

The Self-Owned Object Collective

The border between monument and infrastructure at first glance seemed clear, but the more I observed it, the more blurred it became. Vast spaces have a monumental appearance, and might transform into infrastructure. Infrastructure is omnipresent, but may stay invisible. When it becomes visible it can become monumental. And monuments are often a result of a series of infrastructural processes like construction, financing, religion or nationalism. But both are, in an obvious way, a manifestation of power.

I perceive the cathedral of Cologne as both, monument and infrastructure. It consists not only of thick walls and buttresses but of train lines, ships, hotels, and carparks. Its surrounding is part of the infrastructural monument, or the monumental infrastructure, either way seems applicable. In my perception it is closest to the octopus, sensing space with tentacles, processing information, decentralized. Each tentacle has its own agendas and its own logic. In this sense the cathedral is a constructor of the city and becomes active form.

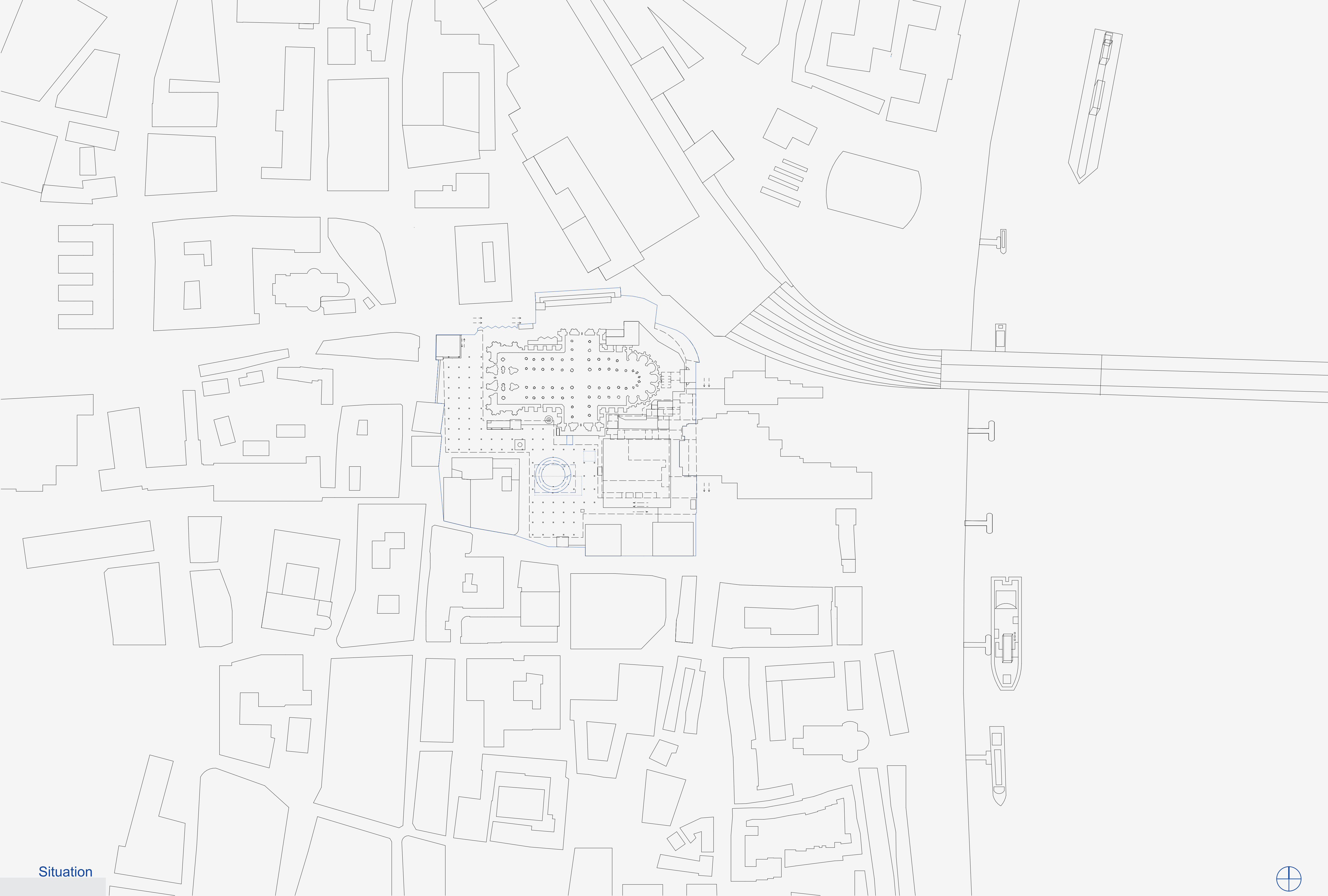
Its self-ownership is reinforcing the agency of matter. An object owning itself is rare. It means legally that it is a carrier of property rights and therefore also has rights and duties. It has the capacity to hire employees and buy more property, its expansion is evident. This legal condition emerges out of a complex series of an 800 year old building process where authorship, and funders are multiple and unidentifiable.

The cathedral not only owns itself, but the objects inside it. But it might also be seen the other way around. The objects, consisting of relics, artifacts, and other beings, are the builders of the monument. The relics of the three kings were brought to Cologne in 1164 and needed an appropriate house to manifest their power. It became a place for millions of pilgrims and tou-

