

CONSTANT CHANGE

A Theory on Heritage Interventions.

Beyond Newness, The Materialization of Continuity and Change.



Final Thesis Submission

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For Bautista

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Abstract

The importance of including Heritage architecture in the development of cities has to do with keeping in mind our history, to grow aware of where we come from and who we are as societies. But for this heritage to mean a real contribution to the future City we must respond to the Continuity represented by Culture, and also to the Changes defined by Economy. Architects must become aware of the necessity to connect the past with our present, but also anticipating the future.

Heritage Interventions should have the possibility to change, to give space to new uses. We must understand that nothing we build today will be definitive, and just as we look to the past for inspiration, we also need to be conscious about the different needs future will bring.

In this process, it is common to fall into the temptation to express the technological capabilities of today. However, it is enough to look back to realize that over time everything changes and must adapt and that the grandiloquent manifestations of the present only generate problems. After all, they only try to express themselves through their image, nevertheless, in dealing with time, we must be able to look beyond the surface.

Introduction

Interventions on Heritage are always a problem of interpretation of an existing work of architectureⁱ, and also a manifestation on how we perceive the City: as a constant expression of Culture, a space for Continuity; or as a snapshot of the economic instant, as a manifestation of the moment, a space for Change. But, at the end, which is the importance of work with Heritage architecture?

I could argue that contemporary cities are strongly related to motion, socially and economically, but most of them often lack the historical perspective needed to acknowledge the experiences that led them to be who they are. And those experiences are contained on Heritage architecture.

Through intelligent and adaptable interventions on this Heritage, we should be able to express the Continuity of a whole Culture, and also allow those Changes of use that Economy will demand.

We should pursue the design of the right intervention for each place, but not create it to build it just one time, nor for just one purpose, because we need to face the possibility of Change, functionally and stylistically. The architectural solution should be particular but also universal and flexible over time.

The goal of this thesis will be to understand, analyse and compare the materialization of Continuity and Change on Heritage interventions, in correlation with the contemporary city; and to do so in a practical way, I will analyse *FRAC* by Lacaton & Vassal, which I think is a marvellous example of the merge of both concepts through the strategy of anticipation and flexibility, comparing it with relevant cases of the pursuit of something "*new*" in *Port House* by Zaha Hadid, and the fusion with the existing in the *Newport Street gallery* by Caruso St John.

To face this task, and to understand how to intervene on Heritage under this theory, the first dilemma we must face is the notion of cities as a result of Economy and Culture. Here, the fact is that *cities are always dynamic; there are always conflicts between individuals and collective interests in both the private and the public spheres*ⁱⁱ, and the structure in which all these conflicts appear in the form of architectural objects and spaces evolve from economic interests and culture as well.

Numerous theories have been trying to express different views in this regard. Those ideas will help me to support my argument about the necessity of express both the Constant Culture and the Economic Change while intervening Heritage architecture.

By the other hand, through the ages, the development of works of arts - including architecture - have steadily been trying to manifest and put into the physical matter a precise *Zeitgeist* (i.e. "Spirit of the time") in which it emerges. This constant effort happens even when the completion of the work takes time and the evolution of the ideas day after day change the course of our understanding of society, therefore the work of art itself. Architects struggle *like madmen to stay ahead of their rivals, to obey the demand for distinction, for the new, for the experiment, for being unique and authentic.*ⁱⁱⁱ However, the apprehension to use newness as the motor of development is shown in particular points of the city that represent vital importance for social memory, and are scattered in this heterogeneous mantle: Heritage architecture. For me, these particular points are more than just monuments. There is something powerful in those places related to the fact that they had been the leading role and, at the same time, the privileged spectator of the evolution of the City. Its presence reminds us both the need for Continuity and the possibility of Change. This complex system requires complex answers and interventions (Evers and Thoenes, 2011). The base of this architecture should not be the function, rather, should be the traces of life and traditions of generations. Heritage Interventions should be both *durable and flexible.*^{iv}

I. THE PROBLEM

City and Interventions

From Economy or Culture?

Cities are always evolving whether because of Economic trends or Culture, and we can acknowledge those forces by the images we see on the streets every day. Nevertheless, it is fair to ask ourselves if one has more relevance than the other, and then, if it is possible to capture and express that structure in the interventions on Heritage.

As a first reflection, it is only fair to say that while the City of Culture evolves from within, connected with its identity, the City of Economy grows in response to market speculations and, mostly, as a response to outside forces that first shape policies and, therefore, urban planning itself. In this context, I could argue, as a very first reaction to this general situation, that one is a pure but utopic representation of a construct that evolves without any external pressure, and the other is a dishonest reaction because only appear as the result of that external pressure.

We cannot have one without the other. Cities must deal with the economy to evolve, but always in connection with culture generating meaningful relations with identity, that is the perspective from which Heritage interventions should work.

Countless theories have been written on this matter, but to build the argument in which this thesis relies on, I will take two important urban treatises of the second half of the twentieth century as representatives of both cities, of Economy and Culture: *Collage City* and *L'Architettura della Città*. This with the aim of understanding the contemporary City and use that knowledge in Heritage interventions.

The first one, *Collage City*, was written by Colin Rowe and Fred Koetter, and the Manuscript was in circulation already from 1973. According to the overview of its original editors, The MIT Press, this book is a critical reappraisal of contemporary theories of urban planning and design and of the role of the architect-planner in an urban context. The authors, rejecting the grand utopian visions of "total planning" and "total design", propose instead a "collage city" which can accommodate a whole range of utopias in miniature.^v

One of its authors, Colin Rowe (Rotherham, March 27, 1920 - Virginia, November 5, 1999), was one of the most influential thinkers on world architecture and urbanism of the second half of the twentieth century. British-born, American-naturalised architectural historian, critic, theoretician, and teacher. Rowe was one of those thick Englishmen who never get to feel at ease in the British Islands. Scholar and eccentric, he spent most of his academic life in the United States, and from his retirement in 1985 Italy was his favourite residence. He was, however, a refined liberal British, obsessed with Masonic Enlightenment, classical antiquities, and Italian art. Through his articles, circulated hand-in-hand as clandestine documents, Rowe was the intellectual spark of an anti-modern formalist counterrevolution. He only saved from the vanguard masters those purely linguistic or compositional aspects that related them to the great classical tradition: his comparison of the villas of Le Corbusier with those of Palladio, on *The Mathematics of the Ideal Villa* (1976), was one of the mythical landmarks of that fascinating subversion of modern dogmas.

On the urban terrain, his position was not very far from that of Popper, because in Utopian thought he saw only totalitarian threats, so he preferred to understand the city as a liberal collage of compatible and successive proposals. In architecture his thinking paralleled his ideas about the City: he was nostalgic for nineteenth-century eclecticism, advocating that architecture in the modern age should abandon its purist abstraction and allow itself to be influenced by influxes of historical references.^{vi}

For Rowe and Koetter the *open society depends upon the complexity of its parts*.^{vii} In this sense, for the authors, the City is the end product of a ceaseless process of fragmentation, the collision, superimposition, contamination of many diverse ideas imposed on it by successive generations, each with its own idea (Monoskop.org, 2017). They ask themselves: *what is false and what is true, what is antique and what is of today. And because the inability to make half way adequate reply to this difficulty, they were obliged to identify the problem of composite presence in terms of collage*.^{viii} But collage has seemed to be lacking in sincerity, to represent a corruption of moral principles, an adulteration.^{ix}

While Rowe's later project, *Collage City*, has received more critical attention, the short introduction he wrote to *Five Architects* (1972) has proved more theoretical powerful, as Michael Hays argued in his book *Architecture Theory Since 1968*. For his argument entails his final question: *Can an architecture which professes an objective of continuous experiment ever become congruous with the ideal of an architecture*

which is to be popular, intelligible, and profound?^x And that question fixes the opposition that has haunted most of the subsequent architectural practice.

Appears to be that, nowadays, the neo-liberal economy is deeply related to Rowe's idea of City's structure. A structure that, sadly, is so influenced by economic interests and spectacle that is no longer reached by those historical references that Colin Rowe was so fond of.

