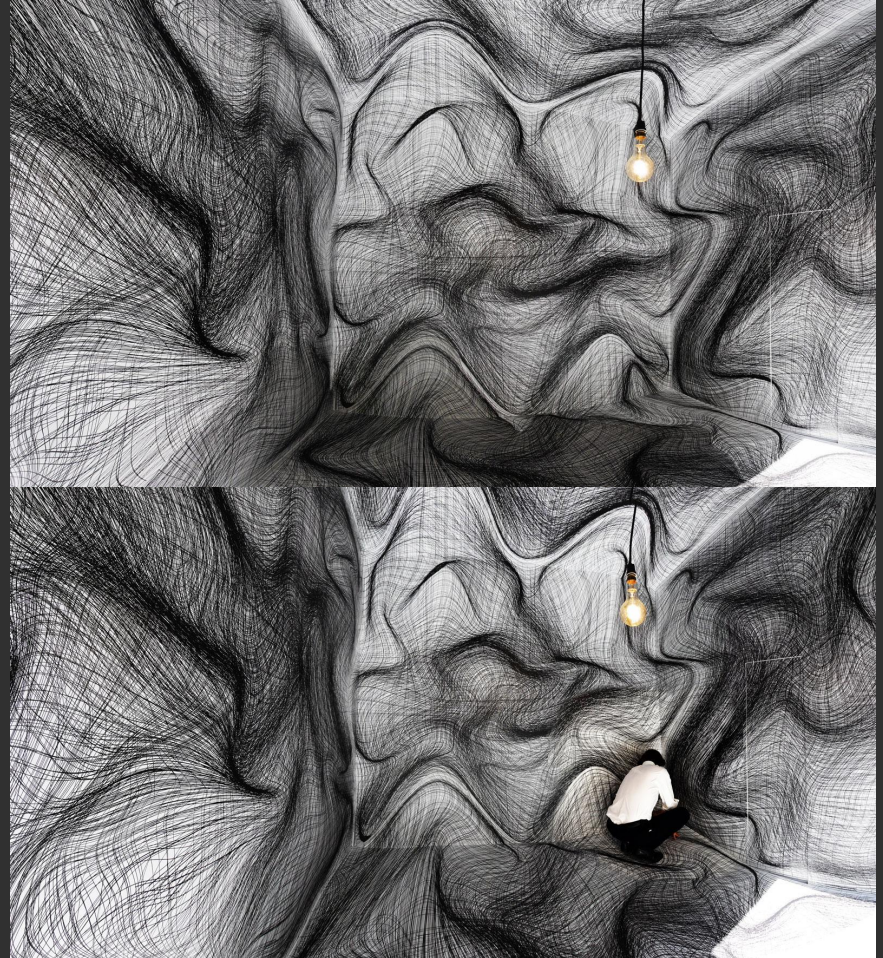


# Space**Time**

“We always need to know what time it is [...] but we never ask ourselves where we are.”

