

*SACRED | DEATH | ARCHITECTURE*

# II



III



*SACRED | DEATH | ARCHITECTURE*

*SPACES AND ATMOSPHERES IN FUNERARY DESIGN*

*ÉNONCE THÉORIQUE DE MASTER 2017*

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*2017*





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## 1 | Significance

*The second part of the sacred | death | architecture is conceived as the iconographic exploration and the parallel track of developing the leading thought. Following the sequences of images, ancestors and inspirations, the reader is invited to have a closer look into the theory of the sacred and its practical application. Through this personal “pilgrimage” I was able to take the opportunity to understand the problems and build up a certain distance towards the subject.*

*The goal of this visual essay is to provide an almost self-explanatory collection that gives a more profound meaning and an insight to the first part of my work. It is not a representation of a written text, but it rather accompanies and illustrates the entire analysis. The iconography aims to embody the whole, to grasp the way of thinking and support the investigation. Together with the first part it creates a unity, although it could almost explain the problem and lay the theoretical foundation as a separate research.*

*Despite the title of this work, it does not include only the architectural examples. I would like to look for the transcendence and interdisciplinarity that crosses the painting, sculpture, architecture and photography. This album is a careful selection that grew gradually and followed the whole analysis. The entire collection works not only as a theoretical illustration, but for me it has an important educational and inspirational value. It provides a rich base of direct and metaphorical references. Some of the examples are not related to the architecture at all, but nevertheless help to establish the principle that I looked for. The variety of works and different backgrounds enabled the indispensable freedom that accompanied my interpretation.*

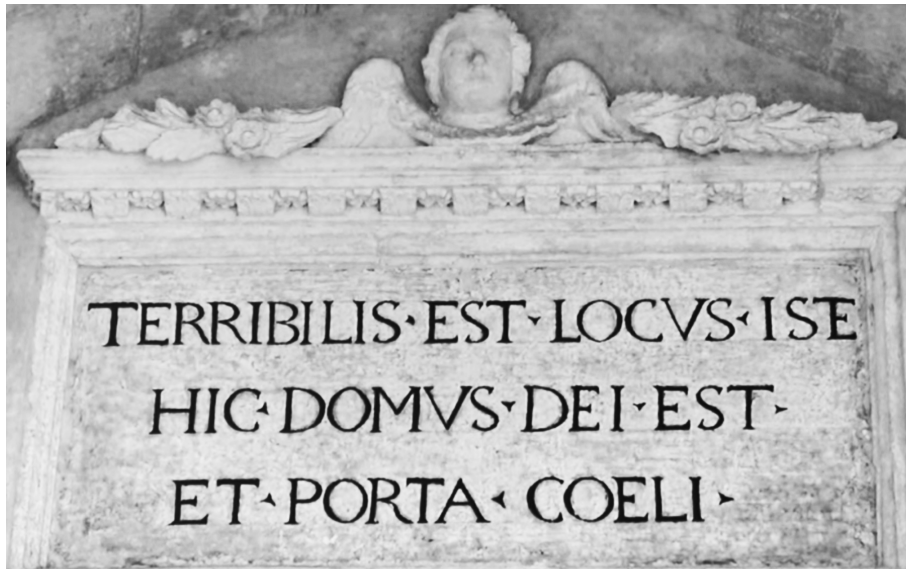
*The successively evolving series begins with the carved writing on the Sanctuary of Monte Sant’Angelo, which by some means gives a very expression of symbolic signification of a sacred space. Followed by different kinds of interpretations of the sacred, the essay continues through meaningful and realized architectural objects to reach their relation to religion, death, silence and afterlife. Furthermore, the sequence relates to the questions of typologies, their urban settlement and social impact. More pragmatic and realized examples are enriched by other more ephemeral ones, showing atmospheres, ceremonies and rituals. As in the closing image, The Black Circle by Kazimir Malevich, the selection itself works for me as an icon and aesthetic direction in a search for clarity.*

