JULIAN BEINART: OK, we need to talk.

AUDIENCE: [INAUDIBLE] sorry.

JULIAN BEINART: No, no, don't be sorry. I'm sorry I have to talk.

[LAUGHTER]

We've been going for 20-- I think this is the 21st class. We have 26 altogether. I'm going to combine two classes today simply, because I want to leave some more time at the end. We run out of time at the end, and I'm going to try to do this heroic task of combining two classes into one. OK, have you got this handout? It deals with two topics. First of all, let me set the framework.

I argued that modernism was an existential preoccupation with the present, given that the present was sufficiently rich and exploratory and creative, and absolutely devoid of the past. He didn't speculate much about the future, arguing that if you take care of your existence at the moment, particularly if you are on the verge of a new world, prediction was not necessary. Curiously enough, the past was not necessarily intellectually either. This is just not because of the absence of culture. This is largely a European movement to which people have been thinking and philosophizing about architecture and urbanism for thousands of years.

So the hermetic phenomenon of modernism led me to explore, in last week's lecture, in the postmodern version of trying to use devices such as geometry to enhance the future change, accepting that the future implies change. It's difficult to precisely be clear about to the extent that stochastic methods enable one to know something about the future. Together with that was a preoccupation with the immensely larger notion of the present, much more interested in the complexity of the understanding of the present than modernism thought of.

For Corbusier, the relegation of the plane of buildings in the city to greenspace didn't ask a question about the institutional framework for creating or maintaining such a system. There were no questions about what security would be like in a green plane of a city with no local monitoring.

Modernism was [? pre-crime, ?] pre the maleability of social institutions to allow people to take part in decisions in a democracy. It was apolitical, so Corbusier could shift his correct plan from corporate capitalism to colonial Algiers to syndicalist Moscow, making plans for each of these, given the geometric formations would be absolute.

What I want to try to do today to deal with the past. If we are now blessed with axes both forward and backwards, we have a much richer and even more difficult to deal with urban existence. And we try to make the world of the past more complex. It divides itself into two systems of knowledge-- history and memory. I'll spend a bit of time with each, and try to give you some accounting of the difference between history and memory, and spend a lot more time on memory than on history.

The first page of the handout deals with the list of 10 different attitudes and practices regarding the past. You can add number 11, which I haven't, which I've since added, which deals with remembering at a distance. This phenomenon of remembering at a distance has become much more available to us. It was available to the Jews in 70 AD when they left the last temple and went into the diaspora, but remembered Jerusalem in their prayers every Passover, even today, returning to Jerusalem being part of the mantra.

Remembering at a distance is also possible in the interpretation of Christianity, which I gave, when Jesus in the forequarter of the second Jewish temple says the temple will be destroyed in a number of years. He says to his disciples, remember that my body will be your temple, referring in some ways to the canonical version of Christianity which interprets Christ's body in the mass through blood and bread. Still today, it's remembering at a distance [INAUDIBLE].

So given that we have an increase in the diasporas of the world through migration, we just had an incident this month in Boston, which deals with the phenomenologically difficult notion of interpreting allegiance through after migration. This is a contemporary problem, and it makes urbanism very much more difficult, given conventional notions of allegiance to city, to state, to nation. I had a thesis two years ago, done by a Korean woman from Los Angeles, who analyzed the-- do you know the thesis.

AUDIENCE: You told me about it.

JULIAN BEINART: Oh, did I? I'm sorry. We analyzed the status of immigrant groups in Los Angeles, where I think one third of the population are non-American, or in the process of becoming American. For them, there was no city center to give allegiance to as in the traditional spatial form of the city. So she took upon herself to utilize the emerging underground public transportation system as a dispersed form of identity for a migrated population, who are generally poorer, anyway.

I don't want to get on to that. Let me tell you the sequence of what we're going to do. And we go briefly through this list, give you some indications of examples, and then going to go to number 6-- no, number 8 and 9 to analyze briefly the ideas of two urban theorists of recent time, Aldo Rossi, the Italian who won the Prtizker Prize stupidly. He wasn't stupid, but the Pritzker committee was stupid. He's a man who wrote a very good book called *Architecture of the City* as a theorist who taught it in Switzerland, but his buildings are sacrilegiously bad and very few.

And seeing the Pritzker prizes still reward people not for theory, but for practice, it's a shame. This shows how misguided architectural criticism is. And the other is Leon Krier, whom I've chosen as an arch example of classicism as a method of dealing with the present through the lens of the past. For the rest, I will choose examples and slide which indicate examples from all of this list. Let me just go through the list very briefly.

You can reshape as before. The ghetto in Warsaw was built much like the version of the ghetto which the Jews revolted in at the end of the '39, '45 war. So for parts of Bologna-- you can build anew. One of the best examples is the rebuilding of the center of Rotterdam, and I there's an illustration of both in the text.

Number 3, make an open system to allow memory to be achieved over time. This is the example of the Free University in Berlin. We don't do anything to mark the past.

We leave it open to the community who lives there to create their own monuments, their own memories, their own museums, their own patterns, their own geometries. If of the past, good enough. If not of the past, but existentially only of the present, good enough.

There is a early electronic website. [INAUDIBLE] was in my class, in an advanced version of this class, when he was a student here doing his doctorate. He unearthed an electronic program which people could join. There was a site somewhere, nowhere, electronically, and people could occupy space systematically in this virtual space. After a time, the historical society grew up in this virtual space. I imagine the need to program your life in sequence.

Freud said something-- well, I'll quote Freud in a minute. Let's rather stick to my program. So easy to jump from one to another. And before, leave all your fragments, but add a new program. This plays on the duality of meaning between a remnant of the past and the present.

Church Court is a good example. Church Court has dual meaning, or at least pertains to a dual meaning. You know what Church Court is. This is just the building just across the bridge on Beacon Street. The fragments of the church are maintained, and a new apartment building is added to it.

Freud said something extraordinary. I can't find the quotation here. But Freud says that it is impossible to represent the same content pictorially in the same image. If you want to share how Rome has grown over time, you have to juxtapose situations.

You cannot spatially have a unique meaning which has both ingredients in it according to Freud. Therefore, it says, to represent mental processes through pictorially image is a waste of time, for it is implying that in our mental mechanism we are able to simultaneously think of our mother and our girlfriend simultaneously. But we cannot depict spatial contexts simultaneously.

Now, juxtaposing the two formal elements of Church Court is a method. A Freudian-- not Freudian, it's a pretty pedantic method of getting meaning from the past and associating with meaning with the present. There was a church here. That is a memory function.

There is now a building now. This is modern. There's no memory yet attached to it. So in the space-time continuum, you're representing meanings at different times.

You are also marking urbanisticlly the fact that on that corner, there was a church, and there was a community of people who worshipped in the Back Bay prior to them immigrating, and leaving the need for the Back Bay to produce only fewer churches. You can play around with this game as long as you want to. I'll give you a number of examples of the obscurity of this game. And architects at times, like Peter Eisenman and others, have played around. In fact the Freudian quote comes from Peter Eisenman's introduction to the Rossi's book.

