The Politics of Memory

The Politics of Memory: Authenticity and the Artifice

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Foreword

After accepting my Byera Hadley Scholarship and before commencing my travels I began to research large amounts of buildings, cities and ideas to try and gain some sense of the way in which my conceptual bearings may be aligned over the foreign geography that lay ahead. Much of this initial study is inherently embodied within this research document, there is however one source that I feel the responsibility to acknowledge with specific thanks in the opening of this project.

Three months before landing in Europe I came across a book by Andeas Huyssen titled, *Present Pasts; Urban Palimpsests and the Politics of Memory*. The discovery was made whilst conducting an Internet search for other sources relating to my subject matter. The summarizing information accompanying the book's profile was reasonably specific and seemed incredibly relevant. However it was the title of the book and its surrounding jacket illustrating the Brooklyn Bridge, the New York skyline and the ghost of the Twin Towers that appeared simply too profound to ignore. I bought the book judging it by its cover.

Andreas Huyssen's case studies moving across the globe as well as through the mediums of architecture, cities and art proved incredibly formative in my evaluation of urban environments and the construction of my interviews. It is with great gratitude that I acknowledge his work and insight.

Finally, I would like to thank the NSW Architects Registration Board and the Byera Hadley Scholarship as well as my friends and family for all of their support.

Introduction

Memory

Culture is made manifest through many mediums, but perhaps architecture is one of the most confrontational. Architecture is negotiated in nearly all urban interactions; it is home, work, community and character. Architecture is built, torn down, abandoned and rebuilt. As time decays its surfaces, traces of past significance are left behind as legitimate artifacts to be subjectively interpreted by their present day inhabitants. The city of collective memory is a living museum that presents the rich palimpsest of the past to its populace as they interact in daily life. The city becomes the essence of culture, pulsing in a constant flux between storing and rewriting the fables of place.

Our memory stores, catalogues and recites moments of our past. Information gained from an experience of a prior situation that helps us understand the way in which we must act in response to specific engagements in the future. This mode of human activity provides us with both the inherent intuition and rationalized reaction required to perform developmentally as individuals as well as a collective society. As one uses references of past behavior to govern reactions to specific scenarios, memory becomes a critical pathway to developing individuality or personality. As personal experiences vary from those around us, different systems of reaction are imparted in the person's unique collection of memory providing individualism. "We are at any moment the sum of our moments, the product of all our experiences"[1]

Memories however, exist within a fluid and ever-changing continuum. The way in which one perceives his or her own experience is influenced by other occurrences whether they are encountered first hand or through other intermediary exposure. "We are continually made aware not only of our own previous thoughts and actions, but of other people's, whether witnessed directly or learned about second hand. Even the imprints of exceedingly remote

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1   Quote from A.A. Mendilow
David Lowenthal, , *The Past is a Foreign Country:* (Cambridge, Cambridge University Press, 2009), 185

experience can come into consciousness."[2] The *moment* as described above, is influenced by ones absorption of the experiences before it and similarly reconfigured and remembered differently contingent upon experiences that occur after it. A memory one has as a child may be understood, and viscerally recalled entirely differently as an adult because the adjacent or connected memories that frame and contextualize it have distorted, been replaced or been forgotten. Memory is therefore a completely authentic as long as it continues to be a subjective account. While the memory may shift to be remembered in a completely different way, it remains absolutely accurate as the experience recalled by its owner.

If memory has the virtue of creating individuality, then memories of the broader society can be seen as the generator of a collective culture; the difficulty however lies in the means of curating the individual experiences. Where more than one person experiences the same moment or phenomena they will share fragments of the shared event. However a contestation inevitably occurs during the process of verification. Deciphering the subjective interpretation as to provide an agreed account of *'what actually occurred'* requires reasoning between multiple sets of recalled information. The product of the event

becomes substantiated as history, no longer baring the pure, undiluted ownership of memory.

Where memory offers a recount that can be considered authentic as an experience framed by the holistic individual. History feigns objectivity. The process of writing history is the accumulation of evidence acquired from multiple sources and arranged as to provide the most likely outcome. What actually happened is never understandable experientially because it always remains in the past.

"History differs from memory not only in how knowledge of the past is acquired and validated but also in how it is transmitted, preserved and altered.
We accept memory as a premise of knowledge; we infer history from evidence that includes other people's memories. Unlike memory, history is not given but contingent: it is based on empirical sources which we can decide to reject for other versions of the past."[3]

The nature of history is therefore an *ideal* constructed from multiple experiences; completely malleable not by changing what actually happened but by rearranging the evidence of its perception.

2   Ibid., 186

3   Ibid., 212-213

Otherness

All memory contains an otherness because it is distorted during its perception and storage by the surrounding physical and social context. However at the point of its documentation into a larger milieu of *pseudo-collective memory,* the curation of its content reformats what was a subjective experience into an agreeable historical account.

It is important here to discriminate between two seemingly similar ideas; the 'memory *in* the group' and the 'memory *of* a group'[4]. The claim that a memory can exist 'of a group' means that it would apply strongly to the group in its entirety. Claiming that a memory is remembered 'in a group' infers that it is a memory that exists within a number of people in a particular community. Where the nature of having a memory that applies to an entire group is highly improbable, it is an ideal that should be explored because of both the incredibly closed nature of its assumption, as well as the incredibly fascist system required for its implementation. A well-known example of such as system of governance can be seen in the science fiction novel, *Nineteen Eighty-Four,* by George Orwell.[5]

Orwells' book illustrates a political-fiction where cult party leader, Big Brother, head of the fictitious English Socialist Party (INGSOC), maintains power by controlling knowledge of the past. While the novel is purely fictitious, its reference to the Stalinist and German National Socialist regimes are narrated throughout the book. The probability of a collective memory existing *of* a community is highly doubtful. However, the mid 20th century saw a number of attempts at its application; regimes attempting to remove large sectors of the past altogether (Nazi book burning) or continually alter its contents (Stalinist's constant rewriting of the Soviet Encyclopedia[6]).

The notion of a memory existing *within* a community refers to the idea of collective consciousness. A communal sense of decorum, morals and ideas that are generally acknowledged *in* a community or society providing what can be

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4   James Wertsch, *"The Narrative Organization of Collective Memory,"* ETHOS, Vol. 36, Issue 1 (2008): 121

5   George Orwell, *Nineteen Eighty-Four* (London: Martin

Seckler & Warburg, 1970), 267
Conversation between Big Brother and Winston
"Nonsense. The earth is as old as we are, no older. How could it be older? Nothing exists except through human consciousness."
"But the rocks are full of the bones of extinct animals – mammoths and mastodons and enormous reptiles which lived here long before man was ever heard of."
"Have you seen those bones Winston? Of course not. Nineteenth century biologists invented them. Before man there was nothing."

6   David Lowenthal, *The Past is a Foreign Country* (Cambridge: Cambridge University Press, 2009), 207

understood as a generalized notion of its culture.[7] The production of a communal viewpoint requires that a number of members within a society understand these values and actively recognize and implement them. Collective consciousness therefore becomes something of a living history, existing only for microseconds before it is partially consigned to the past and outmoded by its reinterpretation. In the same way that history can be altered through its rearrangement of evidence, the validity of collective consciousness hinges on the interpretation or reinterpretation of its providence. The culture of a society exists in its specificity at the interface between history and memory. The organization of fragments of a past that no longer exist, as to provide a history of what may have happened and how it was experienced.

It is the principle concern of this work to explore this interface; the mode in which memory is recounted as history and the ways in which the artifacts of the built environment and art practice can act as its curatorial agent. The work will examine artifacts specifically addressing the way in which their construction affords interpretation and the process in which it affects our perception.

This project will consist of three main chapters,

The Curation of Trace, *The Negotiation of Trace* and *The Creation of Trace*. The Curation of Trace refers to a process whereby a series of artifacts are placed into a considered relationship that provides perpetual referencing between the objects and the metanarrative implied by the conglomerated whole. The Negotiation of Trace seeks to explore the boundaries of the artifact's content and its designed context, offering an insight into the shifting definitions of 'authentic' and the 'artifice'. Finally the creation of trace will examine the idea of performance and reenactment as a mode of memorialization and question whether it has the capacity to provide shared authorship and sustained collective memory.

Much of the research conducted for this project was undertaken over a period of fourteen weeks across six countries previously effected by the conflicts of World War Two and the paranoia generated by the Cold War tensions. While this physical and political geography had a huge effect on many of the buildings and cities that I visited, it was not the only past that was occasionally made present. This report seeks to outline a multitude of historic impacts; chronologically positioned across European history and politically positioned between the en masse struggles for power, and the importance of traditions in vernacular, domestic space.

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7   James Wertsch, "The Narrative Organization of Collective Memory," *ETHOS, Vol. 36, Issue 1* (2008): 122

Curating the Trace

Ruins bare an interesting agency precisely because of their incompleteness. Where the nature of curating historical account through writing demands finding the connection between information, a ruin simply provides fragments of what once was. In her article *The Aesthetics of Ruins: A New Category of Being*, Florence Hetzler provides her account specific to the ruin being a man-made object that was ruined during weathering. Her proposed definition of what a ruin is can be enlightening when examining artifacts of the past or monuments.

"The aesthetics of ruins is important because of the inescapable interplay with nature that the man-made works have at every moment of their existence and at every moment of their insistent redefinition. A ruin can be defined as the disjunctive product of the intrusion of nature without loss of the unity that man produced. This product must be semiotically different from that of the man-made work when first made."[1]

When experiencing a ruin the subject is positioned to determine the unstated wholeness of the

1   Florence M. Hetzler, "The Aesthetics of Ruins: A New Category of Being," *Journal of Aesthetic Education* 16 (1982): 105

fragments. This allows the viewer to consider the new work that is left undisclosed by the ruin. In its purest and un-intervened state, the ruin allows the viewer to imagine what was once there by illustrating only what *is* there. The ruin then beckons a direct phenomenological response, where accountancies of history or memory explain pseudo-factual information, the viewer responds to the ruin viscerally; approaching from their senses and generating a first-hand experience from which they produce a memory.

A monument however, is not as impartial in the way it displays information as a relic. Where historic account requires an ordering of evidence, the monument curates historic traces. These traces, be they existing conditions of the surrounding context or invented signs that act to symbolize attributes of the monuments purpose, are organized as to display an account of what has occurred. The curation process has command over the narratives structure; enforcing histories, forgetting them, making ideological undertones visible and in some cases manipulating a scene to make the context invisible or irrelevant. What is

however critical to allowing a phenomenological response from monuments, is providing the scene unfinished so that the viewer can superimpose their own conclusion. Kevin Birth talks about monuments in his text; *The immanent Past: Culture and Psyche at the Juncture of Memory and History*;

"When confronted by traces of the past there becomes a human need to justify it by providing a narrative as a means of connecting it with the present in a way that affords the coupling of memory to context. … The existence of the past in the contemporary consciousness is the result of cultural and psychological processes at work in the present. The remnants of the past may confront us and demand a narrative production of the past. Ruins grab our attention and arouse our curiosity. The purpose of monuments is to attract attention. In fact, the creation and maintenance of monuments often involves a great deal of attention being paid to the discursive messages that accompany the sensory impression. Monument's can provoke "unfinished business". Such business can be can be unfinished in two senses: the attempt to determine memories in the future of the present's past, and to provoke memories of one location's past in visitors."[2]

2   Kevin Birth, "The Immanent Past: Culture and Psyche at the Juncture of Memory and History." *ETHOS, Vol. 34, Issue 2* (2006): 181,182

Birth's inference that a monument can "attempt to determine memories in the future of the present's past"[3] is particularly interesting in its relationship to the collective consciousness. The building of a monument may in its fragments be representative of an event or a previous historic idea, however the monument itself can be framed not as to illustrate that period in time or ideology, but rather to make comment on it from the present. While the experience invoked by a monument may not be entirely authored, monuments bare an inherent ideology.

Where the fragments of a ruin present themselves as a united set of man-made objects disturbed by *nature* and alluding to a once completed whole, the monument uses fragments of information, offering metanarratives of the plot, through which a story of commemoration can be constructed by the viewer.[4] Artifacts incorporated into a piece of architecture

3   Ibid.

4   Oxford American Dictionary – Monument
         noun
         a statue, building, or other structure erected to commemorate a famous or notable person or event.

offer an even more complex engagement with the viewer. Where the monuments primary purpose is to explicitly commemorate a notable, person, event or idea; architecture must perform to other requirements such as space and function. In this expanded milieu, further concerns about how memory may be presented to the inhabitant must be acknowledged. The monument itself may take on an implicit or covert role within the building requiring the subject to experience the fragments over a much wider range of space with or without it being apparent to them. The other faculties of architecture such as program and circulation may themselves be used, without presenting physical fragments of the past, as a means of acknowledging memorial. Finally as a designator of space, procession and function, architecture is considerably powerful in its ability to force very specific scenes and very specific interactions upon the inhabitant.

This chapter will analyze the curation of artifacts in a number of recent radical architecture and landscape architecture projects. These will include Peter Zumpthor's *Kolumba Museum* built over the ruins of the St. Kolumba Church in Cologne as well as Dow Jones Architects' *Garden Museum* that has been inserted within the deconsecrated Saint-Mary's-at-Lambeth. *The Centre for the Documentation of the Third Reich* will then be illustrated as a political intervention offering commentary on the ideology that generated the original building. *Harbour me Celia* by Peter Haimerl will be studied as a sturdy, dogma driven project that seeks absolute clarity in its positioning as an interface between old and new. Finally, AllesWirdGut's *Open Air Festival Arena* will be analyzed in the way it incorporates cultural amenity within a historical scene without compromising the existing function of the space. All of these precedents will be studied specifically in how they respond to their context as well as the frame of reference that they provide as a means of imparting the past in the contemporary consciousness.

Kolumba Museum

The existing structure in Zumpthor's museum is sited within the central Cologne landscape and carved with the palimpsest of histories between the roman times and the 20th Century. The main bed of historic fragments is the remnants of the St. Kolumba Church, a Romanesque structure destroyed in the bombing of World War Two. Surrounding the gothic walls lie the excavated foundations of roman residences and the modernist chapel designed by Gottfried Bohm labeled the *Madonna in Ruins* as to signify the surviving statue of Mary enclosed in the structure..[5]

Zumpthor's work links the narratives spanning the foundations of the St. Kolumba Church with the original siting of the museum previously located next to St. Stephen's Cathedral using the sole service of architectonics and spatial designation. The museum provides a textless monument to the many eras of Cologne.

The walls of the new building rest directly on the fragments of its predecessor tracing the existing outline with absolute precision.[6] The surrounding

walls bare bands of small, glassless apertures denying light to the stained glass windows of the internal chapel, but providing moments of wind and noise from the surrounding street. The tectonic effect brings two interconnected results; the use of a single material for the external walls forge the series of ruins together as a single monument whilst retaining a conscious connection to the outside environment through the glassless openings. Zumpthor's walls both unify the structure through enclosure and prevent its complete musealisation with a perforated skin.

The new building's structural foundations spring carefully from precise points around the roman ruins visibly juxtaposing the roman foundations with their evolved replacements.
A wooden bridge has been created that enables the subject to meander over the top of the relics, providing a twisting axis of circulation around Bohn's chapel at a similar relative height. While entry to the Chapel cannot be gained from inside this room, it is addressed with contextual sympathy; The shift between the *Church of St. Kolumba* to the chapel of *Madonna in Ruins* is recognized with a continuous floor height between the two enveloped structures. Mary, the human mother of God, *walks directly on the ground* as referenced in other Churches of Mary including Antonio da Sangallo the Elder's, *Madonna di San*

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5   C.S., *"Kolumba in Cologne – A Museum for Art"* Detail *(English Edition)* 1 (2008): 16

6   Rita Capezzuto, *"Light in the Castle"* Domus 909 (2007): 38

Biagio.

Adjoined to the church topography are the gallery rooms that display iconographic artworks from eras in history spanning early Christian periods to the present.[7] The circulation takes the inhabitant vertically through a sequence of rooms before delivering them to a central node surrounded by three different gallery spaces. The stairs linking the ruins with the central space employ vertical volumes reminiscent of the aisles running parallel to a church's nave. The highly internalized gallery spaces offer intermittent views over the city with floor to ceiling glass panels that attempt to frame Cologne itself a living artwork.[8]

At the very end of the museum a small bench seat is positioned to view across the space to one of Zumpthor's large glass windows. The final room is incredibly understated within the greater setting that includes an incredible repertoire of artwork and two millennia of archeological artifacts.[9] It is this room however, that pulls the story of the Kolumba Museum together. Through the window and over a patchwork of city rooftops, the twin

7   C.S., *"Kolumba in Cologne – A Museum for Art"* Detail *(English Edition)* 1 (2008): 17

8   Rita Capezzuto, *"Light in the Castle"* Domus 909 (2007): 40

9   C.S., *"Kolumba in Cologne – A Museum for Art"* Detail *(English Edition)* 1 (2008):, p16
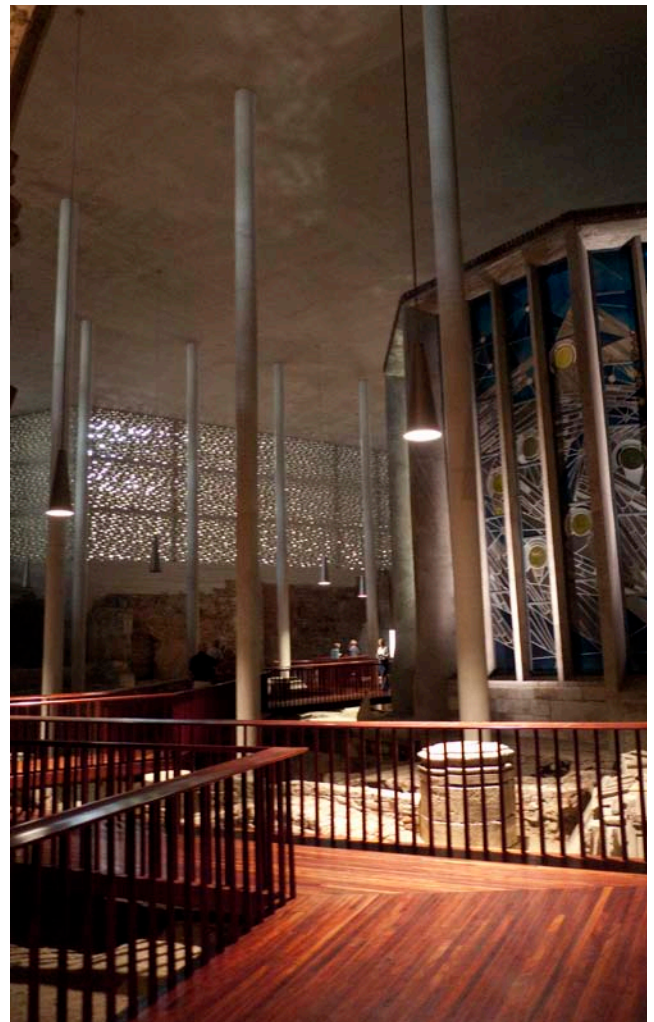
spires of the Cologne Cathedral can clearly be seen; an intrinsic symbol of the Kolumba Museum, detached by distance but captured within a picture frame.

