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Interstices

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Interstices contains refereed research papers. In this edition the following papers are refereed research papers: "Facing Fronting" (Gordana Kostich-Lefebvre); "Un Corps á Habiter: The Image of the Body in the Œuvre of Le Corbusier" (Daniel Naegele); "White Walls, Black Holes: The Molecular Face of Contemporary Architecture" (Tim Adams); "Facing It All: Mighty Faces and the Western Façade" (Gordana Kostich-Lefebvre); "Architecture and the Evil Eye: Coop Himmelblau and the Apotropaic *Oculus Invidiosus*" (Michael Ostwald); "The Sea of Tranquillity" (Rod Barnett); "Re-visiting Mae West's Face" (Gordana Kostich-Lefebvre); "The Male Audit: Aural Access in the Art and Life of Michelangelo Buonarroti" (John Dickson); "Erasing the Face: Solar Control and Shading in Post-Colonial Architecture" (William W. Braham).

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ADOLF LOOS. Straßenfassade, Aufn. 1930.
(Burkhardt Rukschcio and Roland Schachel, *Adolf Loos: Leben und Werk*)

EDITORIAL

The question of the face in architecture is not only that of the façade. The façade itself is perhaps a recent concept, if not phenomenon; earnest attempts at theorising the façade began only in the Enlightenment, when it was first defined as "the part of the building, which usually contains the entrance". Of course, even these formulations could not and cannot be conceived without taking into account the legacy of systems of walls structured by columns, the orders, and openings, and without the existence in antiquity of ideas such as *frons* (brow), *facies* (face) and *prosopon* (face), used to lend an animate, specifically human presence and analogy to a mode of conceiving buildings.

It may be tempting to argue that the evolving meaning and expression given to the articulation of apertures on or in the virtual plane and blank screen of wall surface parallels the progress from "Year Zero" of what Deleuze and Guattari termed the system of the "holey wall" or "white wall/black hole system", the simultaneous formation of both signifiance and subjectivity.

But if this were so, then a host of questions would seem to be raised. Would the break up or dismantling of this system in the modern era be paralleled by the introduction of the glass wall, since it seems possible to speak of a glass face only with difficulty, and transparency would seem to remove the possibility of faciality? Would not the "phenomenal transparency" of which Rowe and Slutzky spoke have to be seen as an attempt to re-establish signification and subjectification? How far could architectural modernity be seen as an intensification of the black hole/white wall system, and how far a dismantling? The face can scarcely be regarded as an object; does the removal of the face therefore make the building more or less like an object? Are contemporary attempts at animating the building within a flow of forces and movements to be seen as a final overcoming of faciality?

The face is not a means of revitalising the static analogies established by anthropomorphism. Instead the issue of the face provokes the questioning of a host of correspondences and relations. A re-casting of faciality raises the possibility of shifting things and states into others.

GIULIANO DA SANGALLO (?).
S. Maria delle Carceri, Prato. 1485-95.

FACING FRONTING

Gordana Kostich-Lefebvre

The face opens the primordial discourse whose first word is obligation, which no "interiority" permits avoiding.

—Lévinas, "Ethics and the Face"[1]

This exercise is merely the beginning of an etymological study on the façade. It is less a search for an historical perspective of the building surface than a routine task of monitoring the "good old" foundation of architectural terms and meanings. It examines the ancient terminology for its own contemporary cracks, as much as it watches for the appearance of newer ones, in order to ensure that not too much falls into them. Scrutinising the façade and dusting it off will inevitably upset our ordinary architectural terminology, but I hope that it will also refresh memories. Nor will some relearning of "other" dimensions communicated through our "banal" façade be excluded. Aspects of frontality are the main issue.

The English word *façade* was imported from the French in the sixteenth century. The French, in turn, devolved from the Italian *facciata*, and the Latin *facies*, appearance. Another cognate is *faccia*, "face" in modern Italian (*facia* in Vulgar Latin). They all stem from *facere*—to make, render, realise, execute. Is the façade an ontological extension of making?

The term that Vitruvius consistently and predominantly used for the front of a building is "simply" *frons, frontis*, meaning literally forehead[2] (Gr. *metopon*), brow—the prominent part of the face (Gr. *prosopon*).[3] Transferred to a building, this became *frons aedem*, or the famous *frons scenae*; thus *in fronte et postico templi*, "in front and back of the temple" is said, not *in antico et postico*. In the genitive, *frontis*,[4] *frons* also designated a forepart of a book, hence the frontispiece.[5] In medieval vocabulary *frontispicium Ecclesiae* was, of course, the principal façade. It is the straightforwardness (frontality) of *frons* that establishes a facing situation and enables a direct, dignified (appropriateness emphasised), honest (essential) encounter, thus imposing a certain (moral) authority. The "front" is a stature.[6] Everything relating to it is referential, even in modern languages. The "front" is unequivocally situated both on the artefact to which it belongs as the superior side, and also in direct relation with another, necessary, engaged party, be it a river, park, piazza or an admirer. A constant in this coupling is a variable traversable distance between "participants." In order to approach the "front," a façade has to be qualified as the main façade.

The proper Latin verb for *face*, to stand opposite, is *(a)spectare*; *aspectus*, view, and *conspectus*, full view, are the "correct" nouns. It is the viewing, looking at, observing as a *spectator*, just as in "real" theatrical performances, that turns the observed into a spectacle. In addition, the buildings, altars and images of gods "actively"[7] look *at*—they *spectant;* and in turn, they are looked at and receive regard. Vitruvius revealed a lot about these "exchanges" in Book Four, chapter five—"How the Temple Should Face."

For a moment, let us move around Vitruvius, and consult his contemporary Varro, the linguist. In his own pursuit of retrieving the meanings of "obscured words" in the first century A.D., Varro provided an explanation that is still useful for the meaning and relationship between

1. Emmanuel Lévinas, *Totality and Infinity: An essay on exteriority* (Pittsburgh: Duquesne University Press, 1969), 201.
2. When dealing with the building/body analogy, and discussing proportioning the face (*os capitis* and *ipsius oris*) in iii.1.2, Vitruvius referred to the human forehead, *frons*.
3. Vitruvius used other common words for appearance, like *species* (the particular "looks" which distinguish a class of objects/creatures sharing similar appearances); where we could, with regard to a building, possibly use façade (but not "elevation," as it stands in the infelicitous Loeb translation), although classes, kinds, and species better fit in some cases (below, *De Architectura*, iii.3.1). "Recognisable appearance" is adequate and would preserve a little of *spectare* in *species*. Vitruvius, *De Architectura*, for example in iii.3: *species autem aedium sunt quinque* ("there are five classes [according to their appearance] of buildings"); or in i.1.4: *operis speciem deformare valeat* ("speaking about the drafting skills of architects needed to present the appearance (looks) of the works which they want to create"). Architectural drawing devices, which fall into *species*, are obviously undifferentiated; they are anything drawn to clarify an architect's intentions. In the preface to Book Five, *species* are the sides of a cube.
4. The nominative homonym *frons, frondis* f. (leaf, foliage) points to the possible visual interplay between faces and leafy vegetation as a result of semantic closeness. This is evidenced in the conjuring up of numerous facial and vegetal representations.
5. *Frons* + *species* = first and foremost frontal appearance.
6. To which status relates both etymologically and logically; both stemming from the Sanskrit *sta*, to stand up.

facere, "to make," and *facies*, "external appearance," "face," although he wrongly (customarily) derived the verb from the noun instead of vice versa.

> He is said to make (*facere*) a thing who puts external appearance (*facies*) on the thing which he makes (*facit*). As the image maker (*fictor*) when he says "I shape" (*fingo*) puts a shape (*figura*) on the object, and when he says "I form" (*formo*) puts form (*forma*) to it, so when he says "I make" (*facio*), he puts an external appearance, a "face" (*facies*) on it; by this external appearance there comes a distinction so that one thing could be said to be a garment, another a dish, and likewise the various things that are made by carpenters, image makers and other workers. He who furnishes a service, whose work does not stand out in concrete form so as to come under the observation of our physical senses, is, by his action or motion (*agitatus*) thought rather to act (*agere*) than to make (*facere*) something.[8]

From the view expressed above, and other auxiliary explanations,[9] it follows that *facere* is the resulting creative[10] work that "stands out in concrete form" and "comes under the observation of our physical senses." It is not surprising, then, that to face a building means both to stand in front of it "exchanging glances" and to "finish" it, to put a face on it. What is astonishing is that these meanings still persist even in English. Thus our "to face" (to see and be seen, to encounter and be encountered, to define one's position according to the direction of one's face) is a second-round development from the noun (this time), which has nothing to do with the "original" facing as a perceptible conclusion of making (taken from ideation to realisation) from which façade, as *facies*, originated. The ethical stratum of "face to face" is somewhat veiled; it is more conspicuous in "fronting" (including frontage) than in "facing."

"Face to face" never ceases to be a primary condition, historically, socially and personally; it is an "irreducible relation" and remains the "ultimate situation."[11] As a concentration of visible senses and the most expressive bodily surface, the face epitomises a person; facing defines the position of the whole body according to the face-direction, while fronting is the upright posture of the whole being in an attentive situation. The basic, elemental mind (I refuse to call it primitive), facing was a matter of equally basic ethics, that, naturally, reflected social interactions; it was reflected in the perception of social spaces and, finally, in aesthetics. Before they reached "very" advanced stages most cultures had considered that meeting full face, both friends and foes, was a measure of decency, and not only of courage. It was also a measure of giving and receiving honour, and of dignity. Appearing and meeting *in person*, face to face, is a privileged modus of social encounter and exchange, although not the only one. Most languages still entail idiomatic remnants of this understanding. Since "face to face" was proper, morally uplifted interaction, frontal posture became the elevated, "right" posture, and frontality a legitimate, in itself dignified, if not the "right" aesthetic principle.[12] This axiomatic, "irreducible" and "ultimate situation" in human interrelations was a foundation for all subsequent, more abstract human institutions. One "faces" gods and demons, death, adversity or "real" life, even buildings and altars. The requirement is situational: two parties at a certain spatial distance concentrate on each other, front each other, measuring, learning and sensing each other's surface and beyond

7. The verb is used in the active sense. The building faces and/or looks at itself. It is not being looked at. The spectators, on the other hand, look at it on their own.
8. Varro, *De Lingua Latina*, trans. Roland G. Kent (Loeb Classical Library, 1967), vi.viii.78. Varro developed a theoretical stance that presents *facere* as closest to crafting in vi.42, where he introduced the concept of an action (*actionum*) as a tripartite process consisting of firstly motion of the mind (*agitatus mentis*); secondly, consideration (*cogitare*), which corresponds to the design or planning of that which shall later be done or said (*dicere* or *facere*); and, finally, that which is done or said (*facere* or *dicere*).
9. Varro's further careful distinction of *facere* (to make) from similar, interfering verbs like *agere* (to act, do) and *gerere* (to carry, carry on) opens with "for a person can *facere* something and not *agere* it" (vi.viii.77); and develops into defining *facere* in terms of the level of subject's participation in action. He also notes the popular contemporary corruption of the purity of these verbal uses. "But because general practice has used these words indiscriminately rather than with care, we use them in transferred meanings; for he who says something (*dicit*) we say make words (*facere verba*), and he who acts something (*agit*) we say is not *inficiens*, 'failing to do' something (*inficientem*)." (vi.viii.78)
10. Varro, *De Lingua Latina*, vi.viii.78.
11. Lévinas, *Totality and Infinity*, 78.
12. What is known as the "principle of frontality" in art is rather common to buildings, especially those of importance: temples, palaces, government buildings, and buildings of foreign stat(e)-ure or representation. The supreme examples of frontal representation in art are the Byzantine devotional icons. In Christian art generally "the degree of frontality sometimes seems to correspond to the sanctity of the person depicted, Christ, the Virgin and angels being portrayed full face, the apostles three-quarters, while Judas and other evil-doers might even be in profile." James Hall, *The History of Ideas and Images in Italian Art* (New York: Harper & Row, 1983), 113.

MICHELANGELO. Pitti Madonna.
Detail.

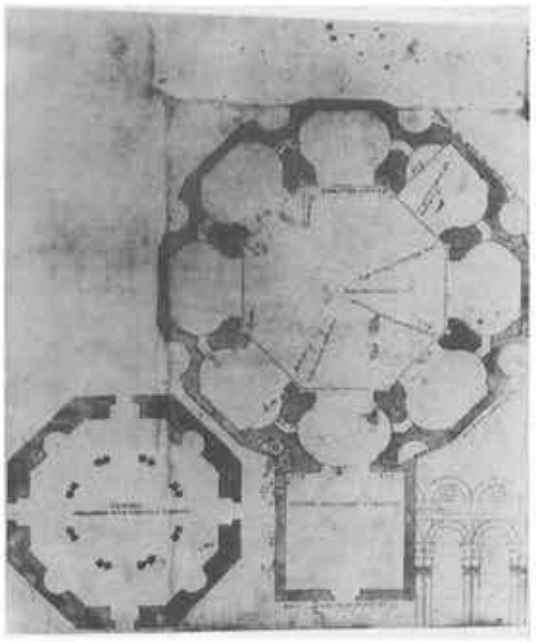
the surface, usually looking at each other. Eye to eye[13] is synonymous with face to face. Yet the spatial distance is filled with and modified by another distance, an ethical distance, measured by the level and kind of respect between the "facers." Superficially, facing is a frontal appearance, an exposition of the fullest and, on the human level, most vulnerable surface of oneself, but it also provides an opportunity for an exposition or exhibition of the most dignified and/or most impressive "surface" of oneself. Adoration, protection and decoration are therefore responses to and extensions of real and imaginary facing. The first of these belongs to love, which never tires of a beloved's face (adornment coming along); the distances are shortest, and the space private, intimate. The latter two "excel" in the social realm and have a lot to do with the sizing of ethical interspace. Decoration, we need to keep in mind, derives from *decorum*—dignity, the sense of inner moral value, and the most desirable property in the self-presenting of buildings, according to both Vitruvius and Alberti. Honour and honesty are related and revolve around distinguishing and dignifying. Alberti talks about *honesta* as that inner, appropriate relation of parts from which *decorum*, as grace and excellence, results. Ornaments may be added to enhance decorum, but not to create it. The prospect of a close encounter with the supernatural added the irrational categories of reverence and awe to the facing through the *a priori* infinite distances set between the revered and supplicants. Temples, of course, were meant to be faced frontally, to be approached directly, and so were the statues they protected. The fronton,[14] though, remained a protruded forehead—a pediment, gable. In my view, the astonishing forehead of Michelangelo's Pitti Madonna presents an eloquently delicate intertwining and overlapping of the ideas of the face, front, fronton and façade unfolding here. The result is a temple-face with an arched pediment created on (out of) the Madonna's forehead. Framed within a gentle curvature of her scarf and her lower headband is a winged head that rests on a heavier, "velvety" headband or diadem (*fascia*, *tenia*) interrupted at the centre with what seems a precious stone. The insufficiently developed facial features of this fronton guardian veil his/her age and gender. To me, he looks like an older male rather than a child. This is an invaluable example of face made façade.

Alberti diversified the vocabulary of the building's face by applying both *frons* and *facies* to the façade; and *vultus* and *facies* to human, animal and the faces of statues.[15]

As a verbal noun, *facies* pertains to the inanimate more than the animate. It implies an outcome, a product, a result of a manual effort visible on its object, and consequently carries along an air of artificiality and pretence. Literally, it meant an outward appearance, aspect or expression (susceptible to change, *se in omnes facies vertere*: literally, to change in every way

13. In English, however, it is taken to mean accordance between the parties and not a discourse which would include tension arising from their differences. This also means the most open in a discrete exchange.
14. Maybe from *fronto, frontonis f.*, a person with a big forehead.
15. *De re aedificatoria*, 7.16; 8.1; and *Momo o del principe* (240) on Stupore, to mention just a few (loca) occasions.

BRUNELLESCHI. S. Maria degli Angeli. Plan.



[Virgil]). It also denoted a face, countenance,[16] and in transferred meaning, a character. Synonyms such as *vultus*[17] and *os, oris* pertained more often to humanoids (humans and gods) and statues.[18] Of the nouns and expressions derived from *spectare*, *conspectus* was the closest to "frontal appearance." Alberti utilised it, for example, in the *Momus*, describing a wonderfully crafted and ornate celestial triumphal arch that showed *conspecto e regione maximo*—literally, "with the biggest side in full view."[19]

The "modern" *facciata* was born with the Renaissance re-facing of old church fronts. Alberti was responsible for at least two. Facing the Santa Maria Novella was clearly an act of crafting, putting together a design, making of a dignified front in communication with the piazza and people in front, while standing in front of and representing the church behind. The unrealised *facciata* of the Medici church of San Lorenzo is a paradigm of the façade's separation from the building and the wall/surface behind despite a huge portfolio of designs.[20] The wall and the face/façade are different. The face engages in dialogues (even choruses); the wall is voiceless and faceless. Except for being a division it does not communicate anything but displays materials and their finishings, often seen as faces. With or without holes the wall is lifeless, unless some breathtaking legend engages the imagination to persuade us otherwise. But it is the face given to the wall, made on or with the wall (and the floor or ceiling too), that is delegated to communicate with people and given conditions, to participate in their "situation." The relative autonomy of the appearance of Renaissance buildings contributed to an understanding of the artificiality, replaceability and shallowness of the façade. *Faccia* was necessary to close, cover and protect spatial incongruities; it was still a face, an intrinsic part of *fabbrica*[21] as the whole opus, and its removal would produce a transverse "section" of the building. *Facciata* bordered being a possible object *per se*, a veneer or tableau, an articulated, dispensable surface, a skin over the wall, later to be commonly seen as a mask in its "modern" sense of non-identity, rather than the desired, borrowed or attracted identity the mask used to mean to "less sophisticated" societies.[22] This realisation, together with the restructuring of other social spaces in the Renaissance, produced a serious rearrangement in the ethico-aesthetic sphere. Due honour and dignity became proportional to the mixture of the newly formulated value categories of magnificence and *meraviglie*.[23]

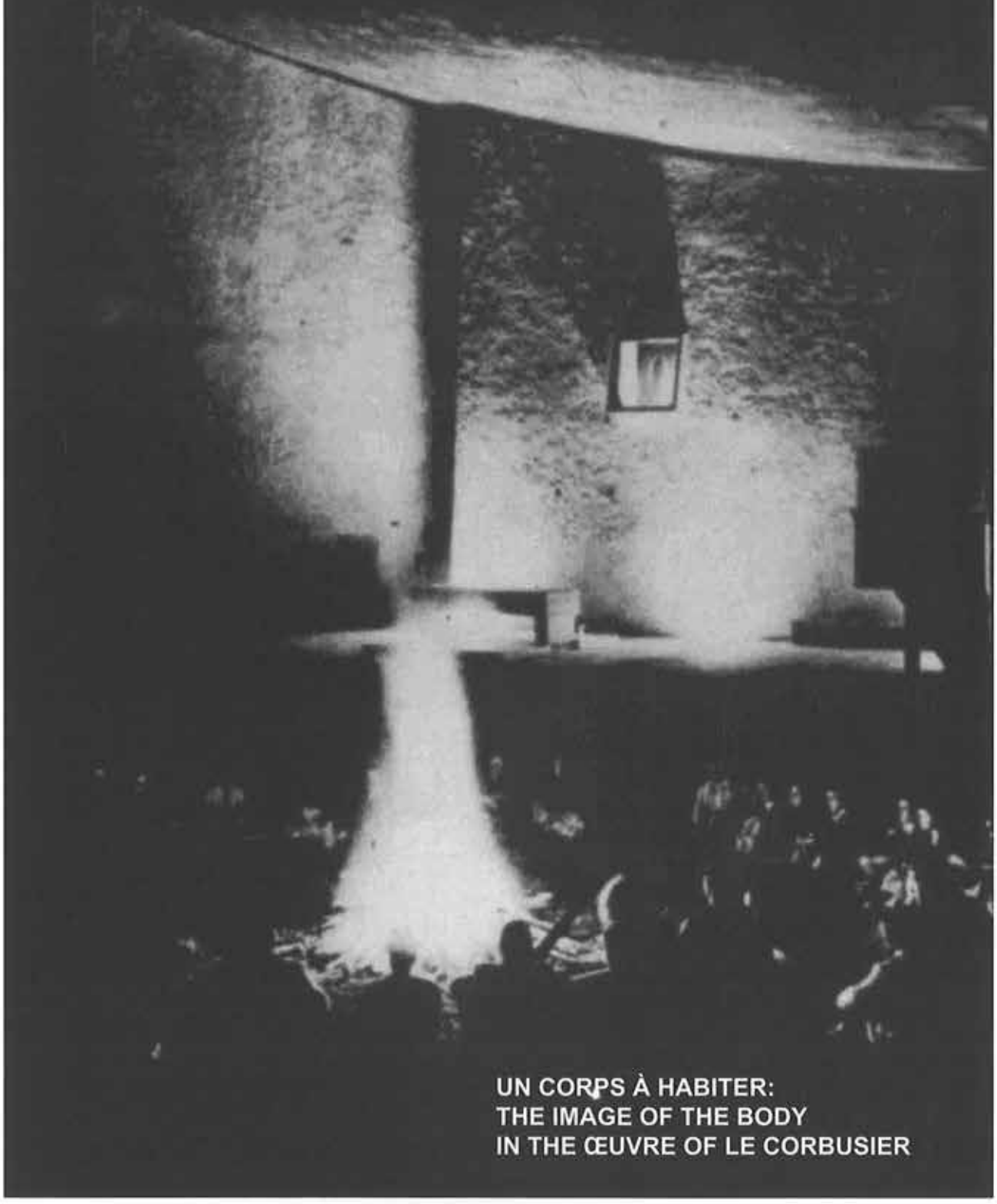
16. Which is clearly a later development, although in common use in literature during Augustan times (for example, Cicero, Horace, Virgilius and Ovid).
17. The modern Italian *il volto* (face) is a descendent of *vultus*.
18. The former indicated the ephemeral in a face, that is, an expression of a mood or character, and the latter, which is the original word for the mouth, was applied to the whole face. *Os* was not normally used for the face of a building but for ports and entrances of Roman houses. In the works of scenic writers, the plural denoted ornaments for the head and face; which we learn from Varro, again, as he tried—not without good, "oratorial" (*oration* comes from *os*) reason—to derive ornament from *oris*, although it actually came from *ornare* (to adorn), which is related to order, *ordo, ordinis*. (vi.viii.76)
19. In Italian translation: "*e con gran meravglia si videro di fronte un enorme arco di triomfo di tutti i colori.*" Alberti, *Momo o del principe*, Nanni Balestrini presentation (Genova: Costa & Nolan, 1986), 154-55.
20. San Lorenzo still searches for its front. Although some of us might find its gallery of proposed physiognomies and temporary installations an interesting "body" of evidence of the impotence of "facing" the exterior of this church, this condition turns its interior into its only front. When the door is closed the square is faceless.
21. While *fabbrica* is a volume, *faccia* is a surface.

An insight into a more general and casual understanding of "façade" comes from an ordinary statement made in 1485 by an ordinary, yet informed, Florentine commentator on an extraordinary work. Describing Brunelleschi's oratory, Santa Maria degli Angeli, the first centrally planned monument built in the Renaissance, Manetti wrote, "This temple was built with sixteen outside faces, eight inside faces and also with eight faces above the chapels."[24] The temple, of course, was to revere God and honour the Commune.[25] This mundane description, written half a century after the initiation of the oratory, a period filled with an incomparable bustle of construction in and around the city, provides clues about status of *faccie*. Appearances, sides, views, surfaces, faces or facings? We learn that for Manetti every intersection of three planes constituted a new *faccia*, which enabled him to count sixteen exterior "faces" on the octagonal building plan, whereas both Rustici and Vasari, in earlier and later accounts respectively, would reckon only eight.[26] The *faccie* on the upper level above the chapels, which expressed the change in depth, were worth counting separately. Finally, *faccie* "existed" both inside and outside[27] which underlined the continuity, if not the permeability, of a building's "in" and "out," a trait that was "original" to the Italian Renaissance, considering its reliance on the solid wall. It was this kind of building, so dear to Renaissance architects, that contributed modern ambiguity to the simplicity of the monodirectional "face to face." It also paved the way for the poly-frontal edifices we now take for granted. It should be mentioned here that the entrance often was, and still is, the only building part that truly allowed "face to face" relations on a human scale; the entrance is equally primary and "irreducible" as a "face to face" situation itself. With the *main* façade problematised by the poly-frontal treatment of centrally planned edifices, it was the main entrance (*ianua principalis*) that determined the principal face/façade; a hierarchy of accesses (main road, piazza, "front garden-park") reinforced it on the social level.

The matter is complicated. Ethics and aesthetics both deal with value judgments and emotions; "correctness" and a sense of beauty are more intertwined than commonly thought. With our present understanding of the mechanisms of perception and attention, and their effect on the dimensions and appearances of buildings and urban situations, architects have lately reasonably concentrated on the fragmentary, obtuse (angled) and oblique, and the "cadre." Neither much space nor much willingness seems to be left for a "face to face" encounter with buildings. A less involving, less obliging and less defined, "in passing" mode with ever smoother façades corresponds to the increase of the shallow and peripheral in interhuman relations and to a general "speeding." We can only hope that, this time, the present taste for slanting and curving is neither an echo of, nor will be echoed by, ethical slanting.

Semantics is the easier part. Could we benefit from a comprehension of the inadequacy of our indelicate use of the term "façade"? We use it to encompass a number of meanings: from the actual view and position of any building surface, including the front, for which the word "aspect" is better suited; to the vertical representations of projects in "paper architecture," views brought up from plans, for which the only correct term is "elevations," as they are a demonstrative architectural tool "elevated" from drawings into an impossible view, an apparition, recognised in the old term *orthographia*. The façade as a cover-up is a choice and not a rule. We might need to brood a little more on the free façade.

22. Although intending to stay within my anthropological limits, I should not refuse the benefit of invoking (briefly) an unrelated culture and its related image, like the intricately carved (abundance of *facere*) Polynesian *parata* or *koruru* face/head, a model for a facial design actually incised *in vivo*. Lack of space, unfortunately, prevents elaboration.
23. It does not seem viable to me that the Renaissance obsession with central perspective had much to do with ethical considerations.
24. *"El quale tempio e fondato di fuori a faccie sedici, ed a faccie otto nel drento, e dalle cappelle in su, faccie otto medesimamente."* Antonio di Tuccio Manetti, "Vita di Filippo di ser Brunellesco," in Divo Savelli, *La rotonda del Brunelleschi: storia e documenti* (Firenze: Esuvia edizioni, 1992), 45.
25. *"Ad Dei reverentiam et Communis honorem ..."* In *Atto notabile per la construzione della rotonda degli angeli* (16 aprile 1434). Manetti, 41.
26. And literally everybody else up to the twentieth century—myself included—would see, or repeat, sixteen. The consensus was that the building was extraordinary, *bizarissimo*, in Vasari's words.
27. If this building, as it is believed, was intended to have pronounced structure and austere ornamentation both inside and out, it is appropriate to present it as double-faced, with an almost interchangeable inside and out that might be comparable to reversible (double-faced) garments. Exemplifying the effect of the back wall of Arena Chapel David Leatherbarrow raised another interesting issue—an "inside front."



UN CORPS À HABITER: THE IMAGE OF THE BODY IN THE ŒUVRE OF LE CORBUSIER

Daniel Naegele

1 Photograph by Hans Silvester of the east façade of Ronchamp at night, with bonfire in foreground. (Jean Petit and Le Corbusier, *Le Livre de Ronchamp*)

La maison est une machine à habiter.
(The house is a machine for living in.)

—Le Corbusier, 1923

Literate man, once having accepted an analytic technology of fragmentation, is not nearly so accessible to cosmic patterns as tribal man. He prefers separateness and compartmented spaces, rather than the open cosmos. He becomes less inclined to accept his body as a model of the universe, or to see his house—or any other of the media of communication, for that matter—as a ritual extension of his body. Once men have adopted the visual dynamic of the phonetic alphabet, they begin to lose the tribal man's obsession with cosmic order and ritual as recurrent in the physical organs and their social extension.

—Marshall McLuhan, 1964

Faire une architecture c'est faire une créature.
(To make architecture is to make a creature.)

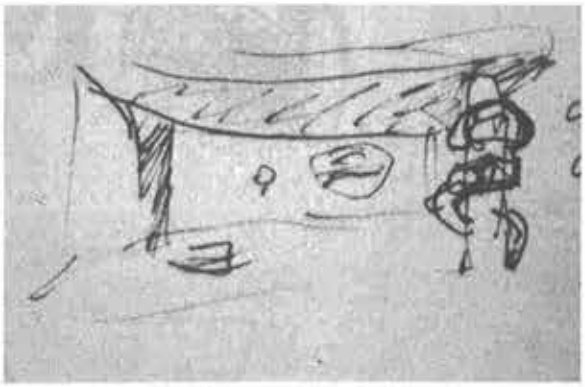
—Le Corbusier, 1955

Of Le Corbusier's architecture-metaphors, the best known is surely that which likened a house to a machine, but he made many others. His early houses at La Chaux-de-Fonds alluded directly to the fir trees that grew beside them. His Armée du Salut building, particularly its upper storey as it meets the sky, assumes the profile of an ocean liner. In studies for Rio, Monte Video, Sao Paulo, and Algiers, his buildings are like bridges to be driven over; and in both visual and verbal writings, Le Corbusier variously likened his elephantine Unité d'Habitation at Marseilles to an ocean liner, a filing cabinet and a wine rack.[1]

"A dialectician, the greatest,"[2] Le Corbusier thought in terms of simile, and in the late forties, when the devastation of war and the threat of nuclear destruction rendered technology a suspect platform for the promotion of modern architecture, these similes began to take on an archaic and subtly surreal character. Once vehement about the virtues of precision and mathematical certainty, Le Corbusier began more and more to ally architecture with art. His own painting served as a source for inspiration and innovation in his buildings, and in the mid-thirties his painting had reached a turning point as he began to explore a theme of metamorphosis in a quite literal manner.

After the war, Le Corbusier extended this exploration in his architecture. Like certain Surrealists, he began to conceive of—or, at least, to portray—both natural and man-made environments anthropomorphically. Through carefully contrived images, he brought buildings and landscapes to life by paralleling both with the human body. In so doing, he imbued his architecture with a dimension of spirituality and otherworldliness, veiling it in an aura that had been all but extinguished in the mechanical age. Buildings metamorphosed into bodies and fused with the natural environment. These living works transcended style and internationalism to exist simultaneously in ancient, present and future time, and in the mythological space of the "open cosmos."

1. See William Jordy, "The Symbolic Essence of Modern European Architecture of the Twenties and its Continuing Influence," *Journal of the Society of Architectural Historians* 12.3 (1963) and Colin Rowe, "Iconography," in *The Architecture of Good Intentions: Towards a Possible Retrospect* (London: Academy Editions, 1994).
2. Colin Rowe, *The Mathematics of the Ideal Villa and Other Essays* (Cambridge, Massachussets: MIT Press, 1976), 194. This essay was first published as "Dominican Monastery of La Tourette, Eveux-Sur Abresle, Lyon," *Architectural Review* (June, 1961): 401-410.



2 LE CORBUSIER. Early sketch of east façade of Ronchamp. (*Œuvre complète* 5)
3 LE CORBUSIER. *Detail of Femme couchée, cordage et bateau à la porte ouverte*, 1935. (*Le Corbusier: Architect of the Century*)

Did we not notice this? Perhaps we *sensed* it in the buildings, "*read*" it in Le Corbusier's presentation of this work, but read it without knowing it. For how, in the mid-twentieth century to cloak a building in cult without rendering it as kitsch? How to allow the curious, polysensuous, and irrational to be born of the logical, the material, the functional, the structural? If these were the questions that confronted the artist Le Corbusier as he moved to coalesce art and architecture, the answer for him lay largely in a single truth: the truth of illusion. For Le Corbusier, visual ambiguity accessed this truth. Cultivated for more than four decades in his many paintings, buildings and book illustrations, ambiguity provided the means for Le Corbusier to link the real with the ideal, the mundane with the profound. It served him as simile serves the poet; it was a discreet, covert manner of communication and yet it was the very essence of his art. Ambiguity allowed the figurative to be always present yet at the same time hidden—accessible only to a privileged few, to those who could see what others could not. The "pictorial image of dialectics,"[3] it could portray the world as coded, as laden with meaning. In Le Corbusier's hands, it made present the numinous.

What follows is on the one hand an exposé, on the other an excursion. It presents a case for the cryptic and does so by taking the reader on tour to visit or re-visit various sites, sites comprised of highly ambiguous imagery—illusory representation carefully selected to reveal a truth. It asks the reader to adopt what Le Corbusier so often called for in his writings: a different way of seeing things. "It is necessary to say what one sees," he wrote in a passage that became the introductory motto to several of his later illustrated books, "but what is more essential and more beneficial, is to see what one sees."[4]

I

Let us begin, then, with a subtle but climactic moment found in *Le Livre de Ronchamp*, the second of Le Corbusier's three books on Notre Dame du Haut, books which serve as addenda, as coloration to this famous pilgrimage chapel.[5] *Le Livre de Ronchamp* records a special day in the life of the chapel, the day of its dedication. In so doing, it envelops the building in a narrative not customary to modern architecture. Its records are photographs arranged in a film-like sequence. In image after image, the chapel is presented to us as we might have experienced it that day had we climbed the hill with other worshippers, ambled about the strange structure, took note of its most striking features, and ultimately penetrated its dark interior to be bathed in its special light. When, at the conclusion of this sequence, we are returned outside, at the chapel's exterior east altar we witness a ceremony underway: the formal dedication of this sacred structure. Then the day is done; darkness falls, and Le Corbusier ends his story with a curious photograph of the chapel at night (Fig. 1).

3. Walter Benjamin, *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz, trans. Edmund Jephcott (New York: Schocken, 1986), 157.
4. "*Il faut toujours dire ce que l'on voit, surtout il faut toujours, ce qui est plus difficile, voir ce que l'on voit.*" I am uncertain where and when this quotation first appears in the writings of Le Corbusier, but it is employed several times as an epigram introducing small "Forces Vives" monograms "realised" by Jean Petit in the 1950s and sixties.
5. Though *Le Livre de Ronchamp* (Paris: Les Cahiers Forces Vives/Editect, 1961) was "realised" by Jean Petit, Le Corbusier wrote an unpublished "addendum" dated June 27, 1957 in which he explained that he himself was responsible for both the verbal and visual contents, including the *mise en page*; and that he offered this completed book design to Petit as a kind of gift to encourage him in his publishing efforts. It was published in 1957 as *Chapelle Notre Dame du haut à Ronchamp* (Paris: Desclée de Brouwer, 1957) and carried Le Corbusier's name on the cover. The "other" book of 1957—titled *Ronchamp* in the Italian, German and French editions and *The Chapel at Ronchamp* in English (recently re-published in English as *Ronchamp*)—was entirely the work of Le Corbusier and published under his name alone. The final book, *Textes et dessins pour Ronchamp* (Paris: Éditions Forces Vives, 1965) was published under Le Corbusier's name, but again was "realised" by Jean Petit. Its verbal text is comprised of quotations from Le Corbusier. Its visual program is made up of his sketches and drawings for the chapel.

4 LE CORBUSIER. Detail of painting, ca. 1932. *Photo: Dan Naegele*

5 LE CORBUSIER. Drawing, self-portrait. (*Rencontre avec Le Corbusier*)

6 LE CORBUSIER. Drawing of the artist's mother, Marie Charlotte Amélie Jeanneret Perret, at age 91, dated 10 September, 1957. (Le Corbusier, *Une Petite Maison*)

7 LE CORBUSIER. Detail of sculpture *Femme*, 1953. (Heidi Weber, *Le Corbusier—The Artist*)

The photograph depicts a group of worshippers gathered about a blazing fire just below the chapel's east façade. The figures around the fire appear as fragments, some rendered in silhouette, others as faces and hands suspended in mid-air and aglow in the dark. The chapel is also footlighted by fire, its whiteness emerging mysteriously from the blackness that surrounds it. It, too, is fragmented; and as we gaze intently at it, a sense of the uncanny takes hold. For firelight has transformed the chapel's façade to a glowing, benevolent face, a face that floats in the darkness of the night. Curved balcony as nose, linear bench as mouth, the glass lozenge as right eye: the countenance is nearly complete, complemented by a full head of hair. Shadows cast by the fire from below reinforce this physiognomy and bring to it a distinct personality by adding a bridge over the nose, a triangular lash above the eye, and a hairline where wall meets roof. The apparition is almost comic and we might imagine it to move should the flame that animates it begin to flicker.

What to do with such an "appearance"? Fire to air, air to apparition—its "make up" is like so much myth we know: the genie of Aladdin's lamp; Christian belief, which equates the Church, Ecclesia, with Notre Dame herself; the new spirit that resides in the body the day of its christening. With its capacity for revealing the secret character of persons and things, photography might record all of this. And yet there is something comic about this spectre that belies any serious attempt to find allegory within its structure. If here we find a face at all, perhaps it should be accepted as little more than that—a finding which Le Corbusier, too, found, and in which he saw an opportunity for a visual pun, entertaining yet hardly intended to be edifying.

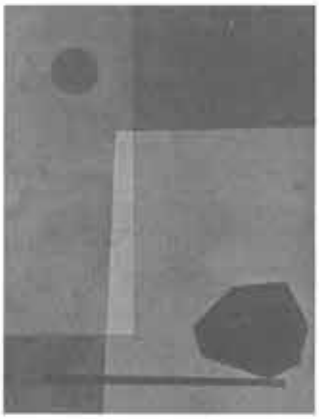
But even a cursory review of Le Corbusier's writings on Ronchamp offers much evidence to the contrary, evidence that suggests that Le Corbusier, master of ambiguity, may have consciously designed the chapel façade as a face. For certainly a face is present in all the maquettes and study sketches—even in the earliest conceptual sketch, which in addition to its Mona Lisa smile has a definitive head of hair complete with stylish curly lock (Fig. 2). This earliest face finds an ancestor in Le Corbusier's 1935 painting, *Femme, cordage et bateau à la porte ouverte*, where a skull-capped feminine figure with truly strange anatomy stares out at us with right eye only, covering the left with her hand in a *Last Judgement* gesture (Fig. 3).

Indeed, the one-eyedness of the east façade is both its most disturbing and most distinguishing feature, one that can only retard easy acceptance of any suggestion of a physiognomy. Yet many of Le Corbusier's paintings are populated with monocular female faces, usually hooded or "hard-haired" (Fig. 4). He sketched himself and his mother in such a manner (Figs. 5 & 6); and in sculpture from the early fifties—works done concurrently with the refining of the design of Ronchamp—he gave the monocular face three-dimensional form (Fig. 7). Even in celestial bodies Le Corbusier discovered a one-eyed woman, recording in his sketchbook a monocular moon he spied in India, in November 1955,[6] a finding he presumably regarded as significant to

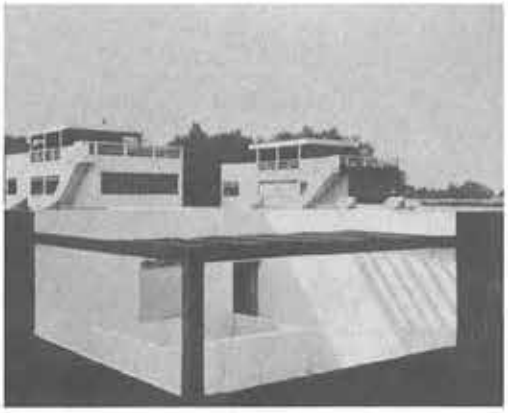
6. *Le Corbusier Sketchbooks 3 1954-1957* (NY: Architectural History Foundation and Cambridge, MA: MIT Press, in collaboration with the Fondation Le Corbusier, Paris,1981), Carnet J38, #385. The text accompanying the sketch of the moon's one-eyed face reads: "*la lune le 26 nov 55 à 16 heures.*" Two years earlier, on the May 26, 1953 at Chandigarh Le Corbusier had sketched the moon as a one-eyed female (*la lune*) face and scribbled below it: "*c'est la première fois que je vois un visage à la lune.*" See *Le Corbusier Sketchbooks 2*; Carnet G 28, no. 944.

7. Le Corbusier, *Ronchamp*. A photograph of the window appears on page 18 and a sketch of the moon dated 22 April 1956 is shown on page 24 opposite the opening page of Le Corbusier's written text, his "Dedicace." Above the sketch is written "*Autour du trentième parallèle nord, en Orient, la lune a un visage*," and a bird in flight seems to emanate from the face of the moon. Both the moon, *la lune*, and the chapel, "*Fille de l'Esprit*," are female.

8. The Surrealists' preoccupation with the single eye, epitomised by Georges Bataille's 1928 *Histoire de l'oeil*, is well known. It was stimulated by the work of Odilon Redon whose lithographs of the 1880s—*Il y eut peut-être une vision première essayée dans la fleur* (1883); *L'oeil comme un ballon bizarre se dirige vers l'infini* (1882); and *Partout des prunelles flamboient* (1888), for example—are comparable to the Ronchamp night scene. On Redon, see Piero Falchetta, "Anthology of Twentieth-Century Texts," in *The Arcimboldo Effect: Transformations of the Face from the Sixteenth to the Twentieth Century*, eds. S. Rasponi and C. Tanzi (Milan: Bompiani, 1987), 206-233.



8 HANS ARP. *Tête (Relief en corde).* (*Documents 1*)
9 PAUL KLEE. *Daringly Poised*, 1930. (Paul Klee, *The Thinking Eye*)
10 WASSILY KANDINSKY. *Upright*, September, 1930. (V. E. Barnett and Armin Zweite, eds., *Kandinsky Watercolors and Drawings*)
11 Photograph of pyramids from A. Ozenfant's *Foundations of Modern Art.*
12 Photograph of Pessac unit, captioned "*La terrasse.*"(*Œuvre complète* 1)

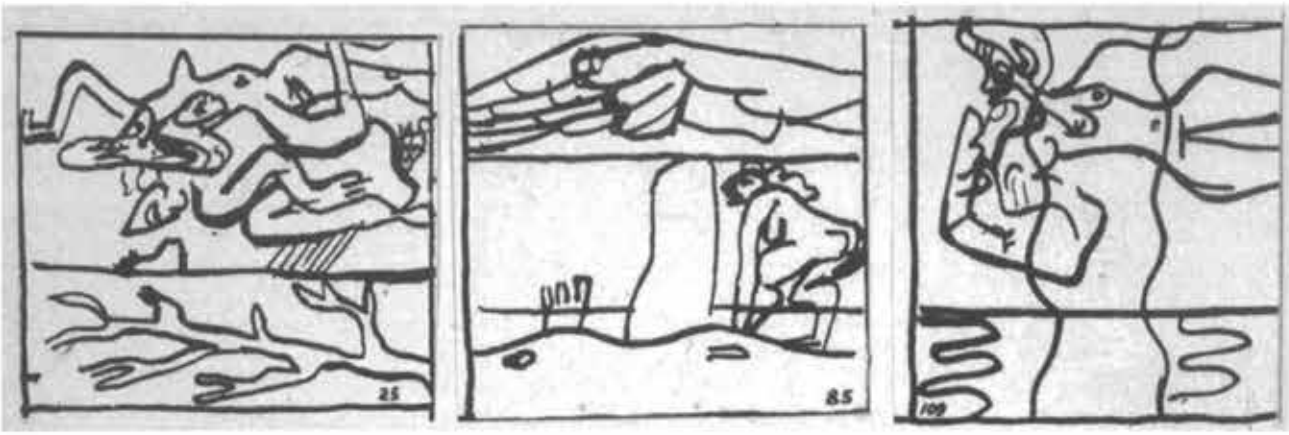


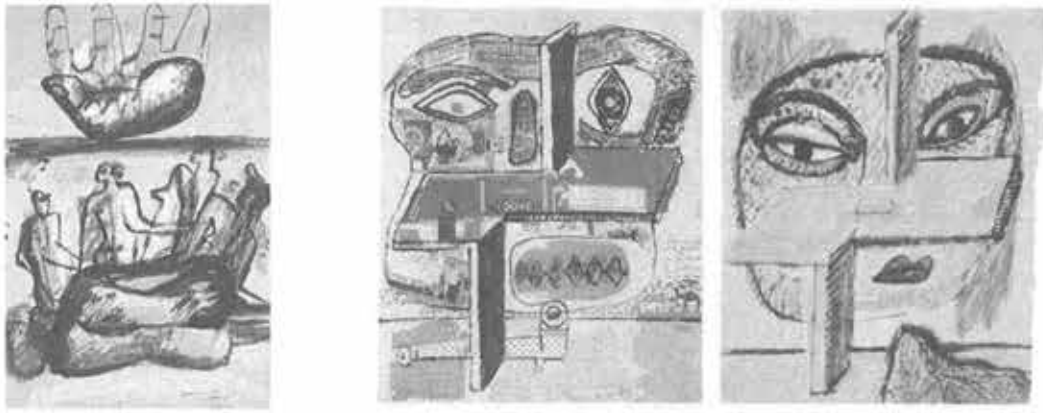
Ronchamp, for the sketch he drew was later transcribed to a painted glass window of the chapel and subsequently re-presented in photographs and drawings in his first book on this building.[7]

And here one must note that the one-eyed face is hardly exclusive to Le Corbusier but a staple of modern art, presumably because it allows both front and profile views to be presented simultaneously (Fig. 8). Picasso used it as such, as did Brancusi, Chagall, Arp, Apollinaire, Redon,[8] and many others, including Le Corbusier's friend Fernand Léger, whose 1920s paintings were often populated with monocular visages. And when even a cursive check is run, not-so-distant one-eyed relatives begin to appear in compositions that directly parallel the Ronchamp night scene.[9] Both Klee and Kandinsky did paintings of a very similar kind (Figs. 9 & 10);[10] and Le Corbusier's partner in Purism, Amédée Ozenfant, whose journal *L'Elan* from the teens is replete with one-eyed women, closed his renowned *Foundations of Modern Art* with an aerial view of the pyramids, which anticipated by thirty years the Ronchamp countenance (Fig. 11).[11]

Of particular importance is the bipartite composition of the Ronchamp night scene. It is clearly divided into two realms: the upper part where the glowing face floats, and the lower part where dark figures are gathered about the fire. Light and dark, sky and earth, heaven and hell, ideal and real—much can be assigned to such duality. In fact, many of Le Corbusier's compositions, including photographs of his architecture, assume this bipartite division, presumably because "regulating lines" order them, but also, no doubt, because presentation in pairs—the creation of distinct and adjacent spatial realms—encourages dialectical thinking about even the most prosaic of subjects (Fig. 12). This disposition is particularly evident in numerous lithographs that illustrate Le Corbusier's enigmatic *Le Poème de l'Angle Droit*, completed the same year as Ronchamp (Fig. 13).[12] In each, an enormous, bizarre phenomenon floats in the upper half of the picture. At this time, too, Le Corbusier did drawings, collages and photographic projections that

9. Although his essay does not specifically address the one-eyed face, Jean Clair's "Continental Drifts" in *The Arcimboldo Effect* (244-256) features many illustrations of very subtle monocular faces by avant-garde artists from 1911 to 1918, images which convey the strong sense of mystery that such visages often evoke.
10. Numerous works by both artists feature one-eyed faces. Both Kandinsky's *Upright* (1930) and Klee's *Landscape-ly-physiognomic* (1931), for instance, might be thought immediate ancestors to the lithograph which opens Le Corbusier's *Le Poème de l'Angle Droit* (1955) an image which Le Corbusier later recycled as a red-lipped lithograph and eventually as an enamelled wall panel for the Heidi Weber Pavilion in Zürich.
Klee and Kandinsky, though both Bauhaus masters, were understood by some French critics as fundamental to the Surrealist movement (see, for instance, *Cahiers D'Art 7* [1928]: 451). Klee's work especially was widely published throughout the twenties and thirties in the Surrealist journals *Documents* and *Minotaure*.
11. If one were to protract this point, certainly the 1932 photograph, "Viaduc d'Auteuil," by Le Corbusier's longtime friend Brassaï, would be included in





assume this same parti. In the upper half, colossal body parts appear suspended in mid-air above a horizon line while in the lower half we find an assembly of onlookers (Figs. 14 & 15).[13]

These parallel images encourage further interpretation of the Ronchamp night scene, for they present us with not simply a two-dimensional fleeting phenomenon, but with a kind of giantism. This is to say that once the idea of a chapel with a face becomes somewhat credible, another thought takes hold: if the façade is a face, it follows that the chapel itself is a head, an enormous head that sits atop the hill looking out towards the east. We can inhabit this head, dwell in its darkness, feel the light which penetrates it day after day, year after year. But from within, we cannot see out.

Ronchamp: a head, a cranium, a colossal skull that we the curious, we the worshippers, climb on, probe, penetrate, inhabit—the notion is fantastic and absurd, but again there is much that might encourage us to consider this strange proposition more closely (Fig. 16).

this list. Its subtlety is such that were it not clearly framed in a *Minotaure* photo essay—an essay in which all images anthropomorphise architecture—its visage might easily go unrecognised. See Brassaï, "Ce n'est pas trop tard," *Minotaure* 7 (1936): 31.

12. Le Corbusier, *Le Poème de l'Angle Droit* (Paris: Editions Verve,1955).
13. The Philips Pavilion "spectacle" offered a three-dimensional manifestation of this parti. See for instance the photographic projection of the reptilian-like fon housed in the Musée de Homme, Paris as shown in Le Corbusier, *Creation Is a Patient Search*, trans. James Palmes (NY: Frederick A. Praeger, 1960), 281.

13 LE CORBUSIER. Three lithographs (nos. 25, 85, 109) from *Le Poème de l'Angle Droit*.
14 LE CORBUSIER. *La Main ouverte*, watercolor, 1948. (*Le Corbusier's Secret Drawings*)
15 LE CORBUSIER. Left: *Crise du tabac et vie de chameau*, 1942. FLC 75. Right: drawing. FLC 3897. (Mogens Krustrup, *Porte Email*)
16 Photograph of the east façade of Ronchamp during ceremony. (Jean Petit, *Le Livre de Ronchamp*)

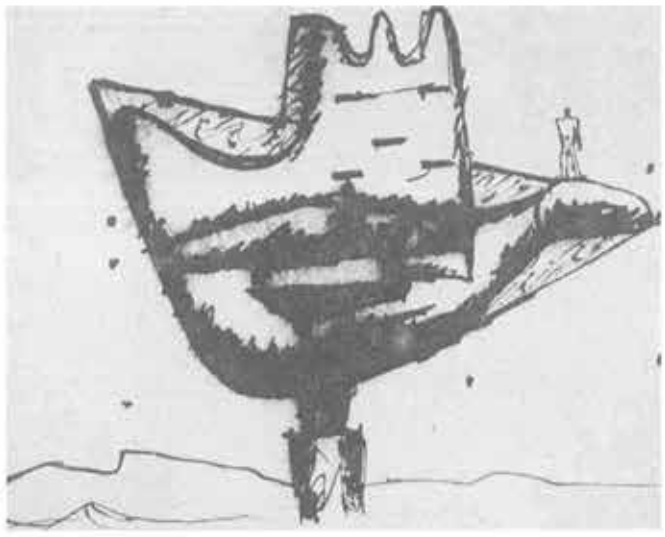
17 Postcard. "*Chapelle Romane de Notre-Dame de Belvezet.*" (FLC Box A1-8, Doc. 274)

II

In the Paris archive that Le Corbusier took care to establish, among his large collection of picture postcards is an image of a modest stone building amidst rubble and ruin, the *Chapelle Romane de Notre-Dame de Belvezet* (Fig. 17).[14] The façade is curious. It, too, exhibits facial features. A mouth and two eyes, the right one considerably smaller than the left and so perhaps winking, are the first clues. With a hairline of projected beams and an ear-like opening on its side elevation, the building is a compact, cubic head. On the back of the card Le Corbusier's inscription designates this tiny Roman chapel "*la naissance de l'architecture*," the birth of architecture.

Architecture is not built, but born. It lives. Some forty years later, Le Corbusier interpreted his own creation similarly. On the cover of the small book *Ronchamp* he wrote that his chapel, raised from the rubble of a bombed church on a hilltop in eastern France, "is born for today and for tomorrow."[15] He dubbed it the "Daughter of the Spirit, of which one knows neither from where it came nor to where it goes,"[16] and by doing so both emphasised its transcendent and phenomenal nature and underscored its fleeting yet persistent "appearance." Later, he gave a detailed account of the conception of Ronchamp. He told how, after having received the commission, he carried "the idea of the chapel" in his head for several months. During this time he permitted himself to make no sketches. "The human head is made in such a way as to possess a certain independence: it is a bottle into which one might place the elements of a problem, allowing them 'to float,' 'to brew,' 'to ferment.'"[17] In this metaphor the head is both box and womb. Once conceived, ideas gestate and begin to take form. "Then one day, a spontaneous initiative of the inner being, [...]; one takes a crayon [...] and scratches on the paper: the idea exits,—the infant exits, it comes into the world, it is born."[18]

The human head as a box in which "*élèments*" float, brew and ferment: the description fits equally well a certain building type which Le Corbusier often proposed, the "*boîte à miracles*." Though this box was never built, the pavilion Le Corbusier built for the Philips corporation at the Brussels Fair in 1958 adopted aspects of its program. Le Corbusier described the building not as a box but as "an Electronic Poem contained in a 'bottle' ... a stomach assimilating 500 listener-spectators, and evacuating them automatically at the end of each performance,"[19] thus evoking flotation and fermentation while encouraging the notion of building as body fragment. In the darkness of its amorphic interior, visual and sonorous images appeared miraculously. An exclusively phenomenal architecture arose, composed only of light and sound emitted in space.



18 LE CORBUSIER. Open Hand colossus with scale figures. (*Le Corbusier Selected Drawings*)

This environment was durational, the architectural analog of ten minutes of the human mind. At Brussels, Le Corbusier placed the viewer inside the human head.

Shortly before the design of this "Electronic Poem," Le Corbusier published another poem, the aforementioned *Le Poème de l'Angle Droit*. Composed of original writings and drawings, *Le Poème de l'Angle Droit* is a curious hybrid of verbal and visual text in which the cursive, handwritten verbal takes on visual form comparable to that of the line drawings which seem to flow from the same pen. Its twenty color lithographs are designed to be assembled side by side to form a right angle "tree," a "cross" which echoes medieval religious narrative art. The drawings often depict minotaur-like creatures: a woman-bull or a winged and horned beast metamorphosed from a human hand. Mirror-imaged figures—one white, one black, or one male, one female—are fused into unity. In both form and content the portfolio which transforms itself into a cross illustrates metamorphosis. It offers for consideration nothing less than a new world view.

In *Le Poème de l'Angle Droit*, Le Corbusier placed his own creative energies in a cosmic context which transcends specific place and time. In its most revealing anecdote, he tells how he collected from the road a piece of dead wood and a pebble and how an ox passed all day before his window. "Because I drew it and redrew it," he explained in the poem, "the ox—pebble and root—became a bull." Representation encouraged metamorphosis.

The mythic world that emerges from this metamorphosis is evident in the previously noted images of mirage-like visions, strange figures hovering above the horizon line as if the artist were depicting a seascape in which cloud formations were contorted into signs to be deciphered by the reader (Fig. 13). The "open hand is one of these mirage-like compositions; in the color lithograph a colossal body fragment seems to float on a blue sea. "Life is tasted through the kneading of hands," Le Corbusier wrote in the adjacent text. "Eyesight resides in palpation."[20] Le Corbusier proposed this hand as a centrepiece for his capital complex at Chandigarh, initially sketching it with several figures standing on its thumb, thus rendering it a colossal body part the size of a building (Fig. 18).

Built as a rather large sculpture many years after Le Corbusier's death, the open hand monument easily falls within the acceptable limits of the modern architecture which, under Le Corbusier's direction, actively sought a synthesis of the arts. And seen as sculpture it continued a long line of accents and centrepieces in modern architecture. But seen as originally proposed, that is to say, as architecture metamorphosed in the shape of a human hand skewered on a steel

14. FLC, postcard, Box A1-8, #274. The card is probably from the teens, and the caption printed on the front of it reads: "*Villeneuve-les-Avignon. — Chapelle Romane de Notre-Dame de Belvezet, dans l'Enceinte du Fort Saint-André.*"
15. "*Est bien née pour aujourd'hui et pour demain.*"
16. "*Fille de l'Esprit dont on ne sait ni d'où il vient ni où il va.*"
17. "*La tête humaine est ainsi faite qu'elle possède une certaine indépendance: c'est une boîte dans laquelle on peut verser en vrac les éléments d'un problème. On laisse alors 'flotter', 'mijoter', 'fermenter'.*"
18. "*Puis un jour, une initiative spontanée de l'être intérieur, le déclic, se produit; on prend un crayon[...] et on accouche sur le papier: l'idée sort, —l'enfant sort, il est venu au monde, il est né.*" This and the preceding three quotes are from Le Corbusier, *Textes et dessins pour Ronchamp*, unpaged (first page).
19. Le Corbusier, *Creation is a Patient Search*, 186.
20. "*La vie que l'on goûte par le pétrissement des mains/La vue qui est dans la palpation.*" Translated by Kenneth Hylton in the unpaged 1989 facsimile copy of *Le Poème de l'Angle Droit*.

19 MAN RAY. Portrait of Jacques Rigaut, 1922.
(Patrick Waldberg, *Surrealism*)

rod and left to wave in the breeze—seen as such the open hand must be understood as yet another affront to the canons of modern architecture.

III

A colossal head; a gigantic hand; a stomach or "mind" large enough to accommodate five hundred? If such clearly representational, overtly symbolic and emotionally charged notions find no place within the context of Modern architecture, to what realm do they belong? The *corps à habiter*, the body to live in, though antithetical to the logic of modernism, falls easily within the sphere of French avant-garde art. For European Surrealists in the 1920s and thirties, figurative colossality was a common strategy for enlarging art into habitable environment. Almost always, it was a fragment of the human corpus itself that was enlarged—typically the head, but sometimes the hand, the mouth, the genitals, the intestines.[21] Man Ray, André Masson, and even Le Corbusier's revered Picasso paired both man-made and natural environments with the human body, a fusion that resulted in a critical metamorphosis simultaneously poetic and psychologically probing. Such a fusion would have been attractive to Le Corbusier who, after all, had been trained in a Swiss Art Nouveau architecture that relied on nature as metaphor for buildings and who, after having entered the Parisian art world in 1918 as a painter, had persistently aggrandised art into environments with pavilions such as Esprit Nouveau, Nestlé's, and Temps Nouveau.[22] The "absurd" idea of "buildings as body parts" outlined above grew directly from this alignment of architecture with art, albeit with an art whose values differed greatly from those normally associated with Le Corbusier's Purism.

A brief history of Le Corbusier's engagement with such ideas must suffice to suggest a "theory" behind such manifestations, a way of thinking about building arrived at not overnight, but cultivated over many years. We begin not at the beginning, but in the 1920s when representation itself encouraged speculation about the colossal. At that time, photographs and montages served to fragment the human body into discrete parts. Carefully conceived ambiguity presented these parts as enormous. This is most obvious in the work of Man Ray. His 1922 *Portrait of Jacques Rigaut*, for instance, shows Rigaut's head upside down, isolated by focus and confronted with a tiny wooden *poupée*, the mere presence of which questions the scale of the head

21. Frederick Kiesler's work offers examples of most of these: for the mouth, his preliminary 1946 set design for Sartre's *No Exit*; for the genitals, his 1960-1 Universal Theatre, a colossal penis; for the intestines, his 1959 Endless House. See *Frederick Kiesler* (New York: Whitney Museum of Art, 1980).

22. For a protracted discussion of these three pavilions as "art enlarged to the size of architecture," see Daniel Naegele, "Le Corbusier and the Space of Photography: Photo-murals, Pavilions, and Multi-media Spectacles," in *History of Photography*, vol. 22 no. 2 (Summer, 1998): 127-138.

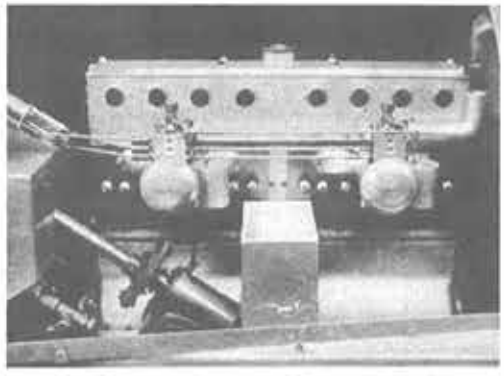
20 MAN RAY. *La Plage*, 1937.
(*Man Ray: the rigour of the imagination*)
21 ANDRÉ MASSON. *City of the Skull*, 1939.
(W. Rubin, *André Masson*)
22 ANDRÉ MASSON, *Portrait of André Breton*, drawing, 1941.
(Patrick Waldberg, *Surrealism*)

itself (Fig. 19). Imaginary projects for "body buildings" followed. In a 1936 self portrait, for example, Man Ray graphically translated his own head into architecture by sporting six-pane windows as eyeglasses, and in his *Portrait of the Marquis de Sade* he described the high priest of Surrealism as a stone colossal comparable to the Great Sphinx. In his *Les tours d'Eliane*, a fortress becomes female as towers and thighs coincide and building and body share a common entrance. In *La plage*, this animation was extended to the scale of landscape as a natural land formation becomes a colossal reclining nude (Fig. 20). Salvador Dalî provided numerous, more humorous variations on this theme, but it is the far more ominous images of André Masson that invoke the inherent power of the colossalised human corpus as architecture.[23] Evident as early as 1925 in his *Portrait of Michel Leiris* and extending through his "physiognomic landscapes" of the mid-thirties, the head as a site for human habitation was a persistent theme in Masson's work, blossoming in the late thirties and early forties with *City of the Skull* (1939) (Fig. 21), *The Palace* (1940), and *Portrait of André Breton* (1941) (Fig. 22).

In Masson's projects, the body is depicted as an immense carcass without consciousness. The head is a helmet, and to inhabit it is for the viewer to assume the place and presumably the role of consciousness itself. In such works, the psyche is given palpable presence and a dialectic is established between body and being. A peculiar spatial realm is manifested. Colossal heads invert conventional scale, making the human experience Lilliputian and underscoring the relativity of the human perspective. Unreal scale does not replace but rather is placed next to human scale, creating a condition in which two apparently contradictory and mutually exclusive "spatial realms" exist side by side.

Needless to say, these surreal paper projects were seldom realised and when they were, as with the work of artist-architect Frederick Kiesler, they remained within the frame of the museum or theatre, that is, as stage sets or exhibition sites in environments dedicated exclusively to fiction and fantasy. If such art projects suggest an elusive colossality, a giantism of a similar though less intentionally surreal sort was evident throughout America in the 1930s, where a new sense of the immense was present in the era's huge new skyscrapers, bridges, dams and ocean liners. Complementing this scale were various large-scale advertisements rendered in anthropomorphic and mechanomorphic form. Children of popular culture and particularly of the international expositions, these giants were intended for commercial and amusement purposes rather

23. Other variations on the theme would include Georges Malkine's *The Lady of Pique* (1928) and Roland Penrose's *The Invisible Isle* (1936) and perhaps Raoul Ubac's photograph *Solarization* (1937). All are featured in Patrick Waldberg, *Surrealism* (New York: McGraw-Hill, 1966), figs. 89, 90 and 139.
24. In a certain sense, Gutzon Borglum's Mount Rushmore carving seems a most banal monument. That it was not is evident in Simon Schama's account of the work in *Landscape and Memory* (New York: Alfred A. Knopf, 1995), 385-405. The truly surreal sense of the finished monument did not go unnoticed. Alfred Hitchcock employed it to great artistic effect in his 1958 film *North by Northwest* in which Cary Grant and Eva Marie Saint are confronted by the colossus and ultimately traverse its faces as a means of escape.
25. See FLC Box C1-15, #54. Newsclipping from *Ce Soir*, 19 May 1939.
26. See FLC Box F2-12, #18. Page from *L'Illustration* without date or page number.
27. See FLC Box F2-12, #18. This newsclipping is without source or date. It shows the Mount Rushmore monument under construction with a full frontal view of Jefferson and a profile of Washington.
28. For Le Corbusier's early watercolors, see *Le Corbusier, Peintre Avant Le Purisme* (La Chaux-de-Fonds: Musée des beaux arts de La Chaux-de-Fonds, 1987), especially *Un rêve* (1917), 75.
29. For an extensive discussion of the ambiguous photographic images of *Vers une architecture*, see Daniel Naegele, "Photographic Illusionism and the 'new world of space'," *Le Corbusier-Painter and Architect* (Denmark: Arkitekturtidsskrift B, 1995), 83-117.



