Figure 56: *Typologies* (Massimo Scolari).

Chapter 4

Typologies and Archetypes

'**Form**', from the Latin *forma*, is something with a visible shape, contour or appearance. 'To form' is to realize in the concrete, an abstract idea or thought (Le Petit Robert 1977).

'**Archetype**', from the Latin *archetypum* and Greek *arkhetupon*, is an original type or ideal which serves as a model. According to Plato, the world is composed of archetypal ideas, which reside in the depths of the mind (Le Petit Robert 1977).

Critical Theory and Typology:
A Philosophy of Rationalism

As the architectural typology is an object continuously reworked, it is an exercise in on-going refinement and repetition but with each development, further subtlety and nuance is introduced. As Derrida says, "If the tower had been completed there would be no architecture. Only the incompletion of the tower makes it possible for architecture as well as the multitude of languages to have a history" (Hays 1988, pp. 89). Perfection is never achieved and hence the quest continues.

Writings and texts are assigned a validity, through their use and recognition, which generates further discourse along their own lines, perpetually replicating and serving to "… reinforce the known at the expense of the knowable" (Hays 1988, pp. 4). Architectural forms are validated through texts, cycles of affirmation produced by high culture, meaning that they dissociate from the 'common', becoming mere representations as part of a Leviathanesque self-perpetuation. This disengagement from the common is evidenced within current practice methodologies, university syllabi, client requirements and media image, where dominant themes obliterate a true engagement with expressions of the common. These exercises do, however, form part of the common, but their fixation on image and representation removes them from the shared ground, creating rather an inhabited utopia of isolated entities in the shared perception of critique. How to disturb this self-affirmation? If we move away from the persistent search for identities and striving for 'new' selling points, we might see that all forms are constantly repeating, to invent new forms simply means to bring them back from obscurity and represent them in the new. Where Modernism attempts to present singularities and unified meanings, the diversity of typological exploration opens up the same forms to many possibilities; subtle, refined and primed repetition where forms are not derived from inhabitancy but rather these strange returning forms are to be inhabited and through inhabitation they adapt.

The same forms, opened up to multiple meanings, are thrust into new relationships where the usual hegemonies are disrupted; there are no objects and subjects, no hierarchy over form rather all is in interaction, to inhabit a form is to enter into an engagement with form, there is no king and no castle, all are cells, tombs, monu-

ments and centres of event and the inhabitants are just that, forms do not reflect representations rather pure power struggles between form and inhabitant. The form belongs to a greater history of archetype and symbol which is modified slightly to admit entrance, a door is carved into the purity, this gesture allows a relationship, but the form, to retain its purity, is never subservient to occupancy. "And in contrast to the portrayal of the heroic modernist artist as the creator of an original and unified individual language, the author, in many of these works, is presented as what Breton has called "a modest recording device," registering and repeating (though not duplicating) systems of signification whose provenance lies beyond the control of the individual writer or designer" (Hays 1988, pp. 5). The idea of a typology, ever repeating, is picked up in literature: we remember that Umberto Eco's use of intertextuality, creates characters as references to other characters in other novels, and Italo Calvino's *Invisible Cities*, dreams of places which are actually depictions, reductions and abstractions of one city, Venice.

Critical theory attempts to construct diversity in meaning through an unveiling of the clarified image into its many parts and fragments, this in recognition of the failure of humanism to provide suitable responses to a world of divergent interest and a complex make-up. "Duplication, heterogeneity, schizophrenia, alterity, and difference are the *leitworts* of the antihumanist subjects … a subject now splintered by incommensurable desires and acts of consumption, required to negotiate the shifting terrains of sexual and cultural difference. This litany of concerns poses the architectural problem as one of *criticism*, a criticism materialized in object-texts" (Hays 1988, pp. 5).

Architecture as critique floats in the ether of representation, in response to the representative nature of societal 'norms', belonging is fixed by these images and so to carry weight, an explorative and interrogative architecture makes use of the means available, to stabilise norms and open up formal possibilities. Representations and belief systems involve one another; mythical interpretations become ways to reconcile societal constraint as can be seen in the example of the satire play, which is not a comedy and not a tragedy, it is its own category as it combines both of these. The name makes reference to the satyr creature, part human and part animal. As a comedy, which is a social commentary, the scene is

Figure 57: *In Greek art the satyr was represented as a man with a horse's ears and tail, but in Roman representations as a man with a goat's ears, tail, legs, and horns* (Artist unknown).

Figure 58: *The tragic scene* (Serlio).
Figure 59: *The comic scene* (Serlio).

usually set within the woods, removed from society; the culmination of the play is often a wedding in an attempt to conform again or reconcile societies expectations. In this way, delving into the representational techniques of architecture becomes a means to bring the concerns of the building industry back to its social engagement.

The three main categories of theatrical plays have, in their influence on the theatrical backdrop, become closely associated with urban and natural scenes. Vitruvius described the three backdrops used in theatre, the tragic, comic and satyric. The tragedy unfolds in a regal context made up of classical elements: columns, pediments and statues. Comic scenes are set within a more private world: the residential street with its on-looking balconies and windows. The satyric scene is embellished with aspects of the landscape: trees, mountains and caves, as well as agrarian elements. These backdrops were interpreted by Serlio in his graphical analyses in which he assigns to each, an architectural order or specific style: the tragic scene is Classical, the comic scene is Gothic and the satyric is usually a landscape (Moughtin 1992, pp. 127). When Aldo Rossi says that an imaginary Venice is built on top of the real one (McEwan 2013), it is exactly this representational power that creates an 'other' world that is not physical and yet never purely imagined, but something between the two, a dream space that marks the concrete and stains within it, its reflected power. The stage is already set and one's arrival upon it is a form of repetition, our interactions with a given scene recast and remould its influence on us and others, with each encounter. "With Lacan there is the Rossian sense that everything is given but not in any workable order – that all you can think and be is already cast and you arrive upon this as a latecomer needing huge inventiveness and courage to organise it and acquire yourself" (De La Porte & Theron 2015).
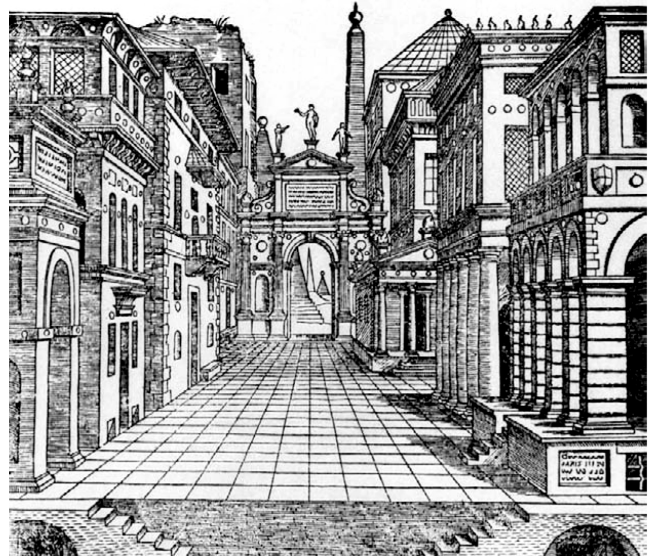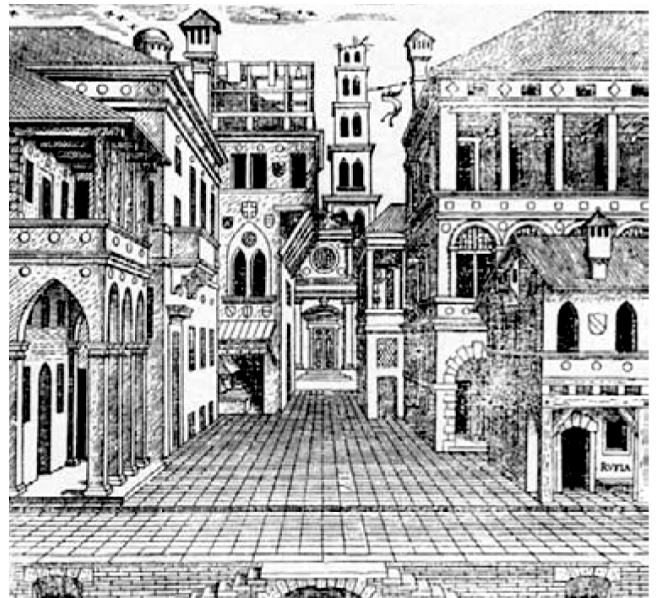

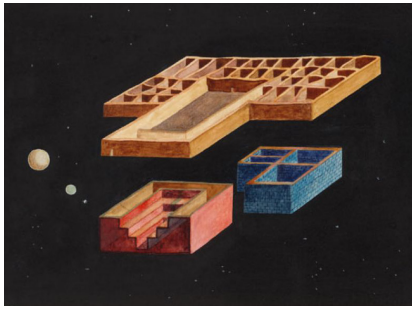Figure 60: *The satyric scene* (Serlio).

Figure 61: *Typologies* (Massimo Scolari).

One of the chief objects of the postmodern attack was this notion of a set of functions, tied to the particular work, but having a prior and external existence to it. The attack was not against the idea of a building having a purpose, but against the idea that the aesthetic form of the building should be utterly transparent to this purpose, defined by a set of more or less quantifiable functions. Here function and meaning are seen as dependant on "… an arbitrary and conventional structure of relationships within a particular system, and not on the relation of signs to pre-existent or fixed referents in outside reality" (Hays 1988 pp. 9).

The typology is so useful to architecture because of the reproduction of forms across history; a prototype inspires many repetitions as it presents a solution to a specific functional and communicative need. The monument is less likely to be reproduced as exactly as the house but all are returned to as a means of standardising, this to reduce the process of mediating all agents and possibility involved in the design process (Hays 1988, pp. 10). Furthermore, the use of the typology is linked to what could be understood as an architectural unconscious, reference to a collective memory; the form of architecture carries its own meaning and is given recognition, it is not subservient to function. "The idea not only contests naïve functionalism and the tyranny of technology over form; it also sets up a new kind of necessity in the place of function and historical determinism. It sets limits to the fancy of the architect and binds him to something analogous to the concept of *langue* in Saussure – a received structure and a collective possession that must be presupposed before any significance can be attributed to the *parole* of the individual speaker" (Hays 1988, pp. 11).

Type and Analogy

Rationalism has had two major periods in history, beginning in the 1920's with Gruppo 7 and later in the 1960's with the Tendenza group. The work of Gruppo 7 came to be closely associated with fascism under Mussolini, the Casa del Fascio, designed by Giuseppe Terragni and built in 1936, is perhaps the best known example of early Rationalism (Peckham, Rattray & Schmiedeknecht 2007, pp. 5). Another of Terragni's buildings, the Novocomum Apartments built in 1927, are generally understood to be the first example of Italian Rationalism. The work tended towards abstraction and monumentality,

Figure 62: *The Novocomum Apartments built in 1927, are generally understood to be the first example of Italian Rationalism.*

and much of the field, dominated by Terragni, was influenced by the metaphysical content of his work.