Georges Perec, *Species of Spaces*

Peter Kogler,  
Sigmund Freud Museum Wien



# History

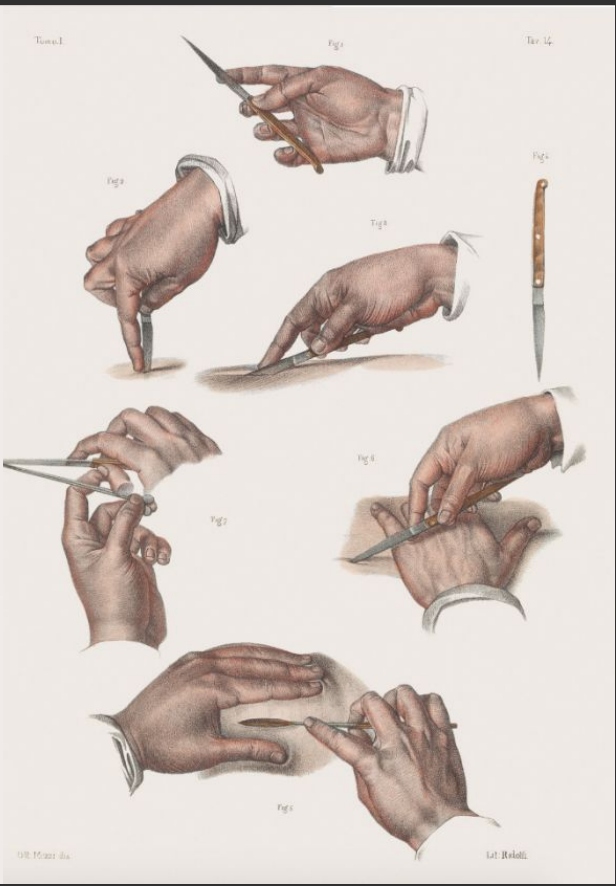
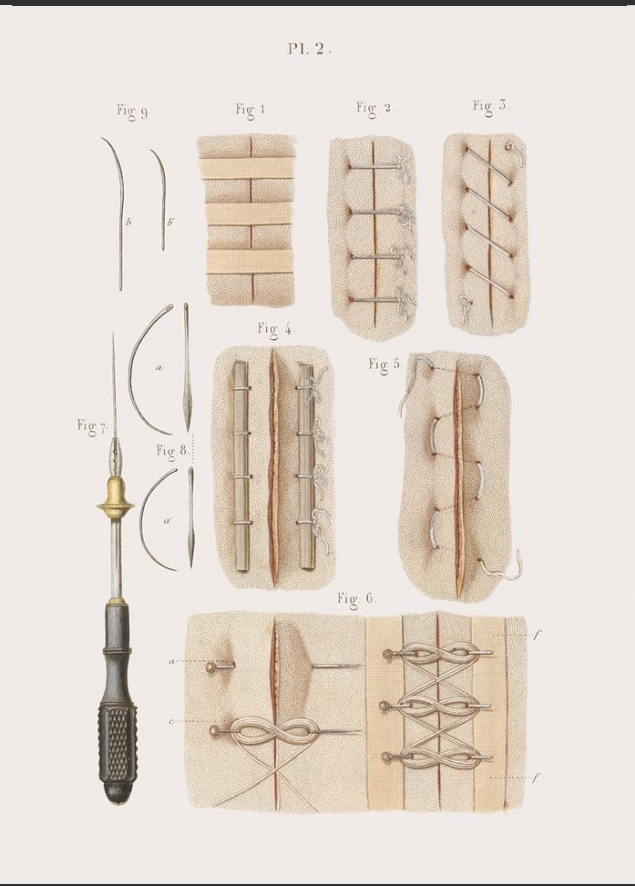
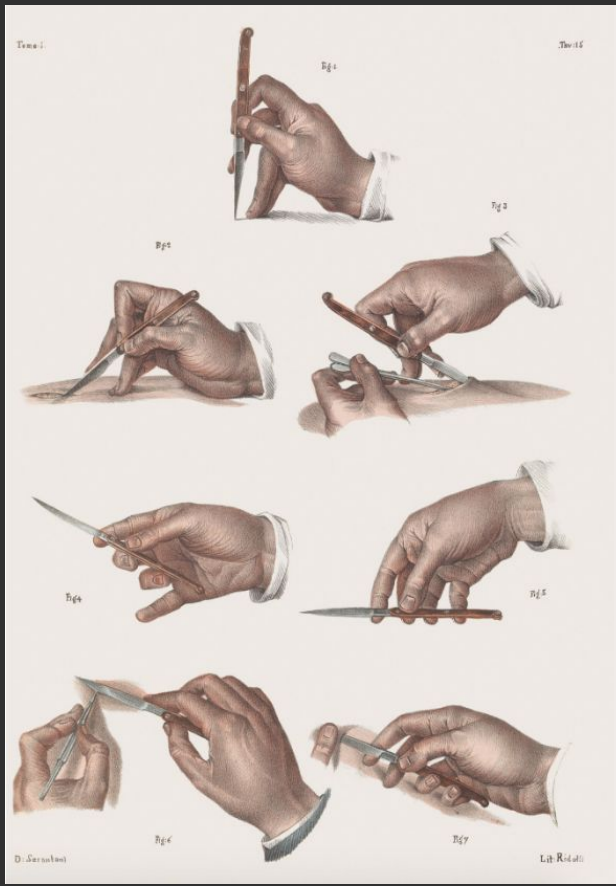
“When architects talk about history, it is always contentious — and frequently confusing.”

*Adrian Forty, Words and Buildings*

Henry Park,  
Student measuring a Temple at Sator

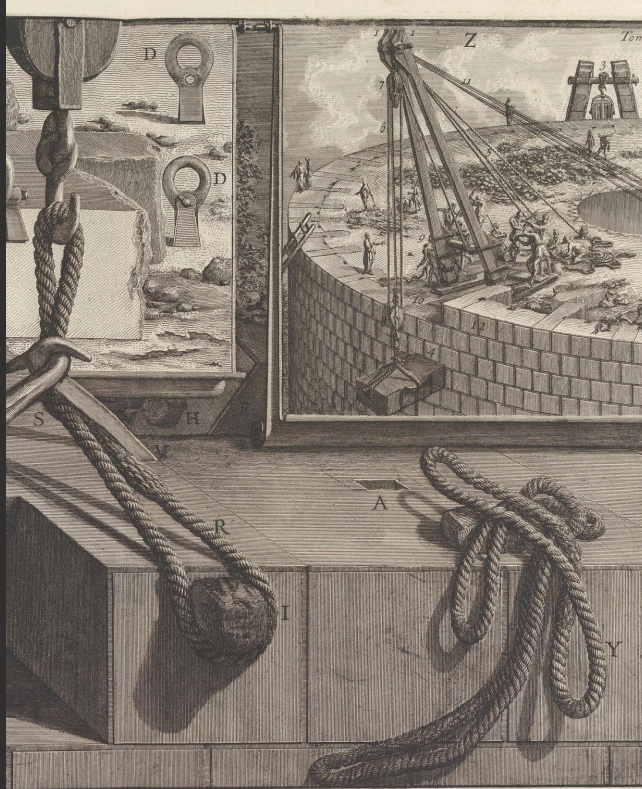






Richard Barnett,  
*Crucial Interventions: An Illustrated Treatise on the Principles & Practice of Nineteenth-Century Surgery*





*Utri Marmi nel fabbricare il gran Sepolcro di Cecilia Metella, oggi detto Capo di E.  
Piranesi Archit. del.*



Giovanni Battista Piranesi,  
Technique for raising travertine; Temple of the Sibyl in Tivoli [ancient Roman ruins]; Drawbridge, Carceri d'invenzione



# Carrie Furnace

looking closer

William J. Gaughan,  
Inspecting the Furnace



Charles Richardson,  
Homestead Works





# How do we use history?

And to what end?

