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& State University in
partial fulfilment of
the requirements
for the degree of

Master of Architecture

a c r i t i c a l
p a l i m p s e s t

reconstruing an
existing spatial
condition

caitlin fedor

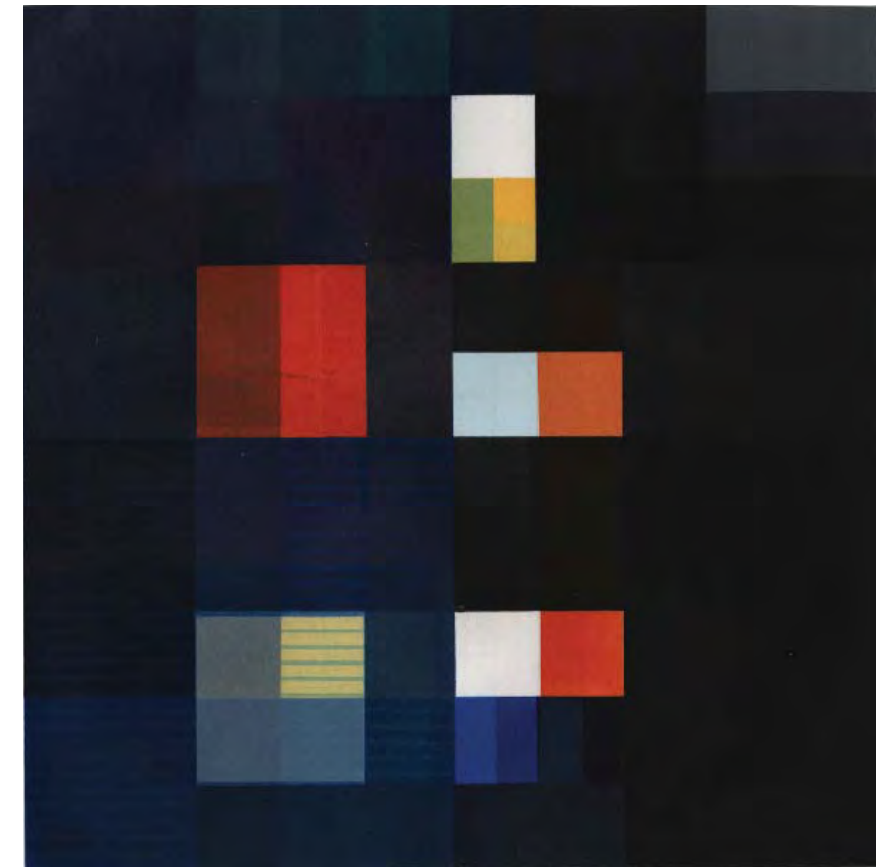
28 June 2010 : Blacksburg, Virginia

keywords:
palimpsest, collapse, collage, da-
tum, movement, printmaking, extant

Hilary E Bryon

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monoprint, 10" x 10", 2009

a c r i t i c a l
p a l i m p s e s t

abstract

reconstruing an
existing spatial
c o n d i t i o n

c a i t l i n f e d o r

This thesis is an investigation of embracing the figural possibilities of palimpsest through layering new construction upon extant. The existing building, a neglected warehouse in Louisville, Kentucky, is challenged by a new program that is intended to subdivide the vast, horizontal space and reconstrue the two distinctly ordered systems to formulate new interdependent spatial relationships. Filtered critical moments and continuities are explored through the implication of collapse, the embrace of datum and ideatum, and the lateral play of scale and repetition. Through development of these new relationships, the building is intended to not be a product but a construct of process, allowing particular moments of composition to exist within a collage of space and time.

many thanks

to my loving and supportive parents, for indulging my architectural education and career.

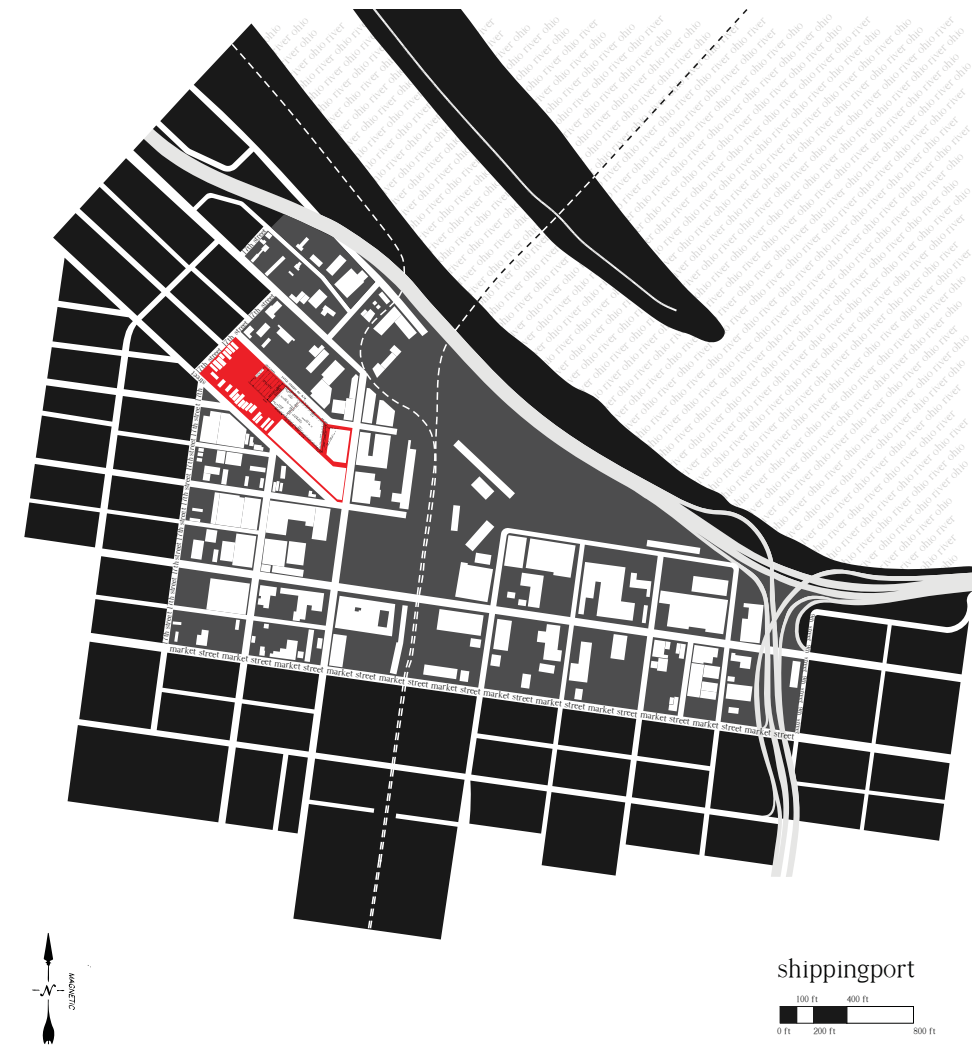
to all of my studio peers, for the late nights, conversations, and valued companionships.

to the dedicated faculty who have guided me not only through this journey but also those in the past.

to h & h, for being both a nuisance and a cheerleader. hilly, in retrospect, i guess it was worth it.

to anne, my rock. thanks for keeping me sane and laughing at my ridiculous jokes. also, i owe you a beer.

to the cellar. my oasis in the desert, the eye to my hurricane.



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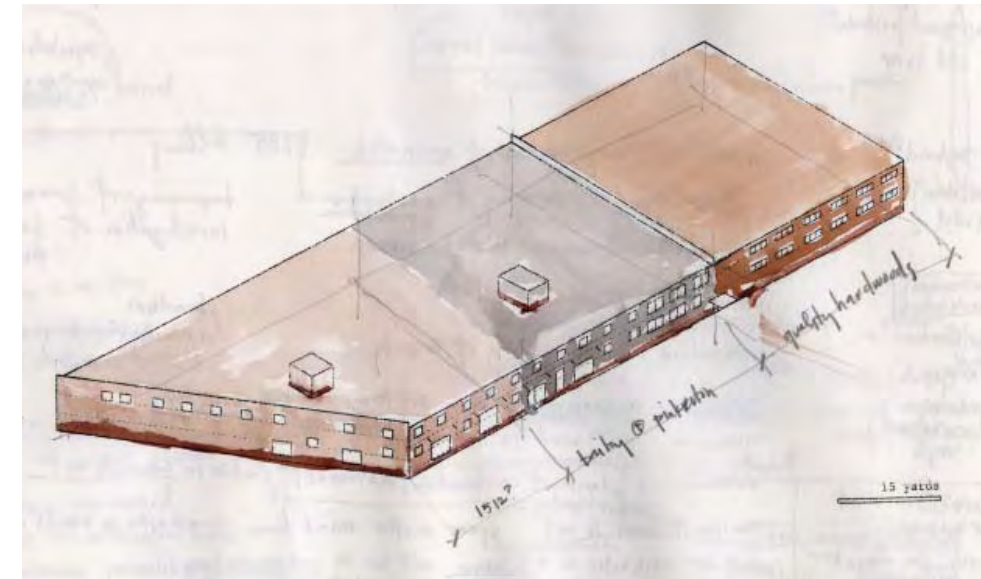


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pal·imp·sest

This study does not assume a 'suprahistorical perspective', nor does it record the history of the palimpsest with any 'monotonous finality'. Rather, it reveals how writing about the palimpsest becomes an act of palimpsesting: any new text about the palimpsest erases, superimposes itself upon, and yet is still haunted by, the other texts in the palimpsest's history. Writing about the palimpsest is a process of writing on the palimpsest - of partaking in its history and of adding another layer to the involution of texts that characterizes that history. Moreover, the palimpsest's perpetual openness to new inscription ensures that this history will constantly be rewritten.

Dillon, *The Palimpsest: Literature, Criticism, Theory*

When we do away with what has gone before us, and pay no attention to what more stable groups of people next door to us, elsewhere, still possess, and thus make no use of the accumulation of images at our disposal, we nip the possibility of renewal in the bud. The various significations of everything that has taken place, and is still taking place now, are like old layers of paint lying on top of another, and they form in us, in their entirety, the undercoat on which a new layer may be placed; a new signification which will slightly alter the whole thing.

Hertzberger, *Homework for More Hospitable Form*



isolated image from early study model



reverse image from early study model

Few things in life begin at tabula rasa. Most everything has a narrative history, a genealogical rhythm, a tangible lineage. When overwhelmed by information, there is often an inherent gravitation towards compartmentalizing and cataloguing facts in order to achieve a general comprehension of time and place. This type of understanding is essential to our existence as rational beings, having the ability to assemble a logical singularity of simple realities. However, when attempting to understand either the simple or the complex, there is something also to be gained from the opportunity of multiplicity. When cursory readings fall short, navigating through interdependent parallels and layered experiences can also illuminate undiscovered possibilities for evolution.

A palimpsest is one such phenomenon in which simultaneous realities can exist. It is a mature document [a *writing material (as a parchment or tablet) used one or more times after earlier writing had been erased*] made through the act of layering text. It is a collapse of linguistic hierarchy, inscribed often on parchment or vellum, with resultant qualities of transparency, collage, and visual complexity. In the past two hundred years, the term has also been established as a literary construct to describe metaphorical synchronisms [something having usually diverse layers or aspects apparent beneath the surface <Canada...is a palimpsest, an overlay of classes and generations - Margaret Atwood>]. The dense and suggestive nature of a palimpsest naturally lends itself towards a tropological existence, "the concept of palimpsest exists independently of such phenomena [ancient manuscripts] - it is a strange, new figurative entity, invested in the stature of the substantive" (Dillon, 1). This intangible counterpart is a figural framework that intimately links the present and the past; it is a construct of the mind which gains power from the clarity of confusion and perhaps more closely conveys the realities of contemporary existence.

Main Entry: **pa·limp·sest**
 Pronunciation: \ 'pa-ləm(p)-sɛst, pə-'lɪm(p)-\
 Function: noun
 Etymology: Latin palimpsestus, from Greek palimpēstos scraped again, from palin + psēn to rub, scrape; akin to Sanskrit psāti, babhasti he chews
 Date: 1825

- 1 : writing material (as a parchment or tablet) used one or more times after earlier writing has been erased
- 2 : something having usually diverse layers or aspects apparent beneath the surface <Canada...is a palimpsest, an overlay of classes and generations - Margaret Atwood>

palimpsest (palimp'sest) *n.* **Lt.** palimpsestus *fr.* **Gk.** *palimpsestos*, "scraped again"; *palin* "back" + *psēn* "to rub, scrape, erasure"; akin to **Gk.** *psalmos* "psalm" or at **pal-**, "scrape, erasure"; akin to **Sanskrit** *psāti*, "he chews". **2, 1:** a parchment, tablet, or other portion of writing material that has been used more than once and the material of which it is made has been partially or completely erased. **2, 2:** a manuscript or document that has been written on or in which space has been reserved for a second writing. **3:** a document or manuscript that has been written on or in which space has been reserved for a second writing. **4:** a document or manuscript that has been written on or in which space has been reserved for a second writing. **5:** a document or manuscript that has been written on or in which space has been reserved for a second writing.

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pal·imp·sest

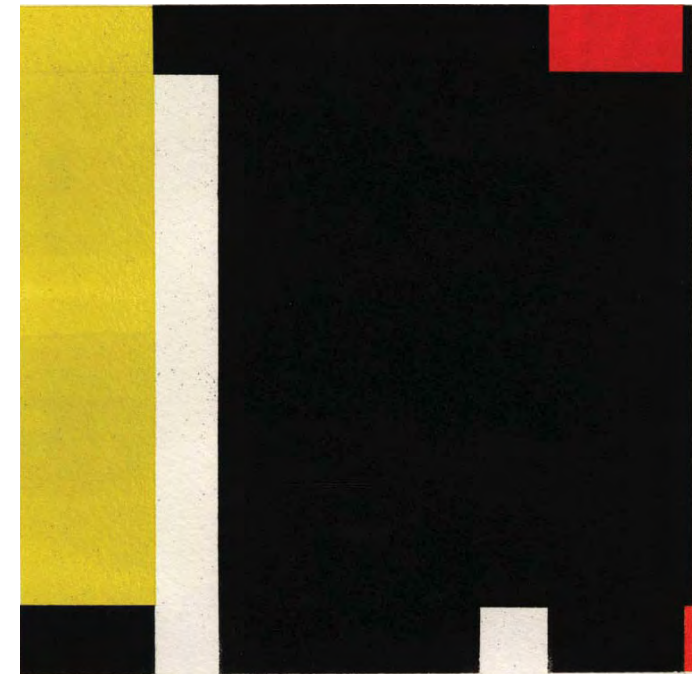
Embracing this phenomenon in architecture is not a desperate call to retain every insignificant relic nor is it a cry for contrived complexity. It presents a means to critically filter through the actions of the past and investigate the possibilities of evolved spatial relationships within existing circumstances. As opposed to simply layering new upon extant, palimpsest offers a conscious mindset inherent to the design process leading to intricate moments caught between a collage of built environments. A building that embraces discontinuous qualities has the ability to transcend singularity for something more profound- a locus for complexity, a symphony of dissonant systems, a frozen composition of temporal hierarchy, a living, three dimensional palimpsest bound by columns, walls, light, and space.

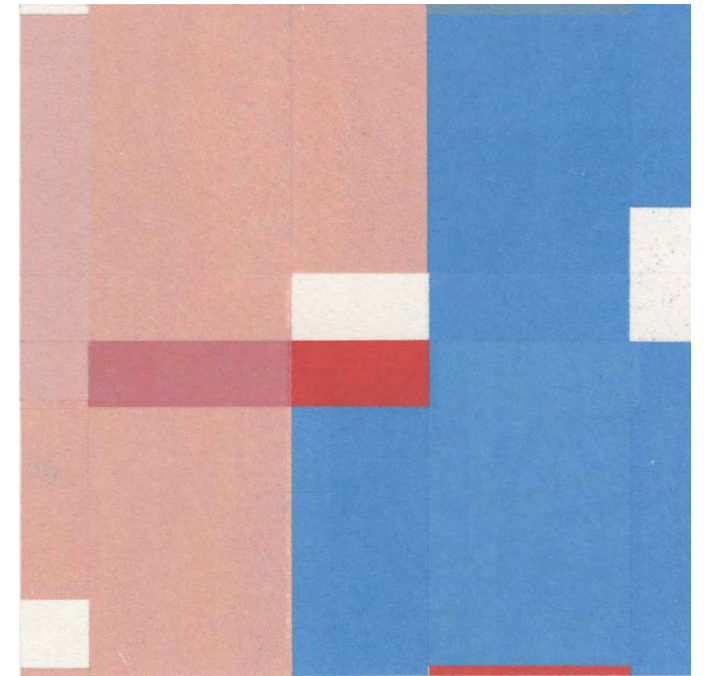
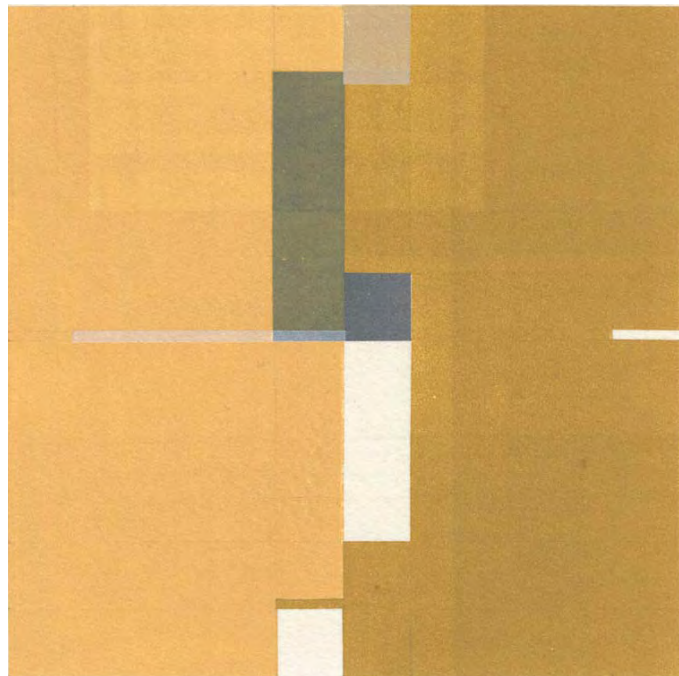
A theory of versions tends to shift our conception of the artwork itself from product to process. Emphasis centers on the multiplicity of versions themselves rather than on privileging a final one to which the others seem mere stepping-stones. Seen in that way, the palimpsest becomes less of a bearer of fixed final inscription than a site of the process of inscription, in which acts of composition and transmission occur before our eyes.

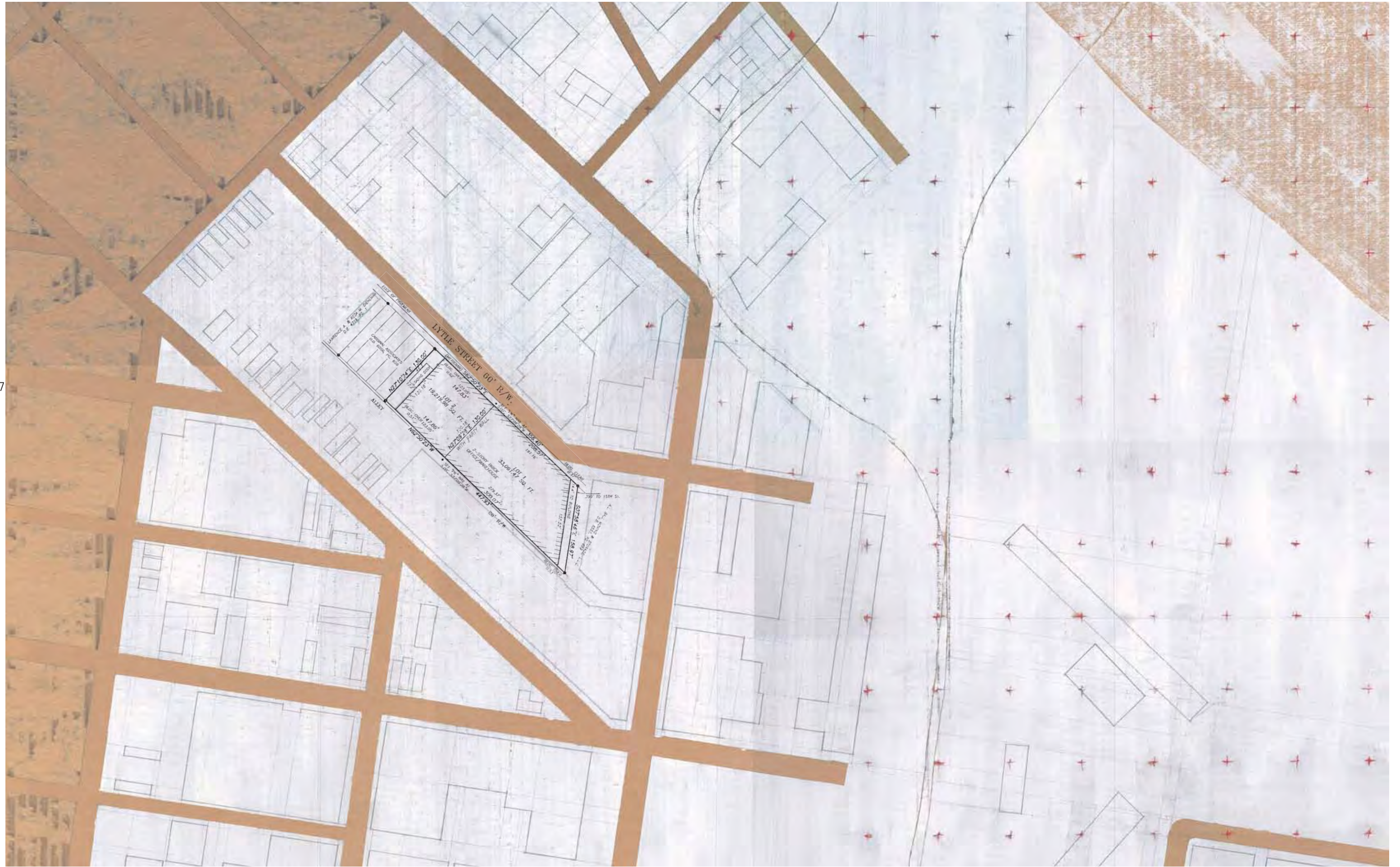
Bornstein, *Palimpsest : Editorial Theory in the Humanities*

I like complexity and contradiction in architecture. I do not like the incoherence or arbitrariness of incompetent architecture nor the precious intricacies of picturesque expressionism. Instead, I speak of a complex and contradictory architecture based on the richness and ambiguity of modern experience, including that experience which is inherent in art. Everywhere, except in architecture, complexity and contradiction have been acknowledged, from Godel's proof of ultimate inconsistency in mathematics to T.S. Eliot's analysis of "difficult" poetry and Joseph Alber's definition of the paradoxical quality of painting.

Venturi, *Complexity and Contradiction in Architecture*

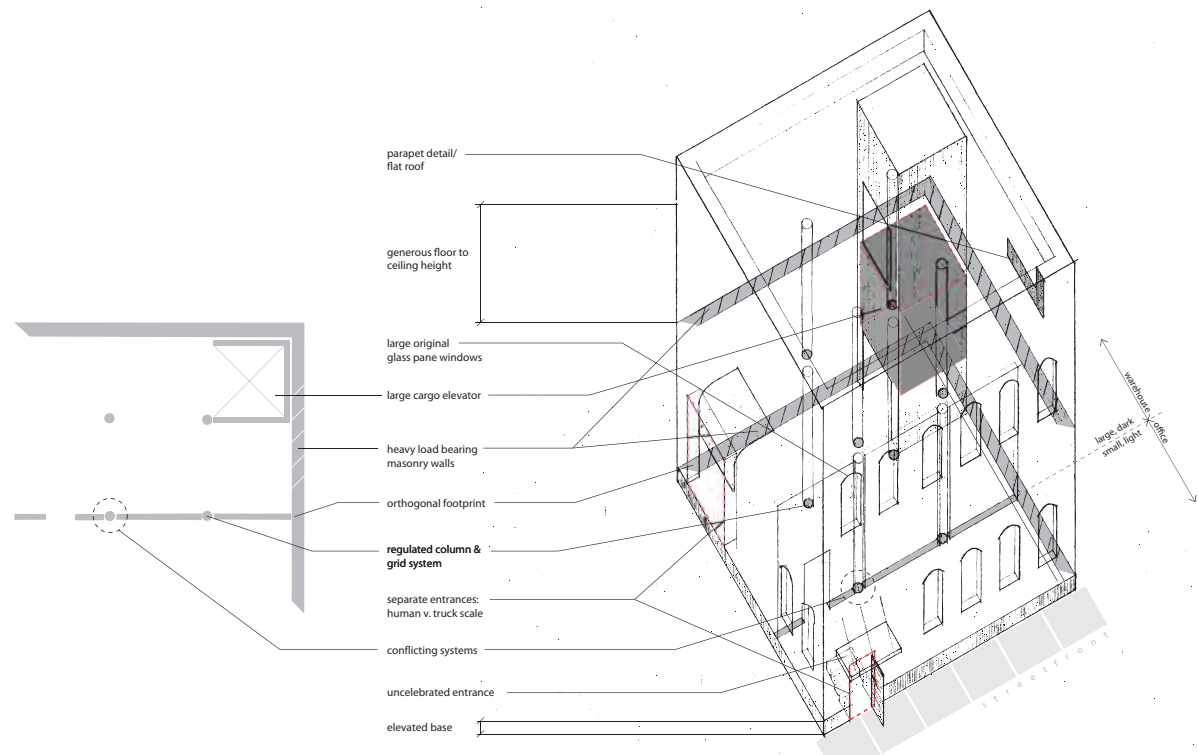






perception and identity

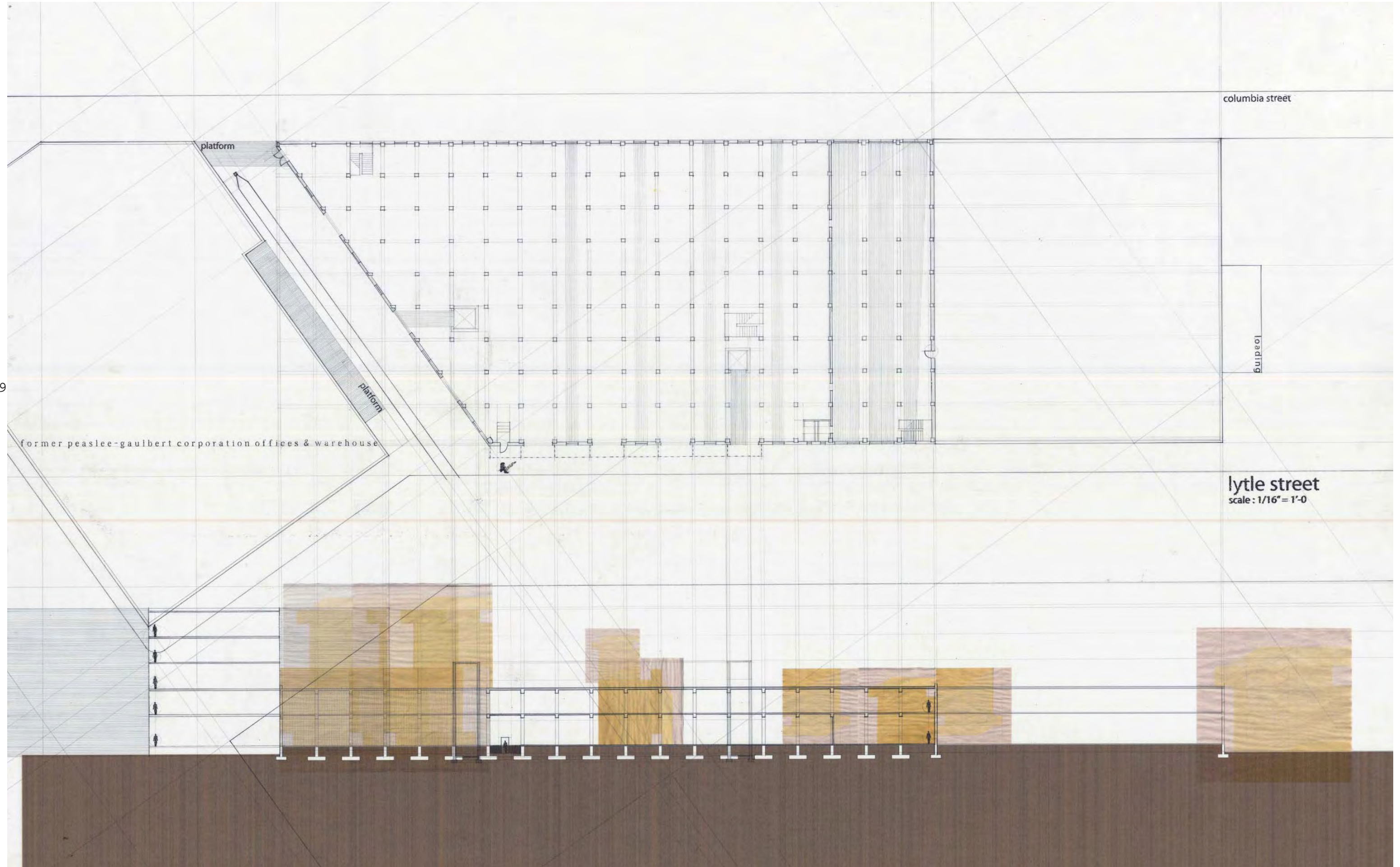
An architectural palimpsest in a sense is a dissolution of logic, an attempt to alter a space in order to simultaneously blur and sharpen the distinction of what is and what was. The warehouse is currently occupied by a scattered handful of businesses: a framing studio, a hardwood manufacturing company, an architecture office, and surplus storage space. The current open layout is conducive to the functions of these businesses, however, the dense matrix of columns and beams is syntactically problematic when trying to subdivide and enclose spaces for different functional needs. The new program is not intended to conflict with the building's current use but reconfigures under utilized spaces and illuminates the dark interior with more natural light. Four individual studios and an enlarged architecture studio are inserted to challenge programmatic separation within an established system. The hardwood manufacturing company that occupies the west annex has mostly been left unaltered due to the fact that its interior structure is wholly unknown.



study of a
warehouse
in the historic portland neighborhood



this page: warehouse diagram & site location
facing page: site drawing with survey overlay, gesso on cardboard



columbia street

platform

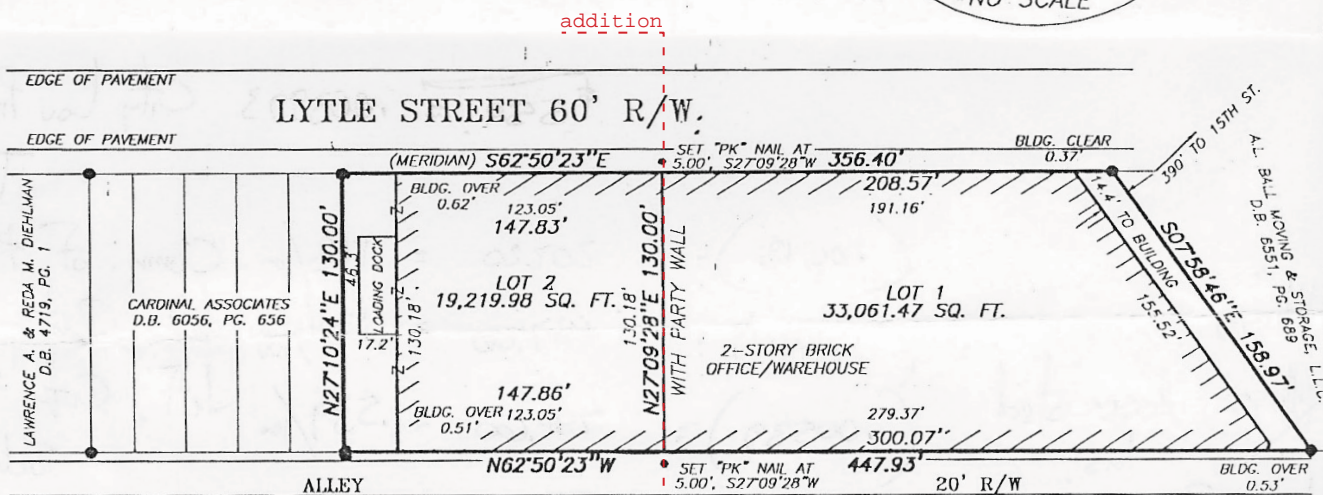
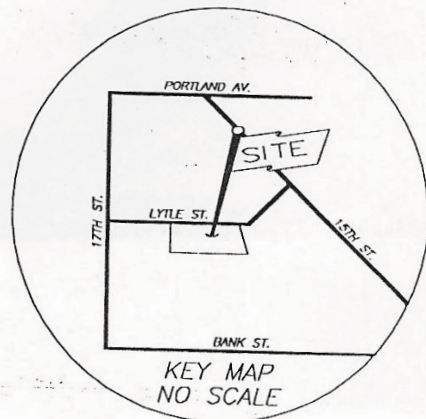
platform

loading

former peaslee-gaulbert corporation offices & warehouse

lytle street
scale: 1/16" = 1'-0"

9



addition

original

CERTIFICATE OF APPROVAL

Approved this 10th day of November 1998
 INVALID IF NOT RECORDED BEFORE THIS DATE 11/10/98
 By: *[Signature]*
 LOUISVILLE AND JEFFERSON COUNTY PLANNING COMMISSION

Approval subject to attached Certificates.