Of course, Juhani Pallasmaa express this conflict in a more compelling way when he wrote in the Architectural design magazine number 82 that *particularly the ecstasy of wealth seems to blind societies, make them undervalue or neglect their own histories, traditions and identities(...) ashamed of our past(...) it is as if we would suddenly want to forget who we are and from where we have come.*^{xi}

There have to be deeper connections than style alone in the conformation of cities. Economy gives us new possibilities to express ourselves, it is true, but we must fight the temptation and strive to achieve an expression that arises not only from what is economically or technically possible, instead that emerges from what is needed and is also connected with our past.

By the other hand, *L'Architettura della Città* was written by Aldo Rossi in 1966. It was his first published book, right after his studies of architecture in Milano and Venezia, and his jobs as a writer in several magazines in which he became one of the most active participants in the fervent cultural debate of the time. Aldo Rossi (Milan, May 3, 1931 - Milan, September 4, 1997) was born in Milan, Italy, and he distinguished himself as an architect, theorist, author, artist and teacher, in his native Italy and internationally. He was editor of the architectural magazine Casabella-Continuità, professor of the Istituto Universitario di Architettura di Venezia and the Politecnico di Milano, and author of architectural works as emblematic as the Cemetery of Modena (1971) and Gallarate building in Milano. In 1990 he received the Pritzker Architecture Prize, occasion in which the jury described him as a poet who happens to be an architect. The tradition of the architect-writer is well precedented in the history of architecture in Italy. From the Renaissance to the nineteenth century it was characteristic of some architects to present their ideas in a systematic treatise, and this tradition has continued in Italy up to the present time.

In his writings, Rossi criticized the lack of understanding of the City in current architectural practice. He argued that a city must be studied and valued as something constructed over time; of particular interest are urban artifacts that withstand the passage of time. Rossi held that the city remembers its past (our "collective memory") and we use that memory through monuments; that is, monuments give structure to the city. Inspired by the persistence of Europe's ancient cities, Rossi strove to create similar structures immune to obsolescence.^{xii}

As Peter Eisenman explained in the preface to the American edition of the book, to understand Rossi's architecture, it is also necessary to understand his writings and his drawings. Yet *L'Architettura della Città* is also a significant departure from past models. While purporting to be a scientific theory, a modern-day equivalent of the Renaissance treatise, it is on another level a unique anticipation of Rossi's subsequent architecture.^{xiii}

According to Rossi's view, the City is not a collection of buildings, but rather the result of a long-term, open-ended process of becoming and passing away (Evers and Thoenes, 2011). *Rossi uses the category of permanence, as it relates to individual monuments and streets, to describe function and alterability through the centuries.*^{xiv} For him, different functions can adapt on an architectural shell, but not the other way around. The notion of *City* appears to be much more connected with time and to the natural evolution of culture than to an economic explanation. Even more closely related to culture than to a function-based classification, in which the multiplicity of urban artifacts and *the permanence of buildings and forms would have no significance, and the very idea of the transmission of a culture, of which the city is an element, would be questionable. And none of this corresponds to reality.*^{xv}

Both theories, *Collage City* and *L'Architettura della Città*, address the development of the city and the relation between object and subject within a particular structure. Nevertheless, both relate them from different perspectives: While Rowe and Koetter establish Economy, Change and particularly the neo-liberal model as the structure of the contemporary City; Aldo Rossi relies on time and Culture as the main ingredients in the formation of this ever evolving construct. Therefore, the visual forms that derive from

these different views relate to one side with never ending Change, and by the other hand with permanence and Continuity.

While *Collage City* implies the pursuit of Newness and Rossi's notion relies on the continuity of Culture, for me is certainly the combination of both, Continuity and Change, what allows architecture to connect with people. The possibility of building something Constant from our experiences, which at the same time permits the evolution through its mutation, as the human body does, in Constant Change.

The Structure and The Event

"Only an architecture of dualism, of the difference of discontinuity installed within the continuity of time, can stand up against the anguished aggression of technological reason, telematic universalism, cybernetic totalitarianism, and egalitarian and homogenizing terror."

Ignasi de Solà-Morales, Terrain Vague

While for one side we have Economy and by the other Culture, there must be something that joins both structures together for the City to grow consciously. And for me that is Heritage architecture.

Scaffold was the concept that Rowe and Koetter introduced in response to the recurrent nineteenth-century theme *The city as museum*, when the city was supposed to be a positive concert of culture and serve an educational purpose.^{xvi} For them, this concept of *City* did not relate with the contemporary sensibility. Instead, they defined *City as scaffold for exhibition demonstration*^{xvii}, an idea much more related to the economic reality and the current expression of the City. But at the same time, they asked themselves if the scaffold dominates the exhibits, or if the exhibits overwhelm the scaffold, and this is a matter of precarious balance between structure and event, *necessity and contingency(...) according to fluctuation in fashion, style, and general social conditions.*^{xviii}

There is an intimate relation between the necessary Structure and the particular Event that is exposed on it. Nevertheless, in words of the authors of *Collage City*: *there remains the obligation further to conceive a two-*

way commerce between structure and event, a commerce in which both components retain an identity enriched by intercourse, in which their respective roles are continuously transposed.^{xix}

In other words, there is still an unachieved goal which is to generate deeper connections in the relation Structure-Event, something that could relate architecture to people and the City, in balance within the flux of change. (Image 1)

We could consider Heritage as the event that embodies time and, through carefully planned interventions, we should achieve those connections that finally express the *pli* or fold of the reality as Gilles Deleuze suggested.^{xx}

To draw a clearer picture around the importance of Heritage and the possibility of intervening on it, creating economic and cultural connections that surpass timely associations, I want to bring to the table an important figure for my education and my first steps concerning Heritage architecture. Who better to talk about interventions than him?

Ignasi de Solà-Morales Rubió (Barcelona, August 24, 1942 - Amsterdam, March 12, 2001) was a Catalan architect, historian, and philosopher who was a professor of composition at the Barcelona School of Architecture and also taught at the universities of Princeton, Columbia, Turin, and Cambridge.^{xxi}

In 1984 he directed the reconstruction of the German pavilion of Ludwig Mies van der Rohe in Barcelona, together with the architects Ferran Ramos and Cristian Cirici, the original of which was demolished after finalizing the International Exhibition of 1929.

Among the many works carried out, one of great importance was the project for the extension of the Liceu Theatre, together with Xavier Fabré and Lluís Dilmé, which was rebuilt after its fire on January 31, 1994. In 2000, the three architects were awarded with the National Cultural Heritage Award for this work.

Parallel to his activity as architect Solà-Morales also was a writer with more than ten publications between 1975 and 1996, in which he touched a variety of topics, from Gaudi to contemporary Spanish architecture. Also after his death, several books were published by editorial Gustavo Gili showing a compilation of his theoretical works, essays, and articles: *Territorios* (2002), *Inscripciones* (2003) and *Intervenciones* (2006).

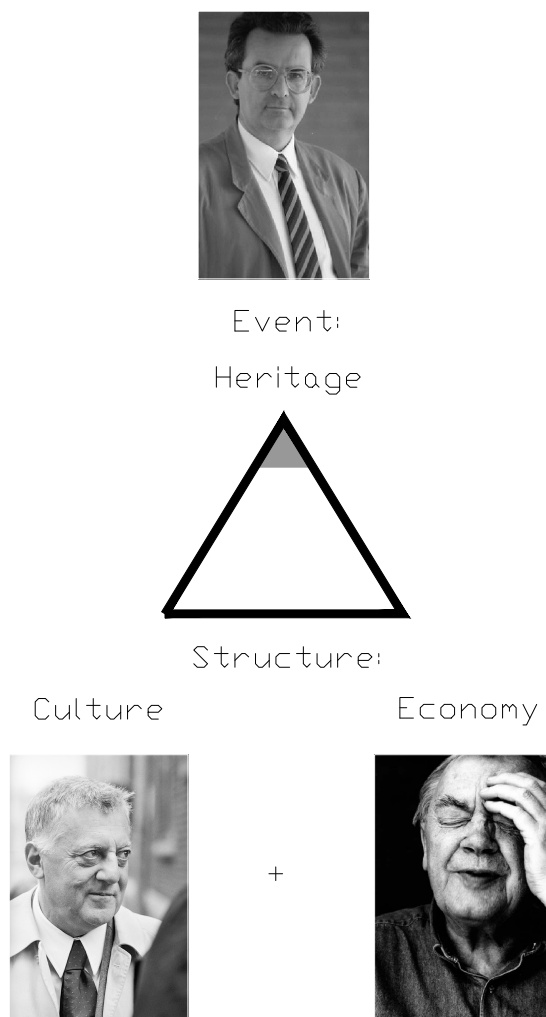


Image 1. Structure: Culture (Rossi) + Economy (Rowe); Event: Heritage (Solà-Morales);

Image by Giulio Di Giuseppe

The last one, *Intervenciones*, brought together a set of texts by Ignasi de Solà-Morales with the common denominator of reflecting on the architecture that intervenes in other spaces or existing urban environments. The term intervention was carefully chosen and explained by the author: it is a generalist concept that encompasses various actions on historical works, from their strict conservation to profound transformation. It is also a term that Solà-Morales equates to that of interpretation. Between intervention and other forms of influencing the built heritage, there is always a conflict of interpretations, he said.

