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THE HIDDEN FACE OF THE CITY

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ABSTRACT. The paper observes the dialectic between the different types of architectural façades focusing on their roles in territorial transformation within the city. Through selected case studies from the oldest district of Bangkok known as Rattanakosin Island, the paper will investigate the often-overlooked roles of architectural surfaces as a part of urban setting.

While the beautiful and carefully designed façades sustain the interests of the city spectators, the hidden surfaces of the areas in-between serve the interest of those who dwell within the city. Both the front and the hidden surfaces should always be seen as integrated. Their continuity, differences, moments of transformation and disruption, all represent more than skin-deep details. They represent the way the city is being used and occupied. Without the differences between the carefully-maintained frontal façades and the beaten-up hidden surfaces, the city itself becomes inarticulate.

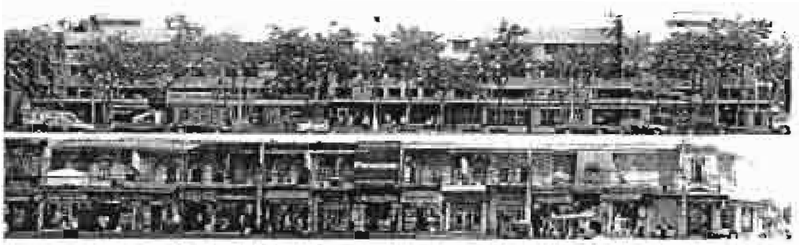
KEY WORDS: Architectural Façade, Surface, Representational Surface, Urban Setting

Introduction

In the city, one is surrounded by multiple layers of architectural surfaces which both serve our interests and sustain them. Our impression of the city is often shaped by its constructed face, the manifold of inviting frontal *façades*. Yet, along with the smart and healthy *façades*, we also notice the extra-ordinary images of the seemingly accidental and uninviting surfaces. These are often the surfaces tucked behind, beside, beneath or beyond the immaculate frontal *façades*.

The paper observes the dialectic between the different types of architectural surfaces focusing on their roles in territorial transformation within the city. Through selected case studies from the oldest district of Bangkok known as *Rattanakosin Island*, the paper will investigate the often-overlooked roles of architectural surface in the process of urban development.

While the beautiful and carefully designed *façades* sustain the interests of the city spectators, the hidden surfaces of the areas in-between serve the interest of those who dwell within the city. Both the front and the hidden surfaces should always be seen as integrated. Their continuity, differences, moments of transformation and disruption, all represent more than skin-deep details. They represent the way the city is being used and occupied. Without the differences between the carefully-maintained frontal façades and the beaten-up hidden surfaces, the city itself becomes inarticulate. Looking at these surfaces, no matter how spectacular or banal, perhaps it is worth asking: what are their roles within the fabric of the city, how did they come to be? Building within the city, architecture inevitably performs double tasks, responding to both its internal demands and external obligation towards the public realm. These tasks are translated onto, and into the external surfaces of the buildings. In many ways, these surfaces serve as a tool to explore the power of architectural surface to shape and reshape the identities of both architecture and the place. Architecture as it appears in direct experience -- be it in its immediacy as a given texture, be it in its remoteness as an image -- gives us references and clues to the work of architecture itself and of the larger social, cultural and natural framework of its location. This two-way movement towards an inner and outer horizon endows architectural surface with the capacity to generate meaning and locates it in the crucial juncture by which it seems capable of transcending its own superficiality in many possible directions.



The Face of the City

As spectator, one travels through the city observing its architecture and constructed space, transforming contemporary scenes into a personalized vision. To read across and through different layers and strata of the city requires that spectators established a constant play between surface and deep structural forms, between purely visible and intuitive or evocative allusions. Architecture in the city is not only a spectacle shaped by the representational order of planners and architects, it involves the public as well. It is inevitable that the composed city scenes are designed to be looked at and the spectator's amazement and memory evoked by the figural images. The spectator's city experience is inseparable from city imageries, for they either help or fail to produce a personal perception and view of the city. The meaning and visuality of the city's facade play a role in constructing representational images and architectural expressions of the city, in a way that they influence one's view, express or reveal one' s perception and memory of the city.

It is inevitable that architecture of the city carries double obligations, which are manifested in the paradoxical role of architectural façade. On the one hand, architecture is seen as the creation of self-contained spatial bodies; on the other hand, it is also the creator of the city's space. When self-contained spatial constructs are placed together, they are also arranged, in relation to one another, into larger spatial enclosures. Thus, architecture becomes the art of building cities. The relationship between the interior and exterior obligations of architecture is often marked by conflict. The struggles of most architects to fulfil these double tasks remain a testament to this problem.

Both the building's interior and the city consist of enclosed and interconnected spatial volumes. But the notion that "the city is like some large house, and the house is in turn like some small city,"[1] is also a paradox. While the ideas of boundary in architecture and the city share certain similarities, they also present irreconcilable conflicts.

Along the Rattanakosin Ancient City's main thoroughfares such as Rajadamneon Boulevard, the buildings lined the streets showed a uniform exterior that reflected the coherent uniformity of its interior organization. The focus on the façade and its expression seems to represent a statement of how the buildings should fit in with the structure of the urban ensemble and not necessarily concern itself with the microstructure. Behind those buildings one is confronted with a contrasting image. One cannot say that the buildings tugged behind are "designed" to represent the image of the city. Seemingly un-composed and accidental, they all represent highly articulated façades. It is the kind of articulation that comes into being by the lives and activities behind those façades.

In many cases along Rattanakosin Island's main streets, apart from the fact that the perimeter of the building fit the perimeter of the site, it is difficult to understand how the buildings were determined to take part in the larger ensemble of its urban neighbors. An attempt to compose a self-contained spatial body enveloped within its cladding may result in an articulated building in its own right. The building's façade may represent its symbolic, material and constructional value. But once the building is being considered within the city, the dialogue between its well-clad body and the spatial structure of the place it belongs is lacking.

This sense of introverted coherence is perhaps unavoidable in the public and civic buildings that are considered as the face of the city. Yet the question worth asking is; what would be the relationship between those faces and its internal functions, as well as its urban neighbours. A few buildings in Rattanakosin Ancient City offer answers to such question. Behind the buildings with external uniformity, there exist other buildings that were choreographed to respond to both internal demands and external obligations, which represent an attempt to reconcile its inner configuration with the shifting axis of its urban setting. The sometimes-overlooked façades of residential and semi-commercial quarters often reciprocate the interior pattern of inhabitation. Such buildings are a testament to the architects' struggle to compose both interior space and exterior form.

Throughout Rattanakosin Ancient City, one sees the different kinds of dialogue between the buildings and its surroundings. For some public and civic buildings, they show an overriding force of graphic composition that was also reflected in the facades, which complied with the building's external uniformity. Both the particularity of its internal settings and the external aspects of the city became secondary. Façade-making were matters of dividing space or inserting coherent composition onto a blank canvas. Thus, the façades that might be articulated and communicative in its own language became silent in the spatial and formal language of the city.

Most residential and semi-commercial quarters in Rattanakosin Ancient City presented a contrast to those of the uniformed of public and civil architecture. At first glance, the seemingly haphazard and small buildings, alleys, passageways seemed to be alienated from its grand public surroundings. Yet, those spatial structures are hardly silent.

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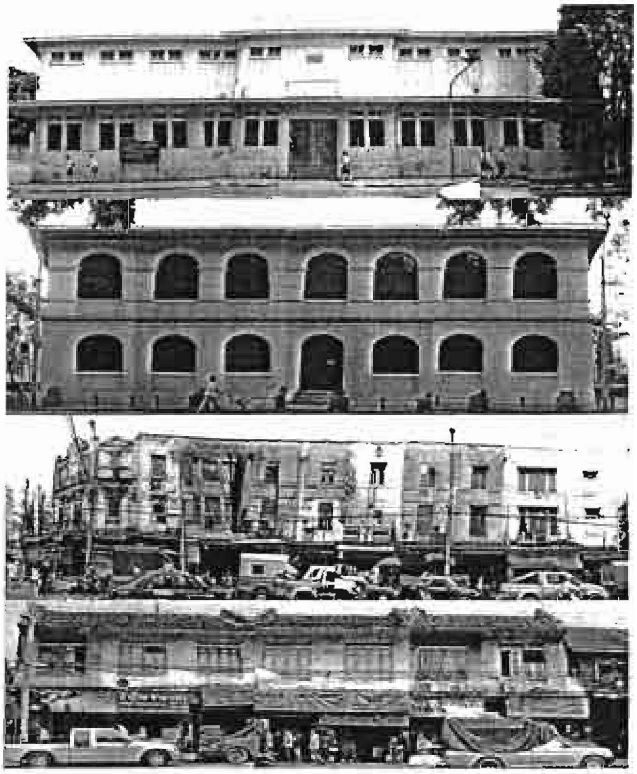
[1] *"Civitas ... maxima quaedum est domus et contra domus minima quaedam est civitas,"* Leon Battista Alberti, *De re aedificatoria*, Florence, c.1452, I.9. *Leon Battista Alberti: On the Art of Building in Ten Books*, translated by Joseph Rykwert, Neil Leach and Robert Tavernor, Cambridge, MA, 1988, p. 23.

At first glance, many of the small residential and semi-commercial architecture seems subservient to the grand façades encircled most main street blocks, as well as alienated from the other components of the city. It seems that these façades only correspond to the lives and activities behind them. Yet, at a closer look, many of the minor buildings show the clever resonance between its façade and those of other buildings. They demonstrate correspondences with the place in scale, dimension and articulation of its entrances and other motifs. There also exist the façade gestures that yielded the buildings to their surroundings. Some architectural elements were deliberately created and placed within the public realm. Elements such as columns and windows were in many ways similar to those of other buildings around them. These overlooked and forgotten buildings created a sense of un-identical likeness between them and the other participants of the place, enough for the building to define itself and redefine other buildings around it. In the end, these seemingly silent and nonchalant buildings speak the language of the city, in a way the grand gestures of the public and civil building are never capable. For many of these "un-designed" buildings, the "accidental" façade and cladding was not only a matter of self-configuration, but also a question of urban order. The order and hierarchy of urban space was articulated by both the building's form and cladding.



The differences between the beautiful and carefully designed *façades* and the hidden surfaces of the areas in-between demonstrate the conflict of interest between the internal and external obligations of architecture. While the façades that are considered the face of the city sustain the interests of the city spectators, the hidden façades serve the interest of those who dwell within the city. On the one hand, the city shows overriding concern toward the external configuration of architecture. The task of architecture is to clad and enclose the space of the city before taking into account its own internal business. Architecture is a tool used to create the hierarchy and order in public space. On the other end of the spectrum, architecture articulates its internal aspects regardless of the place it belongs; its walls exist only to demarcate its own boundary.

Perhaps many overlooked "accidental" façades of the Rattanakosin Ancient City demonstrate an example that resides between these two points of the spectrum. They can be seen as buildings that fulfil their internal business as well as attend to the spatial and formal fabric of the city. These unseen nucleus of the city blocks can be considered as spatial constructs that are built up simultaneously with the spatial network of the city. The boundaries of these buildings work both to define its own space and redefine the spatial structure of their surroundings. Neither the idea of a self-contained body, nor the idea of a larger spatial enclosure precedes one another. . In many ways, these overlooked and seemingly un-designed buildings accomplished the double obligation of architecture towards both inner and outer demands.

These forgotten urban structures confirm that the city was not just a commodity. It shows that the "subconscious artistic instincts"[2] have structured the city's space from the beginning of history. They are determined both by the changing norms of historical cultures and by the stable psychic organization of man.[3] They represent the idea of natural cities that conformed to the exigencies of human nature.

While architectural space is built up within the relationships between ensembles of boundaries, yet for the city, the story of spatial creation is different. Despite the notion that the city is like some large house, and the house is like some small city, the city can hardly be a unified work of art. While architecture is consciously created as a self-contained spatial body, the city can hardly be similarly objectified. The space of the city is neither artistically composed, nor shaped solely by impersonal factors. Any attempt to compose the city's space is conditioned and pushed by many other factors.

Though the city consists of aggregated bodies of architecture, it is also made up of the in-betweens. When the interior space of architecture is created, it is bounded and enclosed within its walls. The space of the city, on the other hand, seems to be conditioned by what is unused, unoccupied and at times, unwanted. The space of the city comes into being as architecture is conceived along with its structure. In some cases, the city's space is objectified. In other cases, it is left as a void. Perhaps neither end of the spectrum will suffice. While the space of the city is at times thought to be deliberately created, it is also a by-product, but it is the by-product that is being used and occupied.

Though the creation of the space of the city is not entirely in the architect's hand, the architecture of the city carries a double obligation. The task of architecture is to turn both ways by yielding parts of its self-contained body and lending itself to the spatial pattern of the city. When architecture fulfils both tasks, it may become a part of a city's spatiality. Rather than being a void, a left-over area in-between or a mere receptacle into which buildings are to be inserted, the space of the city may also be built up as soon as self-contained spatial bodies are placed together. The space of the city, thus, lies within the relationships between the ensembles of architectural bodies that lend materiality to its boundaries.

Acknowledgement

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[3] See Choay, *The Rule and the Model*, pp. 255-259

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World Class Journey:
From the Nineteenth Century *Flâneur* tothe Twenty-first century *Urban Tourists*

World Class Journey:
From the Nineteenth Century *Flâneur*
to the Twenty-first century *Urban Tourists*

Abstract

The paper will investigate the notion of touristic urbanism through a comparison of the nineteenth century *flâneur*, and the twenty-first century *urban tourist.* While the *urban tourist* represents a synoptic and totalizing apprehension of the city, the *flâneur* discloses a field occupied by an observer within a city that is knowable only as the accumulation of multiple and diverse points of view. While the *flâneur* experiences the city as an open field of images and fragments, the urban tourist offers a view of the city as a unified entity yet represented an act of enclosure in its form. The paper will discuss the meaning and role of urban spectators as well as their relationship with urban everyday lives, how they influence our view, express or reveal our perception and memory of the city. The transformation of the *flâneur's* into the *urban tourist* can be seen as a reflection of metropolitan architecture that has developed through the course of time and the change in society.

World Class Journey:
From the Nineteenth Century *Flâneur* to the Twenty-first century *Urban Tourists*

THE NINETEENTH CENTURY FLÂNEUR

The flâneur's activity of strolling and looking is a recurring motif in literature, sociology, cultural and urban studies. The flâneur receives a famous tribute in the prose and poetry of Charles Baudelaire, who published a famous essay *The Painter of Modern Life*, describing Constantin Guys, the painter whose life was centered on the spectacles of the great city.[1] Originally, the figure of the flâneur was tied to *the nineteenth century Paris*. But the flâneur also appears regularly in the essays of social and cultural commentators in an attempt to understand the nature and implications of the conditions of modernity in the nineteenth century metropolis.[2]

The word flâneur is derived from the Indo-European flana: to run back and forth, and relates to the Greek planos: wandering. But flânerie is more specific than strolling. It is a spatial practice of specific sites: the interior and exterior public space of the city. While flanerie is an individual practice, it is a part of a social process of inhabiting and appropriating urban space. Flanerie is based in anonymity, observation and the poetic vision of the public places and spaces. The practice of flânerie is un-structured, aimless but purposive. It is an activity carried out at "home," driven by mysteries among the seemingly familiar. Associated primarily with public, pedestrian space, flânerie consists of strolling at an overtly leisurely pace, allowing oneself to be drawn by interesting sights and places. It can be understood as the activity of the soverign spectator going about the city in order to find the things which will occupy his gaze. But the flâneur as observer cannot be reduced to the idler. Rather, the activity of acute observation in the modern metropolis is a multifaceted method for apprehending and reading the complex and myriad signifier of modernity. For Baudelaire, life in the great city, full of stark contrasts, was electrifying and abounding in imagery, harboring secrets both sinister and sublime. The flâneur emerged as a spectator of the modern world.

But moving towards the new century, the great city became less seductive. As the first half of the nineteenth century witnessed the rise of the flâneur, so the second half beheld the decline. By the time the Academie français gave its official approbation to the term in 1879, the flâneur had begun to lose his distinction. Georg Simmel's essay of 1902, *The Metropolis and Mental Life*, presented quite a different picture from Baudelaire's. The promise of a new life in a new world, once offered by industrialization with its speed of machine production and circulation, proved to be disruptive to the patterns of human existence. Punctuality and exactness became dominant behavioral attributes to the urban individual; private existence was reduced to impersonal matter of fact. With city expansions and regulations taking place along with the increasing speed of circulation of the late nineteenth century, the flâneur began to disappear.

Walter Benjamin offered a survey of the metropolis in his essay *"Paris, Capital of the Nineteenth Century,"* depicting the flâneur strolling the streets and arcades both aware of his modernity and deferential to his reification, humbly taking his part in a vast, surreal comedy. But towards the end of the nineteenth century, rationality of capitalism and, especially, commodification and circulation of commodities, itself defined the meaning of existence in the city so that there remained no space of mystery for the flâneur to observe. For Benjamin, by the end of the nineteenth century, architecture and the city have seen its ideology permanently altered.

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[1] Charles Baudelaire. *The Painter of Modern Life and Other Essays. Trans.* J. Mayne. London, 1995, p.13.

[2] Keith Tester. Ed. *The Flâneur*. New York: Routledge, 1994, p1.

THE TWENTIETH CENTURY URBAN TOURIST

With rationalization of space in the city, the sense of mystery was removed. The meaning and the order of things were established in advance which makes flânerie less possible. [3] When the streets became the grand boulevards more oriented towards the circulation of traffic rather than the pedestrians, the flâneur lost his city location. [4]

As flâneur began to disappear, the new type of city spectator emerged. During the twentieth century, a new type of city touring became popular in many countries throughout the world, and the era saw the rise of packaged tours to cities for vacations that would entertain and edify. It was the beginnings of urban tourism, the set of tourist resources or activities located in towns and cities and offered to visitors from "elsewhere." Thus, unlike the flâneur who became an avid observer of his hometown, the urban tourist is driven out of his or her own locale in search of excitement in other cities. Urban tourism is the type of tourism that focuses on the urban culture, and environments of the destination.. Even though it resides within the broad range of tourism activities, it often encompasses experiences absorbed by the visitor to a place that is beyond their own living environment. Concerning the identification of the main tourist attractions in many cities, well-focused tourist urban routes are developed, some are integrated by historical sites, some by cultural sites. These routes are often designed to represent a total and unified image of the city. The local flâneur was now replaced by visitors from afar.