The Cologne Cathedral has two ontological connections to Zumpthor's museum. It was in the buildings surrounding the cathedral that the original Kolumba Museum was situated before its insertion over the ruins of the church. Where the church of St. Kolumba along with the other thirteen churches of Cologne was almost completely destroyed during the Second World War, the city's Cologne Cathedral miraculously survived despite its intensive bombing. In the flattened aftermath of World War Two, the High Cathedral of St. Peter stood testament to the city's survival. The museum can be seen as illustrating and ultimately monumentalizing the destruction and survival of the city; building remnants tied together by the musealised artwork of the city's primary faith.

Zumpthor's project knits together fragments of the ruin with stone and glass to provide a commentary on Cologne and its history. Kevin Births notion of 'unfinished business' is strong within the Kolumba Museum. Where the apparent subject of the buildings is expressly outlined as being the destroyed St. Kolumba Church, the hidden narrative places its artifacts in a sequence
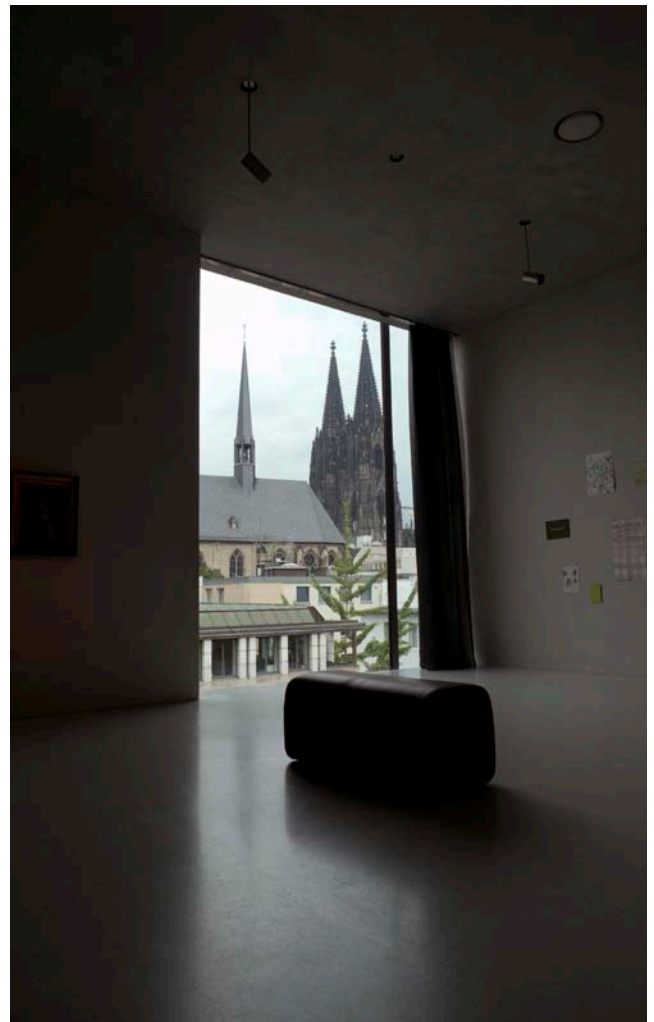
that make visible the chronological constructions of its surrounding city. Zumpthor begins with the fragments of the roman residences and the Romanesque parish church, provides a display of artworks referencing a narrative of papacy, and ends at the survival of Cologne shown in its immediate present.
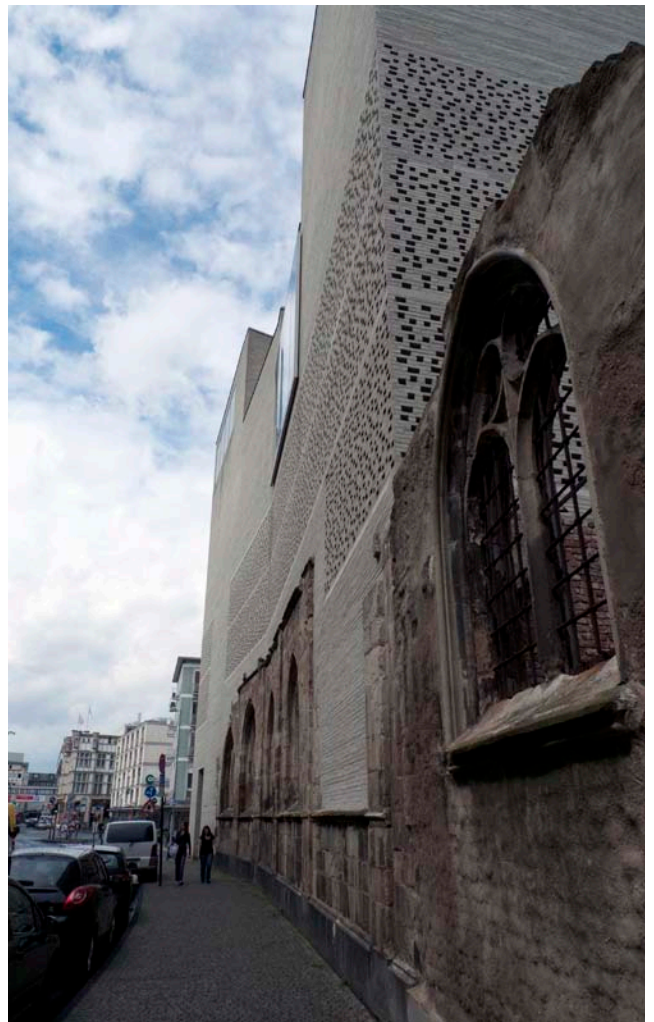
The Garden Museum

Where the Kolumba Museum tectonically amalgamates the traces of its previous buildings, the Garden Museum began its design process with a dogma of separation performed through the single metric constraint of 200 millimeters. [10]

St-Mary's-at-Lambeth, the existing church in which the new building is sited, has components dating back to the 15th Century. A large part of the building was reconstructed during Victorian times with extensions and improvements added by architect Sir Phillip Hardwick and after the Second World War the bomb-damaged building was again repaired. The site in South London stood layered in six hundred years of construction, ruin and repair. While the church had long been deconsecrated and no longer stood in its original form, it still had history sewn into its grounds; bricks, mortar, blood and bone. Slated for demolition in the 1970's it was saved by the historic importance of a tomb buried in its rear garden. The tomb of John Tradescant, a

10   Interview with Alun Jones on 9th of July 2010.
"The only place it touches the building is the floor and that floor was put in ten years ago. So the respectful distance between our structure and the existing building was one of the key generative ideas on how we then established the form and the geometrical disposition of the building."

famous plant collector of the 17th century, offered the public lead by Rosemary Nicholson enough historic purchase to save the church and gain a 99-year lease. Tradescant's occupation as a plant collector was translated into the function of the building as a Garden Museum for London.

The conceptual intention of the insertion is well defined. Dow Jones Architects have constructed the building to make it very clear which parts are original and which are new by employing a constrained set of contemporary materials that completely contrast the masonry walls. Almost the entire intervention is constructed from the cross-laminated timber product, Eurban, which has been left raw and unpainted as to enforce autonomy in its disposition and a dichotomy in its relationship with the church.

This notion of autonomy is emphasized by the structure's second story. By extending its vertical axis the intervention is afforded its own three-dimensionality and placed in an embryonic separation to the surrounding stone structure. The generous volume of the church building is constrained by its limited floor area, presenting an interior of incredibly vertical spaces; much higher than they are wide and shifting in fenestration as they move towards the steeply pitched roof. The two-story intervention within the cavernous

church provides the Garden Museum with on opportunity to react to its constantly shifting wall surface. A 'belvedere' is an archetypal structure employed in landscape architecture since roman times. Aimed at separating the inhabitant with their immediate foreground, the belvedere is reached through a procession of stairs before providing foreign panoramic views over an already familiar landscape.

The second story of the new structure delivers a belvedere that address's the church's interior as a previously unseen view. The new outlook exposed by the Eurban balcony has two different effects. The view provides a visual interaction between the two floors causing a constant shift in the projection of the inhabitants eye; a dramatic reconstruction of the church typology originally designed to keep a direct and linear dialogue between the nave and the altar. More importantly, parts of the balustrade are adjusted or removed to provide specific moments of visual and physical interaction with elements of the church normally inaccessible to the public. The outdoor landscape can be seen through the stained glass windows; the stone church arches can be touched by hand; and the holistic and linear church layout becomes reframed as a series of separate moments.

In a structure with two sets of walls, two interiors

and a landscape of columns and stained glass, the question of context becomes a particularly important. The existing building is not the ideal location for a museum, especially a museum dedicated to gardening. But the introduction of the idea about redefining (or refinding) the landscape as the context becomes an incredibly interesting position on which the project rests.[11]

The notion of turning a church into a museum is incredibly difficult because of the nature of its inherent iconography; the site is contested between the new function and the icons that decorate its material. Dow Jones Architects turn the church interior into what they describe as a carapace[12]. A 15th Century church not destroyed but desaturated to become a shell. By allowing the visitors to see the iconography from different perspective, as a landscape viewed from a belvedere, the familiar matter of the church is rediscovered devoid of its 'foreground' and the religious iconography is removed from the project precisely by showing it.

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11   Ibid.
"Just what is the context of a museum in a church that isn't about churches, it's a museum about gardens which just so happens to be in a church because in the back garden is the tomb to John Tradescant the great plant collector from the 17th century."

12   Ibid.

DOKUMENTATIONSZENTRUM
Reichsparteitagsgelände
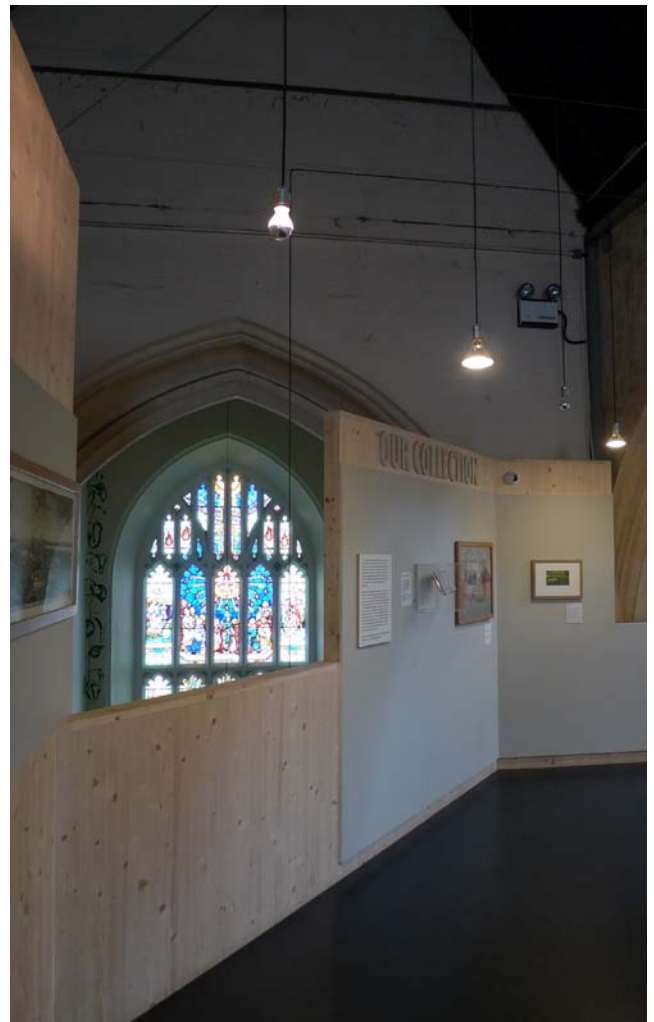
Centre for the Documentation of the Third Reich

The Kongresshalle in Nuremburg has been a building of much debate since the end of World War Two. As the largest surviving German Nazi building and the Third Reich's congressional center, it remains a powerful architectural artifact of an abhorrent historical period. After the collapse of Nazi Germany, the Kongresshalle lay unfinished and Speer's surrounding 20-hectare master plan was abandoned generating a debate in regard to its future. "Its fate became the object of endless argument between those in favor of removing all traces of National Socialism from the new Germany, and those who advocate the preservation of the physical record of that period not to glorify it, but as a reminder and a warning."[13] The rally grounds, once a valiant setting for Nazi demonstrations, have since been littered with recreation facilities in an attempt to ignore and forget the sites history; the Kongresshalle however has incurred a different fate. Gunther Domenig has transformed the building into a Centre for the Documentation of the Third Reich, a function that establishes a confrontational response to the surrounding rally grounds in their entirety.

The new building largely remains embedded within the old Kongresshalle making only two visual architectural connections to the master planned site, the steel entrance penetrating the northern wall and the lecture tract perched above it. The dynamic steel entrance is created at a much smaller scale to the flat granite façade of the structure that it penetrates, producing a juxtaposition that initial surprises and then forewarns of the buildings contents.[14] This entrance is a continuation of the steel ramped corridor that bares the semiology of a 130-metre stake penetrating the neo-classical building at an angle and consequently destroying its symmetry. This component decomposes as it leaves the building high above the Kongresshalle's central courtyard to once again make comment on the power and order evoked by the old buildings scale. [15]

A huge amount of the projects conceptual girth rests on the shift in scale between the new and old structure. Domenig's intervention is always tight and constraining, a technique made most visible when travelling along the building spine. The steel and glass structure allows no more than three people across its breadth, encapsulating the viewer and preventing them from becoming part of

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13   Rita Capezzuto, *"Confronting the Architecture of Evil,"* *Domus* 847 (2002): 85

14   Ibid., 86

15   Claudia Kugel, *"Letting in the Light,"* *Architecture Review* 212 (2002): 65

Speer's abyss situated beyond. This acts to make the existing building even larger, understandable in its detail but completely incomprehensible in its entirety. Domenig's staircase distorts the buildings scale and offers moments of a human experience to a building of inhuman ideology; carefully navigating the visitor around the monolithic arches of the existing building through a sequence of suspended landings that allow a face-to-face viewing of the smallest details.

The vertically stacked elements comprising of a cinema, seminar tract and lecture hall have been inserted within the grand foyer at an angle to the buildings neoclassical order; separating the previous spaces that have been left unrepaired and maintaining the didactic theme that illustrates the buildings past.[16] The tension between new and old is further emphasized through a tectonic language that employs raw details with glass, steel and aluminium as well as an incredibly complex articulation between the thin intervening shards.[17]

Domenig is careful in determining how the new building abuts the old. The corridor seems to 'float' between the thick walls of the Kongresshalle due

16   Rita Capezzuto, *"Confronting the Architecture of Evil,"* *Domus* 847 (2002): 86

17   Jacob Kraul and Amer Ockrassa, ed., *New Concepts in Renovating* (Barcelona: Structure, 2005), 144

to concealed structural separation points. This gap between the new and the old instates an estrangement; the Kongresshalle becomes both artifact and gallery. There is one area however, where the new building consciously and visibly touches the existing structure. When extending through the columned hall, a vestibule originally designed for Hitler, the corridor deliberately grazes the large marble columns, once again maintaining the original room whilst removing its monumentality. 'Scraping the surface' of the old building is an appropriate narrative Domenig refers to in his story at every threshold. The new intervention allows the viewer to see between the marble facings into the brickwork constructed through concentration camp labor. A product muddled, poorly finished and constructed en mass; a reality, rather than a symbol, of the operations enforced by the regime under which it was constructed.[18]

The building appears as two structures determinate and frozen within two very different periods of political ideology. There is however a third, an immaterial architecture that sits at the threshold of Speer's granite coliseum and Domenig's steel shaft; the architecture not of the Third Reich's construction, but of its failure to see realisation. It
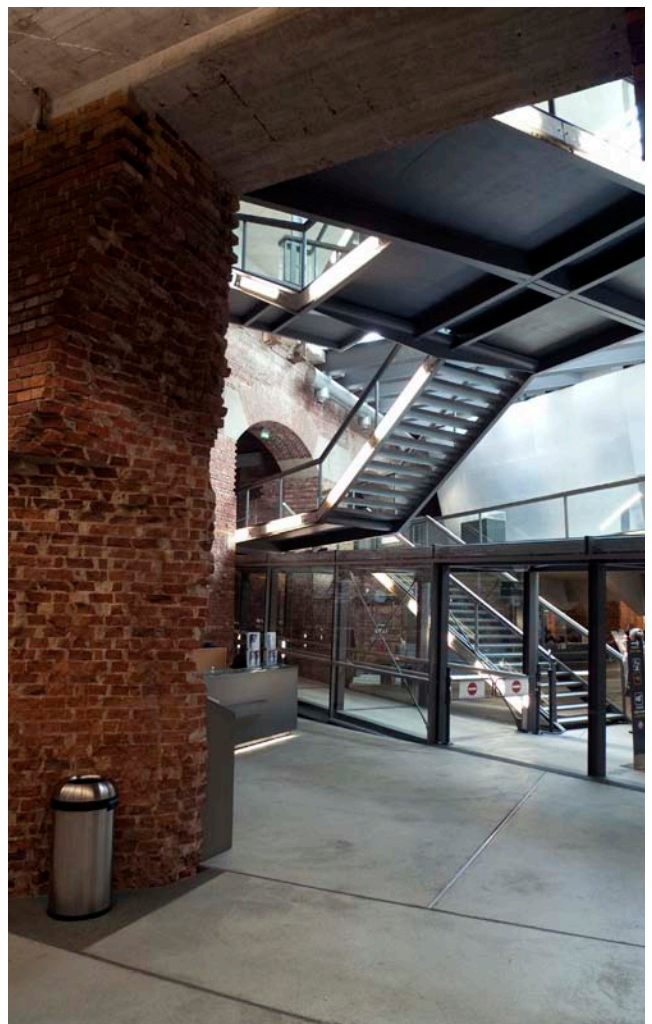
18   Claudia Kugel, *"Letting in the Light,"* Architecture *Review* 212 (2002): 65

is an invisible architecture of 'non-clad' structural brick walls, the lacking of finish and furnishings and the buildings overall emptiness. While the explicit steel stake is moving and powerful, the implicit curation of the buildings fallacy provides a heavy atmosphere, thicker even than the Kongresshalle in which it is wrapped.