According to the prolog of *Intervenciones*, "Interventions, and Repetition" by Xavier Costa^{xxii}, the intellectual background of these writings refers to the architectural debate of the 1970s and 1980s. The discussion about the presence of the past was asking about the links, the continuities or ruptures between tradition and actuality. Another question referred to the activity of building on the existing, that is to say, to the renewed valuation of the historical heritage and its conservation, reconstruction or alteration from the present activity. The interest of Solà-Morales for the architectural intervention reflects the debate of his moment, at the same time that allows him to combine the work of historian with the one as an active architect.

Throughout the XX century, a series of studies were woven that systematized and categorized the norms that must be followed while intervening in historical surroundings. From the previous, canonical studies of Alois Riegl and Camillo Boito to the normative documents of the Athens Charter of 1931 and the Venice Charter of 1964, there was a vast number of works aimed at laying the foundations for conservation and architectural restoration. This sequence began with a vision close to museographic cataloging, which contemplated architecture as an artifact whose aesthetic or historical values had to be elucidated according to objective criteria, to progress towards a broader and more inclusive understanding of space and urban environments. Here, it would be practically impossible to isolate a construction of its physical and cultural contexts.

From a different perspective, Solà-Morales defends intervention as a unique, personal interpretation, resulting from the fusion between text and reader, as well as between past and present (and future). The intervention thus departs from the orthodoxy of "restoring" original meaning, to approach the free play of a

singular, unrepeatable reading; As eloquent on the present as on the past (and open to the future). In the words of Solà-Morales, intervention is an aesthetic operation: the imaginative, arbitrary and free proposal for which we try not only to recognize the structures of existing historical material, but also to use them as an analogical guideline of the newly built artifact.

For Solà-Morales reality is a constant in which time is perceived by people and also affect architecture at the same time. Its *go around together on the same looped tape*^{xxiii}, but the real encounter between them only happens at the moment when that continuous loop is altered, and we get to acknowledge the difference by contrast. In the City this can only occur in Heritage architecture; those places where the past is contained, but where at the same time we can intervene for the future.

Interventions should act on this particular event Heritage by (...) *taking care of the continuity. But not to the continuity of city planned, effective and legitimized, but, on the contrary, through the attentive listening of the flows, of the energies, of the rhythms that the passage of time and the loss of limits have established.*^{xxiv}

We should rely on an architecture that allows the aesthetic experience of Heritage be transformed into Event, and leaves it open to future manifestations. Perhaps this could be accomplished through a *weak architecture*, to rely on other concept coined by the Catalan architect, in which *temporality does not present itself as a system but as an aleatory instant that, responding above all to chance, is produced in an unforeseeable place and moment.*^{xxv}

To sum up and close this first chapter, let me try to express my argument again in a clearer way.

Cities should not evolve only based on Economy or external pressures, instead should also evolve in response to those forces from within. The Structure needed to grow consciously should rise from the intelligent relation of both Culture + Economy.

Heritage architecture contains traces of our Culture, identity and a whole range of experiences compress in its image, and is key to connect time, past, present and future. Through smart interventions on it, we could achieve connections that allow us to develop our cities in a more sustainable way, culturally and economically.

Heritage interventions are, in the end, like precise points of social acupuncture. Points where is possible to connect with our past and with our future. The spaces that let us acknowledge our yesterday, giving it a purpose for today, and hopefully generating new possibilities for tomorrow.

II. THE MATERIALIZATION

Interventions of Newness and Constant Change.

Antwerp, London, and Dunkirk.

(According to the Architects)

Here and now we face the arduous task of materializing, in an existing building, the evolution of time and the changes society faces. And of course, within this task, the expression of this transformation could differ depending on how we relate with Culture and Economy as I already suggested in the previous chapter.

To show the different positions and efforts in expressing the structure of the City while intervening Heritage, I will reflect upon three separate cases. Firstly, a case about the hopeless pursuit of Newness; then, one about the understanding of cities in Constant Change; and finally, a case that represents the possibility of Timeless interventions that relate us to the Past, Present, and Future.

To present each case in the most honest possible way, and beyond the standard architectonic or physical analysis, I will leave the task of introducing the projects to the architects themselves through the explanation texts they have shown on their websites. This exercise will give us a first glimpse of the theoretical support each Intervention has, and its deepness in dealing with the concepts of Continuity and Change already stated. Because, as Christof Thoenes wrote in the introduction of his book *Architectural Theory: From the Renaissance to the present*, speaking about Architecture and Literature: *It has always been buildings(...) and not written manifestos in which new architectural ideas first came to light. Nevertheless, writing does make it possible to understand them.*^{xxvi}

Port House in Antwerp, Belgium (2016) by Zaha Hadid Architects.

According to the architects, the new Port House in Antwerp (image 2) repurposes, renovates and extends a derelict fire station into a new headquarters for the port - bringing together the port's 500 staff that previously worked in separate buildings around the city.

With constant references to the Scheldt, the city of Antwerp and the dynamics of its port, married with the successful renovation and reuse of a redundant fire station - integrating it as a fully-fledged part of its headquarters - the new Port House will serve the port well through its planned expansion over future generations. (Zaha-hadid.com, 2017)

Newport Street Gallery in London, England (2015) by Caruso St John Architects.

RIBA Stirling Prize winners 2016

According to the architects, this private gallery in Vauxhall has involved the conversion of an extraordinary terrace of listed industrial buildings (image 3), that were formerly theatre carpentry and scenery painting workshops. The gallery forms the whole length of the street, with the three listed Victorian buildings flanked at either end by new buildings. The ground and upper floors within the five buildings are continuous, allowing them to be used flexibly in many combinations, to accommodate both large and small exhibitions. There are three large galleries on each of the two floors, stretching in a line from one end of the building to the other. The two gallery levels are connected by new spiral staircases and a large lift.

Along Newport Street and facing to the railway, the unusual proportions of the Victorian workshops, with their groups of low-level windows and high blank walls above, have been continued in the design of the new buildings. The new facades are made with a hard pale red brick that closely matches the surface of the listed buildings. The five buildings next to each other, all different but obviously related, make a sheer and impressive street elevation.

The scheme includes a restaurant and administrative offices for the gallery. The building shows exhibitions of the client's extensive collection of contemporary art and is open to the public for free. (Carusostjohn.com, 2017)

FRAC Nord-Pas de Calais in Dunkirk, France (2013) by Lacaton & Vassal Architectes.

According to the architects, the FRAC houses regionally assembled public collections of contemporary art. These collections are conserved, archived and presented to the public through on-site exhibitions and by loans to both galleries and museums.

The North region FRAC is located on the site of Dunkirk port in an old boat warehouse called Halle AP2.

The Halle AP2 is a singular and symbolic object. Its internal volume is immense, bright, impressive. Its potential for uses is exceptional.

To implant the FRAC, as a catalyst for the new area, and also to keep the Halle in its entirety becomes the basic idea of the project.

To achieve this concept, the project creates a double of the Halle (Image 4), of the same dimension, attached to the existing building, on the side which faces the sea, and which contains the program of the FRAC.

The new building juxtaposes delicately without competing nor fading. The duplication is the attentive response to the identity of the Halle;

Under a light and bioclimatic envelope, a prefabricated and efficient structure determines free, flexible and evolutionary platforms, with few constraints, fit to the needs of the program.