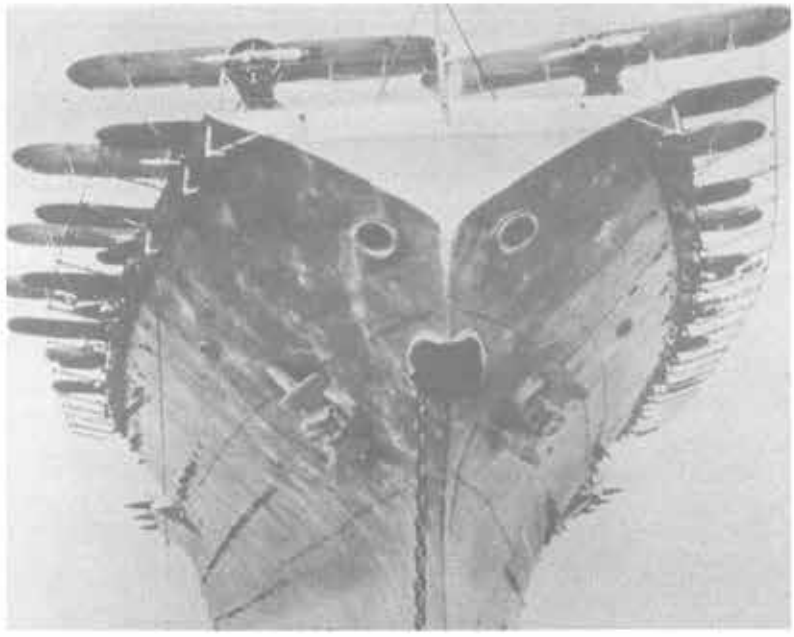
23 Newsclipping. Photograph of "*le stand Ricard*" at the Paris Fair, from *Ce Soir*, May 19, 1939. (FLC, Box C1-15, Doc. 54)
24 LE CORBUSIER. *Portrait dans un paysage*, watercolor, 1908. (*Le Corbusier, Peintre Avant Le Purisme*)
25 Photograph of "A Bugatti Engine" from Le Corbusier, *Vers une architecture*.

than for intellectual or artistic edification. In addition to these advertisement and engineering feats, the earth itself was a site for work on an unprecedented scale. In Tennessee, the TVA built an extensive network of dams to harness the forces of nature; while in South Dakota, at the scale of giants, Gutzon Borglum massaged a mountainside into the faces of four American presidents. Both projects, each in its own way, contorted nature into a sign, imbuing it with a mythic dimension both awesome and surreal.[24]

If both avant-garde and pop culture had thus conceived of a new giantism in which the body of man was enlarged to the size of buildings and landscapes, Modern architects showed little if any interest in this tendency, Le Corbusier being the exception. The movement's principal proponent, in his private files he nonetheless harbored images of overtly anthropomorphic colossals: "*le stand Ricard*" (Fig. 23);[25] volcanoes photographed from above to resemble giant breasts and captioned "*Le deux 'mamelles'*";[26] Mount Rushmore under construction with Washington looking a lot like Man Ray's *Marquis*.[27]

This interest in the anthropomorphic and colossal was not new to Le Corbusier. As early as 1908 and again in 1917, he had depicted a kind of colossality in his watercolors (Fig. 24),[28] and, as mentioned, his Purist partner Ozenfant frequently featured fictive colossals in drawings published in his journal *L'Elan*. When together they co-edited *L'Esprit Nouveau*, the colossal occasionally emerged in photographic images of monuments and buildings and machines. Nowhere is this more evident than in *Vers une architecture*, a collection of essays initially published in *L'Esprit Nouveau* and featuring a highly ambiguous illustrative text that reveals Le Corbusier's pronounced tendency toward the physiognomic parti, an inclination similar to that exhibited in the teens by Picabia, Suzanne Duchamp, Paul Strand and others (Fig. 25).[29] More strangely, though, in certain photographs of his architecture in the late twenties Le Corbusier employed wooden *poupée* in the manner of Man Ray, presumably to suggest a fantastic environment of competing scales (Fig. 26). By the mid-thirties this tendency had grown more explicit, and in his 1935 *Aircraft* Le Corbusier complemented an obviously facial photograph of a fully-loaded aircraft carrier with the caption: "And Neptune rises from the sea, crowned with strange garlands, the weapons of Mars"(Fig. 27).[30] This association of ancient myth with the enormous realities of the twentieth century would stay with Le Corbusier for decades to come.

30. Le Corbusier, *Aircraft* (London: The Studio Publications, 1935), fig. 18.
31. For a brief history of this project, see Jean Petit, *Le Corbusier, lui-même* (Geneva: Editions Rousseau, 1970).
32. In this 13 year period, Le Corbusier executed only two small houses—the Maison aux Mathes and the Petite Maison de Weekend at La Celle-St-Cloud, both of 1935—and a temporary "tented" exhibition pavilion, the Pavillon des Temps Nouveaux of 1937. In addition, in 1936 he served as consultant for the Ministry of Health and Education buildings in Rio de Janeiro.
33. "[...]*une enquête illimitée dans le monde apparent et une appréciation constante des réactions de l'objectif sur le subjectif: transposition, transfert des événements extérieurs dans l'intérieur de la conscience.*" FLC, Box U3-06, #498-500, from a typed draft titled "'OEUVRE PLASTIQUE' (Peintures et Dessins—Architecture) Editions Albert MORANCE." A final version was published as preface in *Le Corbusier, Oeuvre plastique, peintures et dessins, architecture*, the catalogue for Le Corbusier's 1938 exhibition at the *Galerie Balaÿ et Carré* in Paris. It was also published under the title "Peinture" in 1938 in *Le Corbusier, Oeuvre Plastique*, the eighth and final volume in Morancé's *L'Architecture Vivante* series on the work of Le Corbusier and Pierre Jeanneret. Annotated with sketches by Le Corbusier, this volume is devoted to the paintings and graphic works of Le Corbusier and features the Pavillon des Temps Nouveaux as well.
34. For more on this subject, see Daniel Naegele, "Le Corbusier and the Space of Photography," 127-138.
35. For an excellent and concise study of these drawings and the text in which they appeared, see Mogens Krustrup,



26 Photograph, probably by Pierre Jeanneret, of an apartment interior with a *poupée* on the table at the Immeuble à la Porte Molitor. (*Œuvre complète* 2)

27 From Le Corbusier's *Aircraft* (fig. 18), a photograph of an aircraft carrier captioned: "And Neptune rises from the sea, crowned with strange garlands, the weapons of Mars."

In the above examples, Le Corbusier employed the inherent illusion of two-dimensional representation to suggest both enormous scale and the aura of the human body in the new industrial landscape that he championed, and in 1938 such suggestions were synthesised into concrete form with his monument to the socialist revolutionary Paul Vaillant-Couturier.[31] Expressly surreal, it featured a four metre high head placed directly on a shelf, mouth opened wide as if frozen in an act of speech. Hovering above it, an eight metre long hand emerged from a stone slab wall, presumably the sign of socialist solidarity. There was about it something both slightly sinister and highly emotive, something that bore little relationship to the rational and positive approach pursued by Le Corbusier in his earlier architecture.

Concurrent with this work, Le Corbusier—who had built almost nothing since 1933 and who would not complete a major work until 1946[32]—re-introduced himself as a painter with a major retrospective of his "artistic production" in Zürich. For this exhibition, he issued a cursive theoretical treatise—ostensibly on painting, but applicable by extension to architecture—in which he stated clearly that he no longer understood painting as an "objectification of a 'world'" as he had in the Purist years. Painting had become for him "an unlimited inquiry," an extremely personal and introspective investigation "*dans le monde apparent*" which provoked "a constant appreciation of the action of the objective on the subjective ... the transfer of exterior events into the interior of consciousness."[33]

Thus, rather silently Le Corbusier moved from the absolute and material world of the rationalist to the relative and phenomenal world of the poet-artist, and to the "new world" of the twentieth century. The physics of Einstein, the subconscious mind of Freud, the dialectic signification of a Breton or a Leiris or even of Picasso—all would be accommodated in this new perspective. Ultimately it would lead to the proposal of a new "absolute good" for architecture, what Le Corbusier dubbed *l'espace indicible*, an inexplicable space that arose from the careful conjoining of the illusory space of representation—usually large scale mural painting—with the "real" space of architecture.[34] Colossality played a central role in that quest. It emphasised the relative nature of human perspective by providing a second perspective, the colossal, that questioned the authority of the first. It created a kind of visual contradiction that ruptured the seamless, ubiquitous space of perspective. In this sense, it evoked a palpable space while at the same

Le Corbusier L'Iliade Dessins (Copenhagen: Borgen, 1986).

36. These were published in *Minotaure* 11 (1938): 57, in an exposé which directly followed and complemented Benjamin Péret's "A l'intérieur de l'armure" (54-56), an article which featured photographs by Ubac: provocative images of suits of armour.

37. In his 1929 article in *Problemi dell'arte attuale* Giorgio Nicodemi was the first to rediscover Arcimboldo, the sixteenth century master of fantastic and bizarre composite portraits of heads composed entirely of fish or fruit or birds or vegetables. The first encyclopaedia entry on Arcimboldo is in A. Venturi's *Storia dell'arte italiana* (1934). A sampling of Arcimboldo's work was published in *Minotaure* 12/13 in 1939 and later in more popular French magazines. His paintings had mass appeal. In 1952 his *Vegetable Gardener* was shown at the Orangerie in Paris. In 1954 his *Four Seasons* was exhibited at the Furstenberg Gallery in Paris and in the same year Benno Geiger's monograph on the artist was published in Florence. Arcimboldo did not go unnoticed by Le Corbusier, who held clippings of "Les Quatre Eléments, les Astres et le Destin," an article by M. L. Sondaz which assigned symbolic significance to the various elements of a series of Arcimboldo's paintings and which featured illustrations of his *La Terre* and *L'Eau*. (FLC Box C1-15, #69 and #103. No date or journal is indicated, but it seems to be from the popular French magazine *Voilà*.) This article ends on a curious note, moving from the realm of the occult to that of "science," noting that its outrageous claims regarding the human personality are substantiated by "a scientific explanation of the races and of human temperaments."

38. See Piero Falchetta, "Anthology of

28 LE CORBUSIER. Drawing of colossal floating head over page 32 of *L'Iliade*. (Mogens Krustrup, *Le Corbusier L'Iliade Dessins*)
29 J. B. FISCHER VON ERLACH. Mt. Ethos colossus in Erlach, *Entwurff einer historischen Architectur* (Leipzig, 1725).
30 BRASSAI. *Ceil Postiche*, a photograph published in *Minotaure 6* (Winter, 1935).

Sixteenth-Century Texts," in *The Arcimboldo Effect*, 142-198.

39. For manifestations of this trend see, for instance, Pierre Gueguen, "L'Art Brut," *L'Architecture d'Aujourd'hui*, second special number (March, 1949): unpaged. The four page article features three photographic documents provided by Charlotte Perriand, all very sensuous views of natural objects—a rock ensemble and a tree trunk viewed in section—contorted to take on human characteristics. These images are coupled with others: a tree which assumes the posture of a headless man with a raised arm (collection Henry Descours) and images of ancient art which parallel these conditions. This article follows one on Paul Klee (Jean Cassou, "Klee" [48-64]) which exhibits many of his animated, line-drawing paintings of faces. In this same issue are photographs of Picasso in his villa flanked by his ceramic plates, each of which forms a face.
Le Corbusier animated nature in his so-called "*photogramme*" films discovered at the FLC by Jacques Barsac in 1986. Le Corbusier made these 8mm films presumably on his voyage to Rio in 1929 and later in 1936. They are composed of "stills"—film shots in which the position and focus of the camera is fixed—spliced together to form a film of short duration. An element represented in one still might appear again in the next, its position within the composition slightly altered, thus animating the object. A few photographic stills from the tree trunk sequence are reproduced in *New World of Space* (56). Atget, too, anthropomorphised trees, but with "straight" photographs, as did Max Ernst in his 1934 "Les mystéres de la forêt," *Minotaure* 5.2 (1934): 6-7.
40. The sketch was published in 1954 in Le Corbusier, *Une Petite Maison* (Zurich: Artemis, 1954), 74-75.
41. Homère, *Les XXIV Chants de L'Odyssée*, trans. Victor Bérard (Paris: Le Club Français du Livre, 1948). In French the caption reads: "*Les îles sont des corps de femmes à demi immergées qui reçoivent les bateaux dans leurs bras.*"
A tapestry titled "Odyssée" from 1948

time serving as a means to imbue architecture with a sense of meaning and significance that it had lost in its quest for purity. With colossality, Le Corbusier shared common ground not only with the avant-garde artists of the day, but with the great builders of all ages. With it, he could transcend time and offer his architecture to worlds beyond his own.

IV

Colossality could itself be enlarged and gain a mythic dimension if the colossal object animated, if only by implication, the natural environment in which it resides. Landscape architecture, it might be assumed, is nature contorted into a sign and, as such, would seem a privileged medium for accessing "cosmic order." Landscape played an increasingly important role in Le Corbusier's architecture beginning in the mid-forties and continuing into the fifties with commissions for large, often sacred buildings in rural and sometimes spectacular sites: La Sainte-Baume, Roq and Rob, Chandigarh, Ronchamp and La Tourette. As we have seen, in his *Iliade* drawings[35] and in the illustrations for *Le Poème de l'Angle Droit*, Le Corbusier anthropomorphised landscapes by creating fantastic figures that appear like mirages above earth and sea (Figs. 28 & 13). The landscapes seem somehow responsible for these apparitions and adopt an appropriately colossal scale to accommodate them. They become signs that speak to the cosmos.

Such a strategy, applied to the production of architecture, might effect a similar transformation of the natural environment. Something like this happens at Ronchamp. For if the chapel is a colossal head, it might follow that the hill it crowns is its body. Both chapel and landscape are transformed. The chapel is no longer *on* the hill, but is itself a part of the hill. The hill itself, however, is now no longer ground, but figure. As with Le Corbusier's two-dimensional works, this inversion of ground to figure expands the space of the landscape. When the landscape is animated, all the natural elements—the sun, clouds, hills, horizon line; the color of the sky; the trees and river—take on new significance and dimension. In this way the face of the east façade serves as a catalyst, revealing the landscape as mythic, and offering it as medium between common ground and cosmic order. A sensational, wholly fictive, yet palpable space emerges, space comparable to that of the ancients (Fig. 29).

Again, there is much precedent for such notions throughout history, including the contemporary context of French avant-garde art. Picasso's oddly warped hybrid figures from the late twenties often fuse human anatomy with its landscape surroundings. Inversely, too, the landscape itself was animated by various Surrealists when its elements took on the form of the human body or of parts of the human body. In Man Ray's *A l'heure de l'observatoire—les amoureux* (1934), vibrant red lips of enormous proportion float above an otherwise serene Corot

31 ANDRÉ MASSON. *Construction d'un "homme"* featured in *Minotaure 11*.
32 ANDRÉ MASSON. *Heraclite* featured in *Minotaure 11*.
33 HANS MEYER. Anthropomorphic woodcut from the early 17th century. (*The Arcimboldo Effect*)
34 LE CORBUSIER. Sketch of Vevey house and mountains, 1945. (Le Corbusier, *Une Petite Maison*)

sunset. In *Ciel Postiche*, Brassaï imagines a fantastic landscape where montaged abstract nudes are both earth and sky, foreground and background, solid and void (Fig. 30). André Masson drew numerous animated landscapes, among them *Construction d'un 'homme'* where a colossal under construction becomes the nose for a much larger creature, and *Heraclite* in which a volcano belches out an ominous visage—a head which takes the surrounding hills for its hands and shoulders (Figs. 31 & 32).[36]

At this time, too, the Surrealists "re-discovered" Arcimboldo,[37] and there was a renewed interest in the early seventeenth-century anthropomorphic landscape artists, including Hans Meyer, Josse de Momper, and Matthäus Merian (Fig. 33).[38] Similar "landscapes" were portrayed—often as geological, and therefore scientific, curiosities—in "straight" photographs of gigantic anthropomorphic rocks published in popular press nature journals. Dali collected such images and titled one: *Idée que la géologie dor sans sommeil*.

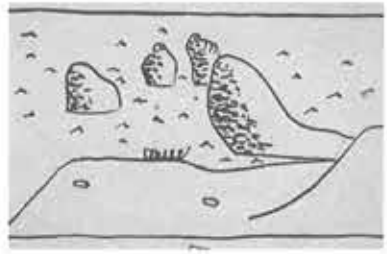
In the late forties, in his drawings and lithographs, Le Corbusier, too, began to anthropomorphise nature in a very literal way.[39] In his 1945 sketch of the *petite maison* at Vevey, he drew the surrounding mountains as a colossal open hand (Fig. 34).[40] In his 1948 lithograph frontispiece to a French edition of Homer's *Odyssey*, he depicted an island in the shape of a colossal woman crouching with out-stretched arms and explained in the caption that "The islands are the half-emerged bodies of women who receive the boats in their arms" (Fig. 35).[41] In his 1950 "landscape" sketch for the unexecuted cover of his *Poesie sur Alger*,[42] he portrayed the clouds over Algiers in the shape of a reclining nude, a nude similar to those he had drawn in ink washes in the mid-thirties (Fig. 36).[43] And in 1951, Le Corbusier sketched the coastline of the French Riviera and captioned it a "reclining dog, 50 kilometres long."[44] The following year he traveled to Giza where in a sketch he captured the pure geometric form of the pyramids beside the figurative colossal of the Sphinx (Fig. 37).[45] Viewing the picture sideways—as Le Corbusier would direct his "readers" to do with the photographs in *Ronchamp,* and as Ozenfant had encouraged his readers to do in *Art*[46]—the landscape becomes a portrait of a tight-lipped, pointy-nosed person with spectacles: a short figure on his back, oddly dressed in a suit coat and bow tie and donning a tall, ceremonial hat with ear flaps as he looks toward the sky.

In 1952, metamorphosis was still a prominent theme in Le Corbusier's paintings and graphic work[47] and in his sketchbook he drew a series of hybrid creatures along side which he scribbled: "intuitively over the past 20 years I have evolved my figures in the direction of animal forms, vehicles of character, force of the sign, algebraic capacity for entering into a relationship between themselves and thereby producing 1 poetic phenomenon."[48] In another sketch he showed the horned head of a woman, captioned it "a bestiary," and reminded himself to "make a grouping of these forms and ideas and notions by isolating them from their context and assembling

is apparently an enlargement of this image. (See Pl. 2 in the exhibition catalogue *Les Tapisseries de Le Corbusier* [Musée d'Art et d'Histoire, Genève/Musée des arts décoratifs, Paris: 1975].) A variation on this image is found as a color lithograph in *Le Poème de l'Angle Droit* (25), where the anthropomorphised island is shown in blue hovering in the sky above the water, as a red male figure crashes atop her from above. Here Le Corbusier animated the weather. His verse reads: "[...] gaseous cloud/variable masses rising and/falling sliding over/each other thrust/vertically horizontally."
Besides this and the *Iliade* drawings, Le Corbusier produced several other works on the subject of Homer and the legends of Greek antiquity including the 1944 painting *Le jugement de Pâris* and a 1953 lithograph depicting the Trojan horse.

42. FLC Box A3-7, #386.
43. See, for instance, the inkwash of a reclining nude from 1933 featured in *New World of Space* (NY: Reynal and Hitchcock, 1948), 69.
44. *Carnet 2*, no. 530 (from Sketchbook E 21', July, 1951). In French the note reads: "*le chien couché a 50 kilomètres de long*," followed by a note that emphasizes: "*la tête du chien //et non pas la tête de chien.*"
45. *Le Corbusier Sketchbooks 2* (NY: Architectural History Foundation and Cambridge, MA: MIT Press, in collaboration with the Fondation Le Corbusier, Paris, 1981), Carnet F 25, #772 (April, 1952).
46. In *Art*, later translated as *Foundations of Modern Art*, Ozenfant set what he termed an "innocent trap" for his readers. After claiming a direct relationship between form and sensation and illustrating his point with sketches of curved and rectilinear lines, he directed the sceptical reader's attention to a photograph of a Renoir nude, a painting he assumed the reader would champion as the product of anti-analytical genius and thus as refutation to his own bold claim. Beside it he placed a horizontal photograph of the mountains of Rio, orienting this photograph vertically. The outline of the

35 LE CORBUSIER. Frontispiece to French edition of Homer's *Odyssey*, 1948. (Bibliothèque de la ville, La Chaux-de-Fonds)
36 LE CORBUSIER. Sketch for unexecuted cover of *Poesie sur Alger*. (FLC Box A3-7, Doc. #386)
37 LE CORBUSIER. Sketch, Giza pyramids, 1952. (William J. Curtis, *Le Corbusier Ideas and Forms*)
38 LE CORBUSIER. Untitled lithograph from *Le Poème de l'Angle Droit*.



mountains coincides with that of the woman by Renoir. He then once again directed the reader's attention to the previously viewed sketches, sketches we now notice also possess the silhouette of the nude figure. "The pleasures of apprehension augment those of feeling," Ozenfant concluded. "Echoes on echoes. Can you hear the echoes?" See *Foundations of Modern Art*, 274-75.

47. Overt metamorphosis is evident in the 1948 Pavillon Suisse mural in which Le Corbusier painted a strange hybrid figure: the body of a woman with a single wing and a horned, sheep-like head. The figure floats horizontally and seems to take its life from an enormous hand that cups the wing and echoes its shape. In the 1950 painting *A l'Etoile de mer règne l'amitié*, a fish the size of a man is clearly metamorphised into a colossal head, the fish's stripes appropriately shaped to contribute a nose and mouth. Not unlike *Deux musiciennes*, this composition as a whole, when studied carefully, transforms itself into a face. In 1952 Le Corbusier painted *Métamorphose* and *Métamorphose violon* and began the Taureau series, a study in multiple transformations that would dominate his painting until the end of his life.
48. *Le Corbusier Sketchbooks* vol. 2, Carnet F 24 (March, 1952), nos. 700-707. The note is from sketch no. 700.
49. *Le Corbusier Sketchbooks* vol. 2, Carnet F 24 (March, 1952), no. 702.
50. *Je révais I* of 1953, for instance.

them. Do the same with Hands and also with feet."[49] The results of this approach are evident in various paintings,[50] in several lithographs in the *Entre-Deux* portfolio, and in the "self-portrait" in the introduction to *Le Poème de l'Angle Droit* in which two feet, two thighs and a chest are shown emerging from water, thus suggesting islands in a seascape (Fig. 38).[51]

Working from objects, or from bodies, Le Corbusier created landscapes. The inverse was also true. Le Corbusier could condense entire landscapes, both spatial and temporal, into a single object—and then re-introduce this symbolically charged object into the "natural" world, as if to question or attempt to convert that world, to transcend its objectivity, or to remind us (as he stated in "L'espace indicible") that what we are looking at is only "the reflection of light." His fascination with anthropomorphic rocks serves to exemplify this. His interest is first evident in the numerous picture postcards that he collected of natural rock outcroppings, some in the shape of human heads, most from the seaside at Ploumanach (Fig. 39).[52] In the fifties, Le Corbusier found a small stone, an *objet à réaction poétique*, that encapsulated the power of signification embodied in these rocks. The stone resembled a head, its white lines suggesting facial features. It also bore remarkable resemblance to a renowned aboriginal artifact, the colored clay skull from the Solomon Islands displayed at the Musée de l'Homme, Paris (Fig. 40). Sketching the rock in 1952, Le Corbusier transcribed it into a self-portrait (Fig. 41).[53] He placed this self-portrait at the very beginning of *Le Poème de l'Angle Droit*, in a passage that animates the natural environment as it describes the eternal rhythms of the world:

The sun master of our lives
far off indifferent
He is the visitor—an overlord
he enters our house.

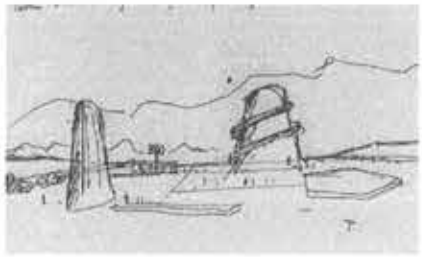
39 Postcard. Anthropomorphic rock. (FLC postcard 4 FRA 434)
40 Photograph of "*Crâne surmodelé des îles Salomon. Océanie.*" (*Chefs D'Oeuvre du Musée de L'Homme*)
41 Photograph by Lucien Hervé of Le Corbusier sketching a "*tête de pierre.*" (Mogens Krustrup, *Le Corbusier L'Iliade Dessins*)
42 LE CORBUSIER. Sketch of four anthropomorphic rocks. (Mogens Krustrup, *Iliade)*
43 LE CORBUSIER. "*Tete de pierre*" drawing over page 147 of *L'Iliade*. (Mogens Krustrup, *Le Corbusier L'Iliade Dessins*)

In setting good evening he says
to this mossy earth (oh trees)
to these puddles everywhere
(oh seas) and to our lofty wrinkles (Andes, Alps and
Himalayas). And the lamps
are lit up.[54]

In a 1955 drawing, Le Corbusier described a whole family of one-eyed rock heads (Fig. 42),[55] and in his drawings for the *Iliade* he re-introduced the "*tête de pierre*" self-portrait into the natural environment, placing it together with the sun and a distant horizon to suggest a vast and existential landscape, and over the three line figures of the Flaxman engraving as if they inhabited this head (Fig. 43).

If in this way Le Corbusier could create an imaginary world in which the earth and its landscapes were animated in a daily drama, how might this animation be brought to the real world? How might architecture capture it or catalyse it? A postcard from Le Corbusier's collection of a prehistoric menhir at Trégastel, when set beside his 1953 sketch for the Parliament Building at Chandigarh, suggests one way (Figs. 44 & 45). Another way is implicit in the drawing of Chandigarh that Le Corbusier sent in a letter to his wife, a sketch in which the city itself, seen from above as if by circling birds, takes on the appearance of a smiling face (Fig. 46). A third way is suggested by Le Corbusier's postcards of anthropomorphic stone buildings, among them the old chateau at Bressieux,[56] the apse of the medieval church at Vetheuil,[57] and most important, the tenth century Château Fort[58] that crowns the hill at Roquebrune above Cap-Martin where Le Corbusier built his *cabanon* in 1950 at the time that he first began work on Ronchamp (Fig. 47). These screaming, yawning, half asleep, man-made stone heads, when set

51. This lithograph was done after a sketch inscribed: "London March 53, Hotel Berkeley. In my bathtub—the formation of an archipelago." See Mogens Krustrup, "Persona," in *Le Corbusier—Painter and Architect* (Denmark: Arkitekturtidsskrift B, 1995), 134 and 137.
52. In the FLC postcard collection see: 4 FRA 428-29 and 4 FRA 432-34, as well as 4 FRA 301 (captioned "*Représentations humaines en terre cuite*"), 5 FRA 234, and 5 FRA 231.
Postcard 4 FRA 428 approximates a dinosaur head and is captioned on the back "*31-Perros Guirec (C.-du-N.) Rocher de Ploumanach, la guérite.*" Postmarked December 7, 1952, it was sent to Le Corbusier at his home by "Germaine." Postcard 5 FRA 231 was also sent to Le Corbusier and is postmarked July 20, 1950. The other cards are without dates or inscriptions and were probably collected by Le Corbusier himself. With their faded green backs, they appear to be much older than those sent to Le Corbusier. The skull-like rock in Postcard 4 FRA 34 is captioned: "*209. —Ploumanach. —Rochers étranges. —La Tête de Mort. —A. B.*"
Postcard 4 FRA 431 is marked for cropping on the front. An edited version appears in Le Corbusier, *Ville Radieuse* ([Paris: Vincent, Fréal & Cie, 1935], 137 bottom left) showing an abstract colossal head supporting a lighthouse. Grouped together with other postcards of peasant life and vernacular architecture, the ensemble is



44 Postcard. Prehistoric menhir at Trégastel. (FLC postcard # 5 FRA 234)
45 LE CORBUSIER. 1953 sketch, Chandigarh Parliament. (William J. Curtis, *Le Corbusier Ideas and Forms*)
46 LE CORBUSIER. Perspective sketch of Chandigarh in letter to his wife. (Mogens Krustrup, *Porte Email*)
47 Postcard. The tenth century Château Fort. (FLC postcard 5 FRA 106)

captioned:

> Forms taken by culture in scattered communities: "folk art." Perfect harmony achieved on a scale with *man*. Serenity of the pastoral life. Tools and equipment sufficient though precarious ... But the locomotive is either on its way or already there ... Death of "folk art," dawn of a new culture and accompanying distress.

In a sense, Le Corbusier's animated landscapes can be seen as an attempt to remedy this distress and to recapture the lost dimension and harmony evident in pastoral life.

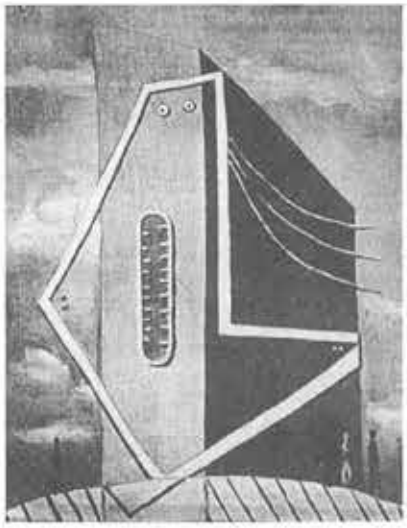
53. See Mogens Krustrup, "Notes," *Le Corbusier L'Iliade Dessins*, note 18. In these notes Krustrup gives a detailed history of the "*tête de pierre*" but does not mention Le Corbusier's postcards or the Solomon Island skull. He establishes the first "*tête de pierre*" sketch as the FLC drawing #2317, dated August 24, 1952, a sketch that can be seen in the Lucien Hervé photograph shown here as Figure 41.
54. Le Corbusier, *Le Poème de l'Angle Droit* (Paris: Editions Verve, 1955), 13-14.
55. Le Corbusier, *Le Poème de l'Angle Droit*, note 14. The drawing is dated "*Cap M février, mars 55*" and annotated "*anthropocentrisme.*"
56. FLC Box A1-8, #271. This card is postmarked July 21, 1924 and was sent to Le Corbusier at 20 rue Jacob by G. Jacquiery [?].
57. FLC Postcard 5 FRA 307.
58. FLC Postcard 5 FRA 106.
59. This drawing is reproduced in Le Corbusier and Pierre Jeanneret, *Œuvre complète* 5, ed. Willi Boesiger (Zurich: Les Éditions d'Architecture Artemis, 1991), 59. Three points give the façade its facial features. In describing these studies on page 54 of this volume, Le Corbusier mentioned that they "are contemporary with those of the Sainte-Baume" and that they "strive for a synthesis of architecture and site

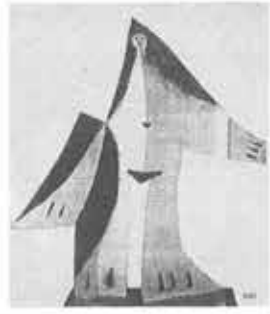
beside his images of anthropomorphic rocks, seem but a rung above their more natural Ploumanach ancestors on the evolutionary ladder. Such a building might be introduced into the landscape—as the "*tête de pierre*" was in Le Corbusier's *Iliade* drawing—to anthropomorphise it, to give it a second, colossal scale, and momentarily dematerialise it. Certainly, the Château Fort would have alerted Le Corbusier to this poetic possibility, for one cannot visit this stone ruin without being struck by its uncanny face and ceaseless gaze out to sea—features Le Corbusier faithfully recorded when he drew the chateau into his second study for "Roq," the hotel complex he planned to build into the Roquebrune hill.[59] And it was here, in the realm of this giant, on the hill that forms its body, that Le Corbusier chose to bury his wife, and where he himself was later laid to rest.

V

One might understand Ronchamp as a manifestation of this third approach to anthropomorphic landscapes. The ancient Greeks, various seventeenth-century landscape painters, and the Surrealists of the 1930s would have seen it as such. So, too, would have Picasso, the artist Le Corbusier most admired. In 1929 Picasso painted *Monument, Woman's Head* (Fig. 48), its geometry remarkably similar to Le Corbusier's first church design, the 1929 *église* Tremblay[60] (Fig. 49); and in the late fifties and sixties, Picasso created actual colossals, totemic heads, such as the 20 feet high concrete Ronchamp-twin *Femme aux bras écartés* (Fig. 50) and the 84 feet high *Head of a Woman* that effortlessly animates its ocean-front site (Fig. 51).[61]

Still, it is not at all certain that Le Corbusier intended the east façade of Ronchamp as a face, or that he imagined his masterpiece a colossal and habitable head, or the hill on which it sits a gigantic body. What *is* certain is that Le Corbusier was preoccupied with metamorphosis at this time and that transformation was at the very heart of his creative production. What is also certain is that he understood the power of the natural environment to evoke supernatural sensations. He knew the numinous in nature, and sought to render its presence palpable. In the ambiguity of representation, he found a means of transforming landscape—if only momentarily and only in the mind of the "reader"—into a mythic land in which all of nature is animated, a means capable of contorting nature into a sign and, as such, capable of accessing cosmic order.





48 PICASSO. *Monument, Woman's Head*, 1929, private collection. (*Picasso in Chicago*)

49 LE CORBUSIER. Drawings for chapel at Tremblay, 1929. (Jean Petit, *Le Corbusier, lui-même*)

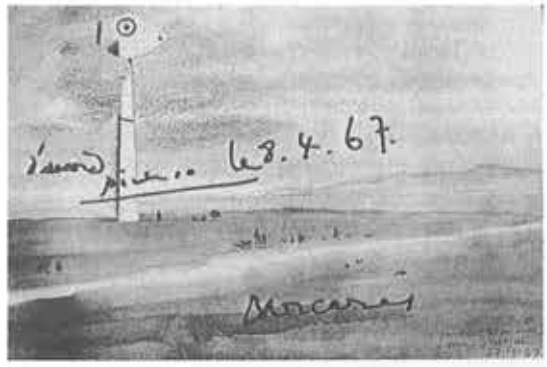
50 PICASSO. *Femme aux bras écartés*, Musée Picasso. This metal sculpture was later enlarged in concrete. (Jean Louis Ferrier, *Picasso Déconstruction creatrice*)

Note

In memory of Colin Rowe, Corbuologist *par excellence*, whose "Provocative Façade" made evident to me what otherwise would have remained unseen.

Parts of this essay appeared in my dissertation, "Le Corbusier's Seeing Things: Ambiguity and Illusion in the Representation of Modern Architecture," completed at the University of Pennsylvania in 1996 under the always wise supervision of Joseph Rykwert and with the keen, critical and always generous advice of Mary McLeod. John Klein read the finished essay and I am grateful to him for his thorough and insightful review.

References to FLC (Fondation Le Corbusier, Paris) documents are to the boxes and numbers as categorised by that archive in 1993. Recently, the Fondation has digitised much of its material and in so doing it has changed nearly all the reference numbers, thus tragically invalidating three decades of research by scholars from around the world. No means for cross-referencing was established.



51 PICASSO. *Head of a Woman*, a montage of a proposed 84 foot high sculpture. (*Picasso's Concrete Sculptures*)

which is so eloquent of the Côte d'Azur." He noted that a "wise plan must provide for reserves of nature; architectural features of great sculptural value must be created. Examination of the ancient little towns which stand on the higher parts of the coast, reveals excellent precedents. The houses are crowded together but all have eyes (windows) towards the infinite horizon."

60. In his *Picasso: His Life and Work* ([NY: Schocken Books, 1962], 240-241) Roland Penrose groups the *Monument, Woman's Head* painting together with Picasso's monument for Apollinaire and his later monumental sculpture for La Croisette, the sea-front at Cannes. "I have to paint them," Picasso told Kahnweiler in reference to such colossals, "because nobody's ready to commission one from me." This changed in the late fifties.
Le Corbusier's project for a chapel for Madame de Monzie at Tremblay—a kind of vertical Maison Citrohan done in the same year as the Mundaneum and the Villa Savoye—in its severity clearly anticipates the chapel at La Tourette and was the starting point, the cubic ancestor, of Le Corbusier's more sculptural church of Saint-Pierre, designed for Firminy-Vert in the sixties. See Le Corbusier and Pierre Jeanneret, *Œuvre complète* 7, ed. Willi Boesiger (Zurich: Les Éditions d'Architecture Artemis, 1991), 136-139.

61. For a listing of these outdoor sculptures see Werner Spies, *Picasso Sculpture* (London: Thames and Hudson, 1972), especially nos. 594-597—four versions of the *Woman with Outstretched Arms* from 1961—and no. 654, the 82 foot high 1966 sculpture at Barcarès. For a detailed description and history of the concrete sculpture, see Sally Fairweather, *Picasso's Concrete Sculptures* (NY: Hudson Hills Press, 1982), especially page 48 on the *Femme Debout*, the 20 foot high concrete version of *Femme aux bras écartés* built in 1962 by Carl Nesjar at Le Prieure de Saint-Hilaire, Chalo-Saint-Mars, France. For a visual account of "architecture-sized" Picasso sculpture, see the catalogue *Picasso in Chicago* (Chicago: The Art Institute of Chicago, 1968).

Le Corbusier's illustration in *The Decorative Art of Today* of the white wall: three African tribesmen in front of a white-washed wall, taken from *L'Illustré*.

WHITE WALLS, BLACK HOLES: THE MOLECULAR FACE OF CONTEMPORARY ARCHITECTURE

Tim Adams

Architecture Post-Face

Architecture positions its ensembles—houses, towns or cities, monuments or factories—to function like faces in the landscape they transform.

—Deleuze and Guattari, *A Thousand Plateaus*

Where is the human face in contemporary architecture? If "face" is read figuratively to mean "aspect" or "appearance," there has been a loss of humanity in what houses humanity. But if "face" is understood as a literal term, then architecture has lost the ability to assemble the face and to harmonise with the social machine or political regime that privileges the face. Contemporary architecture lacks a human face.

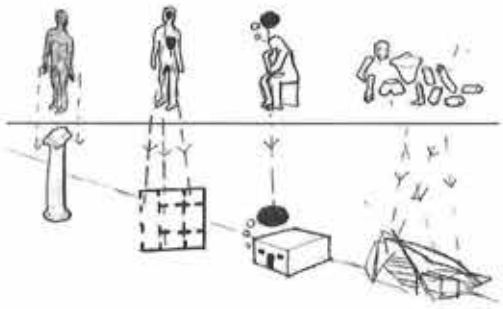
Deleuze and Guattari have argued that architecture arranges its elements to function like faces.[1] The face is the product of "faciality" or *visagéité*, the machine that combines the forces of white walls and the black hole. If architecture has a face it is because it first assembles a "facialising machine" that can then produce a face. Focus is shifted from the product to process, from the built object dispassionately observed by a subject to its objectification in the larger social setting of subjectification.

At first glance, architecture that "functions like a face" would seem to be a continuation of that anthropomorphic tradition which projects the organic human body onto an inorganic urban material, a tradition well established and well documented in architectural discourse. Anthony Vidler has outlined a version of the progressive expansion of this anthropomorphic projection into wider and wider domains of action, beginning with the Vitruvian human figure as simple measure and model for classical architecture; then to Alberti's perfection of the parts of a building in relation to the organic whole, to Filarete's functionally specialised organs of a building, and culminating in Le Corbusier's Modulor.[2] Finally the projection of the body disintegrates. Overall there has been a shift of emphasis from the body's corporeality towards its attributes, its functions and sensations, finally leading to the fragmentation of the projected body and a morcellated or "deconstructed" building form.

If Vidler's argument is followed to its conclusion, the only projections of the body still possible today are those of a post-humanist body: either a collection of morcellated part-objects, as in the projects of Coop Himmelb(l)au, Bernard Tschumi and Daniel Libeskind; a zoomorphic body, seen in projects by Lars Spuybroek, Kass Oosterhuis and Greg Lynn; or an inorganic body—a synthetic landscape or fragmented machine (found in works by Rem Koolhaas, the MVRDV partnership, Alejandro Zaera Polo and Shin Takamatsu).

With its endlessly twitching movements of mouth, eyebrows and eyes, the face forms the perfect site for the expression of affects or mental states (consciousness, one of the lived body's attributes). The projection of the face would then occur at the point where the body begins to fragment and the projection of its attributes begins: the animism of the building, or the projection of feelings and affects.

1. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, (Minneapolis: University of Minnesota Press, 1987), 172.
2. Anthony Vidler, "The Building in Pain: The Body and Architecture in Post-Modern Culture," *AA Files* 19 (Spring, 1990): 3-10.



The expansion of the anthropomorphic projection: from the body, to its organs, to its attributes, and finally its fragmentation.

If we accept that the façade functions like a face—that it is literally the face of architecture—then Mirko Zardini's brief survey of contemporary façades provides a smaller scale of facial variation to be inserted into Vidler's larger line of projection of the body.[3] This additional "microvariation" commences with the façade or face of modern architecture that makes the exterior face passively dependent on the interior arrangement. It then moves to a face being structurally independent of the interior (Le Corbusier's *plan libre*). Once freed from immediate practical functions, the face becomes a pure sign able to indicate popular imagery or Surrealist illusions (Venturi's references to vernacular references and James Wines' playful mock structural failures). Finally, a shift is made from the visual to the tactile (corresponding to the movement from a Surrealist to a minimalist aesthetic) as the face-as-sign is replaced by the material face, the rediscovery of the phenomenology of perception. Façades now consist of layers of various densities and opacities, even including textures that are virtual (Jean Nouvel, Herzog & de Meuron and Toyo Ito).

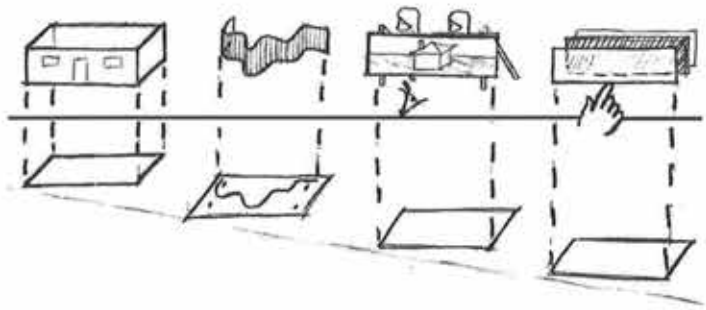
The projection of the face, then, ensures a shift into the expanded field of the body's attributes of feelings and sensations, ranging from simple stimulus and response (the façade responding only to the interior) to complex assemblages of mental states and sensations (the façade depends on thought and the senses). This line starts with one of the faces of early twentieth century architecture, the white wall. Mark Wigley links the Corbusian white wall to Gottfried Semper's theory of architecture as dressing.

> Semper identifies the textile essence of architecture, the dissimulating fabric, the fabrication of architecture, with the clothing of the body. He draws on the identity between the German words for wall (*Wand*) and dress (*Gewand*) to establish the Principal of Dressing (*Bekleidung*) as the "true essence" of architecture.[4]

Wigley argues that the pioneers of modern architecture, such as Le Corbusier, Adolf Loos, Herman Muthesius and Henry van de Velde, were all connected in some way to the anti-fashion, dress-reform movement in Germany. The white-washed face of early modern architecture is a co-conspirator in a "guilty secret": the suppression of the effeminate domain of fashion as architecture's degenerate other, even while architecture must covertly participate in fashion. Wigley's declared aim is "not simply to set the historical record straight ... but rather to open up new possibilities for contemporary action." With that aim in mind it might be useful here to add Félix Guattari's black holes to Wigley's analysis of white walls. The white wall can now be seen as a component of faciality, the machine that makes the face.

Le Corbusier implied that the white wall might be a kind of machine, an active measuring apparatus, a white piece of litmus paper. The white wall can look back, he says in *The Decorative Art of Today*. When you "put on it anything dishonest or in bad taste," writes Le Corbusier, "it hits you in the eye. It is rather like an X-ray of beauty. It is a court of assize in permanent session. It is

3. Mirko Zardini, "Skin, Wall, Façade," *Lotus International* 82 (1994): 38-51.
4. Mark Wigley, "Untitled: The Housing of Gender," *Sexuality and Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992), 368; and Mark Wigley, "Architecture After Philosophy: Le Corbusier and the Emperor's New Paint," *Journal of Philosophy and the Visual Arts* 2 (1990): 86. This passage appears unchanged in both sources.



The expansion of the face of architecture from the passive projection of the plan, to the autonomous face of the free plan, to the face-as-sign, and finally the tactile material face.

the eye of truth."[5] Le Corbusier illustrates his argument about white walls with a picture from *L'Illustré* showing three African tribesmen with the caption: "Sultan Mahembe and his two sons. Three black heads against a white background, fit to govern, to dominate ... an open door through we can see true grandeur." Here in a classic text of modern architecture is the purest description of the primitive faciality machine—three black holes of subjectification distributed like eyes against the despotic white wall of significance.

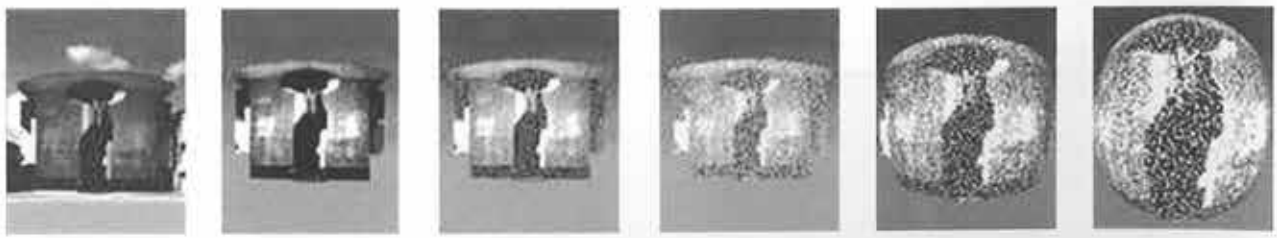
The Defacing of Deleuze and Guattari

> *I no longer look into the eyes of the woman I hold in my arms but I swim through, head and arms and legs, and I see that behind the sockets of the eyes there is a region unexplored, the world of futurity, and here there is no logic whatsoever.... I have broken the wall.*
>
> —Henry Miller, *Tropic of Capricorn*

"Architecture positions its ensembles ... to function like faces in the landscape."[6] Deleuze and Guattari are not talking about the image of the face, but rather the assemblage or abstract machine that *produces* the face: "No anthropomorphism here. Facialisation operates not by resemblance but by an order of reasons."[7] The face occurs at a certain conjunction of flows that can be abstracted to produce the effects of facialisation elsewhere. The pupil of the eye is not the black hole: it absorbs light because it is located in the black hole. "Even a use-object may be facialized: you might say that a house, utensil, or object, an article of clothing, etc., is *watching me*, not because it resembles a face, but because it is taken up in the white wall/black hole process, because it connects to the abstract machine of facialization."[8] This one sentence links together Foucault's work on the Panopticon (the building that watches me); Merleau-Ponty's intertwining of the eye and flesh (the eye is located at the "chiasmus" of body and soul); Lacan's story of the sardine can looking back at him (the subject is both an eye and a screen in the domain of vision); and Levinas' ethical philosophy of the face (the face with its defenceless eyes commanding without tyranny, "you shall not commit murder").[9]

In *Dialogues* Deleuze describes how he and Guattari created faciality. Deleuze says he collaborated with Guattari, not by working together and exchanging ideas but by working between

5. Le Corbusier, *The Decorative Art of Today*, trans. James I. Dunnet (London: The Architectural Press, 1987), 190.
6. Deleuze and Guattari, *A Thousand Plateaus*, 172.
7. Deleuze and Guattari, *A Thousand Plateaus*, 170.
8. Deleuze and Guattari, *A Thousand Plateaus*, 175.
9. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (London: Penguin Books, 1991), 195-228; Maurice Merleau-Ponty, *The Visible and the Invisible*, trans. Alphonso Lingis (Evanston: Northwestern University Press, 1968), 130-155; Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, trans. Alan Sheridan (Harmondsworth: Penguin Books, 1987), 95; and Emmanuel Lévinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh: Duquesne University Press, 1990), 199.



each other, assembling a third which, he argues, forms a crowd with political effects.[10] Deleuze then gives the following example: at the time he was working on the aesthetic concept of white walls and canvases, Guattari was working on the astronomical phenomenon of black holes and, specifically, what might escape the black hole. Then, as if by chance, the two concepts were brought together to describe the abstract machine that produces the face—that is, the face mechanism as the intersection of vertical significance (the semiological screen, the white wall, the broad face with white cheeks) and horizontal subjectification (consciousness and passion, the black hole, the eyes on the face).

Deleuze and Guattari emphasise that they do not mean that the black hole is in the pupil of the eye like a pin hole into a void. Rather, the eye is in the black hole.[11] This reversal of priority goes to the heart of their philosophy which always locates a process, constructs a machine, rather than focussing on a product. The eye is a *product* of the faciality machine; they have little interest in the eye itself. In fact they criticise both Sartre and Lacan for not going beyond vision.[12] These are not metaphors, warns Deleuze: they are "deterritorialised" notions that are "reterritorialised" on their own concept of faciality.[13]

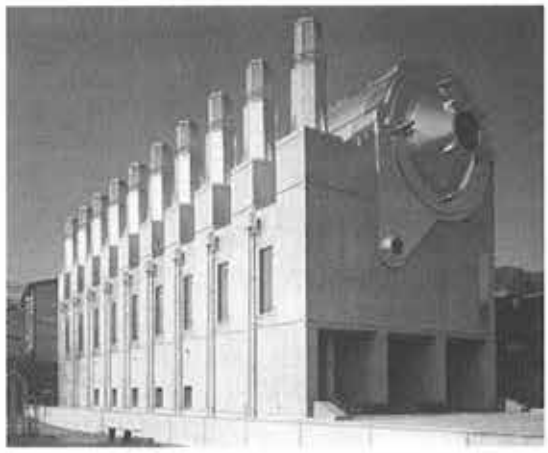
From an assemblage of interests in aesthetics and astronomy we are led to politics—Guattari's motto is "before being there is politics"[14]—to ask what kinds of regimes, societies and civilisations depend on such a facialisation. And this question leads them to analyse the nature of despotic regimes that project the glorious face of the ruler across every surface and medium, and to wonder how might non-despotic groups deal with the face. If the face is always political, dismantling the face will be political too. This dismantling is one of the goals of their "schizoanalysis" or "politics of becoming." "Here the program, the slogan, of schizoanalysis is: Find your black holes and white walls, know them, know your faces; it is the only way you will be able to dismantle them and draw your lines of flight."[15]

The Molecular Face of Architecture Becoming-Music

How shall we know the faces of architecture, its protective white walls and black holes with no escape? Joining Shin Takamatsu's *Origin I* with Luciano Berio's *Visage* can form an architecture-music assemblage to help us answer that question. The former is described by Guattari as the becoming-machine of architecture, the facialisation of the façade; and the latter, say Deleuze and Guattari, is the molecular dismantling of the face produced by electronic music.[16]

Takamatsu's early projects are small to medium-scale commercial buildings, most of which are located in Kyoto. These have become known for their excessive metallic ornamentation, such as in Ark (1981-1982), that transforms a small dental clinic into a baroque locomotive, an image reinforced by its location near a railway. Recent projects, starting with the Kunibiki Messe exhibition hall in Matsue (1990-1993) are by contrast large public buildings located outside Kyoto. In terms of Takamatsu's aesthetic, they mark a paradigm shift from the mechanical to the electronic. These buildings are just as exquisitely detailed as before, only now the earlier, first machine age forms (large, visible, symbolic; trains and automobiles) are replaced by second machine age forms (invisible, magical, synthetic; televisions and computers).[17] Instead of protruding steel pipes and

10. Gilles Deleuze and Claire Parnet, *Dialogues*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 1987), 17.
11. Deleuze and Guattari, *A Thousand Plateaus*, 184.
12. Deleuze and Guattari, *A Thousand Plateaus*, 171.
13. These neologisms are intended to mean exactly what their authors want and no more. Deleuze and Guattari have taken from ethology the concept of territory—the process of staking out a zone of control—and extended this into a two-way process of gaining and losing control of a zone. A territory is any partitioning of space or time, such as a bird-call that simultaneously marks out a spatial area in the forest and a particular period in the day. The bird's call could be set free (deterritorialised) when captured by a musician's refrain. But all deterritorialisations are exposed to further reterritoralisations: the musician's refrain can be recaptured and restricted in its use by copyright laws.
14. Guattari's motto as quoted by Deleuze in *Dialogues*, 17.
15. Deleuze and Guattari, *A Thousand Plateaus*, 188.
16. Félix Guattari, "The Architectural Structures of Shin Takamatsu," *Transfiguration: Europalia 89 Japan in Belgium* (Brussels: Centre Belge de la bande dessinee, 1989), and Deleuze and Guattari, *A Thousand Plateaus*, 546, n. 91.
17. Reyner Banham, *Theory and Design in the First Machine Age* (London: The Architectural Press, 1960).



SHIN TAKAMATSU. Ark, Nishina Dental Clinic, Fushimi, Kyoto, 1981-82.

cylinders, a flush steel and glass skin encases programmatically determined elementary shapes such as cones, spheres and tubes that are like the interior components of a computer, free to be placed wherever they may function with the greatest effectiveness.

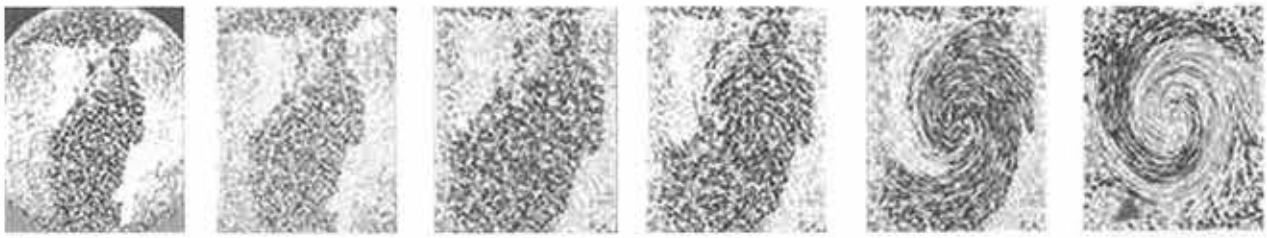
As Guattari points out, the early projects often have circular windows placed symmetrically on their façades. He calls these "ocular structures" and observes that they

> convert the architectural composition into a partially expressive object [*objet énonciation partiel*]. They complete the process of personification [*visagéification*] of Shin Takamatsu's façades. Wherever you go, you will find either a Cyclopean eye (*Miyahara House*, Kyoto 1982), or two eyes one above the other (*PHARAOH*, Kyoto 1981), two eyes of different sizes and squinting (*ARK*, Kyoto 1983), two eyes growing together in an owl's head and forming the symbol of Killing Moon, a kind of signature by Shin Takamatsu (*ORIGIN*, Kyoto 1981) ...[18]

Expanding on Hiromi Fujii's definition of architecture as a machine for producing sense, Guattari gives his own definition of architecture as a machine for the production of subjective enunciation, or existential transferences.[19] This kind of production is, says Guattari,

> a creative direction firmly fixed in Japanese culture, which consists of passing from one register to another with the aim of releasing a subjective effect of decentring. Thus the most abstract can occur in continuity with the most concrete, the most immediate. For example, the stones of the Zen garden of the famous temple, Ryoan-ji in Kyoto, will be perceived simultaneously as a natural element and as an abstract composition. Numerous other examples of this technology of subjectivity may be found in the traditions of floral art, the tea ceremony, martial arts, Sumo, Noh theatre, Bunraki, etc.[20]

18. Guattari, "The Architectural Structures of Shin Takamatsu," 105-6; and "Les machines architecturales de Shin Takamatsu," *Chimères* 21 (Winter, 1994): 138-139. For a fuller account of what Guattari means by converting architecture into a partial enunciation, see "L'énonciation architecturale" in Félix Guattari, *Cartographies schizo-analytiques* (Paris: Galilée, 1989), 291-301.
19. Fujii's definition of architecture is in *The Architecture of Hiromi Fujii*, ed. Kenneth Frampton (New York: Rizzoli International, 1987).
20. Guattari, "The Architectural Structures of Shin Takamatsu," 101.



SHIN TAKAMATSU. Kunibiki Messe Exhibition Centre, Matsue, Shimane, 1990-93.

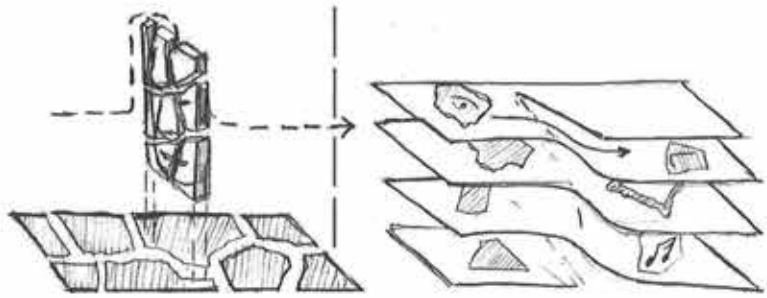
SHIN TAKAMATSU. The central atrium of Kunibiki Messe showing the cone-shaped tea house.

As noted earlier, the facialising machine is located at the intersection of a vertical significance and a horizontal subjectification. Language always belongs to faces that can enunciate its statements. Here enunciation is not interchangeable with language or speech. Guattari's use of the term has affinities to Foucault's concept of enunciation: it is the event of the statement with mutual interdependencies existing between it and the enunciating subject, the institutional fields of support, specific dates, places, materials and so on.[21] Both Foucault and Guattari attempt to avoid the expressive function of language so as to locate a field of regularity for various positions of subjectivities. Guattari cites Mikhail Bakhtin, the Russian theorist of the novel, as the source for his use of the term enunciation. Bakhtin's term *vyskazyvanie* is more commonly translated as utterance. For Bakhtin an utterance (enunciation) is a specific encounter between consciousness and the social, political, concrete and dialogised world. It is always becoming, and therefore an on-going synthesis between the psyche and ideology where every utterance is an answer to a previous utterance and is followed by another in the uninterrupted process of historical becoming.[22] As a literary theorist, when Bakhtin says utterance he means speech acts such as words and texts, but Guattari extends this to include buildings, which can also be an on-going synthesis between specific psyches and the concrete world. Dismantling the face and its landscape as the site of language therefore releases facial traits (particles) and enunciations (mutual becomings of the psyche and the world) so that they may form new assemblages with traits (particles) of faciality, traits of landscapeness (*paysagéité*), traits of musicality and so on. Enunciation and subjectivity will then be "partial," in the sense of Melanie Klein's "part-object": parts of the body that have become an aesthetic or symbolic object without implying the whole person.[23]

When the face of architecture, a machine for subjective enunciation, is dismantled one can no longer speak of the subject and of a perfectly individuated enunciation/utterance but of partial and heterogeneous components of subjectivity and of collective patternings/structurings, which imply human multiplicities but also animal, vegetal, machinic, incorporeal and infrapersonal becomings/evolutions/changes/destinies.[24]

Thus the facialisation of Takamatsu's façades (initiated by the ocular structures, but not limited to the image of the face) can lead us in two directions, either toward the face and the definition of architecture as the production of enunciation (its white walls to inscribe signs on) and subjectification (its black holes resonating centred consciousness and passion); or towards the dismantling of the face and a redefinition of architecture as a partial enunciation and a partial, decentred subjectification, as an asignifying diagram and as asubjective becomings-animal, -vegetal, -machine, -woman, -imperceptible, an instantaneous zigzag of world lines that are no longer of this world, an emission of particles where there was once a face.[25]

21. Michel Foucault, *The Archaeology of Knowledge*, trans. A. M. Sheridan Smith (London: Tavistock Publications Ltd, 1985), 55.
22. *The Bakhtin Reader*, ed. Pam Morris (London: Edward Arnold Ltd, 1994), 251.
23. See J. Laplanche and J.-B. Pontalis, *The Language of Psychoanalysis*, trans. Donald Nicholson-Smith (London: Karnac Books, 1988), 301-302.
24. Félix Guattari, "Space and Corporeity," *D: Columbia Documents in Architecture and Theory* 1 (1993): 147. For an alternative translation of this essay along with Guattari's "Drawing Cities Nomads," see *Semiotext(e)/Architecture*, ed. Hraztan Zeitlian (New York: Semiotext(e), 1992), 118-125.
25. Deleuze and Guattari, *A Thousand Plateaus*, 232-309.



The dismantling of the face that at once breaks through the white wall of the despotic signifier and escapes of the black hole of subjectivity.

Takamatsu claims to have avoided this ambiguity still inherent in his early machinic projects when, in relation to the Kunibiki Messe exhibition centre, he says, "I wanted to create a new type of line between elements, a new method of division and connection. I intended to create a building in flux, in a fluid equilibrium. I don't mean this as a banal deconstructivist aesthetic, but in an experiential sense.... I am aware that my work right now is moving closer to aspects of traditional Japanese architecture. There is a similar equilibrium. For example, at Ry an-ji (sic), if one stone is moved or a stone is added, that space is significantly altered."[26]

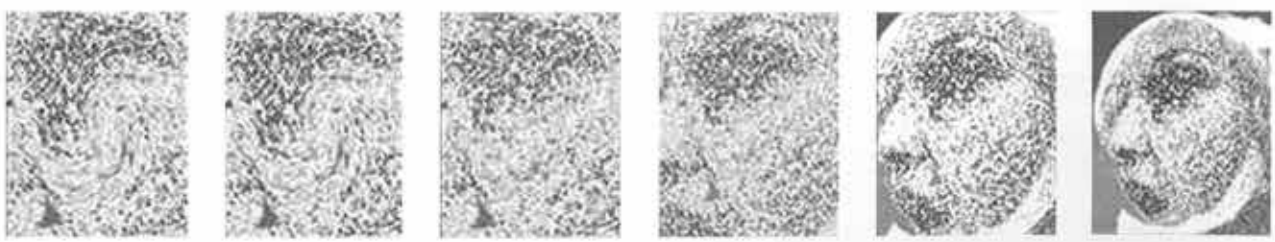
By treating the face in Takamatsu's early works as a facialising machine, an approach already implied by their overtly machinic nature, and by defacialising its architecture as a partial enunciation—dismantling the face to free its facial traits—we are then in a position to join these traits of architecture with traits of music and thus create a new diagram, a new abstract machine producing concrete machines and real affects.

For example, in the machinic and zoomorphic façade of *Origin I* (Kyoto, 1980-1981) two ocular windows are merged to form what Guattari calls an owl's head. But in the centre of what could otherwise be considered its face is wedged a riveted steel plate folded into a U that seems to be holding apart some immense force. This is what Guattari calls the symbol of Killing Moon, a kind of signature for Shin Takamatsu. Besides referring to a Futurist manifesto by Marinetti, Killing Moon is also the name given by Takamatsu to a futuristic samurai sword he designed. *Origin I* incorporates a kind of proto-sword in the middle of its face. What we find here is an assemblage of animal and machinic becomings with the partial and heterogeneous components of Takamatsu's own subjectivity.

These becomings, like all the becomings described in *A Thousand Plateaus,* are not of the "A" becoming "B" kind. They are instead essentially "molecular" becomings, a single "A + B" block, a zone of proximity where heterogeneous particles can freely mix: a zone of swirling, colliding proto-swords, rivets, fragments of steel, chips of granite, concrete dust and beads of glass, an owl's head, the oculi and the face in tatters, 256 shades of gray, becoming-indiscernible with molecules of sound and subjectivities that can only make partial enunciations—sst, k, g(uh), d(ih), k(rrr), ksh, d(ah), ah ...

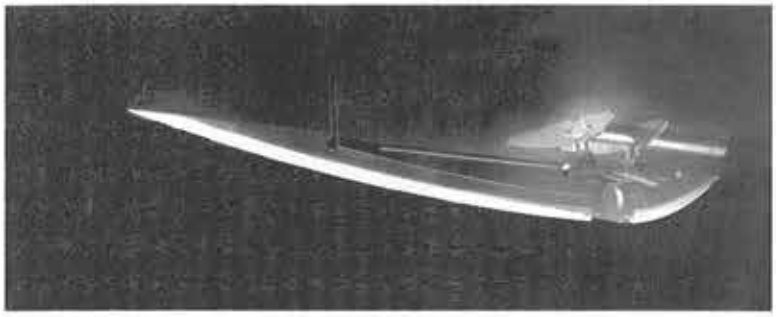
Bringing the defacialised *Origin I* into proximity with Berio's 21-minute, electro-acoustic music composition *Visage* (1960-1961) will form a becoming-music of architecture. Music is the

26. "Ornament and (anti)Urbanism: Interview with Shin Takamatsu and Tom Daniell," trans. Hiroshi Watanabi and Hideaki Inoue, *Interstices* 3 (1995): 51.
27. Deleuze and Guattari, *A Thousand Plateaus*, n. 91.



SHIN TAKAMATSU. The façade of Origin I, Hinaya Home Offices, Kamigyo, Kyoto.