During the 1960's, the emergence of the Tendenza group was to bring about the Neorationalist movement, influenced by German, Swiss and Enlightenment Rationalism, as well as Soviet bloc architecture. Both Rationalist movements were political and reactionary, the latter, in response to post-war conditions, provided a critique of consumerist trends and uncontrolled urbanization (Peckham, Rattray & Schmiedeknecht 2007, pp. 11-12). Neorationalism underwent a variety of interpretations and it was split down the middle by its major protagonists, Aldo Rossi and Giorgio Grassi, who "identified with an autobiographical subjectivity on the one hand, and an objective anonymity on the other" (Peckham, Rattray & Schmiedeknecht 2007, pp.12). The work of Grassi remained abstract and formalistic while Rossi's began to assume a 'fictive autonomy'; for Rossi the city is the sum of its architecture, his collage images begin to build up perspectives and assembled constructions of the city in image, in history and its immaterial presence, outside of time. "The city is conceived as a mythical condition, a 'state of mind' as much as a concrete reality (outlining its classification, structure and elements, 'locus' as historical context, and unfolding social and political dynamic)"; Rossi's architecture is analogous (Peckham, Rattray & Schmiedeknecht 2007, pp.13). Neo-rationalism "…as represented, for example, by Aldo Rossi – constituted an unambiguous and uncompromising rejection of the doctrine of functionalism and opened the door to association and memory

and to historical quotation" (Hays 1988, pp. 12). Rossi's typological project draws from a repertory of forms, lying just beyond comprehension.

> What seems so striking about Rossi and Scolari is that they keep alluding to this huge repertory of forms elsewhere, and anterior. It was easy for a careless postmodernist to say that it was nostalgia, the past in some literal sense, but it's actually more like repetition, it's more like an awareness of what is always already there but is just slightly beyond your fingertips. One has this notion of repetition and having to become yourself in the course of repetition. In Lacan one has enormous refinement of this notion and the emergence of awareness, agency, identity from it. And it's there in Rossi as well: I don't think that Rossi is a historicist just as I don't think that Scolari is a surrealist or Dadaist, those are both to me quite obvious but quite mistaken interpretations. I think it would be interesting for someone to actually write a parallel, even if their excuse is just an exercise in cultural history, where on one hand you have Lacan, and on the other Rossi, showing the relation of Rossi to Adolf Loos as identical to the relationship between Lacan and Sigmund Freud – each is exegetical (De La Porte & Theron 2015).

A major aspect of life is the production of stories, in Lacan's perspective these are always composed after the fact in order to explain and assimilate past data (Astle 1979). These stories have plots, characters and settings, all of which have abstract and tangible components. The dominant apparatus for communication is language, which is equally abstract but which makes knowledge possible but in itself is a denial of reality (Miel, pp. 109-110). Fiction is so much embedded in what we might consider real that it becomes as powerful a psychoanalytic tool. Psychoanalysis is an interesting discipline as it gives prominence to buried desires which would never make it onto a bureaucrat's list of concerns, where the dream world becomes an informant, a narrator hidden most of the time but without which the story could not unfold.

In the conscious realm, however, we abstract in order to limit possibility; "the imposition of single forms or terms on the disparate variety of what we experience is what enables us to know and control our environment and is essential to intellectual development". But when things are displaced something else comes in to fill the void,
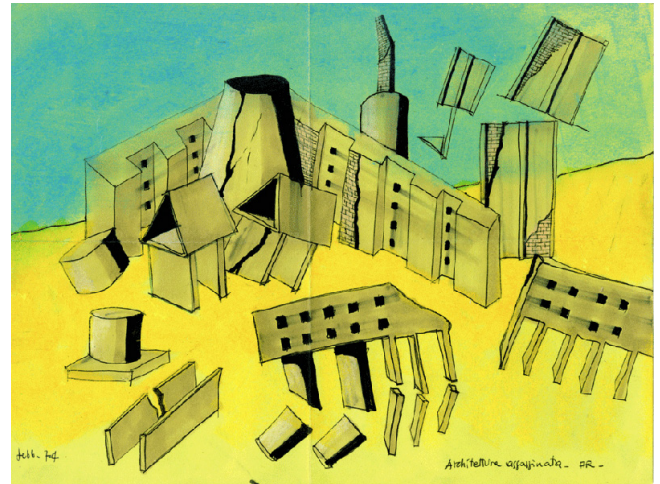

Figure 63: *Typologies* (Aldo Rossi).

Figure 64: *Drawing architecture* (Aldo Rossi).

as do dreams at night when they flood our minds, so the shift in meaning that occurs during communication enters a nether sphere. "Thus is constituted the "forgotten language "of the unconscious, an archaic language lurking beneath our supposedly objective discourse, just as our primal narcissism lurks beneath all our relations to others. Underlying both is an illusion, an illusion of autonomy, objectivity, stability, where there should be a recognition of intersubjectivity and becoming" (Miel pp. 109-110).

The project of neo-rationalism, through its reference to a 'typological inventory' of form, interrogates the modern movement, but for the first time not from inside itself; the return to historical coding allows for the reinvention of the present, grounded in political concerns (Hays 1988, pp. 12). The Italian architects of this movement, belonging to the political left and concerned with the social aspect of architecture, saw architecture as being autonomous; they did not ascribe to architecture a power that it did not have, having witnessed the failure of Modernism, they created an architecture in response to a political situation which did not view it with the singular lens of modernity, which attempts to clarify. Honesty of form and reference to archetype, these are ways to link the concerns of form with the much larger forces with which they continuously interact; architecture is not understood in isolation. In turn the assigning of value to certain architectural forms was not coupled with an acceptance of the political structure of the time, architecture was used as part of a larger strategy to reimagine the present without casting it as sole actor.

Rejection of function does not mean rejection of programme; here we see the entrance of 'analogy', where there is interrogation of the traditional use of forms and an investigation into how these can be adapted to contemporary use, wherein lies the tension. Two situations arise, where there is a comparable historical programme and another where new types test the resilience of forms. The corporate office block is an example for which there is no precedent, "[b]oth programmatically and morphologically, this building type differs so greatly from any traditional type that when historical forms are applied to it, they operate in a kind of semantic void" (Hays 1988, pp. 14).

At the centre of this project, is Aldo Rossi's Analogical City, a collage of images in which orthographic,

oblique and perspective projection is investigated. In urban terms this presents a hierarchical disruption, the rationality of the plan drawing carries equal weight with the emotive perspective drawing, in Rossi's collage they share the same space. Rossi's city is a "locus of collective memory", it is a screen for projection, an assemblage of parts and a collage of all this in which all information is recombined (McEwan 2013).

> *I would define the concept of type as something that is permanent and complex, a logical principle that is prior to form and that constitutes it* (Rossi 1966).

The typology is a means of grouping and classifying information, through form. The classification of type into the institutional or commercial provides, in Rossi's view, a limited understanding. "In order to be significant, architecture must be forgotten, or must present only an image for reverence which subsequently becomes confounded with memories… What this means is that a functional reduction prevents other knowledge that can be obtained from type by considering it as belonging to a group of formal, historical and sociocultural aspects. The essential quality of change and transformation rather than its strict classification or obedience to historical continuity endows type with the possibility to transgress its functional and formal limitations." An important aspect of productive repetition is the ability to forget, to allow things to return of their own volition; through this, forms are reimagined with new possibilities. "Freud tells us that in forgetting, we commit something to the unconscious, where it is worked over during regression, which is an impulse to the archaic; and then to surface again when remembered, only now transformed, and reverent. The type is worked over within the collective history of architecture, to be transformed by a kind of temporal and formal regression" (McEwan 2013).

Type, Typology and Archetype

The word *type* refers to the Neoplatonic ideal, from which creative production is generated but in which the metaphysical element is never completely materialized. The typology is an architectural genre, where abstract diagrams represent formal models that can be adapted to site and context. For Rossi, a building, due to its length of life, becomes a "typological repository of a city's history, construction and form. For Rossi, type is independent of function and therefore pliable. To
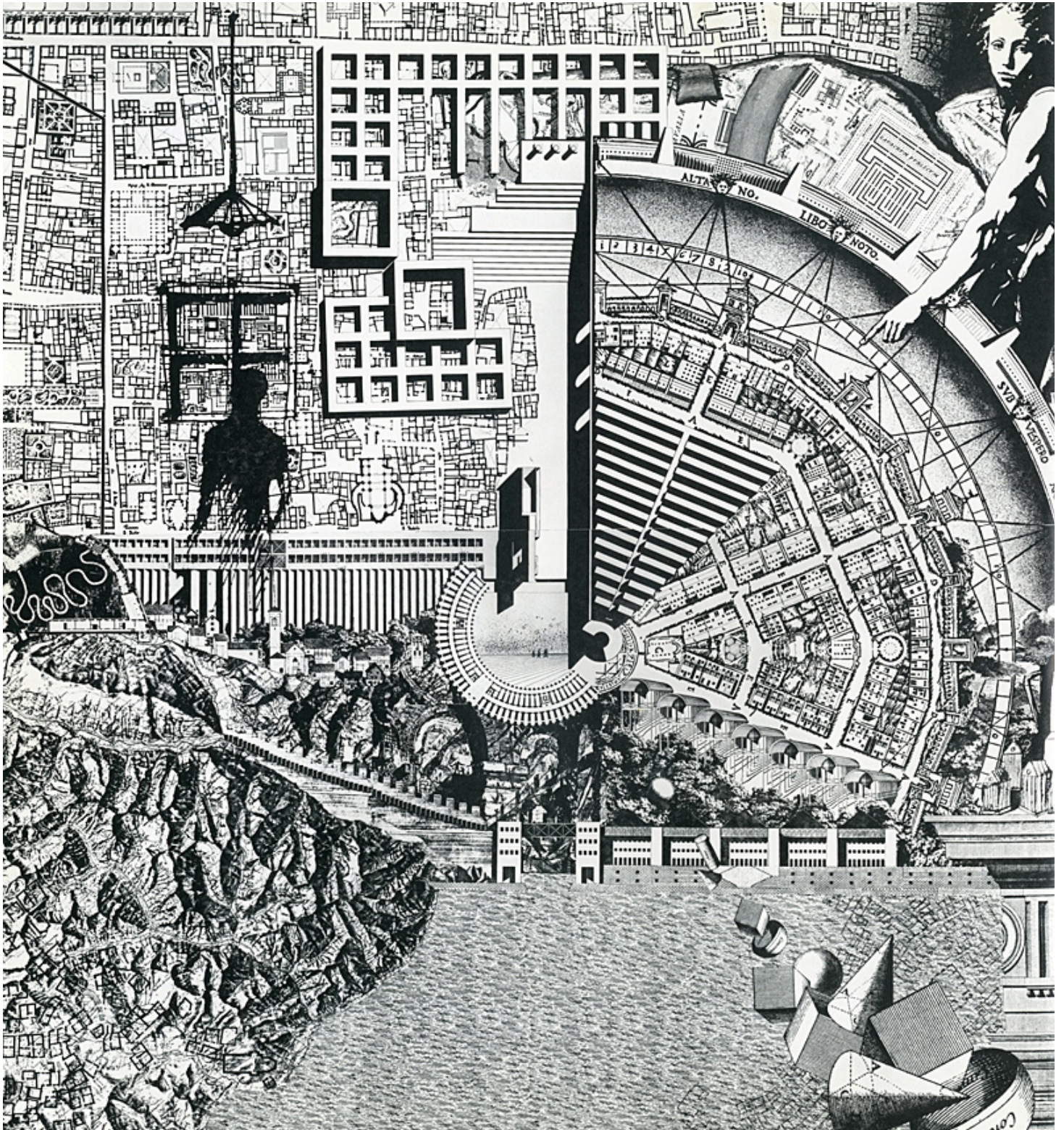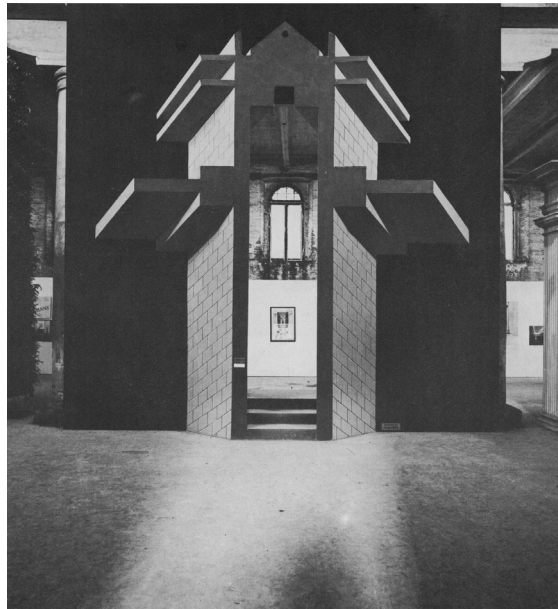
Figure 65: *The Analogical City* (Aldo Rossi).

