# **ON ARCHITECTURE**

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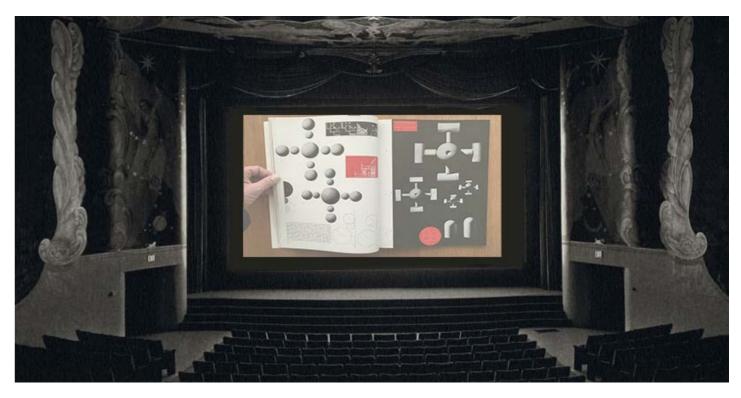
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# **SEMESTER OVERVIEW**

### **VIDEO REVIEW: DOCUMENTATION BOOK**



Groups of two students select one of the case studies to start the semester with a fourweek analysis of architecture.

In a first step, try to make an assumption of what are the most striking spatial qualities of your case study and write a short statement claiming them. Additionally you will curate a wooden board with all photographs, floor plans or sections enhancing your argument.

In a second step you will draw a complete set of plans, showing in detail every aspect of your case study in order to reveal how all its architectural elements relate to each other. Additionally you will write a short text describing all the illustrated spatial relationships, peculiarities and qualities in written form.

Besides the production of the complete basic set of plans which will be drawn in groups of two, one student will focus on the representation of all three dimensional spatial relations through axonometries and 3D models, whereas the other student will focus on the representation of all specific relationships of the constructive details and materializations.

To wrap up the first task you will together conceive books, that page by page portray allspatial relationships and qualities, or in other words architecturally unveil the case study in its entirety.

Do you show floor plans, sections, axonometries, elevations, ...? Which of these illustrations do you combine together on one spread? In what sequence of pages do you make your argument? Which images will you add to your spreads? What is the most specific way of drawing to reveal the most crucial spatial qualities of the project you are documenting? Through these questions drawing becomes more than a technical tool, it becomes an analytical instrument which could trigger and initiate a design process.

	16:00	PIN UP
		<ul> <li>1 statement claiming the most striking spatial qualities of the case study</li> <li>most important existing drawings visualizing the claimed spatial qualities</li> <li>most important existing images visualizing the claimed spatial qualities</li> </ul>
19.02.2020	10:00	CASE STUDY SELECTION
25.02.2020	10:00	PIN UP
		<ul> <li>1 SITE PLAN revealing the embedment of the case study with its surrodings</li> <li>FLOOR PLANS necessary to reveal every single level of the case study as well as their relation</li> <li>SECTIONS necessary to reveal every single spatial relationship of the case study</li> <li>ELEVATIONS necessary to reveal every single spatial relationship of the case study with its surroundings</li> <li>AXONOMETRIES necessary to reveal every single spatial relationship of the case study with its surroundings</li> <li>DETAIL plans necessary to reveal the relationship of construction and materialization to the architectural space</li> <li>TEXT describing all spatial relationships, peculiarities and qualities of the case study</li> </ul>
03.03.2020	10:00	HAND-IN
		physical (and digital) Book A4 containing revised version of:  - all drawn PLANS  - a scarce selection of necessary (interior) IMAGES to enhance the argument made by the drawings  - revised TEXT describing all spatial relationships, peculiarities and qualities of the case study
04.03.2020	10:00	VIDEO REVIEW: DOCUMENTATION BOOK
		video screening of Christian Kerez going through the books

feedback round with Christian Kerez regarding further investigation

LECTURE BY CHRISTIAN KEREZ

18.02.2020

11:00

13:00

INDIVIDUAL Q&A

### MID TERM REVIEW I: ANALYSIS BOOK EXHIBITION

with Catherine Dumont d'Ayot and Laurent Stalder



After documenting your case study in the most accurate way possible, we will go one step further and develop representations complementary to your revised set of plans that could also be concept model images or collages, ... . Contrary to the previously drawn plans, they do not aim at a geometrically precise representation of the case studies. Much more should they aim at alienating, overlaying, combining or reducing the information of the classical architectural plan, in order to depict the spatial qualities, relationships, peculiarities as well as the multiplicity of all possible relationships of its elements in the most direct and straight-forward way.

In a second step you will incorporate these speculatie and analytical representations in your books, adding graphic readability to your spatial descriptions of the case study as well as pointing at the architectural essence of these buildings, their space.

Besides curating all the spreads of the book in groups of two, one student will specialize all three dimensional spatial, whereas the other student will focus on the analysis of all specific relationships of the constructive details and materializations.

10.03.2020	10:00	PIN UP
		roviole

- revision of all PLANS from VIDEO REVIEW
- revision of the TEXT from VIDEO REVIEW
- mininum of 5 ANALYTICAL DRAWINGS revealing the spatial qualities and peculiarities of the case study

#### 24.03.2020 10:0

#### 10:00 HAND-IN AND EXHIBITION SET-UP

Book A4 (printed and bound as book, as well as spreads for the exhibition) containing revised version of: - all PLANS

- series of ANALYTICAL DRAWINGS revealing the spatial qualities, relationships and peculiarities of the case study
- revised TEXT describing all spatial relationships, peculiarities and qualities of the case study

Zoom-in to the most striking spreads, able to explain the architectural complexities of the case studies

25.03.2020 09:00 MID TERM REVIEW I: ANALYSIS BOOK EXHIBITION

with Christian Kerez and prof. Laurent Stalder

#### 31.03.2020 10:00 - revision of all PLANS from MID TERM REVIEW I REVIEW - revision of the TEXT from MID TERM REVIEW I REVIEW - photographic survey of the case study - copies of all relevant archival material documenting the current state and changes in time 07.04.2020 10:00 **PIN UP** - synthetic FLOOR PLANS depicting the change of the spatial relationships in time - synthetic SECTIONS depicting the change of the spatial relationships in time - synthetic AXONOMETRIES depicting the change of the spatial relationships in time - synthetic DETAILS depicting the current physical condition of all constructive elements and materials 08.04.2020 09:00 CONFERENCE REVIEW: REPORT FROM THE FRONT written report from the front of 1 A4 page, each discussed collectively in a phone conference with Christian Kerez 13:00 **INDIVIDUAL Q&A** feedback round with Christian Kerez regarding further investigation

### **CONFERENCE REVIEW: REPORT FROM THE FRONT**



After establishing a thorough architectural-spatial understanding it is time for a reality check, meaning to confront your idealized depiction with the contemporary condition of the case-study.

In this way the individually developed spatial understanding of the portrayed building, will be contrasted to the actual physically experienced space through a site-visit. Furthermore this second step should serve to identify the spatial, constructive or programmatic reactions of the edifice through a comparative analysis of various plans in different archives, museums or publications.

Through a deep archival investigation, a research through documents or articles, as well as a photographic survey during a site visit we want to establish a critical understanding of the spatial, programmatic, infrastructural, urbanistic, symbolic, social role of the building throughout its life, as well as its current physical state and use.

The goal is to produce all necessary plans and photographs, as well as collect all material to add to the existing analysis book in order to synthetically depict the case study in its entirety revealing the discrepancies of how the building was conceived, planned, built, used and (physically) consumed in time.

Additionally you will be asked to verbalize your experience and write a report from the front, describing all spatial qualities (still existing, threatened or disappeared), that differences you experienced on-site to what you were expecting, the current problems you detected.

Besides visiting the site and mapping the current role of the building in its context in groups of two, one student will then focus on all drawings depicting the current physical condition of the building, and the other student will be specializing in producing drawings depicting all spatial reactions to specific changes in time.

### MID TERM REVIEW II: SYNTHESIS BOOK EXHIBITION

with Hermann Czech, Catherine Dumont d'Ayot and Laurent Stalder



After formulating all discrepancies to the idealized analysis, all identified problems and the current condition of the case study you will be asked to incorporate all drawings that give graphic readability to these aspects into your analysis.

For this we ask you to critically revise and extend your series of analytical drawings, visually confronting your initial spatial expectation with the actual physical experience of the case study.

The result will be a synthetical book depicting the essence of the analyzed building together with its contemporary condition. This book is meant to serve as an architectural argument claiming and defending all spatial qualities of the analyzed case study, that forms the basis for a strategic intervention reprogramming, enhancing, restoring or preserving their essence in our time.

#### 21.04.2020 10:00 HAND IN AND EXHIBITION SET-UP

Book A4 (printed and bound as book, as well as print-outs curated on floor) containing revised version of:

- PLANS from CONFERENCE REVIEW
- extended series of ANALYTICAL DRAWINGS from CONFERENCE REVIEW
- revised TEXT describing all spatial relationships, peculiarities and qualities of the case study
- synthetic FLOOR PLANS depicting the change of the spatial relationships in time
- synthetic SECTIONS depicting the change of the spatial relationships in time
- synthetic AXONOMETRIES depicting the change of the spatial relationships in time
- synthetic DETAILS depicting the current physical condition of all constructive elements and materials

#### 22.04.2020 09:00 MID TERM REVIEW II: SYNTHESIS BOOK EXHIBITION

with Christian Kerez, Hermann Czech and Laurent Stalder

#### - revised BOOK from MIDTERM REVIEW II - model building PLANS and MATERIAL STUDIES for the final model - statement formulating the strategy of intervention - copies of all relevant archival material documenting the current state and changes in time 05.05.2020 PIN UP 10:00 - final revised BOOK from MIDTERM REVIEW II - final MODEL of the case study - schematic PLANS of the intervention 3D SCAN 08-11.05.2020 10:00 - model with individual intervention (that can be inserted and removed) 11.05.2020 10:00 HAND IN - set of PLANS (1:100) giving an overview of the intervention - set of DETAIL PLANS (1:20) showing the intervention VIRTUAL REVIEW: INTERVENTION PROPOSAL 12-13.05.2020 10:00-19:00 review inside the digitally scanned physical model, showing the intervention

28.04.2020

10:00

**PIN UP** 

### VIRTUAL REVIEW: INTERVENTION PROPOSAL



With all these architectural arguments we have now established a solid basis on which to act. On the basis of this thorough synthesis, in the last step we will elaborate strategies for an intervention in the current state of the building structure, in order to conserve, restore, enhance or translate its architectural qualities into present time.

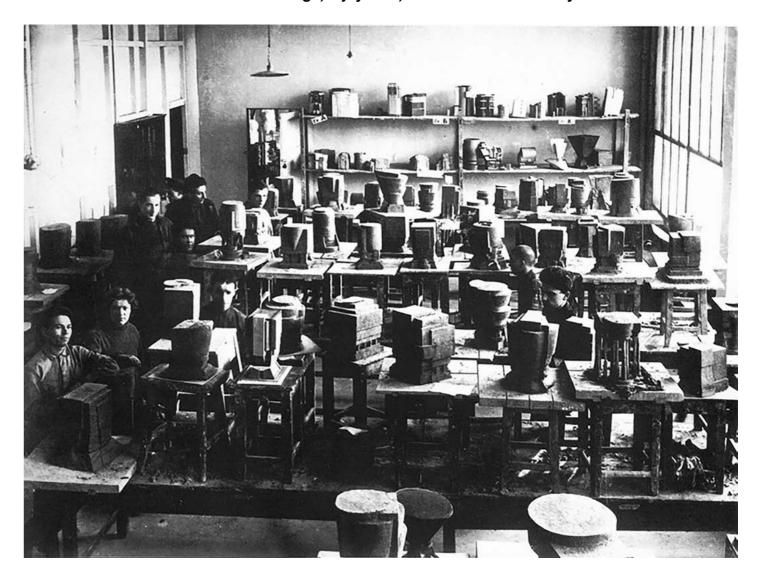
Whether of programmatic, conservatory, additive or subtractive nature, new furniture, lighting or material concept or the clarification of its relationship to the surrounding infrastructure, landscape or urban fabric in a bigger scale; the individual intervention should relate to the architectural understanding of the analyzed icon of the 20th century in a convincing way.

In this step we will develop the strategic interventions mainly through working with large scale models, which then can be 3D scanned into digital models, that can be virtually experienced independent of time and place.

The models will be build in groups of two, whereas the designs will be developed individually.

### **FINAL REVIEW I: MODEL EXHIBITION**

with Cecilia Puga, Bijoy Jain, Catherine Dumont d'Ayot and Laurent Stalder



The final review will take place in a mixed media exhibition amongst large scale models, printed detailed plans of the individual interventions as well as the synthesis book, serving as a collection of spatial architectural arguments.

The aim of this exhibition is to transport a common understanding of architecture as an autonomous discipline by displaying the intellectual competence of identifying, revealing and defending architectural principles and qualities – essential for any architectural design – through a meticulous, phenomenological documentation and analysis of an outstanding edifice.

25.05.2020 13:00 HAND IN AND EXHIBITION SET-UP

- physical BOOK A4

- DETAIL plans

- overview PLANS 1.100 of the intervention

- pyhsical MODEL of the case study on pedestal with removable intervention

26-27.05.2020 09:00-19:00 FINAL REVIEW: MODEL EXHIBITION

with Christian Kerez, Cecilia Puga, Bijoy Jain and Laurent Stalder

Juan José Lahuerta, Reserved Architecture
Kazuo Shinohara, Schriften
Hermann Czech, Alles ist Umbau
Rudolf Wittkower, S. Giovanni in Laterano, S. Agnese, S. Andrea delle Fratte, and Minor Ecclesiastical Works
Robert Smithson, Hotel Palenque, 1969-72
David Byrne, Creation in Reverse
Rem Koolhaas, Junkspace
Jan Assmann, Das kulturelle Gedächtnis
David Lowenthal, Changing Criteria of Authenticity
Michel Foucault, Das historische, Apriori' und das Archiv
John Ruskin, The Lamp of Memory
Eugene-Emmanuel Viollet-Le-Duc, Restoration
Fred Scott, Unchanging Architecture and the Case for Alteration and Degrees of Alteration
SIA Erhaltungswert von Bauwerken, 2017

Petzet/Mader, Grundsätze und Methoden der Denkmalpflege

### Juan José Lahuerta, Reserved Architecture

from David Bastué, "Enric Miralles a izquierda y derecha (sin gafas)", Tenov. Ed., 2010

For some time now it has been impossible for us to tell our tailor what we want our suits to look like, tell our hairdresser how we want our hair styled, tell the chef what we fancy, because they have all become artists. and like all good artists they take offence if we fail to understand them. Like all good artists they threaten and coerce us, they tattoo us with their brands, and even if we do need their services or care nothing for their great ideas, they become omnipresent in our life through the media, little more than advertising hoards for the great Eucharistic play of so-called creativity. Making the dream of the old Bohemians come true, albeit pushing it to its most sombre consequences, none of them work for their clients' satisfaction, but rather for themselves, to violently impose a perfectly private taste which, in any event, has been officially designed by marketing according to the basic principle of the current res publica, namely that what is purveyed as new is really more of the same. Creativity is the genie that is everywhere, whose constant presence enables this childlike dream of modernity, to wit ubiquity, and the other one, namely wanting everything without having to make an effort, to come true. Thanks to it we receive, at all times and without even asking, the gift of lurning everything we touch into gold, but to extremes that King Midas would not have even begun to imagine, since although he ultimately came to feel miserable, we, on the other hand, apparently do not follow suit. Indeed, ubiquitous creativity and cheap stylism effortlessly train us to eat gold, thus leading us, with no adverse effect whatsoever, with no paradox, to gobble up everything and anything put before us. If they were all on the same notice board, what would lead one dish to be called junk food and another not? And what about junk literature, junk architecture? We live off the benefits of junk, gold and crap are the factors in the equation of our times, hence we, as clients,

niceties, thirty- or forty-storey high baubles, these infamous bibelots that we have to gaze upon, whether we want to or not, who is really offended? There can be nothing more sinister than the claim that architects lay to the intellectual property of their work. The main product of author architecture are the actual authors, and what they generate is little more than their own images, their brands. Tremember, in my heyday as a student of architecture, how our project lecturers presented to us, as an extreme case of misunderstanding which a genius had to deal with, namely the neighbourhood of Pessac, a group of houses erected by Le Corbusier in Bourseaux in 1925. The houses, with their prism-shaped forms, terse surfaces, landscaped windows and flat roofs, combined like the pieces of a domino set, had been transformed by their dwellers, who, showing the utmost disregard for the architect, had reduced the windows, installed blinds and plant-pots, rounded off the edges, coated the walls with coarse plasterwork and built tilted roofs. We were told nothing about the inside of those houses, which were probably better not to think about. The indignation peaked when they complained that all this had come about without the authorities lifting a finger to protect the work, whose fate was apparently not to be that of a neighbourhood of workers' houses, but rather an occult and implicit one, that of a motionless monument, exactly like itself, always identical to the idea that had emerged, exactly as it had been conceived and assembled, in the architect's head, like Zeus' Pallas. These would be houses had to be protected by the authorities from the equally would be life of their inhabitants. There, I began to realise that generally speaking, architects are not made of stone, but rather that they are always extremely willing to call the police to protect their ideas.

Do you remember Gary Cooper in the role of the architect in *The Fountainhead* by King Vidor? Mightily miffed because a group of houses he had designed was modified in the building phase, he decided to blow them up. And he did just that. Then, in the court case, he

public or users, are doomed to affront our tailors, cooks and hairdressers, and to jeopardise their creativity, if we demand too much, which, if the truth were told, is not a lot, or is nothing. The creativity of those who no longer work to kindly satisfy our appetite and style our hoir or dress our bodies comfortably, and, if possible, elegantly, if not for our happiness, has become an obligation, and it would be a great pity if we lost the way. What can we say in this regard? Nothing. That is what copyright is for, which makes us new Atlases, no longer obliged to shoulder the weight of the world, but rather to be the rampant bearers of their designs and brands.

The case of architecture is no different. Or it would not be were it not because in the radical privatisation of the res publica so characterístic of our times - radical as it is privatisation itself that presents and sells itself as the "publicness" it has annulled - it has fallen to architecture to act out the glamorous role of representing the collective, but without effort. In an inversely proportional infallible relationship, the more that the architecture that fills our cities and countryside with dense and heavy cement grows, the lighter, more volatile and more incalculable its profits are. From out of this ignoble gigantic mass, apparently as odourless as the money which, produced by it, reproduces it, emerge, not as vanguard apposition, but rather as its ultimate culmination, as guides in the midst of the avalanche of golden pills and windmill wheels, author buildings, supervised by our administrations and companies with a view to their becoming, without respite, relentlessly, new landmarks and eternally vein symbols of our cities. Town and city halls, museums, congress and sports palaces, airports and stations, communication towers, trade fair premises, hotels, shopping centres and corporate buildings, have precious little to do now with the ancient publicae venustati, but rather are imposed on cities like those little figures we often have to place in our house to avoid offending the person who made the gift. Although, in the face of these gigantic and expensive

personally and ardently defended his actions as the sublime example of individual freedom, to such an extent that the popular jury, truly moved, would have no alternative but to absolve him. Oh what a wonderful dream! I have listened to architects whose only criticism of the events in that film pertained to possible differing degrees of quality or of conceit, to the more or less Wrightian nature of the imaginary buildings depicted in it. But then see what happens if this occurs the other way round, the approbrium and ignominy that falls upon the assumed inhabitant of the house or of the city, in the unlikely case that they dored to utter "it's my life".

Today, some of those then young lecturers of my student days quietly pack Barcelona with their work, with the permission, naturally, of the stellar architects, delighted to gift us, with the infinite gratitude of our administration, with utter monstruosities and the most ignominious tidbits. One example shall suffice to illustrate what I mean - although I could cite a few more - namely the shameful Agbor Tower, acceptable only to a city already in possession of that other bomb, the Sagrada Familia, and which therefore seems neither to be able, nor want - let it be said - to complain. We may look upon these monstruosities as a joke, but if we have to lough at them, and we do, how do we get rid of them later? Can you imagine the peace, the tranquillity for Barcelona and for architecture everywhere, if we were able to look at the city's skyline once again without all this claptrap? However, not only is that no longer possible, but rather things are getting worse.

But let us imagine, yes, let us imagine that some of these unique buildings, for whatever reason, because they were off the beaten track or because their architects were no longer there to lend them a hand, were to lapse into relative oblivion. That they no longer appeared in magazines, or when they did appear in guidebooks or collections, it was always with the same frozen photo taken at the time they were officially opened. Those places, neglected by the present, would be visited only by students,

generally foreign, anxious to do their duty but suffering from the déjà-vu that obliges them to see what they have already seen and photograph what has already been photographed, i.e. continue to freeze them, as required by the propaganda. These students come to see architecture and architecture they see. They usually prefer to come alone, keep people out of their photos, or trees that spoil the view, or another annoying things, as if these buildings had to be perennially posing for a testimonial. Architecture is therefore always about the opening, the premiere, and it is thus retained in the mind's eye, so to speak, as if it had all happened but a moment ago.

all happened but a moment ago.

The present has abondoned these buildings, or perhaps it is just the opposite, it has embedded them in itself, in its empty symbol. But only the present, that Lady, because, in truth, these buildings were not demolished after the photos were taken: they occupy, although it seems a lie, a time and a place, they are even used, and not precisely by the monsters that invade the buildings found by the time machine travellers, but by ordinary, run-of-the-mill people.

So let us continue to imagine what would happen if now the visitor were not a student of architecture or a foreign. architect, but someone ordinary, with no connection to architecture other than having to fit into it and put up with it, someone who had heard a lot about these works - how could they avoid it! - and who now, suddenly, wonders what has become of them. They approach them, they visit them, and initially they go to check out these alreadyknown images, but since what they are interested in is not the actual architecture, to see architecture, but rather to discover what has happened to those few frozen images repeated thousands of times, ghost-like - something which is more related to time and its usury than to Medusa-, they will begin to notice not what has remained the same, but rather what has changed, what the work has become, the agents of this transformation. Summarising: this is what led David Bestué to visit, some time later, the works of Enric Miralles. We might say that he went to see them, no

modern architecture, which always wins out through need and condition, perusing these pages, would be engulfed by an utterly deep depression, would feel indignant, and would demand that measures be taken. Not David Bestué He, impertinently naïve, talks to us about how people appropriate masterpieces for themselves, and about how they sometimes they actually manage it, not without a major effort, and how sometimes they do not, whereupon they have to destroy them irremediably. In those wounded buildings, increasingly more of meat and bone, torn away from their media visibility, definitively different to their image, dislocated from it, David Bestué finds keyholes to peer through and discover bars of football fans, clubs dedicated to the Virgin or sardana dancing clubs. Finding out that the popular city is a tougher nut to crack than any of its subsidised representations is always a source of joy, but for those of us who are such staunch admirers of those magnificent works planned and built by Enric Miralles and Carme Pinós in the eighties and the beginning of the nineties - a few years ago now, seeing how this architecture is taken over, always against its will and much to its regret, can only make us feel sad. Unlike the way we see them in the photos, it is true that life has entered these works, albeit spitting them out as if they were empty shells, or converting them into bones. A great honour, in truth. They are Yorick's skull.

In the exhibition held in the Sala Montcada, David Bestué titled his experiences at the Igualada Cemetery as "passing time". Time does indeed pass through the cemetery, it leads us, it bears us, and the path reveals its anthropomorphic field-like form, the body of a fallen giant. What David Bestué did with this body, the image of all the line architecture by Miralles and Pinós, was to collect it and carry it on his back. He, an artist not prone to drawing – at least I believe he is not -, has a drawing that represents one man carrying another: his wounded colleague, like soldiers, or his own double, like some ghosts, or, who knows, the way the centaurs or the angel of death carry the poet's

doubt, but also to put his feet in them or his hands on them, and even some of the comments that have emerged from these visits seem to give the impression that the tactile has vanguished the visual. But, when all is said and done, what has he seen? Simply the wounds and the metamorphoses which time and use have wreaked upon these works. David Bestué talks about how in some cases there have been smooth transformations that have adapted these works to the needs of habitation and its inertia, but also how, in others, the work and the circumstances of life have clashed so violently that ultimately all that is left of the work are very faint, barely perceptible traces. Although on second thoughts, things never happen smoothly, and there was no less violence in the first case than in the second. In David Bestué's explanations, architecture and its experience are practically always depicted as something remote, imposed, incompatible even. Architecture is a strange form of resistance that is opposed to experience and, in the end, or almost in the end, experience is separated, spent, created, something that Bestué calls "a second lease of life", in reality the time in which the reduction of architecture or its defeat has been consummated. David Bestvé's phenomenological description of how the changing rooms of the Archery field of the Vall d'Hebron have been turned into the bar of the neighbourhood football supporters' club, of how, in that famous interior of tilted pillars and bulging roofs, which appeared empty hundreds of times in all the magazines in the world, fixed in its own visibility, identical to its own image, bars, stools, tables, bottle holders, legs of ham, televisions and sports photos and trophies have been inserted, of how, behind the bar, one of those pillars has been worn down by the waitress's body, in a revelation of obstacle, struggle and confrontation perfectly at odds with the harmony in which the bodies and stones of ancient architecture meet each other, in the wear, for example, of the steps of a portal or the pillars of the fonts of holy water of a church. This description, to my mind, is amazing, and should have its consequences. Any lover of

dead body, or Lady Hamilton her daughter, representing Niobé, or, more probably, and par excellence, Eneas shouldering Anchises, his father, fleeing from Troy. Common places, gestures and ideals of art to create the image of the *old pietas*, which has nothing to do with pathetic Christian piety, but simply with the obligation of carrying the elderly. The body of Miralles' architecture, baltered by life, fills us with melancholy: let the reader imagine David Bestué carrying him, without compassion, on his shoulders, fulfilling an obligation that somebody had to take on, thus sparing him from fire and pillaging.

### Kazuo Shinohara, Schriften

### from "Das Wohnhaus", Kajima Verlag, Tokyo, 1970, p. 9-13 german translation by Dr. phil. Renate Jaschke

Die japanische Tradition

radition kann Ausgang für das Schaffen sein, nicht jedoch dessen Ziel -

#### Der wiedererbaute Goldene Pavillon - Anstelle eines Vorworts

Der Goldene Pavillon leuchtete in der mitwinterlichen Nachmittagssonne. Umhüllt vom dunklen Hain und der Farbe des tiefen Wassers war seine Blattgoldoberfläche von einem geheimnisvollen Glanz. Ich, der ohne besondere Erwartungen gekommen war, einfach nur, um den wiedererbauten Goldenen Pavillon zu sehen, wurde von dem plötzlich vor mir auftauchenden goldenen Bauwerk erschüttert. Es war einfach schön, ohne jeden Zweifel. Dieser Eindruck veranlasste mich, meinen Betrachtungen über die traditionelle japanische Architektur noch ein neues Element hinzuzufügen. Jener Glanz des Blattgoldes macht doch gerade den Wert des Goldenen Pavillons aus. Dass ein gewisser Muromachi-Shōgun ihn erbauen ließ, muss an dem Glanz dieses Goldes gelegen haben, das vor dem Hain und im Wasser funkelt. Ein Pavillon allerdings, dessen Gold im Laufe der Zeit Schatten bekommen hat, verblasst und dunkel belegt ist, ähnelt seiner Asche. Einen solchen Pavillon wollte der Shögun nicht erbauen lassen.

Wir müssen daher unbedingt vor diesem goldglänzenden Gebäude stehen, wenn wir

Betrachtungen über den Goldenen Pavillon anstellen. Der dunkel gewordene Pavillon wirft nicht das richtige Licht auf seine geschichtliche Bedeutung. Für lange Zeit hatten wir jedoch genau diesen anderen Pavillon vor Augen, wobei jenes schwärzliche Gebäude ebenfalls ein vortreffliches Bauwerk gewesen war. Hier hat man es mit einem typischen Beispiel für den dualistischen Wert von Architektur zu tun.
Nicht nur die Pfeiler, Balken und Wände, sondern alles, selbst die Ziersparrer

die Unterseite des Dachüberstandes und die Balustrade sind mit Blattgold überzogen und zeugen von einem extravaganten ästhetischen Bewusstsein. Ist es nicht ein rares, kostbares Gut, das da inmitten des von wabi und sabi repräsentierten traditionellen Erscheinungsbilds japanischer Architektur so ganz aus sich heraus leuchtet? Gerade diese unerhörte Vorliebe für Gold ist einfach etwas Wunderbares angesichts der zumeist halbdunklen, mit Schwärze belegten japanischen Bauwerke. Aber genau in diesem Punkt wirft der restaurierte Goldene Pavillon Fragen auf, die keineswegs einfach zu beantworten sind. Meine Begegnung mit dem wiedererbauten Pavillon eröffnet die vorliegende Abhandlung und sie nimmt deshalb eine ganz bestimmte Richtung.

Viele Menschen verspüren schon bei der bloßen Erwähnung des Goldenen Pavillons einen gewissen Überdruss. So wurden bisher verschiedene charakteristische Baudenkmäler herausgegriffen, und unversehens ließen wir sie vor unserem geistigen Auge Revue passieren. Sie dienter iner Reihe von kurzlebigen architektonischen Stilrichtungen als Aushängeschilder, wie die Kaiserliche Landresidenz Katsura, der Ise-Schrein und die Minka, die alten traditionellen Wohnhäuser des Volkes. Tatsächlich sind sie für die japanische Architektur der letzten Jahre - für die Wohnbauarchitektur sowie für die Architektur generell - zur treibenden Kraft bei er eigenen Ausdrucksfindung geworden. Um das durch den Krieg hervorgerufene Valkuum zu kompensieren und der modernen japanischen Architektur schnell zu einem internationalen Rang zu verhelfen, war dies natürlich ein wichtiger Impuls. Allerdings kam es auch zu einem e übertriebenen ideologischen Bewusstsein mit verheerender Wirkung

#### Die Zeit verursacht Missverständnisse – Einführung in die Methodik Ich kehre wieder zum Goldenen Pavillon zurück.

Steht man vor diesem alten und meisterhaften Bauwerk unseres Landes, so teilt es sich jedem – ob alt oder jung – unmittelbar mit. Das kommt wohl daher, dass wir Japaner sind. Aufrichtig und ohne wenn und aber muss man sich diesem Ergriffensein hingeben. Ich denke, eine Erörterung zur Tradition sollte hier ihren Ursprung nehmen.

Aber die Unmittelbarkeit, die dieses nationale Gefühl mit sich bringt, ist zugleich ein gefährlicher Nährboden für verschiedene Phänomene. Davon ist nicht allein die Architektur betroffen, Auch in die Politik und Kultur schleicht sich diese unreflektierte Nationalseele ein. Hört im Fall der Architektur dieses nationale Gefühl mit dem Moment der Bewunderung auf, so ist es nicht weiter schlimm. Problematisch wird es erst, wenn es in Form einer Lobpreisung der Tradition eine Verbindung mit dem schöpferischen Werk eingeht. Die Tradition richtig zu bewerten, ist nämlich sehr schwierig. Dazu bedarf es vor allem der richtigen Erkenntnis; Gefühl allein reicht nicht aus. Kann man sich überhaupt den wieder erbauten, leuchtenden Goldenen Pavillon

vorstellen, wenn man lediglich den alten Pavillon kannte? Nur weil man gesagt bekommt, dass alles mit purem Gold überzogen sei, wird man nicht unbedingt nachvollziehen können, wie er jetzt vor dem Hain strahlt und sich im Wasser spiegelt. Schwärzliches Blattgold ist kein Blattgold. Es ist nichts weiter als Papier. Für den Goldenen Pavillon jedoch, dessen architektonischer Ausdruck fast ausschließlich von diesem Goldglanz abhängt, hat das fatale Auswirkungen. Man mag aber auch der Ansicht sein, das schwärzliche, alte Gebäude sei ebenfalls ein vortreffliches Bauwerk gewesen, und damit käme es zu einer dualistischen Bewertung von Architektur und im Fall des Goldenen Pavillons zu vollkommen heterogenen Urteilen: Einerseits, dass dieses Bauwerk von einer prunkhaften Vorliebe für Gold zeugt, andererseits, dass es zuvor von einem zurückhaltenden mittelalterlichen Ausdruck war, der in Verbindung mit wabi und sabi zu sehen ist. Steht ersteres für einen starken und außergewöhnlichen Ausdruckswillen, so letzteres für ein mit den Schönheiten der Natur verbundenem Lebensgefühl. Das funkelnagelneue Blattgold spielt offensichtlich eine entscheidende Rolle für den architektonischen Ausdruck, denn auch wenn das Erscheinungsbild des schwärzlichen Goldenen Pavillons eine noch so japanische Stimmung besitzt, handelt es sich dabei lediglich um den Zahn der Zeit. Das eigentliche Wesen des Goldenen Pavillons

jedoch ist verloren gegangen.

Die nachgedunkelten Balken und Pfeiler der Katsura-Residenz, die den erhöhten Fußboden tragen, dann die Amado und dazwischen die schneeweißen Shöji: eine wunderbar raffinierte Konstruktion und ein musterhafter Ausdruck japanischer Architektur. Aber sie hat auch etwas durchaus Modernes. Die ganz moderne europäische oder amerikanische Architektur aus Stahlgerüsten und Glas scheint einen gleichartigen Ausdruck zu besitzen. Offenbar ist der Eindruck, den wir durch das Erscheinungsbild vor unseren Augen erhalten, ganz entscheidend für unsere Erkenntnis. Des Weiteren drängt uns dies dazu, unsere Bewertung an diesem einen Erscheinungsbild, zumal einem solch vortrefflichen, festzumachen. Aber ist dieser Eindruck von der Katsura-Residenz wirklich authentisch? Ob wohl diese charakte-ristische Komposition, die an ein Bild von Mondrian erinnert und gern von den Fotografen ausgewählt wird, ob sie wohl ursprünglich in der Absicht der Erbauer lag? Ich glaube nicht. Die von den Prinzen Hachijo errichtete kaiserliche Landresidenz war ein mit Holzgeruch erfülltes, ganz neues Palais. Die weit geöffnete, große Veranda im Westen zum Rasen hin, auf dem man sich in einem höfischen Ballspiel erging, bestand selbstverständlich aus schneeweiß polierten, aneinander gereihten Zedernholzbrettern. Aber das spätere Aussehen der Veranda. pontreit, ansmander getrinder zeiter in der Verleit in den Prinzen Hachijö zu tun, sondern unterlag lediglich dem Zahn der Zeit. Ich stelle die Schönheit der heutigen Katsura-Residenz keineswegs in Frage. Die Schönheit dieses In der Richtung, die man als "japanischer Stil" bezeichnete, erkannten Architekturhistoriker und Journalisten den Ausdruck einer stagnierenden Energie, die mit der durch den Koreakrieg ausgelösten Phase des Scheiterns unserer Demokratie einherging. Und dieser "japanische Stil" beschränkte sich nicht allein auf die Architektur. Ganz verschiedene gesellschaftliche Phänomene vollzogen eine Wende nach rechts. Dazu gesellte sich noch die Bewegung der volkstümlichen Architektur, die einen linken, aber ebenfalls nationalbetonten Standpunkt vertrat, und als Folge entstand eine chaotische Situation, in der man nichts mehr auseinander halten konnte. Jede Seite begann auf ihre Weise, die Geschichte auszugraben, ausermanten handen konnte. Dete syste tregami au nim er wiss, uit Gestenten auszugraben, vom Mittelalter zurück zum Altertum, von der Yayoi- zurück zur Jomon-Kultur, und beleuchtete alles bis ins kleinste Detail. Nicht nur der Ursprung der japanischen Architektur, sondern sogar der Ursprung der mexikanischen Architektur wurde damals ergründet. Es

sflackerte eine überspannte Architekturphilosophie auf, um bald wieder zu erlöschen.

Wie sieht die jetzige Situation aus? Herrscht nicht eine Zeit, in der sich die Nachwirkung einer starken Architektur bereits in aktuellen Architekturzeitschriften niedergeschlagen hat? Und das zeigt zugleich, dass die Bewegung an sich schon zum Ende

gekommen und es ruhig um sie geworden ist.

Man sagt, heutzutage entstehe nichts wirklich Originelles mehr. Das treffe nicht nur auf Japan zu, sondern auch auf das Ausland. Ferner beklagt man die Flaute in der Architekturwelt. Aber für mein Empfinden herrscht momentan eine ganz besondere Art

Viele Architekten hatten unter Aufbietung all ihrer Kraft gearbeitet. Egal bei welcher Bewegung, Erfolge und Misserfolge halten sich immer die Waage, Unter den Experimenten der unterschiedlichsten Art, die sozusagen von zierlichen bis hin zu riesigen Pfeilern reichen, überlagern sich zwangsläufig Erfolge und Misserfolge. Nun gilt es, diese sehr breite Palette von Versuchsergebnissen, die die jeweilige Auffassung von Tradition widerspiegeln, mit Besonnenheit zu ordnen und auf diese Weise den Boden für eine neue Kreativität zu schaffen.

Deshalb sollte man diese ruhige Zeit nicht als Flaute betrachten. Experimente zu einer ganzen Reihe von Traditionstheorien kamen zum Abschluss. Gelänge es als nächstes die jeweiligen Auffassungen von Tradition mit der Architektur zu verknüpfen, bräche endlich eine Zeit an, in der die experimentelle Stufe überschritten werden und auf friedliche Weise eine Verschmelzung von Tradition und Architektur stattfinden könnte. Kommt es jedoch in Zukunft nicht zu einer solchen Vereinigung von Tradition und Architektur, dann wird nach diesen mühevollen Versuchen eine Zeit des wirklichen Vakuums anbrechen. Damit würde bewiesen, dass es zwischen Tradition und architektonischem Schaffen keine tatsächlich

lebendige Verbindung gegeben hat.

Vorausgesetzt, diese ruhige Phase ist nicht bereits der Vorbote einer Zeit des wirklichen Vakuums, muss man das zukünftige Schaffen von einem Punkt aus starten, der auf den bisherigen Resultaten aufbaut.

Ich möchte allerdings im Fölgenden keine objektive Einordnung der Traditionstheorien nerhalb der Architekturwelt vornehmen. Dieser Aufgabe werden sich schon die Architekturtheoretiker mit ihrem viel weiteren Blick sowie ihrer schärferen Analytik zuwenden Vielmehr will ich den Versuch unternehmen, meine eigene Methodik zu dokumentieren. Ihr liegt der Gedanke zugrunde, dass es in dieser ruhigen Phase einer Betrachtung der Architektur – in meinem Fall des Wohnhauses – bedarf, die auf einer gemäßigten Haltung der Tradition

Objekts, auf das wir begeistert den Fotoapparat richten, stelle ich nicht in Frage. Aber man muss einfach erkennen, dass eben dieses Erscheinungsbild von den Prinzen Hachijo nicht beabsichtigt war, sondern durch die Zeit verursacht wurde. Die weißen Zedernpfeiler und -balken, die weißen neuen Amado, die weißen Shöji, so sah das Palais aus, wie es sich seine Erbauer erdacht hatten. Es stand vermutlich dort mit einem ganz anderen Ausdruck als heute und war natürlich ebenfalls auf seine Weise schön. Innerhalb eines Zeitraums von 300 Jahren nahm dieses hervorragende Bauwerk dann ganz verschiedene Formen von Schönheit an. Der eigentliche Wert der Katsura-Residenz wird jedoch allein durch das ursprüngliche Gebäude vor 300 Jahren bestimmt. Allerdings ist das auch in diesem Fall keineswegs leicht

Der restaurierte Kogosho im Kaiserpalast in Kyōto ist schön. Der Eindruck dieses Bauwerks, bei dem an einigen Stellen das ursprüngliche Material verwendet wurde, ist von einem besonderen Reiz. Im Unterschied zu den bereits verwitterten anderen Palastgebäuden besitzt es die wahrhafte höfische Eleganz eines Palais aus der Heian-Zeit (794-1185). Interessanterweise scheint es sich iedoch als Fotoobiekt bei den Besuchern keiner allzu großen Beliebtheit zu erfreuen. Ist das vielleicht darauf zurückzuführen, dass wir hier nicht das erwartete regelmäßige geometrische Muster aus pechschwarzen Pfeilern und Balken und den dazwischen eingefügten, schneeweiß gekalkten Wänden zu Gesicht bekommen, das in unserer Vorstellung fest verankert ist? Oder hängt es damit zusammen, dass, abgesehen von der Konstruktion aus dem jungfräulichen Holz, die glitzernden goldfarbenen Beschläge an allen Ecken und Enden fast wie Kinderspielzeug glänzen? Tatsächlich wirkt das Palais so fröhlich-bunt wie ein Miniaturpalast für das Puppenfest und stellt deshalb mit seinen Pfeilern

Diangote Zwa und er Indexed er General, in zu fen die Schmuckbeschläge mit ihrem Flitterglanz leider keine besondere Wirkung hervor. Vielleicht werden sie das sogar als billig abtun.

Aber der Tennö und der Hof der Heian-Zeit haben sich natürlich zu ihrem eleganten,

ganz neuen Palais beglückwünscht. Die gegenläufige Gesinnung dann, die während der langen Zeit der Abschließung von der Außenwelt in der Tokugawa-Ära (1603-1867) inmitten eines erstickenden gesellschaftlichen Klimas herangezüchtet wurde, vermochte allem nur auf zurückhaltende Weise einen Ausdruck zu verleihen. Von den Hofaristokraten der Heian

Vor allem darauf beruht das japanische ästhetische Empfinden in Hinblick auf die Architektur. Dies bezeichnet man als eigentlich japanisch und offensichtlich spricht es das Gefühl des modernen Menschen an. In dem Moment jedoch, in dem man dies als Tradition interpretiert, kommt es zu einem Missverständnis, da es sich um eine Projektion handelt.

unseres Landes nicht erfassen. Deren eigentliches Wesen sieht ganz anders aus.

Aus dieser Projektion heraus entsteht jedoch ein autonomes Wertesvstem, das zudem eine außerordentlich starke Dynamik besitzt. Es bildet den Inhalt des verneintlich Japanischen und tritt bald in Form eines Kunstwerks in Erscheinung, bald als japanische ästhetische Empfindung, sozusagen als empfindsame Stimmung. Ersteres zeigt eine Klarheit, die dem modernen Empfinden entspricht, letzteres vermischt sich mit der japanischen "wab

Darin ein autonomes Wertesystem zu erkennen, ist im Grunde unproblematisch. Gefährlich jedoch ist, es als Ursprung der Tradition zu interpretieren. Denn wenn man keine klare Trennlinie zwischen Ursprung und Projektion zieht, bleibt der wahre Charakter der Tradition verborgen. Man muss sich an den Inhalt unseres architektonischen Erbes herantasten, indem man das Schicksal der an Schäden und Veränderungen reichen japanischen Holzbauweise berücksichtigt und so Zufall und eigentliches Wesen scharf

Aber selbst wenn man Missverständnisse, die die Zeit verursacht hat, und ein intuitives Gefühl, das auf eine sentimentale nationale Empfindung zurückzuführen ist. ausschließt, wenn man ferner besonnen einer solchen Bewertung unseres Erbes die Stirn bietet, gibt es immer noch zahlreiche Fallstricke. Außerdem existiert keine absolut unvoreingenommene Betrachtungsposition und das wiederum führt natürlich zu einem sehr breiten Bewertungsspektrum der Tradition. Indem man sich aber um eine immer bessere Vorgehensweise bemüht und somit immer bessere Ergebnisse erzielt, wird man schließlich eine gültige Theorie erarbeiten können, die sich dann in den Bauwerken niederschlägt. Auch meine "Methodik der japanischen Architektur", die ich hier darlege, muss sich zu allererst

aus jungfräulichem Holz und den weißen Wänden keine sehr auffällige Komposition dar.

Bei jenen Japanern, die über eine "höhere" Sensitivität verfügen, nach der man
Blattgold zwar auf der Innenseite benutzen, es jedoch nicht auf der Außenseite zeigen darf,

Zeit war diese ernste Lebenseinstellung weit entfernt

Der Goldene Pavillon rühmt sich des Glanzes seines Blattgoldes, die Katsura-Residenz preist sich des frischen Holzgeruchs inmitten der mittelalterlichen Holzkomposition und der Palast des Tennő beglückwünscht sich zu seinem Palais aus jungfräulichem Holz und goldfarbenem Schmuck. Mehrere hundert Jahre sowie Wind und Wetter haben diesen Wohnsitzen ein anderes Aussehen verliehen. Aber auf ihre Weise besitzen auch sie einen Wontinized ein anderes rudsschen Writerlein. Auch auf nie Weise desitzen auch sie christen anmutigen Still. Dabei handelt es sich allerdings um den Zahn der Zeit, von den Erbauern vorausbedacht worden war dies keineswegs.

Vortreffliche japanische Bauwerke stehen bescheiden und melancholisch vor uns.

Aufgrund der durch diese Projektion bedingten Imagination von alter Architektur serer Phantasie entspringt, kann man die wahre Erscheinungsform der Tradition

Nachwort – Für einen Neubeginn Der Glanz des Goldenen Pavillons wird irgendwann Schatten bekommen und im dunklen Hain untergehen. Ebenso werden die wenigen wertvollen Baudenkmäler nach und nach verschwinden. Rasch wird auch die Verbindung zwischen unserem Leben und der alten

Tradition verloren gehen. Und ich wünsche mir sogar, dies möge bald geschehen.
Zuverlässige Voraussagen über den technischen Fortschritt und den Wandel der Gesellschaft lassen sich nicht machen, aber die Architektur ist selbstverständlich in diese Veränderungen einbezogen und entwickelt sich ebenfalls weiter. Wir stehen wahrscheinlich an der Pforte zu einem neuen Zeitalter, dessen Symbol die Mondrakete ist. Vielleicht wird auch bald das Zeitalter einer gehaltvollen Architektur anbrechen, in dem nicht mehr auf die alten Güter vor der Neuzeit zurückgeblickt werden muss, die uns momentan so beschäftigen und denen wir nachzueifern versuchen. Zugleich würde das wohl bedeuten, dass die Tradition in der richtigen Weise übernommen wurde und somit fortlebt.

Einem Architekten jedoch, der sich in der Praxis von einem zum anderen Projekt einem Architekter gewort, der sich in der Franks von einem Zum anderen Frigera-vorantasten muss, erscheint die Gegenwart nicht in einem sehr rosigen Licht. Ich denke, die weitere Entwicklung der Architektur wird keineswegs reibungslos verlaufen. Allein hinsichtlich der Grundstückpreise kann man sich das Chaos in der nahen Zukunft ausdenken. Im Übrigen stellt vor allem der Mensch selbst, der sich seit der Jömon-Zeit nicht wesentlich veränder hat, ein Problem für das Wohnhaus dar. Dem Architekten allerdings bleibt nichts anderes übrig, als unter den ihm auferlegten Bedingungen seine Arbeit fortzusetzen. Vielleicht wird sich ihm dabei die tausendjährige Weisheit unseres Volkes über das Mysterium des menschlichen Wohnens mitteilen, das in der schnelllebigen Gegenwart leicht in Vergessenheit gerät. In unseren Häusern gibt es beispielsweise Tatami. Solange diese Tatami nicht aus

unseren Wohnungen verschwinden, muss für den auf dem Boden sitzenden Menschen ein entsprechendes Element in die Raumstruktur eingefügt werden. In diesem Zusammenhang ist mir in letzter Zeit noch einmal aufgefallen, welch raffinierte Rolle den nach altem, traditionellen Handwerk gefertigten Ranma zukommt, den kunstvoll durchbrochenen Oberwänden über den Fusuma. Sie sind ein Mittel der Raumproportionierung und stellen geschickt einen Brückenschlag her zwischen dem auf dem Boden sitzenden Menschen und dem Raum. Das Rauminnere moderner Häuser irritiert zuweilen unser Gefühl für Proportionen, was man aber nicht einfach damit abtun sollte, dass etwas noch neu und ungewohnt sei. Wird man wohl für das moderne Haus mit seinem Mischstil des Sitzens auf Stühlen und auf dem Boden anstelle des Ranma ein anderes sinnvolles Mittel der Raumproportionierung entdecken?

Die Auseinandersetzung mit der Tradition bildet in der Gegenwart den Grundstock für ein Die Aussemandersetzung mit der Iradition bildet in der Gegenwart den Grundstöck für ein reiches kreatives Schaffen, eine allzu unbedarfte Leichtgläubigkeit aber führt zur Katsatrophe. Die Realität ist immer mit nüchternem Blick zu betrachten. Neue Situationen erfordern neue Methoden. Auch in meinem persönlichen Schaffensprozess stehe ich am Anfang einer Auseinandersetzung mit Tradition und Moderne. Die Tradition bildet dabei zwar eine Grundlage für mein architektonisches Schaffen, aber sie ist nur eine von vielen Möglichkeiten Nach meiner Auffassung von Tradition darf sie sehr wohl ein Mittel zur Kreativität, nicht aber

Die Tradition kann Ausgang für das Schaffen sein, nicht jedoch dessen Ziel!

Det verantwortung tur einen Latwurt sind Greizen gesetzt.
Werden in einem kleinen Haus Kinder geboren und wachsen heran, verläuft nicht immer alles nach Plan. Das versteht sich ganz von selbst, viele gehen aber darüber hinweg und werden den Entwurf aufgrund mangelnder Voraussicht als misslungen betrachten. Als Beispiel verweise ich auf eines meiner Projekte. Kürzlich wurde das Haus eines jungen Dichters (62 m² = 18,8 Tsubo) – ich baute es vor vier oder fünf Jahren – in einer bestimmten Zeitschrift aufgegriffen, deren Hauptthema in dieser Ausgabe ein vergleichender Qualitätstest von Wohnhäusern war. Genau an besagtem Punkt übte man scharfe Kritik. War das Haus ursprünglich nur für das Ehepaar konzipiert, so kamen jedoch irgendwann Kinder zur Welt und schließlich entstand eine vierköpfige Familie. Diese Situation führte dazu, dass das Arbeitszimmer des Cinstant eine Vierkonger anime. Diese Studardor famte dazie, dass das Archiszimmte Diehers ins Hauptgebäude verlegt wurde, was von der Wohnweise kurz nach Fertigstellung vollkommen abwich. Die Kritik an mir lautete: "Das nach nur vier Jahren das gesamte Konzept nicht mehr stimmt, ist einfach verfrüht. Mit diesem Wohnhausentwurf erblicken wir das Musterbeispiel eines übereifrigen, jungen Architekten, der zu realitätsfremd ist." Ich verzichte hier darauf, mich getroffen zu verteidigen, zumal ich bereits unmittelbar nach der Veröffentlichung der Kritik Stellung bezogen hatte. Vielmehr begrüße ich es, dass auf diese

Der Verantwortung für einen Entwurf sind Grenzen gesetzt

Weise einmal die gängigen Ansichten über das Wohnhaus offenbar werden. Eine These tritt nämlich durch die Antithese besonders deutlich hervor.

Ich bin niemals davon ausgegangen, dass eine vierköpfige Familie in einem höchstens 60 m² großem Haus leben kann, ohne dass es zu einem Chaos kommt. Deshalb nochiselis on in "giotein rausi reben kaini, oline dasse sz ureini Ciaso koninii. Deshaio habe ich dem Bauherrn nie etwas Derartiges versprochen. Auch hat der junge Dichter mir gegenüber weder eine solche Bedingung gestellt, noch sich ein einziges Mal über das momentan herrschende Chaos beschwert. Wie ich im letzten Abschnitt erwähnte, darf es bei einem solchen "Extremhaus"" nur ein Schlafzimmer geben. Grundsätzlich ist es zwar möglich, mit so vielen Menschen an einem Ort zu wohnen, wie es der physikalische Raum zulässt. Das architektonische Konzept wird dann natürlich außer Kraft gesetzt, was jedoch nicht dem in Auftrag gegebenen Entwurf anzulasten ist. Der eigentliche Grund liegt darin, dass der Dichter seinem anfänglichen Plan, bei Bedarf ein Kinderzimmer an der Ostseite anzubauen, nicht nachkommen konnte. Folglich trifft den Architekten keine Schuld, und das sogar, wenn es "nach nur einem Jahr" zu Familienzuwachs gekommen wäre.

Bei einem Vertrag darf man sich nicht nur vom Baubudget leiten lassen. Während des Planungsprozesses ist genau zu klären, über welchen Zeitraum welche Veränderungen in der Lebensform der Familie abgedeckt werden müssen. Im Fall eines Auftrags, der über drei Generationen hinweg jeden Abschnitt der Familiengeschichte verantwortungsvoll einplanen soll – Kinder werden geboren, wachsen heran, der älteste Sohn heiratet, wohnt im selben Haus und schließlich kommen Enkelkinder zur Welt –, würde ich folglich eine riesige Fläche für das Haus fordern.

Der Architekt trägt die Verantwortung für seinen Entwurf. Aber seiner Verantwortung sind Grenzen gesetzt.

Die Art der Benutzung ist frei "Viele Wohnhausarchitekten haben bisher versucht, das Leben zu abstrahieren, aber Shinohara Kazuo versucht sogar, den Raum zu abstrahieren. Ein quadratischer Grundriss. eine quadratische Decke und ein perfektes Möbellayout, als habe ein Gomeister alles exakt

vorausbedacht", schrieb ein Kritiker und hatte das "Gefühl, als könne man sich noch nicht einmal im Schlaf ungezwungen umdrehen." Unausgesprochen ist die Befürchtung zu spüren<sup>17</sup>, eine solche "asketische" Komposition werde in der Praxis leicht in Unordnung geraten. Besagter Kritiker war kürzlich im Ausland und schrieb mir direkt nach seiner Ankunft in Amerika, bei den architektonischen Werken von Yamasaki Minoru sei die Kluft zwischen dem realen Objekt und seinem Foto noch gravierender als bei mir, beschränkte sich dabei allerdings nicht auf die Kollision des wirklichen Lebens mit der Architektur. Da er aber dieses, mein Haus noch nicht in seinem aktuellen Zustand gesehen hat, läuft der Einwand der Diskrepanz zum wirklichen Leben zunächst einmal nur auf eine "hoffnungsvolle Spekulation" hinaus. Zur Vermeidung von Missverständnissen sei hinzugefügt, dass er diese Abweichung vom chaotischen Leben nicht prinzipiell negativ beurteilt und ich mir somit eine Gegenargumentation sparen möchte. Ich greife seine Sätze vielmehr auf, weil sie pointiert die Beziehung zwischen Entwurf und wirklichem Leben erfassen.

ponitiert die Bezienung zwischen Einwurf und wirktichen Leben erlassen.

Wenn man das Haus besuchen würde, fände man es kaum in einem so aufgeräumten Zustand vor wie auf der Abbildung in der Zeitschrift. Die tatsächliche Situation ist, dass wegen des momentanen Bewegungsdrangs eines Kleinkinds die Bibliothek des Vaters in den Laufstall verbannt wurde. Es bietet sich also ein anderer Anblick als auf dem Foto. 18 Bestünde mein Planungsziel in der Abstraktion des Raums – nicht dass das für mich kein großes Thema wäre – müsste ich mich auf jeden Fall mit dieser Diskrepanz zur Realität andersetzen. So würde vermutlich auch ein naiver Betrachter den architektonischen Entwurf als realitätsfremd bezeichnen. Der Architekt wiederum könnte dem Hausbesitzer gegenüber diese Unordnung beanstanden. Tatsächlich heißt es, dass die Hausbesitzer die Zimmer herrichten, wenn der Architekt kommt. Mich aber tangieren weder eine solche Naivität noch Aufdringlichkeit. Denn es ist vollkommen freigestellt, wie man die Häuser bewohnt, die ich baue. Der Zufall bestimmt, welchen Anblick sie jeweils bieten. Das wiegt aber keinesfalls so schwer, dass man deshalb das anfängliche Grundkonzept in Frage stellen müsste. Im Übrigen sollte der Architekt sein Mitspracherecht verlieren, sobald er ein Haus fertig gebaut und übergeben hat.

