reflection are deeply intertwined."²³ However, Scarpa's approach does not resolve historical tension entirely. The deliberate exposure of scars and ruptures invites visitors to confront the trauma embedded within the space. The juxtaposition of modern interventions with historical elements creates moments of friction, highlighting the unresolved nature of the building's layered history.²⁴ This suggests that Scarpa's architecture aims for a seamless blend but acknowledges the impossibility of fully reconciling past and present, offering a "seamful" hybridity that embraces discomfort.

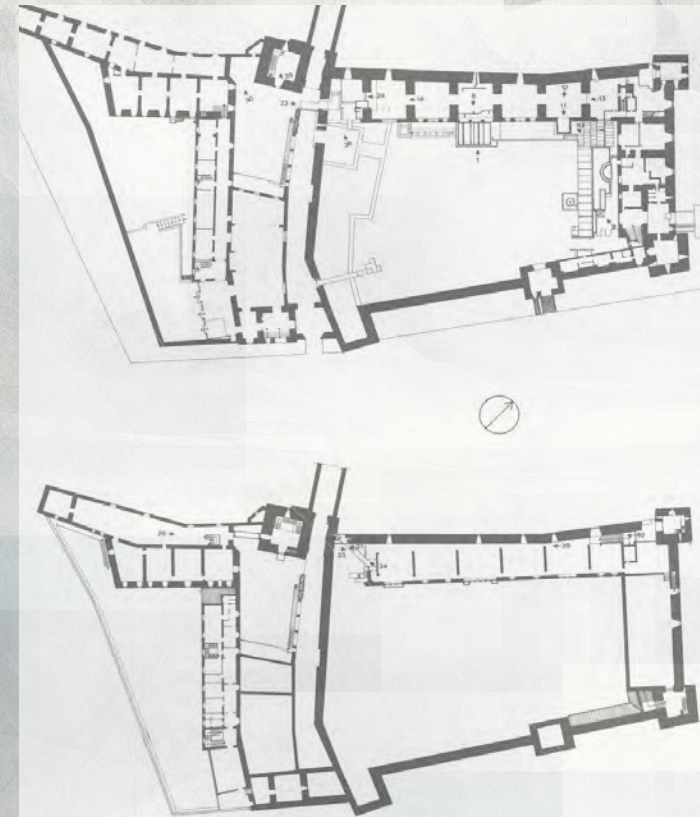


Figure 43: Floor Plans, Castle, Castelvecchio Museum, Renovated by Carlo Scarpa, 1973. Photographer: Peter Guthrie & Olga y Gómez)

22 Coleman, N. (2020). Time silted up: Scarpa at the Gipsoteca Canoviano (1955–57) and Museo di Castelvecchio (1957–75). In Materials and meaning in architecture: Essays on the bodily experience of buildings (pp. 63–91). London: Bloomsbury Visual Arts. doi:10.5040/9781474287760.0011 Available at: <https://doi.org/10.5040/9781474287760.0011>.

23 Harbison, R. (2015) Ruins and fragments : tales of loss and rediscovery. 1st ed. London, England: Reaktion Books.

24 Los, S. and Frahm, K. (1994) Carlo Scarpa. Köln: Benedikt Taschen.



Figure 40: Luca Onibonni, Castelvecchio Museum, Italy, 2014 (Photographed).



Figure 41: Atelier XYZ, Castelvecchio Museum The East wing courtyard, Italy, 2017 (Photographed).

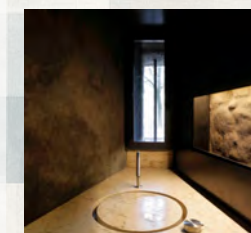


Figure 42: Atelier XYZ, Castelvecchio Museum The East wing, Italy, 2017 (Photographed).

Figure 44: Castelvecchio Museum. Available at: http://www.valentinacasalini.com/sito/commissions-2/architecture/castelvecchio-museum_verona/.



Spatial and Material Analysis

Scarpa's interventions at Castelvecchio seamlessly blend the old and new, allowing each era to stand on its own while contributing to a continuous narrative. As Tzortzi notes, "Scarpa's reorganisation of space creates a dialogue between the past and the present, where each element evokes a different historical moment." This approach celebrates the past, with distinct historical layers transitioning into an ongoing conversation between eras.²⁴

One of the most striking aspects of Scarpa's intervention is the placement of the Cangrande statue in the central courtyard. Elevated on a modern concrete plinth, the statue contrasts with its historic surroundings, emphasising its fragmentary status Harbison writes, "The scars left by the past are not concealed but celebrated, amplifying the fragmentary nature of history."²⁵ The statue's dislocation from its original context draws attention to the losses of the past while celebrating what endures, offering a poignant reminder of the passage of time. This act of preservation alongside disruption could suggest that temporal hybridity is not a seamless fusion but a "seamful" experience, where the layers of time coexist with the discomfort of their contrasts.²⁶

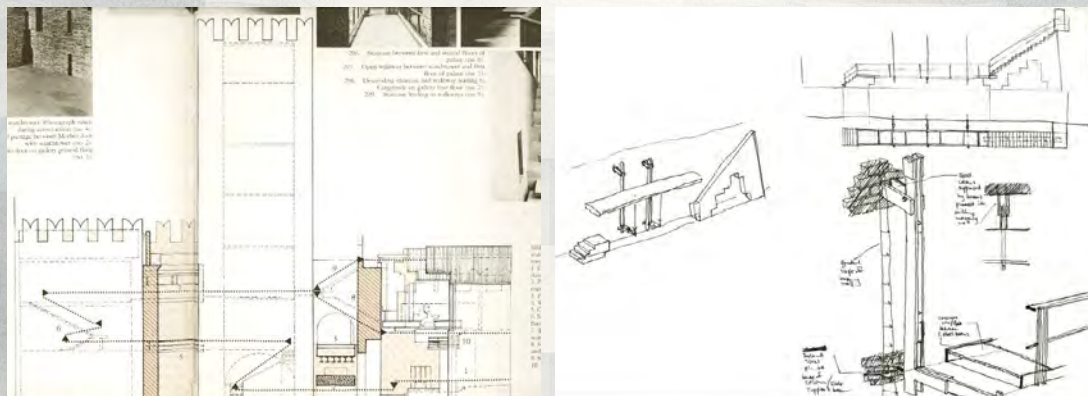


Figure 45: Castelvecchio Museum sketches: Available at: http://www.veronissima.com/sito_inglese/html/tour-museums-castelvecchio-scarpa.html.

Figure 46: Luca Onibonni, Castelvecchio Museum, Italy, 2014 (Photographed).



Figure 47: Luca Onibonni, Castelvecchio Museum, Italy, 2014 (Photographed).