Figure 66: *Defamiliraisation in architecture* (Massimo Scolari).

understand these types is to understand the city itself". The architectural and political archetypes of form are apparatuses for the dominant leadership to exercise control in urban territory (Lee & Jacoby 2011, pp.18-23). The city can only be understood through association, history, memory, subjects and objects, all in interplay and contributing to the material and immaterial fabric of the urban condition. The city forms part of the collective unconscious and each archetype of form has a particular role to play. The *archetype* is slightly different to a *type* (regulator of a group of forms and irreducible to the particular), and is also different from the Jungian archetype (universal and without physical content); the archetype is not specific or general but rather "a singular formal event that serves to define the possibility of a milieu of forms". The Panopticon is such an archetype, its form is a model for the exercise of control through observation but it is also a 'paradigmatic form' that outlines a certain vision of society and the city, at a particular time. Against this idea, the city emerges as a locus of a permanent political conflict of which architectural form is one of the most extreme and radical manifestations" (Lee and Jacoby 2011, pp.32).

'Type' is not 'image' but representative of a more complex experience where the understanding of history is not merely nostalgia but is seen as enriching the present moment with carried-over meaning, finding productive use for whatever surplus there is. The development of the typology favours the collective over individual expression, repetition is more useful than identity in these exercises; repetition trusts to history that the processes that have produced these forms have been related to power dynamics over time, and therefore they occupy a strategic position within the history of architecture.

Rossi's theoretical contribution might be best situated in the difficult duality established by the pivotal ideas that emerged from his views on architecture and the city. One is the concept of typology as a generalizing view of the city and its process of becoming, and the other is the concept of the singularity of the urban event as a concrete category of the architecture of the city. Rossi puts these antithetical concepts into a difficult, complex, and problematic relationship that is at the core of his thought: the impossible relationship between analysis and project, or between personal invention – the scale of the architectural event – and the identification of a collective horizon – at the scale of the city. To state it simply, the concept of typology tries to include the city in all its dimensions, while the urban event highlights the singularity of the architectural intervention as a partial, concrete, and identifiable contribution to the development of the city (Aureli 2007, pp. 39).

The typological principles revived by Rossi, in the work of Scolari serve to critique architecture's internal norms and to express these as elements of a building, which as the city is made up of parts is equally an assemblage of formal intents and conceptual links between social and urban contexts. Extensive investigation of building 'parts' through the medium of the architectural drawing, frees Scolari from the restrictions imposed by the institution. This 'freedom' that is gained does not serve to sever all contact with the concrete but rather to interrogate the making of architecture. "The logic of types is a classificatory operation that produces objects specific to the discipline of architecture, logically distinct from everything that is not archi-

tecture. The object must be understood, then, not as determined by some historical imperative but rather as a cognitive object, one that, through the nuances of its very form, gives epistemic access to the defining conventions or limiting conditions of architecture" (Hays 1998, pp. 124-125). In this process, the connection between form making and the social, economic, environmental and political fields, is investigated, but specifically through form and the research into and reiteration of formal possibilities. "The cognitive object is not a representation of some sociohistorical condition that precedes and determines it and can be interrogated in other than purely architectural terms, but an image of the interrogative process itself. Architectural design becomes a mode of research in its own right (Hays 1998, pp. 124-125).

The various typologies, reflective of autonomous architecture, are reinterpreted in the work of a number of advocates of this approach, who through repetition, aim to break with tradition through persistent refining of their projects. For Eisenmann, autonomy is a series of breaks with tradition; these are dislocations in the context of the continual motion of time. To Eisenmann, social concerns, ideology and economics are peripheral to architecture; his disconnection from the societal aspect is a form of critique and a form of resistance. For Rossi, the ideal type exists apart from time and its refinement leads to a transcendental architecture, which nevertheless forms part of the memory of architecture. To Scolari, for whom architecture is a cognitive process, the architectural object has impact on social and civic matters, which is evidenced at that particular point where the object enters into the sensibility and environment of built matters (Kaminer 2007, pp. 64).

The commodity, arising from the mass production of a model, does not form part of an understanding of the autonomy of objects. The model is always unique, which positions it on another trajectory from the 'exact copy'. Here we might recall that Deleuze choses to describe repetition 'in terms of
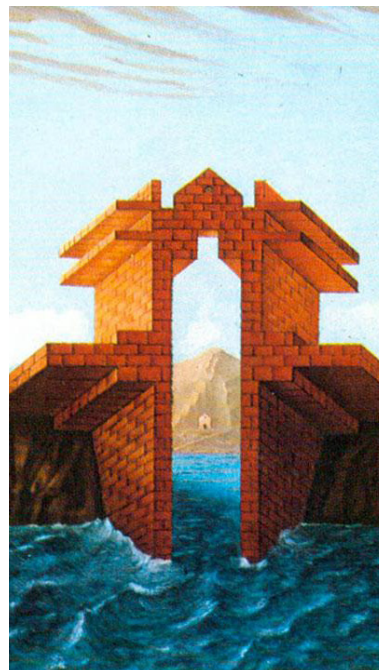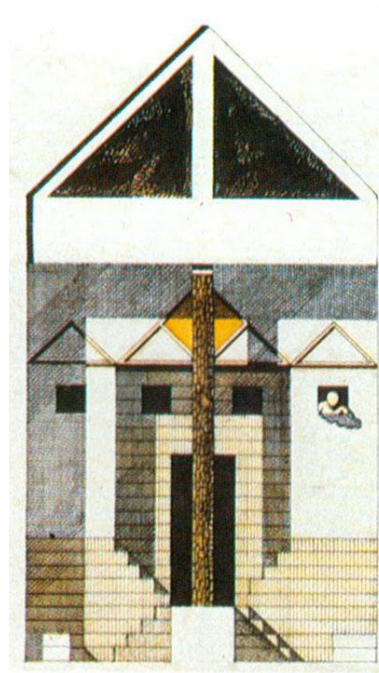

Figure 67-68: *Invisible cities* (Massimo Scolari).

difference'. The 'Model' is the neoplatonic ideal which brings form to the formless, the 'model' for mass production will not differ at all from its subsequent replication, which will destroy the concept of the 'original', it can never gain an archetypal status (Kaminer 2007, pp. 65). The 'Model' forms part of Lacan's subconscious mental vocabulary of images, it belongs to a greater memory from which the idea of architecture was and is born. This otherworld of anterior forms does not lie below a surface, rather it is within and underlying every surface and every depth. These forms are in the world and it is here that we find them. In Rossi's terms, architecture is communicating to us, its own history, present and future through form.

Figure 69: *Cell at La Tourette* (le Corbusier).

Archetypes:

The Cell

Human beings construct for themselves 'spheres of meaning', this 'island-making' has marked the built environment, embedding into it a complex cellular structure of interiors, in which private life is protected and incubated. Sloterdijk describes this as the domestication of the human race, occurring within stackable cells or *les unités d'habitation*, and forming an architectural foam which has replaced the earlier classical unified world-order or 'world-house'. Rather than leading to an increasing disorder, according to Sloterdijk, this 'multi-chambered system' allows for greater complexity and supports modernity. "We must not forget that metaphysics is the realm of strong simplifications, and thus has a consolatory effect. The structure of foam is incompatible with a monospherical mindset; the whole can no longer be portrayed as a large, round whole. Not all individuals pass on the wish for an "archaic state of protection" in this shape." This internalization and personalization of environments and 'meaning constructions' manifests either in cave-like structures or tree-like ones, depending on the wishes of individuals for the inhabitation of protected or open atmospheres (Sloterdijk 2015).

The monastic life takes place, primarily, within the cell, where distraction is eliminated and the potential for the beyond to reveal itself is theoretically increased. The cell as a biological term was derived from architecture. When the scientist Richard Brooke examined a piece of cork under the microscope, he saw a structure made up of small rectangular and hexagonal compartments and this reminded him of the arrangement of rooms in the monastery (Sloterdijk 2005).

The difference between the cell in the prison and the cell in the monastery is simply that from the one, an individual is unable to leave, while in the other, waiting and listening are voluntary. Sloterdijk

describes a "restlessness, which is the key-concept of modern existentialism", and which "is a discovery of this monastic, or pseudo-monastic, meditation that Pascal has carried out in his *Pensees*" (Sloterdijk 2005). If the home is the cell, then where does one escape to? The privatization and corporatization of the so-called public realm in modern cities, has created the need to disguise, what actually amount to 'halls of waiting', as entertainment centres. This is achieved through the introduction of screens, onto which are broadcast purchasable desires; this quells boredom and replaces it with a need to consume.

The Prison

> *…Bataille denounces architecture as a prison warden – its complicity with authoritarian hierarchies. Architecture is society's authorized superego; there is no architecture that is not the Commendatore's. There have been endless arguments over whether the origin of architecture was the house, the temple, or the tomb, etc. For Bataille it was the prison. "Architecture," says Bataille, "is the expression of every society's very being… [But] only the ideal being of society, the one that issues orders and interdictions with authority, is expressed in architectural compositions in the strict sense of the word…"* (Hollier 1992).