Es bleibt ganz der Familie freigestellt, ob sie ihr Haus in einem chaotischen

Zustand bewohnt oder in einem Zustand, noch schöner als im Entwurf. Wie dem auch sei, eine gegenteilige Situation wäre ebenfalls denkbar. Angenommen, es gäbe noch ein zweites Haus, gebaut von demselben Architekten, nach derselben Planungsmethode und mit einem ebenso großen Aufwand an Energie. Gesetzt weiter den Fall, die Familie, die gebührenden Respekt hat, findet zu einer noch sehöneren Wohnweise als dies dem Foto entspricht. Das ist kein Hirngespinst, sondern kommt tatsächlich vor, wenn auch viel seltener als der erste Fall. Wie würden nun der Betrachter von vorhin bzw. der Architekt dieses Bild beurteilen Würden sie nicht den Entwurf loben, der eine tiefe Verbundenheit zum Leben zeigt? Würde der Architekt nicht von seiner großartigen Fähigkeit überzeugt sein? Aber hier müsste ich nochmals einen vollkommen anderen Standpunkt vertreten, den man wiederum als falsch bezeichnen würde. Es ist nämlich ausschließlich der Verdienst der Familie, wenn diese Szenerie vom ursprünglichen Plan des Architekten abweicht. Wie schön sie wohnt, ist ebenfalls ganz allein ihr überlassen.
Sei es ein Anblick, vor dem man die Augen verschließen oder aber, den man anderen

stolz zeigen möchte, ob er nun an den eigentlichen Plan des Architekten nicht heranreicht

oder ihn sogar übertrifft: der Architekt darf sich keineswegs von solch launenhaften Bildern irritieren lassen. Falls die spätere Lebensweise in einem Haus tatsächlich als Urteilskriterium zur Bewertung des Entwurfs dienen soll, dann muss auf eine Weise verfahren werden, die trotz so unterschiedlicher Sachlage wie bei den beiden Fällen oben zur gleichen Schlussfolgerunso unterschiedlicher Sachlage wie bei den beiden Fällen oben zur gleichen Schlussfolgerung führt. Logischerweise ist eine solche direkte Untersuchung von Mängeln in einem Haus – einem Teil oder dem ganzen Haus – nur dann praktikabel, wenn in ihm exakt auf die Weise gelebt wird, wie der Architekt das in seinem Entwurf vorgesehen hat. Die Wahrscheinlichkeit, diese Untersuchungsweise in Reinform anwenden zu können, ist folglich sehr gering, und man sollte bei den bisher aufgeführten Fällen grundsätzlich flexibler vorgehen. Egal, ob ein Haus ästhetisch zufriedenstellend bewohnt wird oder nicht, sich davon abhängig zu machen beweist nur dass man seine Autonomie als Architekt verloren hat

#### Inszeniert die Schönheit des fiktiven Raums!

Ein Haus chaotisch zu bewohnen, ist also durchaus erlaubt. Falls es aber in einer Zeitschrift vorgestellt wird und der Architekt mit seinem Anblick unzufrieden ist, darf er es selbstverständlich auch so inszenieren, "als könne man sich noch nicht einmal im Schlaf ungezwungen umdrehen." Man sollte nicht vorschnell urteilen, ob das gut oder schlecht sei. Schaffe einen schönen Raum, mit dem Du wirklich zufrieden sein kannst! Wird er dann in einer Zeitschrift präsentiert und zieht die Blicke vieler Menschen auf sich, weil sie sich von ihm angesprochen fühlen, ist dies gelungen. Misslungen ist es, wenn es trotz aller Mühe zu gar keiner Reaktion

Ich setze mich immer mit ganzer Kraft für eine solche Inszenierung ein. Im Raum muss es Platz für das Unnütze geben, aber unnütze Gegenstände in ihm kann ich nicht ertragen. Denn der unnütze Raum ist schön, unnütze Gegenstände keineswegs. Einen solchen für die Zeitschrift inszenierten Raum nenne ich daher "fiktiven Raum", vorausgesetzt, das Haus befindet sich normalerweise in einem chaotischen Zustand. Und dieses Fiktive gilt es, weit in die Gesellschaft hinauszutragen. Sobald der fiktive Raum als schön wahrgenommen wird, bekommt das Haus gesellschaftliche Relevanz. Die Gegenargumentation, die da lautet, für das Wohnhaus sei eine leblose

Schönheit ohne jeden Sinn, ist absehbar. Aber dann wäre es grundsätzlich falsch, etwas Schönlier dunie jeden Sinn, ist absendan. Aber dann wate es grundsatzien insten, rewise Lebloses als schön zu empfinden. Ein schöner Raum lässt sich nämlich nicht inszenieren, wenn man ihn vom Leben trennt. Deshalb scheint es unerheblich, wie groß die Diskrepanz zwischen wirklichem Leben und fiktiver Schönheit ist. Solange der fiktive Raum etwas in den Menschen wachruft, hat er seine Berechtigung. Zugleich wird sich wohl jeder über diese Diskrepanz zwischen Zeitschriftenfoto und tatsächlicher Nutzungsweise Gedanken machen. Als Mies van der Rohe aber 1951 sein "Farnworth-House" vorstellte, fragte niemand Ans wise van ute Note auch 1931 Sein in Amerika dieses extravagante Haus gebaut oder von welchen Menschen es wie benutzt werde. Man war einfach nur hingerissen. Ich denke, das trifft über van der Rohes Haus hinaus auf alle ausländischen Wohnhäuser von großen Architekten zu. Vom fiktiven Raum geht eine gewaltige Kraft aus. Genau diese Paszination ist anderen Architekten Anlass genug, sich ebenfalls um die Gestaltung schöner Räume zu bemühen. Wirklich existent ist der fiktive Raum, nicht das reale Haus.

Warum entwickelt sich bei unseren Wohnhäusern der Entwurf nicht auf diesem Weg? Der Architekt sollte den Raum ganz nach seinem Geschmack in Szene setzen, der Fotograf ihn ganz nach seinem Belieben aufnehmen und schließlich der Herausgeber der Zeitschrift letzte Hand anlegen, um das Bild dieses Raums in die Öffentlichkeit zu tragen. Ist denn sinnvoll eine Diskussion darüber zu führen, inwieweit man einer solchen mehrfach gesteigerten Fiktionalität trauen kann? Es existiert heute nicht mehr die kleine Welt der Künstler bzw. der Kunst in den europäischen Städten des Mittelalters und der Neuzeit oder die sich um die künstlerische Tätigkeit gruppierende kleine Gemeinschaft derselben Epochen in Japan, in der man sich noch durch direktes Sehen und Fühlen ein Urteil bilden konnte; und selbst wenn sie noch existierte, wäre das unerheblich. Beim Wohnhaus ist es mehr noch als bei öffentlichen Gebäuden wichtig, sich die Bedeutung des Fiktiven bewusst zu machen Der Entwurf eines Wohnhauses ist als kreativer Akt zu verstehen, bei dem das Vergleichen mit dem realen Objekt vollkommen verfehlt ist.

Ob es eines Vergleichs bedarf, entscheidet allein der Architekt. Ist ein ganz aus einer

sich mehrfach gesteigerten Fiktionalität heraus existierendes Werk gelungen, so handelt es sich zwangsläufig auch beim realen Objekt um gute Architektur, eine Wechselbeziehung, auf die man vertrauen kann. Je vortrefflicher das architektonische Werk, desto vorzüglicher seine fiktiven Bewertungssysteme. Man denke an den konkreten Fall der Kaiserlichen Landresidenz Katsura: Heutzutage existiert mehr als nur ein fiktiver Raum zur Katsura-Residenz und jeder einzelne ist von außerordentlichem Wert.

Nimmt man diese Parallelität nicht wahr, dann wird das Fiktive schließlich nur noch im negativen Sinn existieren. Damit beziehe ich mich nicht auf die triviale Auffassung, dass auch aus einem noch so schlechten Haus durch geschicktes Fotografieren ein "Kunstwerk" gemacht werden kann. Das Fiktive, das ich hochhalte, schlägt eine kostbare Brücke zwischen Gesellschaft und Architekt. Nutzt man diese Brücke nicht auf konstruktive Weise, dann

ie zusammenzustürzen. Ich behaupte immer: Das Wohnhaus ist Kunst.<sup>19</sup> Zur Vermeidung von Missverständnissen füge ich jedes Mal hinzu: Mit dieser These ist gemeint, dass es Kunst nicht in Hinblick auf den gestalterischen Aspekt ist, sondern durch das Wechselspiel von Wohnhauskonzeption und Gesellschaft. Ferner verliert es, falls es keine Kunst ist, seine Existenzberechtigung. Sich auf einen breiteren Austausch mit der Gesellschaft einzustellen. Extractive et migrafie Stefa dur einem breiteten Austausen imt der Gesenschaft einzusteiten, betrachte ich somit nicht als untergeordnete Aufgabe. Auch auf die Kommunikation mit den Massenmedien kann selbstverständlich nicht verzichtet werden. Insofern ist für mich der fiktive Raum mehr als bloße Fiktion.

#### Auch vom Bauherrn ist der Entwurf unabhängig

Ein Wohnhaus darf nicht für den Bauherrn entworfen werfen. Der Architekt muss sich auch

emanzipieren. Hört sich das vielleicht zu radikal an? Alle anderen Formulierungen kämen mir wie eine Lüge vor. Ich habe immer betont, dass für den Architekten unbedingt ein sowohl von der Stadt als auch dem Grundstück sowie der Familienkonstellation völlig losgelöster Standpunkt notwendig ist. Ich komme also zwangsläufig zu einer solchen Schlussfolgerung. Allerdings verwies ich in diesem Zusammenhang stets darauf, dass mit der Freiheit ein entsprechendes Verantwortungsbewusstsein einhergeben muss. Mit anderen Worten: Gerade entsprechendes verantwortungsdewidsstein einnergenen muss, ihr anderen worten, Gefade mit einer Entwurfsphilosophie und -methode in ihrer Unabhängigkeit sogar vom Bauherrn demonstriert der Architekt absolutes Verantwortungsbewusstsein ihm gegenüber. Mit meiner Feststellung, man müsse sich bei der Wohnhauskonzeption von den Vorgaben des Bauherrn frei machen, verfolge ich daher die Absicht, mit der Autonomie des Architekten auch auf

Eis befremdet mich ungemein, wenn ich Zeuge großer Dankesbekundungen seitens des Bauherrn werde, das Haus sei im tiefen Verständnis für ihn und durch die getreue Ausführung der Handwerker entstanden. Das mag zwar zutreffen und damit ein wenig zu werben, ist sehon erlaubt. Fühlt sich der Architekt aber tatsächlich dadurch bestätigt, scheint

<sup>16</sup> Im Allgemeinen ist der Terminus "Kleinsthaus" gebräuchlich, wobei die Form des "Einschlafzimmerhauses" eine besonders extreme Ausprägung darstellt. Nur wenn das Haus von einem Ehepaar bewohnt wird, geht ein solches Woh-nen nicht in Chaos über. Aus diesem Grund spreche ich vom "Extremhaus". Neben dem Haus des Dichters besitzer u.a. das "Haus in Komne" und das "Regenschirmhaus" diesem Charakter.

<sup>17</sup> Kenchiku 1961, 7 gatsugo, sengo jūtaku no mondaisaku 20 dai, kaisetsu Hayashi [Architektur, Juni 1961, 20 herausragende Beispiel des Nachkriegswohnhauses, Kommentar: Hayashi Shōji].

<sup>18</sup> Ich führe den Fall dieses in Unordnung geratenen Hauses nicht als ein Beispiel für Respektlosigkeit vor meiner Werk an. Aus Takt gegenüber der Familie, die zu den großen Befürwortern meines Entwurfs zählt, sei dies ange

<sup>19</sup> Jūtaku wa gejiutsu dearu [Das Wohnhaus ist Kunst], in: Shinkenchiku [Neue Architektur], Mai 1961

# Hermann Czech, *Alles ist Umbau*

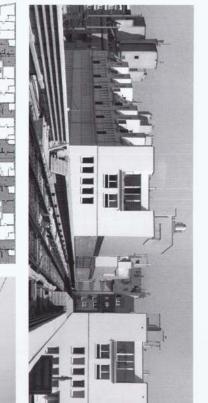
from werk, bauen + wohnen 3, Vol.85, Zürich, 3/1998, p. 6-11

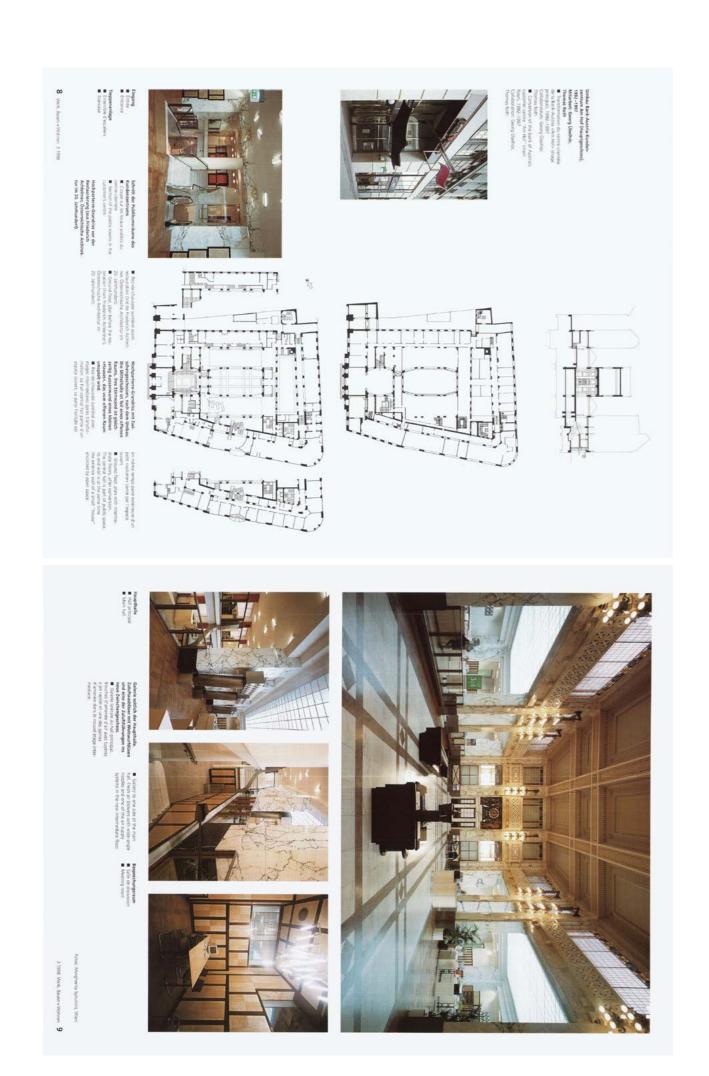


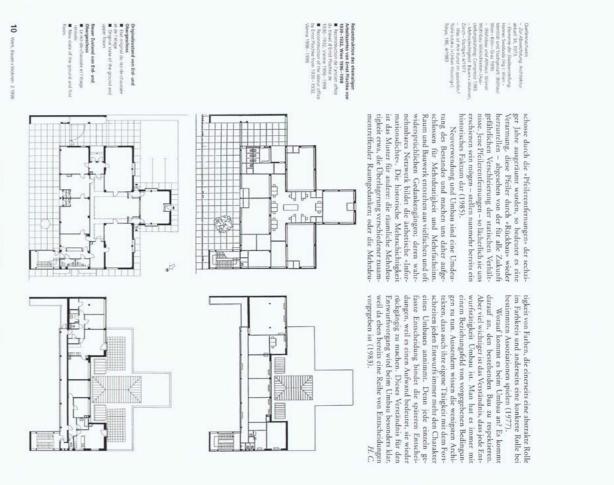








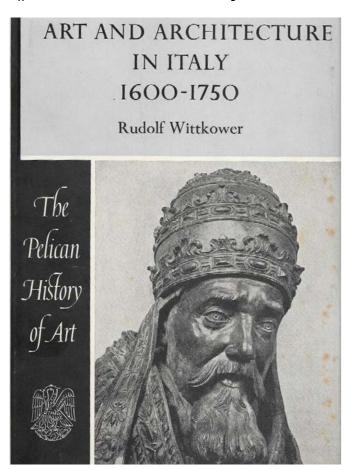






# Rudolf Wittkower, S. Giovanni in Laterano, S. Agnese, S. Andrea delle Fratte, and Minor Ecclesiastical Works

from "Art and Architecture in Italy 1600 to 1750", Penguin Books, London, 1958



While S. Ivo was in course of construction three large works were entrusted to Borromini: the reconstruction of S. Giovanni in Laterano, the continuation of Rainaldi's S. Agnese in Piazza Navona, and the exterior of S. Andrea delle Fratte. A thorough restoration of S. Giovanni had become necessary since the Early Christian basilica was in danger of collapse. Borromini's work was begun in May 1646 and finished by October 1649, in time for the Holy Year.1 His task was extremely difficult because Innocent X insisted on preserving the venerable basilica. How could one produce a modem Baroque building under these circumstances?2 Borromini solved his problem by encasing two consecutive columns of the old church inside one broad pillar, by framing each pillar with a colossal order of pilasters throughout the whole height of the nave, and by placing a tabernacle niche of coloured marble for statuary into the face of each pillar where originally an opening between two columns had been (Plate 2). The alternation of pillars and open arches created a basic rhythm well known since Bramante's and even Alberti's days, Borromini, however, carried it not only across the corners of the entrance wall, thereby transforming the nave into an enclosed space, but introduced another rhythm which reverses the primary one. The spectator perceives simultaneously the continuous sequence of the high bays of the pillars and the low arches (A b A b A ...) as well as that of the low tabernacles and the high arches (a B a B a ...). Moreover, this second rhythm has an important chromatic and spatial quality, for the cream-coloured arches - 'openings' of the wall - are contrasted by the dark-coloured tabernacles which break through the plane of the wall and project into the nave.

It has recently been ascertained<sup>3</sup> that Borromini intended to vault the nave. The present arrangement, which preserved Daniele da Volterra's heavy wooden ceiling (1564-72), must be regarded as provisional, but after the Holy Year there was no hope of continuing this costly enterprise. The articulation of the nave would have found its logical continuation in the vault, which always formed an integral part of Borromini's structures. If the execution of his scheme thus remained a fragment, he was yet given ample scope for displaying his skill as a decorator. The naturalistic palm

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branches in the sunken panels of the pilasters of the aisles, the lively floral ornament of the oval frames in the clerestory, the putti and cherubim forming part of the architectural design as in Late Gothic churches, and, above all, the re-arrangement in the new aisles during Alexander VII's pontificate of the old tombs and monuments of popes, cardinals, and bishops - all this shows an inexhaustible wealth of original ideas and an uninhibited imagination. Although contemporaries regarded the settings of these monuments as a veritable storehouse of capriccios,4 they are far from unsuitable for the purpose for which they were designed - on the contrary, each of the venerable relics of the past is placed into its own kind of treasure-chest, beautifully adapted to its peculiar character. It is typical of Borromini's manner that in these decorations realistic features and floral and vegetable motifs of dewy freshness merge with the sharp and crystalline architectural forms.5

If in S. Giovanni in Laterano Borromini had to renounce completion of his design, the handicap in S. Agnese in Piazza Navona was of a different nature. Pope Innocent X wanted to turn the square on which his family palace was situated into the grandest in Rome; it was to be dominated by the new church of S. Agnese to replace an older one close to the palace. Carlo Rainaldi, in collaboration with his father Girolamo, had been commissioned to build the new structure, the foundation stone of which was laid on 15 August 1652. The Rainaldis designed a Greek-cross plan with short arms and pillars of the crossing with broad bevels which were opened into large niches framed by recessed columns. While the idea of the pillars with niches derived from St Peter's, the model for the recessed columns was Cortona's SS. Luca e Martina. The building went up in accordance with this design, but soon criticism was voiced, particularly as regards the planned staircase, which extended too far into the piazza. A crisis became unavoidable, the Rainaldis were dismissed, and on 7 August 1653 Borromini was appointed in their place.

To all intents and purposes he had to continue building in accordance with the Rainaldi plan, for the pillars of the crossing were standing to the height of the niches. Yet by seemingly

minor alterations he changed the character of the design. Above all, he closed the recesses prepared for the columns and placed the latter in front of the pilasters (Figure 1). By this device the openings of the cross arms, narrow already in Rainaldi's design. were further reduced, so that pillars and cross arms were given almost equal width. The crossing, therefore, appears to the eve as a regular octagon; this is accentuated by the sculptural element of the all but free-standing columns (Plate 3). Colour contrasts sustain this impression, for the body of the church is white (with the exception of the high altar), while the columns are of red marble. Moreover, an intense verticalism is suggested by virtue of the projecting entablature above the columns, unifying the arch with the supporting columns; and the high attic above the entablature, which appears under the crossing like a pedestal to the arch,6 increases the vertical movement. It will now be seen that the octagonal space - also echoed in the design of the floor - is encompassed by the coherent rhythm of the alternating low bays of the pillars framed by pilasters and the high 'bays' of the cross-arms framed by the columns. By giving the cross-arms a length much greater than that intended by Rainaldi, Borromini created a piquant tension between them and the central area. Thus a characteristically Borrominesque structure was erected over Rainaldi's traditional plan. Nor did the latter envisage a building of exceptionally high and slender design. Borromini further amplified the vertical tendencies by incorporating into his design an extraordinarily high drum and an elevated curve for the dome - which obviously adds to the importance of the area under the crossing (Figure 1). Rainaldi, by contrast, had planned to blend a low drum with a broad, rather unwieldy dome

In spite of the difficulties which Borromini had to face in the interior, he accomplished an almost incredible transformation of Rainaldi's project. In the handling of the exterior he was less handicapped. The little that was standing of Rainaldi's façade was pulled down. By abandoning the vestibule planned by the latter, he could set the façade further back from the square and design it over a concave plan. In Rainaldi's project the insipid crowning features at both ends of the façade were entirely overshadowed

Rudolf Wittkower

by the weight of the dome. Borromini extended the width of the façade into the area of the adjoining palaces, thus creating space for freely rising towers of impressive height. But he was prevented from completing the execution of his design. After Innocent X's death on 7 January 1655, building activity stopped. Soon difficulties arose between Borromini and Prince Camillo Pamphili, and two years later Carlo Rainaldi in turn replaced Borromini. Assisted by Giovanni Maria Baratta and Antonio del Grande, Carlo proceeded to alter those parts which had not been finished: the interior decoration, the lantern of the dome, the towers, and the façade above the entablature. The high attic over the façade, the triangular pediment in the centre, and certain simplifications in the design of the towers are contrary to Borromini's intentions. But, strangely enough, the exterior looks more Borrominesque than the interior. For in the interior the rich gilt stuccoes, the large marble reliefs - a veritable school of Roman High Baroque sculpture - Gaulli's and Ciro Ferri's frescoes in the pendentives and dome: all this tends to conceal the Borrominesque quality of the structure.8 Completion dragged on for many years. The towers went up in 1666; interior stuccoes were still being paid for in 1670. and the frescoes of the dome were not finished until the end of

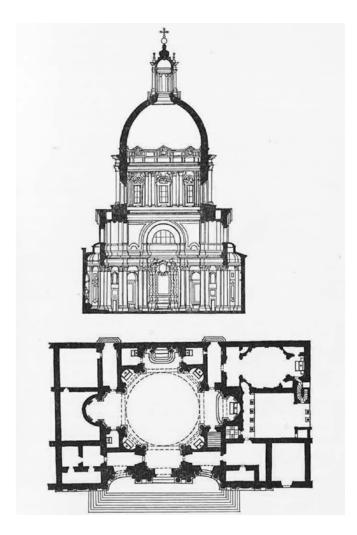
In defiance of the limitations imposed upon Borromini, S. Agnese occupies a unique position in the history of Baroque architecture. The church must be regarded as the High Baroque revision of the centralized plan for St Peter's. The dome of S. Agnese has a distinct place in a long line of domes dependent on Michelangelo's creation. From the late sixteenth century onwards may be observed a progressive reduction of mass and weight, a heightening of the drum at the expense of the vault, and a growing elegance of the sky-line. All this reached a kind of finality in the dome of S. Agnese. Moreover, from a viewpoint opposite the entrance the dome seems to form part of the façade, dominates it, and is firmly connected with it, since the double columns at both sides of the entrance are continued in the pilasters of the drum and the ribs of the vault. Circumstances prevented the dome of St Peter's from appearing between two framing towers. The idea

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found fulfilment in S. Agnese; here dome and towers form a grand unit, perfectly balanced in scale. Never before had it been possible for a beholder to view at a glance such a rich and varied group of towers and dome while at the same time experiencing the spell of the intense spatial suggestions: he feels himself drawn into the cavity of the façade, above which looms the concave mass of the drum. Nobody can overlook the fact that Borromini, although he employed the traditional grammar of motifs, repeated here the spatial reversal of the façade of S. Ivo.

Probably in the same year, 1653, in which he took over S. Agnese from Rainaldi, Borromini was commissioned by the Marchese Paolo Bufalo to finish the church of S. Andrea delle Fratte which G. Guerra had begun in 1605. Although Borromini was engaged on this work until 1665, he had to abandon it in a fragmentary state. The transept, dome, and choir which he added to the conventional interior reveal little of his personal style. Much more important is his contribution to the unfinished exterior (Plate 4). It is his extraordinary dome and tower, designed to be seen as one descends from Via Capo le Case, that give the otherwise insignificant church a unique distinction. Similar to S. Ivo, the curve of the dome is encompassed by a drumlike casing. But here four widely projecting buttresses jut out diagonally from the actual body of the 'drum'. In this way four equal faces are created, each consisting of a large convex bay of the 'drum' and narrower concave bays of the buttresses. The plan of each face is therefore similar to the lower tier of the façade of S. Carlo alle Quattro Fontane. Once again Borromini worked with spatial evolutions of rhythmic triads, and once again a monumental order of composite columns placed at the salient points ensures the unbroken coherence of the design. This extraordinary structure was to be crowned by a lantern - which unfortunately remained on paper - with concave recesses above the convex walls underneath. Without this lantern the spatial intentions embodied in Borromini's design cannot be fully gauged.9

The tower, rising in the north-east corner next to the choir, was conceived as a deliberate contrast to the dome. Its three tiers form completely separate units. While the lowest is solid and



square with diagonally-projecting columned corners, the second is open and circular and follows the model of ancient monopteral temples. By topping this feature with a disproportionately heavy balustrade the circular movement is given an emphatic, compelling quality. In the third tier the circular form is broken up into double herms with deep concave recesses between them - a new and more intensely modelled version of the lantern of S. Ivo. While full-blooded cherubs function as carvatids, their wings enfold the stems of the herms. At this late stage of his development Borromini liked to soften the precise lines of architecture by the swelling forms of sculpture, and the cherub-herm, an invention of his far removed from any classical models, fascinated him in this context.<sup>10</sup> The uppermost element of the tower consists of four inverted scrolls of beautiful elasticity; on them a crown with sharply pointed spikes balances precariously: the whole a triumph of complex spatial relationships and a bizarre concetto by which the top of the tower is wedded to the sky and the air. Thus the flexible but homogeneous massive bulk of the dome is a foil for the small scale of the tower with its emphasis on minute detail (capitals of the monopteros!) and its radical division into contrasting shapes.11

Among Borromini's lesser ecclesiastical works two churches. belonging to his late period, may be singled out for special consideration: S. Maria dei Sette Dolori and the Church of the Collegio di Propaganda Fide. In both cases the church lies at right angles to the façade, and both churches are erected over simple rectangular plans with rounded corners. S. Maria dei Sette Dolori was begun in the early 1650s and continued in the sixties.12 The exterior, an impressive mass of raw bricks, was still unfinished at the time of Borromini's death. The interior is articulated by an imposing sequence of columns arranged in triads between the larger intervals of the two main axes, which are bridged by arches rising from the uninterrupted cornice (Plate 5).13 In spite of the difference in plan, S. Maria dei Sette Dolori is in a sense a simplified version of S. Carlo alle Quattro Fontane.14 But above the cornice the comparison does not hold. Here there is a low clerestory and a coved vault divided by ribs, linking a

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pair of columns across the room.<sup>15</sup> This arrangement contained potentialities which were further developed in the church of the Propaganda Fide.

In 1646 Borromini was appointed architect to the Collegio di Propaganda Fide. But it was not until 1662 that the church behind the west front of the palace was in course of construction. Two years later it was finished, with the exception of the decoration.16 At first Borromini planned to preserve the oval church built by Bernini in 1634. When it was decided to enlarge it, he significantly preferred the simple hall type in analogy to S. Maria dei Sette Dolori and the much earlier Oratory of St Philip Neri. But the changes in design are equally illuminating. The clerestory of S. Maria dei Sette Dolori was still reminiscent of that of the Oratory. By contrast, the church of the Propaganda Fide embodies a radical revision of those earlier structures (Plate 6). The articulation consists here of a large and small order, derived from the Capitoline palaces. The large pilasters accentuate the division of the perimeter of the church into alternating wide and narrow bays, while the cornice of the large order and the entablature of the small order on which the windows rest function as elements unifying the entire space horizontally. Different from S. Maria dei Sette Dolori, the verticalism of the large order is continued through the isolated pieces of the entablature into the coved vaulting and is taken up by the ribs, which link the centres of the long walls with the four corners diagonally across the ceiling (Plate 7). Thus an unbroken system closely ties together all parts of the building in all directions. The coherent 'skeleton'-structure has become all-important - hardly any walls remain between the tall pilasters! - and to it even the dome has been sacrificed. The oval project, which would have required a dome, could not have embodied a similar system. No post-Renaissance building in Italy had come so close to Gothic structural principles. For thirty years Borromini had been groping in this direction. The church of the Propaganda Fide was, indeed, a new and exciting solution, and its compelling simplicity and logic fittingly concludes Borromini's activity in the field of ecclesiastical architecture.17

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- Francesco Borromini: Rome, S. Andrea delle Fratte. Tower and dome, 1653-65 Francesco Borromini: Rome, S. Maria dei Sette Dolori. Interior, begun after 1650
- Francesco Borromini: Rome, Collegio di Propaganda Fide. Church, 1662-4 Francesco Borromini: Rome, Collegio di Propaganda Fide. Vaulting of the church





- Francesco Borromini: Rome, S. Giovanni in Laterano, 1646-9, Nave
- Francesco Borromini: Rome, S. Agnesein Piazza Navona, begun 1652. Interior

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- <sup>1</sup> The twelve Apostles in the tabernacles of the nave and the oval paintings above them belong to the Pontificate of Clement XI. Borromini's plans for portico and façade remained on paper. They were later executed by Alessandro Galilei
- For the development of Borromini's project see, above all, K. Cassirer, 'Zu orromini's Umbau der Lateransbasilika'. Jahrbuch der Preussischen Kunstsammlungen. XLII (1921), 55ff. In addition, H. Egger in Beiträge zur Kunstgeschichte Franz Wickhoff gewidmet, Vienna, 1903, and M. Dvořák, 'Francesco Borromini als Restaurator', Kunstgeschichtliches Jahrbuch der k.k. Zentral-Kommission, Vienna, 1907 (Beiblatt), 89ff. H. Thelen, Kunstchronik, VII (1954), 264 ff.
- In Intech, Austrationio, VI (1994), 204
   On the meaning of the capriccio in seven-teenth-century art, see Argan, Borromini, 40
   For a detailed discussion of all the monuments, see P. Portoghesi, 'I monumenti borrominiani della basilica lateranense', Quaderni (1955), no. II, and R. U. Montini in Palladio, V (1955), 88ff.
- This is due to the fact that the frames of the painted pendentives are carried down this is due to the late that the traines of the painted pendentives are carried worth through the area of the attic. It is worth while to compare Borromin's solution with that in St Peter's, where the entablature over the pilasters of the pillars does not project and where the arch of the vault rests on the entablature without an attic – thus producing neither the unifying verticalism nor the slender proportions of S. Agnese For a further analysis, see Wittkower, *Art Bull.*, XIX (1937), 256ff.
- <sup>8</sup> Even Bernini had a hand in some of the decoration; he was responsible for the
- 8 Even Bernini had a hand in some of the decoration; he was responsible for the details of the entablature
  9 For a different opinion, see A. de Rinaldis, L'arte in Roma dal Seicento al Novecento, Bologna, 1948, 197. The lantern appears in a ground plan in the Albertina drawn into the plan of the 'drum'. This drawing is one of the most interesting documents for Borromini's medievalizing approach to planning. His procedure can be fully reconstructed, since the design contains the complete geometrical pattern carefully drawn. It appears, first, that the essential points of the construction are determined by incommensurable magnitudes and, secondly, that the shape of the lantern is by incommensurable magnitudes and, secondly, that the shape of the lantern is geometrically derived from the drum, and it is this - the geometrical unification of different storeys drawn into one plan – that reveals the closest contact with late medieval principles

  10 For other cherub-herms in Borromini's late work, see the monument of Pope Sergius IV in S. Giovanni in Laterano and the façade of S. Carlo alle Quattro Fontane
- in 3. Goodmin in Lateranto and the lagace of 5. Carto alle Quattro Fortane.

  "The coherence of the tiers of the tower is stressed, however, by the placing of all the supporting elements in the diagonals, corresponding to the buttresses of the 'drum'.

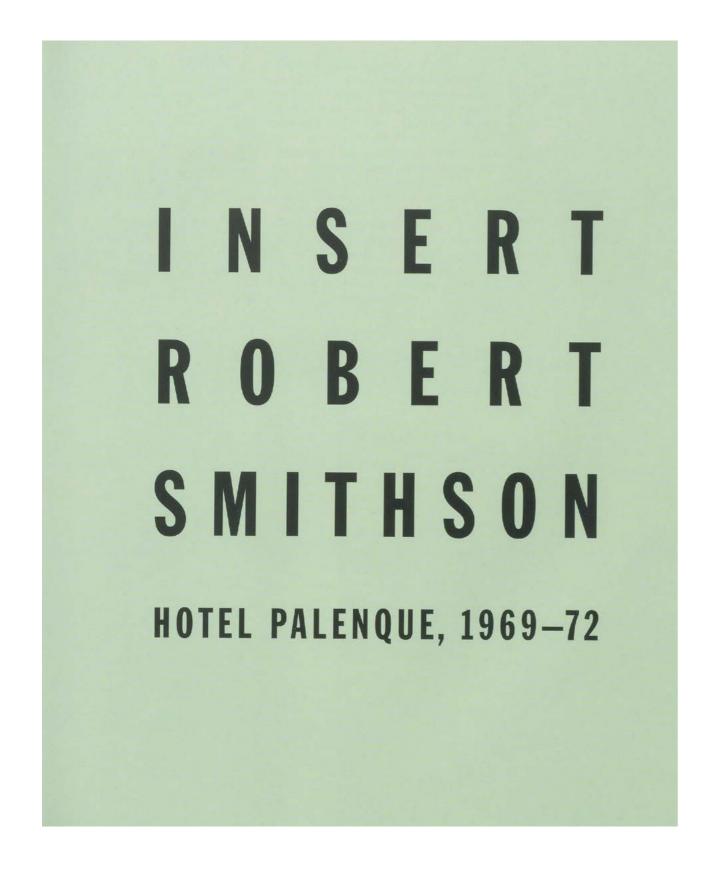
  Of the whole exterior only the two upper tiers and the crowning feature of the tower were stone-faced and finished.
- <sup>2</sup> See M. Bosi, *S. Maria de' Sette Dolori*, Rome, 1953
- 5 See M. Bost, S. Mana de Sette Doton, Rome, 1953.
  13 The motif of the straight entablature cum arch derives from Hellenistic sources (familiar to Quattrocento architects) and was here first used by Borromini. In 1646 he incorporated it in his project for the Palazzo Pamphili in Plazza Navona and executed it in the gallery of the same palace. It is not impossible that more than ten years later this stimulated Pietro da Cortona to his use of the same motif in the façade of S. Maria
- 4 Here too Borromini worked with similar overlapping rhythms which, starting with the entrance bay, may be expressed as: A I b' b b' I A I b' b b' I A I ...
- or: b' A b' | b | b' A b' | b | ...

Rudolf Wittkowe

- <sup>15</sup> It is not certain that anything above the cornice corresponds to Borromini's design. In any case, the interior decoration, including the diamond-shaped simple coffers of the vault (painted), belongs to the restorations of 1845 and 1928-9
  <sup>16</sup> Interior decoration after Borromini's death, mainly by Carlo Fontana's son, Francesco. Complete restoration of the interior in 1815
  <sup>17</sup> For the sake of completeness, the following list of minor ecclesiastical works may supplement the buildings discussed in the text: 1640-2, altar of the Annunciation, SS. Apostoli, Naples, closely resembling the system used for the façade of the Oratory of St Philip Neri. 1658, rebuilding of the little chapel S. Giovanni in Oleo near Porta
  Latina with a dome hidden behind a cylindrical feature (decorated with a classicizing Latina, with a dome hidden behind a cylindrical feature (decorated with a classicizing frieze) and a cone-shaped roof. – About 1660, Cappella Spada in S. Girolamo della Carità, laid out with colourful marble decorations. Here the ,bizarre 'idea of replacing the balustrade of the chapel by kneeling angels who hold a piece of (marble) cloth between them (allusion to Christ's pall?). Full discussion by P. Portoghesi in *Quaderni* (1953), no.4. This is the most important of some minor works for the Spada family, who patronized Borromini from the 1630s onwards (see also A. Corbara in *Critica d'arte*, IV-V (1939-40), 141 and Portoghesi in *Palladio*, IV (1954), 122). – 1664, high altar of S. Giovanni de' Fiorentini, begun much earlier by Pietro da Cortona and showing the latter's style. Also in the choir chapel design of the Falconieri tombs. Finally, the Falconieri crypt in the same church, only recently discovered, should be mentioned; see E. Rufini, S. Giovanni de' Fiorentini (Le chiese di Roma illustrate, 39), Roma, 1957, 67, 103 (document).

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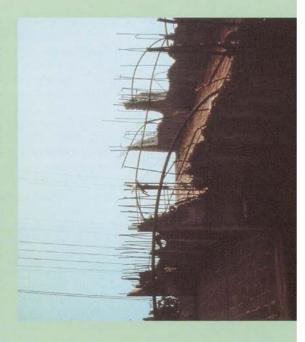
lecture by Robert Smithson given to architecture students at the University of Utah, 1972





This slide shows an interesting situation. At one point they evidently decided to build some floors, and decided that that wasn't a very good idea so they demolished them, but left this spiky, irregular, cantilevered effect coming off the side of the wall. It sort of suggests Piranesi, I don't know whether you know of the prison series of Piranesi, but they are full of these floors that really go nowhere and stairways that just disappear into clouds, and this sort of just breaks off into the Mexican dirt and you're just sort of left with this rather handsome wall structure, and I rather like this particular technique. It's a "de-architecturization" you might say. It's a breaking away of unnecessary floors. After all floors are not merely for standing on, I mean you can have some of the partial floor motif. Actually I spent many happy moments in the Hotel Palenque meditating on this particular section. It really appeals to me. I like that sort of broken look. You know you can just see the hammers coming down and taking away the pieces of concrete.

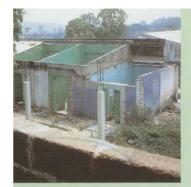
Dieses Dia zeigt eine interessante Situation: Da haben die Menschen offensichtlich beschlossen, Geschossböden anzulegen, die ihnen dann aber nicht gefielen, so dass sie sie wieder zerstörten; dabei liessen sie diese spitzen, wie zufällig aus der Wand ragenden Ansätze aus Träger-Eisen und Beton stehen. Das erinnert irgendwie an Piranesi; ich weiss nicht, ob Sie die Piranesi-Gefängnisse kennen, aber da gibt es auch ständig Geschosse, die nirgendwo hinführen, und Treppen, die einfach in den Wolken verschwinden. Das hier verläuft praktisch auch im mexikanischen Sand, und da steht man dann vor dieser äusserst reizvollen Wandstruktur; ich mag diese eigenartige Technik. Man könnte sie auch als "Ent-Architekturisierung" bezeichnen: das Wegbrechen überflüssiger Böden. Schliesslich sind Böden nicht nur zum Draufstehen da, ich meine, ein Boden ist auch als Motiv für sich genommen interessant. Tatsächlich habe ich viele glückliche Augenblicke im Hotel Palenque damit verbracht, über diesen Teil des Gebäudes nachzudenken. Er zieht mich regelrecht in seinen Bann. Ich mag diese Gebrochenheit. Man sieht geradezu die Hämmer niedersausen und den Beton wegschlagen.





Now this is what you could call the center of the hotel. It's a kind of garden of cast-off bricks you might say. They are multi-colored actually. I mean if you look closely they have little pieces of multi-colored plaster all over them and they make a fine place for chameleons and lizards to scramble over. In the background you can see the rather nice door effect, you know going into these dark passages you just can't imagine what's lurking in there; probably just another series of winding trails. The whole thing, the whole hotel is just interlacing on interlacing. A kind of great mass of filigree just winding all around itself. And here you can see this kind of meaningless pillar of some sort that was evidently the beginning of some structure but it doesn't really matter, I mean, it sort of defies all functionalism and I especially like the corrugated roof. I like that kind of sense of consistency: the way it's sort of rippled as it goes across—the nice use of the blue against the green. One can't figure out why they put that door there but it seems to belong, it seems to have some incredible sort of Mayan necessity. It just grew up sort of like a tropical growth, a sort of Mexican geologic, man-made wonder.

Das könnte man als Mittelpunkt des Hotels bezeichnen. Es ist eine Art Garten aus ausrangierten Ziegeln. Sie schillern in vielen Farben. Wenn man genau hinsieht, erkennt man, dass sie von vielfarbigen Gipsstückchen überzogen und damit der ideale Platz für Chamäleons und Eidechsen sind. Im Hintergrund sieht man einen wunderschönen Toreffekt, also etwas, das in dunkle Gänge führt, wo man nicht weiss, was drinnen lauert; wahrscheinlich wieder lauter verschlungene Pfade. Das ganze Hotel ist einfach durch und durch verwoben und verflochten. Eine Art in sich selbst verschlungenes Filigran-Gewebe. Und hier sieht man wieder so eine bedeutungslose Säule. Da sollte offensichtlich einmal eine Struktur entstehen, aber das spielt eigentlich keine Rolle, ich meine, sie ist eine Absage an jede Art von Funktionalität. Vor allem mag ich das gewellte Dach, diese Stimmigkeit, die wellenförmige Struktur, und wie sich das Blau von dem Grün absetzt. Es ist zwar nicht ersichtlich, warum diese Tür da ist, aber sie scheint dorthin zu gehören, sie hat diese unglaubliche, für die Maya-Kultur typische Notwendigkeit. Sie entstand in einer Art tropischem Wachstum, ein Stück mexikanischer Geologie sozusagen, ein Wunder von Menschenhand.



Now this shows you the roofless motif which I think is very, very handsome. Once again the tropical green interior; you know everything is very green there. It's the beginning of the tropical rain forest, it's super-saturated green, I mean everything looks green there—a touch of blue to put you a little at ease, but not too much—and there you can see those pillars again. I mean, it's hard to say but they might be pylons for torches or something of that sort, which might be quite nice. This is really the old hotel and you can see that instead of just tearing it down at once they tear it down partially so that you are not deprived of the complete wreckage situation. That's very satisfying actually to me: it's not often that you see buildings being both ripped down and built up at the same time. They really don't know whether they want this part of the hotel or not, so it seems very smart to actually just leave it there...and I mean you never know when you might have some traveler, some tourist who comes to the hotel and wants a place that doesn't have a roof on it. So they are very canny like that. We're looking from the new part of the hotel which as you can see is very de-differentiated. You really have no logic at all, whatsoever. I mean, this is just some balcony, I don't know where it was, it was just a convenient place to take a picture from and...there it is.

Das ist ein Motiv ohne Dach, das mir ganz besonders gefällt. Wieder das tropisch-grüne Interieur; überhaupt ist alles sehr grün dort. Hier beginnt der tropische Regenwald, sein übersättigtes Grün, es ist einfach alles grün, ein Hauch Blau dazwischen, aber nicht zuviel. Und da sieht man wieder die Säulen. Es könnte sich um Masten für Fackeln oder etwas Ähnliches handeln, wunderschön auf jeden Fall. Hier kommt das alte Hotel zum Vorschein. Anstatt es einfach auf einen Schlag abzureissen, tun sie es Schritt für Schritt, so dass einem die Vernichtung in allen Details vor Augen geführt wird. Das finde ich gut: man sieht nicht oft, wie ein Gebäude gleichzeitig abgerissen und aufgebaut wird. Die Menschen wissen nicht genau, ob sie diesen oder jenen Teil des Hotels erhalten wollen oder nicht, und so ist es nur angemessen, dass sie ihn stehenlassen... Ausserdem weiss man nie, ob nicht irgendein Tourist ins Hotel kommt und ein Zimmer ohne Dach möchte. Diese Haltung ist also durchaus umsichtig. Hier schauen wir aus dem neuen Teil des Hotels heraus, der, wie Sie sehen, äusserst ent-differenziert ist. Es gibt keine wie auch immer geartete Logik. Das ist einfach ein Balkon, ich weiss nicht wo, es war eben ein Ort, der sich gut für ein Photo eignete und... bitte sehr.

Now here is one of the more interesting windows in the hotel. This looks out, I mean you really can't see it because the natives burn down the tropical foliage so that they can farm the land and the air fills up with incredible clouds of smoke. They call these things "milpa": It's a very ancient form of farming which goes back to pre-Spanish times. But in that mist if you look through...I mean if you could see actually back there you might remotely be able to pick out a fragment of the Palenque ruins, the temples, the Mayan observatories and other wonders that the pre-Spanish Indians built. My feeling is that this hotel is built with the same spirit that the Mayans built their temples. Many of the temples changed their facades continually: there are sort of facades within facades overlapping facades, facades on facades. You know this window is actually looking out over the things that we went there to see but you won't see any of those temples in this lecture; that's something that you have to go there to see for yourself, and I hope that you go to the hotel Palenque so that you learn something about how the Mayans are still building. The structure has all of the convolution and terror, in a sense, that you would find in a typical Mayan temple—especially of the Uxmal variety which is very very...it's called Mayan Baroque and made out of serpentine facades loaded with spirals and rocks carved in the shape of woven twigs and things; it's quite nice. So that to me this window, this seemingly useless window really called forth all sorts of truths about the Mexican temperament.

Hier haben wir eines der interessanteren Fenster im Hotel. Es gewährt Ausblick auf... man kann es eigentlich nicht richtig sehen, weil die Einheimischen das tropische Laubwerk abbrennen, damit sie das Land bebauen können, und dabei steigen unglaubliche Rauchwolken auf. Sie nennen das «milpa»: Es ist eine sehr alte Methode der Urbarmachung, die auf vorspanische Zeiten zurückgeht. Aber wenn Sie durch den Nebel hindurchsehen könnten, würden Sie in der Ferne ein Bruchstück der Palenque-Ruinen erkennen, die Tempel, die Maya-Observatorien und andere Wunderwerke der vorspanischen Indianer. Ich habe den Eindruck, dass dieses Hotel aus demselben Geist heraus entstanden ist wie die Tempel der Maya. Viele davon haben im Laufe der Zeit immer wieder andere Fassaden bekommen. So entstanden Fassaden in den Fassaden, die wieder andere überlagern. Dieses Fenster hier gewährt eigentlich Ausblick auf die Dinge, deretwegen wir dorthin gegangen sind, aber Sie werden im Rahmen dieses Vortrags keinen solchen Tempel zu Gesicht bekommen. Man muss sich das vor Ort ansehen, und ich hoffe, Sie werden das Hotel Palenque besuchen, um etwas darüber zu erfahren, wie die Mayas heute noch bauen. Die Struktur des Hotels verfügt über die gleiche beängstigende Verschlungenheit wie die typischen Maya-Tempel, vor allem die in Uxmal. Das nennt sich Maya-Barock und besteht aus verschlungenen Fassaden voller Spiralen und behauener Steine in der Form verwobenen Geästs und ähnlicher Dinge. Das ist sehr schön. In meinen Augen verrät dieses Fenster, dieses scheinbar nutzlose Fenster, eine Menge über das mexikanische Temperament.





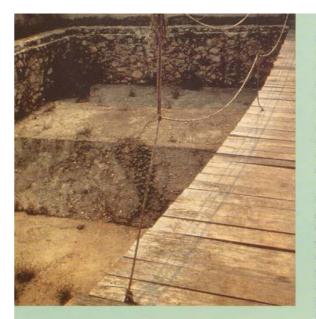
This seems to go towards some kind of center but it doesn't—so I won't. Anyhow it seems to lead towards something, but there is no point in trying to figure out what it is leading to. I like to think of it as the black and white perspective. Actually I feel that these tiles are much more interesting than most of the paintings being done in New York City right now, showing far more imagination. This is also in front of the new part of the motel structure—it's both a motel and a hotel I guess, it's hard to tell the difference between a motel and a hotel when you come to a structure like this. They seem to intertwine with each other, and lose each other and cancel each other out, so that there is no possibility of knowing where you are.

Dies scheint auf eine Art Mittelpunkt zuzustreben, aber es scheint nur so — also gebe ich es auf. Trotzdem sieht es so aus, als führte es auf etwas hin, aber der Versuch, herauszufinden, wohin es führt, ist umsonst. Ich stelle mir das gern als Schwarzweiss-Perspektive vor. Tatsächlich finde ich diese Kacheln bei weitem interessanter als die meisten Bilder, die zur Zeit in New York gemalt werden, weil sie viel mehr Phantasie haben. Das hier ist ebenfalls vor dem neuen Teil des Motel-Gebäudes. Ich glaube, es ist sowohl ein Motel als auch ein Hotel. Bei solchen Gehilden ist es ohnehin schwer, zwischen einem Hotel und einem Motel zu unterscheiden. Sie scheinen einander zu überschneiden, sich ineinander zu verlieren und gegenseitig aufzuheben, so dass man letztlich gar nicht wissen kann, wo man ist.

Now this is a room actually, one of the unfinished rooms. And it seems that it has a kind of Jasper Johnsian simplicity about it. It also suggests something impenetrable, something unattainable. Those bars going from door to door like that seem to give things a greater sense of...make things less accessible, more inert, closed off, removed, and very much like the burial pit in the major temple of the Palenque ruins outside this complex. In the front you can see something that looks like a moat. Now that is a moat and it was dry the time I was there. No doubt it could be utilized as a snake pit or something of that sort.

Und hier eines der unfertigen Zimmer. Es ist in Jasper Johns-hafter Schlichtheit gehalten und hat etwas Undurchdringliches, Uneinnehmbares. Diese Balken zwischen den Türen scheinen den Dingen eine Art... lassen sie unzugänglich wirken, abweisend, verschlossen, entrückt, ganz ähnlich den Grabstätten im grossen Tempel der Palenque-Ruinen ausserhalb dieses Komplexes. Im Vordergrund ist eine Art Graben. Er war trocken, als ich da war, und wurde sicher als Schlangengrube oder dergleichen verwendet.



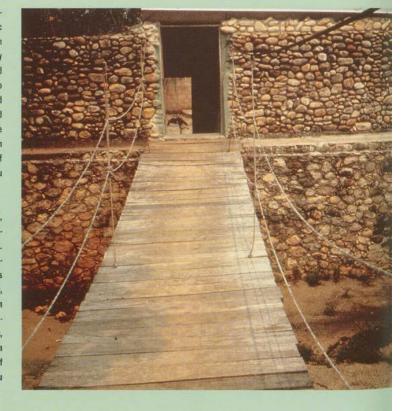


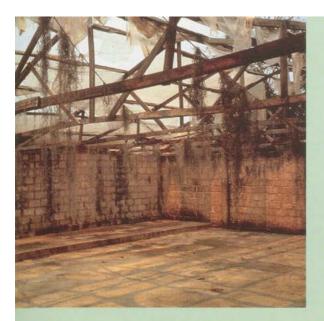
Now here we come to one of the more ingenious aspects of this place. Evidently they wanted a swimming pool at one time and they built this swimming pool but actually, when you come to a place like this nobody wants to swim. There is really no necessity for that but I really like that sort of kiddy part up above and that more adult part below: it sort of promises something but doesn't deliver. And, if they did fill it with water you can imagine all the people cutting their legs on the sharp stones that come out of the sides. Going across this pool you can see here in the right hand corner a suspension bridge and that, I think, is really one of the most unique features. Also this pool becomes something like a kind of pen for iguanas scampering all around. I just like it. It is really bluntly made and it calls up all the fears and dreads of the ancient Mayan Aztec culture, human sacrifice and mass slaughter.

Hier kommen wir zu den raffinierteren Aspekten dieses Ortes. Offensichtlich wollten die Menschen irgendwann einmal ein Schwimmbecken, und da haben sie dieses hier angelegt, aber an einem solchen Ort will eigentlich niemand schwimmen. Aber ich mag diesen Teil für Kinder da oben, und dann den für die Erwachsenen darunter: es wird irgend etwas versprochen, was aber nicht eingelöst wird. Und würde es wirklich mit Wasser gefüllt, können Sie sich ja vorstellen, wie sich die Leute an den scharfen Steinen, die aus den Wänden herausragen, die Beine verletzten. In der rechten Ecke sehen Sie eine Hängebrücke über dem Pool, und die halte ich für etwas ganz Einmaliges. Ausserdem ist das Becken zu einer Art Gehege für die Leguane geworden, die hier überall herumlaufen. Das gefällt mir. Das Ganze hat etwas Rohes und beschwört all die Ängste und Schrecknisse der alten Maya-Azteken-Kultur herauf, ihre Menschenopfer und Massenhinrichtungen.

Here is another view of the drawbridge and you can see where the drawbridge goes. Now that is a tiny bar actually. It's very, very claustrophobic and it's been closed down. I just love this view. I think that this suspension bridge crossing this empty pool, and then those marvelous brick walls, they just offer so much gratification; the textures are really marvelous and really Mayan in spirit I think. Also you know that the Mayans didn't have to quarry their rocks they just went around and picked them up off the ground because all the ground is just loaded with all this broken rock. It seemed like a marvelous way to build things and I am sure that they did the same thing. Also you can see that little catwalk going around there and you can inch around there and get better views of the iguanas and that sort of thing. Now if you imagine yourself walking across this drawbridge and you go through that little dark disused bar there and...

Hier eine weitere Ansicht der Hängebrücke, und da kann man auch sehen, wohin sie führt. Eigentlich in eine winzige Bar, wirklich sehr klaustrophobisch. Sie ist natürlich nicht mehr in Betrieb. Aber mir gefällt diese Ansicht. Der Anblick dieser Hängebrücke über dem Schwimmbecken und des wunderbaren Mauerwerks ist eine wahre Lust. Das sind grandiose Strukturen, aus ihnen spricht wirklich der Geist der Maya. Wie Sie vielleicht wissen, mussten die Maya ihre Steine nicht in Brüchen abbauen, sondern sie gingen einfach herum und sammelten sie vom Boden auf, der mit zerborstenem Gestein übersät ist. Das scheint eine grandiose Baumethode gewesen zu sein, und ich bin sicher, dass sie es so gemacht haben. Und dann ist da eben noch der kleine Mauersims, der aussen herumführt; man kann sich darauf beispielsweise an die Leguane heranpirschen, um sie besser beobachten zu können...



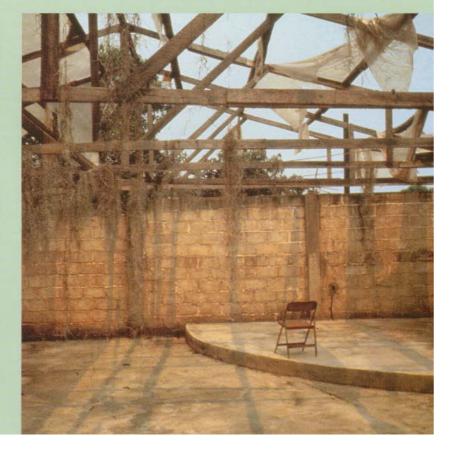


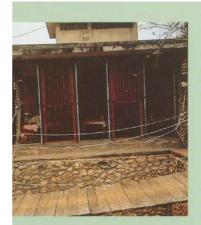
We come to the dance hall. This is a dance hall which is inoperative, of course. You can see the Spanish moss that was imported from the Southern part of the United States and is now gracefully hanging from these ropes. They decided that they would just make this square box enclosure and then just cover it all over with this scaffolding of wood, and then over the wood they put all this translucent plastic. But all the children in the neighborhood just kept throwing rocks through the plastic and just broke it all to pieces. It sort of discouraged people when they were dancing because at any moment someone from outside might throw a rock through and one of the dancers would be hit by a rock. So the popularity of the dance hall diminished but I think that it is quite a remarkable interior and quite satisfying to me anyway.