Joseph Michael Gandy,  
Public and Private Buildings (Sir John Soane)



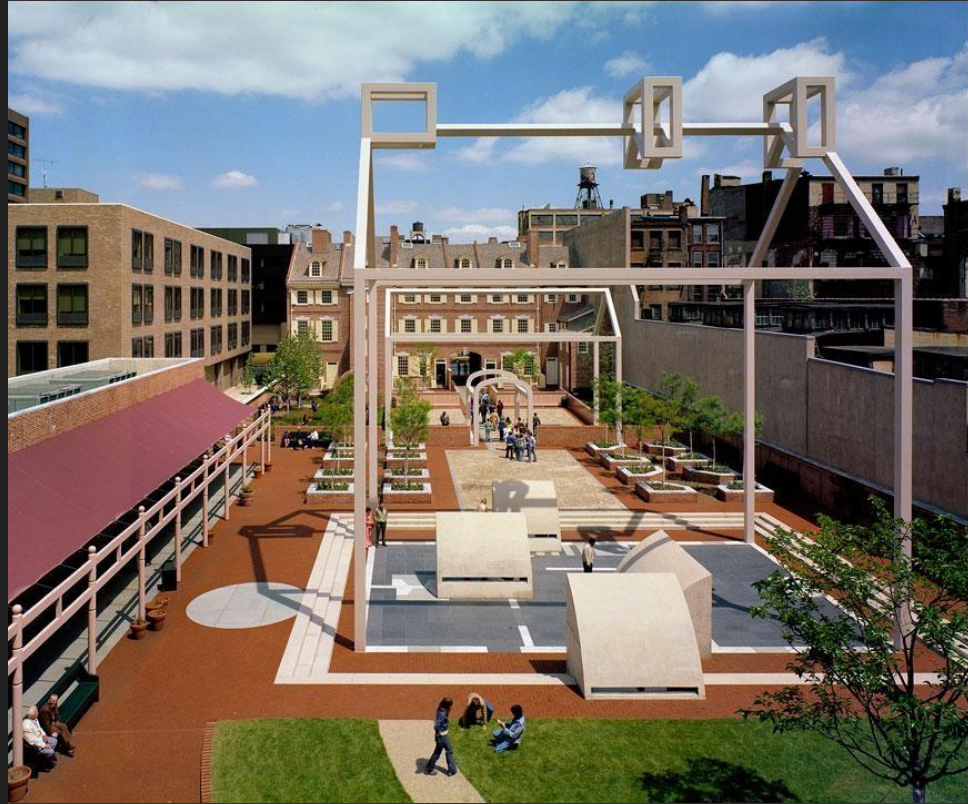
construct origins  
to begin



Bureau Spectacular, Another Primitive Hut



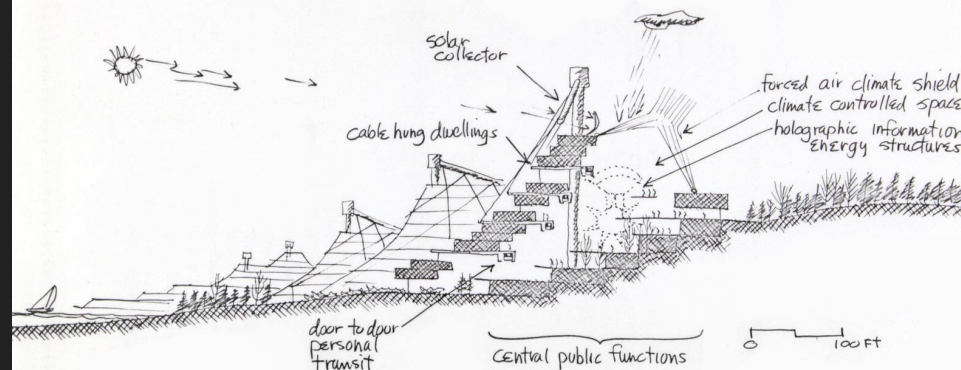
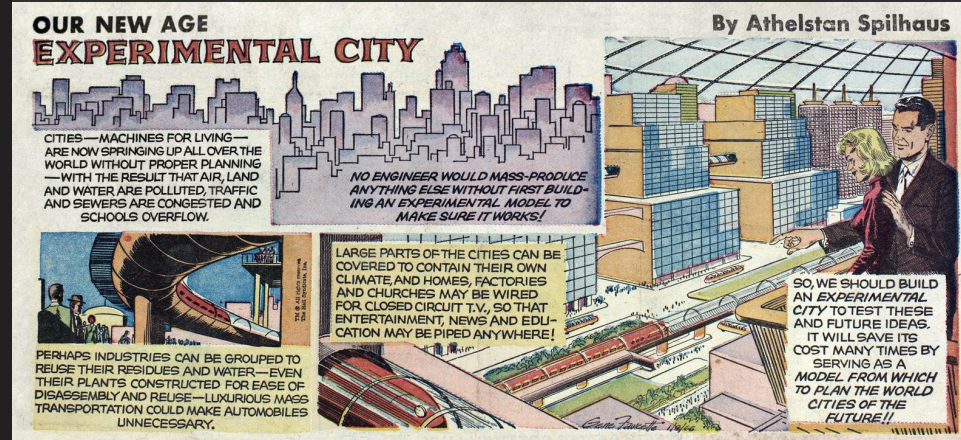
history as  
apparition  
to trace