The transparency of the skin allows to see the background vision of the opaque volume of the artworks reserves.

The public footbridge (previously planned along the facade) which crosses the building becomes a covered street entering the Halle and the internal facade of the FRAC.

The Halle AP2 will remain a completely available space, which can work either with the FRAC, in extension of its activities, (exceptional temporary exhibitions, creation of large scale works, particular handlings) or independently to welcome public events (concert, fairs, shows, circus, sport) and which enriches the possibilities of the area.

The functioning of each of the buildings is separated or combined.

The architecture of the Halle and its current quality make sufficient minimal, targeted and limited interventions. Thanks to the optimization of the project, the budget allows the realization of the FRAC and the setting up of conditions and equipment for the public use of the Halle AP2.

The project so creates an ambitious public resource, of flexible capacity, which allows work at several scales from everyday exhibitions to large-scale artistic events, of regional but also European and international resonance, which consolidates the redevelopment of the port of Dunkirk. (Lacatonvassal.com, 2017)



Image 2. *Port House* in Antwerp (2016), by Zaha Hadid.

Photo by Hufton and Crow.



Image 3. *Newport Street gallery* (2015), by Caruso St John.

Photo by Hélène Binet.



Image 4. FRAC Nord-Pas de Calais in Dunkirk (2013), by Lacaton & Vassal.

Photo by Frank Formsache.

The Hopeless Pursuit of Newness

Case: Port House in Antwerp, Belgium (2016), intervention by Zaha Hadid.

"In this objective, something new is always sought to avoid boredom with the old. But as new is sought only because of its newness, everything turns identical, because it lacks all other properties but newness." ^{xxvii}

Lars Svendsen, The Philosophy of Boredom

Since modernism, contemporary society and we, as architects, have been so attached to economic progress and the pursuit of something new that the fundamental role of the city gets blurry and lose its essential meaning, which is from people to people. The city is a construct firstly connected to geography and to the particular social context that arises from people's experiences, and then serves as space for people's needs. We should not forget that a building is not a simple element situated on a blank sheet and that the relations that this object must generate are deeply rooted in its context and in the understanding of how it relates to people and nature, through time.

The development of a work of architecture has its first responsibility with people, as social beings inserted in a particular physical context, city or countryside. This body of work also has the crucial task of relating them to reality in a conscious way, in a way that should reflect the importance of maintaining healthy relations with Economy and Culture as well. *In our age, obsessed with progress, our eyes are exclusively fixated on the present and future(...) uniqueness, and newness has become the prevailing criteria of quality in architecture, design and art.* ^{xxviii}

In this context, Heritage could be the key that connects cities and social experience, especially because it has witnessed the concatenation of realities that over time have overlapped. Here we could *create in the present for the future, from the essence of the past.* ^{xxix} While intervening on it, to allow updating the contents of these structures and bring them back to people, appears to be necessary a systematic strategy. A method by which, through simple architectural interventions, we finally manage (or at least try) to heal a city that is a Magnet, but at the same time also a social time Bomb, (Aravena, 2012).

But, the question that emerges from the relation between the contemporary city and this particular event is: Should the reuse of heritage buildings allow Change and Adaptability, through its flexibility on the use, instead of building a new barrier for future manifestations?

Every now and then the world of architecture lay its eyes on the spectacular opportunity to modify the course of history by a single miraculous project. This is something Kees Kaan already wrote about exposing the extreme difficulties of architects of different ages that tried to succeed in the creation of newness. By comparing The Chicago Tribune Tower competition (1922) and the Gazprom in St. Petersburg (2006), in his words, *each entry serves, even today, as a comprehensive snapshot of the "current state of architecture"(...) One will find many very extreme and hilarious examples. They illustrate in a humorous way the struggle of the designers with the new.*^{xxx}

Similarly, some of these difficulties can be seen today in works with the Built Heritage. An instance that, of course, deserve much more precision than regular competitions, but where it is possible to fall in the mistake of believing that one could create future from a single new image, trying to amaze often with striking naïveness.

Zaha Hadid (Bagdad, October 31, 1950 - Miami, March 31, 2016), the Pritzker winner of 2004, was a huge influence for architects all over the world. Her fascination with time, movement and fragmentation is clearly visible in her original Sketches (image 5), and in most of her work. The natural perpetual motion in contemporary cities was always an inspiration in her projects, and thanks to the use of technology they were after all possible and real, creating her widely recognized and groundbreaking approach.

Hadid's architectural practice followed Suprematist and Constructivist ideals. Based on floating lines and planes frozen in time and space, her early representation of architecture presented broken, compound angles with acute interstices that expressed considerable tension. These early projects were most commonly represented in large-format paintings. Her reconsideration of the architectural drawing, through nontraditional floor plans with spatial configurations open to interpretation, had a significant impact on her architecture.^{xxxi}

Nevertheless, over time the search of ways to express movement became something else. Since the early years, the architect moved from abstraction and fragmentation to fluidity and seamless complexity. Her first fractured forms have given place to a more recent system of fluid and undulating shapes. It could be argued that, by the end of her life, the projects of her studio were focused in the pursuit of a "new" image. The recent projects of Zaha Hadid Architects, now lead by Patrik Schumacher, are mostly focused on the *present-at-hand* or the presence of the object. The image of the project is the primary concern, the priority, and not the possible interaction it could develop with the past or the future.

This change of vision, according to the idea of this thesis, represent a step back when is applied in Heritage architecture, because *fragmentation is inherently democratic(...) but big gestures, however elegant or effective they may be, are inherently autocratic.*^{xxxii}

The recently completed *Port House* in Antwerp, Belgium (2016) by Zaha Hadid, is a clear example of this. The project shows a dialect between now and then that produce a disruptive image which at the end relate to no future at all, just with itself. Sadly, in this case, the lack of historical perspective does not allow one to objectively observe the project detached *from the influence of today's fashion and trends*^{xxxiii} to put this in words of K. Kaan.

We live in a heterogeneous construct where change is encouraged and exposed but where the flexibility needed to face changes usually do not intersect with what is already built. Is here, in the Heritage, where is most crucial to deal with Change due to the presence of spaces of social encounter that give us the opportunity to extrude our experiences. Those are the spaces where differences could meet, not by means of build something new but through the expectation of build new opportunities.

The need to be flexible and give space to Change, in other words adaptable, should be the first thing to consider as an essential quality of use when introducing any new program into the existing building because the uses are likely to change again over time into a new life of the building. In that sense, it is possible to argue that the constant pursuit of what is "new" while intervening heritage architecture is irrelevant since the relentless pass of time will always strip away styles leaving standing what the real reflection of our identity and memory is. That is the interaction we should pursue, between Continuity and Change.



Image 5. Vitra Fire Station in Weil am Rhein (1990), design study

Painting by Zaha Hadid.

A carefully planned building, with a clear and defined purpose, begin its life with high hopes, willing to learn and influence due to its presence because what is built have the power of both accumulate experience and at the same time creates a memory. But as always, the original ideals relate to a reality that pushes the boundaries almost forcing the building to adapt to it.

In this sense, one could argue that a building is an entity that assimilates experiences from its cultural, social, economic and physical contexts, and grow since the moment enters into contact with reality, even so, will only reach future lives if it assimilates Change as an essential experience through pure interaction.

In the first chapter of Steward Brand's well-known book, *How Buildings Learn*, he argued that *almost no buildings adapt well(...) but all building (except monuments) adapt anyway, however poorly, because the usages in and around them are changing constantly.*^{xxxiv} Furthermore, he stated that *from the first drawings to the final demolition, buildings are shaped and re-shaped by changing cultural currents, changing real-estate value, and changing usage.*^{xxxv} Apparently, with these statements, Brand tried to set the foundations for his idea of the building as a living being, that as a matter of fact is capable of living several life stages before its death or demolition. Nevertheless, what happens with monuments before became so is similar and even powerful. They don't only live on the physical things (*from site to stuff*^{xxxvi}), yet also live in the memory that they create through time due its presence and importance.

Several architectural methodologies have tried to manage the importance of time through the different ages of the buildings, but commonly they focus only on the physical matter and at the end only create stylistic connections: images that often work through comparison between then and now, with relations such as re-generation, re-establish or re-vitalisation. I will take, in this case, the triangle of Heritage & Architecture's principles (image 6), just as a picture that represent this vision and as the commonly accepted approach in dealing with Heritage.