Scarpa's use of materials further underscores temporal hybridity. By combining modern materials such as concrete, steel, and glass with the traditional stone and brick of the original structure, Scarpa creates a layered aesthetic that blends preservation with innovation. As Crippa and Randolin state, "Scarpa's use of contrasting materials highlights the individuality of each historical layer while integrating them into a cohesive whole." The raw textures of the new materials heighten the character of the old, creating a deep connection between past and present. However, this contrast also emphasises fractures within the building's history, where memory and trauma remain visible.²⁷ "The architecture amplifies the tension between memory and trauma, where the past both endures and remains fragile." Harbison here portrays this juxtaposition of old and new can be seen as a "seamful" blend, where the passage of time is both celebrated and mourned, creating a space that invites both reflection and discomfort. The complexity of Scarpa's material choices not only creates a dialogue between past and present but also highlights the challenges inherent in reconciling history with modernity.²⁸

27 Crippa, M.A. and Loffi Randolin, M. (1986) Carlo Scarpa : theory, design, projects. Cambridge, Mass. ; MIT Press.

28 Harbison, R. (2015) Ruins and fragments : tales of loss and rediscovery. 1st ed. London, England: Reaktion Books.



Figure 48: Entry Door Detail, Scarpa Restoration of the Museo Civico di Castelvecchio, Verona, Italy. (Photographer: Bruce Berkow)



Figure 49: Entry Door Detail, Scarpa Restoration of the Museo Civico di Castelvecchio, Verona, Italy. (Photographer: Bruce Berkow)



Figure 50: Luca Onibonni, Castelvecchio Museum, Italy, 2014 (Photographed).



Figure 51: Cangrande Statue Federico Puggioni, Castelveccchio Museum, Italy, 2014 (Photographed).



Figure 52: Luca Onibonni, Castelveccchio Museum, Italy, 2014 (Photographed).



Figure 54: Ceiling Detail, Scarpa Restoration of the Museo Civico di Castelveccchio, Verona, Italy.(Photographer: Bruce Berkow)

Figure 53: Luca Onibonni, Castelveccchio Museum, Italy, 2014 (Photographed).

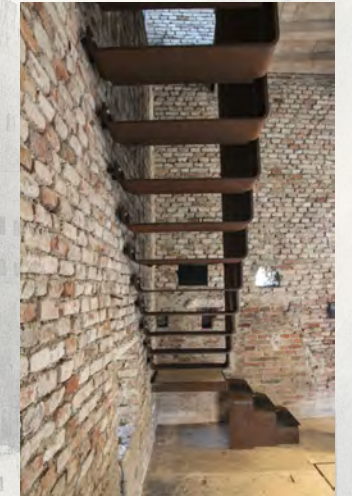


Figure 55: Atelier XYZ, Castelveccchio Museum The East wing facade door, Italy, 2017 (Photographed).



Figure 56: Atelier XYZ, Castelveccchio Museum The East wing facade door, Italy, 2017 (Photographed).



Figure: 57 Centuries-old original military building.



Memory, Trauma, and Reflection

At Castelvecchio, Scarpa's design embraces themes of memory and trauma, celebrating the building's scars—both literal and metaphorical—to invite visitors to confront the complexities of history. By exposing these marks, he creates a space where the past is acknowledged in its full complexity, rather than romanticised.

The dual nature of Scarpa's design—both seamless and seamful—is exemplified in the treatment of the museum's interior spaces. The fragmented layout, with its layered materials and carefully positioned exhibits, creates a sense of continuity while also highlighting the fractures of history.²⁹ For some visitors, this interplay between past and present may evoke a sense of unity; for others, it may amplify the feeling of loss. Harbison suggests, "The unresolved tensions in Scarpa's design reflect the complexities of memory and trauma, where history is both a source of inspiration and a reminder of fragility."³⁰ Similarly, Roy examines the fragmented nature of time in *The God of Small Things*, describing how the past persistently intrudes on the present, underscoring the difficulty of reconciling different temporal moments. This constant invasion of history mirrors the complex and layered design of Castelvecchio, where the past remains a disruptive yet integral force. He further emphasises the challenge of recovering the past, suggesting that the desire to "experience the present, rather than simply remember the past" aligns with the way Scarpa's architecture encourages visitors to face the ongoing presence of historical trauma, revealed through the building's physical scars.³¹

29 Crippa, M.A. and Loffi Randolin, M. (1986) Carlo Scarpa : theory, design, projects. Cambridge, Mass. ; MIT Press.

30 Harbison, R. (2015) *Ruins and fragments : tales of loss and rediscovery*. 1st ed. London, England: Reaktion Books.

31 Roy, A. (2011). *The God of Small Things*. Vintage Canada.



Figure: 58: Castelvecchio, Verona: detail of the main courtyard

Scarpa's work at Castelvecchio Museum embodies temporal hybridity, functioning both as a historical monument and a living space. By celebrating the visible marks of time, Scarpa challenges the notion that history should be concealed, integrating these layers into the building's ongoing narrative.³² As De Marchi states, 'Scarpa's architecture does not erase the past but instead incorporates layers of history into a continuous present.' Castelvecchio becomes a site where memory and trauma are actively engaged, with scars, ruptures, and material contrasts that provoke reflection on the building's layered history. These elements highlight unresolved historical trauma, creating an experience that is both seamless and seamful. From the viewer's perspective, this tension between the seamless and the seamful is felt subjectively.³³

The integration of history and modernity can either appear as a smooth, continuous flow or an unsettled fracture. Roy's observation that 'the past continues its relentless invasion' echoes through the design, as the scars of history are not just decorative but serve as visible reminders of trauma.³⁴ Castelvecchio thus becomes a space where memory, trauma, and modernity coexist—creating a delicate balance between continuity and fracture. It raises the question of whether memory and trauma are seamlessly integrated or if the scars of time create a fragmented experience, inviting reflection on the complexities of past and present."

32 McCarter, R. and Scarpa, C. (2013) Carlo Scarpa. London: Phaidon Press.

33 De Marchi, A., 2006. Carlo Scarpa: Layered Time and Place. Almqvist & Wiksell International.

34 Roy, A. (2011). *The God of Small Things*. Vintage Canada.

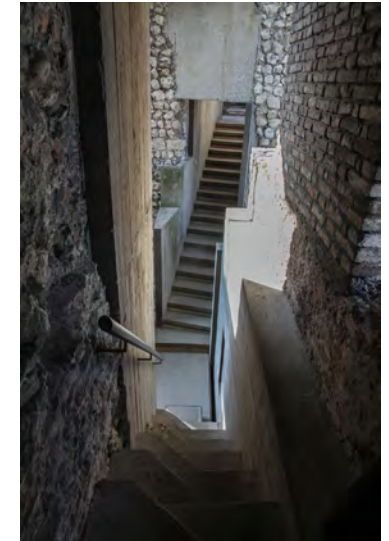


Figure 59: Luca Onibonni, Castelvecchio Museum, Italy, 2014 (Photographed).



Figure 60: Atelier XYZ, Castelvecchio Museum, Italy, 2017 (Photographed).

Case study 3: Fondazione Prada in Milan Conveys Temporal Disjunction



Figure 62: Bas Princen, Fondazione Prada location plan, Italy, 2015 (Photographed) (OMA).



Figure 63: Bahaa Ghoussainy, Fondazione Prada, Italy, 2023 (Photographed) (OMA).

A collision of eras, where past and present oppose, Cold glass meets weathered walls, as time's fracture shows. Shadows pulse with memories, haunting and deep, Hybrid in intent, disjointed in sweep. What's left behind, and what's yet to be, In the space between then and now, we see, Where time never settles, nor history stands still, An echo reshapes, bending to its will.