The curation and exhibition of the existing artifacts is incredibly successful in the way it begins to reframe the historic period during which Speer's unfinished edifice was constructed. Critical to its success is the lack of destruction that Domenig has caused the original Kongressehalle. While there have been small areas of the structure removed or cut, the original building, in all of its megalomania, can still be understood as a whole. Between the steel and the masonry Domenig offers a space for interpretation; a frame through which the viewer can collect the fragments of both buildings and try to decipher the immaterial subject matter between them.
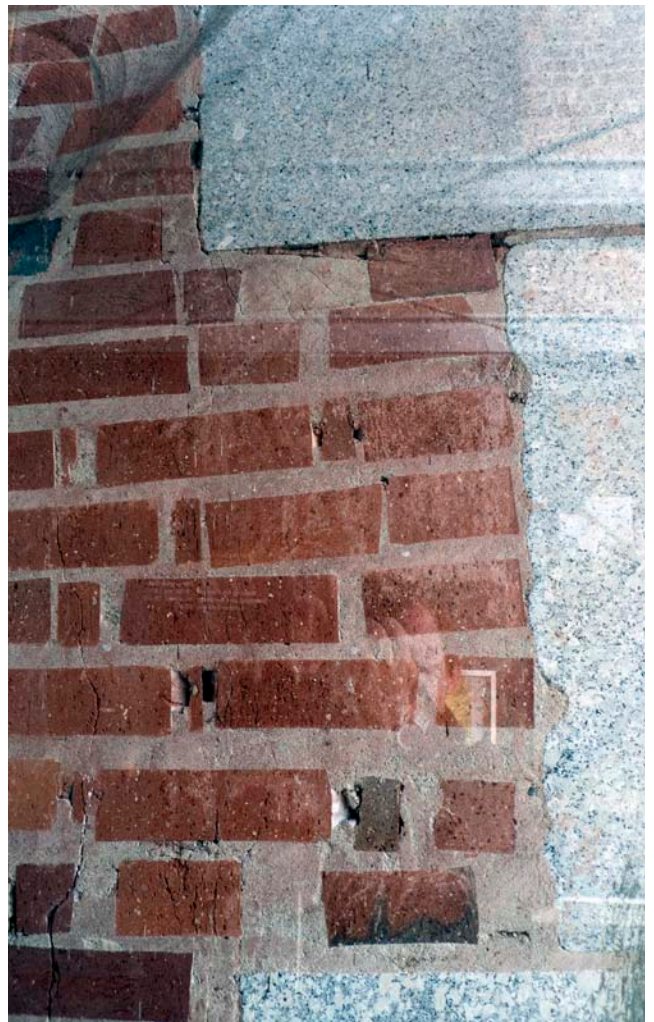
Harbour me Celia

Peter Haimerl, an architect from Munich, has completed his own house in the rural landscape of Veichtach, Germany. The project called, *Harbour me Celia*, is a renovation of a rare vernacular farmhouse within the Bavarian forest. During the 1930's many of the states old buildings were destroyed and many more were abandoned causing dilapidation that resulted in their eventual removal. [19] Today many of the few remaining dwellings have been placed as artifacts in 'historic' villages that are often many kilometers from their original context.

Haimerl spared his house from a similar fate. The surrounding residents were worried of the farmhouse's structural integrity but the architect was driven by the importance of the buildings history and the loss that would be incurred if it was moved to a museum or completely restored. A system was devised that allowed its continued use without compromising its integrity as an artifact whilst maintaining much of the deterioration that it had endured over time. The conceptual solution was to insert three concrete cubes in the parts of the house that had already been destroyed. These

cubes, all of them perfectly square in plan and almost square in in height, are instantly understood as foreign objects within the space. They are constructed with absolutely no fenestration other than their apertures and bare clean light grey surfaces on both the interior and exterior as to read like an single shell; an defined object rather than a construction of walls, floors and ceilings.

Haimerl explains that the concrete was poured with a composite glass mixture that was integral to both the structural performance of the cubes as well as his design concept. Importantly glass reflects the surrounding Bavarian industry that was prominent during the time of the original buildings construction. The architect refers to the concrete cubes as 'bubbles'; it is almost as if with their single material and simple proportions, Haimerl had turned to concrete when a vacuum of air wouldn't convince the neighbors of structural stability. It is clear that he desperately wanted to leave as much of the existing house untouched as possible[20].

The project has a very rigid dogma, an absolute separation of old and new as divided by the three concrete structures. In the territory of the old house the spaces and their function remained

19   Robert Klanten and Lukas Feireiss, ed., *Build-On; converted architecture and transformed buildings* (Germany: Die Gestalten Verlag, 2009), 112

20   Interview with Peter Haimerl on 30th of August 2010. "Everything that is there must remain"

unchanged, even the furniture that decorate these rooms were maintained from its previous life. Inside the boxes the spaces have a clear contemporary sensibility and modernized functions. The new built-in furniture has been created from the discarded materials that were taken from the original house during previous work 20 years ago. Haimerl describes, "In the new boxes there is no old furniture. If we reuse it we recycled it. That was one of the most important concepts for the project. There can be no mixing up."[21] Where there was nothing to recycle, Haimerl made aesthetic reinterpretations. The old house never had an interior bathroom and so without a preexisting item to reuse or recycle, Haimerl used the basins from the farmhouse as a precedent; reinterpreting the large rectangular troughs to create contemporary concrete baths.

It is clear that the house would be very difficult to live in. Large tracts of the original dirt floor have been retained, sometimes located as a feature that can be avoided, but often defining strips of earth that separate parts of the house completely. The inconvenience is seen as a virtue. Haimerl laments that in modernisms rush to make everything functional and perfect, atmosphere has been forgotten. The architect notes the importance of a primeval connection to history and refers to the

21   Ibid.
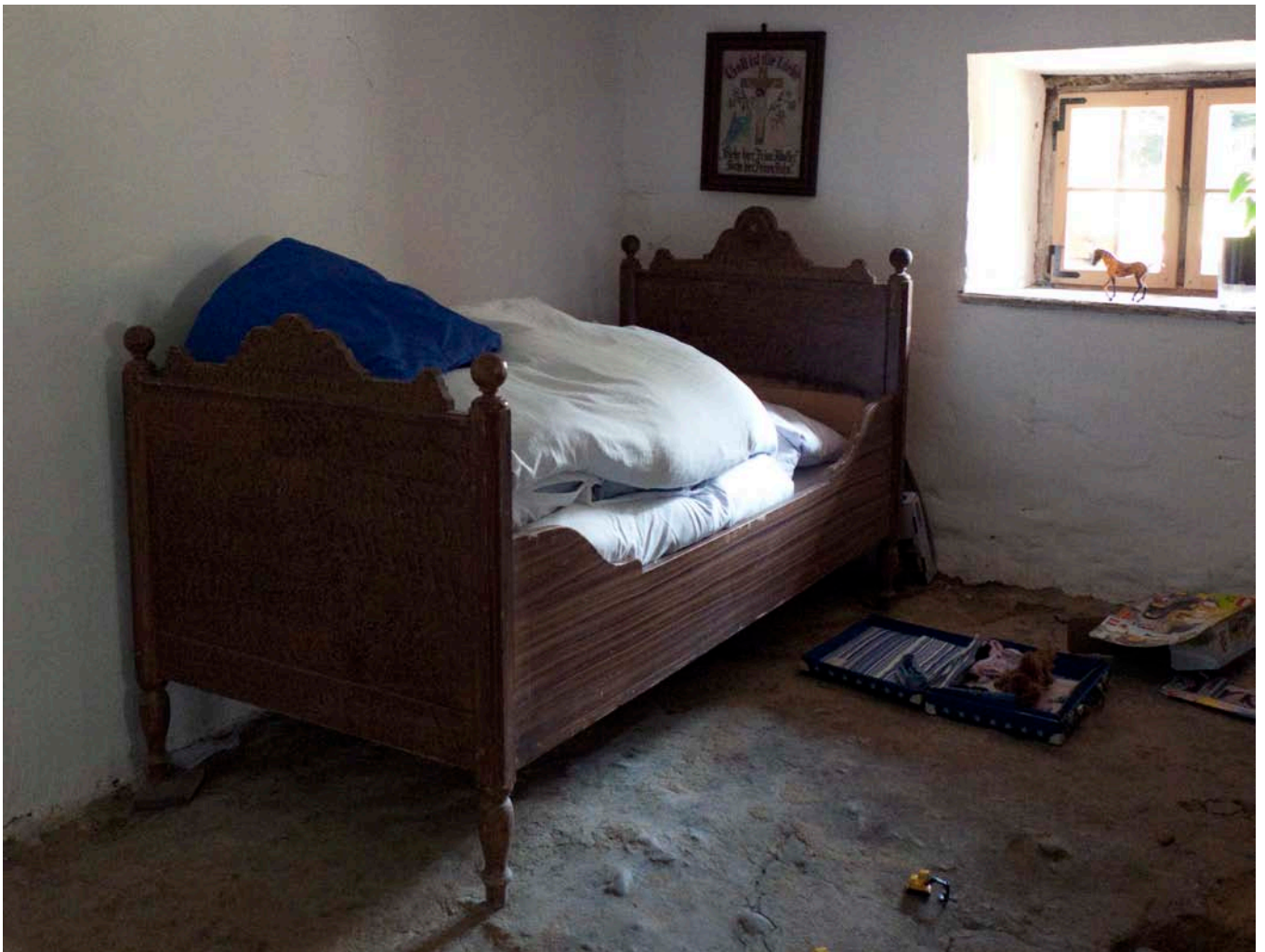
comfort of a home steeped in place.

"In modern times we have a problem that we are not rooted anymore. Architecture looks the same everywhere. And this is a big problem for the people and for the architecture. We have no idea why we do things like this or like that. But when they are rooted in history or in tradition it is much easier to get a deep or brighter image for architecture of the future."[22]

A relic it may be, but it certainly doesn't exist within the confines of a display case – the architect proudly lives in the house and relishes its testing and inspiring functionality.[23] Haimerl has programmed the way in which the house is occupied as much as he has designed its sequence of spaces. There are strict guidelines applying to the décor and a rigorous separation between old and new that defines the way something is furnished and even how one positions themselves within the interiors. The ideology that Haimerl has used to design the house has extended into the home's inhabitation; *Celia's* décor imposes its own dogmatic decorum.

However there is one drastic change that has

occurred as a result of Haimerl's intervention, the new boxes create a completely new spatial interplay between the existing functions of the home. As elements of structure, the concrete cubes enable the inhabitant to climb on top of them and to see fragments of the building that previously lay hidden as well as provide a second story to the existing interior. The concrete boxes and its peripheral effects have created and promoted a new spatial interplay within the structure; step ladders and swings link the existing floor to the ceilings and enable new visions of the buildings historic interior landscape. The way in which the tiles sit on traditional battens and their attachment to rough-finished log beams is for the first time in the house's history made easily visible. The concrete apertures expose windows surrounds and traces of their adjacent walls as framed icons. The demarcation of the dirt floor and the traditional compacted stone walls are seen in contrast to Haimerl's contemporary boxes. The new design certainly serves the architects wish to embrace the vernacular buildings traditions of place, it makes them accessible as experiential cues.

Here in lies *Celia's* dichotomy, while Haimerl hasn't moved the building nor turned it into a museum, he has placed on a pedestal; three concrete boxes *almost* analogous to a bubble. Haimerl's dogma of what is old should remain old is suddenly put

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22   Ibid.

23   Ibid.
"No I don't hope so. That wasn't what we wanted to have a kind of a museum aspect that we can grasp how they live before. But we wanted to use it as a modern house."

at odds with what is experienced. What is old does remain old, but it is unequivocally seen in a new light. When Marcel Duchamp placed a urinal on a pedestal at ninety degree's to its intended positioning, the object was given the space for a new interpretation. Until the nineteen sixties, Duchamp' *readymade's* were exhibited individually or in small groups. It was only his close friends, those who attended his New York studio, that were allowed to see the artworks as a complete collection. The collection in its entirety enabled the viewer to generate a complete understanding about not what the objects were, but what Duchamp was trying to show in them.[24] The object could be interpreted in a separate paradigm to the mass-produced readymade condition that the work was usually framed by; a space that allowed the viewers to construct an analysis of the previously unrecognized specific details.

Haimerl's project, *Harbour me Celia*, is a Bavarian farmhouse that has been placed on a pedestal with the same effect as Duchamp's urinal. The concrete boxes have successfully preserved original qualities of the Farmhouse. But they do so by providing the viewer with a different perspective of its form and consequently a new understanding of what makes the home important. *Celia* is

24   James Housefield, *"Marcel Duchamp's Art and the Geography of Modern Paris," The Geographical Review* 92 (2002): 477
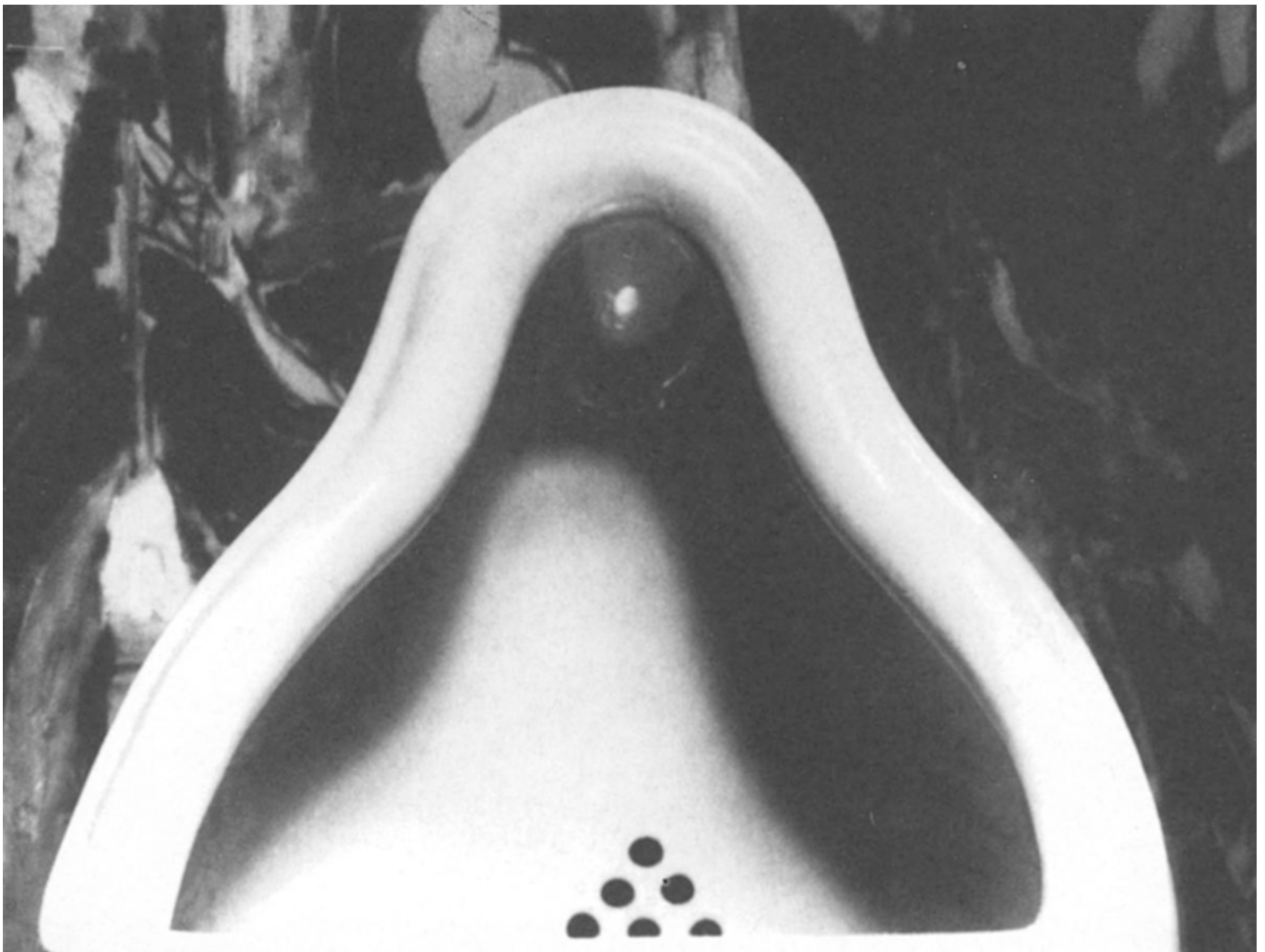
James Housefield, *"Marcel Duchamp's Art and the Geography of Modern Paris," The Geographical Review* 92 (2002): 479

monumentalized not through its cubic edifices but by making its intimate traditional qualities visible to the unsuspecting visitor.

Open Air Festival Arena

A roman quarry located in St. Margarethan on the eastern fringe of Austria occupies a topography that has been used diversely in the production of the country's culture. The stone cut from the site was used to furnish some of Vienna's finest buildings including the St. Steven's Cathedral in the capital's center. Still in operation as a Quarry, the augmented landscape has recently gained a second function as an outdoor event space.

The project was initiated by the occupants of the surrounding village who in the sixties began using the space as a stage set for their own amateur production of *The Passion of the Christ*. The community from the surrounding township applied themselves with ancient garb to then perform in the ancient ground. A site that was uncovered by the scraping of its surface as to provide materials to Vienna's monuments; the process not of construction but its obverse and a product not of architecture but of geography. The St. Margarethan site offers a connecting tissue between eras of the man-made preset, and the sedimented prehistoric.

Fifteen years ago, the quarry began its formal shift towards becoming an outdoor opera house, growing each year in its capacity but remaining neglected of any infrastructure. Eventually as the events expanded to accommodate 5000 seat's, the Viennese architectural practice, AllesWirdGut, were commissioned to make the space functional. An incredibly difficult project considering that the very character of both the place and its event are defined by an informal fluidity.

Herwig Spiegl, a founding director of the practice, explains that critical to his concept for the project was that the site remained informal in its nature. He wanted a place that continued to attract the people who had helped craft the performance space over the previous 50 years; an opera for people of all ages and classes, constructed as a matured fairy market complete with the transitory trucks carrying food, drinks and supplies. The St. Margarethan Event Space was to exist for a few moments during the summer months and then be left behind to the mercy of the weather and excavators.

The site can be seen as a canyon in the flat landscape, an unusual hole clearly imposed by man and machine but then partially reconquered by nature to become a haven for strange animals and unique types of flora. Spiegl explained the existing architecture of the complex;

"One thing is that we had the feeling that it is an already

designed space because its been sculpted by man, they did it very precisely, very sharp, nice, clear, they had already created the spaces, the only spaces that were missing was maybe a roof but you don't need it if the sky is your roof. So we wanted to do almost nothing."[25]

The intervention takes place in three separate moves; rows of seating focusing on two natural stages; a series of small amenity blocks providing the sale of tickets, catering, sewerage, and a car park, as well as preparation spaces; and a ramp providing access. The ramp twists its way through the cut stone cliffs allowing access between a twenty-meter change in elevation. The architectural intervention tells the story of the quarry by navigating the viewer through the chasm like spaces, offering views of the cliffs that frame the performance space; crafted from nature, machine and man. The quarry was the site of the international sculpture symposium in 1959 where attendees were asked to craft the space carving works out of the surrounding stone. Today, these works still litter the site; they form a desperate set of relics situated without obvious planning only to be stumbled across by the present day viewer. From the ramp many of their silhouette's can be seen across the surrounding hills. Alien to both the machine-made site and the surrounding environment; the sculptures are finely carved organic objects posing like totems

in the surrounding terrain. One specific sculpture was completed by a Japanese team during the symposium and proved a model for Spiegl's project. All of the other works are carved out of rocks to produce a new three-dimensional form. The Japanese team employed the opposite approach cutting an extremely precise groove from the top of the rock face, down its side and then into the earth below. During rain the sculpture collects water and channels it into the ground. The artwork is called the *Japanese Rinne* (Rinne is German for Gutter) and interests Spiegel because of its inverted form; the sculpture is formed inside the existing landscape instead of producing something new.[26] This subtle archaeological process became

a critical concept within the work aiming to uncover the latent opportunities dormant within the site.