Special requirement(s): N/A

DOCKET NO. 298-98

- Parking is grandfathered by The City of Louisville, Traffic Division.
- Denotes set 1/2" iron pin with identifier cap "Matherly 2179".
- Survey conducted by open-end traverse, with multiple observations.
- The bearing datum is based on a compass bearing taken in the field.
- This property is located in Zone "X" as shown on Community Panel Number 210122 0060 D, dated 02 February 1994, of the Flood Insurance Rate Map, and is not shown to lie in a 100 year flood zone.

LAND SURVEYORS CERTIFICATE

I hereby certify that this plat and survey was made under my supervision and that the angular and linear measurements as witnessed by monuments shown hereon are true and correct to the best of my knowledge and belief. This survey and plat meets or exceeds the minimum standards of governing authorities.

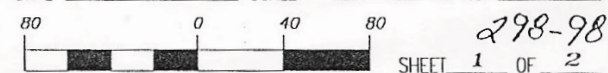
[Signature] 2179 06/29/98
 SURVEYOR NLS# DATE

MINOR SUBDIVISION PLAT

OWNER
 CARDINAL ASSOCIATES
 1536 W. LYTLE STREET
 LOUISVILLE, KY 40203
 CITY TAX BLOCK 15H
 LOTS 47, 95, 98
 D.B. 6056, PG. 656



DATE 03/25/98 SCALE 1" = 80' NO. 98014



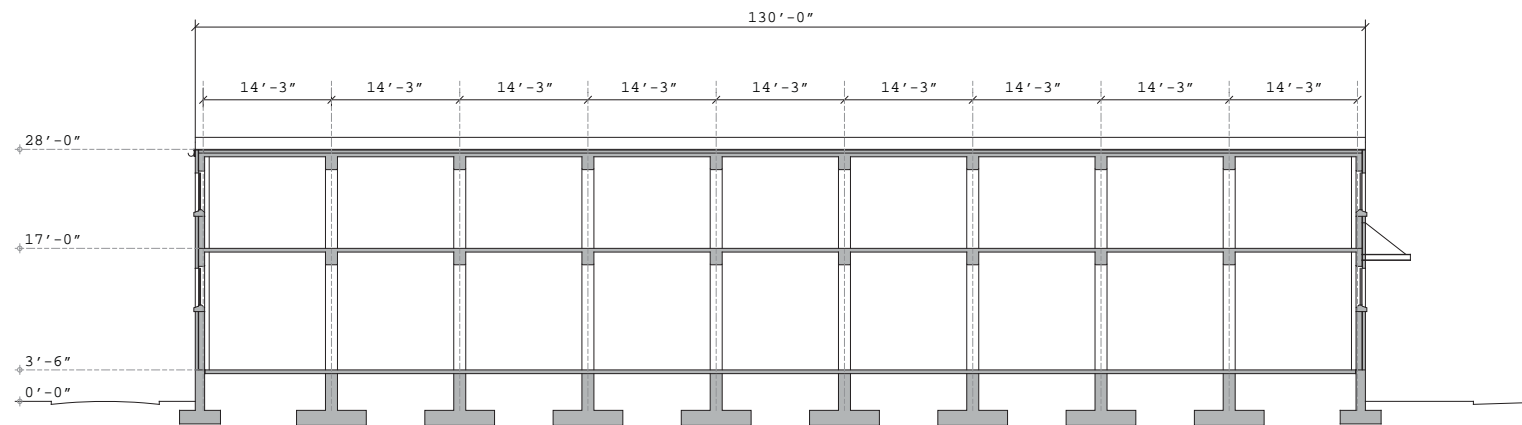
MATHERLY LAND SURVEYING INC.

2056 S. PRESTON ST.
 LOUISVILLE, KENTUCKY 40217

the warehouse

1536 Lytle Street is an industrial artifact located within an once prosperous neighborhood in Louisville, Kentucky. The warehouse was built in 1946 and is a stout, heavy masonry shell filled with a dense matrix of concrete columns. Its unusual oblique shape was determined in part by an adjacent building owned by the same proprietors and was built as an addendum on a nearby lot. The building also responds to a now disabled railway line that terminates shortly before Columbia Street. The large openings on both the Lytle Street facade and the east facade facilitated the transport of goods between the train and large transport vehicles. In the survey on the left, the diagram indicates a party wall that runs perpendicular to Lytle and Columbia Streets. The warehouse to the left of the party wall is a later addition and is now exclusively occupied by the hardwood manufacturer. The remaining businesses occupy the original edifice on the other side of the party wall. The public entry for all occupants is on the Lytle Street facade and services both sides of the building.

The warehouse is elevated 3'-6" above street level. The floors are supported by a one way concrete slab system with the beams running parallel to Lytle street. The column lines are not uniformly spaced and vary in dimension from 14'-3" to 14'-9" from centerline to centerline. Additional structural columns are embedded into the masonry walls and are flush to the interior face.

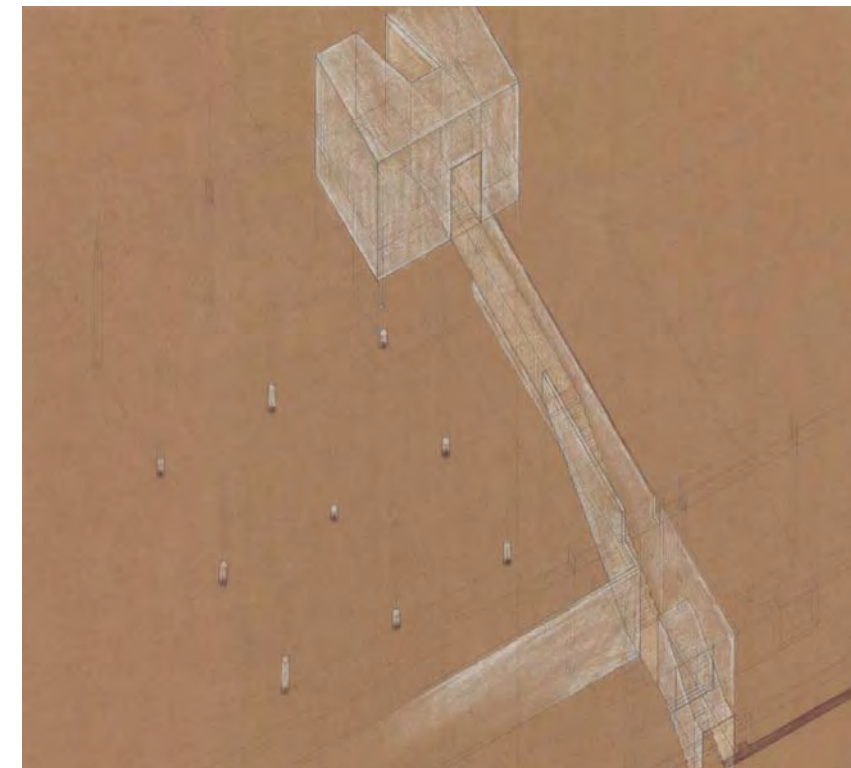
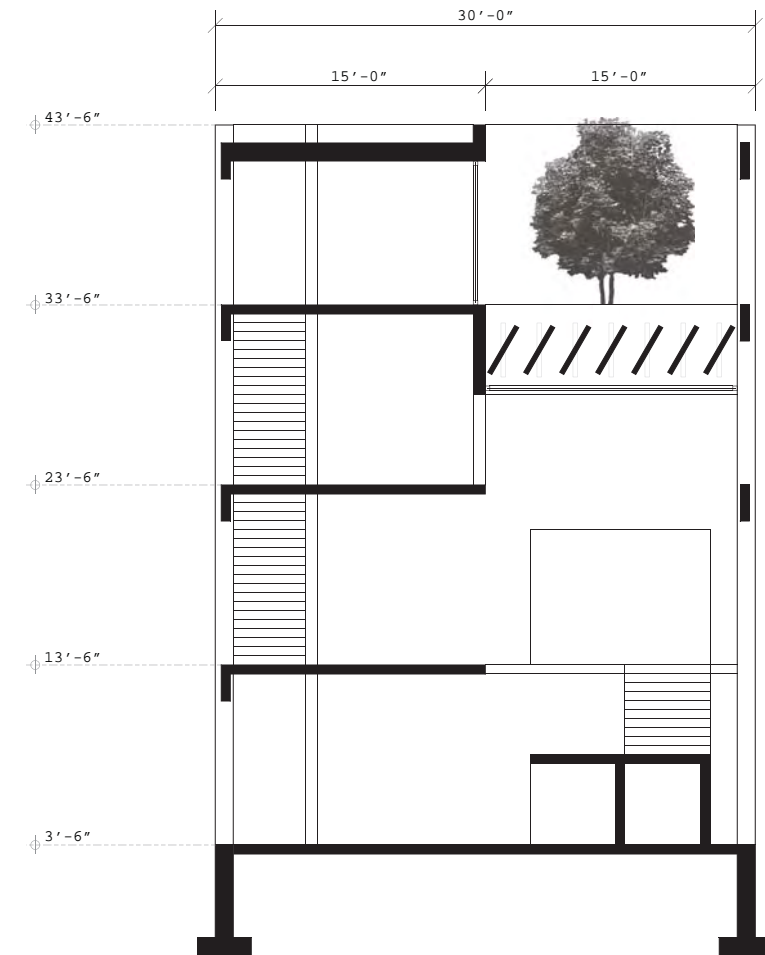


this page: site survey & existing cross-section
 facing page: reconstructive drawing of the existing warehouse

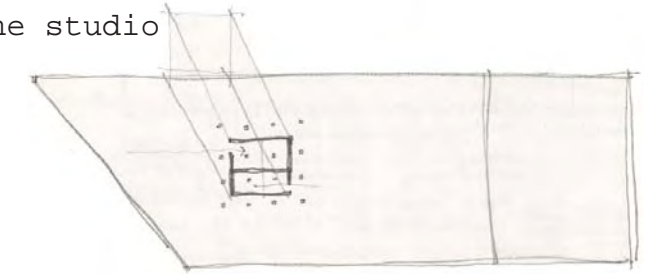
Design is not making Beauty
 Beauty emerges from selection
 affinities
 integration
 love
 Art is a form of making life in order - psychic
Order is intangible
 It is a level of creative consciousness
 forever becoming higher in level
 The higher the order the more diversity in **design**

Order supports integration
 From what the space wants to be the unfamiliar may be revealed to the architect
 From order he will derive creative force and power of self criticism
 to give form to this unfamiliar.
 Beauty will evolve

Kahn, from *Order and Form*



the studio



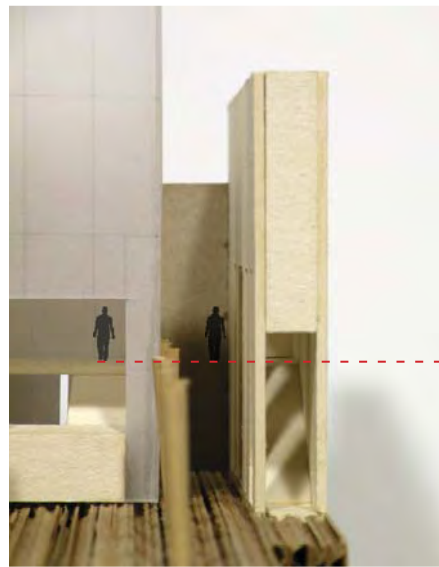
The four new individual studios are comprised of a set sequence of programmatic parts: a streetfront gallery, a central courtyard that lends privacy to the artist(s), and an enclosed studio independent of all syntax of the warehouse. It is an isolated condition free of the order of the column grid and operates under a separate unit of measure. The verticality of the volume punctures through the roof and allows the artist to work in a bright, enclosed private space separate from the rest of the building. Visitors are only permitted into the space through the second level which exists at a height independent from the original second floor.

The rotation of the floor slabs along with a play of proportion are the primary generators for the introverted studio space. Punctuations to the volume are determined by entry and exit, movement from level to level, and permitting light to enter at specific locations. These key measured moments in the cube originate from an internal order and begin to laterally extend out into the new spaces within the warehouse. The continuation of these set geometries are intended to construct new relationships through perceptions of repetition and alignment.

The number of studios were determined in part by the current loading docks on the Lytle Street facade. The openings on the facade were the only previous indication of an internal dialogue and now act somewhat as signs for the individual business within. The enlarged architecture studio occupies the same general location in the warehouse and is ordered differently from the individual studio. It as before is an enclosed volume, as opposed to a sequence of parts, and shares a dual entry with the adjacent manufacturing company.

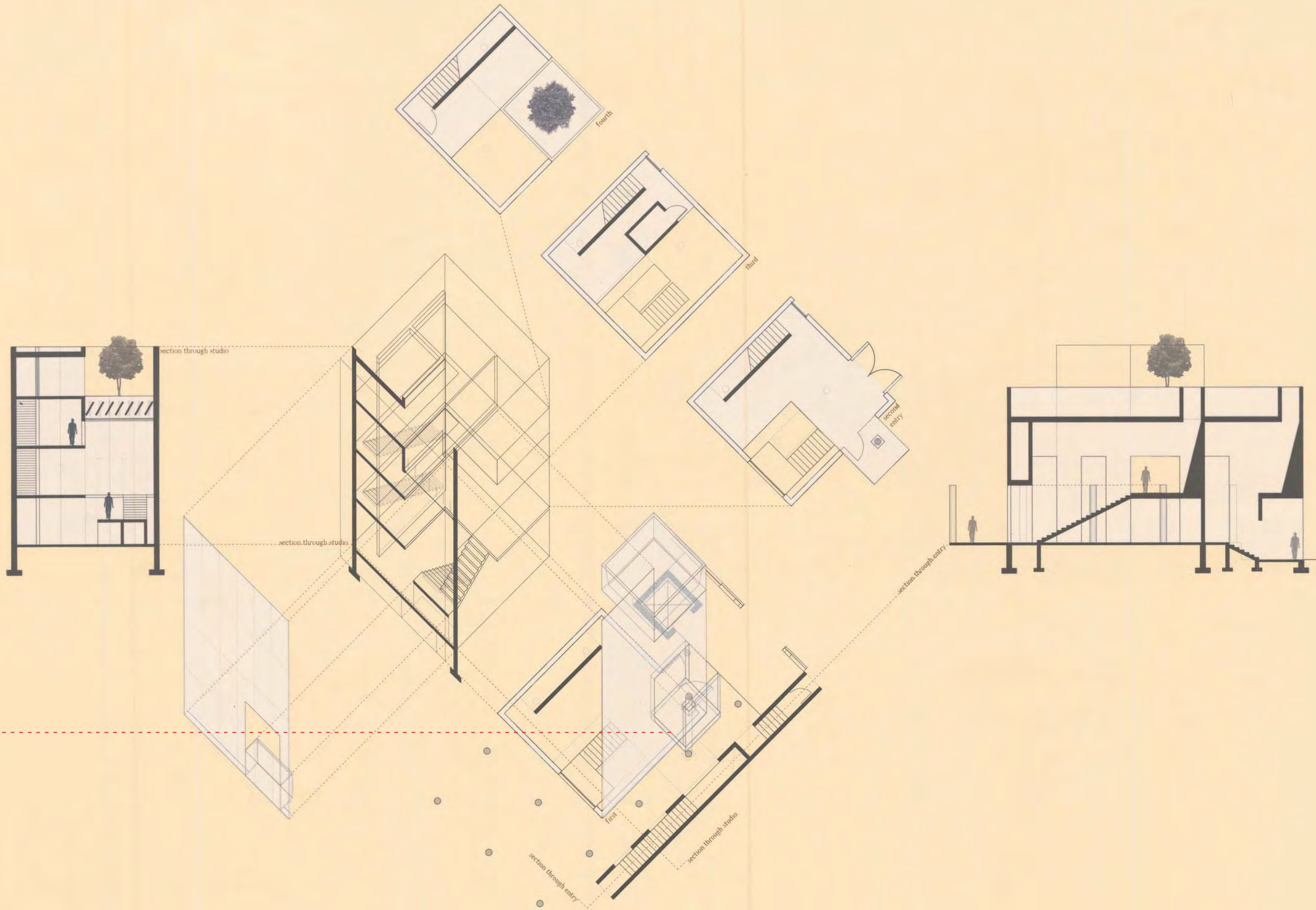


left: photograph of early studio model
right: process section through individual studio



above: image of entry into studio

facing page: composite drawing of one of the individual studios and entry sequence, digital drawing printed on manila paper with vellum overlays



'Palimpsestuousness' - a simultaneous relation of intimacy and separation - provides a model for this form, preserving as it does the distinctness of the texts, while at the same time allowing for their essential contamination and interdependence. The same model offers itself as a paradigm for the relationship between critical and theoretical writing manifest in theoretical criticism.

don't throw the baby out with the bathwater; considering the notion of palimpsest in architecture. tropography?

wax
parchment
vellum
transparency.

paper
papyrus

part of palimpsest is destruction;

at a time when the long-standing and fierce debate about the place of theory in literary studies still rages, this study demonstrates the palimpsestuous intimacy that can exist between theoretical and critical writing, an intimacy which manifests itself in a mode of writing I wish to call theoretical criticism.

historians - layering of time
what is new... comes not necessarily from the internal recasting of each of these disciplines, but rather from their encounter in relation to an object which traditionally is the province of none of them. It is indeed as though the interdisciplinary which is today held as a prime value in research cannot be accomplished by the simple confrontation of specialist branches of knowledge. Interdisciplinary is not the calm of an easy security; it begins effectively (as opposed to the mere expression of a pious wish) when the solidarity of the old disciplines breaks down - perhaps even violently, as the fashions in fashion - in the interests of a new object and a new language neither of which has a place in the field of the sciences that were to be brought peacefully together, this unease in classification being precisely the point from which it is possible to diagnose a certain mutation. (1977a, p.55)

Palimpsests are precisely such objects. They embody and provoke interdisciplinary encounter, both literally and figuratively.

destruction is a key component of palimpsest. palimpsest is an illustrative account of compression or collapse of time within a given framework. we operate in a hierarchy of frameworks on a daily basis;

palimpsest is an illustrated collapse of space and time on the written page. its creation is reliant on destruction; its complexity relies on boundary. the limitations of a single page - past - creates a locus for understanding - a framework to insulate a series of independently overlapping systems that generates something greater than its original intended purpose.

study - ultimately to advance modern thought.

metaphoric coupling
theoretical criticism
critical history / genealogy (the structure - Foucault on Nietzsche)

overlapping of independent systems.

explore reading and writing in relation to palimpsest

palimpsest

difference between classical and modern
In addition to metaphoric coupling and theoretical criticism this study employs a third methodology, one that is equally determined by the structure of the palimpsest: critical history, or, genealogy.

the result is none other than a frozen composition, an established entity which has transcended the singular occurrences from which it was created. the edges of the page expelled external influence and subsequent content is elevated to visual and tactile composition.

illegibility, being forgivable

a palimpsest is not a thing of the past

palimpsestuous - first appeared 1702 - also tied to incestuous things that are too closely related, inbreeding.

theoretical criticism.

palimpsest v. the palimpsest.

1845 Thomas De Quincey

Perrida - literary criticism (the good kind) implies an act - a literary signature of counter signature. a physical intimacy (editing?)

figurative entity - post 1845.

interdisciplinary nature of history that always encourages subject recognitions and attributes a form of reconciliation to a the displacements of the past; a history whose perspective of all that precedes implies the end of time, a completed development. (p. 152)

trying to distinguish between literature and literary criticism

REVUE and ARCHITECTURE (the process)

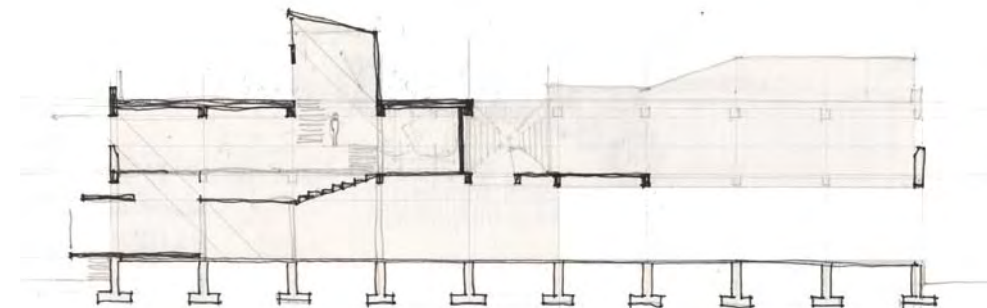
palimpsestuousness the structure as a respect of the process.

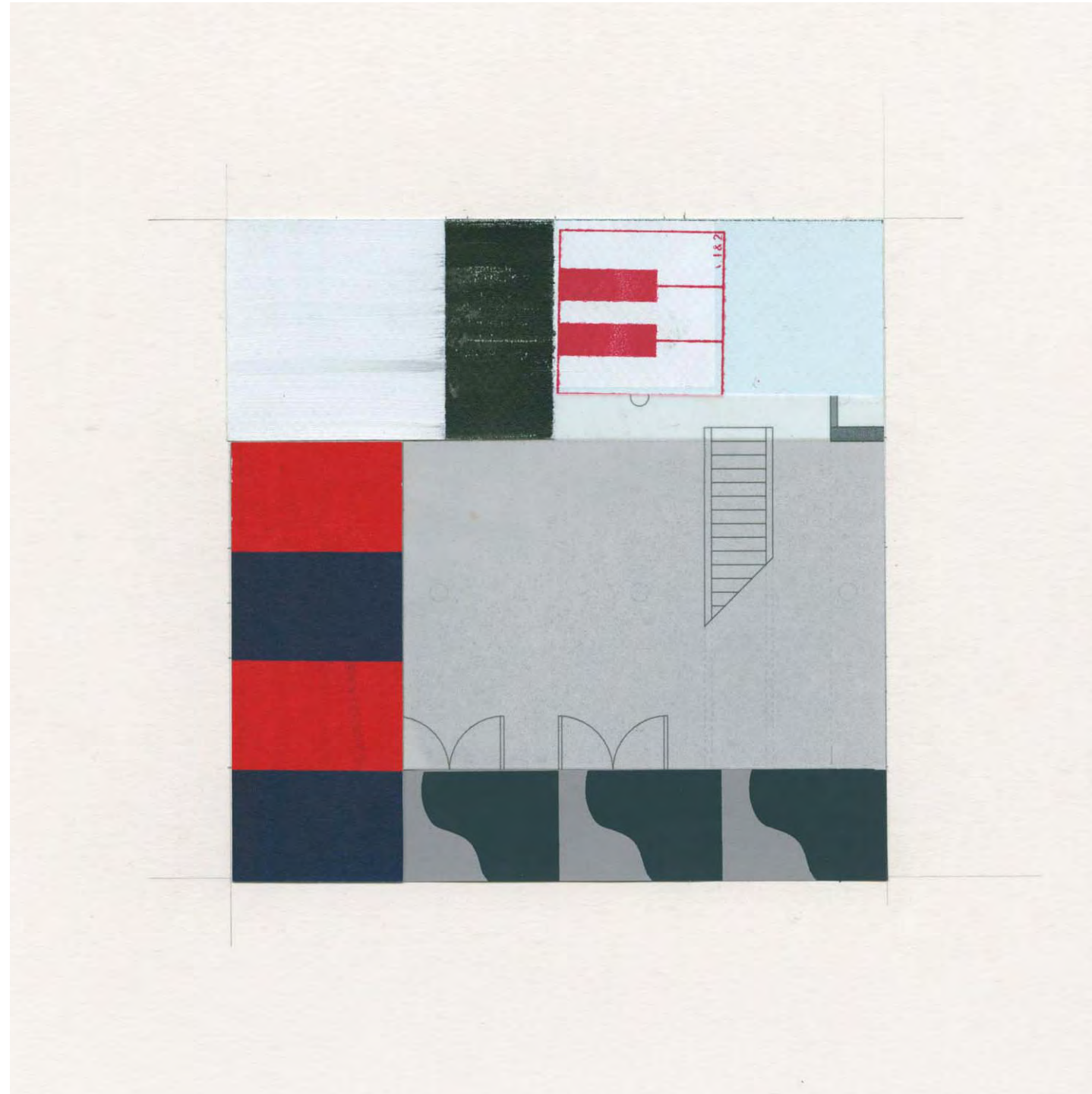
Although the process that creates palimpsests is one of layering, the result of that process, combined with the subsequent reappearance of the underlying script, is a surface structure which can be described by a term coined by De Quincey - 'involute'. 'Involute' is De Quincey's name for the way in which 'our deepest thoughts and feelings pass through perplexed combinations of concrete objects... in compound experiences of being dis-entangled' (1998b, p.104). The adjective 'involute' describes the relationship between the texts that inhabit the palimpsest as a result of its palimpsesting - and subsequent textual reappearance.

moments of composition

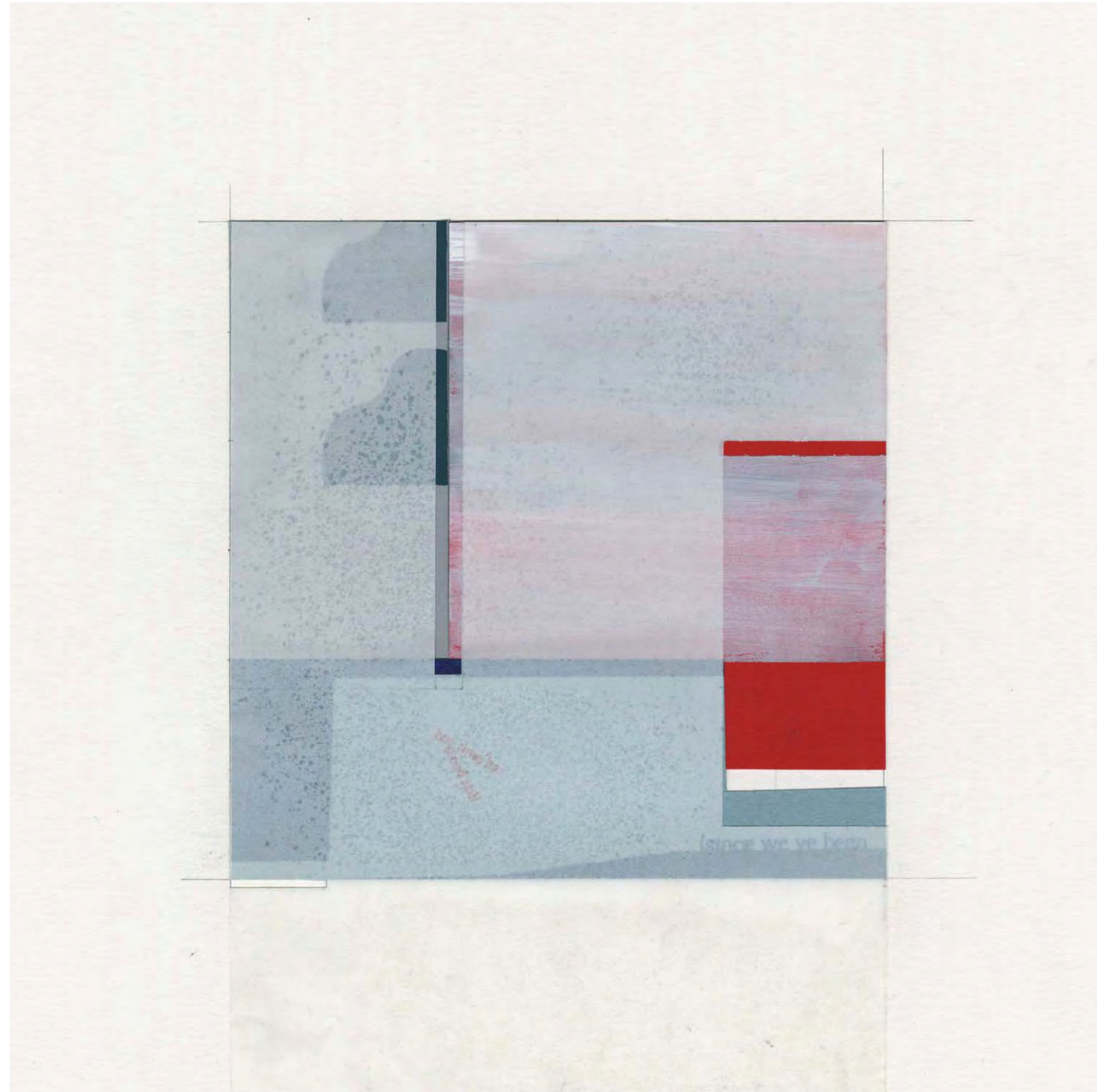
Despite the resulting complexity of layering new and extant relationships, the goal of the process was to create moments of composition which bring clarity and resolution within the hybrid spaces. The three main subsidiary ideas explored under the umbrella of palimpsest are datum, movement, and collapse. Just as the thesis explores both the literal and figural realms, these three qualities are also investigated in pursuit of dual existence.