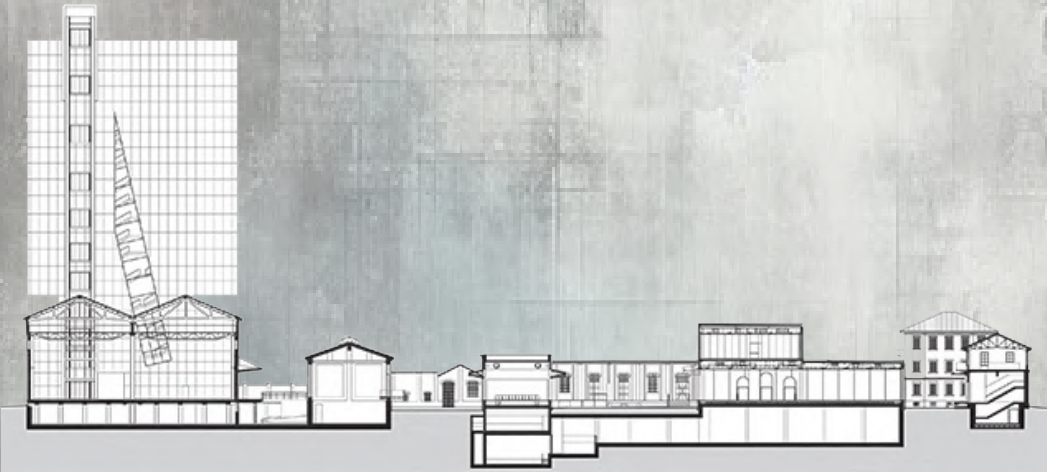


Figure 64: Bas Princen, Fondazione Prada section, Italy, 2015 (Photographed) (OMA).

Figure 61: Ai image: prompt: Create a subtle background inspired by Fondazione Prada in Milan, focusing on the theme of temporal disjunction. The design should feature soft, muted tones with layered textures that blend modern concrete, aged plaster, and transparent glass. Incorporate faint, abstract elements reminiscent of Anderson's pastel colors and the nostalgic feel of Bar Luce. The composition should evoke a sense of fragmented time, balancing historical elements with contemporary design.

As explored through 2 previous casestudies temporal hybridity is often framed as a seamless fusion of past and present. Yet, even in these examples, particularly in Scarpa's Castelveccchio, hybridity reveals an underlying fragmentation. It serves as both a sign and 'symptom of trauma', suggesting that when different temporalities are placed in dialogue, they do not always merge harmoniously but instead expose tensions and contradictions. The Fondazione Prada brings this tension to the forefront, not through hybridity but through its opposing condition: temporal disjunction. Unlike hybridity, which seeks to integrate disparate elements, temporal disjunction embraces rupture, making visible the fractures between historical and contemporary layers.³⁵

35 Roy, A. (2011) – On temporal hybridity in *The God of Small Things*, showing the damaging blend of time and how it unsettles a rigid understanding of time.

The Fondazione Prada's design by Rem Koolhaas rejects the idea of combining the past and present into a single, cohesive entity. Rather, it places several temporalities in a state of continuous interaction, each of which maintains its own presence.³⁶ According to Koolhaas, "The Fondazione is not a new architectural design or a preservation initiative. Here, "two situations that are often kept apart" are thrown into a state of constant contact, providing a collection of pieces that won't combine to form a single image or let one dominate the others.³⁷ This deliberate fragmentation challenges the notion of seamless hybridity, reinforcing the idea that temporal hybridity, in this case, is not an effortless blending of past and present but a constructed, seamful narrative—one that highlights architectural disjunctions rather than erasing them.³⁸

36 Picon, A., 2019. **Architectural Juxtaposition: Contemporary Architecture and Time**. MIT Press.

37 ZARGANI, L., 2018. *Eye: Fondazione Prada in Milan Completed With Opening of Torre: Designed by Rem Koolhaas and OMA, the building is to be unveiled on Friday during the city's furniture and design trade show Salone del Mobile*. Wwd, , pp. 4.

38 Dillon, J. (2020) – On architectural fragmentation, explaining how buildings embracing disjunction allow historical breaks to remain open and unresolved.



Figure 65: Bas Princen, Fondazione Prada, Italy, 2015 (Photographed) (OMA).

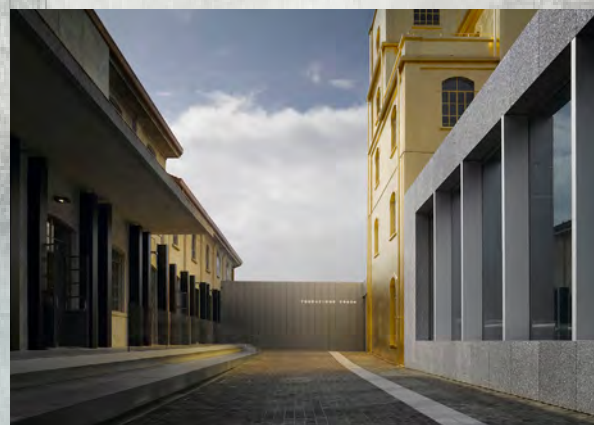


Figure 66: Bas Princen, Fondazione Prada, Italy, 2015 (Photographed) (OMA).

Temporal disjunction disrupts linear time, allowing past and present to coexist in a fragmented, disordered manner. Bernard Tschumi describes this as the breakdown of meaning, where "fragmentation and dissociation" define contemporary spaces. At Fondazione Prada, this disjunction is evident in the tension between preserved industrial structures and new interventions, resisting a unified architectural language.³⁹ Similarly, in *God's Small Things*, Roy shows how trauma distorts time, with the past intruding upon the present. Both architecture and narrative create layered, fractured experiences that challenge conventional understandings of history and continuity.⁴⁰ This case study now turns to two key interiors that exemplify this condition: the Haunted House and Bar Luce. These spaces manifest temporal disjunction in different ways—one through an uncanny interplay of memory and estrangement, the other through a nostalgic yet fragmented reconstruction of cinematic time.

39 Tschumi, B. (1996). *Architecture and disjunction*. Cambridge, Massachusetts: The MIT Press

40 Roy, A. (2011) – On temporal hybridity in *The God of Small Things*, showing the damaging blend of time and how it unsettles a rigid understanding of time.

Figure 66: Bas Princen, Fondazione Prada Axonometric, Italy, 2015 (Photographed) (OMA).

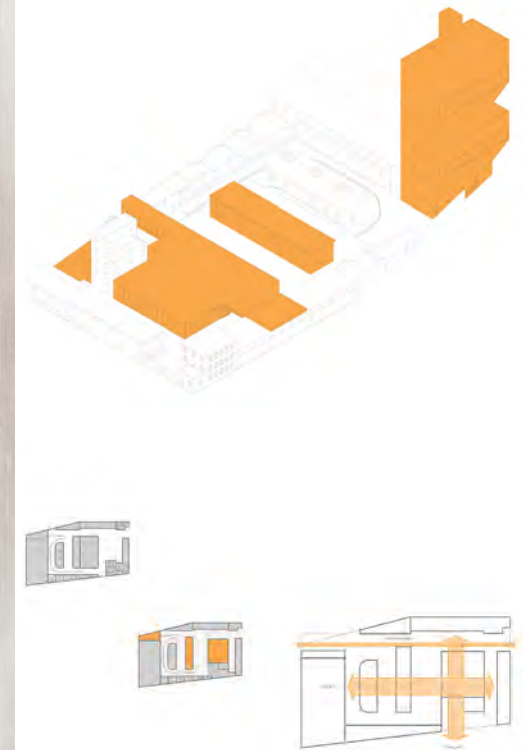


Figure 67: Bas Princen, Fondazione Prada Diagram, Italy, 2015 (Photographed) (OMA).

Figure 68: Bas Princen, Fondazione Prada Facade





Figure 69: Bahaa Ghoussainy, Fondazione Prada, Italy, 2023 (Photographed) (OMA).