Urban tourism has increased in a significant way around the world during the late twentieth century. For economic reasons mainly, the governments and ministries of economy of many countries have considered tourism as an important source of income generation. In this context, the urban tourism promotion represents an opportunity to revitalize the city and regional economy, and at the same time, to dignify and preserve the architectonic and cultural richness of the cities considered as centers of tourist development. The urban tourist product has well been defined as historic buildings, urban landscapes, museums and art galleries, theatres, sport and events.[5] The elements of urban tourism is classified as *primary elements* (cultural facilities, physical characteristics, sports and amusements facilities and socio-cultural features), *secondary elements* (hotel and catering facilities and markets) and *additional elements* (accessibility, parking, information offices, signposts guides, maps, etc.). [6]

With the rise of urban tourism, marketing of tourist destination became the major task of many cities. The strategy of urban tourism is based on the image that the visitors have in their mind concerning the attributes of the place. [7] Thus, every city, as a tourist destination, can be considered as an image, which is integrated by cultural attributes that the travellers shape from their perceptions and their symbolic interpretation of this global image. [8] Yet, the tourist destinations can convey images that are artificially created by a particular marketing strategy. Thus emerges the contrast between the created image and the perceived reality. And as the urban tourists concentrate on "sites" and "sights," their paces are rapid, restrained by the limited amount of time they have in each city, they may be able to observe the physical characters of the places, but they are unlikely to grasp the specific characteristics of local cultures in the same manner that the more idle flânerie allowed in the previous century.

THE TRANSFORMATION

The practice of flânerie is un-structured, aimless but purposive. It is an activity carried out at "home," driven by mysteries among the seemingly familiar. Flânerie is tied to the public space and spectacles of the urban environment. In the view of the flâneur, the city is defined in terms of its public space, movements and rituals. Flânerie discloses a field occupied by an observer within a city that is knowable only as the accumulation of multiple and diverse point of view. In other words, the flâneur experiences the city as an open field of images and fragments.

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[3] Ibid.

[4] Ibid.

[5] Jansen-Verbeke, M. *Leisure, Recreation and Tourism in Inner Cities*. Amsterdam: Netherlands Geographical Studies, 1988.

[6] Ibid.

[7] Ibid.

[8] Ibid.

In contrast to flânerie, urban tourism is well-structured, organized, and pre-destined. It is an activity carried out far away from "home," in search of idealistic images unable to find at home. Urban tourism is tied to either historic or cultural routes. It represents a synoptic and totalizing apprehension of the city. In other words, the urban tourist experiences a view of the city as a unified entity representing an act of enclosure in its form.

Within the past two centuries, the city spectators as well as their relationship with urban everyday lives have changed. Even though resurrection of the flâneur is impossible, the future of urban tourism can still be shaped. We, in the twenty-first century, who live in the age of rapid communication network, advanced information technology, are satisfied by the accumulative gathering of fluctuating information. Thus, we are no longer satisfied by the stable and rooted images the local flâneur experienced in the nineteenth century.

The most recent trends and forecasting studies by the World Trade Organization indicate that cities will continue to be in high demand by tourists of all sorts, and the problems associated with the handling of these tourists will have to be more systematically tackled.[9] As flânerie becomes urban tourism, local culture becomes global, cities face, therefore, a double challenge. First, they have to be able to respond to the expectations and needs of the growing number of tourists. Secondly, cities have to ensure that tourism is developed and managed in such a way that it benefits the resident population, does not contribute to the deterioration of the urban environment but rather to its enhancement. Both the physical and non-physical environment of the city should be taken into account. Sites, places, neighborhoods are, clearly, important references to the history and culture of the places and their inhabitants. They should not be considered an architectural monument in itself, or even a physical entity to be preserved for the sole purpose of tourism. Perhaps through the balance between the concept of flânerie and urban tourism, urban neighborhoods can become a living entity of networks, buildings, people, relationships, and a past, present and future.

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[9] Ibid.

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Panin, Tonkao "On the Surface: The Purposes of Architectural Enclosure," Article published in Na-Jua, Journal of the Faculty of Architecture, Silpakorn University, Bangkok, 2007.

ON THE SURFACE:
PURPOSES OF ARCHITECTURAL ENCLOSURE

Abstract

The essay examines the *Bekleidung* theory, or the theory of architectural cladding. It investigates the meaning of the *Bekleidung* notion as well as its various implications. Generally translated as the theory of cladding, *Bekleidung* also refers to the more fundamental role of architecture as the art of enclosure.

Since the beginning of its conception in the nineteenth century, the *Bekleidung* theory has undergone various interpretations throughout the twentieth century. While many leading theorists and architects were influenced by the notion, some others objected it. The essay traces the beginning and the transformation of the *Bekleidung* concept from the end of the nineteenth century to the beginning of the twentieth century through the theories of Gottfried Semper and Adolf Loos. While Semper's theory marked the beginning of the concept, Loos's opened its entrances towards the mainstream theory and practice.

The paper argues that the concept of architectural cladding is partly a response to the cultural expectation of frontality that calls for architectural order and definition. The purposes of cladding are responsive to spatial, material, and technical as well as symbolic aspects of the building. Cladding is not only a working of the flat surface of the façade, but also a manifold of boundaries and enclosures, which binds architectural ensembles into a unified whole. Cladding is a tool to bind all parts and materials together into a new visible order. It also defines the way buildings are used and occupied. Architectural cladding is a response to the natural desire of humans to order, to bind, to shelter and to delimit. Such desire antecedes all human artifacts, and hence precedes all spatial construct. In order for space to be considered as a part of either an architectural body or a city, it needs to be bound, ordered and differentiated at the same time that it is integrated as part of a larger field. *Bekleidung* is what lends both material and form to space. The spatiality of architecture comes into being through this logic of binding and ordering the multiple levels of architectural boundaries in which we dwell.

Keyword: Architectural Cladding, Surface, Enclosure, *Bekleidung* Theory

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ON THE SURFACE:
PURPOSES OF ARCHITECTURAL ENCLOSURE

The architect's general task is to provide a warm and livable space. Carpets are warm and livable. He decides for this reason to spread out one carpet on the floor and to hang up four to form the four walls. But you cannot build a house out of carpets. Both the carpet on the floor and the tapestry on the wall require a structural frame to hold them in the correct place. To invent this frame is the architect's second task. This is the correct and logical path to be followed in architecture. It was in this sequence that mankind learned how to build. In the beginning there was cladding.

Adolf Loos,[1]

In the beginning there was cladding,[2] proclaimed Adolf Loos in his essay *Das Prinzip der Bekleidung*, which addressed the very fundamental question regarding the origins of architecture. From the opening paragraph, regardless of his historical and anthropological accuracy, Loos had made it clear that the creation of a structural framework is historically and logically secondary. To invent walls and frames, the structural basis that allows architecture to stand, is the architect's second task. The original motive of architecture is the creation of livable space, which is formed by the configuration of the covering membrane, be it a carpet, a textile hanging, or an animal skin. Space is created according to purpose and need.

Loos acknowledged his sources explicitly. As an Austrian architect and writer, known for his polemics, Adolf Loos was familiar with Gottfried Semper's architecture in Vienna. Taking after Semper's brilliant pedagogy and rigorous research, Loos continued to claim that mankind learned how to build in this sequence. The essence of his essay lies in its first five opening paragraphs. However, with minute detailed emphasis on materials, the *principles of cladding* are at times diminished to a mere surface treatment for either technical or aesthetic effects. Thus, the readers are left to wonder what the notion of *Bekleidung* means to Loos. Generally translated as "cladding," is *Bekleidung* a matter of covering the surface of one material with another, or is it something else altogether?

Loos imagined the primordial man as follows: man (with or without body ornamentation) sought shelter and protection from inclement weather; hence, he sought to cover himself. Such covering is the oldest architectural detail. Originally it was made out of animal skins or textile products. Yet, the covering had to be put up somewhere if it was to afford enough shelter to a family. Man started spreading out carpets on the earth under his feet and hanging them up around him. Thus, providing protection from all sides marked the beginning of architectural enclosure. Yet those carpets could not stand on their own, and this marked the beginning of a solid, rigid framework to support those carpets, be it a structural framework or a wall. In this way, the idea of architecture developed in the mind of mankind.[3]

Membranes of some kind provide rooms or livable space. As man covers himself with clothing, he provides habitable rooms and livable space for his body. The primary impulse of architecture, according to Loos, is to clothe/to clad, an act that pertains to the way the building is occupied and used. Yet, Loos's essay split the *Bekleidung* notion into two seemingly irreconcilable components. On the one hand, Loos seems to suggest that the first motive of architecture is the cladding of surface for technical or aesthetic reasons. On the other hand, his argument also implies that enclosure-making is the first impulse for architecture, just as we clad in order to make a livable room. Thus the cladding concept refers simultaneously to the creation of surface finishing and the creation of inhabitable space.

For Loos, cladding both encloses and finishes. As the whole thickness of architectural enclosure, such as walls, floors and ceilings, defines space, the enclosure itself is also defined by its finishing. The cladding also needs to be clad. Cladding, be it for decoration or protection, is an act of ordering and defining the order of architectural enclosure. It is the definition of both space and materials.

It is through Loos's writings rather than Semper's that the notion of cladding entered the mainstream of architectural theory.[4] Loos introduced his polemics with a great debt to, and perhaps at the great expense of, Gottfried Semper. Without Semper's concept of *Bekleidung*, perhaps Loos's idea of function and its relationship to form could not have been so clearly formulated.

THE ART OF CLADDING

Gottfried Semper was among the leading German theorists whose arguments framed much of the Nineteenth-century debate on constructional and material expression.[5] Semper seemed to devote critical attention to the higher value of artistic symbolism. He wrote of an artistic/utilitarian drive in which evolving materials and structural support systems were integrated with a representational language of artistic ornament, regarding the ideal symbolism of real buildings to be of vital importance.[6]

At the core of Semper's theory was his belief that materiality and production form a point of intersection where human intellect and will meet with the objective world. After a succession of German idealist philosophers who believed that art must transcend material reality, such as Kant and Schiller, Semper defended the materiality of architecture from the domination of the subjective imagination. He proposed that theorists to take into account man's handling of the physical world rather than considering solely the mind's imaginative faculty. For Semper, the unity of culture was located in the ways that people satisfied both their spiritual and material drives in the act of making artistic and useful things.[7] This assessment of the nature of materials and technologies of production became central to Semper's thinking. It also involved an understanding of how architecture developed its physical form in earliest human culture. In contrast to the idealist philosophers, Semper placed great importance on the artistic expression of materials.[8]

In his 1934 essay, *Preliminary Remarks on the Polychrome Architecture and Sculpture in Antiquity*, Semper entered the polychrome debate. Along with Jacques-Ignace Hittorff, Semper believed that Greek temples had been painted in antiquity. *The Preliminary Remarks* was a work that provided the first key to Semper's *Bekleidung* theory. Semper considered polychromy as a continuous historical process - that is, as a practice characteristic of every period of high artistic achievement and therefore manifest in both pre-Greek and post-Hellenic architecture.[9] In the opening pages of the Preliminary Remarks, Semper described the human delight in color as fundamental to our being, residing in our instinct for play and adornment.[10] Thus the first crude shelters were varnished or dyed with an imagination favoring bright colors in variegated combinations. Concurrent to the first surge of religious concepts, this instinct went through refinement. Technically, the process of polychromy was additive in its overlaying of procedures and celebratory motifs while stylistically, it was a process of symbolic and visual refinement.[11]

Over the next few decades, this plea for the empirical understanding of materiality would be developed and refined in many ways, yet Semper would remain adamant in his belief that a deeply rooted appreciation of color was paramount to Greek artistic thinking and that this propensity revealed something of fundamental importance to all artistic activity.[12] In his mature work on style published three decades later, Semper developed this idea further and introduced his theses of cladding (*Bekleidung*) and material transformation (*Stoffwechsel*) which would later be the basis for Loos's idea of the aesthetics and functions of cladding.

Despite Semper's emphasis on materials, his notion of function was not one-sided as Alois Riegl would later interpret it. For Semper, buildings and other artistic objects did not spring into being solely from the demands of the physical world. Architecture could not be reduced to materialism. Ingrained with the demands of production and an inclination toward comfort and warmth, were other drives toward symbolism and spiritual expression.

The world of ideas emerged in alliance with materiality and needs.[13] In other words, architecture sprung from both its purposiveness and its purpose.

Semper's next theoretical efforts appeared seventeen years after the Preliminary Remarks, due largely to the success of his practice and six difficult years of political exile. *The Four Elements of Architecture* was a work that Semper composed in 1850, shortly before and after moving to London. While the first part dealt with the continuing issue of polychromy, the second part focused on the development of arts' primeval motives through the theory of the four elements.

While in Dresden, Semper had already begun to advance the idea of the primordial forms (*Urformen*) in architecture and had delineated two ideas or motives generating the first abodes, the enclosure (*Umfriedung*) and the roof.[14] Subsequently, he added the hearth to this list, and defined the surrounding wall (*Einfassungmauer*) as the first element of antique architecture among the southern races, and the primordial seed (*Urkeim*) for dwellings.[15] The enclosure acquired its architectural value by defining a new spatiality, or inner world, separated and protected from the outer, also by surrounding the hearth, or the social and spiritual counterpoint for the dwelling. In his Dresden lectures, Semper formulated two themes that were to be the focus of *The Four Elements*.[16] The notions of hearth gathering, walling, and roofing were regarded as basic ideas giving rise to architectural form. Another theme was the division of these motives into two fundamental dwelling types: the wall-dominated architecture of the south and the roof-dominated dwelling of the north.[17]

The Four Elements was based on the symbolic-structural function of the art form and its relationship to the tectonic concept of a building. Semper formulated a theory of artistic development in which all forms ultimately derive from the four social and artistic motives of hearth-gathering, mounding, roofing, and walling. Corroborated by the evidence of the Caribbean hut he saw in the Crystal Palace Exhibition of 1851, Semper's four elements were comprised of a hearth, an earthwork, a framework, and an enclosing membrane. (fig. 1) Semper assigned certain tectonic crafts to each of the four elements: textile to the art of enclosure and thus to the wall, carpentry to the structural frame, masonry to the earthwork, and ceramics to the hearth. After presenting the four motives, Semper focused on the enclosure and began to outline what later became central to his thinking: the metamorphosis of the motive into the idea of cladding (*Bekleidung*). The theory of cladding, thus, evolved from his thesis of the transformation from mats, carpets and wickerwork into the wall.[18]

This last motive, for Semper, arose in aboriginal societies with the definition of spatial boundary by means of hedges and vertically-hung mats. This hanging mat was later transformed into the art of textiles, first used alone as spatial enclosures, and then later applied to the more durable wall that served as its backing.[19] Semper further argued that this spatial motive underwent another transformation around the time of the first Mesopotamian civilizations when the textile characteristics of the wall hanging were symbolically and visually transposed onto such materials as tile, brick, mosaic and alabaster wall panels. With the formation of Greek architecture, the textile, or dressing, motive attained its artistic culmination by transforming itself into a thin veneer of paint - a spatial dressing that for Semper covered the whole exterior surface.[20] Here Semper proposed an interpretation of the development of architectural form as a process of symbolic transformation, where the desire was to clad the construction's materiality with the expressive form.

This idea underlies the *Stoffwechseltheorie*, the theory of symbolic conservation, in which the mythical or spiritual values attached to certain structural elements cause them to be translated into petrified forms. Here the dressing or cladding of the wall was viewed as a kind of petrified fabric that symbolized a transformation of nomadic textile forms into a more permanent material.[21] This *Stoffwechseltheorie, "deals with the product of human artistic skill, not with its utilitarian aspect but solely with that part that reveals a conscious attempt by the artisan to express cosmic laws and cosmic order when molding the material."*[22] Thus, material and construction were subject to the same evolutionary process as every other artistic phenomenon.

Nine years separated *The Four Elements* and Semper's best-known publication *Der Stil in den technischen und tektonischen Künsten; oder praktische Ästhetik* (Style in the Technical and Techtonic Arts or Practical Aesthetics), written during the period 1860-1863. His emphasis on the four elements is superseded by a comprehensive consideration of the more basic technical operation underlying artistic creation.[23] Semper then developed a theory where material imagination stood at the center of architectural activity: the theory of cladding *(Bekleidung)*. Merging the ideal and the real within the course of history, Semper saw the evolutionary path of architecture as linked by material and spiritual demands.

The subject of *Der Stil* was twofold, focusing on the development of art's primeval artistic motives and a dissertation on the notion of *Bekleidung*.[24] The main body of *Der Stil* is divided into four primary divisions: textiles, ceramics, tectonics and strereotomy. These are the classes of motives underlying architectural creation. This subdivision depends on the process of creation and the degree of elasticity of matter, from the "flexible," the "plastic," and the "elastic" to "solid" material. Semper eventually added the fifth division of metal, which he believed developed later and borrowed its motives from the other classes. These divisions compose the two volumes of *Der Stil*, with the subject of textiles consuming the entire first volume. Semper appended the *Bekleidung* thesis to this textile section.

The textile section begins with a definition of the motive's basic function: 1) to string, to bind, and 2) to cover, to protect, and to isolate. Semper then examined style as it is conditioned by the material, the material's treatment and the transposition of the motive into cladding.[25] The cladding thesis was introduced in *Der Stil* by a subheading on the correlation of clothing with architecture, a subject that was never fully developed as he deferred the discussion on this topic to a never-completed third volume.[26] Nevetheless, Semper continued onto the principle of cladding and its influence on architecture. In introducing this principle, he suggested that in Greece the cladding principle had become spiritualized, serving beauty more in a structural-symbolic than a structural-technical sense.

CORE-FORM AND ART-FORM

For Semper, each part of architecture could be thought of as being realized by two elements: the *core-form* and the *art-form*. The *core-form* of each part is the mechanically-necessary and statically-functional structure. It refers to the material and static function of an architectural element; for instance, the column's function of support.[27] The *art-form*, on the other hand, is the characterization by which the mechanical-statical function is made apparent.[28] It designates how the static function of the *core-form* becomes apparent; for instance, the way the Greeks rendered the supporting role of a column in a way that was artistic and expressive of its function. For Semper, the *art-form* might be conceived as a conceptual veil that overlays the column, giving it its characteristic expression.[29]

The sense of wholeness in architecture is generated by materials and elements being joined together, not by a natural unfolding such as the growing branches of a tree. Thus the work of architecture is unlike a work of nature with a tectonic structure. Architecture is made of dead and static materials. The *art-forms* of the building do not grow naturally out of its *core-forms*. Yet Semper remarked that

"*decorative symbols have no real static function, but it is wrong to conclude that they are applied and added from outside.*"[30] Semper later gave the example of the Greeks, the only people who achieved "*giving their architecture structure and tectonic products an organic life so to say....Greek temples and furnishings are not constructed and skillfully joined, they have grown, they are not structures adorned by having floral and animal forms attached to them; their forms are like those that organic forces call forth when striving against mass and weight.*"[31]

Semper saw the *art-form* as arising at the same moment when the mechanical scheme of the *core-form* is conceived, so that the two are thought of as a unity and are born simultaneously.[32] For Semper, both the structural part and the decorative symbol are closely related so that one cannot be altered without affecting the other. In other words, each must be a primary element born simultaneously with the whole. In this way, decorative symbols are not considered pure adornment but rather as coverings suggestive of a function performed by the core to which they are closely related.[33] As Semper suggested, human artistic skill revealed a conscious attempt by the artisan to express cosmic laws and cosmic order when molding materials. The making of ornament is also a making of order to arrive at an articulated surface. In this way, ornament might be seen as a legible surface or as a covering suggestive of the function performed by the core.