The new intervention does not put the whole quarry on display except for a brief moment as the visitor travels down the large ramp and is offered radial vistas across the immense site. In all other moments, the landscape is only ever really understood in its details; the wavy rope-cut surfaces of the cliff's, the constant hiding and revealing of the spatial volumes behind pillars of rock and the sculptures that come into occasional interaction. The project seems to lack a middle ground, always either massive or minute until the performance begins, momentarily making sense of the entire manipulated surface. AllesWirdGut offer only hints of the quarry's contents, requiring the viewer to either understand its new function through the performance of its plays or to explore its existing function by walking beyond the boundaries constructed by the theatre. The new buildings are hidden within the setting and are often obscured by the rock formations or integrated together as deposits of program. The back stage area is possibly the most dramatic. Hidden behind an elongated rock column, only the buildings corners are visible providing a frame to the landform in front of it. The back stage area itself is set against receding backgrounds of quarried cliff faces. During performances the stage forms the plumbing. So this is called Japanese *rinne*."

first line in the constant layering of backing sets.[27]

The quarry still remains in use with cranes and machinery that can be seen and heard until the early evening. The sounds and the dust that occasionally intervene with the otherwise serene canyon still provide a constant presence of the working quarry. A quality enforced by the materials of the new architecture relating not only to the machinery but to the quarry as well. Coreten steel provides an aesthetic finish throughout the project; originally fine and black, the material has now rusted to produce a golden orange glow. The unfinished timber is now silver as its colour drips and the rough finished concrete is beginning to bare traces of lichen and moss. The project can be seen as an unorthodox struggle in the process of sedimentation. Spiegl talked briefly about his experience of the site over the five years that since it has been built. Every time he visits, the new architecture and its landscape have slightly changed. The formations of the terrain continually shift as more stone is removed from the ground and the new materials are reintegrated into the site by the weather, flora and fauna. He acknowledges that there is a fulfillment in allowing the space to continue to function as a quarry; an opera house that grows not only in its girth but also in its age; something that intrinsically resonates with the

people who visit it. The traditional nature of the space and its very reason-for-being become the artifact in AllesWirdGut's scheme. Continual transformation and maintained operation are harnessed as the content of the project and is continually referenced in the changing state of the context.

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27   Interview with Herwig Spiegl on 6th of October 2010.

Unlike a ruin, a monument or work of architecture monumentalising a series of artifacts builds a narrative around what can be visually seen or absorbed. A story is presented as the link to the various fragments of the past that attempt to narrate a bigger idea than the pieces themselves are able to communicate. The difference between a written historic account and a monument or a piece of architecture is that the representation of the latter allows room for interpretation and cognitive reconciliation within the consciousness of the viewer; an authorship that affords the construction of an individuals personal memory.

Zumpthors project can be seen as creating an account between the fragments of Cologne's past in three key ways. Firstly the architectural elements such and the walls, foundations and boardwalk forge the existing ruins together so that they are not only displayed but utilized. The continued use of these elements acts as to ensure their function as a living building element, not a object within a museum. Zumpthor then creates displays for the art that reference the papacy within the cities catholic context. These items are displayed as relics and unlike the building elements are arranged in a typical museum setting. This is successful because it affords flexibility and it is central to the concept of the building that the gallery is able to continue collecting works;

continuing to stitch the relics of the past with those of the present. Finally the Kolumba Museum displays the city of Cologne and importantly the Cathedral of St. Peter in its absolute immediacy through perfectly framed apertures. While Zumpthor captures a wide range of historical data, it is the history of the city that his monument appears to address holistically.

Dow Jones' Garden Museum, whilst being sited within a church, is exposed to a fundamentally different context to the Kolumba Museum. Where the Church of St. Kolumba was visible only in its ruins with exception to Bohm's chapel, the Garden Museum is situated within a deconsecrated, but very much intact church structure. The new function of the Lambeth museum was not derived from the church itself, but rather from John Tradescant's tomb situated in its rear Garden. The conceptual strategy for this building was then to turn something that bares significant and very visible religious iconography into a space that references the historically important tomb of Tradescant, a 17th century plant collector. Dow Jones Architects do this by constructing the interior as a landscape, allowing the viewer to examine the familiar fenestration and spatial configuration of the church in an unfamiliar way through the insertion of a belvedere. The intervention never touches the existing building fabric and yet completely

redefines the way in which it is perceived; the historic building fabric is both retained and made invisible.

Where Dow Jones Architect's use the process of insertion to cause a disappearance of the iconography of its context, Gunther Domenig displays the existing building making visible all of its hidden symbolism. The architect does this in two key ways. The spatial configuration and sculptural form of his intervention provides the viewer with an enhanced understanding of the Kongresshalles megalomania in both its scale and neo-classical order; Domenig's insertion can itself be seen as a thin steel stake symbolically cutting through the center of it. The addition also allows views 'between the cracks' of Speer's building showing the very real construction of the Kongresshalle and making visible the slave labour used during its construction. With minimal destruction to its context, The Documentation Centre for the Third Reich makes evident a now deceased ideology by illustrating an invisible interface between it and Albert Speer's Kongresshalle.

Harbour me Celia by Peter Haimerl attempts to maintain the traditional value of the existing Bavarian farmhouse by implementing a strict conceptual strategy and inserting incredibly minimal architectural structures. While Haimerl's strategy is sensitive to its existing context it completely reframes the buildings content. The contemporary intervention refrains from further damaging any of the existing building but critically, it positions its previously unseen traditional details in a pronounced view to the occupant. The home therefore shifts from a place of inhabitation, to a place of traditional occupation enclosed by traditional architectural detailing. Where the house maintains certain neutrality, the construction as a *home* frames both relics and the traditions of occupation with a very strong memorial narrative. The *Open Air Event Space*, by AllesWirdGut, further implements the mode of occupation as the relic itself

AllesWirdGut's project for St. Margarethan delivers a monument to both the past and present not by signaling specific artifacts but by exploiting their actions. In creating a design that responds to the continued process of quarrying, the event space addresses the specific nature of the site as it promotes and participates in its deterioration. The St. Margarethan Event Space therefore becomes a monument through its continued disappearance, a process in which the audience takes part by participating or watching the seasonal ephemeral shows.

The methods in which relics or traditions can be curated through different systems of conceptual configuration are incredibly varied. The next component of this work will seek to understand the political implications of contextualising these fragments and the way in which various strategies of this framing have been employed at different political periods in time.

Negotiating the Trace

The nature of curating history resides in the ability to organize acknowledged events in a way that gives both reason and authenticity to the politics of the cities collective (or seemingly collective) ambition. It is therefore important to briefly define the word authentic and its apparent antonym, artificial. The definition of authentic is "of undisputed origin; genuine"[1] or "based on facts, accurate or reliable"[2]. Artifice, or artificial, holds the seemingly obverse classification, "made or produced by human beings rather than occurring

naturally, typically as a copy of something natural".[3] The definition of *authentic* or *authenticity* becomes very difficult when placed within the context of experience and memory. Memory, a single trace of experience, is inherently subjective; a moment in space and time received by the inhabitant and retained as a collection of visceral fragments. The nature of memory demands the perspective of the defined inhabitant or subject acting as his or her own individual filter, dividing and recomposing the fragmented sensorial information.

Negotiating the Trace has been written as a collection of case studies aimed at testing and exhuming the different relationships between the words authentic and artifice, to establish what role they play in situating an artifact in within the

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[1]   Oxford American Dictionary – Authentic
Adjective
1 of undisputed origin; genuine : *the letter is now accepted as an authentic document | authentic 14th-century furniture.* See note at genuine .
• made or done in the traditional or original way, or in a way that faithfully resembles an original : *the restaurant serves authentic Italian meals | every detail of the movie was totally authentic.*
• based on facts; accurate or reliable : *an authentic depiction of the situation.*
• (in existentialist philosophy) relating to or denoting an emotionally appropriate, significant, purposive, and responsible mode of human life.

[2]   Ibid

[3]   Oxford American Dictionary – Artificial
Adjective
1 made or produced by human beings rather than occuring naturally, typically as a copy of something natural : *her skin glowed in the artificial light | an artificial limb | artificial flowers.*
• (of a situation or concept) not existing naturally; contrived or false : *the artificial division of people into age groups.*

collective memory of a place and population. During this section of the work I will concentrate on a number of key projects including; the Chronica Boemorum and the Jan Huss Memorial, a number of Joze Plecnik's works within Prague Castle, as well as the Prague Castle Orangery and the Pathway under the Deer Moat. I will also examine M. Christine Boyer's investigation of the *artifice* as taken from her book *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*.

The city of Prague through its tumultuous political history provides an insight into the many modes of historical reconfiguration. As the boundaries and the political ideals of the city have evolved, various evolutions of government have been implemented and revolted against often using architecture and art as a means of its justification. Because of it relatively unstable past, Prague provides fertile ground for cataloguing the way in which static artifacts can be re-presented as a means of constructing a shift in political providence.

Revolutionary Bohemia

In 1119 AD Cosmas of Prague wrote his magnum opus, Chronica Boemorum (The Chronicles of the Bohemians). This book described the rise of the Bohemian people through a series of three volumes concentrating on Premysl the Ploughman and his seven dukes. Cosmas' works portray the establishment of the Bohemian State and the collection of its achievements that provide it with a historic foundation.

During the 19th century it was widely accepted by Czech Nationalists and their civilian counterparts that the Chronica Boemorum consisted of both romaticised myth and historical account. It was however the language used to write the Magnum Opus that was being brought into controversy. Previously it had been established that Cosmas' books were originally written in Latin as justified by its earliest found copy. However in 1817 Vaclav Hanka, librarian of the National Museum, claimed to have found a fragments of the work consisting of poems recorded in a Bohemian vernacular language.[4]

Hanka was librarian of the National Museum during

an unstable time in the history of Prague. At the start of the 19th Century there was a considerable push from the Czech Nationalists to forge their own rights within the Habsburg Monarchy. At the time of Vaclav Hankas' claim to finding fragments of the predating manuscript, the Czech Nationalists were pushing for reformations that would allow the Bohemian people to speak their Native Czech language. Through the unearthing of a seemingly authentic document, Hanka can be seen as reconfiguring the precedence of language in Bohemia as a means of qualifying Bohemian rights to this reformation. Through political and historical examinations it was declared that these manuscripts were artificial and they were denounced as forgeries.

The account of Cosmas and Hanka demonstrates the potential political implications caused by the translation and analysis of an artifact. Within their article *National Monuments: The Case of Prague*, Hurley, Merten and Germann write;

"What is interesting in this context is that the episode reveals the need that was felt to be able to prove the longevity of these myths and early histories, and, more importantly, to show that they had been composed in a language that was authentically Czech, a language that could reinforce the sense of a nation with a history." [5]

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4   Cecilia Hurley, Klaus Merten, Georg Germann, *"National Monuments: The Case for Prague," Centropia* 7 (2007): 7

5   Ibid.

The shifting icon of Jan Huss as a martyr, tyrant and national symbol of Czech sovereignty offers a second insight into the way subjective interpretation can be represented to adhere to the framework of different political agendas.

During the late 14th century and early 15th century Jan Huss, a Czech priest and scholar, spoke out against the moral failings of the Catholic Church from the pulpit of his own sermons and declared the need for religious reforms. In 1415, during what was meant to be reconciliation meeting, Huss was arrested, imprisoned and eventually burned at the stake during the Council of Constance. In response to the execution of Huss, his followers in Bohemia fastened their allegiance to his teachings, abandoning the practices of the Catholic Church and radicalising both Huss' religious views as well as their political ties to Czech Nationalism.

"There were pockets of satisfaction at his demise but widespread indignation seems to have been the general response. Alive, Hus had been moderate, even conservative, on many doctrinal and social issues. Dead, he became a martyr and his name and memory appropriated to validate doctrines and practices he clearly would not of approved of."[6]

 This reaction incited a series of crusades from

Pope Martin V. The Hussite wars lasted for 15 years between 1419 and 1434 through which Bohemia endured five separate major attacks. [7] By the time that peace had returned, the political effect could be felt throughout its churches; more than 75% of the state as well as the surrounding factions of Moravia and Czech Silesia renounced the Catholic Church and followed the teachings of Jan Huss. In the years following the repression of the Hussite revolution, the papacy outlawed Hussitism and re-enforced Catholicism as the state religion of Bohemia.[8]

It was during the 19th and 20th century that the memory of Jan Huss was again stirred in the minds of the Czech people. During this period, Bohemia was governed by Maria Theresa of the Austro-Hungarian Empire and later, in part, by Frederick II of Prussia. After years of repression imposed from lands beyond their borders Czech nationalism began to surface once again in Prague[9]. The city, now largely Catholic, was searching for vernacular iconography to embed within the city as a means of qualifying their own national identity. While the history of the Hussites illustrated a war against Catholicism 500 year's prior; in 19th century

6   Thomas A. Fudge, *Jan Hus: Religious Reform and Social Revolution in Bohmeia* (London: I.B. Taurus, 2010), 167

7   Ibid., 186-193

8   Ibid., 193

9   Cecilia Hurley, Klaus Merten, Georg Germann, *"National Monuments: The Case for Prague,"* Centropia 7 (2007): 7

Prague, Huss and his legacy became visible in a very different light. The Catholic majority pushed the religious wars of the Hussite struggle into the shadows of its nationalist narrative.

"After 1419, the Hussite revolt developed increasingly into a civil war, pitting the Czech Hussites against their German Ruler. And for the Czech nationalists in Prague at the end of the 19th century, the parallel between their contemporary struggle and that of the Hussites almost five centuries earlier was almost all too clear."[10]

Jan Huss was included in the list of iconic Czech national figures to be recognized with a monument in Slavin, a section of the Vysehrad Cemetary in Prague reserved for revered Czech personalities. In 1915, three years before Czechoslovakia was granted its independence from the Austro-Hungarian Empire, the Jan Huss memorial was unveiled in the Old Town Square of Prague; paid for entirely with public donations.[11]

10   Ibid.

11   Ibid.

Aquis, *"Sourced from Wikicommons"* (2008)

Prague Castle and Joze Plecnik

Prague Castle is sited on a hill to the north-west of Prague's medieval city. The castle looks down from across the Charles Bridge, over much of the city's Old Town and tracks the river as it strikes out in both north-south and east-west trajectories. As a visitor to Prague it provides a constant point of geographic reference; an easily seen landmark in most of the tourist-trafficked city. However, its breadth as beacon of the politics of the city travel much further than the eye can see. The Castle has always been the indicator above the political milieu of Prague, Bohemia, the Czech Republic, Czechoslovakia and the Habsburg Empire. Sensing the often hidden undercurrents of the state in which it rests, the castle acts as the signifier of political position and movement.

Plecnik, a Slovenian born architect, acted as the chief designer for Prague Castle between the years of 1920 and 1935. Elected to the position by Tomas Masaryk, the President of the newly democratic Czechoslovakia, Plecnik was instrumental and highly radical in the way he reformatted the existing building and its grounds to suit a vision for the new country. To gain some insight into how Plecnik operated, it is important to first outline briefly the evolution that gave life to the collection of buildings before he arrived.

Prague Castle was established in the 9th century as the Feudal Seat for Prague. It was during this time that the first church, the Church of the Virgin Mary, was constructed providing the castle with its initial walls. Up until the 14th Century the castle grew steadily incorporating newer modes of architectural fenestration as it expanded to include the Basilica's of St. George and St. Vitus as well as the service quarters required for their function. In the 14th century, Charles the 4th began construction on a Gothic cathedral[12] adding to the already varying milieu of medieval and Romanesque styles and a century later Benedikt Reijt built is masterpiece, the Vladislav Hall, within the castle palace. During Habsburg reign, Kings Ferdinand the 1st and Rudolf the 2nd conducted extensive renovations to the Castle and its grounds;[13] Rudolf the 2nd lived at the castle, a rarity during the Vienna dominated Habsburg period, and invested large amounts of money on both the Castle and its furnishings.

Between the 9th and 17th century, construction was undertaken as a means of necessary expansion or restoration in reaction to damage caused by fire,

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12   Caroline Constant, *The Modern Architectural Landscape*, (Minneapolis: University of Minnesota Press, 2012), 121

13   Ibid.

war, revolt and neglect. While during this period many of the building works had an agenda or political incentive, none proposed to address the castle in its entirety until the 18th Century.

Habsburg Empress Maria Theresa decided to expedite significant changes to the castle in an attempt to define it as a showpiece representative of her empire. "Because of the major building campaigns undertaken by Habsburg Kings Ferdidand 1st and Rudolf 2nd failed to give the castle the grandeur of comparable monarchic seats in Vienna or Paris, Empress Maria Theresa engaged court architect Niccolo Pacassi to transform the medieval castle, a fortified city with its piecemeal Baroque development, into a palace – an embodiment of Austro-Hungarian domination."[14] It was during this time that Prague Castle postured itself in a very different relationship against the rest of the city. Picassi constructed ramparts around much of the perimeter restricting visual and pedestrian access between the building components and the city below. Picassi also attempted to 'redress' many of the existing buildings in the Baroque style referencing the connection to Vienna and the Habsburg Empire beyond. Importantly, the function of the building also underwent change. Where King Rudolf the 2nd had chosen to live in Prague Castle, Empress

Maria Theresa maintained her position residing in Vienna, reserving the building for ceremonial occasion.[15] The effects of these changes left Prague Castle an introverted icon, controlled but unpopulated by an empire outside of its borders.

At the start of the 19th century, Prague became a proponent of a very different architectural movement this time manifesting itself outside the castle walls. The nationalist undercurrents had transformed Prague into an incredibly free thinking city that was significantly less constrained by the traditionalist views self-imposed on the other Austro-Hungarian States. The liberal thinking state of Bohemia was much quicker than its neighboring cities to adopt the new industrialist movement.[16] Prague, the major city of this state, had become the epicenter of this development. During the first half of the 19th century, new working and industrial suburbs began dotting the fringes of the city boundaries. This was further enforced at the turn of the century by the huge uptake in functionalist architectural ideas that began to permeate the city's built environment; the architects of Prague had taken up the modernist agenda and it was being expressed in a huge number of radical new

14   Ibid.

15   Ibid

16   Tomas Valena, "Prague: Continuity in Urban Reconstruction," Detail 4 (2005): 374

buildings.[17]

It was into this scene and circumstance that Joze Plecnik began his position as the new Prague Castle architect. While Plecnik cohered with many aspects of the modernist agenda, he was certainly didn't subscribe to the functionalist universal style of his surrounding contemporaries. His work demonstrates an understanding of architecture more closely aligned to that of Alvar Aalto, blending modernist principles with method, material and ideology specific to the region of his endeavor. It was this that appealed to Masaryk. Masaryk was looking for an architecture that wasn't necessarily timeless and universal but specific to the virtue and providence of the Czechoslovakian people.