Venturi Scott Brown, Franklin Court

# history as patsy to attack

Athelstan Spilhaus et al., The Experimental City





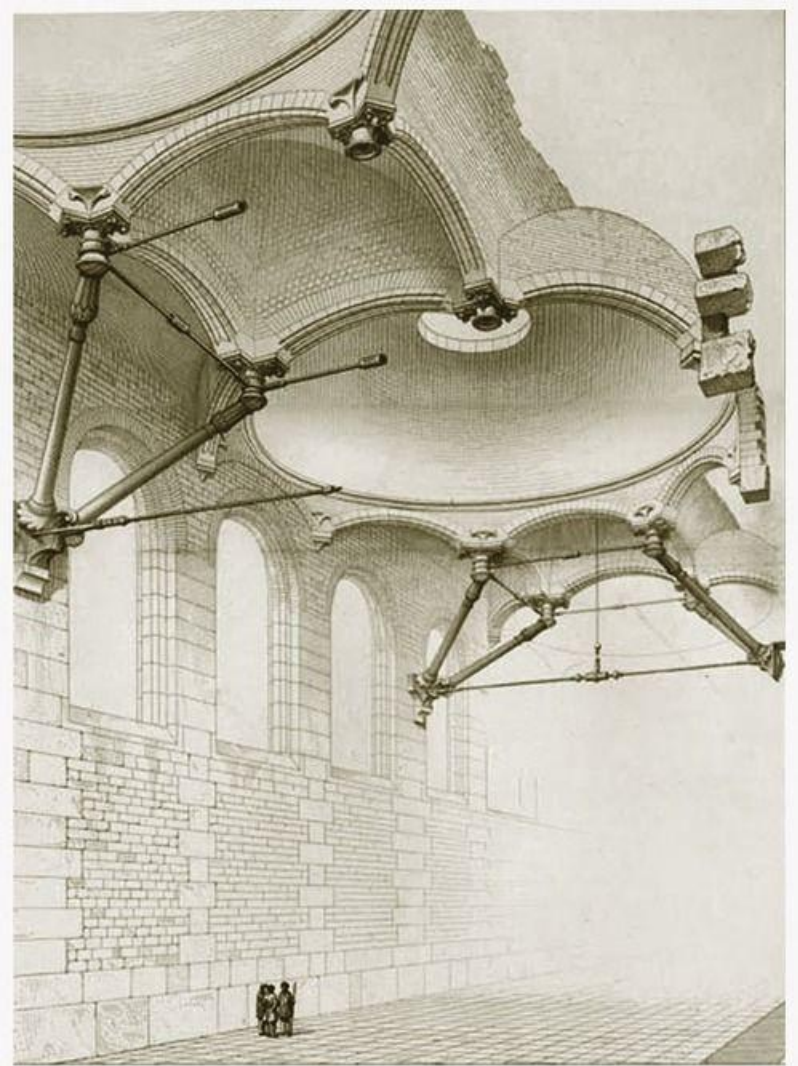
subvert  
historic limits  
to defy

Herzog & de Meuron, CaixaForum Madrid



unravel history's  
decomposition  
to restore

Eugène Emmanuel Viollet-le-Duc

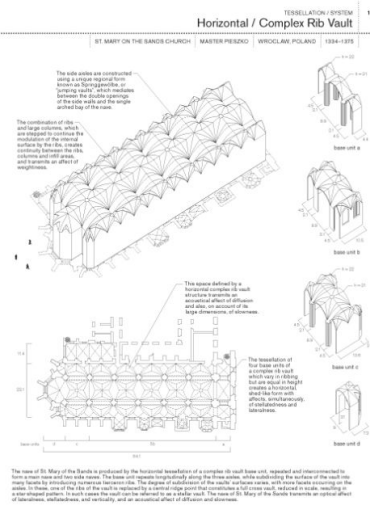




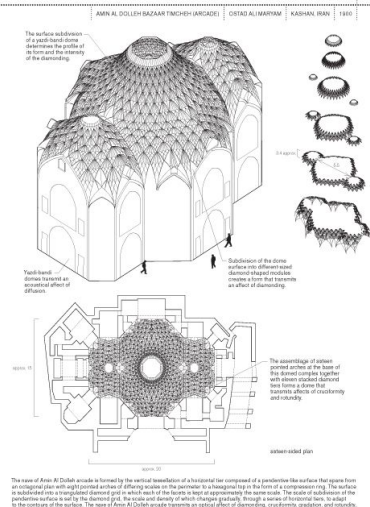
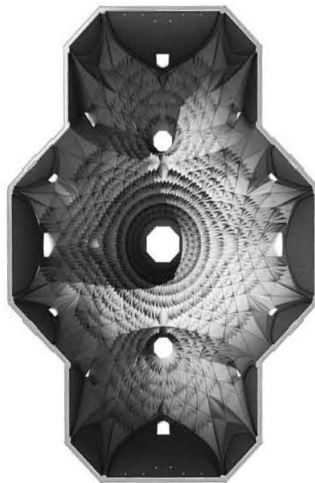
# history as science or species to classify