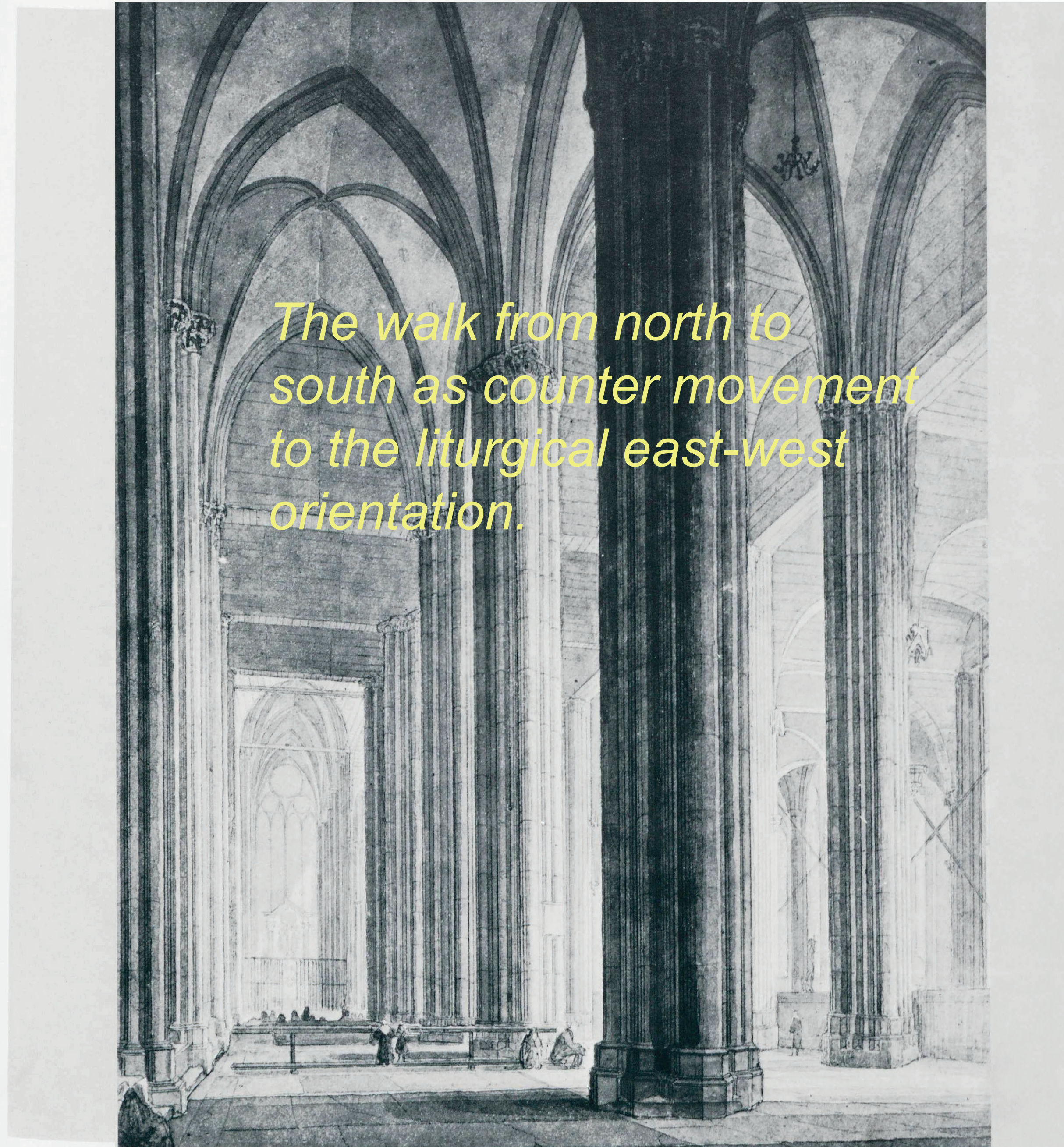
rists to visit. The objects within the cathedral all belong to the cathedral itself and the collection of objects becomes a self-owned collective which is capable of growing and expanding. The expansion starts in the carpark surrounding the cathedral, which, considering the timescale of the cathedral's existence, will be freed from its original use soon. Half storage, half church, its existence take on new meaning.

The way one moves through the cathedral and its extension building – non-static, but slow – is transforming constantly and challenges existing power structures. The walk from north to south as counter movement to the liturgical east-west orientation. The sight spectrum when lying on a bench instead of sitting upright towards the choir. Eating a warm soup instead of bread and wine. Moving objects in and out, up, and down, according to their uses and the rituals taking place around them. These are movements of resistance and of rituals and can be seen as movements of monuments and infrastructures.

A Sequence of Displacement: Step 1: Open up the north-south connection as a shortcut through the city. Step 2: design a new bench. Step 3: Displace the altar, removing the wooden base and fitting red carpet and barrier tape, displacing the altar to its old position in the choir, moving the shrine into the new extension building of the cathedral's extension situated below the 'Domplatte' and thereby freeing the centre from medium-scale furniture. Step 4: Suspend choir screens at 2.1m height, to free the passage. Step 5: Designing an open kitchen in the corner of the transept to reinforce the attitude of an alley being part of the city. Alley kitchen consisting of an open fireplace, a well and a dishwasher. The kitchen is maintained by the Dom-bauhütte. The Cathedral employs a chef serving warm meals for free once a day. The rest of the time the kitchen can be used by the public.

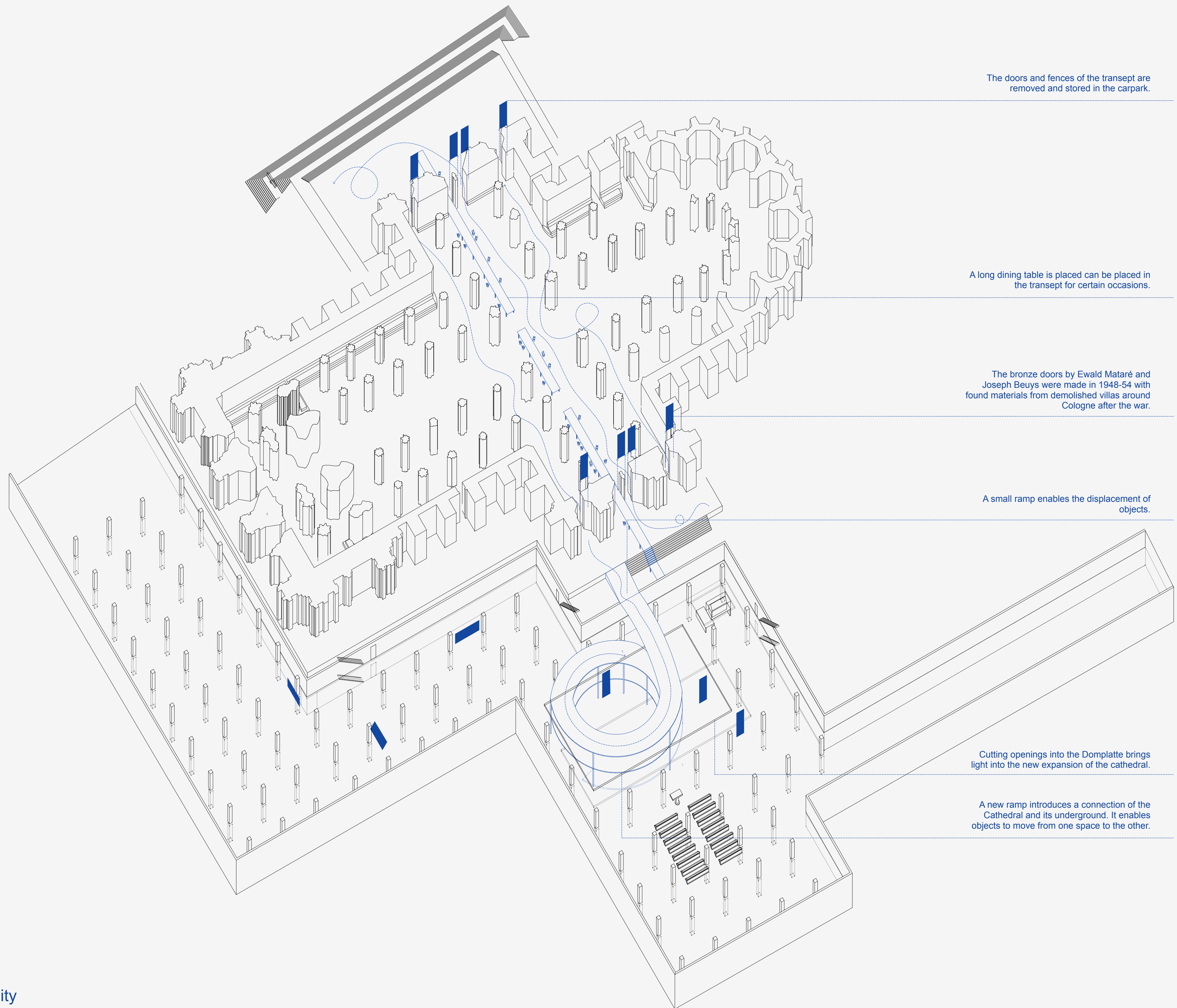


The walk from north to south as counter movement to the liturgical east-west orientation.