By the other hand, the methodology established by Dr. Hielkje Zijlstra in her Ph.D. thesis^{xxxvii} and its extension, *Analysing Buildings from Context to Detail in Time*^{xxxviii}, touch fundamental aspects of what makes

valuable a building about its context and elements. Besides that, the method relate the building to the three layers of time: what Was meant to be (past), what Has been (present), and To be or not to be (future), adding the dimension that is necessary to comprehend and work with Heritage architecture, instead of only focusing on stylistic matters. This approach allows us to understand not just the physical evolution of the building, yet also its connections with the experience and the memory itself. Reacting through the intervention, rather than just re-using.

In the smart circles of 1980's British architecture, the newly conquered autonomy of form was the order of the day. Adam Caruso (Montreal, February 8, 1962) and Peter St John (London, 1959) witnessed first hand, at McGill University in Montreal and the AA School in London respectively, this upsurge of formalism. In this circumstances, the reality itself of architecture could seem problematic and intractable. Questions concerning the relationship between building and everyday life became charged with something like urgency, and are central to Caruso St John's teaching activities. The formal strategies of the firm are essentially different, even opposed: Rather than cultivating fragmentation, collage and the like, they seek instead to weave deliberate, meaningful relationships that are specific to a site. As a result, they are faced with two options: either they succeed in finding the modern landscape meaning of alienation, or their interventions within it become less transparent, more openly political.

The two architects cultivate the approach that consists in seeing things as they are. Accordingly, there is for them no good or bad site: *No matter how unpromising a situation, says St John, there is no such thing as an uninteresting site: you just add. And I find it difficult to justify demolition today.*^{xxxix} One interpretation of this part involves composition: In their work, the site is conceived as a "ground", in both a physical and a painterly sense, upon which building takes place. (Image 7)

A good example of this is the Stirling prize awarded *Newport Street Gallery* in London, England (2015) by Caruso St John. The whole project is a bold and confident intervention wherein old and new are seamlessly joined and reinterpreted to create gallery spaces in a building with a very significant civic presence (Architecture.com, 2017).

Designed as a free public gallery to house artist Damien Hirst's private art collection, Caruso St John's scheme sandwiches three restored Victorian-era industrial buildings between two new structures, one of which features a distinct saw-tooth roof.

"This highly accomplished and expertly detailed art gallery is a bold and confident contribution to the best of UK architecture. Caruso St John's approach to conservation is irreverent yet sensitive and achieves a clever solution that expresses a poetic juxtaposition of old and new," said the jury in their citation.^{xi}

According to Irénée Scalbert, and her article *On the edge of the ordinary*, since the late 1950's, British architects have discussed architecture in terms of form and stylistic precedents, or alternatively, in terms of programmes and technical processes. However inclined, space and plasticity were out. For Caruso and St John, the return to space as a prime constituent of architecture is overlaid with political and social allusions. In their vocabulary, space is often described as generous, relaxed, flexible, public and open, and is attributed with remotely metaphysical overtones. It enables them to reach beyond the dominant conception of buildings as objects and puts back on the agenda the "open city" dreamt by Team X, one in which buildings and settlements come somehow spontaneously into existence, and connect with a particular situation.^{xli}

Work with Heritage is work with memory, which implies several life stages that must be carefully understood before intervening, to prolong those memories using the experience of the very monument forward in time. Using the power of the Continuity of memory, but acknowledging the possibility of Change. In the cities of Constant Change, there is a necessity to accommodate vast spaces of flexibility, and the best way to do so is by intervening on the built heritage employing a *weak architecture* (Solà-Morales, 1996). While for Aldo Rossi the term Monument signifies permanence, for Ignasi de Solà-Morales in contrast, the notion of monument *is bound up with the lingering resonance of poetry after it has been heard, with the recollection of architecture after it has been seen. By the strength of weakness. That strength which art and architecture are capable of producing when they adopt a posture that is not aggressive and dominating, but tangential and weak.*^{xlii}

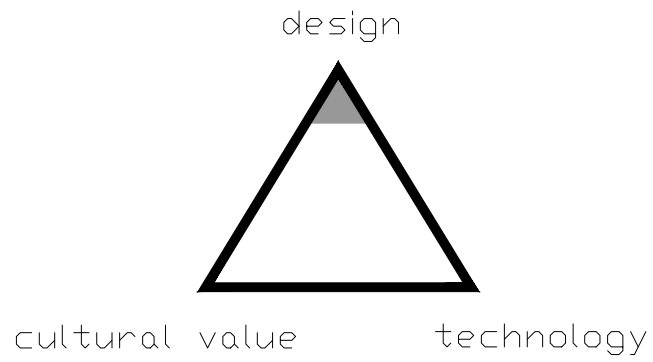


Image 6. Triangle of Heritage & Architecture's principles.

Image by Giulio Di Giuseppe



Image 7. *Studio House* in London (1994), by Caruso St John

Photo by H  l  ne Binet.

Timeless Interventions, in Three Steps

Case: FRAC Nord-Pas de Calais in Dunkirk, France (2013), intervention by Lacaton & Vassal.

"It isn't that the past cast its lights on the present, or the present cast its lights on the past: rather, an image is that in which the past and the present flash into a constellation. In other words: image is dialectic at a standstill."^{xliii}

Walter Benjamin, The Arcades Project.

While Georg Hegel states in his work *Lectures on the History of Philosophy* that no man can surpass his own time, for the spirit of his time is also his own spirit^{xliv}, it is also important to acknowledge the capability of the built environment to overcome time, and taking this into account, as architects we must take a humble approach to deal with those buildings that embody the spirit of certain moment in history, always objectively looking their story of evolution and different lives.

The three steps that we could take to appreciate in a clearer way the growth of a Building is an image that relates to the fact that every work with the built touch its past, present and his future at the same time, therefore must be timeless. All three stages must always be in constant relation and mutual evolution (image 8), because as T.S. Eliot said in the first part of his masterpiece *Four Quartets, Burnt Norton (1936)*: *time present and time past/ are both perhaps present in time future, / and time future contained in time past.*^{xlv}

In a similar way in which the surrealist technique Paranoiac-critical method created by Salvador Dali in the early thirties,^{xlvi} the images that come out after taking the necessary distance from a Heritage building and observing the different layers of time, contain the story about what is the real purpose and character of the Building. From that understanding, we could plan a possible relation to its evolution. From that understanding, we could design the new intervention.

The question of how to materialize these timeless connections in a single image must be understood further than styles or relations such as Contrast, and more about the complexity of their deeper relations, which will often end in very impressive results.

Nowadays, within a significant area of contemporary architecture, Form has become the criterion that decides whether a particular work belongs to the peak of the discipline. Consequently, the development of new formal languages using sophisticated form-finding processes has become the primary focus of many architects' work. Against such a background the architecture of Lacaton & Vassal inevitably seems like an enormous anachronism. It is hard to imagine an architecture that displays less ambition regarding questions of form than theirs. For Lacaton & Vassal, form is not an architectural problem that must repeatedly be reworked but merely the final aggregate condition of an architectural analysis of a particular situation. *Form is for them something that occurs, not a sculpture one shapes.*^{xlvi}

In Lacaton & Vassal's work, the "new" is not a declared goal, as it is for the avant-garde that indeed defined itself through the quality of the new. While this Modernist newness requires first of all that the existing be eliminated, in the case of Lacaton & Vassal *the new frequently emerges from the old.*^{xlvi}

In comparison to both previous cases, *FRAC Nord-Pas de Calais* in Dunkirk, France (2013) by Lacaton & Vassal, is an intervention *that* exhales timeless and peaceful relations in a complete image as a whole, using the architect's preferred target for their typological modifications, the green house (image 9). An intervention that is adaptable yet reads and incorporates the traces of the past creating a solution that blend with the existing Heritage building as a unique object, because they were meant to be, has been and now simply, are.