256 AFFECT  
Stellatedness, Lateralness, Verticality, Diffusion, Slowness



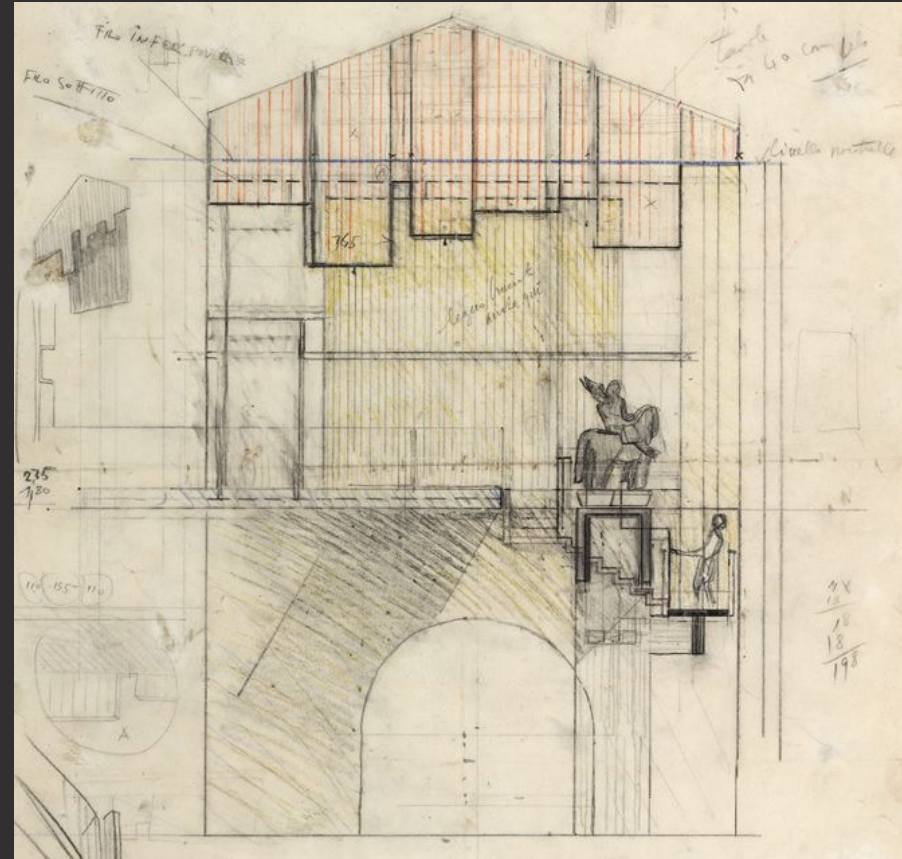
257 RESEMBLANCE / SYSTEM  
Vertical / Yazd-Bandi Dome



Farshid Moussavi, *The Function of Form*

The nave of Amin Al-Dolleh Bazaar is formed by the vertical tessellation of a horizontal line composed of a parabolic line and four ribs from an orthogonal plan with eight central arches. The ribs are arranged in a regular pattern, creating a tessellation of the base area and the walls. The ribs are defined by a vertical line connecting the wall and the vault, which is also an element of its large dimensions. The tessellation of the base area of a structure is a result of the ribs, which are arranged in a regular pattern, creating a tessellation of the base area and the walls.

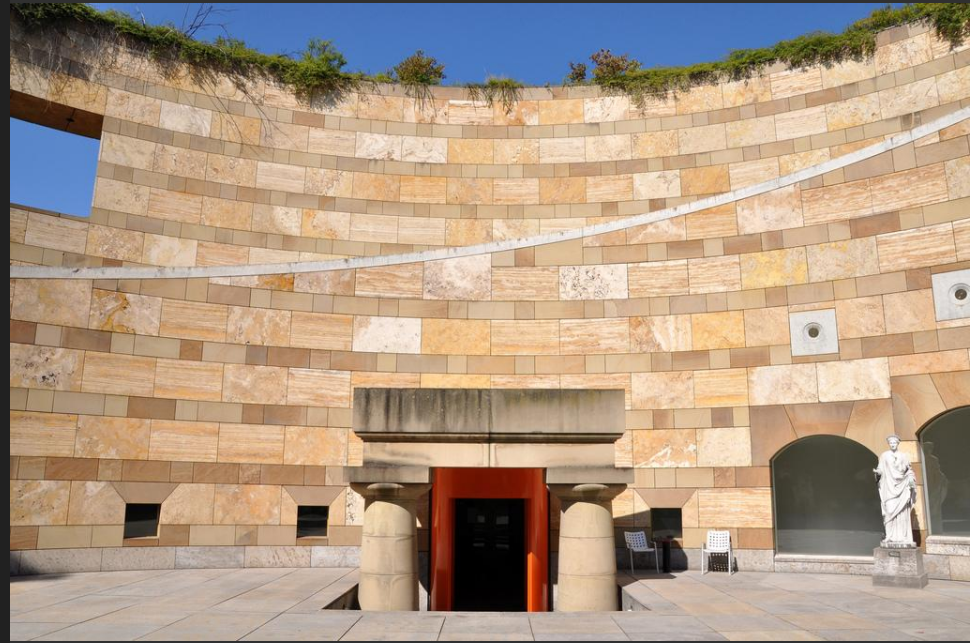
perform careful  
incisions on history  
to reanimate



