

#3 Sanct

uary of

Invalids



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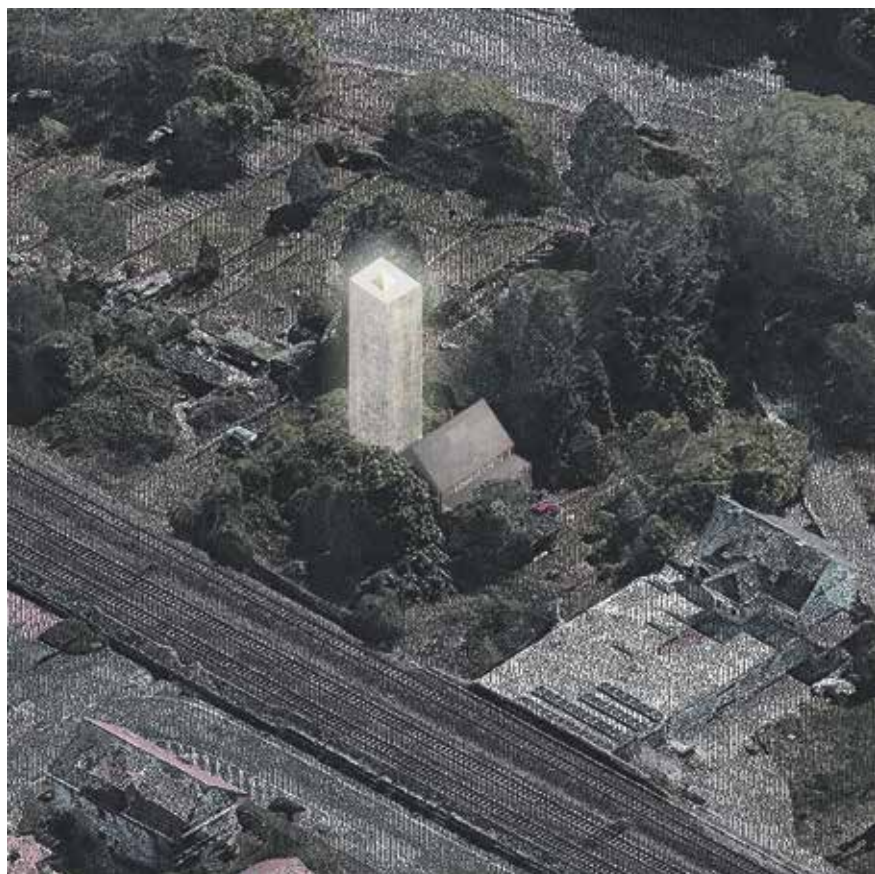
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## SANCTUARY OF INVALIDS

This is an invitation to the sanctuary of invalids, *a place of intellect, rationality and intuition. Among the essential features of (the sanctuary of invalids) is that no one knows his place in society, his class position or social status, nor does any one know his fortune in the distribution of natural assets and abilities, his intelligence, strength, and the like. I shall even assume that the parties do not know their conceptions of the good or their special psychological propensities.* [1]

Do not be afraid of this loss, because there is none. *You won't have lost your identity you will merely have acquired a broader one, an identity that will be part of everybody else and of the whole universe.* [2] *The thing one gradually comes to find out is that one has no identity that is when one is in the act of doing anything.* [3]

[1] John Rawls\_A Theory of Justice

[2] Rand\_The Fountainhead

[3] Gertrude Stein\_What are master-pieces and why are there so few of them

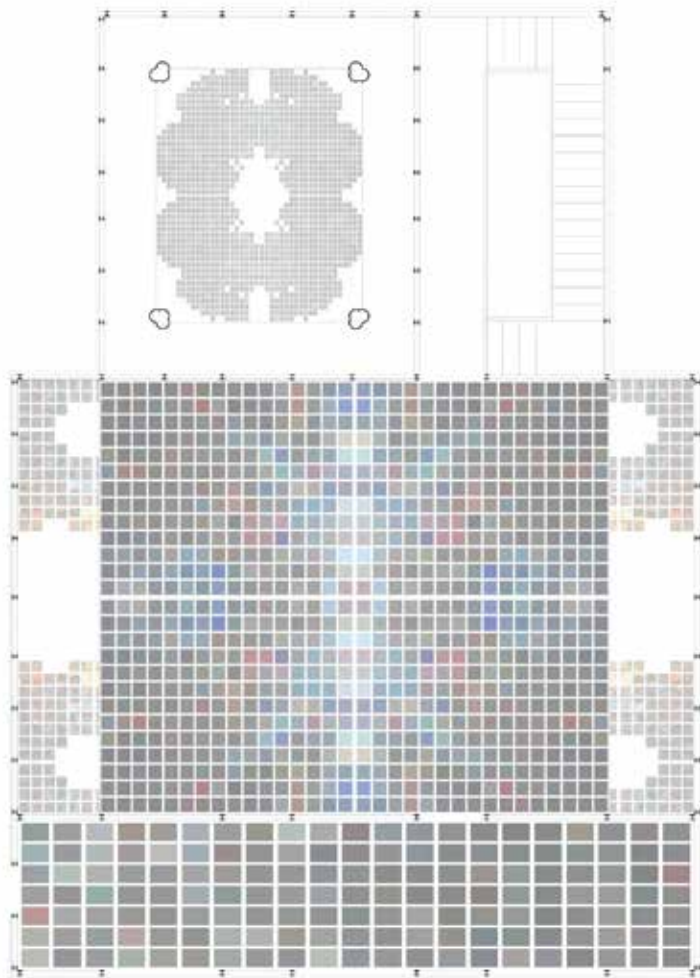
At the entrance of the sanctuary of invalids, you need to show your tax bill. It then gets scanned and calculations will determine your economic value. Since you've been invited, the result should be