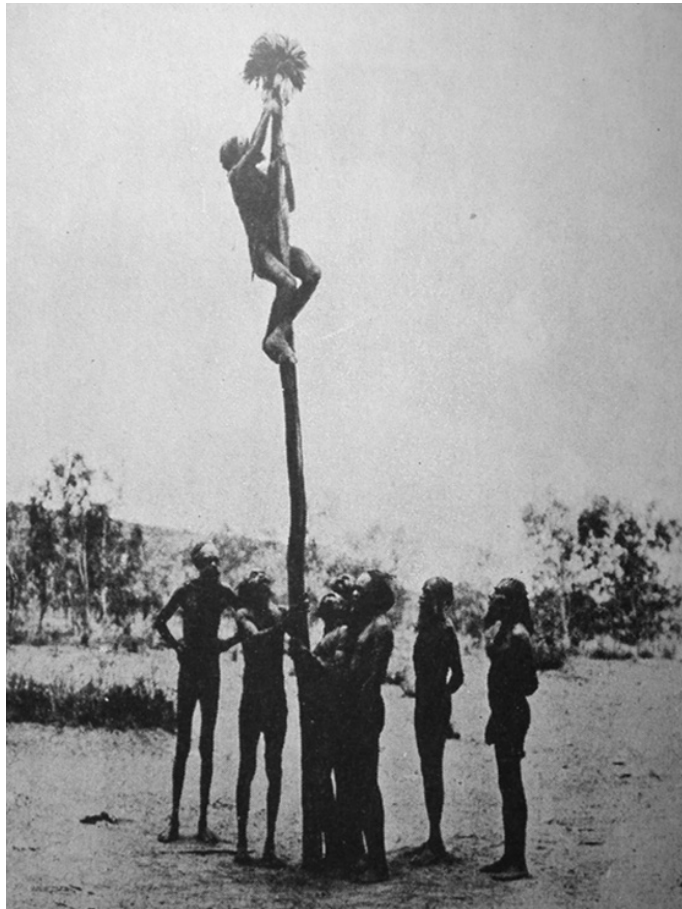
*Every element of the visual essay is associated with the one that precedes it, as well as with the other that follows. They are titled with only one word that is the essential expression of chosen image, sometimes not necessarily related to what is visible at the first glance. After having read the first, more analytic part, the reader is invited to take the visual journey. It is a valuable and broad summary that expands and concludes the work of the sacred | death | architecture.*