These qualities are simultaneously studied in the print and collage series. Although the prints originated as modern, formal conceptions, the transition to collage was essential; the challenge of reconstruing individually constructed mediums into one composition became a tool to develop new hierarchies within the frame. The difference however, between the collages and the building is not merely a difference of medium or dimension, but of finality and fixedness. The new state of the warehouse is the result of a continuous attempt at redesign as opposed to a frozen composition once it is completed. A building of palimpsest embraces change and accepts that the life expectancy of a building can outlast that of its architect(s).





untitled collage, 6" x 6", 2010

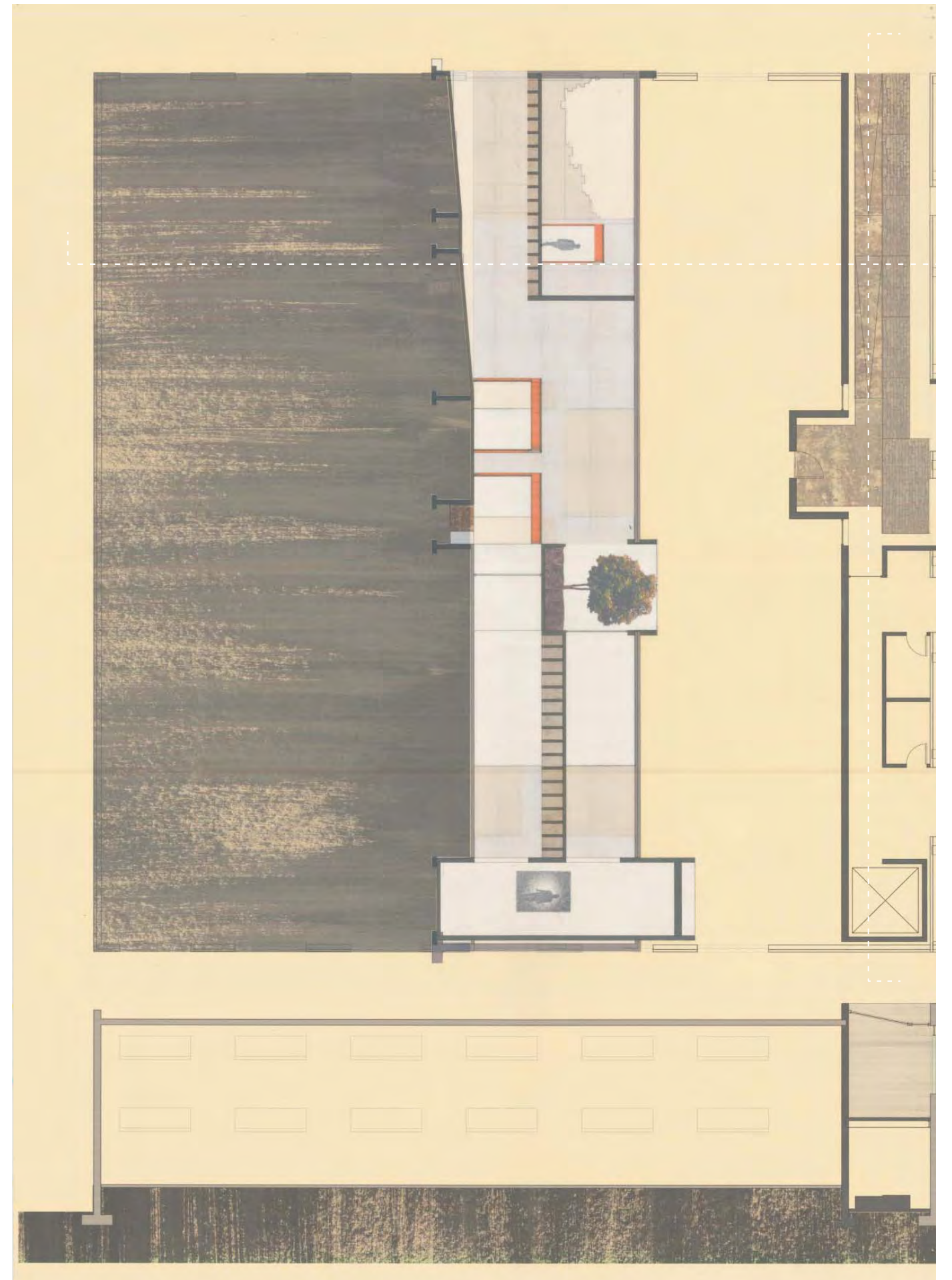


untitled collage, 6" x 6", 2010

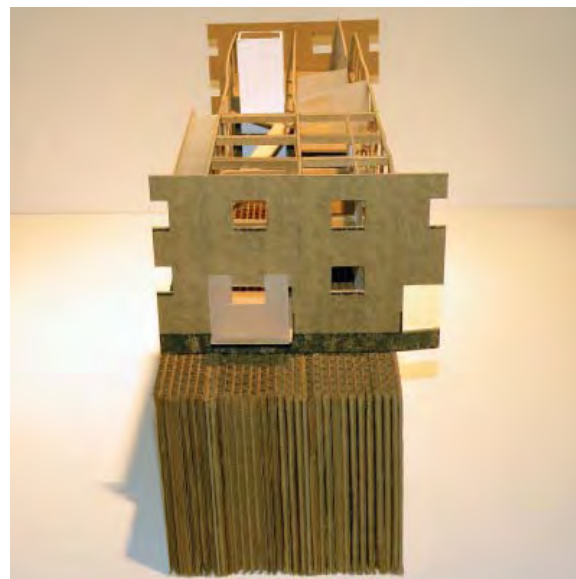
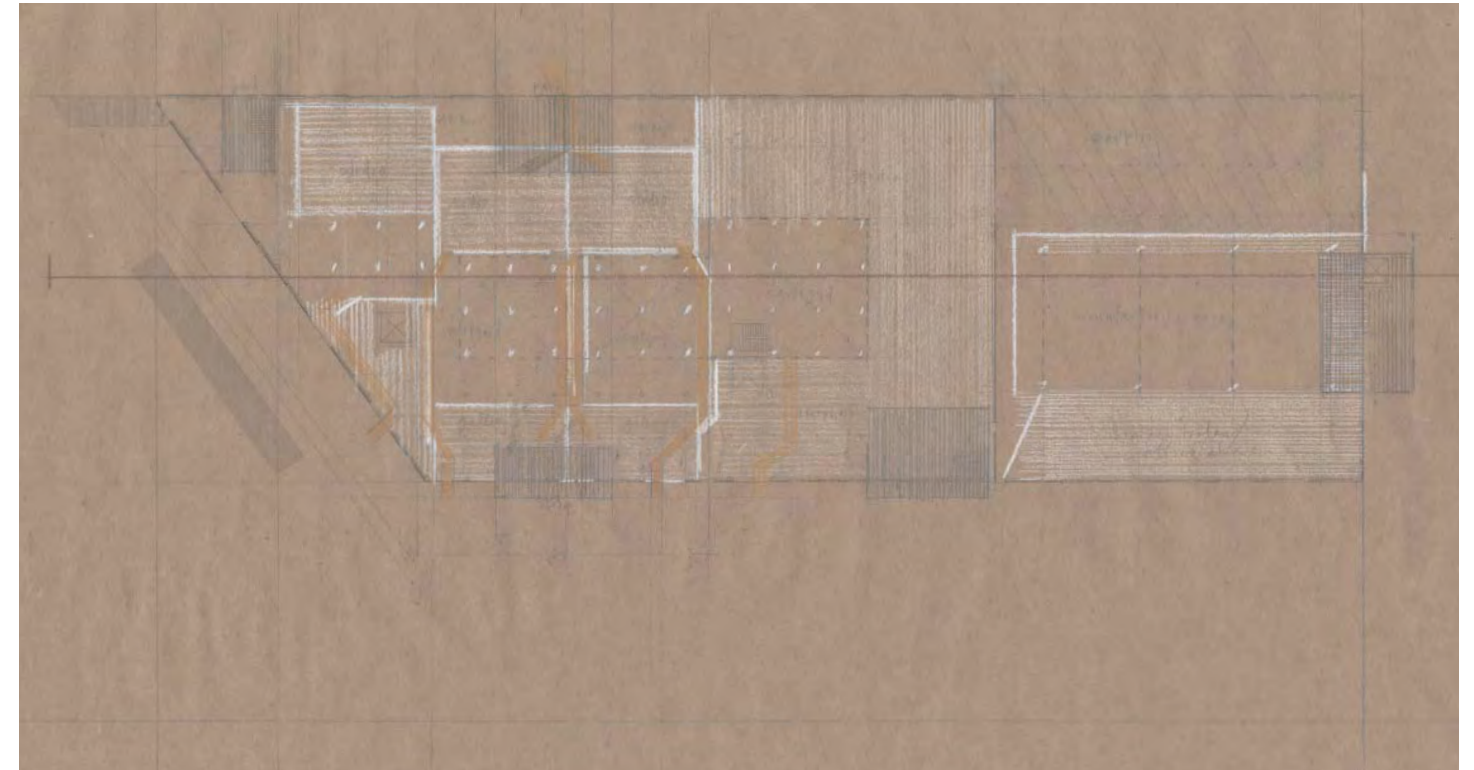
'Palimpsestuousness' - a simultaneous relation of intimacy and separation - provides a model for this form, preserving as it does the distinction of these texts, while at the same time allowing for their essential contamination and interdependence.

Dillon, *The Palimpsest: Literature, Criticism, Theory*

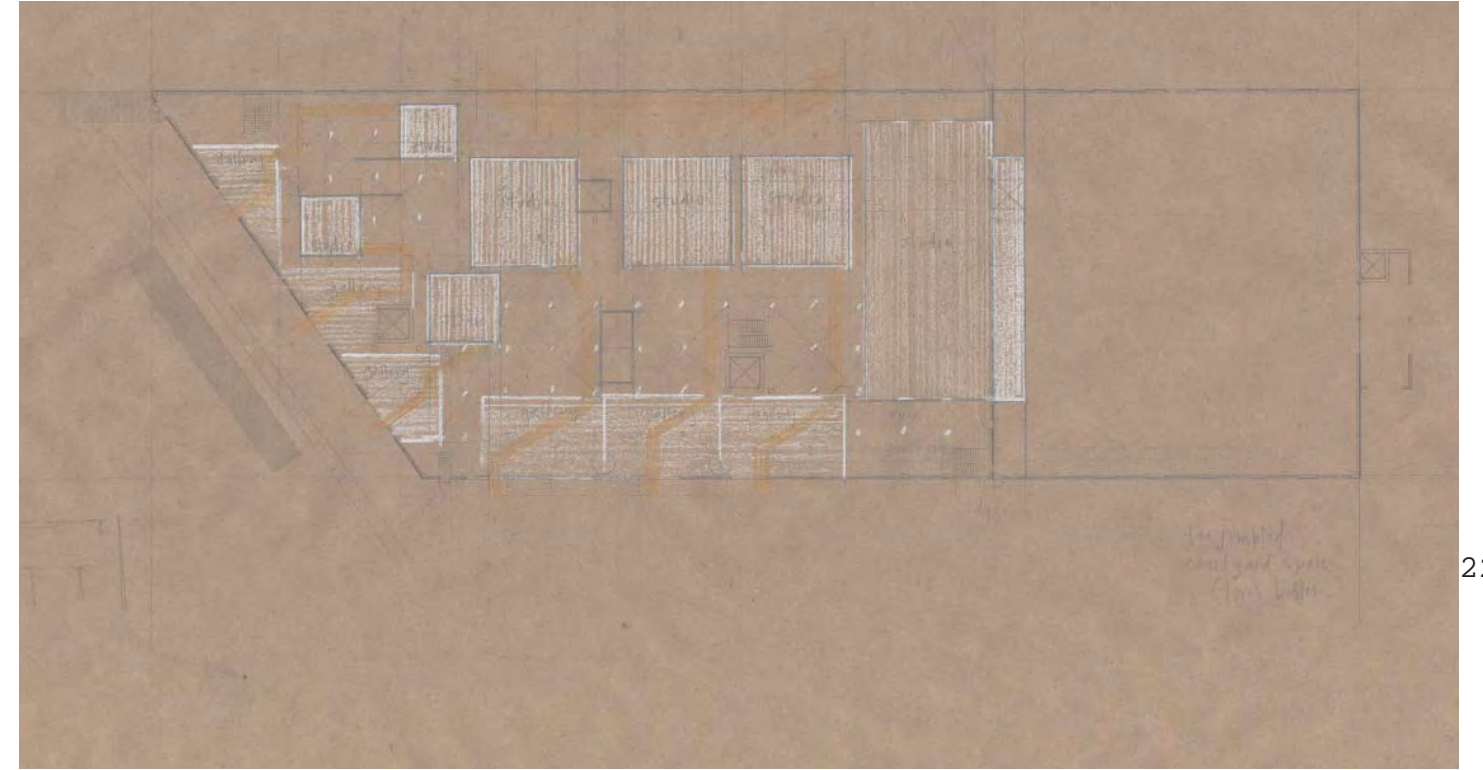
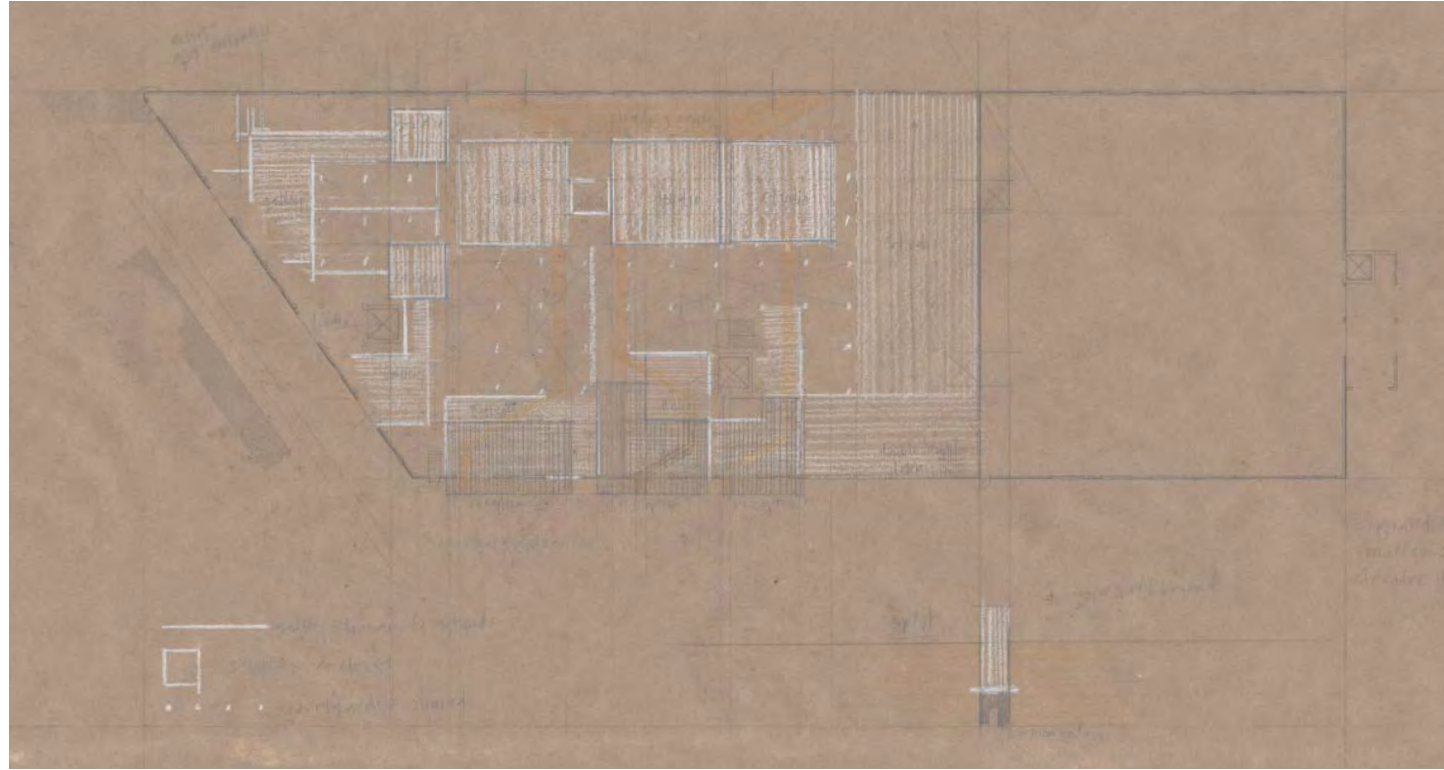
this page and facing page: process plan with texture overlay and section along party wall

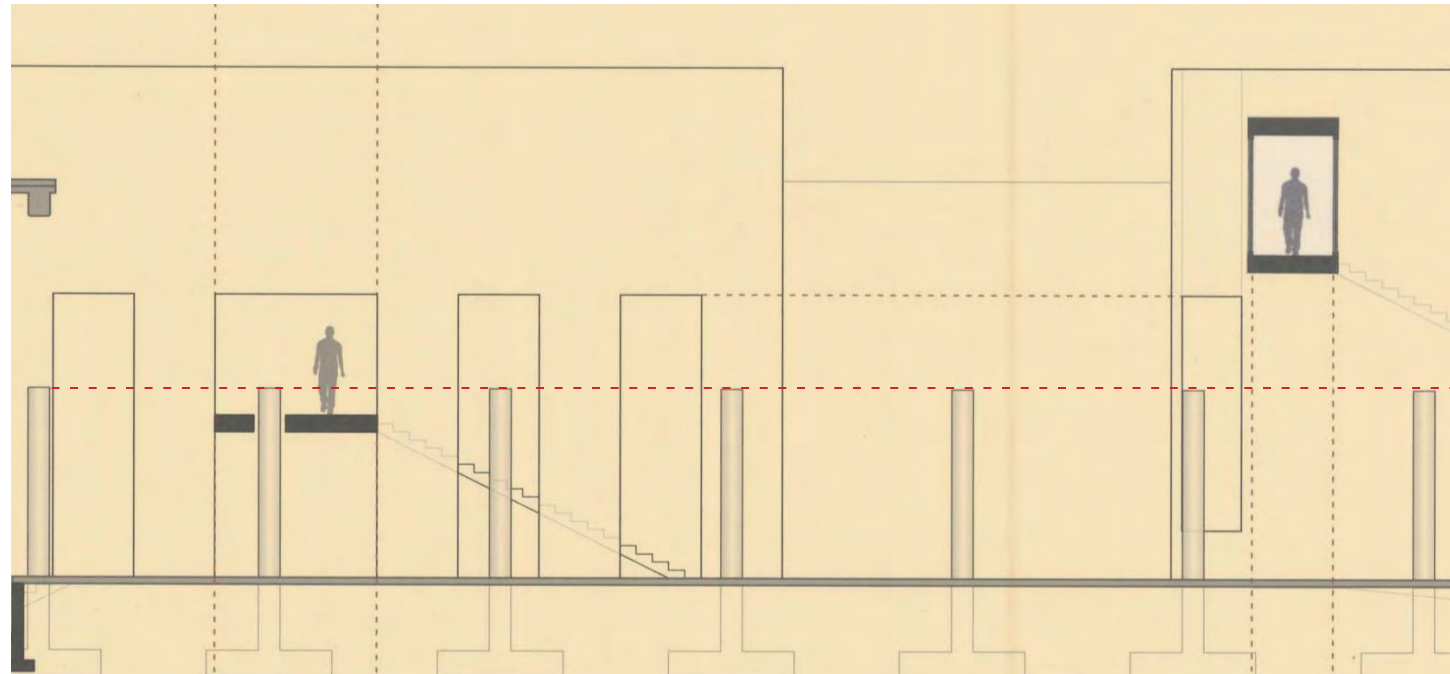






this page: study model photographs, front and back facade
facing page: model photographs and plan schemes





da•tum

1a: A thing given or granted; something known or assumed as fact, and made the basis of reasoning or calculation; an assumption or premise from which inferences are drawn.

b: Comb., as datum-feature, -level, -line, -mark, -plane, -point, -year.

2: pl. Facts, esp. numerical facts, collected together for reference or information.

i•de•a•tum

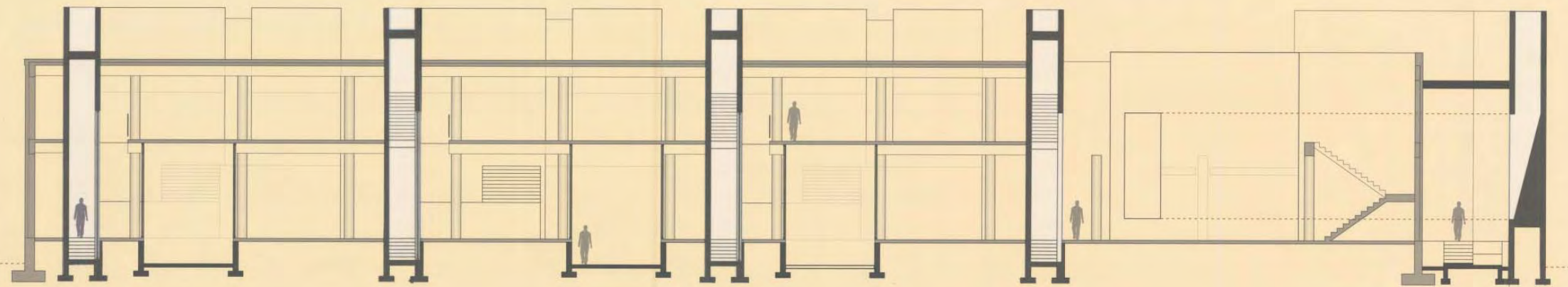
1: (in epistemology) the object of knowledge as known by the mind. Compare *datum*.

2: (philosophy) the objective reality with which human ideas are supposed to correspond

The extant dimensions of the warehouse act as a datum within the new, reconstrued space. Although large portions of the concrete slab and numerous columns have been extracted, the remaining account of the old building provides enough resistance for the new program to respond. In the absence of the old, new sectional disparities between the different programmatic spaces break up the monotonous rigor of the building. As a result the stair becomes a primary element in every transitional sequence between levels.

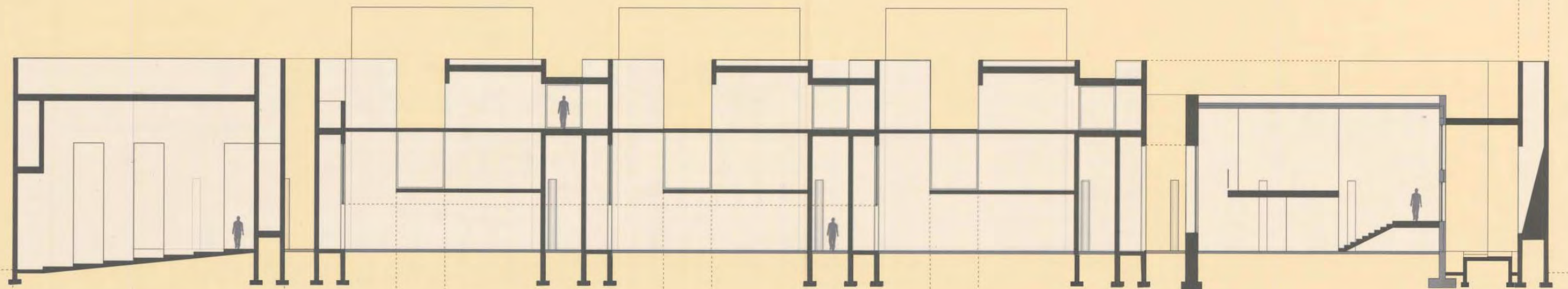
The floor to ceiling ratio shared between the individual and architecture studios directly contradicts the floor heights of the old warehouse. This inconsistency between the dissonant levels is intended to force the occupant to establish an ideatum, or a non-factual perception of location relative to the subtle differences between floor heights. The column is also utilized to enforce this same sense of perception. In the situations where the column has assumed a new identity as a purely spatial, non-load bearing element, the original height of the column has been sustained to visually imply an ideatum where the floor used to span.