SHIN TAKAMATSU. Killing Moon, a samurai sword.



most deterritorialised aspect of the face and Berio's composition demonstrates the molecularisation of music's face:

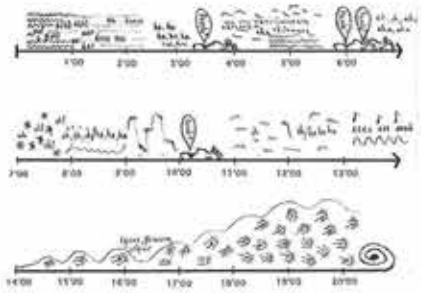
> *Visage* is composed according to the three states of faciality: first, a multiplicity of sound bodies and silhouettes, then a short symphonic and dominant organization of the face, and finally a launching of probe-heads in all directions. However, there is no question here of music "imitating" the face and its avatars, or of the voice constituting a metaphor. Instead, the sounds accelerate the deterritorialization of the face.... This is a molecular face produced by electronic music. The voice precedes the face, itself forms the face for an instant, and outlives it, increasing in speed—on the condition that it is unarticulated, asignifying, asubjective.[27]

Visage consists of two asynchronous components: an electronic element created by Berio at the Studio di Fonologia in Milan, and a human element, the mostly unprocessed voice of Berio's wife, Cathy Berberian, a voice Berio describes as a little *studio di fonologia* in itself.[28] The composition itself can be divided into three sections. In the first the voice dominates, emerging out of an electronic mist of white noise, initially articulating only the minimal molecular consonants of speech—sst, k, g(uh), d(ih), k(rrr), ksh—and then adding vowels: d(ah), ah ..., in a painfully slow movement towards the word "parole" ("words" in Italian, the only word that is not a nonsense word in *Visage*). Following that enunciation the face is finally assembled, but only for an instant. In the second section the electronic part dominates as the voice disintegrates into gasps, murmurs, shouts and hysterical cries that repeatedly slip into mad laughter. Some singing occurs. The third section marks the disappearance of the voice once it has been bounced around by the electronic element, electronically distorted, spatially dislocated and then split into a polyphony of subjectivities, to be finally obliterated by a chorus of infinite machinic voices.

This reverses the movement already traced out by dismantling the face in Takamatsu's *Origin I*, where we began with a becoming-machinic (the Killing Moon sword in the façade) which is then distorted by a becoming-animal (the owl head) and finally arrives at a zone of freely swirling asignifying molecules. *Visage* starts with the asignifying particles and finishes with the machine: when they are placed face-to-face they form a single block of architecture becoming-music with

28. For Berio's comment on Berberian see Richard Causton, "Berio's 'Visage' and the Theatre of Electroacoustic Music," *Tempo* 194, (October, 1995): 17. My description of *Visage* is largely based on the excellent analysis found in George W. Flynn, "Listening to Berio's Music," *The Musical Quarterly* 61: 3 (July, 1975): 388-421.
29. Deleuze and Guattari, *A Thousand Plateaus*, 279-280.

Luciano Berio with Cathy Berberian, the human voice of *Visage*.



The three sections of *Visage*: the voice dominates; a face is assembled from fragments; the electronic part dominates; and the voice is defacialised releasing probe-heads in all directions.

a continuous line of becoming-machine, -animal, -molecular, -animal, -machine, providing, that is, that all the institutional thresholds that must be crossed along the way are ignored for the moment.

Becoming-molecular has one goal and that is becoming-imperceptible. This is the immanent end of all becoming, its cosmic formula: becoming imperceptible is becoming everybody/everything, the making of a world from its molecular components.[29] It is the German composer Karlheinz Stockhausen saying "I would like to be allowed to make music with more far-reaching sounds, so to speak, with planets, moons, and with racing clusters of planets, suns and moons."[30]

The face is not limited to its anthropomorphic image. Its attributes can occur wherever there is a a semiological white wall of significance in proximity with a subjectivising black hole of consciousness or sensation. The face is the signifier of the interior that must be set free, defacialised from the interior to allow for more adventurous alliances with particles of other faces set free from foreign interiors. The concept of faciality, a white wall/black hole machine, is therefore a powerful tool for indisciplined action of which this Berio/Takamatsu, *Visage/Origin I*, music/architecture assemblage is only a hesitant, stammering beginning. Here we must be careful to differentiate between safe interdisciplinary research and institutionally illegitimate indiscipline, with Deleuze and Guattari as the best example we have today of the latter kind.[31] Interdisciplinary research was always the dream of rigidly segregated disciplines: to channel and encode messages between departments, whereas truly experimental action leaves discipline behind in order to become indisciplined.

Given the expanded field of facialisation and defacialisation outlined by Deleuze and Guattari, the human face may not even be in contemporary architecture. As in Berio's *Visage*, if the face does appear in architecture its appearance is sure to be brief as it is replaced by the much faster molecular face breaking through its walls and pouring out of its black holes. Architecture and the humanist body it once projected onto its white walls are in tatters. The writing was on the wall when Le Corbusier introduced three black holes from Africa, and inadvertently constructed a machine for leaving the face that not even his Modulor man could reassemble for more than an instant.

30. Karlheinz Stockhausen, *Towards a Cosmic Music*, trans. Tim Nevill (Longmead: Element Books Ltd, 1989), 120.
31. See Gary Genosko, *Undisciplined Theory* (London: SAGE Publications Ltd, 1998) and on the indisciplined nature of architecture see Christian Girard, "The Oceanship Theory: Architectural Epistemology in Rough Waters," *Journal of Philosophy and the Visual Arts* 2 (1990): 79-82.

Origin I and Cathy Berberian, forming a single architecture becoming-music. Created using Photoshop.

The Eye and the Mouth.
S. Francesco in Cortona.

FACING IT ALL: MIGHTY FACES AND THE WESTERN FAÇADE

Gordana Kostich-Lefebvre

The problem of presenting a convincing exposition of symbolic intent that is seldom specifically stated is made difficult by the modern conviction that architecture, apart from its figurative sculptures, has always been created (exclusively) for utilitarian and creative reasons.

—Baldwin Smith, *Architectural Symbolism of Imperial Rome and the Middle Ages*

If it weren't for your eyes there wouldn't be skies in our little place ...
(*Ociju tvojih da nije ne bi bilo neba u malom nasem stanu ...*)

—Vasko Popa, *Poems*

The Super Face on the Surface

The faces of the Gorgon Medusa and the god Janus are two of the most prominent of all mighty mythical faces in the history of Western architecture. Their vestiges are embodied in architecture. While the *gorgoneion*, the severed head of the "beautifully cheeked" monster, Gorgon Medusa, is immediately recognisable, the presence of the double-faced appearance associated with Janus is less obvious. How did these two "super faces" become endeared to architecture, or was it vice versa? The focus of this inquiry deliberately shifts from the façade as the building's own face to the nature of the association of architecture with the faces of two apparent "outsiders," Gorgon and Janus, *against* the face of the façade.[1] As Eye and Mouth, the two are forms of communication both with and within built structures. There is only one other mighty iconic face in Christian architecture, which in some ways parallels, reflects, corresponds to, and occasionally replaces certain aspects of both the *gorgoneion* and Janus—the face of Jesus Christ. The other faces are portraits, sometimes self-portraits, or masks.

The "super faces" achieved relative independence from their respective heads and bodies. It is through the absence of the body, and the sublimation of the whole *presence* into the face, that the Face was empowered. The *gorgoneion* in particular is a paradigm of this process, the very embodiment of the unspeakable horror of the *bodiless head alive*. The two seem elementally different "characters" with distinct positions and functions, save for their shared role as guardians and for their pronounced "faciality." Frontal appearance ("faciality") is the only possible representation of the Gorgon, while it is only one of the possible representations of Janus, who appears both as a bi- or quadri-frontal humanoid figuration and as a two or four "façaded" shelter over clearly directed commununications.

In architecture, the *gorgoneion* is always explicit, applied and eminent; Janus is almost always implicit, imminent. As opposed to Janus, the *gorgoneion* is convoluted in ideation and expression: somewhat rough and rigid, yet with a resolutely direct "impact." Originally, it was an apotropaic head added to the building; and although it was applied as an "ornament," an "extra," it functioned as an "extra" with a definite purpose—an essential extra. To understand this purpose—that is, to understand *gorgoneion*—the concept of amulet needs to be understood. Janus "faces," on the other hand, became intrinsic to architecture. His are the faces inscribed within various passages of built structures, where they direct the flow of people and elements.[2] In their common role as guardians,

1. A sympathetic architectural face—an oculus and a doorway/mouth standing against a distinct background—is an archetypal representation of the primordial Eye and Mouth. In order to understand the influences of the *gorgoneion* and Janus this image needs to be kept aside as much as possible.
2. To question these faces, to follow the idea of Janus, means to explore the relationship between Janus space and Janus image, which is simply impossible to thoroughly present in this article.

The Eye shield from Lekythos of the "Achilles painter," mid fifth century BC.
(Robin Osborne, *Classical Landscape with Figures: The Ancient Greek City and its Countryside*)

both the *gorgoneion* and Janus consisted of the eye and the mouth; by sublimation, they came to stand for the Eye and the Mouth respectively.

Visiting the buildings of classical antiquity, the Renaissance, or eighteenth and nineteenth century revivals of these without encountering a single *gorgoneion*, and most likely a whole plethora of *gorgoneia*, is unimaginable. Ianiforms[3] are equally abundant. Sifting through the vestiges of the *gorgoneion* and Janus among the preoccupations of Early Moderns necessarily results in a charming, yet fragmented view; and attempting to detect their reverberations at the threshold of the third millennium is a truly challenging, if not impossible enterprise. On this occasion we will inquire into some of the complexities of the involvement of these "super faces" in architecture while tracing them into the Renaissance. Approaching them from their common role as guardians will facilitate understanding of their divergence. This can be unravelled only through the introduction of the "auxiliary" semantics of the eye and the mouth, and the invaluable concept of the amulet.

Preface: The Eye, the Mouth and the Amulet

The familiar images of the *gorgoneion,* the ultimate bogey, and Janus/Janua,[4] the civilising watcher, carry layers of conceptual and figural significance of the Eye and Mouth. Stare and utterance—rougher relatives of gaze and voice—were necessary ingredients for the making of ancient supernatural guardians whose underlying role was essentially amuletic: a remote deterrence of real and potential malfunction, and preservation of the existing order. To capture the senses, send a warning, and threaten execution, both the Eye and Mouth were needed, though not necessarily together and not necessarily simultaneously. The guardian might have been heard, if not seen, or both heard and seen. When suddenly the thousands of shadows from the halls of Hades rustled, and an eerie cry arose, Odysseus quickly interrupted his conversation with ghosts of the famous and ran away in sheer panic that that might have been an announcement of the appearance of the Gorgon's head.[5] Even Janus, the civilising communicator, burst in anger at an unauthorised opening of the doors, throwing up through the *ianua* (Mouth, Gate) a legendary hot torrent that literally swept away the hostile intruders.[6]

The incredibly universal belief in amulets, the belief that invisible forces, especially the malicious ones, could be fought against and even warded off, so often executed in forms considered superstitious and primitive, is an essentially progressive and heroic idea in its insistence upon active resistance to forces perceived as far superior to human strength. Tobin Siebers pointed sharply to the link between relic and amulet, and to the amuletic logic expressed as "the same counters the same," which explains the ambiguity also contained in the ancient guardians.

3. To research on the complicated subject of Janus we owe the "scientific" and "technical" term *ianiform*, which refers to the bifrontal or quadrifrontal representations of divinities, to the arched doorway, and to gateways or passages. Note that "divinities" implies that this form was not exclusively reserved for Janus, although this persisted as only his trademark. Cook presents the thesis that the janiform god is essentially a sky-god: A.B. Cook, *Zeus: A Study in Ancient Religion*, vol. 2 (New York: Biblo and Tannen, 1964), 323-400.
4. Janua (the feminine noun), a gate or main entry, complements Janus (the masculine noun). As a rule gender homonyms are not related semantically; however, in the case of Janus/Janua they are definitely related. A corresponding pair of divinities is Ianus/Iana, that is Dianus/Diana.
5. Homer, *Odyssey*, xi.627-640. There seems to exist a hierarchy based on the possibility of communication with guardians that corresponds with a hierarchy of the accessibility of places they guarded. The Gorgon allowed no communication and no negotiation; nobody passed by her. With the Sphinx, in contrast, there was at least a verbal communication with an option to clear the obstacle with a proper password which worked as a key, opening the passage and enabling forward movement. Her mouth, nevertheless, was also put to work on unlucky guessers. Janus is on the completely opposite end. His role was to make communication not only possible, but smooth, "civilised."
6. Ovid, *Metamorphoses*, xiv.775-804; *Fasti*, i.259-274; Macrobius, *Saturnalia*, i.9.17. There are difficulties in locating the event as it seems that the common confusion between Janus Quadrifons and Janus Geminus appears again. Varro even mixes Porta Janualis with Janus Geminus. *De Lingua Latina*, v.165.
7. Tobin Siebers, *The Mirror of Medusa* (Berkeley: University of California Press, 1983), 7.
8. Generally, the Greeks related the sight, eye and fire, believing that flames were

Starring kalyx with open mouth at the bottom. (P. Heesen, *The J. L. Theodor Collection of Attic Black-figure Vases*)

> As human and animal remains petrify, the relic, amulet and talisman are born. These devices are hardly distinguishable from one another, and in practice their differences disappear. Debating whether one device protects people while another defends buildings, property and human possessions, or whether one commands more general influence than another is futile … Relics, amulets and talismans embody those forces that they supposedly counteract, and are effective because they direct evil against itself. Certainly, the ambivalent logic of the amulet is baffling, and rightly so, for its purpose in general is to create confusion.[7]

Whether the cause or the consequence, the mechanism of confusion seems to be behind the placing of Eyes and Mouths of guardians in extraordinary positions. Thus, besides the common analogy with "holes in the walls," there are in architecture other, less apparent yet still remarkable eyes and mouths of guardians and protectors. A number of potent ideas related to the "presence" of and communication with "live eyes" mingle and converge here. There is the eye that sees everything (the eye of the good god, the eye of light and blessing); the eye that monitors as mediator; the eye that watches to protect directly; and the eye that wards off, that prevents and overwhelms malefaction, and therefore has an important role in the regulation of social norms. The mouth though could expire a prophetic *pneuma*, or be the one that swallows, dismembers or throws up.

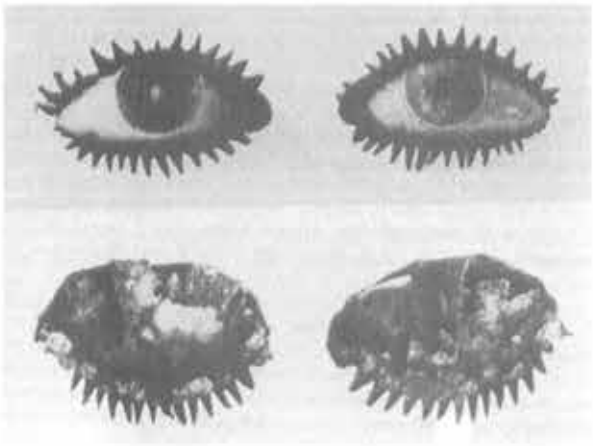
Generally, the open eye, like the opening of eyes, is one of the clearest and most essential manifestations of life; the classification of gazes is secondary to this fact. In short, someone is always "expected" behind the open eye. The eye's own vigilance and excitability, including the contraction and expansion of the iris,[8] reinforced its life symbolism in general. Also, the extreme physiological vulnerability of the organ of sight and its susceptibility to all kinds of external impact (including attack) was well recognised, and associated with psychological vulnerability, and permeability. This ambiguous status of the eye as the instrument and receptor of "influences," a membrane between "in" and "out," is central to all the marvels of eye communication and miscommunication. The image of a single eye, and certainly of a pair, or more,[9] could transform an entire context into a face.[10] It explains the grotesque depictions of giant (eyed) phalli in Greek art;[11] the eyes given to the Egyptian *djed;* and Greco-Etruscan vessels, among which the eyed kalyxes are the wittiest.[12] Eyes on prows referred to the agility of the ship, assumed to be an organism both by and with its crew.

These were by no means simple thoughts. The idea of a "living eye" explains both the attention paid to the artistry of making "live statues" guided by the ideal of the re-production of life through movement, and a permanent obsession with *automata* as movable imitations of life. *Kolossi* (souls) and *daidala* (statues) were made as "twins" of real people before Daidalos[13] provided them with *live* eyes and "breathed life" into numerous *automata* that he created. The sparkle of the eye was

captured in the pupil; see M. Detienne & J.P. Vernant, *The Cunning Intelligence in Greek Culture and Society* (Chicago and London: University of Chicago Press, 1978), 101 n. 99. In representations of Medusa, whether painted or sculptured, her irises and pupils were often colored red or purple; see J.D. Belson, *The Gorgoneion in Greek Architecture* (Ph.D. Diss., Bryn Mawr, 1981), 28. They also regarded the egg, with its obvious similarity to the eye, as a life essence, the container of soul and a form of head; see G. Hersey, *The Lost Meaning of Classical Architecture* (Massachusetts: MIT Press, 1988), 36.

9. Multiplication and repetition are common poetic figures (in the original meaning of crafting or putting together) and serve as reinforcement of the "eye" idea, maybe as its quantitative measure.
10. The most expressive and mobile organs in the head, the eye and the mouth each and alone are sufficient to indicate a "generic face" if the perimeter of the background is delineated [ )]; [:]; combined, they could even do without the outside frame ;) . "Eye experts" Deonna and Rizzini believe that the "eye represents the whole face, the eye IS the face" (I. Rizzini, *L'occhio parlante: per una semiotica dello sguardo nel mondo antico* [Venezia: Instituto Veneto de Scienze, lettere ed arti, 1998], 4). The mouth comes close. A well-known literary example is the grin of the Cheshire Cat in *Alice in Wonderland.*
11. The phallus was also a *fascinus* and a symbol of life through fecundity, which (partially) accounts for phallic apotropaia. See Geza Roheim, "The Evil Eye," in Alan Dundes, ed., *The Evil Eye: A Folklore Casebook* (New York & London: Garland Publishing, 1981), 217-218.
12. These drinking vessels hid at the bottom a solid circle, the open "mouth" which, together with the drinker's eyes, resulted in a humorous mask over the drinker's face that was fully visible only to the drinker's companions positioned directly across from him and only when the vessel was raised and drunk from.

Inlaid eyes from MOMA.
(Rizzini, *L'occhio Parlante*)



The drinking vessel turned into a mask, which supposedly addressed the issue of measure in drinking, and consequences of drunkenness. J. A. Jordan, *Attic black-figured eye-cups* (Ph.D. diss., New York University, 1988), 5.

13. Daidalos *ommatosas*, "he who opens eyes." Rizzini, *L'occhio parlante*, 154. This includes the labyrinth, if seen as a flow, a movement of space, an illusion of freedom.
14. In "The Meeting of Eyes" Coomaraswamy discusses the significance and technique of the "exchange of glances" in a number of examples. A. K. Coomaraswamy, *Selected Papers* 1 (Princeton: Princeton University Press, 1977), 233. On the other end of this same concept is "blinding," the destruction of eyes, meant as a negation of existence. An example is the desecration of religious images.
15. Greek *baskania*, enchanting.
16. So, for example, the Egyptian *udjet*, a symbol for the eye of Horus, which signifies a divinity in general, was used to stave off illness and bad luck. It also stood for the eyes of Horus and Osiris, the Moon and the Sun: "The winged sun disk was placed above all the doors into the temples, that the image of Horus might drive away all unclean spirits from the sacred building." A. Erman, *Life in Ancient Egypt*, trans. H. M. Tirard (London and New York: Macmillan and co., 1894) 272. The overshadowing wings pointed to the special sacredness of the doors beneath them.
17. The preponderance of eye representations on artifacts belonging to the old Mediterranean cultures, among which Brak idols stun in number and importance, has inspired theories of the existence and veneration of a common "Eye-Goddess" throughout the Mediterranean. O. G. S. Crawford, *The Eye Goddess* (London: Phoenix House, 1957); Gayle Elizabeth Wever, *The Spurious Eye-Goddess and her Megalithic Associates* (Philadelphia, 1968). On the Great Goddess in general see Marija Gimbutas, *The Language of the Goddess: Unearthing the Hidden Symbols of Western Civilization* (San Francisco: Harper & Row, 1989).

represented by inlaid precious stones or enamel, often with prophylactic values of their own. Clearly, behind the "eyeing" of objects lies a desire to enliven them. This includes depictions of the omniscient divinity's omnipotent gaze, as exemplified in the tradition of iconic portraits executed so that the eyes appear to always follow the spectator and meet his eye.[14] All these aspects coexist in the supernatural guardian's "eye." Brooched on the surface, the eye became a real *fascinus*,[15] both enchanter and counter charm and a prophylactic gaze against the effects of the evil eye.[16] A common belief that some exceptional individuals might turn harmful intentions into reality by means of the gaze alone is emblematic of the power entrusted to the eye.

Prior to the modern split of the subject so closely theorised by Sartre and Lacan, it was through mechanisms of ocular enchantment, known to literally every culture, that the common discomfort of the subject turning object was channeled and regulated. The discomfort caused by violating glances ranged from benevolent to life threatening. Not only did ancient societies express their eye-obsession through eye imagery,[17] but vision continues to be an obsession of modern, and particularly postmodern philosophy and art theories.[18] Only with the real proliferation of writing did the mouth lose its high regard as a big-story teller or a prophecy utterer, a role reserved for the very few (we might recall that Pythia was nothing but a voice steaming from the hole—some say a crack—in the ground); the mouth was always the biggest source of social "comfort" and "discomfort." *Spell*[19] denotes saying, discourse and chant, charm, tradition, and also the second part of Gospel—the powerful Word; to "cast a spell," as in the remote delivery of a mouth-originated product, was awarded to the eye as an "honorary degree" in extraordinary rhetorics, but never ceased to be the primary domain of the mouth. The recognition of the "speaking" eye's rhetorical ability prompted a codex of gazes—the eye that persuades, the eye that listens, the erotic eye and the fascinating eye—and created the *hypokrisis*, a literal figure of speech in which the expression of the face and especially of the eyes followed the speaker's voice, gestures and general tone, harmonising all elements into an eloquent speech.

The *jettatore* of Italian popular culture translates literally as *caster* (of magic word)—that is, the fascinator, the Evil Eye specialist, the one who sublimated the magic word into the eye and who could direct it silently and remotely. The mouth is a source of both the orderly and the disorderly, the expected and the abrupt, the articulate and the inarticulate, praise and curse, truth and lie, chant and enchantment. As a semi-permeable, or better, a selectively permeable, membrane it was undoubtedly comparable to the main entrance, the gate, the only inter-rupture in the level of the city-walls drawing; the only non-sacred part of the walls.

The equation of an entrance with a mouth is a topos both in literature and in the visual arts, while other architectural apertures such as the "oculus"[20] (including the rosette, which is only a

Brak eye-idols after Mallowan.
(Crawford, *The Eye Goddess*)

Detail from marble sarcophagus, St. Lorenzo in Panisperna, Rome, mid Antonine. Doors with two *gorgoneia*, two lions' heads and two corner watchers. Similar to false doors on funerary monuments.
(*Lexicon iconographicum mythologiae classicae*)

centrally positioned vertical oculus), the bull's eye, and even windows in general are quite naturally seen and talked about as "eyes," as a consequence of their opening to the world in a double direction and receiving or projecting divine light (depending on the theory). The Mouth, nevertheless, is an entrance *par excellence*. It is either a clearance or hindrance on the way between inside and outside, a source of all utterances as well as a gustatory centre, and therefore associated with openings, places of testing and exchange, disappearance and reappearance (devouring is a theme in itself). The Romans used the word *ostium*, a derivative of *os*, *oris* (mouth) to designate both the entrance to the private house and the harbour, and called their major port at the outlet of the Tiber simply *Ostia*, the Mouth. There is a mouth of hell (but a Gate of heaven, *janua Coeli*); a mouth of a volcano, river, or jar. The appropriation of the mouth/door analogy is present in the common idea of the female genital as *ostium muliebris*, "feminine mouth."[21] *Ianua* is a gate of primary entrance. The mouth/door divides the underworld (of which the Gorgon is a guardian) from the upper world, internal from external, "space within" from "space without."[22] Moreover, the vault of the mouth, the palate, is built into the idea and a word for the palace.

Face 1: The *Gorgoneoin*

> Medusa, the Gorgon who suffered such pain.
>
> —Hesiod, *Theogony*

The ambivalence of the eye was resolved through the institution of the Evil Eye and its counter-effect, a weapon against malevolence, the talisman.[23] The *gorgoneion* became an embodiment of both.

In the whole history of the Eye, it was only Medusa, the only mortal among the three Gorgon sisters, who had eyes that petrified, which earned her immortality among mortals. Ironically, the Gorgons were protected by their "handicapped" sisters, the Graie, who shared a single eye and a single tooth, rotating these among themselves, and not vice versa. This purely custodial eye in transit was the representation of the quintessential guardian, an "all eye," absorbed in the act of re-guarding, watching (over). Floating on an evasive, exchangeable background-face, this eye was masterfully separated from the corporeal and turned into an abstraction of the perceptional, the entryway of and to information.[24]

The *gorgoneion* "exists" almost exclusively figurally as an icon, a well-known narrative condensed into a picture. Curiously, the head of Gorgon is older than the Gorgons, who only provided a mythological setting for the "younger" Medusa-story.[25] Medusa's reduction from mighty Mother

18. An excellent review can be found in Martin Jay's *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California Press, 1993); the collection of essays *Vision in Context: Historical and Contemporary Perspectives on Sight*, eds. Jay and Teresa Brennan (London, New York: Routledge, 1996); Cathryn Vasseleu, *Textures of Light: Vision and Touch in Irigaray, Levinas, and Merleau-Ponty*. (London, New York: Routledge, 1998); Beate Allert, ed., *Languages of Visuality: Crossings between Science, Art, Politics and Literature* (Detroit: Wayne State University Press, 1996); David Michael Levin, ed., *Modernity and the Hegemony of Vision*, (Berkeley: University of California Press, 1993), and many more.
19. Of course, it also means to "scrutinise," to dwell upon in detail. Slavic *urok*, spell (*urec'i*, to spell) consists of both a hidden "eye" (*ok[o]*) and "to say" (*u-reci*, which also invokes *rec*, word).
20. *Oculi* are usually understood as central horizontal apertures although they could also be vertical or slanted, such as those on cupolas and tambours.
21. H. C. Trumbull's anthropological analysis of the semantics of women and the door brought him to the conclusion that "the earliest altar was at the threshold of the woman, and of the door." H. C. Trumbull, *The Threshold Covenant* (New York: C. Scribner's Sons, 1896), 252. A mesmerising eighth century Indian example is the Aditi-Uttanapad altar from Alampur.
22. To Ruth Padel's triad of unseen, "within spaces"—the underworld, the house and the mind—the uterus needs to be added. "Making Space Speak," in *Nothing to do with Dionysos?: Athenian drama in its social context*, eds. John J. Winkler and Froma I. Zeitlin (Princeton: Princeton University Press, c1990), 343-6.
23. From the Greek *telesma*, incantation; Latin *amuletum* (from *amolior*, to baffle)—a magical figure. Defined in the *Encyclopaedia Britannica* as "a magical figure cut or engraved under certain superstitious observances of the configuration of the heavens, to

Gorgon from the main frieze of the Temple of Artemis in Korfu, ca. 590 BC. (*Lexicon iconographicum mythologiae classicae*)

which wonderful effects were ascribed; the seal, figure, character or image of a heavenly sign, constellation or planet, engraved on a sympathetic stone, or on a metal corresponding to the star, in order to receive its influence. The talisman was supposed to exercise extraordinary influence over the bearer, especially in averting evils as decease, sudden death and the like. A charm; a symbol supposed to assure health and good fortune; an amulet."

24. Even for Perseus who learned how to get to the Gorgons only after he seized the monoculus and tooth while they were in transit.
25. It is now generally believed that the *gorgoneion* is "older" than the Gorgon, i.e. the Gorgon myth, and that it developed from a trophy. Mask-heads of the goddesses from Neolithic times were found in the number of localities. See Gimbutas, *The Language of the Goddess*, 206-208. Old, matriarchal deities were never completely superseded, but rather brought subversively into newer patriarchal societies and adjusted to suit. The androgynous Athena is an excellent example, particularly so in the light of her closeness to the Gorgon's head.
26. *Guardare* in Italian still denotes both watching over, guarding, and looking at (Fr. *garder*, to keep, from; MH German *warten*, to watch). The synonymous "custodian" is preserved from Latin, where *tutela*, *praesidium*, *excubiae* have similar meanings. Some English dictionaries still include—towards the bottom of the list—a definition of "to guard" (previously) meaning "to adorn with laces, borders, or bindings, especially as a protection for the edges" (*Webster Universal Dictionary*, 1937).
27. Medusa's head received considerable attention in psychoanalysis—a disturbing image was taken as an image of the disturbed. An excellent critical presentation of psychoanalytic interpretations is given by Hazel Barnes in "The Look of the Gorgon" in *The Meddling Gods: Four Essays on Classical Themes* (University of

Goddess to a mighty amulet demonstrates the work of those very forces she counteracts. As an apotropaic device the *gorgoneion* was widely *applied* to all kinds of objects, personal, private and public, including buildings. The image of the Gorgon could be seen in Greece on tympana, metopes, antefixes, acroteria, cornices, simas, revetment plaques, ceilings and ceiling coffers, columns, doors and on floor mosaics. Aristophanes mentions that a *gorgoneion* was found near the hearth of most Athenian households. One version of the Medusa legend has Perseus burying the head of Gorgon at Argos' agora; and larger than life-size stone *gorgoneia* were excavated at both Argos' and Athenian agoras, which suggests that she might have been a tutelary deity of these locations. Nevertheless, the majority of architectural representations of Gorgon are concentrated on and around roofs, seemingly the only possible place for ornaments in Greek architecture, although the frequency and popularity of the Gorgon motif indicate its more intricate architectural role. The *gorgoneion* was almost exclusively a part of funeral architecture among Etruscans. This application was revived in Hellenistic and Roman times when it was present on both the real and false doors of tombs (always at eye level and often serving as door pulls).

Further, the iconography of the *gorgoneion* and the Gorgon was adopted on numerous objects of war and everyday life: shields, helmets, coins, chariots, ovens, pots, vases, trays, pendulums, mirrors and waterspouts; her recognisable face stared out from the bottoms of pitchers and cups. By this time she was a domesticated, rationalised, canonical image of an amulet rather than a representation of an inexplicable horror; she was already liberated from the unbearable burden of the unthinkable.

The *gorgoneion* literally figures on and in architecture; it is extraneous to its medium and completely independent from it. It is rather the medium itself which depends on the *gorgoneion* for its inauguration and its proper function as long as the device is believed to be operational. It is an essential supplement which historically underwent a process from an original "essential extra" to plain "added extra." From the modern point of view that draws a strict division between necessary structure and unnecessary ornament, the *gorgoneion* is just a gadget, a stand foreign to more complex, holistic worldviews. The *gorgoneion* is a gadget *sine qua non*, and a decorative horror on its way to becoming a "necessary angel." The only modern gadget vaguely comparable would be the real and/or "fake" surveillance camera, which is certainly thoroughly devoid of any charm.

The mythical guardian[26] engages psychologically by shocking, obstructing, confusing and distracting, while on the social level it controls boundaries dividing right from wrong, correct from incorrect, "in" from "out"; it acts as a regulator of moral norms in society.[27] The watchful guardian protects by functioning as a "mind reader," a higher intelligence capable of detecting and destroying

View of the nave of Hagia Sophia with cherubs, after Guillome-Joseph Grilot, *Relation nouvelle d'un voyage a Constantinople* (Paris, 1686).
(Cyril Mango and Ahmet Ertug, *Hagia Sophia: A Vision for Empires*)

Marble statue of headless Athena with the prominent gorgoneion from the fronton of the temple of Apollo Daphnephoros, ca. 510 BC. Chalcis Museum.
(*Lexicon iconographicum mythologiae classicae*)

harmful intentions and their couriers, while simultaneously protecting the threatened; or, in Jane Harrison's terms, as a maker of "an ugly face" "*at you* if you are doing wrong ... *for* you if you are doing right."[28] When Gorgon/Medusa recovered her original beautiful face, she lost control of social space, or better, she lost control in society. Another official, more religiously and politically correct guardian—another bodiless, winged head, this time of an angelic intelligence—a cherub or seraphim (four-faced and six-winged) could then take her place.

Regardless of iconographical and etiological plurality[29] and the fact that it embodies all trophy heads[30] as well as ritual masks and the religious terror associated with them, the *gorgoneion* does not stand for anything else but itself—it is a breathtaking, mind arresting image of the irrational and the unspeakable. It is a perfect own Other. As such, the Gorgon has a key into the worlds of our own deepest fears, if we allow her to access them, if we dare glance at her, and she flashes those worlds back to us in a most efficent way—personalised. Unavoidably, she creates a variety of views and interpretations of herself. Her association with a mirror is but a representation of what is known as projection in psychology.

Everything related to Medusa is ambivalent or, at least, ambiperceptible, and, of course, Gorgon/Medusa (hi)stories abound with inner discrepancies and variations, before and after the crucial encounter with Perseus, the executioner who used "the bodiless head alive" twice as a weapon of mass destruction before delivering it to his dispatcher, Athene. He simply pulled it out of that very special, silver pouch[31] to overwhelm his adversaries.[32] Did he hold it by its snake curls? Athene mounted the *gorgoneion*, the head of her own "sinned" priestess—or her Libyan competitor[33]—to her aegis,[34] never to be disassociated from her again. Athene's enemy became her protectress, her trademark, her other (or primary?) self.[35] This identification persisted.[36] Thus not only did the goddess of reason in her blind revenge fail to eliminate Medusa, but she propagated and perpetuated her. The Gorgon was captured on the shield and cunningly defeated through the use of oblique reflection of its mirror-polished surface. And she finished on another, or maybe even the same shield, fused to it. Gorgon's appearance in this context (on the shield) is striking for its gradual change of depth: from the realm of an unreal existence she is literally brought to the surface and neutralised there just to continue to emerge through that same surface until re-realised in another realm, in all three dimensions. The mirror-shield, a true blade for Medusa, is stasis—a plane of separation, transition and re-emergence—becoming. The only real separation between the mighty dead Medusa and the protected is, at the same time, their connection—the plane on which she occurs, a surface for a face, a façade.

An intriguing, unaddressed question is what happened to Medusa's dead body. Her body be-

Nebraska), 10-21; the theme was also discussed by DuBois (*Sowing the Body*), Cixous (*The Laugh of the Medusa*), Buci-Glucksmann (*La folie de voir*), and others. In general, the richness of dimensions found in the Gorgon/Medusa theme has constantly provided inspiration in art, literature and critical thought, resulting in a sizeable bibliography far beyond the scope of this sketch.

28. J. H. Harrison, *Prolegomena to the Study of Greek Religion* (Princeton: Princeton University Press, 1991), 188. Also a ritual mask.
29. Various studies interpret the *gorgoneion* iconographically in connection with the sun, and eclipses, zoological (lion) and vegetal "faces," the Dyonisian, and/or other masks, and Dyonissos himself. For a brief review of the theories, see Thalia Phillies Howe, "The Origin and Function of the Gorgon Head," *AJA* 58 (1954): 209-221.
30. *Tropaion*, a "monument to victory" is the stem for apo- and epitropaion. Among many other *baskania*, the Gorgon's head was the ultimate tropaion Evil Eye, as it was the most desirable, "top of the line" apotropaion (counter charm) after it was appropriated, although none of the Gorgons were known to have ever petrified anyone before. It certainly epitomised the head of a feared, respected and defeated enemy. The belief that its possession and public display augmented the strength of the victorious was itself based on the persuasion that the vital powers of the defeated *were* eternally preserved in such a head. This is shared by many peoples but the pre-Greek and Greek belief in *ker* as human essence located in the head has been studied at length. R. B. Onians, *The Origins of European Thought about the Body, the Mind, the Soul, the World, Time, and Fate* (Cambridge: Cambridge University Press, 1991), 26, 395-410; and Harrison, *Prolegomena to the Study of Greek Religion*. Chapter V in particular presents the Gorgon as a Ker

Large Roman head of Medusa in the open. Temple of Apollo, Didyma. (*Lexicon iconographicum mythologiae classicae*)

manifestation.

31. *Kibisis*, a piece of equipment which adjusted itself to hold anything, supplied by Athene and Hermes, together with the sickle (*harpe*), the helmet of darkness which made one invisible, winged sandals and a mirror shield to reflect the Gorgon. The whole setting, all actors and the equipment were "theatrical." Perseus' own name reveals him as Etruscan "*phersu*," a masked character, from which Latin "persona" derived. In many ways, including his famous winged head sculpture, Hermes is similar to the Gorgon.
32. First Atlas, who tried to protect Medusa; then the sea monster defending Andromeda (in some versions he killed the monster by the sword in fair battle); the whole "gang" of Andromeda's suitors; and finally the tyrant Polydectes together with all the wedding guests.
33. Norma Lorre Goodrich, *Priestesses* (New York: Harper Perennial, 1990), 176. According to the literary sources of Pindar (*Pythian Odes* xii.16), Apollodorus (*The Library*, ii.4.3.) and Ovid (*Metamorphoses*, iv.792-802) she was initially the most beautiful of the three sisters but changed into a queenly monster, an image of horror, as a result of Athene's envy. The "queen" meaning of Medusa, the Latinised form of the Greek *medeon*, *medeousa*, a ruleress, guardian, was explained by an older generation of etymologists.
34. Herodotus was the first to etymologically connect *aegis* with a goat (the origin of *aigis*, *idos*, *h* in *aix*, goat), and to hypothesise on the *gorgoneion* as a goat head and skin (worn by Libyan women) stretched over a metal shield. *The Histories*, iv.189. In the meaning of "rushing stone," "hurricane" (Aeschylus in Liddel & Scott's Greek-English Lexicon) it supported the "natural phenomena" theories like Rocher's in which the Gorgon is seen as a symbol of thunder clouds or Gadechens' expansion of the same direction in which, besides thunderstorms, all kinds of natural turbulences

came a backdrop, imminent "behind the scene," a body of the shielded, a polymorph structure clad with some façade. The separation of the formidable head made possible a substitution of her winged body with a custom-made body—on an "as needed" basis. The protected body is everything behind the plane to which the head is attached, whether a furnace, sarcophagus, floor mosaic, tympanum or buckle. There is no specific term which denotes this unique bondage between organic, living matter and inorganic material (in this case, the shield of Athene).[37] The remnants of that meaning[38] are found only in *amalgam*, a metathesis from the Greek *agalma* (live sculpture), which nowadays designates a soft, pliable mixture, originally containing mercury, the sole "live" metal.

The Gorgon was not evil herself, but rather ugly, terrifying.[39] The ethical ambiguity of the *gorgoneion*, the *pharmacos*,[40] good and bad at the same time, killer and saver, was resolved aesthetically. Even in a beautiful or melancholy type, the dazzling power of its horrifying facial features was represented with visceral curves seemingly in constant flux expressing both agony and fury. If shown full figure, even when her body was depicted sideways the head was always frontal rather than in profile,[41] and always staring at the viewer. The spectator's eye is focused by labyrinthine figural entanglement.[42] Thus Medusa became a necessary spectacle but the destructive gaze was ours, not hers. From our architectural standpoint, she could transform a building's surface into a "necessary theatre." Her connection to the theatrical is multifarious and too complex to fully discuss here. Much in both the shape[43] and "life" of the theatre is "gorgonean." The *gorgoneion* demands *theatron*. Spectators' gazes are her *raison d'etre* and her the specialty, like that of a great performer, is to capture and engage onlookers' attention. There is great expectation. Everything on the *gorgoneion*'s disc-like visage seems to be in motion, ready to arrest and whirl in, rather comparable to the orchestra, the face of Odeon, where somewhat tamed dythirambic chorus dances were performed. Without the audience the *gorgoneion* is only a medallion. With both her expression and utterance being extraordinary and dramatised to the limit of comprehension, the *gorgoneion* is well suited theatrically. In the theatre, the domain of the eternally masked god Dyonissos,[44] the *gorgoneion* holds ground as the ultimate, active mask capable of eternalising scenes, as scenographia. (This is a whole other, yet related, subject.) Both her expression and utterance are extraordinary and (over)dramatised beyond comprehension, but theatrically suitable. The Gorgon/Medusa is anything but mute. Her sounds were linked to the unintelligible, whether unarticulated prophetic voice, or uncontrollable, wild beast-like shrieks, and sounds produced by sudden, violent tempests and eruptions in nature.[45] In his Twelfth Pythian Ode Pindar credited Athene directly for the invention not only of the instrument but also of the musical theme for aulos/flute, *nomos polukefalos*—the famous song of many heads, "the glorious wooer of contests to which people flock," when she bound into a tune the dirge of the Gorgons for their decapitated sister, Medusa.

The version of Roman *as*, from 338 B.C., originally had Ianus bifrons on the obverse. (A. B. Cook, *Zeus*, vol. 2)

Face 2: Janus

> Now learn the reason for my shape though already you perceive it in part. Every door has two fronts, this way and that, whereof one faces the people and the other the house-god; and just as your human porter, seated at the threshold of the house-door, sees who goes out and in, so I, the porter of the heavenly court, behold at once both East and West.
>
> —Ovid, *Fasti*, I, 134-9

Janus is the most architectural of all gods; and the most facial.[46] The combination of his attributes, his object-form—the arch, and his role as "mover," a master of passage, including the passage of time, account for his significance in architectural considerations. Translated, his arch becomes a barrel vault; when rotated around the central axis, it results in a dome.

Janus's faces are intrinsic to architecture. They are the faces inscribed within various passages of built structures, directing the flow of people and elements. He is commonly represented by his two faces, not front and back but two fronts, like the outcome of equal arguments, double truth, co-existence rather than prevalence. They are the story of direction, points of departure and arrival, the image of relativity or relationship. Movement is the only prerequisite for the awareness of the other face at the end of the tunnel, a face that reveals itself only after passage is completed. It is only thickness that distinguishes Janus the arch from Janus the barrel vault: a relative value, expressed through the time of the passage.

Janus and Vesta, sometimes presented as husband and wife, were the only personified sacred objects in the Roman state religion, which is a relic of the most remote beginnings of their sanctity. Since he supposedly WAS an arch and a doorway and she WAS a hearth and an altar, together they formed the essence of both domestic and public houses, and of the symbolic atrium of the Roman state, the forum.[47] He was always invoked at the beginning, and she wrapped up the end of all prayers. The antiquity and importance of Janus was preserved in this foremost position in prayers long after he lost religious supremacy to Jupiter. Roman belief made Janus a god of all beginnings,[48] and the god of all gods.[49] The year began with him as *Ianuarius*, as did every day with *Ianus Matutinus*. As he presided over the calendar, seasons, months and days, his control over time was emphasised and his ancient fertility role was maintained in the agricultural aspect of months and seasons. Both point to a supreme deity. Primordial, Aion-like time was embodied in Janus and cultivated in the Middle Ages and the Renaissance, when he was commonly known as the king of the mythical Golden Age of Italy, the *Aeta Aurea*. If there is a real duality in Janus, it does not lie in his two- or four-facedness, but in his parallel and continuous "existence" both as an object and as a

are included: sea waves, the roar of the ocean, volcanic eruptions—all dynamic sublime in nature.

35. In the Attic form of the myth presented in Euripides' *Ion*, Athene personally slays Medusa and affixes her head on her shield.
36. Athena's symbols (and tools) revolve around eyes—appropriate for the old snake eye-goddess from Knossos—and she was commonly represented by or as a snake. Her extra-uteral offspring with Hephaistos, Erechthonios, is a snake-form. The Greeks related snakes to the chthonian and to the soul, the ancestry. On earliest coins and medals, Athena's eye is intentionally enlarged; the obverse displays either her bulging-eye owl (a bird allegedly non-existent in Crete), the *gorgoneion* or Pegasus, offspring of the Gorgon. *Gorgo*, gray-eyed, is among Athena's attributes as well as *glaucopis*, shining- or light-eyed. Light coloured eyes, rare in the Mediterranean, were attributed exceptional power, including a capacity for the Evil Eye. Athene is also known as *Gorgopis*, "the Gorgon-faced." Carel Kerenyi, *The Gods of the Greeks* (London: Thames & Hudson, 1951), 128. Her helmet and her aegis could both be seen as forms of a mask, as was the Gorgon's "face."
37. Professor Marco Frascari first brought this successful organic/inorganic union to my attention in one of his seminars in the Ph.D. program at the University of Pennsylvania in 1991.
38. There are numerous words in every language expressing various degrees of the concept of joining living matter together (for example, grafting, symbiosis, hybridisation, planting or transplanting). As well, there are those which centre on "mixing" non-organic substances (blend, alloy, combination, compound, composition, fusion, merger, design, etc.). None is a specific, proper expression for the assemblage of the living head to the brazen shield.
39. Jean-Pierre Vernant explored the Gorgon in relation to terror as a dimension of supernatural in "Une face de terreur," *La mort dans les yeux* (Paris: Hachette, 1985), 39-72. It builds

Ianus on the bronze medallion and coins of Commodus.
(A. B. Cook, *Zeus*, vol. 2)

on Otto's division of the sacred into *tremendum* and *fascinans*. *Tremendum* is "incalculable and arbitrary" wrath, the holy anger of just or jealous gods, which persuades the fearful sinner. *Fascinans* is the uniquely attractive "and the creature who trembles before it, utterly cowed and cast down, has always at the same time the impulse to turn to it, nay even to make it somehow its own." R. Otto, *The Idea of the Holy: An Inquiry into the Non-rational Factor in the Idea of the Divine and its Relation to the Rational* (Oxford: Oxford University Press, 1972), 31. The experience corresponds to "dizzy intoxication," irresistible Dionysian divine ecstasy, and divine love for god's creatures. The duality of *fascinans* as the divine possession and evil obsession reflects the double meaning of *fascinus*—the evil and prophylactic eye.

40. Potentially poisonous. Athene allegedly gave two phials of Medusa's blood to Aesculapius, who used it for medicinal purposes. The legend also states that from her blood, dripping from Perseus' *kibisis* on his way back to Greece poisonous Libyan snakes were born. With the blood taken from the left side of her body Aesculapius could raise the dead, while the blood from her right side could destroy instantly. "Others say that Athene and Aesculapius divided the blood between them: he used it to save life, but she to destroy life and instigate wars. Athena had previously given two drops of this same blood to Erichthonios, one to kill, the other to cure, and fastened the phials to his serpent body with golden bands. Athena's dispensation of Gorgon-blood suggests that the curative rites used in this cult were a secret guarded by priestesses, which it was death to investigate—the Gorgon head is a formal warning to prayers." Robert Graves, *The Greek Myths*, vol. 1 (New York: Penguin Books, 1955), 175.
41. Gorgon's exceptional frontality coincides with the theatrical and with Greek archaic and classical aesthetics of the frontality of buildings. A winged creature, although chthonian in character (as most guardians are), Gorgon's domain is the air, which provides her with the possibility to always position herself frontally.

seemingly independent humanoid, an ideal ruler, a founder of Italy and inventor of everything worth inventing.[50] Alberti reminded us that *pater Ianus* was the first to build temples in Italy[51] and speculated on the open theatres "in good old times when the image of Janus appeared on coins."[52] The hearth, Vestals and pater Ianus are in their "proper," traditional places and relations in Alberti's dinner piece "Suspition."[53]

Starting from Varro and Cicero, the etymological root for *ianus* has been seen in the Latin *eo, ire* (to go).[54] Geometrically and conceptually Janus seems to be highly abstract and, although extremely complex, it is a very smooth, somewhat linear, but truly flowing idea. The meaning of Ianus is tied to the acts of going, passing and travelling; hence the connection to thoroughfares, passages, and conduits which materialise in bridges, gates, arches, vaults, domes, ports, porticos, galleries and conveyors like aqueducts and sewers.

As a "simple god of doorways" he encompassed the arch itself (*ianus*), its infill—a gate, a doorway (*ianua*)—and, together with "built-in" protection in the form of personal or abstract guardianship, constituted a complete mechanism of entering and exiting.[55] As a gate and passage, Janus is embodied in the triumphal arch and involved in the *imperium* and the *triumphus*. Known as "opener" and "closer," he was presented, when fully anthropomorphised, with a key and staff, the latter identified as hawthorn[56] which was thought to bestow blessing and keep evil away.

As the starting point, Janus was naturally associated also with the end point, *terminus*, which brought him into the category of herms, boundary stones (*terminus* being one of them) and crossroad markers. Janus was known as *rector viarum*, he who presides over roads. The face of the Janus-arch most likely originated in the intricate relationship between marking and protecting passages by herms. Janus' faces are most likely the faces of boundary markers and road pointers.[57] The position of a domestic herm when inside the house was next to the domestic altar, the hearth of the house, while the one outside was next to the entrance; they belonged to the women and men of the house respectively. Public buildings were similarly marked. The transposition of the herm into an arch resulted in faced arches and openings; but there must have been something "natural" in the overlap that made it widely acceptable both visually and semantically. This lies in a formal anthropocentrism: the curve of the arch being reminiscent of a forehead, and an archform tending to accomm-odate the round shape of a face. Thus, the double face of Hermes the herm was transposed on the two sides, front and back, of the passage marker, fitting nicely into the *ianus* corridor or way. In modern terms, *bifrons* would mark a two-way street. A realisation that the "front" and "back" in thoroughfares are reversible, depending on direction, resulted in the recognition of a passage as a two-fronted phenomenon and its symbolic representation by *ianus bifrons*. Accordingly, *quadrifrons* stood for a crossroad. Janus's faces became visages of transition achieved through passage; what is often seen as the dual identity of Janus are marks of the beginning of a voyage and of its end, both reminders of the transformation occurring "along the way" and the reconciliation of its extreme points. That the

faces are imminent representations inscribed into Janus forms is attested to by the closeness preserved in the Italian words for vault (*volta*)[58] and face (*volto*).

Many scholars, beginning with St. Augustine who understood Janus as the world, *mundus,*[59] objected to the division of beginnings and ends between two deities, suggesting that the two inseparable faces should refer to Janus and Terminus respectively, with the argument that the Janus-world sustains both the beginnings and ends of things. Augustine wondered, "What folly it is to give him only half power in work when in his image they give him two faces!"[60] When he is a heavenly orb, Janus' arch is the "heavenly mantle." As a supreme celestial deity, called Dianus, Janus is paired with Jana or Diana, and in this combination they are interpreted together as the moon, Luna, or as both the sun, Sol, and Luna, one of the oldest, elemental, most pervasive, and graphically "facial" beliefs.

It is a common misconception to see in Janus a Roman god without a Greek or Eastern correlative.[61] The Greeks had a corresponding divinity in Hermes, the god of communication, crossings and doors (*propylaios*, *prothuraios* [before the door], *strophaios* [the pivoter]); and also in Apollo (*thuraios* [of the door], and *ageiros* [opener]). Hecate, too, had matching attributes. All often appeared polycephalic. In addition, many other cultures nurtured polycephalic or multifacial, all-seeing, omnipresent door and road related divinities.[62] Most scholars agree that Janus, although a Latin name, was an Italic, if not Etruscan deity. Janus' presumed Etruscan origin, as the founder of Janiculum, a part of the Etruscan territory on the opposite side of the Tiber from Rome, was a source and centre of Tuscan pride in their Etruscan heritage from the fourteenth century on. Renaissance scholars, artists and antiquarians identified Janus with Etruscan Vertumnus, a polymorph from Propertius' elegy.[63] In my opinion, Janus was *a numen* presiding over the *possibility* of passing, moving from one thing and place to another, from one day to another, and he was the ruler of the quality of that passage. It is in Janus's power either to make the passage unobstructed, safe and smooth, or to block and obstruct it, as a god of real life could do.

Interface 'R'

In his treatise *On Painting* Alberti proposed a character who would make a psychological "summary" of the scenes represented by *historiae*, and he suggested as one of the *historia* commentator's possible moods a Gorgon-like expression that "*menaces with an angry face and flashing eyes so that none should come near.*"[64] Both Alberti, the modernist—the advocate of variety but *ne quid nimis*—and Alberti, the Augustinian priest, reserved little explicit attention for *gorgoneia* in his writings or on his buildings. Yet his acceptance, even recommendation, of a "gorgonean" mood suggests that Alberti did not consider a typical Gorgon expression *a priori* inappropriate for public display:[65] at least, not in principle. His position on the related issue of influencing spectators was positive, since

42. As a method of grabbing visual attention, this is used with other mandala-like figures. The theory of eye-catching force of amulets which defeat fascination with fascination was first formulated by Plutarch, *Moralia*, vol. 8 (Cambridge: Harvard University Press, 1969), 427.
43. The "hustle and bustle" of theatron proper (originally only the audience), a classical vision of spontaneity and "freedom of expression" in antiquity corresponds to either the Gorgon's unpredictable, tangled curls or, seen from the opposite side, a wavy beard of Dyonissos. Both as an event and as a form the theatre is a rather appropriate building which could represent the dazzling head of Gorgon/Medusa.
44. Here I see Dyonissos as a generic mask, the image of the ephemeral (one never knows which form his next appearance would take nor where he would resurface). Gorgoneion is a single mask, but alive. His variety and her sameness both "indulge" in unpredictability, stressing the limitation of rationality.
45. Some "vocal" theorists explain her facial spasm and bulging eyes as the result of her screaming effort. Some relate Gorgon's origin both etiologically and etymologically to fricative sounds. Rocher explains the Gorgon as cloud, lightning and the sound of thunder based on the Sanskrit stem "garg" which others thought referred to throat, gurgling and guttural noises (not storms in particular). Gargoyles and Gargantua are Gorgon's "relatives"; they come from the same stem.
46. Not taking into account the obscure Greek goddess Praxidikae, exclusively represented as a face-mask and believed to be an epiphany of Persephone and somewhat related to the pomegranate, her fruit and the fruit of the underworld. Both are certainly related to the Gorgon's head.
47. This position is advocated most strongly by Rocher.
48. In one of the oldest documents of Latin culture, the *Salian hymns*, Janus is addressed: "O Planter God, arise. Everything indeed have I/ committed unto (thee as) the Opener. Now art/ thou the Doorkeeper, thou art the Good Creator,/ the Good God of Beginnings. Thou'lt come especially./ Thou the

ALBERTI. S. Andrea, Mantua. Detail of entry pilasters.
(E. Johnson, *S. Andrea in Mantua*)

superior of these kings." Varro, *De Lingua Latina*, vii.26.

49. "... Sing ye to the Father of the Gods, entreat the God of the Gods." Varro, *De Lingua Latina*, vii.27. "I sit at heaven's gate with the gentle Hours; my office regulates the goings and the comings of Jupiter himself." Ovid, *Fasti*, i.125-7.
50. The bringer of "civilisation," he is synonymous with both discursive and natural arts, a cultivation of useful crafts, fine arts and cultured conduct. He taught people, for example, wine, cheese and wreath making.
51. L. B. Alberti, *On the Art of Building in Ten Books*, trans. J. Rykwert, N. Leach and R. Tavernor (Cambridge: MIT Press, 1988), 7.2. I have used this translation throughout.
52. *On the Art of Building in Ten Books*, 8.7.
53. *The Dinner Pieces*, Book III, in the English translation by David Marsh (Binghamton: Renaissance Society of America, 1987), 62-4. Marsh actually commented on the obscurity of Janus's connection with Vestals, 241 f. 6.
54. " ... and derived the name from *ire*. Hence the name *'jani'* for archways and *'januae'* for the portals of secular buildings." Cicero, *De natura deorum*, ii.68. Most linguists still agree on this point. Ernout and Meillet, *Dictionnaire étymologique de la langue latine: histoire des mots* (Paris: Klincksieck, 1985).
55. The jurisdiction over the doorway was further divided among Cardea (*cardines*) the hinge, Limentinus (*limina*) the threshold, and Forculus (*fores*), the door wing. Arquis and Fornix also stood for arches, and Fornax (*fornax*) was a divinity of the furnace.
56. Whitethorne, *spina alba*. Ovid, *Fasti*, 6.
57. This role provides one of the close ties between Janus and Hermes, and not the only one. Like Janus, Hermes is the god of roads and communication whose sacred number is four. The most famous Janus-herm is the *quadrifrons* on pons Fabricius. *Jani* stand to Janus as herms to Hermes.
58. Meanings of time and turn still present in *volta* coincide with Janus's jurisdiction over time and space and provide an etymological connection with Vertumnus, with whom Janus was often identified in the Renaissance.
59. St. Augustine, *De civitas dei*, vii.7 entitled "Whether it is reasonable to

he regarded it a natural role of pictorial arts. The aim of "praise and admiration" (speaking of *historiae*) was achieved through the agent of "*capturing the eye* of whatever learned or unlearned person is looking at it and *moving his soul*," by means of "agreeably and pleasantly attractive historiae."[66] Nor is there any indication that Alberti considered *gorgoneia* as talismans, let alone efficient ones, nor that he believed in them.[67] Therefore there was neither direct nor indirect theoretical prohibition on Alberti's part for the use of *gorgoneia* and representations of the Gorgon (at least for a classical, "bello" type) or any other type of ornament, as long as it was clearly an element of ornamentation. As for the actual Gorgon face, it is most likely that Alberti simply was not particularly interested in the motif and preferred to design his own version of the face on and for the façade.

Alberti's mention of "ornamental masks" on the outer red clay tiles (*De re Aedificatoria*, 7.10) may be a reference to *gorgoneia*, since they were habitually used as end-tiles (*anthemia*), but it could also have been some other face (satyr, Dyonissos) or just a theatrical mask. Since he branded all monstrosities (1. 9) and exaggeration as unpleasant to the eye, it is possible that he considered the Gorgon a graceless and unseemly monster and therefore inappropriate or useless for his aesthetics of beauty and grace. Perhaps he simply placed all *gorgoneia* in the category of masks or trophies (6.13 on the column) or maybe even in the "uncommon gifts of nature" (adorning the wall and roof, 6.5). He did mention separately, though, water spouts in the form of lions' heads (7.9). Masks, in Alberti's division of architecture, certainly belonged to ornaments, "a form of auxiliary light and complement to beauty" (6.2), delight and enchantment responsible for the overall grace of a building.

The corner faces on the capitals of small order flanking the western entryway of Saint Andrea in Mantua were doubtless male masks: a series of winged heads of bodiless guardians—cherubs, a christianised version of the *gorgoneion*—were rhythmically positioned on both the exterior and interior fascias. They stood at the places corresponding to those where Gorgon heads commonly appeared in antiquity, and, I believe, with a similar role. Alberti employed but did not invent this cherub: Brunelleschi had already devised a cherub head in the medallion as a repetitious motif on the fascias of both Sagrestia Vecchia and Capella Vecchia, a wonderful piece of graphic design tying together different buildings for the same patron.[68] A very similar band, this time two pairs of cherubs flanking a medallioned sheep/Christ, was used on the interior cornice of Saint Andrea[69] and an identical one inside the Pazzi chapel.[70]

Donatello operated with the same medieval cherub on his extraordinary Madonna for the altar of Sant'Antonio in Padua, a work displaying the influence of antiquity both in form and in motif. The Virgin is portrayed in the typical guise of the mother goddess, Cybele, although she stands, rather than sits in front of her Egyptianised throne, for which Donatello designed front legs by "contracting" lions, commonly flanking the throne, and the leg of the seat into a single feline leg with a sphinx's face, meant to serve as an armrest. Her hieratic attitude was of the Byzantine type; her coiffure classical; and although she wore Cybele's usual crown it was of an unusual kind, with axially projecting cherubs. She had another matching cherub on her chest, at the same spot where *gorgoneia* stood attached to the aegides of both Athene and Zeus. Since Donatello identified the

Mother of Gods and the Mother of God so keenly, the design had to be not only deliberate but also erudite.

Clad in marble intarsia—which, together with mosaic, Alberti tells us, "imitates the picture"—the façade of Santa Maria Novella stands between Alberti's theoretical "how-to" descriptions for the panel revetments and paving methods from *De re aedificatoria* (6.11) which he considers similar ("almost all that we said about revetment applies equally to paving") and painting ("the architect, if I am not mistaken, takes from the painter architraves, bases, capitals, columns, facades and other similar things"[71]). Except for the articulated, recessed entrance, the use of *opera sectile* (an arrangement of small pieces that could be cut, as for pavement) enabled Alberti to turn the façade into an ekphratic expression, an extraordinarily crafted curtain not unlike a decorative box or book cover (reliquary), although less flamboyant colourwise than its usual rhetorical counterpart.[72] Alberti was "thrown" into this marble intarsia finish by the existing façade and his response was contextual. Not only did he decide to strike accord with the material of the existing church façade, ensuring that the finish and the pattern resonated with Brunelleschi's duomo (and Giotto's campanile), but also with the baptistery (still considered an ancient temple of Mars), San Miniato al Monte, and even the existing (and preserved) old façade of the "mysterious" Badia Fiesolana, with which he seems to have been involved.[73] Alberti certainly was aware of this resonance, which he extended to San Pancrazio not by chance but by design, thus integrating his patron's religious enterprises into the best of the Florentine building tradition.

The focus of the tympanum of Santa Maria Novella, the radiant child's face directly above the pre-existing oculus of the façade has been the subject of numerous interpretations. Who is the child? What is the meaning of the image? The Rising Sun, ancient or hermetic Sol, some other celestial "intelligence," Alberti's and/or Rucellai's guardian angel or the Supreme Being, the only God that Alberti, the priest, would have acknowledged? Whatever the "correct" answer,[74] the bodiless face is an emitter or transmitter of ethereal blissfulness. The same ray-emitting face, this time framed by an oak wreath, appears in San Sebastiano on the three panels presently blocking the three central doorways. The middle one is covered by the Gonzaga stemma in original stone treatment. The superimposed panel, then, identifies the patron as the enlightening face. Although the analogy with the glowing face of Santa Maria Novella would identify it with Giovanni Rucellai, Alberti could have intended some other option, or several simultaneously, which I believe was the case. Literally layered over each other are a bodiless sun-face, a shield and a stemma, the latter a shield of the family/house and therefore standing for the family leader and the whole family, "protecting" and appropriating everything to which it was attached. Converging traditions, the interchangeability of representations and the mingling of concepts of Helios with gleaming eyes, Sol Invictus as Jesus, the hermetic Sun, the halo of God,[75] and a portrait of the patron of the building are side branches in the line of "evolution" from the Gorgon's head to archangels and their replacement with the head of Jesus and the representations of the Supreme Being, the "main branch" I want to emphasise.

What did Alberti intend with the two exuberantly radiant "pupils" under the "ears" on both

separate Janus and Terminus as two distinct deities."

60. St. Augustine, *De civitas dei*, vii.7.
61. Ovid's "For Greece hath no divinity like thee" (*Fasti*, i.90) reinforced this belief. On the Mesopotamian origin of the two-faced god see H. T. Bossert, *Janus und der Mann mit der Adler- oder Greifenmaske* (Istanbul: Nederlands Historisch-Archaeologisch Instituut in het Nabije Oosten, 1959).
62. R. Pettazzoni, *L'onniscienza del dio* (Einaudi, 1955); Cook, *Zeus*, 323-400.
63. Propertius, *Elegies*, iv.2, Loeb Classical Library (London: Harvard University Press, 1990).
64. On the movement and guidance in *historia*: "In an *historia* I like to see someone who admonishes and points out to us what is happening there; or beckons with his hand to see; *or menaces with an angry face and flashing eyes so that none should come near*; or shows some danger or marvelous thing there; or invites us to laugh or to weep." L. B. Alberti, *On Painting*, 78. I have used Spencer's translation (Yale University Press, 1966 edition) throughout.
65. That Alberti intended *historiae* to be "told" on the buildings is explicit in "along the face of the wall inscriptions and carved *historiae* should be added in square or circular panels". *De re aedificatoria*, 8.6.147.
66. Alberti, *On Painting*, 75. One of Alberti's central themes is the idea of "pleasing" which explores subject/object relations and implies influencing.
67. Alberti mentions examples of the arcane and magical use of ornament (among ancients, of course, and not contemporary) when he discusses the extraordinary as a method of adding dignity to places in *De re aedificatoria*, 6.4. His last example is Plutarch's account of a statue in Pellene which "if taken out of the temple by a priest, would fill everything, whatever it faced, with terror and great anxiety, because no eye could look at it without fear" and concludes that "these anecdotes are included for entertainment" (6.4).
68. That this was intended as a unifying element for the two Medici chapels was written in the *"testamento dal 1429"* and quoted in E. Battisti, *Philippo Brunelleschi* (Milano: Electa, 1989), 82. Less certain is the authorship of the ornaments in San Lorenzo where a similar motif is used above the column capitals between the naves; eight

ALBERTI. S. Maria Novella.
Photo: Gordana Kostich-Lefebvre

MICHELANGELO. Palazzo Conservatori. Detail of capitals.
Photo: Gordana Kostich-Lefebvre

MICHELANGELO. Porta Pia. The guardian.
Photo: Gordana Kostich-Lefebvre

lovely cherubs appear on every "cap" of the column on both sides of four medallioned sheep.