Number 5, you can connect to past urban traces, mostly invisible. I will show you a couple of examples, one of the Peter Eisenman studio at Harvard using memory to obscure memory traces from the Midwestern town, and also from the Bicocca Pirelli Competition in Milan and number of years ago, which all the world's architects took part in. I will show you the second prize entry by the firm from Torino called Gabetti and Isola, who tried to use traces of agrarian Roman fields in their ecologically advanced project.

The trouble with obscure traces is that they're not present. Who in the hell can recount a past history without reference to it? We did a studio in Taipei looking at the city center. The city center was based on an old Chinese plan. The Japanese came along and changed the orientation of the original plan.

Some of our students tried to show this fact. But how do you show two geometries at the same time? You can overlay one on another, but it's difficult to explain. But it's not a common, but a real option.

Number 6, create new tectonics based on memory forms. The explicit example of that is the Holocaust Museum in Washington. Anybody been to the Holocaust museum? Four people.

I'll quote James Ingo Freed, the architect who designed it, and his references to using forms borrowed from Auschwtiz-- Arbeit macht frei. And we can judge the quality of the present experience, whose aim is to teach us to remember the events of the past. We have a whole panoply of items, which we use spatially to remember the past-- museums, memorials, monuments, amongst others. I haven't got time in this class to go into the theory of monuments, but we'll talk a bit about them.

Number 7, build monuments, memorials, museums. Here we have a conflict. Robert Musil, the French philosopher, said there is nothing as invisible as a monument, which means that the monument is made psychologically current or non-existent by time.

Which kid who goes to Washington, and is not told that that's the Washington Monument, knows that it's the Washington Monument? Who even knows who Washington was? Washington's a famous enough person to be remembered.

But there's is a town in Russia, a small town, named after Engels, and one named after Marx. And they just they are undistinguished and not even on anybody's map. It's not that Marx is not remembered, but the physical manifestation of him in a monument to him is neglected. I'll look very briefly-- although I haven't got the slides to show you because of time, of a new device to take care of the lack of presence of monuments.

I advised the United States Air Force on the selection of a site in Washington. The United States Air Force wished to follow the Navy. The Navy have-- do you know the Navy side?

It's opposite the-- it's a developer project in downtown, which has a semicircular plain, piazza, on which stands a Navy soldier and a map of the world. But in order to go into the museum, you have to go into a developer building. And there's a computer program on which you can show your grandchild a picture of yourself in the Navy in 1927, or whatever it is.

Our clients, the United States Air Force, wished to follow the same tradition of having two items in a museum. One is a symbolic fixed item, and secondly an updatable present. The first design by architect who happened to be the same architect as the Holocaust museum, Jim Freed, had a plane with the basement underneath. And the basement had all of the updating mechanisms.

So you could go, but above it was a huge symbolic item. In fact, the memorial was never built on that site, because the Marines argued that we were too close to the Iwo Jima Memorial, which is a literal evacuation of soldiers fighting on an island in the Orient. Anyway, I'm getting carried away. Let's stick to this program.

Number 8 and number 9-- number 8 is what I would refer to in the work of Leon Krier. That is the establishment of European classicism as a universal past independent of time, economy, and culture, and therefore the DNA of the past. And therefore, when you work with the DNA of the past, whether it be New Delhi or in Richmond Terrace in London on the river, you are doing greater things. And we'll examine Poundbury, the town that Leon Krier advised Prince Charles on. Prince Charles is very much involved in the same classicism versus modernism argument, arguing that London's been defaced by modernism.

And here, although I won't go into it in detail, we can add the phenomenon of new urbanism to this category. To use classical form is a choice. It's a stupid choice, but it's a choice. You can't blame people for disliking modernism when it appeared, and for a long time. And so include them in your client group as active participants in your design.

To use nostalgia as reminiscent of a lost past is silly. The new urbanism doesn't deal with contemporary issues-- social equity, overuse of automobile transportation, et cetera, et cetera. Diversity of population in the metropolitan areas is a diverse new urban phenomenon. It recreates nostalgic pasts which satisfies one much like candy satisfies a child before he grows up and nourishes himself to believe the candy is not good for your body. You need to eat decent food.

Number 9, we can use Aldo Rossi's argument that the city has autonomous basic forms and places which perpetuate themselves-- the idea the locus, which I will discuss in a minute. Number 10, let context make the proper associations. This is a very appropriate form taught in architecture schools. Rossi argues absolutely against it. He says that buildings make places, and places don't make buildings, and it's foolish for a building to be made up of adaptations of what people have done in the past.

It's a strange kind of notion, but there's a politics associated with context. For instance, the expanding Spaniards destroyed Cusco to a plane and rebuilt it from scratch. They didn't destroy the Alhambra in post-Islam Spain.

How is it that the Crusaders didn't destroy the Dome of the Rock or the Al-Asqa mosque-- simply put a flag on it? Historians have argued that [INAUDIBLE] be out of respect for the quality of the architecture. Now, this assumes a conquering program having a DNA which includes respect.

AUDIENCE: It also assumes that [INAUDIBLE] culture [INAUDIBLE].

JULIAN BEINART: Yeah, it regards colonial cultures, as the British [INAUDIBLE] regarded Indian architecture as pathetic, as childish, as still to be achieved. It's a little remarkable, given the history of Islam and the European center that they would regard Islamic architecture quite as automatically as they did. Maybe they were worn out in the [INAUDIBLE] They took a hell of a long time to get rid of Islam. They spent all generations of resources, and then remembering it at distance.

The other example of number 6, other than the Holocaust Museum, which comes to mind is the building you might know. In Verona is Carlos Scarpa's Castelvecchio, one of the finest, if not the finest, example of preservation architecture I think in modern times or in recent times. Castelvecchio, which I won't illustrate-- because I had to choose the number of slide. I'll try not to share more than 30 slides-- 60 slides per class. And it's very difficult at time.

Castelvecchio was the home of a royal family-- Scaligeri, I think they were. In 1925, it was made into a museum.

In 1956, Carlos Scarpa was asked to integrate the two. And he took the forms of the past and introduced them to the new building in a way which I think Jim Freed did in the Holocaust Museum. But this is difficult work, and there are not many. I'm sure you can think of examples as well. But these are the two that come to mind when I think of this category.

Let's go to Aldo Rossi briefly, and then to Leon Krier briefly. Rossi uses the past as a tool for understanding the present form of the city. For Rossi, past is a continuum of which we are still a part. The past is perpetuated almost fossilized in the city form, even as that form and its use are constantly changing. Primary elements of the city form are perpetuated, through time creating an autonomous system of basic absolute forms around which the city has been, and continues to be, built. It's my abstraction.