Figure 70: Fondazione Prada Haunted House Interior 2015 (Photographed) (OMA).

Haunted House is one of the most distinctive structures within the Fondazione Prada, standing as a testament to the site's layered history. Clad in gold leaf, the four-story structure retains the industrial character of the former gin distillery while simultaneously transforming it into something entirely new.⁴¹ The application of gold—a material historically associated with grandeur and permanence—ironically highlights the building's fragmented nature.⁴² Unlike traditional restoration approaches that seek to unify old and new, the Haunted House amplifies its contrasts, embodying the disjunction at the heart of the Fondazione Prada. This transformation does not erase the building's history but instead re-contextualises it, creating a space where the past and present interact without merging into a seamless whole. The Haunted House embodies a “living ruin,” its past and present coexisting in an unresolved state, allowing for continuous reflection on the passage of time.⁴³

Beyond its architectural presence, the Haunted House serves as an exhibition space, housing works by Robert Gober and Louise Bourgeois. Both artists explore themes of memory, trauma, and the uncanny, resonating with the building's confrontation of time. Gober's installations reference domestic objects but distort their familiarity, while Bourgeois's work delves into memory through fragmented body forms and unsettling spatial arrangements. Bourgeois's *Cell (Clothes)* (1996) introduces a personal dimension to the space.⁴⁴

41 Brooker, P.G. (2018). *Re-readings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings*. [online] Academia.edu. Available at: https://www.academia.edu/90523840/Re_readings_2_Interior_Architecture_and_the_Design_Principles_of_Remodelling_Existing_Buildings [Accessed 26 Oct. 2024].

42 Colomina, B., 2012. *The Architecture of Ruins: Designs on the Past, Present and Future*. Routledge.

43 Koolhaas, R. (2018). *Fondazione Prada in Milan: An Interview with Rem Koolhaas*. Zargani, L. (2018). *Eye: Fondazione Prada in Milan Completed With Opening of Torre: Designed by Rem Koolhaas*.

44 Harbison, R. (1991). *Ruins and Fragments: Tales of Loss and Rediscovery*. MIT Press.

This installation, made from iron gates and doors, contains personal artifacts, such as garments, linking it to the artist's exploration of trauma and loss. The circular, confining structure evokes feelings of enclosure and separation, reinforcing fragmentation and dislocation. As Bourgeois explained, her work “addresses the feelings and emotions that stem from traumatic experiences, focusing on loss, betrayal, and the intimate relationship between the body and memory”⁴⁵ This sense of unease is heightened by the structure's interaction with light and materiality. Koolhaas notes that the gold cladding does not simply adorn the building but fundamentally alters the environment around it. The way it reflects and diffuses light shifts throughout the day, casting changing hues and shadows that destabilise the perception of the building's form.⁴⁶ This ephemeral quality reinforces the notion that time within the Haunted House is not fixed but fluid, echoing Tschumi's argument that disjunction in architecture creates “temporal discontinuities”. Rather than offering a stable historical narrative, the Haunted House becomes a space where past and present exist in a constant state of flux.⁴⁷

The juxtaposition of preserved industrial elements with unsettling contemporary artworks prevents a seamless experience of time, making the Haunted House an exemplar of architectural seamfulness. Visitors do not experience the past as an uninterrupted continuity but as something unstable—an architectural memory both preserved and disrupted.⁴⁷ The Haunted House unsettles the viewer, challenging them to engage with history as something fragmented and incomplete. In this way, it stands in direct opposition to the notion of temporal hybridity, embracing rupture as its defining trait.⁴⁸

45 Koolhaas, R. (2018) – On temporal disjunction at Fondazione Prada, describing the collision of different temporalities and the tension between historical structures and new interventions.

46 Tschumi, B. (1996). *Architecture and disjunction*. Cambridge, Massachusetts: The MIT Press

47 Frearson, A. (2015). *OMA's Fondazione Prada art centre opens in Milan*. [online] Dezeen. Available at: <https://www.dezeen.com/2015/05/03/oma-fondazione-prada-art-centre-gold-leaf-cladding-wes-anderson-cafe-milan/>.

48 Abrahams, T. (2015). *Fondazione Prada in Milan by OMA*. [online] Architectural Review. Available at: <https://www.architectural-review.com/to-day/fondazione-prada-in-milan-by-oma>.



Figure 71: Robert Gober, , 1993-1994. Photo Attilio Maranzano. Courtesy haunted house



Figure 72: Robert Gober, , 1993-1994. Photo Attilio Maranzano. Courtesy haunted house



Figure 73: Robert Gober, , 1993-1994. Photo Attilio Maranzano. Courtesy haunted house

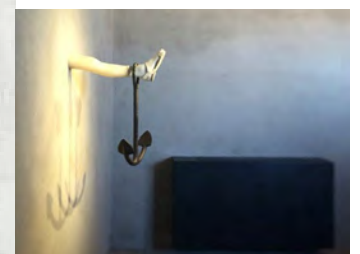


Figure 74: Robert Gober, , 1993-1994. Photo Attilio Maranzano. Courtesy haunted house



figure 75: Robert Gober, , 1993-1994. Photo Attilio Maranzano. Courtesy haunted

Bar Luce's interior design creates a fragmented temporal experience, blending historical references with contemporary reinterpretations to establish a space between past and present. The veneered wooden panelling, pastel-coloured Formica furniture, and pink terrazzo flooring evoke the mid-century Milanese cafe aesthetic, yet their stylised appearance emphasises an artificial nostalgia over authenticity.⁴⁹ Inspired by Milan's Galleria Vittorio Emanuele, the arched ceiling further deepens the temporal layers by recontextualising and lowering a prominent architectural feature. "I tried to make it a pub I would enjoy spending my own non-fictional afternoons in," Anderson reflects on the design.⁵⁰ This suggests that Bar Luce favours a created nostalgia—more of a cinematic fantasy than historical reality.

49 Dezeen (n.d.) 'Wes Anderson designs Bar Luce cafe at Fondazione Prada in Milan'. Available at: <https://www.dezeen.com>

50 Fondazione Prada (2015) Bar Luce – Fondazione Prada. Available at: <https://www.fondazioneprada.org/bar-luce-en/?lang=en>



Figure 76: Design Boom, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).



Figure 77: Design Boom, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).



Figure 78: Bas Princen, Fondazione Prada Bar Luce, Italy, 2015 (Photographed) (OMA).



Figure 79: Design Boom, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).

is self-awareness heightens the cinematic quality of the space, where visitors are immersed in a world that feels both familiar and surreal. chimes that allude to his own movies, a jukebox and a teal wall clock, Anderson turns Bar Luce into a carefully planned mise-en-scene. (placing on stage).⁵¹ The cafe is reminiscent of the hyper-stylised worlds of *The Grand Budapest Hotel* (2014) and *Castello Cavalcanti* (2013), where historical references are reassembled in a way that distorts the continuity of time.⁵² Just as Anderson's films play with historical aesthetics without adhering to a strict constancy, Bar Luce constructs a simulated past, blurring the boundaries between memory, materiality, and mise-en-scene.