69. Alberti connected all his commissions for Rucellai by using the same continuos band of repetitious Rucellai emblems on buildings' fascias: a pulsation of sails blown by Fortuna's wind in bas-relief on the Palazzo Rucellai and in marble incrustations on the Santa Maria Novella and Loggia Rucellai. These were modern designs in comparison to ornamental treatments in both classical and gothic architecture, although resulting from both. (Other Rucellai emblems—a ring with three crested feathers or three intertwined rings—form a separate soffit or combine with the sail.)
70. The motif of a single "Medicean" medallioned cherub appears on the exterior fascia of the Pazzi chapel, but since at least the Pazzi exterior decorative system was probably completely done by Giulliano da Maiano, this has to be taken with great reserve.
71. *On Painting*, 64.
72. On this aspect of Alberti's work and the place of his ekphratic architectural allegory in *Della tranquilita dell'anima* in the tradition of similar descriptions, as well as on Alberti's related views on the ornament, including the knowledge of and use of various marbles and semi-precious stones, see C. Smith, "Leon Battista Alberti e l'ornamento: rivestimenti parietali e pavimentazioni," in *Leon Battista Alberti*, eds. Rykwert & Engel (Milano: Electa, 1994), 196-215.
73. Eugene Johnson, *Saint Andrea in Mantua: the building history*, (Pennsylvania: Pennsylvania State University Press, 1975), 59-60; Amedeo Belluzzi, "La Badia Fiesolana," in *Filippo Brunelleschi: la sua opera e il suo tempo*, vol. II, (Firenze: Centro Di, 1980), 495-502.
74. To mention just two intricate interpretations from more than a dozen: Bardeschi, Dezzi, "Facciata and

sides of the central oculus? It is possible that he created the two discs only as a graceful infill for the given space, a geometric exercise in hermetic doctrine, or some other abstract exploration of nature. But Alberti's own "winged eye" could itself have observed that "nature herself seems to delight in painting, for in the cut faces of marble she often paints centaurs and faces of bearded and curly headed kings."[76] Couldn't he have projected these pupils as his building's eyes?

In this context the "invention" of a remarkable new theory on the relationship between architecture and talisman, inspired and formulated by a general aspiration towards ideal beauty, should be mentioned. Alberti expressed it in the general section on the ornament in *De re aedificatoria,* in one of his most ambitious and exalted inquiries: "What other human art might sufficiently protect a building to save it from human attack?"[77] And the answer was, "None but architecture." This was not a rhetorical preface to the physical architecture of superior military defence, a grave concern in Alberti's time, but an introduction to the utopian heights of the power of holistic beauty. With this comparison of the most concrete and practical with the most abstract and ephemeral of architectural preoccupations, Alberti deliberately[78] set a tension between utility and beauty in order to underline the strength within intangible "compartition" and visible ornamentation. The whole building was thus turned into an amulet, its splendor becoming the fascinator.

"Beauty may even influence an enemy," Alberti explained, "by restraining his anger and so preventing the work from being violated. Thus I might be so bold as to state: no other means is as effective in protecting a work from damage and human injury as is dignity and grace of form."[79] To contrive a building of such a beauty, ornamented so tastefully as to inspire such admiration even in the enemy was not only a building's best protection but also architects' best recommendation. The idea of an architecture empowered by its own inner and outer harmony, resulting in an emanation capable of literally moving the enemy to spare it from destruction, had its parallels in other arts.[80] Naturally, the formulation of an essentially Orphic concept of an ideal, live beauty and its absolute effect—propagated in the Renaissance through Plato—brought onto the scene Orpheus himself and the old parallel of architecture and music. The perfect musician performing magical music, enchanting, taming and transforming friends and foes alike was now paired to this utopian, self-defending, magical architecture.

Art and enchantment were re-united, and if this was an *exemplum* of the ultimate standard for beauty, it contained as much desire for the magical effect as did "traditional" talismans. Considering the amount of Renaissance discourse among leading philosophers dealing, one way or another, with talismans, no change in standards could render obsolete "orthodox" talismans, including guardian

Inside out.
FILIPPO LIPPI. Annunciation, Galeria Nazionale di Palazzo Barberini.
(Maria Pia Mannini and Mario Fagioli, *Filippo Lippi: catalogo completo*)

SEBASTIANO SERLIO. From *The Five Books of Architecture*, Book III.
(*Sesto Seminario Internazionale di Storia dell'Architettura, Vincenza 31 agosto-4 settembre 1987*, a cura di Christof Thoenes)

heads. A modern preoccupation with the search for the optimal relationship among building elements relieved the apotropaic burden from building attachments. The elimination of unseemliness[81] freed both the ornament and the artist from some of the unwieldiness and from the obligation towards existing building normatives. On the authority of his observation of classical buildings, Alberti encouraged a certain openness towards the intermingling and translation of motifs. Like metaphors (and probably like the well-known examples of Donatello) they were transferable, free to move from one medium and from one scale to another. "For their spherical vaults the architects of antiquity borrowed ornaments used by silversmiths for their sacrificial bowls. For barrel and cross vaulting they copied the patterning commonly found on bedspreads.... to produce a result which could not be more graceful."[82]

It was Michelangelo who transformed both *gorgoneia* and cherubs into angry male masks clearly of his own design, and found ample uses for them.[83] A "mask" study from the Royal Library, Windsor most likely was a study for more than one mask,[84] including the pedimental Janus visage with a Gorgonean expression for the "outside" face[85] of Porta Pia envisaged, properly, not only as different but also as considerably more intimidating than the tamed, matching "inside" face, turned towards the city. Michelangelo transformed a gate into a house for a gate—the gate-House, a real Janus bifrons structure. His concentration on the portal resulted in a face with open mouth and that painterly,[86] perspectival middle gate behind—a throat opening. It is not surprising that this inspired the entrance of palazzo Zuccari in Rome and maybe even the "bizzare" walk-in head of Bomarzo Park. Porta Pia is a building with a theatrical façade, rather than a hole in the wall; its gate, Ackerman noted, "belongs more to the street than to the walls."[87] But isn't a façade always theatrical, always a spectacle, and a gate sacred even prior to being ceremonial, belonging by definition to the road, direction, street and not to the wall, defenceless but defended? The city gate also was the most democratic piece of the city. It belonged to everyone.

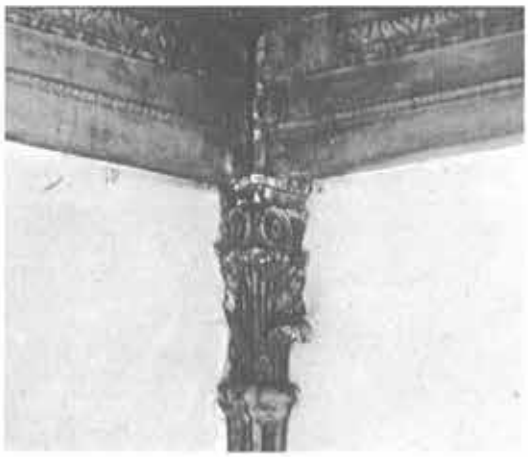
With or without doors, a framed entry was a predominant Renaissance image. While entries or passages, both private and public, received a special treatment universally, Renaissance treatises excelled on the topic of doors and gates. This theoretical treatment commenced, of course, with Alberti; but entries were also given true prominence in designs, starting again with Alberti's modern application of triumphal entries on façades. This interest in the symbolism and morphology of the gate culminated in Serlio's "*Extraordinary Book*" of gateways[88] which was also a proclamation of

Sole in Leone: Leon Battista Alberti: astrologia, cosmologia e tradizione ermetica nella facciata di Santa Maria Novella," *Psicon*, I (1974); Gabriel Blumenthal, "Una profezia astronomica di Leon Battista Alberti," *Labyrinthos*, v. 7-8 no. 13-16 (1988-1989): 63-80.

75. Typical and contemporary would be the representation of a round sun-face on a golden halo with continuous hair/beard/rays all around the face in the centre of the composition of "The Coronation of the Virgin" from the Carrand triptych in Bargello, attributed to Giovanni di Francesco (most likely the painter of the Rucellai frescoes in the *altana*). The three little faces which form a triangle to the arch that houses the whole scene are also typical and could be traced at least to the Etruscan porta Marzia of Parugia.
76. Alberti, *On painting*, 62. The "faces of bearded kings" were traced to the treatise on minerals by Albertus Magnus (*De mineralibus* I.3.I), by Filarete who elaborated the same theme with the examples of the panels at San Marco in Venice (direct knowledge) and Hagia Sophia in Constantinople (learned about through testimony). Filarete, *Treatise*, iii.17r. Filarete recommended seeing a particularly expressed figure "in the form of a hermit with a beard ... and with his hands joined together so he appears to be praying" on the panel for the Venetian chapel of the doge (iii.17r). The sentence that follows in Alberti about the Pyrrhus gem on which nature carved all nine muses with their symbols is from Pliny, *Natural History*, xxxvii.I.3. Filarete repeated this same example (together with many more) in Book XIX where he followed Alberti closely but where he stressed again his "own" Venetian "case" (156r). On clouds and animals "made by nature appear in a strange way" on marbles. Leonardo upgraded the theme into invention: "Among other things I shall not scruple to deliver a new method of assisting the invention, though trifling

DONATELLO. Chapel of the Annunciation, S. Croce, Florence.
(M. Bugarelli and M. Ceriana, *All'Ombra delle volte*)

ALBERTI. S. Pancrazio, corner detail.
(F. Borsi, *Leon Battista Alberti: Opera Completa*)



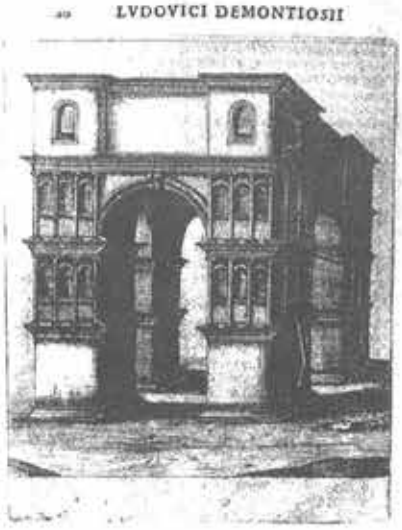
in appearance, may yet be of considerable service in opening the mind, and putting it upon the scent of new thoughts; and it is this. If you look upon an old wall covered with dirt or the odd appearance of some streaked stones, you may discovered several things like landscape, battles, clouds, uncommon attitudes, humorous faces, draperies &c. Out of this confused mass of objects, the mind will be furnished with abundance of designs and subjects perfectly new." From *Treatise on Painting*, quoted in J.-C. Lebensztejn, "In black and white: Alexander's Cozen's new method (1785)" in N. Brayson, ed., *Calligram* (Cambridge: Cambridge University Press, 1988), 131.

77. *De re aedificatoria*, 6.2.
78. Alberti certainly knew how idealistic his aspiration was just by looking around himself. He also must have known about St. Augustine's condemnation of general pagan ruthlessness and desecration of the temple refuges. *De civitas dei*, i.1-8.
79. *De re aedificatoria*, 6.2.
80. But a building of such stunning beauty to transform malevolence to benevolence? In the story of Amphion it was music that charmed stones to move and order themselves into a wall. The stories of St. Jerome and the lion; the narrator of the *Stories of 1001 Nights* and the squeamish sultan; and the sheep whose ballet enchanted a bloodthirsty wolf from Andric's wonderful fable *Aska and the Wolf* all come to mind with the theme of the triumph of art over life-threatening force. Alberti's enhanced aesthetic demand was not exclusively a rhetorical device and he picked up the theme again speaking about the "incredible esteem in which painted panels have been held" and, on the authority of Pliny, presented the example of the painting of Protogenes that ransomed the whole city of Rhodes from the enemy when Demetrius, fearing that his army might destroy the picture during the sacking of

the gate as a type. Entryways were subjected to rigorous measuring and "ordering," carefully compared, classified and codified; and matched not only with "orders" but also with existing, modern examples which were surveyed and compared among themselves. Driven by a joy of perspectival renderings, paired with the revived interest in classical theatrical scenes, studied from Vitruvius, Renaissance artists expounded the theatricality of architectural settings. Naturally, the doorway, the gate and the passage were focal points in the perception of space and its representation.

The corner view is always considered a privileged observation point: looking out, it covers a wide visual angle of at least 270 degrees; inside, it provides seclusion and a good "perspective" for a discrete, guarding eye. This is why some of the oldest faced herms, such as Janus quadrifrons from Pons Fabricius, face diagonally from their square base herm body (four is a number sacred to Hermes). But the most unusual among multifaced diagonal capitals are those of the Cavalcanti tabernacle in Santa Croce (1428-33) with a pair of extraordinary identical "quadrifrons" faces topped by a Corinthian abacus and placed on two square columns covered by a relief of scale-like, smooth-edged leaves. Faces are positioned diagonally to the orthogonal shaft axes; nothing might escape their visual cross examination. Are the spiral ends of the diagonal volutes of Corinthian and Italic columns guardian eyes as well? Is the famous Brunelleschi corner pilaster detail, a diagonal voluta of the Corinthian capital (one sixteenth of the capital size) from the San Lorenzo and Pazzi—and repeated by Alberti in San Pancrazio—just a turning corner or a pair of focused eyes in their "proper" place?[89]

There is a particular architectural "resurrection" of Janus in the Renaissance which must be included in this inquiry, although space allows only an extremely sketchy picture. It revolves around the Janus Quadrifrons on the forum Boarium,[90] the only standing structure of this kind in Rome both then and now. This double gatehouse was understood as a building, referred to commonly, interchangeably as *Templum Iani* or *Templum Vertumni*. It was relentlessly studied and drawn in the fifteenth and especially the sixteenth century and was almost without restriction included in Renaissance pictorial maps of Rome from the start.[91] From Giuliano and Antonio(s) da Sangallo to della Volpaia, Dosio to Ligorio, from field sketches to fantastic reconstructions, the monument served as a case study for antiquarian architects.[923] Although clad in marble, this structure is in many ways humble by comparison with other "antiquities"[93] of the time, especially in its modest dimensions (seven metres for the upper width of the arches; six and a half metres at the bottom). Why and how



A view of Janus Quadrifons from *Gallus Romae hospes*, published in 1585 by Louis de Montjosieu under the pseudonym Lodovicus Demontiosius.
(Philip Jacks, *The Antiquarian and the Myth of Antiquity: The Origins of Rome in Renaissance Thought*)

The Quadrifons today.
Photo: Gordana Kostich-Lefebvre

did it generate such an interest? There are at least two immediate answers to this question: one is physical, the other theoretical.

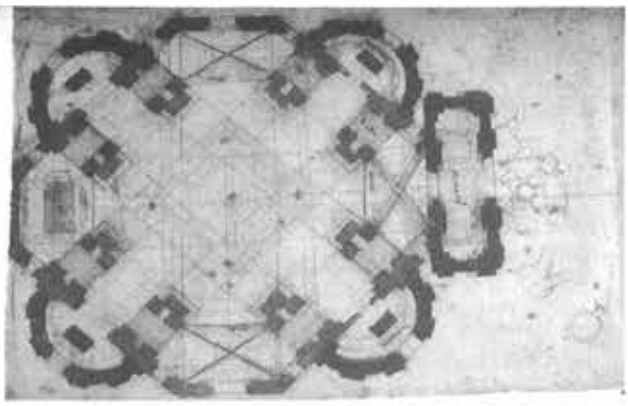
The first is that its rather unusual compactness and spatial simplicity made it attractive for drafting exercises.[94] The second concerns the overlaying of topographic, historiographic and iconographic reconstructions of *iani* in relation to other fragments of Rome, a work undertaken by antiquarians in their attempt to discover, understand and re-interpret their own past. Their mistakes were fair. Classical, poetic literary "bits" were matched with contemporary speculations, resulting in searches for Iani *medius, imus and summus*, for example, the meanings and positions of which are as misty today as they were then. The happy rule of the eponymous king/pater from Janiculum—guardian Janus, the keyholder—and his association with the ship,[95] as well as his identification with biblical Noah originated and persisted in popular persuasion long before Annius da Viterbo framed it within literary tradition.[96] The obvious similarities with St. Peter and the pontifex of the Vatican hill, the twin of Janiculum, were just a matter of "authorisation." And that came through the theoretical views of the learned humanist and Augustinian Prior, Egidio da Viterbo, the leading theologian under Julius II and still in office during the pontificates of subsequent Medici popes. In his writings Janus appeared as a bridge[97] between old and new time (the third and fourth eras in Egidio's historical system), Rome and ante-polis, rulers on earth and in heaven. Heinrich Pfeiffer introduced a theory of Egidio's probable (whether direct or indirect) role in creating the program for Raphael's stanze, elaborating the philosophical expertise and subtleties which surpassed the knowledge of Raphael, Bramante, Calvo and their circle and for which they supposedly needed additional guidance.[98]

What interests us most here, however, is the possible Janus Quadrifrons setting for the *School of Athens* which was first proposed by Hülsen almost a century ago.[99] Raphael's structure with four open arches is actually not monumental at all, but of dimensions close to those of a quadrifrons.[100] Yet, within the structure, in perspective, Raphael showed a slight curvature indicating a domed cover above the level of the arches. The presence of the cupola in the painting, not otherwise a feature of the quadrifrons, was the main argument for rejecting the Janus Quadrifrons as a setting for the famous philosophy scene. Nevertheless, the four-arched structure was considered unfinished on the upper level and the medieval Frangipani addition allowed speculation. Raphael could have believed that there originally was a cupola; or maybe he just wanted to cover the Janus space with the heavenly dome, that is, Janus the mighty orb himself. Of course, the competitive proposal for the setting, the one most scholars favour, was a reflection of the project for St. Peter. The perceived

town decided, instead, to abandon the whole campaign. (*On painting*, 65.) This, it should be noted, was a picture in the king's own mind, something he had never seen; therefore he honoured his own mental creation of an orally transmitted visual impression.

81. *De re aedificatoria*, 6.5.
82. *De re aedificatoria*, 7.11.
83. Like the heads on the columns in the Laurentian library, and masks on its floor; little *maschera* peeking down from capitals of Conservatori bay finished during his life time etc. See G. C. Argan & B. Contardi, *Michelangelo architect*, trans. M. L. Grayson (New York: H. N. Abrams, 1993), 132-3; 125; 237-8 respectively. Michelangelo's revival of the use of herms is not unrelated.
84. Which Hersey compares to molding details in the Medici chapel in San Lorenzo, dent-masks *par excellence* (*The Lost Meaning of Classical Architecture* [Cambridge, Massachusetts: MIT Press, 1988], 107-9), but also comparable to the buckle masks on Guiliano's armor, usually a *gorgoneion*.
85. Only executed by Virginio Vespignani in the mid-nineteenth century together with the whole exterior face.
86. Critics have commonly characterised Porta Pia as painterly enterprise (Decio Gioseffi), a "lighthearted" (Argan) "pure scenography" (Ackerman).
87. J. Ackerman, *Architecture of Michelangelo* (Chicago: University of Chicago Press, 1986), 246.
88. Published in 1551. Serlio's book IV on orders, from 1537, and book III on antiquities from 1540, are both, at least graphically, centred on entrances. Michelangelo would have known these publications prior to designing Porta Pia around 1560.
89. Here we come closest to the complicated issue of intersections, turning corners (*anguli*), angles and guardians or angels, and their perspectives, an entire subject in itself.
90. The history of this monument of uncertain date is outlined in various topo-

MICHELANGELO. Plan of S. Giovanni dei Fiorentini.
(J. C. Argan, *Michelangelo: Architect*)



graphic dictionaries; it never was a temple but a shelter for cattle merchants. Another Janus Quadrifrons from Forum Nervae (its popular name, Transitorium, attests its importance as a traffic artery) is known only in Martial's and Statius's addresses to Emperor Domitian and seems to have been rebuilt by him. Most modern, as well as some classical scholars merge this monument with the Geminus (Quirinus) from the Argiletum, a nearby narrow depression way (Grimal, Lugli, Lanciani); during the Renaissance all three were sometimes confused. There was another geminus or quadrifrons at the foot of the Janiculum. In a plate with the monuments of Augustian Rome of his *Antiquae urbis Romae cum regionibus Simulachrum*, from 1527, Fabio Calvo represented the quadrifrons from Boarium but placed it in Regio VIII, *Forum Romanorum*, and marked it as *Arcus quatuor portarum*, the wording used by Servius (*Ad Aeneid*, vii.607. "*quatuor portarum unum templum*") for the Janus on Transitorium; on another plate he showed *templum Iani* as geminus at Janiculum. The Arch of Augustus, although a quadrifrons, was related to Janus only by Ligorio who suggested that the consular Fasti (fragments of which were discovered in 1546) were originally hung on it.

91. This could be followed through Valentini-Zucchetti, *Codice topographico della citta' di Roma* (Roma, 1940-53). A study of the significance of lining and knotting of various Jani with other monuments and within the Roman topographic setting in general as well as under different "programs," a truly multifaceted phenomenon with an array of delicately intertwined issues, has yet to be written. The most comprehensive related cultural background is given by Philip Jacks, *The Antiquarian and the Myth of Antiquity* (Cambridge: Cambridge University Press, 1993).
92. The list also includes Ripanda, Peruzzi, Serlio, Montano, Demontiosus, and numerous "anonymous" drawings in Florentine, Roman, and foreign (Flemish, French) manners and writing. The Quadrifrons could also be seen on the vedutas of von Heemskerck, Dosio and

incompatibility between the two edifices most likely comes from the idea of the grandeur and importance of St. Peter's church versus a humble, simple, pagan structure. Yet the idea of a free standing Janus Quadrifrons is built into St. Peter's as a scaled-up structure with a dome as an "adjustment." For an informed, able architect nothing would be more proper. The *templum Iani* would count as a centrally planned structure—a focus of architectural interest (if not a philisophico-architectural obsession) from Brunelleschi on, and a type that simply had to be domed. It was Egidio who provided the theoretically documented framework[101] for the synchronisation of Pater Janus, the cultivator and *philosopher*,[102] his material, arch presence, and the Neo-Platonist belief in the perfection of the circular form—ideas which nested in tradition and were intuitively grasped by many spatially and visually oriented as well.

The framing of Raphael's scenes in stanzas, through the arch, although seemingly "natural" and common, is particulary significant in the entire context of Janus, the arch.

Postface: the architect as a guardian

The entailment of sets of eyes embedded in the second plan for the church of the Florentine Nation in Rome, San Giovanni dei Fiorentini[103] (from 1559), is a very peculiar detail. It is unusual even for Michelangelo, whose architectural drawings habitually intertwined flesh and stone, exposing the source of the muscularity of his designs. That is why the presence of four, frontally drawn little eyes (shown very clearly with lids, so as to prevent any misreading) on the intersections of the main axes, and the diagonal cross formed by the connection of the apses, makes the project rather intriguing and unique. These are four single eyes, perpendicular to the direction of the entries, and paired across the diagonals of the inner square, resulting in the centre of the diagonal cross. The fifth eye, which is now barely perceptible on the drawing, was sketched in the very centre; it either faded or was erased. The eyes were drawn with the same pen which inscribed *archi*, *in bocte*,[104] *a travi*, *sacrestia*, *portico*, and *fiume* on the drawing and, regardless of whether they were input or a commentary/decision, "*gli occhi*" were a part of the same system of information: they were, most likely, the notes and symbols used in communication with the jury of Florentine overseers. Why were they there and what did they see? Turned inwards, they could indicate the main vistas into the building, openings in the structure above (literally *occuli*),[105] and/or, as in a common pandantif structure, they could mark the place commonly reserved for the representation of a watchful guardian. To employ a body part in the architectural project in a systematic way, as a demonstrative tool, was not conventional.[106]

A little pencil sketch on the same recto must have been scribbled after the presentation drawing (as was the pencil development on the verso)[107] and it is not likely to have "participated" in the

presentation. Rather, it is a part of a monologue that reveals the artist's design thinking in his further wrestling with the space. A tiny scheme presents both inscribed crosses more prominently. The two barrel vaults intersecting diagonally to the main entrance line (the Janus line) produced a central square with a projecting detail at all four sides (probably indicating openings) and the angle or corner on the Janus lines; there is no indication of the cupola above. Irreconcilable discord was created involving entry directions, vaulting above main corridors and a desire to barrel vault over the rotated cross. The "eyes" must have helped recognise the problem, testing the logic and integrity of the design and safeguarding it. These eyes winked a system of private, non-conventional drafting markings, a tool that brought into perspective upper levels of the project, as if tracing paper had been laid over it. Maybe they were two pairs[108] of architect's eyes, joined eyes of both an architect-guardian and the ancient apotropaic guardian, re-considering[109] and re-enforcing the "plan" above. After all, building is a dangerous matter and the inner forces often unknown. The whole sheet is a paradigm of the design process as well as of engineering and liability concerns.

This particular plan was a step towards a more condensed, statically immaculate, "winning" solution with equal treatment of the orthogonal and diagonal directions which on the "upper levels" could be resolved only with the cupola.[110]

An all encompassing conclusion is in contradiction with this inquiry, which insisted on the exposition of multiplicities. The hope is that it might allow the faces of Gorgon and Janus in architecture to resurface in their fuller merit, and maybe contribute to the understanding of intertwining of the oral (or literary) and the visual in the history of architectural ideas.

Du Perac.

93. There exist at least as many Quadrifrons drawings as those of Templum Pacis (basilica of Maxentius) for example, which was one of the largest and most impressive of Roman monuments.
94. Often together with other arches, mostly triumphal ones. The assumption is that the majority of sketches were originals and not copies from drafting books.
95. Through numismatic studies, well advanced at the time, antiquarians were familiar with the famous Romas as with Janus bicephalus on one, and the ship prow on its other face.
96. A fascinating character, the Dominican friar Giovani Nanni (1432?-1502) was responsible for the creation of an utterly modern, zesty dissertation, an historical interpretation which included real and invented classical references combined with Hebrew, Christian and popular beliefs and resulted in an influential, although fictional, new and complete regional theory. Many, including Egidio da Viterbo (1469-1532), were furthering his ideas.
97. Here used metaphorically, although Julius laughed at Bramante's hieroglyphic proposal of himself as Julius Caesar over the double gated bridge (pont.[ifex] II) intended to adorn the Belvedere, maybe disapproving of the fashionable technique as Gombrich suggests, precisely because of its popularity with his contemptible predecessor, the Borgia pope. See "Hypnerotomachia," in *Gombrich on the Renaissance*, vol. 2 (London: Phaidon, 1985), 103.
98. Heinrich Pfeiffer, *Zur Ikonographie von Raffaels Disputa, Egidio da Viterbo und die christlich-platonische Konzeption der Stanza della Segnatura* (Roma: Universita gregoriana, 1975).
99. Hüelsen, "Die Halle in Raphaels 'Schule von Athen'," *Mitteilungen des Kunsthistorischen Instituts in Florenz*, 4 (1911): 232-4.
100. There is a possibility that the free-standing arch in the background of the picture is another ianus from the same Velabrum site, the arch of Septimus Severus known as *arco degli argentari*, built into the bell tower of the church St. Georgio in Velabro. Its location on the painting is therefore somewhat "adjusted" by the painter, as were the "philosophers" if they were an illustration of Plato's *Protagoras* as suggested by Glenn W. Most, "Reading Raphael," *Critical Inquiry* (Autumn 1996): 161-71, 174.
101. The material for this particular Janus-centred Etruscan Revival was woven into the sermon Egidio delivered in St. Peter's basilica in the presence of Julius II on December 21, 1507. Afterwards the Pope requested that Egidio put the speech into writing and it survived in the version sent to the King of Portugal, Manuel II. This is the famous text in "Fulfillment of the Christian Golden Age under Pope Julius II: Text of a Discourse of Giles of Viterbo, 1507," by one of the foremost scholars on Egidio, John W. O'Malley (article in *Traditio: Studies in Ancient and Medieval History, Thought, and Religion*, vol. 25 [1969]: 265-338). Contrary to the tradition, Egidio repeated the sermon in the vernacular which gave his ideas even wider currency.
102. This particular role of Janus, so fitting for the theme of philosophy and its dual representation, was emphasised by Egidio in the same sermon.
103. Casa Buonarroti A 120r (C. 610r). Giulio Carlo Argan and Bruno Contardi, *Michelangelo architect* (New York: Harry N. Abrams, 1993), 297; *The Renaissance from Brunelleschi to Michelangelo: the Representation of Architecture*, eds. Henry A. Millon and Vittorio Magnago Lampugnani (New York: Rizzoli, c1994), 472.
104. *Bocca*, mouth and *botte*, barrel met graciously in *bocte*.
105. On the detail drawing for San Peter's tambour (Casa Bounarroti, 31A) Michelangelo autographed: *"questa parte que resta bianca/e' la faccia dove anno a esser gli ochi"*—"this part which stays white/ is the face on which eyes will be," referring to the circular openings.
106. Quite common though is a lateral eye used in demonstrative experiment to indicate a viewer.
107. The middle sketch on the verso of the same drawing is an exploration along the same lines, diagonally.
108. In my mother tongue there is an expression, "to open four eyes," which indicates the need for extreme attention and caution.
109. One of the meanings of the gaze as re-guard in French. See J. Starobinski, *The Living Eye*, trans. A. Goldhammer (Cambridge: Harvard University Press, 1989), 2.
110. CB A124r.

The Dissolution of our Bodies in the City, Coop Himmelblau, 1988.
(Coop Himmelblau, *Coop Himmelblau: Die Faszination der Stadt/The Power of the City*, eds. Oliver Gruenberg, Robert Hahn and Doris Knecht)

ARCHITECTURE AND THE EVIL EYE: COOP HIMMELBLAU AND THE APOTROPAIC *OCULUS INVIDIOSUS*

Michael J. Ostwald

Yes, the people that you mentioned, I know them, they're quite lame.
I have to rearrange their faces and give them all another name.

—Bob Dylan

Facing Fear

A textual fragment of Bob Dylan's "Desolation Row" provides a cryptic and evocative preface to Coop Himmelblau's 1993 polemic "The Tower of Babel Revisited."[1] Dylan's lyrics conjure up images of faces twisted, blurred and spliced together, of the loss of identity associated with this violence, and of the lack of remorse the narrator feels for his actions. In counterpoint to this enigmatic verse is a stark black and white photograph of a torn and dissected cardboard model. The surface of the model is raked with random lines and its long shadows trace faintly unsettling patterns on the page. The dark folds in the cardboard are like eyes or caves; they encourage the viewer to transform the model from architecture into chimerical organism or landscape and back again. Together the image and the lyrics set the tone for Coop Himmelblau's vitriolic and unsettling manifesto and its discussion of the relationship between architecture and fear.

In "The Tower of Babel Revisited," which has also been published under the titles, "The Holocaust of Ideas" and "The End of Architecture,"[2] Coop Himmelblau bitterly lament that widespread fear has prevented their most recent project, the Ronacher Theatre in Vienna, from being completed. Paradoxically Coop Himmelblau accept fear as a natural reaction to their architecture but are perplexed that this sense of unease has become so pervasive that their client is unwilling to construct the design. Instead of explaining why they accept fear as a natural response to their architecture, they simply recount the advice of their client, the Mayor of Vienna, who admitted to them that "if he were to continue to support" their approach to architecture "he would run the risk of losing votes since the residents of Vienna are not particularly fond of modern architecture. In fact, nothing terrifies Vienna's citizens more than the sight of modern buildings."[3] Coop Himmelblau use this explanation as a catalyst for their proposition that architecture is dead, and that its passing represents the ultimate "holocaust of every spatial concept."[4] For Coop Himmelblau, the extermination of architecture leads inexorably to the stagnation of society. Without architecture, which both threatens and protects society, spaces become neutral, bland and meaningless and civilisation soon follows.

Yet for all of this proselytising, the central issue of the relationship between fear and the architecture of Coop Himmelblau is left peculiarly unresolved. The possibly apocryphal suggestion that modern architecture is innately unsettling to the Viennese is the only solution offered and it remains unconvincing. In an earlier article Coop Himmelblau recall, with pride, that the sense of anxiety their architecture evokes is not limited to the Viennese. "Many people say" to Coop Himmelblau that their "architecture is so aggressive" or "unsettling."[5] This strongly suggests that the fear evoked by their buildings is not limited to the Viennese. Another clue to understanding the relationship between fear and architecture is provided in a contemporaneous interview about the Ronacher Theatre. In this interview Coop Himmelblau recall that while many

1. In referencing the work of Coop Himmelblau the authorship of texts is not always clear. Various sources cite either of the main partners (Wolf Prix or Helmut Swiczinsky) as the author or occasionally just the firm's name. A third partner, Rainer Michael Holzer, was active in the firm from 1968 to 1971 although modern texts rarely cite his name with projects of that period. A fourth partner, Frank Stepper joined the firm in 1991, although he is almost never mentioned in their publications. Furthermore, the firm appears to have belatedly changed its name from Coop Himmelblau to Coop Himmelb(l)au in the mid-nineties and then back again more recently. Within this paper, unless otherwise noted, the referencing of Coop Himmelblau's work is by the title of the firm regardless of which partner wrote, presented or edited the work.
2. Coop Himmelblau, "The End of Architecture," in *The End of Architecture*, ed. Peter Noever (Munich: Prestel, 1993), 16–23.
3. Coop Himmelblau, "The Tower of Babel Revisited," *ANY* No. 0 (May/June 1993): 28.
4. Coop Himmelblau, "The End of Architecture," 17.
5. Coop Himmelblau, "On the Edge," in *Deconstruction III*, ed. Andreas Papadakis (London: Academy, 1990), 65.

Viennese love their design those who have seen their proposal in detail do feel "threatened" by it.[6] If this is true, then there is something in the architecture of Coop Himmelblau that is superficially harmless but can resolve itself into an unsettling or uncanny vision if it is viewed too closely, or for a longer period of time. The exact nature of this object and transformation is never fully explained in their manifesto but countless complex and diffuse themes in their designs, drawings and texts allude to its presence.

Coop Himmelblau maintain that it is nonsensical for them to suppress all meaning and emotion and thus their projects, drawings and texts are replete with additional layers of signification which they regard as being equally as important as their designs. Being Viennese Coop Himmelblau maintain that they have a "close connection to Freud who taught [them] that suppression requires a tremendous amount of energy."[7] Rather than suppressing the multiple layers of meaning that influence their design method, they prefer to use this energy to suffuse their designs with an excess of related themes, readings, clues and traces. The excess of signification is an invitation to the reader to uncover those unexplained dimensions in their designs, drawings and texts. For this reason a close analysis and interpretation of the themes connecting space and fear, society and protection and faces and found objects should uncover the hidden element in their architecture that causes such an unsettling reaction. Yet as many writers and critics have discovered, this issue of interpretation is fraught with difficulty.

A Matter of Interpretation

Few twentieth century architects' works resist interpretation so strongly as those of Coop Himmelblau. For more than thirty years the Coop Himmelblau partnership of Wolf Prix and Helmut Swiczinsky have eschewed popular styles and trends to produce a series of enigmatic and poetic buildings, projects and texts. From their earliest experiments with exploding spaces and kinaesthetic clothing to their most recent completed buildings, Coop Himmelblau have pursued their anti-Modernist and anti-historicist agenda with an intensity bordering on obsession. Their controversial and frequently hermetic projects have aroused both great public support and condemnation, and their manifestos have become mantras for the next generation of architects. Yet there is much in their work that has never been explained, and theorists and critics are divided over how to interpret their oeuvre.

Conventionally Coop Himmelblau are regarded as being complicit in attempts to undermine or subvert the dominant ideologies and methodologies of architecture. Coop Himmelblau express the coincidence of order and chaos, and the heterogeneity of urban space, through an iterative design method that incorporates both graphical and philosophical operations. They describe themselves as seeking an architecture which "will mirror the complexity of our intellectual and cultural life, as the expression of our urban culture."[8] They argue that "in a world that is becoming daily more and more fragmented"[9] a new model of architecture is required that can respond to the spatial and social needs of the populace. Despite such statements they are strangely reticent about describing just how their architecture achieves these goals, and much that is known about their methods is contradictory. For this reason critics and theorists have tended to focus on

6. Peter Noever, Elisabeth Schweeger and Coop Himmelblau in Coop Himmelblau, "Interview With Coop Himmelblau," in *Deconstruction: A Student Guide*, Geoffrey Broadbent (London: Academy, 1991), 82.
7. Coop Himmelblau, "On the Edge," in *Deconstruction III*, 65.
8. Coop Himmelblau, "Campus de Jussieu, Library: Paris, France, 1992," *Architecture + Urbanism* No. 283 Is. 4 (April 1994): 8.
9. Coop Himmelblau, "On the Edge," in *Architecture in Transition: Between Deconstruction and New Modernism*, ed. Peter Noever (Munich: Prestel, 1991), 18.

the visual characteristics of Coop Himmelblau's work rather than the more complex thematic ones.

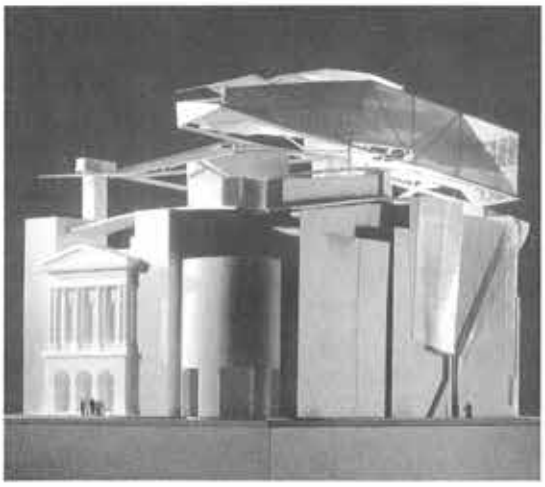
Most writers have accepted that the architecture of Coop Himmelblau is essentially illustrative of their theoretical agenda. For example, Otto Kapfinger's exegesis of Coop Himmelblau's theoretical position is that they seek to "*illustrate* the permanent decomposition, contraction, fracturing and chaos of the urban dynamic."[10] For Cook and Llewellyn-Jones, Coop Himmelblau's ideas are manifest in the "twisted," "spiky" and "frenzied" forms they design.[11] Similarly, Charles Jencks describes their architecture as a purely visual exercise: a "frenzied cacophony" of "zig-zag" lines that trace a "scratchy filigree" on the building's surface.[12] Jencks characterises another of their projects as a "riotous melange of twisted and warped shapes which resembles a dead pterodactyl"![13] Philip Johnson and Mark Wigley provide similar, although less sanguine descriptions of Coop Himmelblau's architecture in support of their thesis that Prix and Swiczinsky are deconstructivists.[14] Aaron Betsky accepts the majority of these readings, maintaining that their designs simply give "form to the contradictions and pace of the modern city."[15] This last view resonates with Michael Sorkin's proposition that the architecture of Coop Himmelblau is a physical evocation of concepts derived from chaos theory and fractal geometry.[16]

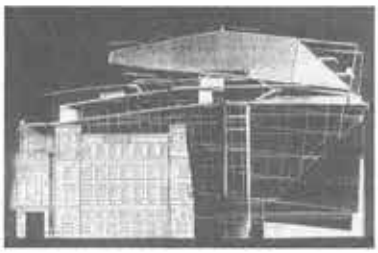
Anthony Vidler provides a second interpretation of Coop Himmelblau's architecture derived primarily from their writings. For Vidler, Coop Himmelblau's manifestos portray a clear preoccupation with predation, violence and the desire to create an organic or visceral architecture.[17] He argues that Coop Himmelblau are primarily concerned with reinscribing the body into their work "as referent and figurative inspiration."[18] However, this is not the traditional symbolic body of the Renaissance but rather a "body in pieces, fragmented, if not deliberately torn apart and mutilated almost beyond recognition."[19] Vidler observes the uncanny or unsettling feelings evoked by Coop Himmelblau's buildings and suggests that these result from the use of "tumultuous" bodies, not ideal ones, to generate architecture. This implies that the relationship between fear and architecture uncovered in "The Tower of Babel Revisited" may be the result of the fragmentation of the bodily referent. That is, unlike classical architecture, much of which is symbolically generated from the Vitruvian mimetic tradition centred on the relationship between geometry and the ideal body, the architecture of Coop Himmelblau is generated by a body which has been rearranged and reconstructed. Moreover, in the case of "The Tower of Babel Revisited" it is not the body which is torn apart but the face. This suggests that a third reading, which draws on both the illustrative and the de-anthropomorphic arguments, may be useful in analysing the work of Coop Himmelblau and the fear it evokes. This third reading, which provides the basis for the present paper, is focussed on the face and on the capacity of the eye (or eye-like markings) to generate unease.

Re-reading the Face

The thematic focus on the face and its features in the work of Coop Himmelblau is evident at the outset in both the lyrics of "Desolation Row" and in the associated photograph of their model. In each case the text and model conjure up images of faces that have been dissected and rearr-

10. Otto Kapfinger, "Utopia and Image," *Architectural Review* Vol. 184 No. 1102 (December 1988): 46. (My italics.)
11. Peter Cook and Rosie Llewellyn-Jones, *New Spirit in Architecture* (New York: Rizzoli, 1991), 36.
12. Charles Jencks, *The New Moderns: From Late to Neo-Modernism* (New York: Rizzoli, 1990), 277.
13. Jencks, *The New Moderns*, 277.
14. Philip Johnson and Mark Wigley, eds., *Deconstructivist Architecture* (New York: Museum of Modern Art, 1988).
15. Aaron Betsky, *Violated Perfection: Architecture and the Fragmentation of the Modern* (New York: Rizzoli, 1990), 114.
16. Michael Sorkin, *Exquisite Corpse: Writings on Buildings* (New York: Verso, 1991), 339–350.
17. This idea is elaborated in Michael J. Ostwald and R. John Moore, *Disjecta Membra: Architecture and the Loss of the Body* (Sydney: Archadia Press, 1998).
18. Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Massachusetts: MIT Press, 1992), 69.
19. Vidler, *The Architectural Uncanny*, 69.





Ronacher Theatre, Coop Himmelblau, Vienna, 1989.
(Andreas Papadakis, Catherine Cooke and Andrew Benjamin, eds. *Deconstruction Omnibus Volume*)

anged, like some identikit picture, to create a new, incomplete visage. This reading becomes even more cogent in the conclusion to "The Tower of Babel Revisited" when Coop Himmelblau present their project "The Dissolution of our Bodies in the City."[20] According to the architects the aim of their approach to urban design is to encourage the city to live and breathe again. In order to do this they resort to the process of scaling parts of their own bodies into the urban fabric of the city. They record that as they commenced analysis of the city they began to trace the "lines and surfaces of the city on top of a team photo of Coop Himmelblau. Our eyes became towers, our foreheads bridges, our faces landscapes, and our bodies the plan."[21] A series of black and white photographs display the faces of Coop Himmelblau partially obliterated by angry pen strokes—nails pierce their eyes, their mouths are distorted by beams and blades divide the image, separating eye from eye, splitting the nose, the mouth and the face. At the final stage of this process fragments of the architects' features stare lifelessly out of the page, recalling the nameless faces in "Desolation Row." The viewer is inevitably reminded that just as the narrator of Dylan's song treats the human body as a found object, able to be disassembled and reassembled at will, so too Coop Himmelblau treat their own features as found objects and violently distort and fragment them.

Coop Himmelblau's obliteration of the face is instantly disturbing because the human mind expects to recognise a face by its proportion, symmetry and visual cues (eyes, mouth, nose, ears). If the face is somehow fragmented or partially hidden the mind unconsciously fills in the remainder of the features based on what is known or expected. The more fragmented the face, or the less noble the viewer's agenda, the more extreme the imagined creature behind the face becomes.[22] Anthropologists recognise this as a common characteristic of society throughout the ages. Many superstitions may be traced directly to this half-seen and therefore half-imagined face. While the half-seen body may promote an imaginary extension, it is the face that most efficiently evokes fear and a sense of the uncanny. Moreover, anthropologists have uncovered more superstitions associated with the eyes than any other part of the face. Perhaps the best known and most widely researched of these superstitions is the *oculus invidiosus* or the evil eye.[23]

In recent times and in Western cultures the evil eye is widely regarded as a childish and irrational belief. The rise of the empirical sciences stripped the evil eye of its unsettling power in much the same way that the transcendental dimension of architecture was denied.[24] Yet the evil eye is more than a specious superstition: it is a cross-cultural expression of fear generated by half-seen and half-imagined faces.[25] While there is no logical or scientific connection between

20. Also published in an earlier form in 1988 as "The Dissipation of our Bodies in the City."
21. Coop Himmelblau, "The Tower of Babel Revisited," 29.
22. See the discussion of envy and desire in relation to the reconstructed face/eye in Clarence Maloney, "Introduction," in *The Evil Eye*, ed. Clarence Maloney (New York: Columbia University Press, 1976), v–xvi.
23. Alan Dundes, ed., *The Evil Eye: A Folklore Casebook* (New York: Garland, 1981).
24. Alberto Pérez-Gómez, *Architecture and the Crisis of Modern Science* (Cambridge, Massachusetts: MIT Press, 1992).
25. Maloney, *The Evil Eye*.

fear and the disembodied eye, such relationships persist in many cultures and in most parts of the world.[26] A significant characteristic of evil eye is that from a distance it is harmless but when viewed more closely, or too carefully (the evil eye is often associated with envy), it incites unease. This is remarkably similar to Coop Himmelblau's Ronacher Theatre that is well liked by those Viennese who are only superficially aware of the design, but for those who know the project well, the considered reaction is consternation. Could then a form of evil eye exist in the architecture of Coop Himmelblau? Certainly architecture can generate fear, but this is not the same thing. Certain building types, like the Panopticon, are designed in such a way that they control or subjugate the human body and many institutional structures evoke fear as well as awe.[27] Such buildings evoke fear through spatial inscription and domination, however, while Coop Himmelblau's designs rely on a variety of themes derived from faces and eyes to produce a different kind of anxiety. In the same sense that Colin Rowe argues that pre-nineteenth century buildings possess a "face" (and that this face was stripped away by the Modernist impulse to display the structural purity of its skull—its columns and slabs), could the architecture of Coop Himmelblau possess the fragments of a face or an eye?[28] Perhaps the presence of such an *oculus* could even explain the otherwise hermetic relationship between divers and diverse themes including fear, faces, found objects, mimicry and insects in the architecture of Coop Himmelblau.

Society, Space and the Mask

Ostensibly the central proposition in Coop Himmelblau's "The Tower of Babel Revisited" is concerned with the close connection between society and space, usually by way of found objects. Coop Himmelblau articulate a vision of the world wherein architecture simultaneously threatens and protects society. The act of tracing their faces (found objects) onto the city is both familiar and disturbing, which is why it elicits such a range of responses: at first glance it is fun, even exciting, yet upon closer inspection it generates unease. Despite the manner in which Coop Himmelblau present their ideas, this is not a new relationship. The close connection between society and space, by way of found objects that provoke fear and provide protection, is common in primitive tribes. Perhaps the best examples of this relationship are found in the native communities of the Mato Grosso in South America.

European visitors to the Brazilian rainforests in the nineteenth century were frequently amazed by the colour and variety of the local species of flora and fauna they observed. Amateur naturalists of the era recorded and classified hundreds of different species of plants, insects and animals, as well as the ways in which the remains of these species were used for both personal and architectural ornamentation. They noted that in many primitive communities animal skins could equally function as ceremonial clothing or as a door to a village hut and that feathers were woven into both headdresses and walls. Particularly valuable animal skins or insect carcasses were recycled from clothing to building and back again, depending on the needs of the tribe. Such observations led nineteenth century anthropologists to believe that these systems of ornamentation were both socially and spatially significant. For example, James Fraser's *Golden Bough,* a veritable compendium of nineteenth century anthropology, tacitly assumes that the use

26. Geza Roheim, "The Evil Eye," in Dundes, *The Evil Eye*, 211–222.
27. See Michel Foucault, *Discipline and Punish: The Birth of the Prison* (London: Penguin Books, 1991); and Nan Ellin, ed., *Architecture of Fear* (New York: Princeton Architectural Press, 1997).
28. Colin Rowe, "James Stirling: A Highly Personal and Very Disjointed Memoir," in *James Stirling: Buildings and Projects*, eds. Peter Arnell and Ted Bickford (New York: Rizzoli, 1984), 22–23.
29. James George Fraser, *The Golden Bough: A Study in Magic and Religion*, (London: Pan Macmillan, 1987 [1922]).

of feathers in clothing and in walls implies that similar symbolic, metaphoric or typological operations are in operation regardless of whether the decoration is personal or architectural.[29]

In the twentieth century the anthropologist Claude Lévi-Strauss re-visited the primitive tribes of the Amazon Basin and observed that not only is there a clear correlation between social and spatial forms of decoration, but that a close relationship exists between the way in which village buildings are sited and decorated (spatial signifiers) and the way in which people use them and discuss them (social signifiers).[30] Moreover, he argued that for primitive tribes the spatial and social are intrinsically interconnected by way of found objects or trophies.[31]

The French anthropologist and philosopher Roger Caillois explains that rare objects that are randomly discovered ("found") and those that are won through the hunt, through stealth or through warfare ("trophies") are valued by primitive tribes for their capacity to act as masks.[32] Here the term *mask* not only refers to objects which simulate the face or head of other creatures, but also to any object which has some capacity to evoke, through either ritual or play, another creature or object.[33] Caillois maintains that in Dionysian societies the aim of decorating a building or person with a mask is to "reincarnate [...] powers and spirits, special energies and gods. It covers a primitive type of culture founded [...] on the powerful association of pantomime with ecstasy."[34] In primitive societies found or trophy items are traditionally feathers, bones or skins although "cargo cult" style appropriation of anything from mirrors to glass bottles began to occur in the eighteenth and nineteenth centuries.

The close relationship between the spatial and the social by way of the found or trophy object (the mask) is most clearly seen in the manner in which the Bororo tribe of the Brazilian Mato Grosso constructed, sited and decorated structures. When Salesian missionaries persuaded the Bororo tribe to leave behind their villages and live in modern rectangular huts (evenly spaced in parallel rows), the entire social structure of the tribe was undermined.[35] Joseph Rykwert records that not only were the Bororo tribe physically disorientated but they were also spatially bereft, having lost the connection between the body (including the soul) and the spirit (their cosmology) provided by the orientation and decoration of their houses.[36] The physical dislocation experienced by the Bororo people (and other tribes including the Nambikwara) resulted in an instant loss of spatial distinction between bodies, buildings and beliefs, rendering the tribe susceptible to external disruptions.[37] Thus, while the modern buildings provided the equivalent physical protection of the traditional huts, they could not provide commensurate spiritual or symbolic protection.[38] Essentially the Salesian missionaries failed to understand the importance of cultural iconography for protection and defence not just of the physical bodies of the tribe's members but also of their collective identities.[39] While many determinants influenced this destruction of identity and culture, the loss of symbolic protection afforded by the found or trophy object cannot be ignored as a contributing factor.

In "The Tower of Babel Revisited" Coop Himmelblau describe a similar relationship between architecture and society by way of found objects. For Coop Himmelblau, if architecture becomes neutral, bland or repetitive it fails to provide a connection between space and society. Like the Salesian mission, the streets of Vienna not only lack critical connection between social and spatial realms but they also result (or so Coop Himmelblau maintain) in the stagnation and

30. Claude Lévi-Strauss, *Tristes Tropiques* (London: Jonathon Cape, 1973).
31. The significance of trophy items is also relevant to the Western architectural tradition and the orders. See George Hersey, *The Lost Meaning of Classical Architecture* (Cambridge, Massachusetts: MIT Press, 1988).
32. Roger Caillois, *Man, Play and Games* (New York: Free Press of Glencoe, 1961).
33. Roger Caillois, *Man and the Sacred* (Westport Connecticut: Greenwood, 1959).
34. Caillois, *Man, Play and Games*, 99.
35. The close connection between the real world and the imaginary in Bororo society is also discussed in Fraser, *The Golden Bough*, 180–182.
36. Joseph Rykwert, *The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World* (Cambridge, Massachusetts: MIT Press, 1988), 171.
37. Lévi-Strauss, *Tristes Tropiques*, 228–232.
38. This relationship between the physical and the symbolic functions of the primitive hut is analysed in Joseph Rykwert, *On Adam's House in Paradise: The Idea of the Primitive Hut in Architectural History* (Cambridge, Massachusetts: MIT Press, 1989).
39. See the discussion of the growth and loss of identity in John Jaynes, *The Origin Of Consciousness In The Break-Down Of The Bicameral Mind* (Boston: Houghton Mifflin Company, 1982).

African Monarch Butterfly.

Nigerian *Acraea* Butterfly.
(*Both figures:* Michael Fogden and Patricia Fogden, *Animals and their Colors: Camouflage, Warning Coloration, Courtship and Territorial Display, Mimicry*)

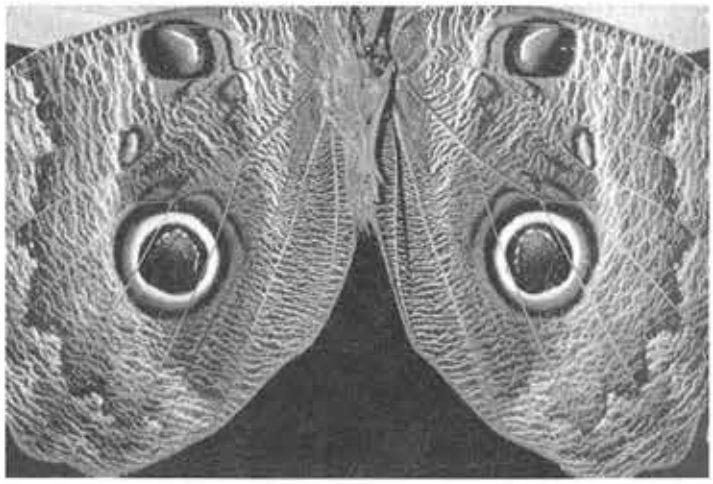
death of culture. Yet Coop Himmelblau also propose that architecture, by way of the found object, provides protection and provokes fear. In the Bororo society the mask (the found object *par excellence*) allows architecture both of these characteristics. Moreover in many primitive cultures, including the Bororo, the mask is largely synonymous with the evil eye. The fundamental duty that the mask or evil eye performs in primitive cultures is that of protection through the creation of fear in others. Appositely one of the best known examples of the evil eye is a found object that is woven into the walls of the same primitive tribal huts of Brazil. However while the Salesian missionaries failed to understand its significance an English naturalist spent many years of his life attempting to determine why it existed at all.

In 1862 the English naturalist Henry Bates published a short but highly influential study of lepidoptera in the British Journal of the Linnean Society. In this article Bates describes the studies he undertook between 1849 and 1860 in the jungles of Brazil. During this eleven year period Bates indulged his fascination with butterflies and moths, capturing ninety-four species. When Bates went to classify his ninety-four species he began in the accepted manner by using colouration to differentiate each, but soon noticed that this method produced a number of serious inconsistencies. For example, Bates discovered that it was almost impossible to tell a certain species of butterfly (the *White* species of the family Pierodae) from another (the *Heliconiids* species of the family Heliconiidae). Bates attempted to explain this anomaly through the time-honoured scientific tradition of systematic observation and soon discovered that many butterflies of the *Heliconiids* species were unpalatable to native Brazilian birds while most other butterfly species were not. Bates noticed that while the *White* species were palatable their resemblance of the *Heliconiids* species meant that insectivorous birds were unlikely to eat them. Consequently Bates proposed that certain species adopt the colouration and characteristics of other species in order to survive. This extension of the Darwinian "survival of the fittest" truism is today known as Batesian mimicry.[40]

One of the best known examples of Batesian mimicry is the *Caligo* butterfly, which is also found in the jungles of Brazil. In 1904 the etymologist Vignon described the *Caligo's* wings as

40. Wolfgang Wickler, *Mimicry in Plants and Animals* (London: Weidenfeld & Nicolson, 1968), 13–18.

South American Owl Butterfly (*Caligo*). (Michael Fogden and Patrica Fogden, *Animals and their Colors: Camouflage, Warning Coloration, Courtship and Territorial Display, Mimicry*)

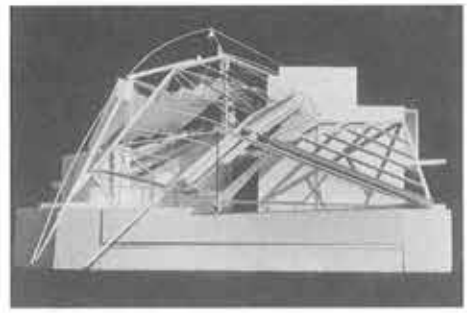


displaying "a bright spot surrounded by a palpebral circle, then by a circular and overlapping rows of small radial feathery strokes of variegated appearance."[41] Instead of mimicking another butterfly to avoid predation, the *Caligo's* spread wings resemble the eyes and face of an owl and its body resembles the owl's beak. In this way it was supposed the *Caligo*'s metamorphosis into a large bird of prey would cause predatory avians to slow or stop their attacks.[42] As Caillois records, the resemblance between the *Caligo* and the owl is so striking that "the natives of Brazil affix it to the doors of their barns as a replacement for the creature it imitates."[43] Thus for Caillois the "behavior of the Brazilian natives" confirms that the *Caligo* "should probably be compared to the apotropaic *oculus invidiosus*, the evil eye that can not only harm but protect."[44]

The *Caligo* butterfly is one of many species that display a false eye and thus infer the existence of another animal. The behavioural psychologist Wolfgang Wickler proposes that because "of their tendency to fix the attention of human beings, the so-called eye-spots found on various animals such as butterflies, caterpillars, peacock's feathers and so on are a very well known phenomenon."[45] However, despite their frequency scientists do "not know very much about the part they play"[46] in deception. Certainly such creatures were prized by primitive tribes for their ability to conjure up images of other, seemingly uncanny creatures. The *Caligo*'s preternatural resemblance of the owl made it both an ideal found object and a perfect evil eye. When woven into walls the *Caligo* becomes the archetypal *apotropaion*; it protects the inhabitants of the building by intimidating their enemies.[47]

Curiously insects in general, and butterflies in particular, are recurring motifs in Coop Himmelblau's architecture. Geoffrey Broadbent notes the prevalence of the insect analogy in Coop Himmelblau's work, describing their roof-top remodelling in Vienna as "a light, airy and rather joyous thing; as if an insect has settled on a roof made of leaves, eaten all but the stalks and the veins leaving gossamer spiders' webs between them!"[48] This is the same building Jencks claims resembles the skeleton of a vast flying creature.[49] In like manner Paul-Alan Johnson describes Coop Himmelblau's buildings as "architectural insectivores parasitizing rooftops."[50] Michael Sorkin uses occasional references to butterflies in Coop Himmelblau's presentations to derive an entire thesis involving the Butterfly Effect and sensitive dependence on starting conditions.[51] All of these entomological associations are derived from Coop Himmelblau's portrayal of their designs as "insects," as living "organisms" or as having "wings."[52] One project, "The Open House," they describe as being "infected by an unstable biomorphic structure, a skeletal winged organism which distorts the form that houses it."[53] Significantly the house is not only formed of an insect wing, suggesting "a means of flight" or "a source of lift," but the wing is also

41. P. Vignon, "Sur le Matérialisme Scientifique ou Mécanisme Anti-Téléologique," *Revue de Philosophie*, (1904): 562.
42. See Adolf Portmann, *Animal Camouflage* (Michigan: The University of Michigan, 1959); Lincoln P. Brower, ed., *Mimicry and the Evolutionary Process*, (Chicago: University of Chicago Press, 1988); and Michael Fogden and Patricia Fogden, *Animals and their Colors: Camouflage, Warning Coloration, Courtship and Territorial Display, Mimicry* (New York: Crown Publishers, 1974).
43. Roger Caillois, "Mimicry and Legendary Psychasthenia," *October* No. 31 (Winter. 1984): 19.
44. Caillois, "Mimicry and Legendary Psychasthenia," 19.
45. Wickler, *Mimicry in Plants and Animals*, 64.
46. Wickler, *Mimicry in Plants and Animals*, 64.
47. Roheim, "The Evil Eye," 211–222.
48. Broadbent, *Deconstruction*, 87.
49. Jencks, *The New Moderns*, 277.
50. Paul-Alan Johnson, *The Theory of Architecture: Concepts, Themes and Practices* (New York: Van Nostrand Reinhold, 1994), 244.
51. A detailed analysis of this connection is contained in Michael J. Ostwald, *Multi-Directional Appropriations of Theory Between Architecture and the Sciences Of Complexity: An Analysis of Motives and Efficacy* (Ph.D. diss., Newcastle University, 1998).
52. Coop Himmelblau, "On the Edge," in *Architecture in Transition*, 24.
53. Coop Himmelblau, "Coop Himmelblau," in Johnson and Wigley, *Deconstructivist Architecture*, 81.



Roof-top remodelling, Coop Himmelblau, Vienna, 1988.
(Andreas Papadakis, Catherine Cooke and Andrew Benjamin, eds., *Deconstruction Omnibus Volume*)

"a cutting edge, a blade—which slices through the corner and springs outside."[54] Here the insect wing is strongly reminiscent of the *Caligo* butterfly as it both protects (through the capacity to fly and shelter) and threatens (through its ability to slice). However, while the insect analogy in Coop Himmelblau's architecture provides a palpable connection to the evil eye even stronger parallels exist.

Coop Himmelblau and the Evil Eye

The psychologist Richard Coss proposes that the origins of belief in the evil eye may be "attributed to the ancient Greek theory of visual perception where the eyes were thought to emanate rays that struck objects and people with sufficient power to produce physical harm or even death."[55] The anthropologist Alan Dundes disagrees, claiming that the evil eye is far older than Greek and Roman civilisations; texts mentioning it are known to have "existed in the third or fourth millennium B.C."[56] In twentieth century anthropology the evil eye is commonly attributed to either "folk rationalisations"[57] or "an original tendency of the human mind."[58] The latter category is a function of both the mind's capacity to auto-generate a face from an abstract eye-like object, as well as from the paranoia of being watched. Anthropologists identify five related characteristics of the evil eye: it is a found or trophy object (sometimes called a "prop" by psychologists); it displays an "eye-spot;" it is fragmentary or half-seen; its powers are bestowed upon the wearer (person or building); and it operates by reflecting the motives of the beholder.

Firstly, the evil eye is rarely innate to a body or a building, but rather it is a found or trophy object that masks the body or building. Coss argues that primitive societies employ such "props to accentuate the provocative aspects" of the evil eye.[59] Usually the mask possesses one or two circular markings which suggest eyes (or possibly one eye and another element or marking which might resemble a mouth or nose).[60] Thirdly, and most importantly, the mask is usually a fragmentary or temporal representation of a face. A fully visible face is complete and is therefore benign or at peace. A fragment of a mask suggests the presence of a disembodied, malformed, or tortured spirit. The mask may also be rendered a fragment by virtue of being hidden or half-seen. For this reason Garrison and Arensberg assert that the evil eye is associated with "dissemblement of assets and hiding of displays."[61] A mask may also be temporal or context sensitive; this implies that the eye spots only become apparent when the object is viewed from certain angles or at certain times of the day or night. Regardless of whether the mask is fragmentary or temporal, it represents the aftermath of violence (because it is incomplete or broken) and is suggestive of an angry spirit waiting for revenge. Fourthly, the mask bestows its powers upon the person or building it is attached to. As Caillois records, the mask represents the mimetic impulse in primitive societies, it acts "to change the wearer's appearance and to inspire fear in others."[62] Finally, anthropologists believe that the evil eye operates by reflecting the emotions of the viewer—most commonly envy or violent desires—back at the viewer. The viewer's reac-

54. Coop Himmelblau, "Coop Himmelblau," in Johnson and Wigley, *Deconstructivist Architecture*, 81.
55. Richard G. Coss, "Reflections on the Evil Eye," in Dundes, *The Evil Eye*, 182.
56. Dundes, *The Evil Eye*, 39.
57. Brian Spooner, "Anthropology and the Evil Eye," in Maloney, *The Evil Eye*, 281.
58. Robert Craig Maclagan, *Evil Eye in the Western Highlands* (Wakefield: E.P. Publishing, 1972 [1902]), 1.
59. Coss, "Reflections on the Evil Eye," 182.
60. Natacha Stewart, *Evil Eye and Other Stories* (London: Heinemann, 1973).
61. Vivian Garrison and Conrad M. Arensberg, "The Evil Eye: Envy or Risk of Seizure? Paranoia of Patronal Dependency?" in Maloney, *The Evil Eye*, 296.
62. Caillois, *Man, Play and Games*, 20.

Face Space/Soul Flipper, Coop Himmelblau, 1969.
(Peter Noever, ed., *The End of Architecture)*

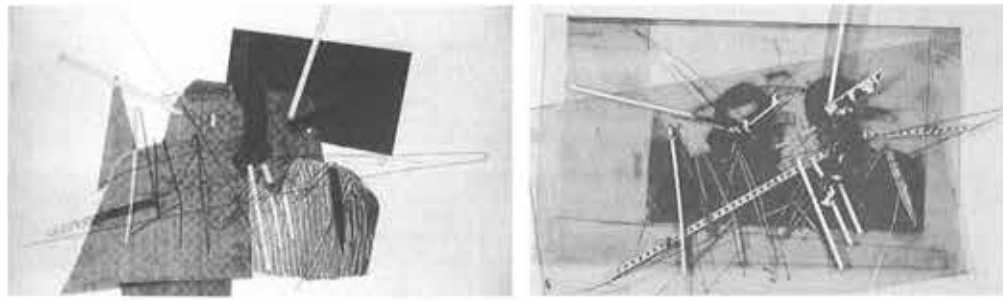
tion to the evil eye is therefore either fear or shame, and thus the mask or *oculus* affords a form of protection.[63] For example, in the primitive villages of the Amazon rainforest the evil eye was fixed to the walls of certain houses to ward off danger, thereby serving an apotropaic function. In the 1970s architects working with psychologists experimented with the use of *oculi* in buildings in an attempt to reduce crime: a similarly apotropaic objective.[64]

Each of these five characteristics of the evil eye is also found in the architecture of Coop Himmelblau. First and foremost, the architectural method of Coop Himmelblau is replete with *oculi*. As early as 1969 Coop Himmelblau were experimenting with ways of transforming their faces and eyes into architecture. Their project the "Face Space" involves a device that "translates facial movement [...] into colour and sound."[65] For Coop Himmelblau the "movements of the face" are the "natural façade of the emotions."[66] A smiling mouth "is translated into bright, happy colours, and a sad expression"[67] bathes the architecture in a blue light. The eyes like the mouth in this project mask the architecture through shifts in colour and sound. In this and other early projects Coop Himmelblau use facial expressions to manipulate or mask existing spaces. In more recent years Coop Himmelblau's approach to architecture has shifted and now they use their eyes as either part of their design method or as found objects to generate the design.