Let's look at a couple of things that he argues. He argues that there is a dialectic between the city as stones and mortar, the actual physical artifact, and the city of our minds-- an ideal city that embodies experiences, meaning, and understanding that is autonomous of time and use.

Rossi doesn't discuss memory very much, but what he's talking about are much more the attributes of memory than the attributes of history. He refers in his book to the work of Maurice Halbwachs, the French sociologist who wrote a book called *The Collective Memory,* which I think is one of the great books of our time. And I will refer to excerpts a bit later.

Rossi secondly divides the city timewise into primary elements and dwellings. When dwellings are expressions of ever-changing individual will, they constitute the vernacular architecture that is subject to changes in use, form, and meaning. In contrast, primary elements are expressions of collective will, especially the subgroup of monuments. So housing is temporary. A neighborhood may be permanent as a primary element.

I quote from him. "A monument's persistence or permanence is a result of its capacity to constitute the city, its history, and art, its being and memory." I've given you a copy of his project in Padua, the Palazzo della Ragione, which was, he argues, an example of a monument-- these pages here.

He goes on to use the term locus to specify a particular space or place in the city, which forms a part of its permanent history. And his argument is the city needs to be built on these permanences. All new permanences should be created at the same time as maintaining fluidity in the dispensing of housing.

He makes the bold statement that permanence in form precedes permanence in institutions. I quote, "The permanence of a form or its value as a reference is entirely independent on both the specific functions for which it was designed, and its [INAUDIBLE] with a continuity of urban institutions. For this reason I'm deliberately emphasizing the form and the architecture of the city, rather than its institutions."

I mean, primitively, he's saying that an old building can take a different use without changing its form significantly. In fact, in the history-memory distinction, he controverts the normal history-memory relationship over time. Normally, somebody like David Lowenthal in the book *The Past Is a Foreign Country*-- one of the best books on architecture preservation, by the way, says that typically, memory is short-lived, and it's replaced by the permanence of history. Rossi reverts the two.

He says history occurs as long as a building maintains its present use. Memory occurs, is instituted once the use changes. These are abstract ideas. I don't know how much empirical evidence there is for this, or how much Rossi has measured the permanence of institutions as opposed to the permanence of monuments.

It doesn't matter. Rossi is valuable because he attracts attention to the distinction in value of certain forms of the city. I had an argument with Kevin Lynch about Aldo Rossi saying this, and I'll just quote Lynch from his own writing about his antagonism to Rossi. You can make up your own mind.

"For Rossi, architecture is an autonomous discipline, eternal, outside of time, creating form typologies which have an independent existence like Platonic cities. The city is a permanent structure through which it remembers its past, it realizes itself. These attitudes unfold into monstrous, seductive flowers. They are rooted in the same false idea that man and his habitat are completely separate entities, linked only, if at all, by some mechanical one-directional causation."

It's true that Rossi says in his writing that form has meaning. Form creates certain things. I'm using [INAUDIBLE] remembers its past. I think I have to give Rossi the benefit of not being so dumb as to believe that bricks have a brain, or stone remembers anything.

He's doing a syllogistic jump. I think syllogistic is the right word. He's assuming that you assume. That it's the mental interpretation of what-- when Louis Kahn says, and as he often used to say, something makes itself.

He's not referring to the mechanical system which produces light. He's referring to the human understanding of the mechanical system which produces light. He's compressing the idea.

So I think Kevin is wrong, and I told him so. But he didn't agree with me. Poor man, he's not alive any longer to fight.

I think you have to read Rossi now, and make an independent decision of how much that book means. I don't think you need to look at his other books or to biography of an idea. Certainly, don't look at any of his projects, or go to one of them immediately and be appalled by the stupidity of the thinking.

Leon Krier is a much more indomitable character. He automatically classifies. He makes absolute judgments. For him, classical architecture is the only architecture that one should contemplate independent of economy, time, culture, et cetera-- technology. He also assumes that equally stark judgments can be made between public buildings and private buildings.

For me, the genius of much of the complexity of urbanism is the overlapping between public and private entities in space. If I drove down Memorial Drive and got to Mount Auburn Hospital and looked at the school across the way, which my children went to-- I had to pay an anomalous amount of money to that school. So therefore, it must be a private school. But it looks like any school down there. If I go down Mount Auburn Street and come through Watertown, there's a classical facade facing me which happens to be a public school.

In England, a public is a private school. In American, a public school is a public school. What classifications-- I will deal with the dichotomy or the dialectic between public and private in city form in Thursday's class.

Krier can be criticized on many levels. First of all, the universality of classicism is a political assumption. I don't know if Indians and Gandhi assume classicism to be a universal form.

Certainly, I never grew up in South Africa regarding classicism as the appropriate form to satisfy Black ambitions in South Africa. Classicism was always the form of superior buildings.

When I went to the low courts, it had a classical pediment. When I went to visit a political friend of mine in Johannesburg's prison, I entered under a classical entablature. Classicism for me growing up was associated with values which were eternal and beyond my reality as a young person. I'm not sure I've ever outgrown those versions of classicism.

We have conflicts about this version of the past. I said this before, but the Boston Symphony always-- they always used to play-- I mean, there's a concert I want to go to New York in which Gustavo Dudamel, the young conductor of the Los Angeles Philharmonic Orchestra, is conducting Bruckner's Number 8. If it is a classical symphony, which is all of the overtures of classicism, it's Bruckner Number 8.

But he is playing preliminary to it a piece by a composer called Corigliano, a contemporary composer. The weight of the piece is in Bruckner. So there is a part of us which establishes in our culture certain values about the past as absolute, and certain values about the present as OK. We are constantly, in my view of the world, balancing these two problematics, coming to a satisfying conclusions, even arguing that Mozart's piano concertos when he returned to Vienna started accounting for the popular impulse in music. And Number 26 is a wonderful, popular version of his earlier piano concerto.

I don't know how to leave you with this Leon Krier position. I'll show you some slides. Look at Poundbury. The image I've given you is from the 1976 La Villette competition in which he won the second Prize. I won't show that to you in the slides. It's the last pages of--

In many respects, if you look at this project in detail-- particularly the drawings, he draws, and his wife draws, beautifully. In order to create enough identity in a 15,000-person, place even at this density, he has to introduce a linear system down the middle, full of large buildings, hotels, convention centers. No 15,000 part of a city can support economically this kind of program.

One of the problems that the new urbanists have is that in American densities, if you were not willing to walk more than seven minutes, you can drive to a 7-Eleven and a video store, let alone to the diversity of shopping or commercial opportunities that you have if you increase the density. Suburbia is fraught with the problem of having too few people. You can inflate it as much as you can. The second problem with this clear preoccupation with classicism is that it doesn't allow for diversity. The piece I quoted from myself, in discussion with Leon Krier at one meeting, argues that argument.