Jetzt kommen wir zum Tanzsaal. Natürlich ist er nicht mehr in Betrieb. Sehen Sie das Spanische Moos, das aus dem Süden der Vereinigten Staaten importiert wurde und nun anmutig von den Seilen herabhängt. Die Menschen haben diese rechteckige Einfriedung angelegt und mit einem Holzgerüst abgedeckt; darüber legten sie eine transparente Kunststoffplatte. Aber die Kinder aus der Nachbarschaft warfen immer wieder Steine auf die Platte, so dass sie schliesslich vollkommen zerbrach. Das hat die Leute abgeschreckt, denn die Tanzenden konnten jederzeit von einem Steinwurf getroffen werden, was nicht gerade zur Beliebtheit des Tanzsaales beitrug. Aber ich glaube, es ist ein durchaus bemerkenswerter Raum, und er gefällt mir.

Now here we see the place where the band used to perform from—a rather nice curve...curving...a curving curve actually. I think that the chair left there is rather poignant suggesting the transitoriness of time and the universe and also you can get a better view of the scaffolding in the roof. And I think that this is quite a remarkable piece of construction, and when you are there in Palenque be sure to go and see it.

Hier, an dieser Stelle, pflegte die Band zu spielen; ein wunderbar krummes Rund. Ich glaube, der zurückgelassene Stuhl macht uns schmerzhaft klar, wie vergänglich Zeit und Universum sind, und ausserdem bekommt man von dort aus einen besseren Eindruck vom Dachgerüst. Ich halte das für eine bemerkenswerte Konstruktion, und wenn Sie nach Palenque kommen, sollten Sie sich diese unbedingt ansehen.





Now this is the restaurant where I spent many happy hours discussing the rise and fall of the ancient Mayan Gods with Virginia Dwan and Nancy Holt. We discussed many things. Actually, the old Mexican Gods were rather cruel. As a matter of fact they had quite an interesting corn...er...agricultural processes. When they would plant corn-and seed they would sacrifice a baby, and cut him all up. and then plant him along with the cornseed in the ground. And then when the corn grew a little higher, they would take a young boy, and slice him all up, and plant him along with the adolescent corn sprouts. And then when it was fully grown and ready to take off they would do the same thing with an old man, so that that sort of gives you the feeling that lurks in Mexico. There is something about Mexico, an overall hidden concealed violence about the landscape itself. Many artists and writers have gone to Mexico and been completely destroyed, you know. It happened to Hart Crane after he left Mexico. He jumped off the back of a boat into the propellers and was completely cut to ribbons. So you have to be very careful when you go to Mexico so that you are not caught up in this—in any of this kind of unconscious, dangerous violence that is really lurking in every patch of earth. It's just there, everywhere trying to get you so that you have to be on your guard at all times. While we were talking there, we were waiting for our guide who was going to take us down into the jungle areas around Guatemala. He was quite an interesting man actually. Hippies would go down and ask him if they could work for him for free-a kind of romantic flower-power idea-but this one hippy, his first day on the job was a matter of castrating cattle and so he quit. We would just spend our time in there and it was like a very long time we were spending in this place. Actually you can't believe how long these Mexican afternoons are, they just really go on and on, and you really can get into all the avatars of the Mexican gods, and there are many and they are quite fierce. So, if you ever go down there I would be on guard.

Das ist das Restaurant, in dem ich viele glückliche Stunden damit verbrachte, mit Virginia Dwan und Nancy Holt über Aufstieg und Niedergang der alten Maya-Gottheiten zu debattieren. Dabei kamen eine Menge Dinge zur Sprache. Eigentlich waren die alten mexikanischen Götter überaus grausam. So verfügten sie zum Beispiel über bemerkenswerte Methoden des Getreideanbaus. Wenn sie das Korn aussäten, opferten sie ein Baby, zerlegten es in Stücke und pflanzten diese zusammen mit dem Saatgut ein. War das Getreide dann ein bisschen gewachsen, nahmen sie einen kleinen Jungen, zerschnitten ihn und pflanzten ihn zu den Getreidesprösslingen. Und war das Korn erntereif, machten sie dasselbe mit einem alten Mann, Vielleicht vermittelt Ihnen das etwas von dem Lebensgefühl, das in Mexiko herrscht, Etwas ist in Mexiko, eine ständig latent vorhandene Gewalt in der Landschaft selbst. Viele Künstler und Schriftsteller kamen nach Mexiko und gingen daran zugrunde. Hart Crane, zum Beispiel, sprang, nachdem er Mexiko verlassen hatte, vom Heck eines Bootes direkt in die Schrauben und wurde vollkommen zerfetzt. Man muss also sehr aufpassen, wenn man nach Mexiko geht, dass man sich nicht in dieser oder jener Art von unbewusster, bedrohlicher Gewalt verfängt, die in jedem Kubikzentimeter Erde lauert. Sie ist einfach da, ist ständig hinter einem her, man muss immer auf der Hut sein. Während wir uns dort also unterhielten, warteten wir auf unseren Führer, der uns in den Dschungel bei Guatemala bringen sollte. Eigentlich war er ein recht interessanter Mann. Hippies kamen und wollten umsonst für ihn arbeiten - eine typisch romantische Flower-Power-Idee. Da war zum Beispiel einer, der sollte gleich am ersten Tag beim Kastrieren des Viehs helfen; er hat sofort wieder gekündigt. Wir hingegen haben uns dort einfach nur die Zeit vertrieben, und zwar ausgiebig. Man kann sich gar nicht vorstellen, wie lang diese mexikanischen Nachmittage sind, sie ziehen sich hin, und dabei kann man sich in all die Inkarnationen mexikanischer Götter vertiefen, denn davon gibt es jede Menge, und sie sind äusserst grimmig. Sollten Sie also iemals dorthin gehen, seien Sie auf der Hut.

Here you can see the modern part of the building. It should be starting to take shape in your mind at this point. You should be getting the point that I am trying to make, which is no point actually. The interesting thing about this whole place is that there is no point of rest. You just see these things purely as scaffolds and ramps which seem to go somewhere. Well actually you can go up to your room by ramp. I think that the raw use of the sticks—that bracing-up of the upper floor with the poles and the bricks—could be a complete trip in itself. You could really get involved in that, you could do your whole thesis on that, you know just that technique which is a really direct situation. And also you can see back in there how murky it is. You can see right through the hotel as a matter of fact.

Hier sehen Sie den modernen Teil des Gebäudes, Jetzt sollten Sie sich allmählich ein Bild vom Ganzen machen können. Versuchen Sie, zu erfassen, worauf ich hinaus will: Das Interessante an diesem Gebäude ist nämlich gerade, dass es kein erfassbares Zentrum hat. Man sieht nur Gerüste und Rampen, die irgendwohin zu führen scheinen. So können Sie zum Beispiel Ihr Zimmer über eine Rampe erreichen. Ich glaube, allein schon die Verwendung der rohen Pfähle und Ziegelsteine zur Abstützung der oberen Etage ist hochinteressant. Damit kann man sich endlos beschäftigen, eine ganze Doktorarbeit schreiben über diese Technik, die vollkommen durchschaubare Verhältnisse schafft. Ausserdem sieht man im Hintergrund, wie vergammelt es dort ist. Man kann praktisch durch das ganze Hotel hindurchsehen.



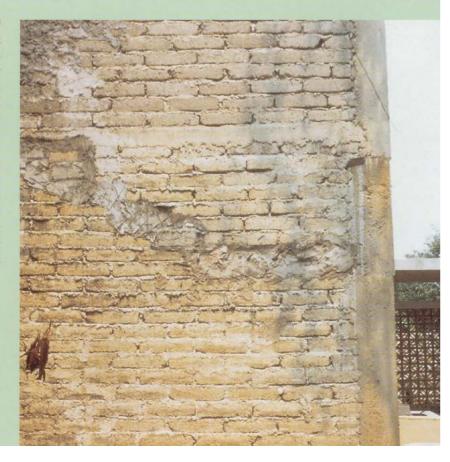


Here's another shot of the ramp. You can see it better. There is a rather wistful palm tree there, well-placed, and it gives you the feeling that you are in the tropics, a sense that you have really made it, you have really got down there and are seeing palm trees for the first time. I don't know, I mean that kind of drooping effect of the palm leaves as they just sort of droop down, and you get that feeling when you are down there, a kind of drooping feeling. But, at the same time that you have these periods of a kind of drooping feeling you are very energized once again by the force which exists in the Mexican earth and you are propelled right back into all kinds of things. You are immediately going to run out to the pyramids and go climbing up those stairways and everything, and you're really not going to have too much time to dwell on the drooping palm leaves, but I thought that it might be an interesting thing for you to see just as a shape, as a form, the way it folds and sort of just hangs there. You wonder why actually, but after a while you really start to lose interest and you stop looking at it and you go on to other things.

In dieser Aufnahme kann man die Rampe noch besser erkennen. Dort eine einsame Palme, klug plaziert, so dass man das Gefühl bekommt, in den Tropen zu sein, es endlich geschafft zu haben und zum ersten Mal im Leben Palmen zu sehen. Ich weiss nicht, ich meine diesen Eindruck der Erschlaffung beim Anblick der herunterhängenden Palmblätter, da bekommt man selbst ein Gefühl der Schlaffheit. Aber gleichzeitig spürt man auch die Energie, die aus der Kraft der mexikanischen Erde kommt, und man wird zurückgeschleudert in alles mögliche. Plötzlich drängt es einen, hinaus zu den Pyramiden zu laufen, die Treppen hinaufzusteigen, und man hat überhaupt nicht viel Zeit, um unter den hängenden Palmblättern zu verweilen. Aber ich dachte, es wäre für Sie aufschlussreich, zu sehen, wie die Blätter sich biegen und herabhängen, einfach als Form. Man fragt sich warum, aber nach einer gewissen Zeit verliert man das Interesse und schaut nicht mehr hin, sondern wendet sich anderen Dingen zu.

Now this is like a crack in a tower. I didn't get a photograph of the entire tower so that you will have to bear with me and accept this fragment of the tower. This is a crack in the tower that has been patched up, and you can see that there again it is a rather ingenious method for patching up cracks. You notice the X-marks going through the crack almost like a stitch, I mean like here was a wound in this brick wall and it was completely sewn up by some architectural surgeon, which gives one pause...

Das hier ist etwas wie ein Riss in einem Turm. Ich habe kein Photo vom ganzen Turm. Sie müssen mir also einfach glauben und mit diesem Ausschnitt hier vorliebnehmen. Der Riss wurde geflickt, und man kann auch hier die überaus geniale Methode erkennen. Sie sehen die Kreuze, die sich am Riss wie Stiche entlangziehen, als hätte es in der Ziegelmauer eine Wunde gegeben, die ein Architektur-Chirurg vollständig vernäht hat; da kann man nur staunen...



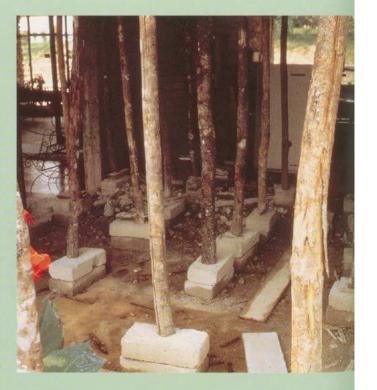


Now this is the escarpment. This is the ... it's very moving actually. There you see where the stairs just completely fall away and you have these uninhabited old motel sections, and once again you get a better idea of the careful way that they don't tear everything down all in one fell swoop. It's done slowly with a certain degree of sensitivity and grace so that there is time for the foliage to grow through the broken concrete, and there is time for the various colors on the wall to mellow under the sun. So you get this kind of really sensuous sense of something extending both in and out of time, something that doesn't belong to the earth and really something that is rooted very much into the earth. This kind of de-architecturization pervades the entire structure. And you have to remember that it's a-centric, no focuses, nothing to grip on to, no certainty, everything is completely random and done to please somebody's everyday activity.

Das ist die Abbruchstelle. Sie ist überaus beeindruckend. Da sehen Sie, wie die Stufen ins Nichts abfallen, und man erkennt die unbewohnten alten Motel-Teile. Auch an dieser Stelle wird wieder deutlich, wie umsichtig die Leute hier nicht einfach alles auf einen Schlag abreissen, sondern mit Fingerspitzengefühl vorgehen, so dass das Laubwerk durch den geborstenen Beton wachsen kann und die Farben an der Wand in der Sonne allmählich ausbleichen können. So bekommt man ein eindringliches Gefühl von etwas, das sich zeitlich ausdehnt und zugleich zurückzieht, etwas, das nicht zur Erde gehört und doch zutiefst in ihr verwurzelt ist. Diese Ent-Architekturisierung durchdringt die gesamte Anlage. Und vergessen Sie nicht, dass das Gebäude keinen Mittelpunkt, keine Fluchtpunkte hat, nichts, woran man sich halten könnte, keine Gewissheiten. Alles ist vollkommen zufällig, entstanden, um jemandem sein Tagewerk zu verschönen.

Here is another view of the braced up poles that are really supporting a good deal of the hotel. If you look closely in the upper left corner you can see the lobby through a hole in the wall there. Once again you have the sense of space going from one side of the hotel to the other and back again, back and forth, to and fro. And then there is always a bit of color there you know, just right, like that little piece of red just sets off the whole thing so that there is no lack of color excitement. Way in the back—you can barely make it out—there is a sort of abandoned refrigerator just sitting there and way in the back—you can hardly see it—if you look closely, you see our car. It's sort of between the two poles on the right side. That's how we arrived there actually, in a rent-a-car, but also you can see how there is no fussy meticulous over-compulsive,... they are not uptight. When something chips off they just leave the chips there, and that adds to the general feeling of the interior.

Und hier ist noch eine Aufnahme von den Verstrebungen, die einen grossen Teil des Hotels tragen. Wenn Sie genau in die linke obere Ecke sehen, können Sie durch ein Loch in der Wand die Eingangshalle erkennen. Auch hier stellt sich wieder dieses Gefühl ein, dass der Raum im Hotel sich von einem Ende zum andern bewegt, hin und her, vor und zurück. Und es gibt immer irgendwo ein Kleckschen Farbe, gerade im richtigen Mass, wie zum Beispiel dieses kleine Fleckchen Rot, das dafür sorgt, dass es nicht zu farblos wird. Im Hintergrund, kaum zu sehen, steht eine Art ausrangierter Kühlschrank, er hockt einfach da, und noch weiter hinten, man kann es kaum erkennen, aber wenn Sie genau hinschauen, sehen Sie unser Auto — ungefähr zwischen den beiden Säulen auf der rechten Seite. So kamen wir übrigens dorthin, mit einem Mietauto. Man sieht aber auch, dass es nichts übertrieben Zwanghaftes gibt, die Leute sind nicht verklemmt. Wenn etwas abblättert, bleibt es einfach liegen und wird Teil der Gesamtatmosphäre im Raum.





Again in the shadows you can see our car. In the back you can see the sticks, but in the front there you see sort of you know, oh, a little pile of cement. It's hard to say exactly what they are going to do with that. There it is, just for itself. I mean there is nothing like a pile of cement just as cement. It's not going anywhere, it's just there, just think of it and dig it for its cementness. You don't really care what use it's going to be put to. It just happens to be there, and its boringness gives it a certain ambience, a certain frisson, a kind of meaning that it might not otherwise have. And in the back there you can see old bags of cement, bags of cement that aren't really destined for any secure purpose but just piled up there in a rather nice stacking formation. Actually the stacking formation is a very sound architectural and structural device; you can just stack things from now until kingdom come. You can have something like a building: you don't have to cement it up actually, you just mix the cement and pile the things up... And then of course I forgot to mention the pillar there. There is another pillar—we're all familiar with pillars actually—and that is blunt, unpretentious, it's not calling attention to itself, it doesn't wear its architecture on its sleeve.

Im Schatten wäre hier wieder unser Auto zu erkennen. Im Hintergrund sehen Sie die Stangen, aber vorne sieht man, na ja, einen kleinen Haufen Zement. Schwer zu sagen, was sie damit vorhaben. Er ist eben da. Er tut nichts, er hat keine Funktion, also nehmen Sie ihn einfach so, wie er ist, vielleicht als Inbegriff von Zement. Eigentlich ist es auch ziemlich egal, welchen Zweck er erfüllen soll. Er ist zufällig da und so langweilig, dass er eine gewisse Ausstrahlung, einen Reiz, eine Bedeutung hat, die ihm sonst nicht zukäme. Im Hintergrund sehen Sie alte Zementsäcke, die für keinen bestimmten Zweck gedacht sind, sie sind aber bestechend schön aufgeschichtet. Der Stapel an sich ist übrigens eine sehr praktische architektonische und bauliche Erfindung; man kann Sachen von jetzt bis in alle Ewigkeit im Stapel lagern. Daraus kann ein richtiges Gebäude werden: man braucht es gar nicht zu zementieren, sondern es reicht, den Zement zu mischen und die Sachen aufzustapeln... Und dann habe ich natürlich vergessen, auf die Säulen hinzuweisen. Da ist noch eine Säule – eigentlich kennen wir alle diese Bauform – aber die hier ist ganz schlicht und unprätentiös, lenkt die Aufmerksamkeit nicht auf sich und spielt sich nicht als Architektur auf.

Oh, and here's another view: the broken brick mound. And what I thought was interesting was the way the grass grows up there, the way it disappears into the mound and you can see back into the heavy foliage. Behind that is the restaurant that we just talked about.

Oh, und hier ist eine andere Ansicht ein Haufen kaputter Ziegel. Besonders interessant daran fand ich den Grasbewuchs, wie das Gras im Haufen verschwindet und dahinter das dichte Laub zum Vorschein kommt. Noch weiter hinten liegt das Restaurant, von dem wir bereits gesprochen haben.





This is just pebbles in a wall. When you think of it, hundreds of pebbles just being placed very gently into a casement. I kind of like that and it just sort of suggests a kind of infinite situation.

Das sind Kieselsteine in der Wand. Stellen Sie sich vor, Hunderte von Kieseln, die sorgsam Stück für Stück in die Wand eingelassen wurden. Irgendwie gefällt mir das, weil es eine Art Unendlichkeit suggeriert.

Now we are finally in the lobby of the hotel and looking through, we see some turtles swimming in the turtle pool. There's an alligator in there, too, but he doesn't seem to bother the turtles. I like this, as you come in you see this turtle pond and it's a kind of nice situation to see.

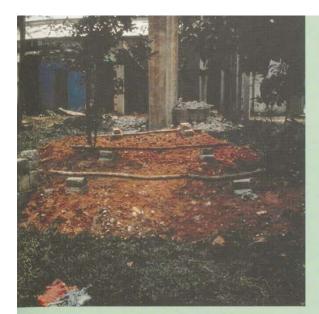
Jetzt sind wir endlich in der Eingangshalle angekommen, an deren Ende wir in einem Becken Schildkröten schwimmen sehen. Auch ein Alligator ist darin, aber der scheint die Schildkröten nicht zu stören. Ich mag das, es ist eine angenehme Situation, wenn man hereinkommt, sieht man dieses Schildkröten-Becken.





Here's another close-up view of the turtles. Here are some of them...a little rock there so that they can clamber on to it and...get some air.

Und hier eine Nahaufnahme von den Schildkröten. Da sind ein paar... und da ein kleiner Felsen, auf den sie klettern können, um Luft zu schnappen.



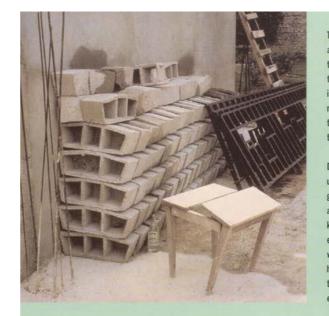
This is interesting, back in the garden again. Here we have some bricks piled up with sticks sort of horizontally resting on these bricks. And they signify something. I never figured it out while I was there but it seemed to suggest some kind of impermanence. Something was about to take place. We were just kind of grabbed by it. You just really felt that any minute something was going to happen. It was like a sign, a sign from something ageless actually. Here up in the front you can see somebody's bathing suit drying. There are little touches now and then, a sort of human element, the element of man and nature and... humanized grass. But of course you are probably well familiar now with those doors in the background. They are still there.

Das ist interessant, wir befinden uns wieder im Garten. Sie sehen aufgeschichtete Ziegel mit waagerecht darüber liegenden Stöcken. Und sie bedeuten etwas. Ich bin nicht dahintergekommen, solange ich da war, aber es handelt sich wohl um etwas Vorübergehendes. Irgend etwas bahnte sich an. Irgende liess es uns nicht mehr los. Man konnte es förmlich spüren, dass jeden Augenblick etwas geschehen würde. Es war wie ein Zeichen, ein Zeichen von etwas Zeitlosem. Im Vordergrund liegt ein Badeanzug zum Trocknen. Hin und wieder gibt es kleine Hinweise, so eine Art menschlicher Komponente, so eine Andeutung von Mensch und Natur und... vermenschlichtem Gras. Inzwischen kennen Sie wahrscheinlich die Türen im Hintergrund. Sie sind immer noch da.

Oh, there's the tower. Once again I couldn't get a complete shot of the tower. But, there it is, and I am on top of an unfinished roof or room or something. They'd hosed that area down, you know, and it could even be like the wading pond for people who don't like to swim. The tower is very interesting. It contains a kind of a spiral staircase, a square spiral staircase. You will, in the future, maybe see...

Ah, da ist der Turm. Ich habe ihn auch hier wieder nur teilweise photographieren können, aber immerhin. Ich bin auf einem halbfertigen Dach oder Zimmer. Man hatte diesen Bereich abgespritzt, und er würde für Leute, die nicht gern schwimmen, sogar als Planschbecken taugen. Der Turm ist äusserst interessant. Er enthält eine Art Wendeltreppe, eine rechteckige Wendeltreppe. Demnächst werden Sie vielleicht sehen...



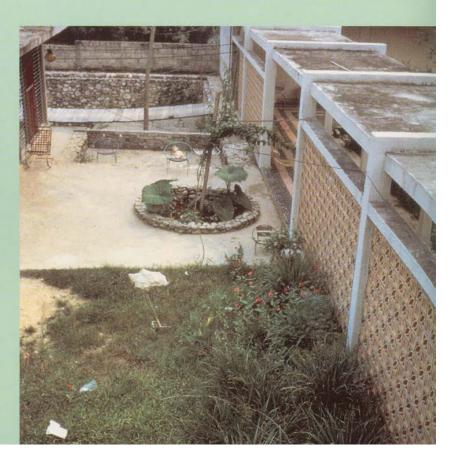


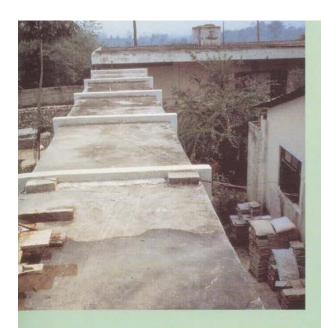
This just gives you an idea of a certain kind of curving of brick that they have. It's reinforced and has a good tensegrity principle or something. It would hold itself—there's a certain kind of tension there. Good structural thinking. And it's nice, like that table there, it's a very solid thing and then there's that table... you could have a picnic on it but it might not be the best thing to use. There it is, and there's a bottle of mineral water sitting there and some nice steel grillwork, wrought-iron maybe—I don't know, I can't remember—and then a ladder. The place is loaded with ladders but that was the only one I thought was worth recording. Then the typical steel bars casually cast off to the side; one wonders exactly what they will do with these bricks, but we must go on.

Das hier vermittelt einen Eindruck von einer Art gewölbter Ziegel, die es dort gibt. Sie sind verstärkt und verfügen über eine gute Tragfähigkeit. Sie tragen und stützen sich praktisch selbst, und das ergibt eine besondere Art von Spannung und Halt. Eine gute strukturelle Überlegung. Und es sieht gut aus, wie dieser Tisch beispielsweise, diese soliden Elemente, und dann dieser Tisch da... man könnte ein Picknick darauf machen, aber er ist vielleicht doch nicht unbedingt dazu geeignet. Da ist er, und da steht eine Flasche Mineralwasser, und ein schönes eisernes Gitterwerk, Schmiedeeisen vielleicht, ich weiss nicht, ich kann mich nicht erinnern, und dann eine Leiter. Überall stehen Leitern herum, aber die hier schien mir die einzige, die zu photographieren sich lohnte. Und hier wieder die typischen Armierungseisen, die achtlos auf die Seite geworfen wurden, man fragt sich auch, wozu eigentlich diese Ziegelsteine gut sind, aber wir müssen weitergehen.

This is a certain circular garden with elephant ear plants growing in it, a sunken garden as a matter of fact. And off in the left hand corner, if you look very closely, very hard, you'll see the end of the restaurant that we talked about, and then in the back, once again, perhaps your last view of the pool, of the dried pool with the suspension bridge going across it. The walkway on the side is very solidly built...it's like really there. If it rains you won't get wet, and it's really one of the many conveniences of the hotel.

Das ist ein runder Garten mit Elefantenohrpflanzen, sozusagen ein versenkter Garten. Links werden Sie bei ganz genauem Hinsehen eine Ecke des Restaurants entdecken, von dem wir schon gesprochen haben, und im Hintergrund noch einmal ein — vielleicht letzter — Blick auf das trockengelegte Schwimmbecken mit der Hängebrücke darüber. Der Laubengang rechts ist sehr solide angelegt etwas ganz Handfestes. Wenn es regnet, wird man nicht nass, und das ist nur eine von den vielen Annehmlichkeiten in diesem Hotel.





This is the top of that same walkway. It's a little blurry but it kind of gives it another dimension. You might actually bring it into focus at some point, or you could even take it out of focus if you'd like; you know to try that. Actually it's an interesting effect but we don't have time for that, there are better things to do. He still hasn't got it into focus yet... oh there we are. You can see the very top of this. This is a kind of very simple straight-across look, and you can see a kind of minimal sense of directness about the way those white bars go across the top of that thing. Then if you look off to the side, to your left, down there you see some pillows. They are collecting rain. That's about all they do. It's just one of those things. They are pillows as things in themselves.

Hier sehen wir denselben Laubengang von oben, ein bisschen unscharf zwar, aber man erkennt hier eine andere Dimension. Man könnte es durchaus an einem bestimmten Punkt scharf oder bewusst unscharf stellen; Sie können das ausprobieren. Es ergibt einen interessanten Effekt, aber unsere Zeit reicht dazu nicht aus, es gibt Wichtigeres. Er hat es immer noch nicht ganz scharf eingestellt — ah, jetzt aber. Da sehen Sie das Dach. Es wirkt sehr schlicht und unvermittelt, die Form zeichnet sich durch eine Art minimalistischer Direktheit aus, beachten Sie die weissen Querbalken oben drüber. Rechts unten befinden sich ein paar Kissen. Sie saugen Regenwasser auf. Das ist ihre ganze Funktion. So ist das da eben: es sind einfach Kissen, Kissen an sich.

This is interesting because if any of you ever visit the major temple of Palenque, it is one of the few pyramids in Mexico where they discovered a tomb. There's a stairway which goes down into the middle of this pyramid, and at the bottom of this stairway in the middle of this pyramid they buried the old Mayan King, and then they filled in the stairway that they had built with earth. They left a molding that looks very similar to this, only it's hollow so that the spirit of the old Mayan kings would sort of come up through this molding: a sort of a chambered molding you might call it. And this is actually true. If you go to the temple of Palenque you can see this, but this very same motif was in this tower. Now I don't know whether this molding is hollow or not, I mean I didn't find that out, but it has that same look to it. And I thought that was a rather interesting thing.

Das hier ist interessant, falls Sie je den grossen Tempel von Palenque besuchen: Er ist eine der wenigen Pyramiden in Mexiko, wo man eine Grabstätte entdeckte. Eine Treppe führt in die Mitte der Pyramide hinunter; am Fuss der Treppe wurde der alte Maya-König begraben, und anschliessend füllte man die Treppe mit Erde wieder auf. Ausgespart blieb eine Abschlussleiste ähnlich der hier, aber innen hohl, so dass der Geist der alten Maya-Könige durch den Hohlraum heraufsteigen konnte, eine Art Leiste mit Innenraum, könnte man sagen. Das stimmt wirklich, im Tempel von Palenque können Sie es nachprüfen, aber genau dasselbe Motiv befand sich auch in diesem Turm. Ich weiss nicht, ob die Leisten hier hohl sind oder nicht, ich habe es nicht herausgefunden, aber es sieht ganz genau so aus. Und das schien mir sehr interessant.



### David Byrne, Creation in Reverse

### from "How Music Works", Canongate, Edinburgh, 2012, chapter 1, p. 13-30

CHAPTER ONE

### Creation in Reverse

had an extremely slow-dawning insight about creation. That insight is that context largely determines what is written, painted, sculpted, sung, or performed. That doesn't sound like much of an insight, but it's actually the opposite of conventional wisdom, which maintains that creation emerges out of some interior emotion, from an upwelling of passion or feeling, and that the creative urge will brook no accommodation, that it simply must find an outlet to be heard, read, or seen. The accepted narrative suggests that a classical composer gets a strange look in his or her eye and begins furiously scribbling a fully realized composition that couldn't exist in any other form. Or that the rock and roll singer is driven by desire and demons, and out bursts this amazing, perfectly shaped song that had to be three minutes and twelve seconds—nothing more, nothing less. This is the romantic notion of how creative work comes to be, but I think the path of creation is almost 180 degrees from this model. I believe that we unconsciously and instinctively make work to fit preexisting formats.

Of course, passion can still be present. Just because the form that one's work will take is predetermined and opportunistic (meaning one makes something because the opportunity is there), it doesn't mean that creation must be cold, mechanical, and heardess. Dark and emotional materials usually find a way in, and the tailoring process—form being tailored to fit a given context—is largely unconscious, instinctive. We usually don't even notice it. Opportunity and availability are often the mother of invention. The emotional story—"something to get off my chest"—still gets told, but its form is guided by prior contextual restrictions. I'm proposing that this is not entirely the bad thing one might expect it to be. Thank goodness, for example, that we don't have to reinvent the wheel every time we make something.

In a sense, we work backward, either consciously or unconsciously, creating work that fits the venue available to us. That holds true for the other arts as well: pictures are created that fit and look good on white walls in galleries just as music is written that sounds good either in a dance club or a symphony hall (but probably not in both). In a sense, the space, the platform, and the software "makes" the art, the music, or whatever. After something succeeds, more venues of a similar size and shape are built to accommodate more production of the same. After a while the form of the work that predominates in these spaces is taken for granted—of course we mainly hear symphonies in symphony halls.

In the photo below you can see the room at CBGB where some of the music I wrote was first heard. Try to ignore the lovely decor and think of the size and shape of the space. Next to that is a band performing. The sound in that club was remarkably good—the amount of crap scattered everywhere, the furniture, the bar, the crooked uneven walls and looming ceiling made for both great sound absorption and uneven acoustic reflections—qualities one might spend a fortune to re-create in a recording studio. Well, these qualities were great for this particular music. Because of the lack of reverberation, one could be fairly certain, for example, that details of one's music would be heard—and given the size of the place, intimate gestures and expressions would be seen and appreciated as well, at least from the waist up. Whatever went on below the waist was generally invisible, obscured by the half-standing, half-sitting audience. Most of the audience would have had no idea that the guy in that photo was rolling around on the stage—he would have simply disappeared from view.



This New York club was initially meant to be a bluegrass and country venue—like Tootsie's Orchid Lounge in Nashville. The singer George Jones knew the number of steps from the stage door of the Grand Ole Opry to the back door of Tootsie's—thirty-seven.

Charley Pride gave Tootsie Bess a hatpin to use on rowdy customers.

Below is a photo of some performers at Tootsie's. Physically, the two clubs are almost identical. The audience behavior was pretty much the same in both places, too.

The musical differences between the two venues are less significant than one might think—structurally, the music emanating from them was pretty much identical, even though once upon a time a country music audience at Tootsie's would have hated punk rock, and vice versa. When Talking Heads first played in Nashville, the announcer declaimed. "Punk rock comes to Nashville! For the first, and probably the last time!"

Both of these places are bars. People drink, make new friends, shout, and fall down, so the performers had to play loud enough to be heard above that—and so it was, and is. (FYI: the volume in Tootsie's is much louder than it usually was in CBGB.)

Looking at this scant evidence, I asked myself, to what extent was I writing music specifically, and maybe unconsciously, to fit these places? (I didn't know about Tootsie's when I began to write songs.) So I did a little digging to see if other types of music might have also been written to fit their acoustic contexts.

#### WE'RE ALL AFRICANS

Percussive music carries well outdoors, where people might be both dancing and milling about. The extremely intricate and layered rhythms that are typical of this music don't get sonically mashed together as they would in, say, a school gymnasium. Who would invent, play, or persevere with such rhythms if they sounded terrible? No one. Not for a minute. This music doesn't need amplification, either—though that did come along later.

The North American musicologist Alan Lomax argued in his book Folk Song Style and Culture that the structure of this music and others of its type—essentially leaderless ensembles—emanates from and mirrors egalitarian societies, but suffice it to say that's a whole other level of context. I love his theory that music and dance styles are metaphors for the social and sexual mores of the societies they emerge from, but that's not the story I aim to focus on in this book.

Some say that the instruments being played in the photo at the top of the next page were all derived from easily available local materials, and therefore it was convenience (with a sly implication of unsophistication) that determined the nature of the music. This assessment implies that these instruments and this music were the best this culture could do given the circumstances. But I would argue that the instruments were carefully fashioned, selected, tailored, and played to best suit the physical, acoustic, and social situation. The music perfectly fits the place where it is heard, sonically and structurally. It is absolutely ideally suited for this situation—the music, a living thing, evolved to fit the available niche.

That same music would turn into sonic mush in a cathedral. Western music in the Middle Ages was performed in these stone-walled Gothic cathedrals, and in architecturally similar monasteries and cloisters. The reverberation time in those spaces is very longmore than four seconds in most cases-so a note sung a few seconds ago hangs in the air and becomes part of the present sonic landscape. A composition with shifting musical keys would inevitably invite dissonance as notes overlapped and clashed—a real sonic pileup. So what evolved, what sounds best in this kind of space, is modal in structure-often using very long notes. Slowly evolving melodies that eschew key changes work beautifully and reinforce the otherworldly ambience. Not only does this kind of music work well acoustically, it helps establish what we have come to think of as a spiritual aura. Africans, whose spiritual music is often rhythmically complex, may not associate the music that originates n these spaces with spirituality; they may simply hear it as being blurry and indistinct. Mythologist Joseph Campbell, however, thought that the temple and cathedral are attractive because they spatially and acoustically re-create the cave, where early humans first expressed their spiritual yearnings. Or at least that's where we think they primarily expressed these feelings, as almost all traces of such activities have disappeared.

It's usually assumed that much Western medieval music was harmonically "simple" (having few key changes) because composers hadn't yet evolved the use of complex harmonies. In this context there would be no need or desire to include complex harmonies, as they would have sounded horrible in such spaces. Creatively they did exactly the right thing. Presuming that there is such a thing as "progress" when it comes to music, and that music is "better" now than it used to be, is typical of the high self-regard of those who live in the present. It is a myth. Creativity doesn't "improve."

Bach did a lot of his playing and writing in the early 1700s in a church that was smaller than a Gothic cathedral. As you can imagine, there was already an organ there, and the sound was reverberant, though not as much as in the giant Gothic cathedrals.



The music Bach wrote for such spaces sounded good in there; the space made the single instrument, the pipe organ, sound larger, and it also had the nice effect of softening any mistakes as he doodled up and down the scales, as was his wont. Modulating into different keys in the innovative way he did was risky business in these venues. Previously, composers for these rooms stayed in the same key, so they could be all washy and droney, and if the room sounded like an empty swimming pool, then it posed no problem.

I recently went to a Balkan music festival in Brooklyn in a hall that was almost identical to the church pictured on the previous page. The brass bands were playing in the middle of the floor, and folks were dancing in circles around them. The sound was pretty reverberant —not ideal for the complicated rhythms of Balkan music, but then again, that music didn't develop in rooms like the one I was in.

In the late 1700s, Mozart would perform his compositions at events in his patrons' palaces in grand but not gigantic rooms. H. I At least initially, he didn't write expecting his music to be heard in symphony halls, which is where it's often performed today, but rather in these smaller, more intimate venues. Rooms like these would be filled with people

whose bodies and elaborate dress would deaden the sound, and that, combined with the frilly decor and their modest size (when compared to cathedrals and even ordinary churches) meant that his similarly frilly music could be heard clearly in all its intricate detail.

People could dance to it too. My guess is that in order to be heard above the dancing, clomping feet, and gossiping, one might have had to figure out how to make the music louder, and the only way to do this was to increase the size of the orchestra, which is what happened.



Meanwhile, some folks around that same time were going to hear operas. La Scala was built in 1776; the original orchestra section comprised a series of booths or stalls, rather than the rows of seats that exist now. People would eat, drink, talk, and socialize during the performances—audience behavior, a big part of music's context, was very different back then. Back in the day, people would socialize and holler out to one another during the performances. They'd holler at the stage, too, for encores of the popular arias. If they liked a tune, they wanted to hear it again—now! The vibe was more like CBGB than your typical contemporary opera house.

La Scala and other opera venues of the time were also fairly compact—more so than the big opera houses that now dominate much of Europe and the United States. The depth of La Scala and many other opera houses of that period is maybe like the Highline Ballroom or Irving Plaza in New York, but La Scala is taller, with a larger stage. The sound in these opera houses is pretty tight, too (unlike today's larger halls). I've performed in some of these old opera venues, and if you don't crank the volume too high, it works surprisingly well for certain kinds of contemporary pop music.

Take a look at Bayreuth, the opera house Wagner had built for his own music in the 1870s. You can see it's not that huge. Not very much bigger than La Scala. Wagner had the gumption to demand that this venue be built to better accommodate the music he imagined—which didn't mean there was much more seating, as a practical-minded entrepeneur might insist on today. It was the orchestral accommodations themselves that were enlarged. He needed larger orchestras to conjure the requisite bombast. He had new and larger brass instruments created too, and he also called for a larger bass section, to create big orchestral effects.

Wagner in some ways doesn't fit my model—his imagination and ego seemed to be larger than the existing venues, so he was the exception who didn't accommodate. Granted, he was mainly pushing the boundaries of pre-existing opera architecture, not inventing something from scratch. Once he built this place, he more or less wrote for it and its particular acoustic qualities.

As time passed, symphonic music came to be performed in larger and larger halls. That musical format, originally conceived for rooms in palaces and the more modest-sized opera halls, was now somewhat unfairly being asked to accommodate more reverberant spaces. Subsequent classical composers therefore wrote music for those new halls, with their new sound, and it was music that emphasized texture, and sometimes employed audio shock and awe in order to reach the back row that was now farther away. They needed to adapt, and adapt they did.

The music of Mahler and other later symphonic composers works well in spaces like Carnegie Hall. Groove music, percussive music featuring drums—like what I do, for example—has a very hard time here. I've played at Carnegie Hall a couple of times, and it can work, but it is far from ideal. I wouldn't play that music there again. I realized that sometimes the most prestigious place doesn't always work out best for your music. This acoustic barrier could be viewed as a subtle conspiracy, a sonic wall, a way of keeping the riffraff out—but we won't go there, not yet.

 $\mathbf{A}$  t the same time that classical music was tucking itself into new venues, so too was popular music. In the early part of the last century, jazz developed alongside later classical music. This popular music was originally played in bars, at funerals, and in whorehouses and joints where dancing was going on. There was little reverberation in those spaces, and they weren't that big, so, as in CBGB, the groove could be strong and up front.  $^{\text{M}}$ 

It's been pointed out by Scott Joplin and others that the origin of jazz solos and improvisations was a pragmatic way of solving a problem that had emerged: the "written" melody would run out while the musicians were playing, and in order to keep a popular section continuing longer for the dancers who wanted to keep moving, the players would jam over those chord changes while maintaining the same groove. The musicians learned to stretch out and extend whatever section of the tune was deemed popular. These improvisations and elongations evolved out of necessity, and a new kind of music came into being.

By the mid-twentieth century, jazz had evolved into a kind of classical music, often presented in concert halls, but if anyone's been to a juke joint or seen the Rebirth or Dirty Dozen brass bands at a place like the Glass House in New Orleans, then you've seen lots of dancing to jazz. Its roots are spiritual dance music. Yes, this is one kind of spiritual music that would sound terrible in most cathedrals.

The instrumentation of jazz was also modified so that the music could be heard over the sound of the dancers and the bar racket. Banjos were louder than acoustic guitars, and trumpets were nice and loud, too. Until amplification and microphones came into common use, the instruments written for and played were adapted to fit the situation. The makeup of the bands, as well as the parts the composers wrote, evolved to be heard.

Likewise, country music, blues, Latin music, and rock and roll were all (originally) music to dance to, and they too had to be loud enough to be heard above the chatter. Recorded music and amplification changed all that, but when these forms jelled, such factors were just beginning to be felt.

#### OUIET, PLEASE

Which classical music, not only did the venues change, but the behavior of the audiences did, too. Around 1900, according to music writer Alex Ross, classical audiences were no longer allowed to shout, eat, and chat during a performance. One was expected to sit immobile and listen with rapt attention. Ross hints that this was a way of keeping the hoi polloi out of the new symphony halls and opera houses. (I guess it was assumed that the lower classes were inherently noisy.) Music that in many instances used to be for all was now exclusively for the elite. Nowadays, if someone's phone rings or a person so much as whispers to their neighbor during a classical concert, it could stop the whole show.

This exclusionary policy affected the music being written, too—since no one was talking, eating, or dancing anymore, the music could have extreme dynamics. Composers knew that every detail would be heard, so very quiet passages could now be written. Harmonically complex passages could be appreciated as well. Much of twentieth-century classical music could only work in (and was written for) these socially and acoustically restrictive spaces. A new kind of music came into existence that didn't exist previously—and the future emergence and refining of recording technology would make this music more available and ubiquitous. I do wonder how much of the audience's fun was sacrificed in the effort to redefine the social parameters of the concert hall—it sounds almost masochistic of the upper crust, curtailing their own liveliness, but I guess they had their priorities.

Although the quietest harmonic and dynamic details and complexities could now be heard, performing in these larger, more reverberant halls meant that rhythmically things got less distinct and much fuzzier—less African, one might say. Even the jazz now played in these rooms became a kind of chamber music. Certainly no one danced, drank, or hollered out "Hell, yeah!" even if it was Goodman, Ellington, or Marsalis playing—bands that certainly swing. The smaller jazz clubs followed suit; no one dances anymore at the Blue Note or Village Vanguard, though liquor is very quietly served.

One might conclude that removing the funky, relaxed vibe from refined American concert music was not accidental. Separating the body from the head seems to have been an intended consequence—for anything to be serious, you couldn't be seen shimmying around to it. (Not that any kind of music is aimed exclusively at either the body or head—that absolute demarcation is somewhat of an intellectual and social construct.) Serious music, in this way of thinking, is absorbed and consumed only above the neck. The regions below the neck are socially and morally suspect. The people who felt this way and enforced this way of encountering music probably didn't take the wildly innovative and sophisticated arrangements of mid-century tango orchestras seriously either. The fact that it was wildly innovative and at the same time very danceable created, for twentieth-century sophisticates, a kind of cognitive dissonance.

#### RECORDED MUSIC

W ith the advent of recorded music in 1878, the nature of the places in which music was heard changed. Music now had to serve two very different needs simultaneously. The phonograph box in the parlor became a new venue; for many people, it replaced the concert hall or the club.

By the thirties, most people were listening to music either on radio or on home phonographs. People probably heard a greater quantity of music, and a greater variety, on these devices than they would ever hear in person in their lifetimes. Music could now be completely free from any live context, or, more properly, the context in which it was heard became the living room and the jukebox—parallel alternatives to still-popular ballrooms and

The performing musician was now expected to write and create for two very different

spaces: the live venue, and the device that could play a recording or receive a transmission. Socially and acoustically, these spaces were worlds apart. But the compositions were expected to be the same! An audience who heard and loved a song on the radio naturally wanted to hear that same song at the club or the concert hall.



These two demands seem unfair to me. The performing skills, not to mention the writing needs, the instrumentation, and the acoustic properties for each venue are completely different. Just as stage actors often seem too loud and demonstrative for audiences used to movie acting, the requirements of musical mediums are somewhat mutually exclusive. What is best for one might work for the other, but it doesn't always work that way.

Performers adapted to this new technology. The microphones that recorded singers changed the way they sang and the way their instruments were played. Singers no longer had to have great lungs to be successful. Frank Sinatra and Bing Crosby were pioneers when it came to singing "to the microphone." They adjusted their vocal dynamics in ways that would have been unheard of earlier. It might not seem that radical now, but crooning was a new kind of singing back then. It wouldn't have worked without a microphone.

Chet Baker even sang in a whisper, as did João Gilberto, and millions followed. To a listener, these guys are whispering like a lover, right into your ear, getting completely inside your head. Music had never been experienced that way before. Needless to say, without microphones this intimacy wouldn't have been heard at all.

Technology had turned the living room or any small bar with a jukebox into a concert hall—and often there was dancing. Besides changing the acoustic context, recorded music also allowed music venues to come into existence without stages and often without any live musicians at all. DJs could play at high school dances, folks could shove quarters into jukeboxes and dance in the middle of the bar, and in living rooms the music came out of furniture. Eventually venues evolved that were purposefully built to play only this kind of performerless music—discos. D

Music written for contemporary discos, in my opinion, usually only works in those social and physical spaces—it really works best on the incredible sound systems that are often installed in those rooms. It feels stupid to listen to club music at its intended volume at home, though people do it. And, once again, it's for dancing, as was early hip-hop, which emerged out of dance clubs in the same way that jazz did—by extending sections of the music so the dancers could show off and improvise. Once again the dancers were changing the context, urging the music in new directions. B.

In the sixties the most successful pop music began to be performed in basketball arenas and stadiums, which tend to have terrible acoustics—only a narrow range of music works at all in such environments. Steady-state music (music with a consistent volume, more or less unchanging textures, and fairly simple pulsing rhythms) works best, and even then rarely. The roar of metal works fine. Industrial music for industrial spaces. Stately chord progressions might survive, but funk, for example, bounced off the walls and floors and became chaotic. The groove got killed, though some funky acts persevered because these concerts were social gatherings, bonding opportunities, and rituals as much as music events. Mostly the arenas were filled with white kids—and the music was usually Wagnerian.

The gathered masses in sports arenas and stadiums demanded that the music perform a different function—not only sonically but socially—from what it had been asked to do on a record or in a club. The music those bands ended up writing in response—arena rock—is written with that in mind: rousing, stately anthems. To my ears it's a soundtrack for a gathering, and listening to it in other contexts re-creates the memory or anticipation of that gathering—a stadium in your head.

#### CONTEMPORARY MUSIC VENUES

here are the new music venues? Are there venues I'm still not acknowledging that might be influencing how and what kind of music gets written? Well, there is the interior of your car. I'd argue that contemporary hip-hop is written (or at least the music is) to be heard in cars with systems like the one below. The massive volume seems to be more about sharing your music with everyone, gratis. In a sense, it's a music of generosity. I'd say the audio space in a car with these speakers forces a very different kind of composition. The music is bass heavy, but with a strong and precise high end as well. Sonically, what's in the middle? It's the vocal, allocated a vacant sonic space where not much else lives. In earlier pop music, the keyboards or guitars or even violins often occupied much of this middle territory, and without those things, the vocals rushed to fill the vacuum.

Hip-hop is unlike anything one could produce with acoustic instruments. That umbilical cord has been cut. Liberated. The connection between the recorded music and the live musician and performer is now a thing of the past. Although this music may have emerged from dance-oriented early hip-hop (which, like jazz, evolved by extending the breaks for dancers), it's morphed into something else entirely: music that sounds best in cars. People do dance in their cars, or they try to. As big SUVs become less practical I foresee this music changing as well.



One other new music venue has arrived. Presumably the MP3 player shown below plays mainly Christian music. Private listening really took off in 1979, with the popularity of the Walkman portable cassette player. Listening to music on a Walkman is a variation of the "sitting very still in a concert hall" experience (there are no acoustic distractions), combined with the virtual space (achieved by adding reverb and echo to the vocals and instruments) that studio recording allows. With headphones on, you can hear and appreciate exterme detail and subtlety, and the lack of uncontrollable reverb inherent in hearing music in a live room means that rhythmic material survives beautifully and completely intact; it doesn't get blurred or turned into sonic mush as it often does in a concert hall. You, and only you, the audience of one, can hear a million tiny details, even with the compression that MP3 technology adds to recordings. You can hear the singer's breath intake, their fingers on a guitar string. That said, extreme and sudden dynamic changes can be painful on a personal music player. As with dance music one hundred years ago, it's better to write music that maintains a relatively constant volume for this tiny venue. Dynamically static but with lots of details: that's the directive here.

If there has been a compositional response to MP3s and the era of private listening, I have yet to hear it. One would expect music that is essentially a soothing flood of ambient moods as a way to relax and decompress, or maybe dense and complex compositions that reward repeated playing and attentive listening, maybe intimate or rudely erotic vocals that would be inappropriate to blast in public but that you could enjoy privately. If any of this is happening, I am unaware of it.

We've come full circle in many ways. The musical techniques of the African diaspora, the foundation of much of the contemporary world's popular music, with its wealth of interlocking and layered beats, works well acoustically both in the context of the private listening experience and as a framework for much contemporary recorded music. African music sounds the way it does because it was meant to be played out in the open (a form of steady-state music loud enough to be heard outdoors above dancing and singing), but it turns out to also work well in the most intimate of spaces—our inner ears. Yes, people do listen to Bach and Wagner on iPods, but not too many people are writing new music like that, except for film scores, where Wagnerian bombast works really well. If John Williams wrote contemporary Wagner for Star Wars, then Bernard Herrmann wrote contemporary Schoenberg for Psycho and other Hitchcock movies. The symphony hall is now a movie theater for the ears.

#### BIRDS DO IT

The adaptive aspect of creativity isn't limited to musicians and composers (or artists in any other media). It extends into the natural world as well. David Attenborough and others have claimed that birdcalls have evolved to fit the environment. In dense jungle foliage, a constant, repetitive, and brief signal within a narrow frequency works best—the repetition is like an error-correcting device. If the intended recipient didn't get the first transmission, an identical one will follow.

Birds that live on the forest floor evolved lower-pitched calls so they don't bounce or become distorted by the ground as higher-pitched sounds might. Water birds have calls that, unsurprisingly, cut through the ambient sounds of water, and birds that live in the plains and grasslands, like the Savannah Sparrow, have buzzing calls that can traverse long

Eyal Shy of Wayne State University says that birdsongs vary even within the same species. The pitch of the song of the Scarlet Tanager, for example, is different in the East, where the woods are denser, than it is in the West.  $\stackrel{V}{=}$ 

And birds of the same species adjust their singing as their habitat changes, too. Birds in San Francisco were found to have raised the pitch of their songs over forty years in order to be better heard above the noises of the increased traffic.<sup>5</sup>

It's not just birds, either. In the waters around New Zealand, whale calls have adapted to the increase in shipping noise over the last few decades—the hum of engines and thrash of propellers. Whales need to signal over huge distances to survive, and one hopes that they continue to adapt to this audio pollution.

So musical evolution and adaptation is an interspecies phenomenon. And presumably, as some claim, birds enjoy singing, even though they, like us, change their tunes over time. The joy of making music will find a way, regardless of the context and the form that emerges to best fit it. The musician David Rothenberg claims that "life is far more interesting than it needs to be, because the forces that guide it are not merely practical." <sup>6</sup>

Finding examples to prove that music composition depends on its context comes naturally to me. But I have a feeling that this somewhat reversed view of creation—that it is more pragnatic and adaptive than some might think—happens a lot, and in very different areas. It's "reversed" because the venues—or the fields and woodlands, in the case of the birds—were not built to accommodate whatever egotistical or artistic urge the composers have. We and the birds adapt, and it's fine.

What's interesting to me is not that these practical adaptations happen (in retrospect that seems predictable and obvious), but what it means for our perception of creativity.

It seems that creativity, whether birdsong, painting, or songwriting, is as adaptive as anything else. Genius—the emergence of a truly remarkable and memorable work—seems to appear when a thing is perfectly suited to its context. When something works, it strikes us as not just being a clever adaptation, but as emotionally resonant as well. When the right thing is in the right place, we are moved.

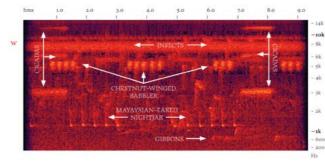
In my experience, the emotionally charged content always lies there, hidden, waiting to be tapped, and although musicians tailor and mold their work to how and where it will be best heard or seen, the agony and the ecstasy can be relied on to fill whatever shape is wailable.

We do express our emotions, our reactions to events, breakups, and infatuations, but the way we do that—the art of it—is in putting them into prescribed forms or squeezing them into new forms that perfectly fit some emerging context. That's part of the creative process, and we do it instinctively; we internalize it, like birds do. And it's a joy to sing, like the birds do.

#### THE BIGGEST ROOM OF ALL

 $\mathbf{B}$  ernie Krause, a pioneering electronic musician who now focuses mostly on bioacoustics, has revealed how the calls of insects, birds, and mammals evolved to fit unique spots in the audio spectrum. He has made recordings all over the world, in many different natural environments, and in each case an acoustic analysis of the recordings reveals species keeping to their own part of the audio spectrum; insects take the highest pitches, birds a little lower, and mammals below that, for example.





So not only have the calls of songbirds evolved to work best in the acoustic environment where those birds live, they also have evolved to stay out of the way of the other critters that live there. Krause rightly refers to this spectrum of calls as an orchestra—where each animal/instrument plays a part in its own range, and together they make one giant composition. These symphonies change depending on the time of day and season, but everyone always stays in their place.

Sadly, Krause's recordings revealed another truth: even if a landscape looks identical to the way it did a decade ago, acoustic analysis often reveals that a critter that once filled a specific part of the audio spectrum might now be missing. It's as if a color in the visible spectrum has been erased from the landscape. Most of the time, no surprise, this is due to the intrusion or intervention of humans—traffic, farms, houses, global warming. What's interesting is that it's the missing sound—not some visual evidence—that makes this tragic change clear. Acoustic analysis is the canary in the coal mine.

#### ARCHITECTURE AS INSTRUMENTS

I've staged, several times, an interactive installation called *Playing the Building*, in which mechanical devices cause the infrastructure of empty buildings to emit sounds—all triggered by playing a keyboard, which visitors are invited to do. But I was far from the first to imagine that buildings and natural enclosures could be viewed as instruments.

Acoustician Steven Waller suggests that rock paintings in the southwestern US are often found in places where unusual echoes and reverberations occur. And, Waller suggests, the prevalence of echoes in these sites isn't a coincidence; sound was the driver for nominating a sacred space. He goes further and proposes that the images depicted often seem to corre-

late with the kinds of echoes that occur. So in places where percussive echoes can sound like hoof beats, we find petroglyphs of horses, while at other sites that favor longer echoes (as if the rocks are "speaking") we tend to find images of spirits and mythological beings.

The sites Waller refers to are all naturally occurring, but archeologists are also finding that these and similar effects were intentionally created by many people. A series of articles published in National Geographic proposes that there are some interesting connections between pre-Columbian architecture, music, and sound.

One notable site is the Mayan Temple of Kukulcan, which is part of the Chichen Itza complex.  $^{\underline{\times}}$ 

Guides are fond of demonstrating for tourists how a handclap at the base of that temple produces an echo that sounds like the "chir-roop" call of the sacred Quetzal bird, whose feathers were more valuable to the Mayans than gold. The bird was considered a messenger of the gods.  $^{\Sigma}$ 

Two sets of echoes come into play to produce that "chir-roop" sound. The "chir" comes from the nearest set of steps, and the lower-pitched "roop" sound is produced by a more distant and higher set of steps.