section a

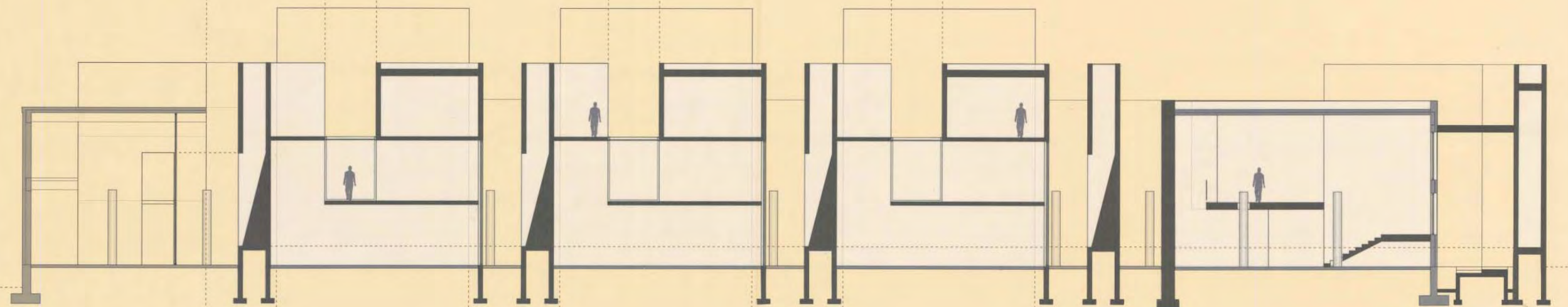


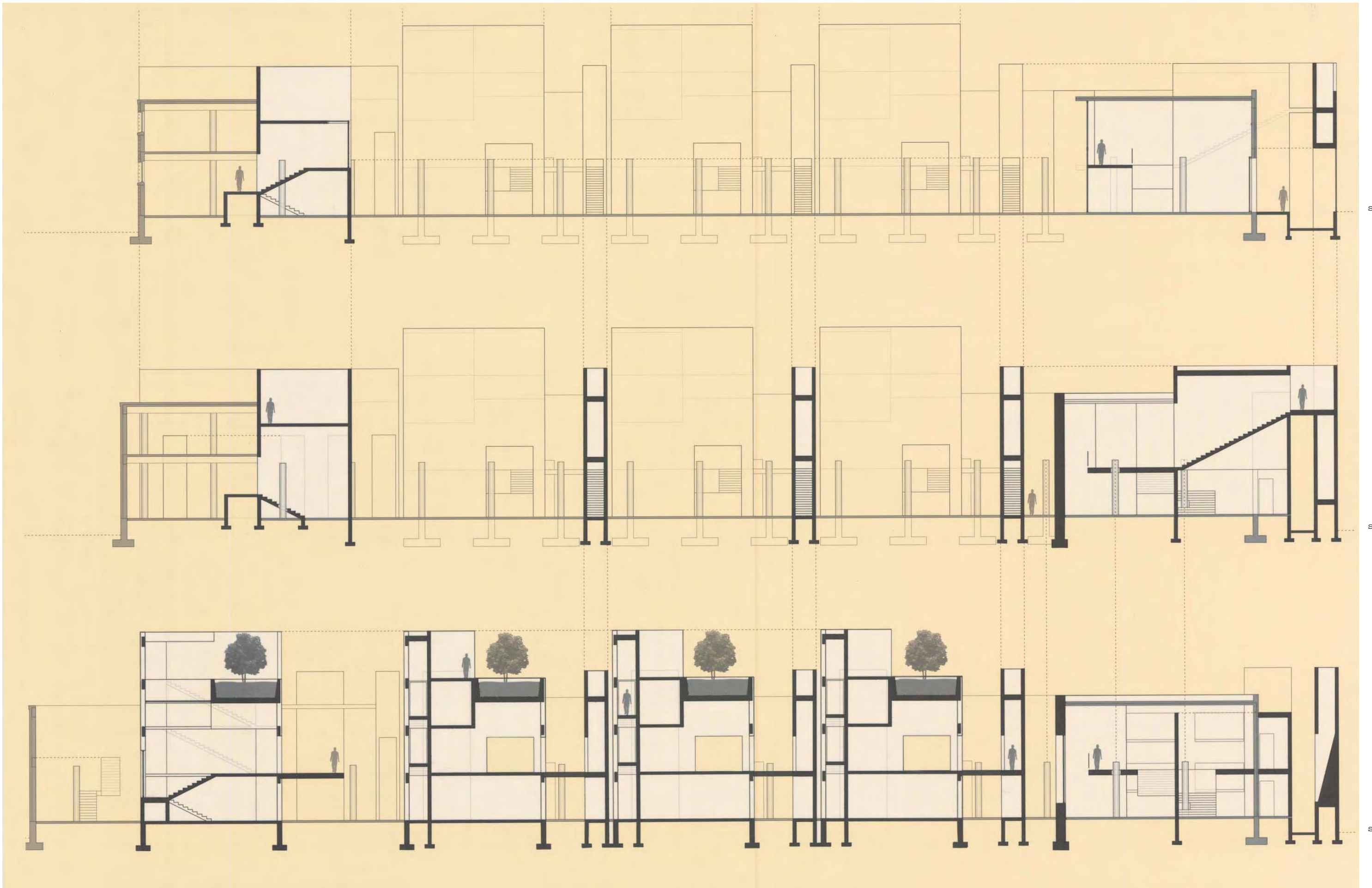
25

section b



section c





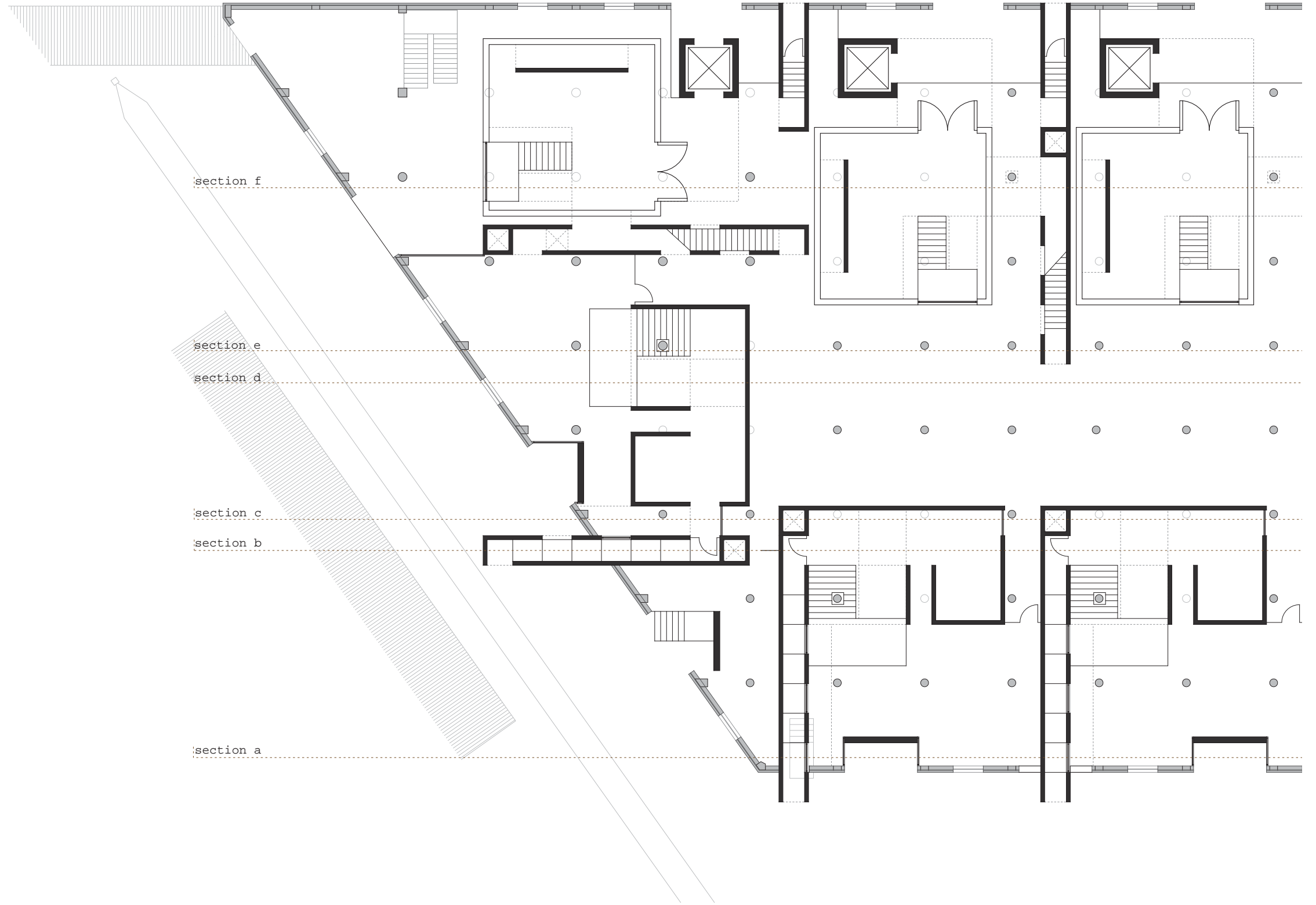
section d

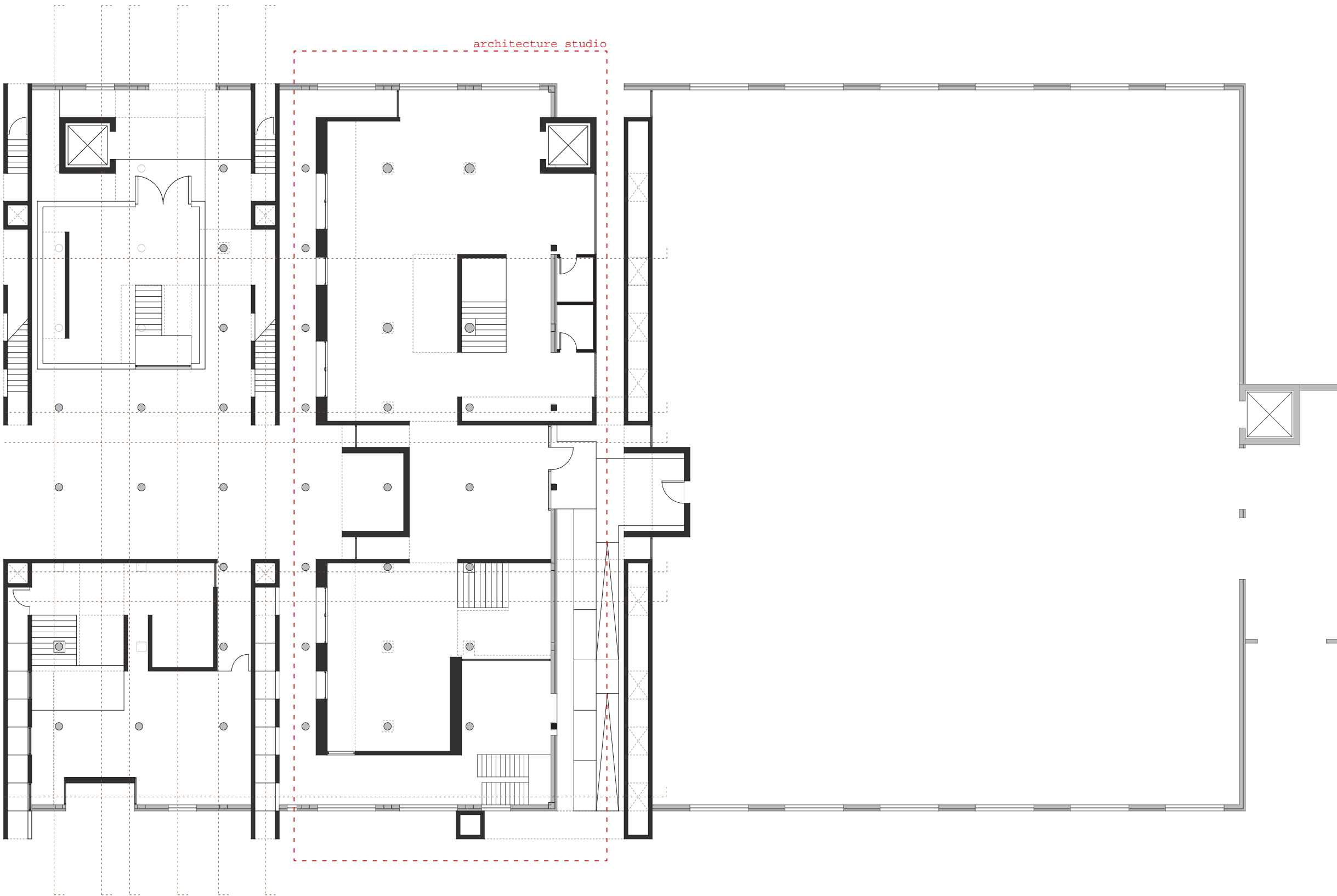
26

section e

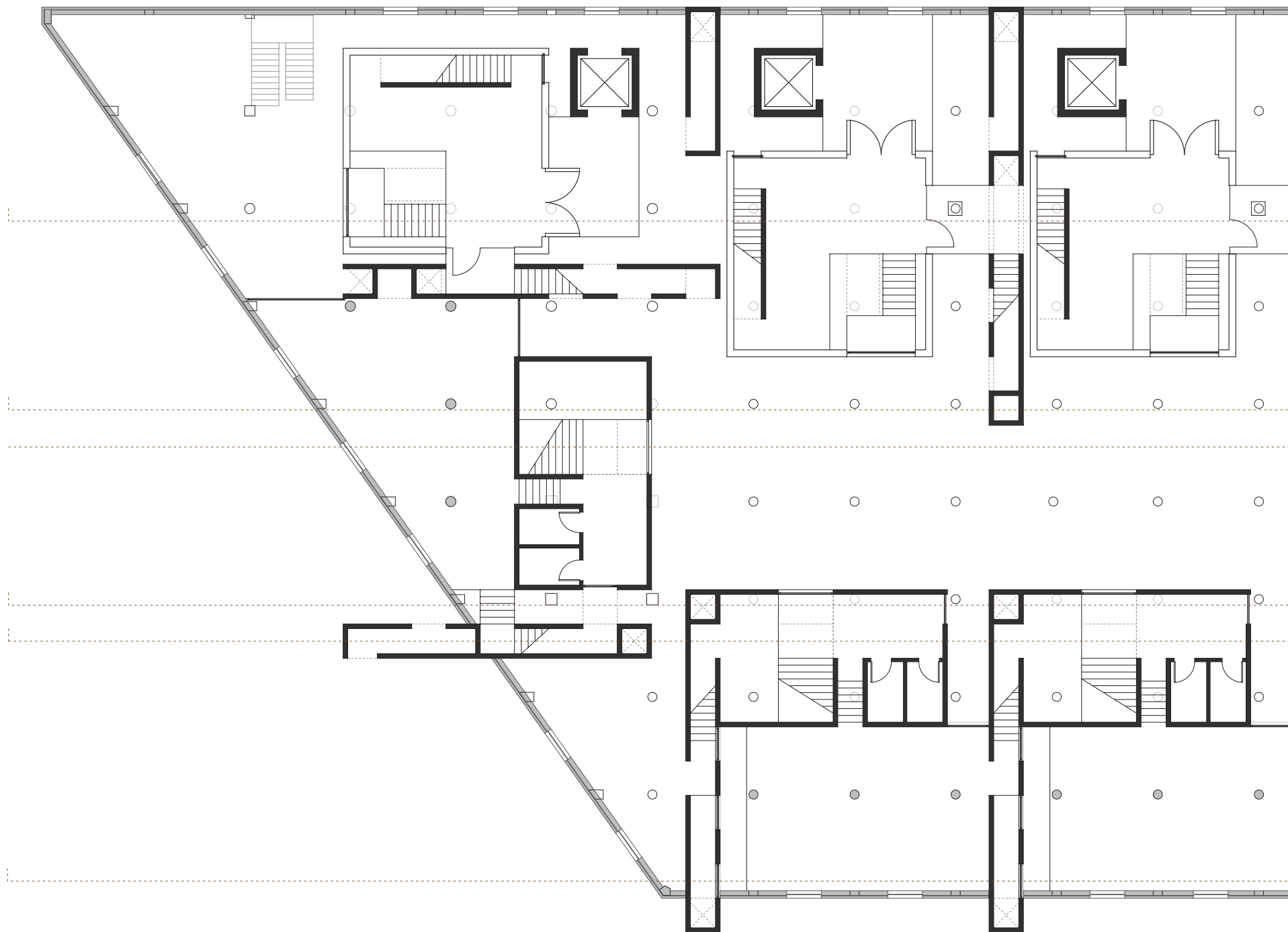
section f

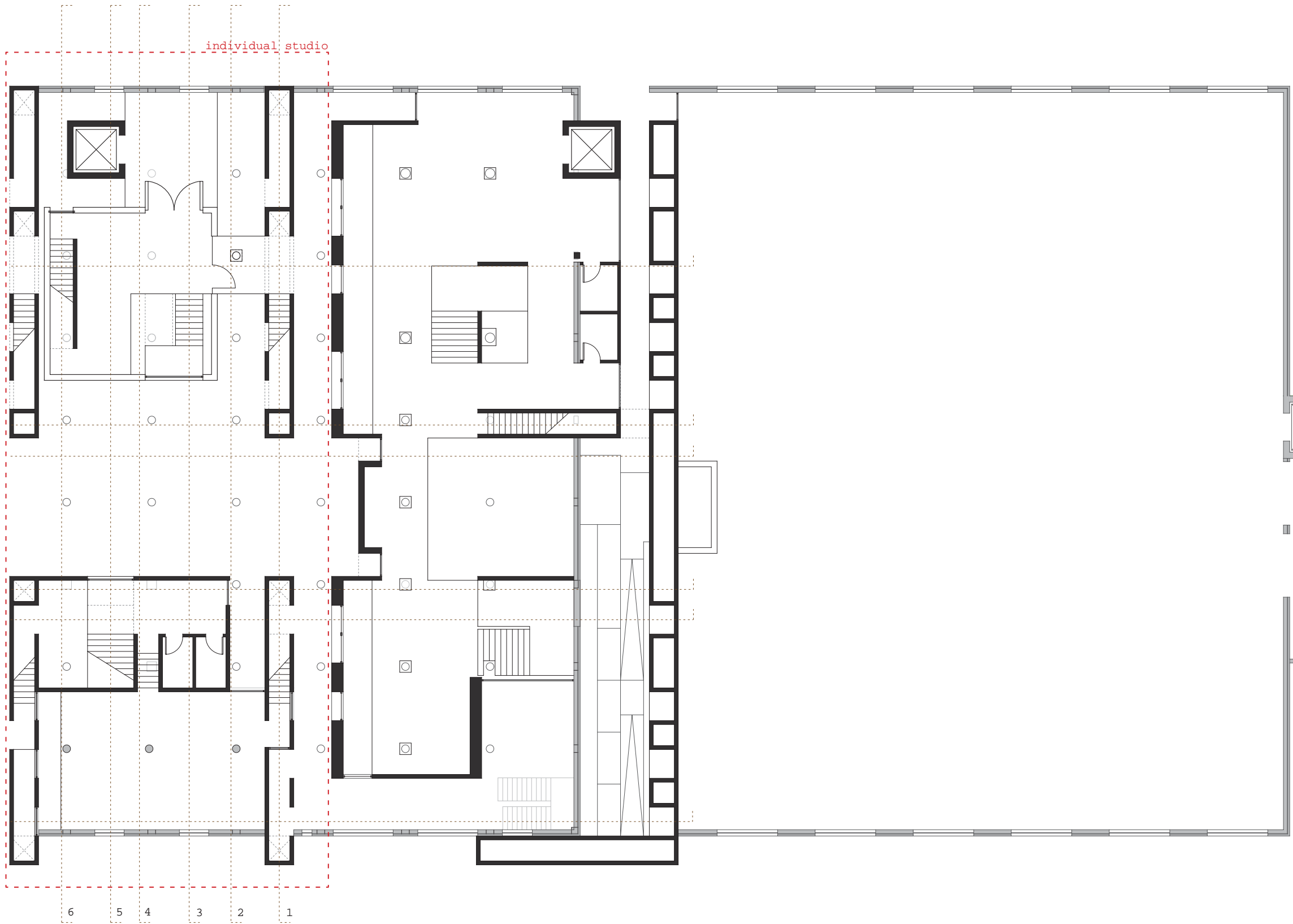
plan at + 6'-6"





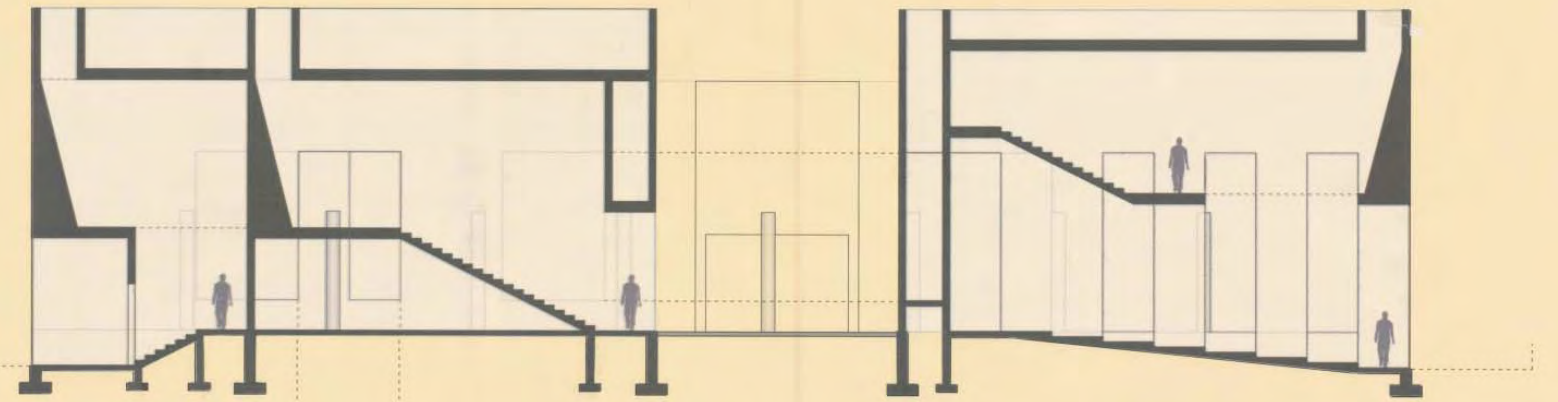
plan at + 19'-6"





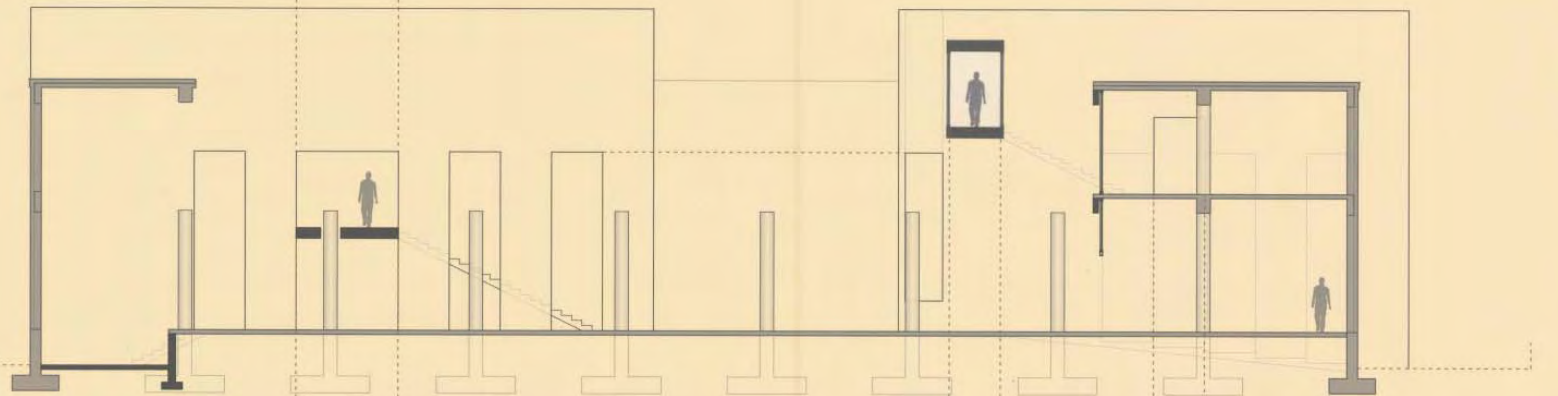
cross section 1

section through entry, gallery



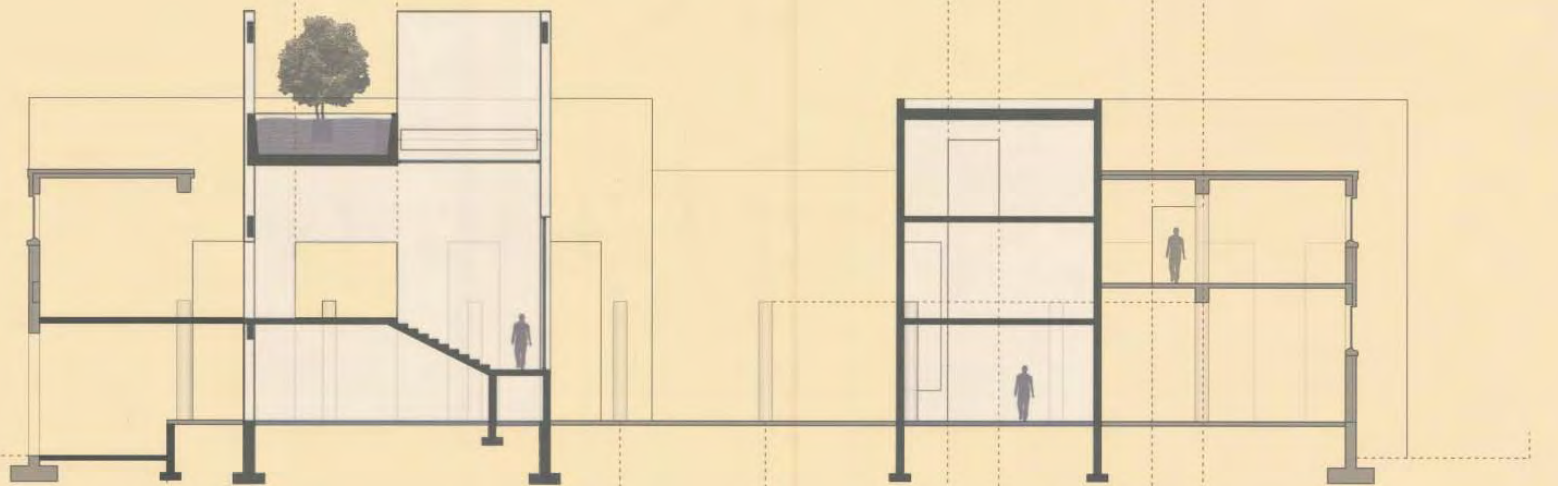
cross section 2

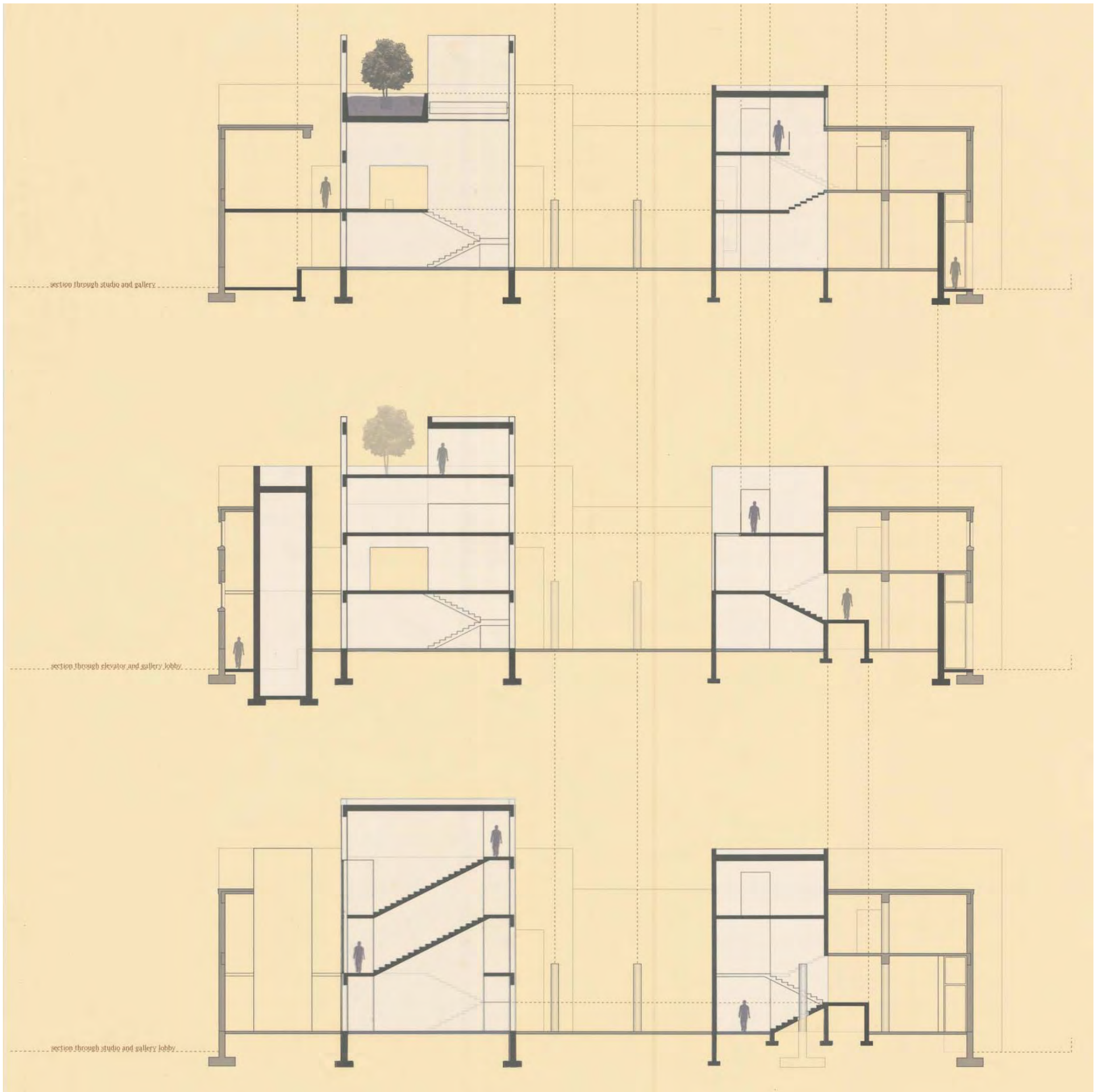
section through interior courtyard



cross section 3

section through studio and gallery





cross section 4

cross section 5

cross section 5



movement

movement

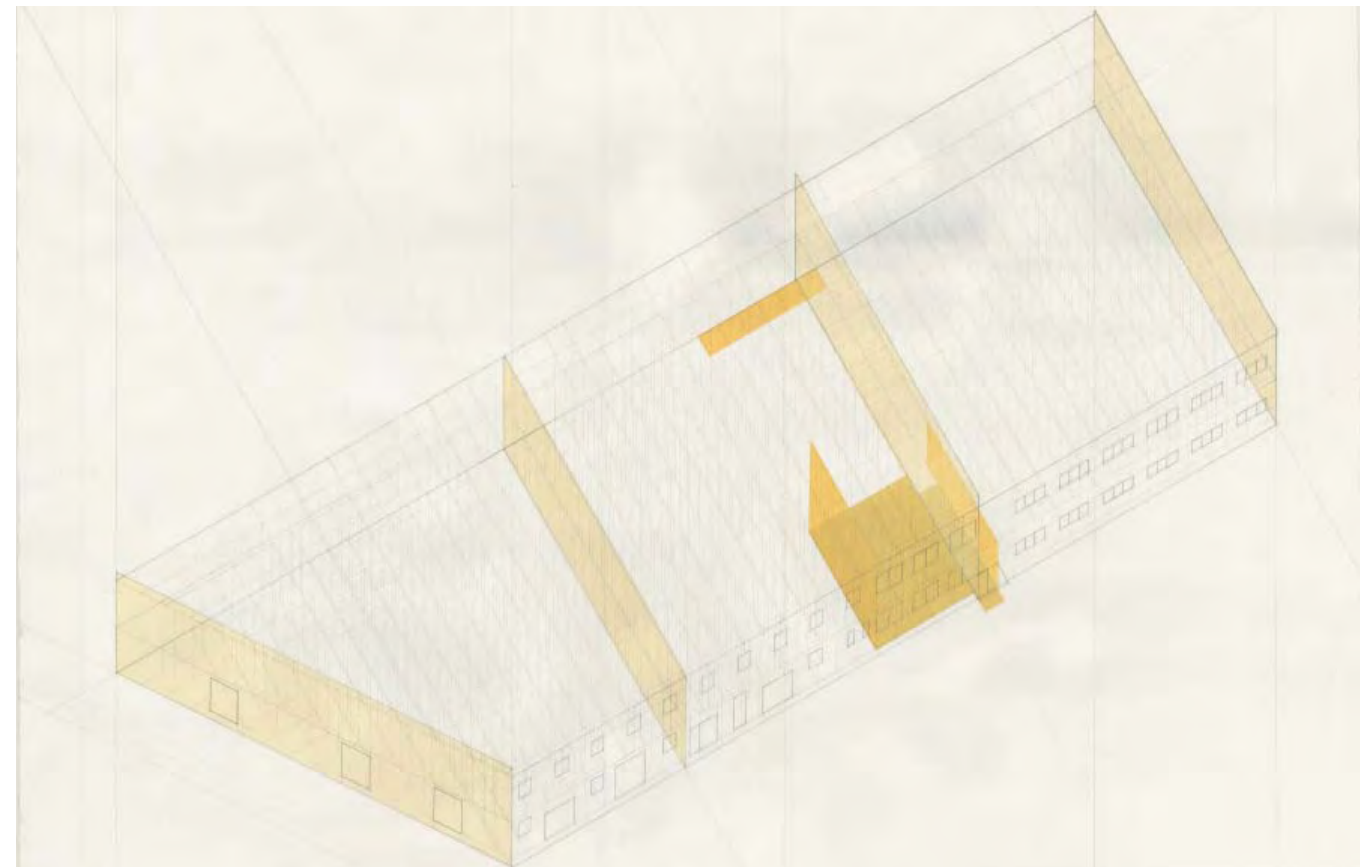
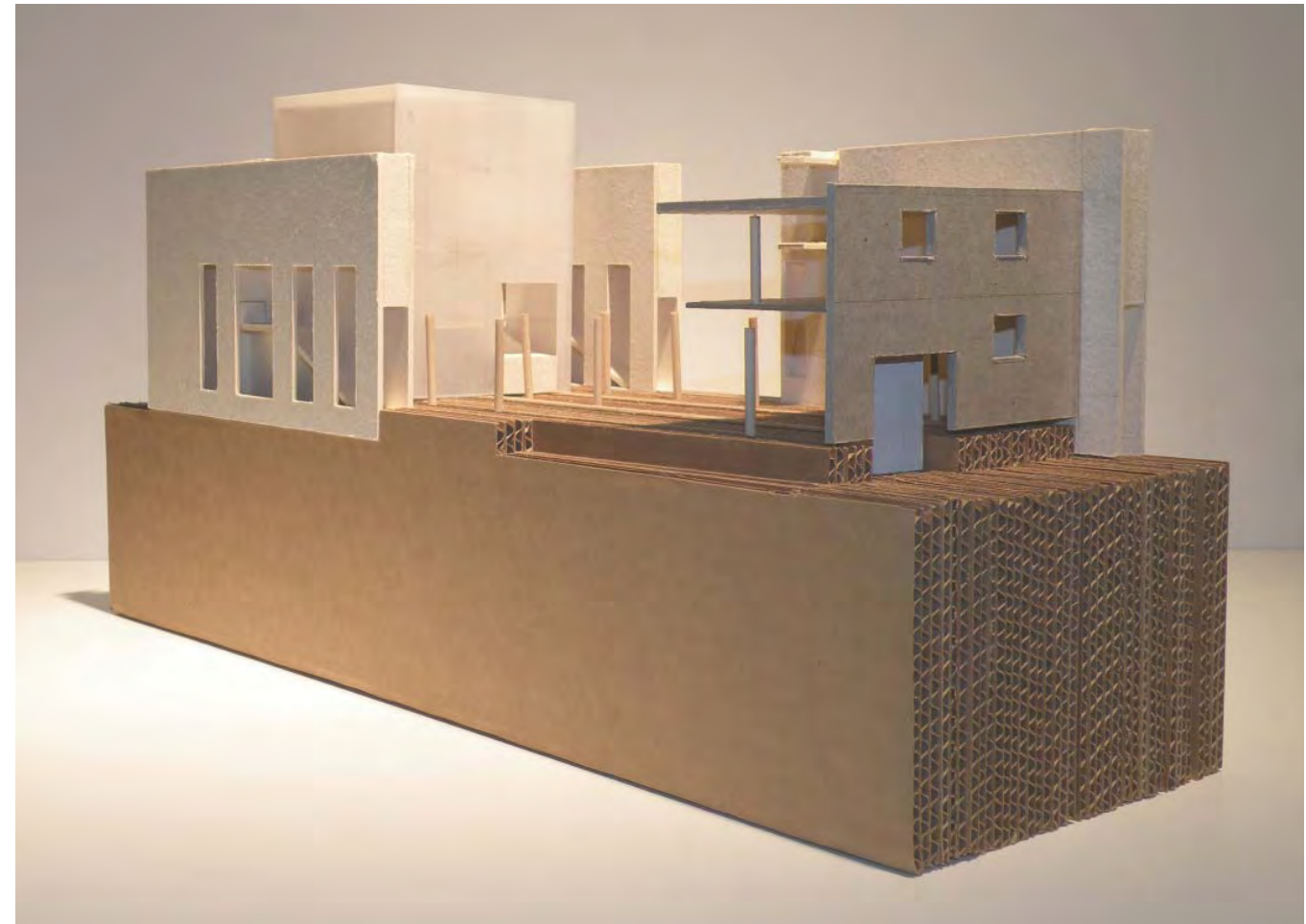
34



this page and facing page:
photo succession of studio sequence
front to back facade

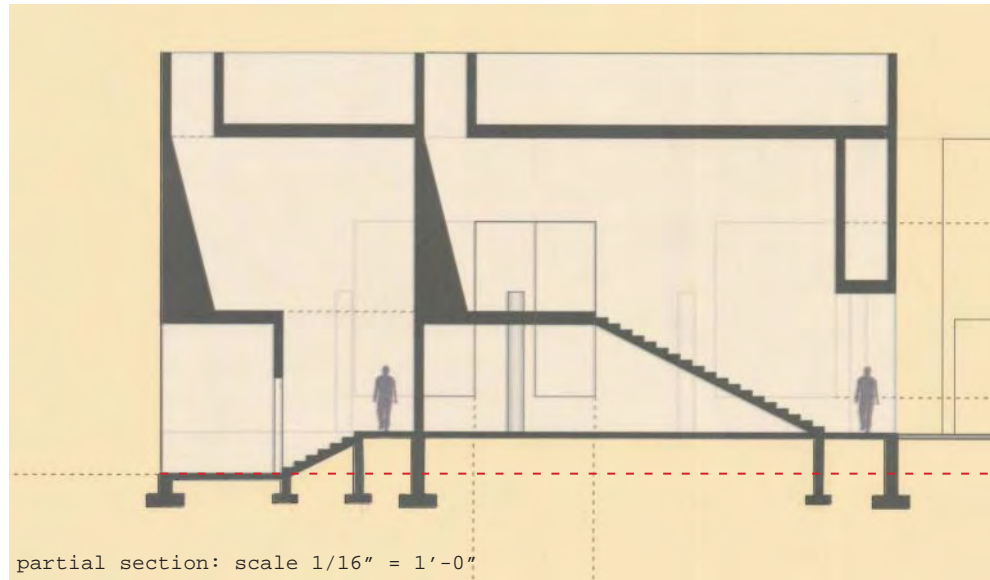
The act of movement or the perception of something that has been moved implies a both a past and a present state of action. The ability to discern something that has been moved can manifest perceptions of spatial continuities which may not be immediately evident from a singular perspective. The new construction in the warehouse is a careful push and pull of lateral movement intended to visually relate individual enclosures in order to connect different programmatic spaces. Although compositional movement is implied with parallel openings, uniformity of scale, and repetitious visual alignments, the actual physical movement of the person through the reconstrued space is critical to understanding the sequence itself.