As Semperian rationale illuminated the architecture of antiquity, it also opened the door for the externalization of the façade. While the *Stoffwechseltheorie* allows for an "evolution" of materials which are modified when changed from one to another, this evolution also allows ornament to increasingly free itself from the core to which it closely clings. If this suggests certain autonomy of cladding motives, a moment may arise when ornament conceptually emancipates itself from the core and becomes mere adornment. The formerly symbolic decoration may also become more and more of an arbitrary addition to the body of architecture once it is fully emancipated. In other words, the theory of the art-form and core-form relationship that seemed to fit Greek architecture became problematic in the stylistic eclecticism of the Nineteenth century. Cladding at times became arbitrary rather than an answer to necessity.

BINDING, WEAVING, DRESSING

In the *Four Elements*, Semper differentiated the walls from the compressive earthwork, or load-bearing mass. This distinguishes the massiveness of the fortified wall as indicated by the German word *die Mauer*, from the light screen-like enclosure signified by the term *die Wand*. Although both terms imply enclosure, it is the latter that is etymologically related to the German word for "dress" (*Gewand*) and the verb *winden*, "to embroider, to sew."[34] The German word *Bekleidung* derives from the verb *kleiden*, "to dress," which came from the root *Kleidung* meaning "clothing." Both *Kleidung* and *Gewand* are connected both etymologically and logically to the concept of binding or *Verbindung*.

According to Semper's rationale, the acts of weaving, binding, knotting or sewing were the first of all arts answering to human need.[35] (fig. 2) As cladding is an answer to the human instinct to bind, to order all architectural elements and parts to create livable space, it is also symbolic, suggestive of the cosmic order and the function performed by the core.

The concept of *Bekleidung* became problematic when it was interpreted only as the covering, paneling, or sheathing of a building in a technical or aesthetic sense. The art of cladding was at times taken as synonymous with the externalization of architecture, an application of arbitrary decorative surface at will. The interpretation of the *Bekleidung* concept as the literal mask, the externalization of the façade, was the basis of attacks that other theorists lashed upon Semper.

For some of the Nineteenth Century theorists, the "*art of cladding*" had led architecture down the false path of "*externalization*," the path in which undue prominence is given to the façade of a building.[36] Theorist such as Alois Riegl and August Schmarsow failed to acknowledge Semper's idea of the reciprocity between the spiritual and the material drives, thus neglected the fact that the *Bekleidung* theory was also suggestive of spatial creation. Cladding was thus misinterpreted as something diametrically opposed to the creation of architectural space.

THE PURPOSES OF CLADDING

On January 24, 1856, at the Polyteknikum of Zurich, Semper gave a short inaugural lecture on ornament, which was focused upon the double meaning of Greek *kosmos*. *Kosmos, cosmos*, from which "cosmetic" was derived, signify both the order of the heavens and ornament. This ambiguity between order and ornament allowed Semper to view early Greek adornment as a process of applying decorative order *(Gesetzlichkeit)* to form: "*when one decorates, one more or less consciously imposes a natural order on the object that is adorned.*"[37] This instinct of cosmic adornment, for Semper, was the key to Greek tectonics. Such instinct was also manifested in everyday life in the Greeks' intelligible adornment of their bodies.[38] Semper further argued that this intelligibility of body adornment, derived from decorative instinct, also carried a purpose. Bodily accessories that modify one's physical appearance, such as a mask, were based on the impulse to terrify a foe. Along with the mask, painting and tattooing of the body were other manifestations of this tendency. Finally he arrived at the conclusion that: "*It would not be too paradoxical to seek the origin of certain traditional surface ornament in the art of tattooing.*"[39] This suggests architectural ornament as a form of body-dressing or the masking of physical appearance. Semper wrote:

> *I think that the dressing and the mask are as old as human civilization, and the joy in both is identical with the joy in those things that drove men to be sculptors, painters, architects, poets, musicians, dramatists, in short, artists. Every artistic creation, every artistic pleasure presupposes a certain carnival spirit, or to express myself in a modern way – the haze of carnival candles is the true atmosphere of art. The denial of reality, of the material, is necessary if form is to emerge as a meaningful symbol, as an autonomous human creation.*[40]

By suggesting the masking of reality and of material, Semper implied different levels at which cladding performs. Men also mask the material of the mask. First, the dressing may camouflage the material in a physical sense in the same way that Greek polychromy covers the marble underneath in order to conceal its material nature so it can be perceived as a pure form. Second, the art-form or artistic dressing may also camouflage the thematic content of the work and represent a message otherwise unrepresented, just as a man may wear a mask to presume another identity.

Semper's attention to the mask lies in its content, the virtue of which is artistic symbolism. The goal of the mask is the representational language it conveys. By tracing the historical and artistic/utilitarian drive in which evolving materials and structural support systems were clad by the language of artistic ornament, Semper attempted to construct a universal account of the nature of building more than a stylistic or technical aspect of the surfacing itself.

The purpose of cladding is the point that separates Semper's theory from Loos's. Although Loos's idea resonates with Semper's *Bekleidung* notion, his theory also rejects certain symbolic representations of the surface. The task of the surface was to cultivate the property natural to the materials and the nature of each setting. Leaning toward the technical and formal language of materials, Loos's *Bekleidung* theory was a way to create the unity of each setting through the nature of cladding material, not through its symbolic language. Despite the differences, Semper's symbolic language and Loos's material language were a means to unify the ensembles of elements within each setting. They illustrate the will to create *Gesamtkunstwerk* with a certain level of pictorial reality. While Semper considered cladding to be symbols, Loos's cladding was considered to be materials. For Loos, the ethics of the mask lie in the applicability and methods of production of materials. This ethical concern, however, was generated by new technology and material that emerged without their own language of form. The elasticity of material such as poured cement allows it to be molded into all forms. Loos's *Bekleidung* theory coincides with one of the major effects of industrialization: the increased use of veneered construction.[41] At the time Loos was writing, the adverse effects of this type of construction were much clearer to him than they had been to Semper. Hence, the difference between Semper and Loos toward the *Bekleidung* notion was partly marked by the effects of new technology, materials and methods of construction.

Loos' attitude toward the ethics of material underlies his objection to the *Ringstrasse* buildings in Vienna. During the Nineteenth Century, Vienna witnessed a major change in its urban structure. The city walls and fortifications were demolished, and replaced with a wide tree-lined boulevard, the celebrated *Ringstrasse*, or Ring Street. (fig. 3.) Along this ring road encircling the old city, major building projects were launched. Many public buildings as well as private dwellings were constructed in styles thought to be proper for each projects. It resulted in the new Gothic church, the Baroque imperial theater, the Greek parliament and the medieval town hall. (fig. 4-7) As for the private dwellings, each and every apartment building employed different styles deemed grand and majestic. The architecture of the *Ringstrasse* freely borrowed architectural vocabulary from the past to create the image of the golden era. Constructed in the Nineteenth Century, the *Ringstrasse* buildings employed modern materials and techniques of construction. Yet, behind the façades of the *Ringstrasse*, another type of Viennese life loomed. The working class's struggle, the trace of the era's economic hardship, the physical and mental problems of the city, all were hidden behind the constructed façade.

Loos's critic towards the *Ringstrasse* architecture was about its deception. In his essay Die Potemkinsche Stadt, or the Potemkin City, of 1898, Loos asserted that Vienna was not different from a village built in Ukraine by Count Potemkin, a Russian field marshal and favorite of Catharine II. In 1787, Potemkin built a sham villages for the occastion of the Empress's visit, giving the impression of a high level of prosperity among the impoverished population. In this essay, Loos objected the fictitious language implying the opposite of reality and the way such language was carried out. In the interest of rent ability, the landlord is forced to nail on a particular kind of façade to the building. Loos linked the façades of the *Ringstrasse* building to props made out of canvas and pasteboard or figurative surface applied to the building.

As for Loos, the problem of masking the *Ringstrasse* buildings was due to the unethical language of materials. Cladding works as far as there is no confusion between the cladding and the materials clad. The boundary must be clear. Cladding must respect its own language of form. With poured cement imitating the stonework of the entire façade, such as in many cases of the *Ringstrasse*, the mask becomes a deception rather than the revealing of another content.

Every material possesses its own language of forms, and none may lay claim for itself to the forms of another material. For forms have been constituted out of the applicability and the methods of production of materials. They have come into being with and through materials. No material permits an encroachment into its own circle of forms. Whoever dares to make such an encroachment notwithstanding this is branded by the world a counterfeiter. Art, however, has nothing to do with counterfeiting or lying. Her paths are full of thorns, but they are pure.[42]

There is a level at which forms convey the nature of materials and methods of production. The virtue of cladding, for Loos, lies in its performative representation more than its symbolic aspects. Loos's critical view towards the ethical function of architectural cladding became evident in his critique of ornament. His critique was not directed at a problem of ornament or not ornament, but at a problem of meaning. The designers of that time often regarded surface as a provocation for the ornamental inventor.[43] For Loos, ornament must be integrated with the way the building is built. As well as the way it is used which is opposite to the decorated sheds his contemporaries purveyed.

In his famous essay, *Ornament und Verbrechen* or *Ornament and Crime* published in 1908, Loos aimed to distinguish different kinds of ornament, not different ornamental shapes, nor different ornamental styles but two kinds of ornament, the first being indicative or capable of pointing away from itself towards something necessary but otherwise unrepresented, and the second being ornament which distracts or fails to represent and is unnecessary.[44] Such unnecessary ornament is what is exemplified on the surface of the buildings of the *Ringstrasse* and was criticized by Loos. Architectural cladding is not a matter of covering up but a matter of indicating, pointing or revealing in the similar way that the small details of everyday life reveal the physiognomy of the culture.

According to Loos, as cladding clads, it also encloses. Apart from the material and technical aspects of cladding, Loos was also concerned with the empathetic language that cladding exerts upon the inhabitant. (fig. 8) Surface cladding is that which is responsive to the character and function of the building, hominess on a house, security for a bank, and respect in a secular institution.[45] These effects are produced by both the materials and the form of the space. What Loos proposed here was a kind of empathetic emphasis on *Bekleidung* to which Semper did not allude.

CONCLUSION

From Gottfried Semper to Adolf Loos, the concepts of architectural surface, cladding, dressing, or the *Bekleidung* notion is partly a response to the cultural expectation of frontality that calls for architectural order and definition. The purposes of cladding are responsive to spatial, material, and technical as well as symbolic aspects of the building. Cladding is not only a working of the flat surface of the façade, but also a manifold of boundaries and enclosures, which binds architectural ensembles into a unified whole. Cladding is a tool to bind all parts and materials together into a new visible order. It also defines the way buildings are used and occupied. Architectural cladding is a response to the natural desire of humans to order, to bind, to shelter and to delimit. In this sense, Semper's proposal of the wreath as the archetypal work of art, responds to the instinct and desire of mankind. Such desire antecedes all human artifacts, and hence precedes all spatial construct. In order for space to be considered as a part of either an architectural body or a city, it needs to be bound, ordered and differentiated at the same time that it is integrated as part of a larger field. *Bekleidung* is what lends both material and form to space. The spatiality of architecture as well as the city comes into being through this logic of binding and ordering the multiple levels of architectural boundaries in which we dwell.

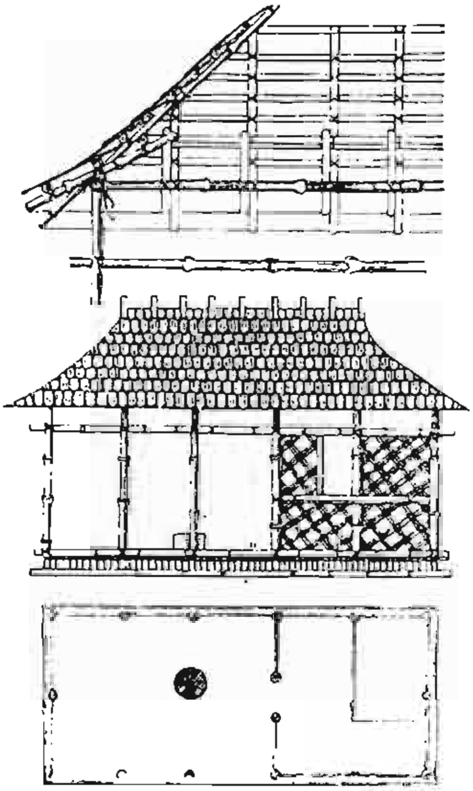


Fig.1. From Gottfried Semper, Der Stil, Caribbean Hut

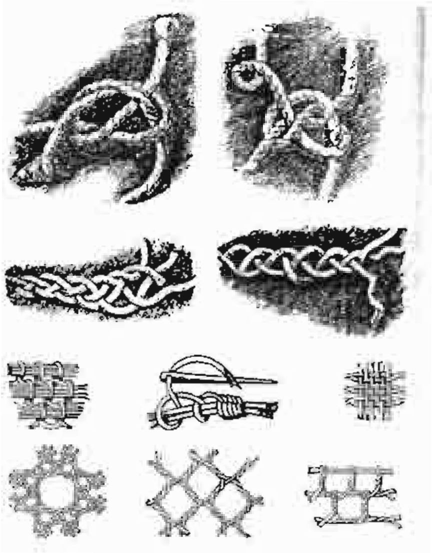


Fig. 2. From Gottfried Semper , Der Stil, examples of knotting, weaving techniques

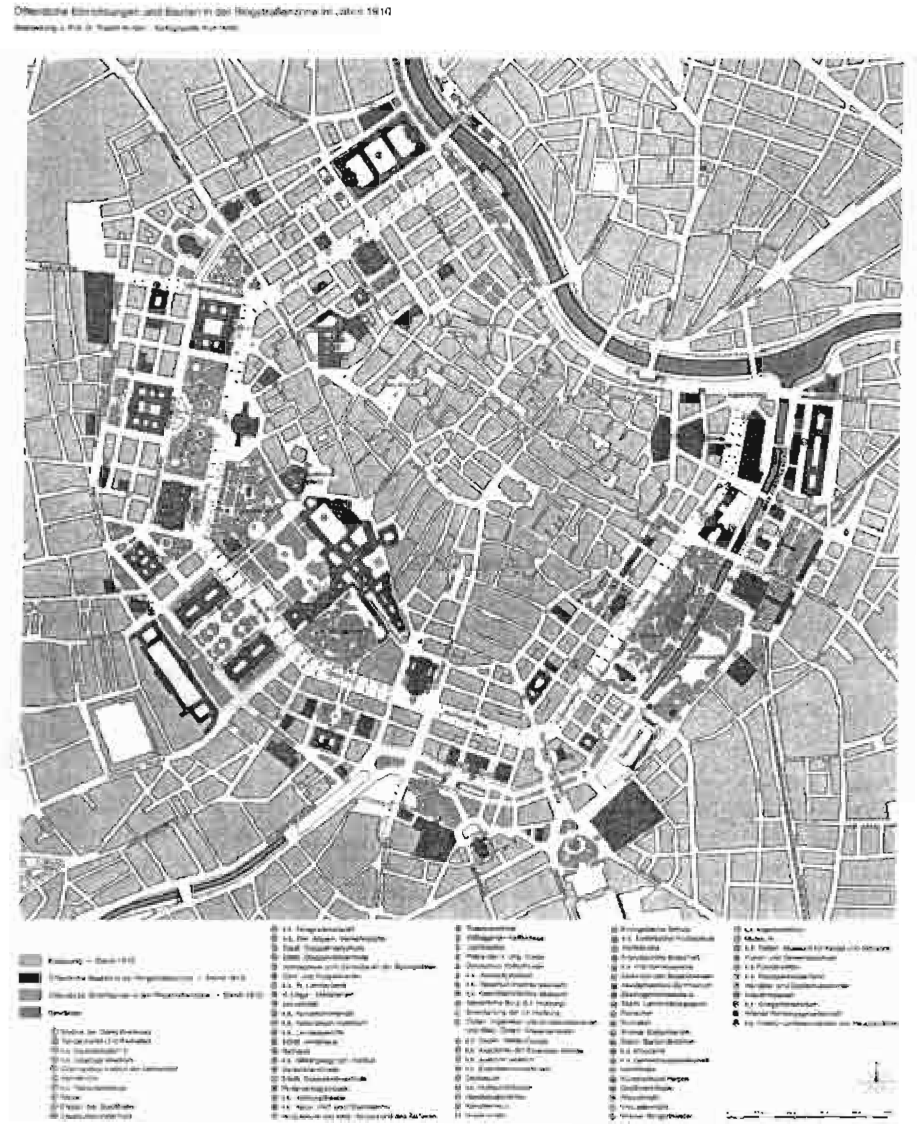
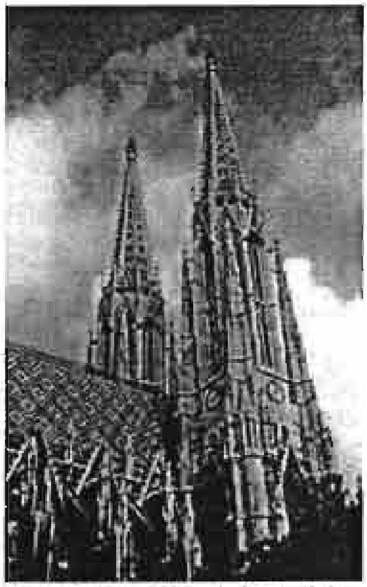


Fig. 3. The Ringstrasse, 1910



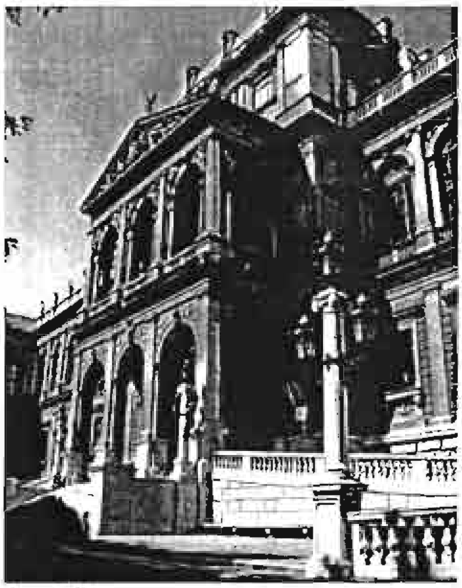
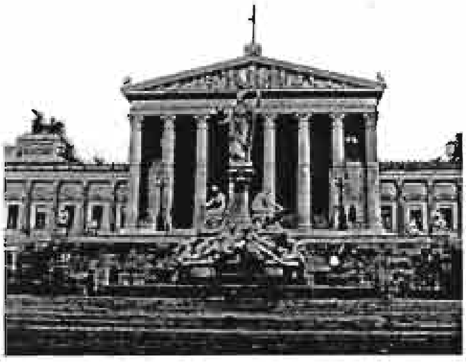


Fig 4. Votive Church (Heinrich von Ferstel)
Fig.5. The University (von Ferstel)



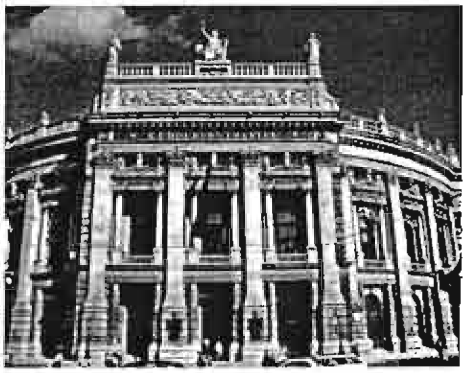


Fig. 6. The Parliament (Theophil Hansen)
Fig 7. Hofburg Theater (Gottfried Semper and Karl von Hasenauer)