## 2 | *Iconographic essay*

gate





*hierophany*

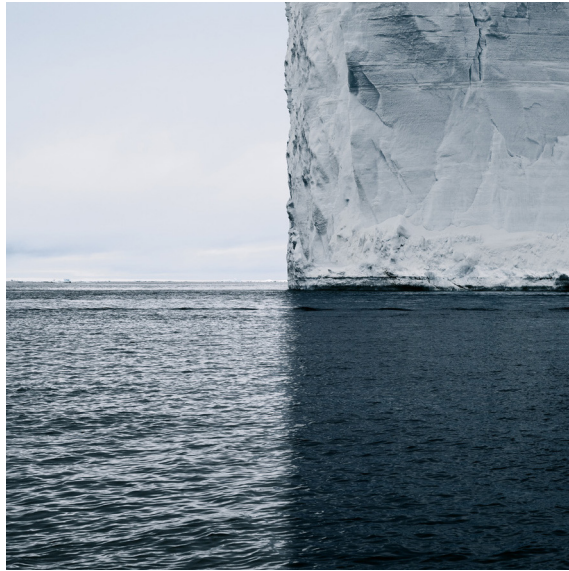


*sublime*





*force*



*direction*



*relation*



*reduction*



*control*



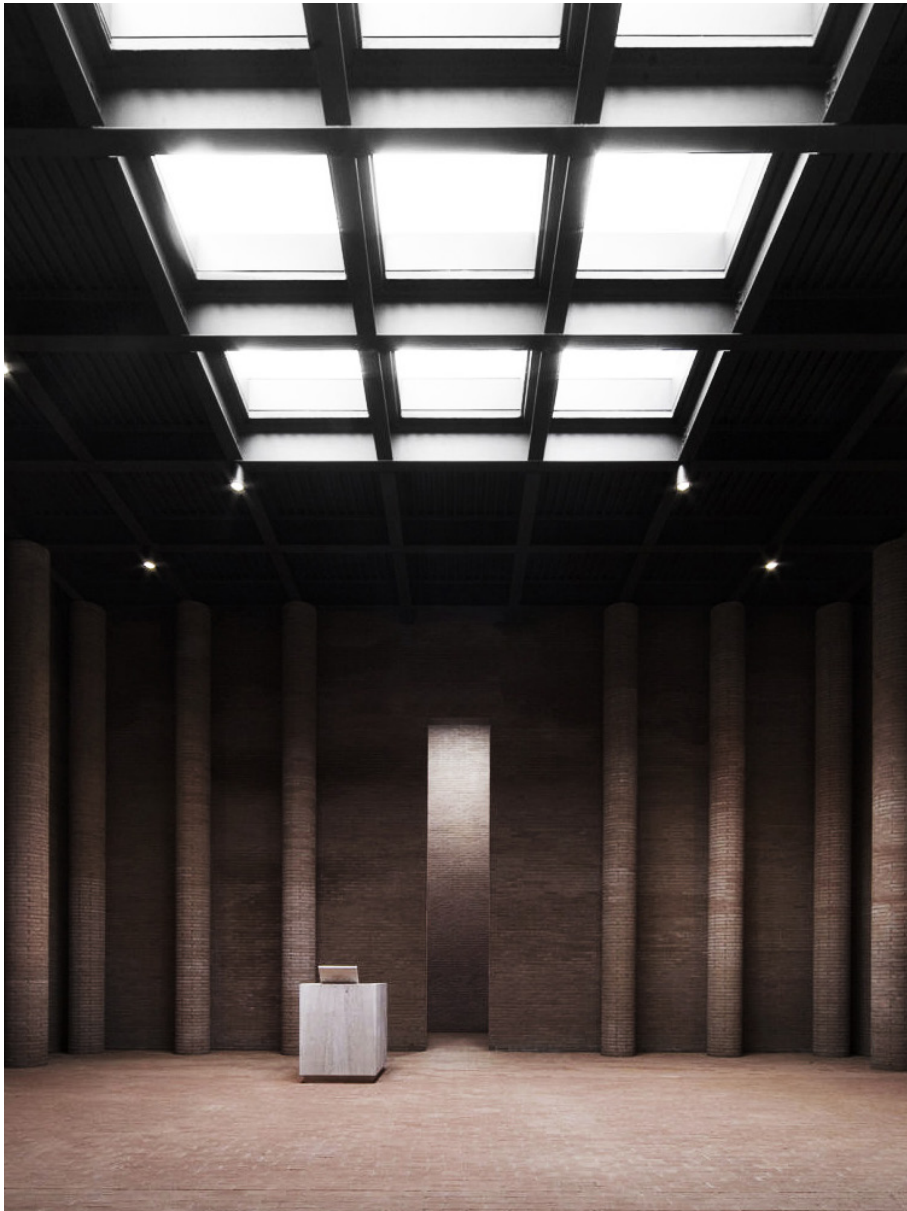
*earth*



*element*



*heritage*





*openness*



*beginning*



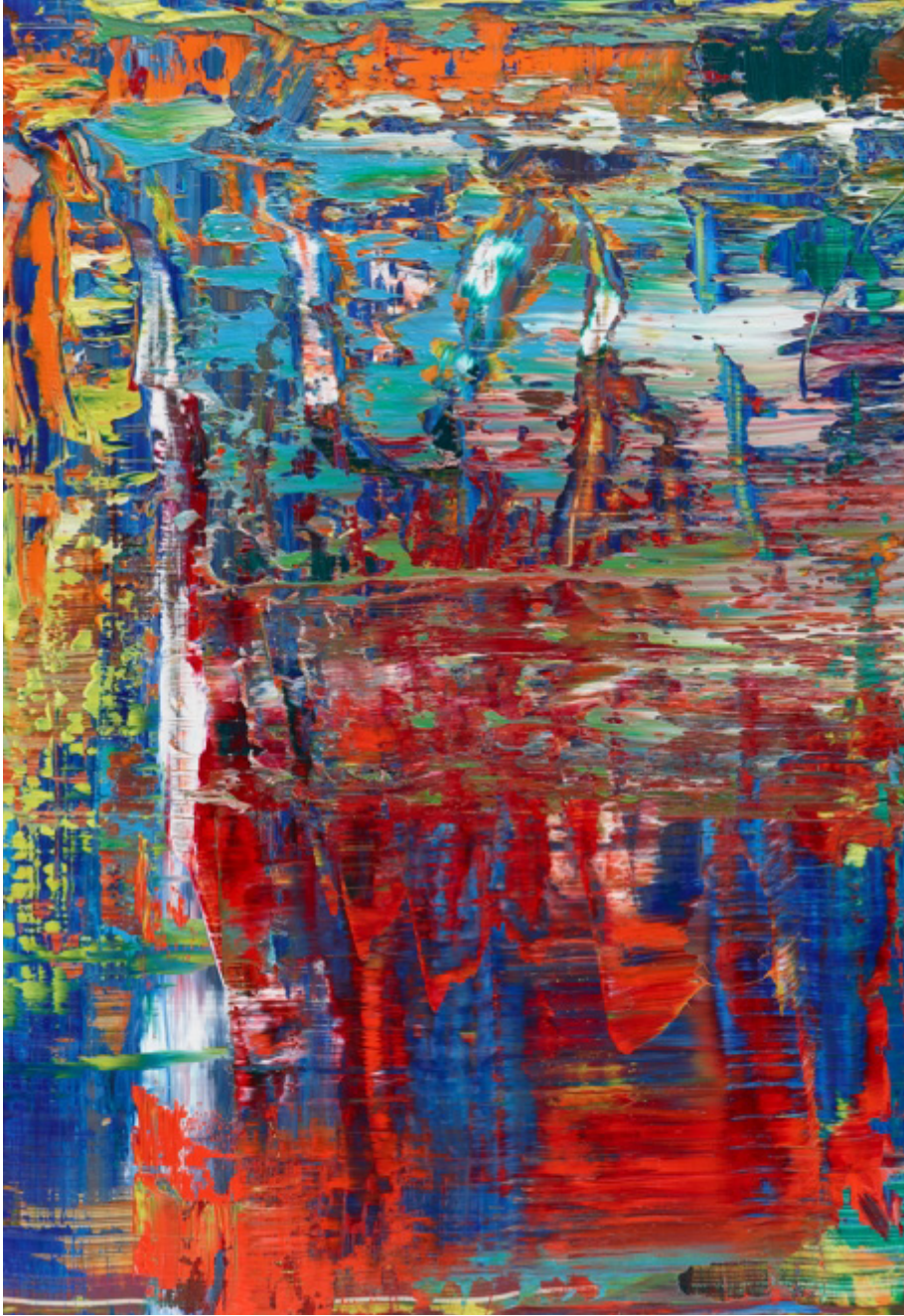


*disguise*



*representation*