The narrow light shafts and entry vestibules demonstrate this concept. They are used to break the facade as new visual indicators of entry as well as orient the person traveling through the studio. Uniform and repetitious proportions offer different understandings of the space as one moves through, around, and within the vestibules themselves.

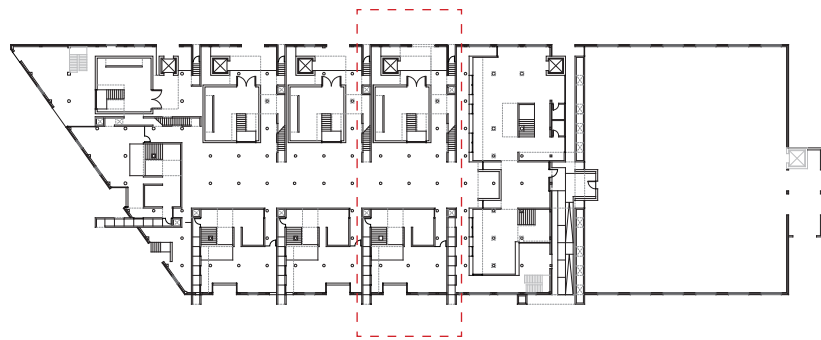
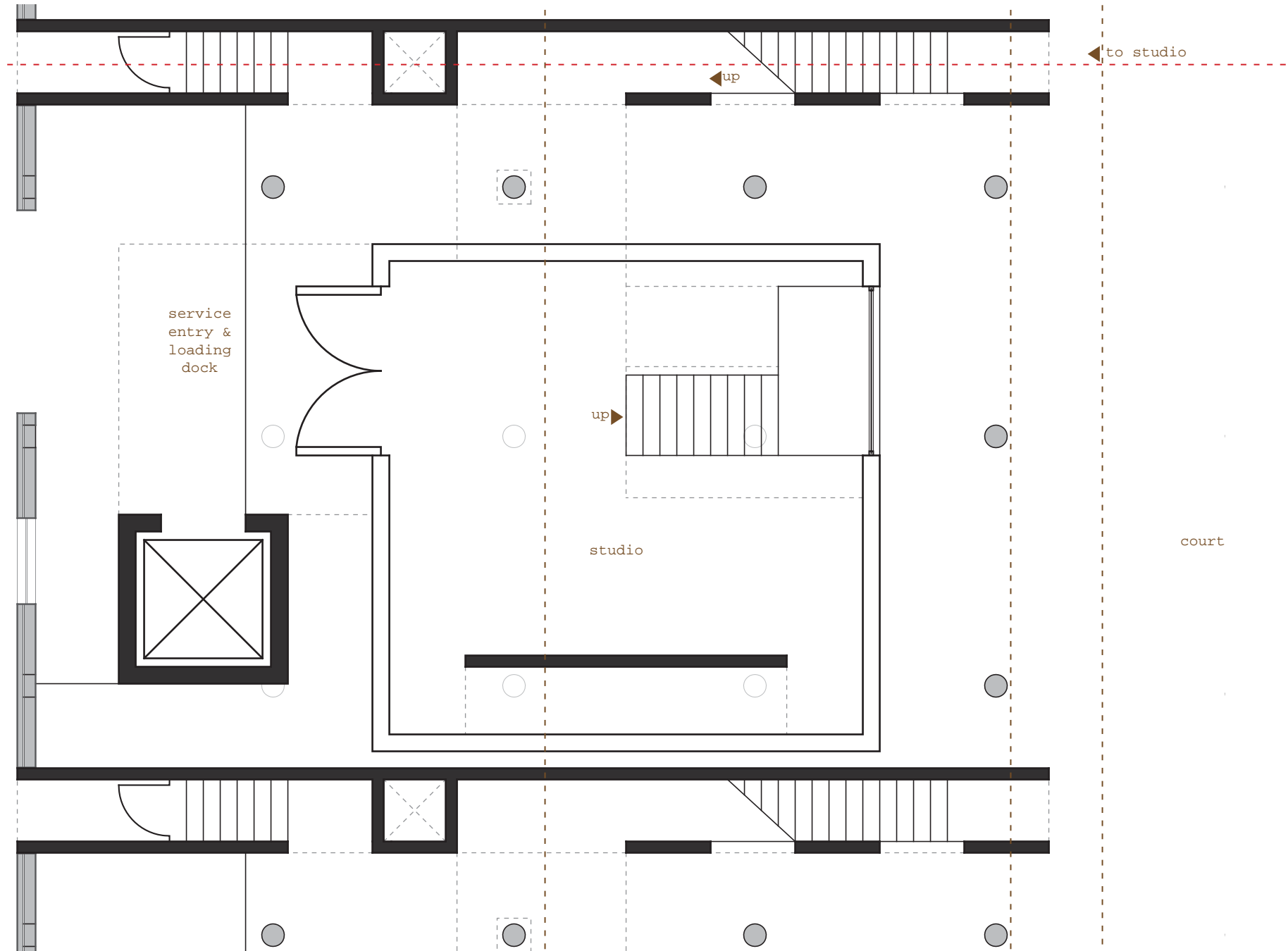


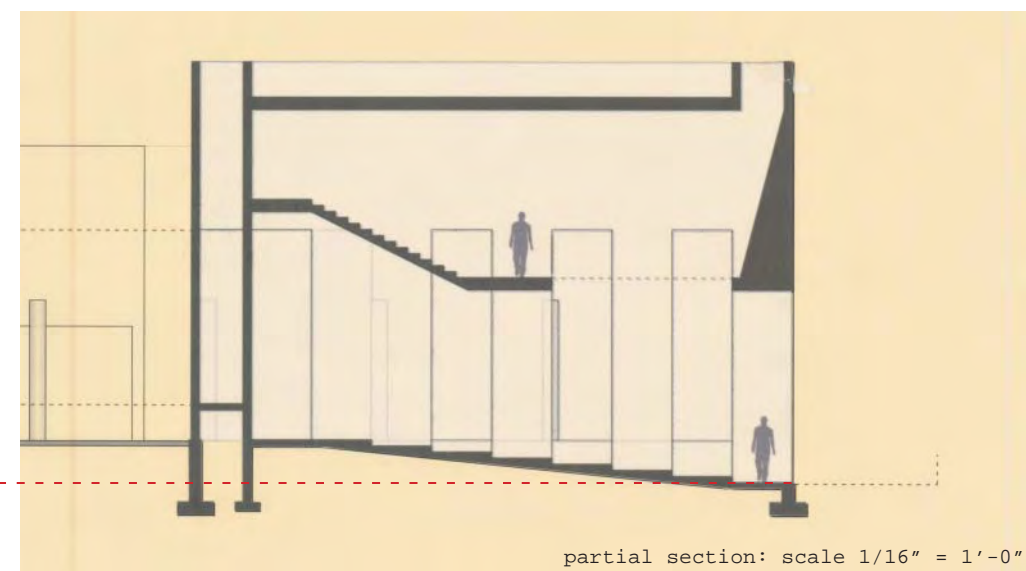
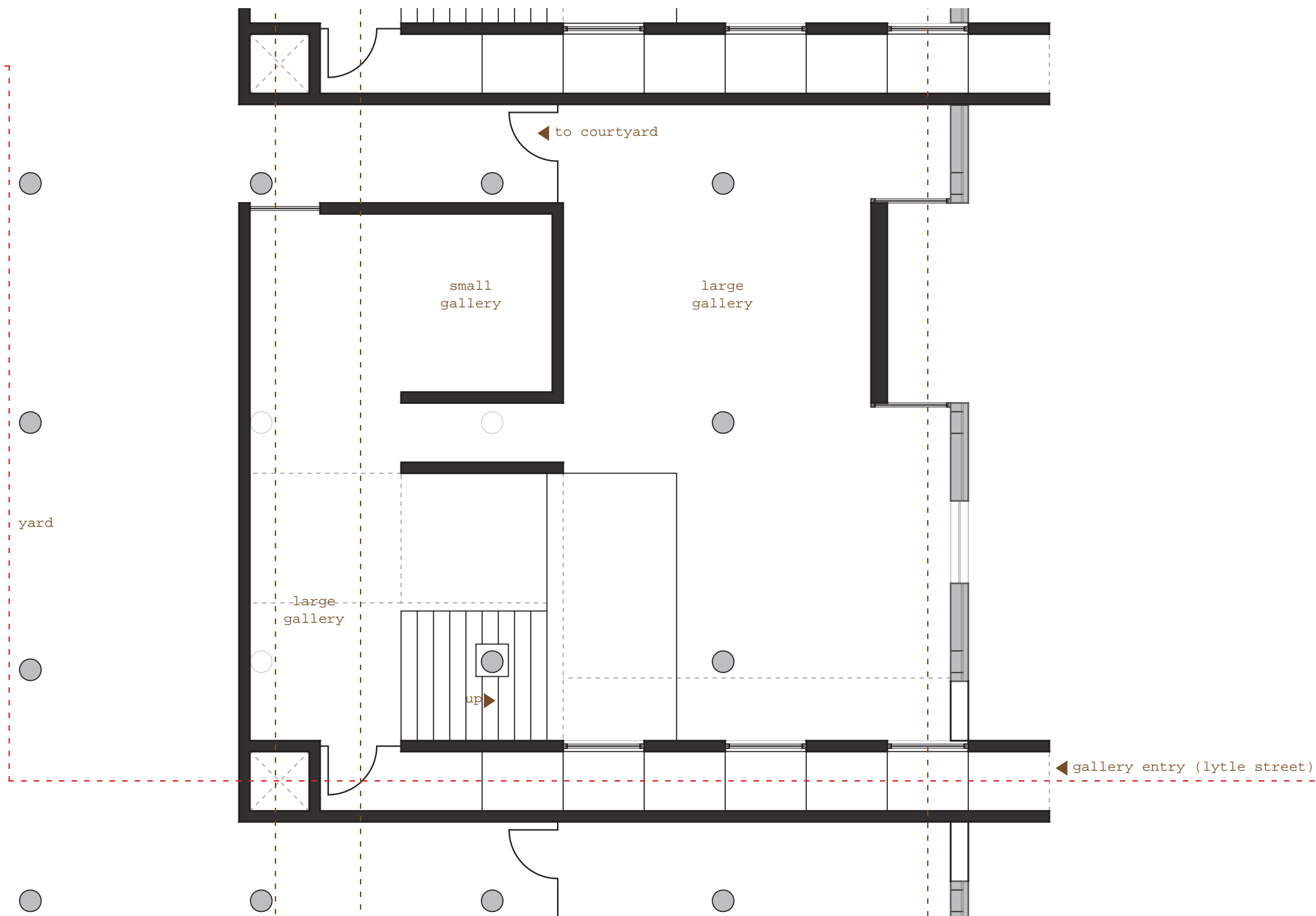
this page: model photograph and study drawing with printed overlay
facing page: process sections of studio entry






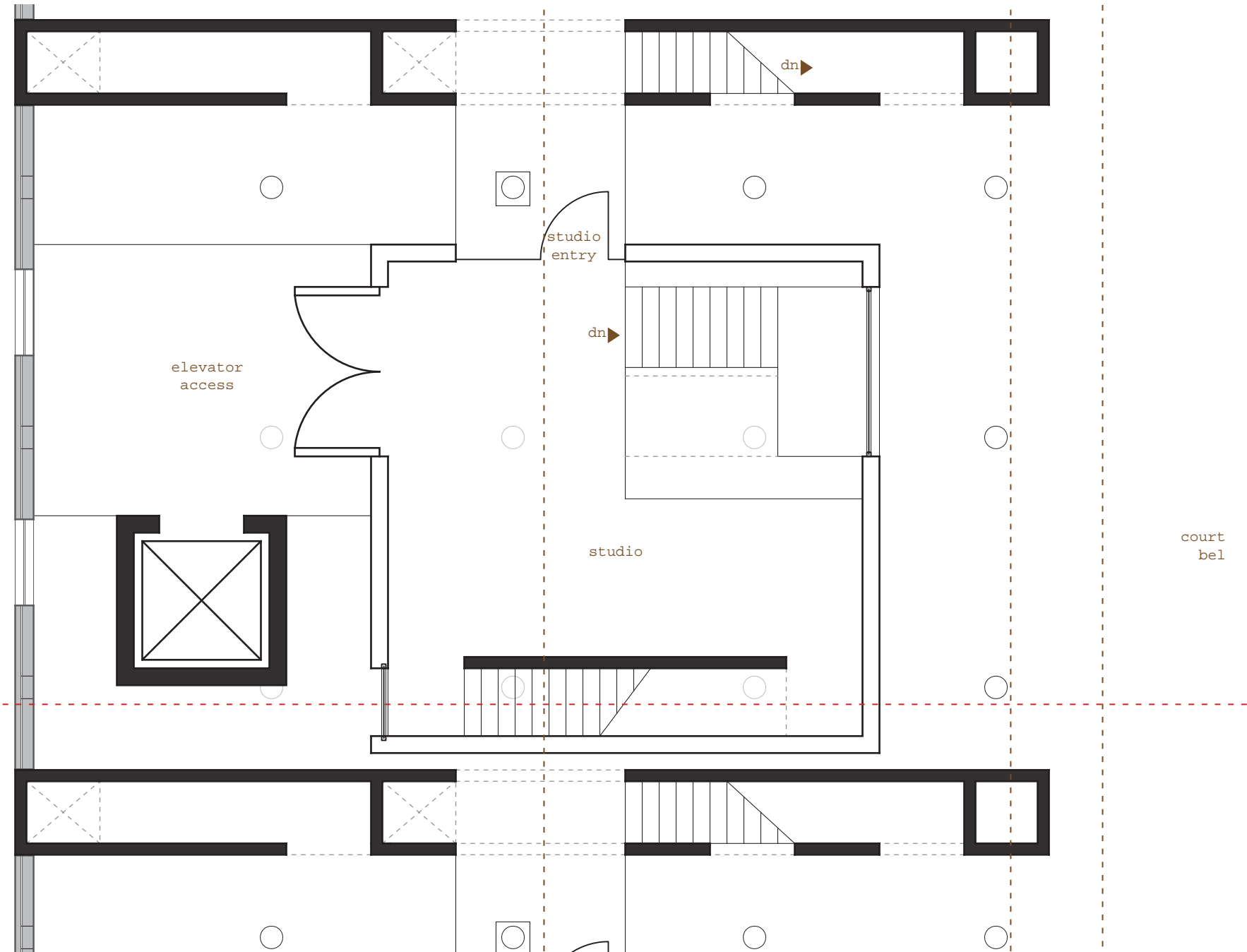
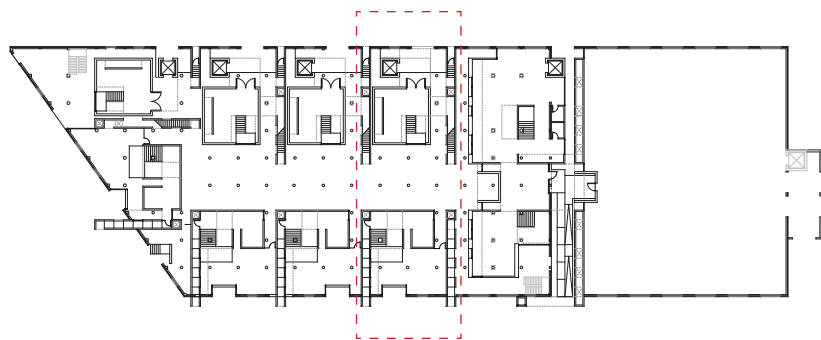
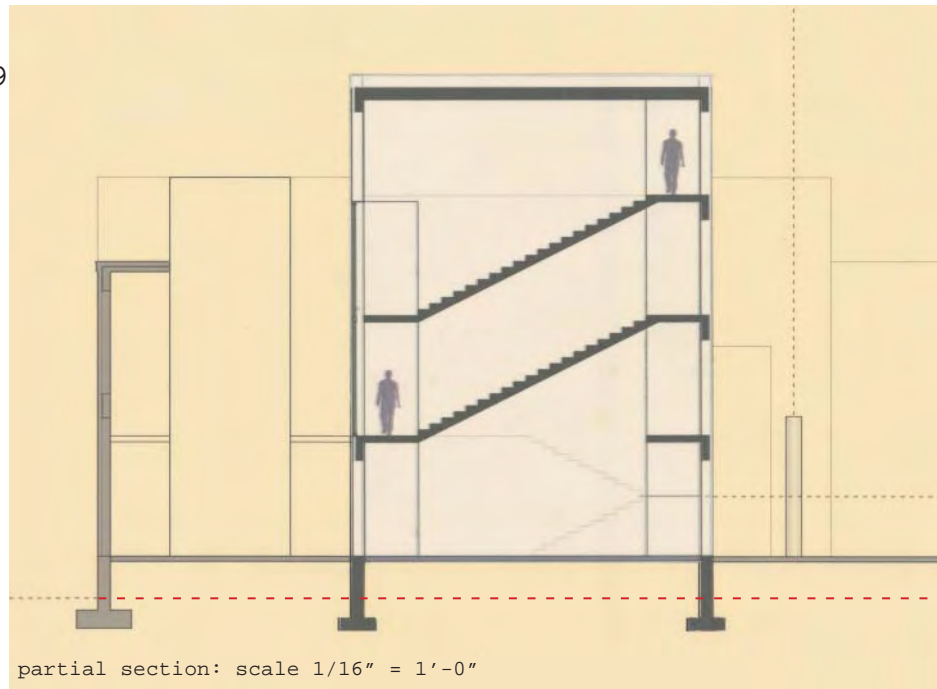
37

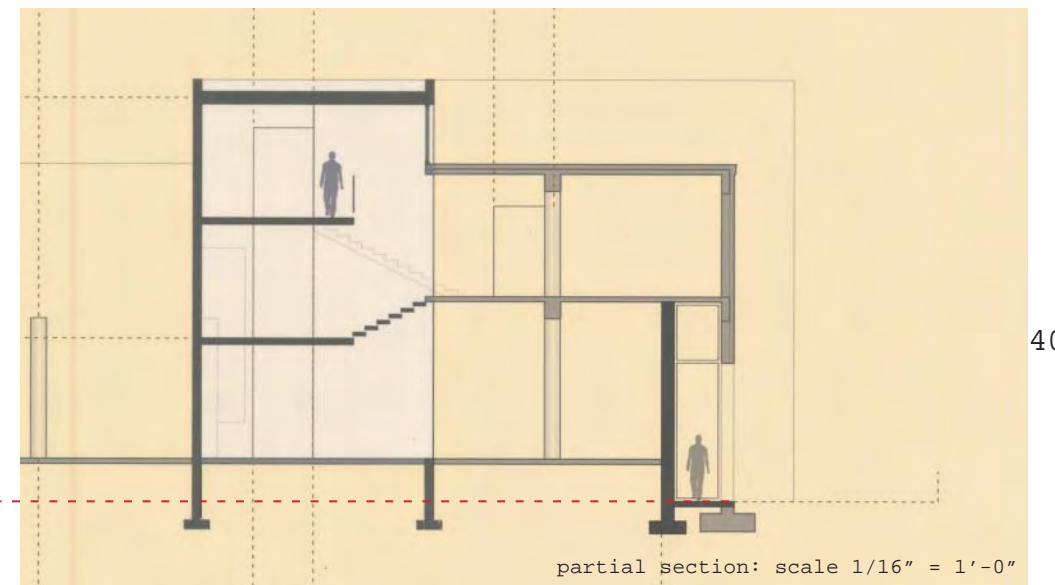
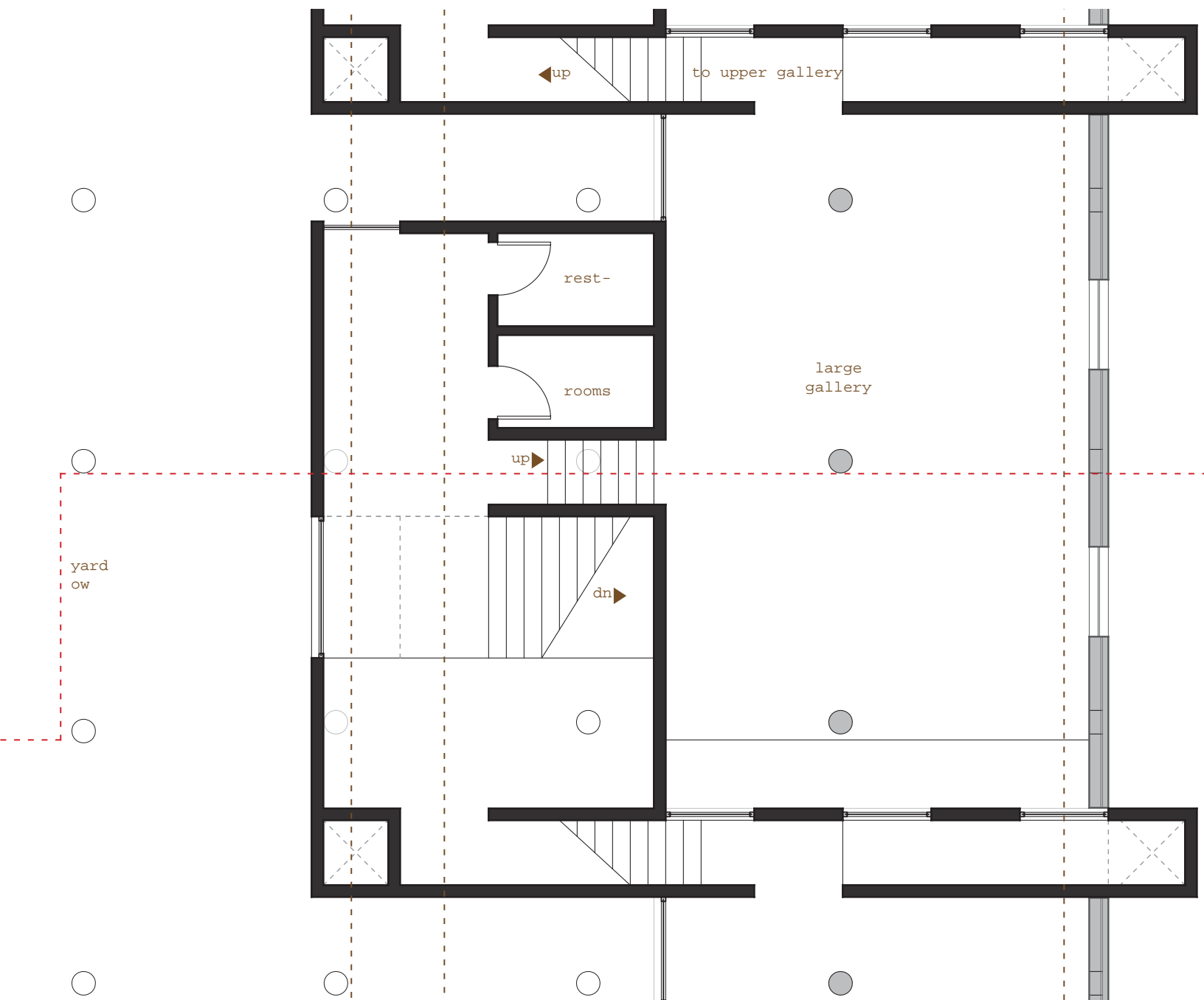




enlarged plan at + 6'-6"
scale: 1/8" = 1'-0" 


39

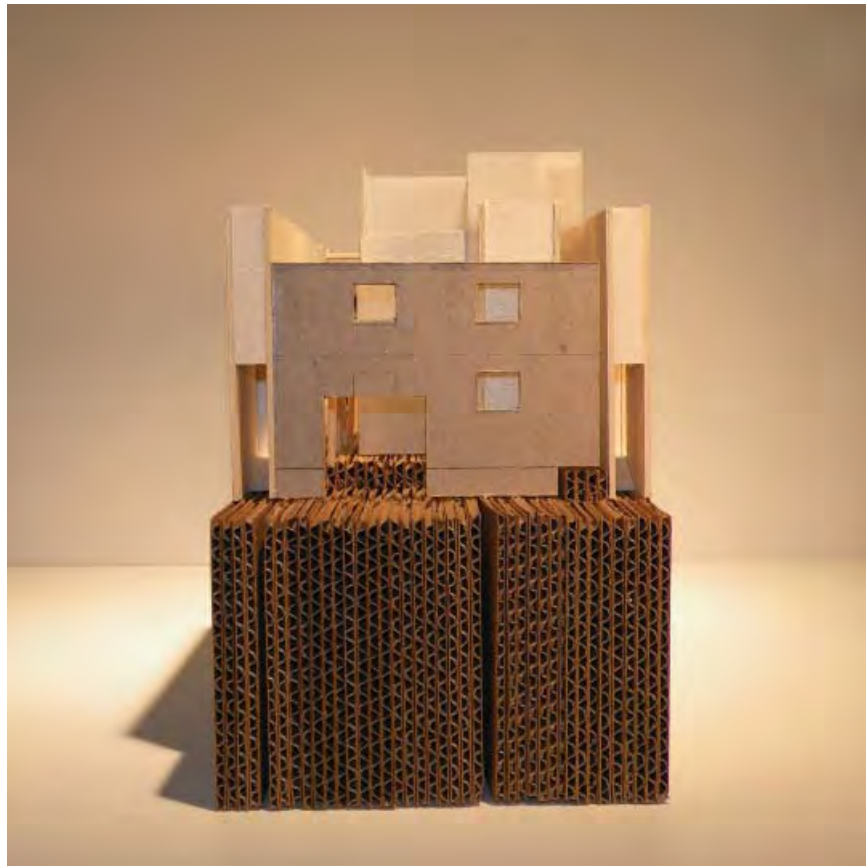


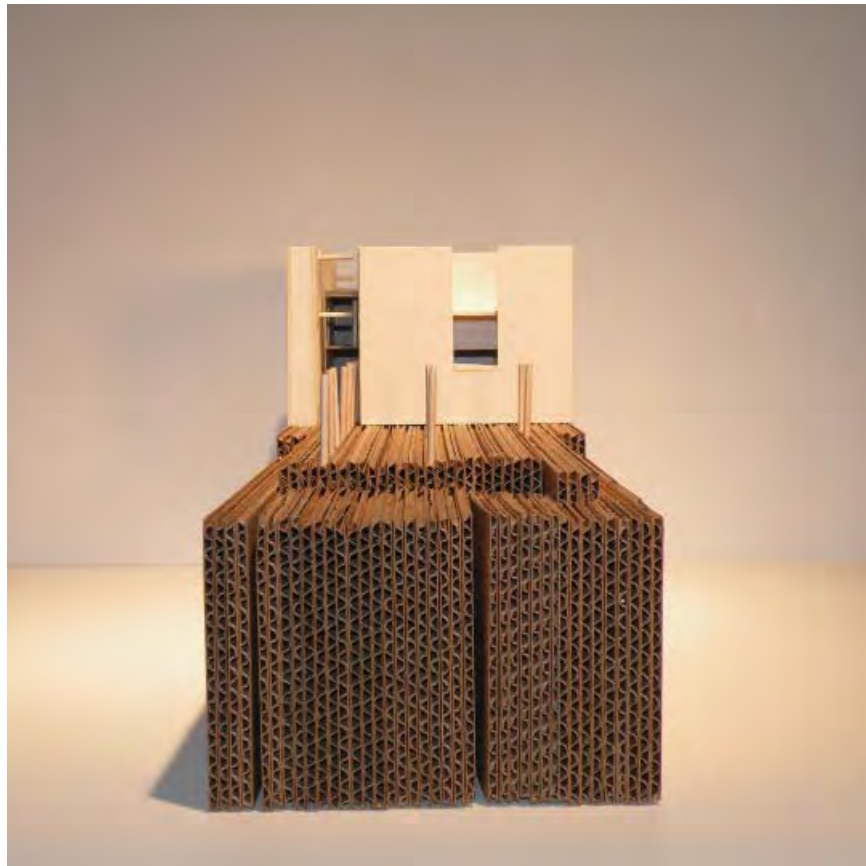


40

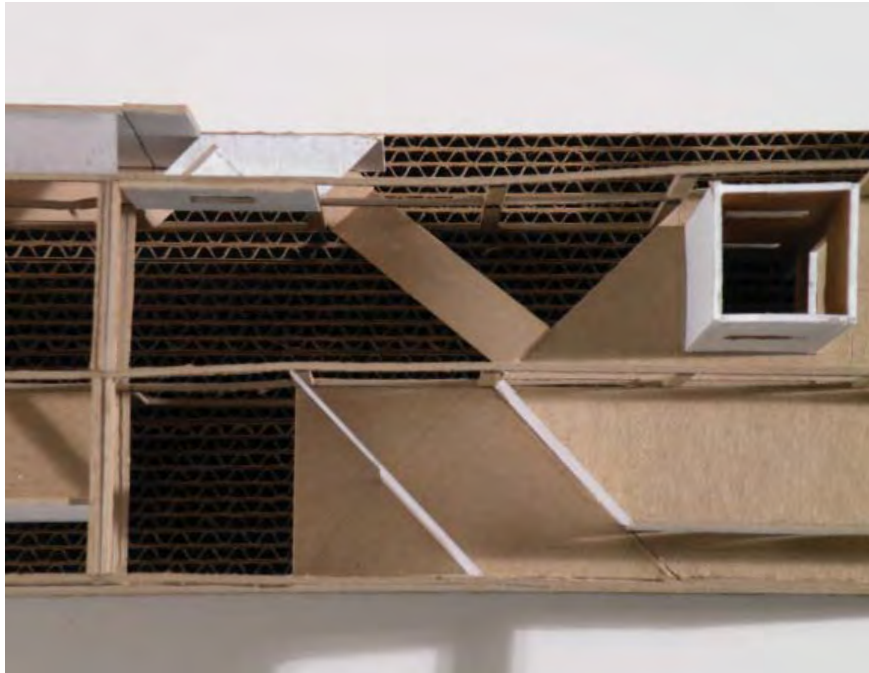
partial section: scale 1/16" = 1'-0"

enlarged plan at + 19'-6"
 scale: 1/8" = 1'-0" 