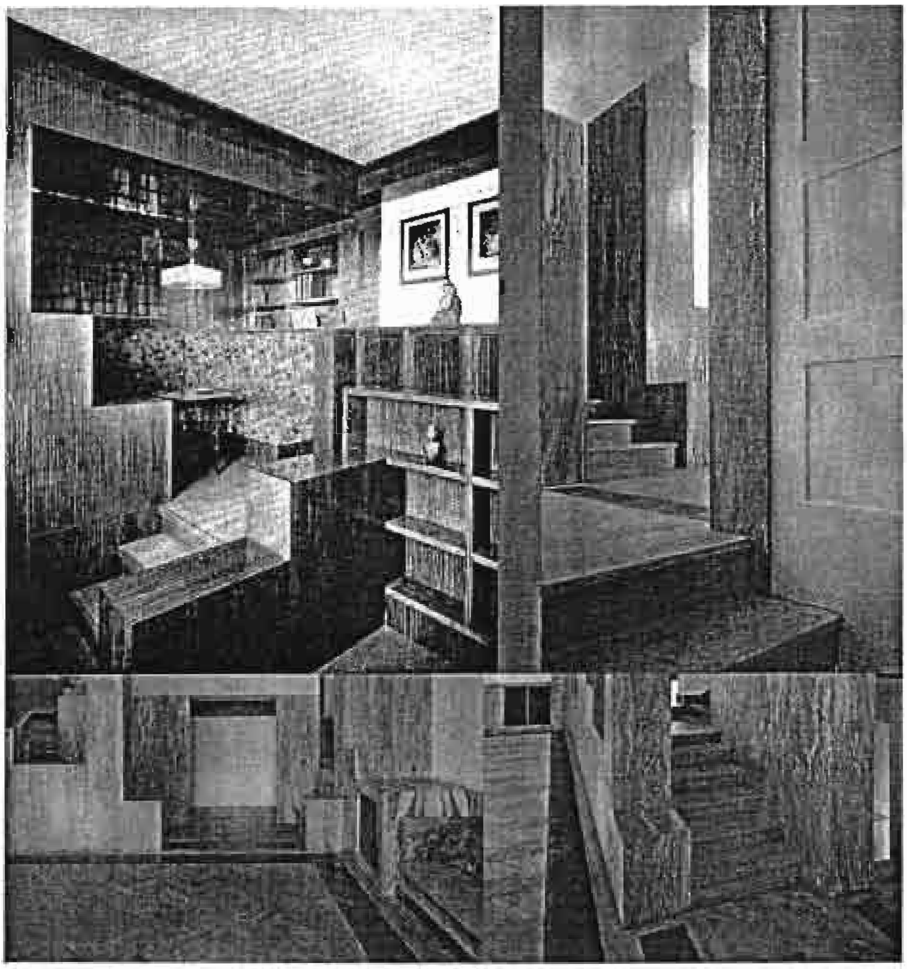


Fig. 8. Adolf Loos, Villa Müller

References

[1] *"Hier hat der architect die aufgabe, einen warmen, wohnlichen raum herzustellen. Warm und wohnlichen sind teppiche. Er beschließt daher, einen solchen auf den fußboden auszubreiten und vier teppiche aufzuhängen, welche die vier wände bilden sollen. Aber aus teppiche kann man kein haus bauen. Sowohl der fußteppiche als auch der wandteooiche erfordern ein konstruktives gerüst, das sie in der richtigen lage erhält. Dieses gerüst zu erfinden, ist erst die zweite aufgabe des architeckten."* The first paragraph of Adolf Loos, "Das Prinzip der Bekleidung," first published in *Neue Freie Presse*, September 4, 1898. Translated as "The Principle of Cladding," in Adolf Loos, *Spoken into the Void*, pp. 66-69.

[2] *"Im anfange war die bekleidung."* Loos, "Das Prinzip der Bekleidung." Second Paragraph.

[3] *"Der mensch suchte schutz vor den unbilden des wetters, schutz und wärme während des schlafes. Er suchte sich zu bedecken. Die decke ist das älteste architekturdetail. Ursprünglich war sie aus fellen oder erzeugnissen der textilkunst. Diese bedeutung erkennt man noch heute in den germanischen sprachen. Diese decke mußte irgenwo angebracht werden, sollte sie genügen schutz für ein familie bieten! Bald kamen die wände dazu, um auch seitlichen schutz zu bieten. Und in dieser reihenfolge entwickelte sich der bauliche gedanke sowohl in der menschheit als auch imindiviuum."* Loos, "Das Prinzip der Bekleidung," Second Paragraph.

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[4] See Joseph Rykwert, "Architecture is All On the Surface. Semper and Bekleidung," in *Rassegna* 1998, v.20, n.73, pp. 20-29.

[5] See Micthel Schwarzer, "Freedom and Tectonics," in *German Architectural Theory and the Search for Modern Identity*, Cambridge, MA, 1995, pp. 167-200.

[6] Schwarzer, *German Architectural Theory and the Search for Modern Identity*, pp 172-176.

[7] See Micthel Schwarzer, "Freedom and Tectonics," in *German Architectural Theory and the Search for Modern Identity*, Cambridge, MA, 1995, pp. 167-200.

[8] Ibid.

[9] See Harry Mallgrave's introduction of Gottfried Semper, *The Four Elements of Architecture and Other Writings*, translated by Harry Mallgrave and Wolfgang Herrmann, p. 14.

[10] See Gottfried Semper, "The Preliminary Remarks on the Polychrome Architecture and Sculpture in Antiquity," in *The Four Elements*, pp. 45-74.

[11] For further discussion, see Wolfgang Herrmann, *Gottfried Semper: In Search of Architecture*, Cambridge, MA, 1989, pp. 125-126, and Mallgrave's introduction to *The Four Elements*, pp. 2-16.

[12] Mallgrave, *The Four Elements*, p. 13.

[13] For further details on the subject, see Herrmann, *Gottfried Semper*, pp. 121-123, Mallgrave, *The Four Elements*, pp. 16-41, and Schwarzer, *German Architectural Theory*, pp. 175-179.

[14] From a manuscript dated circa 1846, see Wolfgang Herrmann, *Gottfried Semper theoretischer Nachlass an der ETH Zurich: Katalog und Kommentare*, Basel, 1981, p. 81. See also Mallgrave, *The Four Elements*, p. 23.

[15] Ibid.

[16] From the same manuscript dated circa 1846.

[17] Herrmann, *Gottfried Semper*, pp. 165-173. See also Mallgrave, *Gottfried Semper, Architect of the Nineteenth Century*, New Haven, 1996, pp. 182-189.

[18] For further details see Herrmann, "The Genesis of Der Stil," in *Gottfried Semper*, pp. 88-100. See also, Mallgrave, *Gottfried Semper*, pp. 290-302.

[19] Gottfried Semper, *The Four Elements of Architecture*, pp. 74-129.

[20] Ibid.

[21] See further discussion in Herrmann, *Gottfried Semper*, p. 149.

[22] Quoted in Herrmann, *Gottfried Semper*, p. 151.

[23] Mallgrave, Gottfried Semper, *The Four Elements*, p. 29.

[24] See Harry Mallgrave's introduction of, *Empathy, Form, and Space: Problems in German Aesthetics*, Santa Monica, CA, 1992, p. 33.

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[25] Gottfried Semper, *Der Stil in den technischen und tektonischen Künsten; oder praktische Ästhetik (Style in the Technical and Techtonic Arts of Practical Aesthetics),* written during the period of 1860-1863. See further analysis in Mallgrave, *The Four Elements*, pp. 29-40.

[26] Mallgrave, *The Four Elements*, pp. 29-40.

[27] See Wolfgang Herrmann, "Semper and the Archeologist Bötticher," in *Gottfried Semper: In Search of Architecture*, pp. 139-152. See also Harry Mallgrave, *Gottfried Semper, Architect of the Nineteenth Century*, New Haven, 1996, pp. 219-222. And Mitchell Schwarzer, "Freedom and Tectonics," in *German Architectural Theory and the Search for Modern Identity*, Cambridge, MA, 1995, pp. 167-200.

[28] Karl Bötticher. "Das Prinzip der hellenischen und germanischen Bauweise hinsichtlich der Übertragung in die Bauweise unserer Tage," in *Allgemeine Bauzietung* 11 (1846), pp. 111-125. Translated as "The Principles of the Hellenic and Germanic Ways of Building with Regard to Their Application to Our Present Way of Building," in *In What Style Should we Build?: The German Debate on Architectural Style*, translated with an introduction by Wofgang Herrmann, Santa Monica, CA, 1992, pp. 150-151.

[29] Herrmann, *Gottfried Semper: In Search of Architecture*, pp. 139-152.

[30] From Semper's manuscript, quoted in Ibid.

[31] Ibid.

[32] See also Mallgrave's discussion of Semper in *Empathy, Form and Space*, pp. 32-34.

[33] Ibid.

[34] For further discussion about the words *die Wand* and *die Mauer*, see Kenneth Frampton, *Studies in Tectonic Culture*, Cambridge, MA, 1996, pp. 61-92.

[35] Ibid.

[36] Ibid.

[37] Semper, *Über die formelle Gesetzmässigkeit des Schmuckes und dessen Bedeutung als Kunstsymbolik*, Zurich, 1856, p. 6. *"Wo der Mensch schmückt, hebt er nur mit mehr oder weniger bewußtem Tun eine Naturgesetzlichkeit an dem Gegenstand, den er ziert, deutlicher hervor."* See further discussion in Mallgrave, Gottfried Semper, pp. 269-274, and note n. 62, p. 406.

[38] Mallgrave, *Gottfried Semper, Architect of the Nineteenth Century*, p. 270.

[39] Semper, *Über die formelle Gesetzmässigkeit des Schmuckes und dessen Bedeutung als Kunstsymbolik*, Zurich, 1856, p. 9. *"...so dass es nicht zu paradox ware den Ursprung gewisser überlieferter Flächenornamente in der Tätowierungskunst zu suchen."* See further discussion in Mallgrave, *Gottfried Semper*, p. 406.

[40] Semper, *Der Stil*, I, p.231 n.2, translated in "Style: The Textile Art," *The Four Elements*, p. 257.

[41] E. Ford used the word veneered construction, to exemplify non-load bearing cladding. See E. Ford, *The Details of Modern Architecture*, Cambridge, MA, 1990.

[42] *"Ein jedes material hat seine eigene formensprache, und kein material kann die formen eines anderen materials für sich in anspruch nehmen. Denn die formen haben sich aus der verwendbarkeit und herstellungsweise eines jeden materials gebildet, sie sind mit dem material und durch das material geworden. Kein material gestattet einen eingriff in seinen*

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fomenkreis. Wer es dennoch wagt, den brandmarkt die welt als fälscher. Die kunst hat aber mit der fälschung, mit der lüge nichts zu tun. Ihre wege sind zwar dornenvoll, aber rein." 5th paragraph of Loos, "Das Prinzip der Bekleidung." Translated in *Spoken into the Void*, p. 66.

[43] Joseph Rykwert, "Adolf Loos : The New Vision" in *The Necessity of Artifice* (New York: Rizzoli, 1982): 67.

[44] David Leatherbarrow, "Interpretation and Abstraction in the Architecutre of Adolf Loos" in *JAE* (Summer 1987): 2-9.

[45] Yet Loos overlooked that Semper himself invented ornament constantly. But while Semper did so with direct historical reference, Olbrich and Hoffmann later invented ornaments seemingly out of thin air. These kinds of unhistorical surface ornaments offensive to Loos, were not far from those proposed earlier by Owen Jones. In his *Grammar of Ornament* published in 1857, Jones suggested that natural forms, particularly flowers and leaves provided for a new and completely unhistorical kind of surface treatment. This was demonstrated through various structural analyses of natural forms such as flowers in his book. This structural analysis was provided by Christopher Dresser, who later proposed a different approach to surface ornament which would inspire response that is directly stimulated by the ornament that might vary from room to room. See discussion regarding Jones and Dresser in Rykwert, "Architecture is all on the Surface," pp. 28-29.

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Panin, Tonkao "The Passage of Time: Le Camus de Mezieres and the Times of the Day Traditions," Article published in Na-Jua, Journal of the Faculty of Architecture, Silpakorn University, Bangkok, 2004.

THE PASSAGE OF TIME.

On Architectural Order and Spatial Sequence: *Le Camus de Mézières* and the *Times of the Day* Theme

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KEYWORDS: Order, Spatial Sequence, Time

ABSTRACT

What is the shaping agent of such architectural organization of space? Does human has complete control over an order of their everyday conduct, and consequently, over the ordering of architectural space? This paper addresses the notion of certain order of time and sequence in everyday activity which leads to an architectural question of ordering space. It explores some parallel between the architectural treatise of Le Camus de Mézières and the *Times of the Day* theme in seventeenth century Dutch engravings.

If anything can be described by an architectural plan, it might be the nature of human relationship and the sequence of human activities. Elements such as walls, doors, windows and stairs record the traces of such relationship. They are used to divide and re-unite inhabited space. Hidden in the plan is the passage of time. Inhabited spaces are re-united when activities and time merge. In turn, the division of space occurred when different activities inhabited different space at different times. The organization of a plan, the distribution of space, is a portrayal of human figures and their activities at a given place and time. They are the evidence of a way of life and the coupling between everyday conduct and architectural organization. At the heart of is the passage of time.

Attempts of portray the passage of time, with reference to the cyclical change of nature, the various seasons and parts of the day have been made in Western art and literature form antiquity to the present. One such attempt was manifested in the *times of the day* theme. Cycles of the times of day were a specialty in Dutch engraving of the second half of the sixteenth century. Often, in a series on the times of the day, personifications of deities appear on clouds, floating above sprawling landscapes that includes scenes of diurnal activities. It depicts the change of time in relation to the change of human activities and the cyclical character of nature. In other words, it shows a sequence of everyday life.

This similar question of order and spatial sequence in domestic architecture was undertaken by Le Camus de Mézières in *The Genius of Architecture; or, the analogy of that art with our sensations*. Le Camus's study was a handbook on the planning of the French hotel, the town house of a noble family in which he investigated the proper manner of stirring ideas and emotions through architectural means. His analysis emphasized the importance of order and spatial sequence in the planning of the French hotel. Combined with the cultivation of the picturesque vision, it enabled him to see architecture in a new way.

THE PASSAGE OF TIME

On Order and Spatial Sequence: *Le Camus de Mézières* and the *Times of the Day* Theme

If anything can be described by an architectural plan, it might be the nature of human relationship and the sequence of human activities. Elements such as walls, doors, windows and stairs record the traces of such relationship. They are used to divide and re-unite inhabited space. Hidden in the plan is the passage of time. Inhabited spaces are re-united when activities and time merge. In turn, the division of space occurred when different activities inhabited different space at different times. The organization of a plan, the distribution of space, is a portrayal of human figures and their activities at a given place and time. They are the evidence of a way of life and the coupling between everyday conduct and architectural organization. At the heart of is the passage of time.

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For architecture, the traces of the sequence of such diurnal activity are recorded in the spatial sequence of the plan. When Le Camus de Mézières attempted to lay down the rules for the distribution and the decoration of space for the French hotel, he studied the proper manner of planning in terms of spatial sequence and its character. It is a study of everyday conduct, of both human relationship and the passage of time in relation to architectural organization. Both the *times of the day* theme in Dutch engraving and the study Le Camus can be seen as a narrative, the record of the passage of time.

The *times of the day* is a popular allegorical theme, one of a group that became paradigms of aesthetic expression. It belongs with such rhetorical set piece such as the four ages of man, the four temperaments, and the four seasons. In terms of archetypal and mythical significations, the seasonal cycle of the year is echoed in its poetic representation by the solar cycle of the day. Descriptions of the four seasons are often given in terms of the four parts of the day. Each part of the day corresponds to a particular seasons; spring = morning or sunrise, summer = midday or sun at the zenith, autumn = evening or sunset, winter = night or lunar and stellar sky.[1] Both the seasonal and the diurnal cycles are also symbolically equated with the four ages of man. Such attempt to make sunrise, noon, sunset and night analogous to childhood, youth, manhood and old ages implies the infinite multiplication of resemblances in the order of things. In this case, the order and character associated with each age of man is associated with those of each part of the day.

The times of the day theme receives its most popular treatment in the sixteenth and seventeenth century Dutch painting. Its subject is time. The interpretive possibilities of time appear in the variations on temporal themes within the times of day: the transitoriness of earthly existence, the cyclical character of man's and nature's lives and the moments of abiding significance in the daily life of men and women of all classes.[2]

In the series of engraving by Marten de Vos, Carl van Mander and Tobias Verhaecht, the formula of counterpointing the monumental allegory and the many-faceted landscape is borrowed from a series of depictions called the *planet pictures*. They are visual codifications of astrological lore which show the deities of the heavens riding chariots across the skies and, below them, the people whose destinies they govern and whose temperaments, callings and social circumstances they determine.[3] The engraved prints are accompanied by verses filled with literary abstractions to match the dominant visual personifications. These texts offer explications of the prints' actions and themes. Often they juxtapose didactic statements about work and duty in relation to the day's different part.

The natural day can be divided into any number of parts but the two most common are four and seven. Be it four or seven, the purpose is to personify diurnal time. Each period of the day becomes specialized. The description below shows such characterization of each time by depicting the god's governance of the sevenfold designation of human time, the parts of the day and human activities.

> *Luna governs the first part of the day and those compelled to rise early to work or play. Mercury presides over the day's second part; his energetic progeny, intellectuals and scholars, rise just after Luna's peasants. Venus controls the third part of the day; her adepts – lover of pleasure – are the next to make their appearance. Sol rules the forth part of the day. Those whom the sunshine on the wealthy and fortunate, are the very last to start their activities. Mars rules the fifth part of the day; his progeny are associated with the division of diurnal time requiring endurance. The day's sixth part is Jupiter's; his children belong to the hour in which wisdom and judgment are in demand. The last part is Saturn's. The disciples of this planetary god are the revelers preparing for the saturnalia and the people who limited their lives or whose lives are limited for them*[4].

While these engravings are conventionalized, ideogrammatic works of art in which symbolic and allegorical meanings abound, they also offer a direct transcript of reality, a plain account of recurring duties and tasks. Their sequence can be seen as a chronicle of everyday life.

On the one hand, human activities depicted in the prints have a direct connection to the sequence of everyday conduct. On the other hand, the gods governing each time impose a sense of order. It suggests an order of human activities and a question of human control, or rather lack of control, over them. Appearance of the gods implies that everyday conduct has its order defined by the different times of the day. Works and duties, the sequence of human behaviors as well as human temperaments are destined by the hidden force of time. In other words, by this order, each of human everyday conduct has its irrefutable place along the passage of time.

The notion of certain order of time and sequence in everyday activity leads to architectural question of ordering space. What is the shaping agent of such architectural organization of space? Does human has complete control over an order of their everyday conduct, and consequently, over the ordering of architectural space.