David Lubman, an acoustic engineer, made recordings of the echoes and compared them to recordings of the bird found in Cornell's ornithology lab. "They matched perfectly." he said. He then worked with the head of the Mexican Institute of Acoustics, Sergio Beristain, who checked out another pyramid near Mexico City. Sure enough, it produced similar chirping effects—sometimes with pitch changes that span as much as half an octave. This really is a building singing. "

Scientists have proposed that other pre-Columbian sites have acoustic properties as well. Archeologist Francisca Zalaquett believes that Mayan public squares in the ancient city of Palenque were designed so that someone speaking or singing from a particular spot could be heard way across the square. The stucco coatings of the temples surrounding the square combine with their arrangement and architecture to help "broadcast" the sound of a voice (or of instruments typical at the time) for a length equal to that of a football field.

In Peru, at a sacred site named Chavin de Huántar that was established as early as 1200 BCE, there is an underground maze, the acoustics of which were designed to disorient the visitor as much as the winding passages do.

Archeologist John Rick of Stanford University thinks the various kinds of rock used in these tunnels, along with the multiple acoustic reflections from the bending passageways, can make one's voice sound as if it's coming from "every direction at once." He believes that this labyrinth was used for special rituals, and, like a stage in a contemporary theatthe otherworldly acoustics would have helped set the scene. (That plus a dose of the local psychedelic, San Pedro cactus, which priests and initiates are thought to have indulged in.)

It seems the effect of architecture on music and sound can be reciprocal. Just as acoustics in a space determine the evolution of music, acoustic properties—particularly those that affect the human voice—can guide the structure and form of buildings. We've all heard of concert halls that were designed so that a person singing or speaking from center stage could be heard, unamplified, all the way in the back. Carnegie Hall, for example, is so focused on that goal that it isn't particularly accommodating to other kinds of sounds—percussive sounds especially. But for the voice, and for instruments that imitate the human wice, such an environment offers the kind of sacred space that humans have found attractive for thousands of years.

### Rem Koolhaas, Junkspace

### from "Logan Airport: A World-Class Upgrade for the 21st Century", Taschen, Köln, 2004

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REM KOOLHAAS

Logan Airport: A World-Class Upgrade for the Traenty-first Century -- Late-Twentieth Century Billboard

Rabbit is the new beef . . Because we abhor the utilitarian, we have condemned ourselves to a lifelong immersion in the arbitrary... LAX: welroming—possibly flesh cating—meluds at the check-in counter... "Identity" is the new junk food for the dispossessed, globalization's fodder for the discnifranchised... If space-junk is the human debris that litters the universe Junk-Space is the residue mankind leaves on the planes. The built (more about that later) product of modernization is not modern architecture but Junkspace. Junkspace is what remains after modernization has run its course, or, more precisely what congulates while modernization is in progress, its fallout, Modernization had a rational programs to share the blessings of science, universally junkspace is its positionis, or melidown... Although its individual parts are the outcome of brilliant intentions, turifly planned by human intelligences, boosted by infinite computation, their sum spells the cord of Enlightenment, its resurrection as force, a low-grade purgatory... Junkspace is the sum total of our current achievement, we have built more than did all previous generations put together, but somehow we do not register on the same scales. We do not leave pyramids. According to a new gospel of ngliness, there is already more Junkspace under construction in the twenty-first century than has survived from the twentieth ... It was a mistake to invent modern architecture for the twentieth century. Architecture disappeared in the twentieth century, we have been reading a footnote under a microscope boping it would turn into a novel; our concern for the masses has blinded us to People's Architecture, Junkspace seems an aberration, but it is the essence, the main thing, the product of an encounter between escalator and arra-orditioning, conceived in an incubator of Sheetrock (all three missing from the history books). Continuity is the essence of Junkspace; it exploits any invention that enables expansion, deploys the infrastructure of seamlessness; escalator, air-conditioning, sprinkler, fire shuner, hot air curtain....It is always interior so extensive that you tarely perceive limn; it promotes disocientation by any means (mirror, polish, echo). Junkspace is

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closely by Mayan. . Tike a substance that could have condensed in any other form. Junkspace is a domain of feigned, simulated order, a kingdom of morph ing. Its specific configuration is as fortuitons as the geometry of a snowflake. Patterns imply repetition or ultimately decipherable rules, Junkspace is beyond measure, beyond code ... Because it cannot be grasped, Junkspace cannot be remembered. It is flamboyant yet unmemorable, like a screen saver, its refusal to freeze ensures instant amnesia. Junkspace does not pretend to create perfection. only interest. Its geometries are unumagnable, only makable. Although structly only interest, its geometries are intringinatore, only massine, authorigh strictly innarchitectural, it tends to the vailled, to the Dome. Some sections seem to be devoted to inter-inectiness, others in perpetual interocical turmoil: the deadest resides next to the most hysterical. Thenies cast a pall of arrested development over interiors as big as the Pantheom, spawning stillbirths in every corner. The aesthetic is Byzanture, gorgeous, and dark, splintered into thousands of shards, all visible at the same tune: a quasi-panoptical universe in which all contents rearrange themselves in split seconds around the dizzy eye of the beholder. Murals used to show idols; Junkspace's modules are dimensioned to carry brands; myths can be shared, brands husband aura at the mercy of focus groups. Brands in Junkspace perform the same role as black holes in the universe; they are essences through which meaning disappears... The shinless surfaces in the history of mankind reflect humanity at its most casual. The more we inhabit the judatial, the more we seem to diess down. A stringent dress code. -last spasm of eliquette? governs access to Junkspace; shurts, ancakers, sandals, shell suit, fleece, jeans, parka, backpack. As if the People suddenly accessed the private quarters of a dictator, Junkspace in best emoyed in a state of postrevolutionary gawking. Polarities have merged—there is nothing left between desolation and henry. Neon signifies both the old and the new interiors refer to the Stone and Space. Age at the same time. Like the deactivated virus in an inoculation, Modern architecture remains essential, but only in its most sterile manifestation. High Tech (it seemed so dead only a decade ago.) It exposes what previous generations kept under wraps: structures emerge like springs from a mauvess; exit stairs dangle in a didactic trapeze; probes thrust into space to deliver laboriously what is in fact omnimesent, free air: acres of class hang from spidery cables, ramly stretched skins enclose flaccid noneverus. Transparency only reveals everything in which you cannot partake. At the stroke of midnight it all may revert to Taiwarese Gothic; in three years it may segue into Nigerian Sixties, Notwegian Chalet, or default Christian, Earthlings now live in a kindergarten grotesque . . . Junkspace thrives on design, but design dies in Junkspace. There is no form, only proliferation Regurgitation is the new creativity; instead of creation, we honor, cherish, and embrace manipulation . . . Superstrings of graphics, transplanted emblems of banchise and sparkling infrastructures of light, LEDs, and video deserbe an authoritess world beyond anyone's claim, always unique, utterly unpredictable, yet intensely familiar. Junkspace is hot (or suddenly arriic), fluorescent walls, folded like melting stained glass, generate additional heat to raise the temperature of sealed, held together not by structure but by skin, like a bubble. Gravity has remained constant, resisted by the same arsenal since the beginning of time; but air-conditioning -invisible medium therefore unnoticed—has truly evaluationized architecture. Air conditioning has launched the endless building. If architecture separates buildings, air conditioning unites them. Air conditioning has dictated minant regimes of organization and coexistence that leave architecture hebind. A single shapping center is now the work of generations of space planners, repair men, and fixers, like in the Middle Ages; air-conditioning sustains our carliedials (All architects may unwittingly be working on the same building, so far separate. but with bidden receptors that will eventually make it cohere.) Because it costs money, is no longer free, conditioned space inevitably becomes conditional space; somer or later all conditional space turns (ato Junkspace ... When we chink about space, we have only looked at its containers. As if space (tself is invisible, all theory for the production of space is based on an obsessive preoccupation with its opposite; substance and objects, i.e., architecture. Architects could never explain space; Junkspace is our punishment for their mystifications. O.K., let's talk about space then. The beauty of airports, especially after each apprade. The luster of renovations. The subtlety of the shopping center, Let's explore public space, dis-cover casinos, spend time in theme parks . . Junkspace is the body double of space, a territory of impaired vision, limited expectation, reduced earnestness. Junkspace is a Bermuda Triangle of concepts, an abandoned petri distil: it cancels distinctions, undermines resolve, confuses intention with realization. It replaces hierarchy with accumulation, composition with addition. More and more, more is more. Junkspace is overtipe and undercourishing at the same time, a colossal security blacket that covers the earth in a stranglehold of seduction . . . Junkspace is like being condemned to a permettial factive with millions of your best friends. A fuzzy empine of blur, it fuses high and loss, public and private, straight and bent bloated and starved to offer a scamless patchwork of the permanently disjointed Seemingly an apotheosis, spatially grandiose, the effect of its richness is a terminal hollowness, a vicious parody of ambition that systematically crodes the credibility of building, possibly forever... Space was created by piling matter on top of mat-ter, comented to form a solid new whole. Junkspace is additive, layered, and lightweight, not articulated in different parts but subdivided, quariered the way a carcass is torn apart-individual chunks severed from a misersal condition. There ornamental; small, shing space frames support naminal loads, or huge beams deliver cyclopic burdens to unsuspecting destinations... The arch, once the workhouse of structures, has become the depleted emblem of "community," wel

are no walls, only partitions, shipmering membranes frequently covered in mirror or gold. Structure groups ovisibly underneath decoration, or worse, has become coming an infinity of virtual populations to nonexistent theres. Where it is absent, it is simply applied—mostly in source—as ornamental afterthought on hinriedly erected superfilocks. Junkspace's reonography is 13 percent Roman. 8 percent Baithaus and 7 percent Disney freek and neeks, 3 percent Art Noisean, followed

Junkspace to levels at which you could cultivate archids. Pretending histories left and right, its contents are dynamic yet stagnam, recycled or multiplied as in cloping forms search for function like hermit crabs looking for a vacant shell junkspare sheds architectures like a reprile sheds skins, is rehorn every Monday morning. In previous building, materiality was based on a final state that rould only be modified at the expense of partial destruction. At the exact moment that our culture has abandoned repeution and regularity as repressive, building materials have become more and more modular, unitary, and standardized, substance now comes predigitized... As the module becomes smaller and smaller, its status become that of a crypto-pixel. With enormous difficulty—budget, argument perguation, deformation—irregularity and uniqueness are constructed from negoriation, deformation—inregularity and uniqueness are constructed from identical elements. Instead of trying to wrest order from chaos, the picturesque is now wrested from the homogenized, the singular liberated from the standardized. Architects thought of Junkspace first and named it Megastructure, the final solution to transcend their hoge unpasse. Like multiple Babels, huge superstructures would last through electrity tecning with impermanent subsystems that would murate over time, beyond their control, in Jimkspace, the tables are turned, it is subsystem only, without superstandard, orphaned particles in search of a frame work or pattern. All materialization is provisional: cutting, bending, tearing, coating; construction has acquired a new softness, like tailoring... The joint is no longer a problem, an intellectual issue; transitional moments are defined by stapling and taping, wrinkly brown bands barely maintain the illusion of an unbroken surface: verbs unknown and unthinkable in architectural history clamp, suck, fold, dump, glue, shoor, double, fuse—have become indispensable Each element performs its task in negotiated isolation. Where as detailing once suggested the coming together, possibly forever, of disparate materials, it is now a transieni coupling, waiting to be undode, unscrewed, a temporary embrace with a high probability of separation: no longer the oxylestrated encounter of difference, but the abrupa end of a system, a statemate. Only the blind, reading its fault lines with their fingertips, will ever understand Junkspace's histories... While whole millennia worked in favor of permanence, axialuses, relationships, and proportion. the program of limkspace is escalation. Instead of development, it offers entropy Because it is entitless, it always leaks somewhere in Junkspace; in the worst case, monumental ashtrays catch intermittent drops in a gray front . . . When did time stop moving forward, begin to spool in every direction, like a tipe spinning out of controls Since the introduction of Real Time<sup>74</sup>? Change has been divorced from the idea of improvement. These is no progress, like a crab on LSD, culture staggers endlessly sideways... The average contemporary funch box is a micro-comm of Junkspace: a fervent semantics of health, slabs of eggplant, ropped by thick layers of goat cheese—canceled by a colossal cookie at the horizing Junkspace is draining and is drained in return. Everywhere in Junkspace there are cating arrangements, ranges of modular chairs, even couches, as if the experience

unkspace offers its consumers is significantly more exhausting than any previous

spatial sensation; in its most abandoned stretches, you find buffets; utilitarian rables diagond in white or black sheers, perfunctory assemblies of caffeing and calories cottage cheese, mulfins, murpe grapes -notional representations of plenty, without horn and without plenty. Each Junkspace is connected, sooner or later, to bodily functions, wedged between stamless-steel partitions sit rows of growning Romans, denint togas bunched around their huge sneakers... Because it is so intensely consumed, Junkspace is fanatically maintained, the night shift undoing the damage of the day shift in an endless Sisyphean replay. As you recover from Junkspace, Junkspace recovers from you between 2 and 5 a w. yer another population, this one heartlessly casual and appreciably darker, is mopping. hovering, sweeping, toweling, resupplying ... Junkspace does not inspire loyalty in its cleaners ... Deducated to instant gratification, Junkspace accommodates seeds of future perfection; a language of apology is woven through its texture of cannel euphoria: "pardon our appearance" signs or miniature yellow "sorry" hillhoards mark ongoing patches of wetness, announce momentary discomfort in return for immittent shine, the allure of improvement. Somewhere, workers sink on their knees to repair faded sections, as if in a prayer, or half-disappear in ceiling words to pegotiate clusive malfunctions, as if in confession. All surfaces are archaeological superpositions of different "periods" (what do you call the moment a particular type of wall to wall carpet was current?]—as you note when they're torn . Traditionally, typology implies demarcation, the definition of a singular model that excludes other arrangements. Junkspace represents a reverse typology of cumulative, approximative identity, less about kind than about quantity. But form lessness is still form, the formless also a typology... Take the dump, where successive tracks discharge their loads to form a heap, whole in spite of the and consections as a superior to an experience transformed in the period of the tenterior dependent of the tenterior of the t instance; huge wasiclands kept column-free for ultimate flexibility. Because you've never been invited to that kind of event, you have never seen them in use; you've only seen them being prepared with chilling precision: a relentless grid of circular tables, extending toward a distant horizon, their diameters preempting tantes, extending toward a distant horizon, their diameters preempting communication, a dais big enough for the polithure of a totaliarian stare, wings announting as yet unimagined surprises—acros of organization to support future drunkenness, disarray, and disorder. Or car shows. . Junkspace is often described awa space of flows, but that is a misiomer flows depend on displanted wowement, budges that cohere. Junkspace is a web without a spider, although it is an architecture of the masses, early trajectory is strictly unique its anarchy is one of the last tangible ways in which we experience freedom. It is a space of collision, a container of atoms, busy, not dense... There is a special way of moving in Junkspace, at the same time simless and purposeful. It is an acquired culture.

streets of black plastic, improbably punctured by grids of crystal chandeliers... Metal ducts are replaced by breathing textiles. Caping joints reveal vast ceiling voids (former canyons of asbestos), beams, ducting, rope, cable, insulation fire-proofing, siring; rangled arrangements suddenly exposed to daylight. Impure, rortured, and complex, they exist only because they were never consciously plotted. The floor is a patchwork: different textures - concrete, hairy, heavy, shiny plastic, metallic, muddy—alternate randomly, as if dedicated to different species. . The ground is no more. There are too many raw needs to be realized on only one plane. The absolute horizontal has been abandoned. Transparency has disappeared o be replaced by a dense crust of provisional occupation: kiosks, carts, stollers palnis, fountains, bats, sofas, trolleys . . . Corridors no longer simply link A to B. but have become "destinations." Their renant life tends to be short the mos stagnant windows, the most perfunctory dresses, the most implausible flowers. All perspective is gone, as in a rainforest diself disappearing, they keep saying. . 3. The formerly straight is coiled into eventure complex configurations. Only a perverse modernist choicography can explain the twists and turns, the ascents and descents, the sudden reversals that complise the typical path from checkin (misleading name) to the aprox of the average contemporary airport. Because we never ecconstruct or question the absurdity of these enforced denses, we neekly submit to gratesque journeys past perfume, asslum-seekera, building site, underwear, oysters, pornography, cell phone—incredible adventures for the brain, the eye, the nose, the tougue, the womb, the testicles ... There was once a polemic about the right angle and the straight line; now the ninetieth degree has become one among many. In fact, remnants of former geometries create ever new havire, offering forform nodes of resistance that create unstable eddies in newly opportunistic flows... Who would date claim responsibility for this sequence: The idea that a profession once dictated, or at least presumed to predict, people's movements now seems laughable, or worse; unthinkable, instead of design, there is calculation; the more erratic the path, eccentric the loops, hidden the blueprint. efficient the exposure, the more inevitable the transaction, in this war, graphic designets are the great turneouts. Where once signage promised to deliver you to where you wanted to be, it now obfuscates and entangles you in a chicker of

cuteness that forces you past inavanted detours, turns you back when you're lost Postmodernism adds a crumple-zone of weal pools that fractures and multiplies the endless frontline of display a peristable shrink-wrap crucial to all commercial exchange. Trajectories are launched as tamp, surn hotizontal without any

warning, intersect, fold down, suddenly emerge on a verifginous balcony above a large void. Fascism minus dictator. From the sudden dead end where you were

hard, one flabby, one cold, one overheated. Half the population produces new space; the more affluent half consumes old space. To accommodate a nether

world of manual labor, the concourse suddenly turns into Cashah; improvised

locker rooms, coffee breaks, smoking, even real (arapfires)... The coiling is a crumpled plate like the Alps; grids of unstable tiles alternate with monogrammed

Junkspace features the tyranny of the oblivious: sometimes an entire Junkspace formes unstituk through the nunconformity of one of its members; a single crizen of an another culture—a refugee, a mother—ran destabilize an entire Junkspace, hold it to a rustic's ransom, leaving an invisible swath of obstruction in his/her wake, a deregulation eventually communicated to its furthest extremittes. Where movement becomes synchronized, it curdles, on escalators, near exits, parking machines, automated tellers. Sometimes, under duress, individuals are channeled in a flow, pushed through a single door or forced to negotiate the gap between two temporary obstacles (an invalid's bleeping charior and a Christmas tree), the manifest ill will such narrowing provokes macks the notion of likws. Flows in Junkspace lead to disaster: department stores at the beginning of sales; the stampedes triggered by warring compariments of societ fans, dead hoodies paling up in front of the locked emergency doors of a disco—evidence of the awkward fit between the portals of funkspace and the narrow calibrations of the old world. The young instinctively avoid the Dante esque manipulations/containers to which Junkspace has condemned their elders in perpetuity. Within the meta-playground of Junkspace exist smaller playgrounds, Junkspace for children (usually in the least desirable square footage); sections of sudden miniaturization—often underneath staircases, always near dead ends—and assemblies of underdimensioned plastic structures—slides, seesaws, swings—shunned by their intended audience are turned into a Junkniche fur the old, the lost, the forgotten, the insure...the last hiceup of humanism.... Traffic is Junkspace, from airspace to the subway; the emire highway system is Junkspace, a vass potential utopia clogged by its users, as you notice when they've finally disappeared on vacation ... Like radioactive waste, Junkspace has an insidious half-life. Aging in Junkspace is nonexistent or catastrophic; sometimes an entire Junkspace—a department store, a nightelub, a bachelor pad inims into a slum overnight without warning, wattage diminishes imperceptibly, letters drop out of signs, air-conditioning units start dripping, cracks appear as if from otherwise unregistered carthquakes; sections rot, are no longer wishle, but remain joined to the flesh of the main body via gangrenous passages, Judging the built presumed a static condition; now each architecture embodies opposite conditions simultaneously, old and new permanent and temporary. Contribing and at task... Sections undergo an Alzheimer's like description as others are upgraded. Because Junkspace is endless, it is never closed . . . Renovation and restoration were procedures that took place in your absence; now you've a witness, a rejuctant participant ... Seeing lunkspace in conversion is like inspecting an unmade bed, someone clsc's. Say an airport needs more space. In the past, new terminals were added, each more or less characteristic of its own age, leaving the old ones as a readable record, evidence of progress Since paperngers have definitively demonstrated their infinite malleability, the idea of rebuilding on the spot has gained currency. Travelators are thrown into reverse signs taped, patterl palms (or very large corpses) covered in body bags. Screens of taped Sheetrock segregate two populations: one wet, one dry,

sources. (There is no datum level; you always inhabit a sandwich, "Space" is scooped out of Junkspace as from a soggy block of ice cream that has languished too long in the freezer: extindrical, cone-shaped, more or less suberical, whatever . . . ) Toilet groups murare into Disney Stores then morph to become meditation centers: Successive transformations mock the word "plan". The plan is a radar screen where individual pulses survive for impredictable periods of time in a Bacchanalian free-for-all ... In this standoff between the redundant and the inevitable, a plan would actually make matters worse, would drive you to instant despain. Only the diagram gives a bearable version. There is zero lovalty—and zero tolerance—toward configuration, no "original" condition; archirecture has mened into a time-lapse sequence to reveal a "permanent evolution." ... The only certainty is conversion—continuous—followed, in rate cases, by "resturation," the process that claims ever new sections of history as extensions of Junkspace. History corrupts, absolute history corrupts absolutely. Color and matter are eliminated from these bleodless grafts the bland has become the only meeting ground for the old and the new ... Can the bland be amplified? The featureless be exaggerated? Through height? Depth: Length? Variation? Repetition? Sometimes not overload but its opposite, an absolute absence of detail, generates Junkspace. A voided condition opposite, an absolute absence of detail, generates jurispace. A sorded condition of frightening sparseness, shocking proof that so much can be organized by so little. Laughable empliness infuses the respectful distance or tentative embrace that starchiteess maintain in the presence of the past, authentic or not, invariably, the primordial decision is to leave the original imact; the formerly residual is declared the new essence, the focus of the intervention. As a first step, the substance to be preserved is wrapped in a thick pack of commerce and eatering Hike a teluctant skier pushed downhill by responsible minders. To show respect, symmetries are maintained and helplessly exaggerated; ancient building techniques are resurrected and boned to irrelevant shine, quarries reopened to excavate the "same" stone, indiscreet donor names chiseled prominently in the meekest of typefaces; the countraid covered by a masterful, structural "filingee" - emphatically uncommeritive—so that continuity may be established with the "rest" of Junkspace (abandoned galleries, display slums, Jurassic concepts...). Conclidining a applied; filtered daylight reveals vast, antiseptic expanses of monumental retreme and makes them come alive, vibrant as a computer rendering. The curse of public space: latent fascism safely smothered in signage, stools, sympathy . junkspace is postexistential; it makes you uncertain where you are, obscures where you go, undoes where you were. Who do you think you are? Who do you want to be? (Note to architects: You thought that you could ignore Junkspace, visit it surreprintionally, treat it with condemending contempt of enjoy it siterationally ... because you could not understand it, you've thrown away the keys ... But now your own architecture is infected, has become equally smooth, all-inclusive, continuous, warped, busy, arrium ridden ) JunkSignature<sup>38</sup> is the new architecture.

dropped by a monumental, granite staircase, an escalator takes you to an invisible

destination, facing a provisional vista made of plaster, inspired by forgettable

play of the market—or is generated through the combined actions of temporary "exact" with long records of three-dimensional philanthropy, buteaucrata (often former leftists) that optimistically sell off vast tracts of waterfront, former hippodromes, military bases and abandoned airfields to developers or real estate inspirationes, minutary issess and antarioned artificial to developers or real estate muguils who can accommodate any deficit in fatturistic balances, or through Default Preservation. (the maintenance of historical complexes that nobody wants but that the Zeitgeist has declared sacrosairet. As its scale mushrooms— rivals and even exceeds that of the Public—us economy becomes more inscrutable. Its financing is a deliberate baze, clouding opaque deals, dubious tax breaks, intustal incentives, exemptions, termous legalities, transferred air rights, joined properties, special zoning discricts, public private complicities. Funded by bonds, lonery, subsidy, charity, grant: An erratte flow of yen, Euros, and dollars creates financial envelopes that are as fragile as their contents. Because of a structural shortfall, a fundamental deficit, a contingent bankruptcy, each square inch becomes a grasping, needy surface dependent on covert or overt support, dis-count, compensation and fund-raising. For culture, "engraved donor bricks", for everything else: cash, rentals, leases, franchises, the underpinning of brands. Junkspace expands with the economy but its footprint cannot contract—when it is no longer needed, it thms. Because of its repuous viability. Junkspace has to swallow more and more program to survive; soon, we will be able to do anything anywhere. We will have conquered place. At the end of Junkspace, the Universal: Through lunkspace, old aura is transfused with new luster to spawn sudden commercial wability Barcelona amalgamated with the Olympics, Bibao with the Guggenhemi. Forcy second Street with Disney, God is dead, the author is dead. history is dead, only the architect is left standing ... an insulting evolutionary joke ... A shortage of masters has not stopped a proliferation of masterpietes "Masterpiece" has become a definitive sanction, a semantic space that saves the object from criticism, leaves its qualities unproven, its performance unreased, its monves unquestioned. Masserpiece is no longer an inexplicable fluke, a roll of the duce, but a consistent typology: its mission to intimidate, most of its exterior surfaces bent, huge percentages of its square footage dysfunctional, his centuringal components barely held together by the pull of the attitum, dreading the imminent arrival of forensic accounting ... The more indeterminate the city, the more specific its Junkspace, all of Junkspace's prototypes are urban—the Roman Forum, the Metropolis, it is only their reverse synergy that makes them substitute similtaneously wollen and shrunk Junkspace reduces what is urban to urbanity.

Instead of public life. Public Space 7th what remains of the cry since the unpredictable has been reinfowed. Space for "honoring," "sharing," "curing,"
"grieving," and "healing"... crolley imposed by an overdose of serif... In the third

that reveals Junkspace's overall coherence to the dispassionate glace of barely

trained guards, video-ethnography in its bruse form, Just as Junkspace is missable its actual ownership is forever being passed on in parallel disloyatry. Junkspace

bappens spontaneously through natural corporate exuberance—the unfertered

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Millennium, hinkspace will assume responsibility for pleasure and religion exposure and intimacy, public life and privacy. Inevitably, the death of God (and the author) has spawned orphaned space; funkspace is authoriess, yet surprisingly authoritarian... At the moment of its greatest emancipation, humankind is subjected to the most dictatorial scopies from the pushy ocation of the water to the answering gulags on the other end of the telephone, the safety instructions on the sirplane, more and more insistent perfumes, mankind is browbeaten into submit-ing to the most harshly engineered plotline... The chosen theater of megalomania the dictatorial—is no longer politics, but entertainment. Through Junkspace, entertainment organizes hermetic regimes of ultimate exclusion and concentration: concentration gambling, concentration golf, concentration convention, concentration movie concentration rulture, concentration holiday Entercamment is like watching a once-hot planet cool off: its major inventions are apcient: the moving image, the roller coaster, recorded sound, cartoons, clowns, dinosaurs, news, war. Except for celebrities—of which there is a dramatic shortage—we have added nothing, just reconfigured. Corporairment is a galaxy in contraction, forced to go through the motions by rubless Copernican bass. The secret of corporate aesthetics was the power of elimination, the celebration of the efficient, the eradication of excess; abstraction as canouflage, the search for a Caporate Subtime. On popular demand, organized beauty has become warm, humanist, melusiwist, arbitrary, poetic, and unthreatening water is pressured through very small boles, then forced into agorous buops; straight pabin are bent into grossique poses, air is sourdened with added oxygen—as if only forcing malleable substances into the most drastic contoctions maintains control, satisfies the drive to get rid of supprise. Not canned laughter, but canned euphoria. Color has disappeared to damper the resulting cacophony, and is used only as cue: relax, enjoy, be well, we're united in sedation . . . Why can't we rolerate stronger sensations: Dissonancer Askwardness; Genins' Anarchy? ... Jurkspace heals, or at least that is the assumption of many hospitals. We thought the hospital was unique—a universe that identified by its smell—but now that we are used to universal conditioning we recognize it was merely a prototype; all Junkspace is defined by its smell. Often heroic in size, planned with the last adrenaline of modernism's grand inspiration, we have made them (too) human, life or death decisions are taken in spaces that are releutlessly friendly, littered with fading bouquets, empty coffee cups, and yesterday's papers. You used to face death in appropriate cells; now your nearest are huddled together in arriums. A bold aduum line is established on every vertical surface, dividing the infirmary in two above an endless humanus scroll of "color," loved ones, children's sunsets, signage, and art ... below a utilitarian zone for defacement and disinfectant, anticipated collision, scratch, spill, and smidge... Junkspace is space as vacation; there once was a relationship between leisure and work, a hiblical dictate that divided our weeks, organized public life. Now we work harder, marooned in a newer-ending casual briday... The office is the next frontier of Junkspace. Since you can work as

home, the office aspires to the domestic; because you still need a life, it simulate the city, junkspace features the office as the urban home, a meeting boulloin desks become sculptures, the work-floor is lit by intimate downlights. Monumental partitions, kinsks, mini-Starbucks on interior plazas: a Post-it universe: "team memory." "information persistence": futile hedges against the universal forgetting of the unmentorable, the oxymoron as mission statement. Witness corporate agit prop: the CEO's suite becomes "leadership collective," wired to all the world's other Junkspace, real or imagined. Espace becomes Espace. The twenty-first century will bring "intelligent" Junkspace on a big digital "dashboard" sales, CNNNYSENASDAQCSPAN, anything that goes up or down, from good to bad, presented in real time like the automotive-cheory course that complements driving lessons. . . Globalization turns language into Junkspace. We are stack in a speech doldrings. The obiquity of English is Pyrrhic; now that we all speak it. nethody remembers its use. The collective hazardization of English is our most impressive achievement; we have broken its back with ignorance, accent, slang, progenition of the passe from its back with specialists, extent, same, jugorance, accent, same, jugorance, accent, same, jugorance, accent, same, jugorance, accent, same, accent, like a speech dummy. Through the retrofitting of language, there are too with the plausible words left, our most creative hypotheses will never be formulated, discoveries will remain turnated, concepts inflamented, philosophies muffled, ourness miscarried. We inhabit sumptuous Potemkin suburbs of weasel termi pologies. Abertant linguistic ecologies sustain virtual subjects in their claim to legitimacy, help them survive .... Language is no longer used to explore, define express, or to confront but to fudge, blur, obfuscate, apologize, and comfort ... it stakes claims, assigns victimitored, preempts debate, admits guilt, fosters consen-vis. Entire organizations and/or professions impose a descent into the linguistic equivalent of hell: condemned to a word-lighto, immaes wrestle with words in equivalent of neil: condemned to a word-infine, insures we get extraction of soft in ever descending sprinds of pleading, lying, longations, flattening — a Salaric orchestration of the meaningless.— Intended for the interior, Junkspace can easily engulf a whole city. First, it escapes from its containers—semantic orclude that needed bothouse protection energing with surprising orbinstness. then the numbers itself is converted; the street is pased more luxuriously, shekers proliferate carrying increasingly dictatorial messages, traffic is calmed, crime eliminated. Then Junkspace spreads like a forest fire in L.A... The global progress of junkspace represents a final Manifest Destine; the World as public space. All of the resurrected emblems and recycled ambers of the formerly public need new ures. A new vegetal is corralled for its thematic efficiency. The outing of lunkspace has triggered the professionalization of denaturing, a benign eco general parties of the project carries are surviving Siberian tiger in a forest of dot machines, near Armani, amid a twisted arboreal Baroque. Outside, hetween the extinos, founctains project entire Stalinise buildings of liquid, ejaculated in a split second. be momentarily, then withdrawing with an amnesiae competency... Air, wood: All are enhanced to produce Hyperecology<sup>78</sup>, a parallel Walden, a new rainforest. Landscape has become Junkspace, toliage as spoilage. Trees are

tortured, hiwns cover human manipulations like thick pelts, or even toupres, sprinklers water according to mathematical timetables... Securingly at the apposite end of hinkspace, the golf course is, in fact, its conceptual double: empty screne, free of commercial debris. The relative evacuation of the golf course is achieved by the further charging of Junkspace. The methods of their design and realization are smillar: erasure, tabula casa, reconfiguration. Junkspace (upps into biojnak; ecology turns into ecospace. Ecology and economy have bonded in junkspace as ecolomy. The economy has become Faustian: hyperdevelopment depends on artificial underdevelopment: a huge global bureaucracy is in the making to settle, in a colossal ym/yang, the balance between Junkspace and golf, between the scraped and the 'scaped, trading the right to despoil for the obligation to create steroid ramforests in Costa Rica, Oxogen hanks, Fort Knoxes of chlorophyll, eco-reserves as a blank check for further pollution. Junkspace is rewriting the apocalypse; we may die of oxygen poisoning . . In the past, the complexities of Junkspace were compensated for by the stark rawness of its adjunct infeastructures; parking garages, filling stations, distribution centers routinely displaying a monumental parity that was the original aim of modernism. Now massive injections of lyticism have enabled an infrastructure. The one domain previously immune to design, taste, or the marketplace—to join the world of Junkspace, and for Junkspace to extend its manifestations under the sky Railway stations unfold like iron burierflies, airports glisten like cyclopic dew drops, bridges span often negligible banks like grotesquely enlarged versions of the harn. To each rigidet its own Calatrava, (Sometimes when there is a strong wind, this new generation of instruments shakes as if being played by a giant, or maybe a God, and mankind shudders . . . ) Junkspace can be airhorne, being malaria to 518sex; 300 anopticline mosquitoes arrive each day at GDG and GTW with ability, theoretically, to infect eight to twenty locals in a three mile radius, a with ability, theoretically, to intercreagin to owney many many manifest gasting hazard exacerbated by the average passenger's reluctance, in a misplaced gasting hazard exacerbated up for the return quasi autonomy, to be disinfected once he or she has huckled up for the i journey from the dead end of the tourist destination. Airports, provisional accommodation for those going elsewhere inhabited by assemblies united only by the imminence of their dissolution, have turned into consumption galags. democratically distributed across the globe to give every citizen an equal chance of admission ... MXP looks as if all of the leftovers of Fast Germany's reconstruction—whatever was needed to mode the deprivations of Communism—have been huntiedly buildozed together are ording to a vaguely regrangular bluenting to form

a botched sequence of deformed, inadequate spaces (apparently willed into being by the current rulers of Europe, who extort limitless Euros from the community's extornal finds, causing endless delays for its dured assources too have on

phones to notice). DFW is composed of three elements only, repeated ad infinitum, nothing else; one kind of beam, one kind of breek, one kind of tile, all

coated in the same color-is it teal? Rust! Tobacco: With symmetries scaled

beyond any possibility of recognition, the endless curve of its terminals forces i

lunkstnice

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mythologies to residual surfaces and plotting three-dimensional works in lettover empriness. Scoming for authenticity, his or her touch seals the fate of what was real taps it for incorporation in lunkspace. Art galleries move en masse to "edey" locations, then convert raw space into white cubes . . The only legitimate discourse is loss are replenishes Junkspace in direct proportion to its own morbidity. We used to senew what was depleted; now we try to resucceet what is come . . Outside the architect's footbridge is rocked to the breaking point in a stampede of enthusias tic pedestrians; the designer's initial audacity now awaits the engineer's application of dampers, Junkspace is a look-no-hands world . . The constant threat of virtuality in Junkspace is no longer exorcized by petrochemical producis, plastic, vinyl or rubber; the synthetic cheapens, funkspace has to exaggerate its claims to the authoritic. Junkspace is like a womb that organizes the transition of endless quantities of the Real—stone, trees, goods, daylight, people—mto the oureal. Entire mountains are dismembered to provide ever-greater quantities of authenticity, suspended on precarious brackers, polithed to a blinding state of flash that renders the intended earnestness instantly clusive. Stone only comes in light yellow, flesh, a stellent beige, a soaplike green, the colors of Communist plastics in the 1950s. Forests are felled, their wood all pale: maybe the origins of Junkspace go back to the kindergarten ... ("Origins" as a mint shampao that stungs the anal region.) Color in the real world looks increasingly intreal, drained. Color in virtual space is luminous, therefore irresistible. A surfeit of reality-TV has made us into amateur guards monitoring a hurkuniscuse . . . From the lively breasts of the classical violinist to the designer subble of the Big Brother outcast, the con-textual pedophilia of the former resolutionary, the rotuine addictions of the stars, the runny makeup of the evangelist, the robotic body language of the conductor, the dubious benefits of the fund-raising marathon, the finile explanations of the politician: the swooping movement of the TV camera suspended from its boom—an eagle without beak or class, just an optical stomach—swallows images and confessions induscriminately like a trash bag, to propel them as eitherwomit in space. TV studio sets-garishly monumental-are both the rulnination and the end of perspectival space as we've known it: angular geometric remnants invading starry infinities; real space edited for amount transmission in virtual space, crucial hinge in an internal feedback loop... the vasoress of Junkspiac extended to the edges of the flig Bang. Because we spend our life indoors—like animals in a zon—we are obsessed with the weather 40 percent of all TV consists of presenters of lesser attractiveness gesturing helphessly in front of windsweps formations, through which you recognize, sometimes, your own destination/current position. Conceptually, each monitor, each TV screen is a substitute for a window; real life is inside, while cyberspace has become the great outdoors... Mankind is always going on about architecture. What if space started looking at mankind: Will Junkspace invade the body? Through the vibes of the cell phone: Has it already? Through Botox injections? Collagen? Silicone implants? Liposuction? Penis enlargements? Does gene therapy announce a total reengineering according to

users to enact relativity theory in their quest for the gate. Its dropoff is the seemingly harmless beginning of a journey to the heart of unmitogated nothingness, beyond the animation provided by Pizza Hut, Dairy Queen . . . Valley cultures were thought to be the most resistant to Junkspace; at GVZ you can still see a universe of rules, order, hierarchy, nealness, coordination, poised moments before its implosion, but at ZHR huge "timepieces" hover in from of imerior waterfalls as an essay in Regionaljunk, Duty-free is Junkspace; Junkspace is duty-free space. Where culture was thinnest, will it be the first to run out? Is empitiess local? Do wide open spaces demand wide open [iinkspace? Simbelt: huge populations where there was nothing: PHX; warpoint on every terminal, dead Indian outlines on every surface—carpet, wallpaper, napkins—like frogs flattened by our tires. Public Arc distributed across LAX, the fish that have disappeared from our rivers return as public are in the concourse; only what is dead can be resurrected. Memory itself may have turned into Junkspace; only those murdered will be remembered. Deprivation can be raused by overdose or shortage; both conditions happen in Junkspace (often at the some time). Minimum is the ultimate ornament, a self-righteous crime, the contemporary Baroque. It does not signify beauty, but guilt, Its demonstrative eachestness drives whole civilizations into the welroming arms of camp and kitsch. Ostensibly a relief from constant semortal onslaught, minimum is maximum in drag, a stealth laundering of luxury, the stricter the lines the more irresistible the seductions. Its role is not to approximate the sublime, but to minimize the sharte of consumption, drain embarrassment, to lower what is higher. The minimum now exists in a state of parasitic codependency with the tose: to have and not to have, craving and owning, finally collapsed in a sin guifier. Museums are sanctimonious [unkspace: there is no sturdier atra than holiness. To accommodate the converts they have attracted by default, muse unis massively turn. "Bad" space into "good" space; the more untreated the oak, the larger the profit center. Monasteries inflated to the scale of department stores. expansion is the Third Millernium's entropy, dilute or die. Dedicated to mostly respecting the dead, no cemetery would dare to reshuffle corpses as casually in the name of current expediency, curators plot hangings and intexpected encounters in a donor-plate labyrinth with the finesse of the retailer: lingeric becomes "Nude. Action, Body," cosmetics "History, Memory, Society," All paintings based on black grids are herded together in a single white room. Large spiders in the humongous conversion offer delirium for the masses . . . Narrative reflexes that have enabled us from the beginning of time to connect dots, fill in blanks, are now turned against us we cannot stop nouring—no sequence is too absurd, crivial, meaningless, usudding... Through our ancient evolutionary equipment, our irrepressible attention span, we helplessly register, provide insight, squeeze meaning, read intention; we cannot stop making sense out of the utterly sense-less...On its triumphal march as content provider, act extends far beyond the museum's ever-priversing boundaries. Outside, in the real world, the "art plan-

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Junkspace<sup>5</sup> Is each of us a minisconstruction site<sup>5</sup> Is mankind the sum of three to five hilbon undividual upgrades<sup>5</sup> Is it a repertoire of reconfiguration that facilitates the intromission of a new species into its self-made Junksphere<sup>5</sup> The cosmetic is the new cosmit...

ner" spreads [unkspace's fundamental incoherence by assigning defunct

### Jan Assmann, Das kulturelle Gedächtnis

### from "Schrift, Erinnerung und politische Identität in frühen Hochkulturen", Beck Reihe, 2017

# Jan Assmann Das kulturelle Gedächtnis

Schrift, Erinnerung und politische Identität in frühen Hochkulturen



"Heiße" und "kalte" Erinnerung

Sinn" identifizierte, nennt der amerikanische Soziologe E. Shils, dem wir den bedeutendsten Beitrag zu einer Soziologie der Überlieferung verdanken (E. Shils 1981), "Vergangenheitssinn" ("sense of the past", a. a. O., 51 f.): "Wissen von der Vergangenheit, Ehrfurcht, Anhänglichkeit, Nachahmung, Ablehnung der Vergangenheit könnte es nicht geben ohne ein solches geistiges Organ."

Das ist unzweifelhaft richtig, so richtig, daß es heute nicht weite betont zu werden braucht. Heute wird vielmehr wiederum die Frage interessant, warum dieser menschliche "Urtrieb" bei manchen Gesellschaften bzw. Kulturen soviel entwickelter ist als bei anderen. 50 Au ßerdem scheinen manche Gesellschaften diesen Trieb oder Sinn, wenn es denn einer ist, nicht nur weniger weit auszubilden, sondern ihm geradezu entgegenzuarbeiten. Ich möchte daher bezweifeln, ob es so etwas wie einen historischen Sinn wirklich gibt und halte den Begriff des kulturellen Gedächtnisses hier für vorsichtiger und angemessener Ich möchte davon ausgehen - übrigens ganz im Sinne von Nietzsche -, daß die Zeichen der natürlichen Grundausstattung des Menschen eher auf Vergessen als auf Erinnern stehen und die Tatsache der Erinnerung, des Interesses an der Vergangenheit, der Nachforschung und Durcharbeitung das eigentlich erklärungsbedürftige Problem dar stellt. Anstelle des Rekurses auf einen besonderen Sinn oder Trieb halte ich es für sinnvoll, in jedem Einzelfall die Frage zu stellen, was den Menschen dazu gebracht hat, mit seiner Vergangenheit etwas anzufangen. Vor allem kommt es mir auf die Feststellung an, daß bis in verhältnismäßig späte Zeit hinein dieses Interesse an der Vergangen heit kein spezifisch "historisches" Interesse war, sondern ein zugleich umfassenderes und konkreteres Interesse an Legitimation, Rechtfertigung, Versöhnung, Veränderung usw., und in jenen Funktionsrahmen gehört, den wir mit den Begriffen Erinnerung, Überlieferung und Identität abstecken. In diesem Sinne fragen wir nach Quietiven und nzentiven der geschichtlichen Erinnerung, d. h. blockierenden und entzündenden Faktoren. Zu einer solchen Betrachtung lädt die altägyptische Kultur in besonderem Maße ein. Denn hier haben wir es mit einer Gesellschaft zu tun, der ihre Vergangenheit in überwältigend eindrücklicher Weise vor Augen stand, die sie mit Hilfe von An-

50 "Außerordentlich verschieden ist allerdings von Volk zu Volk der Grad, bis zu welchem sich dieser "historische Sinn" entfaltet und die Art und Weise, auf die er sich entwickelt hat", Schott 1968, 170.

Overbeck, der schärfer formuliert hatte: "Die Nachwelt hat darauf verzichtet, sie zu verstehen, und sich vorbehalten, sie auszulegen,"

> III. Optionen des kulturellen Gedächtnisses: "Heiße" und "kalte" Erinnerung

1. Der Mythos vom "historischen Sinn"

Vor 20 Jahren war es an der Zeit, dem verbreiteten Klischee entgeutreten, daß schriftlose Völker kein Geschichtsbewußtsein - ja keine Geschichte hätten. In seiner inzwischen berühmt gewordenen Münsteraner Antrittsrede über das Geschichtsbewußtsein schriftloser Völker hat Rüdiger Schott (1968) einer sehr viel differenzierteren Sicht zum Durchbruch verholfen. Inzwischen hat das Konzept der "Oral History" den Nexus zwischen Schrift und Geschichte aufge löst. Geschichtsbewußtsein ist zu einer anthropologischen Universalie geworden. In diesem Sinn hatte sich der Kulturanthropologe E. Rothacker schon 1931 geäußert, der "das historische Bewußtsein" bzw. den "historischen Sinn" geradezu als einen Urtrieb verstanden hat, "Ereignisse und Gestalten der Vergangenheit festzuhalten, sich zu erinnern und zu erzählen".49 "Der historische Sinn", definiert Schott, "ist eine elementare Eigenschaft des Menschen, die mit seiner Kulturfähigkeit schlechthin zusammenhängt." Schott hat diesen Urtrieb funktional dingfest gemacht. Er konnte zeigen, daß "mündliche Geschichtsüberlieferungen mehr noch als schriftliche Aufzeichnungen an die Gruppen gebunden sind, über deren Schicksale sie berichten". Sie sind nicht nur an diese Gruppen gebunden, sie üben selbst eine Bindekraft aus. Sie bilden das ver-bindlichste Bindemittel, weil sie von den Ereignissen berichten, auf die diese Gruppe "das Bewußt-sein ihrer Einheit und Eigenart stützt". Was Schott als "historischen

48 F. Overbeck 1919, 24. Wie bei der Unterscheidung von Historie und Gedächtnis mit Nietzsche, so berührt sich Halbwachs bei der Unterscheidung von Schrift und Gedächtnis mit dem Nietzsche-Freund Franz Overbeck und seiner Unterscheidung von "Urgeschichte" und "Geschichte", "Urliteratur" und "Litera-

49 E. Rothacker, "Das historische Bewußtsein". In: Zeitschrift für Deutschkunde 45, 1931. Nach Schott 1968, 170.

nalen und Königslisten ausgemessen hatte und die trotzdem so gut wie nichts mit ihr angefangen hat.

2. Die "kalte" und die "heiße" Option

Eine solche Fragestellung hat ihren Ausgang zu nehmen bei Cl. Lévi-Strauss und seiner berühmten Unterscheidung "kalter" und "heißer" Gesellschaften, auf die sich auch R. Schott beruft. Nach Lévi-Strauss sind kalte Gesellschaften solche, die danach streben, "kraft der Institutionen, die sie sich geben, auf quasi automatische Weise die Auswirkungen zum Verschwinden zu bringen, die die geschichtlichen Faktoren auf ihr Gleichgewicht und ihre Kontinuität haben könnten".51 An anderer Stelle spricht er in diesem Zusammenhang von "Weisheit". Die \_kalten" Gesellschaften "scheinen eine besondere Weisheit erworben oder bewahrt zu haben, die sie veranlaßt, jeder Veränderung ihrer Struktur, die ein Eindringen der Geschichte ermöglichen würde, verzweifelt Widerstand zu leisten". "Heiße" Gesellschaften dagegen sind durch ein "gieriges Bedürfnis nach Veränderung" gekennzeich net und haben ihre Geschichte ("leur devenir historique") verinnerlicht, um sie zum Motor ihrer Entwicklung zu machen, "Kälte" ist nun aber nicht lediglich ein anderes Wort - und überdies eine Metapher - für das, was andere "Geschichtslosigkeit" und "fehlendes Geschichtsbewußtsein" nennen. Mit dem, was Lévi-Strauss "Kälte" nennt, ist nicht ein Fehlen von etwas gemeint, sondern eine positive Leistung, die einer besonderen "Weisheit" und speziellen "Institutio nen" zugeschrieben wird. Kälte ist nicht der Nullzustand der Kultur, sie muß erzeugt werden. Es geht also nicht nur um die Frage, in welchem Umfang und in welchen Formen Gesellschaften ein Geschichtsbewußtsein ausgebildet haben, es geht zugleich auch um die Frage, in welchem Umfang und in welchen Formen, mit Hilfe welcher Institutionen und Sozialmechanismen, eine Gesellschaft den Wandel "eingefroren" hat. "Kalte" Kulturen leben nicht in der Vergessenheit vor etwas, was "heiße" Kulturen erinnern, sondern in einer anderen Erinnerung. Um dieser Erinnerung willen muß das Eindringen von Geschichte verhindert werden. Dazu dienen die Techniken "kalter"

51 C. Lévi-Strauss 1962, 309 = Das wilde Denken, Frankfurt 1973, 270. Vgl.

"Heiße" und "kalte" Erinnerung

Für Lévi-Strauss ist die Unterscheidung "kalt" und "heiß" lediglich eine angemessenere Bezeichnung für die "ungeschickte Unter scheidung zwischen den "Völkern ohne Geschichte" und den anderen" (1962, 309). Sie ist für ihn gleichbedeutend mit der zwischen primitiv and zivilisiert, schriftlos und literal, akephal und staatlich organisiert. Kälte und Hitze bezeichnen also für ihn nur die idealtypischen Pole des Zivilisationsprozesses, der notwendig von Kälte zu Hitze führt. Mit dieser Einschränkung hat er sich um den eigentlichen Ertrag sei ner Einsicht gebracht. Daher hat er auch, über das Aperçu als solches hinaus, soweit ich sehe, nicht besonders viel mit ihr angefangen. Ich

möchte von dieser Unterscheidung einen sehr viel weitergehender Gebrauch machen, und stütze meine Interpretation auf zwei Beob 1. Es gibt Gesellschaften, die zivilisiert, literal und staatlich

organisiert und trotzdem kalt sind in dem Sinne, daß sie "dem Eindringen der Geschichte verzweifelt Widerstand leisten". Ich nenne hier nur zwei klassische Fälle: das Alte Ägypten und das mit telalterliche Judentum. In beiden Fällen sieht man sehr deutlich, daß die Verweigerung gegenüber der Geschichte im Dienst einer anderen Erinnerung steht. Für Ägypten habe ich diese Erinnerung als "das nentale Gedächtnis" beschrieben,52 für das mittelalterliche Iudentum hat Y.H. Yerushalmi 1982 geradezu den Imperativ "Zakhor!" "Erinnere dich!" als Titel seiner eindrucksvollen Analyse gewählt. Viel ergiebiger als die bloße Umbenennung primitiver und zivilisierter Kulturen in kalte und heiße, unter Beibehaltung des evolutionären Schemas, scheint es mir daher, sich von diesem Schema zu trennen und Kälte und Hitze im Sinne kultureller Optionen bzw. gedächtnispolitischer Strategien zu verstehen, die jederzeit, unabhängig von Schrift, Kalender, Technologie und Herrschaft, gegeben sind. Es handelt sich um Optionen des kulturellen Gedächt ses. Im Zeichen der "kalten" Option können auch Schrift und

2. Gesellschaften bzw. Kulturen müssen nicht als Ganze "kalt" oder "heiß" sein: Man kann in ihnen kalte und heiße Elemente. bzw., mit den Begriffen des Ethnopsychologen M. Erdheim, Kühl- und Heizsysteme unterscheiden. Kühlsysteme sind einerseit

Herrschaftsinstitutionen zu Mitteln werden, Geschichte einzu-

52 Verf. 1988, 107-110.

\_Heiße" und \_kalte" Erinnerung

ihren Genealogien über 22 Generationen, oder die Tallensi in Afrika, deren vergleichbar umfangreiche Stammbäume jeden Einzelnen mit seinen Rollen und Rechten im Ganzen eines politischen Systems verorten (M. Fortes 1945). Man könnte für diese Form der Allianz zwischen Herrschaft und Erinnerung auch die sumerischen und ägyp tischen Königslisten anführen. Ohne Zweifel: Herrschaft braucht Herkunft. Wir wollen dies die retrospektive Seite des Phänom

Die Allianz zwischen Herrschaft und Erinnerung hat auch eine prospektive Seite. Die Herrscher usurpieren nicht nur die Vergangen heit, sondern auch die Zukunft, sie wollen erinnert werden, setzen sich in ihren Taten Denkmäler, sorgen, daß diese Taten erzählt, besungen, in Monumenten verewigt oder zumindest archivarisch dokumentiert werden. Herrschaft "legitimiert sich retrospektiv und ver-ewigt sich prospektiv". In diesen offiziellen, politisch-ideologischen mmenhang gehört fast alles, was aus dem Alten Orient an Geschichtsquellen auf uns gekommen ist. In einem ägyptischen Text des Mittleren Reichs (um 1900 v. Chr.), der die Heraufkunft einer Heilszeit nach vorausgehendem Chaos ankündigt, erscheint unter den Merkmalen des Heils und der wiederhergestellten Ordnung auch, daß der "Sohn eines Mannes (= edler Abkunft) sich einer Namen wird machen können bis in alle Ewigkeit und Dauer".55 Die Literatur des Mittleren Reichs suchte die Überzeugung zu verbreiten daß nur durch den pharaonischen Zentralstaat soziale Ordnung mög lich ist (G. Posener 1956; Verf. 1990). Dazu gehört als wichtigster Aspekt dieser Ordnung auch die Unsterblichkeit des Einzelnen, die auf dem Gedächtnis der Gruppe beruht. Ohne den Staat zerfallen die Rahmenbedingungen sozialer Erinnerung; damit sind auch die Wege zur Unsterblichkeit blockiert.

4. Die Allianz zwischen Herrschaft und Vergessen

Die Allianz zwischen Herrschaft und Gedächtnis läßt sich noch auf eine dritte Weise konstatieren. Dazu müssen wir auf Lévi-Strauss und seine Theorie zurückkommen, daß Herrschaft im Sinne politisch or-

55 Neferti P 61-62 ed. Helck, 52 f.: "Freut euch, ihr Menschen seiner Zeit: Der Sohn eines Mannes wird seinen Namen machen in Ewigkeit und Dauer."

jene Institutionen, mit deren Hilfe kalte Kulturen geschichtlichen Wandel einfrieren - Erdheim untersucht als solche z. B. Initiations riten53 -, andererseits aber auch ausdifferenzierte Bereiche im Kontext ansonsten heißer Gesellschaften, wie z. B. das Militär54 oder die

Im Licht der Unterscheidung zwischen der kalten und der heißen Option im Umgang mit der Geschichte läßt sich nun unsere Frage nach den Quietiven und Inzentiven des Geschichtsbewußtseins und der Erinnerung präziser formulieren. Quietive stehen im Dienst der kalten Option. Hier geht es darum, Wandel einzufrieren. Der Sinn, der hier erinnert wird, liegt im Wiederkehrenden, Regelmäßigen, nicht im Einmaligen, Außerordentlichen. Er liegt in der Kontinuität, nicht in Bruch, Umschwung und Veränderung. Inzentive dagegen stehen im Dienst der heißen Option. Sinn, Bedeutsamkeit, Erinnerungs würdigkeit kommen hier dem Einmaligen, Besonderen zu sowie dem Umschwung, der Veränderung, dem Werden und Wachsen oder auch der Depravation, dem Abstieg, der Verschlim

#### 3. Die Allianz zwischen Herrschaft und Gedächtnis

Fin starkes Inzentiv für Erinnerung ist Herrschaft. In akephalen Gesellschaften "reicht das geschichtliche Wissen . . . selten über wenige Generationen hinaus, um sich dann sehr bald in eine unbestim "mythische" Vorzeit zu verlieren, in welcher alle Ereignisse auf der gleichen Zeitebene vorgestellt werden" (Schott 1968, 172). Das ist das "floating gap", von dem Jan Vansina (1985) spricht: zwischen der lebendigen Erinnerung der Zeitgenossen (im Zeithorizont von ca. 80 Jahren), der sich in der Tat bei den Forschungen der "Oral History" als eine Universalie des kollektiven Gedächtnisses erwiesen hat, und den geheiligten Überlieferungen über die "Ursprünge". Wenn irgendwo, dann haben wir hier den Naturzustand kollektiven Geschichtsbewußtseins. Dagegen eröffnet sich "eine stärker gegliederte zeitliche Perspektive erst bei denjenigen Völkern, die ein Häuptlingtum oder andere zentrale politische Institutionen ausgebildet haben" Klassische Beispiele sind die polynesischen Häuptlingsdynastien mit

53 M. Erdheim, "Adoleszenz und Kulturentwicklung", in: 1984, 271 ff.

Erinnerungskultur

ganisierter Ungleichheit Hitze erzeugt. Die heißen Kulturen funktionieren in Lévi-Strauss' Metaphorik wie "Dampfmaschinen", in denen das Energiegefälle der Klassenunterschiede zum Wandel antreibt (Erdheim 1988, 298). Erdheim hat diese Beziehung zwischen Staatlichkeit und heißer Option mit der Bevorzugung linearer Geschichtskonstruktionen in Verbindung gebracht: "Heiße Kulturen tendieren zum Staat und Staaten zur Zentralisierung der Macht. Die Linearisierung der Geschichte ist der zeitliche und die Zentralisierung der räumliche Aspekt ein und desselben Prozesses, nämlich der Konstituierung von Herrschaft" (Erdheim 1988, 327).