52. Weyer/Cranz/Wegelin, Blick aus der Michaelskapelle in den Chor, wo am linken Rand Teile von Orgel und Orgelbühne erscheinen. Am Grabmal des Walram von Jülich fehlen die Marmorarkaden. Sie wurden nach wenigen Resten

auf der Vorderseite später ringsum rekonstruiert. Die steile Perspektive und die starken Kontraste würden noch heute jedem Photographen die größten Schwierigkeiten bereiten. Köln, Kölnisches Stadtmuseum.



The doors and fences of the transept are removed and stored in the carpark.

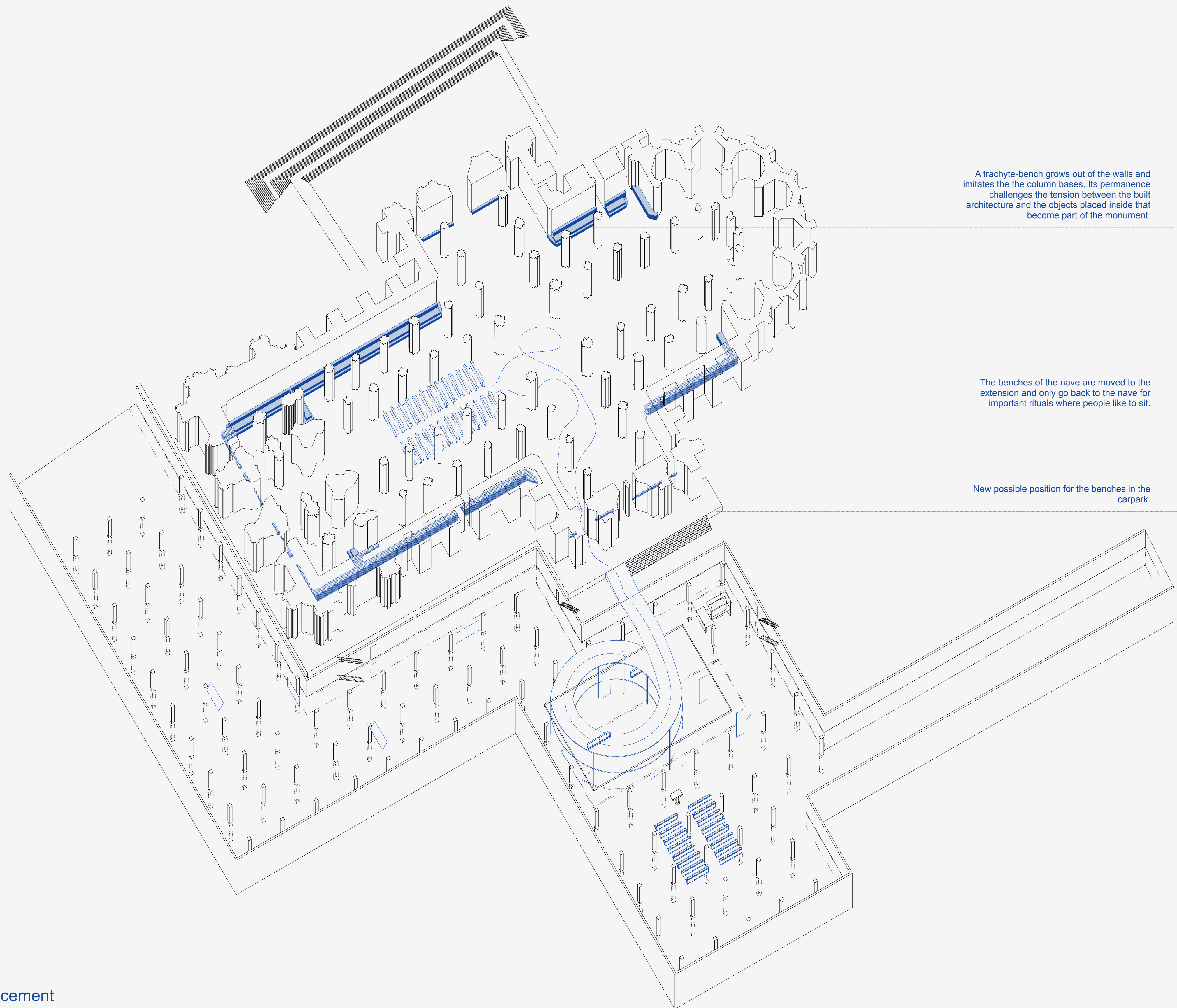
A long dining table is placed can be placed in the transept for certain occasions.

The bronze doors by Ewald Mataré and Joseph Beuys were made in 1948-54 with found materials from demolished villas around Cologne after the war.

A small ramp enables the displacement of objects.

Cutting openings into the Domplatte brings light into the new expansion of the cathedral.

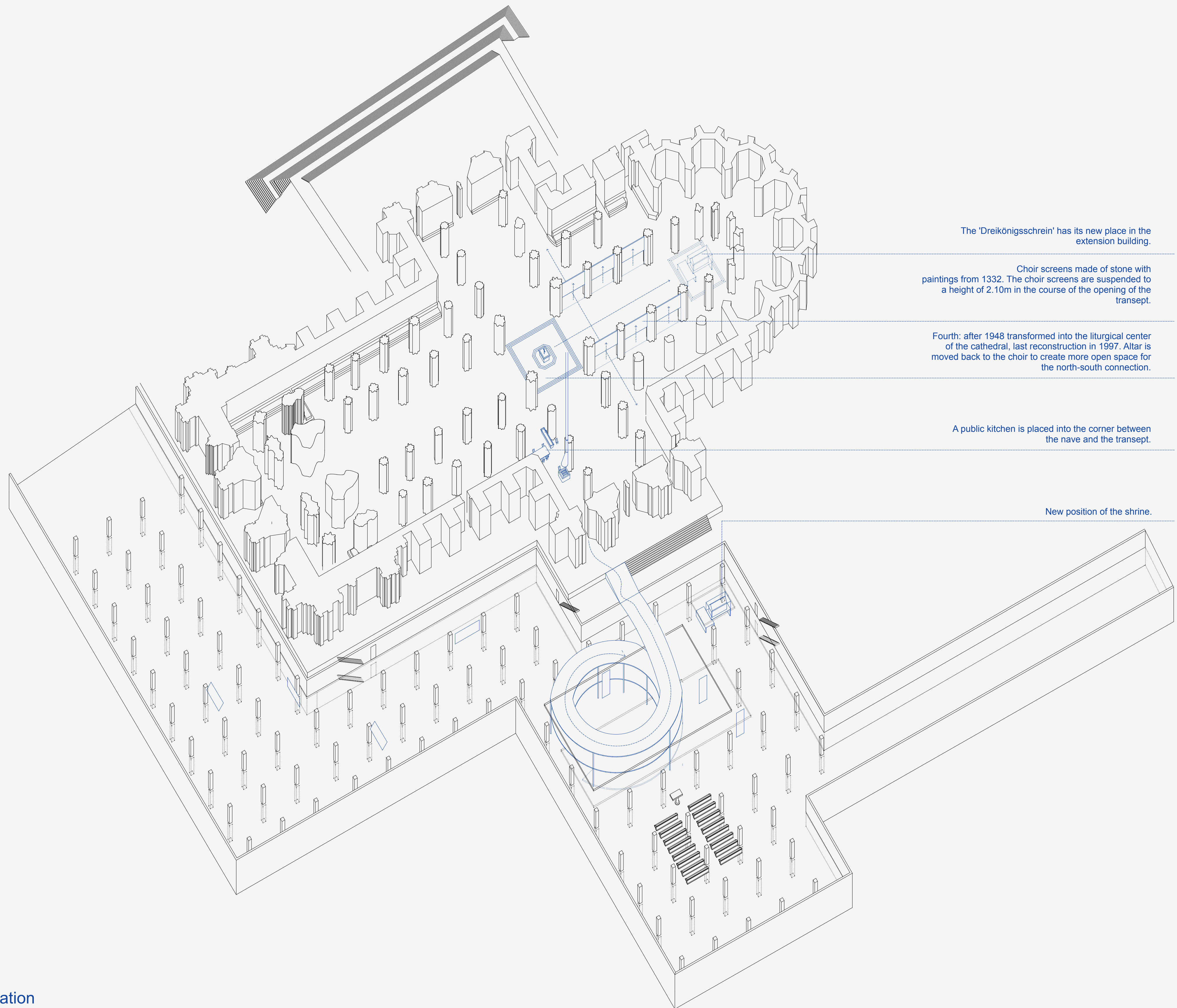
A new ramp introduces a connection of the Cathedral and its underground. It enables objects to move from one space to the other.