Coop Himmelblau regularly admit that they draw with their "eyes closed,"[68] perhaps because they know "[a]s practiced Viennese" that "turning a blind eye to something costs an enormous amount of energy and imagination."[69] Moreover, they describe how "in order not [to] be distracted" from their beliefs, the first drawing is frequently made with eyes closed. Sometimes, as in their "Open House" project, the senior partner of Coop Himmelblau, Wolf Prix, closes his eyes and uses his hands to graph "the feelings that arose."[70] Despite this, Coop Himmelblau "do not always make the first drawing for a project with [...] eyes closed"[71]—sometimes they work with their eyes barely open. For the "Skyline" project in Hamburg they viewed the city from a distance through "half closed eyes."[72] In the use of this method they are following in the footsteps of the famous humanist Heinrich Wölfflin, who advocated viewing buildings through half-closed eyes in order to detect their underlying patterns.[73] In addition to this use of sight and seeing in creativity, Coop Himmelblau also use eyes as found objects.

In an urban design for Paris, Coop Himmelblau utilised photographs of their own faces and traced the "energy lines of the head"[74] and translated these lines into a model for the city. This is similar to the design method they espouse in "The Dissolution of our Bodies in the City" where their "eyes became towers" and their "faces landscapes."[75] In another project they commenced the process of design in a similar way with a photograph of their own faces, but they then fragmented this image through a series of successive enlargements. Coop Himmelblau enlarged the photograph "step by step, until just the pupils of the eyes are visible. They are the plan of a tall building, and," Coop Himmelblau admit, they "intend to build it."[76] In this final project the entire building becomes the evil eye generating fear for the city and security for its inhabitants.

63. See Helmut Schoeck, "The Evil Eye: Forms and Dynamics of a Universal Superstition" in Dundes, *The Evil Eye*, 192–200.
64. "Architect James Lennon developed a series of large vertically hung transparent panels displaying a single column of abstracted frowning eyes. These panels, which appeared to the casual observer as 'super graphics,' were placed perpendicular to the entrances of several stores in an attempt to reduce shoplifting. According to Lennon, potential shoppers were observed to walk briskly into the interior of the test store without loitering near the merchandise adjacent to the panels. Shoplifting dropped markedly during the test period when the panels were hung, while the volume of merchandise sold remained constant." Coss, "Reflections on the Evil Eye," 189.
65. Coop Himmelblau, "On the Edge," in *Deconstruction III*, 66.
66. Coop Himmelblau, "On the Edge," in *Architecture in Transition*, 21.
67. Coop Himmelblau, *Architecture is Now: Projects, (Un)Buildings, Actions, Statements, Sketches, Commentaries, 1968–1983* (London: Thames & Hudson, 1984), 176.
68. Coop Himmelblau, "On the Edge," in *Deconstruction III*, 66.
69. Coop Himmelblau, "On the Edge," in *Architecture in Transition*, 18.
70. Coop Himmelblau, "On the Edge," in *Deconstruction III*, 67.
71. Coop Himmelblau, "On the Edge," in *Architecture in Transition*, 25.
72. Coop Himmelblau, "Skyline, 1985. Silhouette for a City like Hamburg." in *Deconstruction Omnibus Volume*, eds. Andreas Papadakis, Catherine Cooke and Andrew Benjamin (London: Academy, 1989), 229.
73. See Heinrich Wölfflin, *Renaissance and Baroque* (Ithaca: Cornell University Press, 1966).
74. Coop Himmelblau, "On the Edge," in *Deconstruction III*, 66.
75. Coop Himmelblau, "The Tower of Babel Revisited," 29.
76. Coop Himmelblau, *Coop Himmelblau: Die Faszination der Stadt/The Power of the City*, eds. Oliver Gruenberg, Robert Hahn and Doris Knecht (Austria: Georg Büchner, 1988), 16.



Both figures:
The Dissolution of our Bodies in the City, Coop Himmelblau, 1988.
(Coop Himmelblau, *Coop Himmelblau: Die Faszination der Stadt/The Power of the City*, eds. Oliver Gruenberg, Robert Hahn and Doris Knecht)

This project seems to perfectly fulfil their claim that the "safe and sound world of architecture no longer exists."[77] In these and other projects the eye is not only present as a design tool but it is also a found object, with visible *oculi*, which can be read as a generator for a new face and which simultaneously protects its users and causes fear in others. Here all five characteristics of the evil eye in the architecture of Coop Himmelblau are unveiled.

Once the *oculus invidiosus* is uncovered in the architecture of Coop Himmelblau the final question that remains to be asked is why? Certainly there is evidence to suggest that Coop Himmelblau wish to protect their designs. They also freely admit to desiring to upset the Viennese populace and almost anyone else who stands in their way. Perhaps in the seventies and eighties Coop Himmelblau began to incorporate the apotropaic *oculus invidiosus* into their architecture for the purpose of protecting their designs and the enlightened clients who supported the construction of their buildings. While the evidence for this position remains circumstantial there are strong parallels between this position and the use of the evil eye in any culture. But this answer assumes that the apotropaic *oculus invidiosus* in the architecture of Coop Himmelblau is a conscious creation. Anthropologists argue that the evil eye is rarely a conscious creation, and is almost always an accidental occurrence. Generally the found object just happens to resemble a face or eye from a certain angle, even if the object has no relationship to humanity or one that was never intended. A more compelling answer to this question of "why" is suggested in the research of the anthropologist Brian Spooner.

According to Spooner, the evil eye spontaneously generates in society at times of greatest cultural stress. The mythology of the evil eye is not restricted to primitive societies: it has been prevalent in all cultures at some point in time. What is important is that "life in a complex society,"[78] regardless of the era or technological level, places new stresses on the community. At such times ordinary objects, which have hitherto been ignored, suddenly develop the potential to act as masks. For the primitive tribes of the Amazon the *Caligo* butterfly was transformed from simple insect into a sign of protection when they were confronted with an unexplained famine and the need to store crops. In recent times the butterfly has again been transformed from a simple creature into metaphor for the power and unpredictability of natural systems. Humanity has entered a new, more complex era where tiny events are signposts to greater meaning. Perhaps the fearful response Coop Himmelblau's architecture generates is as much accidental as it is planned.

Coop Himmelblau describe their architecture as a direct response to the growing complexity in society. If Spooner's thesis is correct then the fearful response to the *oculus invidiosus* in the architecture of Coop Himmelblau is completely adventitious. Coop Himmelblau's design method simply produces buildings which are shaped by their own fragmented features and people are sufficiently sensitive to such objects that they automatically generate the remainder of the face and thereby sense their own fears about the world reflected back to them.

77. Coop Himmelblau, "On the Edge," in *Deconstruction III*, 65.
78. Spooner, "Anthropology and the Evil Eye," 283.

THE SEA OF TRANQUILLITY

Rod Barnett

A white body floats in a steaming volcano lake high in an icy range. The body floats face up. The lake is a colour called aqua. Black, broken trees stand around the lake. Nomadic dogs move in shifting configurations through the wood. The camera pulls back: the scene is depicted on a computer screen. Deep in the substratum of the mountain range, in the body of the earth, a hand moves a mouse. The cursor stops on the face in the lake. Click. The face becomes a hole ...

Void, and without form, the natural system lies in darkness; deep, awaiting faciality. Then it is divided from itself. Grass and herbs, and seeds and fruit appear, and birds and creatures, and humans—and an economy is complete. Upon the vast white screen of the garden black holes appear through which the gift of nature flashes in consciousness and passion. This is the story of nature.

However: "The mask does not hide the face, it *is* the face." [1] Nature is on the white wall, not waiting down the black hole for us to dive in—the garden itself is a white wall/black hole system. A face. For Deleuze and Guattari the face is the supreme icon of signification. But because the signified is always ultimately the signifier, nature always ultimately the garden, the *final* signifier, nature itself, is redundant. All possible signification has already occurred. The form of this redundancy is the face, the white wall/black hole system, which "emits and receives, releases and recaptures signifying signs." Faciality is their name for this operating system.

In the garden, therefore, nature is no longer necessary. The white wall/black hole system crystallises the structures and flows of (that which has been called) nature, which is both decoded and overcoded in the garden. For the "multidimensional, polyvocal corporeal code" of earth has ceased. The garden has spread across the body of the earth. The landscape industry has totalised this face: faciality is all there is. And yet the operation of this machine does not end here. It organises, combines, repeats—it is horrible, and magnificent. It spreads its white tableaux across the intersecting "fields" and "flows," and causes black holes to appear along the horizon and, yes, at your feet. The white wall/black hole system of the garden calls you. Put your fingers in the water, put your nostrils to the rose. Lie down. Let the sun burn your face. You are part of the process. The facial order calls your body—it is decoded and overcoded too. We say the garden is not nature; neither is it culture. The human is not nature, and neither is it separate from nature. But Deleuze and Guattari do not distinguish between the natural and the artificial at all.

If the destiny of human beings is to escape the face, to dismantle both the face and facialisation, to become imperceptible by "strange becomings that get past the wall and get

Note
All images by author.

1. All references are to G. Deleuze and F. Guattari, *A Thousand Plateaus*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987).

out of the black holes," then the white face must become one with the black holes. The body (of the earth, of the human) will become the site of intersecting fields, of processes and flows which expend without end rather than return. *The garden will lose its capacity to signify nature and will become nature.* Nature as abstract machine. The garden deterritorialises; the human is removed from nature ("the stratum of the organism") and is connected momentarily to other strata—such as signifiance (the signs of nature) and subjectification (the promise of nature—nature is God's holy promise to the subject), before the dissolution of both.

You visit a beautiful garden. There is signification, but nothing is explained. You explore its paths, recesses, domains and lawns, its wildernesses and temples—but you find nothing. There is nothing. All is shining back at you in bright luminosity. It is a pure abstract machine, a blank slate, a twilight world. Certain elements (trees, bulbs, flowers, birds, water, wind) circulate in a white wall/black hole system. The system organises and circulates the elements according to its codes and passions. On the white screen of the garden we project our nervous accounts of the black hole. The screen receives our projections by opening out. Through the black hole the garden opens on to openness itself. And through the selfsame hole the universe floods the garden with its light. The black hole becomes the white wall and for an instant there is meaning and resonance after all. But it is only the "meaning" of an instant and cannot be eternalised. "Real" for as long as it carries us away.

The abstract machine of faciality gives the signifying impulse its white wall, and the human link with nature is given in the black hole. As both inscription and participation the garden is made possible by an industrial process of abstraction that produces typologies, formations, histories … The garden industry places the garden in an archive, as an archive.

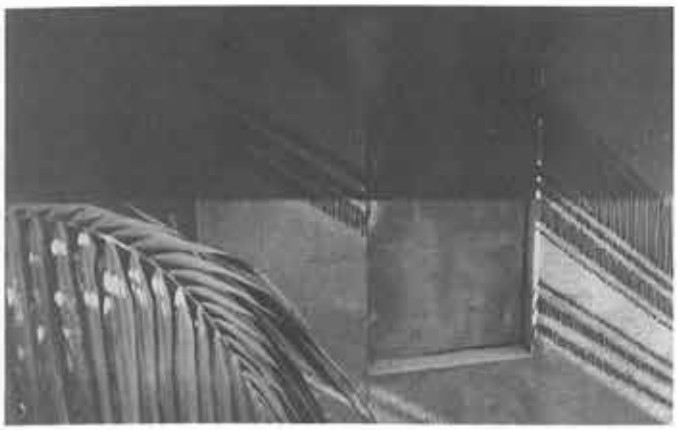
The relationship between the garden, the landscape and the face is an aggregate "in which black holes sometimes distribute themselves on a white wall, and the white line of the horizon sometimes spins toward a black hole, or both simultaneously." Desire—decentred, fragmented, dynamic—"operates in the domain of free synthesis where everything is possible." On the white wall "the reproduction of desire gives way to a simple representation." The productive unconscious makes way for an unconscious that (according to Freud) "knows only how to express itself … in myth, in tragedy, in dream." Freud turned the unconscious from a factory into a theatre. The modern period turned the landscape from a factory into a

theatre. Human and nature became opposite terms, confronting each other across a proscenium of signs instead of "one and the same essential reality, the producer-product." The human being, who wishes only to dive into the black hole finds him or herself repeatedly and unendingly inscribing wish lists on the white wall. And then man, "the eternal custodian of the machines of the universe," responsible "for even the stars and animal life," who "ceaselessly plugs an organ-machine into an energy-machine, a tree into his body, a breast into his mouth, the sun into his asshole," writes his treaty with the devil on the white wall of the garden and, turning from the black holes in the shadows, dives into the sunlit pool.

Meanwhile the garden/landscape/city flicks from culture to nature and back again. At the point of deterritorialisation (winds, shadows, clouds) reterritorialisation occurs. Capitalist commodification and social flows simultaneously present and efface coded and decoded flows (the lemon tree will cost you $59.95). The garden is a machine driven by a machine. The natural system disaggregates and reforms on the white wall. Black holes shift and shimmer ...

In the landscape, mere artefact, representations of nature obscure and mystify nature: rain falls on the tiles, ripples the water in the pond. But the garden is not external to natural systems—it inhabits them, just as they inhabit the garden. Like the city, the garden is a network of intersecting artificial fields. The most opaque of these is nature—that which has been called nature. Without the garden nature is empty, without nature the garden is empty, without nature the city cannot exist. The garden forms the locus of resonance that "selects" the "natural" sign which must conform in advance to the cultural requirements made of it: the "dominant reality." Like the city, the garden simply constructs the wall on which signs of nature are inscribed—the frame, the screen through which (that which signifies as) nature flashes. The garden lays the fuse through which the force drives the flower.

In the landscape the dream contents of nature/subjectivity are inscribed on a white wall. This face is a surface, a map. It provides locations for black holes by means of a coding of elements which emerge from an economy that exists alongside the landscape as a carnival of passions which seduces and repels. The force which reverberates through the (body, earth, universe) flashes in the black holes that the industry of abstraction configures within the garden. The geography of holes shifts and shimmers ceaselessly according to diurnal rhythms



which move like spacemen on the surface of the white wall. The gravitational pull of nature causes signifying elements to struggle to remain within the economy of the garden. Scratch marks appear on the surface of the wall where holes have been. Seconds later, not even these remain.

The landscape is always the humanised landscape (Antarctica, Sahara, Sea of Tranquillity, you name it). The landscape, then, is the face on which the blood of nature drops and man "forgets himself." The landscape *is* the garden. Deleuze and Guattari are quite explicit: "the snowy white wall of the landscape-face, the black hole of the falcon." The black hole is the cavity through which the blood of nature pours (in and out). Could it be that nature has blood but no body? A body without organs, blood without a body? The white face of the garden, the black hole of nature. When, in the novel of the Holy Grail, the knight is catatonic (madly deterritorialising) he is a black hole towards which the "landscape-face" spins. The story of the Grail poses the question: Can the knight cross the event horizon, break through the white wall—even if the attempt may backfire? Can the knight accept the gift of nature, the black hole that swallows up the white wall? To do so is to become not-knight, become animal, become nature.

The city is a white wall/black hole system too. It is always renegotiating its relation with the natural processes preordained as its infrastructure. Forever destabilised by this ambivalent set of relations, the urban system under landscape architecture is required to trace a nature that has already mapped the city. But just as nature is not separate from the garden neither is nature other to the city. The presence of nature in the discourse of the city is premised as an interweaving moment between what is there and not there—in the very words "nature" and "city" as much as in a street, a park, an "industrial edge." The city, then, like the garden, far from beginning as a geometric grid is a fractile topology, a multiplicity of facialities that act as switching centres for reticulating signs.

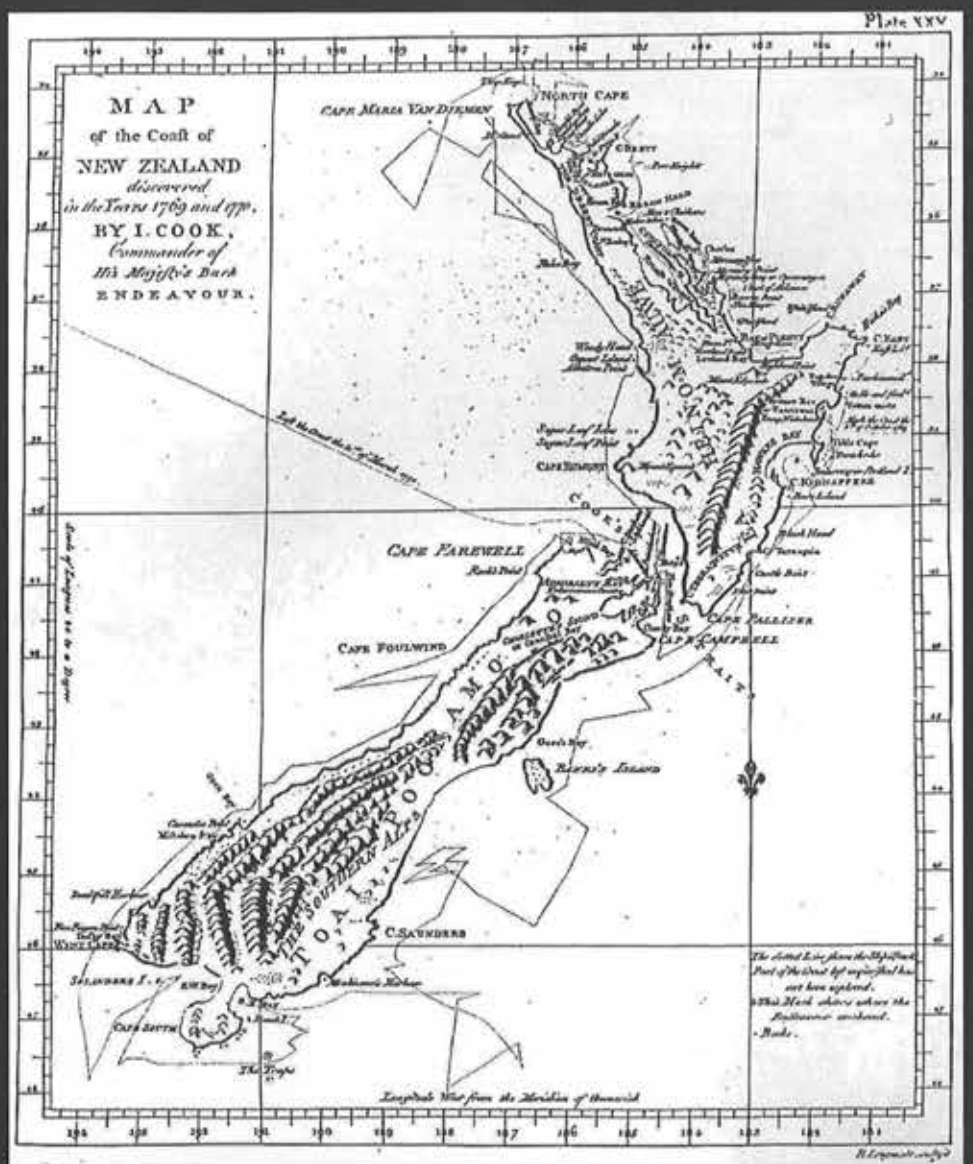
Cities, gardens, landscapes: boundary conditions, points of change. The white wall/black hole system weaves the city as a field of intersecting flows; the gift of nature appears as carnival, as sacrifice, as poetry and laughter as much as rain and wind and snow, as much as outcrop of underlying lava, or as tree, as grass, as water in fountain, cistern, sewer, duct or swimming pool. But the garden has a doubling movement. It reflects light: cultural and

social institutions are reinscribed and become luminescent. It also absorbs light: its shadows lead through the screen of signs to a projected subjectivity, the consciousness of nothingness/plenitude—the expanding/contracting universe simultaneously flying down lines of departure and squeezing into a ball. Light and darkness, wall and hole, dimensionless surficial nature finds its form in the landscapes of the garden and the city, bodying forth through enscripted tree and flower, laughter and poem, combining and recombining with the codes by means of which it becomes acceptable, permissible, but untouchable too—near as your hand and more distant than the stars.

In the city the white wall also rises. But the black holes written across the face of the urban system (signs of signs) are so much more mundane: you step in a pile of dogshit, over fallen twigs on the sidewalk. Nature here is strange and uncertain. In its very unpredictability it is potent; through its potency it seems to recede. Black holes rove, they lie in wait—it's hard to pin them down. Regulation, prohibition, attenuation. This landscape's signs attest to a place of origin that is so remote that the chain of signification seems to lead only to circles within circles, wheels within wheels: gardens appear on rooftops, in atria, behind walls, as if nature might be there too. As if nature might be in the city's squares or at the end of the pier, or up the second flight of stairs where writers stiffen between laundered sheets, instead of down the black Victorian manholes or between the pistons of charging cars, or in the gutters and downpipes waiting for the storm.

Nature—that which has been called nature—presents itself as both a lack and an excess. As the limit of the possible, nature is that at which thinking stops. As the sum of that which can be, nature instantiates the principle of plenitude: everything which can exist, does. Nature, world-consciousness, life force, Gaia, passion, crime, carnival, expenditure without return.

> *A black hole, a white face, a body floats ... Leaves click in the dark, and then the thud of choppers from the city. In the garden, in the city, a white wall waits for its black hole. Black hole, white wall, nature zero sum.*



MAPPING LANDSCAPE

Katrina Simon

Map of Cook's voyage around the New Zealand coast.
(Andrew David, ed., *The Charts and Coastal Views of Captain Cook's Voyages*)

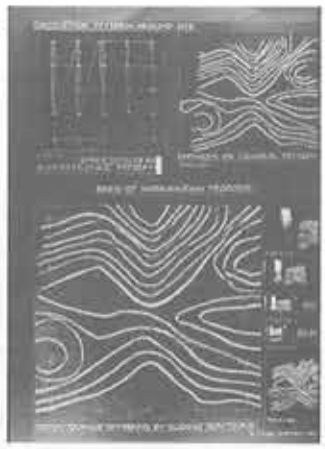
Maps are spatial representations which can in turn stimulate other spatial representations ... and representation is an act of knowledge construction.

—MacEachron[1]

Maps are some of the most commonly used tools in landscape architecture. They are used to represent both large and small areas, whole regions and individual sites. They can show physical characteristics, both "natural" and "artificial," such as landform, river systems, areas of vegetation, infrastructure, roads and houses. They can also indicate things such as legal boundaries and controls, which may or may not be visible "on the ground" even though they are visible on the map. Other things or qualities may be visible in the landscape and yet never appear on a map, being perhaps transient or ephemeral. Maps are produced for specific reasons and they are selective. They simplify and edit in order to make certain things or relationships clearer.

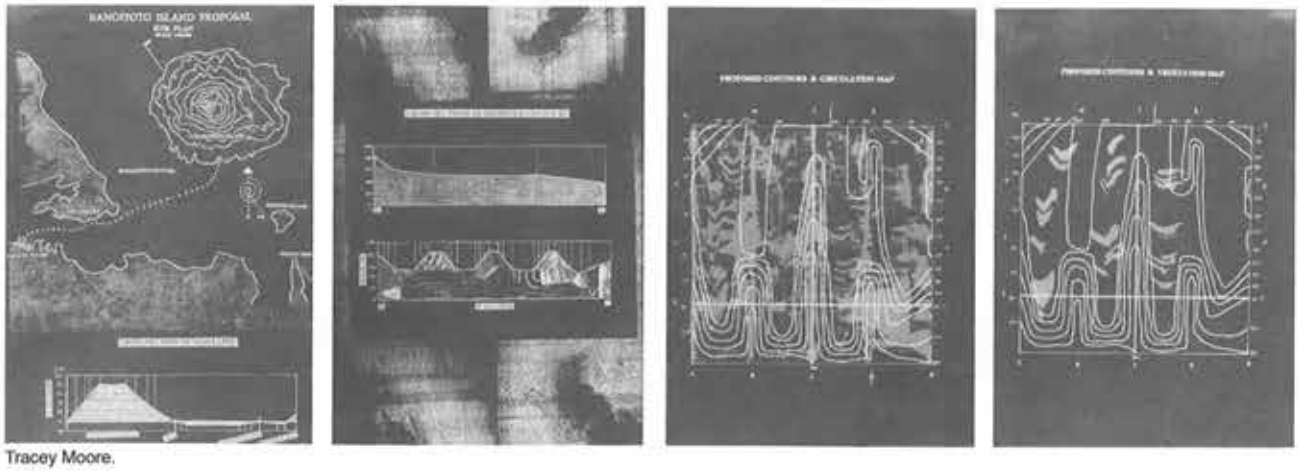
Yet maps are often taken to be a complete and accurate picture of the world. They are frequently designed to look authoritative and scientific. The history of cartography is the history of both the changing ways in which the world has been seen and understood, and of technical developments that have altered the ways in which the world could be seen and represented. The maps that we use today are based on specific procedures, assumptions and conventions that have become "naturalised"—so familiar that we don't necessarily realise or notice that they are being used.

1. A. MacEachron, *How Maps Work: Representation, Visualization and Design* (New York: Guilford Press, 1995), vii.



Rachel Potter.

Tracey Moore.



Tracey Moore.

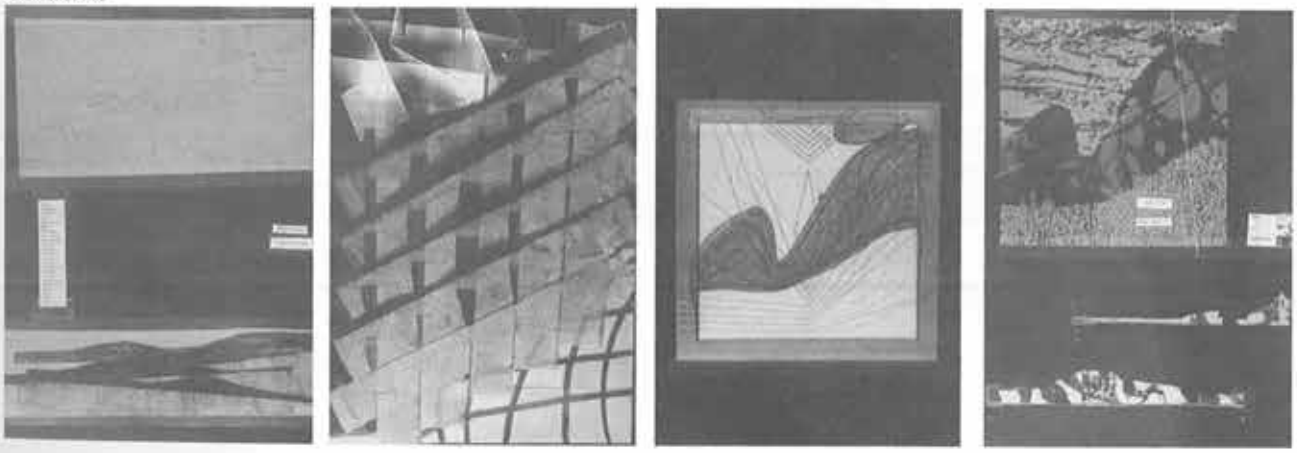
Charting the Unknown

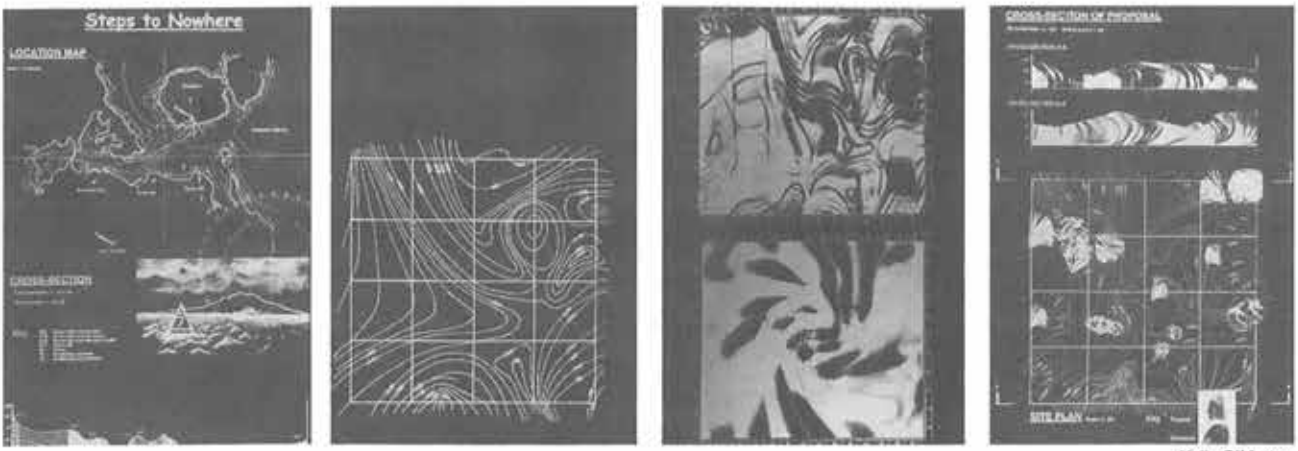
Some maps are particularly eloquent in the ways that literal and metaphorical discoveries in and of landscape are possible. One such image is the chart of New Zealand made after Captain Cook's first voyage around the world in 1770. The general form of the two main islands is very recognisable, as it was a relatively thorough and accurate survey. There are some significant "errors" with which most New Zealanders are familiar: Banks Peninsula is shown as an island, and Stewart Island is shown as a peninsula. The Kaipara Harbour in the north of the North Island, which is one of the largest harbours in the southern hemisphere, is missing entirely, as its narrow entrance was not seen or explored. The internal details of the two main islands are largely generalised from the landscape visible during the voyage around the coast.

One of the most interesting things about this map, however, is not the depiction of the landform but the curiously erratic dotted line which depicts the passage of the *Endeavour* around the coast. The map was projected and drawn from a continuous series of measurements and sketches done on the ship as it circumnavigated the islands. The map was constructed with the physical and mental tools available to Cook: in other words, he brought the mechanisms to make this map with him. Like all maps, this was produced for specific reasons (representing the known world, claiming land for Britain) and it is selective. The map was not a property of the landmass, or an image or "print" of reality.

The indication of the ship's path also reveals something about the exploration inherent in the mapmaking process. The map emerged gradually, just as the coast was gradually encountered, revealed and represented. At times the ship travelled away from the coast in a seemingly haphazard fashion, while at other times it was anchored and Cook went ashore with members of the crew and had a variety of encounters with the landscape and the Maori inhabit-

Heidi Monks.





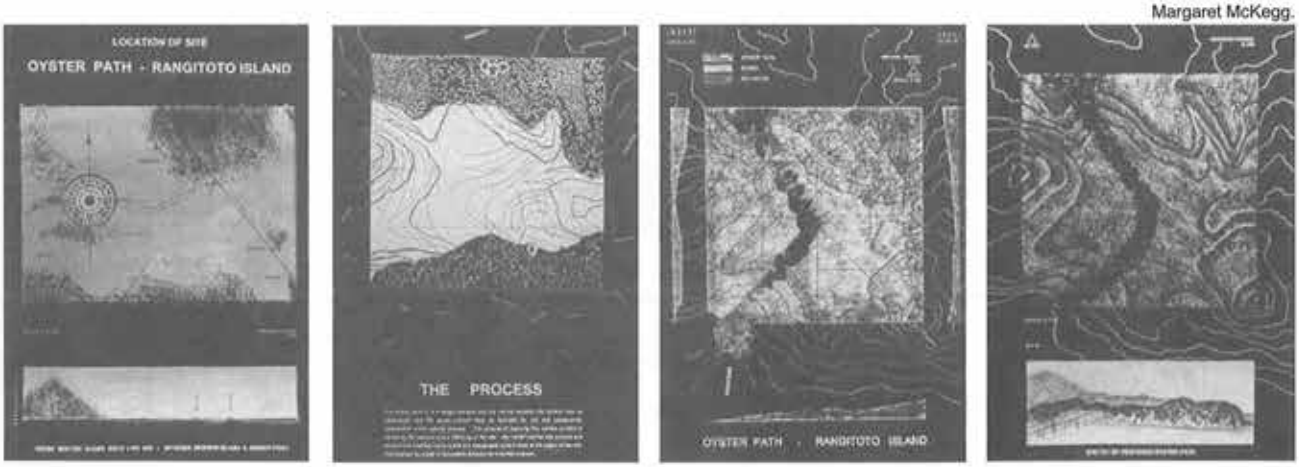
Kelly O'Meara.

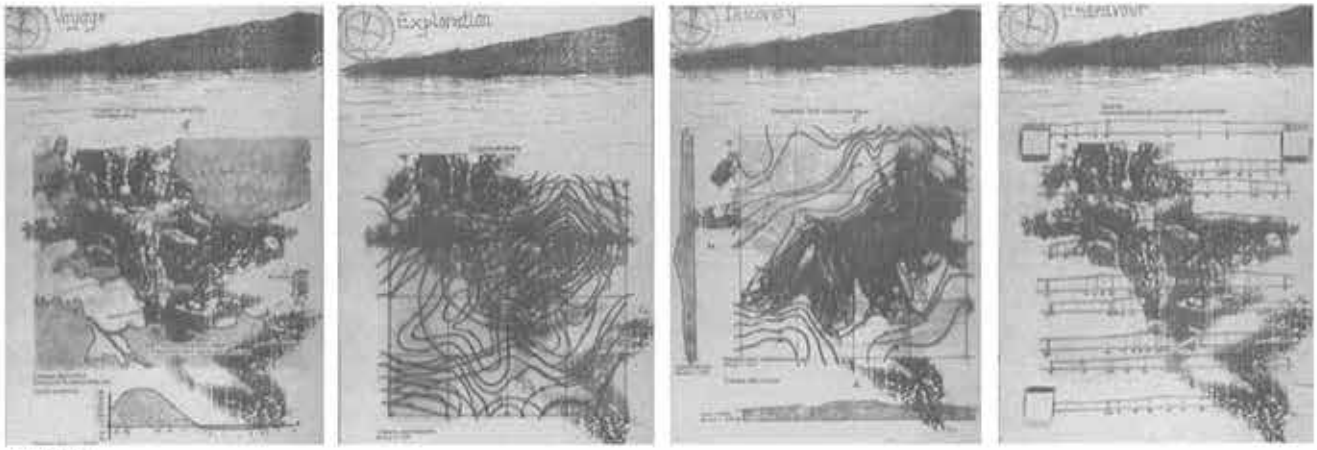
ants. Cook's map was produced as part of a process which annexed and colonised "undiscovered" lands for Britain. Yet, unlike most modern maps which anonymously present their information, this map contains an acknowledgement of the construction that this (and every map) comprises. The dotted line is a recorder and a reminder of how the map was made, and by whom. This map is a representation which has a specific history and purpose, and uses a range of techniques to clarify, reveal or conceal that purpose. It also represents the arrival and transfer of a specific system of map-making to a part of the world where it has now become entrenched.

This particular map from Cook's voyage can also be read at a more personal level as the process of recording and unfolding. The unknown is rendered visible by the process of drawing—once it is drawn, it can be imagined in new ways, especially by those who will never actually see it. The way in which it comes to be drawn is based on a system of conventions which enable the representation of the previously unknown or previously unrecorded. Value judgements are inherent in the process, as each map reveals different notions of "what's worth recording."

Cook's map provides an illustration of the map as historic artefact, as process and as metaphor, as a guide to moving in uncharted realms. It is also a reminder to present-day inhabitants of these islands that maps are simplified and distorted versions of reality. And of course, this representation of Cook's "methods," "intentions" and "categories" is itself a "map" with its own formulations and agendas.

Margaret McKegg.





Alexis Barr.

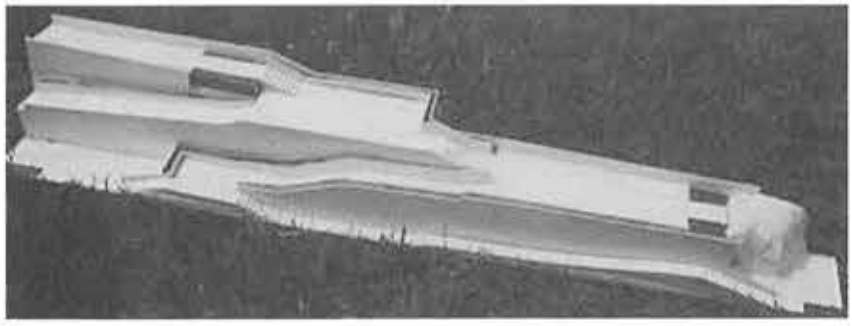
Re-Mapping Rangitoto

This studio took the map as a literal and metaphorical device with which to design. Maps have many uses. They can be tools for navigation and exploration; they can provide a template for recording information discovered through exploration. They also shape our expectations of what we will discover. Maps and plans don't exist in isolation but are part of a wide range of devices that reflect, organise and control space, both "real" and "imaginary" space.

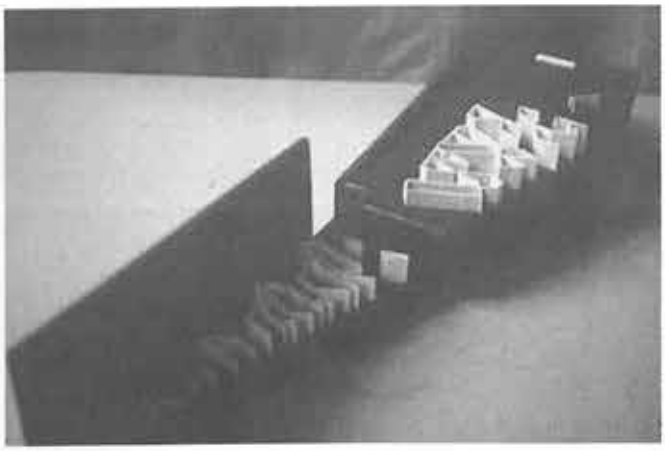
This project involved examining a number of different techniques, operations and procedures of map-making, and manipulating these in order to create a landscape proposal for a 20 by 20 metre site on Rangitoto. Rangitoto has a status as an icon of pristine nature. The island also resists conventional mapping, as it is a field of complex lava flows and adventitious vegetation. A site visit enabled a systematic measuring of transects and mapping of the found conditions of the landform, vegetation, and other features of the site. The specific procedures used as design operations on these initial drawings were derived from three aspects of cartographic production: the cartographic techniques of generalisation, such as exaggeration, masking, combination, displacement and omission;[2] the process of contour interpolation which has a series of in-built assumptions about landform; and the mechanics of making a new copy of a map, such as tracing, printing, pricking out, reflecting.

All of these procedures were available to be used on the initial drawings of the site. The mapping process was thus used upon itself, not as a tool to reveal the "actual" state of the landscape, but as a generative act. As James Corner observes, "As a creative project, mapping precipitates its most productive effects through a finding that is also a founding; its agency lies in neither reproduction nor imposition, but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds."[3] By manipulating the tools by which we discover and represent landscape, we create new landscape possibilities.

2. Daniel Dorling and David Fairbairn, *Mapping: Ways of Representing the World* (Harlow: Longman, 1997).
3. James Corner, "The Agency of Mapping: Speculation, Critique and Invention," in *Mappings*, ed. D. Cosgrove (London: Reaktion Books, 1999).



Justin Crockett.



Matai Jowitt.

Gerrard Carey.

Traversing the City

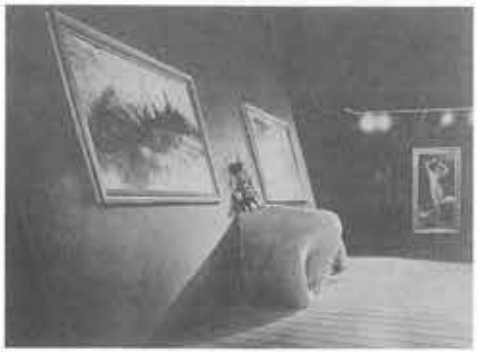
This project again took the map as a literal and metaphorical device with which to design. With the maps of the city that we keep in the glove compartment and hold in our heads, we navigate and negotiate our way through the urban landscape. The fabric and terrain of the city itself is shifting and restless, in a constant state of flux. Maps and photographs record this succession of transitory states. Every state leaves an impression, which can affect the subsequent state, just as every map or layer that is created can leave a physical or mental impression on the design process.

The site for this project is presently used as a carpark. Its distinctive terrain is a result of successive phases of building and demolition and its current use is yet another temporary phase in the constantly changing urban landscape. The task of this project was to create a linear park in a segment of this west-facing site, exploiting its location to create an alternative traverse between two major one-way streets. Mapping the terrain, vegetation and detritus revealed a number of similar conditions to the Rangitoto site, in spite of the highly modified nature of this urban site.

Again, different techniques, operations and procedures of map-making were examined. In particular, a series of procedures of elongation—such as blurring, stretching, rolling and splicing—were used to manipulate initial mappings of the site and create a linear urban landscape. By manipulating the tools by which we discover and represent the landscape of the city, we create new urban landscape possibilities.

Heidi Monks.

Richard Smith.



Mae West print (1934-35).
Assembling the apartment.
(Ramón Gómez de la Serna, *Dalí*)
Mae West Apartment.

RE-VISITING MAE WEST'S FACE

Gordana Kostich-Lefebvre

Ljudskoga lica i zvezdanog neba nikada se covek nagledao ne bi.
(One never beholds enough of human face and starry heaven.)
—Ivo Andric, "*Lica, predeli*" ("Faces, landscapes")

Dali's famous gouache on printed paper from 1934,[1] *Face Of Mae West Which May Be Used As A Surrealist Apartment*, was realised forty years later as an "apartment" in Dali's *Theatro-Museo*, in his native Figueras. Constructed under Dali's direction by the Catalan architect-designer Oscar Tusquest, the Figueras piece consists of furnishings for a rather stretched, semi-enclosed space which needs to be viewed through an entraordinary observation point, a key(hole) to the face on the ground. Unfortunately, this spatial portrait and its decoder (*vue eclarté*) have never been presented as a two-part installation. This myopia needs to be corrected first.

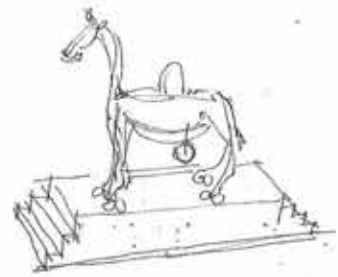
If visitors were "ordinary" passers-by—that is, not already familiar with the "portrait," and not looking for it—the face would be concealed from them, and revealed only though a very particular "point of view." A viewer could certainly recognize the famous lip-shaped, red sofa,[2] the most sensual of all sofas, and could even sit on it, but would not be able to immediately put it together with the rest of the facial features, which are separate objects apparently scattered around. The floor is slightly inclined. What would fit into the portrait as "blond bangs" is a suspiciously ragged carpet, which indeed draws attention as something out of its proper place, wherever that place could possibly be. A visitor's passage or hallway divides the "room" from a rectangular pedestal of table height, set across from, and at the orthogonal axis to the "sofa." A hoofed, stuffed animal—if my memory doesn't betray me, a single-humped camel—is placed upon the pedestal in an "*en passant*" position to the face fragments in the room, crossing Mae West's "neck," so to speak. On both sides of the pedestal, from the front and at the back of the camel, steps lead up the platform and a narrow space is left "behind" the sculpture, just enough for a person to stand and traverse it. Somewhere around the middle of the animal's belly there is a suspended speculum. It is only after the "speculant" climbs up from the side of camel's face, stops and bends halfway to look through a concave lens,[3] that the object reveals itself to the eyes of the "mortal." Only together do the setting and a mirror make this face a spectacle. This is Dali's moment of initiation.

This work evokes a long and rich tradition of composed, encrypted and transformational representations. Thematically, it is close to aberrated portraits, "hidden" (subsumed) objects, and patchwork/puzzle compositions. Spatially, it is akin to two-part perspectival "experiments" of a Brunelleschian type; "scenographies"; architectural figurations in plan, landscape and/or garden assemblages; and even large-scale land designs visible only from the air. At first, references could be established with any of the above, but on closer inspection, nothing completely fits. Dali's piece seems truly independent from all of the above. So what is this aslant assamblage/performance with a diva?

Surprisingly, nothing in Mae West Face installation or its operation is aberrated.[4] Through the dimension of the "hidden face" invokes a composite portraiture of a kind that made Giovanni Arcimboldo and his humanoid creations[5] influential far beyond refined Mannerism and an inspiration to twentieth century avant-garde artists. Breton, for example, considered Arcimboldo

Note
Unless otherwise noted, images are from *The Arcimboldo Effect: Transformations of the Face from the Sixteenth to the Twentieth Century*.

1. The same year that the Surrealists as a group denounced Dali.
2. In 1936, a little more than a year after the gouache portrait, Dali made the first *Mae West lips sofa*, a wooden frame upholstered in dark and light "shocking pink," now much less known than the red lips sofa. He represented it in his 1937 chalk and gouache *Birth of Paranoiac Furnishing*.
3. Which might be called a "diminishing" lens, as opposed to a magnifying one.
4. What Dali aberrated this time was a traditional depth perception, as well as horizontal and vertical space expectations. By playing with our visual limitations, Dali teased and thwarted our spatial aptitude. He only extended the parameters within which we normally operate. There is a certain definite space within which we discern images and figures presented on the vertical surfaces. By considerably moving these limits Dali hid his creation. The face is a spatial composition: a horizontally designed, gigantic three-dimensional sculpture, which could have been a part of a landscape or garden design were it in the open.
5. Mostly compositions of various species of the same class, they were also exercises in the art of classification, a real obsession of the mid-sixteenth century. Considerable attention has been paid to the (glamourised) musical chromatic notation that Arcimboldo supposedly used to correlate his paintings to music. See Tonino Tornitore, "Music for Eyes" in *The Arcimboldo Effect: Transformations of the Face from the Sixteenth to the Twentieth Century*, eds. Simonetta Rasponi and Carla Tanzi (Milan: Bompiani, 1987), 345-358. Leonardo's interest in chromatic music—as well as his organic sculpture/shield of the head of Medusa which, although short-lived, was rather famous—should be seen in the same light.



"Camel sketch" by author.

MATTHÄUS MERIAN. *Anthropomorphic Landscape* (early seventeenth century).

DALI. *The Paranoiac Visage* (1931).

to be one of the masters and a precursor to the world of the imaginary and the marvellous. Surrealists were referring to the *têtes composées*[6] long before the first monograph on Arcimboldo appeared in 1954.[7] *An anthropomorphic landscape* by another Mannerist, Matthäus Merian (1533-1650), is curiously comparable to Dali's "ethnic" *paysage* polyvalently titled *The Paranoiac Figure*, an African village-scape within a giant female face whose "birth" as *The Paranoiac Visage* Dali originally presented in 1931.[8] Both fall into the category of human faces concealed in the landscape.[9] Then the fact that, in order to access the picture of Mae West's face, it is necessary to raise a viewpoint twice—first of all by stepping onto the camel pedestal to discover the plane of depiction, and secondly "entering" the picture itself through the diminishing lens—places the installation on the level of "larger scale arts," although very far (below) from, for example, the ancient, mysterious Peruvian ground figures visible from thousands of feet above the ground; far even from the visions of bodies embedded in architectural plans … but the principle is the same.

The theme of the convulsive face has its place within a general Surrealist exploration of illusionary and spatial visages, and this subject was regularly exploited, starting with De Chirico,[10] but also by Ernst, Magritte, Delvaux, Duchamp and Man Ray. However Dali's work, more than anyone else's, abounds with symbolic and illusionary heads and faces. They are anthropomorphised and personalised spaces, often with mythological and cosmological dimensions. Dali divines rather than creates "hidden faces." His ability to initially perceive them, together with a deep persuasion that a face offers an entry to a set of conditions "behind" itself and, reciprocally, that the phenomena could be facialised (for example, in *Dream* [1931]; *Anthropomorphic Echo* [1937]; *Sleep* [1937]; *Old Age, Adolescence, Infancy* [1940]; and *Melancholy* [1942]) are the prerequisites for Dali's "facialisation." In this light it is quite natural that Dali titled his novel *Hidden Faces*,[11] a novel "dealing with the development and the conflicts of great human passions … the story of the war, and more particularly of the poignant post-war period."[12]

Other apposite examples of Dali's metamorphic "facial" works are *The Image Disappears* (1938), a variation on Vermeer's interior metamorphosed into a "hidden" face; *The Apparition of a War Scene on the Face of Lieutenant Deschanel* (cover of *Paris Match*, 1954); the famous skull sculpted with bodies of four women, photographed by Phillipe Halsman (1954) and then retouched by Dali; *Paranoiac-critical Conversion which was a Transformation of Antiques Magazine Cover into the Apparition of a Face* (1974); *Gala Contemplating the Mediterranean Sea which at Twenty Metres Becomes the Portrait of Abraham Lincoln* (1976);[13] and endless anamorphosed visages, including self-portraits on an empty-looking skin such as the one in *Enigma of Desire*.[14]

Philosophically, the Mae West installation seems to be firmly within a Lacanian system,

6. The series of French postcards (well) known as "tête composée" which were in circulation around 1900 showed heads composed of female nudes.
7. Benno Geiger, *I dipinti ghiribizzosi di Giuseppe Archimboldi: Pittore Illus-ionista Del Cinquecento 1527-1593* (Italy: Vallechi Editore, 1954), with commentary on Arcimboldo, "the musician" by Lionello Levi and the final word by Oskar Kokoschka. Baltrusaitis discussed Arcimboldo in the article "Tête composée" which appeared in the *Medecin de France* in 1951. Filippo de Pisis published "L'Arcimboldi italiano e surrealisti parigini" in *L'Italiano* of January 1934 and Alfred Barr publicised the interest by inserting enlarged photographs of Arcimboldo's works in the MOMA exhibition "Fantastic art, dada, surrealism" in 1936.
8. Dali introduced the image in *Le surrealism au service de la revolution* (Vol. xii no. 3, Paris 1931) as a process of superimposition. He produced a painting based on this image around the same time (1934-35) that he created *Mae West's Face*. They are shown the *The Arcimboldo Effect* (286, 289), accompanying Cacciari's text "Animarum venator," but unless the illustrations are meant to form a parallel visual essay in its own right they are completely out of place as they are "out of text." Interestingly, although Dali's work has illustrated this book more than anyone else's (besides Arcimboldo), and although his little text "Honor to be Object!" has been reprinted in it, Dali's composed heads receive only non-verbal attention.
9. "Faces and/or heads in the landscape" is too vast a subject, even if confined just to Surrealism.
10. Around forty versions of *Muses inquietantes*.
11. Salvador Dalí, *Hidden faces*, trans. Haakon Chevalier (New York: Morrow, 1974 [*Rostros ocultos*, 1944]).
12. *Hidden faces*. Author's foreword, xvi.
13. Intended as a homage to Rothko, Dali created this painting in 1976 as a digital interpretation of Lincoln's face, based on the informaion received from American cybernetician Leon D. Harmon. The technique has been called PixnPix, Constant Density Graphics and sometimes even Dali Vision, although Dali Vision is closer to holographic technique as it contains multiple images which change depending on the changing perspective of the viewer.





DALI. *Study for The Image Disappears*, in which a portrait in semi-profile appears in a "Vermeer" scene. (Robert Descharnes, *Salvador Dali: The Work, The Man*)

DALI. *The Endless Enigma* (1938).

DALI. *Ruin with the Head of Medusa and Landscape* (1941).

Dali's portrait from the Extension of the Museo Dali. (Penny McGuire, "Surreal Collage," *Architectural Review*)

Original pink lips sofa for Edward James. (Robert Descharnes, *Salvador Dali: The Work, The Man*)

and not only because the "object" is a face of the desirable American "cultural" icon from the thirties. It is a very clean uncanny, and the paradigm of a cleverly deconstructed object. It embodies many of elements figuring in Lacan's theory: camouflage and mimicry; the mirror; *objet a* = agalma; luring; the gaze and the eye; the cathartic speculum; and sublimation. Dali's familiarity with Lacan's writings has often been emphasised and Lacan's "influence" on Dali is deduced from their acquaintance and the role of the paranoiac within Dali's system. Definitely, Lacan knew Dali's work.[15] Taking into account their common interests in Freud, in the phenomenon of vision and the laws of optics and in painting, it is not surprising that there should have been an exchange between their respective systems. *Mae West's Face* requires a sharpening of the (scopic) vision, lying as it does between the large scale and the "readable," just across the threshold of the normally perceptible, merely but wittily hidden in front of "our noses." It is *easy* and convenient (perfectly suited) to interpret it in Lacan's terms where Dali's visions are already incorporated.

With regard to representational aspects, there is a considerable conceptual difference between facialised landscapes, heads sitting on the open ground and "faced" interiors. The facial landscapes as painted by Giorgione and Dürer are an extension of the recognition of "playful figurativeness of nature."[16] Less well-known Arcimboldan "face-scape" woodcuts underline the interplay between the "natural," or the existing condition on one hand, and the real or possible manmade intervention on the other, rather than being illustrations of some portraiture both created and discovered "by chance." Volumetric "heads on the ground," such as Ork of Bomarzzo, Pirro Lighorio's anthropomorphic catharsis of the Entrance to Hell motif, like Le Corbusier's "facial five points" reveal a great tension with the chthonian from which they seem—painfully, and unsuccessfully—to attempt to gain independence. That is the case of anti-Antheus. A "faced" interior, in comparison, is completely unnatural, exclusively artificial. To phrase it better, it is utterly independent from nature's whim and under the full control of its creator. Paradoxically, to facialise an interior means to externalise it. An ephemeral facial epidermis envelops furnishings inside the dwelling, where a nose could become a hearth, the eyes landscape depictions framed on the wall and the lips a rosy love seat. Does this still resonate with a more traditional building/body analogy, where the breath is the vital force and the hearth coincides with the classical breathing heart or soul,[17] windows are the eyes and the entrance is the mouth? The analogy is still possible although across the threshold, just behind the traditional mouth/entrance where the whole face-interior occurs, making room for the inner face. In the case of *Mae West's Face*, this transgression hinges on the fullness and startle of the pink-lipped love seat.

The access into an interior face—as opposed to the access to the interior through the face—interiorising, and the face-interior are strung together beyond Lacan.

14. Further well-known faces are *The Great Paranoiac* (1936); *The Infinite Enigma* (1938) and the related *Apparition Of Face and Fruit Dish on a Beach* (1938); *Visage of War* (1940); *The Market with a Disappearing Face of Voltaire* (1940); *Apotheosis of Homer* (1944-45); *Galatea of the Spheres* (1952); *Birth of a Deity* (1960); and *Apparition of the Visage of Aphrodite of Cnide in a Landscape* (1981). Dali's own enormous black and white face, displayed on a revolving panel, camouflages the elevator door at the top of the staircase of the Extension to the Museo Theatro Dali (1995) and is reflected in a multitude of mirrors which clad the walls of the staircase. Only unwittingly does Dali's face go beyond being a "symbol of Dali's egocentrism."
15. For example, Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis* (New York: W.W. Norton & Co, 1981), 87-8, where he mentions Dali by name. There are other, more general "artists" statements in the book where Lacan could have had Dali in mind.
16. That is, delight in the discovery of concealment and the subtlety of the figural. The phenomenon of "bearded clouds"—that is, the unintentional (non-artificial) figuration, described by Pliny (*Natural Histories*, ii.lxi) and re-admired during the Renaissance—has been lately discussed by Hubert Damisch in *Théorie du nuage: pour une historie de la peinture* (Paris: Éditions du Seuil, 1972).
17. The Greeks believed the seat of vital breath to be somewhere within the tight tissue of the heart and lungs. The Romans placed it in the whole chest (*pectore*): see R. Onians, "The Organs of Consciousness" and "The Stuff of Consciousness" in *The Origins of European Thought* (Cambridge: Cambridge University Press, 1991), 23-66. The parallel between altar, hearth and this essence of life was a commonplace in classical thought.

Studies for Haman. Teylers Museum, Haarlem
(Pierluigi De Vecchi, *Michelangelo*)

THE MALE AUDIT: AURAL ACCESS IN THE ART AND LIFE OF MICHELANGELO BUONARROTI

John D. Dickson

The word *ancones* … corbels, comes from a word that basically means elbow or any limb that bends or embraces. Vitruvius uses *ancones* eight times, but he also indicates the same architectural element with other words that refer to curved body parts. Thus in 4.6.4 he gives *parotides*, ear pieces, as a synonym for it. And in the example I give from Richard Morris Hunt, the ear shape is pronounced. The three Michelangelesque guttae that hang from the lobe function as carrings.

—George Hersey, *The Lost Language of Classical Architecture: Speculations on Ornament from Vitruvius to Venturi*

Non mirin con iustitia i tuo sant' ochi
Il mie passato, e 'l gastigato orechio
Non tenda a quello il tuo braccio seuero

With justice mark not Thou, O Light Divine,
My fault, nor hear it with Thy chastened ear:
Neither put forth that way Thy arm severe.

—Michelangelo, 1550 (trans. William Wordsworth)

Finding myself in what appears to be an open field—the aural approach to Michelangelo is not mainstream—it is tempting to throw caution to the winds and boldly assert that consideration of aural relationships is the key to Michelangelo's figural compositions; and, further, employing Liebert's psychoanalytic approach, to suggest that Michelangelo's life-work is strongly linked to aural stances he adopted in early life.[1] Depiction of the ear as an element of the body system is certainly not a high priority subject in Michelangelo scholarship. Indeed, Frederick Hartt expresses surprise to find a drawing of an ear in the centre of a sheet of drawings, *Studies for the crucified Haman.*[2]

Few studies of the ear for its own sake have survived.[3] Yet Michelangelo drew, painted and sculpted ears as part of the body system, thousands of times. I am only at the brink of being precise about the various ways he did so, and of drawing conclusions therefrom.[4] Maybe this has already been done, with observation of the various ear types of particular models and purposes. Such studies could perhaps clarify dates, identities, and aspects of Michelangelo's emotional life. This was how I began, seeking the identity—foolishly, Hartt warns, for lack of sufficient data—of the red chalk drawing at the Ashmolean, Oxford, *Young man in profile with earring and head gear.*[5]

It could be that Michelangelo made use from memory of a depressingly limited range of observation of the ear. This assumption is implied in the lack of scholarship on the subject, combined with the notion that he was concerned only with ideal forms. Nevertheless circumstances that prompted singular study of the ear may be crucial for clarifying certain issues. There are hints of this. Yet Michelangelo's work is sufficiently vast to make superficial, premature conclusions selective and risky.

Note

All images from Charles de Tolnay, *Michelangelo* vol. 5 *The Final Period*, unless otherwise noted.

1. Robert S. Liebert, *Michelangelo: A Psychoanalytic Study of his Life and Images* (New Haven and London: Yale University Press, 1983), Part One. Liebert's two-fold purpose is to reconstruct Michelangelo's inner life, and to explore the contribution of psychoanalysis to understanding the meaning of Michelangelo's art. He argues that Michelangelo's profound sense of deprivation at the loss of his mother (wet nurse first two years, death of mother when aged six years), with its associated terror of the void, caused him to transfer his need to the image of a powerful, caring male, *viz.* Herculean male nudes, patrons as paternal figures, and idealised youths endowed with tender qualities; and that Michelangelo's yearning and pain could not be extinguished nor satisfied by the sequence of heroic figures he created.
2. Frederick Hartt, *The Drawings of Michelangelo* (London: Thames and Hudson, 1971), 84; fig. 92 *Studies for the Crucified Haman* (1511). "At the extreme lower left the fingers of the right hand are quickly contoured, and the centre of the sheet, surprisingly, is occupied by a beautiful analysis of the ear."
3. In addition to the *Haman* sheet Hartt gives *Sketches of heads and features* (1504?). He links the eye and brow to *David* and dwells on the mouth and eyes. He does not comment on the ear detail. A third study of an ear is found in *Young woman holding a mirror* (1532-34?). The ear is barely legible in Hartt's reproduction, and he does not mention it. The only other study of an ear, apart from heads, that I know of is given by Beck, but this may have been cropped from a larger drawing. James Beck, *Michelangelo: A Lesson in Anatomy* (London: Phaidon, 1975), 30; esp. fig. 5, *Study of an ear.*
4. Differentiation might include relative size; set of ear to head, forward or back, flat, inclined outward, outline of shell, round, long, pointed, square, slanted forward or backward, broad, narrow; acutely ribbed or flat ribbed; and so on. The Sistine ceiling includes ears with square and oblique slanting outlines, and with strong broad rib structures. The 1520s drawings suggest Perini as having ears with a high rounded shell, with finer, acute ribs within. The Cavalieri period of the 1530s indicate a high pointed ear.
5. Hartt, 20. Michelangelo's *Young man with earring* shows strong similarity with Francesco di Giorgio's outline drawing of a head in profile superimposed on a classical entablature. Apart from the clarity of the

Young Man with Headdress and Earring, Ashmolean Museum, Oxford.

As I began to inspect Michelangelo's work aurally—that is, I began "listening" to his work—my own initial scan of ears left me with the general impression that ears are most often covered, blurred, faintly or roughly outlined, or otherwise disregarded.[6] I thus began to notice the particular circumstances when they weren't, and to bring into focus themes underlying these occurrences.

Was I attributing significance where there was none? It is the palpable condition of "unhearing" which gradually assumed crucial significance on re-reading Liebert's study of Michelangelo's emotional life. I could quickly recognise the aural significance of the *Four Slaves*, for instance:[7] that despairing stone headlock of unhearingness. Are these ears half-formed, or not even formed, as Yeats might conclude?[8] Aural inspection led me quickly to the conclusion that here are ears of despair *open*, in the realm of stone, hearing nothing. Ears are blocked by heavy limbs, shoulders, and by appalling masses of stone. Each figure is in the grip of a frightening obstruction of aural access.

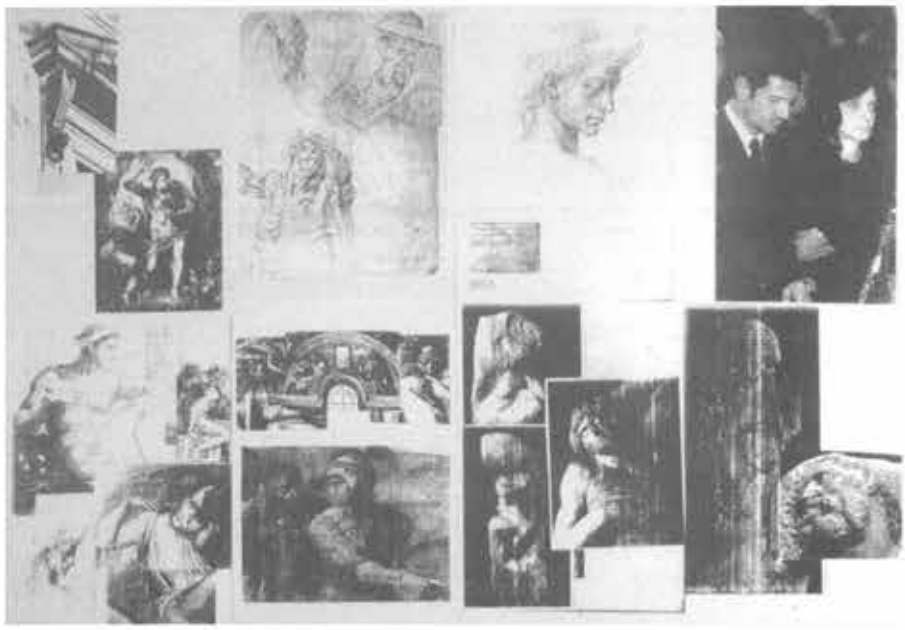
Aural access thus becomes the subject of enquiry, focused and fluent in the fine red chalk drawing *Young man with earring* who I now call "the listening one," or in its denial and frustration the reason for the uncut stone.[9]

I soon realised that there was often in the same figure both these stances, with one ear turned down toward, or to contact solid—a shoulder, arm, torso—and the other ear turned upward to open space, or toward others. A diagonal tilting inclination of the head results.[10] This is characteristic of Michelangelo's figures, whatever the torso might be doing. I thus became alert to how these diagonal axes interacted, implied and generated across space by the figures.