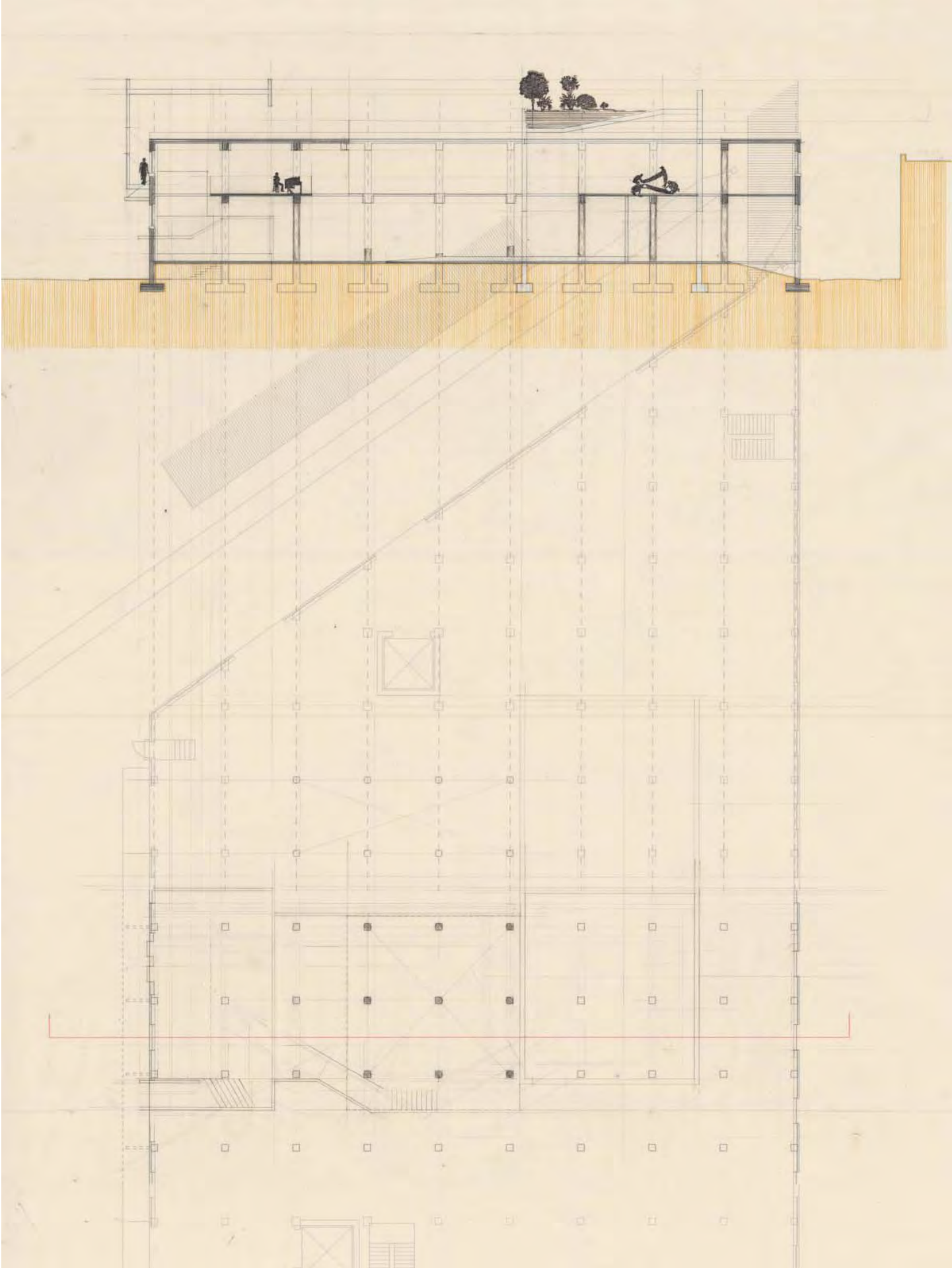


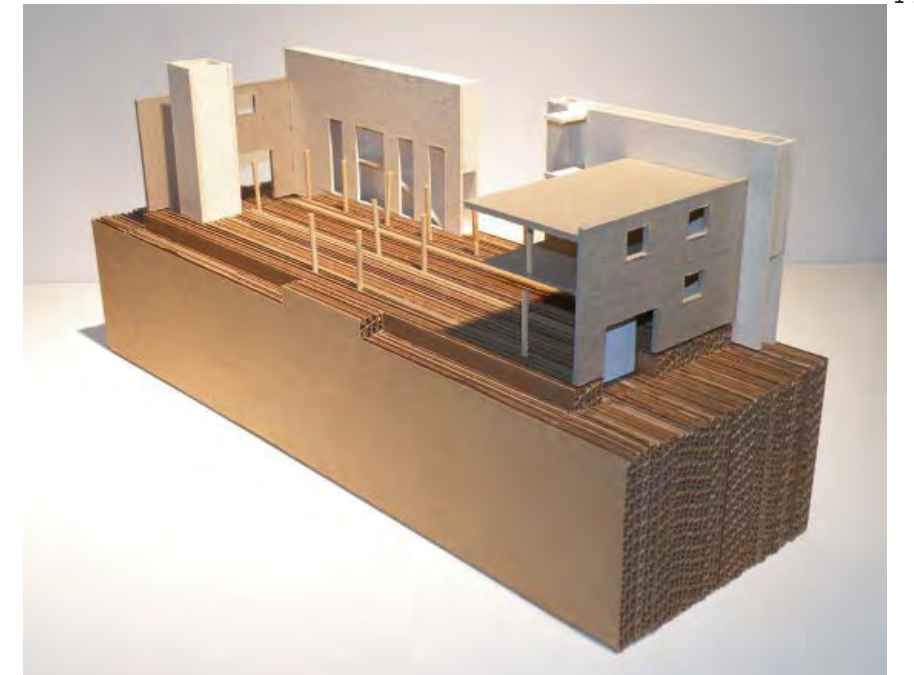
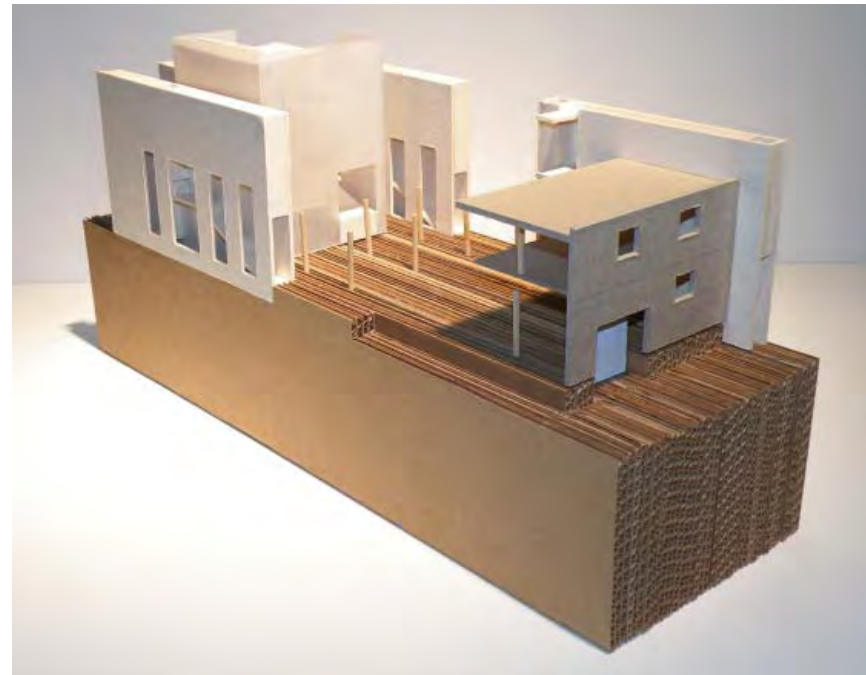
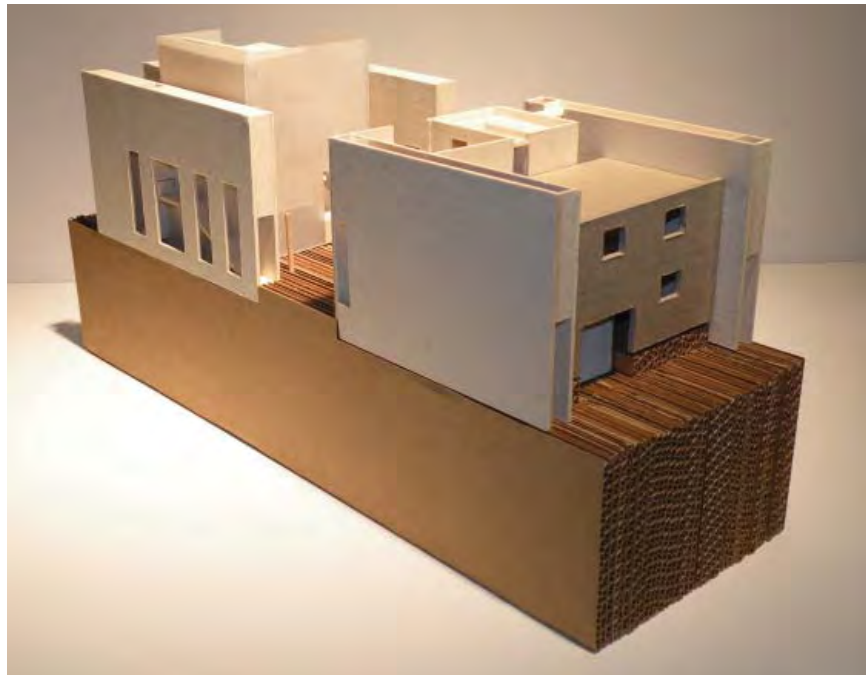


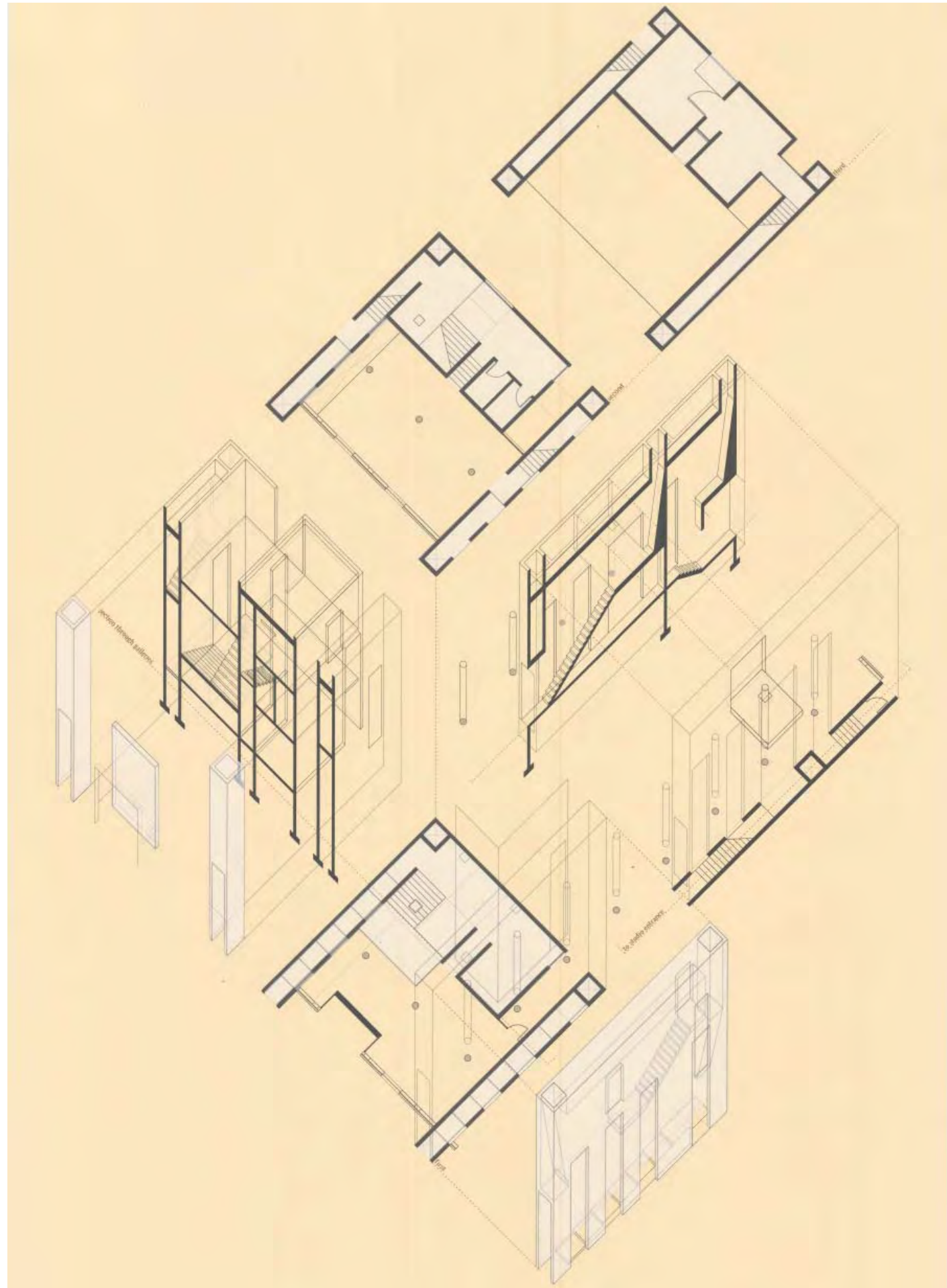
this page and facing page:
photo succession of studio sequence
back to front facade



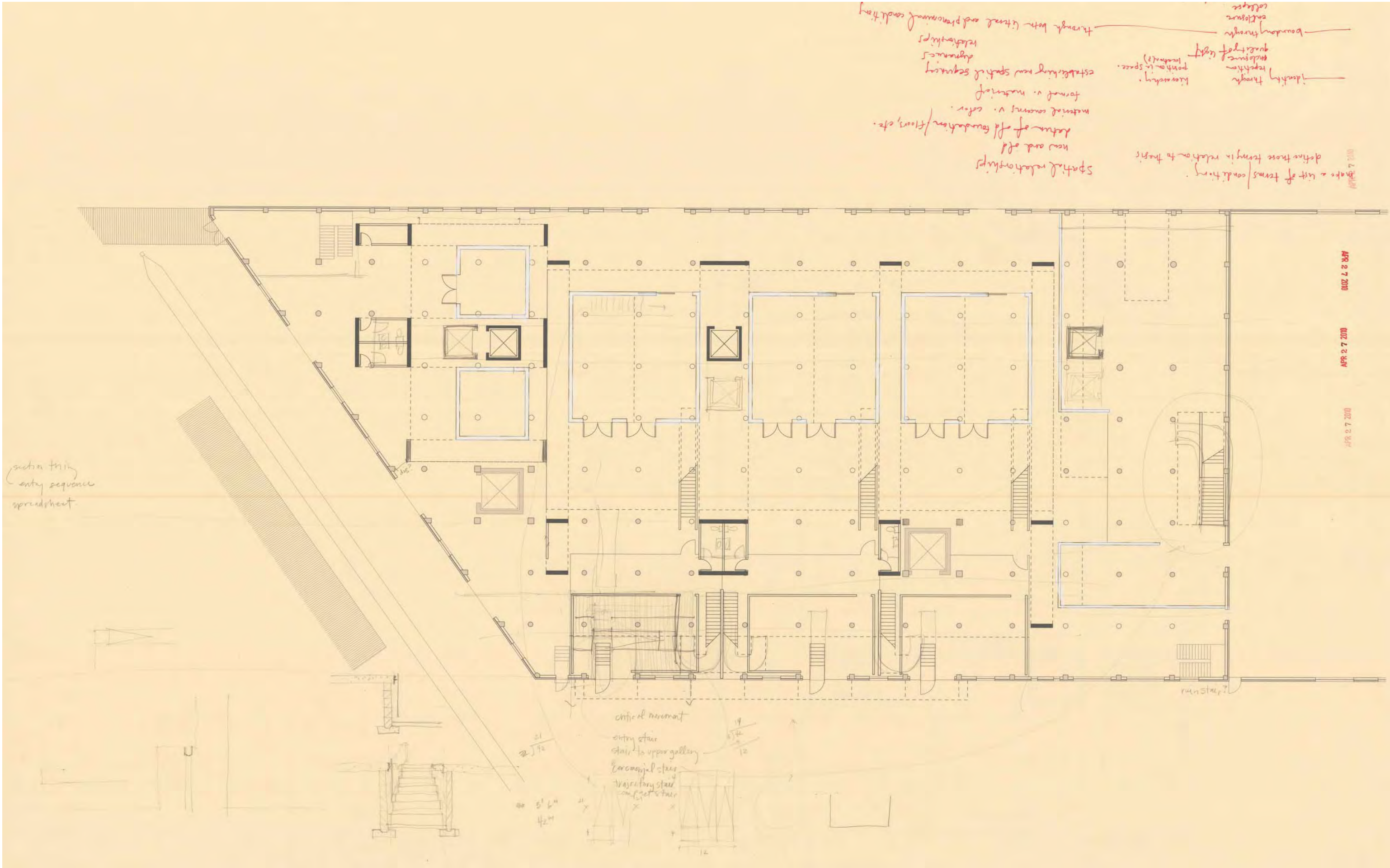
this page: photo of process model from above and early drawing of studio sequence

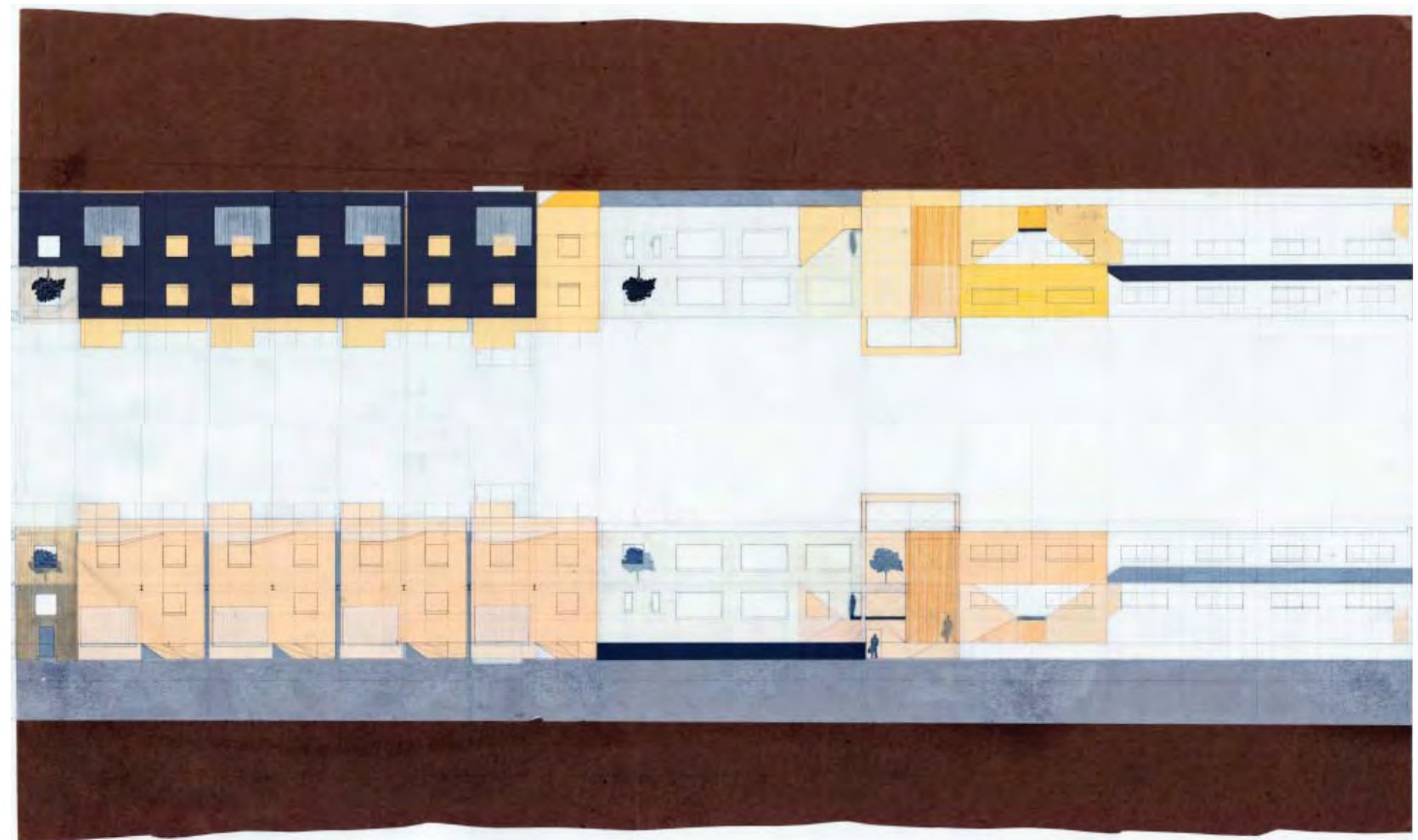






this page: oblique composite drawing of gallery space
facing page: process plan with sketches

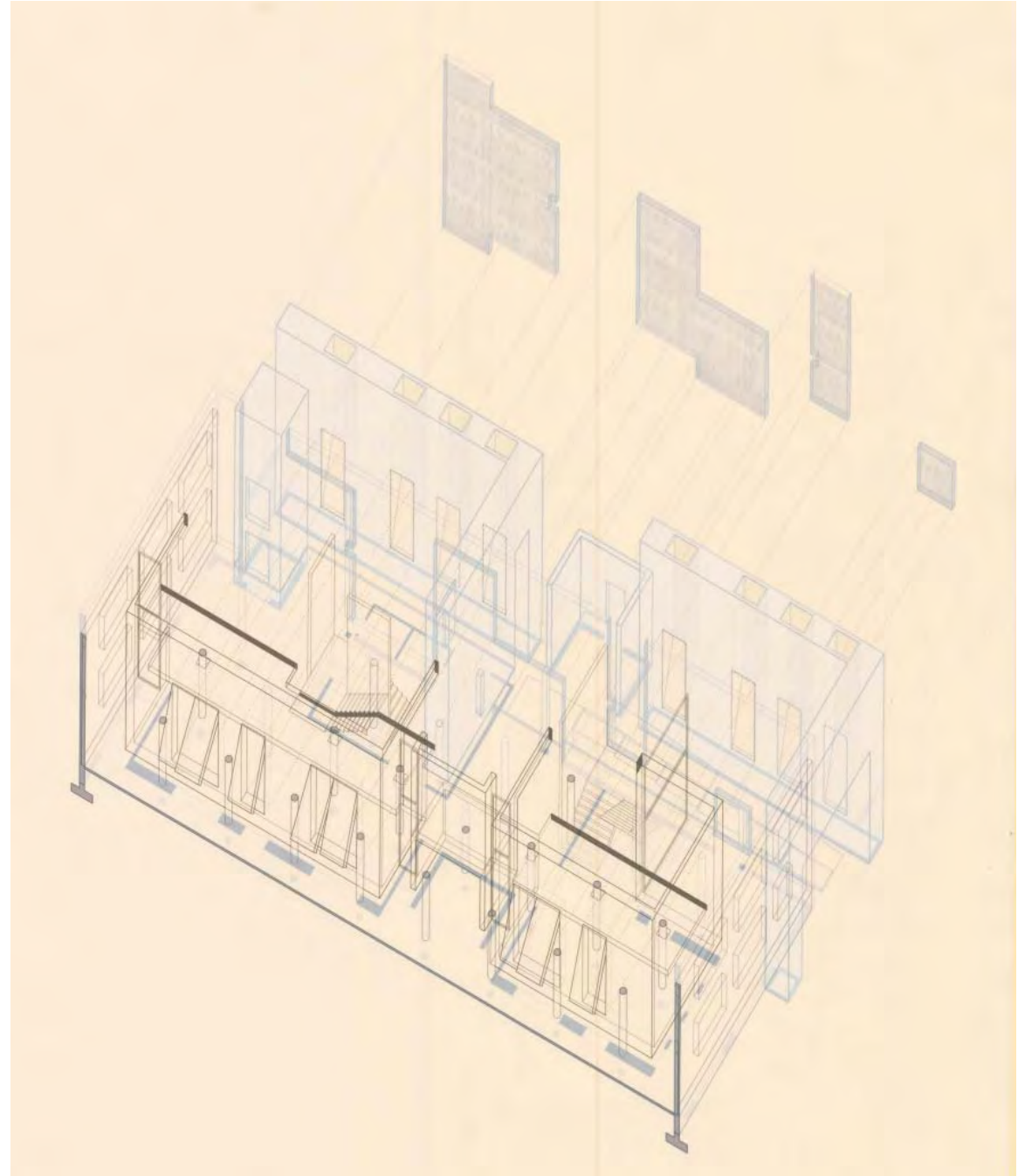
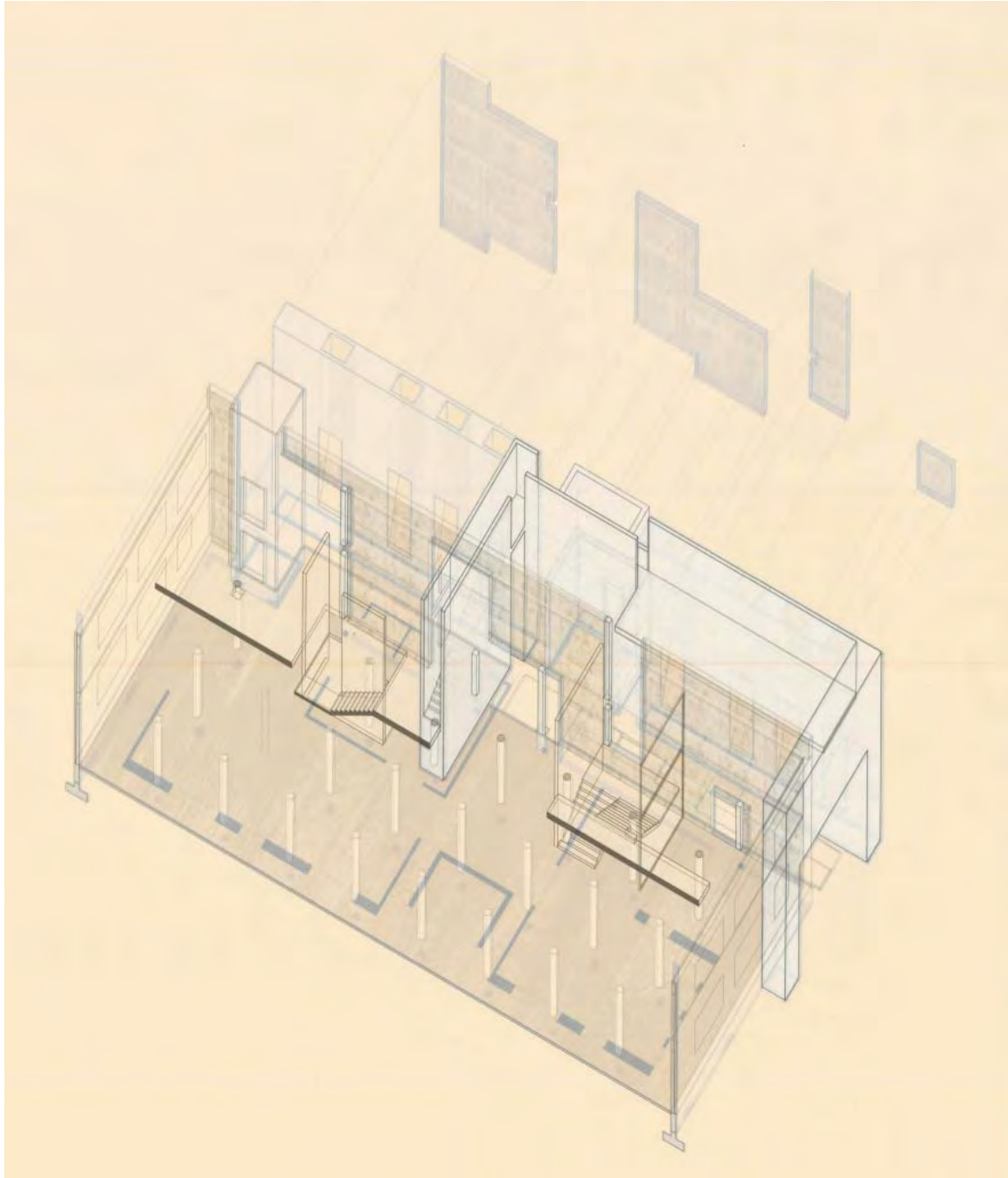