A trachyte-bench grows out of the walls and imitates the the column bases. Its permanence challenges the tension between the built architecture and the objects placed inside that become part of the monument.

The benches of the nave are moved to the extension and only go back to the nave for important rituals where people like to sit.

New possible position for the benches in the carpark.



The 'Dreikönigsschrein' has its new place in the extension building.

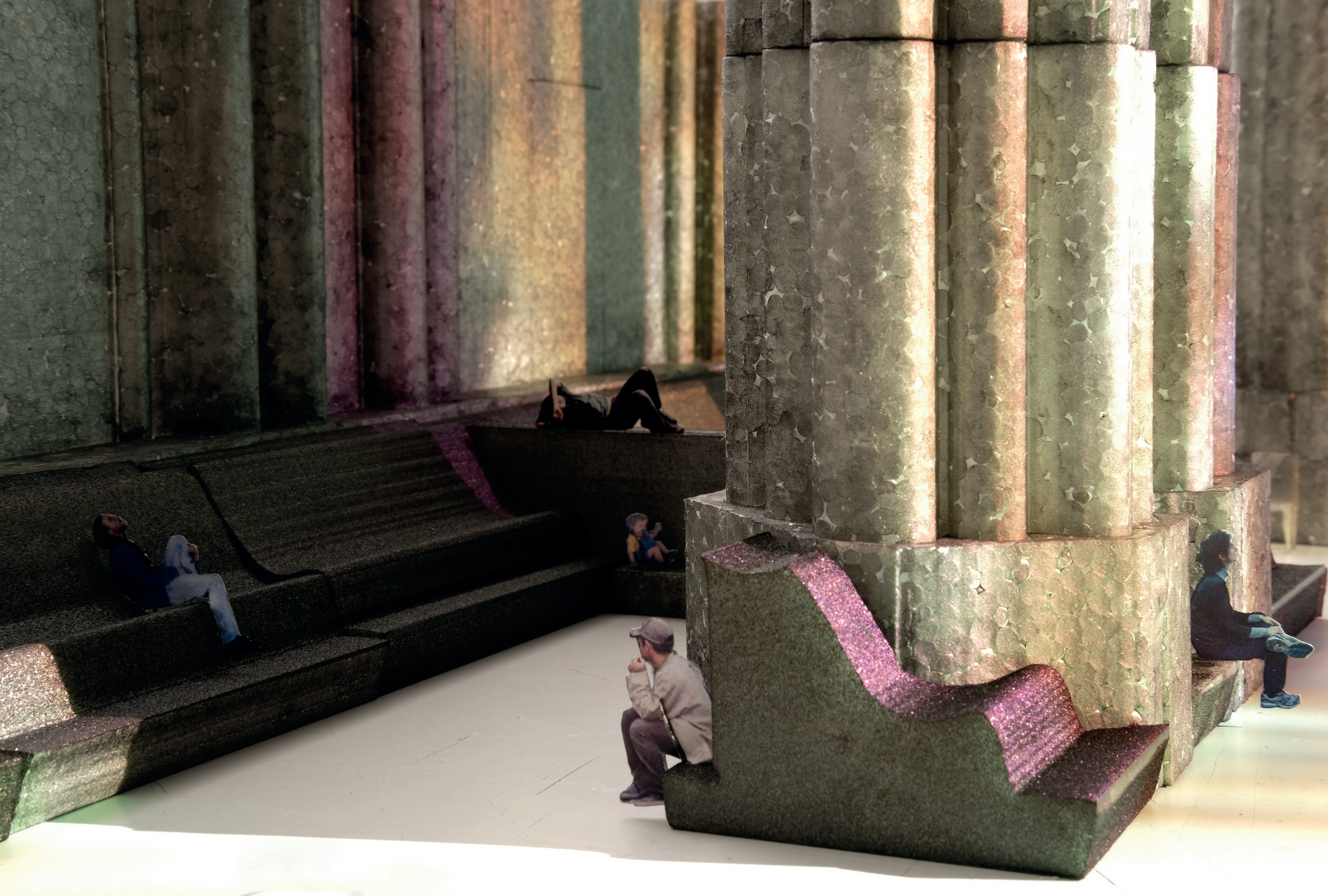
Choir screens made of stone with paintings from 1332. The choir screens are suspended to a height of 2.10m in the course of the opening of the transept.