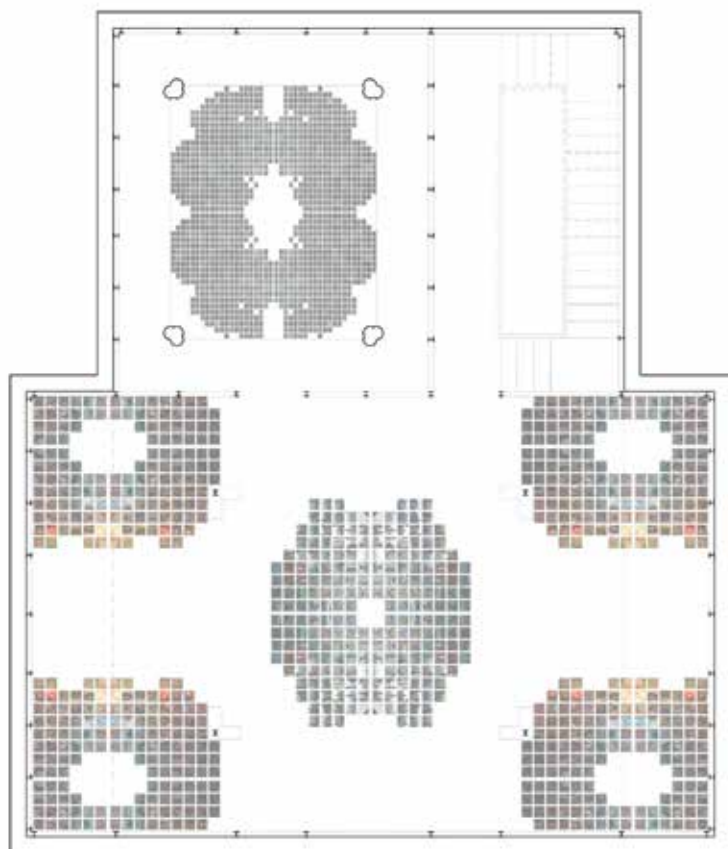
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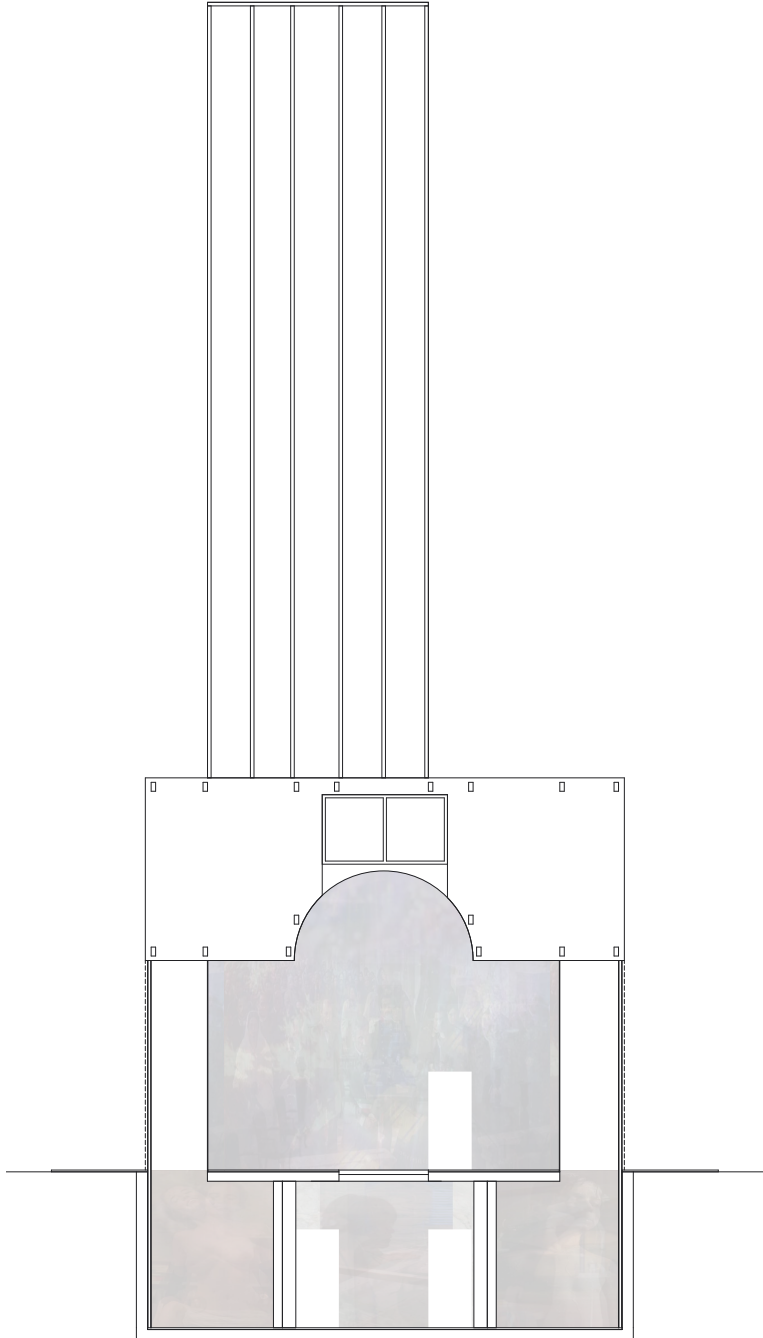
and then you're welcomed in.