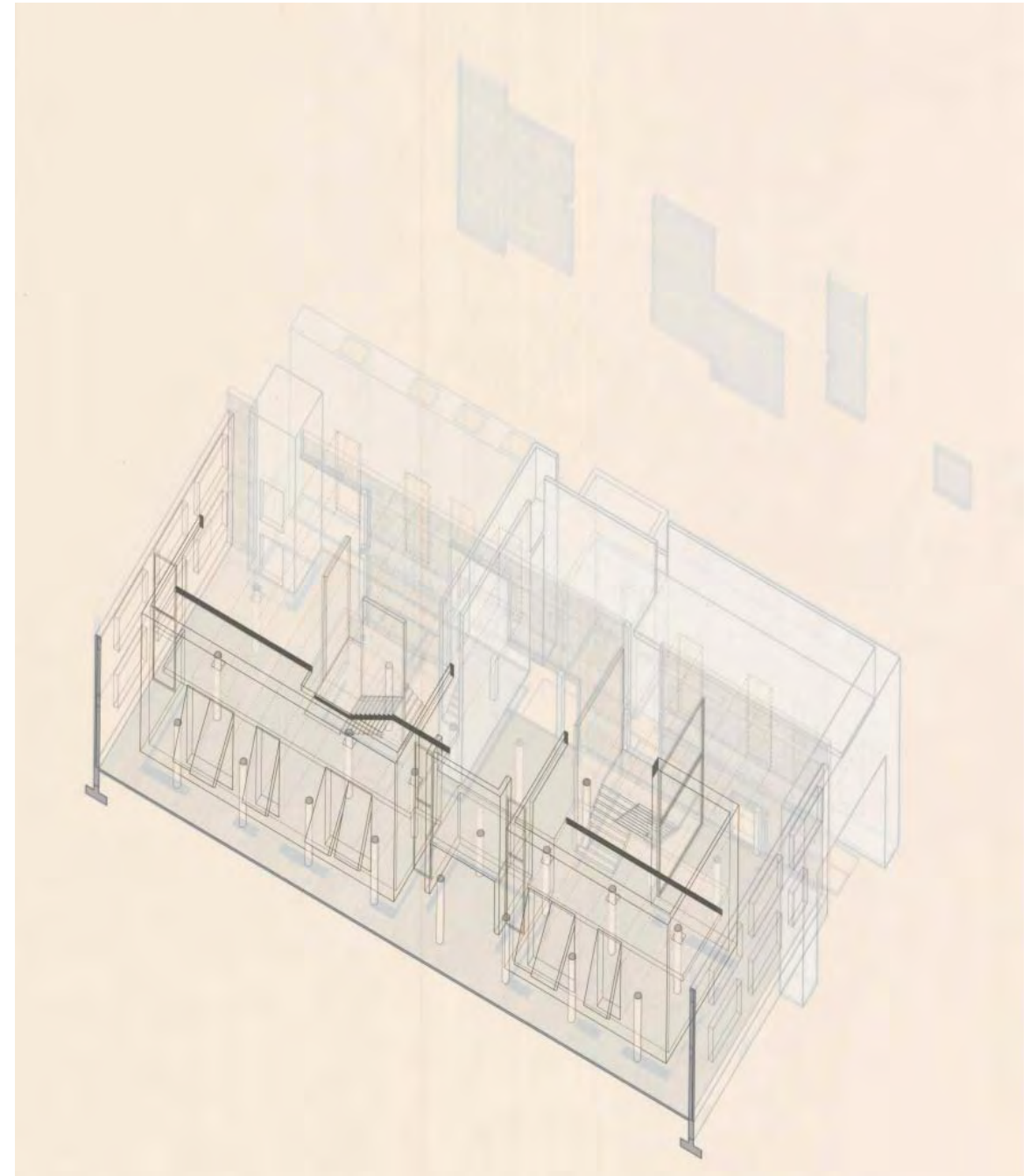
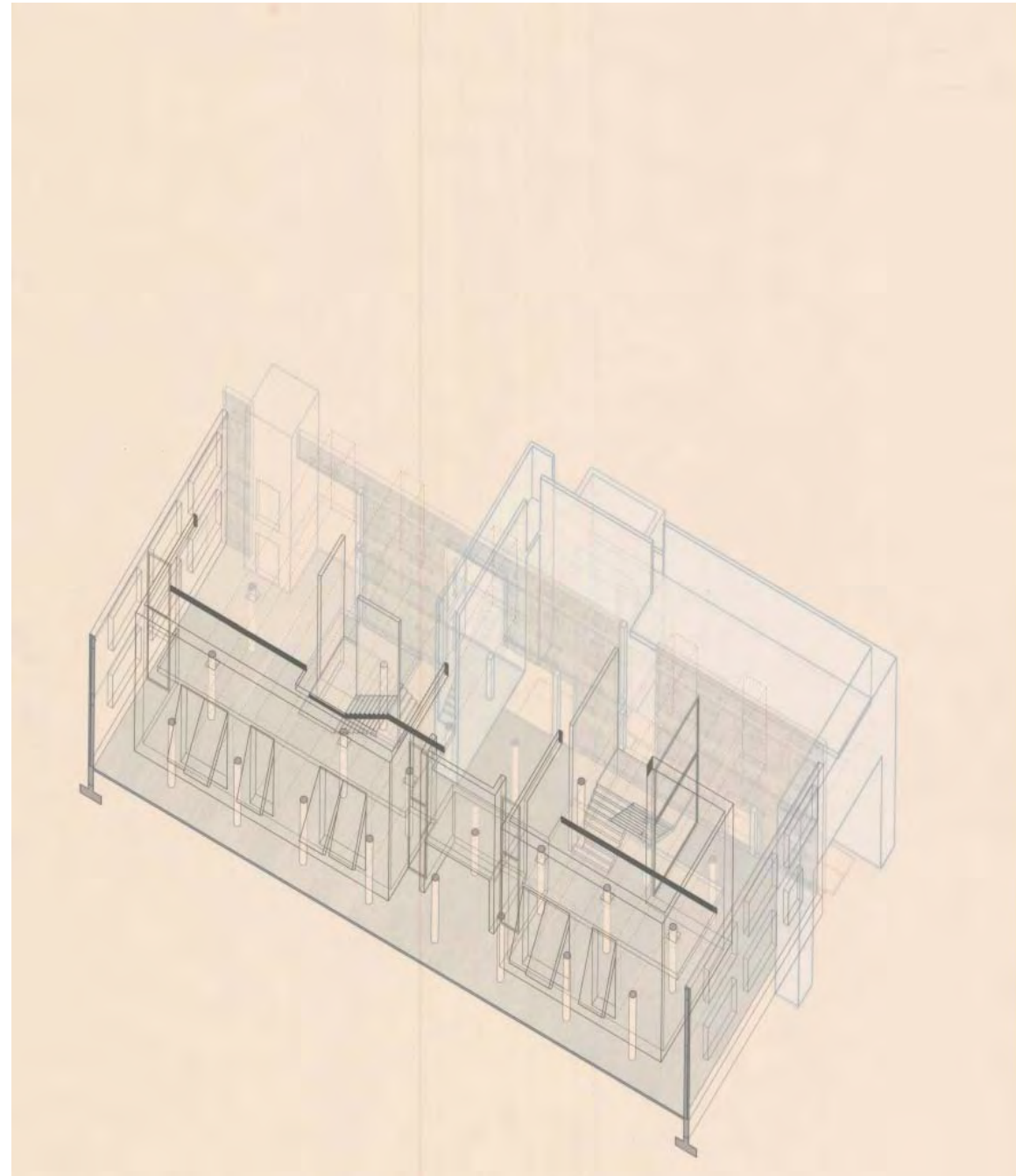


recto and verso sides of early experimental elevation drawing, colored paper on vellum

The word collapse implies an act of internal destruction or an unintentional breakdown of a logical thing. In the warehouse, the idea of collapse is not used in the later sense but is embraced as a constructed act of erasure. Like a palimpsest, the act of removal is essential to the strength of the object. Layering upon and challenging the existing logic of the building is a literal collapse of predetermined hierarchies as well as a perceived collapse of established spatial relationships.

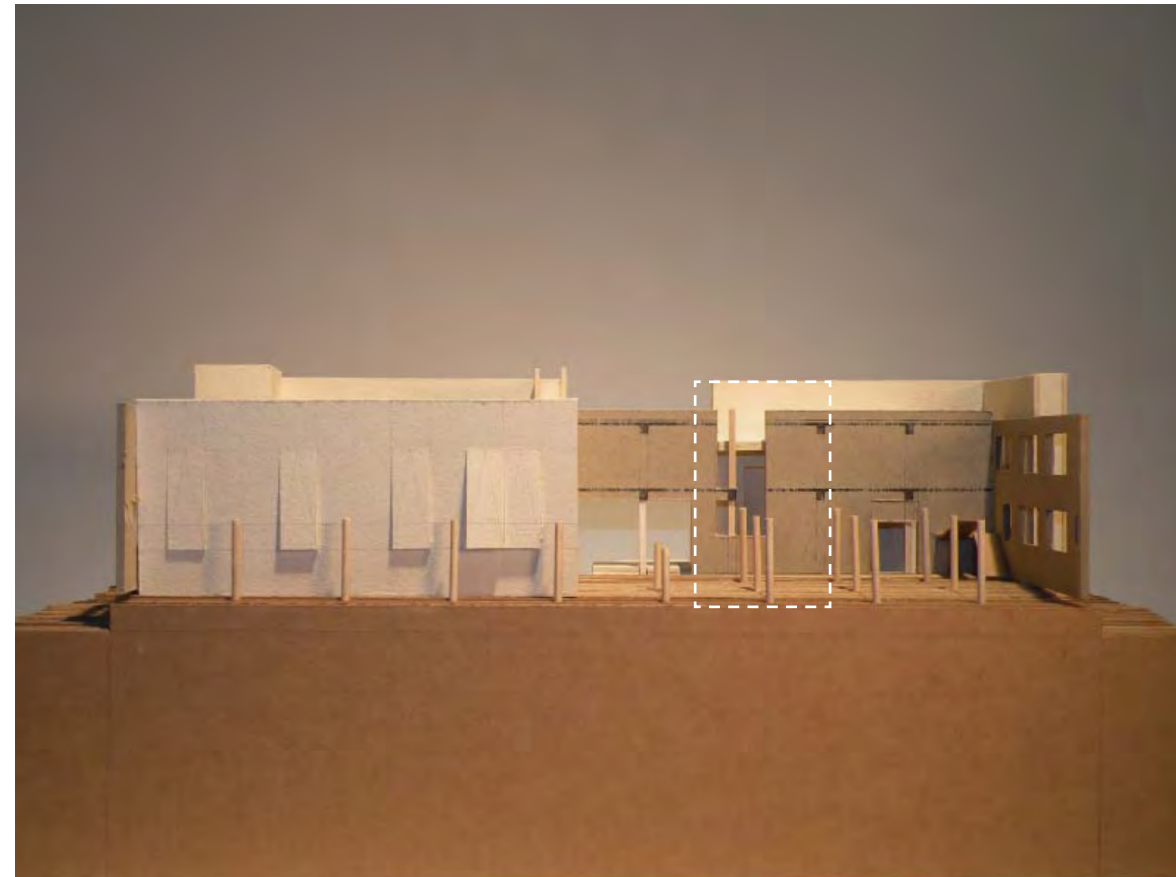
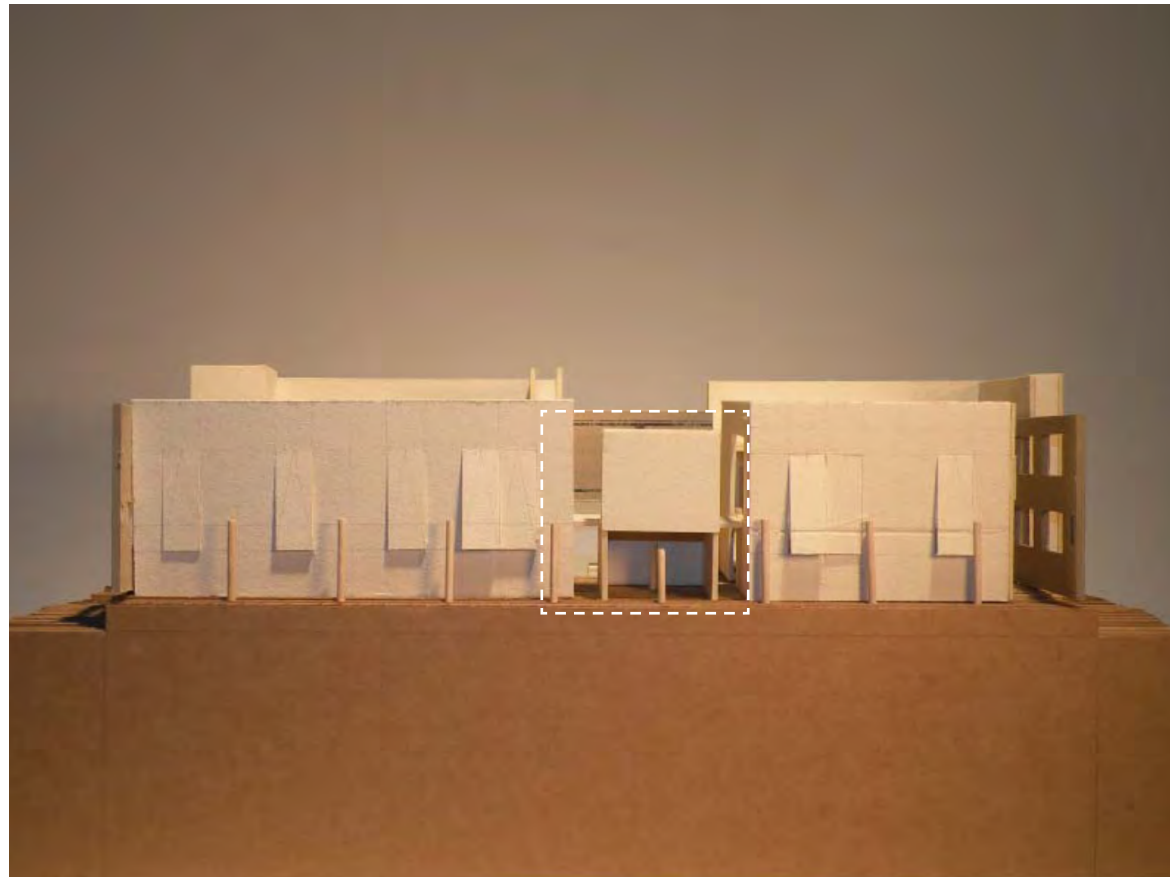
The collapse of the column and the introduction of the wall demonstrates this action. Removing columns warrants the need for a secondary structural element and consequently imposes a new dialogue between the two systems. This dialogue allows the remaining columns to not only act in a structural capacity but to also act in a spatial capacity. Repetition, continuity, scale, and density of the remaining columns adds another layer of complexity to various moments within the new spaces.

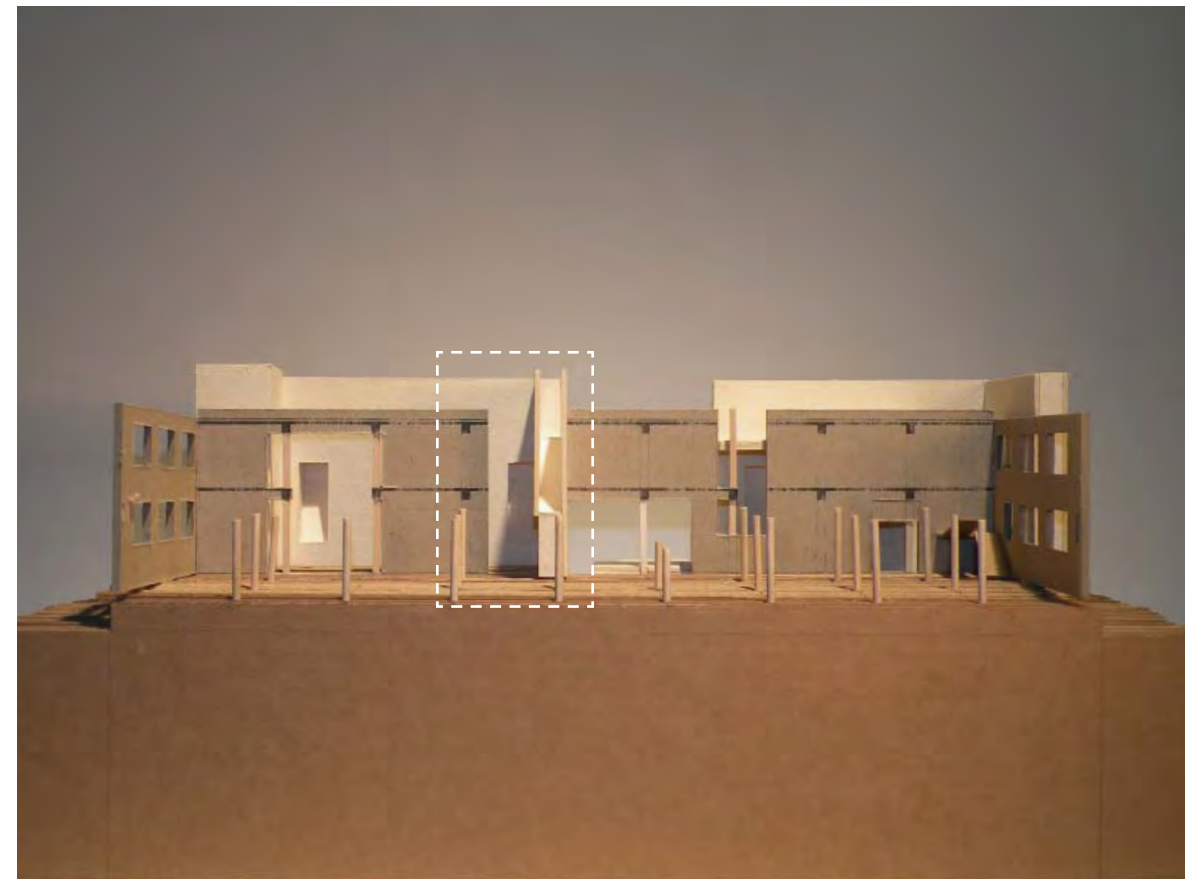
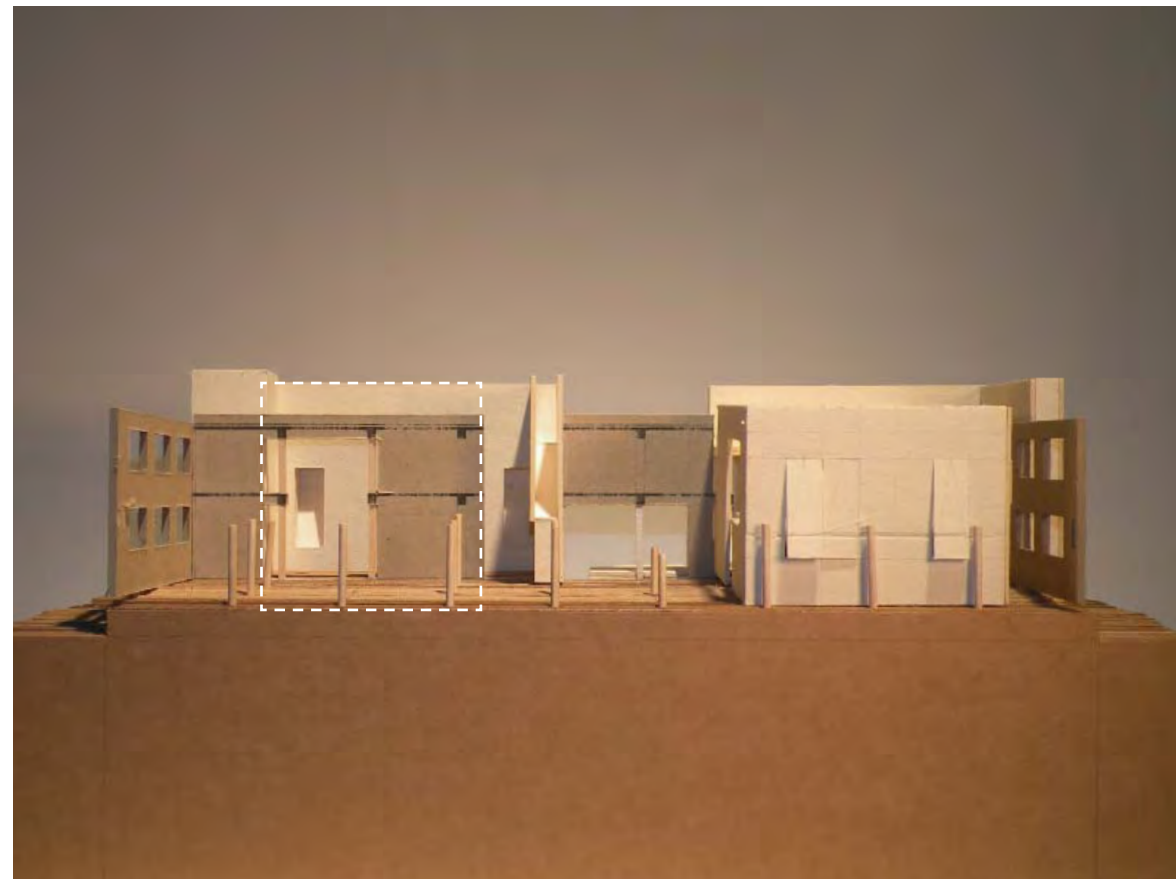
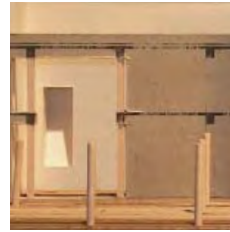





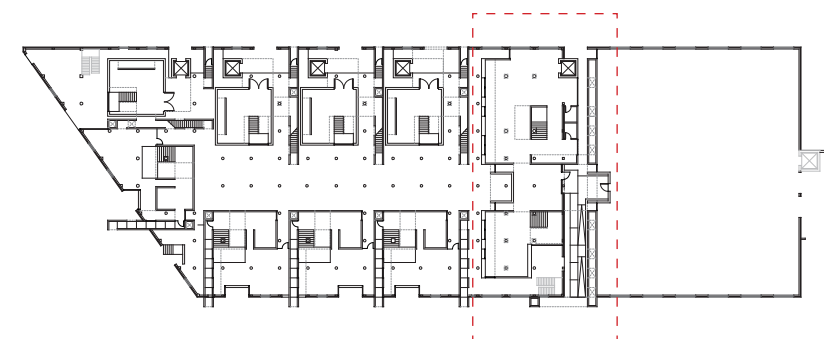
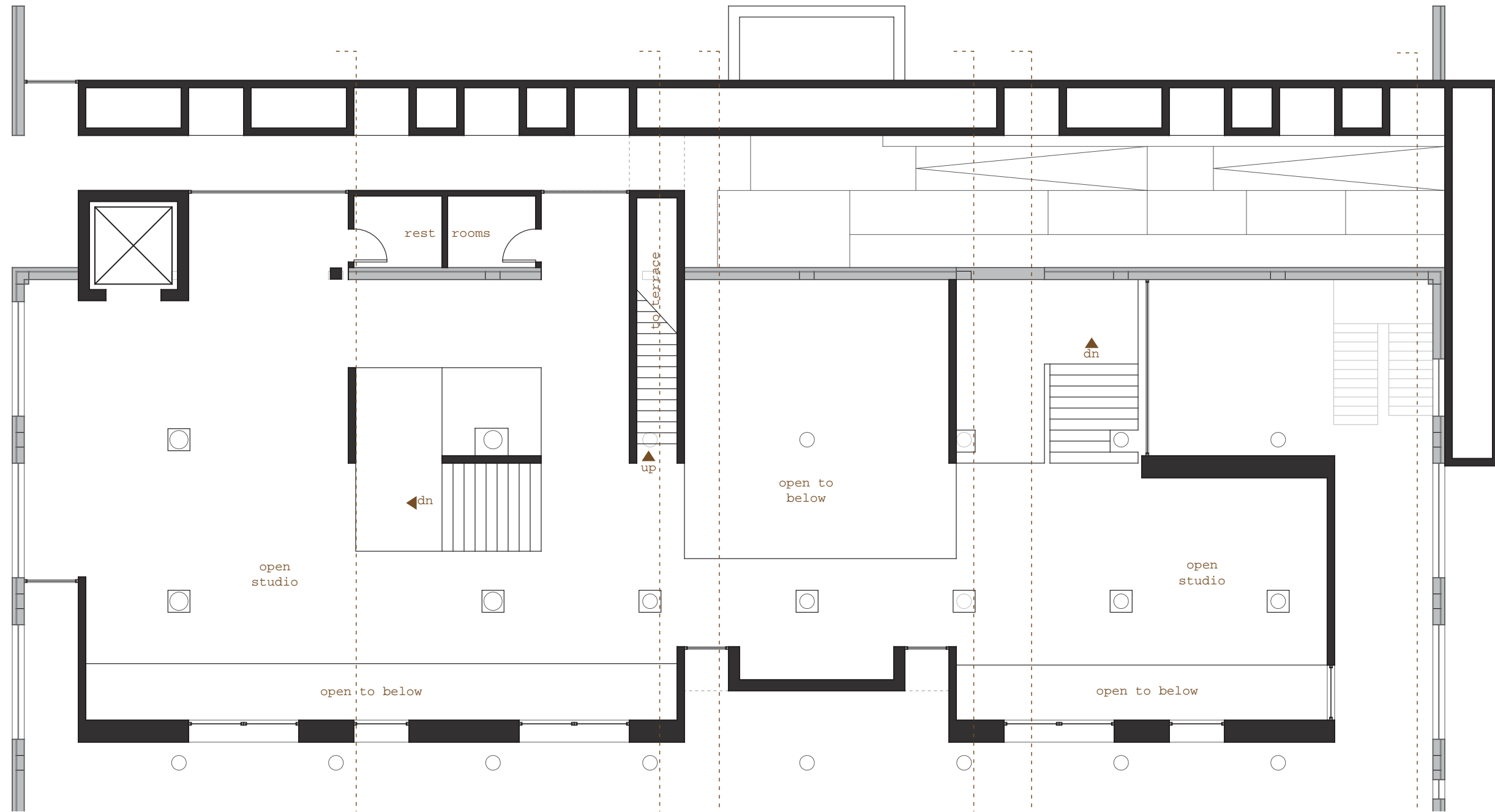



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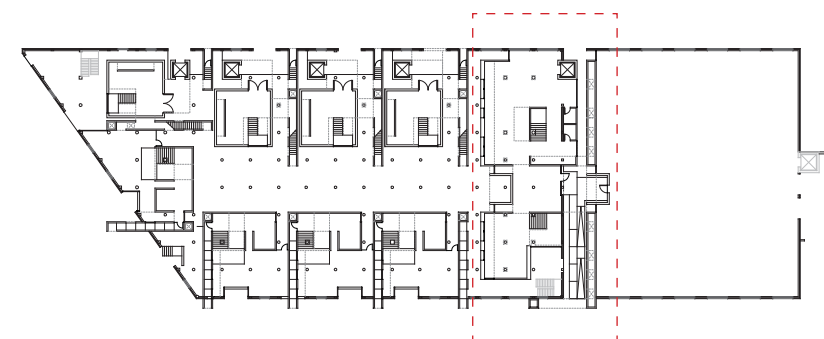
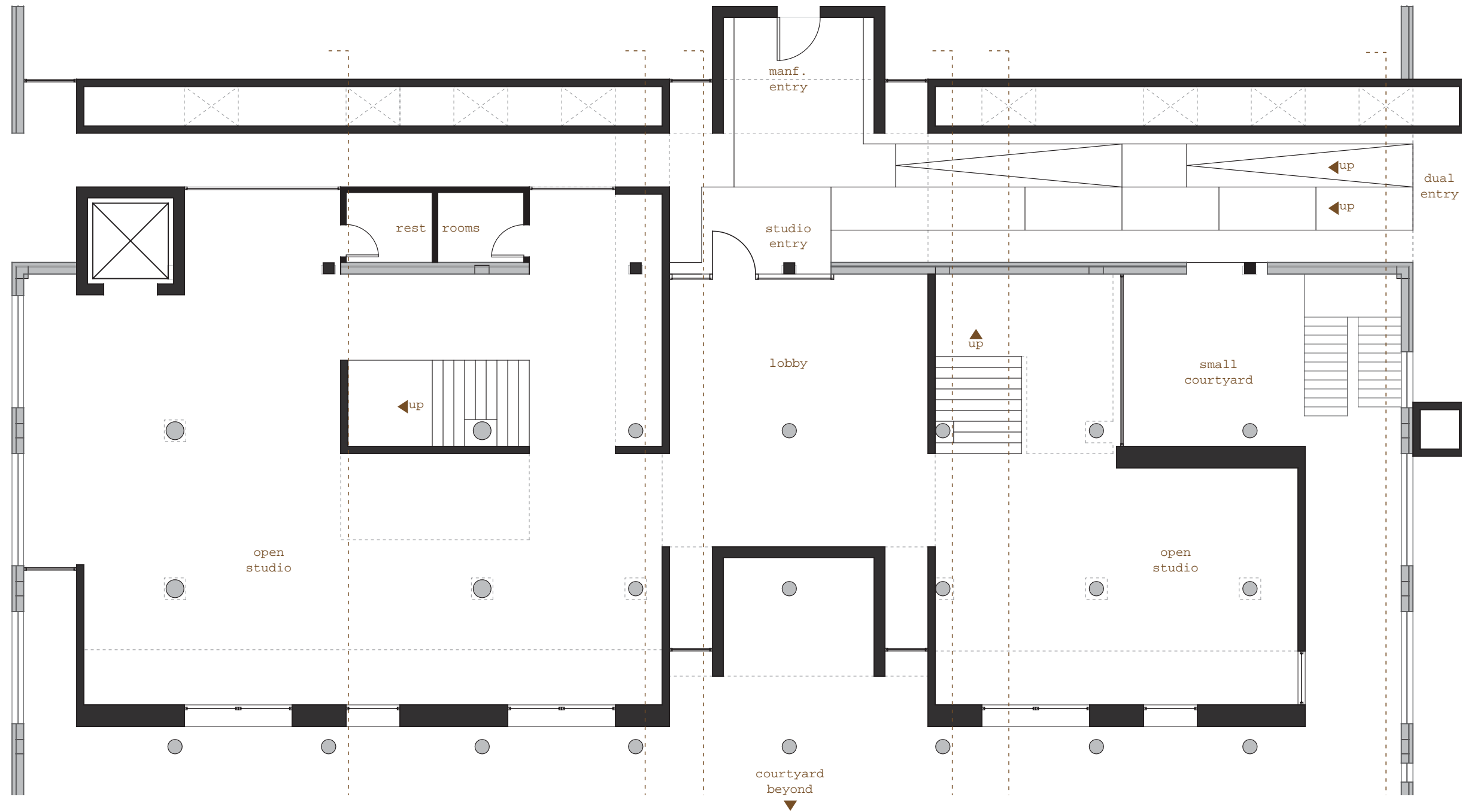