For Foucault, architecture, in that it expresses and imposes societal norms, invents and produces madness. Since antiquity, the square has represented a gathering place; the Ancient Greek agora was a place of decision-making and democracy. In more recent times, the Arab Spring, which began in Tahrir Square in Cairo, moved from square to square across the Arab world, indicating that physical places have an ability to propagate ideas, to play host to discord or to provide the space for healthy societal debate. Emile Zola describes the
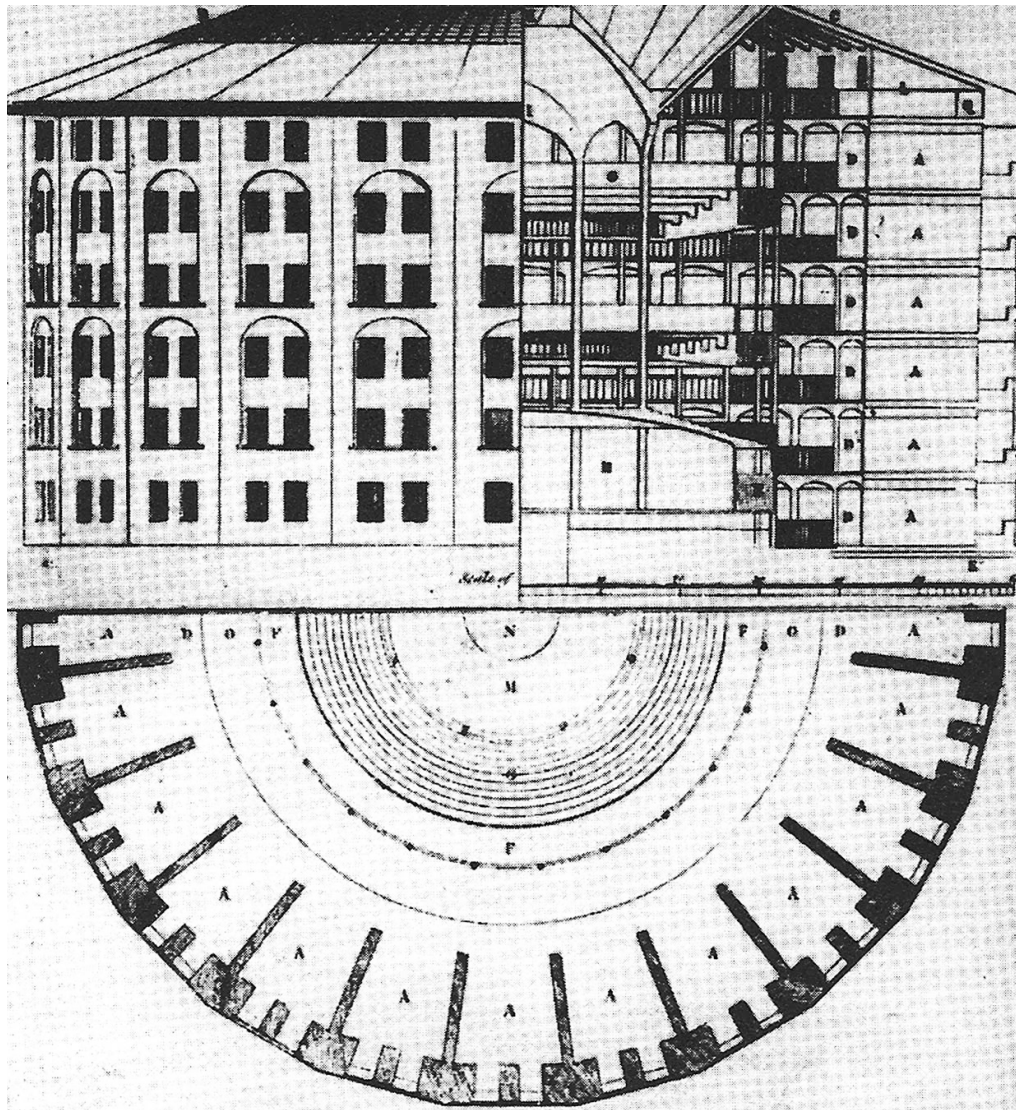
Figure 70: *Panopticon* (Jeremy Bentham 1973).

Parisian public square as a bit of nature that looked as though it had misbehaved and had been put in prison (Hollier 1992). The sanitizing motivations of society and civilization, as can be traced back to the Leviathan, inform the creation of public space; it is not only the mad that must be locked away but the madness within. The whims of the crowd must be managed – chaos is exiled to the outskirts and residents in the city are well mannered and genteel, as is written in stone.

The literary and philosophical prison has many guises, which may equally affect the literal prison: "Bataille's prison derives from an ostentatious, spectacular architecture, an architecture to be seen; whereas Foucault's prison is the embodiment of an architecture that sees, observes and spies, a vigilant architecture. Bataille's architecture – convex, frontal, extrovert – an architecture that is externally imposing, shares practically no element with that of Foucault, with its insinuating concavity that surrounds, frames, contains and confines for therapeutic or disciplinary ends. Both are equally effective, but one works because it draws attention to itself and the other because it does not. One represses (imposes silence); the other expresses (makes one talk)" (Hollier 1992).

Conceived by Jeremy Bentham in 1793, the panopticon is both a metaphor and a diagram; the Panopticon is a political geometry, in which control is maintained from one central transparent point. Before the 18th century there were public executions, torture was part-and parcel of interrogation and there was corporal punishment; authority was much more explicit in its operations. In Foucault's view, the cruelty, that was previously an explicit aspect of society, has 'gone underground' and, in its implicitness and pervasiveness, has become more dangerous. The panopticon, while an apparatus of power, is a metaphor for modern disciplinary societies where power works through observation and control through passive means. Power has been automised and disindividualised so that it knows almost no bounds, it is also very difficult to contest as it is related to the consideration of normative

behaviour. "The sovereignty society had its dungeon in which prisoners were kept in the dark, the disciplinary society, at the opposite, invades its prisoners with light and leave them no possible retreat from visibility" (Lambert 2012).

A contemporary building that translates the panopticon diagram into an architectural metaphor, is Foster and Partner's Reichstag in Berlin. The original dome, which was destroyed in fire, is here replaced with a glass dome, implying observation of parliament and its accountability to the public. It is not used as a parliamentary building any longer but is still a symbol of the institution and a reminder of Germany's past (Bradwell 2014).

Figure 71: *Berlin Reichstag* (Foster and Partners).

The Monument

> *The dread of Castration erected itself a monument by creating this substitute* – Freud on Fetishism

The monument is an architectural construction or sculpture erected with the purpose of perpetuating the memory of a person or thing – to Bataille, the silent and homologous monument fills the void left by death (Hollier 1993, pp. 36). The monument's setting in stone or concrete, makes permanent that which is lost; it fixes memory within the minds of a population. The storming of the Bastille can be read as a rejection of the monument, the innate rebellion of the masses against the structuring of authority, which provides a demarcation of experience. It is usually the monument that is toppled during rebel-

Figure 72: *Painting the monument* (Massimo Scolari).

lion, its silence carries more weight than the voices of politicians.

The construction of a tower evokes immediately, in symbolical parlance, the Tower of Babel, which symbolized through artifice, a primordial axis and 'gateway to heaven'. The symbolism is universal: the Tower of Babel was a Babylonian ziggurat, a huge pyramidical tower rising in seven terraces and crowned with a shrine at the summit, representing in effect, a mountain. The tower was said to extend down into the earth and to have a subterranean well of great depth, with a symbolical 'blockage'. In this manner, it linked the three worlds: heaven, earth and the underworld (Laffont 1969).
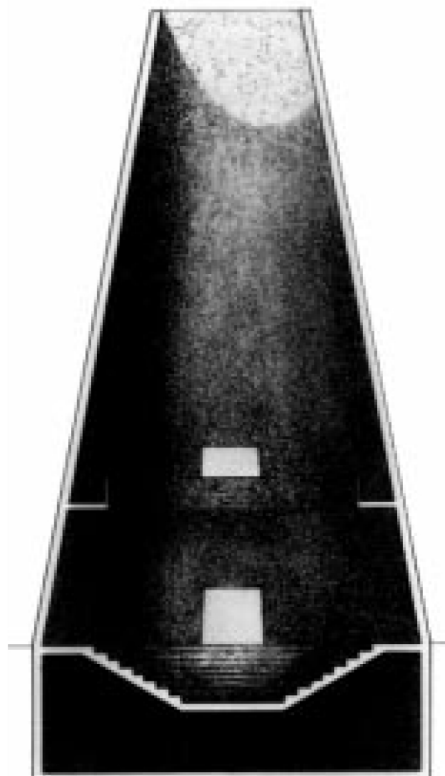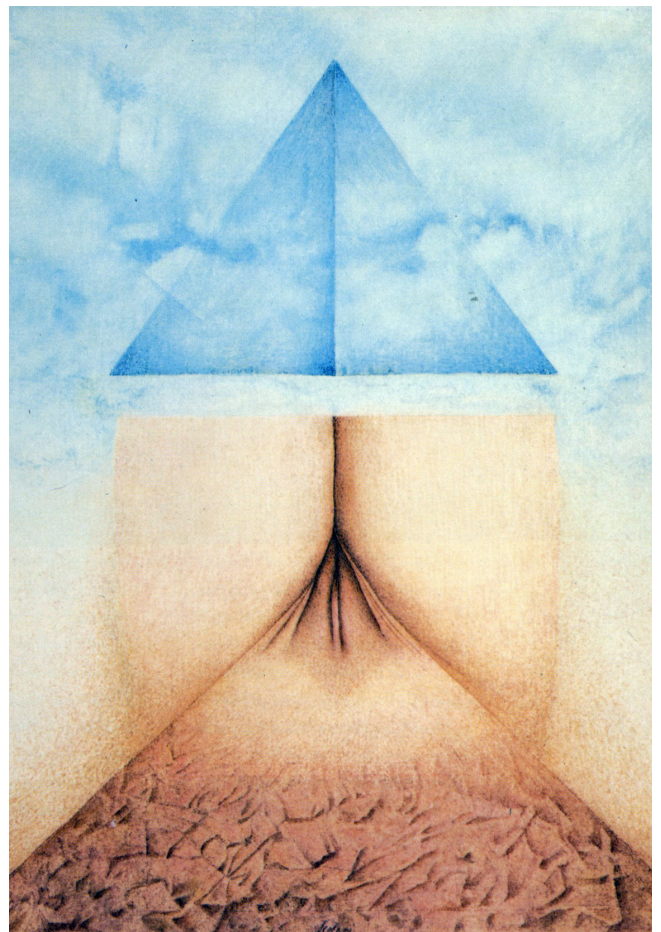
Figure 73: *Cemetery at Modena* (Aldo Rossi).

Figure 74: *The eternal return of the fall of time is marked by a tomb in the form of a pyramid* (Massimo Scolari).