*field*



*ceremony*





*symbol*



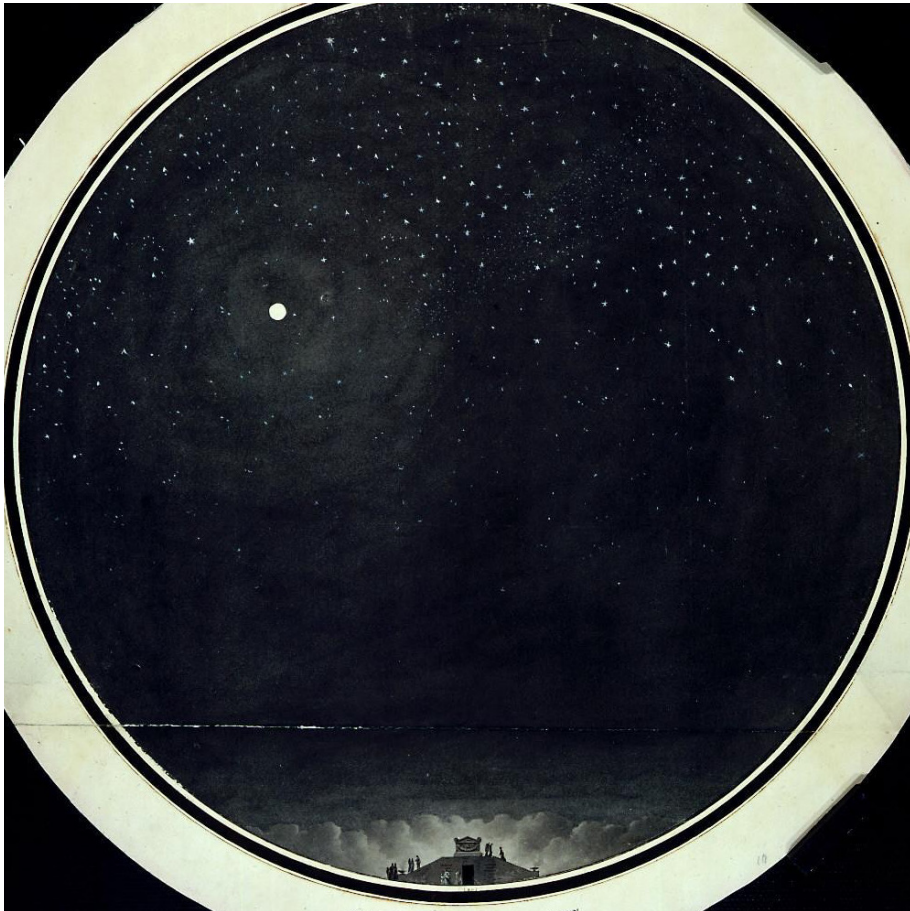
*rupture*



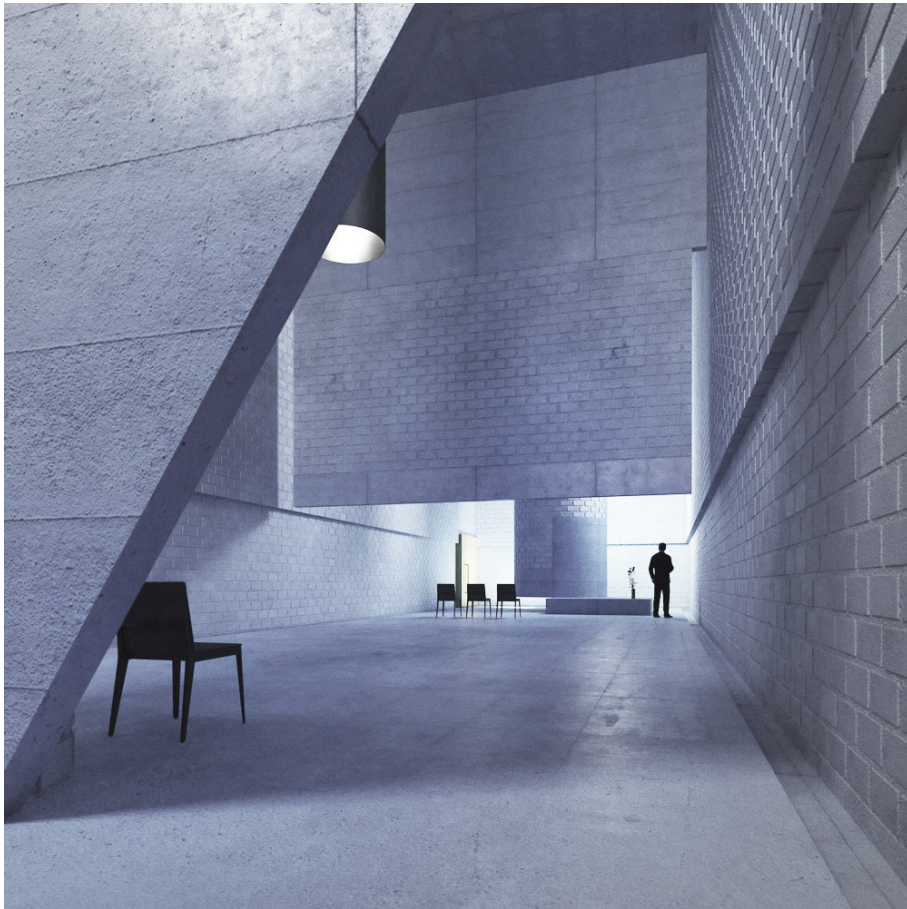
*crystal*



*process*



*order*



*breath*



*austerity*



*stage*





*harmony*



*exception*



*opposition*



*living*

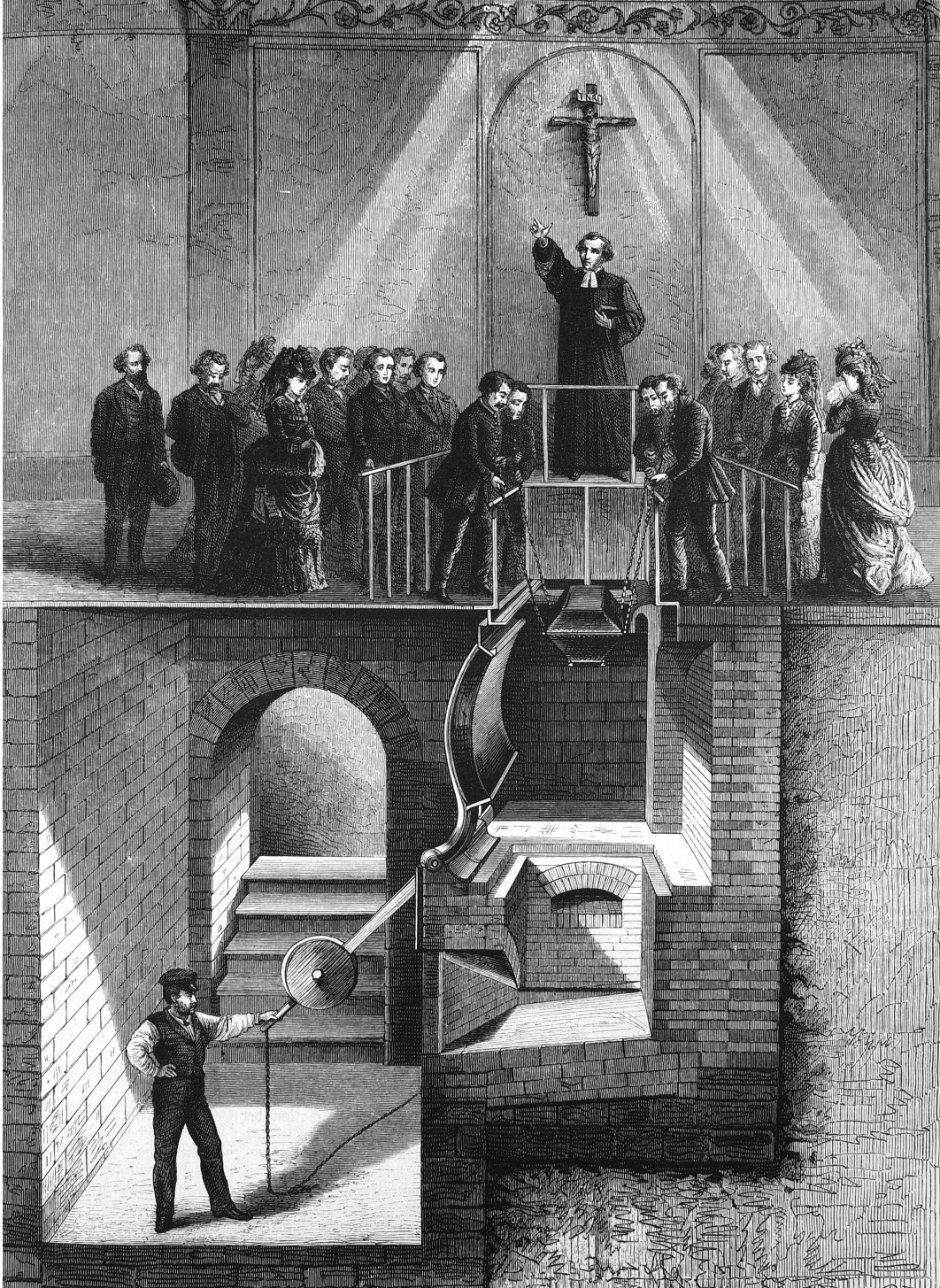


*meditation*



*silence*





layers