You take the mask that has been prepared for you. On the inside it says: *the mask assures the erection, the construction of the face, the facialization of the head and the body: the mask is now the face itself*[4]

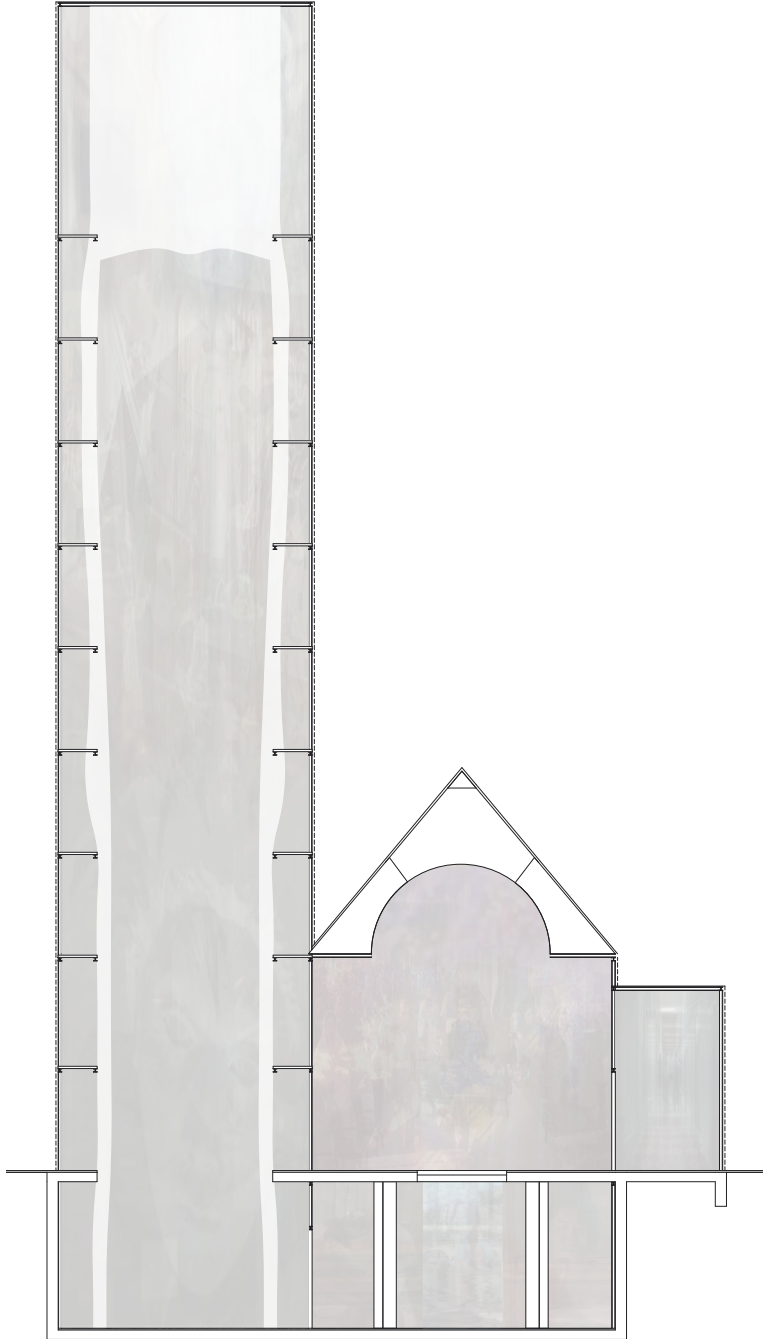
[4] DeleuzeGuattari\_ATP