The way historical pieces and their artificial reconstruction interact serves to highlight how seamless temporal hybridity is. Although Bar Luce stimulates feelings of nostalgia, it does not effortlessly take guests back in time; instead, it emphasises how manufactured nostalgia is. The gap between historical accuracy and its modern adaptation is highlighted by the space's extreme stylisation and cinematic self-awareness.⁵³ Bar Luce, like the Fondazione Prada overall, challenges the appearance of temporal continuity in this way. Instead, it creates a deliberately seamful narrative—one where the past is not recovered but consciously reconstructed, leaving visible traces of its fragmentation.

51 Bond, E. (2022) 'Between memory and matter: Italy and the transnational dimensions of public art', *Italian Studies*, 77(4), pp. 367–382. Available at: <https://doi.org/10.1080/00751634.2022.2115762>

52 Prada (2013) 'PRADA presents Castello Cavalcanti by Wes Anderson', YouTube video, 13 November. Available at: <https://www.youtube.com/watch?v=b87B-7zyucgI>

53 The Architect's Newspaper (2015) 'Bar Luce Cafe. Available at: <https://www.archpaper.com/2015/07/bar-luce-cafe/>

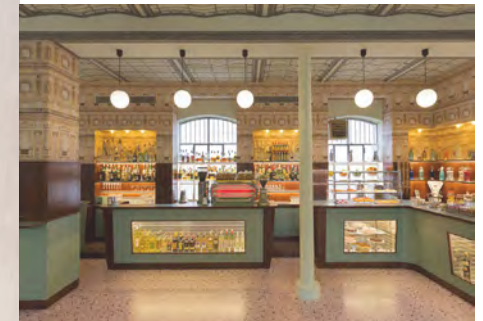


Figure 80: Attilio Maranzano, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).



Figure 81: Roland Halbe, Fondazione Prada Bar Luce, Italy, 2015 (Photographed) (OMA).



Figure 82: Attilio Maranzano, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).



Figure 83: Attilio Maranzano, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).

Bar Luce and the Haunted House challenge traditional notions of temporal hybridity, using temporal disjunction to highlight the fractured relationship between past and present, and opposing seamless historical continuity. The Haunted House amplifies and disturbs the cohabitation of old and modern through its intact industrial structure covered in gold, creating an eerie layering of time. The way it depicts history as both a presence and a disruption reflects the idea that "architectural ruins... serve as markers of temporal instability," as stated by Vidler.⁵⁴ Bar Luce further constructs an imagined past through a cinematic lens rather than a historical one, as Anderson acknowledges, "Bar Luce is an homage, not a recreation." This fragmented approach aligns with Tschumi's view that "disjunction in architecture is not a stylistic choice but a fundamental condition of contemporary experience."⁵⁵ Koolhaas describes the site as "an ensemble of fragments that resist a singular reading," emphasising how Fondazione Prada embraces fragmentation, allowing history and modernity to coexist in tension and highlighting the seamful nature of architectural time.



Figure 84: Attilio Maranzano, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).



Figure 85: Attilio Maranzano, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).

Figure 86: Attilio Maranzano, Fondazione Prada Bar Luce, Italy, 2015 (Photographed).



54 Vidler, A. (1999) – On ruins and modernity, where the aesthetic of ruins in modern architecture exposes gaps in historical continuity.

55 Tschumi, B. (1996). Architecture and disjunction. Cambridge, Massachusetts: The Mit Press

56 Zargani, L., 2018. "Eye: Fondazione Prada in Milan Completed With Opening of Torre: Designed by Rem Koolhaas." *Archdaily*. Available at: <<https://www.archdaily.com/>>

Conclusion:

Temporal hybridity is frequently seen in today's architectural landscape as a smooth merging of the past and present. Without context, though, it may lead to conflicting design decisions and a fragmented or inconsistent narrative. While some may perceive these decisions as seamless, the viewer's perspective shapes the perception of a design as seamless or seamful. As seen in Carlo Scarpa's work, this perception is shaped by personal experiences, pain, and trauma, which sets off a compelling story. In contrast, the Neues Museum's restoration approach, focused on preserving history, is often regarded as a seamless design. At Fondazione Prada, the intentional contrast between opposing architectural forms invites the user to engage with time. Hence, temporal hybridity is not just a form of architecture but also a narrative that is shaped by perspective and contributes to it being perceived as seamful or seamless. In architectural conversation, where time and design meet to challenge our perceptions of continuity and history, this subject is still crucial.



"TEMPORAL HYBRIDITY AND TEMPORAL DISJUNCTION."

PLAN - OVERALL ESSAY

TEMPORAL HYBRIDITY: REFERS TO THE COEXISTENCE AND INTERACTION OF MULTIPLE TIME PERIODS WITHIN A SINGLE SPACE, ARTWORK, NARRATIVE, OR CULTURAL CONTEXT. IT CHALLENGES THE IDEA OF TIME AS LINEAR AND INSTEAD PRESENTS IT AS LAYERED OR BLENDED, WHERE ELEMENTS FROM THE PAST, PRESENT, AND EVEN FUTURE OVERLAP AND INFLUENCE ONE ANOTHER.

CASE STUDIES

- 1. NEUES MUSEUM, BERLIN: ARCHITECTURE AS A PALIMPSEST
- 2. CARLOS SCARPA'S CASTELVECCHIO: MEMORY AND TRAUMA
- 3. FONDAZIONE PRADA, MILAN: TEMPORAL DISJUNCTION

THEMES BEING EXPLORED WITHIN TEMPORAL HYBRIDITY:

- MEMORY AND TRAUMA
- PALIMPSEST
- TEMPORAL DISJUNCTION

PLAN:

ABSTRACT (250) WORDS

PURPOSE/OBJECTIVE: WHAT IS TEMPORAL HYBRIDITY?

INTERIORS: STATE THE THREE CASE STUDIES BEING TALKED ABOUT IN THE ESSAY.

THEMES: GIVE A BRIEF OVERVIEW OF THE THREE MAIN THEMES FOR EACH CASE STUDY.

METHODS/APPROACH: STATE THE SIGNIFICANCE OF UNDERSTANDING THESE THEMES IN THE CONTEXT OF ARCHITECTURAL PRACTICE WITHIN THE ESSAY FOCUS (TEMPORAL HYBRIDITY)

CONCLUSION: EXPRESSING AN OPINION ABOUT THE IMPLICATIONS OF THE FINDINGS, OR THE IMPORTANCE.

INTRODUCTION (350 WORDS)

OPENING STATEMENT WITH A QUOTE OR EMPOWERING STATEMENT

CONTEXT/BACKGROUND - TEMPORAL HYBRIDITY INTRODUCED AND ITS SIGNIFICANCE

DESCRIBE HOW THE ASSIGNMENT WILL BE STRUCTURED

EXPLAIN THE SIGNIFICANCE OF THE THREE CASE STUDIES FOR TEMPORAL HYBRIDITY AND DESCRIBE THE THREE THEMES THAT WILL DIRECT THE RESEARCH.

FINISH THE INTRODUCTION WITH A CONCLUSIVE STATEMENT. THE ESSAY'S MAJOR ARGUMENT IS ABOUT HOW THESE INTERIORS REPRESENT THE IDEA OF TEMPORAL HYBRIDITY.

MAIN BODY (1016 WORDS PER INTERIOR: 3050 WORDS)

DEFINE THEME

INTRODUCE INTERIOR & PROVIDE HISTORICAL CONTEXT OF INTERIOR

ARCHITECTURAL ANALYSIS

DISCUSS THEMES INFLUENCE ON INTERIOR

ANSWER THE BIG QUESTION - TEMPORAL HYBRIDITY EITHER SEAMLESS OR SEAMFUL?