The Tomb

When walking through a wood, you find a rise in the ground, six foot long and three foot wide, heaped up in a rough pyramid shape, then you turn serious, and something inside you says: someone lies buried here. That is architecture – Adolf Loos

The marking of a point of exit is a symbolical construction. In the mythic tale of Icarus, he flies too close to the sun and as a result his wings, which are attached with wax, fall off and he plummets to the ground. From this singular image, one can make a series of word associations which reveal something of the perception of death. Firstly, death is perceived as a 'fall', for which the French word 'tombe' is also the word for tomb. Icarus falls into the sea, or 'la mer' in French, which is also the word for mother, so this signifies a return to the place of origin. 'Mer' is also the Egyptian word for pyramid, the waters are merely a medium and the origin and destination are the same place in this analogy (Hays 1988, pp. 23).
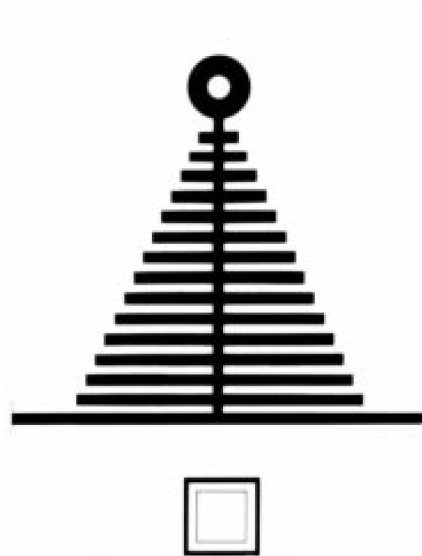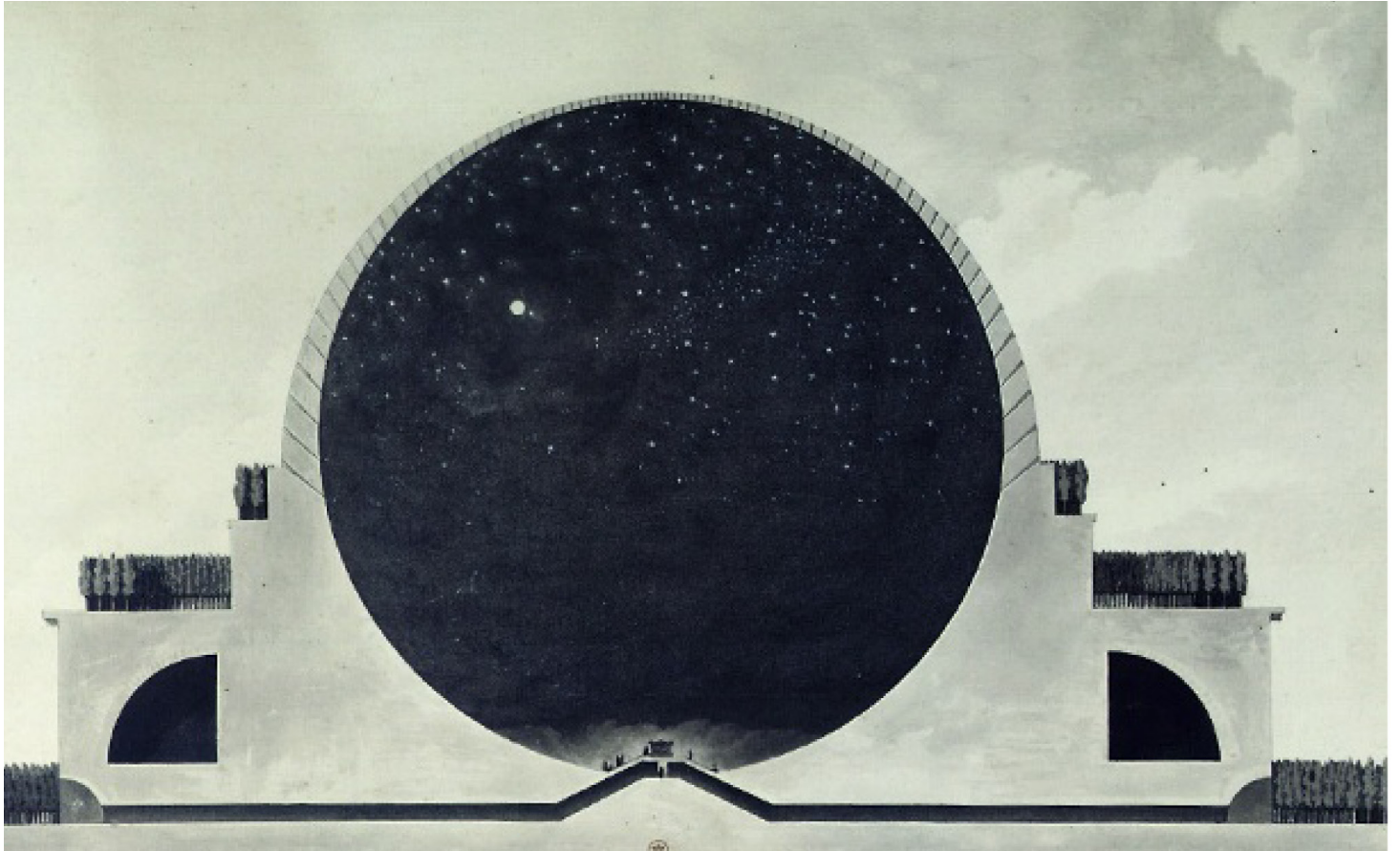
Figure 75: *Tomb* (Boulee).
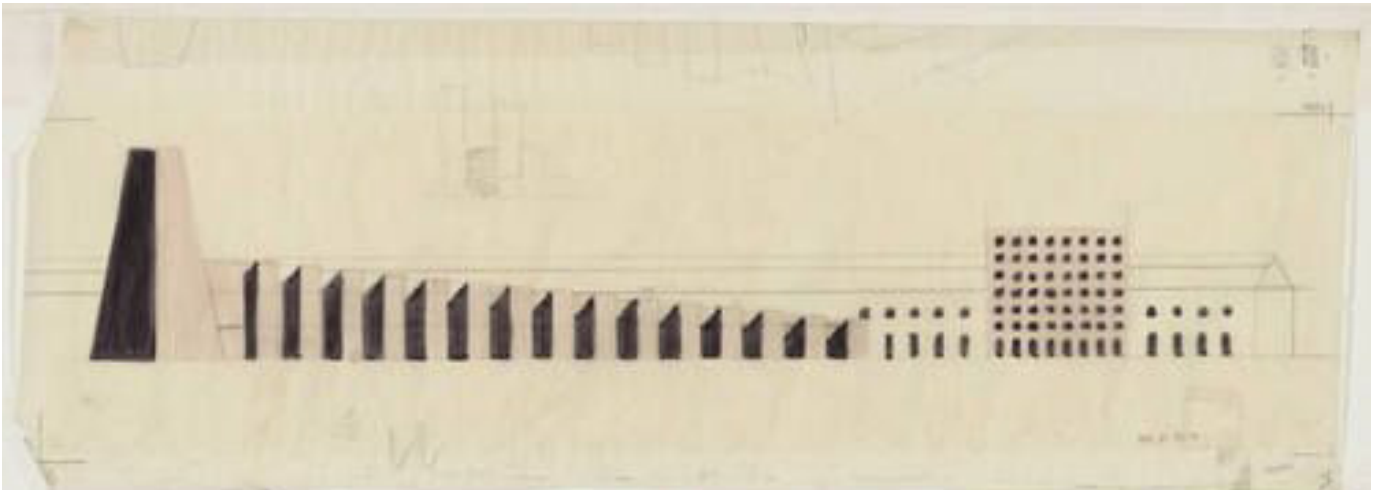Figure 76: *Plan of cemetery at Modena* (Aldo Rossi).

Figure 77: *Cemetery at Modena* (Aldo Rossi).

"A sealed volume, the tomb has no interior – or if it does, you really don't want to go there. The exterior, by contrast, is a screen onto which we project our hopes and fears about the other side of life" (Wilkinson 2015). The language of tomb design has varied from abstract to representative. In early tombs, the body was literally 'returned to the earth'; earthworks covered tombs, the land itself reshaped to accommodate death. "These are naturalised monuments, camouflaged to the point of invisibility, but they conceal a buried underworld." At the other end of the scale, Boullée's cenotaph for Isaac Newton inverts the perceived natural order by swopping night and day. From the 12th century onwards, the tomb becomes a crafted object and a memorial to an individual life while the grander scale of tomb building associated with antiquity, is generally reserved for war memorials (Wilkinson 2015).

In a cemetery, there is the individual's relationship to death as well as the relation between citizen and the institution. The cemetery is a public building, but it is usually walled off from its surrounds to create a place of stillness, an enclave. In this sense the cemetery mediates between individual and establishment, the beyond and the city – to Rossi, the cemetery is not so unlike the house and according to his typological dictums, a place for the living could equally be a place for the dead. For the Modena Cemetery, Rossi designs an analogous scheme referring to the incompleteness of life, when death is absent. "The cube is an abandoned or unfinished house; the cone is the chimney of a deserted factory. The analogy with death is possible only when

dealing with the finished object, with the end of all things: any relationship, other than that of the deserted house and the abandoned work, is consequently untransmittable" (Hays 1998, pp. 68-69). Rossi builds another project, a school at Fagnano Olana, which shares the same plan as the cemetery. At either end of the central axis in both projects, is placed a circle and a square; the square in the school is a gym hall while in the cemetery it is a war memorial, the circle in the school is a library and in the cemetery a grave. With these two buildings, "the history of architecture is collapsed" (McEwan 2013).

Again Rossi's autonomy provides a critical distance from the legacy of modern functionalism, his reading of the cemetery in an institutional sense, and his analogy between this and the school, creates all kinds of associations; the gym is training field for war while the library is really a place where one is surrounded by the dead, from whom one learns.

The Museum

The word 'museum' is linked to the word 'muse'; the museum is the realm of the thinker, the historian and the appreciator of fine things, it "is the place of preservation of the dead, the authoritative, the valued. It is the place of the power of the Father… The Museum is quiet, static, clean" (Hays 1988, pp. 59).

Bataille wrote two articles which are poised as counterpieces: Abattoir and Musée. It is a misplaced sacrifice that Bataille describes; the temples of the past were places of both sacrifice and prayer, the
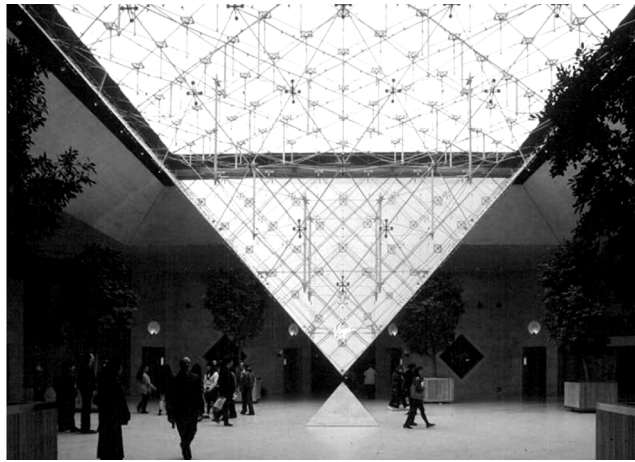
Figure 78: *Louvre pyramid* (I.M. Pei).

slaughterhouse is exiled to the outskirts of the city, where the sacrifice is no longer attended. " The victims of this curse are neither the butchers nor the animals, but those fine folk who have reached the point of not being able to stand their own unseemliness, corresponding in fact to a pathological need for cleanliness." The museum is the antidote, a purifying force from which one leaves, purified and fresh. The slaughterhouse and museum are the negative and positive poles of the city, one attracts and the other repels. But as Bataille warns, "within the heart of the one, the other is hidden. At the heart of beauty lies a murder, a sacrifice, a killing" (Hollier 1993, pp. xii-xiii). The Louvre itself is built on the bones of old Paris, Haussmann's creation is a result of massive relocation and where the Louvre stands today, two thousand homes in a run-down neighbourhood once stood. In one of these lived a very poor Pierre Auguste Renoir, whose paintings would one day hang on the same walls that had displaced him. Today, the upturned pyramid at the Louvre's entrance is a symbol of transparency, as though offering up its hidden treasures; this is just the kind of metaphor used in any institution that has been founded on blood.