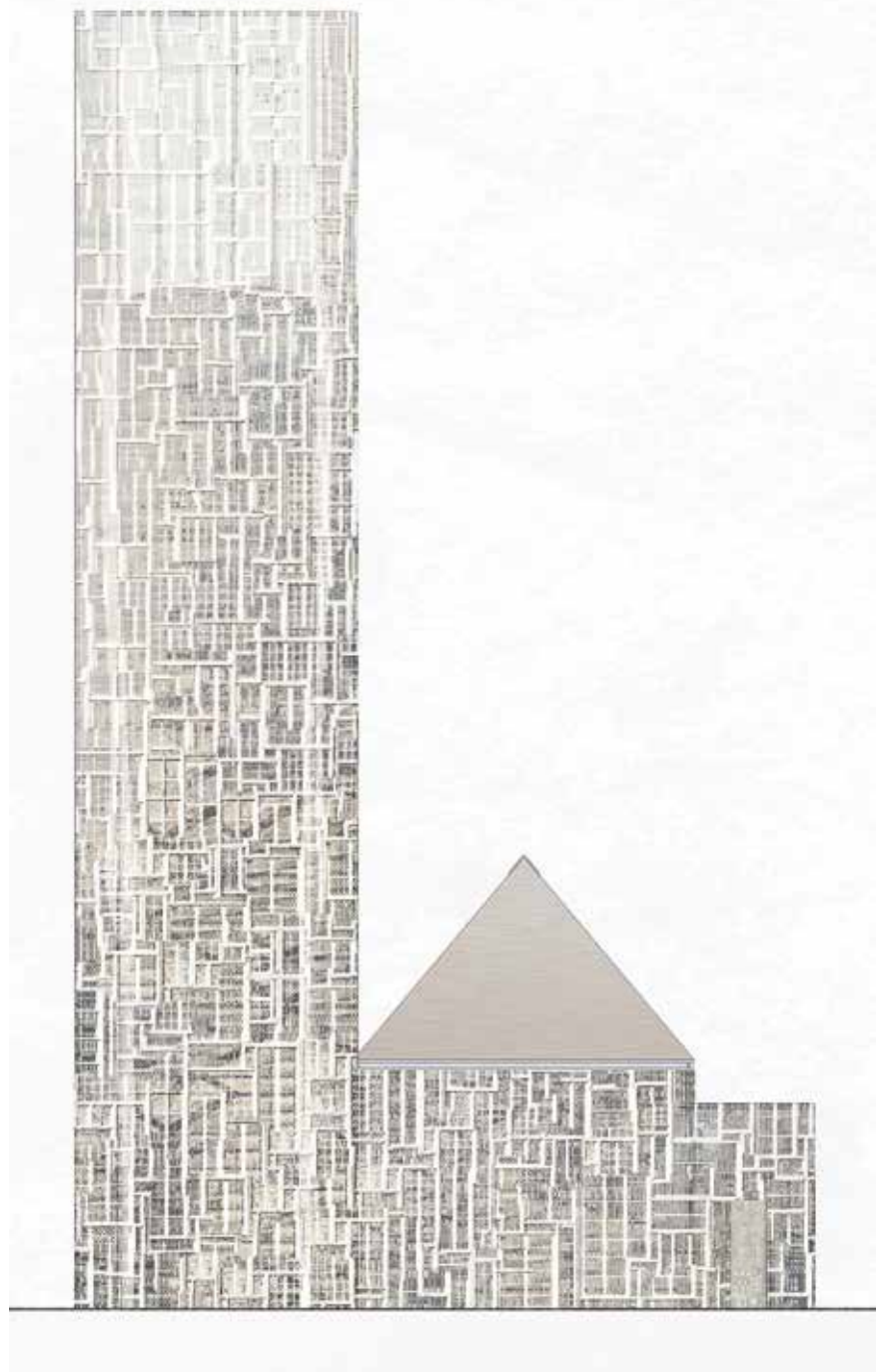




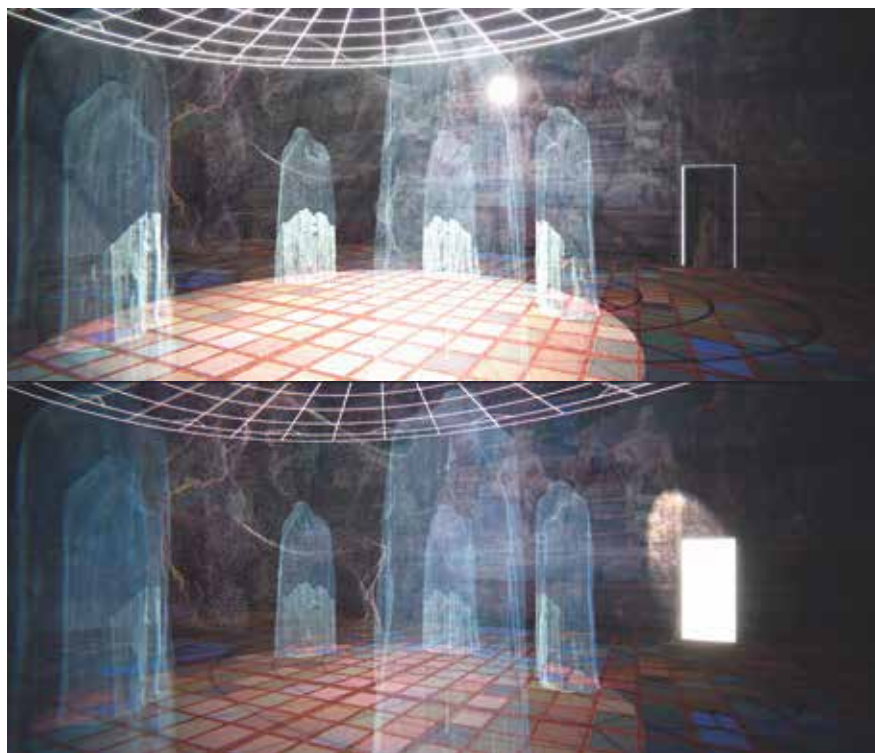












## HALL OF FACES

*The contrast between the unadorned emptiness of the antechamber and the rich abundance of forms, textures, and subdued colors immediately visible from the entry hall, is stunning. [5]*