The architects won a competition organised by FRAC (France's Regional Contemporary Art Fund) to transform the derelict workshop in the port area of Dunkirk into a new home for the archives and exhibition spaces of the Nord-Pas de Calais region, and instead of overhauling the existing workshop, which was built in 1949 and is known as Halle AP2, the architects chose to conduct minor renovations and leave it empty so it can be used to host events, exhibitions, and house large-scale artworks. Also, they proposed constructing an extension of identical dimensions alongside it. The new structure extends from the side of the renovated warehouse and provides an additional 9.357 square meters of floor space alongside the 1.953 square meters of usable space inside Halle AP2. A translucent skin of corrugated polycarbonate covers most of the new

structure's exterior and surrounds a solid concrete core in which a collection of over 1.500 artworks are stored in protective conditions.

In this case, the solution was found through a time machine: If something would be required in ten years' time and the solution will be acceptable then, why not also now? We could embark on this time travel journey as a strategy for problem-solving and to learn from the past how the future changes the present. This anticipation of change demands a form of time in which once separate entities such as the Past, Present, and Future connect to form a continuous span of time within we can move, as on a tape cassette: you can fast-forward or rewind, in order to get from tomorrow or yesterday what you need for today.^{xlix}

There is a profound necessity in architecture, and that is to connect with people. If memory was created in that interaction, interventions on Heritage Architecture must extend that memory through time, beyond style or function, because *profound buildings are not self-centred monologs(...) The task of architecture is(...) to reinforce essential causalities, processes of rooting, and of the sense of the real.*ⁱ

Valuable Buildings and Sites have the ability to overcome time, as they can adapt. In this sense, qualities and values can be transferred from one use to another, from one life to another. They are flexible, and the constant along these lives is its memory and context, which also evolves and adapts to new circumstances over time. Therefore, one could say that while the intrinsic quality of the monument is its flexibility of use, which translates into timelessness, the first thing to consider as an essential quality of use when introducing any new program is the need to be adaptable and timeless, because the use is likely to change again over time, into a new life of the building.

Timelessness is the virtue in which the object does not try to be anything else than what it is because emerges from much more profound relations than form or style alone, and even in the cases where something else must be added, to what already exists, in certain moment of further history does not matter because, as Maxime DuCamp said, *History is like Janus: it has two faces. Whether it looks at the past or at the present, it sees the same things.*^{li}

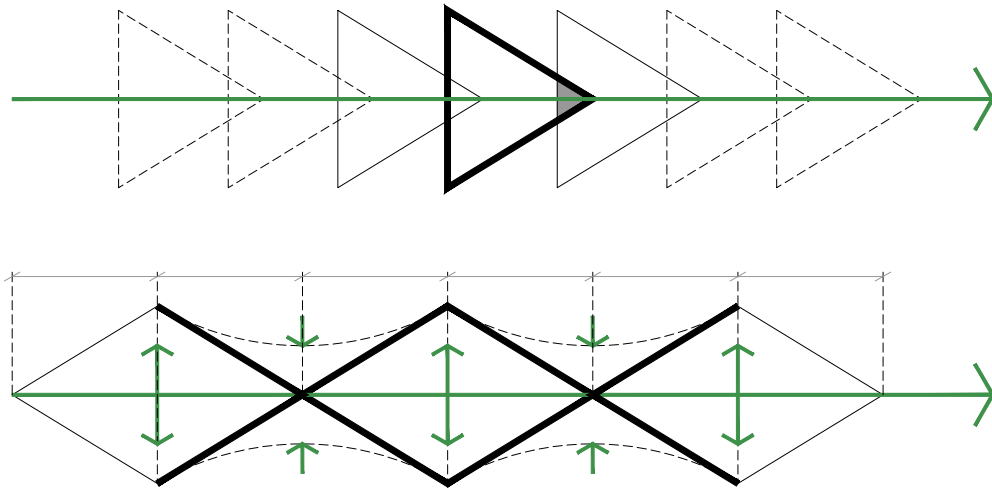


Image 8. Three steps through time.

Image by Giulio Di Giuseppe,

Based on the Triangle of principles, and in the schemes by professor Nicholas Clarke (RiegI, 1903).



Image 9. *House in Coutras* (2000), by Lacaton & Vassal

Photo by Philippe Ruault.

III. THE CONCLUSION

Heritage Interventions.

A Sustainable Tool for Development.

"We might now define our own concept of urbanity analogously, as being the point at which new and unexpected networks are starting to arise out of combinations of old ones." ⁱⁱⁱ

Kees Christiaanse, Die Stadt als Loft.

After this chapters, I feel is possible to argue that Economy and Politics shape themselves inside a particular Culture frame, generating the structure in which cities develops. This structure and its interpretation, therefore, shape the expressions of society through architecture, in time.

Here, it is necessary to understand the two main components of the structure of the City, if we want to intervene on it correctly: Economy and Culture. But here, again, new questions arise.

How Economy and a Culture of repression (for example, the military coup/ dictatorship in my home country, Chile) shape and force this image? Even further, why the same Economic model, when applying in different ways (for example, the Neo-liberal economic model applied differently in The Netherlands and Chile), generate such a drastic difference in the production of the City's image?

Of course, these questions are a matter of the dialect Economy-Culture that I suggested as the structure of the City. Therefore, the footprint the economy could leave in each different case should depend on:

- How strong is the Social Memory.
- How much value we give to the Culture.
- How we see ourselves when applying a certain model.

If at the end, is possible the construction of an urban image that relates to the specific memories:

Is it there a political role of the collective memories in these urban processes? How could the Built Heritage connect with sustainable development into the next stage of our global high-density urban civilization?

The relation we have with Heritage and how we relate to the Built environment in the cities, is at the end the image of the social identity through time. It is ultimately the only timeless yet tangible tool we have to understand and measure our relations, as social beings, with our memory and traumas.

Until now I have been using the term "Constant Change" as it relates to the capability of Heritage Architecture to be now and become later. In this context we have the opportunity, at the moment of intervention, to be adaptable as a body of work in constant evolution (image 10).

By the other hand, and supporting this idea, the Dutch architect and urban planner Kees Christiaanse has significantly influenced the concept of "City as Loft" through numerous articles and lectures. He used the word "Loft" as a term that sums up certain urban qualities. In this sense, it is used to describe adaptable, flexible, and at the same time powerful spaces with identity in which people can live and work.

In the introduction to their book *City as Loft; Adaptive Reuse as a Resource for Sustainable Urban Development*, Martina Baum and Kees Christiaanse argued that the characteristics of some Heritage architecture can be described as dynamic-stable, in reference to the simultaneous quality of stability and openness that invites engagement with them.

For the authors, the desire for urbanity, identity, and identification over the last thirty years, has above all been projected onto maintaining and converting derelict structures dating from the industrial era. Because, as a contrast to the characterless buildings and cityscapes that are the same all over the world, these locations stand for a type of architecture that has specific features and relates to history and context, while at the same time offering space for current and future needs.

According to the authors, through their architecture, history, and identity, these locations are replete with meaning and have stability. In each city, they have a significance that influences the city's character; they refer to the past and are anchored in the collective memory. These locations have a name, are rooted in the City's structure and thus enable people to identify with them.

At the same time, however, these places also show some level of openness to new elements that make them viable for the future. They can accept both programmatic and semantic changes, and this openness allows them to remain living, dynamic and also unique components in the city's structure.

For The authors of *City as Loft*, and for me as well, *sustainable urban development means working with what is already there - whether it is buildings, infrastructure, resources, or the people involved.*^{liii}

For the purposes of sustainable urban development, there is no alternative to a thrifty way of dealing with resources, which include the stock of industrial areas and buildings, and also the modern Heritage. In this sense, the existing building stock must, therefore, be regarded not merely as a material and economic resource, but also as a critical component that makes the City itself into a source of new developments and new lifestyles.

The development of architecture and the necessity of growth must be understood beyond market speculation, because *what we architects model is not bricks or stones or steel or wood, but life itself* (Aravena, 2016). In this sense, when approaching any new challenge that relates with the existing or built, we must have in mind as our primary goal the meaning this development imply to people and how it relates or not with the physical manifestation of significant and even transcendent previous experiences. In this right moment, we face the problematic of deal with time passing by, and how our work relates with people, now and later. Is important to ask ourselves what matters and if it is necessary the enhancement of previous experiences into a new life of the building.

- Can infrastructure recycling be a conscious and controlled growth strategy?

- How can this encourage the rescue of memory?

- How do we transform the theory into action in a world that is already profoundly influenced by the political power of economy and capital?