Let's go on, because I don't want to run out of time, to discussion of memory. We know a lot more about memory than we used to. Across the street, there are bunch of people. One of the institutes is the institute for memory, the Picower Institute.

What we know about memory is that it operates through the existence of 10 to the power of 12 neurons. And what is 10 to the power of 12? That's the number of neurons in the human brain. Each neuron is connected to plus-minus 5,000 other cells. So you have a network of immense power. 50% of memory is created-- not memory, I'm sorry, on perception.

Vision commands almost one half of our brain's cortex. To make sense of a picture that you see through your eyes takes half the power. This requires more computational power than the MIT engineers can fathom, let alone produce.

Nancy Kanwisher, a professor across the street, writes the following. I'm quoting her because I don't want to make mistakes. "Object recognition is no trivial task, because the visual image doesn't enter our brains as a developed photograph." Imagine that most of architectural expression that I'm talking about is processed by the visual brain.

"Rather, it is like a grid of pixels on a digital camera, an array of millions of numbers indicating light and color on our eyes' 10 million or so photoreceptors. As you walk down the street, billions of bits of visual information strike your field of view. That view refreshes itself continuously as objects move, lighting changes, or you shift your eyes or your body.

Still, the briefest glance is often enough to recognize even a never-before-seen objects. In a fraction of a second, its visual input runs from the retina through increasing the [INAUDIBLE] of the visual stream until it reaches the cognitive regions of the brain."

I'm amazed at this. Processing of visual information is not automatic. It is selective.

What you decide to send to the higher parts of your brain is based on the selection you make in the image you see. Memory is very difficult to deal with. We know it exists because we have access to the cells of the individual.

But what is collective memory? I'm going to go through a bunch of theses. Let's see if I can goes through those lists of distinctions. Here, I'm giving you a list of five writers who've tried to distinguish history and memory.

Number 1, "When history ends, memory begins," Aldo Rossi. History precedes memory-- his argument is that when a building changes its function, it invokes memory and ends history, which is nonsense. Maurice Halbwachs says, general history only starts when tradition ends and the social memory is folding or breaking up. This is the conventional interpretation. Memory, if it is as Halbwachs argues, the result of social interaction.

Halbwachs is very outspoken. He writes a chapter on musical memory, which is extraordinary. He argues that it is impossible to maintain musical memory without being part of a group. I am often amazed that a pianist like Mauricio Pollini will walk onto a stage and play for three hours without looking at a note. He'll play from Beethoven, he'll play from Chopin, he'll play from-- well, whoever he plays from.

We still don't know, because we can't penetrate the brain medically. You can do it only if you operate on tumors, but you cannot-- most of disease is understood through symptoms or through blood measurements. You can get neither very directly from the brain. So the brain is the last part of the human body that is subject to research in medicine, and the distance it has to go particularly for the neurodegenerative diseases-- Alzheimer's, Parkinson's, autism, schizophrenia, is long, long away, although they are doing good work across the street. So these assumptions about memory are approximations.

The only person who has a very strong view on this is Pierre Nora the French philosopher, who says, "Memory is life born by living societies founded in its name. History, on the other hand, is the reconstruction, always problematic and incomplete, of what is no longer. History is perpetually suspicious of memory, and its true mission is to suppress and destroy it."

This is very antagonistic view of history's claim to coincide with memory, time separating the two. He argues that colonization is based on destroying the memory component of native civilizations. He also says that postmodernism, with false history, fake history, sound bites, virtual history, compounds the problem. Let's look at some of this material a little more carefully.

History has a long association-- sorry, architecture has a long association with memory. The mnemonic device for remembering is absolutely present in the earliest histories. Memory is quoted in by Cicero and others as occurring when the Greek Simonedes is at a meeting, and leaves the meeting because he's cold outside. While he's outside, the building's roof collapses and kills everybody in the room. He has a capacity of memory, which reconstructs everybody, although the bodies are disfigured.

The notion that if that act of memory was an important phenomenon [INAUDIBLE] classical societies is made evident by the role that mnemonics played in Greek education. Young men would walk-- not women, young men would walk around the pyramid, and they're concentrating on the [INAUDIBLE] the architectural elements of the system.

They'd walk round and round and roun until it imprinted their minds. They were open to question about the constructions of the orders. Young men were taught to debate using architecture as a mnemonic. You make an argument. You enter into the foyer of the building.

You make your argument. You turn right into a room. That's your sub-argument. You return to the main argument. You go to the left. You make another second sub-argument. You return to the center. You go up a staircase. You go to the third of the left. You return to the main argument. You go to the fourth, and so on. This is a very classical form of learning.

But when memory was not available through television or through radio or through telephones and so on, it was a very precious commodity. And architecture as a space is an important mnemonic. Architecture serves as a memory system for ideas about human origins, a means for recording understanding of order and relationship in the world, and an attempt to grasp the concept of the internal cosmos, which has no fixed dimensions with neither beginning nor end.

There are endless references to the use of mnemonics. Frances Yates' book on memory and culture refers to medieval systems of theater writing as mnemonics-- as devices for learning about memory. John Ruskin, the 19th century British art historian and philosopher, writes, "We may remember without [INAUDIBLE] memory. We may live without memory and worship without memory. But we--" sorry.

Ruskin wrote a book called *Seven Lamps of Architecture,* which none of you know about, I'm sure. It's a book. Good. how do you know about it?

AUDIENCE: I took a class on the history of conservation [INAUDIBLE].

JULIAN BEINART: *Seven Lamps of Architecture*-- sacrifice, truth, power, beauty, life, memory, obedience. Why would a 19th century British art historian include memory as one of the lamps of architecture? We cannot remember without her. These are obsessive arguments.

But the whole apparatus of the built world is a mnemonic. It's way of us maintaining our daily life. This is Halbwachs' big point. I'll come to it in one minute. I'm trying to go through the others as quickly as I can.

The arguments about-- in Jacques [INAUDIBLE] book about-- and in Yale professor Kirsten Harris' writing about the phenomenon of paradise. *Paradise Lost* is explicit in its mission to us that we have been trying to recreate paradise. [INAUDIBLE] paradise refers to that. [INAUDIBLE] philosophers have written about the loss of paradise.

Paradise Lost Who wrote the epic poem *Paradise Lost?* Milton, Yeah. I was confusing with somebody else. Harris also argues that we are the only animal species that knows that we're going to die. Therefore, our capacity to be beholden to time is greater, this phenomenon of the building of ruins.

The single appearance of artificial-- how do you explain the building of artificial ruins in the 18th century, given my argument about memory? What is a sophisticated society? What is the wealthy and the sophisticated society in [INAUDIBLE] building ruins on the property?

We go to Louis Kahn, whom I quote in my writing on memory. In the Hurva synagogue, which was number 3, which is probably Louis Kahn's half dozen best creations, although it wasn't built, he was asked to replace the traditional Jewish synagogue in the old city of Jerusalem. He refused the rabbi's implication and said, I'm going to build it on the site next to it. I'm going to maintain the ruins.