This question of order and spatial sequence in domestic architecture was undertaken by Le Camus de Mézières in *The Genius of Architecture; or, the analogy of that art with our sensations.* Le Camus's study was a handbook on the planning of the French hotel, the town house of a noble family in which he investigated the proper manner of stirring ideas and emotions through architectural means.[5] The treatise laid down the rules for the distribution and the decoration of space. In other words, it is a study of the proper manners of planning in terms of spatial sequence and character.

The plan of the French hotel was based on the organization of groups of four or five rooms to form apartments of a distinctive character. Each suit or rooms was intended for the use of a particular person. Many different types of apartments made up the hotel. The enfilade serves as a mean of organizing and linking a series of horizontal spaces. It consists of a sequence of openings set on a common axis. The enfilade is integral to the organization of the apartment.

Though the notion of room sequence making up an apartment was addressed earlier by Sebastiano Serlio in his Sixth book of architecture, Le Camus's study was concerned for almost the first time in an architectural treatise with movement through a sequence of space and their orders.[6] The great achievement of Le Camus's art of planning was the creation of a perfect sequence of spaces to produce comfort and intimacy. His treatise followed the format of presenting the apartment as a sequence of spaces. The room by room format of his analysis emphasized the importance of order and spatial sequence in the planning of the French hotel. Combined with the cultivation of the picturesque vision, in enabled him to see architecture in a new way.

During the early seventeenth century, even in the grandest mansions, rooms had been used indiscriminately by members of the family and by passing servants.[7] But the eighteenth century, privacy took in a new value. Each room became specialized and was often set aside for personal use. Masters were increasingly separated from servants. Not only were service stairs used to provide separate access to rooms but whole networks of corridors as well.

According to Robin Evans, in his study of the figures, doors and passages, these changes of internal arrangement became evident after 1630. Entrance hall, grand open stairs, passages and service stairs joined to form a network of circulation space connecting every major room of the household.[8] Every room had a door into the passage or into the hall. The introduction of the through passage into domestic architecture imprinted a division between the upper and lower ranks of society by maintaining direct sequential access for privileged family members while relegating servants to a limited territory. The system was to prevent interference, and the clash of movement through place and time.

These adjustments in both attitudes and in patterns of living led to a specialization in the use of rooms. Le Camus's principles of distribution and decoration of space, both aimed at spatial differentiation. The use and purpose of each room was determined from the start. In turn, such use and purpose determined the order of the room in terms of its position and its décor so that both could more reflect character and use.

Interiors were the principal subject of Le Camus's treatise. He combined the concept of manners, the patterns of everyday conduct concerning habit, work and duty in relation to place and time. His principles of space distribution were determined by the sequence of activities, timing and schedule in relation to the use of space. In other words, the different activity, work and duty for each time the day determined the arrangement of space. This notion of space distribution was intended to provide convenience to the succession of activities at the different times, while the decoration created a different character for each specific space. Le Camus wrote:

An Apartment is not like a cabinet or gallery of pictures; every room has its own particular purpose, and from its appearance, one must be able to deduce its use. The expression, the imprint of character, is decisive; let delicacy hold the scales, taste try the weight and good sense determine.[9]

In such creation of spatial character, both the distribution and decoration of space are inseparable. They represent an index to the sequence of everyday conduct, habit, work, duty and their timing.

Consider the *times of the day* theme, the *planet pictures*, if all the pictures were sequentially juxtaposed, they could provide the complete schedule of activities during the day. Moreover, the sequence of places in which each activity occurred could provide a rough outline for the distribution of space, if every space that appeared in the planet pictures was assembled in one building. The order of each picture is determined by the gods governing each time of the day. By order means the nature and sequence of human activity, work and duty along with human temperament all of which constituted specific character of each picture. This specific character of each *time of the day* picture is comparable to the character of each room that is designated according to its use in Le Camus's study.

The question of order many arise again. On the surface it can be seen that Le Camus's treatise attempted to impose the order for spatial design when he laid down the rules for both the distribution and decoration of space. This architectural question of ordering space in Le Camus may come to light when being considered in parallel to the planet pictures. We may find the question of human control presence in Le Camus's study.

In the system of the *planet pictures,* the gods of time control human activity and temperament. Human, in turn, take control over the way they execute their tasks in the eyes of the gods. At first glance this may seem to be the question of human's lack of control over their every conduct. But it is also an issue concerning order rather than control. For the appearance of the gods governing each time, it implies that time itself is an imposing order upon human activity. The sequence of daily activity falls within the order of time. Likewise, in the treatise, it cannot be considered that the rules of ordering space suggest human control. Rather, they follow the irrefutable order of time. The different gods and different group of human depicted in each *planet pictures* show that each group has its own schedule. The principles of space distribution in Le Camus accommodate such difference in the schedule to prevent interference or the clash of activities at a given place and time. The outline of rooms showing their sequence has a direct relation to time. For activities and schedules of each family member was different, Le Camus gave the different outline of planning for each apartment. The relationship of position of each apartment was essential. The lodging of the domestic servants and of officers of the household must provide convenient access to their work places. With the service stairs and corridors added, circulation of the masters and servants were separated. It means that unrelated activities though occurred simultaneously, have no need to share the same space. Le Camus's juxtaposition of rooms is the juxtaposition of each point of time where each related activities occurred. Rooms interconnected when time merged. While element such as walls divide, other elements such as doors and hallway both divide and re-unite inhabited space according to the different timing in the use of space. Passing through a room that is not a part of the sequential activity would be unnecessary. Unrelated activities though may occur at the same time, belonged to different order. Hence they do not share the same space. The question of time and the ordering architectural space becomes the question of who does what, when and where. Not only are rooms specialized according to time and activities, so too are circulation spaces such as corridors and stairs. They provide a passage leading to a given activity at a given place and time. In other words, an organization of series of rooms and circulations, all fall into the passage of time.

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[1] The reference of seasons with the four temperaments and the four elements was also made:
Spring = Sanguine temperament = Air
Summer = Choleric temperament = Fire
Autumn = Melancholy temperament = Earth
Winter = Phlegmatic temperament = Water

[2] Sean Shesgreen, *Hogarth and the Times of the Day Tradition* (Ithaca: Cornell University Press, 1972), 26.

[3] E Panofsky, R. Klibansky and F. Saxl, *Saturn and Melancholy* (New Work: Basic Books, 1964), 205-207.

[4] Shesgreen, 32-33.

[5] Nicolas Le Camus de Mézières, *The Genius of Architecture: or, the Analogy of that Art with Our Sensations*. Trans. D. Britt. Introd. R. Middleton. (Santa Monica, CA: The Getty Center, 1992), 17.

[6] Ibid., 56.

[7] Ibid., 41.

[8] Robin Evans, "Figures, Doors and Passages." *Architectural Design*, 4 (1978), 267-278.

[9] Le Camus, 89.

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Panin, Tonkao, "TEN: The Dialectic Between Communal and Individual Living," Article published in On Site: Design At Work, issue 13, 2005, The Canada Council For the Arts, Makeda Press, Calgary, Canada.

TEN

THE DIALECTIC BETWEEN COMMUNAL AND INDIVIDUAL DWELLING

TEN is a housing project that redefines the notion of community and individuality. It offers alternative understanding to both housing design and dwelling concepts while explores the fundamental relationship between the two aspects. To what extent can housing design and dwelling be cooperative? If each and every inhabitant is involved in the design process, then, at which point does design end and dwelling begin? How can one "create" and "own" a place that also belongs to others?

The above questions are the pretext of TEN housing project. The issue of cooperation between architects and inhabitants has been the focus of CASE, Community Architects for Shelter and Environment, a group of Thai architects formed in 1996 with central interests in alternate housing visions. CASE's major concern also lies in the relationship between dwelling and context. Both the physical environment and the human element of the place are considered vital to CASE's housing mentality.

TEN OSAKA

In 1999, sharing similar vision with CASE Thailand, CASE Japan was formed. Both groups are linked by conceptual collaboration, as well as informal exchanges of information and ideas. Since its formation, CASE Japan has provided housing solutions for people with comparatively less opportunity and choice. Its first systematic cooperative housing project is called TEN Osaka, which consists of ten separate housing units coexisted in the same plot of land. The project's inhabitants consist of ten working class families whose choice of housing have always been restricted to tiny generic apartments that could never really responded to their particular needs. Each of these working class families is unique, some with many children, some with elderly members. They are all working in different places as well as different time frames. With particular needs of inhabitants in mind, CASE Japan wanted to create a housing project that each unit would employ similar architectural as well as structural and constructional logic. Yet, the design of each and every unit must be particular enough to respond to varying requirements of its inhabitants. The way to achieve this goal is to involve the clients in the design process to the extent that each and every dwelling unit becomes an expression of their particular ways of life.

Not only that the inhabitants of each unit were involved in the design of their own home, they also had to cooperate with their prospective neighbors. All TEN inhabitants gradually became the co-designers of their housing project. They could choose their adjacent neighbors according to similarities and differences in living conditions. They decided what to share and what not to share. In many ways, during the design process, they expressed their senses of individuality, while shaping the community. The result is a housing project that can be seen as both "one" unified unit and "ten" separate quarters. All the units are connected by either a courtyard or a continuous rooftop garden that serve as multipurpose spaces that are easily accessed but separated from all the private spaces.

By actually involving the clients in the design process, CASE became an architect-consultant more than an architect-designer of the project. Yet, CASE's role is crucial; it transformed the clients' needs and visions into a final design that is responsive to the requirements of each individuals and the whole community.

Since its completion in 2004, TEN Osaka has provided a point of departure for TEN Bangkok, which shares similar concepts. Its goal is to become the unique and alternate housing creator for Bangkok's forgotten middle class population.

TEN BANGKOK

TEN Bangkok originated from the current housing problems in Bangkok. With the total provision of upper class housing by the private sector and the governmental aids to that of the lower class, Bangkok's broad spectrum of middle classes are left with the absence of alternate housing visions. While the overpriced housings are out of reach, the people of medium income are also ineligible for the governmental housing aids. They are forced to enter the deadened route of Bangkok housing, with neither opportunity nor alternative.

With this problem in mind, CASE Thailand began to shift its focus towards the concept of community. What would happen if each of these powerless individual begin to build up its strength through cooperation and collaboration with others. As a collective force, will they stand a chance against the brutal economic competition in the housing world? As an individual each of them remains powerless, but as a community, both their economic and creative power may multiply.

TEN Bangkok is different from TEN Osaka for the fact that it is a pilot project whose middle class inhabitants are architects; some are members of CASE Thailand. The lack buying power and alternate housing choice drew them together. All were in search of their ideal home.

The working members/designers/inhabitants of TEN Bangkok began with site selection. First and foremost the land has to be affordable. The site has to be situated in a location that is equally convenient for everyone. Future expansion of Bangkok's transportation system is thus taken into account. This means that currently the site does not have to be situated in the most convenient location of the city. All aspect of the context will be considered as a potential framework for the design.

TEN Bangkok gradually became a collaborative project which requires working efforts from everyone involved. In terms of the physical collaboration, the project would occupy a single plot of land, divided into ten subplots. The footprint of each subplot is equal. Each inhabitant would then act as the designer of their own home, in collaboration with their neighbors.

This method of sharing a single plot of land resulted in the mandatory design collaboration between each inhabitant. Everyone involved would have to set their individual and collective design and dwelling criteria. One could not simply insert one's own design into the site regardless of careful consideration and negotiation with others. Ultimately, each house would conceptually be born out of the site and context, along with other houses. Each inhabitant would therefore own a house in a place that also belongs to others.

INDIVIDUAL AND COLLECTIVE DWELLING CRITERIA

Ten coexisted dwelling unit means much more than ten varying needs. TEN Bangkok's unique inhabitants can be understood in terms of both their similarities and differences. Although sharing certain visions, they also differ. They may have something in common, but in details, their ways of lives, dwelling habits and preferences are hardly similar. Thus the question that predicates the design is: to what extent can each and every particular needs, requirements and criteria be fulfilled? And to what extent can each inhabitant conform to the collective living within the community. Thus both the individual and collective dwelling criteria need to be established before the design begins.

COOPERATIVE DESIGN

TEN does not result from the design of a single creative genius. It is a housing project that each and every unit must be born along with others; each and every design cannot be done individually. Although the actual design began after the dwelling criteria were established, each inhabitant began to dwell within the project even before the actual design started. As they work together to frame the design, the community is formed and the cooperative dwelling has begun. Architecture in this case is not the of the architects' determination and control. Rather, architecture is the fruit of cooperative design where the architects are also the clients; the clients are also the architects. Each design is a result of laborious negotiation with others. Therefore each and every design has to be shaped and reshaped collectively. As the design is transformed, the dwelling requirements of each inhabitant are also reconstructed. The result is a unique collective project whose sense of totality is marked by the diversity of each individual design. Cooperative design may work if it also allows individual identity to emerge.

DIFFICULTIES

As a pilot project, TEN faces various difficulties. Its novelty and experimental nature means that TEN hardly fit any pre-established programs required for most housing projects. Not only that TEN has to establish new relationship with the usually restricted financial programs, it also has to reestablish new understanding with the existing building regulations.

These difficulties have become the creative and productive challenges for TEN. They urge the project to examine all possible alternatives so TEN can become a flexible housing project that is capable of fitting into today's changing life styles.

WHAT'S NEXT?

TEN Bangkok is currently at the very beginning of its construction process. Yet, the ultimate goal of this project is not to serve only a single group of people. Both TEN Osaka and TEN Bangkok set themselves up as an experimental project in search of alternate housing visions. This also opens doors for possibility. It may provide choice and opportunity for those who are sympathetic to TEN working method and concept. Thus TEN may become the kind of housing suitable to both individual requirement and universal application as well as particular location.

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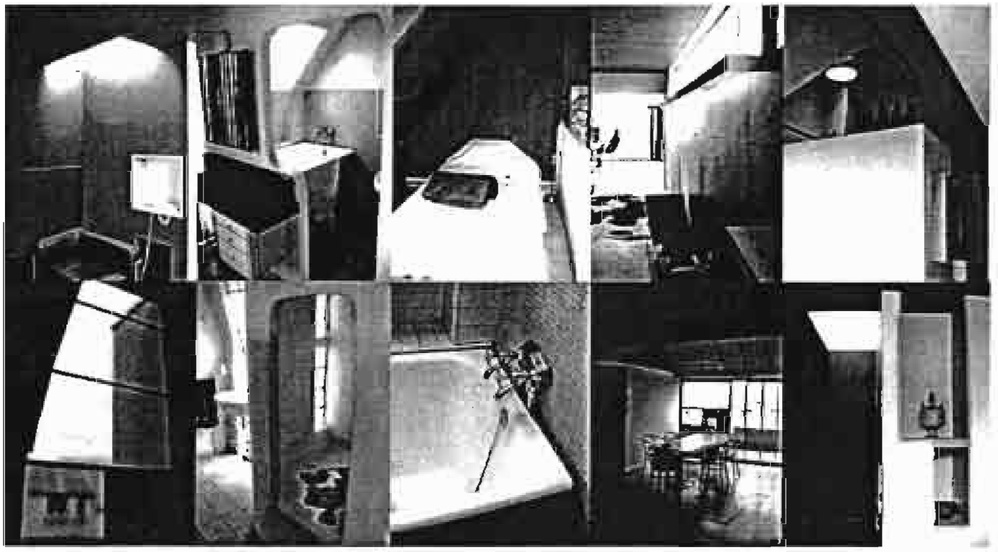
Panin, Tonkao, "Once Upon a Time: Le Corbusier's Apartment at 24, rue Nungesser et Coli," Article published in On Site: Design At Work, issue 15, 2006, The Canada Council For the Arts, Makeda Press, Calgary, Canada.

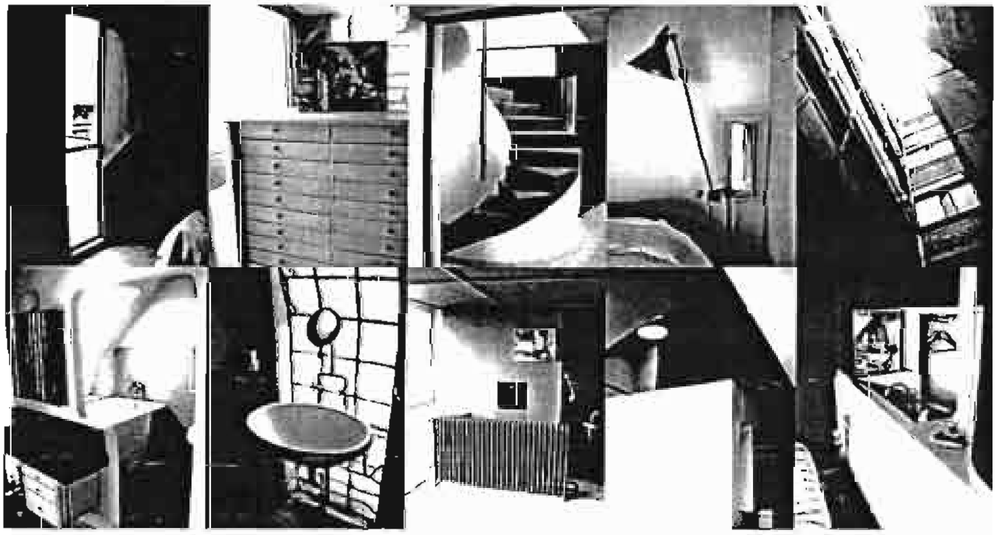
ONCE UPON A TIME

Le Corbusier's Apartment at 24, rue Nungesser et Coli

"A Great event occurred this evening: we carried up the large fireside sofa, with some difficulty, I might add, and installed it in the apartment. And suddenly the whole place looked snug, just like a 'real home.' Yvonne is delighted. At last we can invite our guests to sit on a settee to drink their coffee." [1]

Le Corbusier
26 November 1934





Upon visiting Le Corbusier's apartment at number 24, rue Nungesser et Coli in Paris, we may wonder, what has happened to that fireside sofa? Is it that sofa snuggled in the corner of the apartment today? Or is it gone? Without Le Corbusier and his wife there, the sofa, as well as every pieces of furniture in the apartment, have served different purposes. Today the white wooden drawer no longer accommodates any of Le Corbusier's drawings. The shelves in 'his' office no longer bears the weight of his books. The basins no longer witness his routine washing and cleaning. But paradoxically, we can still feel life in the place. Every time we visit, it seems to differ. A question that came to mind: is this still Le Corbusier's apartment. Did we visit 'his' apartment, or something else all together different?

Visiting someone else's home is an enticing event. We are always drawn by curiosity, sometimes delighted by the fact that we are allowed into someone else's privy universe. A home hardly betrays its owners' lives; it reveals how they spend their time, their daily routine, their preferences, their habits and rituals unlike ours. It bears the traces of their every movements, how they had their breakfast, look out to the garden, cook their meal, receiving their friends. It is not only a collection of rooms or an empty architectural object. But it is a life that grows, changes, and transforms. It is a marvelous instrument that sometimes performs according to our habits, and at some other times, it dictates our performances within it.