CONCLUSION (350 WORDS)

SUMMARISE KEY FINDINGS REGARDING HOW TEMPORAL HYBRIDITY IS EXPRESSED IN THE THREE CASE STUDIES.

CONCLUDE WHETHER TEMPORAL HYBRIDITY IS A CONTRADICTIONARY EXPERIENCE, WHERE IT CAN BE EITHER SEAMLESS OR SEAMFUL?

+ 10% EXTRA (4400)

PLAN - NEUES MUSEUM:

Introduction:

- Hook: strong opening sentence
- architectural palimpsest define
- Statement of the thesis

Historical Context of the Neues Museum:

- Original Design and Purpose briefly talk on
- Impact of World War II on building

David Chipperfield's Intervention:

- Selection and Approach
- Restoration Approach

Spatial Analysis of the Neues Museum

- Layout and Design:
- Examine the spatial organization of the museum, highlighting key areas such as galleries, courtyards, and public spaces.
- Discuss how these spatial arrangements enhance the visitor experience and contribute to the museum's narrative.

Changes Made in the Museum

- Key Areas of Transformation:
- Detail specific rooms or areas that underwent significant changes or restoration (e.g., Egyptian Museum, Great Hall) and how these modifications reflect both historical and contemporary design.
- Visible Scars of War:
- Highlight how some war damage was preserved, contributing to the narrative of resilience and the layered history of the building - link to term palimpsest

Influence of Restoration on Spatial Dynamics:

- Analyze how the restorations have altered the spatial experience of the museum, creating a dialogue between historical and contemporary elements.
- Consider how this spatial configuration reinforces the concept of temporal hybridity

Connection to the Neues Museum:

- Discuss how the layered histories of the Neues Museum facilitate this temporal hybridity, allowing visitors to experience the juxtaposition of historical and contemporary narratives.
- Examples: Use specific architectural features or exhibitions that exemplify this hybridity and invite engagement with multiple narratives.

Conclusion

- Summary of Findings:
- reflect how the Neues Museum serves as a poignant example of architectural palimpsest and its influence on temporal hybridity.
- Conclude with thoughts on the importance of recognizing and preserving historical narratives in architecture and how they shape understanding.

PLAN- CARLOS SCARPA'S CASTELVECCHIO:

CARLOS SCARPA'S CASTELVECCHIO: MEMORY AND REMEMBRANCE

This theme describes how structures and locations preserve memories of past events and recalls, often honoring specific memories or events, with an emotional or cultural significance. Architecture may trigger feelings or Trauma while reflecting historical memories (such as war or loss).

Introduction

- Overview of Castelvecchio: Introduction to Scarpa's design for Castelvecchio Museum.
- Objective: Focus on how Scarpa's design reflects memory, trauma, and temporal hybridity, particularly the balance between seamless hybridity and "seamful" disjunction.

Historical Context and Scarpa's Intervention

- History of Castelvecchio: Overview of its evolution (medieval fortifications, Renaissance changes, Napoleonic alterations).
- Scarpa's Philosophy: Scarpa's design principles emphasizing the coexistence of historical continuity and modern interventions, revealing historical scars instead of concealing them.

Themes of Memory and Trauma in Scarpa's Design

- Memory in Architecture: Exploration of how Scarpa engages with memory, using war damage and alterations as symbols of temporal continuity.
- Trauma and Historical Rupture: Discussion of how Scarpa's design highlights disjunctions, creating spaces that prompt reflection on historical trauma.
- Scarpa's "Seamful" Design: Analysis of Scarpa's deliberate exposure of historical fractures, contrasting it with seamless hybridity.

Spatial and Material Analysis

- Spatial Layout: Analysis of how Scarpa's design creates a dialogue between past and present, guiding visitors through different historical layers.
- Materiality as Temporal Marker: Focus on Scarpa's juxtaposition of modern and traditional materials to highlight temporal disjunction.
- Key Design Elements: Examination of features like the Cangrande statue's placement, symbolizing the fragmented relationship between past and present.

Memory and Trauma in the Museum's Interior Spaces

- Fragmented Layout and Visitor Experience: Exploration of how Scarpa's interior design evokes different responses to memory and trauma.
- Interior as Temporal Hybridity: Discussion on how the interior spaces reflect both continuity and rupture, inviting reflection on history's persistence and fragility.

Conclusion

- Summary of Key Insights: Recap of the main themes, focusing on how Scarpa's design allows memory and trauma to coexist with modern elements through a "seamful" approach.
- Implications for Contemporary Architecture: Reflection on how Scarpa's approach influences contemporary architectural practices, especially regarding historical preservation and trauma. Suggesting lessons for how to confront rather than conceal historical scars in architecture.

PLAN- FONFAZIONE PRADA

FONDAZIONE PRADA, MILAN: TEMPORAL DISJUNCTION

Refers to the phenomenon where there is a noticeable separation or contrast between different periods of time within a single context. It highlights the coexistence of multiple timeframes, often leading to a fragmented or disjointed experience. It can provoke critical reflection on how history, memory, and identity interact, challenging conventional understandings of space and time.

Temporal hybridity aims for a seamless integration that celebrates the continuity of architectural styles across time, temporal disjunction highlights the contrasts and tensions that can arise when different periods collide. This clash can lead to a fragmented experience that invites critical reflection but may also challenge the notion of aesthetic harmony.

Essay Plan: Fondazione Prada – A Space of Temporal Disjunction

- Poetic Like Introduction to capture the essence of Fondazione Prada.
- Themes of time, transformation, and contrast between past and present.

Introduction

- Introduce Fondazione Prada, its purpose, and significance.
- Mention the focus of the essay: the architecture, Haunted House, Bar Luce, and the concept of temporal disjunction.
- Define temporal disjunction (the coexistence of different historical moments within one space).
- Briefly outline the themes to be discussed.

Architecture, History, and Temporal Disjunction

- Discuss the transformation of the site from a gin distillery to a cultural institution.
- Explain Rem Koolhaas & OMA's architectural approach—contrast between past and present.
- Link to temporal disjunction: How does the layering of old and new create a fragmented experience of time?
- Use references from OMA, Koolhaas, and architectural analyses.

The Haunted House: A Space of Memory and Intrigue

Analyze the Haunted House and its symbolic meaning.

Discuss the gold-clad exterior and its contrast with the raw, industrial surroundings.

Explore the art installations inside (Louise Bourgeois, Robert Gober) and their psychological impact.

Relate to temporal disjunction—how do these elements disrupt linear time?

Bar Luce: Nostalgia and Cinematic Time

- Discuss Wes Anderson's Bar Luce—its design, inspiration, and references to Milanese caf s of the past.
- Explore how Anderson creates a cinematic experience of time.
- Compare Bar Luce to the Haunted House—one evokes nostalgia, the other unease.

Conclusion

- Summarize the key arguments.
- Reflect on Fondazione Prada as a space where time is layered, disrupted, and reimaged.
- End with a thought-provoking statement on its role in contemporary art and architecture.

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3. WRITING FROM OBJECTS



UNLOCKING DESIGN IDEAS THROUGH THE TWO-TONE WATCH

At first glance, the watch captivates with its masterful contrasts—warm gold accents adding richness and a polished stainless steel band gleaming like liquid silver. Beyond its aesthetic appeal, the watch holds greater significance. Like the scent itself, it generates memories that persist while carrying the powerful scent of Givenchy perfume. The fragrance and watch become timekeepers, identifying voids between experiences, whether they are connected to memorable or challenging moments.