*The domed and double layered glazed cupola does not allow for a view to the outside but transforms the entering daylight into a soft and hazy transparency, devoid of shadows and fills the cupola room with a warm and fairytale-like atmosphere, a spatial mood as far removed from the everyday world as possible. [5] In this little sanctuary were gathered together several different people, but their identity was dissolved in a general glory of something that might, perhaps, be called civilization. [6]*

Six faces are facing each other

the face of the **priest**

the face of the **scientist**

the face of the **artist**

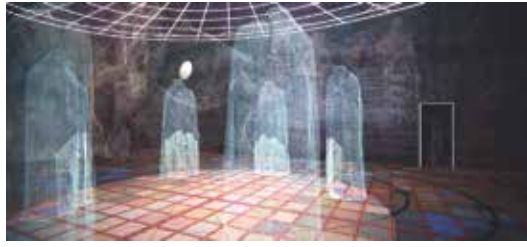
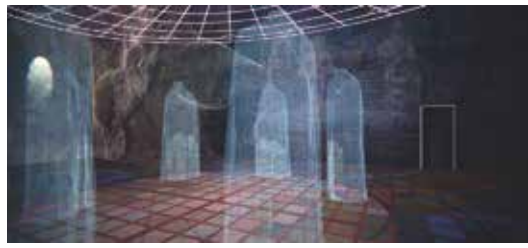
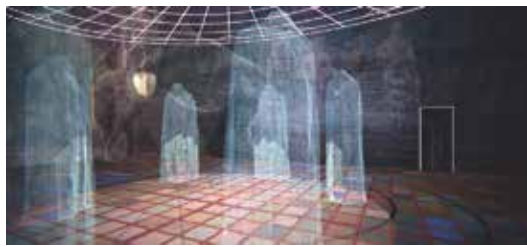
the face of the **student**

the face of the **intellectual**

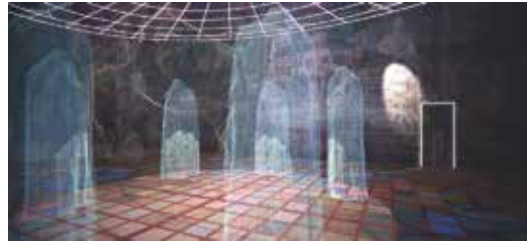
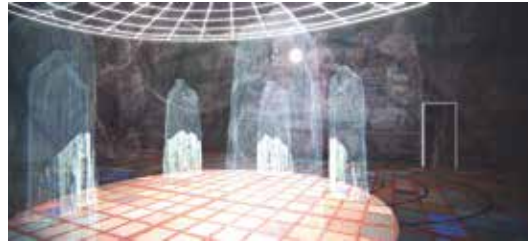
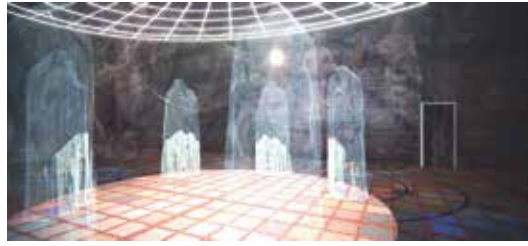
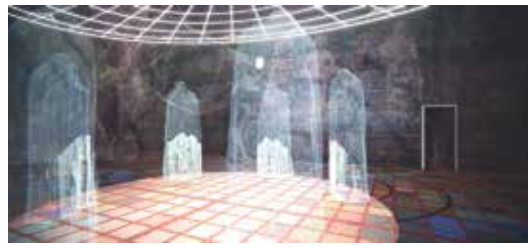
the face of the **welfare recipient**