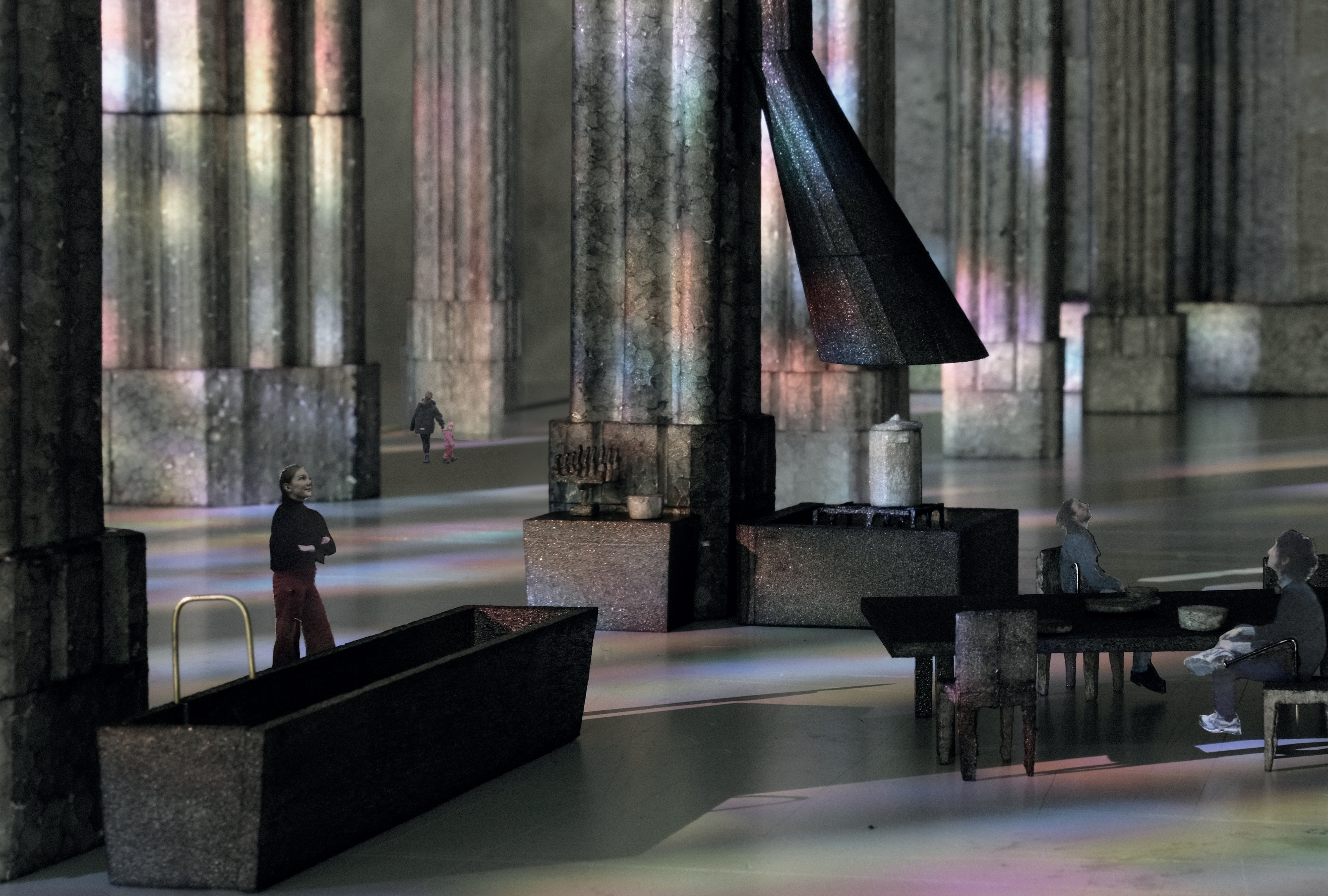
Fourth: after 1948 transformed into the liturgical center of the cathedral, last reconstruction in 1997. Altar is moved back to the choir to create more open space for the north-south connection.

A public kitchen is placed into the corner between the nave and the transept.

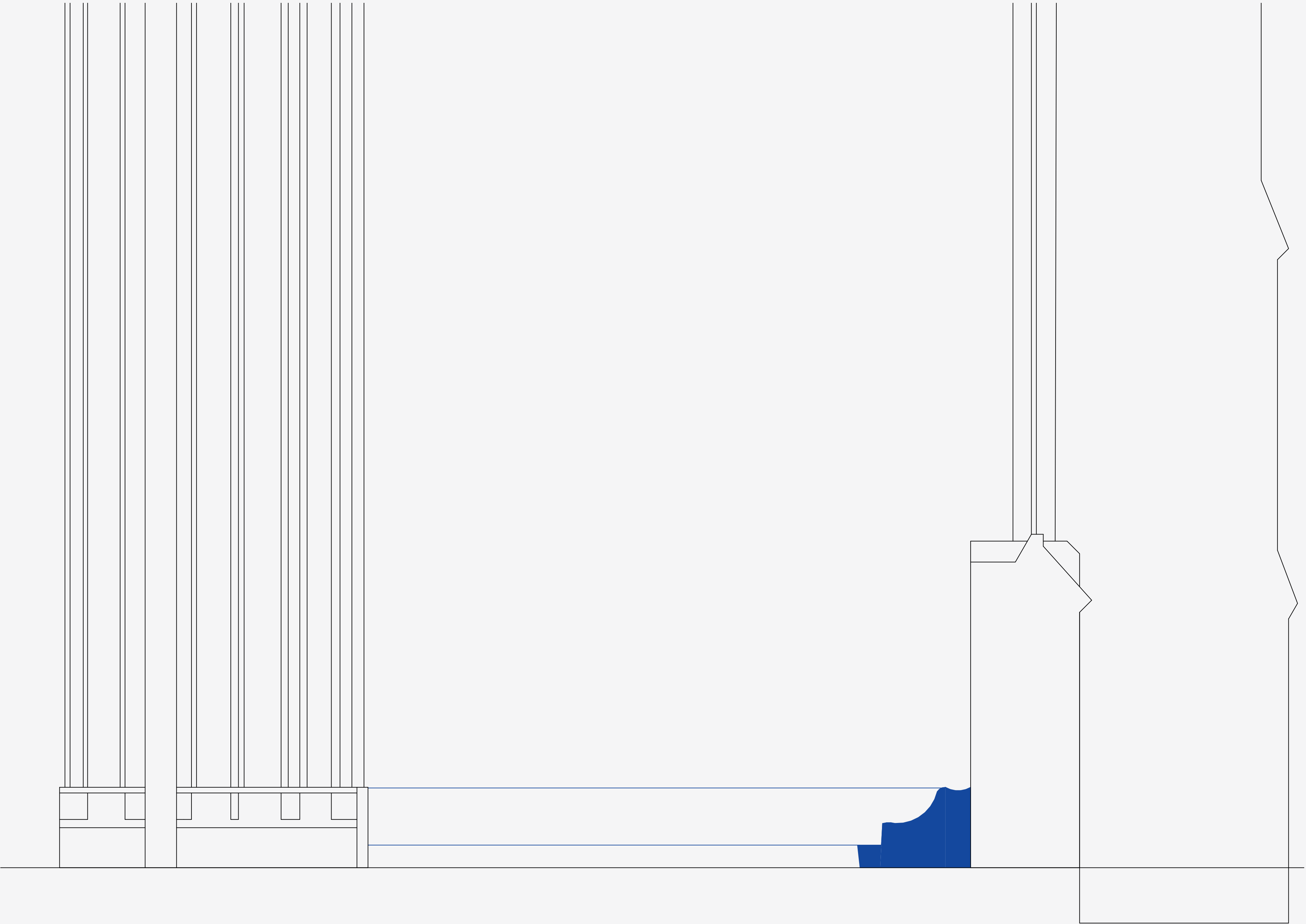
New position of the shrine.