Why did he argue for maintaining the ruins? First rule, Kahn says ruins maintain memory. What is not built is not really lost. Second, a ruin free of the obligation to perform active functions any longer is able to fully express its spirit or formations, often more so than whole buildings.

A third aspect of Kahn's thought is his linking of ruins with the idea of silence. And then the fourth, his concept of the fact that contemporary built forms could be given metaphoric implications of ruins. The creation of a perfect paradise lies at the center of architecture. Paradise on Earth is a kind of waiting room-- an anticipatory suburb of kingdom come.

Maurice Halbwachs remarks that [INAUDIBLE] is first and foremost due to the fact that physical objects of our daily contact change little or not at all, providing us with an image of permanence and stability. If I had to find my mirror to shave in the morning, in a different place every day, I'd go mad. I wouldn't shave. If Memorial Drive changed its function overnight, and I had to find a new road to come to MIT every morning, I'd go mad.

Guy de Maupassant tells a horrible story of a mother and daughter who come to Paris during the plague epidemic. The mother doesn't know that the daughter has plague. She hasn't-- they check into a hotel where they reserved room. The manager of the hotel recognizes the plague in the daughter. The mother and daughter check in, go out to see doctors for the rest of the day.

The manager of the hotel has their room changed while they're gone-- redecorated. Their belongings are dispatched. They return that night, and the manager tells them that they made a mistake. They didn't check into the hotel. Guy de Maupassant writes the story to intrigue us about the need for permanence [INAUDIBLE] about the everyday fact of checking into a hotel providing us with reasonable expectations or nourishment.

Halbwachs is very full of this. I'll just quote him in one place. "Thus every collective memory unfolds within the spatial framework. Space is a reality that endures. Since our impressions rush by one after another and leave nothing behind in the mind, we can understand how we recapture the past, but only by understanding how it is in effect preserved by our physical surrounding. It is to space, the space we occupy, traverse, have continual access to, or can at any time reconstruct in thought or imagination that we must turn our attention. Our thought must focus on it if this or that category of remembrance is to reappear."

OK, running out of time as always. Jesus Christ. Can't do two lectures in one. [INAUDIBLE] I just had a few important things to say. Not important things to say, but a few things, and it's quarter till 2:00. There are 30 slides in each tray, so we're not going to make it.

What I suggest is that I'll give you enough stuff to ponder about and read about. We'll take a break, look at the slides in the first half of Thursday's class, and I'll just shorten Thursday's class a bit. This always happens at the end of the semester.

We'll now look at one of the categories of transference of tectonic forms literally to a new building. James Ingo Freed writes about the Holocaust museum. "I prefer memory to history because I prefer the authentic to the reconstructed."

History is reconstructed. Critics of history are always assuming that it's reconstructed. That it's based upon somebody else's measurements and thought, not the intuitive impressions that you create in your own brain. Althouth, as Halbwachs points out, relying on society.

"History erases detail at a painful cost. It gains consistency through abstraction and [INAUDIBLE] the loss of the richness of life. As a physical artifact of a given time, place, and culture, architectures an undistorted, unchanged thread of memory woven into the tapestry of history."

What he says he's trying to do-- and we'll see in the images. "I discovered that the only way for me into the Holocaust was through both the tectonics of the Holocaust and an invented tectonics of my own. There was an architecture of the Holocaust with its own tectonics that surround the surface."

What he's saying is that the source of what he wishes to memorialize has a tectonic form. He can abstract some of those tectonics and reproduce them in the current version of the building. What are those forms? Steel, bricks, the use of space, the clustering of the sequence in which you go through the museum.

You know that you go up before you go down. Certain artifacts, such as the little town which was destroyed and all the images plastered on the ceiling, little devices which-- the elevated passageways which have diagonal structural reinforcement. All of these are tectonic items which are meant to meld the present and the past, meant to inflict themselves on your memory in a way that you are [INAUDIBLE] with what you're seeing as an actual event.

It's very difficult to know about when this is crap or whether this is fundamentally powerful stuff. We are in an age where distortions are so absolute and borrowing is so absolute through virtual media that [INAUDIBLE] is a genuine article-- a genuine borrowing is difficult to evaluate.

But I've experienced the museum a couple of times partly as an architect, partly as just as a citizen. The remarkable thing is that you go through the disposition of evidence, very clinically, almost historically accurate evidence. The dates of every single item are. Included the mechanical railroad car that took Jews to Auschwitz is actually there, or when America turned down the boat of immigrants, that's there.

Then you go down and you leave the building through a room. And the room is just based on the voices of people who were in Auschwitz talking about things like, my mother said to me, don't worry about the food. You eat the food. I have had enough already. I knew my mother they had nothing to eat, but she was wanting me to survive.

The poignancy of that material touches your memory. It evokes your own experience with your mother in Freudian terms. So in the piece of writing I've given to you, Stan Anderson writes a piece at a conference which I ran in 1994 about memory. And Freed and the French philosopher whom I quoted about memory seemed to indicate that we have this bifocal impression, knowledge of the past-- history which is categorical and empirical and selected by other people, an apparently objective rendition of my past, and my own rendition of my past, which is lively, irregular, full of obstacles, full of juxtapositions.

Like Freud says, I can't externalize what I remember visually very well. I could draw my mother next to my daughter and my grandmother and the woman I see in my dreams, but I can't put them all together as I can in my psychic experience. There's a politics of memory, the Jews maintaining memory through the book, through the remembrance of Jerusalem on an annual ritual, and so on and so on. I gave you this piece from *The Boston Globe,* which is interesting, because it's a selective memory situation.

AUDIENCE: [INAUDIBLE]

JULIAN BEINART: Oh, yeah. Sorry, I'll give you the references. Mass xeroxing often cuts out the top. It's a critique of Rossi's book written by, I think, Francesco [INAUDIBLE] And I'll give you the reference.

At this time of these textile mills in Lowell, one of us here thought how wonderful it would be if we could put the new University of Massachusetts branch. Where's Lowell? Lowell's in Massachusetts, isn't it?

AUDIENCE: Yeah.

JULIAN BEINART: Into these old buildings. And we were all doing sketches in studios showing how wonderful it would be to do this. Here's a man who says those memories were awful.

What are you memorizing things of the past that we find awful? It's a memory, again, selectively experienced. How you, as a professional, condition your own memory with the memory [INAUDIBLE] people, presumably such a lively function that the only thing you can do is-- in this memory world, there's some strange things.

There's an MCP thesis done in which the student was a trained philosopher-- a phenomenologist. And he wrote about his parents' apartment in New York and growing up, and his reactions when they changed the room when he left to go to college and rented the room. His whole thesis was based upon his dreams.

Fact is, it was a lie. He never had those dreams. He reinvented the dreams for his thesis. So it was a complex mixture of data.