Carlo Scarpa, Museo di Castelvecchio

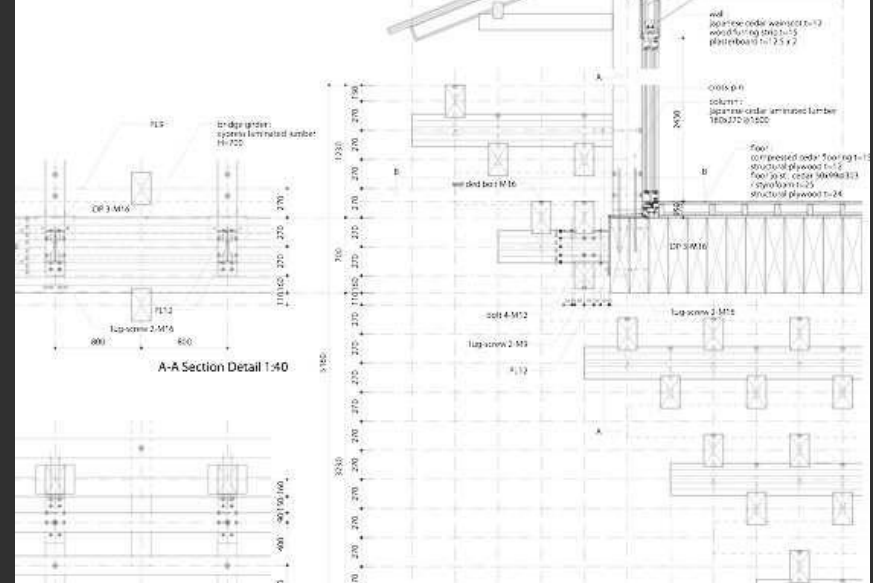


collage and layer  
elements  
to reposition



James Stirling, Neue Staatsgalerie

# cast imprints of traces to retool



Kengo Kuma, Yusuhara Wooden Bridge Museum



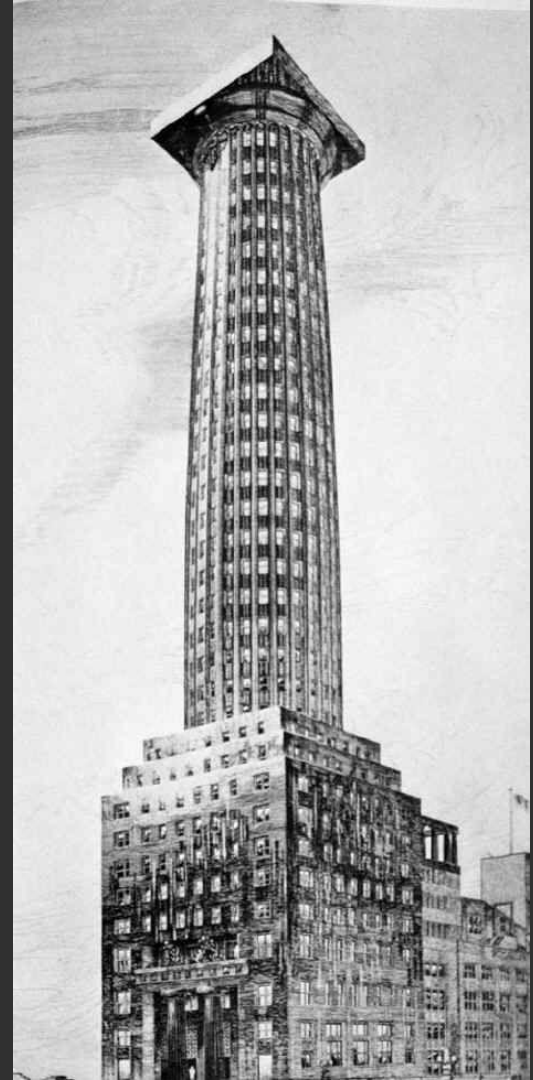
serialize  
existing form  
to transform