Hier hat nun Erdheim allerdings ganz offensichtlich die Dinge auf den Kopf gestellt. Nicht heiße Kulturen tendieren zum Staat, sondern staatlich organisierte Kulturen tendieren zu kultureller Hitze. Diese geht aber gerade nicht von den Herrschenden aus. Nach Wandel und Veränderung streben naturgemäß die Beherrschten, Unterdrückten und Unterprivilegierten. Die Linearisierung der Geschichte ist eher ein Unterschicht-Syndrom. Das zeigt sich deutlich in ihrer extremsten Form, der Apokalyptik, die sich in der gesamten Alten (und Neuen?) Welt als Ideologie revolutionärer Widerstandsbewegungen artikuliert (s. Hellholm 1983). Unterdrückung ist ein Inzentiv für (lineares) Geschichtsdenken, für die Ausbildung von Sinngebungsrahmen, in denen Bruch, Umschwung und Veränderung als bedeutungsvoll er-scheinen (Lanternari 1960). Wir haben es also hier vielmehr mit einer Allianz von Herrschaft und Vergessen zu tun. In der Tat gab und gibt es Formen von Herrschaft, die mit allen ihnen zur Verfügung stehen den Mitteln der Kommunikationskontrolle und Technologie "dem Eindringen der Geschichte ebenso verzweifelt Widerstand leisten wie Lévi-Strauss' "sociétés froides". Tacitus beschreibt solche For-men verordneten Vergessens für die römische Kaiserzeit (H. Cancik-Lindemaier/H. Cancik 1987). Für die Moderne hat vor allem G. Orwell diese Strategie in seinem Roman 1984 aufgedeckt: "Die Geschichte ist zum Stillstand gekommen. Es gibt nur die ewige Gegenwart, in der die Partei immer recht hat. "56

Die Methoden entsprechen, wie A. Assmann nachweisen konnte, bis in Einzelheiten der "strukturellen Amnesie" mündlicher Überlieferung und können als das exakte Äquivalent zur Funktionsweise "kalter Kulturen" gelten – unter den Bedingungen der Moderne: "Er-

s6 Nach A. Assmann, in: A. u. I. Assmann 1988, 35.

#### "Heiße" und "kalte" Erinnerung

eignisse, Einbrüche von Kontingenz lassen sich nicht eliminieren, aber es läßt sich verhindern, daß sie sich zur Geschichte verdichten. "57 Unter den Bedingungen der Unterdrückung kann Erinnerung zu einer Form des Widerstands werden. Auf diesen Aspekt des kulturellen Gedächtnisses werden wir im siebten Abschnitt (S. 78 ff.) näher eingehen.

#### 5. Dokumentation - Kontrolle oder Sinngebung der Geschichte?

Nichts liegt näher als die Annahme, daß die Ägypter als das Volk mit dem (nächst den Sumerern) längsten Gedächtnis aufgrund ihrer lückenlosen, in die Jahrtausende zurückreichenden Tradition ein ganz besonders differenziertes und ausgeprägtes Geschichtsbewußtein entwickelt hätten. Hier, wenn irgendwo, erwartet man ein großes Interesse an der Vergangenheit, eine Fülle von Erzählungen übe große Könige der Frühzeit, die in ihren Denkmälern is allen vor Augen standen, vielleicht epische Dichtungen über die Großleistungen der Staatsgründer, Erzählungen von Kriegen, Eroberungen, technischen Ingenieurleistungen usw. Nichts von alledem hat sich in den Quellen erhalten. Manches dieses Typs findet sich bei Herodot und war demnach in der "Oral History" der Spätzeit lebendig. Die offiziellen Quellen jedoch fangen mit der Vergangenheit etwas ganz anderes an. Um die These vorwegzunehmen: Die Königslisten und Annalen erweisen sich als ein Quietiv, nicht als ein Inzentiv der Ge schichtsschreibung. Man könnte auch von einem "kalten Gedächt nis" sprechen.

Der Topos des Volks mit dem längsten Gedächtnise geht auf Herodot zurück. Er beziffert die Länge dieses Gedächtnises mit 341 Generationen, nach seiner Rechnung 11 340 Jahre. So weit in die Vergangenheit soll sich in Ägypten dokumentierte Geschichte erstrecken. Während dieses Zeitraums", schreibt Herodot, "sei die Sonne viermal außerhalb ihres gewöhnlichen Orts aufgegangen. Wo sie jetzt untergeht, dort sei sie zweimal aufgegangen, und wo sie jetzt aufgeht, dort sei sie zweimal untergegangen. In Ägypten hätte sich dadurch nichts verändert, weder in Bezug auf die Pflanzenwelt noch in Bezug auf die Tätigkeit des Flusses, weder in Bezug auf die Krankheiten noch in Bezug auf den Tod der Menschen." (Herodot II 142)

#### 57 A. Assmann, in: A. u. J. Assmann 1988, 35 f.

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Jetzt und Heute" (Wilcke 1988, 113). Aber der Gebrauch, den diese Menschen von der Vergangenheit machten, war, ähnlich wie in Ägypten, der Nachweis, daß alles immer schon so war, wie es ist, wenn es nicht in die "Gründerzeit" der Götter gehört. Die Königslisten sind ein Instrument der Orientierung und Kontrolle, nicht der Sinnstiftung. Wir wollen daher festhalten: Diese ganze intensive Beschäftigung mit der Vergangenheit, wie sie sich in der altorientalischen Zeitrechnung, Annalistik und in den Königslisten niederschlägt, dient der Stillstellung und Entsemiotisierung der Geschichte.

#### 6. Absolute und relative Vergangenheit

"Heiße" Gesellschaften, nach der Definition von Lévi-Strauss, "ver nerlichen entschlossen das geschichtliche Werden, um es zum Motor ihrer Entwicklung zu machen".60 Wir haben inzwischen genug über die ägyptischen und mesopotamischen Dokumentations edien erfahren, um mit Gewißheit feststellen zu können, daß es sich hier nicht um "verinnerlichte Geschichte" handelt. Erinnerung, im Sinne verinnerlichter Vergangenheit, bezieht sich auf die mythische nicht auf die historische Zeit; denn nur die mythische Zeit ist die Zeit des Werdens, während die historische Zeit nichts anderes als die Fort dauer des Gewordenen ist. Als solche - diese Parallele aufgezeigt zu haben ist das Verdienst von Aleida Assmann - entspricht sie vollkommen der "ewigen Gegenwart" totalitärer Regime, von der Orwell spricht. Verinnerlichte – und genau das heißt: erinnerte – Vergangenheit findet ihre Form in der Erzählung. Diese Erzählung hat eine Funktion. Entweder wird sie zum "Motor der Entwicklung", oder sie wird zum Fundament der Kontinuität. In keinem Falle aber wird die Vergangenheit "um ihrer selbst willen" erinnert.

Fundierende Geschichten nennen wir "Mythos". Diesen Begriff stellt man gewöhnlich der "Geschichte" gegenüber und verbindet mit dieser Gegenüberstellung zwei Oppositionen: Fiktion (Mythos) gegen Realität (Geschichte) und wertbesetzte Zweckhaftigkeit (Mythos) gegen zweckfreie Objektivität (Geschichte). Beide Begriffspaare stehen seit längerem zur Verabschiedung an. Falls es so etwas gibt wie

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Auf die abstruse Astronomie wollen wir hier nicht näher eingehen; da hat Herodot offenbar etwas verwechselt. <sup>58</sup> Viel interessanter ist die Schlußfolgerung. Was ergibt sich für die Ägypter aus ihrem wohldokumentierten Rückblick in die Jahrtausende?: daß sich nichts verändert hat. Diesem Nachweis dienen die Königslisten, Annalen und sonstigen Dokumente. <sup>59</sup> Sie beweisen nicht die Bedeutsamkeit, sondern im Gegenteil die Trivialität der Geschichte. Die Königslisten erschließen die Vergangenheit, aber sie laden nicht dazu ein, sich mit ihr zu beschäftigen. Indem sie sie dokumentieren, entziehen sie sie der Phantasie. Sie zeigen, daß sich nichts Erzählbares ereignet hat.

Die Trivialität der Geschichte ergibt sich für die Ägypter – immer nach Herodot – daraus, daß sie von Menschen gemacht ist. "In einem Zeitraum von 11 340 Jahren haben nur menschliche Könige, nicht Götter in Menschengestalt, in Ägypten geherrscht (. . .) Vor diesen Menschen allerdings hätten Götter über Ägypten geherrscht, die zusammen mit den Menschen lebten; und einer von ihnen sei immer der Mächtigste gewesen. Der letzte dieser Könige sei Horos, der Sohn des Osiris gewesen, der bei den Hellenen Apollon heißt. Er habe den Typhon vom Thron gestürzt" (143).

Erst bei den Göttern fängt die Geschichte an, interessant zu werden. Aber da hört sie auch schon auf, in unserem Sinne Geschichte zu sein und wird Mythologie. Die Zeit der Götter ist die Zeit der großen Ereignisse, der Umschwünge und Veränderungen, aus denen die Welt, wie wir sie seit 12 000 Jahren kennen, hervorgegangen ist. Das ist die Zeit, von der man erzählen kann, weil es etwas zu erzählen gibt. Diese Erzählungen nennen wir Mythen. Sie beziehen sich auf das Gewordensein der Welt sowie der Mechanismen, Riten und Institutionen, die dafür zu sorgen haben, daß sie nicht wieder vergeht, und die daher weitere Veränderungen und Diskontinuitäten von ihr fernzuhalten haben.

Das war in Mesopotamien nicht grundsätzlich anders. C. Wilcke beginnt zwar seine Analyse der sumerischen Königsliste mit der allgemeinen Feststellung: "Die Vergangenheit war den Menschen des Alten Orients. sehr wichtig; auf vergangenem Geschehen fußte ihr

58 Wahrscheinlich handelt es sich um 4 Zyklen, 2 mit W-O-Bewegung und 2 mit O-W-Bewegung der Sonne, die innerhalb des 341-Generationen-Zeitraums unterzubringen sind. Die ägyptischen Quellen wissen von nichts dergleichen. 59 Vgl. hierzu Redford 1986. Zum Vergangenheitsstolz der Ägypter in der Spätzeit vol. Verf. 1.88x.

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Texte, in denen eine aseptische Vergangenheit von jeder rekonstruktiven Phantasie und jedem wertorientierten Interesse unberührt zur Darstellung kommt, dann sind sie für die Antike nicht zu erwarten und für die Zwecke dieser Studie uninteressant. <sup>61</sup> Das, was hier als Formen erinnerter Vergangenheit untersucht werden soll, umfaßt ununterscheidbar Mythos und Geschichte. Vergangenheit, die zur fundierenden Geschichte verfestigt und verinnerlicht wird, ist Mythos, völlig unabhängig davon, ob sie fiktiv oder faktisch ist.

Das klassische Beispiel für eine solche Umsetzung von Geschichte in Mythos, und von Erfahrung in Erinnerung, bietet die Exodus-Überlieferung (M. Walzer 1988). Aber da die Historizität der in 2. Mose berichteten Ereignisse mit den Mitteln der Archäologie und Epigraphik nicht zu erweisen ist, halten wir uns lieber an ein Beispiel unbezweifelbarer Historizität, die Geschichte vom Fall der Feste Massada (P. Vidal-Naquet 1981 und 1989). Im modernen Israel ist sie zu einer fundierenden Geschichte geworden. Die Ruinen von Massada wurden nicht nur nach allen Regeln der archäologischen Kunst freigelegt, sondern zu einem Nationalheiligtum gemacht, wo die Rekruten der israelischen Armee den Fahneneid ablegen müssen. Überliefert ist die Geschichte bei Josephus Flavius im VII. Buch seines Jüdischen Krieges. Ihr Interesse verdankt sie nicht der Objektivität der Darstellung, ebensowenig wie ihrer archäologischen Verifikation, sondern ihrer fundierenden Bedeutung. Diese liegt darin, daß sie von genau jenen Tugenden eines sowohl religiösen wie politischen Märtyrertums erzählt, auf die man die jungen israelischen Soldaten veroflichten will. Mythos ist eine Geschichte, die man sich erzählt, um sich über sich selbst und die Welt zu orientieren, eine Wahrheit höherer Ordnung, die nicht einfach nur stimmt, sondern darüber hinaus auch noch normative Ansprüche stellt und formative Kraft besitzt. Die Vernichtung des europäischen Judentums z. B. ist eine geschichtliche Tatsache und als solche Gegenstand der historischen Forschung. Im modernen Israel jedoch ist sie darüber hinaus (und übrigens erst in den letzten zehn Jahren) unter der Bezeichnung "Holocaust" zur fundierenden Geschichte und damit zum Mythos geworden, aus der dieser Staat einen wichtigen Teil seiner Legitimierung und Orientierung bezieht, die in öffentlichen Denkmälern und Gedenkveranstaltungen nationalen Charakters feierlich kommemoriert und in Schulen gelehrt

61 Dieser Einwand muß vor allem gegen J. v. Seters 1983 vorgebracht werden.

#### "Heiße" und "kalte" Erinnerung

wird und daher zur Mythomotorik dieses Staates gehört. 62 Nur bedeutsame Vergangenheit wird erinnert, nur erinnerte Vergangenheit wird bedeutsam. Erinnerung ist ein Akt der Semiotisierung. Das gilt auch heute, so sehr der Begriff der "Sinnstiftung" (und nichts anderes heißt ja Semiotisierung) in bezug auf Geschichte in Mißkredit geraten ist. Man muß sich nur darüber klarwerden, daß Erinnerung nichts mit Geschichtswissenschaft zu tun hat. Von einem Professor der Geschichtswissenschaft erwartet man nicht, daß er "die Erinnerun, füllt, die Begriffe prägt und die Vergangenheit deuter". <sup>63</sup> Das ändert aber nichts an der Tatsache, daß dieser Prozeß ständig stattfindet. Damit wird nicht die Aufgabe des Historikers, sondern eine Funktion des sozialen Gedächtnisses umschrieben. 64 Diese aber, im Unterschied zum Geschäft des Historikers, ist eine anthropologische Grundtatsache. Es handelt sich um die Transformation von Vergangenheit in fundierende Geschichte, d. h. in Mythos, Diese Bezeichnung bestreitet in keiner Weise die Realität der Ereignisse, sondern hebt ihre die Zukunft fundierende Verbindlichkeit hervor als etwas, das auf keinen Fall vergessen werden darf.

Diese Einsicht darf aber nicht dazu führen, wichtige Unterschiede tu nivellieren. Der Begriff fundierende Geschichte bezeichnet eine Funktionsstelle. Es kommt darauf an, wie sie besetzt ist. Da macht es nun einen wahrhaft fundamentalen Unterschied, ob eine fundierende Geschichte in illo tempore spielt, von der die fortschreitende Gegenwart sich nie weiter entfernt und die in Riten und Feste immer wieder Gegenwart wird, oder ob sie in die historische Zeit fällt und demnach tur Gegenwart in meßbarem und wachsendem Abstand steht und in

#### Erinnerungskultur

Riten und Festen nicht vergegenwärtigt, sondern nur erinnert werden kann (K. Koch 1988). Daß Exodus und Landnahme die fundierende Geschichte des alten Israel bilden, macht sie noch nicht zu Mythen im Sinne der wiederkehrenden Ereignisse der Götterwelt, von denen Eliade spricht (1953/1966). Israels Schritt besteht in der Umbesetzung der Funktionsstelle fundierende Geschichte: Wo die Nachbarkulturen sich auf kosmische Mythen gründen, setzt Israel einen geschichtlichen Mythos ein und verinnerlicht dadurch sein geschichtliches Werden; und man kann nicht treffender als mit Lévi-Strauss fortfahren: "um es zum Motor seiner Entwicklung zu machen".

Mythos ist die zur fundierenden Geschichte verdichtete Vergangenheit. Der Unterschied, auf den es mir ankommt, liegt darin, ob es sich dabei um "absolute" oder "historische" Vergangenheit handelt. Im Falle der absoluten Vergangenheit (E. Cassirer 1923, 130), also jener anderen Zeit, zu der die fortschreitende Gegenwart in immer gleicher Distanz bleibt und die eher eine Art Ewigkeit – die Australier sagen: "Traumzeit" – ist, fundiertt der Mythos das Weltbild und Wirklichkeitsverständnis einer "kalten" Gesellschaft. Die Vergegenwärtigung dieser Vergangenheit geschieht im Modus der zyklischen Wiederholung. Im Falle der historischen Vergangenheit fundiert der Mythos das Selbstbild einer "heißen" Gesellschaft, die ihr geschichtliches Werden – "son devenir historique" – verinnerlicht hat. Man kann diesen Unterschied nicht treffender kennzeichnen als Eliade das getan hat: an die Stelle einer Semiotisierung des Kosmos tritt die Semiotisierung der Geschichte.

#### 7. Mythomotorik der Erinnerung

#### a) Fundierende und kontrapräsentische Erinnerung

"Heiße" Erinnerung, die nicht lediglich die Vergangenheit ausmißt als Instrument chronologischer Orientierung und Kontrolle, sondern die aus dem Bezug auf Vergangenes die Elemente eines Selbstbildes sowie Anhaltspunkte für Hoffnungen und Handlungsziele gewinnt, haben wir "Mythos" genannt. Mythos ist der (vorzugsweise narrative) Bezug auf die Vergangenheit, der von dort Licht auf die Gegenwart und Zukunft fallen läßt. Solcher Vergangenheitsbezug steht typischerweise im Dienste zweier scheinbar entgegengesetzter

<sup>60 &</sup>quot;intériorisant résolument le devenir historique pour en faire le moteur de leur développement". (1962, 309 f.)

<sup>62</sup> Zur Problematik der offiziellen Kommemoration des Holocaust in Israel 1. den instruktiven Aufsatz von U. Reshef 1988. Vel. auch I. E. Young 1986.

s. den instruktiven Aufsatz von U. Reshef 1988. Vgl. auch J. E. Young 1986.
§5) Michael Stürmer, Vgl. H. U. Wehler 1989. Ich halte auch den Begriff "Orientierungswissen", den Wehler an Stelle von "Sinnstiftung" von der Geschichtswissenschaft erwartet, für überzogen. Der Begriff "Orientierung" setzt genau denselben Sinnbegriff voraus, der im Begriff "Sinnstiftung" abgelehnt wird. Von der Wertfrage im Max Weberschen Sinne abgekoppelt kann die Wissenschaft lediglich Erkenntnisse produzieren; inwieweit man sich danach orientieren will und kann, ist Sache der pädagogischen, politischen, homiletischen, in jedem Fall: anwendungsbezogenen Arbeit. Jedenfalls wird niemand von einem Fach wie Ägypologie "Orientierungswissen" erwarten.

tologie «Orientierungswissen" erwarten.

4. Diese Unterscheidung wird in der neueren Geschichtstheorie stark nivelliert,
18. Burke 1991. Geschichte (im Sinne von Historiographie) wird im Grunde nur
18. seine besondere Art von Gruppengedächtnis behandelt.

# David Lowenthal, Changing Criteria of Authenticity

### Nara conference on authenticity in relation to the World Heritage Convention, Japan, 1994

### NARA CONFERENCE ON AUTHENTICITY

in relation to the World Heritage Convention

#### CONFERENCE DE NARA SUR L'AUTHENTICITÉ

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Precisely what elements were Tokushiman, as distinct from smaller or larger levels of scale, was not easy to specify. On the one hand, prefectural izations tended to break down into local specifics, distinguishing the built legacy of the Yoshina River valley from that of the mountains and of coastal settlements. On the other, when asked how Tokushima differed from Shikoku Island's other prefectures (Kagawa, Ehime, Kochi), architects and planners replied they were too busy amassing data on Tokushima to assess

Heritage matters at all these scales-locality, prefecture, island, nation But what is thought 'authentic' differs depending on which level is under consideration. Many outline papers suggested that heritage ensembles are coming to mean as much as, if not more than, isolated structures. On this count, too, criteria of authenticity vary with the geographical level and spatial range of the heritage at issue.

#### Historical Change and Cultural Variation Compared

The two principal heritage diversities studied at Nara-changes over time. changes with culture-are intimately linked and often explicitly compared. Contemplating other cultures, people used to say, 'This is how we used to be', and to scorn them as backward. In contrast, many today say of others, 'This is how we used to be, and it was better then'-that is, simpler, closer to nature, more authentic.

In the distant past, geographical isolation made cultural differences more alien, harder to grasp, than changes over time. Nowadays the past seems in some ways more foreign, less accessible, than other cultures. While we differ from those in other cultures, we can at least communicate, argue, perhaps come to terms with them. But with precursors from past times none of this is possible. They have left no living representatives with whom we can engage. There is no one from the past whom we can confront, or question, or eract with; no one to chide or accommodate. From surviving artifacts and recorded messages we dimly surmise past views and intentions. But our inquiries travel a one-way street; we cannot evoke ancestral responses.

#### Difficulties of Comprehending Past Criteria

Here at Nara two dozen national and minority cultures exchanged fruitful views on cultural heritage and its authenticating variables. But those who spoke of various pasts could exchange no such views. Participants frequently NARA CONFERENCE ON AUTHENTICITY in relation to the World Heritage Convention
CONFERENCE DE NARA SUR L'AUTHENTICITÉ dans le cadre de la Convention du Patrimoine Mondial

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DAVID LOWENTHAL

#### Changing Criteria of Authenticity

Like heritage itself, the criteria that authenticate it are extremely diverse. This precept guides our deliberations. My paper explores various aspects and implications of diversity.

Heritage is alike universal and unique; each of us inherits and bequeaths legacies that are singular, yet have much in common. We cherish our heritage both because it is unique and because through it we share the concerns of all

Our Nara remit addresses two explicit aspects of diversity: changes over time, and changes with culture. As many outline papers stress, other forms of diversity also merit attention. One is attachment to diverse ethnic, religi ous and minority legacies. Another is diversity of scale: overlapping and often conflicting allegiances to nation, region and neighborhood.

#### Diverse Scales of Heritage: a Japanese Example

My own pre-conference visit to Tokushima, southwest of Nara, offered suggestive insights on attachments that vary with scale. Prefectural architects and landscape planners expressed concern to identify and conserve elements of local architecture-vernacular variants typical of Tokushima. For them authenticity inhered as much in aspects of building style and layout traditional to this fabled locale of exile and pilgrimage, as to Japanese vernacular

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referred to formative theorists like Johann Gottfried Herder and Alois Riegl. But they could enter into no colloquy with them; Herder and Riegl were not present to speak for themselves. In a crucial sense, past views remain fragentary, partial, anachronistic.

Yet we must try to understand them. It is not enough to admire our predecessors' products of genius; we must also study their patterns of thought. Only thus can we appreciate the reasons that impel our own ever-altering

#### Authenticity as Rock of Faith and as Shifting Sands

Authenticity is a widespread modern cult. It denotes the true as opposed to the false, the real rather than the fake, the original not the copy, the honest against the corrupt, the sacred instead of the profane. But these virtues pos a difficulty: they oblige us to treat authenticity as an absolute value, a set of eternal and unshakeable principles.

This compulsion flies in the face of authenticity's continual flux. The criteria by which it is judged and valued change over historical time, with our stage in the life cycle, with circumstance, place, and culture. My Bergen Workshop paper traced a number of historical changes—from authenticity of performance and possession to authenticity of materials and form, of structure and process, and of aim and intent; from a concern with buildings and artifacts to a concern with landscape and nature, folklife and folklore, ideas and beliefs. 1 The growing salience of authenticity lend these mutations ever

Hence our dilemma. In designating, interpreting and conserving heritage, authenticity is popularly seen as an absolute good. Yet heritage profession als know very well that differing criteria often conflict, and that compromise and imperfection are endemic. Authenticity is in practice never absolute,

#### Giving Past Perspectives Their Due

Each successive altered meaning of 'authentic' reflects new needs for truth and faith and new standards of evidence. In tracing these changes we ought not to belittle our ancestors as naive or credulous. Supposing ourselves free from our predecessors' errors, we are tempted to debunk previous criteria of authenticity. But our own criteria, no less than our forebears', stem from our whole way of thinking and living. Our successors will see us as no less naive and credulous than we see those who came before us.

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Mutual respect for differing heritage criteria is a sine qua non of practical collaboration. But because embedded differences are passionately cherished, we cannot expect total accord. Dispelling such hopes as unrealistic, we must also prepare the public for future changes in evaluation. Just as each generation sees authenticity in a partly new guise, so new modes of assessing its criteria are bound to displace our own.

#### Popular Threats to Authenticity

The growing popularity of heritage itself poses a further dilemma. Over-use, especially through tourism, erodes not only the fabric and the ambience of heritage but public faith in authenticity itself, whatever criteria are at issue. A recent visitor to the Dordogne was disappointed with 'authentic' Sarlat-la-Canéda, one of the first of France's protected heritage towns, but felt rewarded by Lascaux II's copied Cro-Magnon paintings. 'The paradox', he writes, 'was that the grim "reality" of Sarlat . . . was so much less soul-inspiring than the "virtual reality" of Lascaux II.'2 But the lesson is clear: the ero of ambience and context so demeans the authentic that contrived verisimilitude becomes preferable.

Restoration, tourism, and commodification make what is authentic ever more scarce, always in retreat, only to be found elsewhere, safe from devotees who are also destroyers. Even the cognoscenti kill what they love. 'How many baroque churches', asks Letizia Franchina in Italy, 'have been destroyed in the name of authenticity?' If authenticity continues to promise impossible perfection, its real virtues will succumb to post-modern disrepute.

#### A Proposed Agenda

To help counter such risks, three statements are needed. First, an historical review of why different criteria have been valued in various epochs. Second, a geographical review of why authenticity seems different to people in varienvironments and cultures. Third, a philosophical demonstration that flexible diversity, rather than endangering its purity, reinforces authenticity's multicultural uses and enhances its benefits.

The balance of this paper discusses the first of these points-historical changes in authenticity. I first describe the term, early meanings and values. I then deal with the transition, in early-modern Europe and America, from criteria of faith to those of fact. I then consider the current transition from a focus on fixed or founding moments to a concern with ongoing processes

manifestations, because they believed in the efficacy of faith and magic, and because circumstances permitted few to query such things. Religious faith then depended on criteria of authenticity bizarre by today's standards. Early Christian relics were authenticated not by proving their origins but by begetting miracles. No 15th-century authority would have thought to date the Turin Shroud; being widely revered made it ipso facto authentic. Sacred relics remained credible despite proliferation; five churches treasured the authention head of John the Baptist, fourteen the foreskin of Christ. Luther's gibe that 300 men could not have carried all the reputed fragments of the True Cross left Catholics unperturbed, since what remained in Jerusalem was deemed capable of perpetual regeneration

Many people today find 4- or 14-century faith in the sacredness of sacred bones and artifacts incomprehensible. How could folk have accepted the authenticity of those multiple heads and foreskins, the veritable forests of True Cross? Indeed, at the end of the 19th century the Papacy itself felt forced to prune such claims, when an inventory revealed that the 'authentic relics repurchased within a mere generation of Italian monastic dispossession were ten-fold as many as those that had been expropriated.3

Yet it is essential to fathom the frame of mind of millions who long took such authenticity for granted and, according to scholars of popular culture, often still do so. Our forebears were no less intelligent or more deluded than we are. They held such things 'authentic' because, as noted, authenticity then meant something other than it now does, and demanded different criteria of evidence.

Moreover, conflicting or contrary evidence now patent was then seldom to hand. Only since the 18th century did many become aware even of the existence of competing claims to sacred relics. Untravelled, uninformed about other lands, unable to assess the veracity of what they read or were told, lacking in short most criteria of comparison today taken for granted, few realized that they were not the sole claimants to some 'authentic' relic of antiquity. And if rumor had reached them of a competing claim, it would be natural to dismiss it as a foreign falsehood.

To authenticate the origins and provenance of relics was a matter of indifference in medieval and early modern times, for holy relics were by their very nature capable of miraculous removal and replacement. Sacred relics were, indeed, often stolen or taken as booty, hidden for long periods, cropping up again hundreds or thousands of miles away. Far from arousing doubts, these peregrinations strenghtened claims to authenticity. The more who treasured such relics, the more authentic they were felt to be. The infinite Session 1: Changing Criteria of Authenticity

I confine myself to Occidental views; the career of authenticity in Oriental

#### Authority and Veracity

Authenticity is a concept of ancient vintage whose meaning and functions have unceasingly changed. Time has altered its criteria along with its purposes. The presumed veracity of heritage has variously depended on its material components, origins, custodial career, and the erosions and restorations it has undergone. In one epoch, authenticating the maker makes a work genuine; in another, ownership credentials are prime criteria of veracity, Newlyfound or discredited evidence about motives or techniques, age or enance, shuttles relics and monuments back and forth between 'fake' and 'authentic' status.

Authenticity's etymological history helps to explain how and why the criteria by which it is gauged have so profoundly altered. The word authentic conflates Greek and Latin terms that combined ideas of 'authoritative', something dictated from on high, and of 'original', something primordial and innate. Through the late Middle Ages, established precepts were an unque tioned guide; authority and originality were supreme virtues in sacred and secular affairs alike.

What was authoritative was, in 14th-century usage, entitled to credence hence to respect and obedience. Things were 'authoritative'-that is, reliable and trustworthy—when they came from someone in authority. By the 15th century authenticity accrued a cachet of legal validity, as in common references to 'old deeds insealed under authentic seals'.

'Authentic' in this sense meant something different from 'true', notably in its bearing on Christian faith. Religious writings were, to be sure, often commended as 'authentic'—a saint 'whose words were authentic', the Bible 'a book authentic and credible'. In essence, though, religious evidence was not authentic but genuine: innate truth went beyond authenticity.

Original meant first-hand or prototypical rather than copied, as in 16th-century references to 'original and authentic records' or Isaac Newton's 1728 mention of a book 'originally copied from authentic writing'. 'Original' thus combined the sense of anterior, coming from the beginning, and of eyewitness credibility-a desiderata of 'authentic' historical annals ever since

Early-modern like medieval Europeans held things authentic because 'authorities' told them so, because they were impressed by supernatural

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replication of the True Cross was a miracle ordained by a 6th-century Bishop of Jerusalem to ensure an inexhaustible supply of sacred souvenirs.

The criteria of authenticity now most cited-materials, form, process, provenance, intentionality-scarcely mattered. What made a relic authentic was less what it was than what it did, that is, the performative powers it demonstrated. These powers depended in large measure on popular faith, faith in turn on authoritative statements. No wonder relics engendered miracles that proved them authentic. But authenticity also required continuance—a relic that remained dormant ceased to inspire the awe requisite to its credibility

#### From Faith to Fact

By the 18th century 'authentic' came to mean veridical, a thing evidentially genuine as opposed to forged or apocryphal. Thus the bibliographer Thomas Dibdin's *Library Companion* of 1824 refers to 'every authentic piece from the pens of Tyndal and Coverdale'. Renaissance and later science, with critical standards of evidence, transformed scholarly notions of 'truth'.

This development owed much to the dispersal of printed books. Once humanists had access to variant sources they could not help but see that supposedly 'authentic' principles of Biblical scripture and Roman law were in fact barnacled with later accretions and perversions. And when they fell back on original Christian and classical texts to authenticate precious principles of religion and jurisprudence, they ended by subverting the very truths they had intended to defend. Comparative criticism revealed the biases of ancient authors, the prevalence of world views at odds with supposedly timeless Church ideals, and classical contexts that could not be assimilated to contemporary culture.

The 17th and 18th centuries were remarkable both for fabricating and exposing forgeries and detecting copies from originals. By the 19th century verbal and visual images in history and fiction, paintings and prints, brought the past to life as never before. At the same time, these surrogate images undermined the authenticity of originals. The term authentic began to take on the angst of uncertainty that corrodes it today. Thus journals referred to 'authentic documents artfully copied', manufacturers differentiated their own 'expert copies' from rivals' 'base imitations', and customers applauded artificers' skilful deceptions.

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David Lowenthal

So common was the contrivance of verisimilitude that authenticity came to be seen as something untampered with, natural rather than contrived-the very virtues lacked by things fashioned to seem authentic. Hence the insistence on 'reality' in plein-air sketches, in eye-witness accounts, in scrupu-lously restored buildings, in unembellished histories set forth 'exactly' as

Above all, faith in material authenticity reflected public trust that mate rial things, unlike words, cannot lie. From the Renaissance on, scholars familiar with textual forgeries and corruptions relied on material relics as more trustworthy witnesses than written texts: the verbal chronicler was venial or parti pris, the student of antiquities free of bias. Some archaeologists continue to hold artifacts more authentic than texts, more honest because they were less contrived than written records.

That artifacts are as often altered as chronicles is now abundantly evident. Yet public faith in their veracity lingers; what can be seen and touched must be true. Material objects are held true to their times because they are tangible and seem perdurable. At the same time, the sanctity long linked with physical relics made their faking especially repugnant.

How science and technology stepped up demands for authenticity is related in my Bergen paper. Growing knowledge of the past and skill in its delineation heightened requirements for verisimilitude; ever more convincing illusions of reality increased demands for faithful semblance. Each advance in historical realism led to calls for more authenticity.

In sum, scientific standards of provenance and dating largely supersede relevation and the performative power of relics as criteria of authenticity. Professional, objective scrutiny of sites and structures, archives and contextual data now chiefly confirm or deny authenticity.

To retrieve the true past, the 19th century consciously altered it; today's conservers try to abstain from doing so. Whereas Victorian restorers openly lent the past their help, past genius is now supposed to speak unaided: modern interventions to improve old buildings, artifacts, or musical performances are condemned as inauthentic. One reason for this change in viewpoint is outlined below.

#### From Fixed and Founding Moments to Historical Palimpsests

New ways of defining and using the patrimony, whether fabric or folklore, landscapes or languages, promote new criteria of authenticity. One such shift dominates much cultural heritage: the view that authenticity inheres

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#### Examples from Folklore History

So too with non-material legacies of lore and language, belief and custom. Until quite recently only the most ancient sources were of consequence subsequent accretions were treated as perversions that tarnished or occluded the purity of the originals. Well into the 1930s folklore practitioners on both sides of the Atlantic preserved only what they believed to be the first traces of songs and dances, dismissing what came afterwards as inauthentic.

English folklorists presumed to find 'ancient and unchanging links with a lost rural past when the folk in organic communities responded simply and directly to the rhythms of nature'.5 Like 19th-century church restorers obsessed with an 'authentic' but newly invented Gothic, folklorists felt it their duty to make these primordial fragments whole and restore them to

Folk life was by definition static, the folk themselves conservative and uncreative, 'living depositories of ancient history'.6 When folklorists realized that, contrary to this theory, folklore had changed and was changing still, they denounced such alterations and accretions as degenerative. As late as 1968, leading folksong experts were asserting that 'folk society and folk

art do not accept, reflect, or value change'.7

But the cachet of primordial authenticity did less to protect than to pervert surviving folk practice. Since folklorists considered only the most ancient elements authentic and valid, they exhorted villagers to strip off subse quent corruptions and replace them with original verities. And though few villagers had heard of the Celtic fertility rituals the professionals extolled, they deferred to the experts and changed things accordingly. Thus the annual souling play at Antrobus adopted Arnold Boyd's theory that characters reincarnated the Halloween ghosts of their ancestors; Violet Alford revived the Marshfield Mummers' perambulation as an inviolate magic circle; the current local belief that the Castleton Garland ceremony (which celebrates the restoration of Charles II) goes back to Celtic sacrificial rites, stems in fact from the 1977 visit of a persuasive Celticist. Thus to understand present-day British folklore, one must retrace the recent peregrinations of the folklorists whose 'authentic' purifications these observances now embody.8

The Folklore Society president who reproached the Padstow Hobby Horse Festival in 1938 for 'spoiling' its ancient and unchanging fertility ritual, might have been mollified to hear a villager half a century later affirm that 'it still means the same to us as it did a thousand years ago'.9 That no evidence existed for this assertion was beside the point, which was to affirm authentic, unchanging stability.

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not in some original source, some founding moment, some first structure but in an entire historical palimpsest and in the very dynamics of temporal development. No longer is truth innate to the oldest remains, the earliest form, the autochthonous creation, the steadiest continuity; it inheres instead in the whole stream of time, forever reshaping every artifact and idea, structure and symbol.

Authenticity of materials, of form, of context, or of intention increasingly valorize heritage not only at the moment of its presumed beginning but at every stage of its development. Instead of stripping away time's accretions and accidents to reveal some Ur form, we cherish all its ongoing traces. This perspective is not novel; its roots go back at least two centuries. But it is now more than ever accepted. And it calls for skills and insights, and mandates actions and obligations, different from and more complex than those common to heritage stewardship in the past.

The shift of focus from original state to historical palimpsest varies in timing and pace with locale, culture, political needs, and heritage medium. Its best-known antecedents lie in the Victorian 'anti-scrape' movement. Appalled by destruction committed in the name of authenticity by restorers bent on returning cathedrals and churches to idealized Gothic 'purity', critics like John Ruskin and William Morris sacralized the view that old buildings must not be tampered with, save for rudimentary repairs. They were integral organic beings, whose original materials and earliest forms must inexorably succumb to age and decay. What was authentic about them was the whole

sequence of changes endured over time.

In 1877 the anti-scrape creed became the guiding impetus behind Britain's Society for the Preservation (now Protection) of Ancient Buildings. The notion of historical palimpsest as a true reflection of architectural heritage, though far from universal, has since spread the world over.

Other realms of heritage lagged behind in shifting focus from some ancient or climactic moment to the long sweep of time. Like Schliemann, some archaeologists still scrap remnants of later prehistoric legacies so as to reveal earlier layers of occupancy. Mussolini ruthlessly demolished much of 18th- and 19th-century Rome to highlight Imperial remains fancied for fascist semblances. As late as the 1950s British authorities came close to demolishing the medieval tithe barn lying athwart prehistoric Avebury, as an intrusive element in this ancient site; the tithe barn is now celebrated together with the ring of stones and earthworks as an historical compage.4

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Only in the past two decades have folk-life professionals come to view vernacular culture as an ongoing legacy rather than an antiquarian time-cap-sule, and to care about the recent along with the remote. Earlier and later variants are seen to form part of an ongoing tradition, at once innovative and emulative, demonstrating authenticity in dynamic, not static, forms.

#### Caveats of Continuity and Change

This shift of values offers heritage stewards both benefits and challenges Innumerable perplexities arise. A few examples exemplify the range of variables to be considered. For instance, are all alterations to historic structures or sites or practices equally sacrosanct? Strictly speaking, even iconoclastic damage must be kept as historically authentic traces. Some may inherit a legacy most memorable for its mishaps, as the evocative power of ruins attests. But other destroyers make so clean a sweep as to leave no trace at all.

A second conundrum concerns how close to the present to allow heritage alterations. Contemporary interference is permissible only in imminent struc-tural crises, a Society for the Protection of Ancient Buildings spokesman told my London conservation seminar. At what point in the past, he was asked, is a building's valued dynamic history deemed to end? '1923', he straightaway replied. Later I asked him why. 'Well, I knew there was no right answer-but if I failed to specify a date at once my cause would lose all credibility."

Authenticity must often accommodate incompatible recent additions too risky or costly to truncate. A merchant's house in the wool town of Lavenham dating from the 14th to the 16th centuries houses the Suffolk Preservation Society, which quite properly treats its building as an historical palimpsest. But the previous owners had installed plumbing and heating in corners of each room, partitioned off by plaster-board. Although grossly incongruous with earlier elements, all this had to be retained to avoid enormous costs of removal and less intrusive replacements.

Different levels of damage affect restoration options. Historic centers in Warsaw and other Polish cities were totally expunged by Nazis expressly to break the Polish spirit. After the war they were quickly restored in toto to affirm national identity and retrieve familiar scenes with minimum hiatus Many replicas were initially crudely done, but the general semblance of the old cityscape mattered more than scrupulous fidelity to original detailsdetails later put right at leisure.

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#### David Lowenthal

The story of World Heritage sites matters all the more for being an openended saga. Nara is not the end of our narrative. But it is a crucial and authentic gathering point along the route of an ongoing global pilgrimage.

#### Changing Criteria of Authenticity

Heritage is commonly assessed in terms of criteria of authenticity that vary from place to place, over time, and with context. How to recognize these differences and accord them their proper due is the burden of this paper. We must try to understand past perspectives that generated modes of attestation we no longer share, so that our successors may in turn be able to appreciate our own no less outdated but sincerely held views.

Differing levels of scale, from national to regional and local, are shown to affect heritage values in the Japanese prefecture of Tokushima. Together with such contextual variables, historical and cultural changes in criteria of authenticity are seen to be closely interrelated.

Against a popular perception of authenticity as fixed and unchanging, its actual flux of change needs to be systematically outlined and sympatheti cally assessed. The history of European uses of the term 'authentic' under-scores the shift from medieval and early modern emphases on authority and revelation to more recent criteria based on material and chronological science-in a phrase, from faith to fact.

A more recent transition from criteria that stress fixed and founding moments to a concern with historical palimpsests is still in process. This set of changes is reviewed in connection with 19th-century conflicts over architectural conservation (the 'anti-scrape' movement) and with 20th-century views about folklore recovery and practice.

Conflicting authenticity priorities bedevil these and other aspects of heri-

tage management, because local and temporary realities are always at odds with efforts to impose fixed and universal guidelines. Yet there is a clear need for some such guidelines, however flawed and evanescent they may prove to be. They are essential to underpin vital collaborative action in, and public appreciation for, identifying, protecting, and interpreting heritage for ever-growing global clienteles.

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#### Notes

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- Robin Fedden, 'Problems of conservation: the Trust and its buildings', Apollo, 81
- 5. Georgina Boyes, 'Cultural survivals theory and traditional customs', symposium on
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  9. M. M. Banks, "The Pastow May Festival", Folk-Drev. 49 (1938), 392–94; Padstow villager quoted on BBC Channel 4, "The future of the past", 22 June 1986.

  10. I visited Ravios in September 1994, and owe my information to Knut Einar Larsen and his colleagues; but these views are my own.

  11. Dwight Young, "The back page", [U.S.] Historic Preservation News, 34:5 (October! November 1994), 50.

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# Michel Foucault, Das historische, Apriori' und das Archiv

### from "Archäologie des Wissens", Suhrkamp, Berlin, 2015

#### 5. Das historische Apriori und das Archiv

Die Positivität eines Diskurses wie dessen der Naturgeschichte. der Politischen Okonomie oder der Klinischen Medizin charakterisiert dessen Einheit durch die Zeit hindurch und weit über die individuellen Werke, die Bücher und die Texte hinaus. Diese Einheit gestattet sicher nicht zu entscheiden, ob Linné oder Buffon, ob Quesnay oder Turgot, ob Broussais oder Bichat die Wahrheit sagte, wer stringent argumentierte, wer sich am meisten seinen eigenen Forderungen gemäß verhielt; sie gestattet auch nicht zu sagen, welches dieser Werke einer ursprünglichen oder äußersten Bestimmung am nächsten kam, welches den allgemeinen Plan einer Wissenschaft am radikalsten formulierte. Was sie aber sichtbar werden läßt, ist, inwieweit Buffon und Linné (oder Turgot und Quesnay, Broussais und Bichat) von »derselben Sache« sprachen, indem sie sich auf »dasselbe Niveau« oder in »dieselbe Entfernung« stellten, indem sie »dasselbe Begriffsfeld« entfalteten und sich auf »demselben Schlachtfeld« gegenübertraten; und sie macht auf der anderen Seite auch sichtbar, warum man nicht sagen kann, daß Darwin von derselben Sache spricht wie Diderot, daß Laennec Van Swieten fortsetzt oder daß Jevons den Physiokraten entspricht. Sie definiert einen begrenzten Kommunikationsraum. Ein relativ beschränkter Raum, denn er ist weit davon entfernt, die Weitläufigkeit einer in ihrem ganzen historischen Werden begriffenen Wissenschaft von ihrem fernen Ursprung bis zum Punkt des augenblicklich von ihr Erreichten zu besitzen; ein Raum aber, der ausgedehnter ist als das Spiel der Einflüsse, das sich von einem Autor zum anderen auswirken konnte, oder als das Gebiet der expliziten Polemiken. Die verschiedenen Werke, die verstreuten Bücher, diese ganze Masse von Texten, die einer selben diskursiven Formation angehören - und so viele Autoren, die sich gegenseitig kennen und nicht kennen, kritisieren, für nichtig

auch eine Geschichte, und zwar eine spezifische Geschichte, die ihn nicht auf die Gesetze eines unbekannten Werdens zurückführt. Es muß zum Beispiel zeigen, daß die Geschichte der Grammatik im Feld der Sprache und ihrer Probleme nicht die Projektion einer Geschichte ist, die im allgemeinen die der Vernunft oder einer Denkart wäre, einer Geschichte auf ieden Fall, die sie mit der Medizin, der Mechanik oder der Theologie gemeinsam hätte; sondern daß sie einen Geschichtstyp umfaßt - eine Form von Dispersion in der Zeit, einen Abfolge-, Stabilitäts- und Reaktivierungsmodus, eine Rotations- oder Ablaufsgeschwindigkeit -, der ihr eigen ist, selbst wenn sie nicht ohne Beziehung zu anderen Geschichtstypen ist. Darüber hinaus entgeht dieses Apriori nicht der Historizität: es konstituiert nicht über den Ereignissen und in einem Himmel, der unbeweglich bliebe, eine zeitlose Struktur: es definiert sich als die Gesamtheit der Regeln, die eine diskursive Praxis charakterisieren: nun erlegen sich diese Regeln den Elementen, die sie in Beziehung setzen, nicht von außen auf; sie sind genau in das einbezogen, was sie verbinden; und wenn sie sich nicht mit dem geringsten der Elemente verändern, verändern sie sie und transformieren sich mit ihnen doch an bestimmten entscheidenden Schwellen. Das Apriori der Positivitäten ist nicht nur das System einer zeitlichen Streuung: es ist selbst ein transformierbares Ganzes

Gegenüber den formalen Aprioris, deren Instanz sich zufallslos ausdehnt, ist es eine rein empirische Figur; aber auf der anderen Seite muß es, da es gestattet, die Diskurse im Gesetz ihres wirklichen Werdens zu erfassen, die Tatsache erklären können, daß ein bestimmter Diskurs zu einem gegebenen Zeitpunkt diese oder jene formale Struktur aufnehmen und anwenden oder im Gegenteil ausschließen, vergessen oder verkennen kann. Es kann (durch etwas wie eine psychologische oder kulturelle Genese) formale Apriori nicht erklären: aber es gestattet zu begreifen, wie die formalen Apriori in der Geschichte Punkte zum Einhaken, der Einreihung, des Hereinbrechens oder des Auftauchens, Anwendungsbereiche oder -ge-

erklären, ausräubern, sich wieder begegnen, ohne es zu wissen, und hartnäckig ihre vereinzelten Diskurse in einem Gewebe überkreuzen, das sie nicht beherrschen, dessen Ganzes sie nicht wahrnehmen und dessen Ausmaß sie schlecht ermessen -, alle diese Gestalten und diese verschiedenen Individualitäten kommunizieren nicht nur durch die logische Verkettung der Propositionen, die sie vorbringen, noch durch die Rückläufigkeit der Themen oder die Hartnäckigkeit einer überkommenen, vergessenen und wiederentdeckten Bedeutung; sie kommunizieren durch die Form der Positivität ihres Diskurses. Oder genauer: diese Positivitätsform (und die Ausübungsbedingungen der Aussagefunktion) definiert ein Feld, wo sich möglicherweise formale Identitäten, thematische Kontinuitäten, Begriffsübertragungen und polemische Spiele entfalten können. Daher spielt die Positivität die Rolle dessen, was man ein historisches Apriori nennen könnte.

Diese beiden Worte nebeneinander rufen eine etwas schrille Wirkung hervor; ich will damit ein Apriori bezeichnen, das nicht Gültigkeitsbedingung für Urteile, sondern Realitätsbedingung für Aussagen ist. Es handelt sich nicht darum, das wiederzufinden, was eine Behauptung legitimieren könnte, sondern die Bedingungen des Auftauchens von Aussagen, das Gesetz ihrer Koexistenz mit anderen, die spezifische Form ihrer Seinsweise und die Prinzipien freizulegen, nach denen sie fortbestehen, sich transformieren und verschwinden. Ein Apriori nicht von Wahrheiten, die niemals gesagt werden oder wirklich der Erfahrung gegeben werden könnten; sondern einer Geschichte, die gegeben ist, denn es ist die der wirklich gesagten Dinge. Der Grund für den Gebrauch dieses etwas sprachwidrigen Ausdrucks ist, daß dieses Apriori Aussagen in ihrer Streuung, in all den durch ihre Nicht-Kohärenz offenen Spalten, in ihrer Überlappung und ihrem wechselseitigen Sich-Ersetzen, in ihrer nicht zu vereinheitlichenden Gleichzeitigkeit und ihrer nicht deduzierbaren Abfolge erklären muß; kurz, es muß die Tatsache erklären, daß der Diskurs nicht nur einen Sinn oder eine Wahrheit besitzt, sondern

legenheiten haben können; und zu begreifen, wie diese Geschichte nicht absolut äußerer Zufall, nicht Notwendigkeit der ihre eigene Dialektik entfaltenden Form, sondern spezifische Regelmäßigkeit sein kann. Nichts wäre also angenehmer, aber irriger, als dieses historische Apriori als ein formales Apriori zu begreifen, das darüberhinaus mit einer Geschichte versehen wäre: eine große unbewegliche und leere Figur, die eines Tages an der Oberfläche der Zeit auftauchte, die auf das Denken der Menschen eine Gewaltherrschaft ausübte, der niemand sich zu entziehen wüßte, die dann mit einem Schlag in einer Verdunkelung verschwände, für die kein Freienis eine Vorbedingung gestellt hätte: synkopiertes Transzendental, ein Spiel blinkender Formen. Das formale Apriori und das historische Apriori stehen nicht auf demselben Niveau noch sind sie von gleicher Natur: wenn sie sich kreuzen, dann weil sie zwei verschiedenen Dimensionen angehören.

Der so nach historischen Apriori gegliederte, so durch verschiedene Positivitätstypen charakterisierte und durch distinkte diskursive Formationen aufgeteilte Aussagenbereich hat nicht mehr diesen Charakter eintöniger und unendlich verlängerter Ebene, den ich ihm anfangs verlieh, als ich von der »Oberfläche der Diskurse« sprach; ebenso hört er auf, als träges, glattes und neutrales Element zu erscheinen, wo Themen, Ideen, Begriffe und Erkenntnisse jeweils gemäß ihrer eigenen Bewegung oder von einer unsichtbaren Dynamik getrieben an die Oberfläche treten. Man hat es jetzt mit einem komplexen Volumen zu tun, worin sich heterogene Gebiete differenzieren und wo sich aufgrund spezifischer Regeln Praktiken entfalten, die sich nicht überlagern können. Anstatt zu sehen, wie im großen mythischen Buch der Geschichte sich Wörter aneinanderreihen, die vorher und woanders gebildete Gedanken in sichtbare Zeichen umsetzen, hat man in der Dichte der diskursiven Praktiken Systeme, die die Aussagen als Ereignisse (die ihre Bedingungen und ihr Erscheinungsge biet haben) und Dinge (die ihre Verwendungsmöglichkeit und ihr Verwendungsfeld umfassen) einführen. All diese Aussagensysteme (Ereignisse einerseits und Dinge andererseits) schlage ich vor, Archiv zu nenner

Mit diesem Ausdruck meine ich nicht die Summe aller Texte die eine Kultur als Dokumente ihrer eigenen Vergangenheit oder als Zeugnis ihrer beibehaltenen Identität bewahrt hat: ich verstehe darunter auch nicht die Einrichtungen, die in einer gegebenen Gesellschaft gestatten, die Diskurse zu registrieren und zu konservieren, die man im Gedächtnis und zur freien Verfügung behalten will. Es ist vielmehr, es ist im Gegenteil das, was bewirkt, daß so viele von so vielen Menschen seit Jahrtausenden gesagte Dinge nicht allein gemäß den Gesetzen des Denkens oder allein nach dem Komplex der Umstände aufgetaucht sind, daß sie nicht einfach auf der Ebene sprachlicher Performanzen die Signalisation dessen sind, was sich in der Ordnung des Geistes oder in der Ordnung der Dinge entwickeln konnte; sondern daß sie dank einem ganzen Spiel von Beziehungen erschienen sind, die die diskursive Ebene charakterisieren; daß sie, anstatt zufällig erscheinende und ein wenig planlos auf stumme Prozesse gepfropfte Gestalten zu sein, gemäß spezifischen Regelmäßigkeiten entstehen; kurz, daß man, wenn es gesagte Dinge gibt - und nur diese -, nicht die Dinge, die sich darin gesagt finden, oder die Menschen, die sie gesagt haben, sondern das System der Diskursivität und die Aussagemöglichkeiten und -unmöglichkeiten, die es ermöglicht, nach dem unmittelbaren Grund dafür befragen muß. Das Archiv ist zunächst das Gesetz dessen, was gesagt werden kann, das System, das das Erscheinen der Aussagen als einzelner Ereignisse beherrscht. Aber das Archiv ist auch das, was bewirkt, daß all diese gesagten Dinge sich nicht bis ins Unendliche in einer amorphen Vielzahl anhäufen, sich auch nicht in eine bruchlose Linearität einschreiben und nicht allein schon bei zufälligen äußeren Umständen verschwinden; sondern daß sie sich in distinkten Figuren anordnen, sich aufgrund vielfältiger Beziehungen miteinander verbinden, gemäß spezifischen Regelmäßigkeiten sich behaupten oder verfließen; was bewirkt, daß sie nicht im gleichen

beschreiben kann; zweifellos nicht einmal das Archiv einer ganzen Epoche. Auf der anderen Seite ist es uns nicht möglich. unser eigenes Archiv zu beschreiben, da wir innerhalb seiner Regeln sprechen, da es dem, was wir sagen können - und sich selbst als dem Gegenstand unseres Diskurses - seine Erscheinungsweisen, seine Existenz- und Koexistenzformen, sein System der Anhäufung, der Historizität und des Verschwindens gibt. Das Archiv ist in seiner Totalität nicht beschreibbar; und es ist in seiner Aktualität nicht zu umreißen. Es gibt sich in Fragmenten, Gebieten und Ebenen, zweifellos um so besser und in um so größerer Deutlichkeit, je mehr die Zeit uns davon trennt: im Grenzfall, wäre nicht die Seltenheit der Dokumente, so wäre die größte zeitliche Perspektive nötig, um es zu analysieren. Wie könnte jedoch diese Beschreibung des Archivs gerechtfertigt werden, beleuchten, was sie ermöglicht, den Ort ausmachen, von wo aus sie selbst spricht, ihre Rechte und Pflichten überwachen, ihre Begriffe erproben und ausarbeiten - wenigstens in diesem Stadium der Untersuchung, wo sie ihre Möglichkeiten allein im Augenblick ihrer Ausübung bestimmen kann -, wenn sie hartnäckig niemals etwas anderes als die entferntesten Horizonte be schriebe? Muß sie sich nicht möglichst weit dieser Positivität, der sie selbst gehorcht, und diesem Archivsystem annähern, das gestattet, heute vom Archiv im allgemeinen zu sprechen Muß sie nicht, und wäre es schief, dieses Aussagefeld, zu dem sie selbst gehört, erhellen? Die Analyse des Archivs umfaßt also ein privilegiertes Gebiet: gleichzeitig uns nahe, aber von unserer Aktualität abgehoben, ist es der Saum der Zeit, die unsere Gegenwart umgibt, über sie hinausläuft und auf sie in ihrer Andersartigkeit hinweist; es ist das, was uns außerhalb von uns begrenzt. Die Beschreibung des Archivs entfaltet ihre Möglichkeiten (und die Beherrschung ihrer Möglichkeiten) ausgehend von Diskursen, die gerade aufgehört haben, die unsrigen zu sein; ihre Existenzschwelle wird von dem Schnitt gesetzt, der uns von dem trennt, was wir nicht mehr sagen können, und von dem, was außerhalb unserer

Schritt mit der Zeit zurückgehen, sondern daß diejenigen, die besonders stark wie nahe Sterne glänzen, in Wirklichkeit von weither kommen, während andere, noch völlig junge, bereits außerordentlich verblaßt sind. Das Archiv ist nicht das, was trotz ihres unmittelbaren Entrinnens das Ereignis der Aussage bewahrt und ihren Personenstand als den einer Ausbrecherin für die zukünstigen Gedächtnisse aufbewahrt; es ist das, was an der Wurzel der Aussage selbst als Ereignis und in dem Körper, in dem sie sich gibt, von Anfang an das System ihrer Aussagbarkeit definiert. Das Archiv ist auch nicht das, was den Staub der wieder unbeweglich gewordenen Aussagen aufsammelt und das eventuelle Wunder ihrer Auferstehung gestattet; es ist das, was den Aktualitätsmodus der Aussage als Sache definiert; es ist das System ihres Funktionierens. Weit davon entfernt, das zu sein, was all das vereinigt, was in jenem großen wirren Gemurmel eines Diskurses gesagt worden ist, weit davon entfernt, nur das zu sein, was uns die Sicherheit bietet, inmitten des aufrechterhaltenen Diskurses zu existieren, ist es das, was die Diskurse in ihrer vielfachen Existenz differenziert und sie in ihrer genauen Dauer spezifiziert.