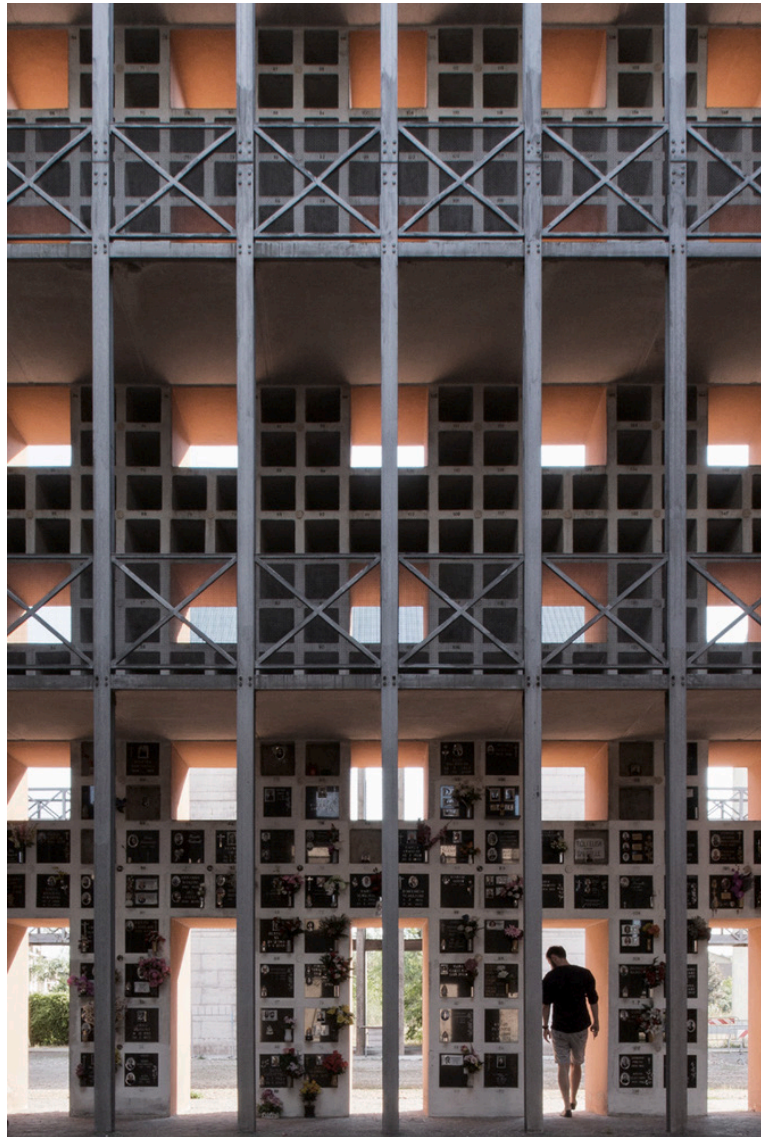
*ornament*



*community*



*(sub)structure*



*shift*



*shell*





*homeland*



*individual*





*split*



*image*



*end*



*gathering*



*boundary*



*proud*





*confession*





*drops*

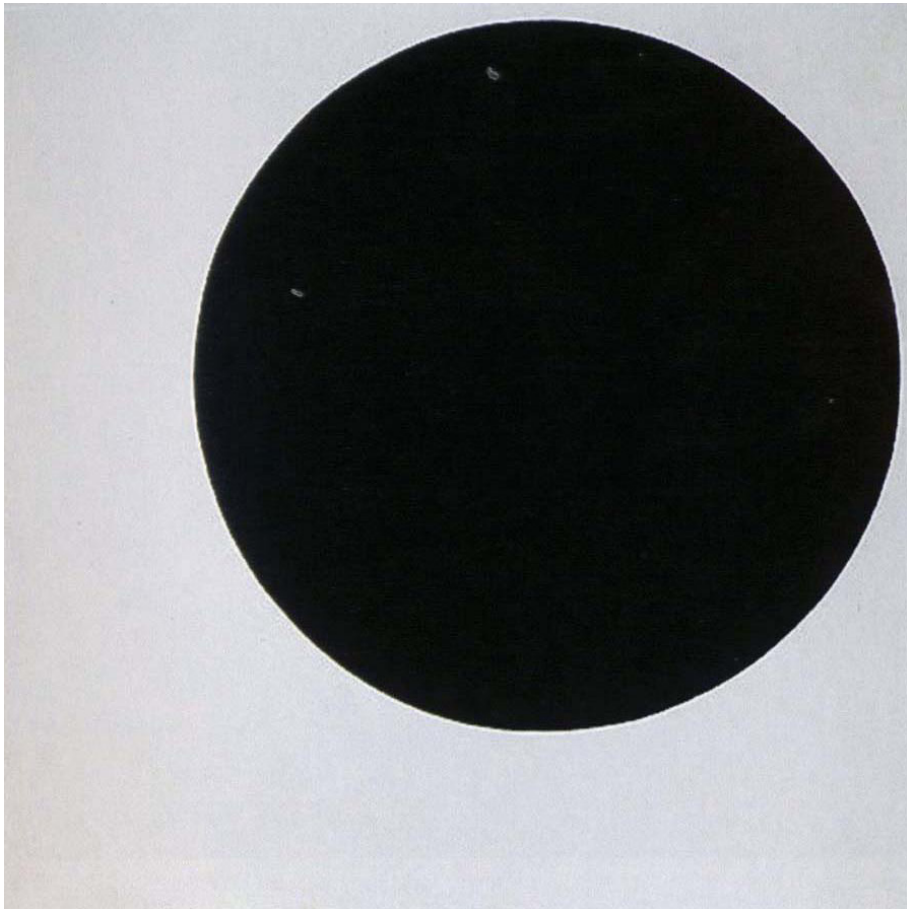




*link*



*clarity*







### 3 | *Acknowledgements*

*I would like to express my gratitude to the whole Master Project Committee supervising my final academic work. Thanks to Professor Christophe van Gerrewey, Professor Martin Fröblich, maître Sophie Shiraishi and the expert Father Steve Gilbooley, for all the invaluable advice, guidance and help in accomplishing the task.*

*Furthermore, I would like to thank to my friends, colleagues and all the professionals with whom I had the opportunity to exchange my ideas and concerns. All the meetings and conversations really helped me with developing this work.*

*Last, but not least, I would like to thank to my family for all the possible support, their faith and the encouragement on my way. It would not have been possible without them.*





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*“The world is full of signs and information, which stand for things that no one fully understands because they, too, turn out to be mere signs for other things. Yet the real thing remains hidden. No one ever gets to see it”.*

[P. Zumthor, “Thinking architecture”, Basel, Birkhäuser, 2006, p. 16.]

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