What happen when the original inhabitants are no longer there? The answer can be very simple; the place can be transformed to accommodate new owners. But in cases of some residences worth being preserved in their original states, whether because they are historically, architecturally or culturally valuable, they simply become museums. Many preserved residences offer different types of reenactments, offering us a glimpse of how they once perform. Traces of lives are either reconstructed or fabricated. From many royal residences to homes of the famous and the intellectuals, these preserved homes, or house museums are often choreographed to tell the tale, often too obvious. In other words, they are made to re-perform the tasks they once did, and it does not matter whether those places still remember their habitual stories; they just have to act as if they do. But there also exists another type of preserved residences. Instead of trying to reconstruct the traces of life, they simply resign, offering themselves before us as a pure architectural object, beautifully empty and obscure. We visit them, marvel at their spaces and forms, but sometimes wonder, what do we see?

Le Corbusier's apartment, occupying the top two floors of the apartment block at number 24, rue Nungesser et Coli, is neither a house museum nor an empty container. It remains simply an apartment, albeit one its owner seems to have left for a while. But it feels as if the owner will one day return, which is never the case with either the royal or other famous residences we often visit. Despite the admirable efforts to reenact the whole domestic settings, it is not easy to imagine how Sigmund Freud, Franz Josef or Maria Theresa once inhabited 'their' homes, let alone to get the sense that they may one day return. While most house and palace museums are frozen and have long ceased to perform their 'architectural' tasks, Le Corbusier's small apartment is quite different. Entering the place, one cannot help but admire the effort to make the reorganization of the place seemingly effortless. Perhaps the most difficult task here is the find the balance between a fabricated house museum and an empty architectural object. While one gives too much information, the other gives too little. Both are equally difficult to comprehend. Neither too vivacious nor desolate, Le Corbusier's apartment is simple, quiet and tacit. The settings are specific, all corners and openings, curves and angles are molded from daily rituals. Sitting on a corner chair, we suddenly find ourselves being showered with soft light from above. Yes, it is a place fit for reading.

Leaving Le Corbusier's apartment, we cannot say that we have visited the most spectacular architectural creation of our time. We had just gone into someone's home, with the same sense of satisfaction we have after our friends let us pry into their sanctuary. It simply means the place still manage to live, so long after its owner has been gone. Perhaps it is because the building itself still perform its original function, serving as residences for various lives. Seeing many of its current tenants come and go, we are simply convinced that someone actually live there on the top floor. Perhaps it is because the kitchen is still being used by the caretakers of the place. Perhaps it is because the water is still running. Perhaps it is also the small fact that we are let to use the toilet, open the drawer, sit on all the chairs and even the fireside sofa that makes it less of a museum than simply a home. For a short moment, we are allowed to 'live' there.

But no matter what the reason is, Le Corbusier's apartment tells the tale of architectural performance. It is the type of architecture that does not perform by itself; it simply acts as a background of habits and rituals. It does not come alive by the way it looks, but by the way it operates. Perhaps that is why its architectural and interior setting allows us to read the life it once accommodated. Life is not overshadowed by extraneous features. Nor is it diminished by the complete removal of its traces. The place still performs and is allowed to grow within the sensible limit of its original life.

Certainly the case of Le Corbusier's apartment does not apply to all other house museums. Each and every place is unique and requires specific solutions. Thus the universal museum arrangement may not suit all the places. In order for them to perform their best, questions need to be addressed: what are the real purposes of those places? What do they want to tell us? What can we expect from them? How can we learn more of our own lives and habits simply by entering these places? Are they to become museums? Are they to be looked at or are they to be lived and used? Are they to reveal lives? Should they be frozen or should they continue to grow in one way or another? Only by answering these questions, can we begin to understand the paradox within the performances of these places.

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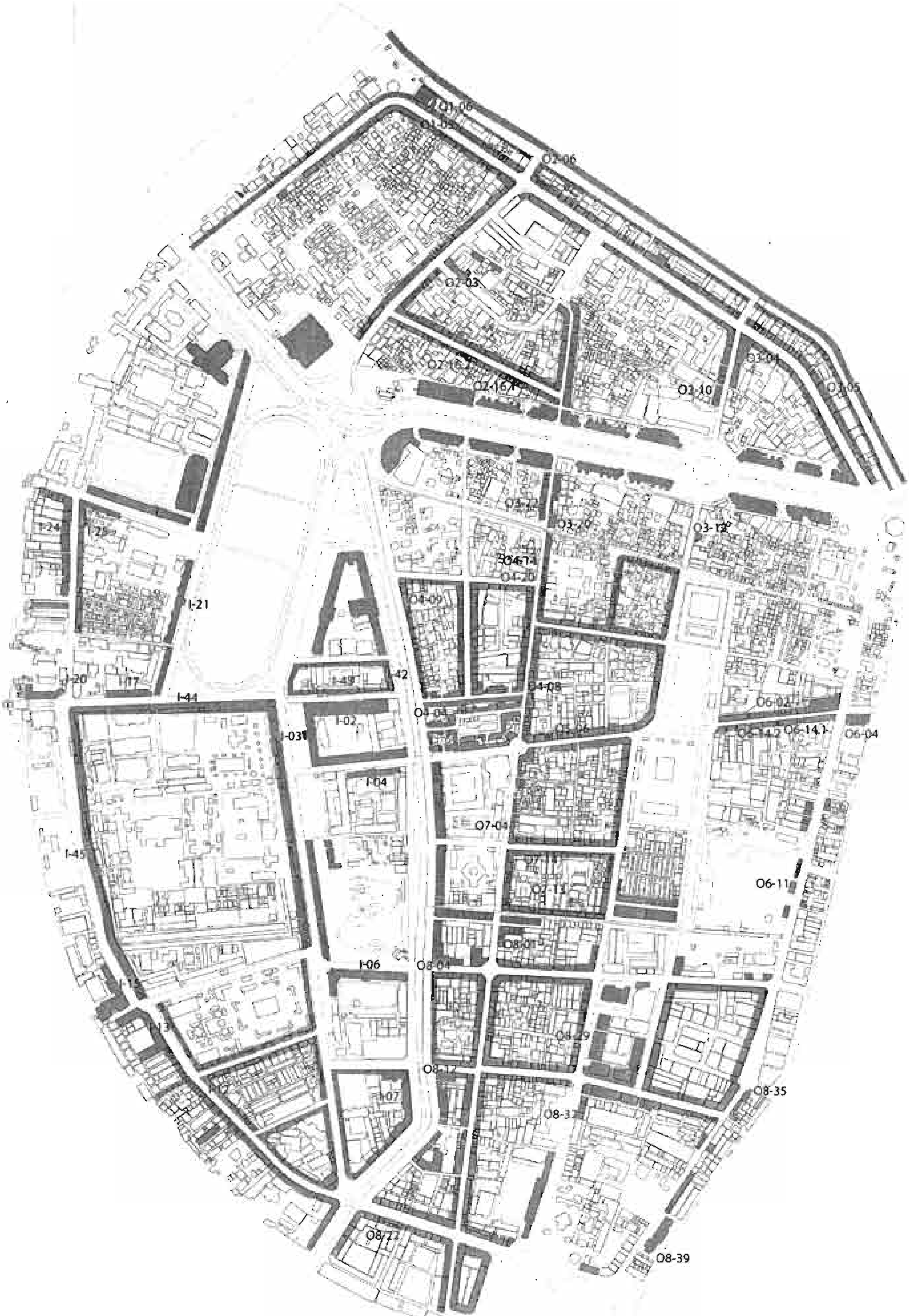
[1] Le Corbusier. *Œuvre Complète*, Volume 2, 1929/1934, p. 15.

APPENDIX II

FAÇADE SURVEY

FAÇADES OF RATTANAKOSIN ANCIENT CITY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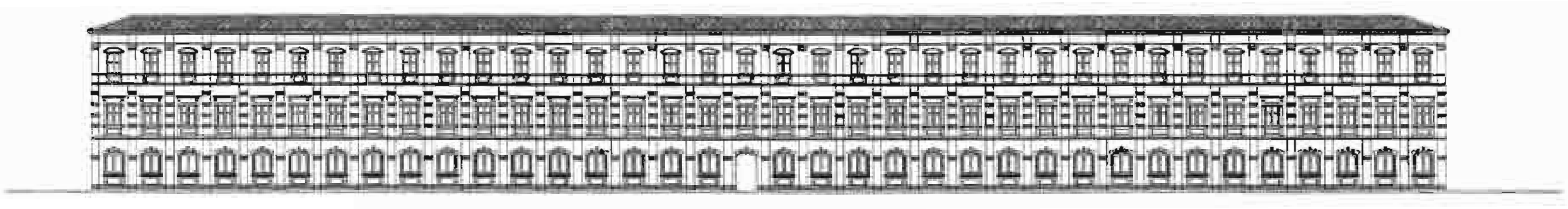

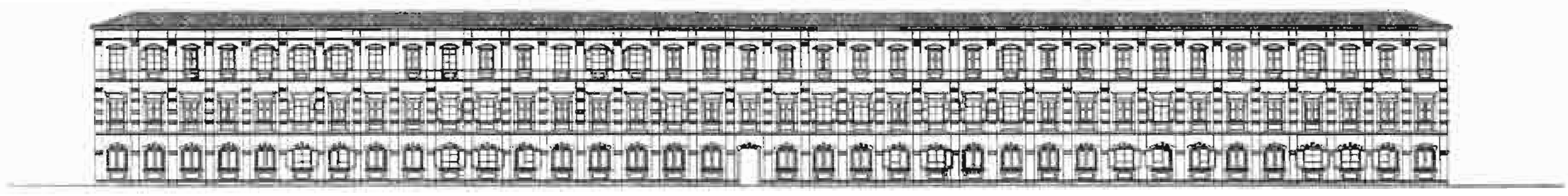

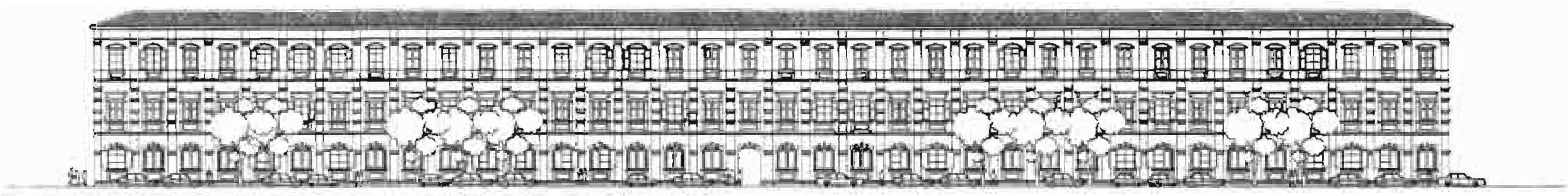

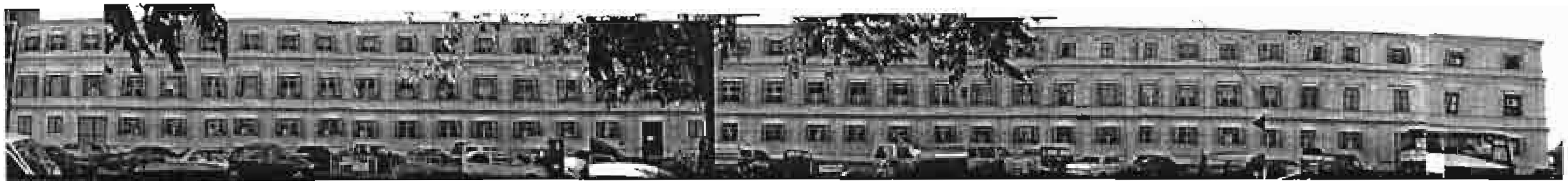

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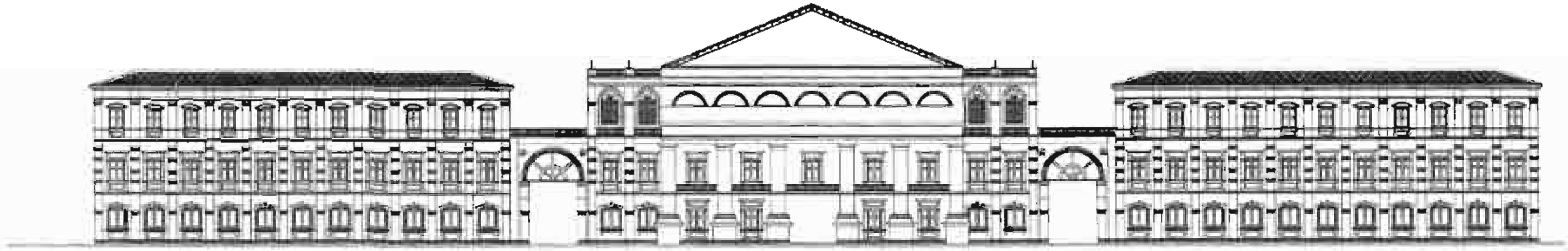

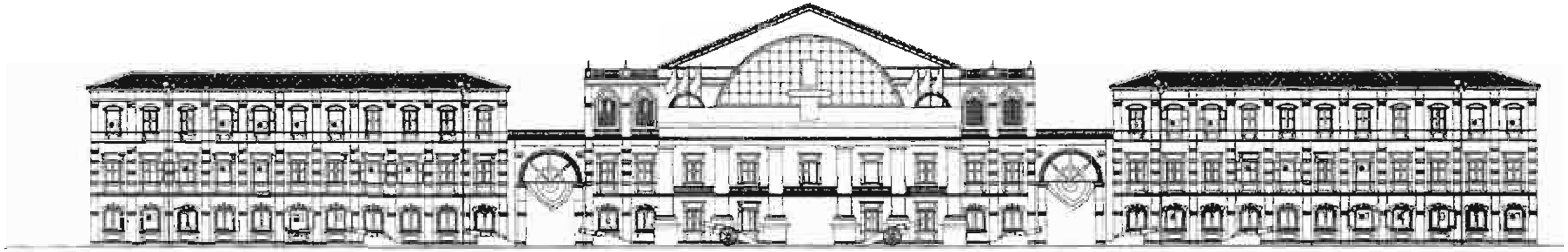

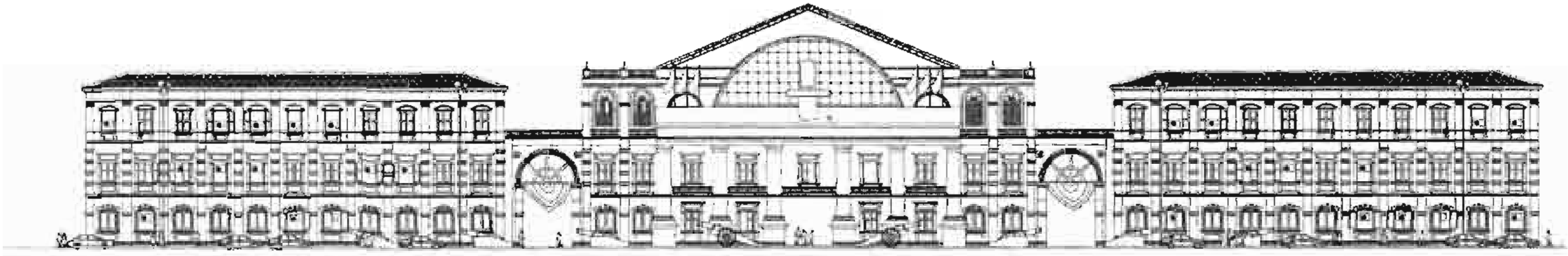

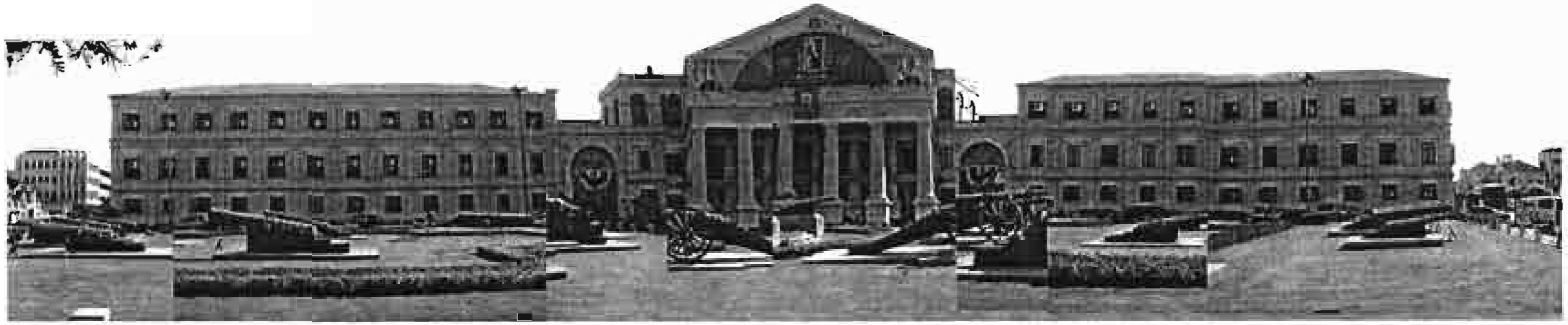

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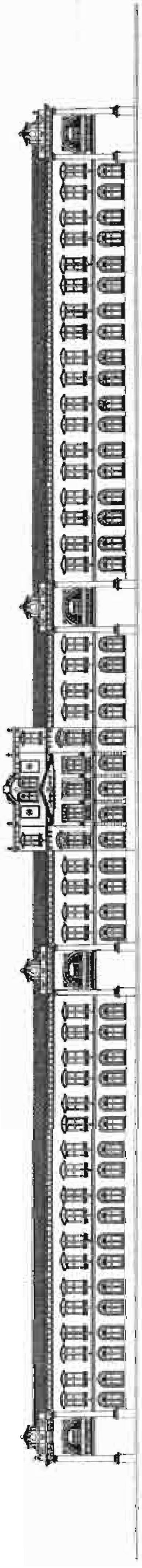