Zwischen der Sprache, die das Konstruktionssystem möglicher Sätze definiert, und dem Korpus, das die gesprochenen Worte passiv aufnimmt, definiert das Archiv eine besondere Ebene: die einer Praxis, die eine Vielfalt von Aussagen als ebenso viele regelmäßige Ereignisse, ebenso viele der Bearbeitung und der Manipulation anheimgegebene Dinge auftauchen läßt. Sie hat nicht die Schwere der Tradition; und sie bildet nicht die zeit- und ortlose Bibliothek aller Bibliotheken; sie ist aber auch nicht das gastliche Vergessen, das jedem neuen Wort das Übungsfeld seiner Freizügigkeit eröffnet; zwischen der Tradition und dem Vergessen läßt sie die Regeln einer Praxis erscheinen, die den Aussagen gestattet, fortzubestehen und zugleich sich regelmäßig zu modifizieren. Es ist das allgemeine System der Formation und der Transformation der Aussagen. Es liegt auf der Hand, daß man das Archiv einer Gesellschaft, einer Kultur oder einer Zivilisation nicht erschöpfend

diskursiven Praxis fällt; sie beginnt mit dem unserer eigenen Sprache Außeren; ihr Ort ist der Abstand unserer eigenen diskursiven Praxis. In diesem Sinne gilt sie für unsere Diagnose. Nicht weil sie uns gestatten würde, die Tabelle unserer unterscheidenden Merkmale aufzustellen und im voraus die Gestalt zu skizzieren, die wir in Zukunft haben werden. Aber sie nimmt uns unsere Kontinuitäten; sie löst diese zeitliche Identität auf, worin wir uns gerne selbst betrachten, um die Brüche der Geschichte zu bannen; sie zerreißt den Faden der transzendentalen Teleologien; und da, wo das anthropologische Denken nach dem Sein des Menschen oder seiner Subjektivität fragte, läßt sie das Andere und das Außen aufbrechen. Die so verstandene Diagnose erreicht nicht die Feststellung unserer Identität durch das Spiel der Unterscheidungen. Sie stellt fest, daß wir Unterschiede sind, daß unsere Vernunft der Unterschied der Diskurse, unsere Geschichte der Unterschied der Zeiten, unser Ich der Unterschied der Masken ist. Daß der Unterschied, weit davon entfernt, vergessener und wiedererlangter Ursprung zu sein, jene Verstreuung ist, die wir sind und die wir vornehmen.

Das niemals vollendete, niemals restlos vollzogene Hervorbringen des Archivs bildet den allgemeinen Hintergrund, zu dem die Beschreibung der diskursiven Formationen, die Analyse der Positivitäten, das Ermitteln des Aussagefeldes gehören. Das Recht der Wörter - das nicht mit dem der Philologen zusammenfällt - gestattet also, allen diesen Untersuchungen den Titel Archäologie zu verleihen. Dieser Ausdruck fördert nicht zur Suche nach irgendeinem Anfang auf; er rückt die Analyse nicht in verwandtschaftliche Nähe zu Ausgrabung oder geologischer Sondierung. Er bezeichnet das allgemeine Thema einer Beschreibung, die das schon Gesagte auf dem Niveau seiner Existenz befragt: über die Aussagefunktion, die sich in ihm vollzieht, über die diskursive Formation, zu er er gehört, über das allgemeine Archivsystem, dem er untersteht. Die Archäologie beschreibt die Diskurse als spezifizierte Praktiken im Element des Archivs.

### John Ruskin, The Lamp of Memory

### from "The Seven Lamps of Architecture", Smith Elder and Co., London, 1849, p. 162-182

John Ruskin The Lamp of Memory (1849)

Word Count: 2269

Source: Ruskin, John. The Seven Lamps of Architecture. (London: Smith, Elder, and Co., 1849) pp. 162-182.

Words: 3013

II. It is as the centralisation and protectress of this sacred influence, that Architecture is to be regarded by us with the most serious thought. We may live without her, and worship without her, but we cannot remember without her. How cold is all history, how lifeless all imagery, compared to that which the living nation writes, and the uncorrupted marble bears! How many pages of doubtful record might we not often spare, for a few stones left one upon another! The ambition of the old Babel builders was well directed for this world: there are but two strong conquerors of the forgetfulness of men, Poetry and Architecture; and the latter in some sort includes the former, and is mightier in its reality; it is well to have, not only what men have thought and felt, but what their hands have handled, and their strength wrought, and their eyes beheld, all the days of their life. The age of Homer is surrounded with darkness, his very personality with doubt. Not so that of Pericles: and the day is coming when we shall confess, that we have learned more of Greece out of the crumbled fragments of her sculpture than even from her sweet singers or soldier historians. And if indeed there be any profit in our knowledge of the past, or any joy in the thought of being remembered hereafter, which can give strength to present exertion, or patience to present endurance, there are two duties respecting national architecture whose importance it is impossible to overrate: the first, to render the architecture of the day, historical; and, the second, to preserve, as the most precious of inheritances, that of past ages.

III. It is in the first of these two directions that Memory may truly be said to be the Sixth Lamp of Architecture; for it is in becoming memorial or monumental that a true perfection is attained by civil and domestic buildings; and this partly as they are, with such a view, built in a more stable manner, and partly as their decorations are consequently animated by a metaphorical or historical meaning. [...]

IX. The benevolent regards and purposes of men in masses seldom can be supposed to extend beyond their own generation. They may look to posterity as an audience, may hope for its attention, and labour for its praise: they may trust to its recognition of unacknowledged merit, and demand its justice for contemporary wrong. But all this is mere selfishness, and does not involve the slightest regard to, or consideration of, the interest of those by whose numbers we would fain swell the circle of our flatterers, and by whose authority we would gladly support our presently disputed claims. The idea of self-denial for the sake of posterity, of practising present economy for the sake of debtors yet unborn, of planting forests that our descendants may live under

their shade, or of raising cities for future nations to inhabit, never, I suppose, efficiently takes place among publicly recognised motives of exertion. Yet these are not the less our duties; nor is our part fifty sustained upon the earth, unless the range of our intended and deliberate usefulness include, not only the companions, but the successors, of our pilgrimage. God has lent us the earth for our life; it is a great entail. It belongs as much to those who are to come after us, and whose names are already written in the book of creation, as to us; and we have no right, by any thing that we do or neglect, to involve them in unnecessary penalties, or deprive them of benefits which it was in our power to bequeath [ 1].

[...] For, indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, and the changing of the face of the earth, and of the limits of the sea, maintains its scul ptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations; it is in that golden stain of time, that we are to look for the real light, and colour, and preciousness of architecture; and it is not until a building has assumed this character, till it has been entrusted with the fame, and hallowed by the deeds of men, till its walls have been witnesses of suffering, and its pillars rise out of the shadows of death, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess of language and of life. [...]

XVI. Now, to return to our immediate subject, it so happens that, in architecture, the superinduced and accidental beauty is most commonly inconsistent with the preservation of original character, and the picturesque is therefore sought in ruin, and supposed to consist in decay. Whereas, even when so sought, it consists in the mere sublimity of the rents, or fractures, or stains, or vegetation, which assimilate the architecture with the work of Nature, and bestow upon it those circumstances of colour and form which are universally beloved by the eye of man. So far as this is done, to the extinction of the true characters of the architecture, it is picturesque, and the artist who looks to the stem of the ivy instead of the shaft of the pillar, is carrying out in more daring freedom the debased sculptor's choice of the hair instead of the countenance. But so far as it can be rendered consistent with the inherent character, the picturesque or extraneous sublimity of architecture has just this of nobler function in it than that of any other object whatsoever, that it is an exponent of age, of that in which, as has been said, the greatest glory of the building consists, and, therefore, the external signs of this glory, having power and purpose greater than any belonging to their mere sensible beauty, may be considered as taking rank among pure and essential characters; so essential to my mind, that I think a building cannot be considered as in its prime until four or five centuries have passed over it, and that the entire choice and arrangement of its details

admitted which would suffer material injury either by the weather-staining, or the mechanical degradation which the lapse of such a period would necessitate. [...]

[...] Neither by the public, nor by those who have the care of public monuments, is the true meaning of the word restoration understood. It means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered: a destruction accompanied with false description of the thing destroyed. Do not let us deceive ourselves in this important matter; it is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture. That which I have above insisted upon as the life of the whole, that spirit which is given only by the hand and eye of the workman, never can be recalled. Another spirit may be given by another time, and it is then a new building; but the spirit of the dead workman cannot be summoned up, and commanded to direct other hands, and other thoughts. And as for direct and simple copying, it is palpably impossible. What copying can there be of surfaces that have been worn half an inch down? The whole finish of the work was in the half inch that is gone; if you attempt to restore that finish, you do it conjecturally; if you copy what is left, granting fidelity to be possible, (and what care, or watchfulness, or cost can secure it,) how is the new work better than the old? There was yet in the old some life, some mysterious suggestion of what it had been, and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought. There can be one in the brute hardness of the new carving. Look at the animals which I have given in Plate 14, as an instance of living work, and suppose the markings of the seales and hair once worn away, or the wrinkles of the brows, and who shall ever restore them? The first step to restoration, (I have seen it, and that again and again, seen it on the Baptistery of Pisa, seen it on the Casa d'Oro at Venice, seen it on the Cathedral of Lisieux.) is to dash the old work to pieces; the second is usually to put up the cheapest and basest imitation which can escape detecti

XIX. Do not let us talk then of restoration. The thing is a Lie from beginning to end. You may make a model of a building as you may of a corpse, and your model may have the shell of the old walls within it as your cast might have the skeleton, with what advantage I neither see nor care: but the old building is destroyed, and that more totally and mercilessly than if it had sunk into a heap of dust, or melted into a mass of clay: more has been gleaned out of desolated Nineveh than ever will be out of re-built Milan. But, it is said, there may come a necessity for restoration! Granted. Look the necessity full in the face, and understand it on its own terms. It is a necessity for destruction. Accept it as such, pull the building down, throw its stones into neglected corners, make ballast of them, or mortar, if you will; but do it honestly, and do not set up a Lie in their place. And look that necessity in the face before it comes, and you may prevent it. The principle of modern times, (a principle which, I believe, at least in France, to be systematically acted on by the masons, in order to find themselves work, as the abbey of St. Ouen was pulled down by the magistrates of the town by way of giving work to some vagrants,) is to

neglect buildings first, and restore them afterwards. Take proper care of your monuments and you will not need to restore them. A few sheets of lead put in time upon the roof, a few dead leaves and sticks swept in time out or a water-course, will save both roof and walls from ruin. Watch an old building with an anxious care; guard it as best you may, and at any cost, from every influence of dialipidation. Count its stones as you would jewels of a crown; set watches about it as if at the gates of a besieged city; bind it together with iron where it loosens; stay it with timber where it declines; do not care about the unsightliness of the aid: better a crutch than a lost limb; and do this tenderly, and reverently, and continually, and many a generation will still be born and pass away beneath its shadow. Its evil day must come at last; but let it come declaredly and opply, and let no dishonouring and false substitute deprive it of the funeral offices of memory.

XX. Of more wanton or ignorant ravage it is vain to speak; my words will not reach those who commit them, and yet, be it heard or not, I must not leave the truth unstated, that it is again no question of expediency or feeling whether we shall preserve the buildings of past times or not. We have no right whatever to touch them. They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us. The dead have still their right in them: that which they laboured for, the praise of achievement or the expression of religious feeling, or whatsoever else it might be which in those buildings they intended to be permanent, we have no right to obliterate. What we have ourselves built, we are at liberty to throw down; but what other men gave their strength and wealth and life to accomplish, their right over does not pass away with their death : still less is the right to the use of what they have left vested in us only. It belongs to all their successors. It may hereafter be a subject of sorrow, or a cause of injury, to millions, that we have consulted our present convenience by casting down such buildings as we choose to dispense with. That sorrow, that loss we have no right to inflict. [...]

# **Eugene-Emmanuel Viollet-Le-Duc, Restoration**

### from "The Foundations of Architecture: Selections from the Dictionnaire Raisonné"

Reading 30

#### Restoration

EUGÈNE-EMMANUEL VIOLLET-LE-DUC

Restoration . . . Both the word and the thing are modern. To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to reestablish it in a finished state, which may in fact never have actually existed at any given time.

There are few buildings, especially those constructed during the Middle Ages, that were built overnight, though; or which, even if they did go up rapidly, did not undergo notable modifications later, by either additions, conversions, or partial changes of one type or another. It is therefore essential, before any repair work actually begins, to ascertain exactly the age and char-

before any repair work actually begins, to ascertain exactly the age and character of each part of the building, and then to write up an official report on all these things based on solid documentation, a report that may include written notes as well as drawings and illustrations. More than that, in France each province had its own style; each had a particular school of architecture whose practices and principles it is always necessary to understand. . . The architect in charge of restoration must have exact knowledge not only of the styles assignable to each period of art, but also of the styles belonging to each school . . .

 $\dots$  Often buildings or parts of buildings dating from a certain era have been repaired, sometimes more than once, and sometimes by workers who

From Evoltne-Esmanuell Viollet-le-Duc, "Restoration," in The Foundations of Architecture: Selections from the Dictionnaire Raisonast, trans. Kenneth D. Whitehead (New York: George Braziller, Inc., 1996), 193, 20-91, 214-15, 216, 23-22], originally published as "Bestoration," in Dictionnaire raisonai de l'architecture française du Xle au Xle au Xle au (Kleic, vol. 8 (Paris: B. Bance, 1854), 14-34. Copyright © 1930 by George Braziller, Inc. Reprinted by permission of George Braziller, Inc. Reprinted by permission of George Braziller, Inc.

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that the earlier restoration or rebuilding was carried out in accordance with the practice of that time; all rebuilding was done in accordance with the style and practice then current. However, we want to follow a contrary principle; we hold that an edifice ought to be restored in a manner suitable to its own integrity. Let us, however, go on to consider yet another important points suppose the rebuilt vaults, even though they are alien to the original structure, happen to be of remarkable beauty, and, at the time they were installed, they also made it possible to construct glasswork employing stained glass that is of equally remarkable beauty, moreover, when the modified vaults were added they were fashioned in such a way that the exterior construction of the building now also has great intrinsic value. Should all of these valued features now be done away with merely in order to restore the construction of the nave to its primitive simplicity? Should the beautiful stained-glass windows go into storage? And should exterior buttresses and flying buttresses be left in place if, the building having been restored to its original condition, they now no longer have anything to support? Our answer on all three counts in this modified example must be: Certainly not. It is easy to see from these kinds of examples that the adoption of absolute principles for restoration could quickly lead to the absurd.

There is another overriding condition that must always be kept in mind in restoration work. It is this: both the methods and the materials of construction employed by the restorer must always be of superior quality. The restored building needs to be given a longer lease on life than the one that is near expiration. No one can deny that the scaffolding, struts, and supports employed in construction, like any necessary clearing or removing of parts of the masonry, just might possibly have disturbed the fundamental structure in such a way as to provide a potential for possible accidents that could be highly unfortunate. It is therefore prodent simply to assume that any building that has been in place over time has lost some part of its strength as a result of such possible disturbances in the past as those we have indicated. It is necessary, therefore, as a matter of principle to compensate for this probable weakening that has occurred, by the use of new building materials of maximum strength, by devising improvements in the structural system where possible, by the use of chain bond or other ironwork to strengthen the structure, and, in general, by providing greater resistance to the construction by every possible means. It ought to be superfluous to have to mention that the choice of building materials is one of the most important of all factors in restoration. Many buildings threaten to fall into ruin only because of the mediocre quality of the materials out of which they were originally constructed. . . .

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were not native to the province where the buildings were constructed. Many difficulties can arise from this kind of situation. Both the earliest parts and the modified parts of the edifice need to be restored. Should the unity of style simply be restored without taking into account the later modifications? Or should the edifice be restored exactly as it was, that is, with an original style and later modifications? It is in cases like this that opting absolutely for one or the other of these restoration solutions could be perilous. It is in fact apperative not to adopt either of these two courses of action in any absolute fashion; the action taken should depend instead upon the particular circumstances. What would these particular circumstances be? We cannot list them all. It will suffice if we identify a few of the most important of them in order bring out the element of the critical analysis always required in work of this kind. Ahead of everything else-ahead of any specific archaeological knowledge, for example—the architect responsible for any work of restora-tion must be an able and experienced builder, not in general but in particu lar. He must be knowledgeable about the methods and procedures of the art n employed at different times and by different schools. These various methods and procedures of construction have only a relative value of course; not all of them are equally good. Many of them had to be aban oned, in fact, because they were not very good. Thus, for example, let us take a building constructed in the twelfth century without gutters for its roof drains, which had to be restored in the thirteenth century and at that time was equipped with gutters producing combined drainage. The crown ing is now in bad condition and has to be completely rebuilt. Should the thirteenth-century gutters be abandoned in order to restore the cornice of the twelfth century (of which the elements are all still present)? Certainly not. The cornice with gutters from the thirteenth century needs to be reestablished and its form retained—for it would be impossible to find a twelfth-century model with gutters that could be used. To construct an imag-inary twelfth-century model with the idea of preserving the integral architecture of that particular epoch would be to construct an anachronism in stone Let us take another example: the vaults of a twelfth-century nave were de stroyed as a result of some kind of accident and were then rebuilt later, not in their original form but in the typical form of the time of the rebuilding But now these later vaults, too, are threatening to collapse; they need to be rebuilt. Should they be reconstructed in their later, remodeled form, or should the earlier, original vaults be reestablished? The latter. Why? Because there is no particular advantage in proceeding in any other way. Yet there is a distinct advantage in giving back to the structure its original unity. In this second case, it is not a question, as it was in our earlier example, of maintaining or preserving a rebuilt feature that was a necessary improvement on an earlier but defective model; it is rather a question of reminding ourselves

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It is clear that the architect responsible for restoration needs to know the style and forms of the building he is working on, as well as the school of architecture to which it belongs. Even more, the architect needs to know the structure, anatomy, and temperament of the building. He needs to know these things because, before everything else, his task is to make the building line. He needs to develop a feel for it and for all of its parts almost as if he himself had been the original architect. Once he has acquired this kind of knowledge of his building, he must then have at his disposition several alternative methods of carrying out the work of restoration. If one method fails, he needs to be able to fall back upon another, and even upon a third, if necessary.

We have been able to give only some slight indication, and that in a very general way, of the difficulties that face the architect responsible for doing restorations. As we said earlier, we could describe only the broad lines of the kind of overall restoration program called for as a result of all the critical analysis of the problems of restoration. The real difficulties, though are in no way merely material difficulties. Since all the edifices whose restorations have been undertaken actually have a purpose and in some way continue to be used, it is impossible to be merely a restorer of ancient dispositions that are no longer of any practical use to anybody. Once it leaves the hands of the architect, a building has to continue to be as suitable for its assigned purpose as it was before its restoration was undertaken. Too often, archaeologists of a speculative bent fall to take such practical questions as these into account; they are therefore capable of blaming an architect rather harshly for what they consider his caving in to present exigencies—as if the building he was responsible for restoring somehow belonged to him personally, or as if he was never under any obligation to carry out the program of restoration that was eigen him.

These, then, are the kinds of circumstances that usually present themselves to the restorer; the sagacity of the architect must show up, precisely, in
how he works in the circumstance given to him. He is always under the
obligation to reconcile his role as a restorer with his duty as an artist to deal
creatively with unforeseen circumstances and necessities. The fact is that
the best of all ways of preserving a building is to find a use for it, and then to
satisfy so well the needs dictated by that use that there will never be any
further need to make any further changes in the building. It is clear, for
example, that the architect responsible for transforming the beautiful refectory of Saint-Martin-des-Champs into a library for the Ecole des Arts
dietiers [sic], if he was going to respect the construction at the same time as
he was restoring it, had to organize the bookshelves and compartments in

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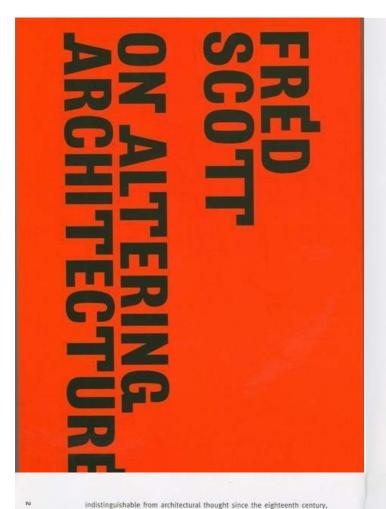
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such a way that there would never again be any necessity to alter the dispositions of the room.

In such circumstances, the best thing to do is to try to put oneself in the place of the original architect and try to imagine what he would do if he returned to earth and was handed the same kind of programs as have been given to us. Now, this sort of proceeding requires that the restorer be in possession of all the same resources as the original master—and that he proceeds as the original master did.

# Fred Scott, Unchanging Architecture and the Case for Alteration and Degrees of Alteration

from "On Altering Architecture", Routledge, London and New York, 2008



UNCHANGING ARCHITECTURE AND THE CASE FOR ALTERATION

> Nietzsche said, 'The purpose of our Palaces and public gardens is to maintain the idea of order.'

(quoted by John Pawson)

ALL BUILDINGS, ONCE HANDED OVER by the builders to the client, have three possible fates, namely to remain unchanged, to be altered or to be demolished. The price for remaining unchanged is eventual loss of occupation, the threat of alteration is the entropic skid, the promise of demolition is of a new building. For the architect, the last course would seem the most fruitful.

In a perfectly functioning state, according to the precepts of functionalism, buildings would either fulfil their purpose or be demolished, except perhaps for a few exceptions. Alteration would be unknown. Through forethought and prescience, buildings would remain unchanged from the moment of their inception to their eventual demise. In such a world, devoid as it would be of any taint of sentiment, what might be the qualities that would save a building from destruction?

The functionalists were the early saints of Modernism, even though sometimes their beliefs seem to float between the moral and the aesthetic, deserting one for the other in the face of argument. Their intention was to keep the purposes of Modernism free from doubt. John Summerson has said that the one singular characteristic of Modernist theory was the commitment to a social programme, that is architecture in the service of progressive tendencies in society. He further stated that without this, architectural theory would be

the city. Thus in this exposition there are traces of the client's vanity and

Function assumes qualities of precision and absence of ambiguity. always more elusive than the architect's will.

One can suggest that this metaphoric link was the means by which

steam. Unlike with military hardware, technological advances are perhaps less threatening to the existing built form than changes in the conduct of everyday life, because it is these that render the functional description of the building today at odds with its original form. A primary function of railway termini now, as with other transport interchanges such as airports, is the correct siting of retail units, which is the result or the cause of changes in our collective

Peter Reyner Banham's obituary for the Machine Aesthetic made similar comparisons in attacking it as an outmoded and misleading symbol of clarity and purpose. He most clearly recognized the delusion that the phrase form follows function could apply equally to machine and human behaviour, and that pure built forms would promote a desired way of life. However, I don't believe that he entirely lost an allegiance to the notion; part of him remained an unreconstructed Modernist.8

Architecture operates in the world in similar ways to ideology, that is by being clearly conceived in the beginning by the authors, and more diffusely received by the populace.

The purest architecture appears always from seismic shifts in the human psyche. Buildings are too expensive for it ever to be otherwise. The purest buildings are set up to propagate a deep collective conviction. Architects are tempted to believe that the very quality of the architecture is proof or otherwise of the strength of those convictions. Nothing happens without self-interest. The priests at the Council of Trent must have been at least a little concerned about their future stipends when prescribing the architecture of the Counter-Reformation, but underlying all great epochs of building are deeply imbibed systems of belief. It is just this that gives architecture its tragic stature. Architecture sets out time and again to construct Utopia, and in so doing the accompanying act of widespread demolition may be legitimized as ridding the world of a heresy.

The architect has his own agenda, deeply intuitive in impulse and somehow in that strange human way detached at the point of insight from the very convictions to which he is required to give expre

Katherine Shonfield9 has talked brilliantly of the basket domes of the Baroque churches in and around Turin as a response by Guarini and others to the admonitions of the Counter-Reformation to represent in built form a 'faith beyond reason'. One might add that Vignola's Jesuit church in Rome is the first

whom the reader will hear more later, expressed a similar observation thus:

'The desire for authenticity and truth of the function . . ., the rejection of

connotation (since the form must come strictly from the function) leads to

incommunicability . . . All this puts modern architecture in a very precarious

buildings that have outlived their usefulness; at the time of his untimely death,

he had been trying to prevent Camden Council proposing one of his own

buildings for listing to save it from demolition. A lesser but more ennobled

mind has recently called for the demolition of a certain building on the grounds

that it was a 'waste of space', and coincidentally in the way of one of his own

proposals. Of course the intellectual integrity of the first puts the second to

shame, and perhaps all doctrines have a raw edge, but the idea of obso-

lescence in architecture is quite a strange one. It is peculiarly distinct and

separate from the intrinsic qualities, whether spatial or physical, of the building

that is in question, the qualities for which a building is liable to be considered

Cedric Price long argued for the demolition of obsolete buildings,

position: incapable of being taught because of its incommunicability'.4

great response to the new Catholic doctrine, and go on to trace the corre ondence between architecture and eruptions of belief, to include of course the projects of Ledoux and Boullee for the Revolutionary society in France at the end of the eighteenth century. In particular, Ledoux's project for the Saltworks near Besançon that was intended as a matrix for the ideal community (Figure 1.2). In the last century, of course, Le Corbusier in writing Vers une Architecture (1923) and La Ville Radieuse (1935), created his own scriptural texts which were as much a call to a new way of life as they were a recipe for how buildings were to be made. From the work of such architects we derive our understanding of a building as a work of art.

The idea of a work of art is one that attempts to exclude alteration. In practice, this is generally undertaken through strict environmental control. Just as it seems strange sometimes that the universe is not just an infinite fizz of basic particles and their anti-matter shadows, that things appear discrete and separate-natured, there is nevertheless a chemistry between the animate and the inanimate which alters all things. Although one might observe that this does not seem to lead to an increase in entropy, established material order



1.2 Project for saltworks at Chaux near Besançon by Ledoux, 1773-79

It is difficult not to associate it with censorship, or at least with a licence to censor. Thus in a functionalist model, all works of architecture stand in danger of being considered at some time or other, by some agency or other. as a waste of space. Because of the uncertainties in being able to fit function tightly to the built form, the idea of obsolescence is amenable to other interpretations, such as, for instance, what might be considered aesthetic obsolescence.

In this model of the world and architecture's place within it, however, the buildings remain unaltered; their obsolescence therefore is a result of something extrinsic, as it is with military aircraft. They both can be considered as obsolete through changes in the patterns of use which can no longer be accommodated. Whereas with the weapon, such changes can be decided with considerable exactitude, the dismissal of a building on similar grounds is more difficult to achieve. This is perhaps further evidence of the entwining of function and behaviour in Modernist thinking.

The residual idea of functionalism is probably that which envisages buildings as purposeful in achieving social progress, and consequently becoming obsolete once the stated purpose has been achieved: that is, prisons would be demolished once all criminals have been corrected through their use and mental hospitals closed once their inmates were returned to sanity.<sup>5</sup>

The function of buildings in human affairs is more correctly described through patterns or rituals of occupation. Buildings will otherwise resist description in terms of more precise functions; as James Gowan has sometimes commented to me, 'I can eat a sandwich in any size of room'. The intended vivid, which is a reason why the idea of obsolescence is so uncertain with

The Modernist pursuit of the minimal dwelling was perhaps at root as much an attempt to avoid this difficulty in functionalist theory as it was a concern for cost. It is the alteration in the rituals of occupation that will cause a building to be considered obsolete.

The mutability of function may be more easily described by consider a specific typology, for instance a railway terminal such as King's Cross Station<sup>6</sup> in London, today and at its inception. The change from steam to diesel electric has been accommodated but not exploited, as for instance in not occupying the huge air volume previously required for the dispersal of coal smoke and

although this was said before the onset of postmodern writings. In some less than obvious way, functionalism is the agent of this commitment: function is generally supposed to envelop without contradiction progressive social purposes. The Machine Aesthetic presumes a clarity of purpose, as that which the machine itself has. The Machine is the vehicle that will carry society towards

In contrast to the machine, the difficulties in defining the elusive exact correspondence between function and built form is that which hinders the realization of such a perfect state, but does not entirely disprove its propositions. It may be that the elusiveness is a result of compounding the animate

Le Corbusier's own attitude would seem to have been made explicit by his claiming that the house is to be 'a machine to live in'. But as Philippe Boudon has pointed out, this is not without ambiguity. He quotes from Le

The dictionary tells us that machine is a word of Latin and Greek origin meaning art or artifice: 'a contrivance for producing specific effects' . . . which illumine by raising it above the level of the ground through the medium of artistic designs, an undertaking dedicated in its entirety to the happiness of

Thus we read the clear qualities of necessity and sufficiency amalgamated with 'the medium of artistic designs', with no contradiction recognized by the

In several instances in later architectural theory, function is equated with Vitruvian commodity. Robert Venturi, for instance, at the Art Net conference in London in the 1970s2 said that Classic architecture consisted of Commodity Firmness and Delight, as propounded by Vitruvius, and that Modern architecture consisted of Firmness plus Commodity equals Delight. In making this proposal, it is evident that he was relying on the commonly held assur that the commodity of Vitruvius is the equivalent of function in Modernist theory. Dr Robin Evans once observed that in referring to commodity, Vitruvius gives the example of the rich merchant leaving his house and of how the status that are at odds with the concept of efficient, economic and selfless function in the service of social progress.

Perhaps it is because these qualities are manifest in the architectonics of Modernist built form that they are used through allusion to make reference to the assumed conduct of life within the buildings. To put it more succinctly, following Le Corbusier's pronouncement that the house is a machine for living in, it would seem that the precision of servicing, construction and structure of Modernist buildings has been commonly taken as a metaphor for the life intended to be led in such buildings. The actual conduct of life, of course, is

Modernist tendencies identified with the forces for social progress, that there was an assumed parallel between architectonic reform and the contemporaneous attempt to reform the populace's thought and behaviour, to bring into being an intelligent and cohesive proletariat. By this assumption Modernist buildings could be thought of as active agents in the crusade for social progress, and thus a means of connected commitment between theory and

In addition a further attraction might be that it offered a way by which the architect might allay the loneliness of genius through such a social commitment. Such an alliance might be said to underlie the various progressive crusades in architecture in the twentieth century.

Latter-day proponents of functionalism such as Cedric Price and Peter Blundell Jones have sought to re-establish its potency with arguments for a greater clarity with regard to the workings and purposes of buildings. However, this has a key difficulty: precision is a difficult quality to apply to thought and behaviour, which are crucial components of inhabitation. Intent in particular

Peter Blundell Jones talks very persuasively of the attributes of functionalism, using as primary evidence the cowshed and other farm buildings at Garkau near Lubeck by Hugo Haring<sup>3</sup> (Figure 1.1). It is a further difficulty of functionalism indicated by this choice of paradigm, that proving the case for one building by definition disqualifies it for exact translation to others, because of the dependence on the particulars of specification. Philippe Boudon, of

is constantly corroded, everything physical changes. Corrosion results from the work of art harbouring alien life forms. In a painting this can be confined to the molecular level; in a building the most potent chemistry is the interaction between the built form and its inhabitants.

This can best be explained by the description of an exception. Let us consider the building which is most like a painting, the interior of which is experientially most like being absorbed into a painting, the house built in Utrecht for the widow Truus Schröder-Schräder, herself an interior designer, by her close friend Gerrit Rietveld (Figure 1.3). Here is a house where the occupant, once the boys were grown up and off her hands, lived as the curator conserving a monument at once personal and cosmic. In so doing she assiduously repressed the interplay between the house and the everyday that threatened to usurp the initial order.



1.3 The Schröder House, Utrecht by Gerrit Rietveld, 1924

indulging in banter or soliciting money from guests of the landowner and smoking were strictly forbidden, for example. After Mme Schröder, anyone occupying her house would need a list of instructions to maintain the rituals. This would promote the farce of repeated history, behaviour without conviction, and the best reason why the house, although much visited, is now

At some time someone allowed a motorway to be built across the front of the house, as if to confound its magic. One day the architects of the world should organize and block the motorway with their bodies until the European Union agrees to the resiting of the road.

There is usually over time an interaction between the built form and its occupants that is like chemistry. It is this phenomenon that has to be excluded if a building is to be saved from functionalist oblivion. Adaptation, which is the outcome of the interaction, would need to be forbidden in the services of a perfectly functioning built environment. Only Cedric Price's theory has intellectual integrity within true Modernist thought. His recent death robs architecture of one of its most brilliant critics. Perhaps within the theory there is a case for exemplary buildings such as the Schröder House to be pardoned and granted eternal life on instructive as well as aesthetic grounds; or as Cedric would have said, for our delight.

The price of survival would properly be vacant occupation, emptiness. If the practice of architecture was always high art, if the production of architects was unrelentingly exemplary, then each epoch would make in time an empty preserved quarter of the city. The vacated core would be progressively encircled by a living ring, where the inhabitation would have a finite lease.

The greatest works of art are exemplars. All have their progeny or potential progeny; no such work of art exists without this; the single and the many. But the paradigm contains the essence and its contradiction, to paraphrase Hegel, and it is these that the act of preservation hopes to secure. The case for the conservation of a building rests as much upon comm lost social and political aspirations as upon the material preservation of

In the preface to Scope of Total Architecture Walter Gropius, founder of the Bauhaus, wrote, 'In the course of my life I became more and more convinced that the usual practice of architects to relieve the dominating disjointed pattern, here and there by a beautiful building is most inadequate and

Mondrian said: 'The tragedy of life and art can only be reduced by the depiction of the elements and the balance of the proportions between them Trapped on a visit home by the Netherlands' neutrality at the outbreak of the First World War, marooned from his chosen home in Paris, and from la vie Boheme, thrown back on his own resources, he adapted to his new circum stances. In so doing, he exhibited the historic resourcefulness of the Dutch people, famed for landscape paintings while lacking any landscape of note, and for creating a realm where water runs uphill. Mondrian set out with others on the path to the universal language of de Stijl. He set out in search of the source of the deep pleasure that paintings share with the mind.

Anyone who has visited the Schröder House at the end of Prins dricklaan may have the memory of being shown the house by two women one slight and one strong, one to supply a commentary and one to move the partitions. To some the utopian intention will have been made most evident in the relatively primitive construction techniques employed in the house. The insistent detailing of such houses as the Maison de Verre is entirely absent, and so the abstract shines through. In the bedroom is a small shelf, a block of cut stock timber, to take Mme Schröder's treasured watch while she slept. Its placement holds anyone who enters the space like a well-placed punctuation mark.

Rietveld claimed that he never met Mondrian, and Mme Schröder said after being persuaded to attend a lecture by van Doesburg, the chief theorist of De Stiil, that the philosophy he propounded wasn't for her. Nevertheless, the house is rightly described as the most convincing use of De Stiil's principles of form. Each Sunday, while he lived, the cabinet maker-architect would come for lunch. In her eighties, the by-then sole occupant had to be dissuaded by her sons from her habit of placing the purpose-made ladder on the top rail of the balustrade at the top of the stairwell, so as to climb into the lantern on the roof to sit and read and to look over the flat land. The purpose of the unchanging rituals was at once the affirmation and preservation of the architecture.

In the eighteenth century, it was the habit of some English landowners with newly landscaped grounds, often made available by the Acts of Enclosure of common land, to employ a hermit to live in a grotto on the estate as a living metaphor for certain virtues. There exist lists of instructions for anyone taking up one of these posts regarding the correct conduct as a hermit;

that we must find, instead, a new set of values, based on such constituent factors as would generate an integrated expression of the thought and the feeling of our time.'11

All crusades founder on the corruption of their axiomatic origins. An inertia of belief in Modernist thought, supplanted by formalism, leaves us today with an arch conservatism regarding use, in partnership with a rabid policy of demolition: the present building boom in the City of London is a vivid example of this. It is a parody of the Modernist crusade, bereft of association with any idea of social progress.

In this respect, buildings chosen for preservation are memorials to failed collective architectural endeavour; the reason for preserving such paradigms is to retain examples of how architects attempted to devise a built form fitting to the emergent convictions of particular times and places, which is the purpose of pure architecture.

The atmosphere of all preserved buildings is unavoidably instilled with the qualities of fetish. The idea of alteration is to offer an alternative to preservation or demolition, a more general strategy to keep buildings extant beyond their time, that is to be inhabited, occupied. One may suppose that such undertakings will be simply expedient, and of course many such changes will be prompted by extraneous needs, but if one considers the survival of the original building, the host so to speak of the new works, then the activity assumes a wider scope. It becomes like an act of transition or translation, from the past into the present, with logically also a consideration for the future of the host building. Without such promise, the undertaking of alteration would seem liable to be doubly destructive: on the one hand causing the destruction of the host building within a facsimile exterior, and on the other losing the hope of a new building, following total demolition of the existing.

One might then deduce that if there is to be a structure of ideas relating to alteration, a theory or an approach to a theory, then this might begin with a consideration of the designer's attitudes towards the host building, and the ordering of such attitudes. Alteration changes the previous condition, to state the obvious. Consequently processes of change to facilitate re-colonization will tend to usurp a building's initial integrity and create mongrel buildings. Because of this, the proposition that alteration needs to be approached on theoretical grounds is obstructed by some widespread problems of perception.

In his Architecture in Britain 1530-1830, 12 Sir John Summerson refers sively to Hampton Court Palace at two separate points in the book; firstly the palace appears as the joint Tudor creation of Cardinal Wolsey and King Henry VIII, and secondly two hundred pages later as the creation of Sir Christopher Wren. The consideration of architectural style requires this ersatz purity of vision, a perceptual requirement to see buildings as discrete entitles and complete unto themselves, even when, as is the case with Hampton Court, the whole is a composite affair.

Many other famous buildings have been first published with doctored photographs to pretend a singularity which is fictional: the Maison de Verre was published regularly with the top floor of the nineteenth-century house above it, which the old lady resident had refused to vacate, vanished.

It may be that Hampton Court is a collection of different parts, or it may be that our terms of description are inadequate. It would seem clear from the casual manner of the junction between the Baroque and the Tudor that Wren was not over-concerned with integration (Figure 1.4). But the experience of visiting the palace is not one of distinct entities, where you step from one to another across emphatic boundaries, where one thing ends and another begins. In fact the very mechanisms of separation seem rather to be the means of transition from one space to the next, heightening the unity of sensation. Many people would consider that one of the best architectural promenades in Great Britain is the journey from front to back of the palace, bridging across the small mock moat, going through the passage from the Tudor Clock Court, from where another goes off to the left, finding the huge windowed swing doors, and going through these into the high, gloomy, voluptuous stairwell of the Queen's Stair, with its William Kent murals, then from there emerging into Wren's Fountain Court, with its fake bull's-eye windows, and around the arcade and into the columned loggia, perfectly scaled for a figure mounted on a horse, which connects the palace to garden, which also is by another hand. There is nothing discordant in the experience of the sequence to suggest any discontinuity. The experience can be thus described in cinematic terms, and yet escapes explanation in architectural terms, and one must believe that Summerson is possibly unequalled in his ability to write about architecture. Perhaps this suggests that the terms of such descriptions are inapplicable to describing buildings that are other than singular and



This would suggest that buildings that have been altered, that are assemblages in some way, can only be devalued by classic architectural criticism. How then can the alteration that is inevitable if a building is to remain in use be executed and be recognized as the equivalent of that which is altered? How might the original and the alteration become intrinsic?

The sense of existential exhaustion after the extremes and experiments of the last century is palpable, and would seem to make more doubtful any ideological revival in the near future, although the writing of this feels like tempting fate. The great Modernist project is stalled, pulled over, and no one will believe vet awhile in the abilities of unhindered progressive thought to

offer solutions. Architects now are needed in the service of the Spectacle. Despite the difficulties surrounding the subject of housing, the one-time flagship project of Modern architecture, for instance, no one will suggest an architectural solution to the difficulties. 'Modernist' form is presently reserved for entrenched programmes, the private house, the office block, the museum, the concert hall, the art gallery: the trough may be deep but functionalism now is uncoupled from social progress.

I am not sure whether the habit of compounding rational and aspirational thinking is more prevalent in architecture than in other fields, but it is endemic in the writings of the early Modern Movement. How else, one may ask, can the often utopian intentions of the various movements be articulated within a movement that has such a reverence for mechanization references?

One may answer that architects should stay out of the territory of society and politics, and draw on the history of architecture alone for direction or piration. The early decades of the twentieth century proved the impossibility of such an admonition; buildings over time will alter their status with regard to society and always have done; their cost alone at their inception will always bring them within the scrutiny of the wider society. The history of architecture is just such a story.

How may one account for changes of style in architecture? It was proposed by a certain theorist in the nineteenth century that all true styles of architecture were rational within their context, but to attempt to remove status for instance from the production of buildings, related either to client or architect, seems at least myopic. Styles may be post-rational or retro-rational. that is capable of rationalization in retrospect, but in the entanglement of architecture and everyday life, not even such a modified explanation will work Architectural form is delineated, everyday life is not, it is 'base' in Hegelian terms, and hence in a continuous state of mutation at the edges. 13 Look at the demographic statistics if you doubt it. 11 The idea of 'fit' that is at the centre of the idea of functionalism cannot claim exactitude in respect to the relationship between the living and the built. However, the idea is not rendered impossible because of this; the potentiality for realization is still contained within it. It is within the region of the conceivable, its repeated failure is to be expected as is its repeated resurrection. In a sense all styles of architecture are failed social, religious or utopian experiments, that is how the history is made up: the Baroque failed to push back the tide of Reformation following

the Council of Trent and failed to return Europe to the Holy Roman Church, just as public housing in Europe failed to create a contented and progressive proletariat in the twentieth century, but neither failure was complete.

After driving the Moors from Spain, the triumphant forces of Christendo built a cathedral which appears to crash straight through the roof of the Mosque at Cordoba (Figure 1.5).14 The mosque is a masterwork of Islamic architecture and is usually published ignoring the later savage Christian intrusion. For all their brutality, the cathedral's builders dealt with the world as it exists, and in so doing provoked a commemoration that may have been the opposite of their intentions.

The single high purpose of architecture is to create new order, to sweep away the present in the service of Utopia or paradise on earth. Le Corbusier's Plan Voison 15 for Paris is the clearest statement of this. But such high purpose is of variable availability at different times (Figure 1.6).

Alteration seems to work against this high purpose; it has a different agenda. If only for this reason the practices and theory of alteration may be seen as different from those of pure architecture; this is not meant to imply that architects are in any way disqualified from its practices.



1.6 Le Corbusier's Plan Voison for Paris, 1925 model



1.7 Change of use as a consequence of wider socio-economic changes: the Michigan Theater, Detroit

Alteration is the mediation between preservation or demolition. In this less than perfect world the cause of obsolescence is more generally derived from social and economic changes in the wider society (Figure 1.7). In the city, uses and occupations migrate from quarter to quarter in quantum shifts; the one-time brothel becomes software offices, the soap factory becomes artists' studios. Change of use causes a massive change in the rituals of occupation. Buildings change as the city changes.

### NOTES

- Philippe Boudon, Lived in Architecture (Cambridge, Mass.: MIT Press, 1972), p. 32.

  Venturi was quoting from his own Learning from Las Vegas (Cambridge, Mass.: MIT Press, 1972, p. 134). Art Net was the gallery run by Peter Cook at the time he was Fifth Year Master at the
- Architectural Association. 3 Cowshed, hayloft and burn at Garkau. Peter Blundell-Jones, "Hugo Haring and the Search for a Responsive Architecture", AA Files 13 (1983), pp. 30–43. Some might think that the paradigm of functionalist architecture is the oil refinery, or others the chemical works, where each space is of functionalist architecture is the oil refinery, or others the chemical works, where each space is specific for a clear purpose; the manner in which such industrial assembles influenced the Archigram group in the 1960s might beer witness to this. In advantage and anomymity regarding function is a characteristic of many Modernist prime examples, such as the Van Neile factory in Rotterdam and its many derivatives. Functionalism has had lot critics for some time. This is Martin Pawley (from the Time House, a student project from when he was at the AA, published in Moraning in Archifecture, ed. Charles Jencies and George Baziller, Sore you, p. 122; "It is impossible to functionally define the act of dwelling, which is a continuously evolving drama, not a pattern established once and retained forever," And entire. Martin Heidegger (Poetry, Language and Thought, trans. Albert Hotstadter, New York: Harper 8, Row, 1971, pp. 125–461; residential buildings do indeed provide shelter, today's houses may even be well planned, easy to keep clean, attractively cheap, open to air, light and sun, but — do the houses themselves hold any guarantee that dwelling cours in them? Spatial excess, which transparency requires, conflounds functionality, whose metaphors are the oil refinery, the internal combustion engined, the mechanical watch, where surplus space has been squeezed out. The need to marry the Machine Aesthetic, the functionalist intention that implies a closedness, to the nature of transparency can reasonably be said to qualify as the outstanding paradox in Modern architecture, theory and practice. Other aspects of transparency are discussed in later chapters.
- aspects of transparency are discussed in later chapters. Philippe Boudon, 'Project in the Manner of . . . Notes on a Pedagogic Concept', Daidaios 8 (1983),
- eurin Bevan, Minister of Health at the initiation of the National Health Service in the United Kingdom, believed that the service would become less and less needed with the advance of socially
- progressive measures. This station is currently being restored as part of the development of the whole quarter, masterplanned by Foster Associates. The contrasting fates of the two main stations in New York City also show the transferce of function. The beautiful cash-inon Penn Station was destroyed in order to incorporate it into an encompassing commercial development, and Grand Central, some Yeerly years later, was restored, treated as if it were a cathedral. Consequently one can see that other issues, those that might be considered by the true functionalist as sentimental, can own affect the alteration of a building, Issues of patrimory are clearly set to clash with the purposes of efficient operation in all cities. Reyner Banham was to write the oblizary of the Machine Asstratic in typical fashion, beating architects from his engineering background, in a short piece in Architectural Review 118 (April 1955), pp. 345–61.

### **DEGREES OF ALTERATION**

IF ELECTRICITY IS INTRODUCED INTO a pre-electric building, it alters it. If central heating is put in to replace local heating via foci of heat, such as stoves and fireplaces, the building is altered spatially. Most markedly, if extensive electric lighting is introduced, the building is altered. The alteration is in the way the building is perceived: to see the spaces fully illuminated by an internal light source during the hours of darkness causes the building to be seen differently from at its inception. The same is true of external lighting. When one considers the work of artists such as Dan Flavin, 2 James Turrell and others, one may be tempted to think that there is an extensive territory regarding lighting, the interior and the exterior that is largely still untried in the fields of environ

Thus a building can be altered without any considerable physical intercession, except for some easily concealed wiring. In addition, all advances in servicing will effect changes when they are introduced, both surface and spatial changes. Lutyens is said to have spent the most energy and greatest care in the latter stages of his career planning the insertion of lavatories and other wet services into the houses he had designed, which had been built without internal plumbing. This too indicates that intervention needs to be

Restoring a building nearly always involves modernization of servicing, so it might be noted in passing that as a general rule, everyday restoration does not completely aim at authenticity, even from the outset.

In the question of degree of intervention, one might say that there are two different categories of alteration, surface and spatial, although obviously the latter may include the former. Surface prompts consideration of colour.

Colour sometimes feels to the scholar like an unnecessary and unfair dimension to existence, because of its elusive nature with regard to intelligence, combined with its enormous experiential power. That the act of merely smearing can render such changes, and the magic of it be locked up in the eye and the mind of the artist, seems sometimes doubly unfair to the intellect; its power may even make us feel shallow ourselves.

The results of using colour depend therefore on both the learning and ability of the artist, but perhaps that is little different from any other changes, except perhaps for a greater reliance on artistry. Without this, the outcome is uncertain; thus Viollet-le-Duc's schemes for the interior decoration of the chapels of Notre Dame seem somehow the most shocking of his proposals for the cathedral, despite the depth of learning behind them. At the Villa Savoye, on the other hand, with its many coloured interior surfaces, however like the original scheme they might be (which I believe has been the subject of some discussion), they can be understood to be the result of scholarship and creative judgement. The beautiful colours of the interior of the restored Villa strike many visitors as the most surprising impression, together with, perhaps, when reaching the top of the ramp and the rather perfunctory roof garden, the sudden sense of incompleteness. The villa itself is restored as an unoccupied building, the furniture in the house is merely token, proof of the prowess of the architect as furniture designer. In no sense is the house shown as occupied: there is not a bed anywhere.

Of all the Italian theorists, Paolo Marconi, 3 with the idea of the 'sacrifice surface', has approached the subject of at least paint, if not colour, in

One either joins the cause of those that value the macabre valences of disintegration in action on the object and therefore the resorting to transparent varnishes, or one joins the cause of those who don't see the reason for this decadent renouncement or macabre pleasure and so choose the path of cautious, difficult and demanding restoration of the 'sacrificed surfaces'.

In the 70s Marcello Paribeni applied the modern technical concept of 'sacrificed surfaces' to those more or less thin layers of perishable and renewable material (plasters, stucco, varnishes, paint) that universal tradition had used to cover the exteriors of buildings in order to both protect the materials underneath from atmospheric deterioration and to periodically 'restore' its complexion. In fact the concept not only includes that of

superficial protection but above all alludes, with lapidary conciseness to the necessary perishability of that protection, the sacrifice of which guarantees the greater duration of the construction, on the condition, of course, that this sacrifice befalls a prompt restoration, and that is the chromatic and physical remaking of the preceding layer.

You need a lot more skill, sensitiveness and culture to carry out a good limestone paint job rather than to impregnate a wall with miraculous varnishes that, what's more, would give it the permanent appearance of a biscuit soaked in oil.

One might feel that this piece more than ever confirms the fugitive and potentially treacherous nature of paint, and the need for the highest discrimination in its use. It sounds suspiciously like another attempt to disguise restoration as conservation. The surrender to the cosmetic of course sounds strange to more Calvinist ears, but this may be the honest implication of using any paint, whether inside or out. Perhaps it says little more than that painted surfaces will need repainting, but by doing this, the initial use of paint on every surface is thrown into question; the proposition that an originally unpainted surface should have applied over it a 'sacrifice surface' sounds at least ill advised. What would a 'good limestone paint job' be?4

Ruskin and Viollet-le-Duc<sup>5</sup> were united in their prohibition of obscuration through paint or any other means; they both believed in 'reality' in architecture, and yet since Jasper Johns made his painted bronzes of two ale cans, it is difficult not to be intrigued at least by the painted object;6 also Braque's habit, learned as a house painter, of simulating wood grain on paper to incorporate in his Cubist period paintings, would seem still to be more than just illusionistic. One may associate the choice of colour with a certain neurosis, particularly as related to fashion design, and perhaps it is the case that colour is an agent of temporality, in the tension between that and timelessness in matters architectural. All colouring to a lesser or greater extent is fugitive.7 The tussle surrounding polychromy and ancient buildings at the Beaux Arts in the nineteenth century, described earlier, was just such a contest between the establishment and those wanting change. To most people still, white will signify timelessness, or an indifference to the passage of time. Because of this, colour's more active association with the traditions of interior design should seem only proper.8

The simple matter of surface would seem to remain in many ways unconquered by theory, so leaving it unable ever to be entirely prescribed. Colour shares with music the quality of elusion from language, and perhaps because of this, they share keywords, such as tone, harmony, clashing and blues. They both are developed from an infrastructure of seven parts. Probably as much as any other factor, the choice of range of colour for setting up correspondences between the existing and the proposed has a great and unexplored potency. This is, one would suppose, prevented from fuller expression by the established conventions of conservation, but abetted sometimes by the wilful individuality of the designer. The entanglement made possible between old and new by the lifting of these conventions must be enticing to most. One thinks of the Surrealists and their choice of palette.

Snatial alteration involves the plan and section. At its most simple, the alterations will involve either enlarging or subdividing the existing spaces, sometimes combining two or more spaces together. Either of these may retain the original spatial organization, with its sequence of entry, circulation and spatial hierarchy, in the classic sense of served and service

Changing the existing spatial organization is a further extension of intervention. Whereas the former conceivably may be achieved, and the building made inhabitable with small use of restorative techniques, making good with seemingly innocuous imitation, changes in spatiality can only be affected by new works, either in the style of the original or in contrast to it.

In doing this, in changing the entry point and consequently the building's circulation, in removing or inserting staircases and other alterations, the building is broken by this process.

When one works on a building one inevitably ruins it; it is a requirement of the job; one does it at the behest of the client if for no other reason. Old plaster, rotten floorboards and other degraded parts must be removed. But this can be made good through imitative work. The full realization of interventional work requires that the building be broken; this is the test of the possibility of alteration. The process of ruination is intrinsic to the art of intervention, and not merely as an expedient required by building practices and client requirements.

The nature of ruins might be said to be this: the physical remains of an obsolete building, a building which in this ruinous condition can speak of itself, no longer obscured by its original use or function, which is to paraphrase Louis Kahn, as quoted by Rodrigo Perez de Arce.

This definition would seem to have something in common with Aldo Rossi's definition of the role of buildings as acting as silent monuments in the city.9 Rossi suggests the idea of a building having an unchanging and monumental quality, regardless of the uses to which it is put at different times. One can think of it like a rock, basically unchanging, as at different times, different uses wash over it.

Both descriptions assume a separation between function and being, between the temporal and the timeless.

The ruin is the building that, according to Kahn, is able to speak, to say how it is made. The common result of ruination is loss of enclosure. A ruin then has qualities of transparency, of becoming incidental in a spatial continuum, as is a transparent structure.