He should have been failed, but nobody knew the reality until he told us afterwards. But it was such a brilliant set of occasions, of being two foot tall and seeing the refrigerator and what it meant. Seeing the large bed that his mother and father slept in, and wondering why they needed such a large bed, and dreaming of interpolations of that as remembered by an adult and what that would mean for architecture understanding. Anyway.

I won't be able to deal with some of the examples from Washington as well as I would showing the history of monuments in Washington. The amazing thing is that none of the classical features of monuments were maintained since the Vietnam Memorial. A couple of things have happened.

Number one, the World War II Memorial, there's a neoclassical construction-- a Leon Krier construction with absolutely no merit at all, other than in the merit of nostalgia. Maya Lin's Vietnam Memorial is an extraordinary adventure. It takes the idea of connecting a monument to individual experience by putting the names of the people.

Your grandson will be able to go to that name in 25 years time or 100 years time. Ross Perot's objection and the need to add a soldier a figure at the entrance is a stupid attempt to add nostalgia to the abstraction. The power of monuments often lies in its abstraction, in its being of cleansed of irrelevance.

The obelisk of Washington, I will show you a slide that in the 19th century, people in Washington-- certain people wanted to garnish the obelisk memorial with evidence of the inner decoration. What has happened in recent times is that we've lost the capacity, it seems in architecture, to memorialize through objects, through forms themselves.

AUDIENCE: Is that because we're lacking the capacity to see beyond the evidence?

JULIAN BEINART: I don't know. I wish I could answer that. The version of the Roosevelt Memorial, which is a garden, dispenses with the need of architecture. The three versions of the Roosevelt Memorial, which I will have shown you, are large slabs of stone. From stone to garden is one of the ways in which American culture dispenses with things it can't deal with, or has inadequate solutions for.

Nature's always there to accommodate. If you lose in man-made construction, nature is always there. That's why I have my doubts about the constant evocation of nature. Nature's too friendly a partner when examined superficially. We'll look at some of these images on Thursday and see if we can remember the arguments we made.

The left diagram is from Rossi's book. In fact, both diagrams are from Rossi's book. You will recall, Rossi argues a number of themes-- one about the relationship between the city of the mind and the built city; number two, between permanences and temporary parts of cities; thirdly, be the relationship between institutions and forms, and so on and so on.

Essentially, his argument is that the ideas and examples fossilized in the city which are worth excavating and using is a template for future growth. The Palazzo [INAUDIBLE] on the left, destroyed by a hurricane in 1956 and rebuilt with different uses, but maintaining its place in the city. The example on the right is Carlo Fontana's attempt to make the Colosseum into a church, the argument, again, that the framework of the form is significant in realizing an institutional change from the killing of Christians to the celebrating of the life of Jesus.

It doesn't seem to matter. Next. OK. This is [INAUDIBLE] in France. The influence of the permanence of the surrounding wall in Lucca, the Roman Forum, as an antecedent to the most important public place in the city. Next.

Spalato in the former Yugoslavia. An example of the slow-- this is Hadrian's palace, which is slowly and over time taken up by other people and invaded. And the invasion and the subsequent disjunction between what is there in the past and what is now built is of interest to Rossi.

This slide on the right is from the Architettura Razionale exhibition in Rome. I don't know the date. It's an important image. It's public housing or social housing on Karl-Marx-Allee in at that time East Berlin.

The argument is that locus is significant, even if the architectural form isn't. As the argument would go, this is the equivalent of putting social housing on Fifth Avenue in New York. By manifesting locus, or the importance of location, you send important messages not only about the form of the city, but the meaning of its retention. Next.

The project in Gallaratesse, a housing project in Milano, designed by Aymonino and Aldo Rossi has this extraordinary empty set of spaces underneath the housing on the right. The idea is that people who are migrating to live in this housing in the north used to live above shops. This is a theme which, if you're ever interested, you should look at [INAUDIBLE] and look at Giancarlo De Carlo's project in Matera, which I showed you very briefly, where he makes a point of maintaining the shopping underneath the housing.

Here, Rossi does an abstraction of it. There is no need for shopping in this project. So he relies on people's memory, and gives them enough clues apparently to situate virtual shopping in this space, which is-- it's a crazy idea, but he does crazy things. It's also in line with his own architecture, which has reduced alphabet of forms as the basis for making new things. Next.

I was going to show you two projects in San Francisco, which have relied on the idea of locus in redeveloping. On the left is the plan of the Berkeley cooperative society, which owns the land on the right of the [INAUDIBLE] Building, and it wishes to engage in building public housing on the property.

The architects, Marvin Buchanan and Donlyn Lyndon, argue that replacing all the buildings would delete the important elements of the existing context. The second thing is that, unlike public housing where people are moved from where they are to somewhere else, this maintains the possibility of maintaining the place of where these people are in relation to the Berkeley campus just down the road. Next.

By choosing to build public housing in such a contorted site, it demands the introduction of more diverse forms of housing than normal. This slide on the left shows the attempt to maintain a tree and build around it. On the right is the community celebration for the opening of the housing. The point here is that the locus is the relationship in space between a place and its surroundings. Building on that, or creating a new version of that idea, is essentially what this place has done. Next.

This is a project on the edge of Chinatown in San Francisco at the corner of Stockton and Sacramento Street. It's a very steeply sloping site, which went through three versions. The first version had told two tall towers. And the basement and the elevation on Stockton Street, which is the main street through Chinatown, was given over to parking and to shops.

This was during Richard Nixon's time. Richard Nixon needed votes in California, rather than San Francisco, rather badly, and the federal government allowed this project to go through two stages. So helped by the local community churches, the project ultimately resulted in two lower towers, both for the Chinese social housing, and the ground floor turned over to a community center and a daycare center, and the parking limited to Chinese groups. Just further up the hill is Nob Hill, which is some of the most expensive housing in San Francisco.

This is the opening of the housing. Halfway up the hill, the project has a plane, which is only a horizontal plane available. And that is made into a public space at the center of the housing. Next.

You can see the slope looking downwards and the diagram on the right. This is all published in *Society & Space* for those of you interested in researching this any further. Next.

Another contemporary version of the issue of locus is through the highly publicized invention of the marketplace. Michael Sorkin is rather nasty about most things, calls it a happy festival place, implying that you have to be happy to enjoy the world of this [INAUDIBLE] In both projects, which maintain the site, the notion of the program is maintained as well.

Food becomes the basis of the new site. And although the food is highly selective and priced to a market of a singular kind, there's is not much diversity of population or places in this environment. Next. This is South Street Seaport done by the same architects as Faneuil [INAUDIBLE] Marketplace. Here again, it's building on the locus, if you want, of the existing fish market. Next.

A third version of this comparatively is Pike Place in Seattle. Pike Place in Seattle has been memorialized by the painter Mark Tobey on the right and the existing market on the left. This was a market where farmers would bring produce into the town, and people would buy directly from the market here.