At the same time I became aware that the general condition to which this inclined stance of the head tended, that of one ear pressed as it were into solid whilst the other cupped air, meant that each of Michelangelo's figures had contact with two different aural realms simultaneously. Conceptually both ears were open whatever circumstance might close them. Thus Cellini's so-called front view is indeed Michelangelo's premise, whereby Michelangelo's painted and sculptured "reliefs," by exploiting the profile, maintained always for him potential aural access simultaneously to two realms.[11] I realised that the diagonal axis through the head between the two ears was an axle around which Michelangelo composed.

facial outline of Michelangelo's head, and an increased clarity of the ear in particular, the diagonal brim of the headdress with trailing ribbons and peak, like the raking eagle cornice of a pediment with its corona, corresponds to the band and crown of curling hair in Francesco di Giorgio's drawing. Both diagonals triangulate the brow and ear with the chin. George Hersey, *The Lost Language of Classical Architecture: Speculations on Ornament from Vitruvius to Venturi* (Massachusetts: MIT Press, 1988), 85; plate 38, Francesco di Giorgio Entablature from the Saluzziano Codex, folio 211.

6. I find this first impression difficult to recapture. There are detailed studies of heads, such as that for the *Doni Madonna* (1503-4) which only faintly indicate the ear. *Study for the head of Dawn* (1520-21) gives the outline more weight with rapid hatching within but no indication of the forked rib structure. Countless small figural studies are not concerned with the ear in detail but nonetheless may use the ear as a compositional pivot. Sculptures which do not seem, at first, to be concerned with the ear on closer inspection do reveal the ears. The *Victory* group (1525-50) in this way conveys a crucial aural relationship between the vanquished Michelangelo and the young man over him.
7. The *Four Slaves* (or Captives) intended for the Tomb of Julius II (fifth project, 1530-33), together with the *Victory* group were in Michelangelo's studio at his death in 1564 (Vasari) and were given by Michelangelo's nephew Lionardo to Grand Duke Cosimo I. They were later positioned in the grotto in the Boboli gardens before coming to the Galleria dell' Accademia, Florence. These are *The Young Giant*, *Atlas*, *The Bearded Giant*, *The Awakening Giant*. Ludwig Goldscheider, *Michelangelo: Paintings, Sculpture, Architecture* (London: Phaidon, 1953/1962), figs. 216-225.
8. "Michael Angelo left a proof / On the Sistine



Composite by author.
(All references cited in text and footnotes 1-13)

Lévi-Strauss has pointed out that the frontal view in Maori figure carving is composed of two side views.[12] But Michelangelo does not pretend faciality. Eventually, he is not concerned with it.[13] He tends to dismantle faciality. After the *Madonna of the Stairs*, that tender teenage work, he is no longer concerned with the open illusory nuances of Donatello's reliefs.[14] Rather he attacks the rock, demanding aural access. Impatient as Moses he strikes the rock, supersensitive to its flaws, alert to its ringing, that pure frequency of his line of communication to the realm of death and eternity.

Whatever the deeper underlying quest—for contact with a dead mother, or with a Divine creator—a history of Michelangelo's aural access to his young male loves might be traced in his art. And that there are both periods of fluency and times of despairing closure.

Lack of interest in the ear may reflect the view that the ear, shaped rather like the mould-boards of a plough (*auris*), may not rate highly on a scale of preferred facial beauty.[15] Indeed, the ear could be considered to interrupt, distract from, and even destroy faciality. How can ears compete with oval, long lashed, heavy lidded eyes, or with a long straight nose, or curved fulsome lips, or with fine bone structure, a high forehead, a cleft chin?

In his biography of Michelangelo Condivi assures us that Michelangelo's own ears are flat and the "right size."[16] He is not concerned with their aural function. Daniel da Volterra's sculpted portrait confirms this.[17] Maybe he corrected them a little?

Michelangelo makes use of exaggeration in grotesque masks and heads with animal references and mild obscenities—one ear erect, the other limp, for example.[18] Ears readily imply lewdness in the Renaissance vocabulary, as in the satyr with *Bacchus* (1497). This could be the problem with ears. Whatever their erotic potential, for which the ear-lobe may suffice, ears may be considered difficult in depiction—squiggly and irregular within; their shells too large, threatening to enlarge further, and inclined to semaphore signalling. Perhaps ears are best concealed, avoided, or walled flat in conformity to the face.[19]

Nevertheless, despite these difficulties, the oblique auricular shells of the ears frame a penetration of the head that reinforces faciality with further "black holes."[20] But these are in the

Chapel roof / Where but half-awakened Adam / Can disturb globe-trotting Madam / Till her bowels are in heat, / Proof that there's a purpose set / Before the secret working mind / Profane perfection of mankind." W. B. Yeats, "Under Ben Bulben," *Last Poems 1936-1939. Yeats: Poems* (London: Everyman's Library, David Campbell), 1995.

9. Hartt includes this drawing, which he titles *Head in Profile* (1533-34?), as one of Michelangelo's "Divine Heads." He notes the model is a youth and seems to resist the notion that the model may have actually worn female clothing, and that the youth and Michelangelo may have found this agreeable. The youth, he observes, is "seized by some haunting and nameless melancholy. The female dress, probably added from imagination, gives the work a strange, transvestite appearance, yet the quality is high enough to transcend *even that*." (Emphasis added; Hartt, 259.) Goldscheider titles the drawing *Profile with Fantastic Head-Dress*. He considers the drawing "more mechanical" in manner than the earlier Perini presentation drawings to which he nonetheless feels this drawing belongs. He concludes the model is a young man, most probably Perini, and cites the Danish poet Jens Peter Jacobsen's confirmation of the "erotic atmosphere pervading this drawing." Ludwig Goldscheider, *Michelangelo's Drawings* (London: Phaidon, 1951), 42 n. 64. Charles de Tolnay (*The Final Period*, vol. 5 of *Michelangelo* [Princeton: Princeton University Press, 1960/71], 170 n. 152) considers the model to be a young woman, and detects an "oriental air" on account of the "turban-like headdress" suggesting, he feels, a Biblical ancestor of Christ. A similarity of profile and headdress is marked for the woman in the Sistine lunette *Azor and Sadoch*. This combined with the solitary figure of Azor, who has been noted to resemble Michelangelo, strengthens the association. Tolnay does not make

Madonna of the Stairs, Casa Buonarroti, Florence. (Umberto Baldini, Charles de Tolnay and Roberto Salvani, *The Complete Works of Michelangelo*)

this connection (Charles de Tolnay, *The Sistine Ceiling*, vol. 2 of *Michelangelo* [Princeton: Princeton University Press, 1945/69], 87). The profile of Eleazor in the first lunette painted by Michelangelo after finishing the ceiling also bears a similarity to the Ashmolean drawing; as does the *ignudo* above Jeremiah, in the last bay of the ceiling to be painted; and those above Joel in the first bay. (Anny Popp in Goldscheider, *Michelangelo's Drawings*.) The *Azor and Sadoch* group is surely quoted in the *Crucifixion of St Peter*, in which the two figures face one another. The horseman in profile, similar to the woman Sadoch, is now the one who turns over his shoulder, as does Azor, to face Michelangelo.

10. *The Dying Captive* (1514-16) is an example.
11. Taking up Benedetto Varchi's challenge concerning the relative value of painting and sculpture, Benvenuto Cellini advances his own notion of sculpture's multiplicity of views—eight at least, front, behind, left and right, plus four diagonals. Cellini considered Michelangelo to be primarily a one view, frontal sculptor in relief. "Cellini was a vital link between Michelangelo and the development of sculpture in Florence. In 1547 he took part in the exchanges launched by Varchi on the rival merits of painting and sculpture, and contributed the thought that sculpture was seven times greater than painting since a statue must have eight views all of equal quality (that is, four main views of the main axes and four diagonal axes).
"This new concept of 'multi-faciality' did not apparently fit well with Michelangelo's relief-like method of attacking the stone with hammer and claw chisel to create one principle view." George Bull, *Michelangelo: A Biography* (London: Viking, 1995), 381.
12. Claude Lévi-Strauss, "Split Representation in the Art of Asia and America," *Structural Anthropology* 1, trans. Claire Jacobson and Brooke Grundfest Schoepf (London: Penguin), 245-268.
13. Many of Michelangelo's poems are concerned with beauty of the face and its effect on him, particularly that of the eyes. It could be that Michelangelo is concerned

wrong plane for faciality. For the profile the ear hole is a second eye. Faciality thus distracts from an aural approach.[21]

Michelangelo is undoubtedly prompted to observe closely the ear when confronted with someone whom he considers exceptionally beautiful. Clear definition of the ear's inner shell seems to result, with the ear's forked ribbed structure serving to hold the outer shell clear of the head, as in the Ashmolean red chalk drawing *Young man in profile with earring and head gear*. A concave smudge of hatched lines, or semi-circle, otherwise often sufficed to indicate the form of this inner plate.[22] In the fine red chalk drawing this upper semi-circle is developed as a rib system forking from a longer rib below. The clearly presented Sistine ceiling ears in profile are of this type, and also the ears of the earlier *David*.[23]

Can this red chalk drawing be a refinement of these earlier works, and therefore linked to the arrival of Gherardo Perini in Michelangelo's life as Goldscheider suggests, dating it around 1528-30, at the end of their association? Or is it coincident with the earlier Sistine ceiling, referring to someone of this period?[24] Hartt places the drawing with the later presentation drawings of around 1533-34 and therefore believes the "divine beauty" to be that of Tommaso de'Cavalieri.[25]

A serpentine motif, probing and beak-like, is used repeatedly in various ways in the presentation drawings for Tommaso.[26] Can there be a connection with the ear for these drawings? A sighting of the *Laocoon*, discovered in January 1506, with its serpentine forked motifs and Michelangelo's painting *Leda and the Swan* (1529-30) likewise can be related to the forked rib structure of the ear.[27] All these works have erotic implications. But such speculation does not probe the ear's aural function and its significance for Michelangelo, other than to suggest a link of Michelangelo's expression of love with eroticism.

Following Wilde, the red chalk study for the head of Leda at the Casa Buonarroti, Florence, with its ear comparable to that of the Ashmolean red chalk drawing, must be dated 1529-30 and therefore can be also associated with Gherardo Perini, not with Tommaso de'Cavalieri.[28] Stressing similarity for these two drawings, by means of the ear, confirms the 1528-30 date for the Ashmolean drawing. The two drawings are surely the same model. However, if refinement of the rib structure is argued in the Ashmolean drawing a later Cavalieri date is possible, and the Casa Buonarroti drawing seems more closely allied to the Sistine ceiling period.[29]

Head and other Features including an Ear, Kunsthalle, Hamburg.

The Renaissance and the Counter Reformation have distinctive aural characteristics. Giorgio Vasari punctuates his life of Michelangelo with a stirring aural cue, although his theme is the visual glory of the subject and the age.[30]

> Oh what a truly happy age is ours! O blessed artists. You must truly be called (*chiamare*) so since in your time you have been able, at the fount of such shining brightness, to let the scales drop from your eyes and see made plain all that was difficult, by such a marvellous and singular artist!

Vasari concludes the life with another aural cue.

> So long as the world endures, their fame will live most gloriously for ever through the mouths of men and the pen of writers, notwithstanding envy and in despite of death.

But Vasari's aural cues are facially conceived, relating to the eyes and the mouth, much as do Shakespeare's sonnets to his young male friend, written not long after Vasari.[31]

This sort of facial orientation can be detected in Michelangelo's early sculpture, relating perhaps to issues of self-identity.[32] Hartt perceives a boyish stance, compact, accentuating breadth, yet willowy and supple with natural grace.[33] There is also a frown.[34] The *Angel with Candlestick* (1494-5) in San Domenico, Bologna; *Saint Proculus* (1494-5) and *Saint Paul* (1501-4), for the Piccolomini Altar in Siena Cathedral; *Bacchus* (1496-7); *David* (1501-4); and the child with the *Bruges Madonna* (1504) all share these characteristics. Yet David presents his broad boyish head strikingly in profile to a frontal view of his torso.

If the cloak of the earlier Saint Proculus blowing out to his left side can be understood as an enveloping aural shell, is this work therefore an equivalent to Botticelli's *Birth of Venus* (1485-90), with David unclothed the logical sequel? The aural implications of the sea and scallop shell in Renaissance architecture, including St. Peter's, in which the shell is placed over niches and windows, is profound. Is David holding a pearl in his hand? Is his left hand raised to his shoulder holding the vestige of a cloak in place, now a sling?

In Botticelli's painting, Venus' hair and the red cloak held out to her left side by a nymph, with the outline of an ear shape at its nearest margin, complement the scallop shell. The enveloping shell-like cloak is ubiquitous in Michelangelo's work of this period, continuing to the Sistine

in his visual art with aural attitudes: i.e. he uses visual art as a way of depicting aural relations; whereas in his writing, and conversation, when aural relations are assured, Michelangelo is concerned with the visual, his own special forte.

14. Donatello's *Pazzi Madonna* is cited by both de Tolnay and Liebert in relation to Michelangelo's first relief, the *Madonna of the Stairs*.
15. In turning the furrow, the plough opens the earth lifting up a convex mound over a cleft. The earth now *listens*, receptive to the seed of the word, no longer a barren, smooth, stony surface. Goldscheider observes "When he (Michelangelo) cannot dispense with landscape in a painting, it is a primitive, stony landscape, such as might have emerged from the waters on the day the earth was created—bare and devoid of vegetation, wild and empty." (Goldscheider, *Michelangelo's Drawings*, 16.) He continues, "Everything Michelangelo had to express, he expressed through human beings—through the symbol of human form and the signs of bodily movements. Michelangelo fashioned a language for the expression of that which cannot be spoken." Michelangelo was undoubtedly alert to the ploughed furrow of the human ear, receptive to the seed of the word. The charioteer (*aurigo*) who also ruts the earth may well be the subliminal subject of Michelangelo's sculptural group *Victory* (1525-30), in which the contorted figure, considered a self image, is hunched under, and between the legs of the upright Perini period youth, whose beautiful curving torso connects Michelangelo's ear to his own. Liebert, 274.
16. Ascanio Condivi, *Life* (1553) in Bull, 353.
17. The bronze bust portrait was made by Daniele, a companion and protege of Michelangelo, who made four paintings from designs Michelangelo prepared for him; it was made after Michelangelo's death, and based on a death mask and Daniele's own portrait drawing made about 1550 for a fresco. Linda Murray, *Michelangelo: His Life, Work, and Times* (London: Thames and Hudson, 1984), 176, 227.
18. A demonic horned figure in the central section of *The Last Judgement*, immed-

Composite by author.
(All references cited in text and footnotes 14-37)

iately above the altar, has an outsize ear, of normal profile, but without the forked rib within. Several demons around Charon's boat have long pointed animal-like ears culminating in those of the serpent entwined Minos and the oar-wielding Charon. Others have gross, distorted ears of various forms. The forked serpent is noticeably at Minos' groin, not within his ear. The drawing *Grotesque masks* (1527-29, 1546?), "whimsical to the point of caricature. Grinning, leering satyrs" (Hartt, 347), has two heads with signalling ears, one up and one down each, and a third head with long drooping ear shells. Ornamental masks on the front and back of the cuirass of *Giuliano de' Medici*, in the Medici Chapel, each have fanciful ears (Goldscheider, *Michelangelo*, figs. 194-195). Giuliano's striking, frontally preferred profile (as for the earlier *David*, a surely intended quotation) accentuates the exceptionally aural stance of the entire figure (Goldscheider, *Michelangelo*, fig. 174). The cuirass mask in front, between the pectoral musculature, establishes emphatic aural connection reminiscent of the Child of the *Madonna of the Stairs*. The rear mask likewise accesses the smooth closure of Giuliano's broad muscled back, and is joined by the stunning inclination of his head rearward, presenting the left ear. The entire figure is aurally sensitised in this way, alert to the sculptor even when Michelangelo works behind the stone. In comparison the figure of *Lorenzo de'Medici* is, both frontally and behind, except for the hands, aurally inert. One gains the impression that Michelangelo ausculates the entire surface of the figure as he sculpts, thus accessing the interior of both the stone block and Giuliano formed from it. Lorenzo is preoccupied except for his right hand cupped aurally outward. Giuliano's hands both cup a baton, a long rolled tube, a stance which invites comparison with the Laurentian Library vestibule's recessed columns. If this figure of Giuliano has indeed been inspired by Michelangelo's friendship with Tommaso de' Cavalieri, there is here a convincing ex-

ceiling; and *St Paul* and *St Proculus*. Bacchus has a skin on his left, into which ear-like aperture his fingers probe; the child in the *Bruges Madonna* is tucked into the Virgin's cloak on her left side; on the Sistine ceiling, Isaiah and the Delphic Sibyl, among many others, are accommodated within the shell of their cloaks, that of the Delphic Sibyl billowing out to her left.

Charles de Tolnay considers the back-turning young heroic Hercules-Christ child in the *Madonna of the Stairs* relief a double innovation in Italian art, both for stance and physique.[35] He observes the oneness of mother and child, "born from the very flesh of the mother ... completely enclosed in the silhouette of his mother as a seed in a fruit ... emerging from the cloth as though from the womb of his mother."[36] In thus noting the shell-like outlines of the folds of the Madonna's dress around the child, de Tolnay comes close to perceiving what I take to be the outlines of an aural shell.

Is this not the explanation of the child's back? The child is not emerging (from his mother), as Michelangelo's later resurrection drawings will so marvellously depict, but *entering* his mother. Does not the child, like Aladdin's genie returning to the lamp, follow a spiral *descent*, just as the Word entered the Virgin's ear at the Annunciation? Is there not the oval outline of an aural shell in the Virgin's clothing and posture around the child on her left side and echoed on her left shoulder? The Virgin's left ear is strongly outlined beneath her garment, evoking the later Sistine Sibyls.

The child's *contrapposto* hand is cupped at his back as an aural shell open to the void. His fluttering, active fingers anticipate those of the sleeping Adam on the Sistine ceiling during the Creation of Eve. Michelangelo's early works are thus rich in subtle, perhaps hidden aural cues. There are detailed auricular folds adjacent to the *Bruges Madonna* child's left ear. The satyr in *Bacchus* brings his mouth and long pointed ears to the grapes flowing out of the auricular folds of the animal skin at Bacchus' side, and which Bacchus fondles. Bacchus' own ears likewise overflow with grapes. *St. Peter's Pieta* (1498-9) is stunningly visual and sepulchral, yet are not the left hands of mother and son cupped together in aural discourse, as sound lingers between Christ's lips? And do not the children depicted at the top of the stair in Michelangelo's first relief bring hand to ear, and hand to hand as ear to ear?

One supposes that the youthful Michelangelo gradually opened his soul to the world, ears and all, and that this buoyancy carried him into the Sistine Chapel, for the first half of the ceiling, having established a rapport with peers, patrons, and maybe a love or two. A strong aural relationship with patrons is part of the Michelangelo legend.

There is plenty of open ear bounce in the Sistine ceiling. But then does he get hurt? Is he let down? Or does he become simply tired? Is he spent—at 37 years of age?[37] Does he just drop the self-identity issue of youth? Does he now look out of himself for someone else; a succession of loves—Perini, Mini, Cavalieri, Vittoria Colonna—the outward expression of his inner search for love?[38]

Beauty, associated exclusively with youth, accompanies a shift to a feminine type head—a longer nose, slit eyes, wider mouth—the elongated facial type Michelangelo uses for Madonnas, derived from studies of handsome young men of aristocratic grace often dressed in women's clothing, of which the red chalk Ashmolean drawing is an example.[39] This is not an ephebe attached to a muscular torso, as are the Sistine *ignudi* dancing in the Divine audit.[40] The heads in *Young man in profile with earring and head gear*, *Giuliano de'Medici*, the *Medici Madonna* (1524-34) and *Victory* (1525-30) are all of this kind. George Bull attributes the elegance and refinement of the *Giuliano de'Medici* sculpture in the Medici Chapel (1520-34) to the impact of Tommaso de'Cavalieri on Michelangelo. He sees the earlier *Lorenzo de Medici* as abstract and characterless by comparison.[41]

A shift from confident pen hatching to soft fine chalk makes possible the small fine presentation drawings that continue for Vittoria Colonna to enjoy under a magnifying glass. Throughout these drawings a search for a living loved youth, linked by Liebert to a young lost mother, carries with it distinct aural implications expressed by a focus on the ear in profile.

With Tommaso de'Cavalieri in his life, even covered ears can indicate aural consummation with the listening one longed for in the *Madonna of the Stairs* relief, without a hint of blockage and its accompanying despair at abandonment and betrayal, portrayed in the *Four Slaves*. Goldscheider attributes the black chalk Windsor drawing *Youth's head with ear flaps* to this period (1533).[42] The black chalk British Museum portrait *Andrea Quaratesi* (c. 1530) has half flaps over the ears.[43] Is this a crucial step towards trust and satisfaction not evidently experienced with his passion for Febo di Poggio during 1534-5?[44]

At a time when the world was looking at Michelangelo's work, whether to emulate or criticise, it would seem Michelangelo came to know the immense satisfaction of personal aural relationships; of knowing that there was someone in the world close by listening to him and speaking with him. A succession of young men led to a cluster of affectionate friends, and, with advancing age, to professional association with young artists and writers eager to listen, to whom Michelangelo responded with trust and affection.[45]

Michelangelo's age demanded that he address vast themes of aural discourse. Commissioned to spatialise the spoken word, Michelangelo provides a visual path as an aid to memory, so that the word can become an inner voice. The Sistine Chapel's ceiling's narrative of history is aurally

pression of their intimate aural relationship.

19. I have abbreviated Deleuze and Guattari's concept of the "white wall." Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 170. See note 88.
20. Deleuze and Guattari, *A Thousand Plateaus*, 170.
21. Despite the upheaval of traditional aural attitudes induced by printing ("Michelangelo, who by his own admission had never 'examined closely' the art of printing, *stamperia*, until Priscianese explained it to him in 1546 ..." Robert J. Clements, *The Poet-ry of Michelangelo* [London: Peter Owen, 1966], 148-149), the Renaissance is in many ways preoccupied with faciality architecturally. The architectural drawing, and the smooth ashlar stone façade, takes on the iconographic significance of the face. Elsewhere I have linked the beauty of the smooth building façade with that of the face of youth by means of Shakespeare's sonnets. Black ink lines on white paper become for Shakespeare an obsession. In receiving the impress of the word smooth white paper, embossed like the ploughed earth, becomes aurally sensitised, and the beauty of youth eternal (John Dickson, "*O carve not ... nor draw no lines*' On the Stones of Shakespeare (1564-1616): The Subversion of Fertility," *Interstices* 2 [1992]: 135-157). Just as reading is an act of individual listening, a reading of Michelangelo's visual work engages active aural participation. With its emphasis on the eyes and mouth frontal faciality, by forcing visual engagement in relation to oral attitudes, induces aural passivity to aural extinction. Michelangelo was able to aurally sensitise paper and marble to an extraordinary degree. Goldscheider, whilst intuiting in his discourse on Michelangelo's drawings some of this, assuming the irrelevance of oral attitude and aural passivity to Michelangelo's work, remarks, "Michelangelo fashioned a language for the expression of that which cannot be spoken" (Goldscheider, *Michelangelo's Drawings*, 16). But he does not recognise the specific visual evidence of Michelangelo's aural attitudes in his works.
22. An example is *Study for the head of Zechariah* (1508-9).
23. Of *Sketches of heads and features* (1504?), Hartt remarks that the eye and brow are very close to that of the marble *David* (1501-4), but lingering over the mouth he does not comment on the study of an ear, the first of the three detailed studies of the ear by itself he shows. (The others are *Crucified Haman* and the study for Leah, *Young woman with mirror*.) Perhaps the ear in this pen drawing is rather more pointed than the square topped ear of the *David*, and with a finer rib structure.

Composite by author.
(All references cited in text and footnotes 38-57)

discerned by the Prophets, and intuited with the inner ear by augurs, the Sibyls. The altar wall depicts the Last Audit—the Last Judgement—when the incarnated, resurrected Christ, born of the Virgin's ear by means of the received Word, calls out the dead with the sound of trumpets and angelic shouts; some rise amidst joyous exclamation, while others sink to hell with dire moanings, gnashing of teeth and beating of oars. The clamour accompanying the entry of Papal Medici into Florence—three days of bells, firing, shouts and ringing of gold—described in a letter to Michelangelo by his brother Buonarroti, indicates the style of the age with which *The Last Judgement* is in accord.

Bull describes the aural impact of this work.

> All kinds of sounds float down like leaves, a fall of the noise of lamentation and self-reproach, and the intake of breath, as around the dominant image of Christ some of the resurrected embrace before their journey and the self-absorbed martyrs turn inwards to see and hear the judgement of Jesus.[46]

The entire wall centres on the Great Listener (Auditor) and ear-piercer supreme. Christ's hands, like those of his Father on the ceiling, are aurally active.

Both the Sistine ceiling and the altar wall are pervaded with the theme of aural access between God and humankind throughout. Alert to this discourse the Prophets, each with ear huge and open—even when dejected, like Jeremiah—are busy with books and scrolls. The Sibyls, ears generally covered (not being favoured with direct aural access), have caught on nevertheless. The Erithraean Sibyl's ear breaks out in singular triumph as if the male model for the drawings himself enjoys the Divine aural ambience; or is it Michelangelo to whom he listens?

Ignudi, with superbly painted depilated skin texture when seen close, appealing to modern athletic eyes, dancing in the palpable pulsations of the Divine aural ambience, act as the eardrum—a smooth resonating membrane of transmission—so-called angels, guides. These bask in the open aural field of God's being, ears functioning perfectly, pulsating with Divine aural inflexions from both the solid rock of the Sibyls' world and from the open void of the Prophets' realm. At the end of the sequence however, the massive uplifted arm of a Herculean *ignudo*

24. Goldscheider, *Michelangelo's Drawings*, 42 n. 64.
25. Hartt, 259.
26. The lost *Ganymede* and the *Punishment of Tityus* (1532) both employ the motif of a bird with a probing beak; an eagle in *Ganymede* and a vulture in *Tityus*. See Paul Joannides, *Michelangelo and His Influence: Drawings from Windsor Castle* (London: National Gallery of Art, Washington, Lund Humphries, 1996), 66 fig. 12a: *Tityus*; *Ganymede* after Michelangelo by Giulio Clovio (1540). Observing how Michelangelo sensitised the body surface in these drawings, Hartt is at the brink of perceiving their aural significance: "The body of Tityus is one of the most exquisitely modeled and stippled of all Michelangelo's figure studies ... and its repertory of large and small pulsations of muscle, tendon, nerve and skin." Hartt, 250 n. 353.
27. Michelangelo viewed the statue depicting the Trojan priest Laocoon and his two sons crushed to death by serpents with Giuliano da Sangallo (Bull, 67-68). Liebert discusses the erotic implications of *Leda and the Swan* in relation to oral sex and links it with the Temptation of Adam and Eve on the Sistine ceiling. In neither case does he involve the ear, nor the relation of the ear to the breast and bird. Nor when citing the figure of Night in the Medici Chapel does he relate Night's "phallic braid" to the ear and breast, against both of which it rests (Liebert, 248-261). The drawing of Cleopatra relates all these themes of serpent, breast, braided hair, and ear with a forked rib structure.
28. *Study for the Head of Leda*: Goldscheider, *Michelangelo's Drawings*, fig.66, note page 42.
29. Goldscheider notes Berenson was reminded of the Libyan Sibyl by the *Leda* study. Goldscheider, *Michelangelo's Drawings*, fig.66, note page 42.
30. Bull, 347-349.
31. Dickson, "On the Stones of Shakespeare." Shakespeare, born the year of Michel-

blocks his ear. This *ignudo*, even more so than the accompanying terminal *ignudi*, slips into the aural shell of his enveloping garland.

De Tolnay considers that the Prophets and Sibyls "perceive with the eyes of the spirit" the Divinity who appears above their heads.[47] He is thus blind to the aural ambience of the entire ceiling.

Historical narratives that succeed one another over this vast *aula* (hall) are constructed around particular aural cues. At the Creation of Adam God, at the Divine switchboard with his accomplices (there used to be serried ranks of these young women at telephone exchanges), ear alert, presses Adam digitally, confirming Adam's access code. Perhaps this has to be done twice. In response, Adam's receiving ear swings around and lifts toward God, baring its black hole. Together they make an aural axle. His other ear is locked into the pale stone quarry-face of the ceiling. Meanwhile, ears cocked, the sturdy Prophets look up from their work, whilst all Christ's Ancestors, forced to attend this vast auditorial, make one huge genealogical audience.[48] Audile *ignudi* play in the surf, riding colossal waves generated at the interface of God's being and humankind.

Eve makes fluid aural connection with her Creator as she passes from Adam's recumbent torso as smoothly as a transfer of funds by telephone. God's outstretched hand cups an aural shell. The unconscious Adam's receiver is off the hook, ears pressed to the ground. These are still obviously functioning. This can be deduced from the way Adam's hands are cupped as two fluttering aural shells catching all that is going on, just as Michelangelo in a sonnet does not relinquish hearing in sleep.[49]

> Dear to me is sleep; still more to sleep
> in stone while harm and shame persist;
> not to see, not to feel, is bliss;
> *speak softly, do not wake me, do not weep.*

Adam's open cupped hands can be read in relation to the adjacent ears of an *ignudo*.

Traditional scholarship does not raise the issue of aural access where Eve's head and open ear, at the Temptation, are level with Adam's groin.[50] Aural cues at the Expulsion are dramatic, arranged as another aural axle.[51] Eve leaves the garden covering her ears with her hands. She's heard enough, having suffered—or fearful of suffering—the Angel's sword directed towards Adam's open, vulnerable ear. Does this imply piercing of the ear-drum, with consequent withdrawal of aural access and the constitution of an aural void, the curse of unhearingness, deafness to God? No longer does the ear harbour the smooth pulsating membrane of nakedness, dancing in aural discourse with the Divine. A gutted ear's black hole must be covered, just as the naked body is covered. What ghastly ear-drum-piercing shriek does this sword represent? Is such a sound evoked again by *The Last Judgement*?

At the beginning of creation God's forking undulating arms surge within his gyrating garments as if forming a primordial ear.[52] As the last scene in the sequence of creation to be painted, can Michelangelo be reducing creation to its inception in a way analogous to that of the Annunc-

angelo's death (1564), wrote the Sonnets ten years or more before they were published in 1609. *The Sonnets and A Lover's Complaint*, ed. G. B. Harrison (Harmondsworth: Penguin, 1961), 12. Shakespeare wishes the beauty of the youth for whom he wrote the Sonnets "shall live ... where breath most breathes, even in the mouths of men." Sonnet 81, 65. See note 21.

32. Daniele da Volterra's portrait drawing of Michelangelo (c1548-55), made for a fresco and used for the bronze portrait bust, shows the relative breadth of head and features which characterise portraits of Michelangelo, including the pen drawing attributed to Bugiarden; the oil painting by Jacopino del Conte, made after 1538; and the self-portrait as Nicodemus in the *Pieta* (c1548-55); as well as the skin of Michelangelo held by Saint Bartholomew in *The Last Judgement* (1536-41). Hartt considers pen drawings of heads (1501-2) to be recognisable as self portraits of Michelangelo in his late twenties (Hartt, figs. 10, 16, 17). These all show a characteristic breadth of features. Michelangelo's early sculptural works, whilst sharing this characteristic of breadth, tend to have a small mouth. Perhaps this is a "correction" by Michelangelo. Steinberg compares the head of St. Paul, a possible self-portrait in Michelangelo's last paintings, with Daniele da Volterra's bronze bust. He cites two figures in the facing *Crucifixion of St. Peter* as likely self-portraits: an old man in a Phrygian cap and a younger horseman. Both show Michelangelo's breadth of features. Leo Steinberg, *Michelangelo's Last Paintings* (London: Phaidon, 1975), 53-54.
33. Hartt notes Michelangelo's "drawings of adolescents, whose native animal grace was not yet distorted by heavy labor." Hartt, 21.
34. Notably *Saint Proculus* (1494-5), and to a lesser extent *David* (1501-4).
35. "The Child is a significant invention by Michelangelo in the sense that he is a small 'hero' type rather than the usual infant. His muscular form is relaxed but even its passivity shows great potential power. The back of the Christ Child is turned toward the spectator—something without precedent in the iconography of Italian art." Charles de Tolnay, The *Youth of Michelangelo*, vol. 1 of *Michelangelo* (Princeton: Princeton University Press, 1943/69), 76.
36. Charles de Tolnay, The *Youth of Michelangelo*, 75.
37. See Liebert, ch. 11 for a discussion of the impact on Michelangelo of the temporary suspension of the work on the Sistine ceiling, August 1510, and his revitalised approach thereafter, January 1511.
38. Goldscheider considers "The time between the forty-sixth and sixtieth years of his life was Michelangelo's erotic period" (*Michelangelo's Drawings*, 171), followed or

The Annunciation, British Museum, London.

accompanied by "a long and severe spiritual crisis" which led to his friendship with Vittoria Colonna (20).

39. Goldscheider notes that a "turning point in Michelangelo's graphic style occurred while he was working on his sculptures for the Medici Chapel. The change began with the presentation drawings for Perini, and the manner was so completely different that until recent times the authenticity of these drawings was not generally acknowledged." Goldscheider, *Michelangelo's Drawings*, 16-17. He links the *Victory* sculpture with those of the Medici Chapel. As the period of the Medici sculptures is prolonged, there is doubt as to whether direct reference to Perini or the later aristocrat Cavalieri can be inferred. Goldscheider is able to link *Study of a head with ear flaps* (46) to both. He associates the feminine type of face in this drawing, in particular the slit-shaped eyes, with a return to the Madonna type Michelangelo used in his early period *viz.* the *Bruges Madonna*. Clearly there is a case for linking the *Victory* sculpture, *Young man in profile with earring and head gear*, and the *Giuliano de' Medici* sculpture to *Study of a head with ear flaps*.
40. Abigail Solomon-Godeau draws attention to these two types of masculinity: "It is a no less important part of my general argument that the two polar types of masculinity repeat, at least in structural terms, a binarism—an internal gendering, as it were—that is recognizable in the elite and revolutionary culture of Neoclassical France as well as in the art of classical antiquity.... In this respect, the aggressive phallicism of Joe Camel may be seen as a pop cultural descendant of the Farnese Hercules; the languid Versace boy an incarnation of the Capitoline Faun." Abigail Solomon-Godeau, *Male Trouble: A Crisis in Representation* (London: Thames and Hudson, 1997), 23.
41. Bull, 263.
42. Goldscheider, *Michelangelo's Drawings*, 46, note, fig 84.
43. Liebert, 298. Wilde and de Tolnay consider the drawing in the British Museum to be the

iation? The first act of the created world is thus to listen to the Word; its first discernible form is that of the ear receiving the Word, as God separates light and darkness.

Thereafter, God dramatically asserts the Divine aural axle.[53] Sun, moon, planets each establish their own aural axles in relation to each other. God's hands cup elements of aural response—land, water, vegetation. He is located in a tight auricular shell. This shell is echoed by several *ignudi* from the Creation of Eve to the end of Michangelo's work; that is, from the beginning of this aural sequence until the Expulsion from the garden.

De Tolnay, aware of the shell-like form of God's mantle, confines his interpretation to the visual realm.[54] "His mantle is a kind of synthesis of the egg and the shell—oval in outline and shell-like in its protective 'roof' character."

He understands that at the very beginning God "evolves from the folds of his mantle which describes whirlwinds around his figure."[55] God's outstretched arms connect this posture to Michelangelo's drawings for the resurrected Christ, presumably for the altarpiece below. The forking of God's arms echoes the forking of his legs.[56] "His lilac mantle has the contour of a shell; but through this enfoldment formed by an infinitely delicate material penetrate the powerful form of his legs."

The conclusion of the historical sequence is accompanied in the corner spandrels by violent scenes of aural destruction.[57] David savages Goliath's head as he proceeds to remove Goliath's aural axle.[58] This Judith carries away on a platter, leaving the headless torso of Holofernes writhing, unhearing, the head's void locked in blackness, just as the Four Slaves will be. In contrast to this concluding horror are the *ignudi* paired above each Prophet and Sibyl, each *ignudo* a fleshy ear-shell aurally and erotically charged by the Divine Word.

Employed throughout the Sistine narratives, the use of hands to emulate ear-shells is particularised by Michelangelo's drawings of the Annunciation.[59] In these drawings aural penetration of the body—like the act of sculpting, as Adrian Stokes believes—is a sexual equivalent or metaphor.[60]

Michelangelo's presentation drawing of the Dreamer, considered by Liebert to complete the set given to Tommaso de' Cavalieri, shows a slumbering youth in the position of the Sistine Adam "inseminated by the agent of some greater paternal power" by means of a long-tubed "trumpet" applied to an ear.[61] Liebert speculates that Michelangelo must surely have known of

Composite by author.
(All references cited in text and footnotes 58-80. Also Tom Bianchi, *In Defense of Beauty*)

the Annunciation tradition and has made careful use of "the angel sounding his horn in the ear of the reclining nude youth."[62] Aural conception is concerned with privileged inside information. Close relationships may carry this desire and responsibility. Secrets, in due course, birth of their own accord. Aural access is linked, as the contemporary media demonstrates, with the issue of how one gets inside.[63]

The *Pieta* Michelangelo worked for his own tomb significantly includes an old man, Nicodemus, considered a self-portrait by Michelangelo at the age of about 80 years. Nicodemus is the one who posed this very question to Jesus. How can one enter the womb for a second time and be born again?[64]

Throughout Michelangelo's life the colossal scale and scope of his designs, executed or otherwise, is startling. His dismantling of faciality in these compositions by means of extensive aural networks is likewise startling, challenging the ear.

Michelangelo's design for St. Peter's achieves colossal expression of the theme of aural access. By means of fine ashlar smoothness and a lack of rustication, noted by Ackerman, St. Peter's culminates in the uplifted shell of the dome, ribbed like the fingers of Christ's upraised hand cupping the ear in *The Last Judgement*.[65]

In sketches for *The Last Judgement* Christ is cupped each side with shells, each formed by a myriad of figures. In exactly this manner the focal point of St. Peter's is girt with gigantic aural shells of stone, above, and on all flanks, for Michelangelo closes Bramante's open cross axis with an aural axle cupped by two transept shells, adding two further diagonal axles and shells.[66]

> To the people of the four winds,
> *Hearken, Hearken, and Listen.*[67]

St. Peter's domical shell, set upon gyrating shells below, are together thunderclaps of exultation.[68]

For the Capitol Michelangelo chose the duo-decimal stellar design, disposed ingeniously as an oval at the top of a stair, with axial façades arranged around it, knowing at the centre of this

original—several copies also exist. Also Nicholas Turner, *Florentine Drawings of the Sixteenth Century* (London: British Museum, 1986), 121 n. 85, and colour plate, 122.

44. Liebert, 299-302.
45. Liebert, ch. 13 *viz.* Sebastiano del Piombo, Jacopo Pontormo and Daniele da Volterra. Also Bull, Parts 54, 83-86 and 91 for Michelangelo's relations with friends and associates.
46. Bull, 293. Erasmus (1517) has Pope Julius II demanding entry of St Peter into Paradise on the strength of his triumphs. "St Peter: 'That I was looking at a tyrant worse than worldly, an enemy of Christ, the bane of the church.' Pope Julius: 'You would say otherwise if you had witnessed even one of my triumphs ... the horses, the parade of armed soldiers, the adornments of the commanders ... the lavishness of the displays that were carried by, the procession of bishops, the proud cardinals, the trophies, the booty, the shouts of the people and the soldiers resounding to heaven, everything ringing with applause, the music of trumpets, the blast of horns, the flashing of cannon, the coins scattered among the people, and myself carried aloft like some divine thing ... they thundered in celebration of me; they proclaimed me Jupiter who shakes everything with his thunderbolt ... So you won't open then?' St Peter: 'To any sooner than to such a pestilence ... you yourself are a great builder: build yourself a new Paradise.'" Desiderius Erasmus, *Julius exclusus* (Bayer Staatsbibliothek, Munich 1523 [1517]) in Loren Partridge, *The Renaissance in Rome 1400-1600* (London: Everyman Art Library, George Weidenfeld and Nicolson, 1996), 11.
47. Charles de Tolnay, *Michelangelo: Painting, Sculpture, Architecture*, trans. Gaynor Woodhouse (Princeton: Princeton University Press, 1981), 28.
48. The combined presence of the ancestors in the lunettes anticipates *The Last Judgement*.
49. Bull, 308-309.

50. Adam leans forward, with back-thrust buttocks, forming with his groin a cupped shell for Eve's head and ear in particular. Liebert (258) relates this composition to *Leda and the Swan*, with the view that the reference is to oral sex, and thus is Michelangelo's way of identifying with Eve sensually. Comparison with the early painting *The Holy Family* (*Doni Tondo*), in which an erotic identification with the Virgin is not required even though the Virgin's face is turned towards the Child's groin, suggests an aural relationship is intended *viz.* reference to the Annunciation. This is reinforced in *Doni Tondo* by the clarity of the ears of the Virgin, Christ Child and Joseph, as well as the inclination of the heads, and hence the related aural axles; together with the intimate aural proximity, and similar axial inclination of the male nude youths in the background. Eve's thick braided hair can also be observed, connecting her breast and ear.

51. The symmetry of this composition suggests the opposition of hearing and unhearing, with the forked rib motif within the ear as the serpent entwined about the tree. The Crucifixion is the counterpart of the Fall, and is surely linked in Michelangelo's imagination to the serpent coiled about the tree, as his drawings of the curvilinear body of Christ on the cross suggest. See further *Crucifixion* (1538-40?); and the later drawings *Crucifixion with Virgin and St. John* (1550-55?) with forked cross arms; *Crucifixion with Virgin and St. John*; and *Crucified Christ* (1550-55?). It may be fanciful to relate the coiled serpent, its tail in particular, to the cochlea, the spiral coils of the inner ear. The serpent's breast suggests comparison with the drawing *Cleopatra* (1532-33), originally made for Cavalieri (c.1532-33), in which the inclination of Cleopatra's three-quarter profile head over her shoulder, although looking downward, is similar to Eve's. Cleopatra's braided hair, coiling around her neck and shoulder, combines with the snake coiling around her breast and shoulder, to link her breast with her ear as for Eve. Cleopatra's ear has a clearly defined forked structure within the shell, suggesting analogical

ancient representation of the cosmos, under a stone, is the Delphic python.[69] The act of listening is, above all, a means of entering, a way inside. Recognition of this provided Michelangelo with a form for linking his interior emotional life with the public art of architecture.

The convex mound of the stellar oval shield links the breast with the ear, just as in the *Madonna of the Stairs* relief.[70]

Michelangelo's architectural compositions could thus be linked with his emotional life. A life-long struggle with desire and guilt and fear of damnation; alienation from a lost mother, and an insensitive, uncaring father and family: these are Michelangelo's themes.[71] Aural access and aural gratification are a preoccupation in the Herculean task of stone-quarrying and sculpting. Aural access is represented by means of stairs—the *Madonna of the Stair* relief, the Laurentian Library, and Capitol. Associated with the motif of the stair, oval shells are used to depict aural generation (origins), regeneration, and consummation. The forked rib structure within the ear-shell becomes the serpent. At the moment of aural consummation comes an awareness of sin and guilt, and fear of damnation, expiated by the serpent on the cross as an image of redemption and healing, all still within the shell of the ear.[72] Just as from within this shell came the generative acts of creation and the Incarnation, so too comes the joyous, triumphant Resurrection, and ultimate spiritual union with God and loved ones. The life-long serpentine stair of desire is transcended by the eagle-drawing of *Ganymede*, lifting the Redeemed into the Divine aural ambience, with the *ignudi* of the Sistine ceiling.

In the colossal silence of his own making Michelangelo performs an ausculation upon the breast of his lost mother of sepulchral stone, listening for the palpitation of her heart and breath.

The child Michelangelo climbs his mother's rocky breastscape as a stair. This is clear from his first known sculpture relief, the *Madonna of the Stairs*, carved when Michelangelo was 16 years of age. Later, with the help of her long curling ringlets or braided (runged and stepped) hair, and earring, depicted in his drawings of *Ideal Heads* of youths and women, he can perhaps reach the ledge of his mother's shoulder, where level with her ear he can murmur sweet nothings.[73]

His last drawing, made in his old age not long before his death, shows exactly this.[74] It makes one want to applaud. Michelangelo is a prolific murmurer indeed, a keen conversational-

Cleopatra, Casa Buonarroti, Florence.

ist, and a compulsive writer of letters and poems.

All these themes are present in the architecture of the Laurentian Library stair leading up to the library at shoulder level. When recalling for Vasari this stair designed 30 years before, Michelangelo significantly refers to both a babble of voices and a contrasting realm of dreams, emphasising that the stair must be clear of the walls.[75]

> Concerning the stairway for the library that I have been asked about so much, believe me, if I could remember how I planned it I would not need to be asked. A certain staircase comes to my mind just like a dream, but I don't think it can be the same as the one I had in mind originally since it seems so awkward ... leaving the lower part of each wall of the anteroom completely unobstructed.

In accord with Liebert I have assumed a preoccupation and progression in Michelangelo's work from the first annunciation of aural themes in the *Madonna of the Stairs*, via profiles of *Heads* and their deployment in larger compositions, to the last drawings of the *Madonna and Child* at ear level. If in the *Madonna of the Stairs* the sepulchral, contemplative listening stance of the mother and child is dominant, the stairway is boldly indicated also, as a crucial aspect of the composition, depicting perhaps the life of action and good works as a speaking.[76]

With the young Michelangelo one can, in the imagination, cling to Carrara's vast quarry face, or to the Sistine Chapel's reconstituted stony surfaces; or traverse the more intimate aural profiles with the older Michelangelo; or climb with him the Laurentian Library stair.

On this stair each footfall sounds in the otherwise vacated *aula* "as in a dream;" each footfall is "heard" by each resonating oval box tread, whilst aural shells each side receive the long tubes of withdrawing columns into their folds.[77] Repetitive oval shells diminish toward infinity; each footfall excavates the rock with the ring of hammer and claw. Flakes of stone pile higher beneath one's feet until in the excavated aural void one reaches the shoulder, level with the Divine intellect, the repository of Divine knowledge that has, within the excavated silence, placed the living Word into the ears and mouths of humankind and indeed of all things. Each footfall is also a speaking, each oval tread also a mouth. Can these be also the cupped hands of God, creating each listening step toward the Divine? And are not the cupped listening recesses receiving the long tubes of the columns also hands, as depicted in the drawings of the "sins"

connection with the themes of Temptation, Fall, and Redemption. The sensuality of all these works seems to focus on the crucial issue of aural access; of humanity with God, God enjoyed and unavailable; of humanity with the tempter, involving the pleasures of sin, betrayal, guilt, remorse, despair of unhearingness, and forgiveness. De Tolnay considers this drawing a copy (169-170 n. 151).

52. The surge of this gesture, with similarities of accompanying shell-like, vaporous, swirling mantle is that also of the Christ Child in the drawing for the *Taddei Madonna* (1501-2), and various Resurrection studies. See further in Hartt, notably figs. 125, 254 and 256. De Tolnay sees this gesture of uplifted arms as one of self liberation, "a spirit seeking itself" (*The Sistine Ceiling*, 40). The dynamic of the surrounding composition with four *ignudo*, one at each corner of the frame, makes the whole a stunning *quincunx*, comparable in force to the sheet layout of studies for *The Crucified Haman* (1511), in which four extended arms with aurally cupped hands radiate, gyrate around the central pivot of the ear detail. That Michelangelo should choose to introduce, level with God's groin, the muscular *ignudo* with his ear blocked by his own upraised arm, heightens the aural drama of the whole composition and the entire ceiling. The diagonal thrust through the *quincunx* from God's swirling arms and the aurally enraptured *ignudo* with the upraised arm, passes along God's torso to the closed ear of the muscular *ignudo*, leading directly downward to the crucified Haman, whose twisting torso with upraised arms repeats God's form. The opposing diagonal thrust through the *quincunx* leads downward to the uplifted coiled brazen serpent midst the turbulent, writhing, serpent-entwined, *Laocoon*-inspired orgiastic figures, whose pointed faces become indistinguishable from the serpents. These two triangular pendentive paintings above the altar wall open out analogically the themes of sin, and the healing of Redemption, contained in God's ear-like—forked rib within shell—configuration, and thus implicit in the first act of

Woman Holding a Mirror,
Royal Library, Windsor Castle.

Virgin and Child,
British Museum, London.

Creation.

53. The aural *quincunx* noted above is repeated in the ground plan for San Giovanni dei Fiorentini (1549). Here it is superimposed on that of the cardinal points. All axes are terminated in apses and cupolas, just as the extended arms of God locate cupped hands in space. There is a later plan in pen, wash, red and black chalk (1559). A sketch plan (1519) for the Medici Chapel, Florence, shows a similar disposition of shell-like elements.
54. De Tolnay, *The Sistine Ceiling*, 37.
55. De Tolnay, *The Sistine Ceiling*, 40.
56. De Tolnay, *The Sistine Ceiling*, 38.
57. The *quincunx* in *The Drunkenness of Noah*, in which the unhearing "Adam" is contrasted with four aurally alert *ignudi*, connects diagonally the two pendentive scenes above the entry wall—that of Judith and Holofernes and David and Goliath—in which Holofernes and Goliath are violently rendered irretrievably aurally inert.
58. *Study for the bronze David* (1501-2) shows David's right foot savaging the decapitated head of Goliath's right ear.
59. Hartt notes the "intimate and close" nature of these drawings (see figs. 431, 432, and 435). In fig. 536, the Angel whispers into Mary's ear and points with his right hand. Mary's left hand is cupped in surprise. In the Uffizi, and Pierpont Morgan Library drawings, Mary's cupped hands are drawn in detail; Michael Hirst, *Michelangelo and his Drawings* (New Haven and London: Yale University Press, 1988), figs. 100 and 101. Comparison with the early painting of the Holy Family (*Doni Tondo*) suggests a reference to how the Child was conceived.
60. "Man, in his male aspect, is the cultivator or carver of woman. The stone block is female." Adrian Stokes, "Stone and Clay 4: Carving, Modelling and Agostino," *Stones of Rimini Part 11*, vol. 1 of *The Critical Writings of Adrian Stokes (1930-1937)* (London: Thames and Hudson, 1978), 230-33.
61. Liebert, 310.

surrounding the Dreamer?[78]

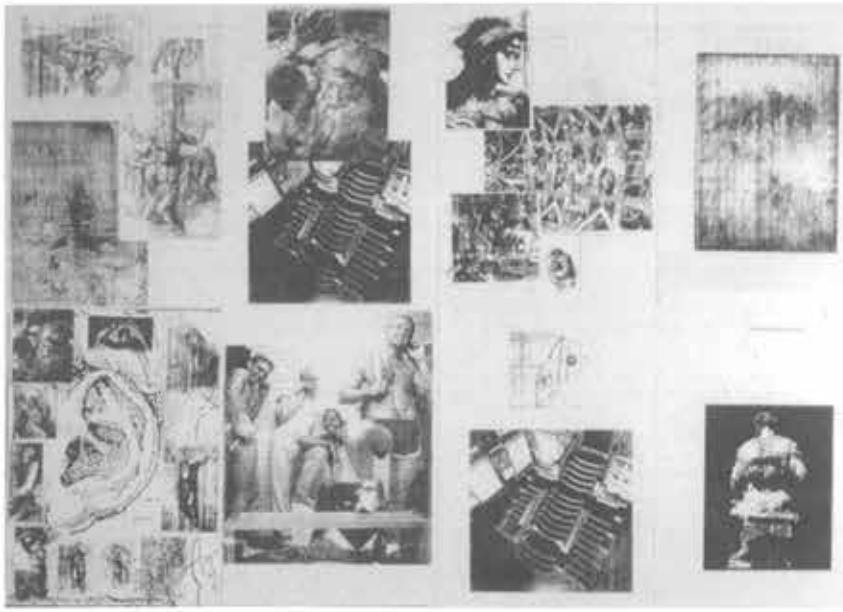
In the Laurentian Library stair vestibule we are encompassed by the pulsating sound of Michelangelo's ausculation of the Divine, arms open to receive him.[79]

> And this oval stairway should have two wings, one on either side, following the center steps but straight instead of oval.

Arms, wings, or ears? Michelangelo's presentation drawings of Ganymede for Tommaso de' Cavalieri links all these. As on the Library stair Ganymede is lifted up into the void completely unobstructed except for the embrace of the eagle.[80] Wings supplant arms at shoulder level. Talons supplant the forked legs of structure no longer anchored to the earth. Feet now probe the aural void much as the bird's beak probes for inner access, despite evident anal penetration pinning Ganymede to the eagle's covering mass. Is the bird's beak seeking aural access, desired above all else? If so, then Ganymede's last refuge of modesty is surely his ear turned down to his shoulder. Is it not this for which the bird's serpentine beak is searching?[81]

The Word that from the beginning was with, and was God, wrote John, became the flesh and we beheld his glory full of grace and truth.[82] If Leonardo da Vinci depicted, by means of his science, truth; and Raphael, by means of his charm, depicted grace; what was left for Michelangelo? The depiction of glory? The Word itself? Its origins? It could be that Michelangelo, the practical sculptor, fresco painter, architect, engineer, writer and communicator was concerned, from his first works, with both the means of aural access and its significance.

The complexity and subtlety of Michelangelo's interpretation of these themes can be appreciated by comparison with Agostino Ciampelli's simple depiction of the oration of Benedetto Varchi at Michelangelo's funeral in San Lorenzo, Florence, painted for Michelangelo's grand nephew fifty years later.[83] Aural access is the theme. Varchi, focally positioned, directs his words to the upturned open ear of each listener, chiefly those in profile. Varchi's cupped extended hand constructs an audience. This gesture is echoed by a man quietening children and a dog in the foreground. There is secondary aural discourse between two men. A central figure's back is reminiscent of that of Giuliano de'Medici in the Medici Chapel.[84] In the foreground a



Composite by author.
(All references cited in text and footnotes 81-99)

youth cups his hand to his solid knee whilst a boy does likewise to the youth's rolled robe between his legs. Perhaps for Michelangelo the ear serves rather as an analogue of themes and events essential to Christianity.[85]

By means of his aural preoccupations Michelangelo dismantled the front view. He who could destroy facialisation by painting "freckles dashing toward the horizon, hair carried off by the wind, eyes you traverse instead of seeing yourself in, or gazing into, in those glum face-to-face encounters between signifying subjectivities,"[86] and who had gained the reputation of never drawing anyone's actual likeness,[87] moved swiftly from body systems (generally separate studies for each body element, including heads that characteristically combined the head of an ephebe with the torso of an Hercules) to overcoding entire compositions, such as the Sistine ceiling, with the image of a rock-face, as a breastscape, or pale screen for the dramatic narratives from history, to which the handsome forms and faces of the *ignudi* guide us.[88] By means of this coloss-al ensemble of facialities Michelangelo surely sought more than the stone-mason's wife's milk, and the stone he said he got with it.[89] By pressing his ear to the rock-face Michelangelo might also be seeking the voice and heartbeat of his dead young mother, whom he associated forever with youth and beauty. In accessing his own origins, Michelangelo also accessed the source of his own divine gifts so ordinarily placed in the world, as his own blood relatives and ancestors suggest. Michelangelo's lifelong staircase of aural access is a long haul indeed.

Thus Michelangelo's point of departure from the face—his means of access to origins, to the void, to the infinite—his pivot, his axis of obverse and reverse, is the ear.

His figures—and there are many, over 400 in *The Last Judgement* alone—each gyrate around this auricular pivot, an axle through the head connecting the austere stone quarry-face one side with the aural void the other. On one side, the sepulchral silence of a mountainside swept bare, broken by dry harsh Austral winds; on the other side, the incessant clamour of self-destructive humankind, heard nowadays within the Sistine Chapel itself.

Figures contrapose; the same head in profile connects to a torso seen from behind or front.[90] The body system twists, rotating around this aural axle like trapeze artists on the bar of a swing; or is as though pinned to a rock face, perched there like gulls on a cliff above the sea. Each figure

62. Liebert, 310. In *The Madonna of Silence* (1540?) Mary extends her finger into the sleeping Child's ear, in contrast to the fingers closing the mouths of John the Baptist and Joseph in the background. Hartt gives the traditional interpretation linking the end of life with death. The promise of resurrection and rebirth seems to lie here with the ear. Tiberio Titi's painting of Michelangelo's nephew and heir Leonardo Buonarroti placing a bust of Michelangelo on the monument designed by Vasari in Santa Croce (1570) curiously shows Michelangelo's right ear being penetrated by Leonardo's fingers as he grasps the head. The strongly modelled thick coiled rope also curiously links Leonardo's left breast to the three-quarter profile of the young workman's head, along the line of his bare arm and shoulder. Murray, 231.
63. "Beaming at his bride, Ian declared, 'She's even more beautiful inside, I love her to bits.'" "Ian Ziering marries model Nikki Schieler," *Hello!* n. 469 (August 2 1997): 14.
64. "Jesus answered, 'In truth I tell you, no one can enter the Kingdom of God without being born from water and spirit. You ought not to be astonished, then, when I tell you that you must be born over again. The wind blows where it wills; you hear the sound of it, but you do not know where it comes from, or where it is going. So with everyone who is born from Spirit.' Nicodemus replied, 'How is this possible?' ... 'The Son of Man must be lifted up as the serpent was lifted up by Moses in the wilderness, so that everyone who has faith in him may in him possess eternal life.'" John 3:1-15. Jesus' discourse quickly moves to aural imagery and the image of the serpent. Perhaps the old notion that the vulture was believed to be inseminated by the wind, and this taken to be an analogue for the Virgin birth, is being referred to here, and thus underlies Michelangelo's *Tityus* and *Ganymede*. De Tolnay sees this mysterious wind accompanying rebirth blowing around the Prophets Isaiah,

seeks aural relation to others by means of these inflecting, rotating axles extended across aural space. Each figure coming forth from its aural origins clears, as it comes, aural space, for hearing presupposes aural space; just as light, Levinas says, empties space.[91] And Michelangelo, the painter, knows that the colours of the dawn (*aurora*) are required for this.[92]

Just as movement of the palpitating hand, Levinas adds, sweeps everything aside, so Michelangelo's figures clear space aurally.[93] Their agitated movements sweep the world back to a bare rock face, so that this ultimate aural obstruction can then be attacked itself. The stone quarry-face thus becomes the site Michelangelo chose for this aural audit. He knew why he was a sculptor. Mass must be eliminated with the hammer, chisel, and claw in order that all distracting lateral reflections and aural obstructions are removed. An aural relationship with the infinite requires ultimate silence, as a setting for aural signification. Only then can qualification of the solid provide meaningful discourse. The cross-hatched lines of drawing become myriad clawed lateral aural reflections focusing on the ear.

Sculpting, Leonardo da Vinci implied, is noisy; painting is to be preferred, as sight is above hearing.[94] Beyond the tumult of sounds depicted in *The Last Judgement* and the cacophony of the babble of tourists in the Sistine Chapel, is indeed Yeat's Michelangelo.[95]

For Michelangelo it could be that the aural axle spanned the sepulchral world of stone, wherein he sought his young mother, and the living world of his desire for beautiful young men, and affection for friends and colleagues. With all of whom he sought aural discourse concerning the Christian themes of suffering, despair, guilt, fear, and redemption.

If Michelangelo's intimate love relationships had all been physically consummated perhaps his art would look like the contemporary photograph of a gymnasium with its young muscular clients each holding a cell-phone to their ear. Perhaps it does.[96]

Michelangelo's own access code is three rings. Painting, sculpture, architecture. They raise our intellect to heaven.[97]

Levan al cielo nostro intelleto

Ezekiel, Daniel, and Jonah on the Sistine ceiling; de Tolnay, *The Sistine Ceiling*, 47. That the created Adam and the drunken Noah both have the posture of an ancient fluvial god (de Tolnay, *The Sistine Ceiling*, 24) reflects the part water plays in birth and rebirth. In the Creation of Adam de Tolnay observes that Michelangelo does not employ the traditional image of God breathing life into Adam's nostrils by oral means. God is nonetheless consistently associated with air and whirling winds in these frescoes. "Michelangelo's figure of God the Father floating in the air is different from the figures of Quercia and Ghiberti, who, following tradition, represented Him in this scene (the Creation of Adam) in a standing position ... Michelangelo's full figure is nearer to ancient hovering Nikes as they appear on triumphal arches, eg. the Titus arch in Rome. The shell-shaped mantle may go back to the ancient 'mantle of Heaven' on representations of Zeus or Caelus." De Tolnay, *The Sistine Ceiling*, 36. Michelangelo's affinity with air in these crucial Creation scenes suggests his interest in the aural trope (*aura*: breeze, breath); its connection with large expanses of space; its analogical connection to the Virgin birth and rebirth; and thus an acquaintance with these words of John. The *Pieta* with Nicodemus (1548-55) shows Nicodemus' head in the birth position.

65. James S. Ackerman, *The Architecture of Michelangelo* (Harmondsworth: Penguin, 1970), 48-49.
66. *Sketches of The Last Judgement* (1534). Ackerman attributes the realisation of the malleability of mass, by understanding space as a dynamic force pushing against solids from all directions, to Bramante, and inherited by Michelangelo; Ackerman, 28-29. This perception enabled Michelangelo to develop St. Peter's flowing, undulating shell-like forms in concrete-brick construction. Nonetheless Ackerman considers this a visual perception: "it is this accent on the eye rather than on the mind that gives precedence to void over planes" (28). He is not concerned with the aural significance implicit in Michelangelo's composition, and developed by him throughout his works. See further *Studies for the dome of St. Peter's* (1546); and Ackerman, 223 fig. 106: Plan of St. Peter's after Michelangelo.
67. Dover Samuel's oral tribute to Princess Diana, New Zealand Parliament House, 2 September 1997.
68. David Jeffery has described *The Last Judgement* as "painted thunder" in "A Renaissance for Michelangelo," *National Geographic* v. 176 no. 6 (Dec.1989): 688-701. As the Laurentian Library stair suggests, Michelangelo was aware that the aural implications of his work could become the acoustic properties of buildings. Throughout Michelangelo's life, stone and the human body have clearly been understood, and experienced, as acoustic phenomena, even though interpretation of his work has, in the main, been restricted to visual and tactile matters. Thus far I have avoided the term acoustic as relating exclusively to architecture. In St. Peter's, aural implications at both personal and collective levels are manifest. Comparison of the enlarged ear in the *Young man with earring* drawing with the *Studies for the Last Judgement*, and the form of St. Peter's, shows the essential surrounding shell of the ear; and in the former, also the forked rib structure and its analogue with the figure of Christ. The crucified and resurrected Christ is also at the centre of St. Peter's. This correspondence is perhaps subliminal on Michelangelo's part.
Pearson develops a comparable insight into the work and life of the architect Le Corbusier, concerning his crucial preoccupation in his own theory, buildings, and sculpture (in collaboration with Joseph Savina) in which the detailed from of the ear shell is depicted with acoustic plasticity. Le Corbusier's initial concern with radiant form—forms which emit (sound)—developed together with his understanding of forms which listen—listening forms which can reflect, focus, and direct sound by means of open curved surfaces—become

characteristic of his later works, notably the Chapel of Notre Dame du Haut (Ronchamp, 1950-54). The emphasis on curved shells, and the distant embracing forms of mountains and hills, complemented the speaking sculpture he began with: first the Parthenon (like the sound of trumpets he had proclaimed, and, he felt, like a pearl in an oyster shell); then the Palace of the League of Nations (Geneva, 1927-28); Palace of the Soviets (Moscow, 1931); and the sculpture of the Open Hand at Chandigarh. Le Corbusier always understood his radiant, speaking forms to be complemented by the shell-like forms of the surrounding landscape's hills. Perhaps his main concern, unlike Michelanglo, was with speaking—he did not have the burden of Michelangelo's personal aural search for his mother. Le Corbusier exploited the plasticity of concrete for shell forms, just as Michelangelo did the concrete and brick construction of St. Peter's. Pearson argues that an understanding of the acoustical trope in Le Corbusier's work is crucial. Likewise an understanding of Michelangelo's aural sensitivity is crucial to an understanding of his work. Christopher Pearson, "Le Corbusier and the Acoustical Trope. An Investigation of its Origins," *Journal of the Society of Architectural Historians* 56:2 (2 June 1997): 168-183.