The rescue and reuse of vacant or neglected infrastructure, either in the city or countryside, is probably the most sustainable method we have when approaching development. It leads us to a state of mind from where we will not just be working with the physical matter. Instead, we will be dealing with the social memories lying behind it. Will allow us to avoid indiscriminate processes of demolishing with its clear contribution to the deterioration of the environment and let us lower the costs by avoiding demolition and reconstruction, spending the minimum to get the maximum by doing little but cleverly, and adaptable. All this will guide us to a much deeper sense of how the relation between architecture and sustainability should be for us as societies, now and in the future.

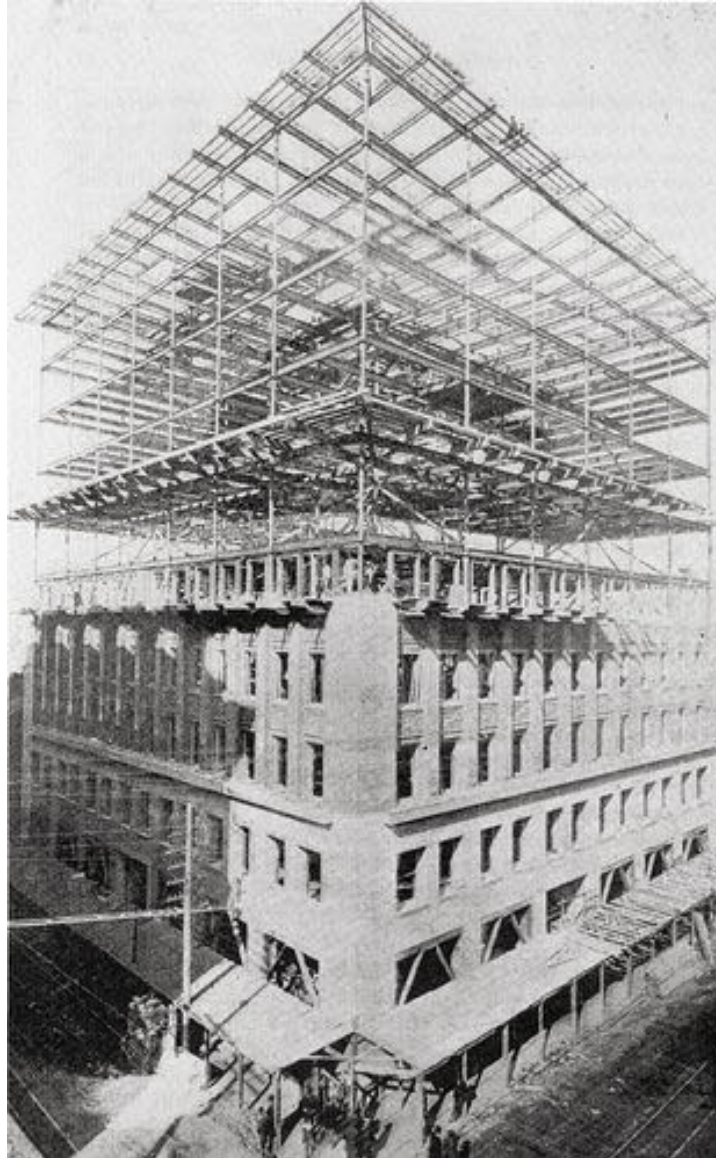


Image 10. Wainwright building under construction in Missouri (1891), by Louis Sullivan

Photo by Unknown author

IV. ARCHITECTURE, MEMORY AND THE LOSS OF CARE

Effects and detriments of socialism and neoliberalism on the (absent-minded) Chilean architecture.

The built legacy of two antagonist phases of a country's transformation.

Nowadays a flourishing sense of re-appropriation and new beginning surrounds Chilean architecture after decades of isolation. Nevertheless, the troubled urban developments, with its sick relation with the built environment, still roars and shows us the absent-minded personality of a culture of consumption inherited after two decades of experimentation and repression.

The period between 1970 and 1990 was fundamental in shaping today's character of Chilean contemporary society, in every single aspect.

A distinctive social identity emerge from this profoundly troubled times in which the country was transformed by two antagonist forces, with "a shift away from values of community, spirituality, and integrity, and toward competition, materialism and disconnection"^{liv}, as Madeline Levine criticized.

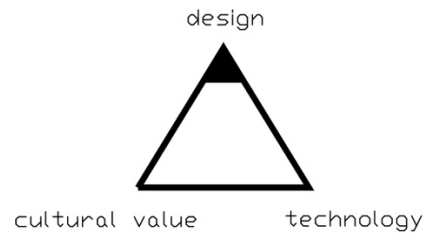
The government of Salvador Allende (1970-1973) with his implementation of a revolutionary socialist strategy of vanguard action came to an abrupt end with the supposedly US sponsored military coup in September 11th, 1973.

From that point onwards, until the national plebiscite of 1989, the dictatorship of Pinochet applied the current neo liberal strategy which defined and shaped the so-called urban state-entrepreneurialism which promotes the expansion of market logic as regulator of all urban life (Harvey, 2005), building an economically active but politically "deideologized" society.

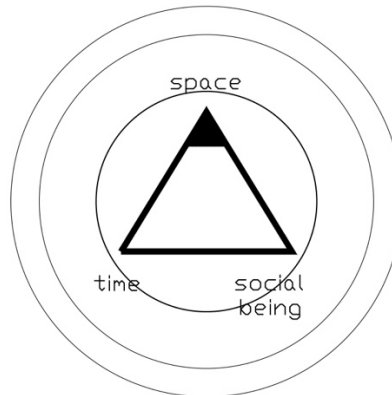
By the way of imposing an alien economic system, and a culture of repression and censorship, the dictatorship tried to erase any trace of critical social theorization, wrongly seen as purely Marxist legacy.

In this context, It is still possible to regain care of our cities and evolve by honouring the memory that lies in the built image of this and other traumatic periods?

We must have respect and take care of those buildings that represent who we are, since they make visible our joys and our fears, that is, our truth. Desires for economic development should not replace the importance of developing our identity over time, and what we build must reflect that. Architectural interventions in our heritage must exhale timeless and peaceful relations in a complete image as a whole, as already stated, because these buildings were, have been, now they are and then will still be, always us.



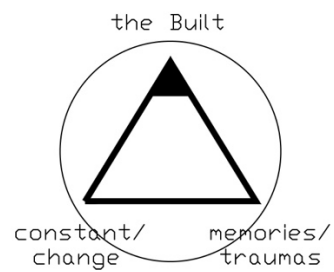
trialect
of the human existence



spatial imagination



culture frame
(history - biography - society)



Notes and Bibliography

ⁱ Ignasi de Solà-Morales, "Teorías de la intervención arquitectónica" in *Intervenciones*, trans. Giulio Di Giuseppe (Barcelona: Editorial Gustavo Gili, 2006), 15. "Any problem of intervention is always a problem of interpretation of an existing work of architecture, because the possible forms of intervention are always ways to interpret the new speech that the building can produce(...) Precisely because there is a conservative conception of historical architecture, somehow it is necessary to inject it with resuscitation mechanisms so that degradation processes do not occur(...) to propose, more determined or more predetermined operations with respect to the existing heritage(...) rethink our realization with historic buildings. It is necessary to move to an attitude of project intervention. It seems to me that what we have to do is to confront historic architecture and incorporate it into a project of future, with congruence."

ⁱⁱ Berndt Evers and Christof Thoenes, *Architecture Theory* (Köln: Taschen, 2011), 781.

ⁱⁱⁱ Ruurd Roorda, *Architecture in crisis* (Essay on Delft Lectures of Architectural Sustainability, TU Delft, 2010)

^{iv} Berndt Evers and Christof Thoenes, *Architecture Theory*.

^v "Collage City", The MIT Press, accessed May 20, 2017, <https://mitpress.mit.edu/books/collage-city>

^{vi} "Colin Rowe", Wikipedia, accessed May 20, 2017, https://en.wikipedia.org/wiki/Colin_Rowe

^{vii} Colin Rowe and Fred Koetter, *Collage City* (Cambridge. Massachusetts: MIT Press, 1978), 116.

^{viii} Colin Rowe and Fred Koetter, *Collage City*, 139.