Repeating Typologies: The Stadium

And here I would like to draw your attention to the fact that, among the forms of architecture of European antiquity, only one big form did not return until the twentieth century. In the fifteenth century, you see the return of the villa, the Greek temple, the small amphitheatres in universities. Virtually everything antiquity had built came back. One architectural structure is waiting, waiting, waiting, waiting, and it comes precisely at the beginning of

the twentieth century. You know what I'm talking about: this is the stadium (Sloterdijk 2005).

The stadium, according to Sloterdijk, is the perfect boredom container because entertainment is the "most successful form of containing boredom". For Sloterdijk, the Chrystal Palace provides a metaphor for the ever increasing world interior, our containers are becoming larger and the massive crowds at organized events, increase the thrill of being within a perceived 'inside'.

Performance Houses: Entertainment

Big performance houses exercise the perfect combination of pure entertainment and high art, mixing the sacred and the profane. For Slavoj Zizek, the result is the cancellation of all meaning; the outcome is a zero as there is an absent 'less' to generate substance.

The demilitarised zone between North and South Korea is probably the most militarised zone in existence; filled with mine shafts it is unnavigable. A single route connects the two and this is closed whenever tensions arise. On the South side, a large theatre complex has been built, with a large window looking onto the North. To the North, directly in the line of site of this screen-window, a model village has been constructed and within which a 'model' life is played out to impress and reassure the watchers. In the evening, the 'inhabitants', dressed nicely, go for a walk along the streets, which are lined with beautiful houses. From one's position in the South, a good life is being led across the divide; representation is a form of power.

Hybrid Typology: The Oblique

By the way, all of us still have this horizon habit in our brain. Our brain has an innate concept of a stable horizon. All of you have had this strange experience, this famous train station experiment that our life provides us with almost daily. You're sitting in your compartment in the train station and suddenly you have the feeling that your train is set in motion, you look outside the window and you're still on the right side, and suddenly you see that it is not you but the train on the other track that has departed. What happened? Your brain provides you automatically with the information that you move, because the horizon cannot move. As soon as you see that the other train is leaving your brain is obliged to convert this information into the opposite information: you move, and the horizon is still stable, because a moving horizon: this is a horror, this is the vertigo, and in order to stabilise you're being there, in a given world: a horizon is never allowed to move. This is, by the way, all the romanticism of modernity to invite us into a world where the horizon itself is moving, which means you have to reprogram your mind, your brain, and reprogramming a brain for a world with moving horizons is an almost impossible task (Sloterdijk 2015).

With his 'architecture of the oblique', Virilio aimed to go beyond Euclidean geometry. He worked with topology, testing the notion of continuous surface as well as playing with the basic elements of architecture, the wall, the ground and the roof, bringing these into new relationships. As a starting point, Virilio selected 'topologies' such as bottles and Moebius bands, these he 'applied' to architecture. "The function of the oblique is the application of topology to architecture as a whole, and not only to parking garages or to the Guggenheim Museum" (Virilio and Limon 1996).

The inclined plane affects one's relationship to the horizon; the sense of gravity is disturbed. With the introduction of this third spatial dimension, that is not strictly horizontal or vertical, the individual
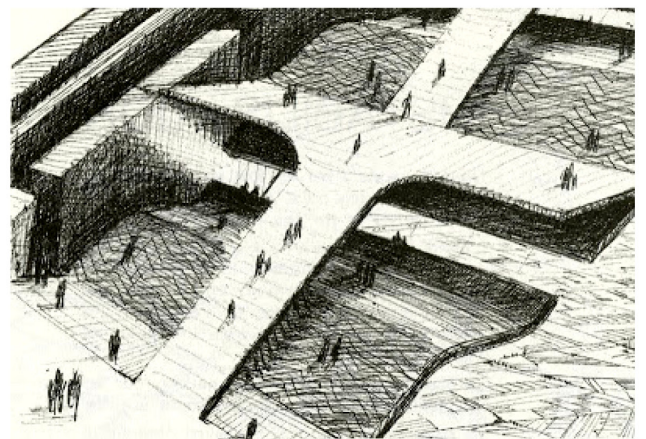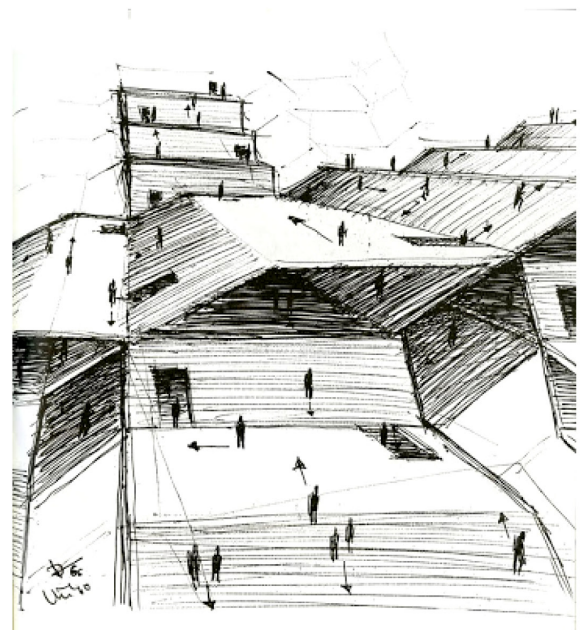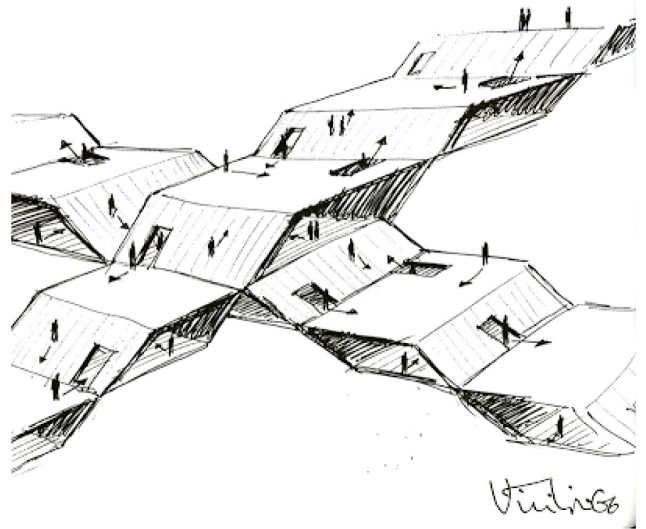

Figure 79: *Architecture of the oblique* (Paul Virilio).

becomes conscious of the need to resist the pull of gravity due to uneven weight distribution. Virilio wished to create a gravitational drunkenness, with perspective stable but with a vision of instability, in his words an "eroticization of the ground" (Virilio and Limon 1996).

His interest stems from his experience of living through the war and witnessing the destruction of works of architecture. He became interested in unstable spaces, inclined and toppled surfaces, which allowed him to perceive the orientation of surface in a new way. With time, Virilio's theorizing, on the oblique, developed into a critique of orthogonality. "We are going to build topologically. No more cylinders, no more spheres, cubes, pyramids, etc. … No more plane surfaces. Let us replace them by oriented surfaces whose angles will be defined by the architect". For Virilio, the oblique is the urbanism of the future - it is the third urban order where the first is the horizontal village and the second the high rise city (Virilio and Limon 1996). Oblique forms also suggest the incomplete, as they are the remains of the square, the circle and the other purer forms; the subtraction results in an addition, as Zizek would say 'less is always more', in this case typological fragments that call into question, the occupation of form.

A Politic of Representation: The Symbol and the Three-Tiered Universe

This is art's function: to switch our intensive register, to reconnect us with the world. Art opens us up to the non-human universe that we are part of. Indeed, art might well have a representational function (after all, art objects, like everything else, can be read) but art also operates as a fissure in representation. And we, as spectators, as representational creatures, are involved in a dance with art, a dance in which - through careful manoeuvres - the molecular is opened up, the aesthetic is activated, and art does what is its chief modus operandi: it transforms, if only for a moment, our sense of our "selves" and our notion of our world (O'Sullivan 2010).

The variation in typological enclosure can be extended to the changing vision of an enclosed cosmos as it has been represented in history. Early depictions show the tiered ranking of the alchemical cosmos, the illustration of heaven and hell and the *Great Chain of Being*, all of which indicate a hierarchy of elements, even down to rocks and trees. The king was seen as part of this order, the royal 'we' referring to God and I; in Shakespeare's tale of Macbeth, the overthrowing of this divine order signified the initiation of disruption and chaos, in the wake of the death of Duncan the scene is described of horses eating one another and nature in a state of upheaval. In Greco-Roman Antiquity, chaos was the personification of primordial 'gloom', prior to the act of creation, before order was imposed on the elements. 'When the spirit of God moved above the waters'. It was the era of indifferentiation and of possibility. The Egyptians called it 'noun' the name given to primal chaos. 'In Chinese tradition, chaos is homogenous space, prior to the division of the four horizons, which meant the foundation of the world. This division marked the passage from differentiation and possibility, to orientation (Laffont 1969, pp. 162).

Every religion has theories and myths on the origin of the universe and the birth of the planet. The creation of the world is by definition, unwitnessed. All stories of the creation are sacred, the origin is absolute, as revealed by the Creator. It is a human story, set within the context of time, explaining the divine. Cosmogonies reveal a sentiment of transcendence and they represent the exemplary model of any creative act: not only because the cosmos is the ideal archetype of all creative circumstance and of all creation, but also because the cosmos is a divine work, it is sanctified in its very structure.

The sky is a symbol which is quasi universal and expresses a belief in a divine celestial being. The transcendence from sky to sovereignty is a classical triad: sky / God the creator / sovereign. The earthly hierarchy is modelled according to the celestial hierarchy. The sky is the complex symbol of the sacred order of the universe, which is revealed by the
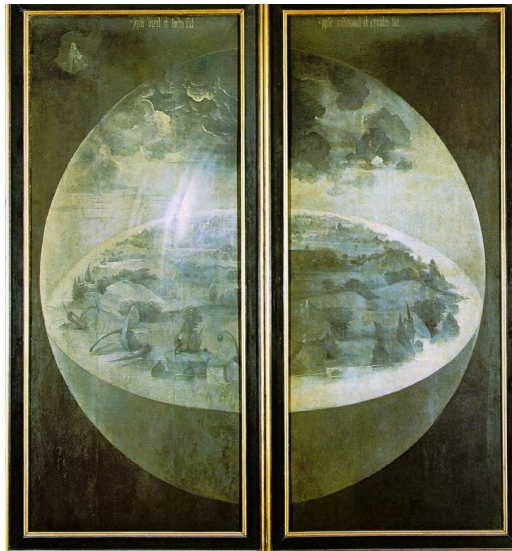
Figure 80: *Garden of earthly delight* (H. Bosch).

circular orbit of the stars, and which is concealed or only understood intuitively. It refers to a divine hierarchy, differing from a hierarchy of the world. (Laffont 1969, pp. 195).

On Earth, the first colonization was of the sky, the first instrument of observation was the eye. Time formed the constant in all experiments as what could be observed in the environment was perpetual change; the changing skies and seasons were carefully documented and one of the earliest forms of scientific endeavor was astronomy. The changing firmament gave birth to a hierarchy; above and below, night and day. Early communities were aware of the solstices and equinoxes and derived from these, schedules and calendars for hunting and planting. (Kenton 1974, pp. 7) The sky became an event space; the correlation of overhead events and happenings 'on the ground' gave rise to omens until the 'above' was populated with figures of the gods. The unknown was carved in the image of humanity, a higher form but with all the qualities of man; judgment from above enabled by the beliefs of those who adhered to it. As people came to lose their nomadic roots, temples and festivals were constructed in honour of the celestial beings, the art of sacrifice provided stability: some guarantee when confronting the unknown.