One of Plecnik's key moves in his modifications of Prague Castle was to adjust the way people we are able to access it both visually from the surrounding city and physically through breaches he created in the existing walls. Plecnik carefully lowered Picassi's fortifications in key areas across the fringe of the Ramparts Gardens.[18] Where the

existing walls withdrew only in specific locations to provide picturesque views of the city, Plecnik's intervention afforded reasonably uninterrupted panoramas.[19] This was reinforced by pathways that escalated beyond the ramparts and a new gate offering access from the top of the stairs that joined the castle to the Lesser Quarter.[20] A huge terrace offering views of the entire Old Town of Prague was instated beneath the Winter Gallery and furnished with a stone pyramid[21] referencing other great civilizations of a previous time. The wall connecting the Paradise Garden to the Garden of Ramparts was dismantled preserving only three columns used to maintain the definition of the existing border. The Matthias pavilion was built at the edge of this historic threshold offering a space for visitors to withdraw from the garden.[22]

The Matthias Gate provides the castle with its major ceremonial entrance. Once only to be used by Habsburg royalty and people of importance, Plecnik's initial scheme for the entrance was to

17   Ibid.
"After 1918, Prague not only underwent a vigorous period of building, but developed simultaneously into one of the most important centres of the Modernist movement"

18   Caroline Constant, *The Modern Architectural Landscape*, (Minneapolis: University of Minnesota Press, 2012), 133

19   Ibid.

20   Ibid., 130

21   Damjan Prelovsek , "The life and Work of Joze Plecnik," in *Joze Plecnik: Architect: 1872-1957* ed. Francois Burkhardt, Claude Eveno and Boris Podrecca... (Cambridge: MIT Press, 1989), 56

22   Caroline Constant, *The Modern Architectural Landscape*, (Minneapolis: University of Minnesota Press, 2012), 132

seal the upper portion with glass acting a symbol of departure from the times of monarchy as well as ensuring that the main gateway into the castle could be seen at all time.[23] Plecnik placed 25-meter wooden flagpoles adjacent to each gatepost and capped their ends in gold as if to once again reference civilizations beyond the borders of Czechoslovakia. "These rustic wooden flagstaffs with their gilded bases and tops are important indications of Plecnik's intentions. Their forms derive from both the pylons of Egyptian temple complexes and the flag poles in Venice's Piazza San Marco. Such recourse to multiple precedents was a hallmark of Plecnik's work in Prague Castle; it was a means to imbue the complex with broader cultural relevance."[24]

One of the largest single alterations made by Plecnik to Prague Castle was the modification of the Third Castle Court. It was Plecnik's plan to level the space providing ease of access for visitors circulating through one of the castles major outdoor plazas. As Plecnik lowered the northern side of the of the square he exposed the

23   Damjan Prelovsek , "The life and Work of Joze Plecnik," in *Joze Plecnik: Architect: 1872-1957* ed. Francois Burkhardt, Claude Eveno and Boris Podrecca... (Cambridge: MIT Press, 1989), 59

24   Caroline Constant, *The Modern Architectural Landscape*, (Minneapolis: University of Minnesota Press, 2012), 125

historically important foundations of the Castle Cathedral; this uncovered artifact was left on display as a living trace of the castles past. [25] To further establish the square, Plecnik tore down a wall that divided the court and replaced it with a fountain to St. George marking the first source of water within Prague Castle.[26]

Within close proximity to the St. George Fountain stands the 10th Anniversary monument. Originally intended to honor the fallen Czechoslovakian World War One soldiers, the monument broke during its transportation. Plecnik placed a golden pyramid on top of the monolith and erected it over the tomb of a pre-romanesque warrior.[27] The modification of the memorial generated two conceptual impacts. It linked the pre-romanesque warrior with the loss of other Czechoslovakian soldiers during World War One under the larger banner of the 10th Anniversary monument; thereby honoring the great struggle that the Czechoslovakian people had endured in order to

25   Damjan Prelovsek , "The life and Work of Joze Plecnik," in *Joze Plecnik: Architect: 1872-1957* ed. Francois Burkhardt, Claude Eveno and Boris Podrecca... (Cambridge: MIT Press, 1989), 61

26   Caroline Constant, *The Modern Architectural Landscape*, (Minneapolis: University of Minnesota Press, 2012), 127

27   Ibid., 129
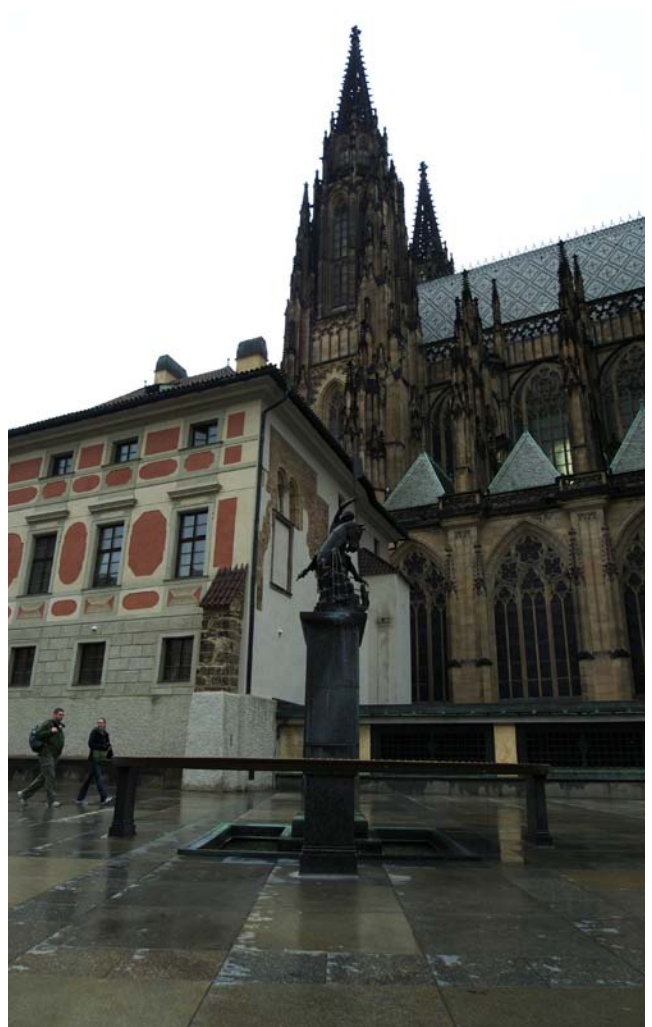
gain their independence.[28] Placing the monolith over the tomb also ensured that it was close to the cathedral wall and a significant distance away from the center of the courtyard. By shifting the relationship between the courtyard and its iconographic focus, an inhabitant of the space has their view deflected away from the center of the square and across to the cathedral entrance or along the courtyard to the Bull Stairs.

One of Plecnik's final projects within Prague Castle was the Bull Stair connecting the Third Courtyard with the Lower Ramparts Garden. Like Plecnik's other works, the design was constructed as a melding of function (accessibility) and mythos. The portal providing a fissure in the castle walls of the Ramparts Garden marks the site used for the medieval Coronation of the Kings during the early Premysl dynasty.[29] This is echoed in the lofted roof at the other end of this small stairway where four bulls elevate the copper covering from its masonry pillars, a significant icon in the history of Bohemia and Prague.

" According to the early 12th century chronicles of Cosmas, from a site on the Vysehrad Libuse envisioned 'a town the glory of which will reach the stars' on a site where her subjects would find a man building a door sill (in Czech, prah) for his cottage. He was duly found on Hradcany,

28   Ibid.

29   Ibid.,130

*and the city was named **Praha** or threshold. Plecnik created four columns, representing the mythical door sill, surmounted by four bulls that allude to the labours of the farmer Premsyl."[30]*

The Rampart Gardens, Matthias' Gate, and Plecnik's work in the Third Courtyard are by no means the only interventions that he constructed within the castle, the complete list of works is in indeed exhaustive; but offering an incite into these few precedents gives an understanding of the architects method and message. Plecnik's project's across Prague Castle need to be acknowledged as a huge number of small interventions. Rather than create a new icon for the castle complex, he manipulated fragments of the grounds to reference the history of the Czechoslovakian people as well as the new government that they had democratically formed. As a conglomeration, his work can be seen as engaging an interface between the castle and the countries populace that it serves as a civic landscape. The interventions of Plecnik acknowledge the history of Bohemia and Czechoslovakia using very specific metaphorical iconography. At certain moments this iconography is expanded to incorporate the language, history and mythos of other major civilizations attempting to situate Prague Castle within the greater construction of civilization. Adjacent to his use of

30   Ibid.

representation, Plecnik precisely affected the way in which the castle bares its relationship to the surrounding city. Physical and visual connections reinsert the castle as a landscape that acts as extension to the Prague city, accessible for use by its inhabitants.

Plecnik can be seen as creating a web of objects that react to each other as well as the surrounding castle buildings; while considered in the way they individually express the mythos of Czechoslovakia, they bare a secondary role of deflecting attention towards other nodes of historical significance. In this way, Plecnik's work acknowledges a greater urban conglomerate and its new position within a more global context of civilization. Most importantly, Plecnik created a frame of reference rather than a point of view. A series of fractures and often-covert events that require the viewer to make their own final interpretation; allowing room for misunderstanding, denial and ignorance; the viewer completes the picture.

"Plecnik sought forms that were new, yet grounded in human experience and cultural memory. Unlike his functionalist counterparts, Plecnik anticipated the dangers of severing architecture from the nourishment of the past; he sought an organic relationship with history, whereby the historic forms would continue to have meaning, albeit without precedent. While eschewing established formal means, Plecnik produced elements that rely on specificity

rather than abstraction. He based the unity in his work on discontinuities rather than connections; inverting the expectations of the classical to employ the whole in part, he posited a new relationship of part to whole wherein an individual form, while complete in itself, is understood as an incomplete or implied whole. Starting from the symbolic potential of an architectural fragment, he initiated a process of reconstruction, a means to an end rather than an end in itself."[31]

31   Ibid., 121-122

Prague Castle Orangery

The Prague Castle Orangery was constructed in the 15th century to house oranges unable to cope with the city's natural climatic conditions. The building fell victim to the damages caused by the Thirty Year War and by 1918, at the end of the World War One, the Orangery had fallen into complete disrepair. The structure was partially rebuilt at the end of the Second World War but by the time that the Velvet Revolution had taken place and Prague was granted a new seat of power, the Orangery had again almost completely deteriorated. [32]

In 1989 the Velvet Revolution ended the communist government of Czechoslovakia and consequently gave birth to the Czech Republic. Vaclav Havel, the new nations first president, placed forward a bold ambition to reconstruct the derelict 15th century Prague Castle Orangery. Eva Jiricna, a Czech architect raised in the manufacturing city of Ziln during its austere war, post-war and communist periods, won an invited competition for the project; it was a long awaited homecoming. After studying architecture and engineering at the Technical University of Prague,

Jiricna managed to acquire a three-month working permit to operate as an architect in the Greater London Council. Within a few weeks of arriving in London, the Warsaw Pact forces had moved into Czechoslovakia and took control of Prague making it impossible for her to return home. [33]

Jiricna's return to Prague after twenty-two years in exile[34] heightened the crossroads at which the new government administration stood. Havel was the new democratic president who brought with him new radical ideas – his implementation of music artist Frank Zappa as a consultant for tourism, trade and culture was testament to this; as was his commission of Frank Gehry and co-architect Vlado Milunic to design to the Dancing House on Prague's riverbank. Importantly, Havel was an artist himself; a poet and a playwright. He was also an asthmatic and saw the future Orangery as a place where he write plays away from the cities cold and polluted air.[35]

Jiricna's structure is highly sympathetic to the contextual grounds of the existing building. The new orangery sits perfectly on the original

32   Penny Mc Guire, *"Fragile State,"* The Architectural Review 207(2000): 38

33   Dennis Compton, and Annie Bridges, , and Lipinska Zuzanna ed. *In/Ex terior* (Prague, Prostor – architektura, 2005), 7

34   Martin Pawley, *"Eva Jiricna; Design in Exile,"* (New York: Rizzoli International Publishers, 1990), 19

35   Dennis Compton, and Annie Bridges, , and Lipinska Zuzanna ed. *In/Ex terior* (Prague, Prostor – architektura, 2005), 7

plan of the existing orangery, siting itself upon the preexisting paving. She also notes finding a small fountain inside the structure that "was probably designed by Plecnik"[36] and ensured that it would remain in the new building. While the wall at the front of the Orangery had to be removed because of its structural dilapidation, Jiricna's intervention rests on a new concrete footing at the precise place of the existing wall.[37] Jiricna notes the care with which the rear wall of the building was considered; the existing wall was deemed structurally unstable but its position within the site was of historic importance. It was one of the unique components of the orangery and a critical element in protecting the oranges from the harsh winter wind. Jiricna's solution does not allow the steel structure to rest on the wall, instead employing a space frame girder running centimeters in front of it.[38] To prepare for the event of the historic element collapsing, the orangery was designed so that it could be demounted and

36   Interview with Eva Jiricna on 20th of July 2010. "There is actually a little fountain inside the orangery that was probably designed by Plecnik so we kept it as well. We expressed the foot of the original building. So it is just kind of, not starting again, a new story, but to try and continue the story that was written."

37   Penny Mc Guire, *"Fragile State,"* The Architectural Review 207(2000): 41

38   Ibid., 38
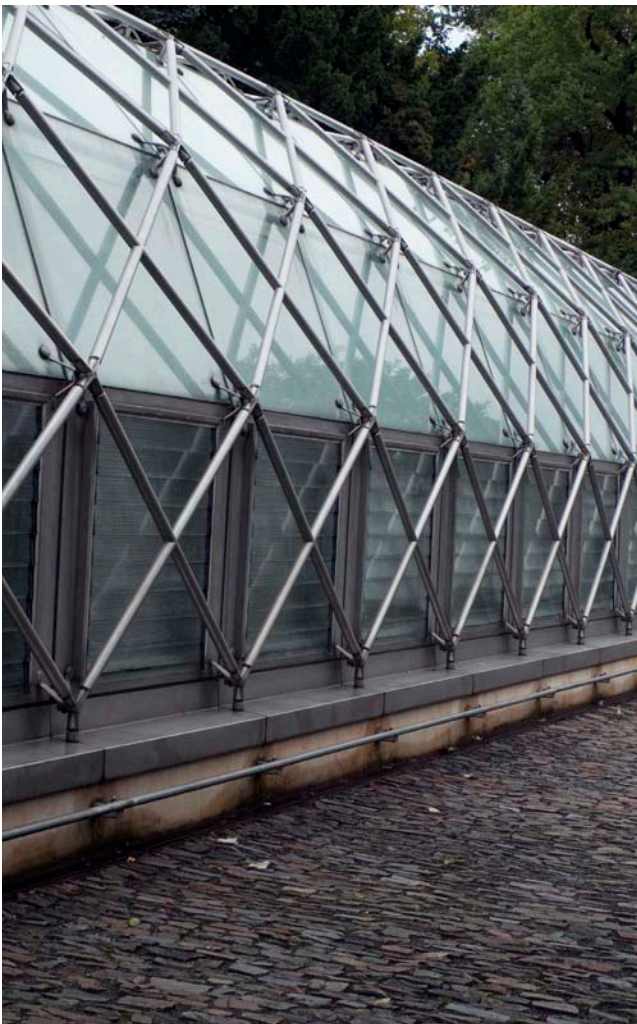
removed as to allow for reconstruction work.[39] Jiricna and her project are very clear about the importance of curating the existing fragments of a historically important context.

"Somehow you pay tribute to the fantastic history, which I think Prague is full of. If you can somehow, again, make an extension on that story which started in medieval ages under the reign of a very, very enlightened king, Charles the 4th. There are lots of poetic, historic facts, which one would like to build on and if you can, I don't think that anything should stop you from passing it on to the [future] generations…. Architecture is like an Olympic runner. The Olympic flame never dies but only the names of the runners change. You are holding the flame for a while and then you must pass it on to the next generation."[40]

Jiricna's building certainly appears to be of a different generation to its surrounding context, although infused with the same DNA; a younger, lighter, and more agile offspring forged from highly technical construction methods. The steel structure extends along the buildings axis as half of an elongated pipe, crisscrossed with 48mm tubes and laminated glass[41]. In her article *Fragile State*, Penny Macguire lists the performance of the new structure noting its ability to withstand

39   Interview with Eva Jiricna on 20th of July 2010.

40   Ibid.

41   Penny Mc Guire, *"Fragile State,"* The Architectural Review 207(2000): 38

huge changes in temperature by employing joints that can slide up to 30mm as well as the impressive thermal performance created by the shapes minimized surface to volume ratio.[42] The way the building postures itself as a cohesive piece of mechanical architecture also delivers an aesthetic that offers presence through uniformity and repetition while affording serviceability with its integrated systems. The new orangery does speak the language of a highly technical and highly efficient structure. But perhaps what is even more impressive is the effort and resources required to fabricate the new building. Jiricna explained the difficulty of trying to find a team who could craft the components so that it would operate to her demanding specification. Unable to source anyone locally from the standard building industry, Jiricna sought a German contractor and Skoda, the Czech automotive company, to fabricate the job.[43]

This is critical in the understanding the agency of the *artifice* during the experiential comprehension

of the building. The implementation of the techniques used by the automotive company to craft the structure speaks of the insertion of something foreign or *artificial*. This moves beyond simply creating something that 'looks different' to the surrounding context and previous orangery remnants because the techniques have been purposed for their shift in ideology. In the case of Jiricna's orangery, the new ideology is one of construction technologies – a technology that is unavailable in the traditional building industry and absolutely avant-garde within the fabrication capability of the significantly advanced automotive industry. The new orangery structure is *artificial* precisely because it cannot be understood as an architecture completely integrated within the frame of its historic tectonic context.

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42   Ibid.

43   Interview with Eva Jiricna on 20th of July 2010. "The trouble was in 1992 there was nobody in Czech Republic who could technically build the project. So we eventually we had to go to Germany and persuade a German contractor, who set up the factories in Plzen which is about 80 kms west of Prague , and they built it with people who worked on the production of Skoda motorcars. They were technically, extremely capable people with all the technical details."

LECTURE ON NOTHING

I am here   ,   and there is nothing to say   .

                                                                  If among you are

those who wish to get   somewhere   ,   let them leave at

any moment   .   What we re—quire   is

silence   ;   but what silence requires

          is   that I go on talking   .

                                                            Give any one thought

                    a push   :   it falls down easily   .

;   but the pusher   and the pushed   pro—duce   that enter-

tainment   called   a dis—cussion   .

                    Shall we have one later ?

                                        ♍

Or   ,   we could simply de—cide   not to have a dis—

cussion   .   What ever you like .   But

now   there are silences   and the

words   make   help make   the

silences   .

                                                            I have nothing to say

          and I am saying it   and that is

poetry   as I need it   .

          This space of time   is organized

.   We need not fear these   silences, —

                    ♍

The Artifice

Today's antiabsorbative works are tomorrow's most absorbing ones, and vice versa: the absorbable accommodationalist devices of today will in many cases fade into arcanity. The antiabsorbative, insofar as it is accurately understood as essentially transgressive, is historically and contextually specific. Understood as a dynamic in the history of a work's reception, absorption and repellency will shift with the new contexts of publication, new readers, and subsequent formal and political developments. For this reason, the acknowledgement from the first of a work's status as artifice may better prepare it for its long journey ahead.[44]

The artifice provides a framework separating what can be easily understood with what is foreign or artificial. M. Christine Boyer's book, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments,* offers an insight into various modes of geographic[45] representation and its effect on the way we understand and experience our environment. Furthermore, Boyer's book responds to the way in which we create memories of these environments and how this has

changed over time.