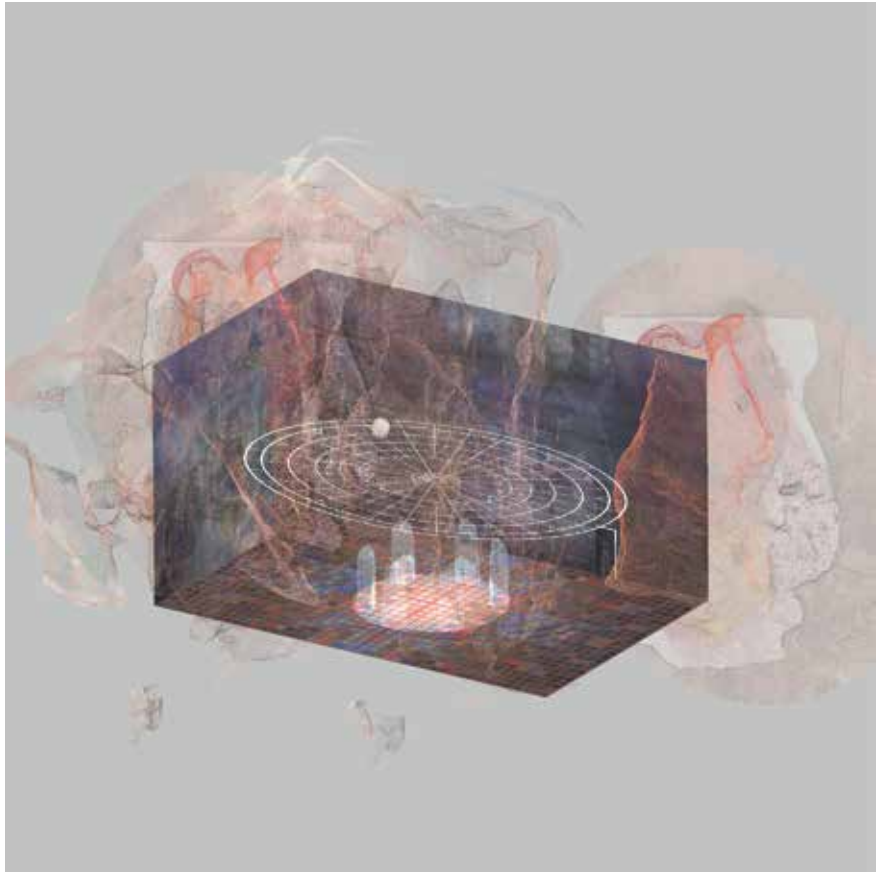
[5] Leatherbarrow Eisenschmidt\_  
Twentieth\_Century\_Architecture

[6] Woof\_Night and day















## CHAMBER OF THE SUN AND THE MOON

*From there they pass through a cheerful undressing chamber into a cold bathroom, which is darkened and provided with a bathing cistern of a convenient size.[7] The first face arrives and a resistless desire to bathe himself made him undress and step into the basin, Then a cloud tinged with the glow of evening appeared to surround him. [8] One after another, the remaining faces appear in the cloud, also undressed. It is now possible to see their bodies.*

the face of the **priest** with the body of the **criminal**

the face of the **scientist** with the body of the **child**

the face of the **artist** with the body of the **disabled**

the face of the **student** with the body of the **old**

the face of the **intellectual** with the body of the **populist**

the face of the **welfare recipient** with the body of the **billionaire**

*In this contradiction they create a historical depth, a Biblical story, an interior monologue.. established by means of a critical reflection on its own condition of social utilization, of its distance from and immersion in the present model of culture and its contradictions.[9] To resolve this impossibility, this deadlock, one passes into Becoming, into oscillation between the two poles. [10]*

the **criminal priest** wants to talk about **sin**

the **child scientist** wants to talk about **credibility**

the **disabled artist** wants to talk about **expression of love**

the **old student** wants to talk about **potential**

the **intellectual populist** wants to talk about **confidence**

the **welfare receiving billionaire** wants to talk about **value**

These arguments continue until it gets dark. *But the lights have to go on again. And off again. There are three or four such cycles for each complete performance.If the metaphor is taken seriously, the (character) lives through three or four accelerated days. [5] Then you invent a way to handle this contradiction, you start to see through the veil covering up the hidden truth [10] and now, having performed the gestures of submersion, undressing, and surfacing, you feel [5] ready for the next chamber.*