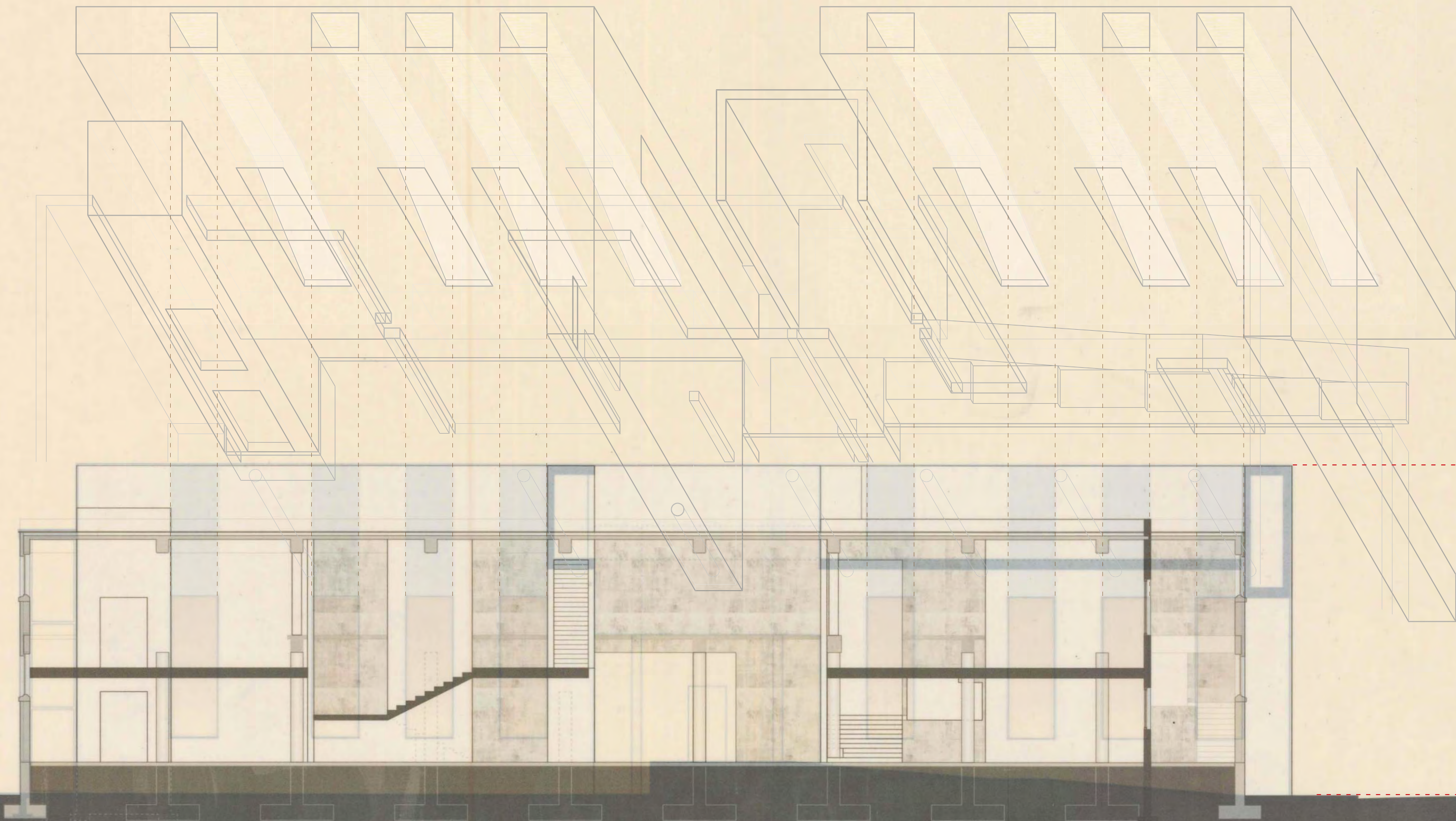


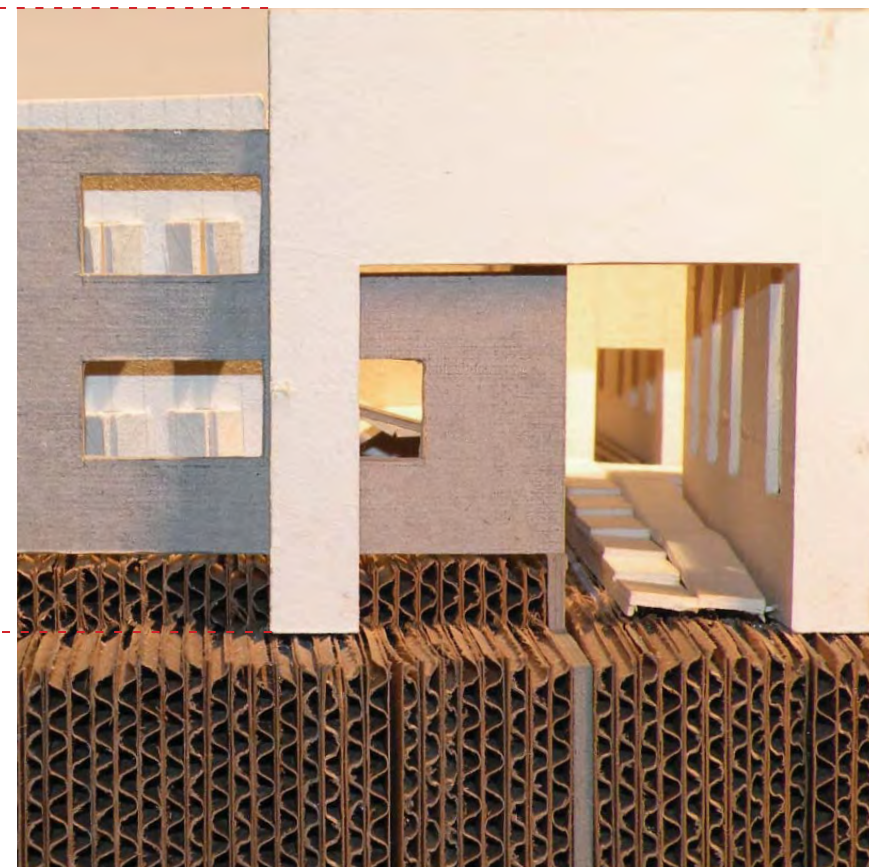
 plan at + 19'-6"
scale: 3/32" = 1'-0"



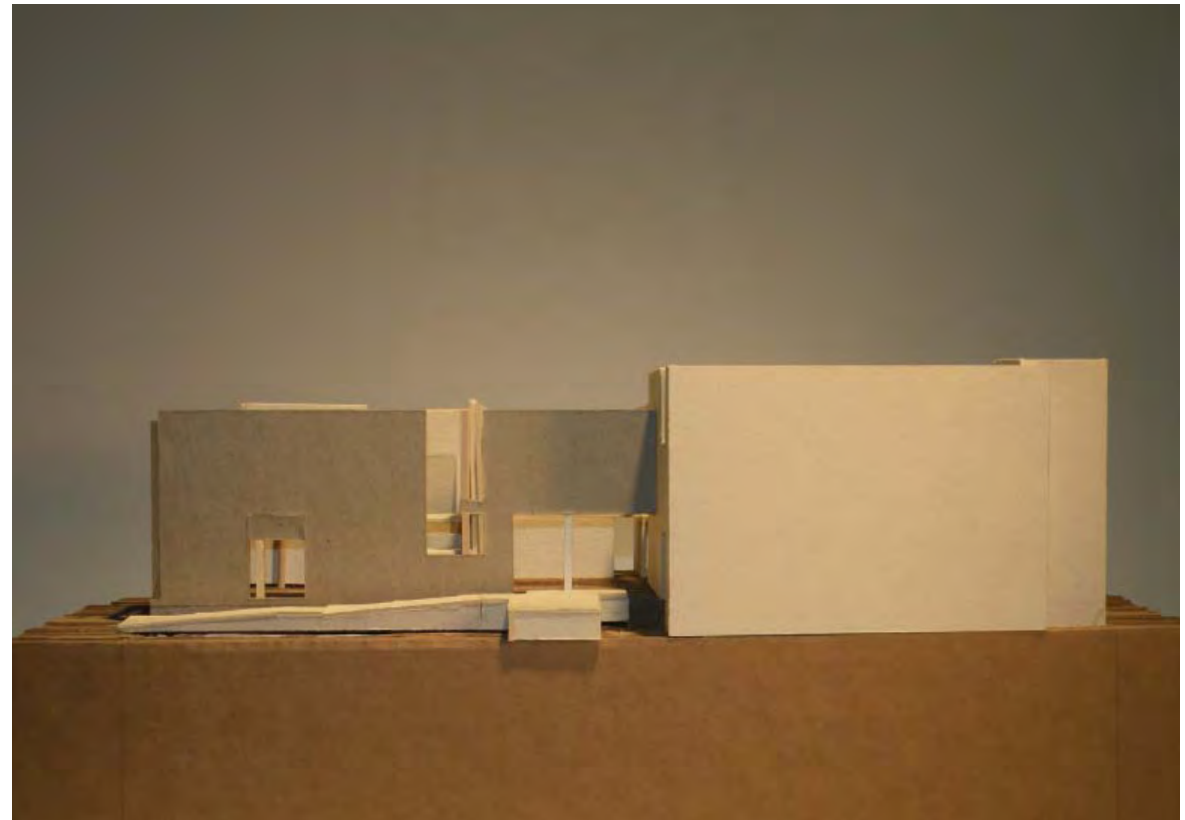
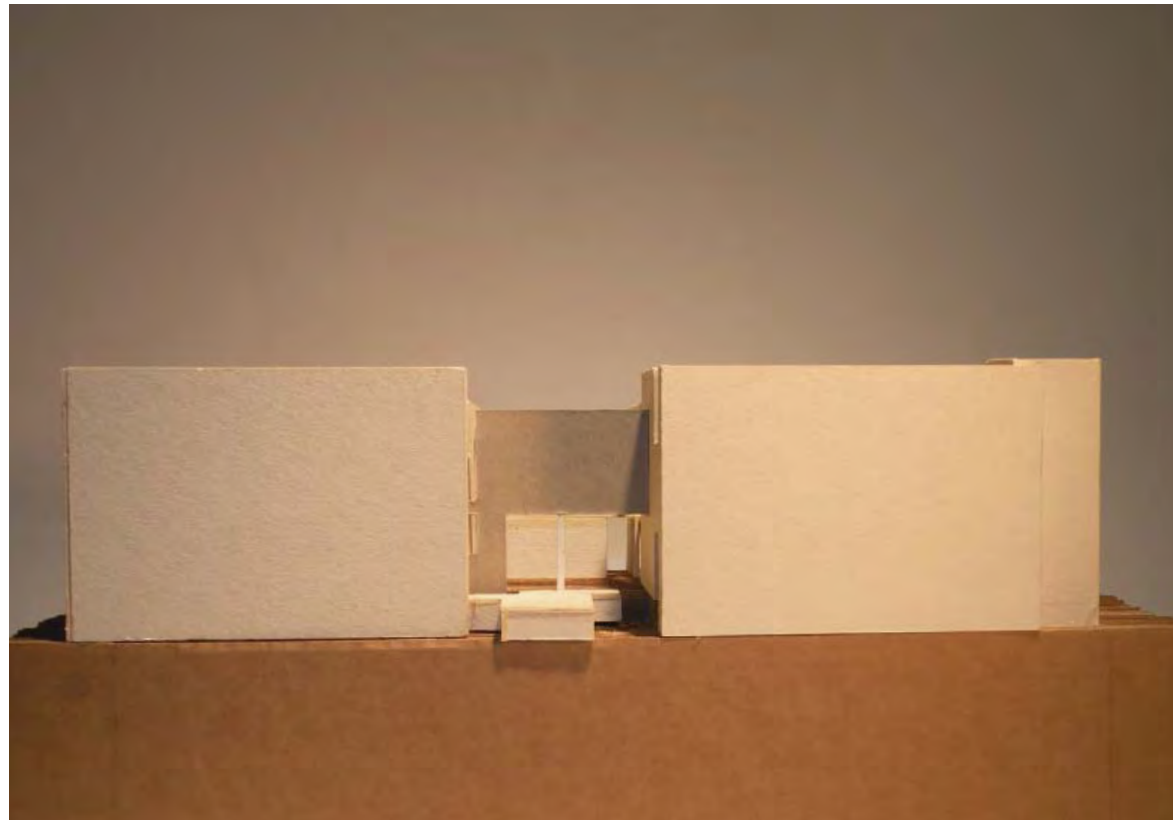
 plan at + 6'-6"
scale: 3/32" = 1'-0"

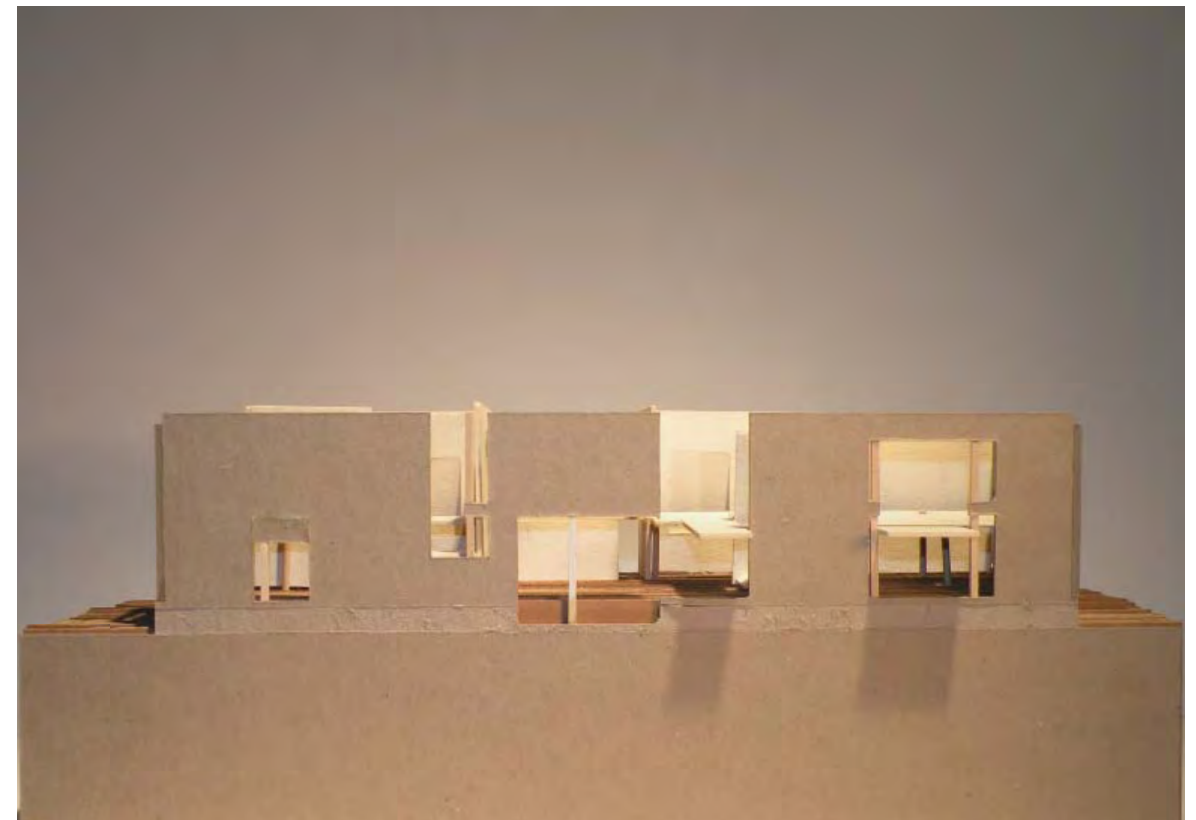


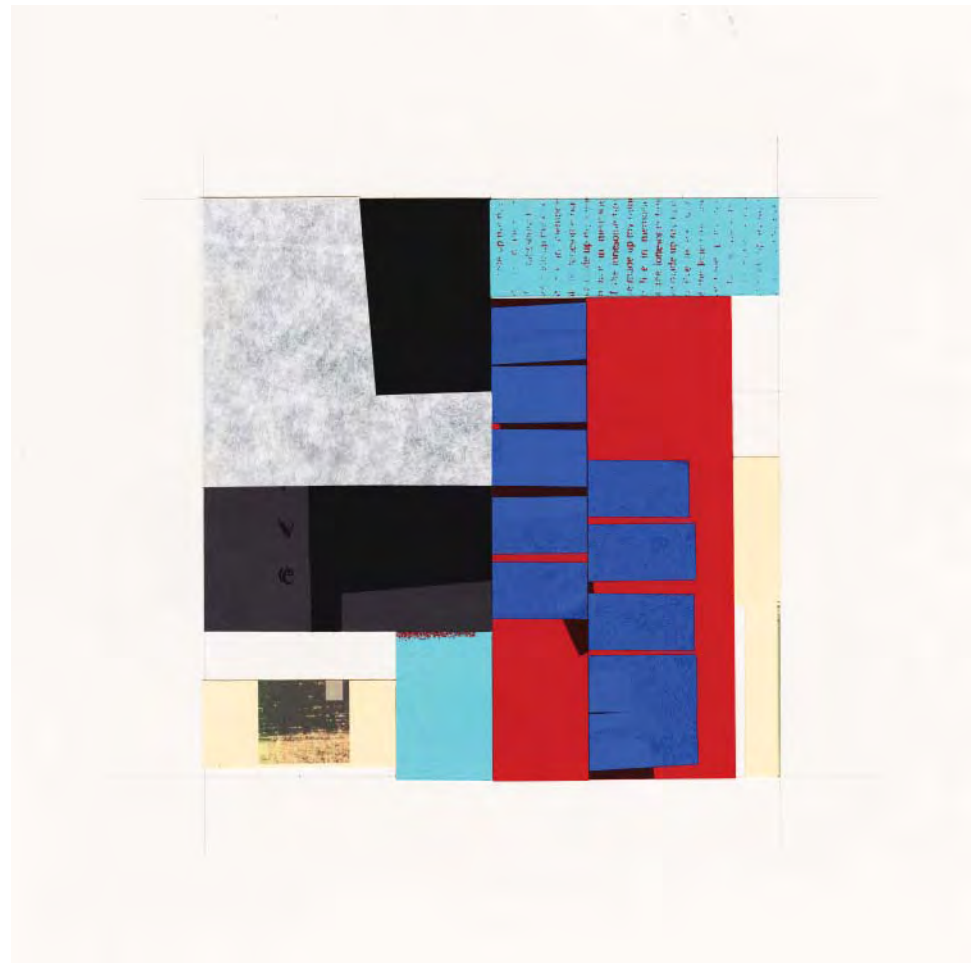


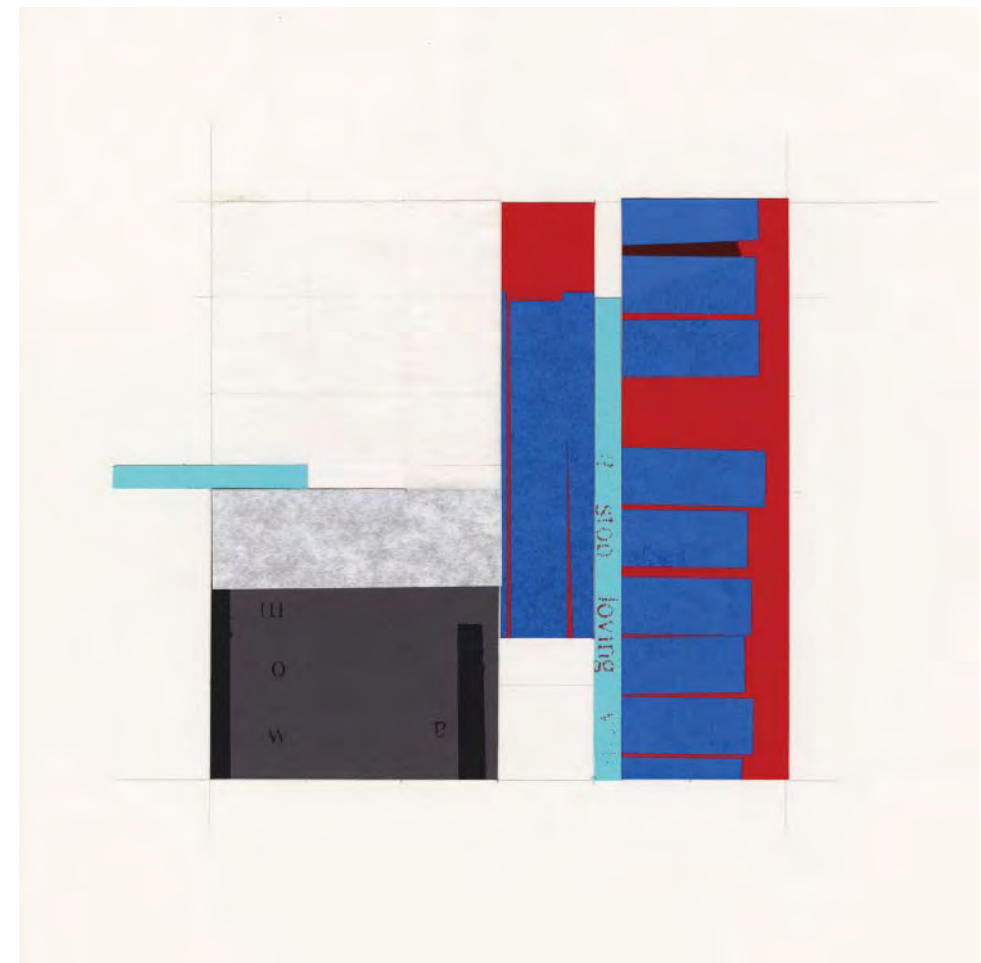
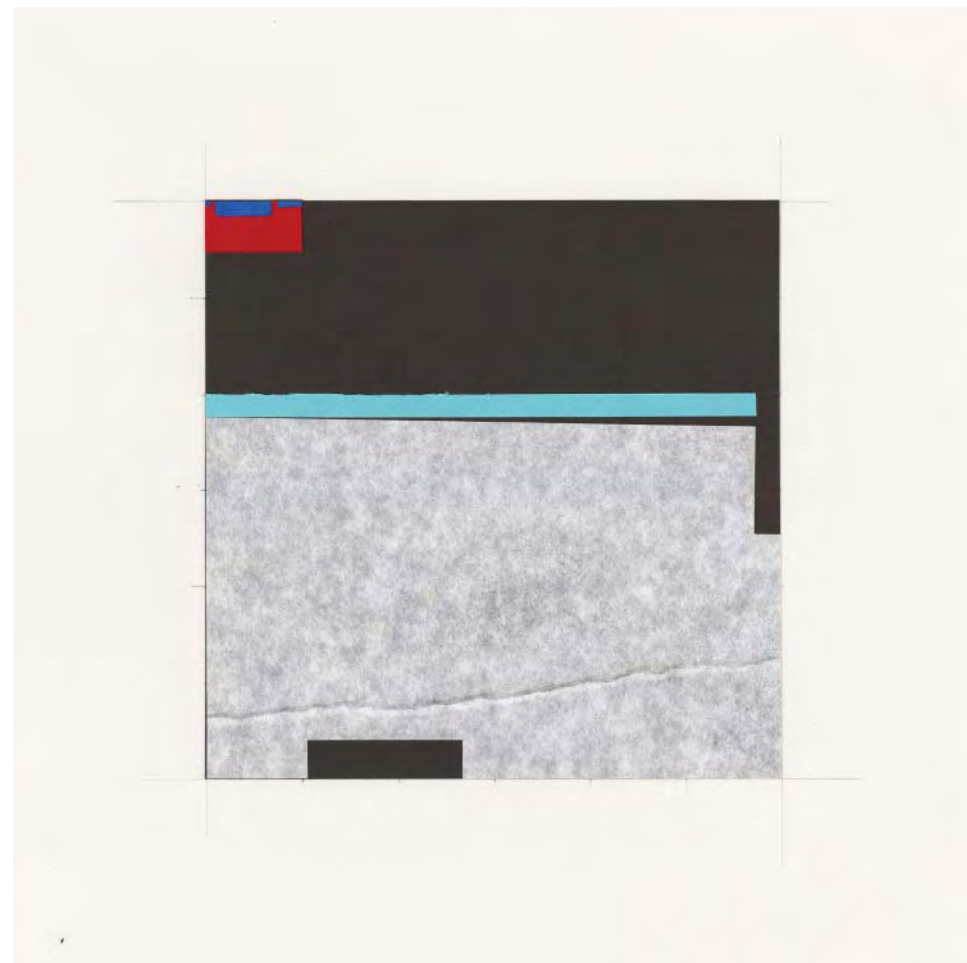


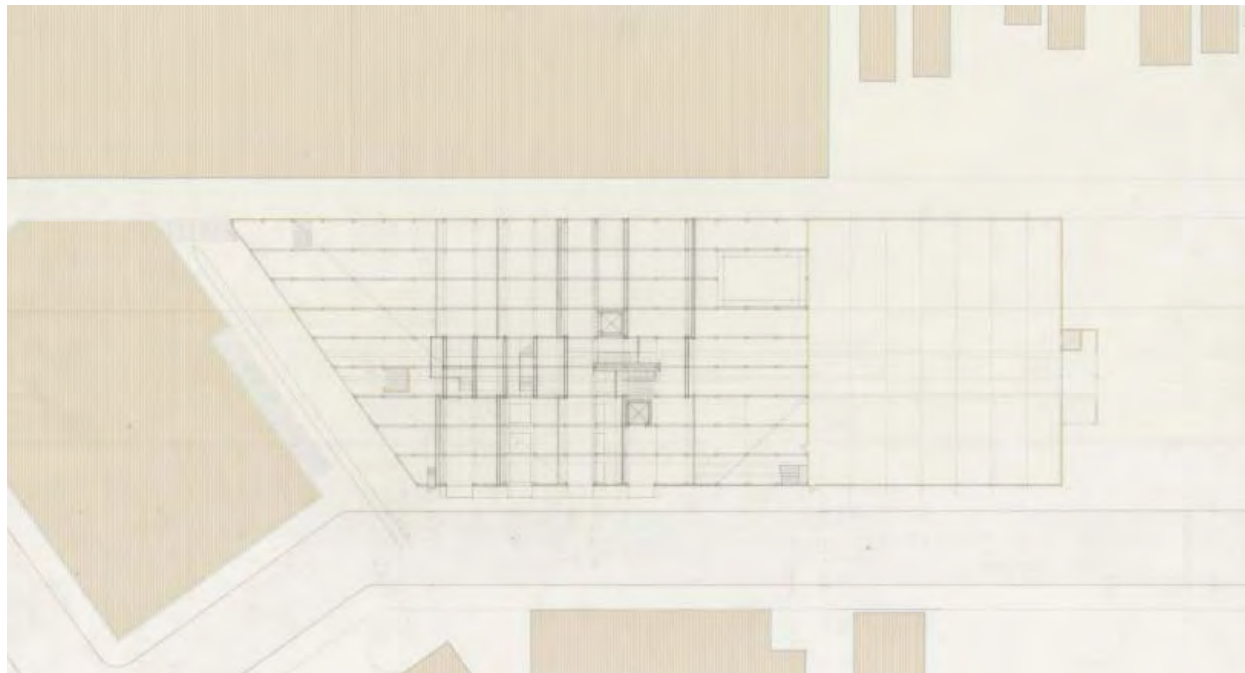
this page: model photograph of architecture studio from above and from lytle street entry
facing page: composite drawing of entry sequence and rhythm of light shafts











Bornstein, George and Ralph G. Williams, eds. *Palimpsest : editorial theory in the humanities.* Ann Arbor: The University of Michigan Press, 1993. Print.

Dillon, Sarah. *The Palimpsest : literature, criticism, theory.* London: Cromwell Press Ltd., 2007. Print.

Kahn, Louis. "Order and Form." *Architectural Theory, volume II: An Anthology from 1871-2005.* Ed. Harry Francis Mallgrave and Christina Contandriopoulos. Malden, Massachusetts: Blackwell Publishing, 2008. 291-292. Print.

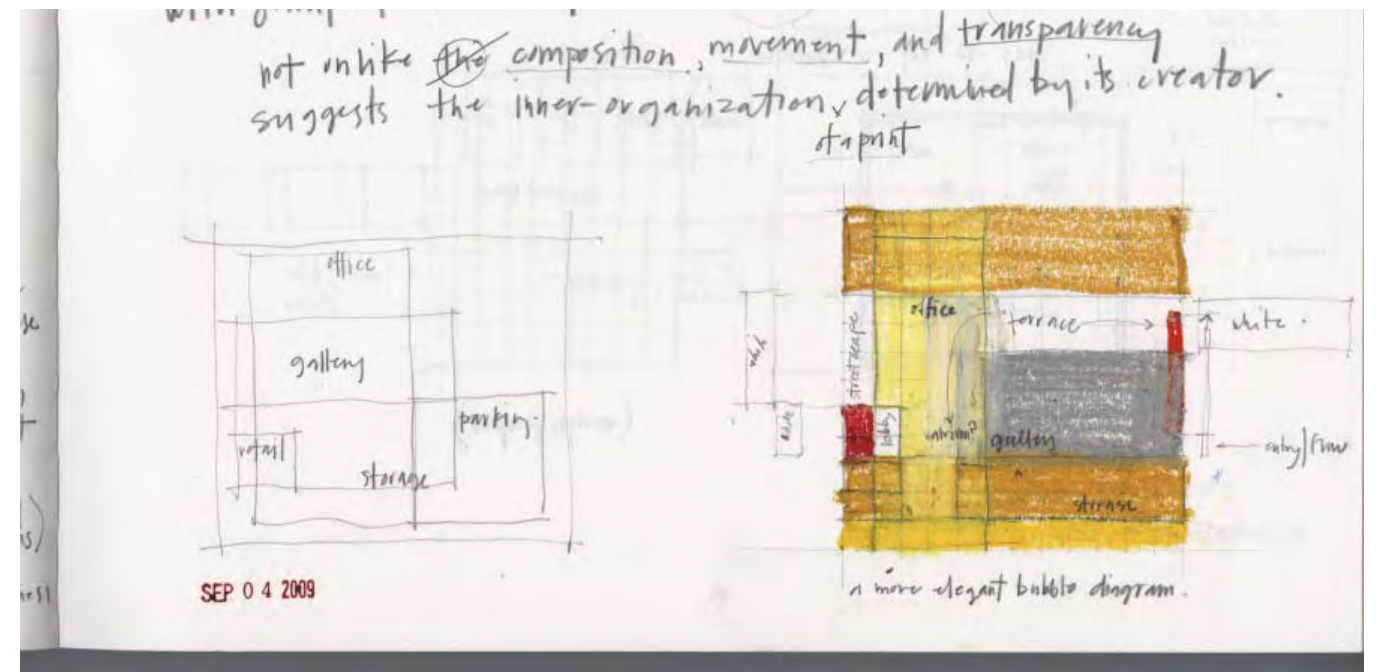
Linder, Mark. *Nothing Less Than Literal: Architecture after Minimalism.* Cambridge: The MIT Press, 2004. Print.

Hertzberger, Herman. "Homework for More Hospitable Form." *Architectural Theory, volume II: An Anthology from 1871-2005*. Ed. Harry Francis Mallgrave and Christina Contandriopoulos. Malden, Massachusetts: Blackwell Publishing, 2008. 440-442. Print.

Moneo, Rafael. "The Idea of Lasting." *Architectural Theory, volume II: An Anthology from 1871-2005*. Ed. Harry Francis Mallgrave and Christina Contandriopoulos. Malden, Massachusetts: Blackwell Publishing, 2008. 522-524. Print.

Rowe, Colin and Robert Slutzky. "Transparency: Literal and Phenomenal." *Architectural Theory, volume II: An Anthology from 1871-2005*. Ed. Harry Francis Mallgrave and Christina Contandriopoulos. Malden, Massachusetts: Blackwell Publishing, 2008. 379-380. Print.

Venturi, Robert. *Complexity and Contradiction in Architecture*. The Museum of Modern Art, New York: Doubleday & Company, 1966. Print.



When I speak of lasting and permanence - of an architecture that is not ephemeral - I mean only to emphasize the *actuality* of the building as its lasting domain. As one comes to understand that a building conveys its reality through the support of the material, it becomes increasingly possible to will the long life of the building. There is no doubt that the work of the architect should be an expression of personal commitment, but once this commitment has been clearly expressed, one should not worry too much if it disappears from the reading of the work itself.

Moneo, from "The Idea of Lasting"