There would be no middleman, no second order clientele. In Faneuil Marketplace, we have British tea sold, which is a commodity so removed from any direct relationship between consumer and producer. Here, the tradition is established in these images. Next.

Threatened by urban renewal, the project on the left determines to remove the vestiges of the market altogether. And public opposition, organized by some of the university faculty, maintain the idea of keeping the quality of a public market as a place. Next.

We'll go through a number of diverse examples. Here is the apparatus for achieving dual meaning. On the left is Church Court at the intersection of Mass Avenue and Beacon Street, where you can, in one image next to each other, see the contemporary housing and the old church.

Remember my quotation from Freud, that in spatial terms, you have to separate out images. You cannot have the same content in one image. Here, they are separated out.

The example on the right is also from Boston. It's in Newton, where a restaurant has taken over church. Churches are seen to be benign institutions for accommodating new communal uses. We had a student here tried to do the thesis in Toronto on taking a meat abattoir building and turning it into a housing, and trying to deal with the stigma of making housing [INAUDIBLE] which was considered unattractive. Next.

An example of a significant environmental Rouge plant in Detroit memorialized in a number of ways by Sheeler's photographs on the right-- next-- by being the home of the Model T, the first automobile. Also, the first workers strike and the formation of a trade union, and an amplitude of notions which should be memorialized. But the absence of any Rouge plant is so large, that there's nothing to be done. There's no use for the Rouge plant in contemporary Detroit. So this is an example where what should be memorialized is lost in the absence of a new program. Next.

This is the Bicocca competition in Milano on the site of the large Pirelli tire factory, which has moved out, leaving a lot of infrastructure and a [INAUDIBLE] which is subject to competition where almost all the leading architects the world were invited to submit entries. I'm going to select two entries to compare them. On the right is Giancarlo De Carlo's On the left is the site plan.

On the right is Giancarlo De Carlo version. Using a large number of the existing buildings, the whole idea is that programmatically this would become, in Italian, a new technological pole-- P-O-L-E. It's only something Italians can understand. What it's meant to be is some kind of new electronic product management enterprise. Giancarlo uses a large number of the existing streets and buildings, and introduces new elements where needed. Next.

Gabetti and Isola, a firm of architects from Torino, came second in the competition, do something which is interesting. They go back to find that the Romans plow the land-- organize the land in a diagonal set of forms. And they start working on this hidden geometry, and develop a plan based upon the hidden geometry of the Roman land. Next.

If they then transfer their design into the world of ecology, it's a green set of buildings. All of the notions of other buildings should be environmentally controlled and rationed and so on is part of the design. The issue that is interesting here is, how do you connect hidden references to existing conditions? Who would know the connection between the Roman fields and the new buildings?

How would you know that? How as an architect do you make-- you can put up a poster or a bronze plaque telling the story? But you can't have the two contents simultaneously available. We are encumbered, unlike Freud. According to Freud, we as architects, who are spatialists, are encumbered by not being able to simultaneously produce an experience as presumably you can in the human brain. Next.

A similar stupid proposition. Not stupid proposition, but more stupid than Gabetti and Isola's work. They actually are very good architects. And I think in the Bicocca competition, this is the most interesting projection.

This is from a studio at the Harvard GSD. The site is Columbus. Where's Columbus, Ohio? Yes. This is where Eisenman is going to build an art museum.

He digs deep down under the ground to find that this was an Indian burial ground originally on which the Americans built Camp Sherman, an army camp, on which the town of Chillicothe was built. And now it's become Columbus. So there are four layers of geometry, one above the other. So by the use of the term scaling, he devises a method of slowly retrieving the traces from underneath upwards. Next.

Through a series of geometrical moves to ultimately induce a solution for the museum. The problem again is the same one as the Bicocca competition problem. What is the record of your invention made public? How available is the relationship between your final product and your work? Who in heaven's name would know the relationship as an outside experience?

In any case, what is the point of digging for inspiration under the ground when you have [INAUDIBLE] atrophy of conventional geometries to use for architecture? What is the advantage? It's a problematic question.

Nobody at the GSD asked the question. This became a wonderful game. There is no virgin territory in this sense. Everything has an underneath evocation of some use. It's landscape urbanism penetrating beneath the skin of the landscape into some territory, which is enough to gestate new forms. Next.

This [INAUDIBLE] work on the grid of Chicago, producing this through a series of exercises, scaling and transmission, is equally stupid. Mixed. Not stupid-- intellectually interesting, but so what. This is not a painting class.

Do you need to know-- when you look at a painting of Van Gogh's painted when he was in asylum in the south of France, and he painted through a particular window looking across the landscape, you don't know this background. You just look at the painting. The painting has to have enough in itself that the history is redundant.

Who goes to an art exhibition and demands that they understand the history of each painting? How much of the history is part of the experience of the art? I'm asking you a question.

AUDIENCE: [INAUDIBLE]. You cannot really appreciate a Japanese sword katana done by [INAUDIBLE] without knowing the context in which it was made.

JULIAN BEINART: No, I understand. That's what we have museums for.

AUDIENCE: [INAUDIBLE]

JULIAN BEINART: An art production-- sorry, an art production should be able to stand on its own, independent of the knowledge of the culture and so on. That's my own sense of the capacity that we all have to abstract from form ideas.

AUDIENCE: Can you explain different layers of meaning [INAUDIBLE]

JULIAN BEINART: You might-- now, as I said before, in looking at a Van Gogh painting, you may well want to go back to his drawings. You want to read his letters to his brother. You want to understand his epilepsy, and so on and so on. But essentially, given the canvas in front of you, it should have enough content. You can increase the content, but it cannot be totally dependent on your ability to connect backwards.

These examples we just looked at, from Eisenman and Gabetti and Isola, depend on your ability to-- there's no evidence. Well, the new building may be a consummate work of art, in which case reference backward is immaterial. But as a device for creating urbanism, it's a difficult argument. I'll concede the difficulty of the argument.

When Haydn uses the data of his wife's birthday as the beginning of some music, does the music quality depend on you knowing that it was the trivialization which caused him to write the music-- a trivial beginning? I tend to argue in favor of what you see being able to be explained by what you see.

AUDIENCE: Julian, we had in in Politecnico di Milano an entire class for one year that was about retracing the [INAUDIBLE] and then doing a project [INAUDIBLE] But I would say, all my education in Italy was-- like, urban design education was strongly based on retracing former traces or ruins of whatever was previously, and then integrating them into the [INAUDIBLE] It was the word [INAUDIBLE] was oriented towards--

JULIAN BEINART: So it means you can't build in America.

AUDIENCE: It means that I felt really lost when I came here, and then there was [INAUDIBLE].

JULIAN BEINART: But I'm just showing you that Eisenman found four layers in Columbus, Ohio.

AUDIENCE: Yeah. But it's-- yes, [INAUDIBLE] like that.