69. Ackerman,172 and fig. 74. For plans and perspectives after Michelangelo of the Capitol, see 148-149. It may be fanciful to suggest that Michelangelo's use of the pilaster rising directly from the ground to the parapet, across several individual storeys, implies his impatience to reach his goal of shoulder level, and hence the ear of his mother. The composition of the Capitol can also be compared to the layout of *Studies for the crucified Haman*, with the crucial pivot of the ear at the centre, surrounded by cupped shells of hands and arms as building forms; and (on another sheet) the implicit extended torso of Haman providing the stair of access to this place of ausculation, where the ear at the centre is pressed to the breast. How easily the crouched figures of the *Apostles Sleeping* during Christ's agony in the garden (1550-55) with their aural shell outlines; and the solitary figure curled into its own outline and curling mantle with forked arms across the ears can, in the imagination, be placed under the pedestal of the dynamic figure of Marcus Aurelius at the Capitol's centre.
70. The python at the centre of the Capitol under the statue of Marcus Aurelius is unleashed in *Cleopatra*, connecting breast and ear. Michelangelo surely describes the personal significance of this Capitol composition, and the *Haman* sheet, in the sonnet concluding: "That I may forever embrace, though not for merit of mine, / The breast and throat of my lord / With my unworthy and weary if ready arms." Clements, 125. In the Capitol design the breast of the wet nurse becomes the ear of the mother-at-the-top-of-the-stair. Here, just as "in the Creation of Adam the languid form of Adam appears to rise from the blue-gray, barren stone mound beneath him" (Liebert, 221), Michelangelo rises to greet his loves. "That dress which fits tightly round her breast, and then seems to flow freely down, is happy as the day is long, and that net made of what is called spun-gold never tires of touching her cheeks and neck. But that happy ribbon of fine gold thread seems to rejoice more fully still, being so arranged that it presses and touches the bosom it encircles. And the simple girdle that twines around her seems to be saying to itself 'Here I wish to clasp forever'. So what then might my arms do?" Sonnet 4 (c.1507) in *Michelangelo: The Poems*, trans. Christopher Ryan (London: J.M. Dent, 1996).
71. Liebert and Bull each explore these themes.
72. The Brazen Serpent pendentive on the Sistine ceiling dramatically asserts this theme. The entwining forms of the probing serpents and massed figures can be compared to *Leda and the Swan*.
73. Following Vasari, Hartt groups several presentation drawings of "Divine Heads," male and female, made in both Florence and Rome (1528-34) for Gherardo Perini and Tommaso de'Cavalieri (259-264). These heads in profile and three-quarter view are underpinned by studies for heads on the Sistine ceiling, notably surviving drawings for *ignudi*. There are also earlier drawings of heads made with the pen (1501-02). These include that of a nude youth in profile with long curling hair swept back from the left ear (fig.16). Hartt believes this youth is also the model for the study for the *Taddei Madonna* (1501-02). The youth surely recurs, with long curling hair, in the profile *Girl holding a spindle*, even though Hartt dates this drawing 1528-34, linking it with a profile on the sheet *Sketches for eyes, locks of hair, profiles* to which he gives the date 1525-31. The drawings are mostly copies, Hartt assumes, by Michelangelo's pupil and assistant Antonio Mini, of an eye, locks of hair, and the profile by Michelangelo. The same profile surely recurs yet again as the highly finished *Female head in profile*, which he dates 1532-34. Is Michelangelo reworking drawings he made in 1501 of a youth, or perhaps just remembering the profile and model, or are some of these drawings dated incorrectly? I wonder if the 1501 youth drawn in profile in these various ways as male and female (figs. 10, 16, and perhaps 311 and 365), is also the figure studied from the rear for the Libyan Sibyl (fig. 87), described by Hartt as a "rugged youth," now ten years older in 1511 and no longer an adolescent. Now he has short receding hair accentuating the high curve of his brow, and a developed musculature. The ear of the Libyan Sibyl is not inconsistent with that of the *Girl holding a spindle*, indicating the same high pointed ear, as that also of the pen study (fig. 19) which Hartt dates c. 1504. He feels the model for the Libyan Sibyl is the model for the Creation of Adam (fig. 77). If these Sistine figures are all indeed this youth then Michelangelo is accustomed to feminising him. It may even be that the *ignudi* studies of the "impish" model (fig. 106) and the "gentle" and "solemn" model (fig. 107), whose muscular torso is studied in fig. 105, are one person, the same 1501 youth now a young man. A drawing thought to be a study for Leah for the Tomb of Julius II, *Young woman holding a mirror* (fig. 369) could be a frontal view of this young man despite Hartt's date of 1532-34. The sheet is exceptional for including a detailed study of the left ear, one of only three detailed studies of the ear given by Hartt. He does not comment on the detail. The strongly modelled forked rib motif within the ear is clarified in the detailed study and must surely be read in conjunction with the right hand clasping the forked braids of hair extending from the left ear over the head and past the unseen right ear to the breast.
74. "Perhaps the last drawing we possess from Michelangelo's shaking hand." Hartt, 309: *Madonna and Child* (1560-64?). "The figure is, as Thode pointed out, derived from the Virgin in no. 129 [*Christ on the Cross between the Virgin and St. John*]. I don't know of any drawing later than the present one." Goldscheider, *Michelangelo's Drawings*, Fig. 130, *Virgin and Child*. In the penultimate drawing, the Virgin presses her left ear to the solid thigh of her Son on the cross, as he had done, when a child, to his mother's breast, as depicted in Michelangelo's first marble relief. Now, her Son is lifted up, arms outstretched above her, indicating a vast aural shell, within which are her Son's forked arms and legs, like the forked rib structure of the ear. The reciprocal pathos of this ausculation is profound, almost beyond bearing. The parallel lines of the cross echo those of the stair handrail in the first relief. In the last drawing, the ear structure is repeated, with the child, arms outstretched like the forked ribs within the enveloping shell of his mother's arms, dangling his legs like earrings toward his mother's groin whence he came, for this is surely the re-birth scene that puzzled Nicodemus. Thus the shaky outlines of this aural shape echo the first scene of the Sistine Creation, the Separation of Light and Darkness, wherein God's swirling arms above his head are depicted within the enveloping aural shell of his own clothes and surrounding vapours. This configuration is intimated earlier in the sheet of drawings *Sketches and life studies for the Taddei Madonna; Self-Portrait of Michelangelo*

(1501-2). The child reaches up to his mother's hair and right ear, with both arms swirling around his head, together with the enveloping outlines of his clothes. For all his animation the figure of his mother seems to remain inaccessible, sepulchral, as in his first relief.

75. The letter from Michelangelo to Vasari was prompted by Duke Cosimo, anxious to finish the San Lorenzo Library in Florence. Bull, 368.
76. "Stryzygowski was the first to note the resemblance of the Virgin of the Stairs to the seated women in sepulchral reliefs in antiquity." De Tolnay, *The Youth of Michelangelo*, 128 and fig. 132.
77. Bull, 368. Michelangelo wrote to Vasari: "... first, it is as if you took a number of oval boxes, each about a span deep but not of the same length or width, and placed the largest down on the paving further from or nearer to the wall with the door, depending on the gradient wanted for the stairs. Then it is as if you placed another box on top of the first, smaller than the first and leaving all round enough space for the foot to ascend; and so on, diminishing and drawing back the steps towards the door, always with enough space to climb, and the last step should be the same size as the opening of the door."
78. Liebert, 309-310. The Laurentian Library vestibule columns, recessed into the plane of the wall's foundations for structural integrity, have been considered an extraordinary innovation. Ackerman, 112-113.
79. Bull 368. The composition of the drawing *Pieta* (1538-40) with the outstretched arms of both Mary and Christ, together with Christ's exposed torso, suggest a compositional empathy with the Laurentian Library stair. Opposed in direction, the *Study for one of the dead rising* for *The Last Judgement* (1534-35) likewise juxtaposes the central upward sweep of the torso, a back view with outrigger arms. A comparable disposition of body elements can be observed within the torso countless times, in which the "washboard" stepped muscles of the stomach are flanked by hip muscles and higher ribs, each side. The sequence is shown fully extended in the crucified Haman, leading to the ear. Similarly in the open torso of the Creation of Adam this analogical pathway leads to the crucial ear turning towards God. The torso as pathway theme is present also in the early drawings *Standing male nude* (1505), and implicit in the marble *David*. The theme continues with late Crucifixion drawings. It is surely a male analogical equivalent to a woman's braided hair as a pathway to the ear. Michelangelo's specific interest in the male body is thus linked to his larger preoccupation with aural access. The human body, intimately perceived in close embrace, is of course an aural-acoustic phenomenon. Thus the significance of these muscle groups of the torso overlaying the organs of the lower torso—liver, kidneys, bowel, stomach—and the heart and lungs of the upper torso, is that whilst on the exterior they provide a stepped approach to the head, at the same time they provide aural access with the acoustic interior of the body. This perception extends the visual and tactile information of the drawings of the body into the aural realm. Michelangelo's "oval boxes" piled one upon another to form the Laurentian Library stair are thus resonant, acoustic forms, like the bodies of stringed musical instruments. These successive resonant chambers are sounded by the foot, and are detached from the walls of the vestibule, which act as reflecting lateral aural shells, cupped on all sides, to receive the footfall sounds of this progress towards Divinity. The straight "wings" of the side stairs are less resonant, more like the rib bones, protecting the cavities between them. Michelangelo is specific in his own writing about treading a steep path to heaven: "Heavy with years, and vexed sore by sin, / Rooted in uses of iniquity, / The first and second death at hand I see, / Yet cherish evil thoughts in my heart within, / Not mine, Oh Lord, the power that I need, / To change my life, my passions, my fate, / Unless Thy light my path illuminate, / And Thou, not I, my steps control and lead. / 'Tis not enough the deep desire to give / For that pure world where, grown divine, the soul, / No more from nothingness shall be created. / Ere thou of mortal garb do her deprive, / Make short the steep path to that heavenly goal. / That brighter hope may on my footsteps wait." Trans. Elizabeth Hall, Clements, 126. Andrew Holleran records this perception of the male torso: "And so he walks past other doors, thinking, Nice Stomach. The hour of the Manatees is never exclusively that; a few young men taking the day off lie patiently in their rooms, waiting for the opportunity to cash in on their beauty. He used to want to climb such a stomach with his tongue, scale it the way rock climbers ascend cliffs, but now he thinks, What is the point?" "Il Paradiso" in Brain Bouldrey, ed., *Best American Gay Fiction* 2 (Boston: Little, Brown and Company, 1997), 9.
80. Liebert, 277-286. Giulio Clovio after Michelangelo, *The Rape of Ganymede* (1540?); Joannides, 72-74. Tolnay (50) notes that the rape of Ganymede was considered as a subject to be painted in the lantern of the cupola of the Medici Chapel. The motif serves as an analogue for rebirth on many levels and its possible use for the chapel may well indicate how Michelangelo thought. Michelangelo had linked a stair with his love (1533-34) for Febo di Poggio, punning on *Poggio* (hill, height): "Easily could I soar, with such a happy fate, / When Phoebus brightened up the heights (*poggio*), / Up from the earth I rose with his wings, / And death itself I could have found sweet. / Now he has disappeared from me. ... His feathers were wings to me and the hill the stair. / Phoebus was a lantern to my feet; nor would death then / Have seemed to me less than a marvelous salvation." Clements, 119-120. Clements considers the poem a commentary on the drawings given to Cavalieri *viz. The Rape of Ganymede* and *The Fall of Phaeton*. Arms are a recurring image in Michelangelo's poetry as an image for love and redemption. "Lord, in the last hours / Stretch toward me thy merciful arms, / withdrew me from myself and make me one who may please thee." Clements, 125. Earlier sonnets have Michelangelo as the active partner: "O happy that day, if this is come to pass! / Let time and its hours at some point give pause / And the day with its sun in its ancient circuits, / That I may possess through no merit of mine / My desired sweet lord / In my unworthy but ready arms" (early 1530s); with even more explicit variant lines on the last tercet: "That I may forever embrace, though not for merit of mine, / The breast and throat of my lord / With my unworthy and weary if ready arms." Clement comments "even this attempt to sublimate a great earthly love into one divine is eventually recognized as a sin." (125). The target of breast and throat, reached by means of the arms, is perhaps a crucial insight to Michelangelo's figural compositions.
81. In both a literal and spiritual sense Ganymede is being inseminated by a creature of the wind, as Liebert observes. Ganymede is thus as the vulture of old, inseminated by the wind. Michelangelo's sonnets describing this experience make clear that it is a journey to heaven, thus linking his love for Tommaso de'Cavalieri with his aural search for his young mother. James M. Saslow, *Ganymede in the Renaissance: Homosexuality in Art and Society* (New Haven and London: Yale University Press, 1986), 26-28.
82. John 1:1-14.
83. Murray, 232.
84. Inasmuch as Tommaso de'Cavalieri inspired the marble figure of Giuliano de'Medici, then this central figure in Ciampelli's painting, aligned with Michelangelo's monument, is him also (although the painted figure seems older). At the time of the occasion represented Cavalieri would be 44-46 years of age. He died in 1587, aged 65-67 years, twenty five years before Ciampelli painted Varchi's oration.
85. This aspect of the ear as an analogical microcosm can be discerned in the drawing *Chaste Susanna* (1540?). It is astonishingly similar to the Christ Child enveloped in the folds of Mary's mantle in the *Madonna of the Stairs*. Hartt notes the recent suggestion that the drawing was originally of a male

model. Although those orally inclined would perhaps describe the outline of the composition as phallic in shape, the upraised arms again suggest the forked rib within the ear shell. Hartt suggests this is a drawing of the chaste Susanna taking a bath, and can be understood as an allegory of the integrity of the human soul. Undoubtedly some form of desired consummation is depicted here. The ear shell cups the figure's breast with forking folds of cloth. The figure and the enveloping shell become one. The copulating forms of figure and cloth can be compared to Correggio's *Rape of Io*, in which Jupiter is disguised as a cloud, and its companion *Rape of Ganymede*. Saslow, 63-69.

86. Deleuze and Guattari, 171.
87. Hartt, 20.
88. "[T]he mother's face appears for the child to use as a guide in finding the breast." Deleuze and Guattari, 169.
89. Liebert, commenting on the length of time Michelangelo spent in the mountains quarrying stone, suggests "the later retreats to the quarries also represented the search for his lost maternal and nurturing origins. The search was undertaken again and again ... At the deepest level of unconscious thought, the marble face of the mountain represented the maternal breasts." (220)
90. The "severe arm" of which Michelangelo is fearful ("With justice mark not Thou, O Light Divine / My fault, nor hear it with Thy chastened ear: / Neither put forth that way Thy arm severe" (1550; trans. William Wordsworth in Clements, 125 and 151) is that of the Christ of *The Last Judgement*. It is startling to realise that the Christ has effectively the same head (with a slight adjustment towards a three-quarter view) as *Young man with earring* seen from behind. As the Christ figure, traced in reverse from Tityus, is used four times in the presentation of drawings for Tommaso de'Cavalieri, *viz.* Ganymede, Tityus, Phaeton, and Dreamer, each a ninety degree rotation, perhaps *Young Man with earring* can also be connected with Tommaso de'Cavalieri as Hartt believes, and not to an earlier period. Liebert, 307-309. Both the Christ of *The Last Judgement* and *Young man with earring* are characterised by means of a listening ear.
91. "The light makes the thing appear by driving out the shadows; it empties space. It makes space arise specifically as a void." Emmanuel Lévinas, "A Sensibility and the Face" in *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh: University Press, 1969), 189. It would seem that Michelangelo's apprehension of beauty had this clearing effect for him. Invariably in his poems beauty associated with light, especially that of the face, burns up all else and leaves him transfixed. Clements, 207-210.
92. The figure of Eleazar (with Matthan) in the lunette above the entrance into the Sistine Chapel is a dramatic example of auroric colouring. White shirted Eleazar's aquamarine hose are lit with magenta reflections, alongside a rose-coloured mantle lined with gold, against a strong lilac background absorbing darker colours into shadow. These characteristic overlays of contrasting colours are a means of depicting light reflections. By focusing on light, solid figures seem spatially active. Could it be that Michelangelo experienced natural landscape largely at dawn and dusk as he went to and from his workplace, with perhaps a glimpse of the coloured sky reflecting in the waters of the Tiber? If so, there is the possibility of considering Michelangelo as a landscape painter despite popular belief to the contrary. Eleazar's head in profile appears to be a precursor, or derivative, of *Young man with earring* except that the strong diagonal of the hair line, echoing that drawing, covers the ear. Positioned on a torso seen frontally, the characteristic tilt of the head, opposing that of the hair line, casts the reverse ear toward the left shoulder, shadow, and the solid stone behind. In *Young man with earring* the obverse ear inclines forward of the open unseen front of the torso. Both ears, seen and unseen, are thus spatially open unlike those of Eleazar.
93. "In as much as the movement of the hand that touches traverses the 'nothing' of space, touch resembles vision. Nevertheless vision has over the touch the privilege of maintaining the object in this void and receiving it always from this nothingness as from an origin, whereas in touch nothingness is manifested to the free movement of palpitation. Thus for vision and touch a being comes as though from nothingness, and in this precisely resides their traditional philosophical prestige. This coming forth from void is thus their coming from their origin." Lévinas, 189. Michelangelo is acutely aware of living at the brink of nothingness. Contemplating death he writes "'Tis not enough the deep desire to give / For that pure world where, grown divine, the soul / No more from nothingness shall be created," trans. Elizabeth Hall, Clements, 126. With increasing age he is also fearful of the "severe arm" of Christ the Judge who could, with one stroke, reduce him to nothingness. Thus light, of the face and eyes, movement of the arm, and hearing (ear) are for Michelangelo inextricably linked. For *The Last Judgement* Michelangelo had the backward sloping wall cut back, reversing this slope forward so that the top of the wall overhung its base by 30 centimetres. Loren Partridge considers this was not to keep the wall free of dirt, as Vasari claimed, but in order to promote "the illusion of a non-existent wall." The figures of the redeemed levitate upward and foward as a consequence, much as the hanging stalactites of an Islamic *muqarnas* portal are suspended in space. This operation involved the chipping away of 62 cubic metres of masonry by hammer and chisel. Loren Partridge, Fabrizio Mancinelli, and Gianluigi Colalucci, *Michelangelo: The Last Judgement. A Glorious Restoration* (New York: Harry N. Abrams, 1997), 11 and 17.
94. "Leonardo wrote down his ideas about the importance of the visual arts and especially of painting. Sculpture, Leonardo commented, was dirty, dusty and exhausting, and unfit for gentlemen." Bull, 46.
95. "Long-Legged Fly" in *Last Poems 1936-39*. Clements considers Michelangelo refrained from devoting himself to individuals, "avoiding commitment for long to any person, since absorption with that person would waste his time, would dissipate himself and his energies" (134). When he did, to young men "completely and blindly," he did so despite gossip. In a sonnet to Cavalieri he associates the beauty "of some once lovely face" with "passing rumour ringing in my ears" (211). If the beauty of a face had the power to transcend public clamour, to clear away the sound of the vulgar throng, it nonetheless was linked with this distraction. Michelangelo's poems are often an apologia for his love, to reassure the beloved susceptible to gossip. He urges Tommaso de'Cavalieri "to share his Horatian scorn for the vulgar, chirruping crowd" (207-209).
96. *Madonna and Child* (1560-64). The extent to which Michelangelo's art can be considered documentation of his emotional life is, of course, controversial and ignored by some. Liebert has attempted an account of Michelangelo's work from this point of view. Michelangelo's emotional experience was clearly exceptionally rich and volatile. Little is known about the friendships and loves of his early life; more about those when Michelangelo was aged 45-60, and thereafter. Clements suggests Michelangelo's public, platonic relationships, such as that with Tommaso de'Cavalieri, may have been a cover for other, simultaneous, more sensual relationships, as that with Febo di Poggio (210). Michelangelo's capacity for affection is considerable throughout his life. His work, apart from presentation drawings to known friends, and designs for other artists, has yet to be organised securely in relation to the sequence of loves in his life.
97. Bull, 341. Many outline drawings of marble blocks for the Medici Chapel show Michelangelo's mason's mark of three interlocking circles, with his initial M in one. This mark would appear to derive from Lorenzo the Magnificent's emblem of three interlocking diamond rings; Robert Coughlan, *The World of Michelangelo 1475-1564* (New York: Time Inc., 1966), 17.

ERASING THE FACE: SOLAR CONTROL AND SHADING IN POST-COLONIAL ARCHITECTURE

William W. Braham

Mexican Cross, Acolman. Early 16th century.
(Pál Kelemen, *Baroque and Rococo in Latin America*)
HENRY KLUMB. Library, University of San Juan, Puerto Rico.
Photo: William Braham

The "wall" in its undifferentiated meaning is still strongly associated with masonry materials which served for both enclosure and load-bearing, neither used efficiently. . . . Inevitably, the "skin" was born with the invention of the skeleton.

—Olgyay and Olgyay (1957)[1]

The faciality function showed us the form under which man constitutes the majority, or rather the standard upon which majority is based: white, male, adult, "rational," etc., in short, the average European, the subject of enunciation.

—Deleuze and Guattari (1980)[2]

Sun control and shading constitute the second (or possibly third) chapter in the heroic story of the modern wall, of the wall transformed by the new potentials of iron, glass, and reinforced concrete. In the now-classic version of the tale, the first chapter explains the progressive refinement of the steel or concrete framework, which leads inexorably to the free-plan and the emancipation of the window from its status as a mere hole-in-the-wall, allowing glass to expand to its full potential as a "curtain" wall. The ever larger expanses of transparency, however, led just as inexorably to new environmental problems of overheating and glare, especially when the walls were sealed or built in warmer climates. The development of air conditioning in the 1930s helped ameliorate the overheating problem and facilitated the increased use of glass, but from the beginning of the chapter on glass walls architects sought more expressive means of dealing with the sun and preserving the recognisable qualities of the wall, leading more or less directly to the use of *brise-soleil* of the 1940s and fifties.

The many varieties of *brise-soleil* were carefully catalogued in the definitive work on the subject, *Solar Control and Shading Devices*, the 1957 book by Aladar and Victor Olgyay which documented their years of research at Notre Dame, MIT, and Princeton.[3] The book was well received at the time, and remains in print as a textbook on the subject, but the particular fashion for expressive solar shading devices recorded in the book passed almost as quickly as it arose and demands more than a deterministic, technological explanation. Their arguments for solar shading devices drew on numerous other sources: the hot climate work of Le Corbusier, pre-industrial or primitive overhangs, louvres, arcades, and grillework, and the suppression of the academic tradition of anthropomorphism in massive construction. The fact that *brise-soleil* appeared largely in countries previously colonised by the European nations added considerable force to one aspect of the suppression of the anthropomorphic, the elimination of the "white man's" face. The story of the modern wall has numerous such subplots, which have been more and more closely examined in the ongoing reconsideration of architectural modernism. This essay offers a small contribution to that process, not to reestablish the use of *brise-soleil*, but to ask what was at stake in solar shading and how might a different understanding affect our own reconciliation with the modern.

Note

All images from Olgyay and Olgyay, *Solar Control and Shading Devices*, unless otherwise noted.

1. Aladar Olgyay and Victor Olgyay, *Solar Control and Shading Devices* (Princeton: Princeton University Press, 1957), 6.
2. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 292, 261.
3. The Olgyays were twin brothers originally from Hungary. Their other important publications are *The Work of Architects Olgyay and Olgyay*, introduction by Marcel Breuer and Peter Blake (New York: Reinhold Publishing, 1952); Aladar Olgyay and Victor Olgyay, "Environment and Building Shape," *Architectural Forum* 101 (August, 1954): 104-8; and Victor Olgyay, *Design with Climate* (Princeton: Princeton University Press, 1963).

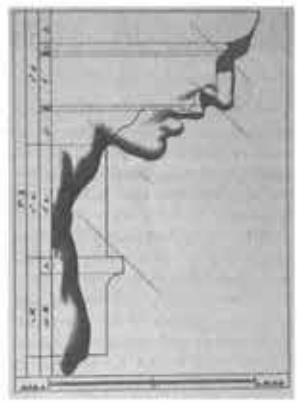
OSCAR NIEMEYER. Ministry of Education.
M.M.M. ROBERTO. A.B.I. Building in Rio de Janiero.

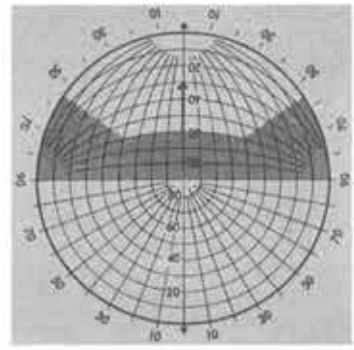
The decision to comment on this tale at the end of its second chapter was inspired by an encounter with the buildings that Henry Klumb built at the University of Puerto Rico in the 1940s and fifties.[4] Klumb was invited to the island in the early 1940s, after leaving a Taliesin apprenticeship with Frank Lloyd Wright to search for a place and practice of his own. He found both in Puerto Rico, where he worked until his death in 1984, refining his ideas about ventilated ("breathing") screen walls and an architecture conditioned by its climate. In many respects his buildings typify the use of *brise-soleil* that has become so familiar in its lesser forms that they barely attract attention. Perhaps it was the contrast between Klumb's buildings and those of old San Juan, between repetitive concrete grids and traditionally discrete masonry openings, but the shock of my first encounter with his buildings was absolute: "These buildings have no faces!"

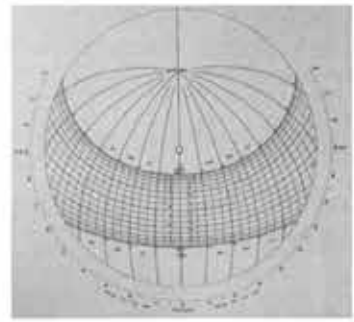
Brise-soleil shade building interiors from the sun, while permitting breezes to pass freely through, but they also eliminate the familiar relation of window and wall. The new walls were consciously made permeable, open, even inviting, but they were still faceless. Many of the classic examples cited in the Olgyay book—Oscar Niemeyer's Ministry of Education in Rio de Janiero (designed in conjunction with Le Corbusier, Costa, and many others) or the Pan American Life Insurance Building by Skidmore, Owings, and Merrill—exhibit the kind of facelessness that has come to characterise the large corporations and bureaucracies of the late twentieth century. It is the facelessness of the anonymous or the interchangeable. Nostalgia grows easily from that observation, from a longing to recover the visible signs of humanity and individuality, to find aspects around which identity can be situated. The importance of such anthropomorphism seems so clear, so deeply written in every aspect of our nature. In fact, many of the words in the previous description derive from seeing or looking at the face: "visible" from *visus* (to see) and *vis* (face), suggesting that face is simply that part of the body which is seen. "Aspect" (from *aspicere,* to look at) is metaphorically synonymous with "face" as the first thing that appears to us in a glance. The faces on the new dollar bills issued by the U.S. Treasury feature substantially enlarged portraits of the presidents because it has been determined that people more readily distinguish changes in human faces than in any abstract pattern. But is the loss of the face in such buildings necessarily the loss of the human or of identity? After all, hasn't the image and understanding of the body itself changed radically through the modern period?

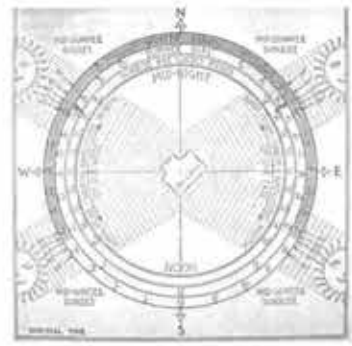
The Olgyays advocated the new form of wall as a rejection of precisely that anthropomorphic tradition. They introduced their book with a comparison between two buildings in Rio de Janiero, a new screen wall construction and an adjacent Beaux Arts edifice. They argued that the symbolism of the older Academic system had become "anaemic," that its principles were simply inadequate to the new social and technical conditions that had emerged in the twentieth century.

Entablement Toscan de Vignole.
(J.-F. Blondel, *Cours d'Architecture*, 1750. Planche XII)
Olgyay Solar Shading Protractor.
LOF Sun Angle Calculator.
Solar Orientation Chart. (*Architectural Graphic Standards*,1932)







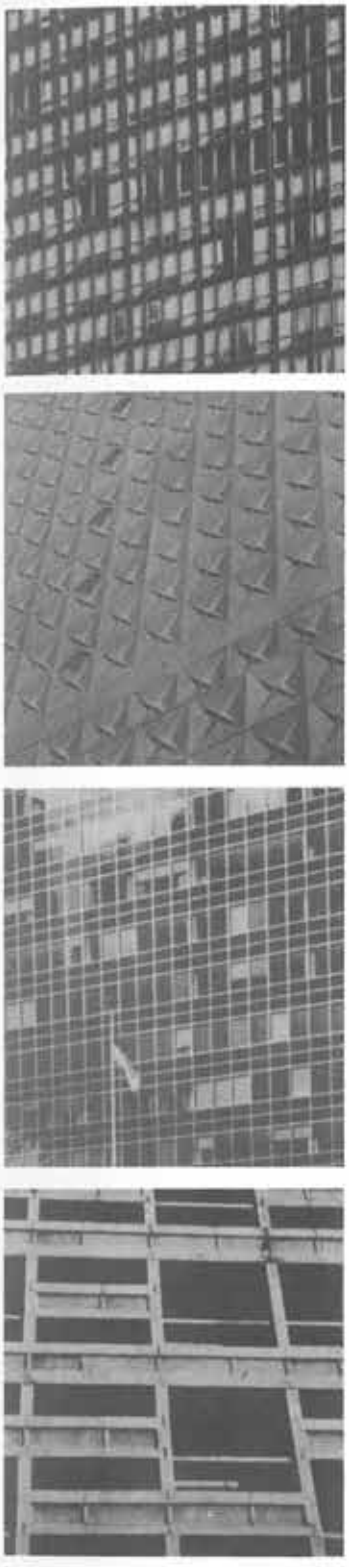


The new form of wall was "the result of a thorough reevaluation of man's relation to his surroundings."[5] The importance of the face to the earlier tradition was underlined by another compelling comparison between one of J.F. Blondel's explanatory figures from the *Cours d'Architecture* of 1750 and the solar shading protractor that they had developed to facilitate the design of screen walls. The first shows the profile of a young man superimposed on a cornice, which Blondel used to explain the superiority of the Tuscan order used by Vignola over those by Palladio or Scamozzi. The faces that lurk in and behind the different cornices explain the character of the respective mouldings, expressing the relations among the parts in an operative, rather than a metaphorical, form. The Olgyays dismissed Blondel's comparison as a facial analogy, arguing that the older system drew its module and proportions from simple visual relationships, while the new method "stems not from visual proportions, but is correlated with the movements of the sun and formulated to satisfy man's biological needs."[6]

The Olgyay's ability to correlate wall design with sun paths relied on a relatively new diagrammatic representation of the location and movement of the sun: the equidistant horizontal projection made nearly universal in the United States by the Libbey Owens Ford (LOF) Sun Angle Calculator, first released in 1951.[7] The now-familiar circular depiction of sun-paths has become the standard form of reporting sun location data for architects, appearing for example in Architectural Graphic Standards, Time Saver Standards, and so on. It provided a considerable advance over previous diagrams, such as the "Orientation Chart" included in the early editions of Graphic Standards. It is telling that the advance in representation was propagated by a company that manufactured glass. The industry sponsored the research that led to such tools because they understood intimately the problems that large amounts of glass caused when they were not correctly used. Ultimately, companies like LOF preferred to solve problems with new products, like heat-absorbing or reflective glass, that could be added to their catalogue.

The Olgyays recognised the ease of adopting enhanced glass products, but assigned such glasses second place in their four-step, illustrated hierarchy of (faceless) curtain walls. Fourth place, or the beginning of the evolution of the modern curtain wall, was occupied by the all-glass skin, illustrated by Mies van der Rohe's Lake Shore Apartments (1952). The obvious overheating problems of such walls, caused by the well-known greenhouse effect, led them to "treat the whole shading and sun control question from the standpoint of heat regulation."[8] But neither was total exclusion of the sun an acceptable solution, which they illustrated as the third place in their hierarchy using the side elevation of a bank building in Texas by Harrison and Abramovitz (1952) that had a wholly opaque, aluminum "breathing wall." Not only did this deny the occupants any view of the outside, politely referred to as a "psychological deficiency,"

4. I owe my introduction to the work of Henry Klumb, and the Puerto Rican context of breathing walls, to the dissertation research of Rosa Otero at the University of Pennsylvania.
5. Olgyay and Olgyay, *Solar Control*, 4.
6. Olgyay and Olgyay, *Solar Control*, 5.
7. Reviews of the LOF Sun Angle Calculator: *Architectural Record* 109 (April, 1951): 171; *Progressive Architecture* 32 (April, 1951): 106; and *Architectural Forum* 94 (April, 1951): 32.
8. Olgyay and Olgyay, *Solar Control*, 6.



Hierarchy of curtain wall types: Mies van der Rohe, Lake Shore Apartments; Harrison and Abramovitz, Republic Bank, Texas; SOM, Lever Brothers House, New York; Le Corbusier, Unité d'Habitation, Marseille.

but they argued that solar heat gain is actually welcome during the winter. The need for seasonal selectivity forms the crux of their argument against heat absorbing glass, in addition to the fact that it provides a somewhat less effective barrier to solar heat gain (40%) than external shading devices (70-85%). While acknowledging the popularity and "abstract" appeal of tinted-glass, illustrated by the Lever Brothers House by SOM, they reserved first place for external shading of the glass, represented by Le Corbusier's Unité d'Habitation in Marseille. Here, they argued that "the method is fundamentally sound. Interception of the energy happens at the right place—before it attacks the building."[9] In conclusion they summarised the expressive possibilities that derive from the precise orientation to place and climate:

> By shaping the devices according to the changing seasonal sun-path, both summer shading and utilization of winter energies can be performed. To accomplish this—to strive to achieve a relatively constant comfort equilibrium—careful consideration should be given to location, latitude, and orientation, since all these factors play their roles in the formulation of an effective device. In return, the sun-breaker can express a strong spatial character, add new elements to the architectural vocabulary, and phrase a truly regional consciousness.[10]

External shading devices offered three compelling attractions. First was the sheer elegance of using the relative motion of the sun to seasonally exclude and admit heat; second was the "strong spatial character" that reintroduced the depth associated with mass walls to thin curtain-wall construction; and third was regional specificity to location and climate.

Like the arguments for the basic virtues of the *brise-soleil*, the concept of regionalism involved both technical and cultural components. The 1950s criticisms of CIAM focused on both the narrow functionalism that had come to characterise modernism between the wars and the portability of European models to different cultures and climates. It also involved new ideas about the more active nature of the environment. To take but one point from John Voelker's 1959 list of features distinguishing Team 10 from the earlier mandate program: "1930. To popularize the already established style of the modern movement—didactic. 1950. To search for a plastic system which reciprocates and intends in architectural form existing ecological patterns."[11] The shift from mechanical explanations to ecological ones had begun well before this period, detected by Lewis Mumford, for example, throughout the sciences in the early 1930s and associated at that time with organic architecture from Louis Sullivan and Frank Lloyd Wright to the town planning of Patrick Geddes.[12] The *Organica* became Bruno Zevi's rallying concept in Italy at the end of the War, while James Stirling's decisive 1957 article was titled "Regionalism and Modern Architecture."[13] While it is not accurate to reduce these architectural concepts to a single motive, *brise-soleil* offered a compelling, novel technical solution to architects concerned about regionalism. The specific formal sources are not difficult to locate.

Like Voelker's Team 10 critique and so much of the post-war discussion about modernism, Stirling's first articles were formulated as a comparison between Le Corbusier's work of the 1920s and that of the fifties.[14] Certainly any investigation of the *brise-soleil* must begin with Le Corbusier's achievements, and the Olgyays devote a considerable discussion to that history. In

their account, the first discovery came in the (unbuilt) apartment house "Clarté" in Geneva of 1922, where elongation of the floors over the *jardin-suspendu* provided shade in the summer and allowed sun to penetrate in the winter.[15] Similar principles were followed in the Villa at Carthage, but the real advances came in the projects for Rio de Janiero in 1936 and Algiers in 1938. The fully articulated *brise-soleil* (called a *quebra sol* in Portugese), differentiated according to orientation, appeared in the sketches prepared for the Ministry of Education that were then elaborated and executed by Niemeyer, Costa, and others. In many subsequent projects, the *quebra sol* achieved real distinction and over half of the examples in the Olgyay's book are drawn from Brazil. It was even reported as news in the *Architectural Forum* when the first *brise-soleil* "crossed the border" into California in 1948.[16]

Le Corbusier's contribution to this development cannot be overstated, but it is worth noting that the need for *brise-soleil* occurred because of the introduction of large glass areas into warmer climates. It is not surprising that the early projects in Geneva, and even Paris, did not demand such rigorous attention to the sun. The first real difficulty arose with the vast, sealed glass wall of the Salvation Army building of 1932-4, whose primitive cooling system was unable to deal with the overheating. Though *brise-soleil* were added much later (by others), that building represented the failure of his equally fascinating but less developed ideas about mechanical ventilation: *respiration exacte* and the *murs neutralisant*.[17] During his trip to America in 1935-36, a tour through the air-conditioned offices at the Rockefeller Centre showed Le Corbusier how far the technology had been advanced by engineers in the United States. The *brise-soleil*, on the other hand, was a formal solution under the control of architects.

Nevertheless, the simplicity and appeal of reflective glass, combined with mechanical air conditioning, became increasingly persuasive in the years after the Olgyays published their book. The use of *brise-soleil* decreased through the 1960s, especially on larger or high-rise buildings that had developed an environmental condition not anticipated in the Olgyay's attention to seasonal adaptation. The concentration of lights, equipment, and people in ever more massive buildings released increasing amounts of heat internally.[18] There was little need for any additional heat, even in winter, and the environmental task of these big, bulky buildings was entirely that of cooling their overheated interiors, of limiting or excluding any external source of heat. In that situation, the elegant seasonal filtering of sunlight offered little or no advantage over heat-absorbing or reflecting glass.

Faciality

Neither the story nor its examination ends there, however. In the wake of the energy crisis of the late 1970s, and as a result of dissatisfaction with ever larger interior spaces that lack any connection to the outside, the desire for natural light and ventilation was reasserted. The interest in atriums, skylights, lightshelves, operable windows, and even *brise-soleil* revived much of the earlier interest in connecting buildings to their climate through sunlight. The contradictory currents of postmodernism simultaneously strengthened the interest in regionalism and fostered nostalgia for the image or appearance of the pre-industrial wall with discrete openings. In addi-

9. Olgyay and Olgyay, *Solar Control*, 7.
10. Olgyay and Olgyay, *Solar Control*, 7.
11. John Voelker, "Team 10," in Oscar Newman, *New Frontiers in Architecture: CIAM '59 in Otterloo* (New York: Universe Books, 1961), 16.
12. Lewis Mumford, *Technics and Civilization* (New York: Harcourt Brace & World, 1934), 370-1.
13. Bruno Zevi, "Constitution of the Association for Organic Architecture in Rome" (1945); and James Stirling, "Regionalism and Modern Architecture" (1957). Both are reprinted in Joan Ockman, *Architecture Culture 1943-1968: A Documentary Anthology* (New York: Columbia Books of Architecture/ Rizzoli, 1993), 69, 243-48.
14. James Stirling's first article was titled "From Garches to Jaoul: Le Corbusier's domestic Architecture in 1927 and 1953," *The Architectural Review* (November, 1953).
15. Olgyay and Olgyay, *Solar Control*, 10-11.
16. "Brise-Soleil crosses the border to California," *Architectural Forum* 88 (April, 1948): 15.
17. For a discussion of Le Corbusier's ideas on mechanical ventilation see Reyner Banham, *The Architecture of the Well-Tempered Environment*, 2nd ed. (Chicago: The University of Chicago Press, 1984), 154-62.
18. That process and the characterisation of "internal-load dominated" buildings is discussed in Solar Energy Research Institute (SERI), *The Design of Energy Responsive Commercial Buildings* (New York: Wiley-Interscience, 1985).

tion, much of the more recent interest in architectural phenomenology focused attention on the diurnal and seasonal movements of the sun, and the ability of that specificity to link buildings to their places.[19] In order to make sense of these newly articulate and solar responsive building walls—whether they are conceived according to environmental, nostalgic, regional, or phenomenal logic—we must examine the claims of these earlier buildings about their erasure of the face. We must also ask the question, whose face?

Facelessness and its negative connotations—anonymity and interchangeability—are as apparent in the repetition of discrete windows in traditional construction as in those with glass curtain walls. This loss of the single face derives from the neutralisation brought about by repetition; it is a question of number, size, and of the contrast between elements, what Deleuze and Guattari called the "white wall/black hole system."[20] Identification of a face begins by associating two adjacent holes as eyes—nose and mouth are optional—but it can play across a grid of openings, producing a monstrous multiplication of faces. This is no longer an operation of simple resemblance, but an "order of reasons" that takes over any anthropomorphism.[21] The "faciality machine" they describe subsumes any latent body, operating as a relentlessly abstract process. The ancient architectural procedure, masking or dressing the wall, attempts to keep it connected to a body, resisting the "territorialisation" that converts every trace of dark hole/light field into the polarised opposite of its corporeal, animal origins. In this form of abstraction face and façade are detached from their original configurations and meanings in the process of articulating some "assemblage of power."[22]

The form of power is not difficult to determine if we reconsider the Olgyay's initial polemical comparison between a modern, screen wall building and a neoclassical edifice in Rio de Janiero. A Beaux Arts building in Brazil, Algiers, Puerto Rico, or Cuba belonged to the first "International Style," the architectural component of the vast colonising effort by the European nations. That historical fact adds considerable weight, especially in this context, to the claims by Deleuze and Guattari about the Eurocentric nature of the faciality machine.

> "Primitives" may have the most human of heads, the most beautiful and most spiritual, but they have no face and need none. The reason is simple. The face is not a universal. It is not even that of the white man; it is White Man himself, with his broad white cheeks and the black hole of his eyes. . . .
>
> The faciality function showed us the form under which man constitutes the majority, or rather the standard upon which the majority is based: white, male, adult, "rational," etc., in short, the average European, the subject of enunciation. Following the law of arborescence, it is this central Point that moves across all of space or the entire screen, and at every turn nourishes a certain distinctive opposition, depending on which faciality trait is retained: male-(female), adult-(child), white-(black, yellow, or red), rational-(animal). The central point, or third eye, thus has the property of organizing binary distributions within the dualism machines, and of reproducing itself win the principal term of the opposition; the entire opposition at the same time resonates in the central point.[23]

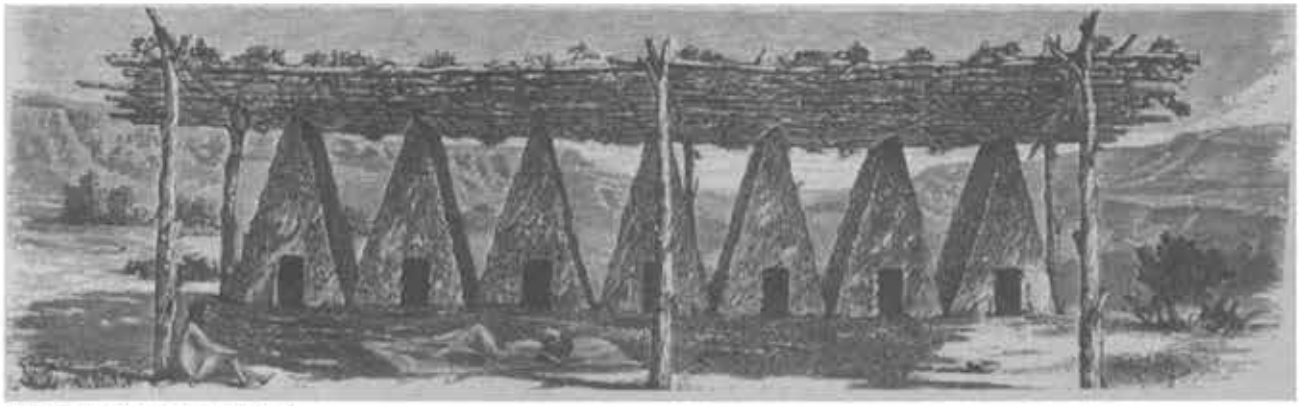
The general project of Deleuze and Guattari, formed in Paris in 1968, was to lay bare the channels by which desire becomes totalitarian. In their terms, disassembling the hierarchical, colonial imposition of the white face means deterritorialising the faciality machine and constructing multiplicities, which can never be "a question of a return to ... the presignifying and presubjective semiotics of primitive peoples."[24] Nor can it involve a complete erasure of the white wall and black hole: "we are born into them, and it is there we must stand battle," meaning that any overcoming of the colonialising faciality machine in architecture requires a healing, and adaptation.[25] For that process, there are many models throughout the countries that adopted *brise-soleil*.

Colonial regimes have been resisted, appropriated, and transformed at many levels, while the complexity of class and color designations across Latin America, for example, suggest that the Eurocentric face must assume quite different roles in different contexts. To cite only one example, when the Spanish first established the Church in Mexico, they omitted representations of the body of Christ on the Cross to avoid any encouragement of the Aztec penchant for human sacrifice. Instead, they placed only his face at the centre of the crossing members, producing a configuration that on one hand fulfills the very terms of Deleuze and Guattari's proposition, while on the other it was an image wholly appropriated in the syncretic blending of Catholicism with Aztec gods and rituals. Similar acts of syncretism created voodoo and *santeria* in the Caribbean, while the appearance of the dark face of Our Lady of Guadalupe, a Mexican manifestation of the Virgin in the image of a native woman, only signalled the beginning of that appropriation in the sixteenth century. Surely many such faces lurk behind the screen walls of the 1950s, suggesting that the abstract process of faciality described by Deleuze and Guattari might be resisted or accommodated by the procedures of masking and dressing, finding the corporeal instead of the representational aspect of the wall.

The most productive connection between the broad schematic claims about faciality and the particular discourse from which the use of solar shading devices arose would have to be the authority granted to the "primitive" and the vernacular. From the early writings of Ozenfant and Le Corbusier, which explored the affiliation between advanced mechanical products and those of primitive cultures, to the distinction made in German cultural theory between native, indigenous *Kultur* and modern, international *Zivilisation*, the concept of the pre-industrial informed the work of the historical avant-garde.[26] It would be inaccurate to suggest that such themes were original to the twentieth century. Much of the Gothic Revival in the nineteenth century involved the search for specifically French, German, or English artefacts, facilitating the identification of an originally nationalist architecture.[27] The successes and failures of such a process are always provisional, limited by the inability "to return to" origins of any kind, and subject to further disruptions. The regionalism of the 1950s adapted to the breakdown of the older colonial orders, just in time for the onslaught of international "development," characterised architecturally by the facelessness of the reflective glass wall and the air conditioner, which multiply to create the polluted mega-city.

The Olgyay's final arguments for solar control and shading assumed the form that has been followed by regionalists, environmentalists, and solar enthusiasts ever since. Seeking a local

19. For example "The Light Laboratory, The Story of Water, and Strange Attractors: Steven Holl's Sensuous Alchemy at Cranbrook's Institute of Science," *Architecture* (March, 1999): 80-90.
20. Deleuze and Guattari, *A Thousand Plateaus*, 167.
21. Deleuze and Guattari, *A Thousand Plateaus*, 170.
22. Deleuze and Guattari, *A Thousand Plateaus*, 175.
23. Deleuze and Guattari, *A Thousand Plateaus*, 176, 292.
24. Deleuze and Guattari, *A Thousand Plateaus*, 188.
25. Deleuze and Guattari, *A Thousand Plateaus*, 189. This sense of overcoming as a healing is drawn from Gianni Vattimo, "Crisis of Humanism," *End of Modernity: Nihilism and Hermeneutics in Postmodern Culture* (Baltimore: The Johns Hopkins University Press, 1988), 41.
26. Susan Hiller, ed., *The Myth of Primitivism: Perspectives on Art* (New York: Routledge, 1991); and Francesco Dal Co, *Figures of Architecture and Thought: German Architectural Culture 1880-1920* (Rizzoli Essays on Architecture. New York: Rizzoli, 1990).
27. Xavier Costa, *Mercurial Markers: Interpretations of Architectural Monuments in Early Nineteenth-century France* (Ph.D. Diss., University of Pennsylvania, 1991).



Yokut Tule Lodge, Southern California.

provenance for shading devices, they cited the Yokut Tule Lodge from Southern California because it used an external branch superstructure to shade a collection of wedge shaped huts that would certainly have excited Le Corbusier's geometrical imagination. The Native American example was followed by a French plantation house on the Gulf Coast of Louisiana and a colonial country house with deep gallery arcades built in Tucumania, Argentina. The underlying message is instructive. The initial arguments for solar shading were based on a scientific logic of heat gain and loss, but they were balanced by a compelling appeal to the common sense of native or uneducated peoples. The colonial examples, in particular, suggest that such common sense might be drawn from direct experience with the climate and locale, that "northern" peoples might forget their own origins sufficiently to adapt to new conditions.[28]

And so they do, given time. After all, every generation, people, or culture has to continually construct and reconstruct their identities. The Olgyays attributed the loss of common-sense climatic adaptation in architecture to the "rapidity of migration and remigration" in the Americas and to the power of industrialisation that produce the "possibility of remedying constructions poorly adapted to climatic environments."[29] The project of discovering a more open and adaptive kind of immigration, the aspect of colonisation characterised as "going native," contains a deep sympathy with the nostalgia for pre-industrial conditions that undermines both architectural environmentalism, now called sustainability, and postmodern historicism.

Therein lies the value of asking about faciality, about the relentless opposition between the white face and the "other." It demonstrates that the use of *brise-soleil* and the interest in regional climatic adaptation were neither mere technical operations nor items of fashion, though they contain aspects of both. The screen wall buildings of the 1950s bequeath to us a difficult task: separating the nostalgic, defensive aspects of regionalism and environmentalism from the dressing of buildings to display their allegiance to local, natural rhythms.[30] Make no mistake: the same degree of solar shading and selective admittance of the sun could have been accomplished by many other less visible means, from the louvred shutter to the venetian blind. The *brise-soleil* made visible its dedication to the local and the particular, paradoxically articulated according to an international architectural device.

The potentials and dangers of this *brise-soleil* can be discerned in the smaller projects examined by the Olgyays, such as Richard Neutra's Kaufman house in Palm Springs or Niemeyer's Yacht Club in Pampulha. They are as faceless any of the large curtain wall buildings, but they possess a quite different and more inviting quality, similar to that of Klumb's buildings. This effect may be largely a question of scale, but there is considerably more to that conventional architectural concept than the issue of visual proportion. Indeed, the discussion of scale was an important topic of discussion in the Puerto Rican circles in which Klumb travelled. One of his

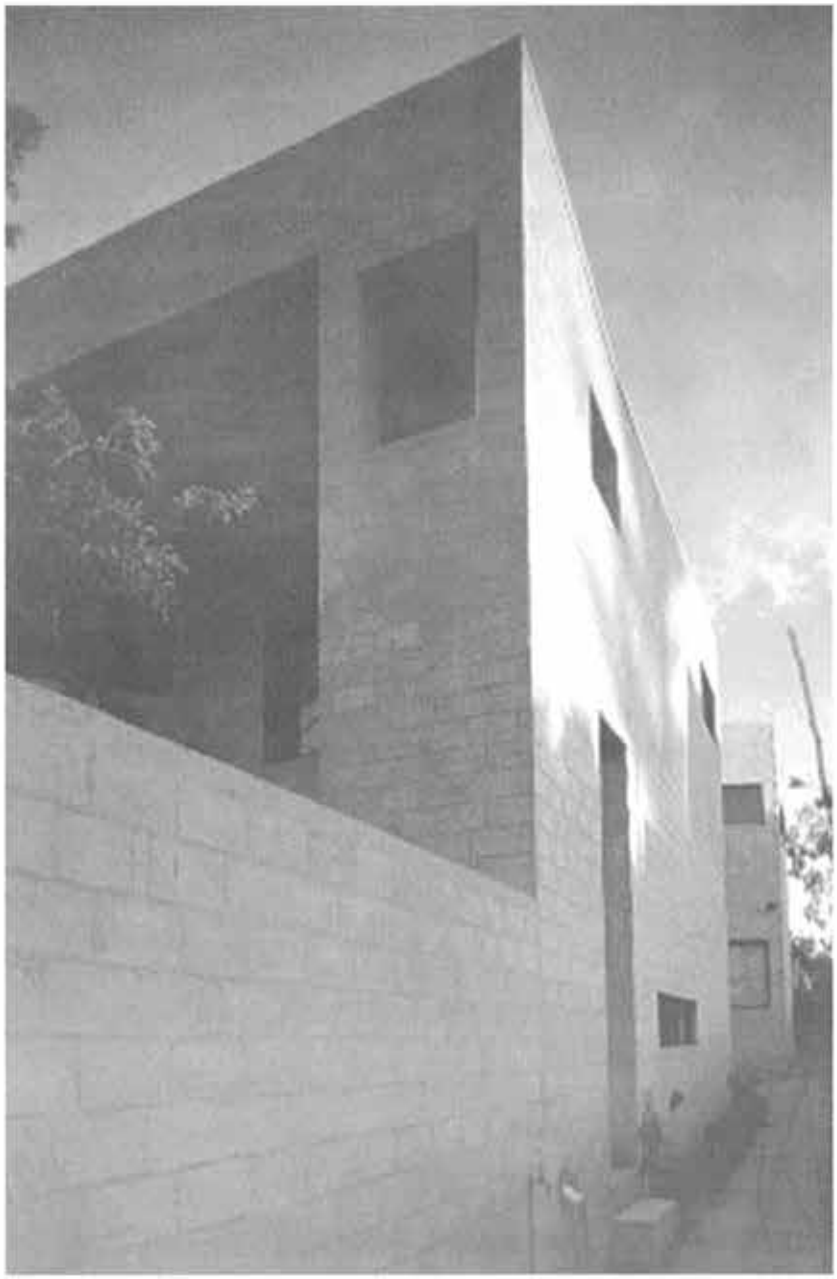
Tucuman country house, Argentina.

friends, Leopold Kohr, first developed the "small is beautiful" arguments in the early 1950s, deriving his economic and political arguments about scale from ecological thinking.[31] In a tribute to Klumb written many years later, Kohr recalled his own efforts in 1967 to help the short-lived Republic of Anguilla apply "the ecological principle of self-sufficiency instead of the unitarian concepts of interdependence and integration." He decided that the most persuasive argument would be to invite the Anguillar leadership to visit Klumb's house in Rio Piedras, which was embedded in an anachronistic stand of tropical jungle that Klumb had restored around the house in contrast to the urban sprawl of San Juan that surrounded it. With its open self-shading walls and moist surrounding vegetation, the house required none of the advanced and expensive air conditioning equipment that had already come to characterise modern development in the Caribbean.

Kohr used the example to demonstrate the economic benefit of regionalism, but touched on the more pressing relationship of architects to places. He cited a question about Klumb posed by a Puerto Rican student to Haitian architect Albert Mangones, asking whether the "native" has anything to learn from the "outsider." Mangones argued that in architecture, the architect *is* the insider, not the native, and that he himself had learned more from Klumb about designing in the tropics, even though Klumb originally came from Cologne. The lesson evident to such an insider, however, involves the most radical critique of contemporary technology and development, a critique pursued by another participant in that bright circle of intellectuals in Puerto Rico, Ivan Illich, who demonstrated that instrumentality in all its forms is just another form of desire, an overwhelming and insidious desire for control that achieves the illusion of objectivity when it is explained as "needs."[31] In effect, the appeal to needs reveals the operative justification of the faciality machine, the standard by which a single model of the face or desire can be replicated and imposed again and again.

An architecture that adopts this critique cannot be guaranteed only by technical accommodation of local conditions, nor the use of local materials. Both are equally subject to appropriation according to needs. The expression of solar control should not blind us to the other aspirations expressed by the Olgyays, to somehow situate a modern architecture in its context, a context that now includes the buildings of the first and second movements of colonisation. That task, from which nostalgia and instrumentality must be excluded, begins with a recovery of the full-bodied play of masking, of the "making animal" and making-visible that culture demands of its artefacts. It also demands an accommodation of the now partly erased face.

28. Olgyay and Olgyay, *Solar Control*, 8-9.
29. Olgyay and Olgyay, *Solar Control*, 9.
30. Alan Colquhoun, "The Concept of Regionalism," in *Postcolonial Space(s)*, eds. G. B. Nalbantoglu and C. T. Wong (New York: Princeton Architectural Press, 1997).
31. Leopld Kohr, unpublished typescript of a talk.
32. Ivan Illich, *Tools for Conviviality* (Berkeley: Heyday Books, 1973); and Ivan Illich, "Needs," *The Development Dictionary: A Guide to Knowledge as Power*, ed. Wolfgang Sachs (London and New Jersey: Zed Books, 1992).



MOORE OR LESS HOUSE
COTTESLOE, WESTERN AUSTRALIA

Simon Anderson

HENRY REVELEY. Round House, 1829.

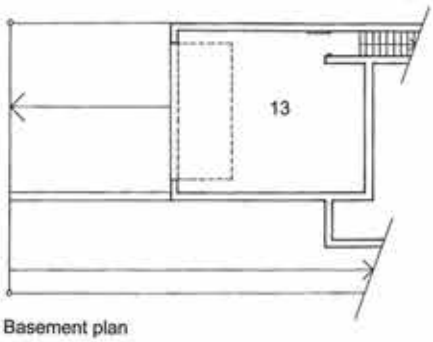
The Round House, a small prison, is the oldest extant building in Western Australia. It was designed by Henry Reveley and is presumed to be inspired by his father's well-known design for Jeremy Bentham's panoptic prison. It is an architecture of sheer and smooth wall surfaces and fluid space, built by the unskilled in an expansive new world to confine the lawless. Durable and robust, not particularly repressive, an ideal gesture in a pragmatic world, soon too small for its purpose—altogether a perfect model for a modest house to be built by the clients themselves in a topographically similar location.

The Moore or Less House was designed for a photographer and design couple—two bedrooms and two studies to permit working from home in the future. It was designed as a compromised Round House, but instead of concentrating vision within, its voids allow the House to capture views to the west above neighbours (without overlooking) to Norfolk Island pines and the Indian Ocean.

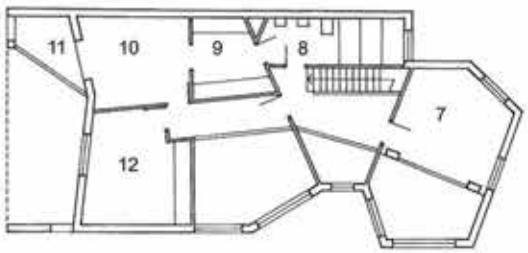
The house is built in the manner of the commercial vernacular, so much so that a garage tilt-a-door was included. Brick piers give the House a certain agedness, their disengagement an ageless uncertainty.

During the design stage, the clients became interested first in the Oriental, and then in the Price/O'Reilly House by Engelen Moore (George St, Redfern, 1995). So further compromises were made: an Islamic porch or talar was added, an uneasy symmetry emerged and a monochromatic interior developed. However the articulated structural piers and flayed service areas give the House sufficient life to accommodate stylistic modification.

Office warehouse, East Perth.

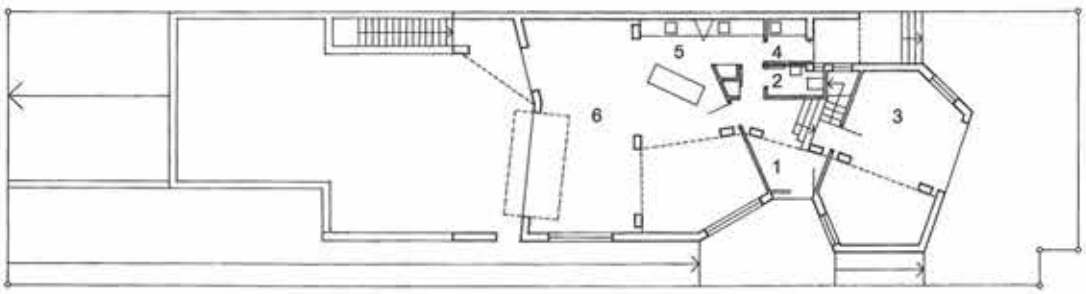


Basement plan

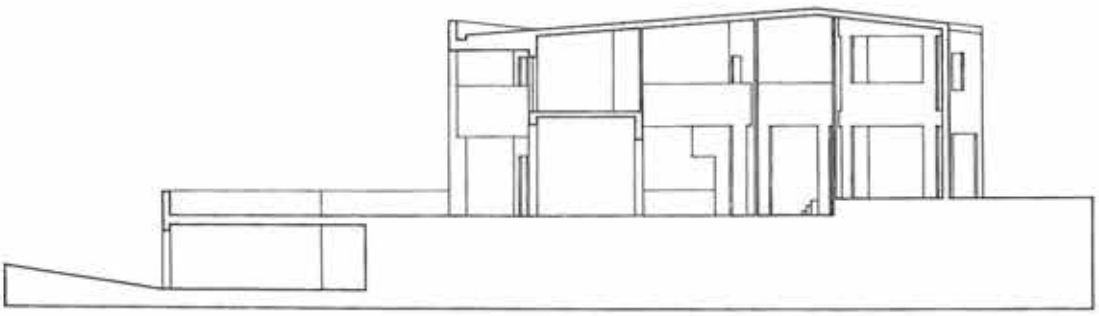


First floor plan

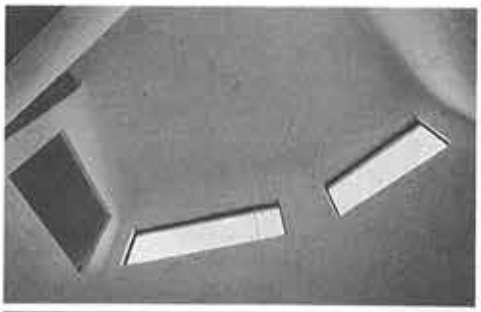
1 Entry
2 Powder
3 Study 1
4 Laundry
5 Kitchen
6 Living/dining
7 Study 2
8 Bathroom
9 Dressing
10 Bedroom 1
11 Balcony
12 Bedroom 2
13 Garage

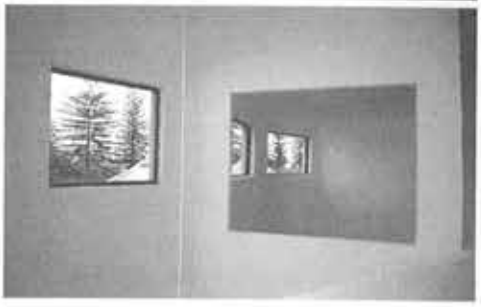


Ground floor plan



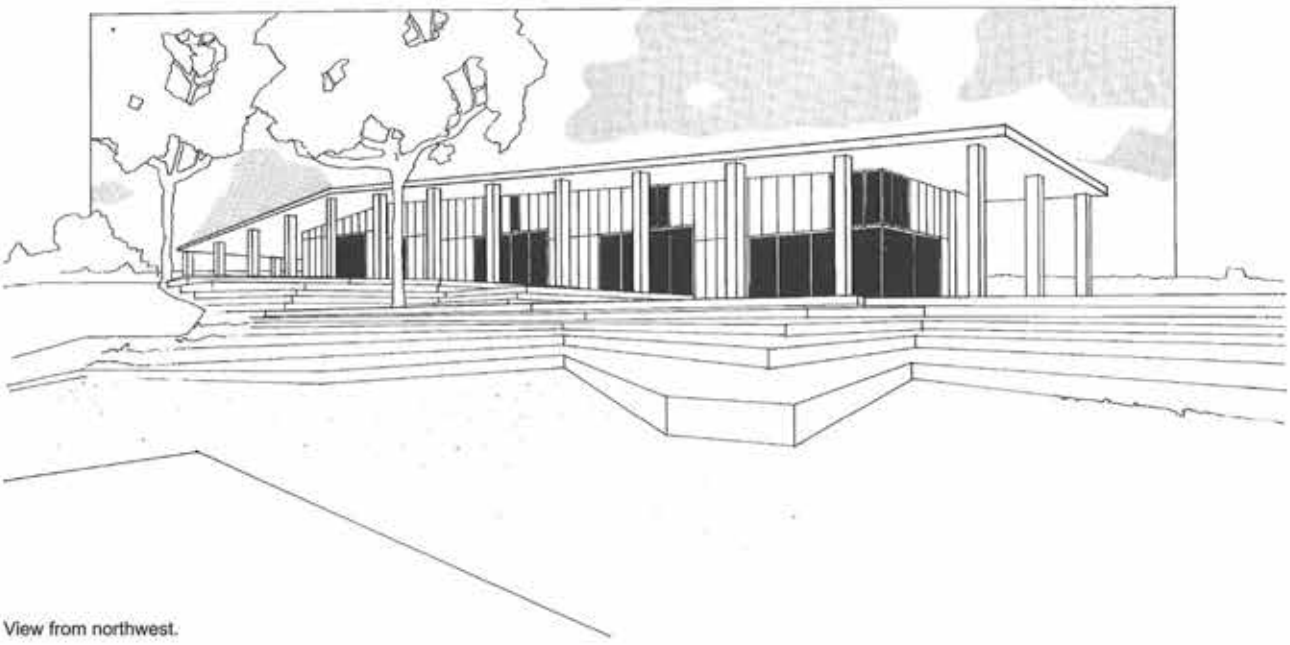
Longitudinal section





Typical house with talar, Yazd Iran.

Exterior photographs by Robert Frith.
Interior photographs by Gaylene Trethewey.



View from northwest.

LONG WEEKEND HOUSE GINGIN, WESTERN AUSTRALIA

Simon Anderson and Kate Hislop

The Long Weekend House is situated on a 1.3 hectare site in the town of Gingin (population 540), 85 kilometres north of Perth and 35 kilometres from the coast on the Dandaragan Plateau. The site has north and west distant views over gardens to the Beermullah and Swan Coastal Plains. It is designed to be used by the architects three days a week as a house/office/holiday house. It is the sort of house that cannot be readily accommodated in the city: expansive, pool, tennis court, gardens.