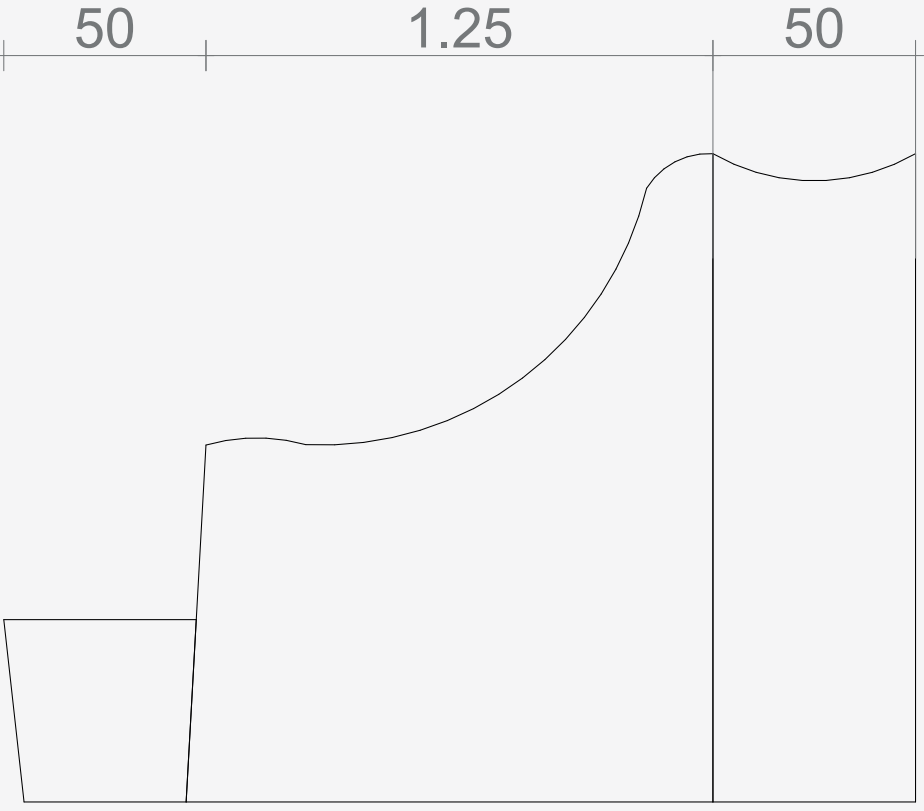
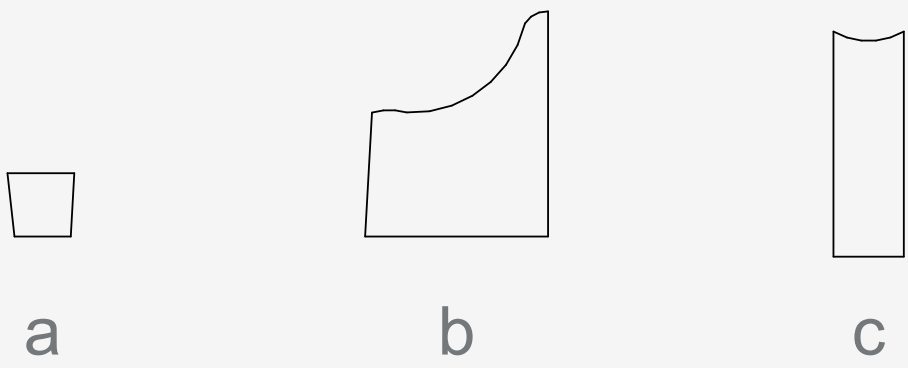