The movements of the planets in space are at times highly erratic: planets speed up and slow down. The documentation of these movements gave rise to various associations such as Venus as a young female due to her fluctuations and her beauty. "This may seem a superficial connection; but the law of archetypes, that of the psychological response to an identical universal principle, embodied Venus in a similar image all over the world." (Kenton 1974, pp. 9) Our fascination lies with things that we consider to be external, the ancient is incontestable and in this way authority is constructed. The sun and the moon were seen as male and female, active and passive respectively. They form possibly the two most important symbols within astrology and the alchemical tradition.

Within architecture there is reference to these prior hierarchical constructions: stairs symbolise the gaining of knowledge in ascension (think of the grand staircases at universities and other institutions), in descent they represent knowledge of the occult and the depths of the unconscious (one could almost imagine a prison or the cellars of the Vatican where contents of pillaged lands are stored out of sight and out of public memory). The axis connecting the three worlds, the subterranean, earth and heavens, in architecture becomes a means to impose order and logic and to make clear 'the way' like a sort of lingua franca or yellow brick road of architecture. The tree carries a similar triadic message, its roots, trunk and branches resembling the respective realms and often, they too, are arranged in the formation of an axis.

In Robert Frost's poetry trees delineate borders. They not only mark boundaries on earth, such as that between a pasture and a forest, but also boundaries between earth and heaven. In some poems, such as "After Apple-Picking" and "Birches," trees are the link between earth, or humanity, and the sky, or the divine. Trees function as boundary spaces, where moments of connection or revelation
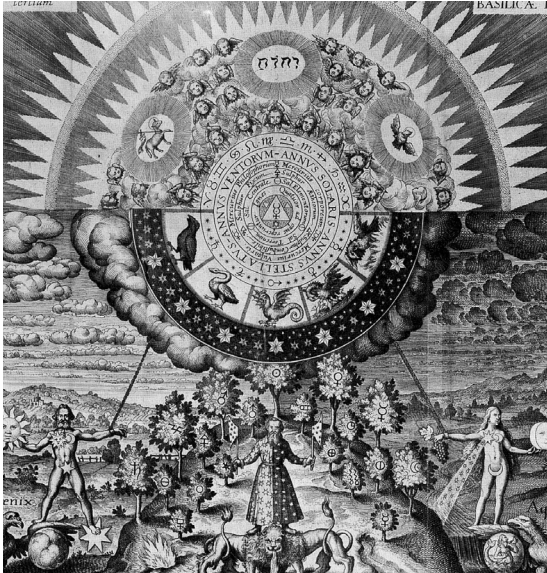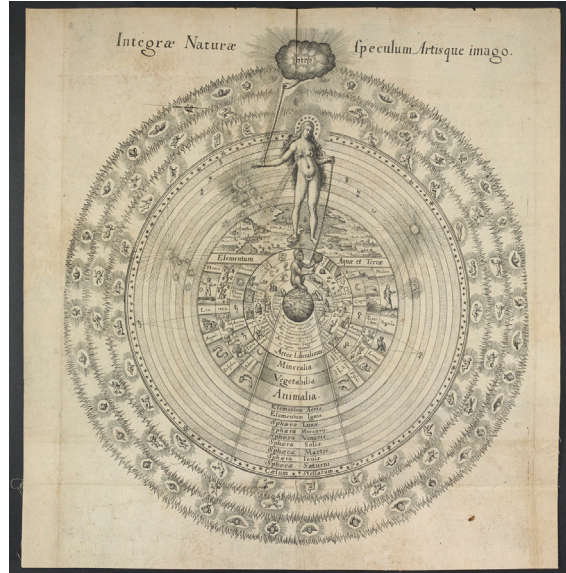
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Figure 81: *Alchemical cosmos.*

Figure 82: *The great chain of being.*

become possible. Humans can observe and think critically about humanity and the divine under the shade of these trees or standing nearby, inside the trees' boundary space. Forests and edges of forests function similarly as boundary spaces, as in "Into My Own" (1915) or "Desert Places." Finally, trees act as boundaries or borders between different areas or types of experiences. When Frost's speakers and subjects are near the edge of a forest, wandering in a forest, or climbing a tree, they exist in liminal spaces, halfway between the earth and the sky, which allow the speakers to engage with nature and experience moments of revelation.

There is something, then, in the relationship between meaning and form which is incontestable. Can poetry, art and architecture create their own authority? There are many systems in culture and nature capable of creating their own internal logic: dreams and language spring to mind. Within dream analysis, Freud's concept of 'either and or' describes the relevance of combined imagery, where all have equal rights in the connection. There is vast potential to learn from the creative powers of the dream world. The overlaying and combining of images within the dream leads to an extremely complex creation. There are various ways of sublimating fear

within the dream, but this sleeping fear does not manifest itself in a lack of creativity, as is so often the case in the waking world. There is an inversion of logic; matters of great importance are often tucked away behind constructs, which are seemingly inconsequential. (Freud 1952). Dream images respond to one another much in the same way that Arabic letters are influenced by letters adjacent to them, sometimes they are reversed to better complement neighboring forms.

> *Traditional realism also puts great stock in the difference between things and how they are perceived. There is no difference between things and how those things are perceived, therefore any metaphor is as good as the next. We are always in contact with reality, even though it resists us in some manner. Reality does not play hide- and-seek behind a veil. Things relate to one another, translate into one another, and are never out of mutual contact. Reality is independent of human perception, not created by it, and will survive the extermination of all humans and all other animals* (Harman 2009, pp. 24).

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Figure 83: *Garden of earthly delight* (H. Bosch).

Based on this historical understanding of a tiered cosmos, how can we arrange the theories and forms explored within this document into a contemporary and perhaps post-structuralist construction? We could recall here, the ocean of content, a sea akin to a subconscious realm which is full of objects external to us. This anterior is categorized by indifference and is thus very threatening to a view hinged on 'meaning'. In this image, the conscious is a mere raft and it is in this region of reason that the imposition of order lies; a frail mechanism that resists the occurrence of too many possibilities at once. The representation is assembled over and above this level, but like the image in a mirror it shows inversion; if one were to shine this onto the sea it would not reveal content in a similar fashion to a glass-bottomed boat, which although closer to an origin of authenticity would still only reveal a limited interface. These semblances fashioned out of, and paraded above, the limited conscious raft are connected with threads, they are unstable, flimsy and changeable, hence why a monument can house any government and its meaning will assume that of its current inhabiting power. These 'balloons of representation' are however, extremely noticeable. They could be compared with flares in the desert, their only relevance lies in being seen and all power is given over to the observer, they are only images after all. Artists operate in-between the regions of this construction, as do architects. Some, like Lucio Fontana, will slash through their representations to reveal a 'generative cut' or schism, out of which deeper content may emerge.

In art and in design, often 'less is more'. Slavoj Zizek describes what psychoanalysts would call 'symbolic castration', where the represented image, the title, is so much more than the 'id', or basic level of existence. Zizek discusses the statues of Ancient Greece and how they are appreciated in their present state of incompleteness, with their missing limbs and unpainted finish. When reconstituted to their 'original' state, painted and fully realised, they become kitsch, as though tampering with an accepted vision of things past is somehow dishonest.

Through the loss of ornamentation, these figures gain an additional significance that is far stronger than the completed form or finished artefact. Zizek goes on to say that the safest way to ruin a piece of art is to complete it, to fill in the gaps, essentially to answer all the questions and remove all mystery (Zizek 2014). In the work of Francis Bacon, it is in the gap between the representation and the id, where the fruitful question can be framed. Bacon dissolves his depictions of the human body so that the exit of the material form allows us to reimagine what is perceived and how these perceptions are constructed. In Cicero's memory palace, the absence of the actual objects or memories, which are replaced by new triggers, allows a transfer of physical material to the virtualised networks within the brain, these are physical pathways but the effect of their murmuring is to generate a whole series of new associations and perhaps a stream of consciousness which builds a richer mental poetry than if one were staring at the actual thing remembered, the actual digits.

Conscious memory is imperfect, but the experience of space can trigger memories that are deeply buried. Within the dream world, one can begin to approach 'perfect' memory. It would seem that the ability to think within metaphor allows the experience to occur at many levels. The dream content is modeled – dream composition. The presentation of respective meanings side by side, and the reconciling of opposites, carries the potential to unlock the limitations of fact-based reality; there are implications too for reconsidering such things as architectural programme.