Diller Scofidio + Renfro, Alice Tully Hall Lincoln Center

shift expectations of  
the historical  
to parody

Adolf Loos, Chicago Tribune Column





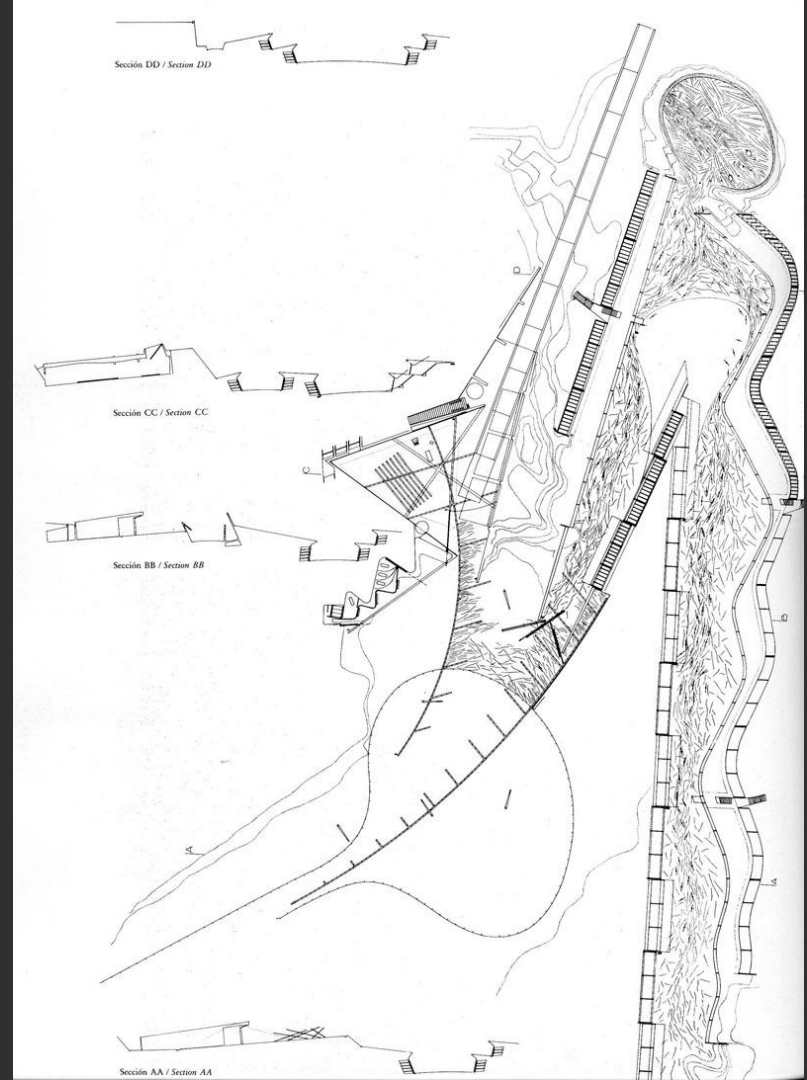
summon historic data  
to sculpt, or hew