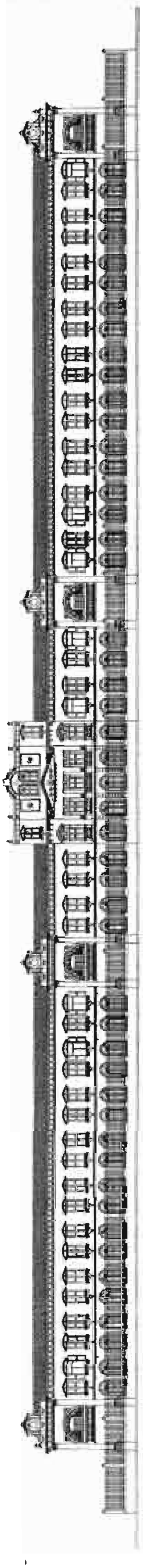

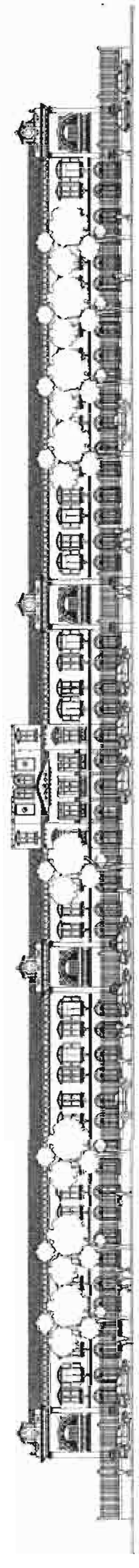

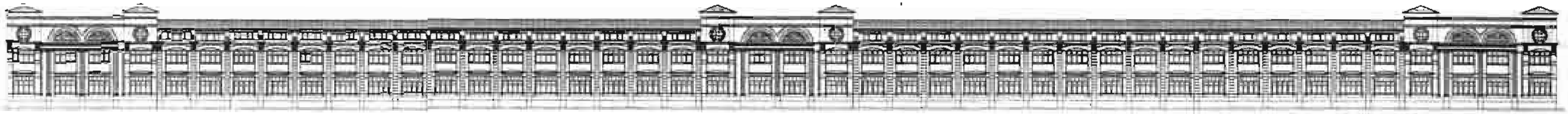

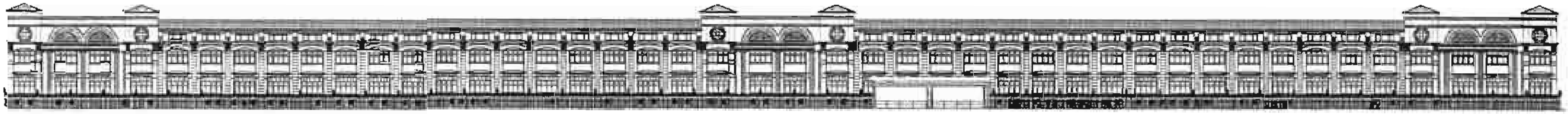

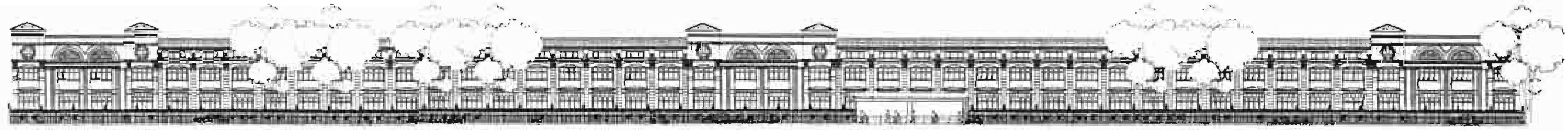

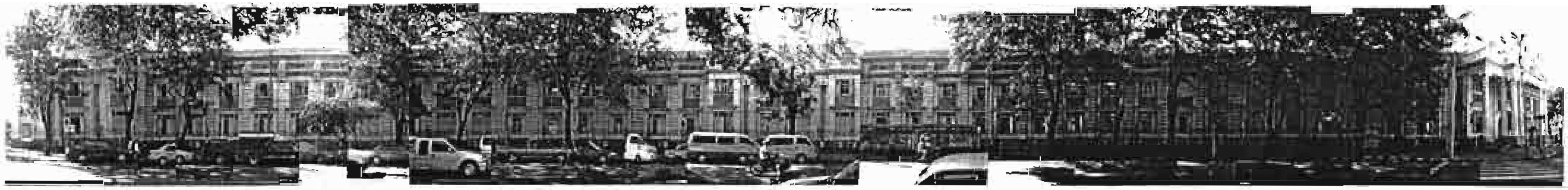

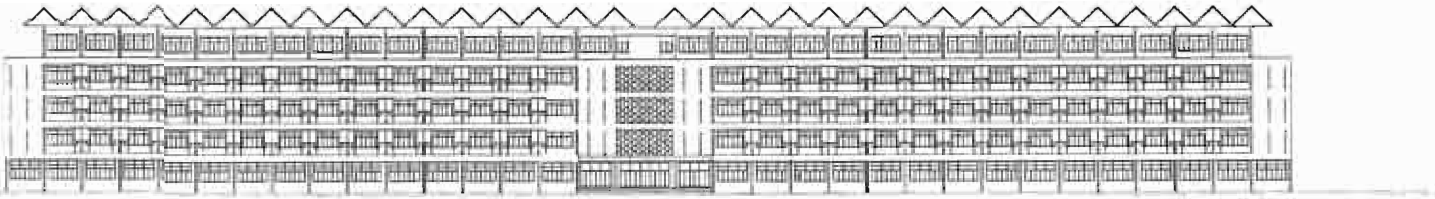

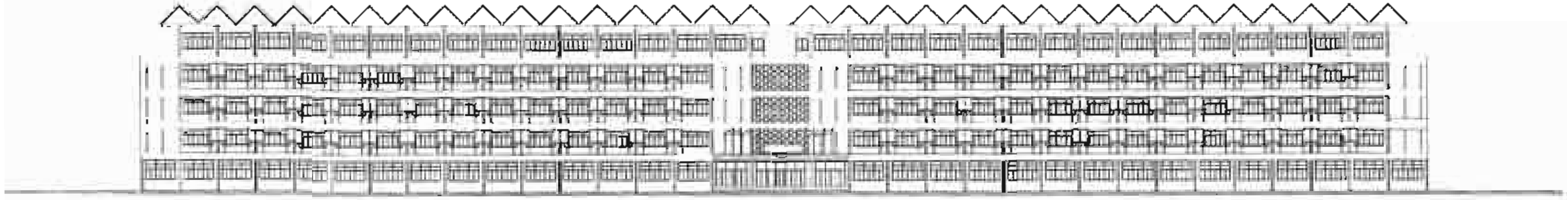

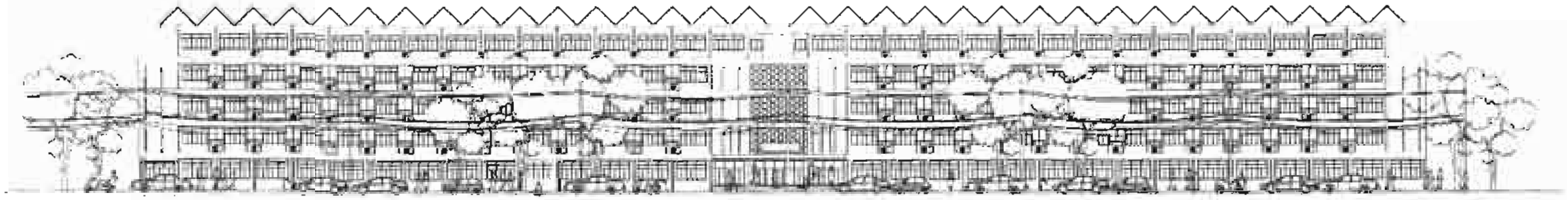

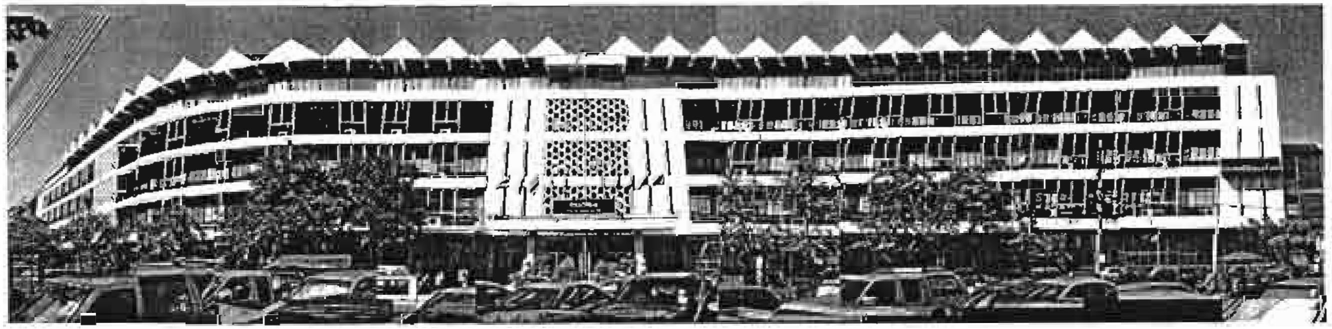

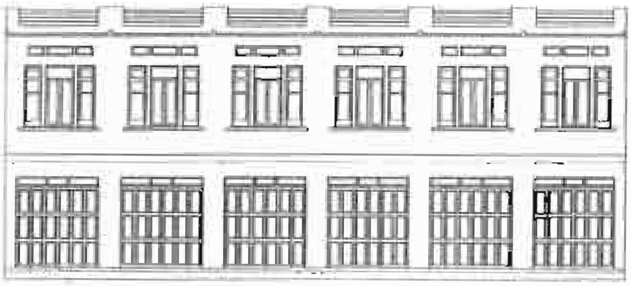

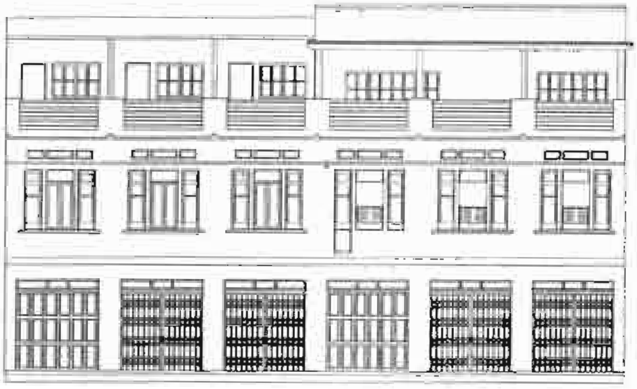

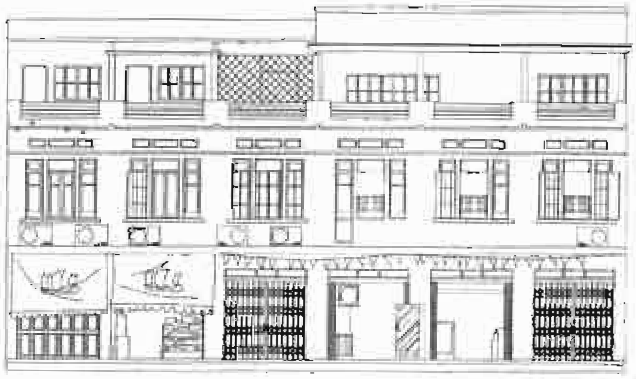

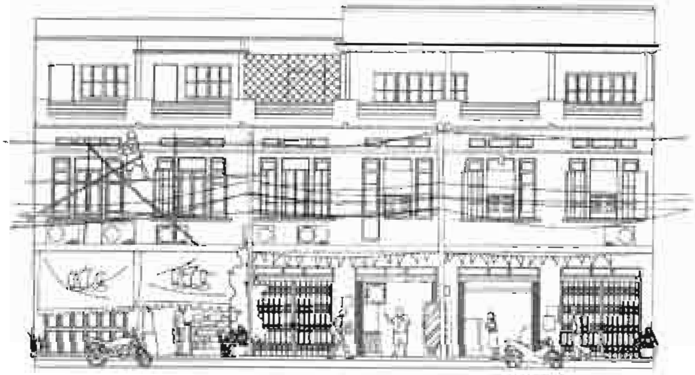

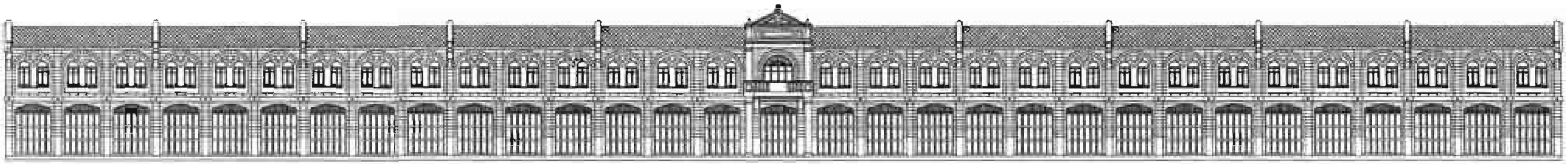

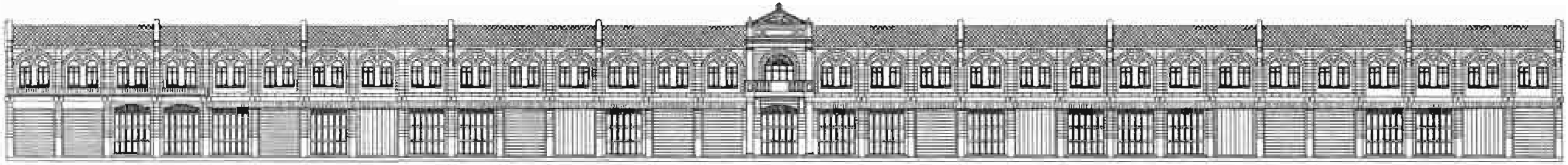

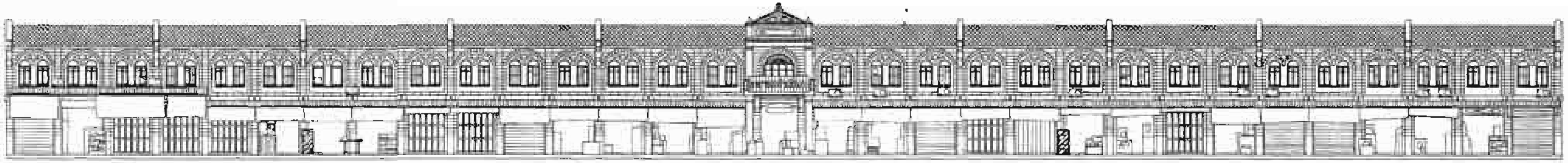

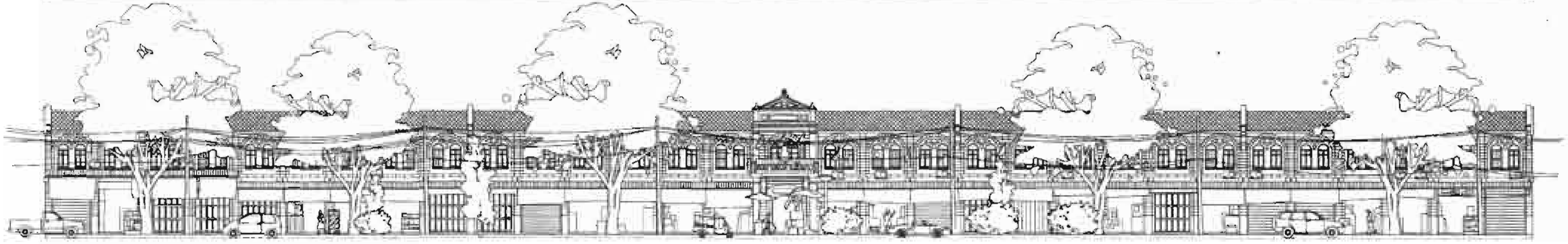

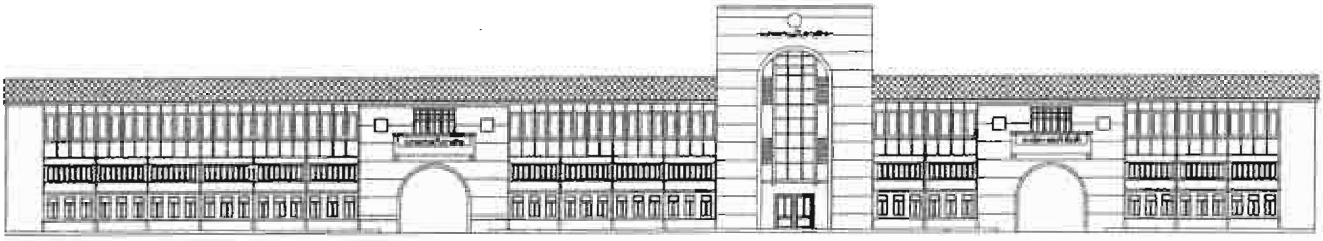