More and less have a complex relationship, as one is always more than one's image but the representation is difficult to reconcile with the actuality (Zizek 2014). When a part is missing, a thread is removed from the tapestry, the unravelling, which occurs, leaves space for new meaning. In Lacan, this is called 'surplus enjoyment', self-punishment is an example, you begin to enjoy whipping yourself, and the source of illegal pleasure merely shifts. If
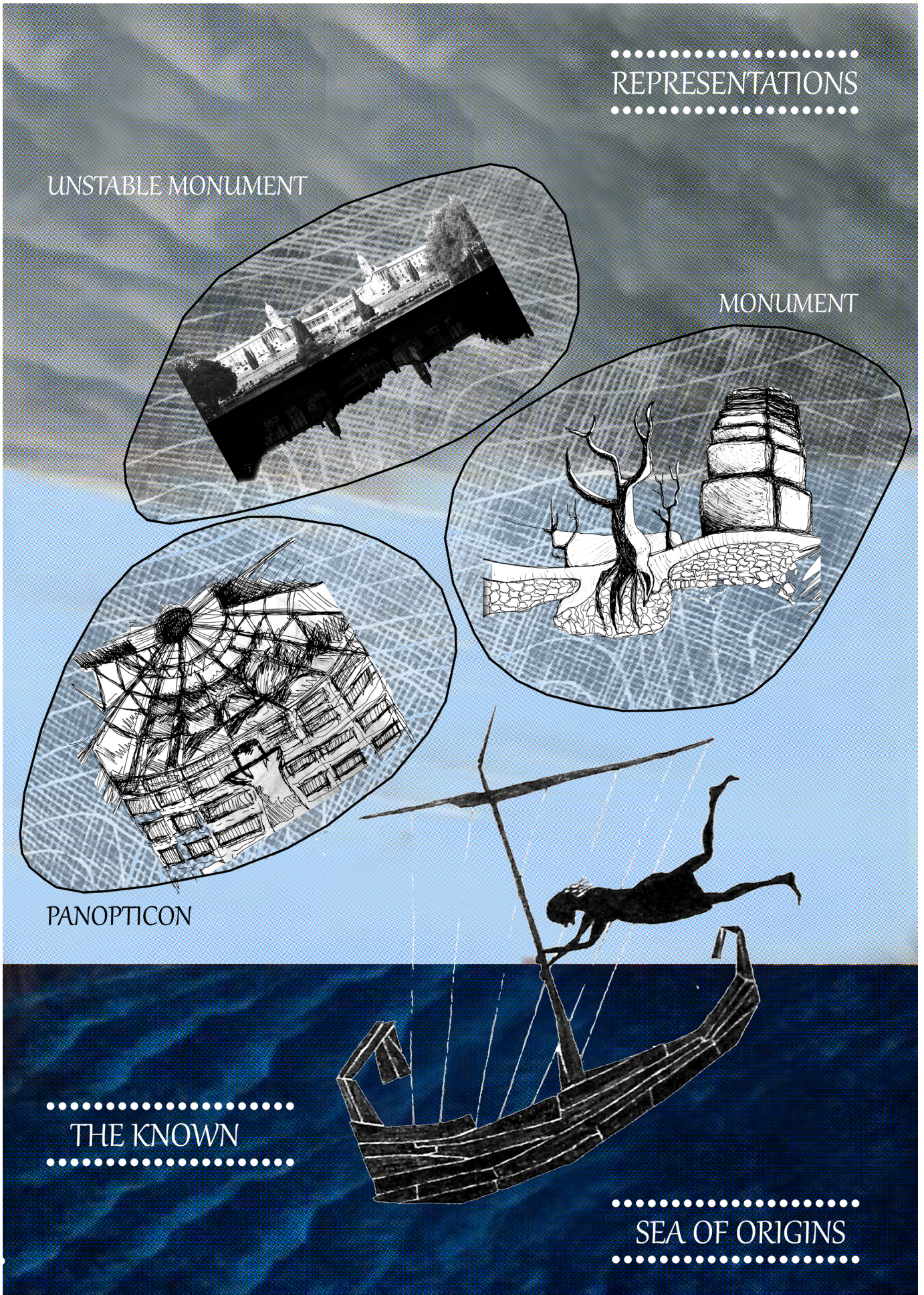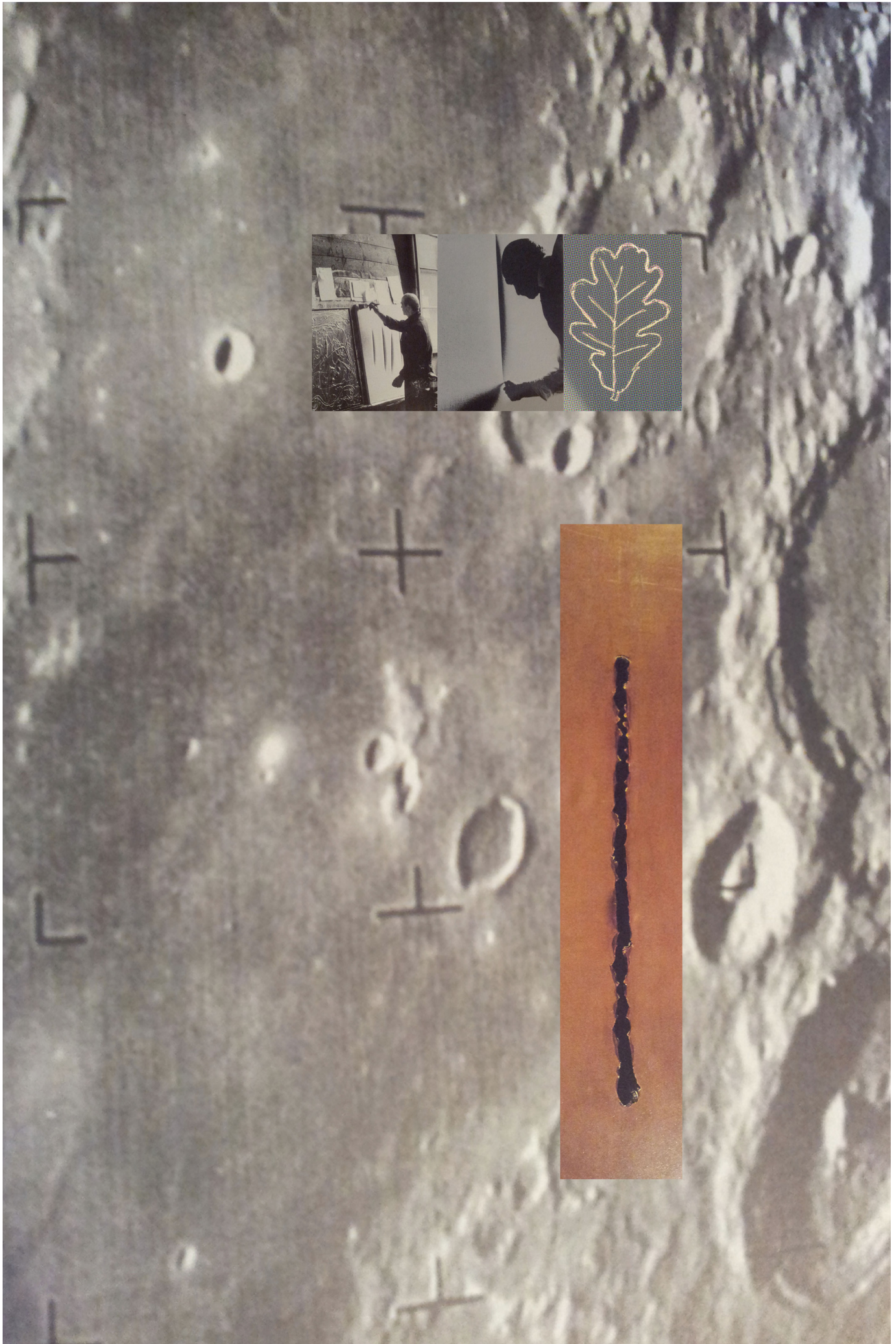
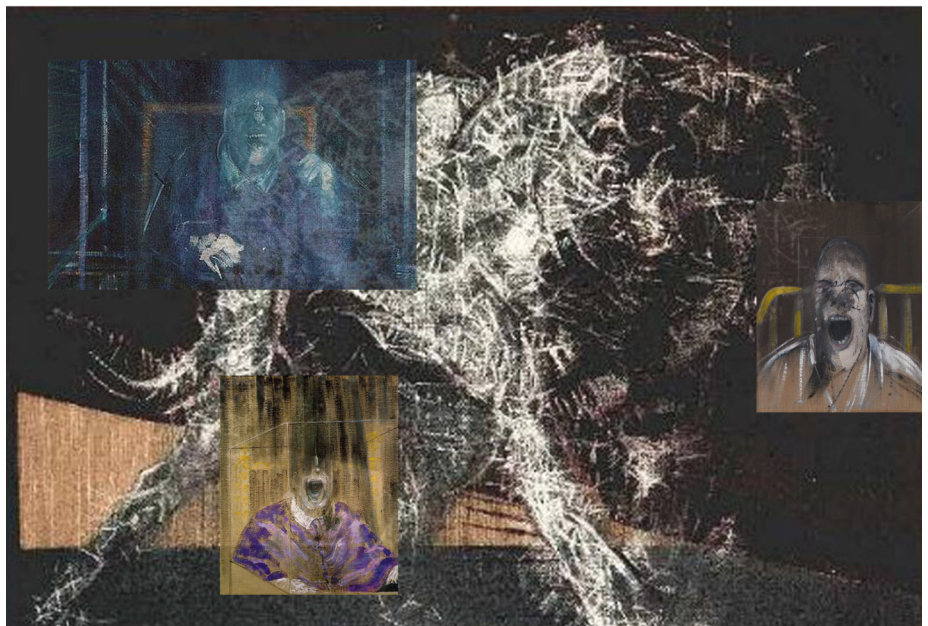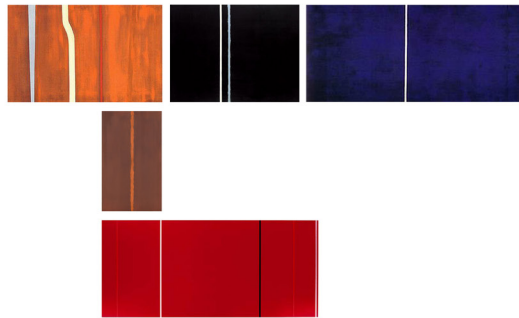Figure 84: *The sea, the raft and the representation* (Author 2015).

Figure 85 (left page): *The generative cut* (Author 2015). Photocollage using Lucio Fontana's lunar landscape.
Figure 86: *Tripych* (Francis Bacon).
Figure 87 (above right): *Descent* (Author 2015). Photocollage of paintings by Lucio Fontana and Francis Bacon.

the raft or individual is only symptomatic of the common, reformation is merely the replacement of one symptom with another. Francis Bacon, with his insane interiors, embraces the chaos of the symptomatic experience, in opposition to the ordered 'sanitisation' of our designed interiors. The abstraction opens up the path into the virtual, where the present moment dissolves; the pure becomes abstract and deformed. Bacon is known for saying that tradition should be revisited, in order to break with it and reinvent it; this is the crux of reforming a typology or a world-view, to work with the dominant symptom and see how it can be modified to reveal possibilities that were previously excluded from its exercise. While Bacon only tolerated the reflections on the glass that protected his paintings, he enjoyed that the paintings were 'locked' away from the spectator; here the presentation of art emphasizes its autonomous nature, its indifference to observation.

As Oscar Wilde put it, " artists are of two kinds: some offer answers, some questions." Scolari's rejoinder was that sometimes the questions arise long after the answers. Just as Aldo Rossi created build-

ings for De Chirico's paintings, Scolari created cities for Italo Calvino's *Invisible Cities*. Scolari's quest, in this, was the representation of the invisible and incomplete city of a fiction, a city whose form is attributed to it from the mood of the beholder. The Invisible Cities were based on Venice, so that Scolari's mission was to reform what had been eroded in text. On the one hand, the narrative drives the reader forward while the omitted information creates a sense of looking back towards a lost meaning; therein lies a tension between an unknowable content and the power of a representational device, this time text. In the invisible city, there is no border, rather the city is a collection of archetypal elements which refer to all places and no place. This is a laconic city, modeled out of past imaginings and the yet unimagined, autonomous and inaccessible, the detachment from the actual Venice serving to reshape the original in a new guise uninhibited by the limitations of perception. The power of the incomplete leaves is itself poised on difference and ambiguity. It is why Calvino eventually told Scolari that he should abandon his project of describing the invisible; instead he, Calvino, would like to describe the Scolar's visible cities.
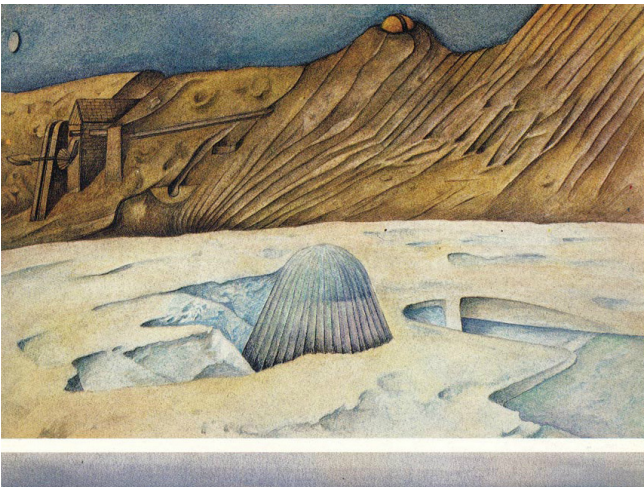
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Figure 88 (left page, above): *Selected paintings* (De Chirico).
Figure 89 (left page, below): *Mixed media* (Aldo Rossi).
Figure 90 (above): *Invisible Cities* (Massimo Scolari).