A TACTILE JOURNEY

At first touch, the metal is cold—unyielding, distant, and almost impersonal. But when I place the watch on my wrist, its weight feels grounding yet graceful. As it warms my skin, it transforms, becoming a part of me. This transition reflects the evolving relationship between user and the watch, where something initially raw and clear grows familiar and cherished. The journey I created in my design projects—where rawness became familiar, and solitude became connection—was mirrored in this tactile evolution. The watch's weight balances grounding with elegance, inviting interaction. Each link of its stainless-steel band is meticulously crafted, smooth to the touch yet firm. The gold accents, while visually striking, also add a subtle warmth that deepens the sensory experience. This interaction of temperatures and textures influences my ideas on materials and their function in establishing deep connections. The transition from the cold, unforgiving exterior to a warm, human connection reflects the fundamental nature of human interaction with design.

LIGHT AND REFLECTION

The watch interacts with light in captivating ways. Its stainless-steel band catches and reflects light at every angle, creating subtle shifts in perception. This inspires the design of the building's Ground Floor, where natural light dances on raw, unfinished materials. The cool steel reflects openness and potential, while the warm gold accents remind me of the glow of brass fixtures and golden tones that soften the rawness of the space. This juxtaposition captures the essence of transformation, where contrasts work together to become seamless.

THE RESET OF TRANSFORMATION

When the watch's hands align at 12:00, there is a moment of stillness—a pause before a new day begins. This transition is not just the passage of time; it symbolizes the cyclical nature of life, where every ending carries the promise of renewal. The watch's steady rhythm, its hands gliding with precision, reminds me that time is both constant and fluid, always moving forward, offering endless chances for growth and reflection. This essence of time is captured in the watch's design. Its ticking hands signal perpetual motion, while their alignment at 12:00 introduces a brief stillness—a moment where the past, present, and future converge. The polished gold accents catch the light, softly gleaming as if to celebrate the promise of a fresh start. In these moments of reset, the watch becomes more than a timepiece—it is a symbol of savoring each second and embracing new beginnings. On the Second Floor, this idea was realized as visitors reflected on their journey and savored a sense of fulfillment. Vibrant materials blended with familiar textures, creating a space that felt complete yet full of potential. The design mirrored the watch's balance of precision and fluidity. The polished gold accents, much like the final glaze on a finished donut, symbolized both completion and renewal. Just as the watch marks the start of a new day, this space encouraged visitors to pause, appreciate their progress, and embrace the opportunities ahead. Its cyclical motion reminded us that time and design are ever-evolving—resetting and opening doors to infinite possibilities.

A TIMELESS INSPIRATION

This watch serves as a narrator and inspiration for my design, making it more than just an accessory. My idea for the site is reflected in the smooth fusion of warm gold and cold steel. This transition from cold, raw to connection reflects the transformation I wanted the users to experience in my design. Where every element encourages interactions and creates an impression. The watches' ability to carry memories, much like the lingering scent of perfume, makes it a keeper of both memorable moments and challenging ones. Each tick holds a moment—sometimes memorable, sometimes challenging—and transforms time into a tangible experience. This repetitive rhythm, where every ending holds the promise of a new beginning, defines not just the watch but also the spaces I designed. The watch serves as a reminder that design, like time, is never static. It continuously evolves, transforms, and resets, opening up endless opportunities for connection, reflection, and renewal.

4. APPENDICES



REFLECTION ON DESIGN PROJECT

REFLECTING ON MY DESIGN PROJECT, I THOROUGHLY ENJOYED DEVELOPING A NARRATIVE-BASED CONCEPT FOR THE USERS IN THE SPACE. BY CONSIDERING MY CLIENT'S PRODUCT, I CREATED A CONCEPTUAL DESIGN THAT TELLS A NARRATIVE. WHAT I PARTICULARLY APPRECIATED ABOUT THIS PROJECT WAS HOW AUTHENTIC MY CONCEPT WAS AND HOW A SIMPLE DONUT COULD BE TRANSFORMED INTO SOMETHING MUCH BIGGER AND MEANINGFUL. I ESPECIALLY ENJOYED EXPERIMENTING WITH DIFFERENT LIGHTING TO CREATE AN IMMERSIVE GLAZING LIGHT EFFECT FOR THE USERS IN THE SPACE. THROUGHOUT THIS PROJECT, I DEVELOPED MY CONCEPTUAL THINKING AND FOUND MYSELF EXPERIMENTING WITH MATERIALS IN A MORE THOUGHTFUL AND CONCEPTUAL WAY. I BELIEVE THAT A CLEVER DESIGN IS ONE THAT IS THOROUGHLY DEVELOPED, WHETHER THROUGH SKETCHING, ITERATING, RESEARCHING, OR OTHER METHODS. I APPLIED THE SAME PROCESS TO MY RESEARCH PROJECT, USING IT TO HELP DEVELOP THE THEME OF "TEMPORAL HYBRIDITY"—A TOPIC THAT EMERGED DIRECTLY FROM MY DESIGN PROCESS. INITIALLY, THIS TOPIC COULD HAVE BEEN GENERIC, BUT BY APPLYING A CONCEPTUAL THOUGHTFUL APPROACH, I WAS ABLE TO MAKE IT UNIQUE AND ENGAGING.

IF I COULD IMPROVE MY DESIGN, IT WOULD BE TO CATER MORE SPECIFICALLY TO A WIDER AUDIENCE WITH VARYING NEEDS. WHILE MY MAIN USERS ARE GEN Z AND THE ELDERLY, I REALIZED THE IMPORTANCE OF ADDRESSING THE UNIQUE NEEDS OF ALL INDIVIDUALS, SUCH AS ELDERLY USERS WITH VISUAL IMPAIRMENTS OR MOBILITY CHALLENGES. TOWARD THE END OF MY MODELLING, I DESIGNED A SENSORY COUNTER TO ALLOW VISUALLY IMPAIRED USERS TO EXPERIENCE THE DESIGN MORE AUTHENTICALLY. THIS COUNTER ALSO ACTED AS AN INTERACTIVE FEATURE, BRIDGING THE GENERATIONAL GAP BY ENGAGING USERS WITH THE RAW MATERIALS USED IN DONUT MAKING. IT ALIGNED WITH THE GROUND FLOOR'S FOCUS, AND IF I FOCUSED ON IT MORE IT COULD BECOME A UNIQUE SELLING POINT WITHIN MY DESIGN. THIS TAUGHT ME TO APPROACH CLIENTS' NEEDS IN A MORE NICHE AND TAILORED WAY, RATHER THAN FOCUSING SOLELY ON THE REQUIREMENTS. AFTER COMPLETING THIS PROJECT, I REALISED HOW MUCH MY SKILLS HAD IMPROVED, GIVING ME GREATER CONFIDENCE IN APPROACHING THE BRIEF. FOR MY FINAL PROJECT, I AIM TO FOCUS MORE ON TECHNICAL PRECISION WHILE MAINTAINING A STRONG AESTHETIC. ADDITIONALLY, I BELIEVE MY FINAL FIVE SHEETS COULD HAVE BEEN PRESENTED MORE PROFESSIONALLY, SO I PLAN TO REFINE MY APPROACH AND ELEVATE MY WORK TO A HIGHER STANDARD NEXT SEMESTER.