The above quote by Charles Bernstein is used to begin the epilogue of Boyer's book. Bernstein is an American poet, and the writing quoted above refers to the assessment of poetry and other literary works. What is critical about Bernstein's words is that they refer to the nature of reception; the way in which the work is received. The antiabsorbative artifice allows room for the reader (or in the case of architecture, the viewer) to make their own subjective interpretations about the reassembly of the fragmented content. In this way the original fragments of the work are negated the ability for immediate experience, absorption and comprehension; the viewer must first understand the rules dictated by the author before they are given the freedom to interpret the content.[46]

The artifice affords a project defined primarily by its context and then by its matter. This shift caused by a redefinition of the importance of the

44   M. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments,* Cambridge: MIT Press, 1992), 480

45   I use the word 'geographic' here because the words, architectural, urban or even landscape to not offer a broad enough context. It is my intention to imply that geographic refers to the landscape in its holistic sense whereby cities and architecture are components of this.

46   M. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments,* Cambridge: MIT Press, 1992), 488
"As performed by Bernstein, the anti-absorbative artifice produces self-consciousness in the reader. By theatricalizing or conceptualizing the text, it destroys absorbtion, and by removing the text as far as possible from the experiential realm, it allows the techniques of its construction to be exhibited – for it is these framing devices and processes that shift attention and affect perception."

works components has two effects. It allows the viewer to engage with the work and draw his or her own conclusions about the contextualized snippets of matter. This promotes the production of the viewer's own personal memory without the imposition of a ratified historical account. Furthermore, because it inevitably leaves traces of the syntax of its construction, the project's artifice is displayed at the forefront of the work allowing it to be easily recognized in a future and inevitably evolved environment.

Marjorie Perloff, a poetry scholar and critic based in the United State's of America also discusses the importance of the artifice as a framing device in authorship. Perloff considers the effect of the syntax and media provided by the modern age (as well as the everyday world) and the importance of it being pronounced heavily in the authors work.[47]

"Marjorie Perloff claims that writing has to be recognized as a performative practice engaged with and shaped by the material reality of the everyday world, a practice intended to transform the readers perception of meaning and experience. She argues that contemporary media and computer technology have deeply affected our sense of language. For Perloff, the artifice is a contrived, constructed, designed, made thing. It focuses on the materiality of writing and the contamination of meaning and must be understood in the context of postmodern information systems that have taught us to snip, to cut,

to rearrange lines on the page, to shift about fonts and letter sizes. Written in the age of computer networks, laser printers and fax machines, therefore the more radical poetry contains traces of the electronic environment"[48]

Perloff's words incite a reflection on the works of John Cage, whom she has studied and references regularly. In Perloff's own book, *The Poetics of Indeterminacy; Rimbaud to Cage,* she talks about a number of Cage's works including his lecture (or performance), *Lecture on Nothing*.[49] Key to this work is the format on which it is presented upon the page; spread precisely across four columns that are occasionally broken and often left blank. While the work does have content, it is the imposition of the fingerprints provided by the (then contemporary) typewriter that is most striking. The manifestation of the work, as a written piece composed on the page, is an incredibly telling connection point between context (artifice) and content illustrated in the writing.

Similar to Bernstein, Perloff understands the systems that we rely on to process content as a constructed mechanism that should be made apparent as a means of authenticating a relationship with the works greater context. Comparing the manuscript of John Cage's work,

47   Ibid.

48   Ibid.

49   Marjorie Perloff, *The Poetics of Indeterminacy: Rimbaud to Cage,* (Princeton: Princeton University Press, 1981), 306

Lecture on Nothing, with Eva Jiricna's *Prague Castle Orangery* a single but formative comparison can be made. The authenticity of their creations rests on the clearly defined artifices used in their construction. Where Cage employs the typewriter complete with its precise, format driven, spacebar; Jiricna crafts the complex steel tubing with the apparatuses provided by an automated car industry. Both narratives are written with the tools of today, or perhaps yesterday, but certainly evolutions away from the much older linguistics of the fragments that they enclose.

The Pathway Under the Deer Moat

After the Velvet Revolution, when Vaclav Havel came to power in the new democratic state of the Czech Republic, he commenced a program to reopen the castle to the city's public through the creation of new pedestrian connections. In what can be seen as almost a repeat of the castles history 70 years beforehand under the reign of Masaryk, Havel commissioned Josef Pleskot to design a tunnel under the 18th century Deer Moat.

The project took place in three stages as part of Havel's greater urban idea. The first stage of the project was to construct the pathways through the Lower Deer Moat and along the rock escarpments of Chotkova Steet, immediately blurring the threshold between Prague Castle and the periphery of its surrounding city. The second phase created the Tunnel through the Deer Moat offering a vestibule of the castles history available to the public as an extension to the Lower Moat parkland. Finally, the new tunnel was stitched together with the Upper Moat gardens adjoining the new entrance of the castle to the Spanish Hall. As each of these phases were completed the public were encouraged to make use of them. They slowly rediscovered their Castle as its new entrance was cut from Marianske at the River Vltava, all the way to Hradcany. The Dear Moat Tunnel located in the middle of this new connection can be seen as the climax in this new city corridor.

The tunnel is a long and tight space, at 84 meters in length, a vast distance separates the two portraits of landscape visible at each end. Pleskot has worked intelligently with materials to create a space with a certain 'false porosity' and has provided an enclosing structure without imposing a claustrophobic atmosphere. Brickwork has been used as the internal finish, stacked vertically and offset in a stretcher bond configuration. The uniform texture wraps the entire way around the oval shaped tunnel, leaving only small sections of concrete and steel on the floor. Illuminated from small portholes in the ground, the slight shift in brickwork, caused by the rectilinear masonry forced into an exponential curve, creates the effect of a wicker basket stitching together the two nodes of distant green space.[50]

Pleskot's use of bricks is sensitive to historical context of the project. The Powder Bridge, built originally of timber during renaissance times, burnt down in 1760.[51] Empress Maria Theresa decided that rather than rebuild the bridge she would construct a mound; encasing the existing structure

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50   Interview with Josef Pleskot on 29th of September 2010.

51   Ibid.

in earth, stabilized by a fill of masonry block work.[52] The inside of the tunnel responds not to the bridge but to the earth that surrounds it, creating a clear definition of the renaissance structure, and the baroque mound through which the contemporary tunnel penetrates.

Pleskot's tunnel not only references history, but almost evaporates back into it. The concrete embankment walls have been cast with a surface of cracks, fissures and pock holes allowing the surrounding vegetation a foothold to invade; each of the imperfections are linked through a string of vine work that has crept over from the adjacent forest. The concrete itself has been imbued with iron filings, reacting to the weather and producing a patina that has begun to blend into the cobbled granite flooring below.[53]

The form and the positioning of the tunnel reflect two key moments in the history of the landscape. The steel grate floor follows the bed of the Brusnice Stream[54] with precision; while it doesn't clearly allow the passenger to see the running water, the sound of it gently reverberates through the enclosed space. Pleskot explains the

52   Ibid.

53   Anonymous, *"Tunnel Vision," Architectural Review* 213 (2003): 32

54   Ibid.

apparent simplicity of defining the tunnels route noting that it was chosen in the most natural way; the way that the river had flowed for the past 100 years.[55] During Maria Theresa's construction of the mound she had been forced to install a pipe to allow the flow of water between the Upper and Lower Deer Moat. The pipe used was exclusive to this period, almost rectangular in profile it had one strange and unique feature; while the sides meet the bottom face in a square right-angled joint, the top face of the profile was semi-circular. This is strongly referenced in Pleskot's project. Upon approaching the entrance the pedestrian is greeted by a rectangular doorframe of almost Palladian proportions; passing into the void, the geometry shifts producing an oval-shaped section stretching its almost entire length with only a small break in the middle

In the center of the tunnel lies a small alcove, jutting north from the tunnels main axis, the concrete lined recess offers a view of the existing renaissance column. Pleskot keeps this artifact completely invisible until the pedestrian arrives to within touching distance. The column comes as a surprise even to those who are expecting it; by hiding the column until the viewer is within meters of it, encased within in a frame of concrete, Pleskot displays the column as if it were in a tomb. Critical

55   Interview with Josef Pleskot on 29th of September 2010.

to its success is that the inhabitant still has the ability to touch the relic, there is no projective glass or balustrade and instead the concrete framing affords the interaction between the unearthed work and its prospector. [56]

Exiting the tunnel the stratification of Prague's architectural history becomes evident. The contemporary use of local materials constructed in a feat of modern day engineering; the section constructed in a Baroque oval; and then the threshold of Palladian proportions. Just beyond the exit lies perhaps the most interesting of Pleskot's architectonic forms. The concrete embankment walls prop-up the natural earth standing unmistakably in reference to the pyramids of Egypt, complete with horizontal fenestration. Not only does Pleskot's work seems to reference Prague Castle, it can be seen as almost the perfect extension of Plecnik's ideology. In Pleskot's work the thechnological *artifice* is clearly visible but its ideology rests in the human manufacture of terrain; the distillation of natural particles. Pleskot references the past by applying traces of the present made manifest as an alchemy of the surrounding, preexisting landscape.

56   Ibid.
Interpreted through a translator.
"It was about being able to look at something that was buried for 200 years. To bring another part to the story. So that it wasn't just about the connection."

The Deer Moat affords an immediate connection between the Prague populace and their Castle through direct physical connection, it clearly frames the relics of the past without enforcing the meaning of their content upon the observer and finally it situates the state of the Czech Republic within the context of other civilizations. While its content remains fragmented, its *artifice* can be clearly understood as an ideology aimed at providing covert links between its siting within the geology of the Deer Moat, Prague Castle's positioning as a civic space within the city, the history of Prague as an independent state emulsified from a complex political history and the Czech Republic as a nation with tenancy in the greater conglomeration of civilizations.

Talking about what he tried to achieve when designing the Tunnel through the Deer Moat, Pleskot begins to discuss concepts of the collective conscious. Each person not only understands a space as being comfortable to their immediate self, but also understands it through an exchange with something imbued in their memory. A discourse enlivened through the cognitive interplay between the space and their own historical knowledge.[57]

57   Ibid.
Interpreted through a translator.
"Each person feels good in space, feels not comfortable to him, to just his knowledge but also through the knowledge which is inside

some genetic information; and that's what interests Mr. Pleskot in architecture and is also the reason why he is interested in your work because there is some information in historical knowledge of the people and that what we are trying to find in the project. They should feel comfortable and they should know the space even if they are there for the first time."

The cases of Cosmas' Chronica Boemorum being counterfeited in a Czech vernacular language and Jan Hus' reinterpretation as a Czech nationalist provide accounts not of a change in their artistic content but a shift in political context. Hanka did not alter the words within Cosmas' magnum opus but rather had the language shifted to provide an account that he hoped to prove relevance in a completely different field of significance. Similarly, Jan Huss' re-signification from a Protestant reformist to a Czech nationalist, 'freeing Bohemia from its rulers abroad', has no effect in changing what Huss did, but successfully incited a new interpretation of his actions. In both of these examples the content was left unchanged but framed within a context manipulated to serve political ideology.

Plecnik's developments at Prague Castle present themselves as a series of fragments as opposed to a unified whole. This allows a physical and conceptual space between his interventions to enable the viewer to interpret both the new and existing iconography of the castle within an expanded frame of reference. Plecnik's approach is extended by Josef Pleskot in his *Pathway under the Deer Moat*. Offering symbolic motifs, connections between the castle and the city as well as other historically significant buildings and monuments and an integration with the Czech landscape, Pleskot only provides clues demanding that the inhabitant author their own interpretation.

Marjoie Perloff and Charles Bernstein's advocacy for the radical artifice is visible in a number of the studied projects. Eva Jiricna's *Prague Castle Orangery* is not only incredibly sensitive to the scarred terrain of the existing structure, but provides a new building that is constructed using the technological fingerprints of its contemporary era. Jiricna's project offers an incredibly clear demarcation between the new intervention and the existing terrain. The chronological positioning of her orangery is made absolutely visible. Plecnik, and Pleskot however seem to go further. Joze Plecnik utilizes the then-avant-garde modernist techniques in his structures but incorporates them with an implied narrative of the new Czechoslovakian nation both symbolically and experientially. Furthermore, Plecnik references other edifices within the castle complex to position his work chronologically using an artifice of both technological fingerprints and political ideology. Josef Pleskot continues this approach using 21st century building techniques to reference the castles Romanesque, renaissance, and baroque geometries before using Plecniks foreign, Egyptian pyramid forms at the start and end of his tunnel.

Perloff and Barnstein discuss illuminating the

artifice in a work as to provide a readable chronological framing. Jiricna's project does this very successfully but because the artifice is only demonstrated as an advanced fabrication process, it is only ever understood in its immediacy. Plecnik and Pleskot employ an artifice that does not just locate *presentness* through the use of technological technique but also gestures to surrounding external artifacts. The result is an architecture that when experienced does not just clearly illustrate the era in which the intervention was built, but actively places it in a chronological and political relationship to the monuments that surround it.

John Cage's *Lecture on Nothing* inevitably fuses and blurs its artifice with its content at the precise moment when work leaves its page and becomes a live performance. Similarly, the projects of Plecnik and Pleskot not only provide an artifice that illustrates the context of the work; when experienced by the inhabitant within the active milieu of Prague Castle, it also provides interpretive content.

Creating the Trace

This segment of the work is concerned with projects that preference time-based production to built structures. Architecture in its apparently finite state requires the viewer to connect its fragments and construct the works meaning through an artifice that may or may not expose itself. Performance, enacting and reenacting, allow the viewer to take part in the construction of a work and generate memory of its implementation as opposed to just its interpretation as a finished object.

Traces are created as a reaction to space. As a memory becomes contingent on the other memories that surround it, an architecture of perception, the lived-in scene, is modified through first its physical and then mental inhabitation. The notion of a room being specific to its function, while powerful in the production and testing of a design scheme against its constraints, must accept its ultimate futility. Architectures ability to signal or define the use of space is an ephemeral construct; the inhabitants of the completed building finally determine what the space does. Where an area may have been designed with the

intention of it being used as a meeting room, it may actually be inhabited as the staff lunchroom, storage room, or any other use determined or presumed. Metaphysical traces of the past are constantly superimposed over space, not just by the inhabitant but by the other conditions that frame their memory of place. A cognitive response to architecture is generated in part as a reaction to the individual users own past experiences and further distorted by an exposure to external second-hand media. ' *The meeting room is sometimes a lunchroom because my colleague told me that's where he has lunch.'* The most primordial instance of architecture therefore becomes interaction or perceptual interpretation. As a user asserts themselves over a set field of geography, architecture is constructed within their own consciousness.

In his essay, *Liquid Architecture*, Ignasi de Sola-Morales, explains that architecture must shift from prioritizing *solid* form to a focus on *liquid* time. Architecture is currently understood in its finite form of solid construction and firm delineation of

space[1], however de Sola-Morales explains that the primacy of time must replace the primacy of space to become relevant within the contemporary context.

"It now seems more apparent than ever that Western civilization has abandoned the stability of the past in order to embrace the dynamism of the energies that shape our surroundings. In contemporary culture our first concern is change, with transformation, and with the processes set in play by time, modifying through time the being of things. We can no longer think only in terms of solid steady precincts established by lasting materials but must consider the fluid, changing forms capable of incorporating; make physical substance not with the stable but with the changing; not search for a fixed and permanent definition of space but give physical form to time; experience a durability in change completely different to the defiance of time that characterized the classical method"[2]

De Sola-Morales promotes the creation of space that allows for a continuous personal superimposition. His liquid architecture has the potential to provide a space that only allows

1   Ignasi de Sola-Morales, *"Liquid Architecture,"* in *Anyhow*, ed. Cynthia Davidson. (Canbridge: MIT Press, 1998), 38

2   Ibid.

historical relevance within the instant so that memorial evidence of *what is happening* can be absorbed in its purity and framed within the consciousness by adjacent personal memes. Liquid architecture can provide an experience that can be understood subjectively in its real time witnessing and memorial personal reflection. What is key to de Sola-Morales' idea is the act of involvement, ownership and shared authorship of an architectural production intrinsically linking matter and time.

Where Perloff and Bernstein talk about the radical artifice contextualizing the contents of the work and illustrating the fingerprints of the tools used in its manufacture, the idea of liquid architecture employs time in its non-static and continuous state as the principle artifice. The production therefore becomes not just the context, but also the contents. The product or finished work exists purely as the evidence of the production; no longer the primary content of the work. Liquid architecture is "a collective anonymous, enveloping time in which art is sublimated into pure inclusive becoming and in which space is constantly being

produced by the instant and devoured by the action."[3]

During an interview with Dow Jones Architects, Alun Jones talked briefly about an unbuilt project for a bandstand in South London. The main square of Brixton, redesigned in the 1950's by traffic engineers, holds a public plaza, a cinema and an old church that has now been turned into a nightclub. Because of the huge urban disconnection caused by the instatement of a road cutting between the cinema and the church, the small square has become a space without the perception of public ownership. Consequently only drinkers and drug-dealers regularly inhabit the area. Dow Jones Architects proposed a scheme for the space that would reroute the main road an implement a bandstand.[4] It was their hope that the square would become re-memorialized as a space of collective culture, propounding a place that belonged to everybody. Alun Jones talked further about public performance as a means of consolidating community mythos, "I subscribe to the idea that, like Aldo Rossi reiterated, cities are built on their festivals and their rituals….. that the foundation and formation of cities was about mythos and ritual and it's the power of that that is

latent within places."[5]

The Creation of Trace will examine a series of precedents consisting of global artistic ideas and specific case studies located in Germany. De Sola-Morales' ideals will initially be used to frame Christo's wrapping of the Reichstag in Berlin and the way in which it attempted to facilitate a new civic memory of an existing political building. The agency of reenacting in performative art practice as demonstrated by Yoko Ono's *Cut Piece* will be discussed to illustrate the expanded effect of a performance when reenacted. Rebecca Horn's installation project in Munster titled *Concert in Reverse* will be studied to demonstrate the relationship between the performer, performance, site and installation. Finally Wiewiorra Hopp's *Plattenpalast* projects, which have recently been scattered throughout Berlin, will reframe the conception of reenactment within architectural production and its product.

It is the aim of this chapter to determine whether an absolute subjective experience can itself be a monument as well as attempting to determine how a monument may operate devoid of any physicality.

3   Ibid., 42
4   Interview with Alun Jones on 9th of July 2010

5   Ibid.

The Wrapped Reichstag

For two weeks in 1995 Berlin's Reichstag was made invisible. 11,076,00 square feet of silvery polypropylene concealed the existing partially ruined corpse of Germany's parliament building. The Reichstag originally built in 1894 as the political center of the German Empire was destroyed by a fire in 1933 and badly damaged during the final days of the Second World War. After the division of Germany post-World War Two, the building was abandoned and its two replacement governments were reestablished in Bonn and the Palast der Republik each on the other side of the nearby border. In the 1960's it was partially refurbished and made structurally safe but stood as a largely unused monument to the failed German Empire and Third Reich.