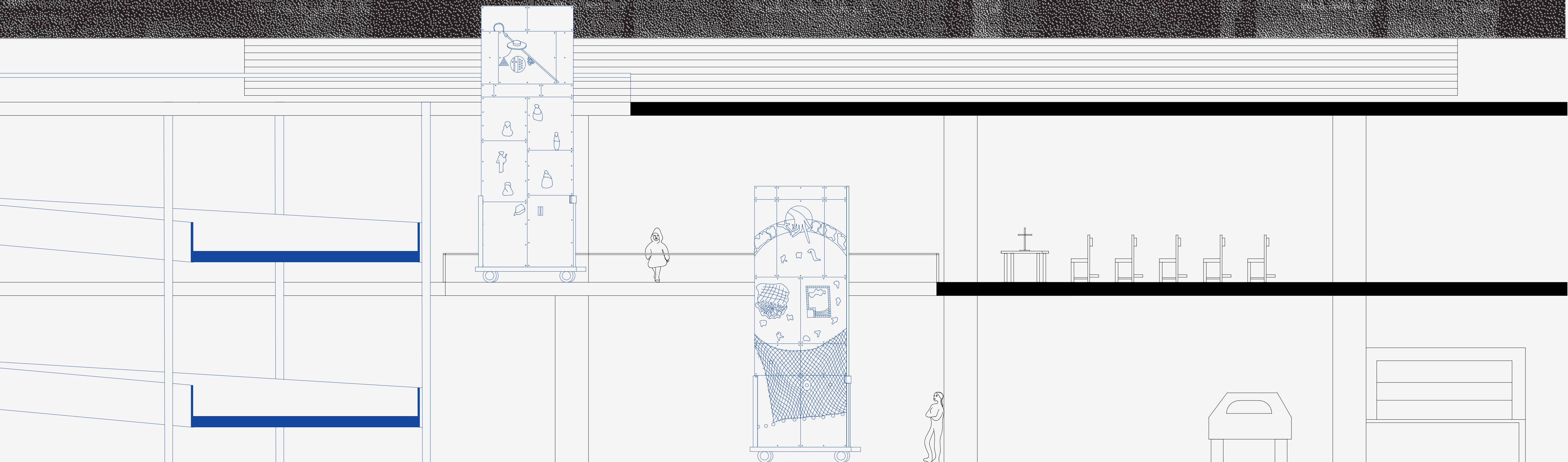




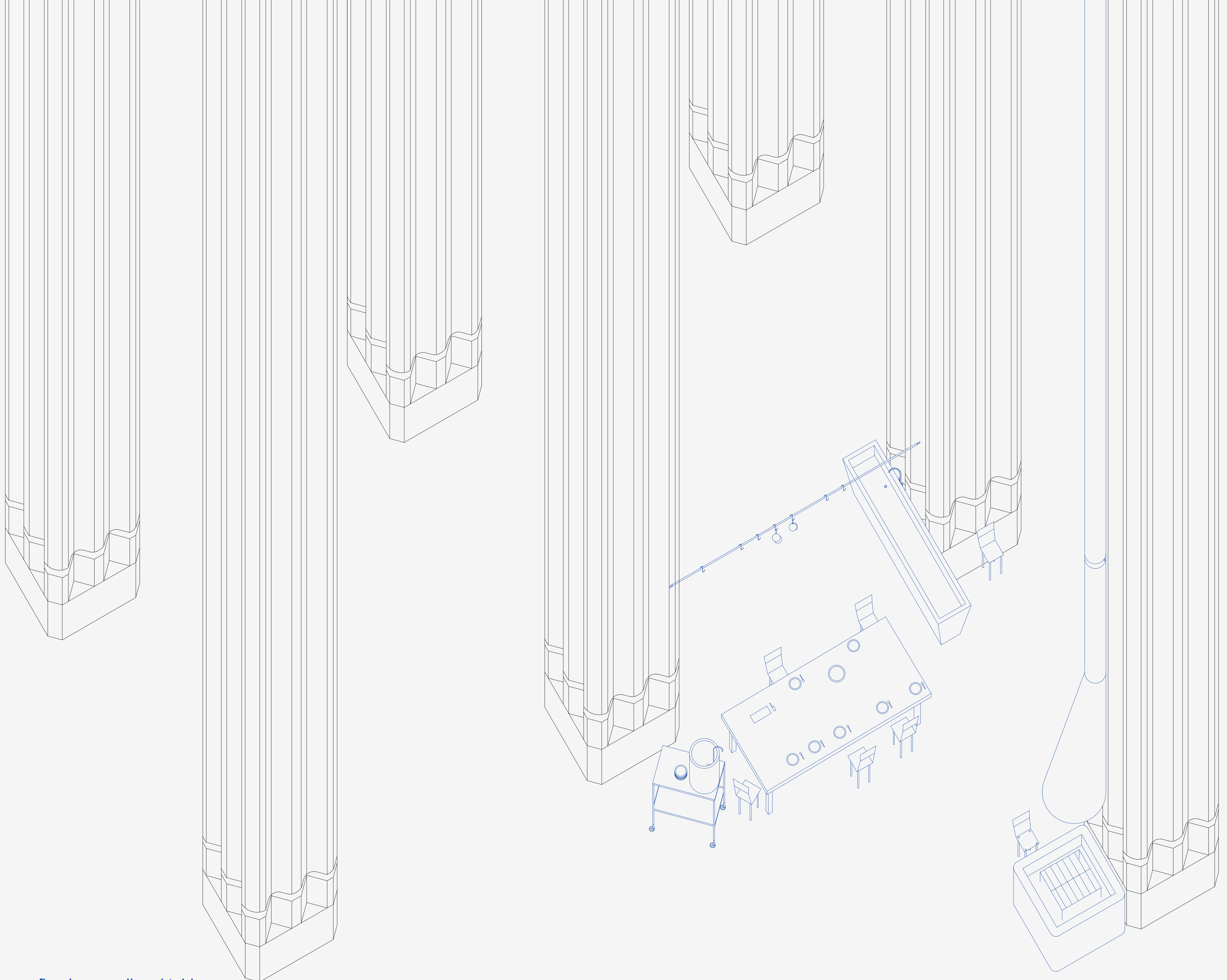
Stone Bench

Trachyt from Drachenfels,
For the first building period of the Cathedral (1248-1520) Trachyt was used as main building material. It was transported over the Rhein. The Cathedral owned its own ships and was owner of the quarry.
It was closed in 1823 by King Ludwig I in order to maintain the picturesque landscape of the Siebengebirge. Since then, Trachyt is imported from Italy and Czech Republic.
Part of the project is to re-open the Drachenfels, which lies 43km south from Cologne and enlarge the bases of the walls and by that transform it into a landscape of public shelter.