The quality of transparency suggests an affinity with Modernist theory and practice. In addition one might comment that decorated architecture is tectonically generally made up of cover-strips that carry the ornamentation. Cover-strips are among the most vulnerable parts of a building, the parts generally destroyed or displaced during the process of ruination. Modernist aesthetic intends to abolish the cover-strip and to become, by this, tectonically explicit. In many ways a Modernist building strives to become an exquisitely detailed structure that is explicit in the way it is made, a quality shared with ruins in Louis Kahn's definition. In this respect there is thus a further affinity between the ruin and Modernism.

The ruin is something in process, belonging to the past, present and future, 10 and consequently is an aspect of temporality, contrasted with the preserved building, which is a corpse, a product of the mortician's art, preserved and maintained in an attempt to keep it beyond the reaches of time: the Villa Savoye. It is the difference between the living and the dead.

The ruin allows privileged views from previously inaccessible views and from these it offers a fresh explanation of itself. A building in this respect may show itself in a way only previously available as drawings, or other depictions, sometimes making evident the plan and section within the structure (Figure 6.1). A ruin may be said to give, in certain circumstances, a more complete expression of a building than when it was newly completed. A ruin is not merely surface; it is also structure.

But above all else, a ruin may be thought of as incomplete.

A building is usually altered because of a change of use, which may be

slight or radical; it is in either case a change in style of occupation. It often accompanies other related changes in the surrounding urban context. Such a brood of changes is the manifestation of socio-economic changes in the wider society, as we said at the outset. In this as in other ways, the alteration of buildings has affinities with the alteration of the city. There is an affinity between urban design and interventional design.

Buildings change as the city changes.

After a long, cruel and bitter guerrilla war of independence against Spain. the Dutch gained independence in 1648, finally as part of the conclusion of the pan-European Thirty Years War. The Protestant victors initially forbade Catholic worship, but after some five years, in an act of tolerance that one has now come to think of as typically Dutch, Catholic worship was allowed to revive, but the building of explicitly Catholic churches was forbidden. In an ensuing compromise, the Catholic community was allowed to convert houses for religious services or to build churches that looked like houses.

Amsterdam has three of these. The most celebrated is Our Lord in the Attic, now the Amstelring Museum, in the red light district. It is embedded in two adjoining traditional merchants' houses. Behind the façade of what appears to be a typical, large, canal-side Amsterdam house, the new visitor mounts the usual exterior steps to the front door, and through to climb up

following a complicated route, to discover unsuspected an ornate miniature Baroque church, miraculously insinuated into the top two and attic storey. From the beautiful organ loft one can watch through the window the business of the quarter going on in the streets below. On the back stair, descending one comes upon two adjoining linen cupboards which have had their doors removed and replaced by a curtain. A grille has been inserted to connect the

two spaces. In one cupboard is a kneeling stool and in the other a grand chair with a priest's sash thrown over it. It has become a confessional (Figure 6.2).



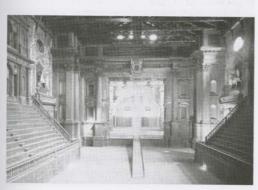
Here is an example of that radical degree of alteration which converts service spaces into served spaces.

In changing the Palazzo della Pilotta, Parma, into the National Art Museum in 1987, the architect Guido Canali introduced a ramp into the disused theatre of the palazzo, on an axis running from the stalls cleared of their seats and landing into the backstage, deeply through the line of the proscenium.11

This rupture of the hallowed separation of the original, the separation between the audience and the performance, shows the potency of breakage (Figure 6.3). One now moves as in a ruin, in a way previously accessible only to the intruder or the thief, seeing the building from new and privileged points of view. The Norman Foster insertion to give access to the new Sackler Gallery that was built on the roof of the Royal Academy in London has similar qualities.

In such cases remnants of the previous hierarchy will remain, now detached from one another, like ghosts of the previous inhabitation.

Both Rodrigo Perez de Arce and Aldo Rossi refer to the Diocletian Palace in Spalato (Split in former Yugoslavia) in their respective writings. 12 Through the centuries, dwellings have been built within the palace, and the original spaces adapted. Houses were constructed which encroach upon the



6.4 The Diocletian Palace in Split (Spalato), repeatedly emptied and re-

main hall, so that they now fill in between the columns of the original grand order, forming the walls of a new enclosure. As a combined result of these different occurrences, the palace has been transfigured in the classic manner described previously, as if digested by the emerging town. And yet the extent and grandeur of the original is still easily read within the common-place of the present town (Figure 6.4). This is Rossi's description of it:

The most telling example to be seen even today of continuity in architecture is undoubtedly the city of Spalato . . . This example repudiates any distinction between building and city, it carries urban values into architecture and proves that the city itself is architecture. Over the millennia man has been reproducing the palace at Knossos. But within this persistence of a unique experience the answers are always different: this is the progressive character of architecture. The transformations in Spalato, of a vestibule into a square. of a nymphaeum into a covered square, teaches us to use the old city as a formal structure, which can become part of our planning.13

In contrast, Rossi describes the building kept from change, the preserved building, removed from the processes of life and the city as 'the pathological primary element' attempting to freeze time and as a consequence life also in its context. But more of this later.

The city changes as buildings change.

How much alteration can a building survive? Where is the point when the host building becomes as limp as a sack, in Giancarlo di Carlo's words, into which anything can be thrown?

There may be some discernible rules, which may relate to proportions

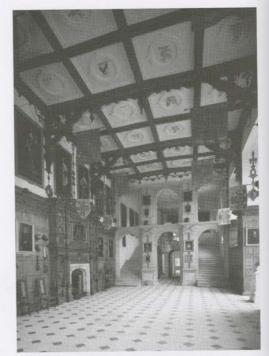
At Audley End in Essex, one of the finest examples of what Summerson14 calls the Elizabethan prodigy houses, in the main hall, its one end closed by the typical giant wooden screen containing the minstrel gallery above, through which the hall is entered, at the other end in the eighteenth century the Adam brothers inserted a stone screen through which one mounts a staircase to their new sequence of rooms running down the south wing (Figure 6.5). The Adams' insertion is in stone, in the manner of a Veronese set piece in architectural style, and so doubly contrasted with the context. Yet through an adoption of the geometry of the hall, the new piece makes a fresh conclusion to the

Such houses are unique to English architecture. They are too wayward to be called a contribution to European architecture, for so it has proved, but they are an extraordinary backwater in the history of the large European house or palace. They contain several features unique to themselves; the previously mentioned giant carved screen and panelled great hall, the strange long gallery, the succession of rooms and the plan they all tend to share.

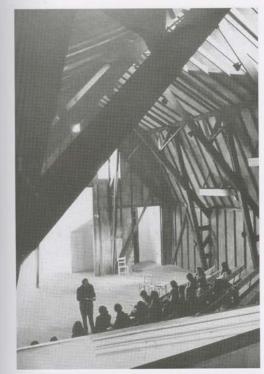
In adapting New England farm buildings to be used as an art centre,15 the architects imposed an auditorium within a barn, which to gain sufficient space breaks through the envelope of the barn on the side and the back, and employs a foreign geometry (Figure 6.6). However, the work is carried through in the material and using the built features of the original: for instance, using external shingle cladding. This, too, makes a new satisfactory entity (Figure 6.7).

Perhaps it is the case that one may insert in a foreign style and adopt the host building's geometry, or vice versa.

In 1921 Mondrian returned to Paris after his sojourn in his homeland, having been trapped there by the First World War. Now with his mature style, he took a studio close to Gare du Montparnasse, at No. 26 Rue du Depart. 36 There he lived and worked until 1936. Over the years of his occupation Mondrian slowly and intermittently worked to bring his studio space into balance. His process was to place rectilinear painted boards within the space.



6.5 Audiev End House, Essex, the stone screen inserted by the Adam

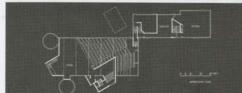


The armature is here considered as part of making good, but it can be seen as a bridge between this and the actual intervention of the new works. It must make no claims beyond its clear purposes, and the directness and perhaps elegance by which these are achieved; in this it tends towards a true functionality. The prop or armature is the quintessential functional piece, in the sense that in Modernist thought, function replaces style. It is support for Modernism's claim of being styless, through its espousal of functionalism.<sup>5</sup> The armature is without style.

Gio Ponti said he strived for design 'without adjectives'. The previously described work on the Cimabue Crucifix is a shining example of intervention without adjectives. In particular, in the repair of the great wooden cross, the intervention at once becomes part of the cross and at the same moment can be recognized for itself, as a wonderful example of Milanese minimalism, collective and self-effacing.

Once while I was walking around London with a Swiss painter, he marked as we gazed at a small early nineteenth-century house in Pimlico that the English alone could make such a small house seem grand and upstanding;





6.7 Exterior and plan, Rock Arts Center, Connecticut; architects; Hardy, Holzman and Pfeiffi

De Stijl, as was said earlier, is part of the general utopian tendencies within European Modernism in the early decades of the twentieth century. Common assumption would have it that the world as it is must be swept away. as with Le Corbusier's Plan Voisin, before Utopia can be realized. This tendency to totality inherent in Modernism was instrumental in its eventual fall from public favour. The suggestion of the studio in the Rue du Depart, which may be no more than a whisper, is that Modernism can work into the world as it exists, that there is no need for the present to be abolished to achieve the promise of Modernity, that Utopia might lie hidden within the existing world, attainable without the total destruction of the existing (Figure 6.8).

The case of Mondrian's studio would seem to solve certain dilemmas regarding intervention, particularly, for instance, the central question of the

THE PROCESS OF INTERVENTION



relationship between the provenance of the new work and the style of the host building. One is reminded also of the installation works of Daniel Buren in this

### NOTES

- VOTES

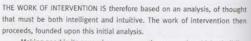
  3 There is an excellent study of the lighting of buildings by Dietrich Neumann, Architecture of the 
  Night. The Illuminated Building (Wunich, Berlin, London, New York; Prestel, 2003).

  2 Dan Flavin retrospective at the National Gallery in Washington, DC (curated by DEA), October 2004.

  3 Paolo Marconi, one of the four theorists quoted in the "Restauro" article in Domus, April 1990.

  4 I live on a listed public housing scheme, which has, following the listing, undergrone a quite 
  scrupulous project to restore the original colours of the 1990s buildings. The one very difficult aspect 
  in this has been the repainting of the inside structure balustrading that was originally unpainted, 
  but at some time was painted cream. At the time of writing some four colours have been tried on





Making good in its general usage means the process by which a building is repaired, rotten elements replaced, damaged architraves and mouldings restored. Usually no interventional intelligence is invoked in such work, but it may be appropriated to assist the purposes of definition and the development of a strategy of alteration. Making good expands the task of repairing in accordance with the previous proposition that all repairs contain restorative implications

On a visit to Bolsover Castle in Derbyshire, one spring not long ago, I was struck by the considerable amount of renewals of battlements, finials and balusters, and new carving in the courtyard of the Little Palace (Figures 8.1 and 8.2). I'm not sure what instruction the stonemasons were working under, but the level of carving throughout was excellent. Because one is able to make such a statement, it begins to reveal the nature of this work, which I am sure one was supposed to consider as innocently making good normal wear and tear of the old building. What if the original masons had been less skilled or more careless than the present-day workers? The question is rhetorical: it has no answer. It is impossible to know the nature of the original work; it has probably been replaced several times by the pretended innocence of repair. It is lost. The same might be said of any building more than a few years old. There may be photographic evidence, but the physical evidence will be worn, and perhaps repaired.



8.2 Repairs and renewal: Pinnacles, Bolsover Castle, 1988

beyond accurate recall; both would require guess work. Thirdly, what is the idea of maintenance? As argued earlier, and with the example of Bolsover, maintenance is new work, which is restorative. Of course the ancient should be preserved as a key signifier to the building's longevity, and the surviving fragment must be sacrosanct, one assumes. This still allows in the mind a model to be constructed of the specimen building; both can co-exist. The model serves as a gauge to what discriminate

The second uncertainty, already implied, equally elusive, is the condition to which the building is being maintained or returned, as mentioned earlier, to the day it was built, or to a year ago last Tuesday; both conditions are

partial restorations might be carried through on the host building. In building, the usually assumed innocuous processes of repair are often responsible for the widespread destruction of the original fabric. It is at this often undersupervised stage of building that the role of the armature needs to be considered in a true work of alteration, that ways of supporting the authentic fragment need to be considered, or how otherwise to embed the fragment within the new.1

Concerning the role of the armature, both of the great English writers thought that a prop or crutch was a legitimate means of conserving a structure. Despite their censure of all other new work on ancient buildings, both Ruskin and Morris refer to such means as a legitimate insertion to shore up a part of a building in danger of collapse.2

A prop or a crutch aims to maintain certain spatial relationships that would otherwise be under gravitational threat. It aims to do this in a straightforward, honest and non-rhetorical manner. The prop is like the armature that maintains the surviving pieces of a Greek sculpture group in their original position, one to the other. It is also an indication, a measure of what is missing.

One might easily agree with Ruskin and Morris, but also be attracted by the prop, and expect of it an integrity and distinction of its own that is separate from the part it supports. The pleasure of looking at reassembled antique sculptural groups, such as the east and west pediment groups in the museum at Olympia, is added to by the self-effacing and direct design of the armature that now holds the disparate pieces of the group in their original spatial relationship to each other. It has an importance; the armature cannot help but be a reminder of loss, which in itself is a heavy purpose (Figure 8.3). The support is a stoic record of absence, so the life of the fragment is entirely



dependent on the thing that must be attempting to represent absence; the armature is at once a model of self-effacement and of the impossibility of this ever being completely achieved (Figure 8.4).

The skill that makes an American teenager's tooth brace would also suggest that there is a requirement for fine engineering, in particular so as to be as unchallenging as possible to its context, despite and because of its inevitable visibility. One definition of 'authentic' is 'true and trustworthy': this would properly apply to the role of the armature in stabilizing a fragmented structure. Possibly the most skilful of examples on the larger scale of building is the work by the engineers Ove Arup and Partners in the 1960s to stabilize the Minster at York.3 The completed project is inspired engineering throughout, and an exemplary integration of the modern with the ancient; in particular the system of taut cables and brackets employed to stiffen the east end and its great Gothic window is work to be considered of exceptional quality, and at which to wonder.

As with the clear plastic bra strap, armatures are also things that signal that they aren't really there. Similarly the presence of the puppeteers on stage in such companies as the Treblisi Marionette Theatre, and in classic Japanese puppet theatre referred to earlier, Bunraku, dressed entirely in black, where one might say that they must perform dynamically just as the building prop does statically, in an identical manner to give life to the parts. They achieve their goal through an absence of self-expression.

The survival of the fragment and the suggestion of the lost whole are familiar to restorers of ceramics, pots and urns in particular. In looking at a



8.4 Prop or armature: bridge on the Mincio River

museum exhibit of original fragments of pottery, embedded in a neutral form which follows the shape of the original, one can be convinced for a moment that this solves all the problems of restoration. The Archaeological Museum on Ischia, which is where this idea first struck me, has many excellent examples (Figure 8.5).4

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beams and available floor space dictated. In this project . . . the disposition

of spaces (large open offices near the ground, small interconnecting rooms towards the top) determined how the formal elements transformed from interrupted circular slices to shrapnel-like bits and pieces of the original

form as they 'collided' with partitions and walls.19 One of the late major interventions was in the last Hausemannesque mansio standing on the site next to the Centre Pompidou in rue Beaubourg,20 the site on which later was to be built the IRCAM studios. For this project, there

occupancy. It is the process by which a carefully made ruin is prepared, which

is then to be made inhabitable by the new work. Making the ruin in interven-

tional work is a precise and creative undertaking, equal in many ways to the

installation of the new work. They are twinned operations, with equal require-

ments of skill and attention, fused together as the outcome of the work. It is

this act of breaking the host building which will be seen to be crucial later in

building is familiar to everyone, being a deeply accepted and implemented

aspect of ruination, and cheap to achieve too. Such work is concerned with

surface, but this is not to say that such work can only be cliched. In particular,

the sculptor Terry Smith, working entirely within the limits of removal, has

building being broken in a manner other than through mischance or neglect

or disaster, if one thinks of a building broken programmatically, one thinks of

the work of Gordon Matta-Clark. No-one has shown so eloquently the breaking

of existing built form through the exactness of geometry, and the consequent

strength of such acts in revealing the nature of the building. Even the mundane

is transformed by these processes. In an early work, a modest abandoned New

England house becomes an object of wonder by being sawn in half, and the

two halves jacked to reveal the split.16 All his works were carried through in

buildings due for demolition, which is our loss (Figure 8.8). The attempts to

save his Office Baroque work in Antwerp posthumously are chronicled by

Pamela M. Lee in her book on Matta-Clark. 17 He was under-valued when he

was alive, and he died young, so it is too late to make it up to him now. 18 His

twin brother had committed suicide earlier, and perhaps the two boys were

both undermined by the absence in South America of their famous Surrealist

the artist's description of Office Baroque in 1977, using a plan of two

interlocking semicircular areas of slightly different diameters:

His later work became progressively explicit in geometric terms. This is

These began on the first floor providing the constant motif as they were cut

up through floors and roof. Where these circles crossed, a peculiar, almost

boat shaped hole resulted and was mutated from floor to floor as structural

The true potency of ruination, however, is spatial. If one thinks of a

made numerous engaging site-specific intercessions related to surface.

The cliché of the wall stripped back to bare brick in the newly converted

the proposed full process of alteration.

father, Roberto Matta

of the different building materials, also a fragmentary world by analogy, is

brought to a new architectonic unity through the power of design . . . In the

present state of the art of architecture the idea of creating a unity through

the composition and recomposition of the fragmentary elements only appears

to the extension of that poetic duration of a building that grows out of the

combination of elements which are heterogeneous or belong to different

periods in time - thus creating a feeling of remembrance. And a sense of

the omnipresent fragmentation by resorting to techniques which contrib

From this key work and from other observations, the definition may be pro-

posed that works of intervention are concerned with inhabiting ruins; the

inevitable ruination of the actual work on the host building and the degree to

which the ruination survives the transformation are within the remit of the

designer. An altered building is as an inhabited ruin. The ruin is the means by

one to arrive at a definition of a ruin stripped of any trace of sentimentality;

in a ruined condition, a building may speak of how it is made, and in this con-

dition it refers to the past, the present and the future. It is what has survived;

it is the limit of guarantee that the designer has regarding the physical and

spatial nature of the host building, past and present. A ruin will have qualities

tional building to the level of thoughtful strategy in works of intervention.

Whereas in straightforward architectural work the site must be readied for

the footings of the new building, existing structures demolished, the ground

stabilized sometimes by draining a pond or suchlike, work that needs the least

instruction for the builder, with intervention such work requires a surgical

precision. The partial demolitions of and removals from the host building are

in one sense like a shadow being cast of the new work to come. The making

of such absences can be understood to be equal to the insertion of new works.

These removals have also potencies of their own in revealing the Khanian

the configuration of the altered spatial relationships and hierarchy of the new

emolition can therefore be as new works. Enabling works establish

spirit of the built spaces and structures.

8.8 Gordon Matta-Clark, Circus or The Caribbean Orange, Chicago, 1978

Enabling work equally rises from the regions of the pragmatic in conven-

Wei-Fu Kuo's and Louis Kahn's observations on the nature of ruins allow

which a building addresses its past, present and future.

of transparency.

to be paradoxical: actually it is one of the few possible ways of counteracting

exists a Matta-Clark drawing from which the work was done and from which it is named, Conical Intersect.21 This perhaps reveals something of the magic of these works: they are like accidents which are realized programmatically, a destructive force smashing into the building which, instead of increasing

disorder, makes order, so suggesting a world that might be our own except that here accidents decrease entropy. The work proposes that a ruin may be neither accidental nor imprecise. Such works allow the occupant a privileged view of the building, one

which when a building is complete is unavailable except in the form of a drawing or model, a view or glimpse of the usually hidden section and plan of the building. In an early work, A W-hole House: Atrium Roof, in 1973 in Genoa, Matta-Clark intended to 'defunctionalize' an abandoned office for

engineers. He said he wanted 'no longer a building to separate owners from workers but [to be] a hub around which nothing but light worked'.22 This is the other consequence of such acts of precise ruination: by breaking down the

compartmentalization of the building, by making unhindered paths for light,

the built form gains a transparency. There are now new technologies related to rapid prototyping that have great potential for use in intervention; they use projective geometry.23 The relevance of these techniques is, in the first place, that the programme will

the second place, a separate geometry, such as for instance the removal of a conic form or a cube or a sphere (all of which are easily expressed mathematically) from the building can quickly be tested in an almost infinite variety of orientations, to find the correct fit that the designer seeks. They are the most

of enormous potency, so care will always need to be exercised in its use. This

give a large number of possible cuts through the object or building; and, in potent way of testing spatial fit of the new and the existing. In the matter of intervention, this is of very great potential, and offers the interventionist a tool

it is a genuine quality of architecture to carry out such illusions, to sway the spectator away from the actual nature of the building.<sup>6</sup> All architecture contains a conceit; 'architecture begins when you bring three bricks carefully together.<sup>7</sup> One may wonder therefore why architecture should become entangled with problems of the authentic.8 It would seem to be the most fugitive of qualities, so much so that the temptation is to give it no regard. Architecture,

The recent French adulation for the copy, the simulacrum, and its elevation above the original, however, does not entirely dismiss the necessity for a clear view of the original in order satisfactorily either to make or embrace the imitation. The devotion of the model maker or counterfeiter requires an idea of the ideal or the model in the first place in order to proceed at all, a devotion which may be dogged or inspired.9

along with all the other arts, is, in Picasso's words, 'a more or less credible

One of the great American popular composers, it may have been George Gershwin, was a dreadful planist. He would arrive at his publishers and give an appalling rendition of his latest song for their approval. The two publishers would look at one another, and then one would say: 'It must be

good; he wrote it." The designer contemplating restoration is like a later performer of the original work of architecture, as innumerable singers have been of the great American songbook. It is a matter of interpretation.10

Similarly there are questions of execution that can be raised in deciding how to make good. It may be that there are aspects of the host building, or even overall treatments, which the interventionist might judge to be less than skilful. When this is so, how is an intelligent person to proceed? The designers are required to be good, and in addition they are required to make any addition

at least as good as the original. Is this a limiting requirement These are questions that apply to both making good and to new work. They concern issues of improvement; the idea of improvement therefore is not to be banished. The taboo against improvement may also be misleading in other ways. It is clearly an attribute of the general vow of chastity that typifies Ruskin's approach to the existing built form. Such vows are rarely maintained. The phantom that haunts restoration is in part the threat of 'improvement', which in its turn is a fear of dilution of authenticity. This may sometimes be a confusion between the actual and the authentic. The constant companion of

consciousness, similar to Morris's attitude to an old English church with its

later additions, that its realization carries a prohibition on any further engage-

mistakes, but they can be copied. If so, is the copy also a mistake?

ment in the present or in the future. One cannot consciously make new

often employed to replace missing parts of newly discovered and newly revered

incomplete Roman statues for the Museo Archeologico in Rome. It

can be agreed after a moment's consideration that if it is to be permitted at

all, then it requires the keenest attention. Over and above all, in approaches

to making good, the delusion of the difference between conservation and

restoration should be borne in mind. There is no difference: John Richardson's

cautionary tale from the attempted conservation work on Cubist paintings

should be remembered.11 Everything changes, strategies and attempts to

prevent it may equally destroy that which one intends to save unchanged.

All restoration requires interpretation and consequent judgement: it might also absorb work of genius. In the seventeenth-century, Bernini was improvement is deterioration. If this too is to be avoided, works of intervention are expected to strike a fine balance. If one should err, which direction would be preferable? It may be that improvement is merely a myth attached to that other idea that conservation is different from restoration.

With regard to stripping back, the question of improvement may come to be considered as an act towards the clarification of the host building.

Why should a building be frozen, for that is surely what is intended, as it was a week ago or three hundred years ago? What thinking lies behind such decisions, beyond an incipient unease regarding our own mortality?

No work of restoration should be attempted without knowing all that there is to know of the host building, materially, spatially, historically, archaeologically, anecdotally. Even then any such restorative work will be arbitrary, that is needing judgement and imagination as well as learning to be carried through. All investigative and analytical work will only take you to this threshold where decisions are needed. It is work for the informed imagination.

The objection to such a definition would stem from the concern for the authentic and the taboo against improvement through any restorative work; it relies on a belief that no mistakes happened in the past, or that such mistakes are indiscernible in the present. One might wonder if there is a similar censure against detrimental work, and one can assume that there is. It is difficult to think of anyone denying this, but for some reason one believes that it doesn't carry the moral weight of the first prohibition. If the original or particular actuality of a building is lost to us, which it is in all cases, how then might anyone judge what is or is not improving work? This is of course a discussion aside from the understandable desire of the client to welcome and encourage whatever improvements the designer can deliver.

We talk here of the responsibility of the designer, perhaps the primary one, to carry a building over from the past and through the present, so that it will survive into another age. That is, the requirement of the designer who works on an existing building not to damage but rather to elucidate its essential nature. For such work to be considered self-effacing, so as to attempt to walk an imaginary line between detriment and improvement, can only lead the

designer to delusion, of their self, of others or of both. Should mistakes if confirmed be repeated? One might argue, not without reason, that there are never true mistakes in the way that things come to be as they are, but it requires a certain balance of mind to claim it. It is also a

Restoration needs to be either candid or forbidden. Francesco Veneziana rebuilt the neo-classical Palazzo di Lorenzo. wrecked in the terrible earthquake in Sicily in 1968, in a most beautiful manner<sup>12</sup> (Figure 8.6). The façade was incorporated into a new museum for Gibellina Nuova, which replaced the town also destroyed in the earthquake It seems to me there are admirable elements of copying and parody in the completed project.13 Much of this is achieved by rebuilding against the fragment with freshly cut stone from the same source as the original, although this suggests some automatic programme which the finished work clearly confounds. Such matching is one of a set of decisions with which the project was realized. In addition, as the architect writes, because of the seismic conditions, this led to a new form of play 'separating that which belongs together, and joining what was separate. Between the freshly cut stone slabs and the irregularly chipped edges of the old façade fragments runs a clearly visible fourcentimetres-wide joint'14 (Figure 8.7). He presaged the description of the project with the following comments:

Moulded stone blocks lying scattered on the grass at the foot of still standing sections of a building. A well known or even familiar sight - the picture of a fragmentary world testifying to the passed presence of a great architectonic unity. On a construction site this image may come full circle: here the chaos



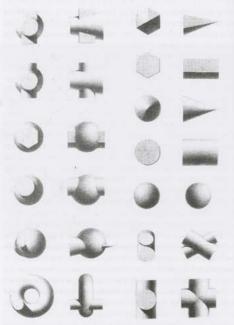
8.7 New museum for Gibellina Nuova incorporating the ruined palazzo; architect: Francesco

stronger. In all these matters, the example of Ise needs to be borne in mind.

To suggest that a designer must be able to work in an imitative manner and where they might lie.

and bricolage; and as with collage, the coherence must derive from this.

is a means by which Matta-Clark's cutting art can come within reach of us lesser mortals (Figure 8.9). By these techniques, the exact delineation of the demolition desired of the host building can be rapidly sought, and as with such matters, very slowly found. In particular these techniques are unrivalled in



discerning occasions of spatial coincidence occurring while fitting one spatial set to another. All of us look upon coincidence as affirmation in our work.

As was suggested earlier, with Mondrian's Paris studio as reference, Modernist formal vocabulary can act as the universal medium of alteration; the purity and impartiality of pure form and smooth surface can be introduced and integrated into any existing context, acceptable anywhere. As said earlier, many problems would be solved if this were so. The interventional designer could become licensed in these prescribed operations. In the art of inter vention, then, Modernism might prove at last to be somehow a supra-style, a quality often claimed for it by its founders, and so able in its transcendence to be placed in any context, regardless of the resident style.

An oblique confirmation of this rule of the general applicability of pure form is contained in an elegant investigation using projective geometry into the origins of the strange cylindrical penetration through the corner of a seventeenth-century chapel in Rome, the Sacristy of San Carlo ai Catinari.24 This was a project by Preston Scott Cohen to analyse the origin of a passage struck diagonally across the external corner of the chapel, passing behind the corner pilaster to emerge on two façades, one on Via del Monte della Farina and the other on Via di S. Anna (Figure 8.10). The purpose of the tube is to admit diffused light into the interior through another elliptical opening, made by the collision of the upper wall of the interior of the chapel with the tube. The chapel was built between 1650 and 1660. Scott Cohen created a sequence of drawings to show how, 'given the circumstance of the corner, this particular mutation of form was the optimal solution that could both perform well, by providing diffuse light, and be disguised as an embrasure by conforming to classical imperatives – congruency, symmetry, seriality and co-axiality'.25

Although this is an investigation of a building built as a piece rather than a later alteration, the tube acts as an insertion, an unexpected move using an inusual form, the cylinder, to complete both an interior and exterior organization with the one action. In this it is akin to how a successful later insertion might act, and a seeming example of the supra-style qualities of pure form.

In an article on projective geometry, 26 referred to by Preston Scott Cohen and others, Morris Kline writes:

The key to three dimensional representation was found in what is known as the principle of projection and section. The Renaissance painter imagined

that a ray of light proceeded from each point in the scene he was painting to one eye. The collection of converging lines he called a projection. He then imagined that his canvas was a glass screen interposed between the scene and the eye. The collection of points where the lines of projection intersect the glass screen was a 'section',27

It is reasonable to claim that the discovery of perspective, the rationalization of sight, is the phenomenon that most clearly delineates the Renaissance from the medieval.<sup>28</sup> It is interesting to see here a scientist give credence to the proposition that fifteenth-century perspective is the seed of architectonic transparency in the twentieth century. The unexpected deep penetration of light from the outside world may be the formal component of transparency, but it has also a social or deviant dimension.

The idea of the section made visible and evident brings to mind again the work of Gordon Matta-Clark, and as well the idea of ruin and precision being twinned in the work of alteration, to allow, in Louis Kahn's terms, the building to speak of itself. This is how the designer is licensed to practise precise ruination with regard to the host building, beyond the expedient requirements of the client, and why such decisions are integral to the proper conduct of alteration. By this means, transparency can be introduced and

With the example from seventeenth-century Rome and with the work of Matta-Clark, one dealing with presence and the other with absence, one with Therefore, to suggest that the interventionist needs only a commitment to

In making good, both imitative30 and repetitive new works may arise as part of the overall strategy of intervention; the pleasure of copying and

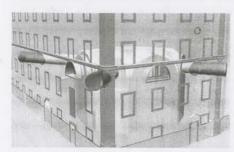
One can return to the idea previously discussed mainly in the realm of

The terms copy, but also pastiche, imitation, mimetism, quotation, influence,

homage and finally model, are somehow related to the manner. One should consider the project after the manner as such . . . Apart from the usual type of programme, such as 'an art school' or 'a tourist information office' for instance, the operations which directed the most complex ones were: translation, transformation, extension and interpretation.37

On studying the illustrations of the work produced in the project, one might be inclined to say that these are ambitious claims for the work. That may be







due to several reasons, but the interest of the work is not entirely dismissed by the results; it may merely prove the difficulty of attitude, approach and execution of such work as in the manner of, and the need for considerable talent to tackle such work, or for a more conducive pedagogic environment, As stated earlier, this would go against the shibboleth of originality, and individual genius, tending to subsume these into a more general cultural

series, said: 'copying is not possible, even by working hard. You copy a corrida, a painting of Velasquez, a photograph: you concentrate yourself and finally

you are filled with your subject. Still there is always something that resists

and which you lose control of: yourself. 31 I suppose one must read this as a

qualification of his injunction to copy everyone except oneself:32 One might

set out to examine what is meant by copying. In any case, one might set out

to copy something; this is certainly within the realm of possibility. That this

might lead inevitably into analysis and interpretation is not entirely regrettable,

as intelligence and creativity will have also been invoked by the process. No

two things are the same, but still things can be classified (Figures 8.11a and

more solemn, but should be the outcome of learning, of structured knowledge

of what is to be copied. No-one today is prepared for such work, for it is easier

said than done; however, the history of architecture of course is laden with

examples of such undertakings. One immediately thinks of Gothic in the nine-

teenth century, and the early Renaissance buildings were at least partially

work in the manner of the Greeks and the Romans. There is one style or aes-

thetic that can be reproduced today; present practice would feel no inad-

equacy or embarrassment at reproducing Modernist work, which possibly

indicates the continuing prevalence of Modernism in architectural design, if

manner in building has a potential for success<sup>33</sup> (Figure 8.12).

variety of respects?

of the Modern Movement. Later he adds:

In recent times, it is little more than a rumour that work in an imitative

One would assume that to set out to copy something requires the copyist

Philippe Boudon published an explorative project in Daidalos. He writes:

to be in many ways as good as the originator. In regarding the recently com-

pleted restoration of Hawksmoor's Christchurch Spitalfields, 34 is it assumed

that the restorative architect is at least the equal of the original architect in a

'Since copying is impossible, why not try it? What is it, in this process, that

the doctrine of modern architecture would like to conceal? How can the copy

be caught out? What is the nature of its depreciation?" 35 Such a project, he insists, must always be diachronic, contrasting with the synchronic<sup>36</sup> assertions

The purposes of mimicry may be both reverential and light-hearted, or

In the eighteenth century, Sir Joshua Reynolds, as head of the Royal Academy Schools, considered copying to be the most demanding task for the artist, requiring the highest intelligence, 'a perpetual exercise of the mind, a continual invention'. As there is to be imitative work with a role in intervention it needs to begin with a proper respect for the processes of copying. And copying itself must be undertaken with at least curiosity, or something

at one point and then go on to work with pure non-referential insertions is to introduce a fatal schism into the process of alteration: this is disconnected formulae, and no designer can work in this way. There is probably a double misunderstanding buried here, the first being that the sequence on site of making good, enabling works and new works is somehow reproduced in the designer's own work methods, accompanied by an ordering of relative importance. Of course this isn't so. As with all such work, in designing, everything must be considered at once equally somehow, none has precedence over the others. Designing occurs in flashes, where seeming contradictory elements will suddenly alter into close allies, and where synthesis must be approached, if at all, from every direction at once. All design relies on the unlikely coincidence for resolution; only good designers have the skill or art of sensing them

The second misunderstanding is that the designer aims to make his or her work coherent. How else can one judge its progress? In alteration the task is to seek out such a coherence while working with disparate elements, the intended and the existing, as with composing a collage. 38 Intervention, like collage, is the assimilation of disparate elements into a resolution where the parts work together while maintaining their own identity. While concerned with purity of style at certain points, the activity is more akin to assemblage

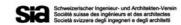
become integral to the altered condition of an old building.

insertion and the other removal, one might be persuaded that here are the makings of a comprehensive strategy of intervention.<sup>29</sup> This may be true for enabling and new works, but in making good one will inevitably stray into the territory of imitative work and the complex issues of 'work in the manner of'. Modernist forms alone is misleading.

showing it to be a copy is not to be overlooked, like an echo, or an imitative bird-call. One might also note the numerous cases of mimicry in the natural world, particularly among moths and butterflies.

painting, of work in the manner of. Picasso, when painting his Las Meninas

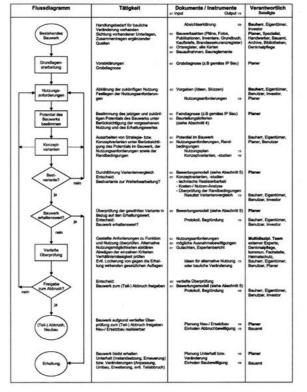
# SIA Erhaltungswert von Bauwerken, 2017



2017 Merkblatt Erhaltungswert von Bauwerken

### 3 Ablaufschema

Das Schema stellt einen möglichen Ablauf dar; es ist projekt- bzw. situationsbezogen anzuwender



Die Kriterienliste zur Bewertung des Erhaltungswertes von Bauwerken dient als Checkliste. Weitere Kriterien

Bauwerks ergibt sich aus seiner räumlichen Wirkung auf die Umgebung (Raumbe-ung, markante Erscheinung). Ästhetische Merkmale spielen eine untergeordnete

uwerke können Teil einer Gebäudegruppe (Siedlung, Weiler, Dorf, Stadt) oder eines übergeordneten Zu-immenhanges (Verkehrsbauwerk, Industrieanlage, Platzraum) sein. suwerke sind Bezugspunkte. Sie prägen das Umfeld, erleichtem die Orientierung und ermöglichen eine Iden-kation das Orde.

r historisch-kulturelle Wert eines Bauwerks resultiert aus seiner Stellung innerhalb der wirtschaftlichen, politi-hen oder sozialen Entwicklung einer Epoche. s Repräsentant einer bestimmten Bauart sowie Zeuge einer handwerklich-technischen Entwicklung verweist s Bauwerk auf eine spezifische Kulturrepoche. Seine originale Bausubstanz kann nicht durch Ersatz substitu-

kmale sind seine Beziehung zu einem berühmten Erbauer oder Nutzer sowie sein spezieller Nut-

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Emotionals Werte umfassen Aspekte wie Liebhaberwert, Wahrung der Tradition, Mehrung von Prestige, Über-einstimmung mit persönlichen Prinzipien der Erbauer oder Nutzer oder gesellschaftliche Stellung. Emotionale Werte können bei Entscheiden bestimmend werden. Bei allen Beteiligten sind allgemeine und ob-jektspeziflische Präferenzen und Vorurteile für oder gegen die Erhaltung von Bauwerken vorhanden.

### A Lage (Standort)

A Lage (Standort)
Die Lage (Standort) eines Bauwerks wird aufgrund der Nutzungsmöglichkeiten des Grundstücks sowie der
näheren und weiberen Umgebung bewertet. Folgende Aspekte stehen im Vordergrund:
Nutzung und Dichte der Beseidung (Nutzungs- und Zonenplan)
Baugnund (Geologie, Grundwesser, Altastehn)
Baugnund (Geologie, Grundwesser, Altastehn)
Erschliessung, Infrastruktur, Immissionen (Limm, Luft usw.)
Gefährdungspotential (Hochwasser, Lewinen, Erdrutsch)
rechtliche Bestimmungen (z.B. Baulinien).
Werte wie Baugnund, Topographie oder Exposition bleiben über die Zeit konstant. Die anderen Aspekte können
durch Veränderungen in der Nachbarschaft oder durch Gesetzesrevisionen beeinflusst werden. Speziell zu
beachten ist das Gefährdungspotential des Standories (Hochwasser, Lawinen, Erdrutsch).

- Der Nutzungswert eines Bauwerks ergibt sich aus:

  Gebrauchstauglichkeit (im aktuellen Zustand)

  Anpassbarkeit bzw. Veränderbarkeit des Nutzungszweckes (zukünftiges Potential)

  gesetzliche und vertragliche Randbedingungen

  Betriebussicheneit (Unfalterforgiet, Einbruch, mutwillige Beschädigung oder Zerstörung, Brand, Explosion).

Der Wert der Bausubstanz ist abhängig von:

— Art und Zustand des Bauwerks und seiner Infrastruktur

— Tragsichenheit und Dauerhaftigkeit

— Gliederung der Tragstruktur

— Zustand der Gebäudehülle und der Oberflächen

Der wirtschaftliche Wert eines Bauwerks setzt sich zusammen aus dem Verkehrs-, Ertrags-, Nutzungs- und Steuer- oder Versicherungswert. Eine Kosten-Nützen-Analyse, die neben der eigentlichen Investition in eine Instandsetzung oder Veränderung des Bauwerks auch Kapital-, Unterhalts- und Betriebskosten, externe Kosten sowie Kosten für den Rückbau berücksichtigt, ermöglicht eine realistische Einschätzung der Wirtschaftlichkeit.

- Die Umweltaspekte umfassen:

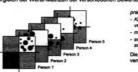
   Dauerhaftigkeit, Entsorgung und Rezykflerbarkeit von Bauwerk und Materialien bei Abbruch oder Rückbau

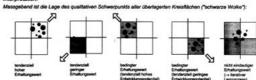
   Energiebedarf im Betrieb (emeuerbare bzw. nicht erneuerbare Energie)

   Landbedarf, Einfluss auf Umgebung und Naturnaum (Emissionen)

   vom Bauwerk ausgehende Gefährdung für Mensch und Natur (giftige Chemikalien, Radioaktivität usw.)

  Die Umweltaspekte von baulichen und betrieblichen Massnahmen erfordern eine gesamtheitliche Beutrellur der ökologischen Verträglichsleit im jetzigen und zukünftigen Zustand des Bauwerks im Sinne einer nachhal gen Entwicklung der gestaltbaren Umwelt.





Schweizerischer Ingenieur- und Architekten-Verein SIA, Zürich
Empfehlung SIA 102/1 Empfehlung zu Art. 7.11 «Umbauten, Unterhalt, Denkmalpflege» der Ordnung SIA 102
(1984)
Empfehlung SIA 162/5 Erhaltung von Betontragwerken
Richtlinie SIA 462
Norm SIA 469
Emtellung der Tragsicherheit bestehender Bauwerke
Erhaltung von Bauwerken
SIA V112/1 Leistungsmodel 95: Phasengliederung, Leistungsmodule
Merkblett SIA 2002
Inspektion und Instandsetzung von Bauteilen aus Beton (Ausgabe 1990)

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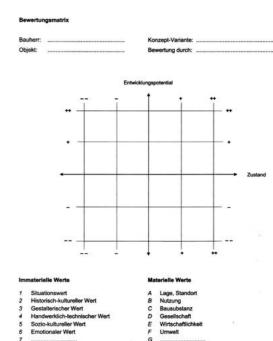
EDMZ 724.440d Hochbau: Die Erhaltung von öffentlichen Gebäuden, Hinweise für die Ge-

Erhaltung der Bausubstanz: Übersicht, Begriffe, Schwerpunkte Beurteilung und Verstärkung von Tragwerken: Tragsicherheit, Nutz EDMZ 724.451d EDMZ 724.463d

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(Bau-)Rechtliche Aspekte der Siedlungserneuerung
Gebäudebewirtschaftung: Methoden des baulichen Unterhalts und der Erneuerung
Verhältnis zwischen Raumplanung und Umweltverträglichkeitsprüfung UVP

Inventar der schützenswerten Ortsbilder der Schweiz (Bundesamt für Kultur BAK)





# Petzet/Mader, Grundsätze und Methoden der Denkmalpflege

from "Praktische Denkmalpflege", Kohlhammer Stuttgart Berlin Köln, Stuttgart, 1993

III. Grundsätze und Methoden der Denkmalpflege

Praktische Denkmalpflege

86









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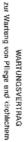
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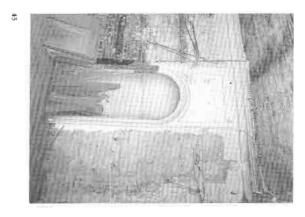
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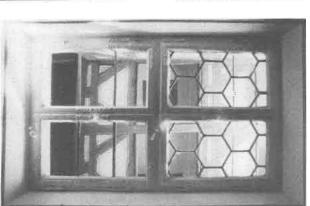


Abb. 41. Ein bardskes Fernson der Hüssburknung. Der Tahmer werd keit in sitzt für die Reduration wurden beligf dit der Tuge busgeriähigt. Hüret des Verstützer attafundlich führ der füglie auf des untenseite der Ward kahn ein Kostonfensten mit habbesteitem Schallschung und Warmsburmhung gesobst. fer werden.



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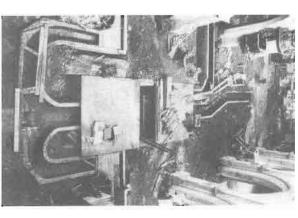
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# Grundsatz der Reversibilität

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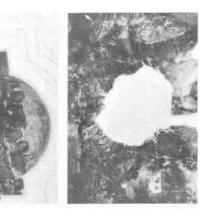


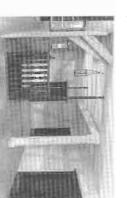










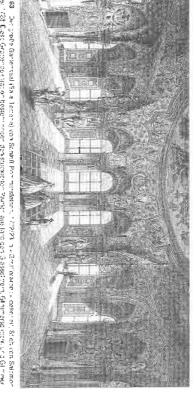




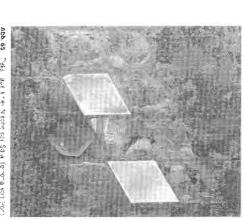








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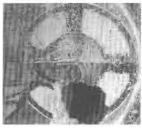


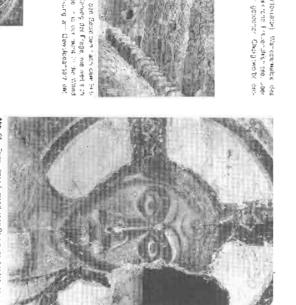


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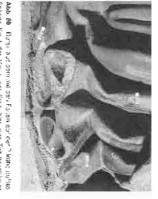


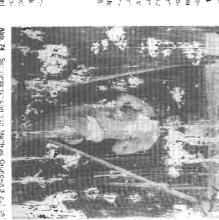
Abb. 81. Verge dete Possille mit einem in "unterfande dangen stauten füre gem Stein das etzt, originates Detait durchschild beim bläuten Kield det Abbit a

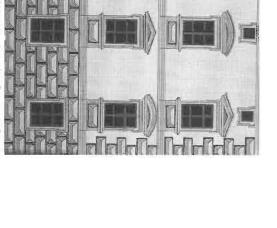


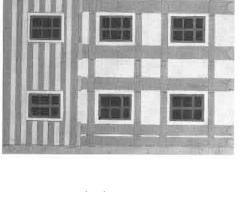


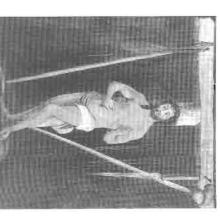
Abb. 32 Fereductionn II zur Acto gelder Digmentunkersuchtmach an der Mactenligur

































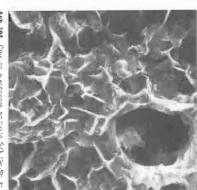




























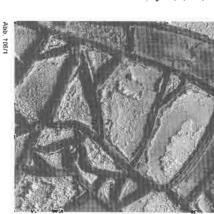






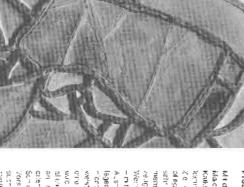




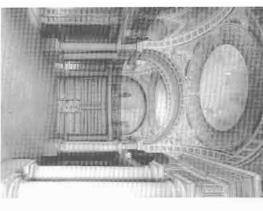






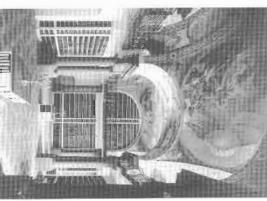










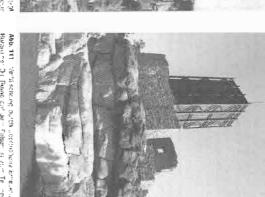






















Tatsachlen wird in our Phaxs unter dem Stichwort «Rehabunder org», wild auch be viden «Restauriebungen». In hein noch in einem dischheide der Ausmaß hiddische Budstann vornichtet. Die größe Galambe göder Ferovichtungshaßhamme besicht darin, deb ihm gewindere Ausmaß hiddische gründliche Herein gung vom Oberlagen des Denkthals vorausgan, lass verausgan, also vorlaßer (ges Abshribgen des Denkthals vorausgan, also verausgan, deb verputzes, Abkratzen der führeren Fassungskohnlichen onles Beten Wilher, Ablaugen der habstungen onleitung vor der für hieren Fassungskohnlichen der Künstwerks gestellt der Künstwerks, albeit der und histolischen Aussänge des Kunstwerks, albeit der und histolischen Aussänge des Künstwerks, albeit der siche sehner der der Stonskungtung und albeit der köhnlichen vor der Faste der ober Beteilt und geher zweiter Benicht auf den Ersatz der ong nach Dem dehe söchen vor des Stonnaum der Besteht und geher hieren der Stonnaum der eine Stonnaum der Besteht auf den Ersatz der ong nach Dem dehe soniert läuf auf den Ersatz der ong nach Dem dehe eines sich werte eine Gafahnen der Algemen der Betreit der Bowertungswaßbahnen der Algemen der Betreit der Rowers der vorgenäher ein der Gafahnen der Algemen und Stuck einer Lassache oder zum Beispielnen Frühe und Stuck einer Lassache der zum Beispielnen Frühz und Stuck einer Lassache der zum Bespielnen Frühz und Stuck einer Lassache der zum Bespielnen Bebert und wernstellichen wernstellen Schaden. Her vorgenzen sabert

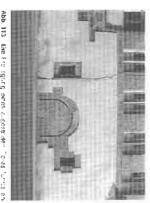
Um octarige Sanzean zu verrie den müßt sein greade titt Renorde ungazodur, die Lut die derkmatylegen sche Instandeelrung inspesa in aufgestitte grundbätz

Denkmalpflegerische Anfordorungen an renovierende Maßnahmen

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Angosichts our uniorsernad onch Schlichten eines Denkmals und der unierschlad der die Spekantierung kommittel ungen eine Petits unseinigk untgen und kahnnenbodingungen einer Restauterung kommittel aus gelegen ihre Australie der Petits benahm sie ziegen nur zuglach auf der Spekantierung kommittelle Petits benahm sie ziegen und zu der die Petits der Anstalten michtel bei berode Petits der Anstalten in untgehöhren sie einer Australten michtel bei berode Petits der Anstalten in untgehöhren seiner Glabberung und ginder sind Petits der Petits der Petits der Vohlandsen untgehöhren seiner Glabberung und ginder sind, Roste ohner gehäbet weisen wir des Stagten der Spekantige ein haben auf untgehöhren seiner Glabberung und ginder seiner Spekantige ein haben auf untgehöhren Spekantige ein haben der Spekantige ein haben seine Australte seiner der Spekantig ein der Anstalte seiner Spekantig einer Spekantig einer Spekantig einer Spekantig ein der Spekantig einer Spekantig einem Spekantig einem Spekantig einem Spekantig einer Spekantig ei

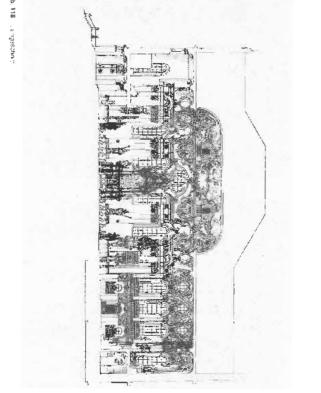




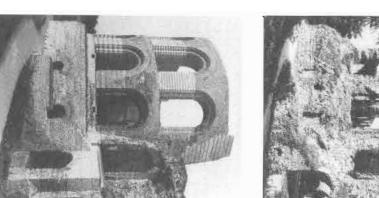


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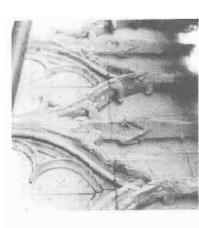






















Alvar Aalto - Sanatorium in Paimio Vittoriano Vigano - Istituto Marchiondi Spagliardi Georges Adilon - Lycée Saint-Marie la Verpillière André Bloc - Maison Bloc / Sculpture Habitacle No.2 + La Tour Jean Prouvé - Maison du Peuple Josep Maria Jujol - Casa Planells Alejandro de la Sota - Gobierno Civil Antoni Gaudi - Colonia Crypta Güell Giovanni Michelucci - Banca a Colle Val d'Elsa Enric Miralles & Carme Pinós - Olympic Archery Range Jean Nouvel - INIST-CNRS Institute for Scientific and Technical Information Giuseppe Perugini - Casa sperimentale James Stirling - Cambridge University Library Aldo Van Eyck - Roman Catholic Church Sigurd Lewerentz - St. Petri's Church Jean Renaudie - Cité Étoile Herman Hertzberger - Centraal Beheer Achmea Lucien Kroll - La MéMé

Josef Frank - Villa Beer

Hugo Häring - Gut Garkau

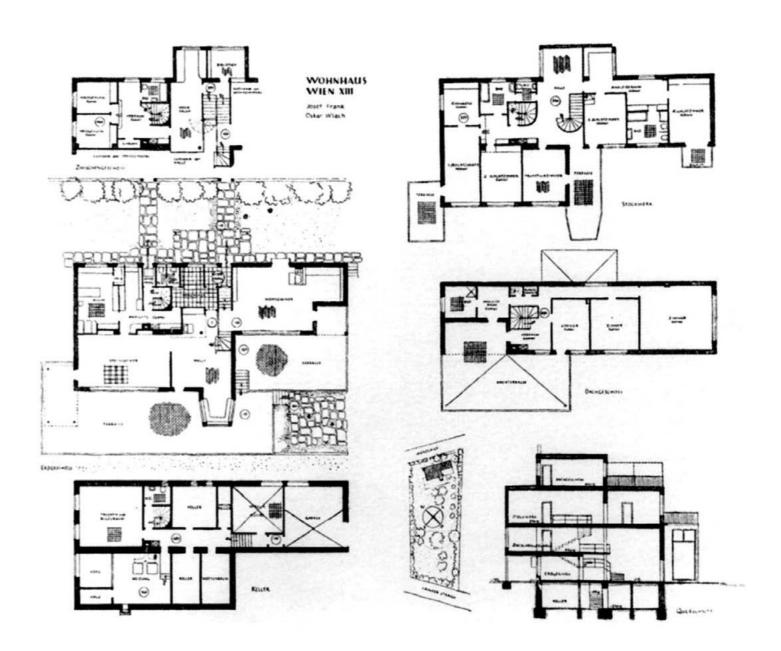
Allison and Peter Smithson - Smithdon High School

JOSEF FRANK Villa Beer, 1929-1930 Wenzgasse 12, Wien, Austria







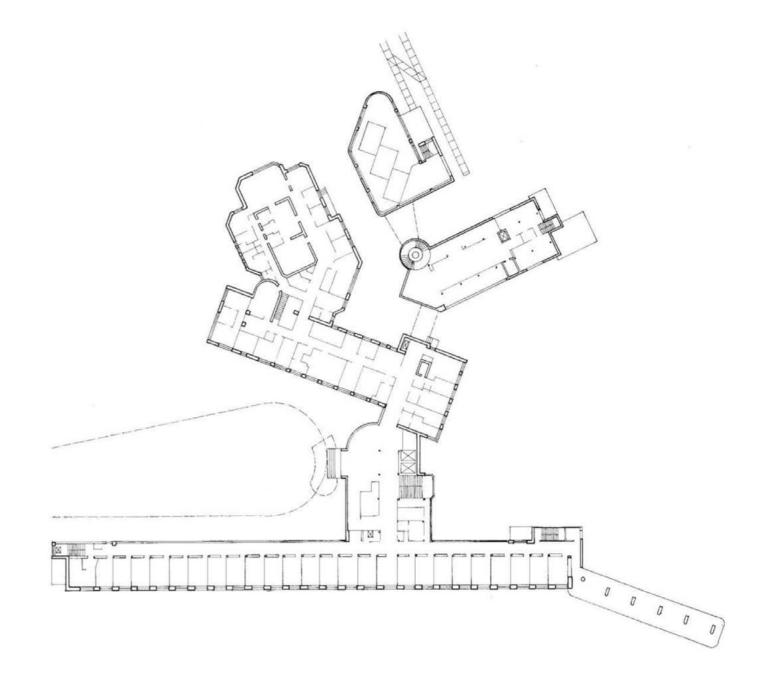


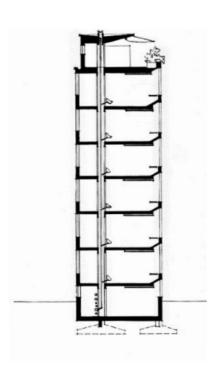
ALVAR AALTO Sanatorium, 1933 Alvar Aallontie 275, Paimio, Finland