JULIAN BEINART: There are no doubt instances where retrieving ideas from the past is significant in connecting you to something interesting about the future. This comes up very often.

AUDIENCE: There shouldn't be a restriction, because if you just need to anchor it to the past, that means that there is no room for a fully original idea from scratch. So it needn't be-- [INAUDIBLE] to be exclusive in nature.

JULIAN BEINART: Well, I wonder how many people have original ideas from scratch, anyway. We all beleaguered by knowledge. Some is explicit, so is not. I don't know exactly why I draw my hand, and draw in a particular way. Neither did Picasso. I mean, he drew in 70,000 ways.

Sometimes, it's clear [INAUDIBLE] art historians to show what he was trying to do. Sometimes, he just draws with a hidden vocabulary of knowledge. It's a contentious issue. All I'm trying to argue is that these examples all try to connect you to previous knowledge.

AUDIENCE: Because of the preservation that they want-- it's all about preservation, your view and your perspective on that, I guess. And I don't think during our education in the US, we don't have so much focus on that.

JULIAN BEINART: No. Understandably, if you grew up in Italy, it's a little difficult to bypass the extraordinary things that have been done. If you grew up in Greece, of course-- Georgeas is not here today. He grew up in Greece. I wonder what you would make of reconstructing the Agora as an item worth generating a new vocabulary. Have you been to the Agora in Athens?

AUDIENCE: [INAUDIBLE]

JULIAN BEINART: Yeah. No, I'm thinking of the Agora particularly, because it's such an extraordinary difficult phenomenon-- 37 acres of land to invoke. The Romans-- [INAUDIBLE] was a much easier literal formulation to seek adaptations from. The Greeks didn't believe in the cardinal.

There is no cardinality in the Agora in Athens There no organization based upon a simple precept, such as you need a horizontal line and a vertical line to cross. This is complex territory, and I'm not enough of an art historian to take this further.

Let's move to Leon Krier. First of all, there is stupid distinction between res privata and res publica. In the next class, which we'll do in this start in the second half after these pictures, I'll try to show you how inappropriate this distinction is. For him, a good city is one in which the public domain is evidenced through a series of architectural forms which deviate really from classical form, or deviate, which are determined by their allegiance to classical form. Next.

The world of the private are really rectangular boxes. A good city is one which combines the two, in which the public is signally differentiated from the private. What happens if you are wealthy and you want to put a classical arch in the front of your house, I don't know. But let's leave that example. Next.

The use of classicism in this project of his for an island resort off the coast of Africa. It aims to recreate a context borrowed from a significant past. It may be exotic enough to attract people looking for another experience in life, even if it's quixotic and veneer and lacking in originality. But then, who cares what the original consequence of classical architecture was? Next.

When it's taken seriously, such as by Prince Charles and his confreres in England, you see a political argument made in favor of Canaletto's version of London and what London has become. According to Prince Charles, London has been brutalized by modern architecture. Next.

So Richmond Terrace on the left on the Thames is an office complex designed by Quinlan Terry, who works with classical architecture, as opposed to these ugly buildings, which the Prince assigns to modern architecture. So here is the attempt to use an architectural form, derived from classicism quite freely, to maintain a certain civility of form and a certain expression, which is universally admired and understood, instead of the arbitrary selections of form under modernism. Next.

In the Holocaust Museum in Washington, the architect says that he wishes to excavate memory instead of history. So he makes the intellectual leap, or the artistic leap, by taking forms which emanate from Auschwitz, and introducing them into the vocabulary of forms that he uses in the Holocause-- bricks, steel, triangular metal sections. Next. In keeping with Washingtonian urbanism, the interior of the building is exotic. The performance of the building as it faces the public is quiet. Next.

Similarly, on the left is a plan by a Dutch landscape architect of, up above, field patterns. Below is a housing project based on the field patterns of the previous agriculture. And on the right is a house in Switzerland by Mario Botta, who says, "I'm obliged to build a building in suburbia and isolate the building, which I don't like.

I'm going to do it, but at the same time, I'm going to deviate its form so significantly that it's a different product altogether." So here is the argument on the left that there's enough trace again for you to impose on it an argument of consonance. On the right is an acceptance of a certain spatial vocabulary, but then in particular denying the vocabulary by making it round. Next.

Here is a simple example. In Groningen, in Holland, a library is extended by building it as exactly-- building two new arms of it parallel to the existing building. There's no question but that they should look like. Next. And lastly, a few ideas from Washington. Washington's plan made selecting site for monument and the maintenance of memory through monument quite easy. Next.

Let's jump to the contemporary problem. These are two. On the left is the first attempt to design the FDR Memorial. These panels of stone are taller than the Washington Monument. The family objects.

Another architect is brought in to reduce the height of the panels down to a smaller level. Next. The last outcome was the attempt to leave architecture alone and to use a garden as the appropriate memorial. Now, this is either because contemporary architecture has no way of doing memorials.

Do you know Frank Geary's proposition for the Eisenhower Memorial? Has anybody seen it? It's under grave discussion at the moment as to whether it's acceptable or not.

It has none of Geary's formal language of architecture as embedded in the project. This is a case where nature is seen as invariably benign. If you can't do a man-made manifestation of something, you rely on nature to do it for you. Next.

This is a late 19th century attempt to cover the existing obelisk with an armature which renders it more publicly acceptable. It's probably the finiteness of a monument. The obelisk is, after all, a very elementary geometry, which needs to be denied by those who need to give it more appropriate meaning.

The same thing on the right. This is Ross Perot's addition to the Vietnam Memorial. Maya Lin's memorial is absently abstract. It has only vertical planes with names on it.

In order to render it more acceptable, we get the addition of this example of human soldiers. No women, of course. The abstraction allows almost everybody to take part in it, whereas once you express particularities, you have the problem of what particularities to choose. An obelisk is universal. A decorated obelisk means that somebody had to make decisions about what is the appropriate decoration. Next.

And two last examples of a contemporary monument are expressions of the need to retain memory about something. On the left is the Navy Memorial in Washington. It's a developer project which has left a space in front a circular space with a single figure of a soldier that is the Navy sailor.

It's a male again-- white male, on top of the world. But at the same time, you enter a door to the right, and you go inside this interior space, where you can see a movie about the wonder of the United States Navy. And there's also a computer which will show your grandchild how wonderful you were when you were a young sailor. Next.

The Air Force Memorial tried to do the same thing. Here is the first project for the Air Force Memorial. It sits on a plinth, which is the updated version of the world on top of a symbolic representation, which is fixed. Here, you have a combination of the idea that the memorial, which is only fixed and not updatable, needs to have an updating system as a part of a binary system-- one perpetual one updated contemporary.

I think these two are examples of a kind of move to democratize or bring architectural form into everyday existence. I don't know how successful these will be. Next. It's the [INAUDIBLE] OK, we've gone through a whole series of examples of issues.