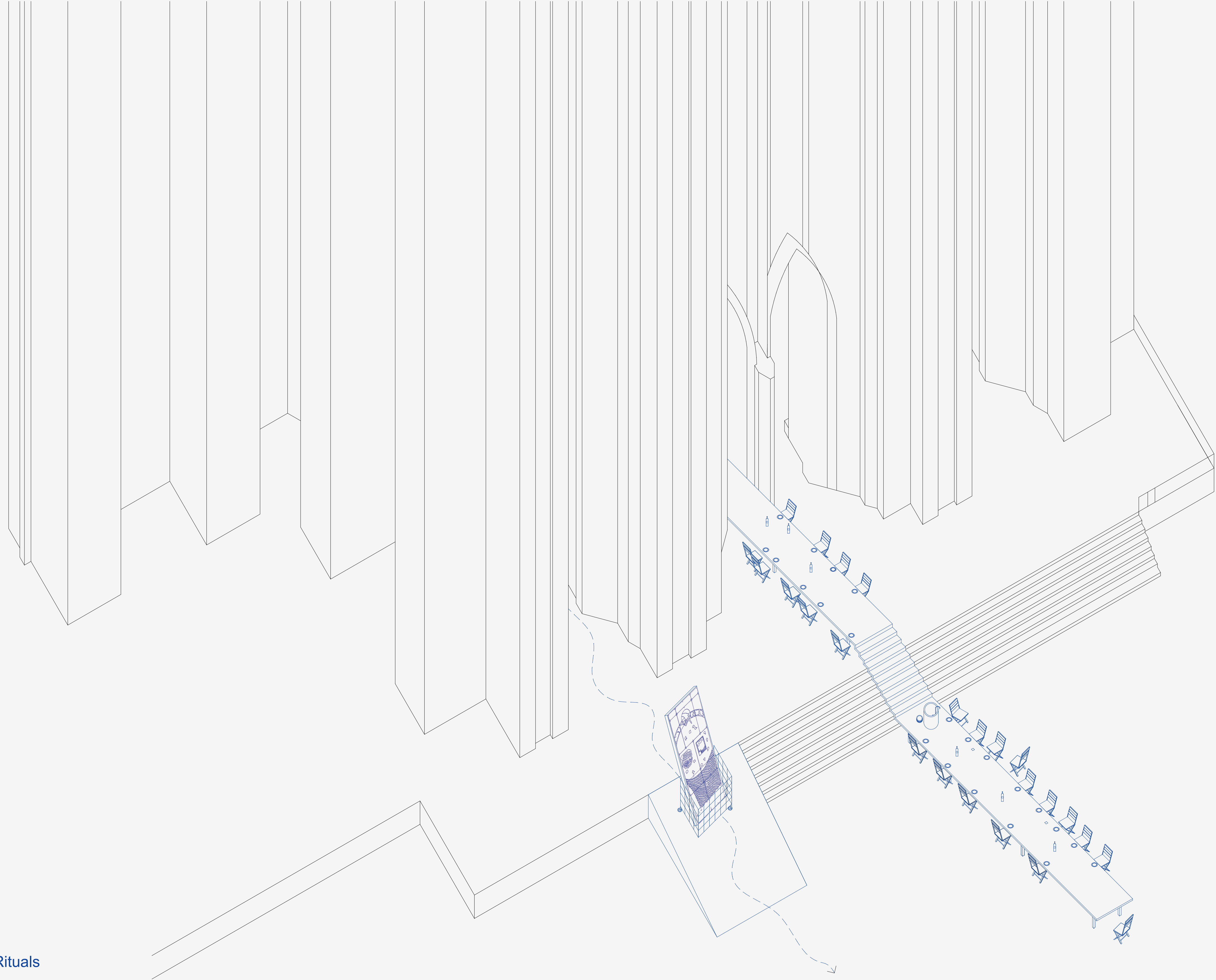


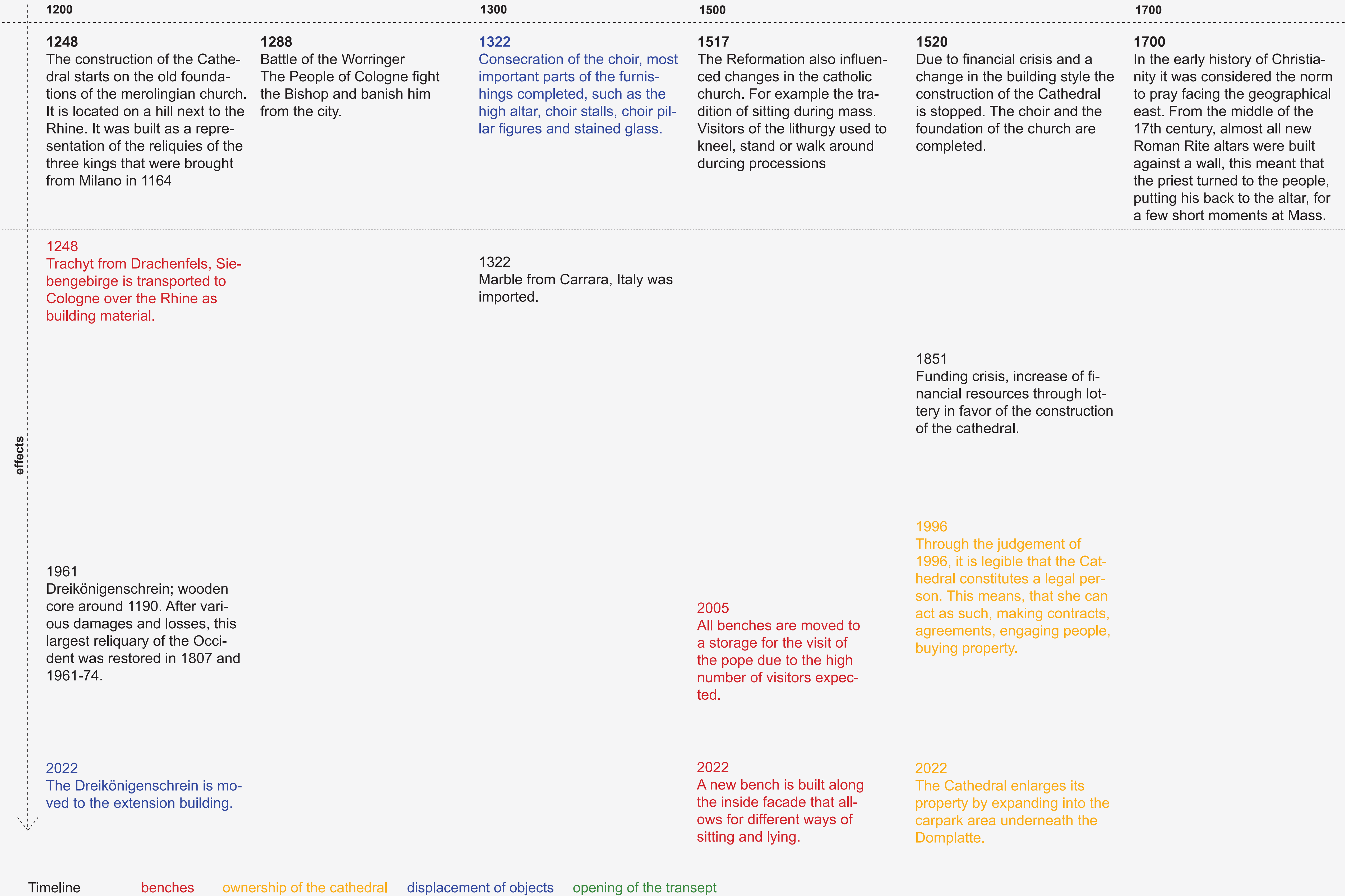


Schaulager: Former carpark underneath the Domplatte becomes spatial extension of the cathedral



Gassenküche: open fireplace, well and table





		1800		1900	
<div> <div>1769</div> <div>The choir was modernized, the choir screens were replaced by iron grilles, the late Gothic sacrament house was smashed, the high altar was stripped of its white marble arcades on three sides and a seven-column ciborium was built over it.</div> </div>	<div> <div>1794</div> <div>Occupation by the french troops. The Cologne Cathedral was desecrated and used for different profane purposes, like for weapon's depository, horse stables and as a prison.</div> </div>	<div> <div>1816</div> <div>Cologne is part of Prussian Reihnlande, in 1821 the cathedral regains its status as an episcopal church and is to be completed as a national project.</div> </div>	<div> <div>1842</div> <div>Start of the completion. The Cologne Cathedral should serve as a national monument and as reunification object of the protestant Prussians and the catholic people of Cologne. Gothic was interpret as the german building style.</div> </div>	<div> <div>1943</div> <div>Cologne is bombed by US military, the cathedral is heavily damaged. large parts of the northern towers are rebuilt with bricks after the war.</div> </div>	<div> <div>1970</div> <div>Construction of the Domplatte. A new ground floor level is introduced and the infrastructure is made invisible by going underground. The Cathedral is now accessed from its new ground level without walking stairs through the elevation of the outside level.</div> </div>
<div> <div>1948</div> <div>Transept/Crossing becomes lithurgical centre of the church.</div> </div>	<div> <div>1798</div> <div>The entire wooden furnishings of the nave and transept were burned.</div> </div>	<div> <div>1823</div> <div>The Prussians buy the Drachenfels in the Siebenbergen and close it. It becomes a national heritage to protect the romantic landscape.</div> </div>	<div> <div>1866</div> <div>Treasury; over 10m high cellar from the 13th century under the sacristy complex, extended to the north, rebuilt into the treasury in 1996 - 2000. Added an entrance building with sanctuary chamber for the relics of the cathedral church.</div> </div>	<div> <div>1948</div> <div>The Cathedral is restaured. Ewald Mataré is asked to produce new bronze doors for the southern gate.</div> </div>	
<div> <div>1965</div> <div>Muslim prayer to end Ramadan takes place in the Cathedral. All benches are removed and carpets layed out.</div> </div>		<div> <div>1823</div> <div>For the completion the Pussians import trachyte from Italy, Limestone from France and Limestone from Czech Republic</div> </div>	<div> <div>1880</div> <div>Renewal of all floors, Mosaic in the choir.</div> </div>	<div> <div>2006</div> <div>Gerhard Richter is commissioned to produce a 106m2 window which had been destroyed during the war and temporally replaced by a colorless window. The window provoked a public discussion between liberal and conservative church members.</div> </div>	<div> <div>1970</div> <div>Construction of the Domplatte. A new ground floor level is introduced and the infrastructure is made invisible by going underground. The Cathedral is now accessed from its new ground level without walking stairs through the elevation of the outside level.</div> </div>
<div> <div>2015</div> <div>The Football Club FC Cologne goes to church before every game with the team and the fans and sings the anthem. Around 4500 people gathered in the nave.</div> </div>		<div> <div>1842</div> <div>Since completion the sandstone is decaying quickly. It is not compatible with the volcanic trachyte.</div> </div>	<div> <div>1975</div> <div>The chalice is stolen from the treasury. Heavily damaged found and reconstructed. Material value gold and precious stones 25 million DM.</div> </div>	<div> <div>2016</div> <div>Doors or the transept are closed and fences are being installed since many people used the south-north connection as shortcut between the trainstation and the city.</div> </div>	
<div> <div>2022</div> <div>A kitchen is built into the transept to reinforce the publicness and different uses of the cathedral.</div> </div>		<div> <div>2022</div> <div>Re-opening of the Drachenfels using Trachyt for a bench inside the nave.</div> </div>	<div> <div>2017</div> <div>Funeral of the Cardinal. He gets burried inside the Cathedral, the floor is removed and the tomb is placed underneath.</div> </div>	<div> <div>2022</div> <div>The Doors of the Transept are re-opened and allow the shortcut through the cathedral. The Transept becomes a open public space.</div> </div>	<div> <div>2022</div> <div>The Carpark underneath the Domplatte becomes an extension building of the cathedral's collection of objects. A ramp is built for people and objects to move up and down.</div> </div>