Crowned by the words on its architrave, Dem Deutschen Volke (To the German People) and riddled with the evidence of its demise, the building was in need of both an architectural and ideological redress not to celebrate, but to reinvent its past as seen in the present on the 50-year anniversary of the country's defeat. [6] Christo's work blurred the line between architecture and

sculpture, what was a building lost its function and any physical resemblance but its gestalt outline. Furthermore, its in-situ production by over two hundred workers and documentation by many more, transformed what could have been a sculpture into an almighty performance. Reinforced by Christo's implementation of the 'period', the *Wrapped Reichstag* existed for only 14 days. Even under heavy petition from the public to extend its presence, Christo allowed the work to only last for only an ephemeral moment before it was removed and the existing structure was laid bare as it had for the decades previously.[7] During the period it was on display the sculpture was visited by thousands of people, picnics took place daily around its periphery and it was annexed by festivals incorporating themselves into what had become Christo's theatre. The 'German people' illustrated on the architrave had been redefined in the memory of all who were there and the building was now seen as a democratic structure, jointly re-authored by those effected by Christo's event. The conceptual foundations had been laid for Norman Foster to transform the Reichstag into the Bundestag a few years later.

While there is no doubt that the Wrapped Reichstag provided at least an implicit political commentary, its construction and destruction to

6   Andreas Huyssen, *Present Pasts; Urban Palimpsests and the Politics of Memory,* (Stanford: Stanford University Press, 2003), 31
Image Opposite
Dontworry, *"Sourced from Wikicommons"* (1995)

7   Ibid., 36

a score of time allowed the viewers a freedom of collective interpretation: an idea labeled *multiplicities* by Ignasi de Sola-Morales and Henri Bergson before him.[8] It's lack of permanence furthered a subjective dissemination of its experience. No longer visible, the sculpture disappeared from reality becoming inhabitable only through second-hand experience and third-party media. Christo's work became a myth in itself. The *Wrapped Reichstag* left only a folk story with no permanent marker but the recollections of the eyewitnesses that took part in its event.

"Perhaps the wrapping of the Reichstag, which can now be seen only in reproducible media images on postcards, T-shirts, coffee cups, and the Internet, is symptomatic if the fate of the monumental in our postmodern times; it has migrated from the real into the image, from the material into the immaterial and ultimately into digitized computer banks."[9]

Here in lies the dilemma posed by the 'once-wrapped' Reichstag. While it does provide the inclusive performative act, allowing each of the viewers to perceptually witness and mentally participate, it's finality leaves no physical traces of the event.

The construction of Christo's work as a performance is critical to it's perception as a work of 'time' partly authored not just by the performer, but by the stage and audience; however at the end of the time period it evaporates from existence only to resurface in the collection of extracted memoirs. Memoirs that afford a distant interpretation of the event without any actual relics to authenticate them. While Christo's work was incredibly powerful in instating a collective authorship that briefly redefined a political monument, how will it provide any reference of the *present past* in the future?

Kevin Births definition of the 'unfinished monument'[10] constructs links between artifacts that promote a narrative perceived by the viewer and ultimately rewritten in their consciousness. Christo's project on the other hand, provides the Reichstag as the content and its wrapping as the ephemeral context. Once the context or the artifice has completely disappeared from real space, the projects contextualization rests at the whim of either forgetting, or the reproduction of its image. How many years after the unwrapping of the Reichstag will it be before Christo's polypropylene sheets suffer the same fate as Cosmas' Chronica Boemorum, reinterpreted freely as its authors no

8 Ignasi de Sola-Morales, *"Liquid Architecture,"* in *Anyhow*, ed. Cynthia Davidson. (Canbridge: MIT Press, 1998), 39

9 Andreas Huyssen, *Present Pasts; Urban Palimpsests and the Politics of Memory,* (Stanford: Stanford University Press, 2003), 47

10 Kevin Birth, "The Immanent Past: Culture and Psyche at the Juncture of Memory and History." *ETHOS, Vol. 34, Issue 2* (2006): 181,182

longer exist to describe its vacated trace?

Where a monument provides the fragments of its story, the artifice locates its ideological position so that its viewers can clearly separate the artifact from the artifice. Where only the production and performance of work provide an artifice framing the projects narrative, its meaning becomes invisible at the close (or removal) of its very curtains. The Reichstag stands with no evidence of Christo's project, and remains contingent solely upon the memories of those involved.

Reenacting

Christo's Wrapping of the Reichstag remains contingent on the memory of a specific time continuing to exist through the people that witnessed it and its extracted snapshots scattered across archived media. The notion of constant reenactment however, may provide a continuing dialogue that allows the community an ongoing revisit and reinterpretation of a performance affording the further distribution of the memory.

"Imitations reproduce past artifacts; re-enactments reproduce past events. Some reenactors simply seek to entertain, some to convince themselves or others of revelatory significance, some for a sense of purpose or excitement lacking in the present. Live actors repeat what was supposedly in the past, and restored or replica houses are staffed with 'replica people' or human artifacts.' Like restorers, re-enactors start with known elements and fill in the gaps with the typical, the probable and the invented."[11]

Events such as military remembrance marches provide powerful moments that offer a participation in a derived and extracted reflection of a historical account deemed important to the collective conscious of a community. In his article, *Once More… with Feeling: Reenactment in*

11   David Lowenthal, , *The Past is a Foreign Country:* (Cambridge, Cambridge University Press, 2009), 295
Image Opposite
Kevin Concannon, *"Yoko Ono's Cut Piece; From Text to Performance and Back Again," PAJ* 90 (2008): 87

Contemporary Art and Culture, Robert Blackson discusses the agency of reenactment as a tool within the memorial construct of a community. Noting that reenactment can be seen as a separate mode performance to the similar and often confused acts of simulation, repetition and reproduction, Blackson defines the emancipated condition of reenactment as baring a personal motivation. [12]

"The degree to which performers empower themselves through layers of authenticity is secondary to their willingness to allow personal interpretation rather than the verisimilitude to influence their actions. The openness to interpretation lends itself to another signature and often overlooked characteristic of reenactment: once undertaken it need not follow the path provided by the historical evidence. Many reenactments embrace a "free-flowing" and open-ended style in which, for example, countries vanquished in war can rise victoriously in the reenactment of that war. This shift in responsibility toward personal preference and away from prescriptions of the past continually shapes our regard for enactment."[13]

Where our memory of the single moment is defined by how we individually perceive it, the reenactment allows for a collective re-expression and consequential re-memorialisation of how the event

12   Robert Blackson*, "Once More… with Feeling: Reenactment in Contemporary Art and Culture," Art Journal,* 66 (2007): 30
13   Ibid.

is perceived. This mode of expression seems to reflect David Lowenthal's idea that all memories are in part collective and contingent upon not only our own previous experiences, but also that of others that we both witness and are informed of. [14]

During the process of the reenactment, a new subjective memory is born. While this memory is absolutely authentic in the mind of the subject who experienced it, its content may have shifted away from the historic instigator that originally brought cause to the performance. Authorship of the event is continually spread among members of the community but the memory itself only remains authentic as reflection on the immediate event, not the historic milieu that originally gave need to it.

Blackson references the Soviet reenactments of the October Revolution in Petrograd as a means of explaining how reenactments can become a mode of propaganda. In 1920, Nikolai Evreinov directed a production at the request of the new communist government. One hundred thousand people mainly consisting of civilians but also incorporating a number of soldiers, actors and artist's came together in the Palace Square of Petrograd. The gathering of a quarter of the city's civilians became both an introspective and retrospective event

within the single moment of time. The populous could at once 'remember' the past and feel as though they were participants. "The purpose of this dissolve between viewer and participant was to inspire a sense of historic achievement directly in the viewers, so that through their proximity, both physically and politically, they became, in the words of Robespierre, "a Spectacle unto themselves."[15]

The authors of the scene were not the 100,000 workers and soldiers that had gathered in the same place three years prior, nor were they attempting to inspire a new revolution. The stage and its actors were set-up to give a grounding and validity to the struggles that had already ended. Both the context and the content had completely shifted but remained representative to the place, its politics and people.

"Evreinov closed his scenario for the reenactment with the observation that "theatre was never meant to serve as a minute-taker of history." To celebrate and spread the Soviet state's appeal, the "Storming of the Winter Palace" became an annual reenactment increasingly twisted and tweaked by the government to shift the roots of its history as necessary to complement current communist agendas." [16]

14   David Lowenthal, , *The Past is a Foreign Country:* (Cambridge, Cambridge University Press, 2009), 186

15   Robert Blackson*, "Once More… with Feeling: Reenactment in Contemporary Art and Culture," Art Journal,* 66 (2007): 36

16   Ibid.

Blackson also gives a description of Yoko Ono's work, *Cut Piece*, a Fluxus artwork that has been reenacted a number of times since the 60's. During the work Ono would sit on the floor baring her weight on her shins in a traditional Japanese pose and place a pair of scissors in front of her. The audience members would then be asked to come up to the stage one at a time and cut a small piece of her clothing off before leaving the stage and taking the fragment of fabric with them. There have been small variations to the project including the change of seating position, allowing the audience to cut each others clothing[17] and in 2003, as a reaction to 9/11, the audience was asked to mail the piece of clothing to someone as a display of united world peace.[18]

Both art critics and Ono herself have described the work in several different ways over its 40 years of reenactment. Ono has called it "a test of her commitment to life as an artist, as a challenge to artistic ego and as a spiritual act"[19], while critics

Kevin Concannon, *"Yoko Ono's Cut Piece; From Text to Performance and Back Again," PAJ* 90 (2008): 86

17   Kevin Concannon, *"Yoko Ono's Cut Piece; From Text to Performance and Back Again," PAJ* 90 (2008): 82

18   Robert Blackson*, "Once More… with Feeling: Reenactment in Contemporary Art and Culture," Art Journal,* 66 (2007): 38

19   Kevin Concannon, *"Yoko Ono's Cut Piece; From Text to Performance and Back Again," PAJ* 90 (2008): 83
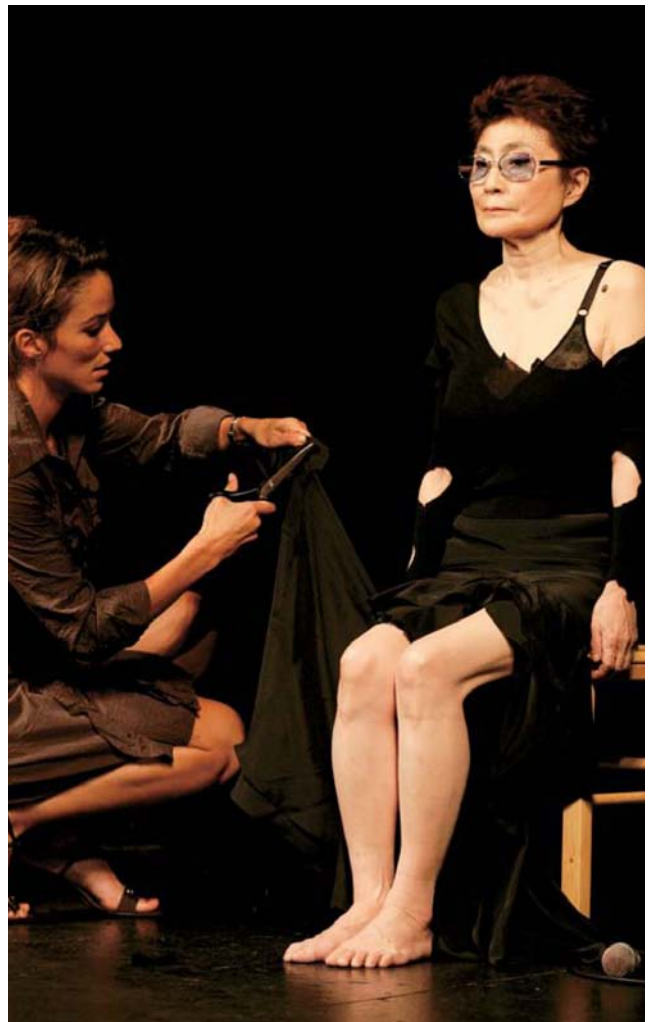
have often seen it as a feminist act, a reaction to the Vietnam War, an act against racism, and finally in 2003 as a means of re-visualizing the ideals of world peace.[20]

Interestingly Ono's work differs from a pure performance because it leaves traces of an artifact behind – the cut piece of clothing is continuously presented as residue of the performance. This small piece of physical matter, conceptually linked but physically distant from the production, demands some consistency in the contextualisation of the artwork. This framework provides both collective authorship over the time based experience as well as a determinate object through which to remember it. Where Ono's clothing and scissors offer a conscious and potentially physical participation in the work, the fragmented pieces of fabric act as a physical palimpsest that can evidence the projects score.

20   Robert Blackson, *"Once More… with Feeling: Reenactment in Contemporary Art and Culture," Art Journal,* 66 (2007): 38

Concert in Reverse

In 1987 German Artist, Rebecca Horn, temporarily transformed a small tower in Munster, into an installation work. The medieval tower was originally constructed in 1536 as a defensive turret but in the 18th century was left as a folly within the municipal park.[21] During the Second World War the tower was used as a prison to secure, torture and murder Polish and Russian prisoners before being bombed causing its roof to cave in and deeming the structure unstable. After the War had ended, the residents of the city walled-up most of the door and window apertures preventing its entrance and attempting to remove its atrocious past from their minds. [22] After Horn gained access to the structure she reopened the building to the public but was careful not to disturb the vegetation that had taken over. While admission was again granted and the building was offered a new life, she ensured it would remain a crypt effaced of visible function.

Horn writes about her project as if a score not at all dissimilar to Yoko Ono's production notes for *Cut*

21   Alla Myzelev,, *"The Uncanny Memories of Architecture: Architectural Works by Rebecca Horn and Rachel Whiteread,"* *Athanor* 19 (2001): 59

22   Marion Ackermann, Kunstmuseum Stuttgart, and Hans Werner Holzwarth, ed., *Rebecca Horn: Moon Mirror* (Ostfildern-Ruit: Hatje Cantz Verlag, 2005): 230
Image Opposite
Marion Ackermann, Kunstmuseum Stuttgart, and Hans Werner Holzwarth, ed., *Rebecca Horn: Moon Mirror* (Ostfildern-Ruit: Hatje Cantz Verlag, 2005): 233

Piece. The notes are written from the viewpoint of the inhabitant exploring the installation with each separate line describing effects of the transformed tower that the viewer encounters as they move through the work.

"…You enter the damp, dark inner vault by the cellar door.

Small, flickering oil lamps illuminate the path all the way to the outer courtyard.

From afar, out of all directions in the round interior, you hear soft knocking.

A large opening in the masonry leads back to the light,

to an untouched garden, a miniature wilderness.

You follow the cleared path

climb a flight of stairs

On the upper platform, still outside

The knocking sound swells in stair-step rhythm…."[23]

It is significant that the score is written from the viewpoint of the occupant. During a normal concert the subject is placed on the stage and the audience allows them to unfold the performance. The audience is reactive to the illuminated subject understanding the script as narrated by

23   Ibid., 232

Marion Ackermann, Kunstmuseum Stuttgart, and Hans Werner Holzwarth, ed., *Rebecca Horn: Moon Mirror* (Ostfildern-Ruit: Hatje Cantz Verlag, 2005): 235

the production. Obversely, Horn's score places the inhabitant as the performer within the stage of the tower. The sense of time is established by Horn in the rhythms of the interventions that she has placed into the space. Forty mechanical silver hammers bang into the internal walls of the building at regular rhythms; the knocking sounds provide a reference to the way in which the buildings prisoners used to communicate with each other. The hammers also slowly damage the building, a sculptural technique that Horn uses in many of her works. The slow process of erosion accentuates the time-based experience and delineates the point at which she (as the artist) stops and the work becomes a product of its own mechanization; leaving traces not constructed by Horn, but constructed by the perpetual artwork.

Hung in the trees above the damaged roof, a glass funnel drips water twelve meters through the tree canopy, the building structure and finally into a perfectly formed black pond at the bottom. The ripples set out across the ponds mirror surface, distorting the reflection of the spaces before allowing the water structure to recompose and ready itself for the next droplet. Horn describes the water droplets as a "metronome or a kind of Far Eastern water torture."[24]

24   Alla Myzelev,, *"The Uncanny Memories of Architecture: Architectural Works by Rebecca Horn and Rachel Whiteread," Athanor* 19 (2001): 60
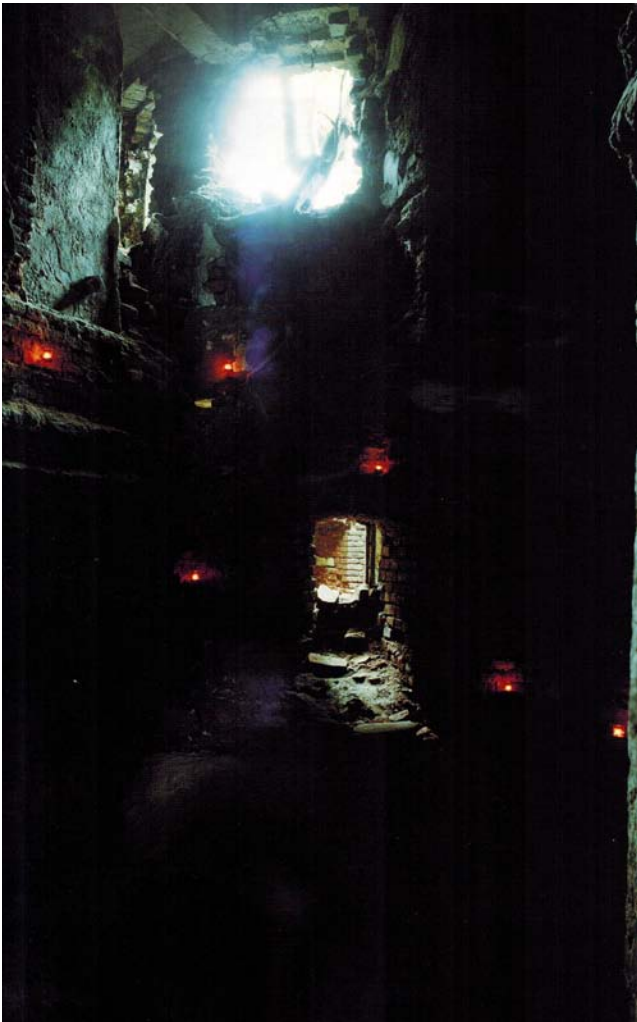
Marion Ackermann, Kunstmuseum Stuttgart, and Hans Werner Holzwarth, ed., *Rebecca Horn: Moon Mirror* (Ostfildern-Ruit: Hatje Cantz Verlag, 2005): 238

Horn further embellishes the animated time period. Dotting the internal faces of the building are candles that act to transform the destroyed niches of structure into columbarium walls and at occasional moments within the voids, stainless steel spikes suspend goose eggs.[25] Two pythons are enclosed within a glass container located in the ruins near the top of the tower and are fed a local Munster mouse twice a week.

The installation enlivens the dead building with varying pulses of time, each with its own palpitation and by birth (the goose egg) and death (the columbarium enclaves). The installation can be seen as a clock that maintains the instant present through the mechanization of its previously hidden past.