[5] Leatherbarrow Eisenschmidt\_TCA

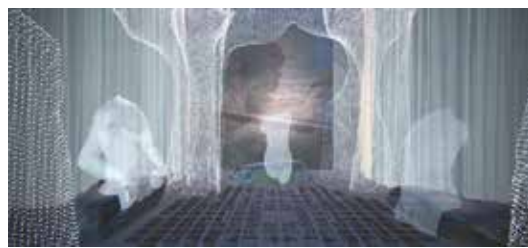
[7] Ruffiniere\_du\_Prey\_\_TVP

[8] Harrison\_Wood\_Gaiger\_\_AT

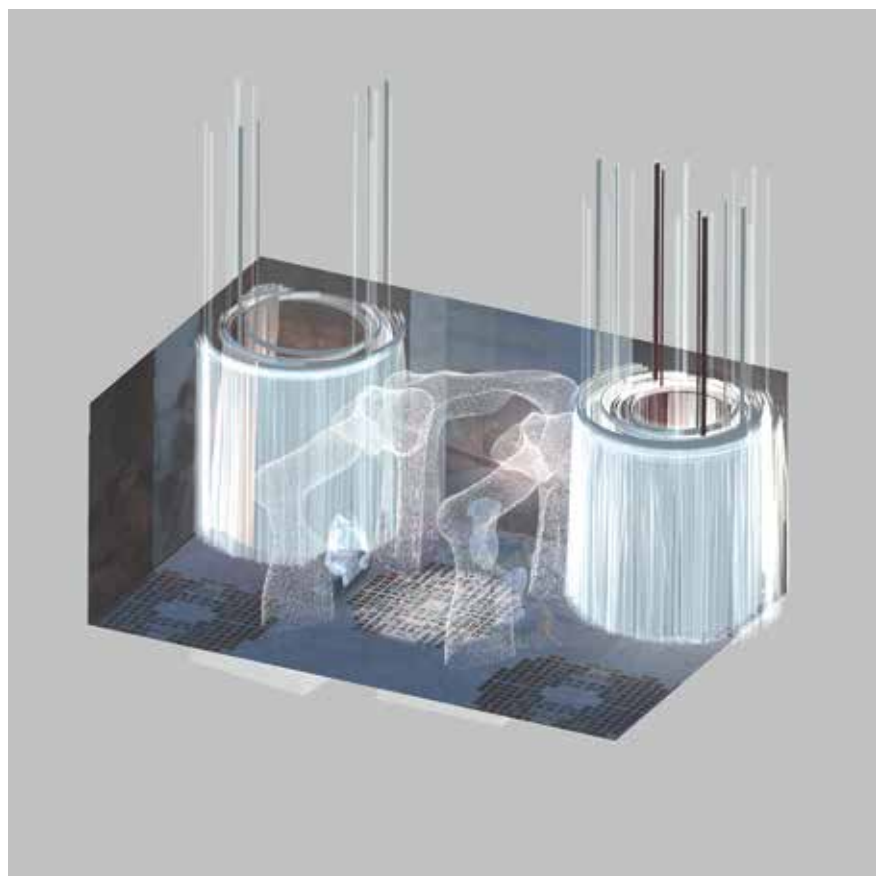
[9] Hays\_AT since 1968

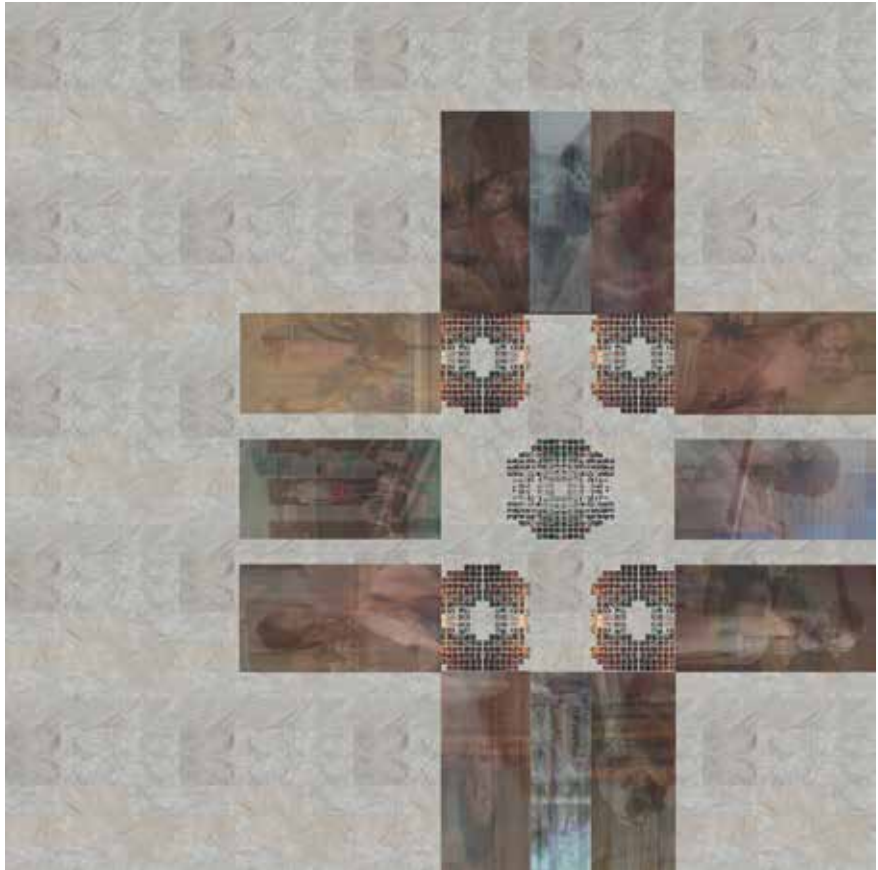
[10] Zizek\_\_Less\_Than\_Nothing















## COLUMBARIUM OF CURIOSITIES

There is an inscription on the gate to the chamber of creativity. *“Everything one invents is true”* [11]

When you go through the gate, the chamber of creativity presents itself in a *vast array of objects of changing scale, across different media and materials and of varying artistic quality.*

[12] *Like a paradise of artists; it is full of their objects and their recollections.*

[13] This is where you place your mask and arrange it in relation to another object, mask or note to represent your discovered truth.

*When it stands there in reality, (the chamber) is creatively sense-making through the empathy of its viewer and their creativity of interpretation.* [14]

Since you have come so far, you are free to stay in this chamber and look around as long as you want.