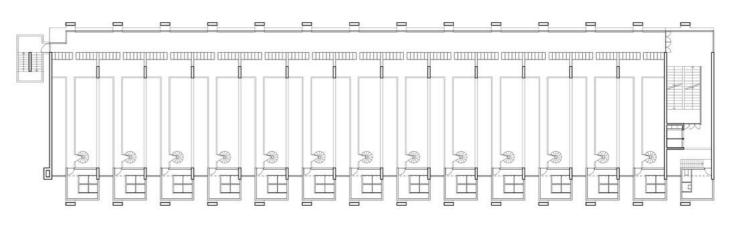
# VITTORIANO VIGANÒ

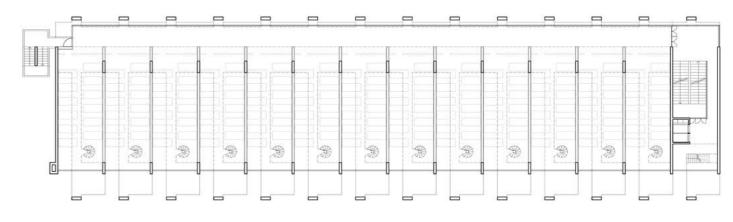
Istituto Marchiondi Spagliardi, 1952 Via Noale 1, Milano, Italy

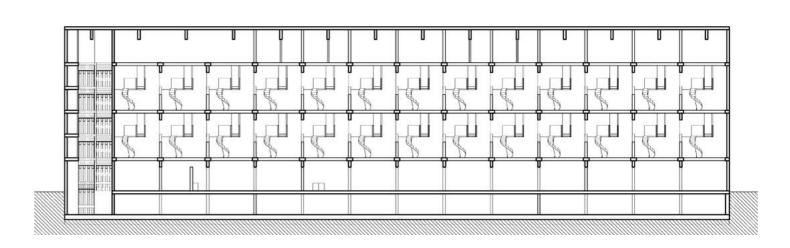


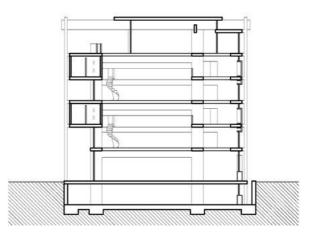


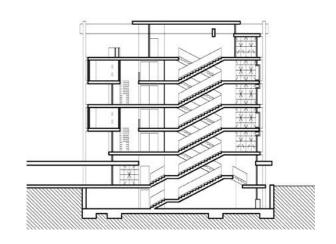










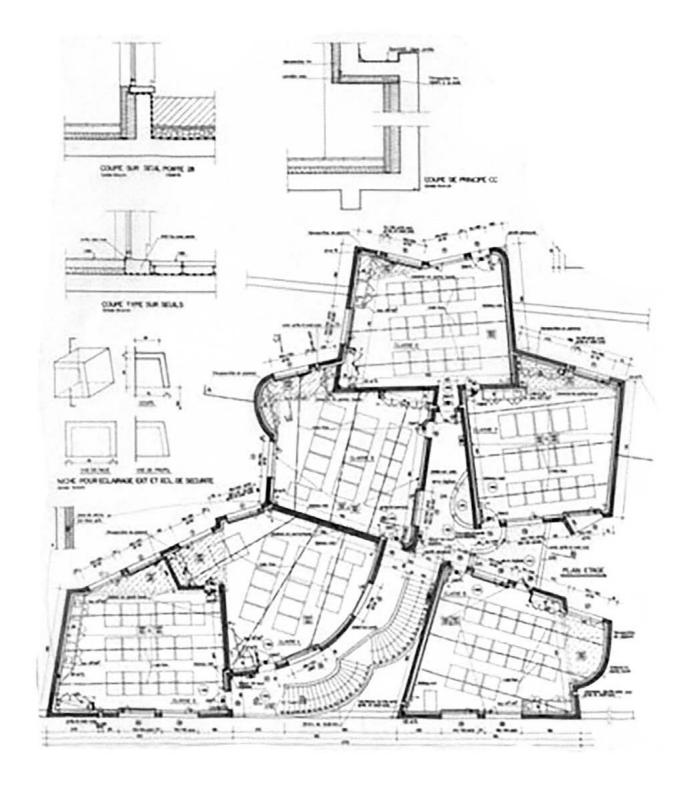


# **GEORGES ADILON**

Lycée Sainte-Marie, 1976 Chemin du Couvent, La Verpillière, France







# **ANDRÉ BLOC**

Maison Bloc, 1949; Sculpture Habitacle No.2 + La Tour 1964/1966 6 rue des Capucins, Meudon, Hauts-de-Seine, Île-de-France





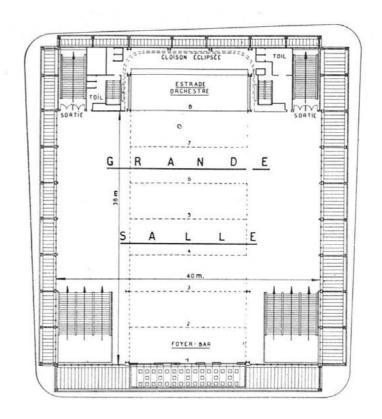


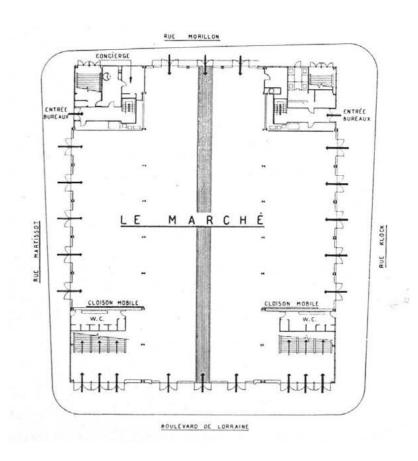
JEAN PROUVÉ

Maison du Peuple, 1937-1939 7 Rue Martissot, 92110 Clichy, France









JOSEP MARIA JUJOL

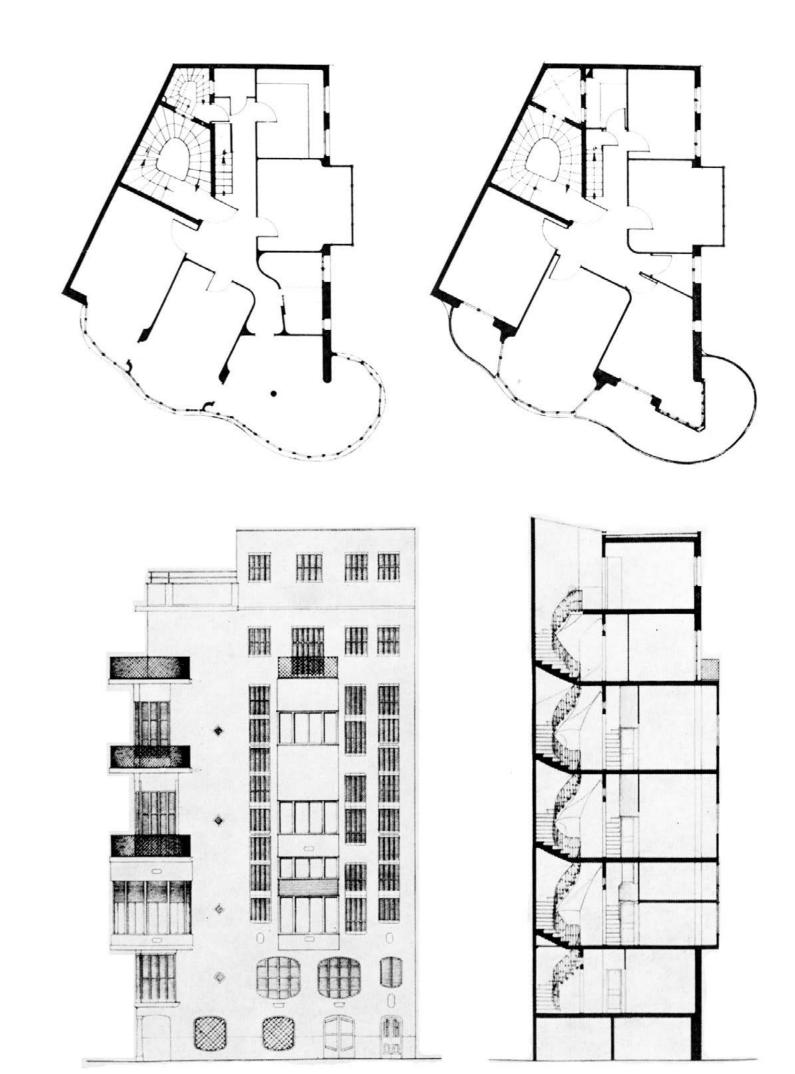
Casa Planells, 1924 Avinguda Diagonal, 332, 08013 Barcelona, Spain











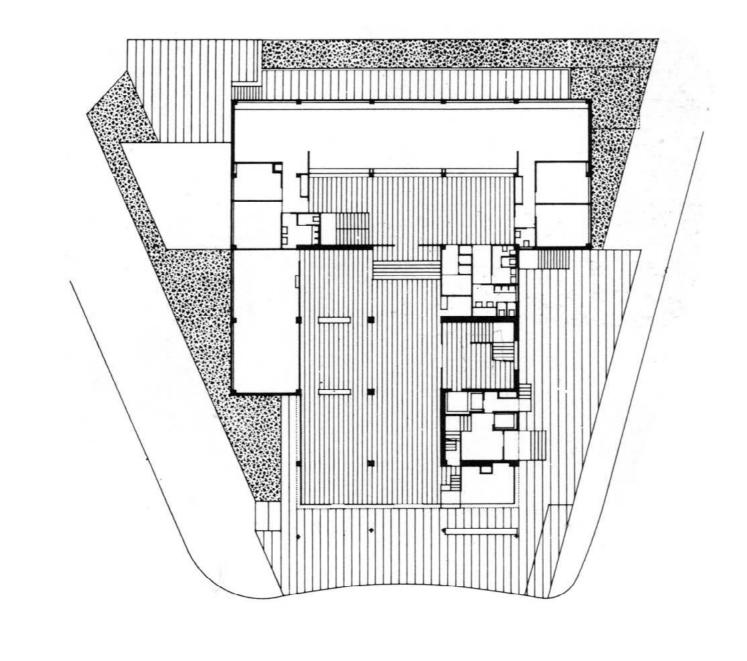
# **ALEJANDRO DE LA SOTA**

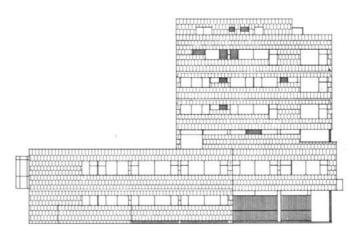
Gobierno Civil, 1959-1963 Plaça de la Imperial Tàrraco, 3, 43005 Tarragona, Spain

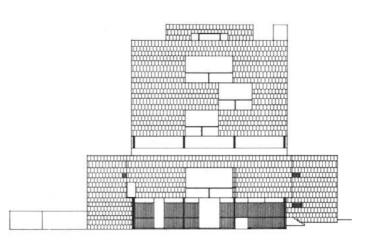










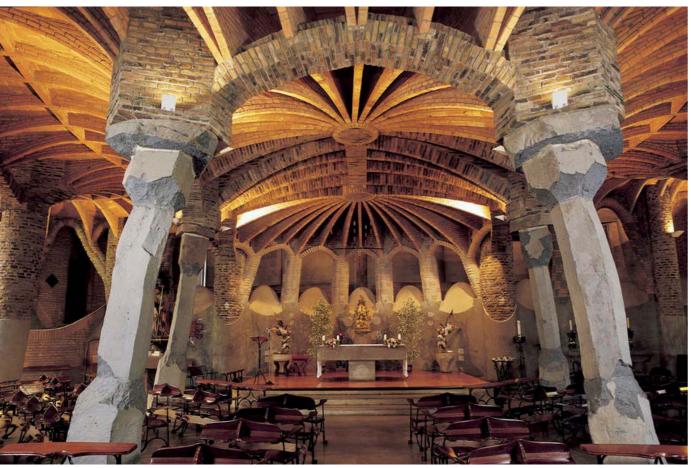


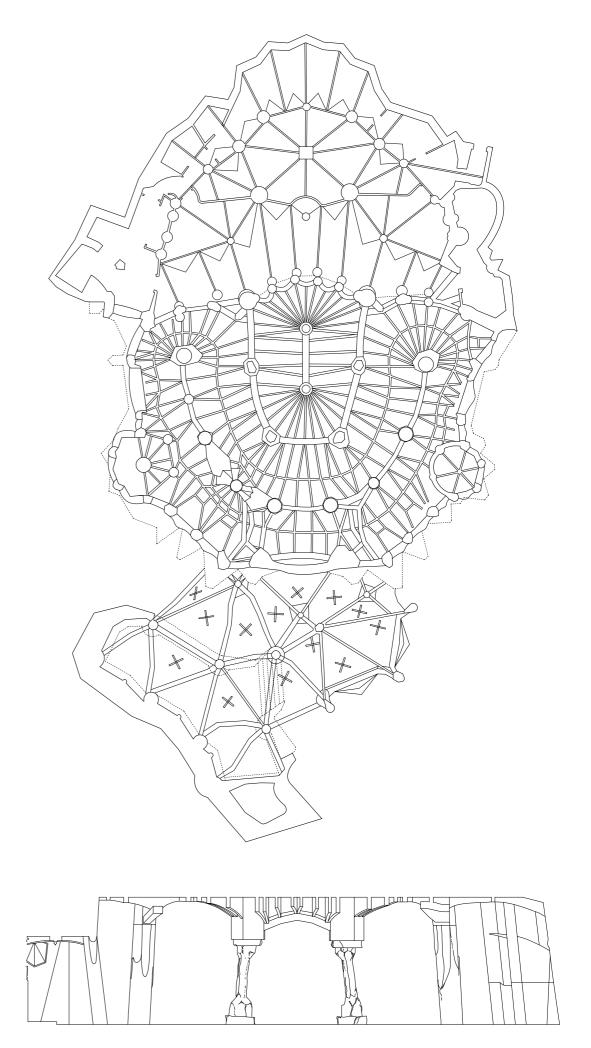
# **ANTONI GAUDI**

Colonia Crypta Güell, 1898

Carrer Claudi Güell, 08690 La Colònia Güell, Barcelona,

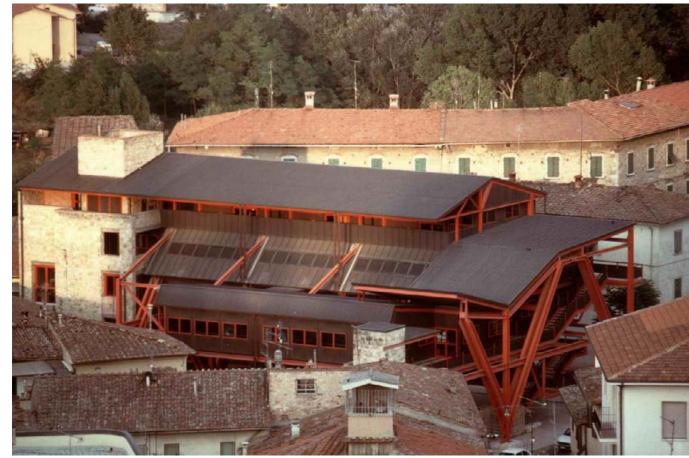


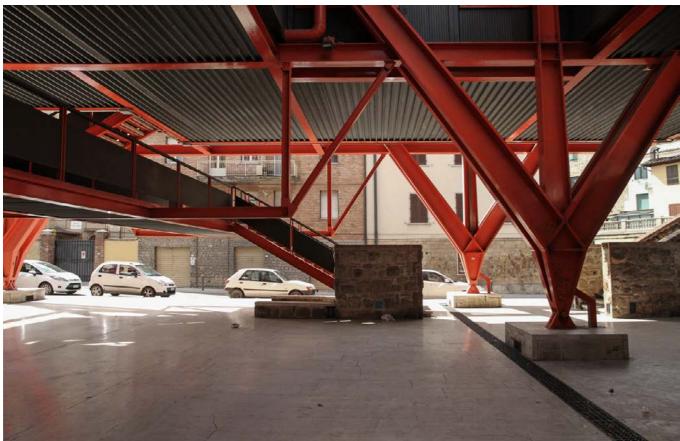


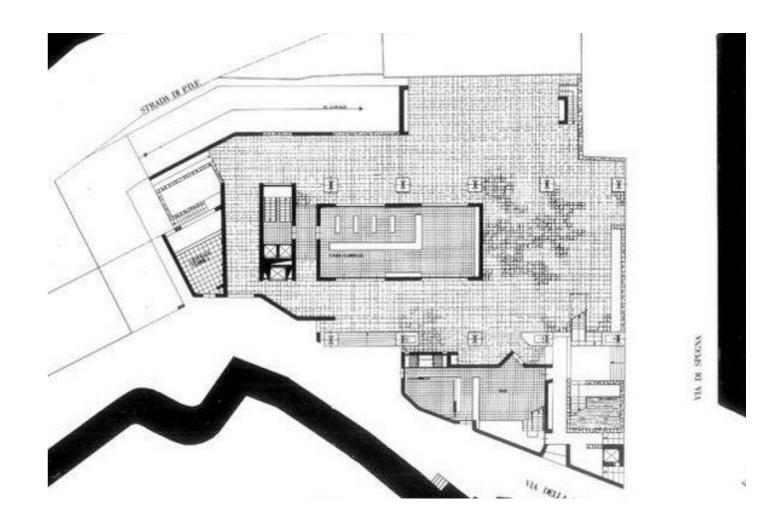


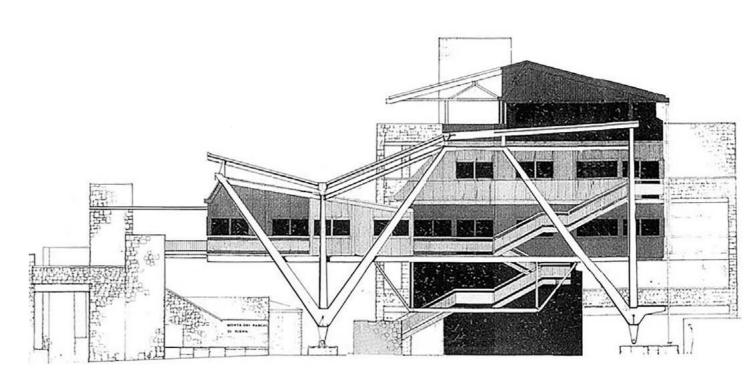
# **GIOVANNI MICHELUCCI**

Banca a Colle Val d'Elsa, 1973 Via di Spugna, 53034 Colle di Val d'Elsa SI, Italy







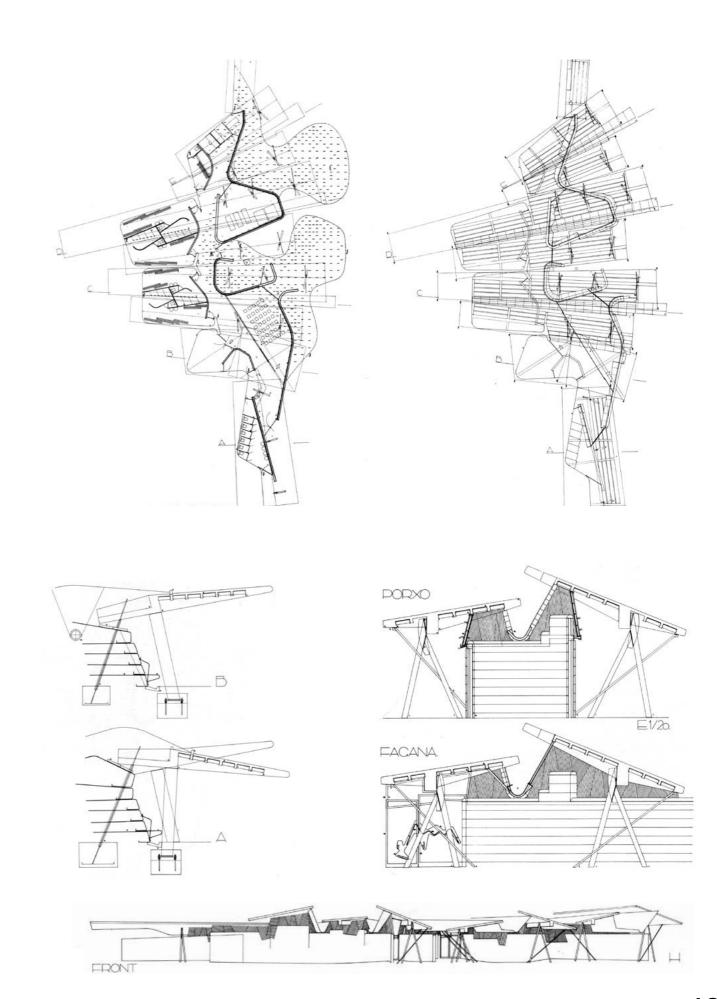


# **ENRIC MIRALLES AND CARME PINÓS**

Olympic Archery Range, 1991 Carrer de les Basses d'Horta, Barcelona, Spain





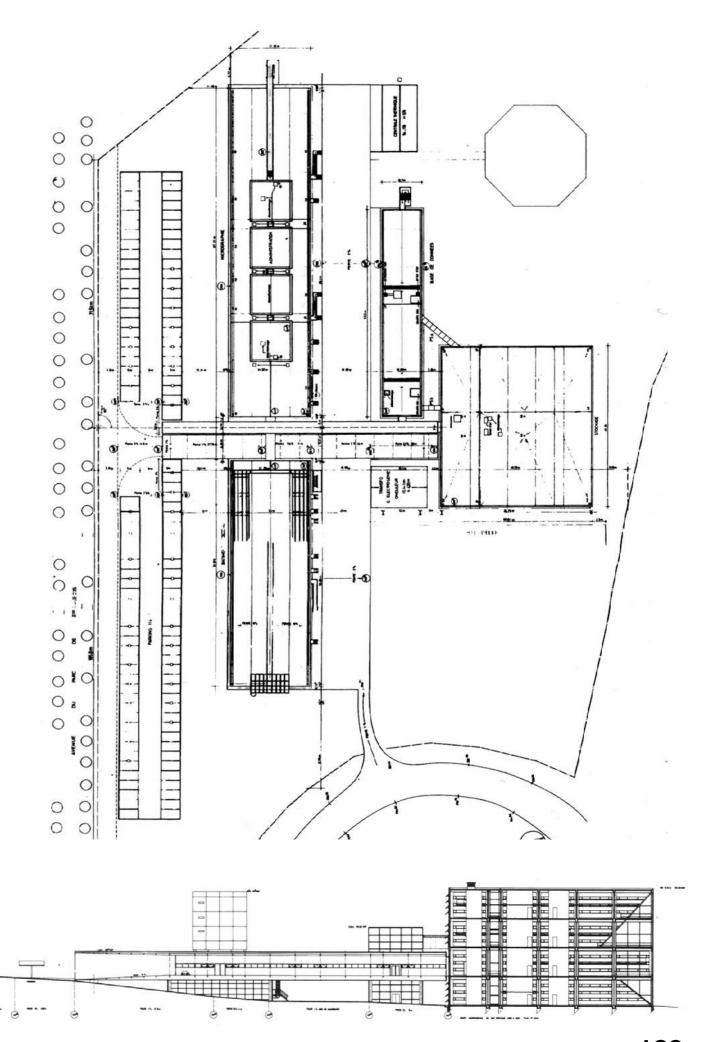


# **JEAN NOUVEL**

INIST-CNRS Institute for Scientific and Technical Information, 1989 2 Rue Jean Zay, 54500 Vandœuvre-lès-Nancy, France





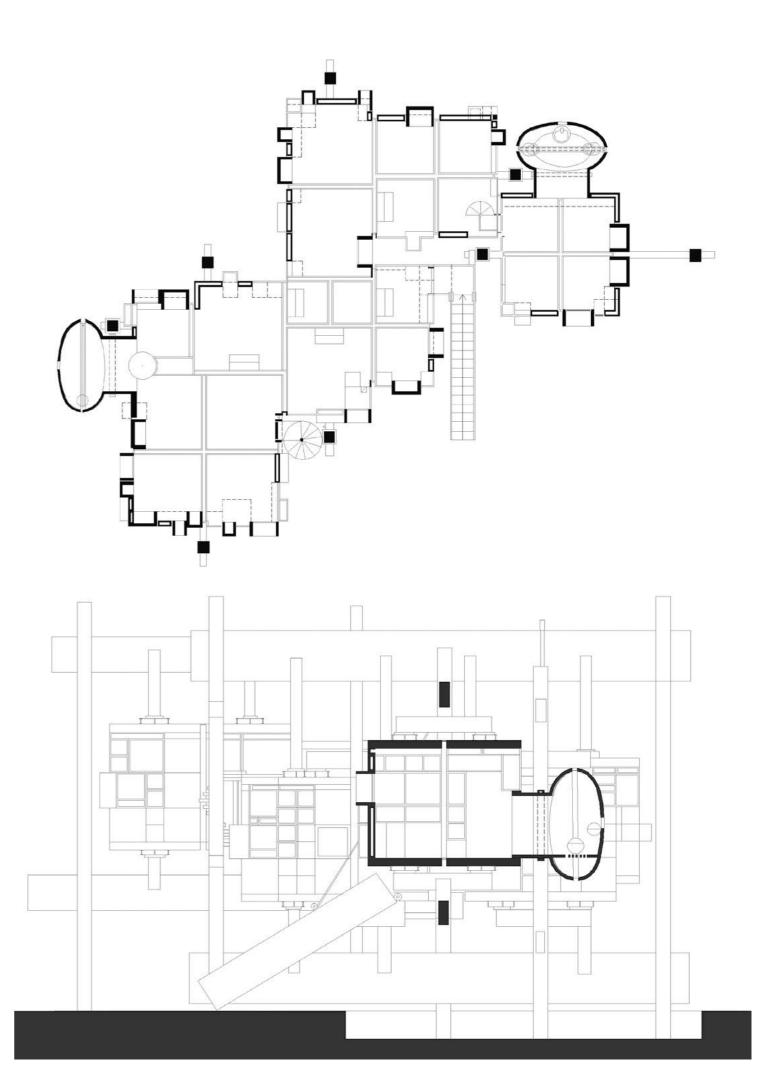


**GIUSEPPE PERUGINI** 

Casa Sperimentale, 1968-1971 00054 Fregenae, Metropolitan City of Rome, Italy





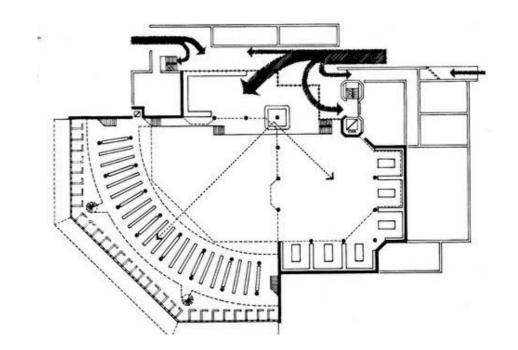


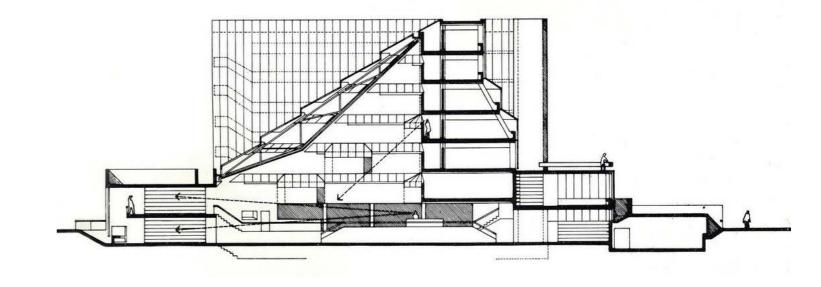
#### **JAMES STIRLING**

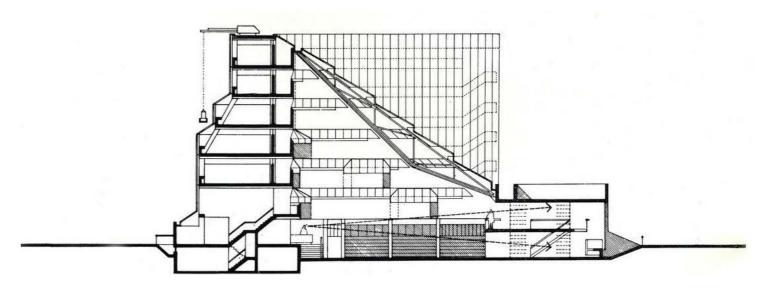
Cambridge University Library, 1963-1967
Faculty of History, West Rd, Cambridge CB3 9EF, United Kingdom







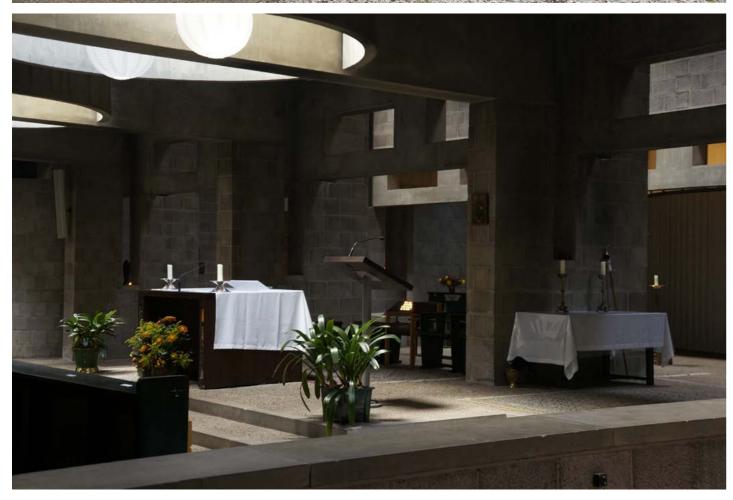


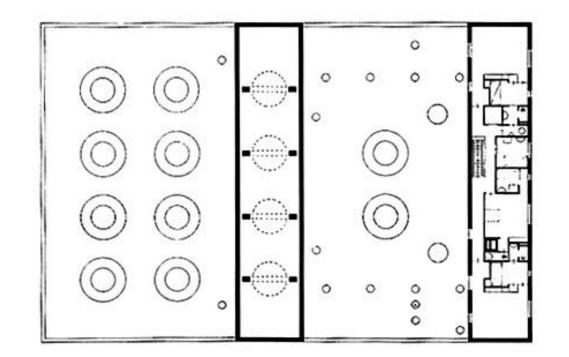


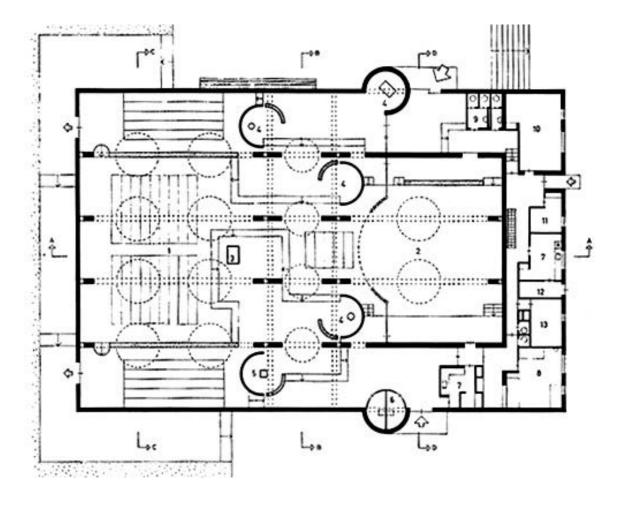
#### **ALDO VAN EYCK**

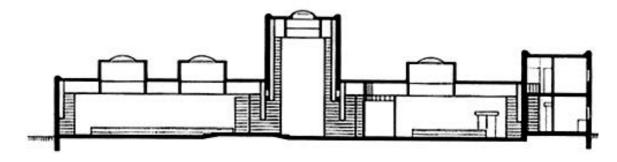
Roman Cahtolic Church, 1964 Aaltje Noordewierstraat 6, 2551 GA Den Haag, Netherlands





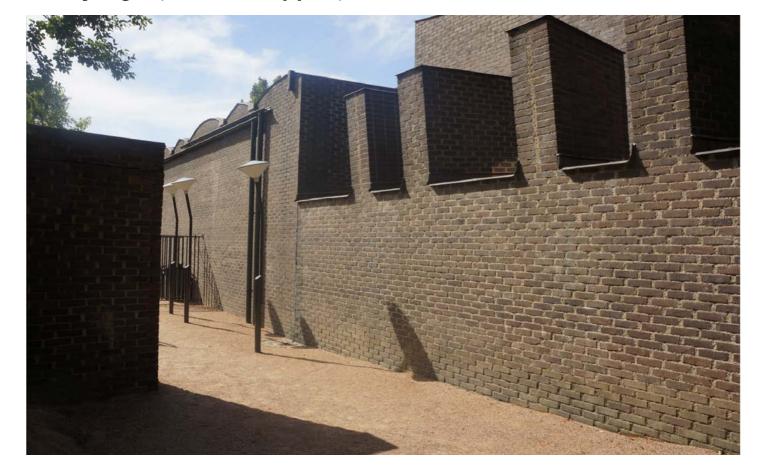




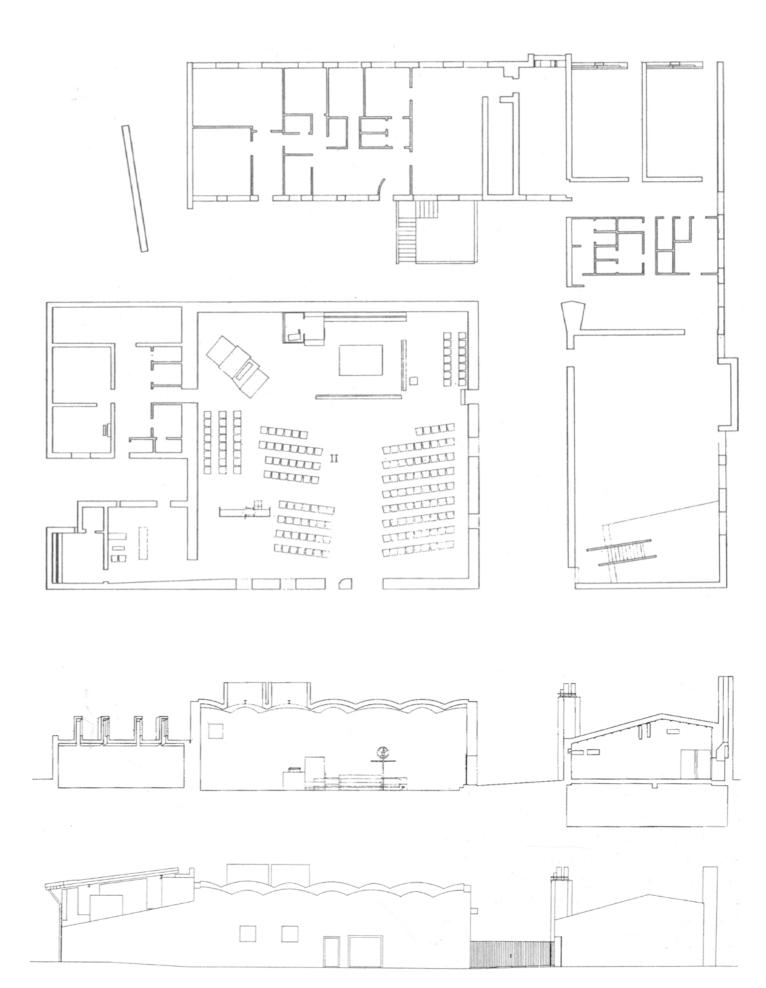


#### **SIGURD LEWERENTZ**

St. Petri's church, 1962-1966 Vedbyvägen, 264 21 Klippan, Sweden





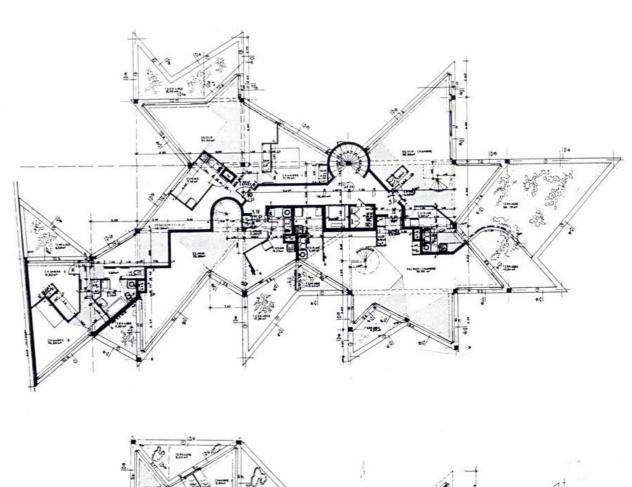


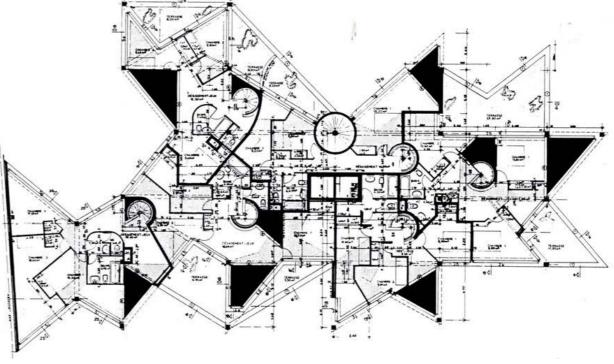
JEAN RENAUDIE Cité Étoile, 1979 11-5 Allée du Parc, 94200, lvry-sur-Seine, France

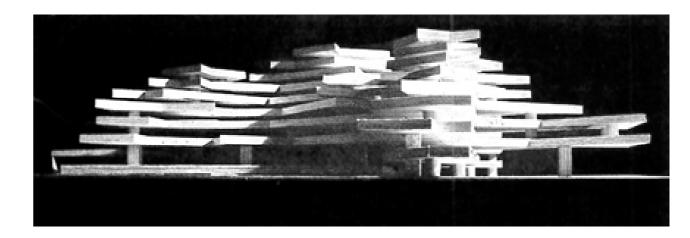










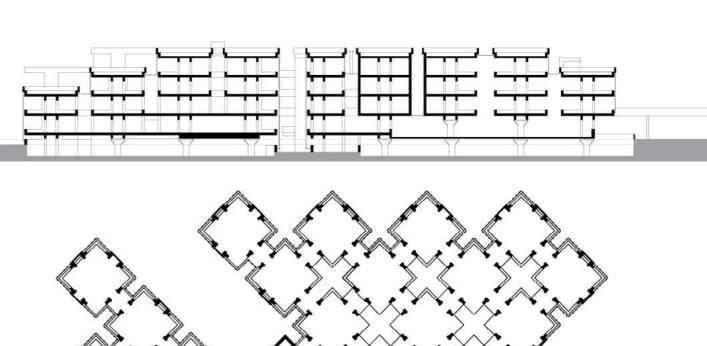


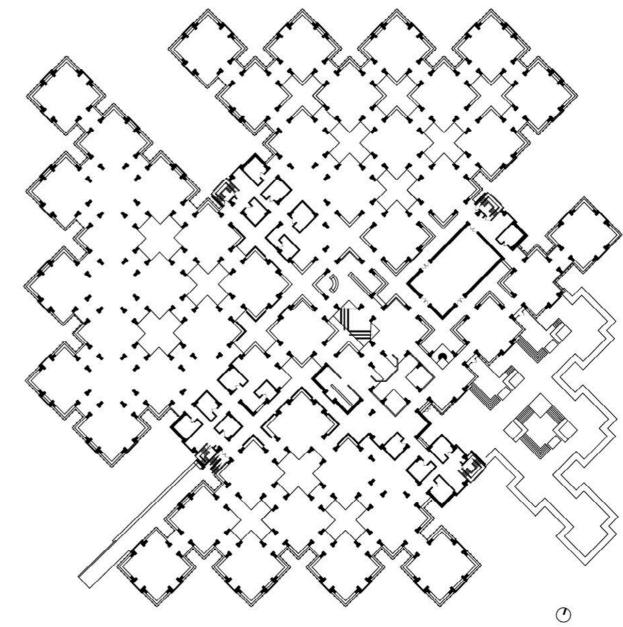
#### **HERMAN HERTZBERGER**

Centraal Beheer Achmea, 1968-1972 Prins Willem-Alexanderlaan 651, 7311 NB Apeldoorn, Netherlands





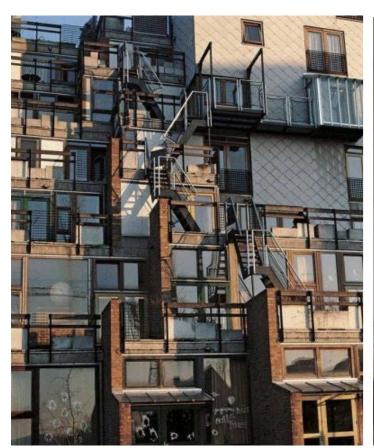




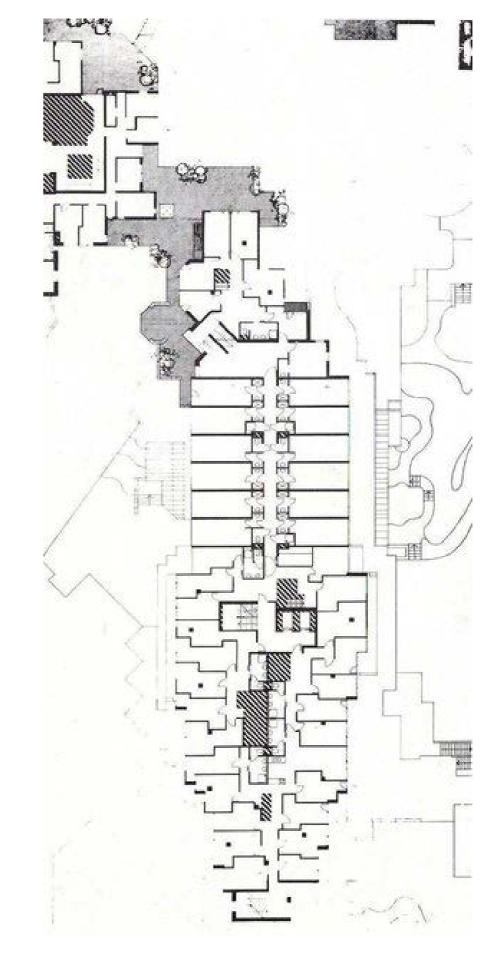
# **LUCIEN KROLL**

La MéMé, 1970 Prom. de l'Alma 47, 1200 Woluwe-Saint-Lambert, Belgium





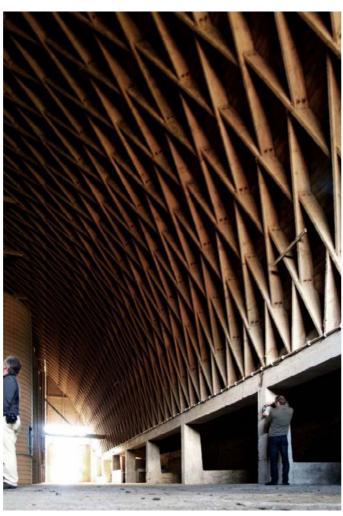


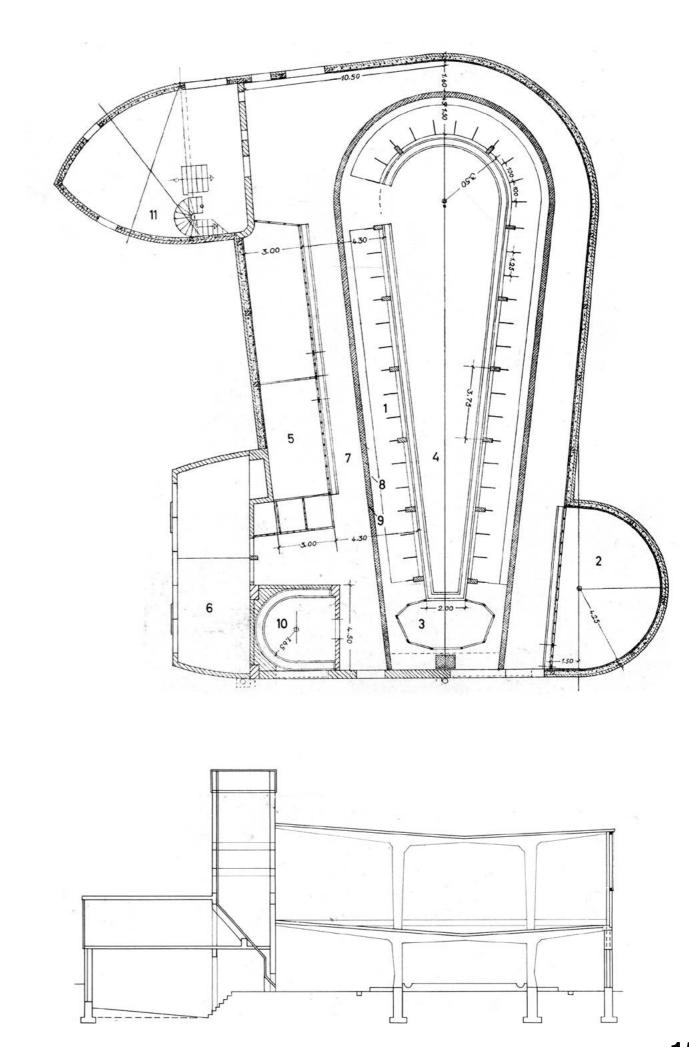


HUGO HÄRING Gut Garkau, 1923-1926 Seestraße 7D, 23684 Scharbeutz, Germany







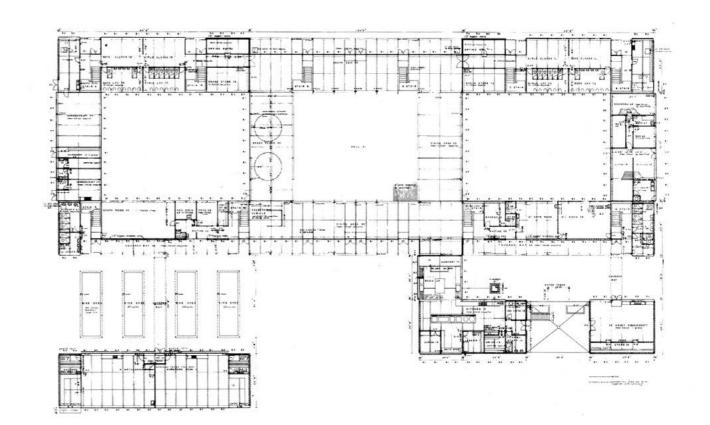


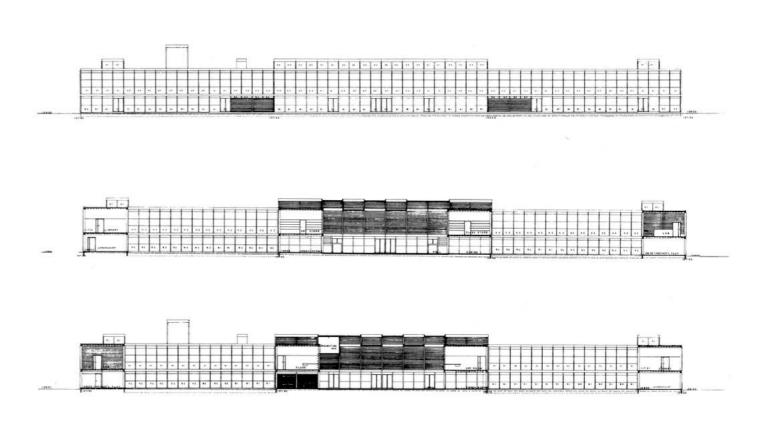
#### **ALLISON AND PETER SMITHSON**

### Smithdon High School, 1949-53 Downs Rd, Hunstanton PE36 5HY, United Kingdom



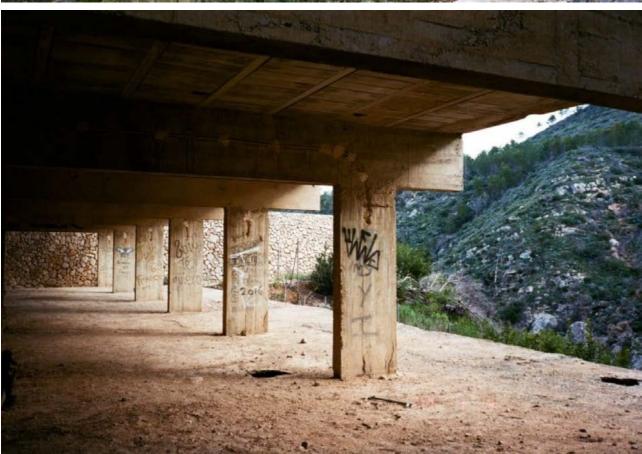


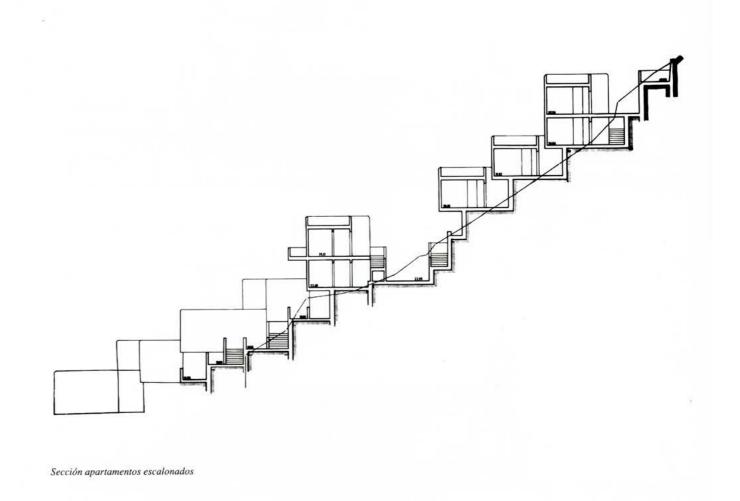


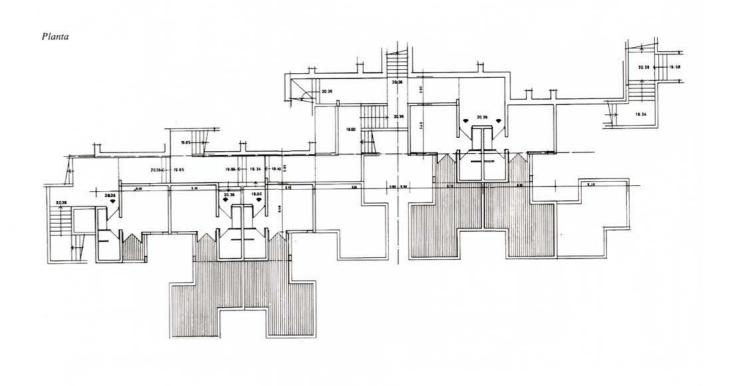


JOSEP LLUIS SERT Hotel, 1969 Cala d'en Serra, Ibiza, Spain







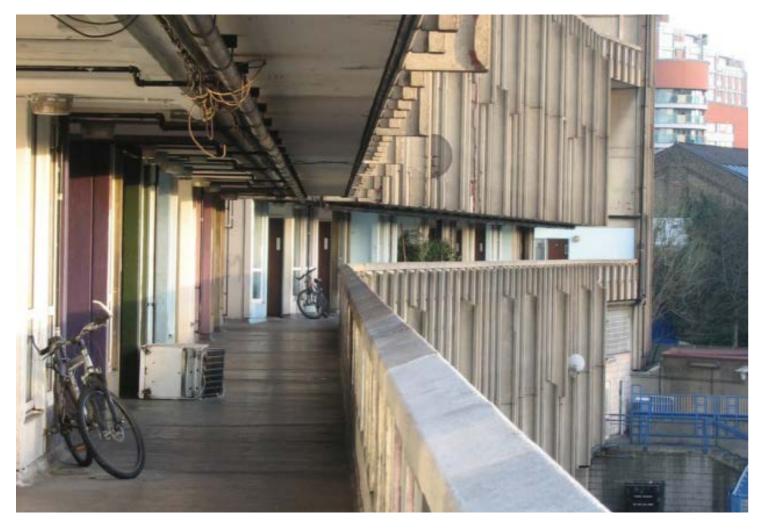


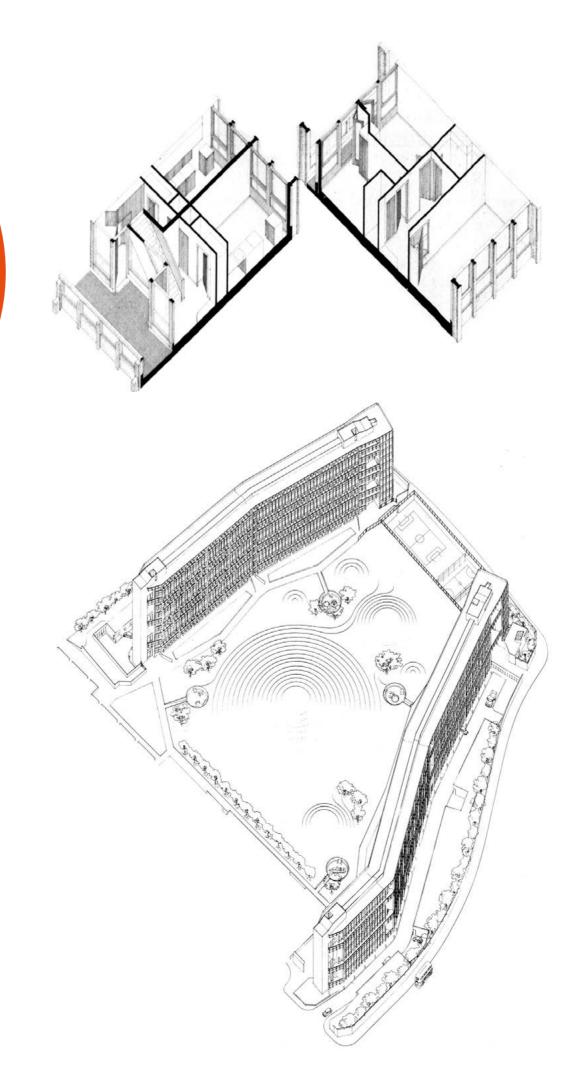
### **ALLISON AND PETER SMITHSON**

Robin Hood Gardens, 1972-1974









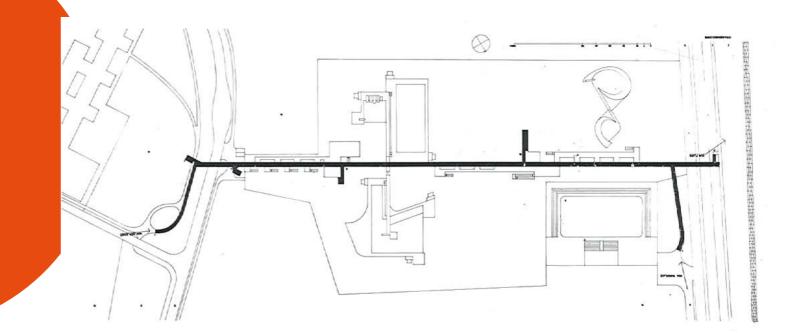
## **AURELIO GALFETTI**

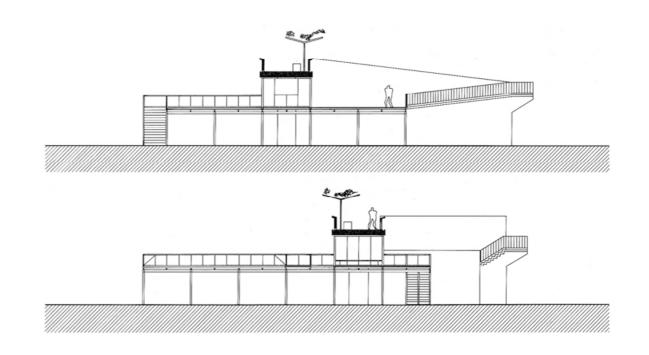
Bagno pubblico, 1967-1970 Via Mirasole 20, 6500 Bellinzona











#### **JOSEP MARIA JUJOL**

**Metropol Theatre, 1908** 

Rambla Nova, 46, 43004 Tarragona, Spain