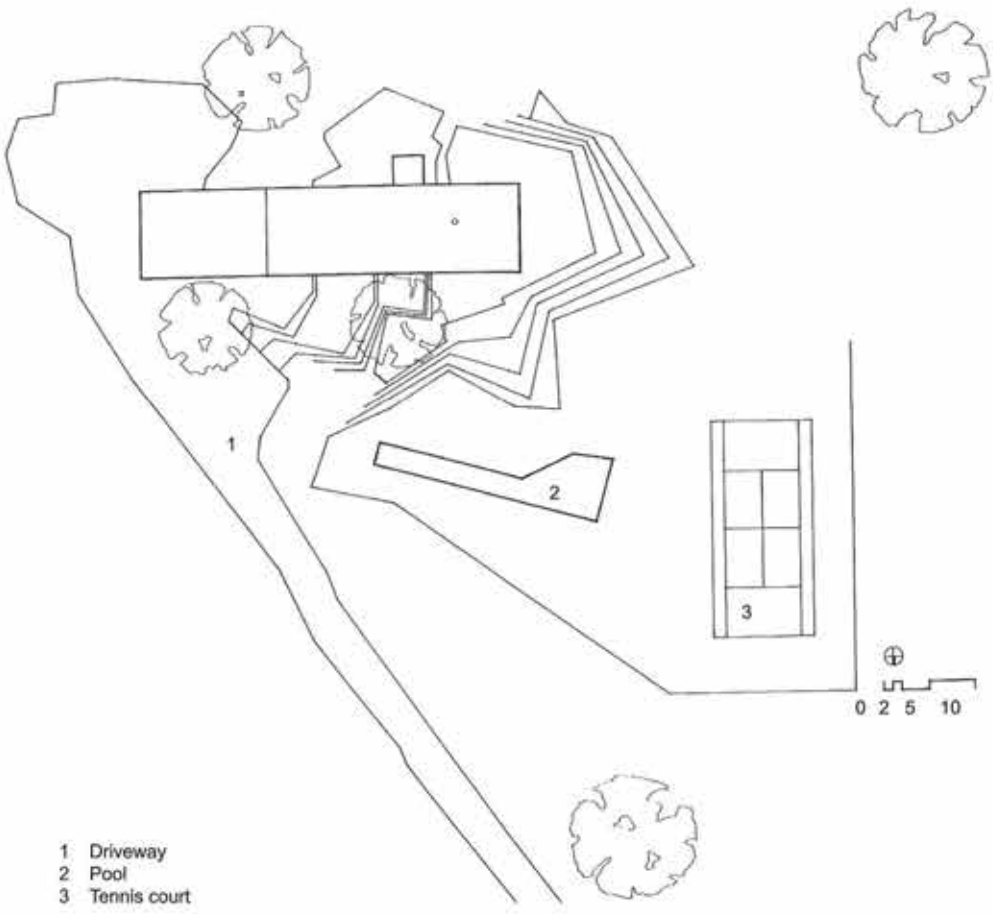
The House adjoins the town football and show ground and its nearest contemporary neighbours are the town Recreation and Community Centres, both built in the spreading Gingin vernacular of columned brick commanding lowly-elevated landscapes. The clients have spent many years working in the heavy and numerous colonnades of UWA and holidaying at Rottnest Island in the columnated cottages of Henry Vincent (1840s) and R J Ferguson (1970s). Together local context and history conspired to produce a colonnade, in fact a double colonnade, here formally superior to the exigencies of the domestic programme, save for the removal of one column around the hearth.

The plan owes its length and narrowness to the late Shingle Style houses of McKim, Mead & White (such as the Low, Appleton and Cowdin Houses), and its siting to John Horbury Hunt's Pittington Bungalow.

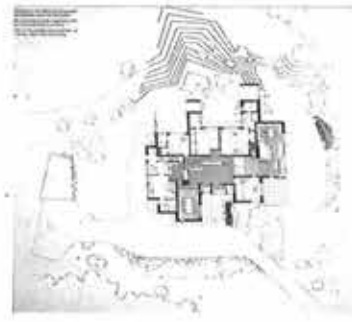
It is gabled form of the Low House made lower, inflected by Hunt. It is spread form from the rural sheds of "Belltrees" and the Swan Valley and it is the reverse timber frame of traditional construction, especially seen in Queensland. It is terraced from the Carré House of Alvar Aalto.

It is post-colonnade rather than post-colonial, post-modem rather than post-modern: a post-post house.

Granville Community Centre, Gingin WA.



1 Driveway
2 Pool
3 Tennis court

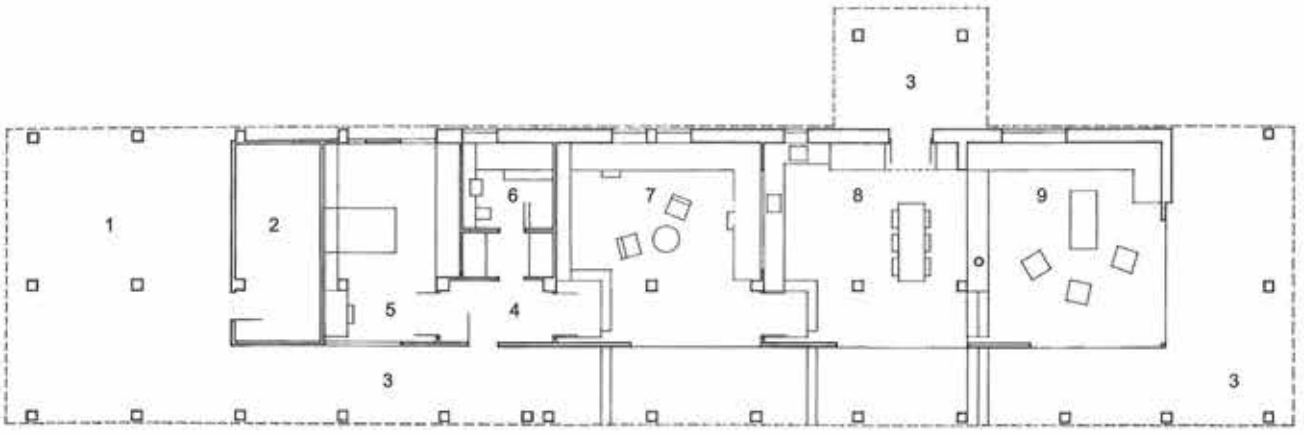


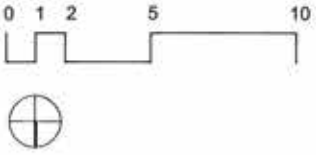
ALVAR AALTO. Carré House, Bazoches-sur-Guyonne, France.

Gingin Recreation Centre, Gingin WA.

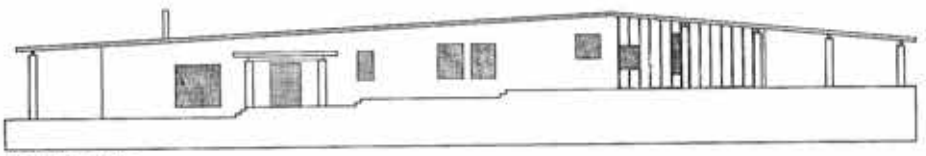
Cattle sheds, "Belltrees," Scone NSW.

Shed, West Swan WA.

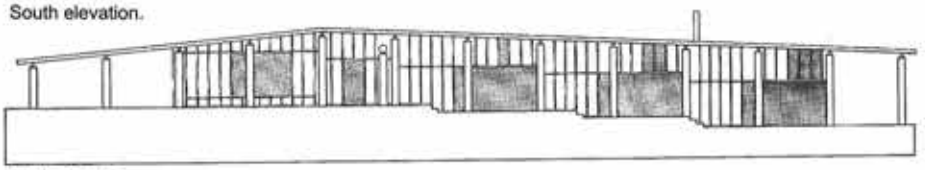




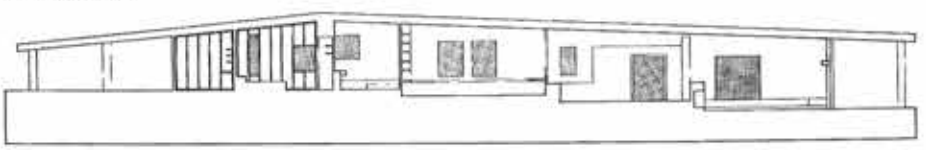
1 Carport
2 Store/workshop
3 Verandah
4 Entry
5 Bedroom
6 Bathroom
7 Study
8 Kitchen/dining
9 Living



South elevation.



North elevation.



Longitudinal section looking south.

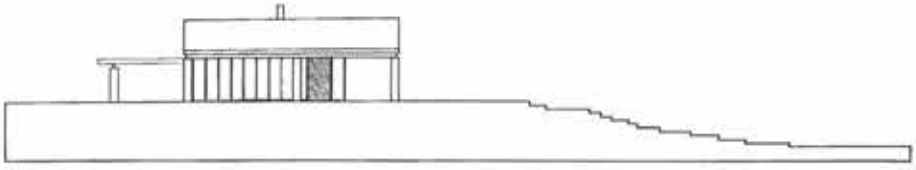
HENRY VINCENT. Superintendent's House, Rottnest WA, 1842.

RJ FERGUSON. Holiday cottage, Rottnest WA.

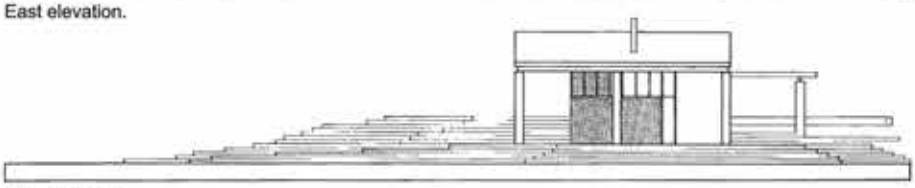
CAMERON CHISHOLM NICOL. Reid Library, The University of Western Australia.

FORBES & FITZHARDINGE. Mathematics Building, The University of Western Australia.

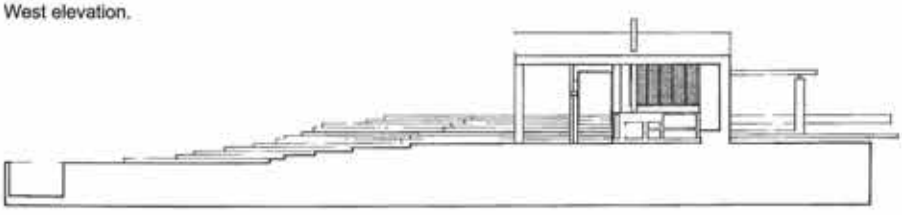
RJ FERGUSON. Lawrence Wilson Art Gallery, The University of Western Australia.



East elevation.



West elevation.



Cross-section through living room looking east.

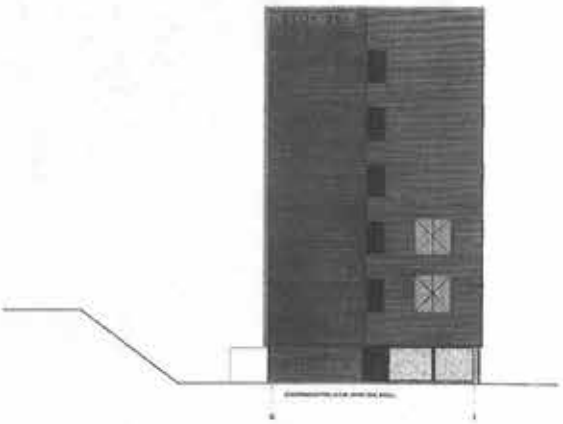
MCKIM, MEAD & WHITE. Low House, Bristol, Long Island USA.

JOHN HORBURY HUNT. Spurling House, Brighton Victoria.

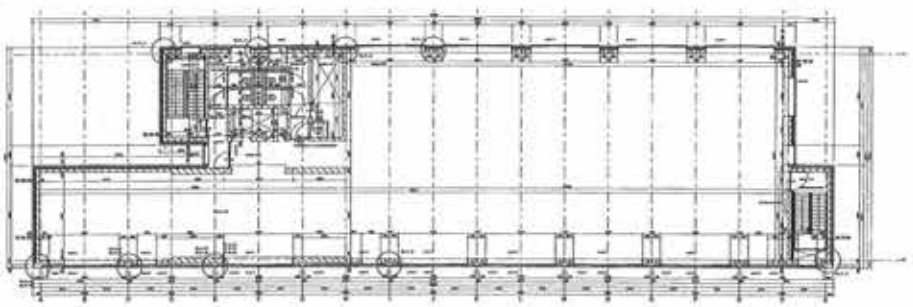
JOHN HORBURY HUNT. Pittington Bungalow, Mt Victoria NSW.

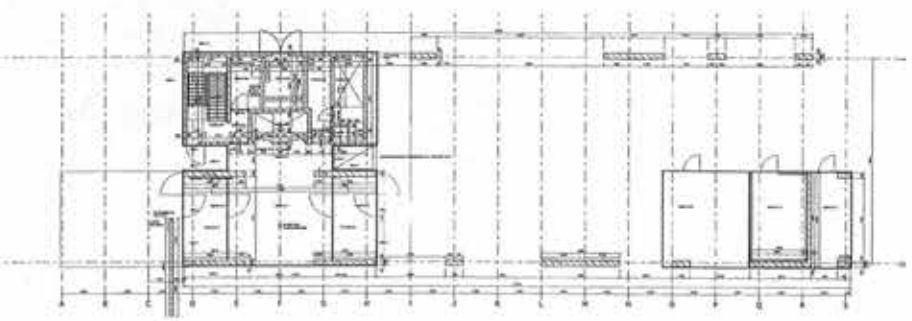
"The plan sites the office building parallel to the motorway across the Maas River, which is taken as a point of orientation and verification. The design contains a parking deck which slices through the site like a wedge and forces the building upward, so to speak, freeing it of its weight.

"The building itself consists of two wings shifted out of alignment, one of which juts across the road linking the Sphinx-Céramique grounds to the Randwijck area of Maastricht. In this way the building marks the intersection of two roads. A pedestrian ramp underscores the link between building and intersection. Accordingly the building should be treated as a function of the road."[1]



"As in the classic temples and in minimalist art, Arets' work is not a mimetic, literal obedience to the guidelines of the site but rather an interpretation and link with it; it has no meaning outside the point where it is inserted. 'We want our buildings to merge into the existing context, but at the same time, to be flexible and open to changes,' Arets has written. For this purpose, as Greg Lynn explains, Arets uses two tactics: disappearance and foldability. Both movements are expressed with the materiality of skins that act like alabaster—half transparent, half translucent, like a chameleonic reflection of the surroundings...."[2]



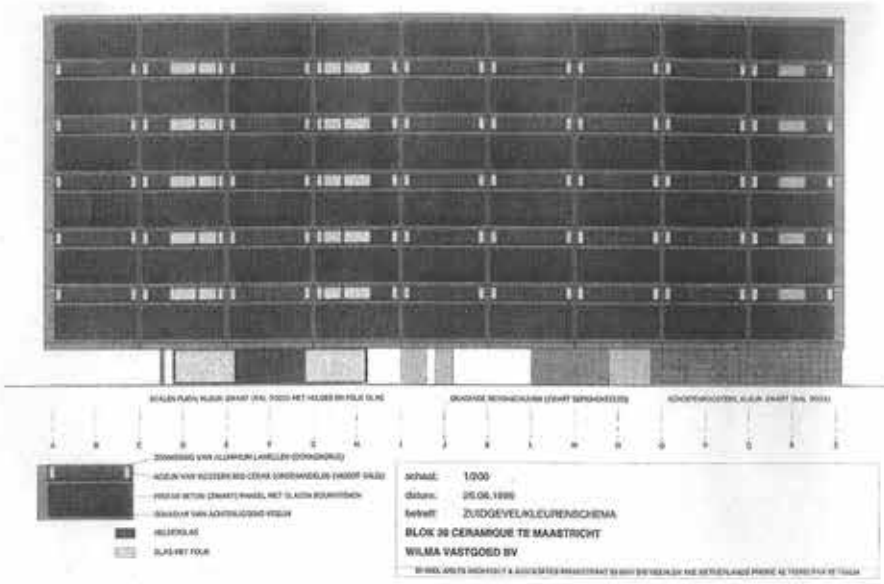


"Architecture may be considered a desire for purity, a striving for perfection. The principal color white marks a process in which the undecidable is respected; it is not a question of meaningful or meaningless.

"The whiteness of newly fallen snow in the morning light, the white of perfect skin, the white paper on which the design will be sketched—white is everywhere and may be considered the color of origin and beginning. White is the color of the between: between conception and execution, between unblemished and defiled, between innocence and seduction, between virginity and marriage."[3]

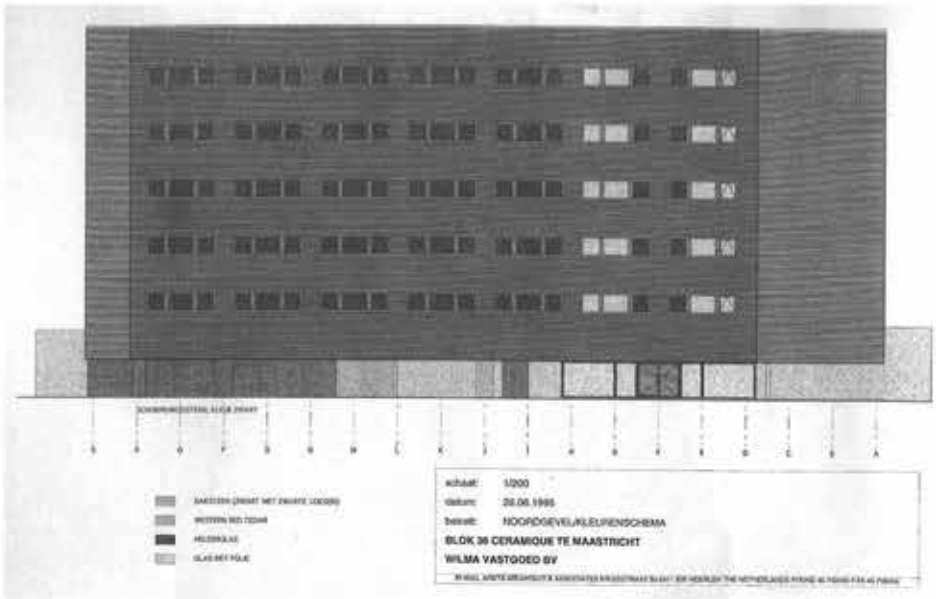
CÉRAMIQUE OFFICE BUILDING MAASTRICHT, THE NETHERLANDS

Wiel Arets

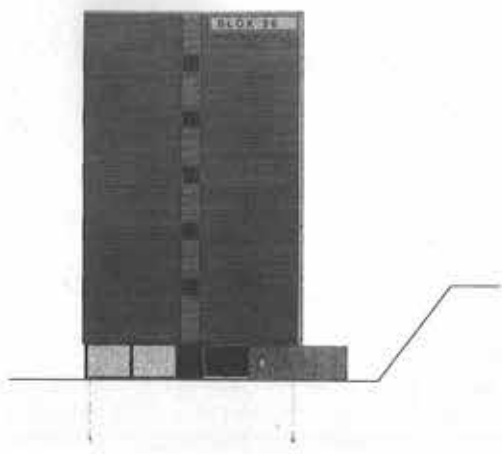


"Architecture is therefore a between, a membrane, an alabaster skin, at once opaque and transparent, meaningful and meaningless, real and unreal. To become itself architecture must lose its innocence; it must accept a violent transgression. It can only become part of the world by entering into marriage with its surroundings…."[4]

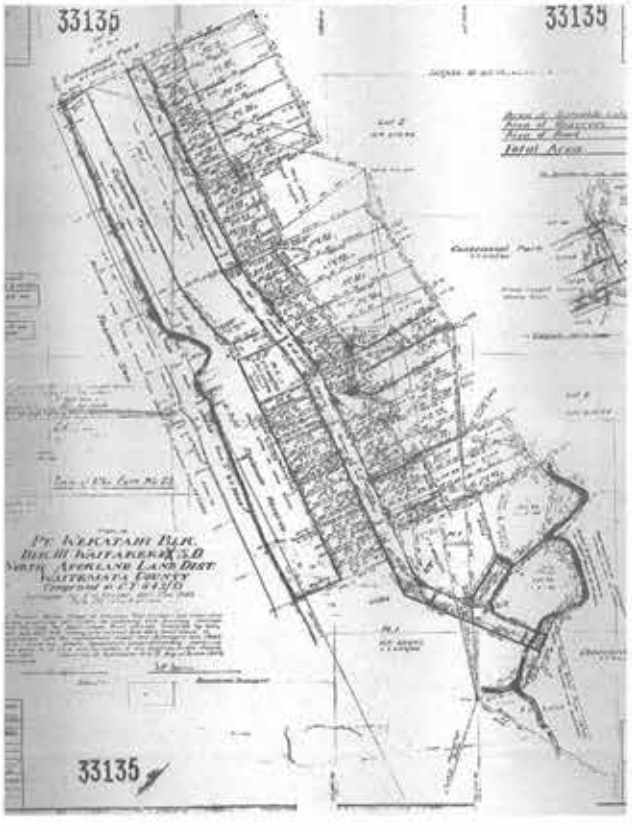
"Fifty years ago technology brought us reality. Now it is destroying it. The design of the thirties already contributed to a series of man-made communications; today architecture has reach the status of an interface. It is architecture's task to *mediate* between man and everything that befalls him."[5]



"When you talk about 'skin', for example, most people quickly translate the skin as a façade or as the surface of the body which has an inherent 'thinness'. My idea in *Alabaster Skin* was to explain that skin actually involves 'thickness', even when you talk about the skin of a city, its political and economical circumstances and its culture. However when you talk about the building in the city, the thickness has to do with the air in front of the building, the building itself and the air behind it. The façade is no longer just a kind of representational act but has a multiplicity, a complexity which goes beyond the first reading. You are no longer looking at the human body just in terms of the skin but also in terms of the movement of the skin …"[6]



1. "Céramique Office Building," *El Croquis* 85 (1997): 100.
2. Josep Maria Montaner, "Wiel Arets: European Architecture after Postmodernism," *El Croquis* 85 (1997): 30.
3. Wiel Arets, "An Alabaster Skin," *D: Columbia Documents of Architecture and Theory*, vol. 2 (1993): 35.
4. Wiel Arets, "An Alabaster Skin," 36.
5. Wiel Arets, "An Alabaster Skin," 39.
6. Wiel Arets in Dominic Papa, "A Conversation with Wiel Arets," *El Croquis* 85 (1997): 15.



PIHA BACH

Daniel Marshall

(Re)generation

The site runs east/west between North Piha Road and the Tasman Sea. The previous bach, a two level, gabled rectangle six by 10.4 metres, was destroyed by fire in 1998. The concrete block lower level survived the fire.

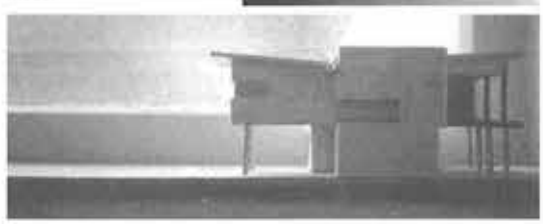
The clients, an elderly couple, were dissatisfied with the volumes of the original structure. It experienced severe heat gain and did not provide exterior shelter from the extremes of the West Coast winds, rain and sun. The breathtaking outlook was marginalised by a deck that ran the entire seaward side of the house. The budget of the new was the approximately the same as the insurance payout (replacement policy) for the old ($125,000).

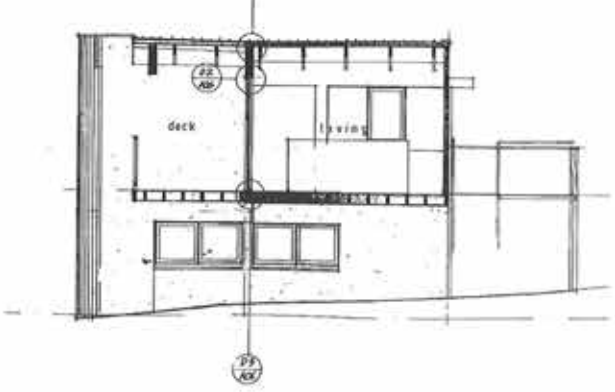
The axis of the new upper level was rotated 90 degrees from the concrete bock "template." The living areas project seaward (west), the services run north/south above the eastern concrete block wall, and the bedroom extends east towards the hills that rise steeply from North Piha Road. The "leftover" area of the original rectangle becomes a southeast facing terrace providing beach access to the upper level. The other deck on the northwest was treated as a covered adjunct to the living area. The internal stair remained in the original position, though the concrete block wall was extended slightly with a radius added.

The form followed the same principle as the planning, with two monopitched roofs falling to a large internal gutter over the kitchen (service core). The structure was intently considered, with most elements designed to the edge of NZS 3604 (New Zealand's *Modulor*), which achieved an economy of building structure whilst enhancing the structural articulation of the design. Materials were selected for economy and longevity.

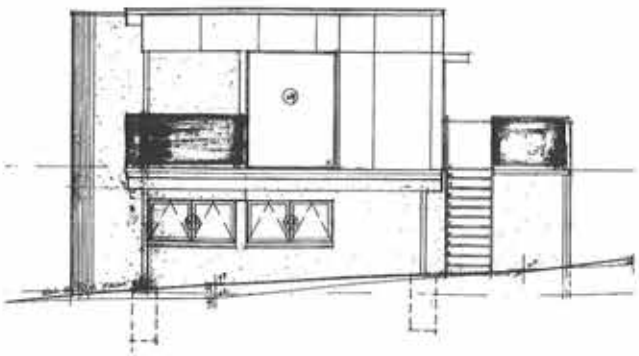
The design was strongly influenced by the domestic work of Oscar Niemeyer and Le Corbusier, the "language of modernism" being considered appropriate for the "utopic" functionality of the bach. The term "vernacular" is often championed by those who regard the moderist aesthetic as their nemesis, although I suggest that the archetypal New Zealand bach springs from a similar set of proletarian desires to that of early domestic modernism—consider Le Corbusier's own "log cabin" as Roquebrune Cap Martin, a curious collision of the rational and the nostalgic.

Model

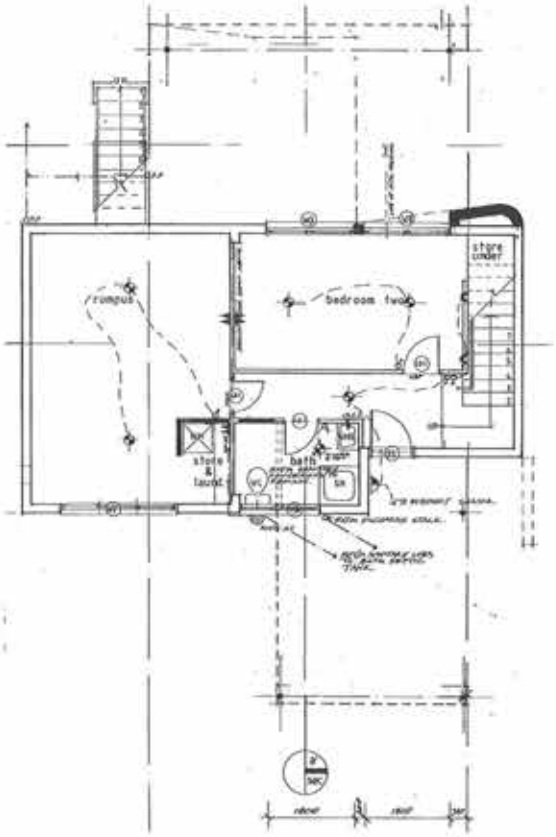




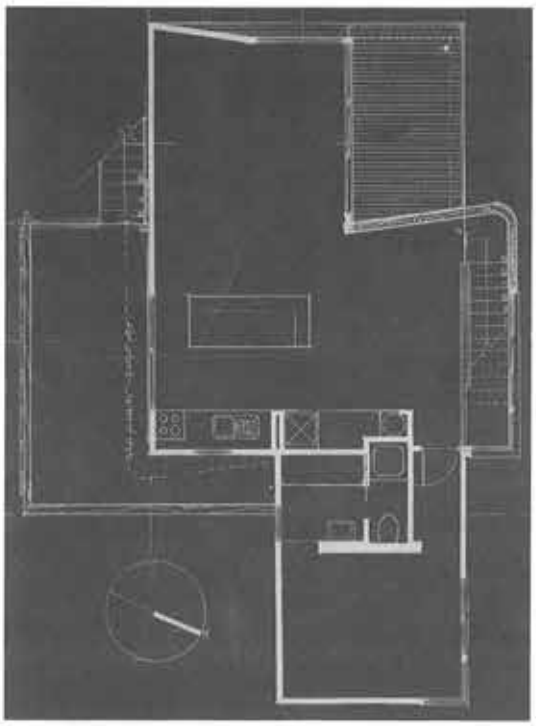
Section



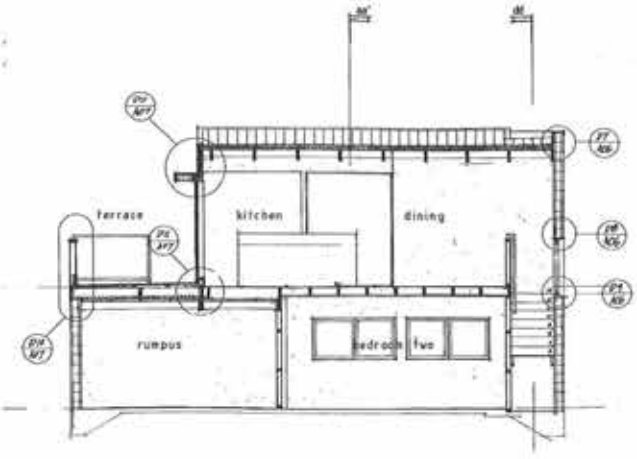
West elevation



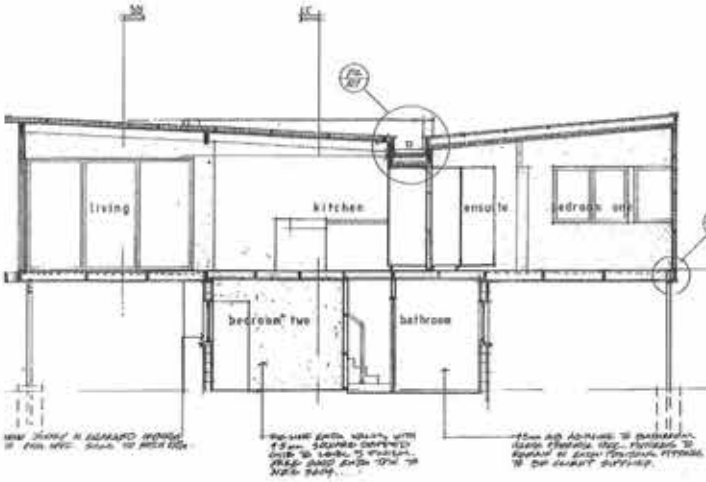
Ground floor plan

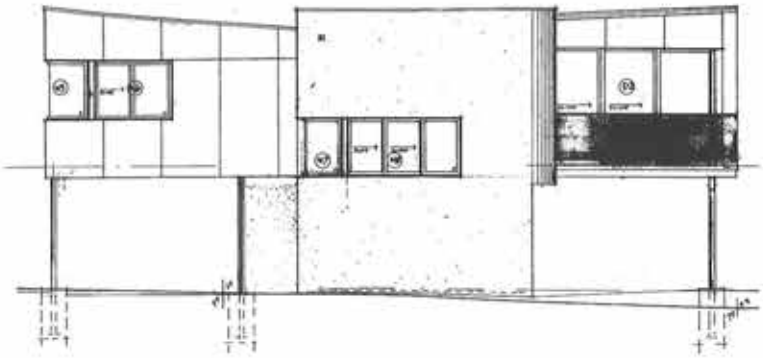


First floor plan

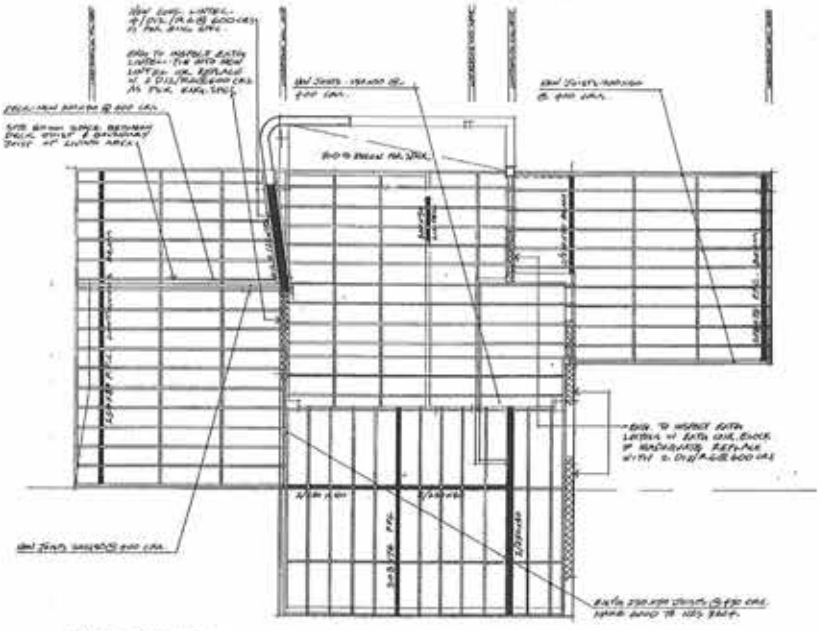


Section

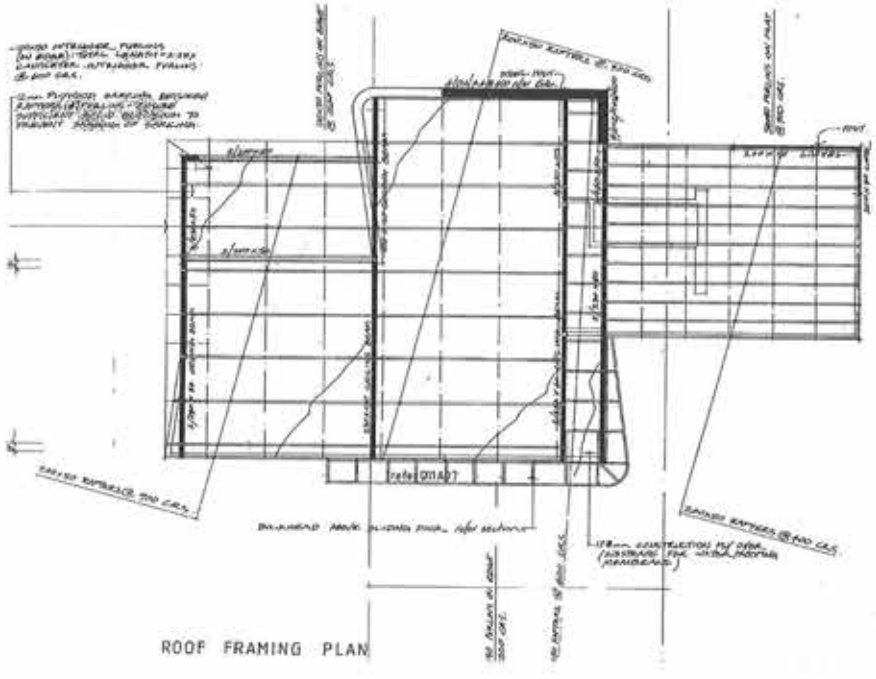




North elevation

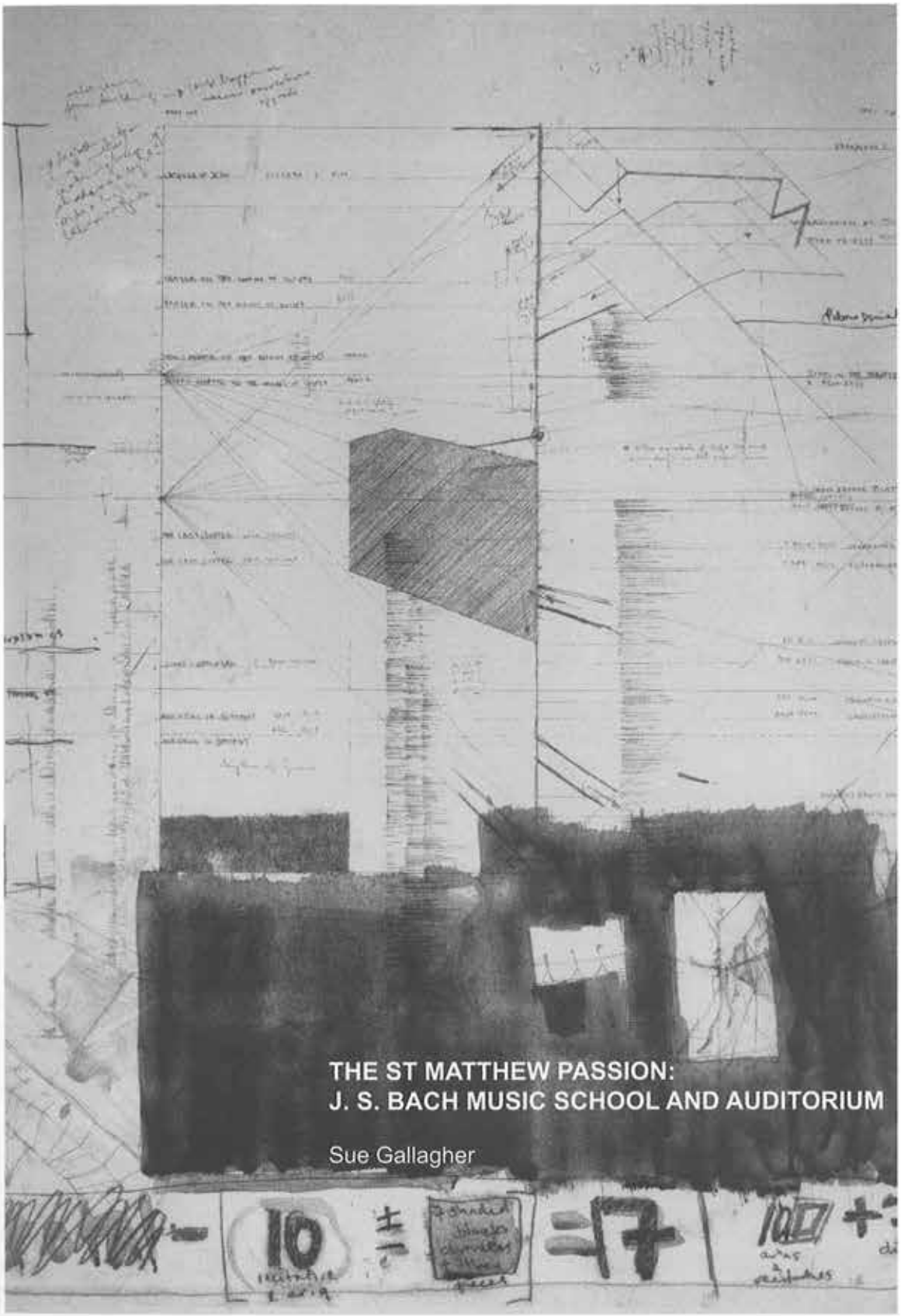


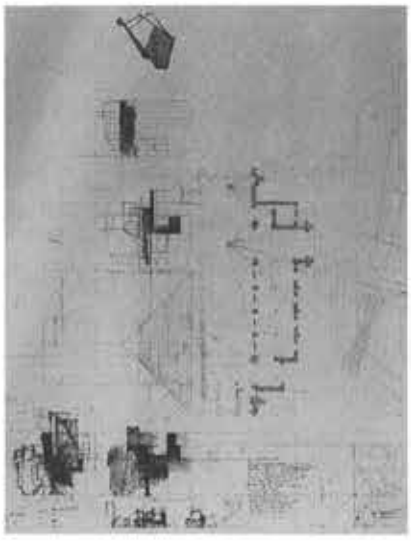
FLOOR FRAMING PLAN



ROOF FRAMING PLAN

Photography: Adam Firth.


THE ST MATTHEW PASSION:
J. S. BACH MUSIC SCHOOL AND AUDITORIUM
Sue Gallagher



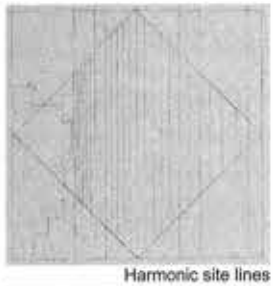
The St Matthew Passion is a complex work that depicts the liturgical events of Easter, with the libretto told by a single author. Explicit in the structuring of the St Matthew Passion is both the notion of the whole divided into two and its antithesis, the fusion of opposing bodies. Sacred and secular music, the two fundamentally different textural layers of the Passion—madrigalesque poetry on the one hand, Holy Scripture and chorales on the other—are not abruptly juxtaposed. On the contrary: Picander and Bach alike set a premium on a seamless integration, already manifest in the opening chorus, in which freely conceived verse and the chorale blend into each other.

Numerologically the number two symbolises the figure of Jesus Christ, omega and alpha. An arrangement of two choirs, two orchestras and two parts give aural and visual reference to the underlying device and theme of the Passion.

The structural framework underlying the design is a reflection of the sequencing and coding of the Passion. The different layers of the Passion were mapped onto the site to unlock the encryptions and signature of the piece. In siting the Music School and Auditorium, a scale of two octaves based on the harmonic proportions of St Matthews Church was devised and projected from the centre of the Cross, through the organ chamber. A scaling line between the first and second octave divided the site into part one and part two. Sacred lines were projected from the centre of the Cross and from the High Altar. Secular lines moved across the site parallel to the pedestrian streets surrounding the existing building.

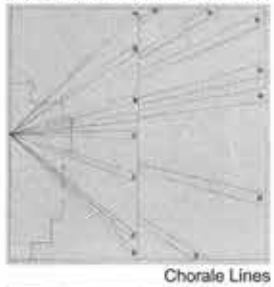
Implicit in the Passion is the number seventeen. Scenes I-VII form Part One; scenes VIII-XVII form Part Two, following the sermon. Poetic contemplations come at the end of the scenes in question. The structure of the libretto reveals the symmetrical arrangement of the two parts with their seventeen (7+10) contemplations. This division provides the main articulation in Bach's composition, for the contemplative pieces in musical terms form the most substantial parts of his Passion setting.

The seventeenth piece is a mysterious, unwritten chorale, in an otherwise fully notated work. Seventeen is also a Fermat prime, where seventeen is two to the power of two to the power of two *plus one*. Plus one is the betraying disciple, the Judas. The second part of the design was to make explicit what was implicit in the Passion cycle. By shifting the focal point from the centre of the Cross to the unwritten chorale on the scaling line, the interior of the design was reconfigured. Lines projected out from the Cross, formed by part one of the process, in part two converged upon this single point.

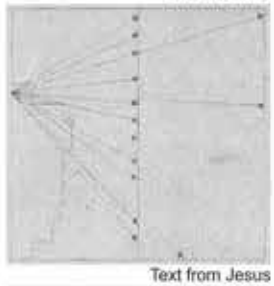


Harmonic site lines

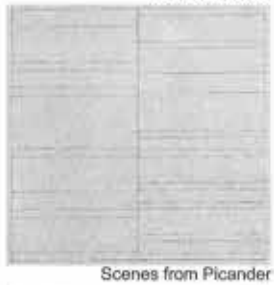
Divisions of Part One and Part Two



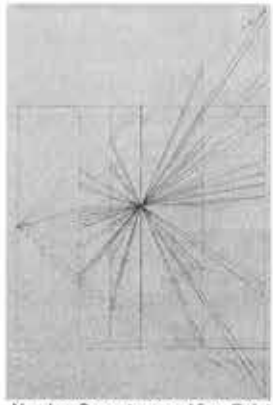
Chorale Lines



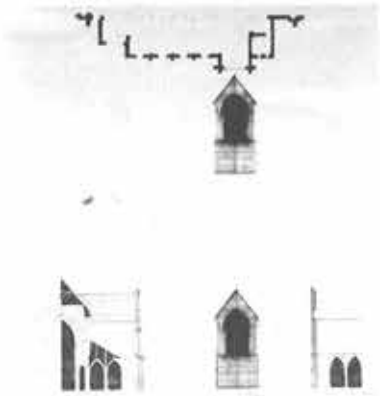
Text from Jesus



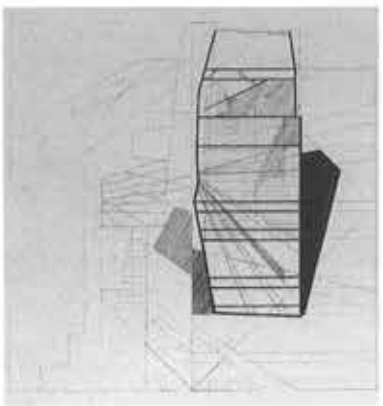
Scenes from Picander



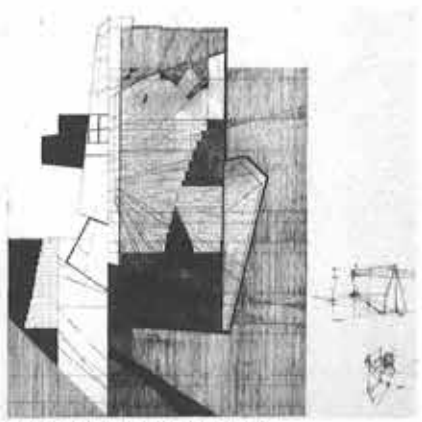
Number Seventeen as View Point



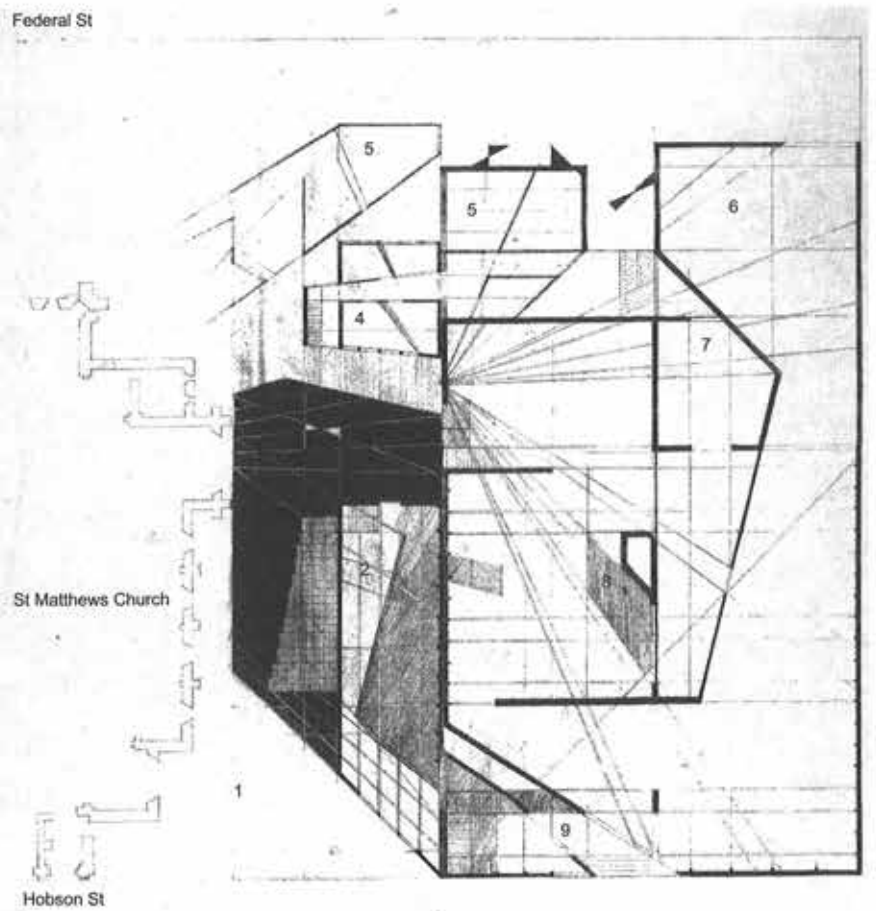
Stained glass window in St Matthews Church organ chamber.



Performance hall roof plan.

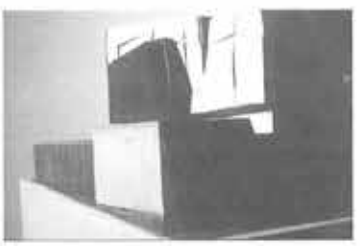


Part Two: Plan, auditorium level (later version).



Part One: Plan, basement level.

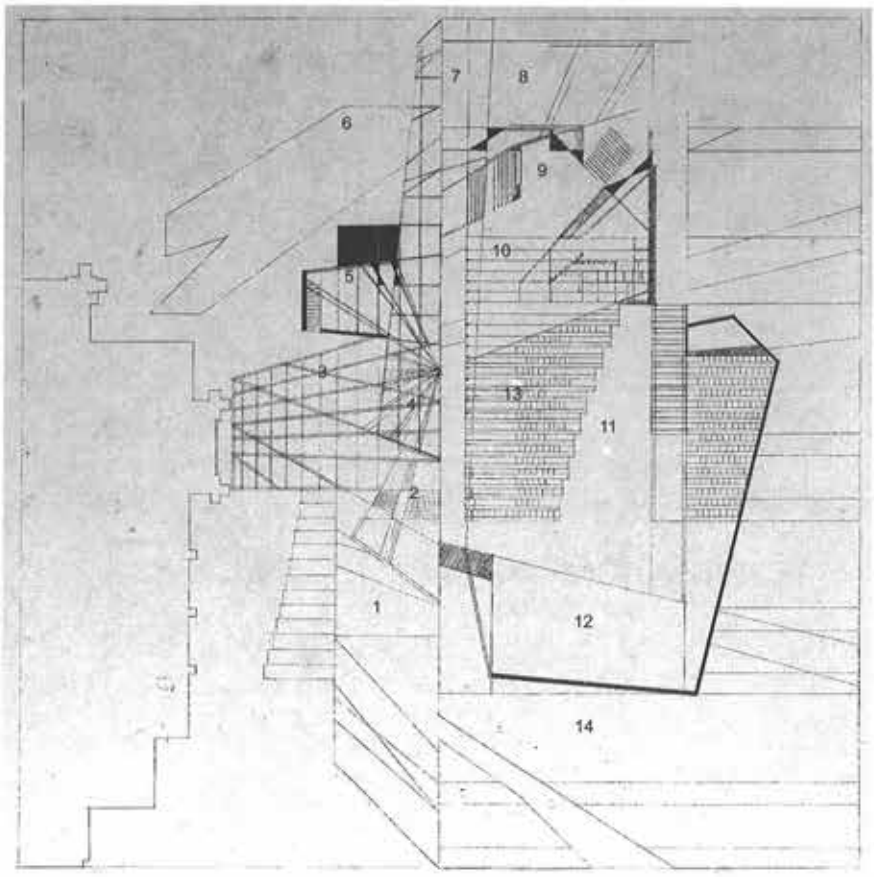
1 Part One Exordium
2 Library
3 School courtyard
4 Practice rooms
5 Teaching studios
6 Carpark
7 Museum
8 Car ramp
9 Exit/burial



Bird's eye view looking towards St Matthews Church.

Part Two façade (view from Federal St).

Façade towards St Matthews Church.



Part Two: Plan, auditorium level.
1 Library roof
2 Backstage and cloakroom
3 Cafe/informal performance space
4 Display cabinet
5 Practice rooms
6 Teaching studios roof
7 Circulation/false witnesses/balconies
8 Part Two exordium
9 Bar
10 Bathrooms
11 Performance hall
12 Stage
13 Seating
14 Roof terrace

Backdrop of stage (behind performers in auditorium).

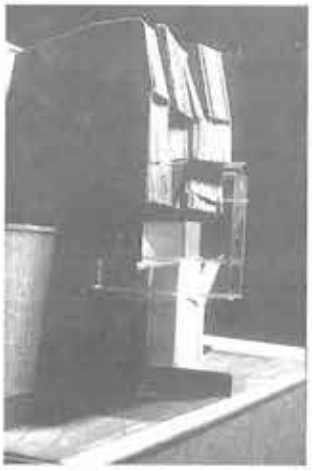
Auditorium.

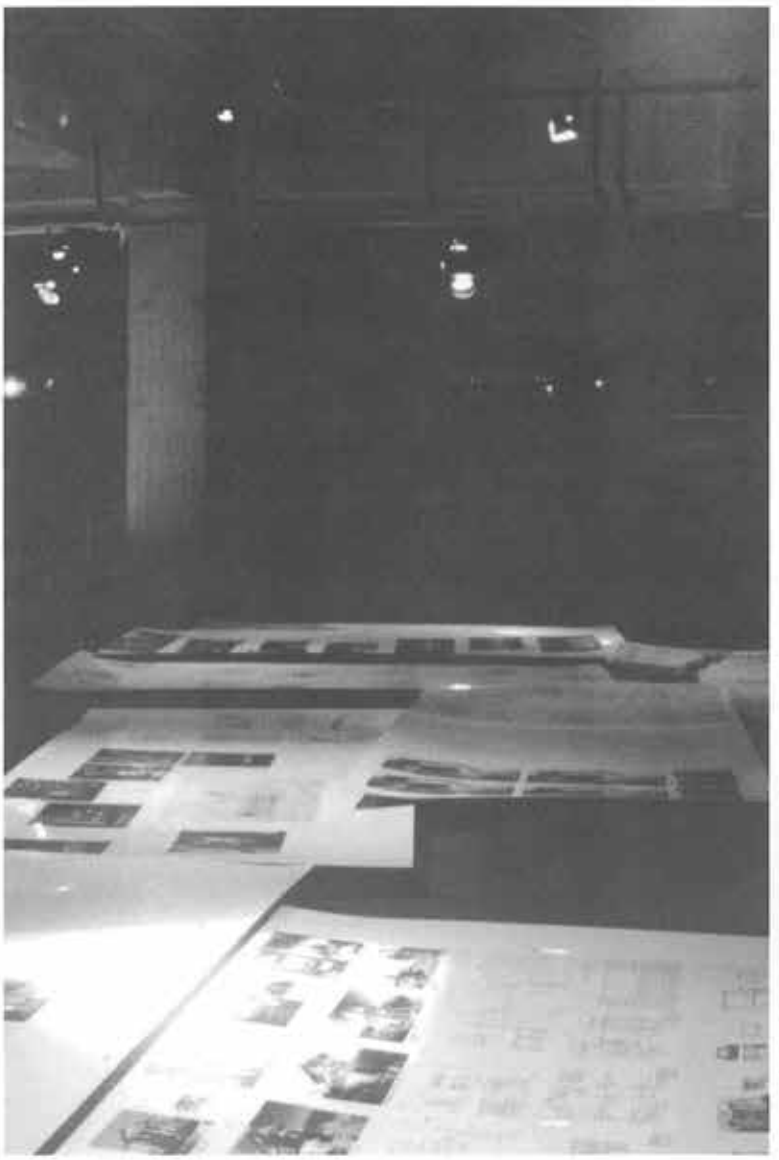
Start of Part Two.

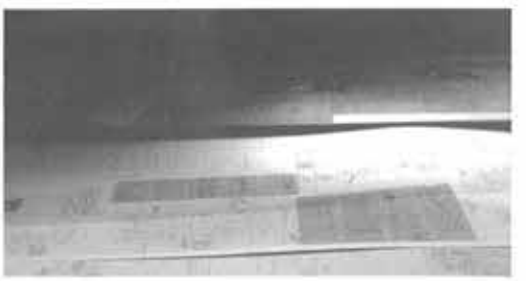
Part Two: Federal St elevation (auditorium behind).

Part One: Entrance.

View of roof.







ROUND TABLE
CONNECTIONS: THE HOUSE IN THE AUCKLAND SCENE

Mike Austin

The exhibition *Connections: The House in the Auckland Scene* was shown at the Auckland University School of Architecture during August, after a successful opening at Wanganui. The exhibition mounted by G4 (the fourth generation) was in some ways a watershed and a marker, being an aesthetic and theoretical proposition that the architecture of Auckland can be found in the thin layer of suburban housing. This was implied in the title and the layout of the exhibition. The exhibition was accompanied by a substantial catalogue, with essays by Emeritus Professor Peter Bartlett, Dr John Dickson and Dr Bechir Kenzari. To coincide with the show in Auckland G4 organised a round table discussion evening.

The spatial and temporal architecture of the discussion characterised what followed, with two members of G4 (Simon Twose and Mahendra Daji) in the middle and two Professors (Peter Bartlett and John Hunt) bookending a panel of architects (Marshal Cook, Patrick Clifford, Rewi Thompson and Tony Van Raat). The only woman on the panel, Felicity Wallace, made a late entrance and squeezed herself in behind the men.

This arrangement is all too familiar, as were the panellists' comments. All sorts of answers were provided, but it was not apparent what the questions might possibly be. There was some discussion about thinness and surface (ideas proposed by Twose), but the talk moved onto the standard areas of identity and landscape with some minor squabbles and old positions being staked out. Jasmax, who supported the evening, lamented in a fax to G4 the "propensity for New Zealand architects to talk to anything but the point."[1]

The evening proceeded in the usual desultory fashion until a member of the audience, Bill McKay, raised an issue that he had already spelt out in a letter to *Art New Zealand*, to the effect that the catalogue "... is a text that focuses on Auckland architecture yet ignores half of it."[2] The other half is the "... concurrent, now nearly forgotten school of thought that produced houses that were cool, geometric, sophisticated and international in style." McKay provides a list: "Robin Simpson, Tibor Donner, Henry Kulka, Vladimir Cacala, Brenner Group and Milan Mrkusich, Bill Harsnape (sic), Mark-Brown Fairhead, Rigby Mullan, Kenneth Albert, Neville Price and many others ..."[3]

It turns out that many of these had been mentioned in the catalogue, and there are various names that haven't made it onto McKay's list. In other words the list produces all sorts of new eliminations (just for example women, Polynesians, government architects, builders, engineers, English expatriates, American expatriates, South Islanders), each of which could be argued for as a neglected exclusion, and each of which could become a new research topic. The list is never wide enough.

McKay suggested that "G4 don't make connections—they are retreading the same old story."[4] McKay proposed another narrative, but even as he states it there is an immediate fragmentation. Clearly there is not just one other position, as McKay claimed when he said that there is "... a new generation of architectural historians actually interested in unearthing the history of Modernism in New Zealand."[5] However, the names he mentioned (Peter Shaw, Douglas Lloyd-Jenkins, Dr Paul Walker, Justine Clark and Julia Gatley) are, and in various ways, writing the establishment history; but, more importantly, there is no longer any possibility of there being a singular history. Nor was the history of New Zealand Modernism the subject of the exhibition. It

Note

All images are of *Connections: The House in the Auckland Scene* exhibition held at The School of Architecture, Property and Planning, The University of Auckland, 1999. Photographs provided by G4 Exhibiting Unit.

1. Pip Cheshire in a fax to G4, 22 August 99.
2. Bill McKay, "Letters," *Art New Zealand* no. 92 (Spring 1999): 82.
3. McKay, 82.
4. McKay, 82.
5. McKay, 82.



was, however, an aspect of the essays in the catalogue; and of which Schulz says in review that John Dickson "steals the show with his sustained attack on Modernism's carnivorous soul, a critique which manages to be both whimsical and authoritative."[6] The categorical significance of modernism is not established and there are many stories yet to be told.

At the round table McKay accused the panel of being in collusion in their ignoring of this other tradition. Dickson (as a member of the audience) then claimed that McKay's analysis was correct, but his conclusion was wrong. The panel was actually in deep disagreement. Perhaps they were in agreement to not expose their disagreements. The disagreement would of course be as to who makes it onto the list, and therefore into the canon of New Zealand Modernism. McKay and Dickson were in agreement that something was being suppressed, but what is it? Is suppression rather than connection the condition of Auckland architecture?

This suppression produces the post-colonial cringe where we remain dependent upon the metropolis but at the very same time despise this dependence. This ambivalence about the metropolis is the colonial condition. The bogey of the international has its own little history here. International architecture was the world professed by Charles Light and Cyril Knight, who came from the metropolitan arena to the Auckland University School of Architecture and who, the mythology goes, suppressed members of "The Group" following their attempts as students to unseat Light. But it isn't that simple because Light didn't seem to support the refugee modernists and internationalists either. The suppression of The Group has perhaps led to the suppression now by The Group's descendants who made up the discussion panel. (More research to be done.)

The discussion evening was characterised by a mean spiritedness that was described by Schultz as notably absent from the exhibition and catalogue, "... where writers no longer labour at the task of self-promotion but work to deepen and enrich the exhibition's detail."[7] The panel did not subject the exhibition or the catalogue to any examination. Instead discussion was in absentia—about what wasn't done. This seemed to lead to the old idea that Auckland is interesting because of what it isn't. That Auckland is characterised by lack is not a new notion, and Light himself once proposed that the Auckland School didn't have any ideology. The right wing namesake of the round table also claims to be free of ideology and it might be suggested that both groups are involved in promoting self interest in the guise of discussion and suppressing other points of view.

Perhaps what is being suppressed is work? The suppression is about the work of others, whether it is the mounting of the exhibition by G4, the academic work of the catalogue, design work by local architects or commentary and criticism such as McKay's. Intellectual architectural work is not taken seriously. There is no critical environment that supports and challenges the work of the best architects. At the "Derrida Downunder" conference at Auckland University a few days later, Stephen Turner spoke of the impossibility of making theory in peripheral non-metropolitan space.

6. Derek Schulz, "G4 in Wanganui Making Connections," *Art New Zealand* no. 91 (Winter 1999): 51.
7. Schulz, 51.

However to claim that this is a totally New Zealand condition is to fall into the very hole that the panel dug for themselves. The same dismissive behaviour can be observed in New York (where there is perhaps more passion because the stakes are higher), and it has been noted in Japan that Japanese architects (for example Tange and Isozaki) are ignored locally when they become international figures. Nevertheless local criticism has a certain lack of generosity and *ad hominem* argument that some have blamed on the Auckland University School of Architecture.

McKay suggests that the exhibition catalogue provides material for an assessment of the Auckland School to be written. Certainly this author is far too implicated to make any evaluation. Two observations can perhaps be permitted. Firstly, that everyone who spoke on the evening was a graduate of the Auckland School; and secondly, during much of the period in question this was the only School of Architecture in the country. We teachers in the school hear all sorts of versions about whether the school is the best or worst in the University, New Zealand, or the world.[8] What we suspect that it hovers closer to the middle of this continuum than most critics acknowledge and this very mediocrity is a hazard seldom discussed.

McKay claims, "Two out of three texts in this publication are pleasant reading ..." Is the third unpleasant and which are the two selected for faint praise? A clue is given by mention of "... the parade of teachers through the Auckland School of Architecture."[9] The third essay, by Kenzari, the only figure who is not a graduate, although he is a teacher, of the Auckland School, is characterised by its concentration on theoretical issues. So what is being suppressed here? Is it that McKay is complicit with the suppression of international theory?

Certainly, the local names who have an international reputation (Plischke, Wigley) do not enter local discussion except at the margins of the academy. McKay speaks of "... those who know the breadth of Modern architecture out there in the suburbs of Auckland" for whom "[t]he production is a real disappointment."[10] But this call for broad coverage is the very absence of research and theory, and is instead the stuff of data collection and survey, summarised by McKay's claim that "... we do not have a representative survey of 'the house in the Auckland scene.'" "Breadth" does not give theoretical leverage on the notion of the house and the proposition of layered thinness that is the value of the contribution of G4.

This exhibition and its title opened some theoretical propositions for discussion. The house, Auckland and the scenographic have had much written about them but these issues were not theoretically examined in the catalogue. The scenographic (which has such a difficult time in architectural theory) was mentioned by Dickson when he talked about "the extraordinary scenographic achievements of Enid Blyton."[11] Schulz, citing this comment, refers to Dickson's "deft sceptical [sic] spirit, committed to both seriousness of purpose and the lightest and most personal of touches."[12] A quality lacking in the round table discussion.

8. Schulz claims that "The Auckland house that marks a homage to the elegance, freshness and wide erudition characteristic of the University of Auckland School of Architecture, from which all are graduates, the work of its students bearing testimony to one of the most progressive passionate and indigenous of our university faculties." Schulz, 51.
9. McKay speaks of the parade of teachers but Brown, Toy, Middleton and Porsolt, to mention only those named by Bartlett, had very different views about architecture. McKay, 82. Peter Bartlett, "The Mid-Century Modern House in Auckland 1960-1990," in *Connections: The House in the Auckland Scene* (Auckland: G4 Exhibitions Unit, 1998), 13.
10. McKay, 82.
11. John Dickson, "Architectural Modernism in New Zealand 1960-1990," in *Connections: The House in the Auckland Scene*, 37.
12. Schulz, 51.

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