^{ix} Colin Rowe and Fred Koetter, *Collage City*.

^x Michael Hays, *Architecture Theory Since 1968* (Cambridge. Massachusetts: MIT Press, 2000), 73.

^{xi} Juhani Pallasmaa, "Newness, Tradition, and Identity; Existential meaning in Architecture" in *Human Experience and Place: Sustaining Identity*. Architectural Design 82, 2012, 20.

^{xii} "Aldo Rossi", Wikipedia, accessed May 21, 2017, https://en.wikipedia.org/wiki/Aldo_Rossi

^{xiii} Peter Eisenman, editor's preface to *The Architecture of the City* by Aldo Rossi (Cambridge. Massachusetts: MIT Press, 1982). vi

^{xiv} Berndt Evers and Christof Thoenes, *Architecture Theory*, 780.

^{xv} Aldo Rossi, *Architecture of the City* (Cambridge. Massachusetts: MIT Press, 1982), 47.

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- ^{xvi} Colin Rowe and Fred Koetter, *Collage City*, 126
- ^{xvii} Colin Rowe and Fred Koetter, *Collage City*, 136
- ^{xviii} Colin Rowe and Fred Koetter, *Collage City*.
- ^{xix} Colin Rowe and Fred Koetter, *Collage City*, 137
- ^{xx} The Deleuzean notion of the *pli* or fold. The fact that in contemporary thought the objective and the subjective are not different and opposing fields but constitute what he calls *folds of a single reality*.
- ^{xxi} "Ignasi de Solà-Morales", accessed May 28, 2017, https://en.wikipedia.org/wiki/Ignasi_de_Solà-Morales
- ^{xxii} Xavier Costa, prolog to *Intervenciones* by Ignasi de Solà-Morales. trans. Giulio Di Giuseppe (Barcelona: Editorial Gustavo Gili, 2006), 1.
- ^{xxiii} Ignasi de Solà-Morales, "Weak Architecture" in *Differences* (Cambridge. Massachusetts: MIT Press, 1997), 69. "Reality emerges as a continuum in which the time of the subject and the time of external objects go around together on the same looped tape, with the encounter of objective and subjective only occurring when this continuous reality folds over in a disruption of its own continuity."
- ^{xxiv} Ignasi de Solà-Morales, "Terrain Vague" in *Territorios*, trans. Giulio Di Giuseppe (Barcelona: Editorial Gustavo Gili, 2002), 192.
- ^{xxv} Ignasi de Solà-Morales, "Terrain Vague" in *Territorios*.
- ^{xxvi} Berndt Evers and Christof Thoenes. *Architecture Theory*, 9.
- ^{xxvii} Laars Svendsen. *Ikävystymisen filosofia* (The Philosophy of Boredom), (Helsinki: Kustannusosakeyhtiö Tammi, 2005), 75.
- ^{xxviii} Juhani Pallasmaa, *Newness, Tradition, and Identity*. 15.
- ^{xxix} Paul Brislin, *Identity, Place and Human Experience*. Architectural Design 82, 2012, 10.
- ^{xxx} Kees Kaan, *The Building site of modern architecture: On Louis Sullivan in Chicago*, (Essay for the Lectures of Architectural Design, TU Delft, 2016), 168.
- ^{xxxi} Germano Celant, "Zaha Hadid: Adventure in Architecture" in *Zaha Hadid*, trans. Stephen Sartarelli (New York: Guggenheim Museum publications, 2006), 17. "(...) the architect becomes aware of her inability to resolve all problems, but at the same time, she is no longer open to a purely tactical approach that denies her imagination and conceptual powers. To regenerate these, she puts her trust in the image, which

theoretically implies a cultural project, conceivable and realizable, whose roots lie not only in economics and functionalism but also in fantasy and dream."

^{xxxii} Leebeus Woods, "Drawn into Space: Zaha Hadid" in *Protoarchitecture. Analogue and Digital Hybrids*. Architectural Design 78, 2008, 35.

^{xxxiii} Kees Kaan, *Building site of modern architecture*, 159.

^{xxxiv} Steward Brand, *How Buildings Learn*, (New York: Viking press, 1994), 2.

^{xxxv} Steward Brand, *How Buildings Learn*.

^{xxxvi} Steward Brand, *How Buildings Learn*, 12.

^{xxxvii} Hielkje Zijlstra, *Bouwden in Nederland 1940-1970, Continuïteit + Veranderbaarheid = Duurzaamheid* and (Building construction in the Netherlands 1940 - 1970: Continuity + Changeability = Durability), (PhD thesis, TU Delft, 2006)

^{xxxviii} Hielkje Zijlstra, *Analysing Buildings from Context to Detail in time: ABCD Research Method* (Amsterdam: IOS Press, 2009).

^{xxxix} Irénée Scalbert, *On the Edge of the ordinary*, Archis, 1995, 59.

^{xl} "Caruso St John", Archdaily, accessed June 16, 2017, <http://www.archdaily.com/tag/caruso-st-john>

^{xli} Irénée Scalbert, *On the Edge of the ordinary*, 61.

Two different movements emerged from Team X: the New Brutalism of the English members (Alison and Peter Smithson) and the Structuralism of the Dutch members (Aldo van Eyck and Jacob Bakema).

Structuralism is a movement in architecture and urban planning evolved around the middle of the 20th century. It was a reaction to CIAM functionalism (rationalism) which had led to a lifeless expression of urban planning that ignored the identity of the inhabitants and urban forms.

According to philosopher Simon Blackburn, "*Structuralism is the belief that phenomena of human life are not intelligible except through their interrelations. These relations constitute a structure, and behind local variations in the surface phenomena there are constant laws of abstract culture.*"

^{xlii} Ignasi de Solà-Morales, "*Terrain Vague*" in *Territorios*, 71.

^{xliii} Walter Benjamin, *The Arcades Project*, (Cambridge. Massachusetts: Harvard University Press, 2003) 462;

N2a. 3. "It's not that what is past casts its light on what is present, or what is present its light on what is

past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words, image is dialectics at a standstill. For while the relation of the present to the past is a purely temporal, continuous one, the relation of what has been to the now is dialectical: is not progression but image, suddenly emergent. Only dialectical images are genuine images (that is, not archaic); and the place where one encounters them is Language. -Awakening-

^{xliv} Glenn Alexander Magee, *Zeitgeist* in *The Hegel Dictionary* (London: A & C Black, 2010), 262. "Meaning literally "spirit of the times", *Zeitgeist* is a term that has come to be associated with Hegel's philosophy of history, though he himself does not use it. In his *Lectures on the History of Philosophy* (1805, published posthumously), Hegel tells us that "no man can overleap his own time, for the spirit of his time (der Geist seiner Zeit) is also his spirit." (LHP II, 96; Werke 19, 11).

^{xlv} TS Eliot, "Burnt Norton" in *Four Quartets* (New York: Harcourt, 1943), 13.

^{xlvi} Haim Filkenstein, *The Collected writings of Salvador Dali* (New York: Cambridge University Press, 1998), 267. "Invoke images through a spontaneous method of irrational knowledge based on the critical and systematic objectivity of the associations and interpretations of delirious phenomena"

^{xlvii} Ilka Ruby and Andreas Ruby, *Naïve Architecture: Notes on the work of Lacaton & Vassal*. International Architecture Review 2G, 21 (Barcelona: Editorial Gustavo Gili, 2001), 4.

^{xlviii} Ilka Ruby and Andreas Ruby, *Naïve Architecture*, 10.

^{xlix} Ilka Ruby and Andreas Ruby, *Naïve Architecture*, 11.

ⁱ Juhani Pallasmaa, *Newness, Tradition, and Identity*.

^{li} Maxime Du Camp in *The Arcades Project* by Walter Benjamin (Cambridge, Massachusetts: Harvard University Press, 2003), 14.

^{lii} Kees Christiaanse, *Die Stadt als Loft*, *Topos* 38, 2002, 6.

^{liii} Martina Baum and Kees Christiaanse, *City as Loft. Adaptive Reuse as a Resource for Sustainable Urban Development*. (Switzerland: ETH Zurich, 2012), 10.

^{liv} Madeline Levine, *Challenging the Culture of Affluence*. (Independent School 67.1, 2007), 28-36. Archived 27 September 2011 at the Wayback Machine.