The title of the work, *Concert in Reverse*, seems to be derived from two different modes of Horn's installation. The physical traces of time are made apparent almost as if the space has facilitated a slow decent into the past; its precise clockwork rhythms uncovering the events which took place in the building seventy years prior tap-by-tap and drop-by-drop. The title also seems to reference the role of the inhabitant as the subject of the performance; the building, devoid of human

25   Marion Ackermann, Kunstmuseum Stuttgart, and Hans Werner Holzwarth, ed., *Rebecca Horn: Moon Mirror* (Ostfildern-Ruit: Hatje Cantz Verlag, 2005): 230-241

Marion Ackermann, Kunstmuseum Stuttgart, and Hans Werner Holzwarth, ed., *Rebecca Horn: Moon Mirror* (Ostfildern-Ruit: Hatje Cantz Verlag, 2005): 239

operator functions under its own direction. As the viewer engages with the work and interpret the signs, signals and sounds of its operation, they become part of the performance in the same way that the German public aided Christo's construction and members of the audience cut Ono's clothes.

In 1995, when the work was reinstalled as a permanent fixture, Horn was forced to replace the real snakes with two mechanic steel tongues. Horn describes this appropriation noting "the hysteria over the death of a couple of mice was ironic, if not lamentable, after the silence about what happened there 50 years ago". But perhaps this makes the work more powerful. Now devoid of the exotic pythons the work is constructed of banal everyday materials and systems; the steel hammers, the mirror pond, candles and goose eggs. The structure too was originally constructed as a tower and then a municipal folly, never with the intent of becoming a place of torture and death.

When inhabitants enter the tower the viewers become exposed to the everyday systems of living that as a conglomerate construct a scene of inevitable death. The collection of homely items tapping and dripping by themselves reconstruct the once closed tower into the vision of a haunted house.[26] Horn never expresses this idea objectively

26   Alla Myzelev,, *"The Uncanny Memories of Architecture:*

Marion Ackermann, Kunstmuseum Stuttgart, and Hans Werner Holzwarth, ed., *Rebecca Horn: Moon Mirror* (Ostfildern-Ruit: Hatje Cantz Verlag, 2005): 236

in her setting but rather subjectively through the consciousness of her performers; the visitor's to her installation and the townspeople of Munster. The same inhabitants that she directs in her line-by-line score.

In her article, *The Uncanny Memories of Architecture: Architectural Works by Rebecca Horn and Rachel Whiteread,* Alla Myzelev describes the effect of the Horn's work as uncanny. Writing about both *Concert in Reverse* and *House* by English Artist Rachel Whiteread, Myzelev explains the way in which these artworks destroy the domestic notion of homeliness.

"Horn and Whiteread create works that deal respectively with the 'deconstruction' of the notion of home. *Concert in Reverse* and *House* bring forward the dark side of the familiar space of the house. They demonstrate that within the familiar realm there is always something uncanny hidden, something which in its turn can completely change the viewers relationship with it. Horn's and Whiteread's pieces undermine not only the viewers' perception of a tower in Munster or a Victorian terrace home, they disrupt the normal relationship between being and house – between any human being and his/her presumed place in the world. Therefore they deconstruct the notion of architectural shelter as well as the philosophies on which they are built."[27]

Architectural Works by Rebecca Horn and Rachel Whiteread," *Athanor* 19 (2001): 61

27   Ibid., 62

The Uncanny can broadly be described as an unsettling of the conscious caused by cognitive dissonance. When an object presents itself as being absolutely recognizable as two opposing entities. In his book *The Architectural Uncanny*, Anthony Vidler describes the uncanny in architecture, "Its favorite motif was precisely the contrast between the secure and homely interior and the faithful invasion of an alien presence; on a psychological level, its play was one of doubling, where the other is, strangely enough experienced as a replica of the self, all the more fearsome because apparently the same.[28]"

Significantly the continual repetition within Horns reenactment provides both the installation and the traces of damage caused to the building as physical artifacts of the production. Horn's installation also maintains a performative, time-based project that affords the integration of the audience as performers. It can therefore be seen that Horn delivers both a physical artifact as well as what de Sola-Morales would consider "a collective anonymous, enveloping time in which art is sublimated into pure inclusive becoming."[29]

28   Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1992), 3

29   Ignasi de Sola-Morales, *"Liquid Architecture,"* in *Anyhow*, ed. Cynthia Davidson. (Canbridge: MIT Press, 1998), 42

Plattenpalast

Situated in the courtyard garden of a small apartment building in Wedding, in the north-west of Berlin's inner city, is a project called the Plattenpalast; a small art gallery constructed from the fragments of two GDR icons.

During divided Berlin two buildings of the German landscape became synonymous with the eastern state. The Pallast der Republik or the Palace of the People provided the seat of the German Democratic Republic as well as a plethora of civic spaces and entertainments for its populace. After its destruction following 15 years of German reunification much of the building was lost, however Carsten Wiewiorra from Wiewiorra Hopp Architects managed to salvage a number of its Bronze glazed windows, an easily recognizable building element of the ex-parliamentary structure.

The plattenbau is a prefabricated concrete multi-residential building originally developed in the Netherlands after World War One. While the archetype has been used all over Europe, the plattenbauten stand emblematic of the new East German cities and their neighborhoods constructed in the aftermath of the Second World War. After German reunification many of the residents that

lived in these towers were given the opportunity to live in single-family dwellings or row houses in other parts of the capital. The plattenbau were slowly abandoned, not because of social problems or distress but rather because of new opportunity. Due to government subsidization programs that pay local governments and demolition teams to remove these structures, huge swabs of these iconic buildings have slowly been deconstructed to make way for new development. Carsten Wiewiorra in conjunction with TU Berlin began collecting the internal concrete panels of the many disassembled plattenbauten and configured new ways in which they may be reused. While the notion of historical preservation in Wieworra's projects share its conceptual field with other ideas such as building economics and environmental sustainability, the recognition of the concrete panels as historic artifacts is incredibly immediate.

Approaching the gallery its almost-cubic nature is very apparent. The building measures six meters wide, six meters deep and just over five meters high. This perfectly reflects the fixed internal concrete panel size and consequently the new building bares distinct plattenbauten proportions. Inscribed on the façade of its structure are the various scars from different moments in its life. Each panel has a carefully marked date located on it; it is clear that the building material used in this

structure was originally cast in the 1980's. Random pockmarks scattered over the face of each module present the scratches and cracks that evidence the history of its installation, deconstruction and the multiple moments of its transport. Wiewiorra has kept these traces that provide both aesthetic and memorial fenestration across the buildings four facades. In the gaps between the concrete sit the windows from the Palast der Republik stitched together with custom framed glazing that provides the tolerance between the proportions of the two existing building modules. The inside of the structure has been insulated and finished with stucco. While it almost appears as concrete it is clear that the layer has been applied post-assembly. The internal circulation of the building pivots around its most interesting moment; in one of the walls an aperture bares the proportions of an existing plattenbauten doorframe. This single item and its ability to be identified completely change the way that the project is perceived.

When I asked Wiewiorra if people recognize the building his response was interesting. The architect noted that people are familiar with the proportions of the rooms and its aperture's; the concrete modules themselves are recognizable as is the glazing from the Pallast der Republik. But Wiewiorra is adamant that his building is also new, "it has a totally different scale. It is small and

handsome."[30] In its entirety the Plattenpalast is both familiar and unfamiliar. When visitors come to the gallery they see a form that is completely unique; covered in markings that they recognize; and enclosing rooms and openings of the same proportions of the houses that they may have grown up in.

The Plattenpalast makes an important intervention along a historic line in Berlin's city. In 2009 the building opened for its first series of exhibitions. It was exactly twenty years after the Berlin Wall had been brought down within close proximity to the courtyard that the gallery occupies. There are now six Plattenpalasts scattered around Berlin, the gallery, four single houses and two townhouses. Fragments of city's past reconstituted into entirely different buildings; buildings that are both completely new and filled with nostalgia.

Interview with Carsten Wiewiorra on 10th of September 2010

When Christos *Wrapping of the Reichstag* is seen as an action within a set period of time it can be identified as a performative work as opposed to a sculpture. The event created by Christo's work and attended by Berlin's public allowed a communal participation of what would become the unveiling of an existing ruin. The ruin however had shifted within the perception of the German and international consciousness. It stood briefly as a relic of collective authorship, an icon reimagined for the new state of reunified Germany. The success of Christo's project hinged on its ephemeral existence, a quality that also provides an inevitable problem in the project's continued remembrance. By leaving the Reichstag without any physical trace, situated only in the participant's consciousness, the project's continued agency of collective memory hinges solely on its ability to be remembered or its disconnected representation by external media. The reenactment however has the potential to extend this memorial in a continued interface with the audience.

The reenactment of an event or performance is an incredibly powerful and well-used tool in societies attempt to remember. The reenactment is different to 'the repeat' or 'the repetition' because it allows the performance a freedom to reinterpret the subject matter combining memorial fragments with personal authorship. This is critical to the reception and collective authorship of the performance by both the performers themselves and the extended audience. Because of this however, the reenactment is liable to suffer the same fate as the performance before it. The reenactment becomes contingent on the authors, performers and audience themselves creating a memorial that may fall to the whim of change, political intervention, propaganda or a complete forgetting of its original content or context. Yoko Ono's project becomes incredibly interesting because it leaves behind physical evidence of the event. In the case of *Cut Piece*, the dismembered fragments of clothing were either taken by the audience or in the works 2003 iteration mailed to someone. If "imitations reproduce past artifacts" and "re-enactments reproduce past events", [31] what is the significance of the shards of Yoko Ono's clothes as objective artifacts produced during the reenacted performance?

Rebecca Horns, *Concert in Reverse* is an installation, a performance and a reenactment. The project was first installed in 1987 in a Munster tower before being reinstalled permanently just over ten years later. The work is an installation because it provides a series of produced objects that occupy and physically delimit the tower

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31   David Lowenthal, *The Past is a Foreign Country* (Cambridge: Cambridge University Press, 2009), 295

space. The artwork is a performance because it is very clearly set to a score and the work is designed with the intention that the audience responds to the reoccurring period. Finally the artwork is a reenactment because it maintains an open frame of interpretation through a continually changing audience and has reacted to a change in contextual conditions made visible in its adjusted manifestation of 1999. The project provides a fine precedent for an artwork that evokes the collective conscious through both the production of artifacts and the visceral response that they generate from the audience during the works inhabitation. Horn's project captures de Sola-Morales' vision for a time based *liquid architecture*. However the artwork remains that - an artwork. Where it may be considered an installation, a performance and a reenactment it doesn't create space that affords permanent inhabitation or responds as an operative part of the urban environment.

Wiewiorra Hopps' Plattenpalast never had the primary intention of facilitating collective memory. It was a considered part of the project, but stood secondary to its other objectives of reusing existing materials and providing an economic and time efficient model for new housing in Berlin. Sadly, the projects uptake and continued production has been slowed by the difficulty in achieving these primary goals. Wiewiorra Hopp's *Plattenpalast*

provides an interesting insight into a means of both curating and creating traces. The gallery prototype appears as completely new structure but embodies the proportions of existing plattenbau apartment buildings. Potentially visitors to the gallery would experience a hidden familiarity as they inhabit what appears to be an existing building; the proportion of the rooms and the location and size of door apertures are almost exactly the same as those of the apartments many Berliners continue to live in. It is perhaps the neutrality in the way that the artifacts are presented as a collection that is the most striking feature of the *Plattenpalast* building. The building is constructed through a premise of function; creating a building that does not explicitly state the relics of its construction but allows their slow absorption through recognition of the familiar.

Anthony Vidler describes the haunted house as being simultaneously a house and a crypt[32]. The haunted house provides a sense of the uncanny, a sublime feeling of wonder and distress caused by the collapse of cognitive dissonance when something is perceived as both absolutely familiar and completely alien.

While the Plattenpalast certainly does not instill a sense of fear, it could be possible that

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32   Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1992), 17 - 21

it incites a feeling of familiarity hidden deeply within unfamiliar territory. A trace of recognizable domestic terrain curated within an entirely new structure. The unbuilt plattenpalast *ideal,* which sought to construct a wide number of these reused concrete panel projects across Berlin, may have had the potential to create both a continuing reenactment and an artifact of memorial. Students from TU Berlin constructed each of the prototype structures over a two-day period. The student participation in the deconstruction, transportation and reconstruction can be seen as a continual reenactment of the inclusive, participatory event; an event that spanned from the present to the original construction of the plattenbau in the wake of German division. Each of these new structures would act not only as an object created as a byproduct of the performance, but also as a curated set of artifacts exhumed from the history of the city.

The concept of creating a trace through both performance and reenactment provides a strong notion of memorial. If one were to believe that 'our city's were constructed on the foundations of its festival's[33] it must be acknowledged that the very importance of artifacts and relics lies in their ability to uphold a memory of the performance. However the limitations of the performance alone must be

recognized, while they provide fertile ground to sow the seeds of a collective memory, they bare very little substance to uphold its preservation. The reenactment too, while sustaining a performance of the memory, inevitably fails to provide any tangible physical trace of its happening. But de-Sola Morales vision for a *liquid architecture* remains both incredibly valid and incredibly inspiring because it endorses an architecture that is constructed as a perpetual reaction to the inhabitation of space through time; an architecture that continues to carve palimpsests into the foundations of the past.

Conclusion

The city holds moments of the past; artifacts and their inspired memories in a constant flux between presentation, recognition and representation. No memory is purely individual but rather is constructed and influenced by its adjacent experiences and the culture through which it is interpreted; memory is inherently shared but never absolute in its collective definition. The palimpsest of human inhabitation and its systems of interaction exist as a visceral membrane connecting the immediate moment with the greater milieu of the past and the populace. Architecture and monument's have a faculty of arranging the city's artifacts and traditions as to provide important narratives outlining 'what once was' in an effort to define 'who we are'.

These fragments can consist of both architectural relics and the continuation of traditional actions. Curating the traces of the past is vast in both the design techniques of its construction and its breadth curated narrative. Traces themselves may be used not to describe their own history but to present a narrative that encompasses the greater space of locale, city or state. Traces can

make visible a hidden past, providing a once invisible architecture by reframing the context and shifting the focus of a building from what it is, to how it was produced and under what conditions. Obversely, traces can be desaturated by a new architecture, creating the cognitive space for the viewer to see beyond the once overpowering iconography endowed upon the existing building. New reconfiguration of existing traces can provide an insight beyond 'what is there' and into the realm of 'what was there', and question its significance in the production and distillation of culture.

It is this second layer of meaning that defines memory within the architecture or the monument as well removes the relic from its absolute objective state. Where the relic itself is no longer determined by what it is, but also by what it means. It is the negotiation of these traces, or the understanding of both the relic as an element as well as the relic as it is contextualized, that determines how the built environment is read as a living historical account. The artifice refers to the evidence of the artifacts contextualization. This conceptual device becomes incredibly

powerful in determining the chronological period within which the monument or architecture was created as well as potentially framing its political rhetoric. Importantly the artifice allows for an open frame of interpretation that does not present the inherent traditions of the monument as fact, but rather allows its cognitive evaluation. Where the precedents of the *Jan Hus Memorial* and Vaclav Hanka's translation of the *Chronica Boemorum* demonstrate an artifice that is kept in separation from the greater community; Plecnik's interventions in Prague Castle require a subjective interpretation allowing the individual to construct their own narrative.

The notion of the performance and the reenactment rely solely on pure community participation and leave no evidence in the form of physical artifacts. The event remains only in the minds of the participants. While this approach seems to provide the most unadulterated facilitation of collective memory, its lack of trace or refuse prevents further interpretation based on objective evidence. The work of Yoko Ono and Rebecaa Horn are situated somewhere between

the performance and the physical monument, allowing traces of the past to stand as evidence of the performance that took place before it. Finally, the Plattenpalast project and its unrealized *ideal* provide a potential model for reuse in the urban realm incorporating traces of the past with the engaging performance of its re-presentation. The project however remains specific to Berlin and the city's reasonably unique building archetype, the plattenbauten, providing a precedent with limited application on a global scale.

The city of collective memory is exactly that. A city built on the individuality of its populace and reinterpreted in the ever-renewing present. Where memory provides a collection of mnemonic responses that define our etiquette and decorum, the collective memory in a city provides a generalized sense of culture and collective consciousness. What is critical is the space allowed for forgetting, interpretation and reinterpretation. Memory by its very nature must remain in constant flux, distorted by its continued exposure to the city and its inhabitants precisely so that it can remain active and relevant. The

two threats to the city's collective memory are its complete erasure as visualized by Orwell's *Nineteen Eighty-Four* and its complete control as seen in the totalitarian regimes of the previous century.

The notion of finite historical evidence proves only useful because it can be later proven wrong, inaccurate or irrelevant. For it to remain productive in it's cataloguing of the past it too must accept the same futility inherent in the maintenance of a static memory. A city that cannot forget or reinterpret is a city that cannot possibly understand the present.

The prime function of memory, then is not to preserve the past but to adapt it so as to enrich the present. Far from simply holding on to previous experiences, memory helps us understand them. Memories are not ready made reflections of the past, but eclectic, sensitive reconstructions based on subsequent actions and perceptions and on ever-changing codes by which we delineate, symbolize and classify the world around us."[1]

As described in the case studies outlined in this work, there is a wide range of ways we can perform as designers, architects, urbanists and inhabitants of our city to ensure that specific moments of our past are curated within our built environment. A frame of working that accepts the

ultimate act of preservation; the continuous act of overwriting. The story's embodied in the sticks and stones of our city are extracted through our interaction, not just so that we can remember our past but rather to maintain our relevance in the present.

1   David Lowenthal, , *The Past is a Foreign Country:* (Cambridge, Cambridge University Press, 2009), 210

Dissemination

The information gathered from this research has been has been shared with the community of the built environment and the greater community of Sydney through a series of key lectures and student design courses at the University of Technology, Sydney as well as a number of public art projects.

Key Lecture:

Authenticity and the Artifice – Delivered 2011 and 2012 to the School of Design at UTS

Academic Design Courses

Spheres of Influence – Joint Author
2nd Year UTS Interior and Spatial Design
Run in collaboration with Historic Houses Trust
2011 and 2012

Recovering Vagrancy – Joint Author
Honours Year UTS Interior and Spatial Design
2012

Borrowed Time – Sole Author
3rd Year UTS Interior and Spatial Design
2013

Post Civic – Joint Author
Honours Year UTS Interior and Spatial Design
2013

Pre-Space – Sole Author
2nd Year UTS Interior and Spatial Design
2013

Public Art Projects

Vivid Light
Nymphaea Nelumbo – Hickson Road
2013

CCDP Grant - Whitlam Square Sculpture Proposal
Whitlam Square Sydney
2012 – 2013

Lisbon Architecture Trienale
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To be built September 2013

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Interview Zecc Architeckten on 17th of August 2010
Intervie Pi de Brujin, De Architecture CIE on 18th of August 2010
Interview with Peter Haimerl on 30th of August 2010
Interview REAL Achitektur on 9th of September 2010
Interview AFF Architekten on 17th of September 2010
Interview Marcela Steinbachova on 23rd September 2010
Interview Jan Sepka on 24th of September 2010
Interview Emil Prikryl on 26th of September 2010
Interview Zdenek Lukes on 27th of Septermber 2010
Interview Josef Pleskot on 29th of September 2010
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