RESEARCH PROJECT REFLECTION

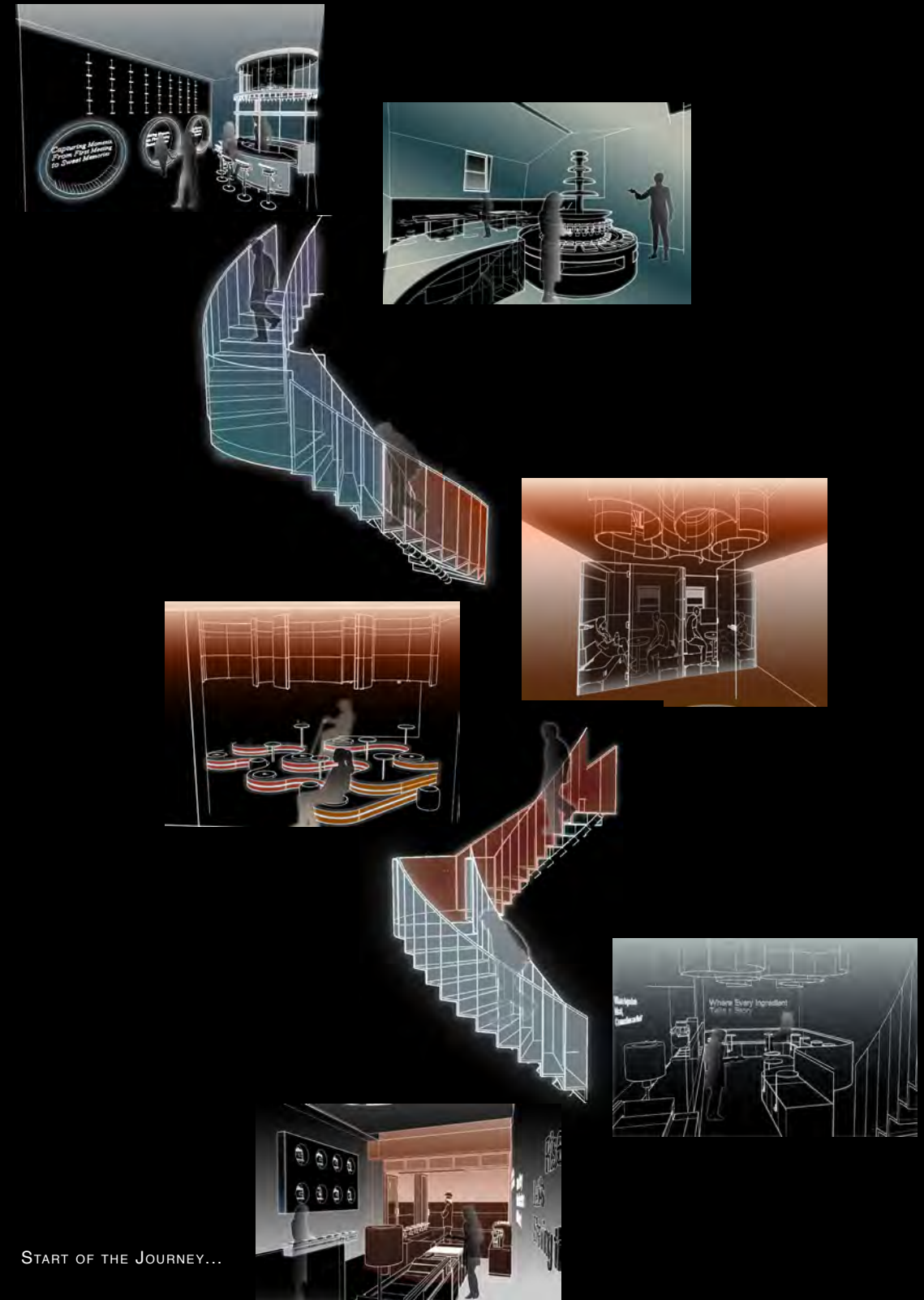
I ENJOYED WRITING MY RESEARCH PROJECT. IT BECAME A REWARDING DISTRACTION, ALLOWING ME TO FULLY IMMERSE MYSELF IN MY WRITING AND CLEAR MY OVERTHINKING MIND. I PARTICULARLY ENJOYED READING AND REFLECTING ON THE THEME OF TEMPORAL HYBRIDITY, AND I FELT DEEPLY CONNECTED TO MY CHOSEN SUBJECT AND THE INTERIORS I STUDIED AS I WAS WRITING IT. WRITING ABOUT WES ANDERSON'S BAR LUCE FOR MY CASE STUDY ON FONDAZIONE PRADA IN MILAN WAS A HIGHLIGHT. I HADN'T EXPLORED AN INTERIOR INSPIRED BY A FILMMAKER BEFORE, WHICH ALLOWED ME TO VIEW THE DESIGN FROM A COMPLETELY NEW PERSPECTIVE. WATCHING THE SHORT FILM THAT INSPIRED THE DESIGN HELPED ME UNDERSTAND HOW THE FILMMAKER'S VISUAL LANGUAGE TRANSLATED INTO THE SPACE, OFFERING A UNIQUE BLEND OF STORYTELLING AND DESIGN. THIS EXPLORATION WAS BOTH INSIGHTFUL AND ENGAGING, AND I QUICKLY BECAME ABSORBED IN THE WRITING PROCESS. IF I HAD THE OPPORTUNITY TO WRITE ANOTHER DISSERTATION, I WOULD EXPLORE THE INFLUENCE OF CINEMA ON INTERIOR DESIGN, AS THIS IS AN AREA I FOUND FASCINATING. TOUCHING UPON THIS SUBJECT IN THIS PROJECT MADE ME REALIZE THAT IT IS AN ASPECT CONSIDERED IN DESIGN, SOMETHING THAT HAD NOT CROSSED MY MIND BEFORE. I BELIEVE I CAN USE THIS KNOWLEDGE TO FURTHER ENHANCE MY FUTURE DESIGN PROJECTS.

CONCLUSION

OVERALL, I AM SATISFIED WITH THE PROJECT AND THE THEME I EXPLORED. HOWEVER, I AM ALWAYS STRIVING FOR IMPROVEMENT, ESPECIALLY WHEN IT COMES TO REFINING MY WRITING SKILLS AND ENHANCING MY ABILITY TO ANALYSED ARCHITECTURE MORE EFFECTIVELY. THROUGHOUT MY DESIGN PROJECT, I LEARNED A LOT, WHICH HAS BEEN MY PRIMARY GOAL IN EVERY PROJECT I'VE UNDERTAKEN DURING MY TIME ON THIS COURSE. I ALWAYS ASK MYSELF, "WHAT AM I GOING TO LEARN THIS TIME?" & OR CAN I EXPERIMENT WITH? THIS SEMESTER TAUGHT ME THAT GROWTH DOESN'T COME SOLELY FROM PUSHING THROUGH EVERY CHALLENGE, BUT ALSO FROM KNOWING WHEN TO STEP BACK AND TAKE A PAUSE. THIS SHIFT IN MINDSET WILL BE ESSENTIAL FOR BALANCING MY AMBITIONS WITH MY WELL-BEING IN FUTURE ENDEAVOURS. I HOPE TO APPLY THIS EXPERIENCE TO MY DESIGN WORK AND PERSONAL GROWTH, AS IT WILL CONTINUE TO GUIDE ME AS A DESIGNER, WRITER, AND INDIVIDUAL.

END OF THE JOURNEY...

STORYBOARD



START OF THE JOURNEY...