[11] Märkli \_ Everything one invents is true

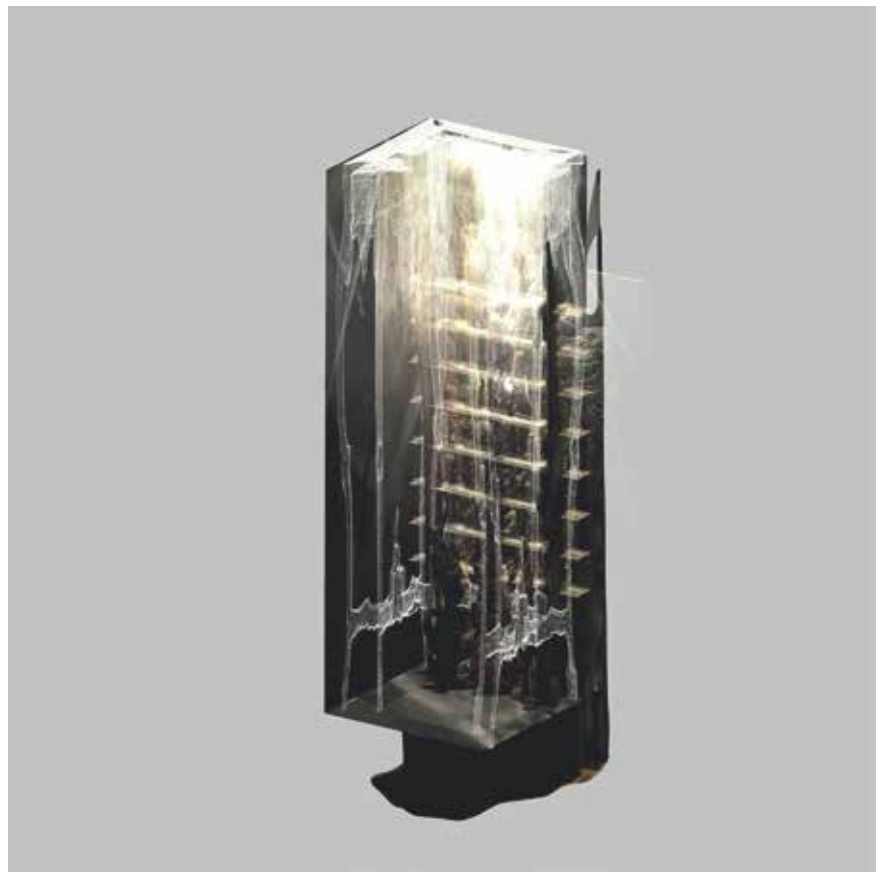
[12] Payne \_ Renaissance \_ and \_ Baroque \_ Architecture

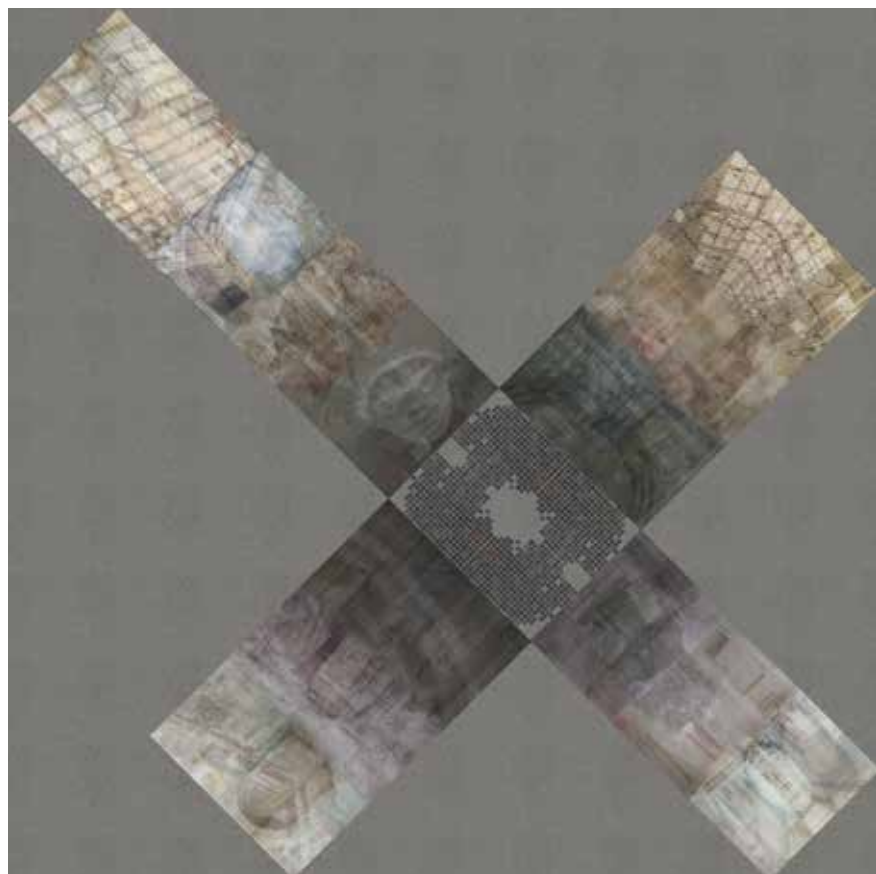
[13] Woods \_ Letters \_ of \_ an \_ Architect \_ from \_ France \_ Italy \_ and \_ Greece \_ 2

[14] Olgiati \_ Non - Referential Architecture













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