Peter Eisenman, Cidade da Cultura de Galicia

follow narrative  
shadows of the past  
to choreograph

Enric Miralles and Carme Pinos, Igualada Cemetery



echo the past  
infinitely  
to ritualize



Ise Grand Shrine



# history as territory to frame



Lina Bo Bardi with Edson Elito, Teatro Oficina

history as vessel  
to occupy and fill

Odile Decq, Opera Garnier Restaurant



descend into  
the past  
to reveal



BIG, Danish National Maritime Museum



fragmentary ruins  
to complete  
and enclose

Peter Zumthor, Kolumba Museum



falsification of ruin  
to aestheticize or  
fetishize



Sanderson Miller, overseen by Capability Brown, Wimpole's Folly

artefact as origin  
to objectify



Thomas Hillier, The Migration of Mel & Judith



history in crisis  
to radically reshape



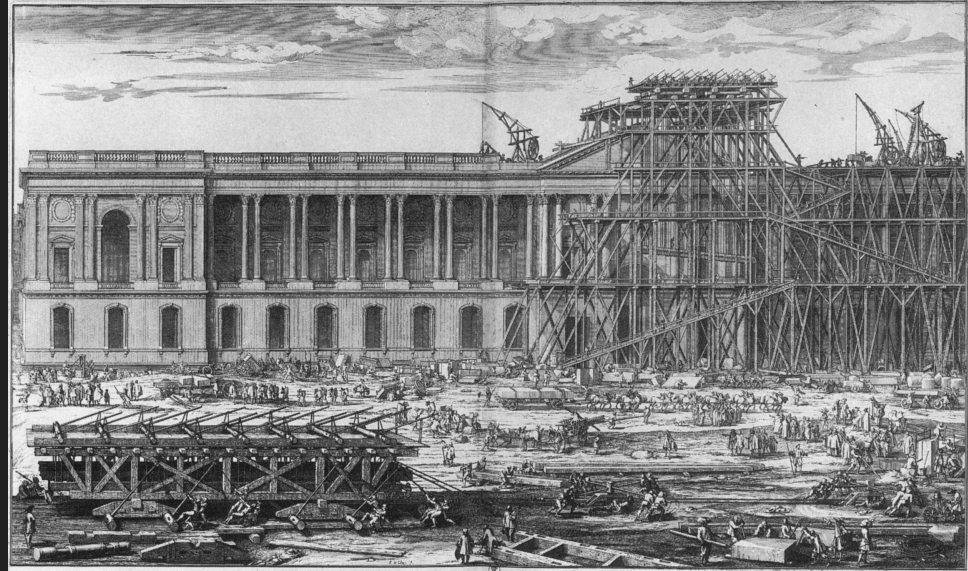
Superstudio, Italia Vostra

temporal jostling  
to juxtapose



Richard McGuire, Here

history as reference  
but not absolute  
to invent



Claude Perrault, colonnade at the Louvre



Charles Richardson,  
Homestead Works



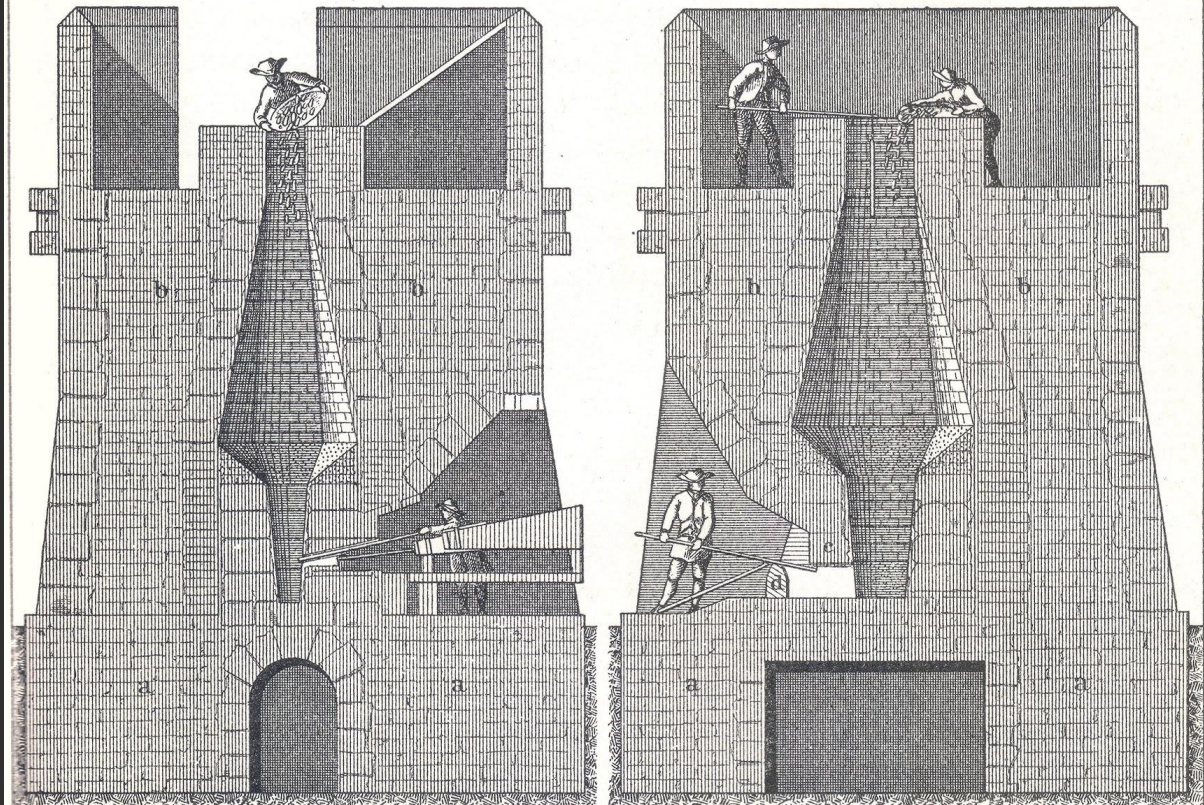
John Vachon,  
Hull-Rust-Mahoning Open Pit Iron Mine





Fig. 79.

Fig. 80.





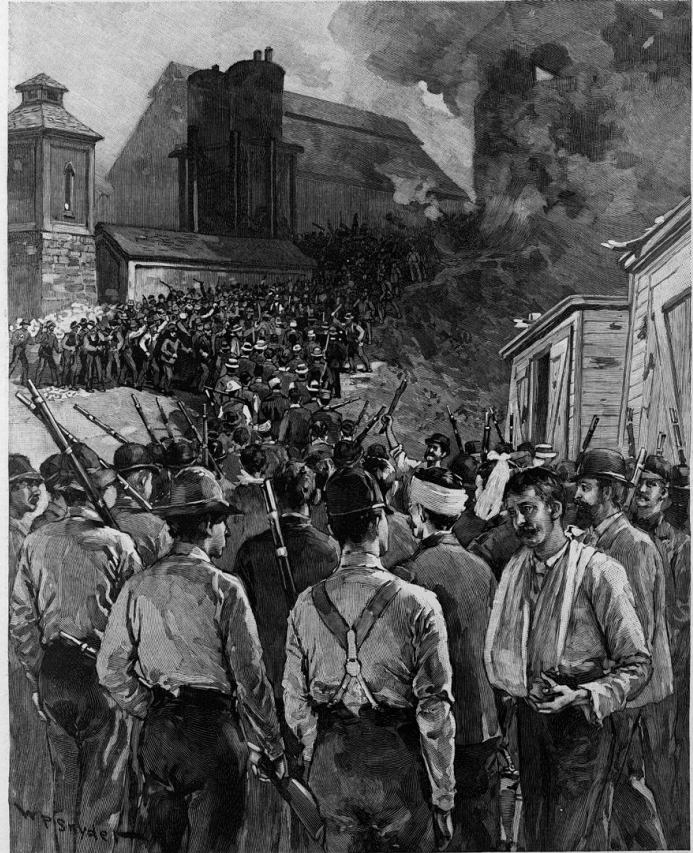
# HARPER'S WEEKLY

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NEW YORK, SATURDAY, JULY 16, 1892.

TEN CENTS A COPY.  
FOUR DOLLARS A YEAR.



W.P. Snyder,  
The Homestead Riot



Objects from  
Rivers of Steel National Heritage collections



Aerial view of Carrie Furnace  
and Homestead Steel Works