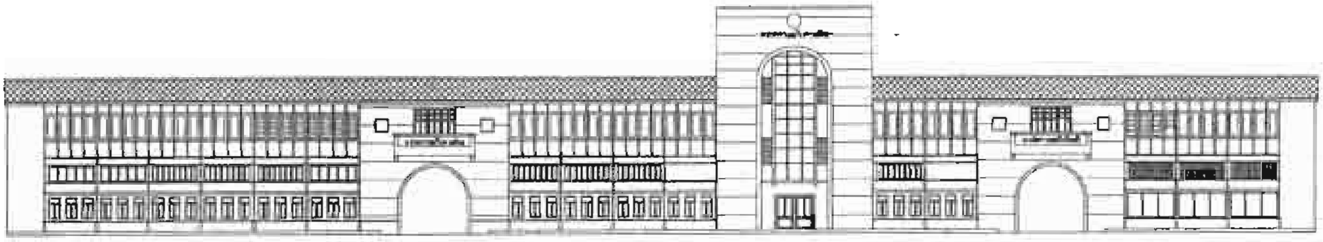

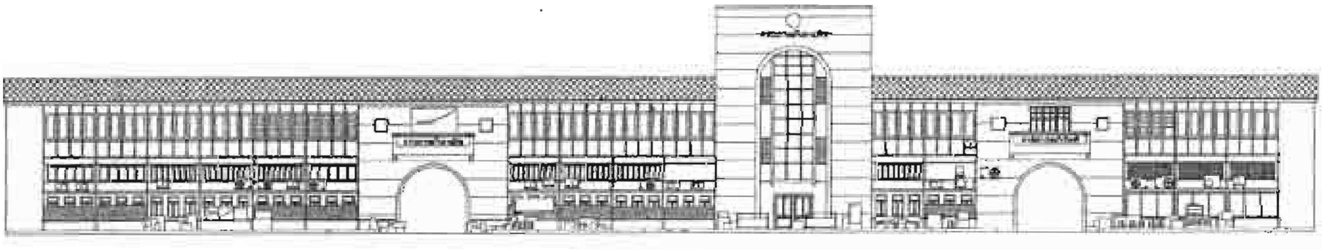

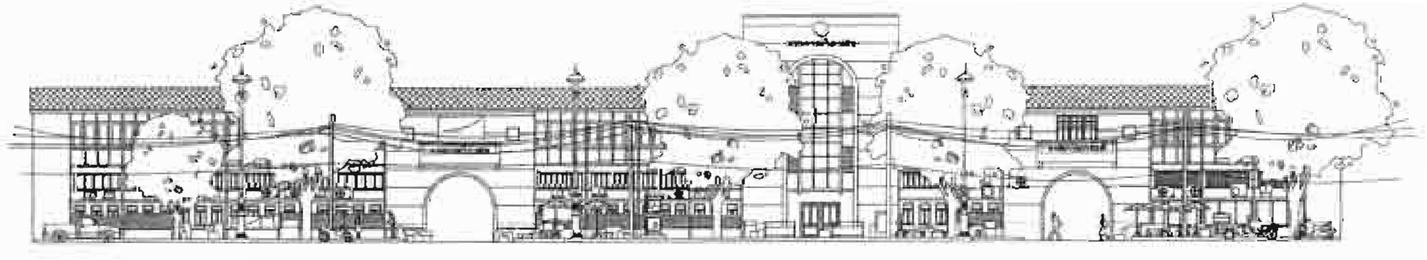

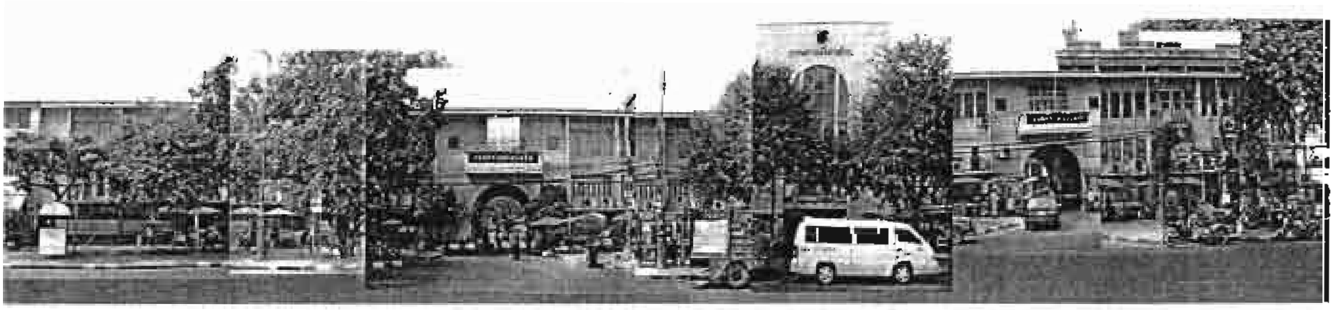

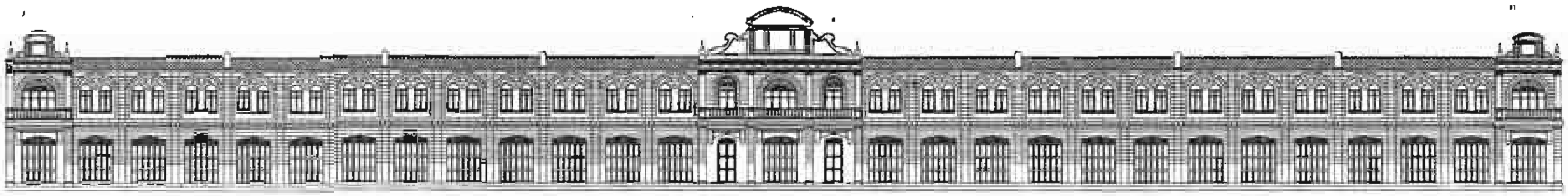

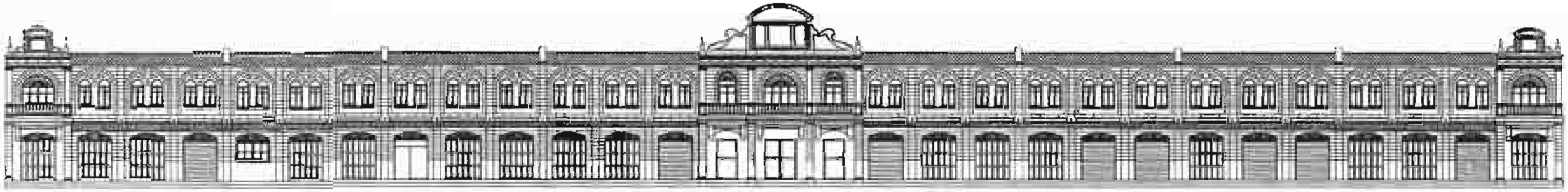

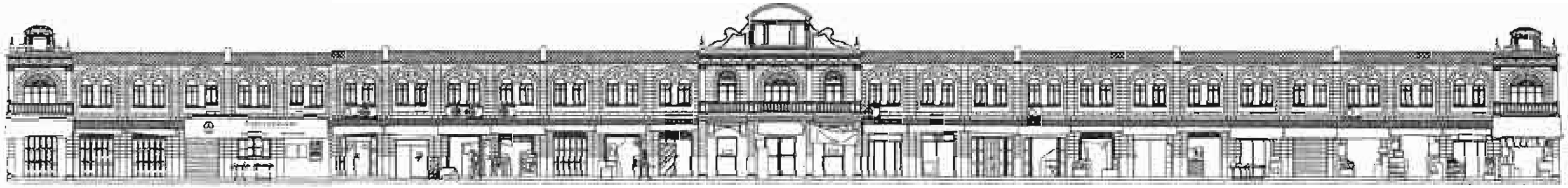

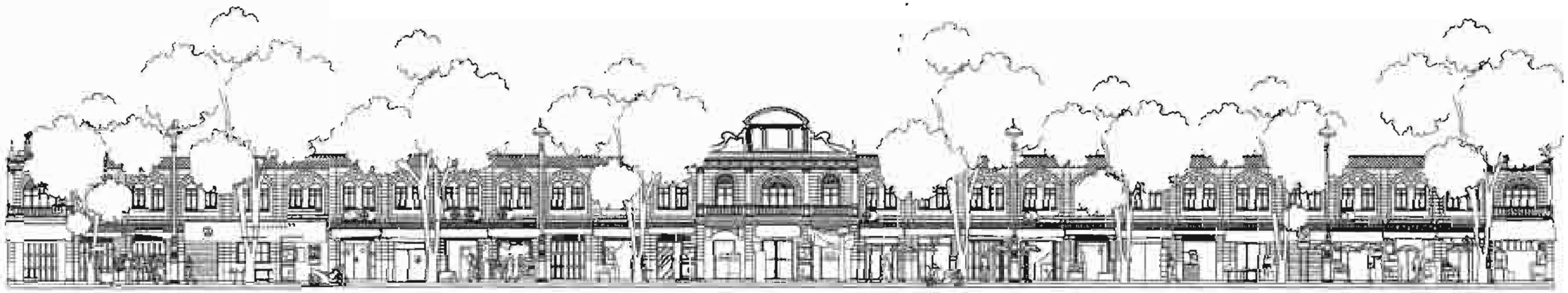

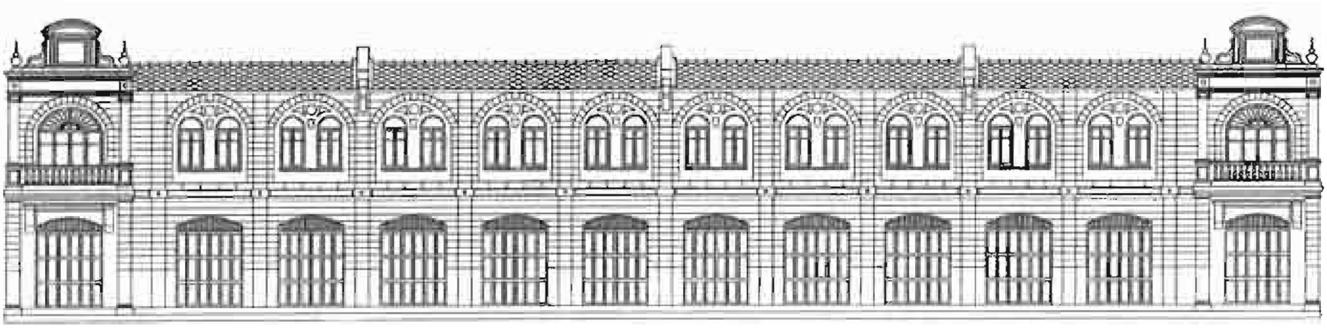

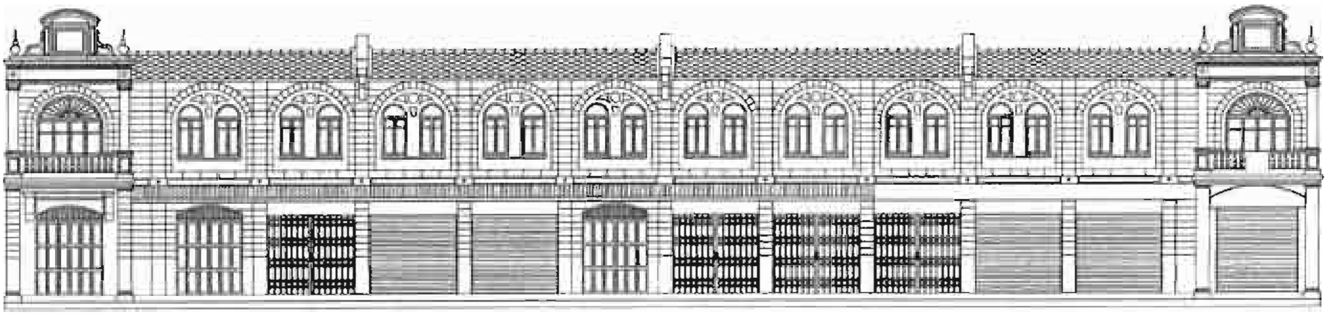

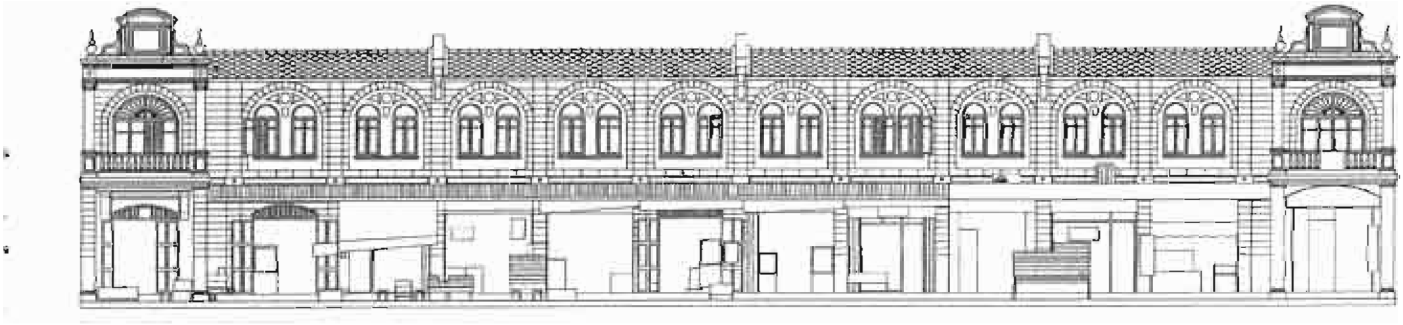

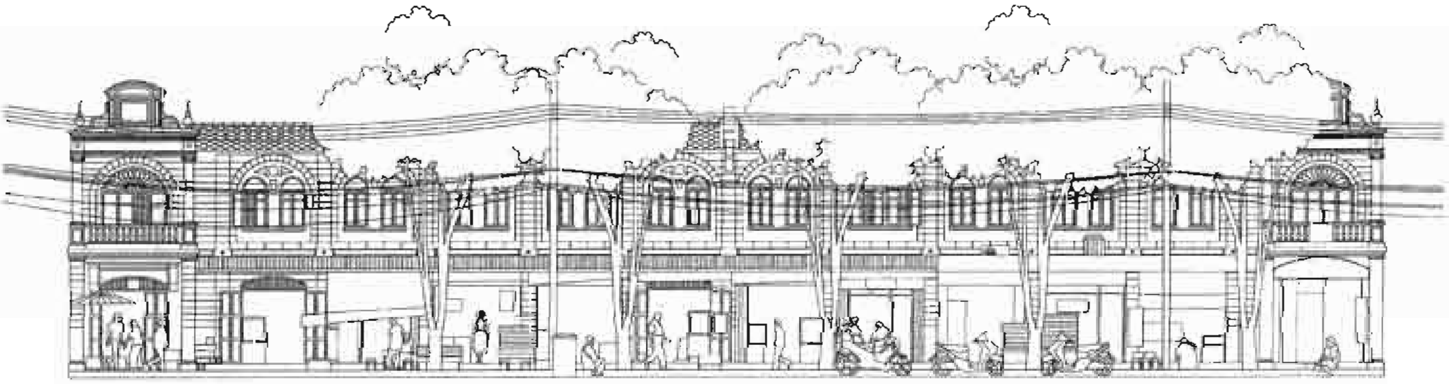

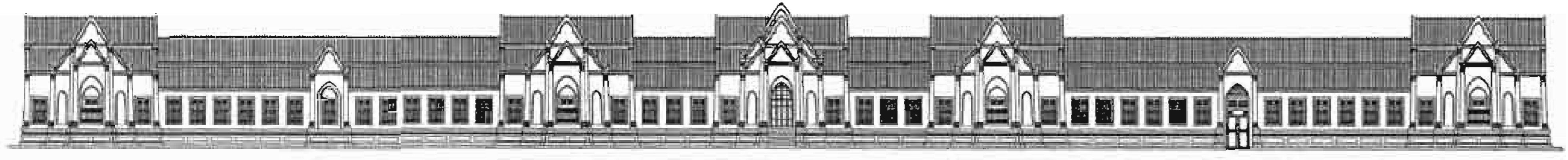

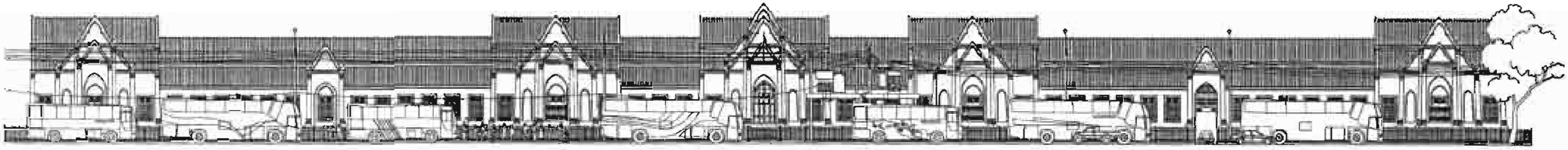

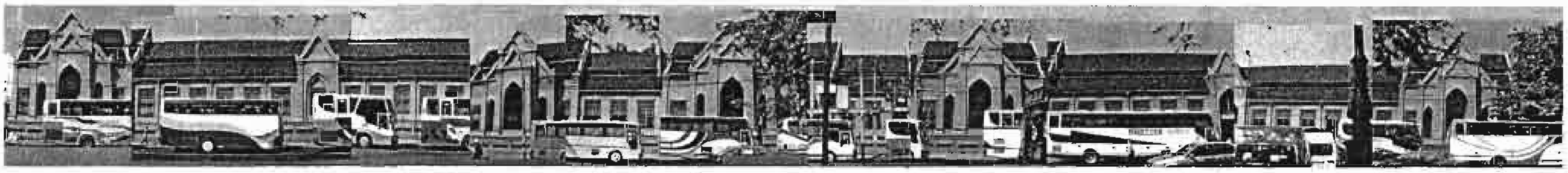

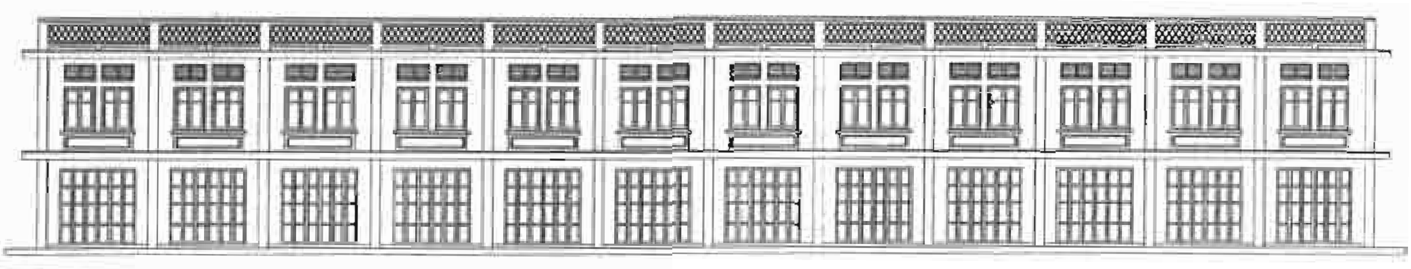

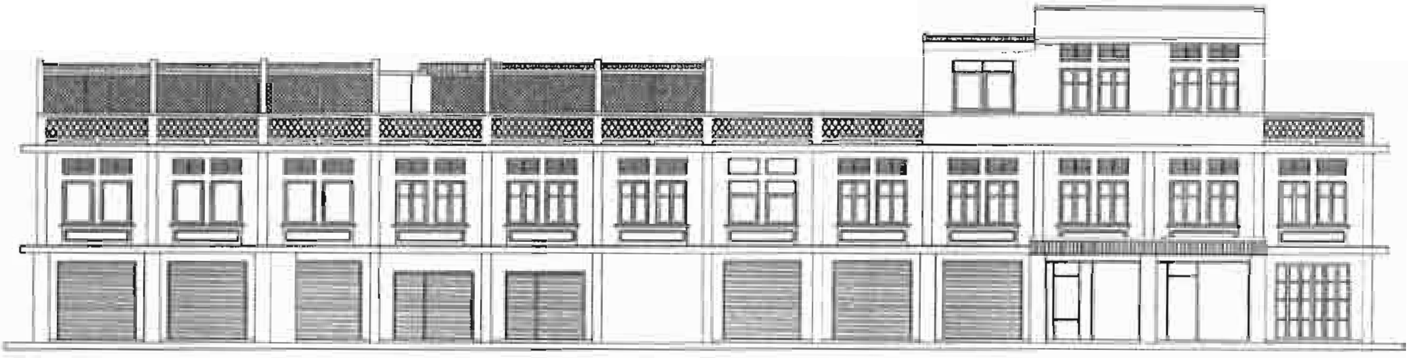

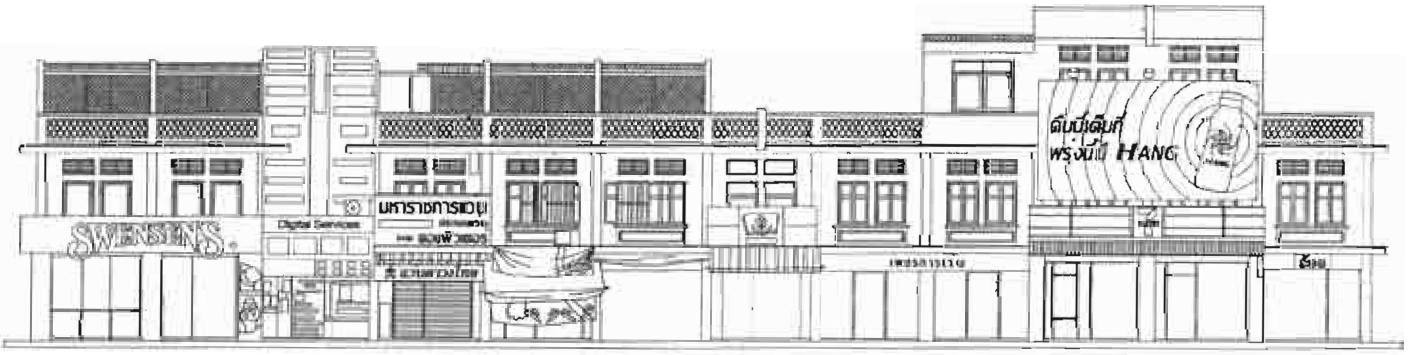
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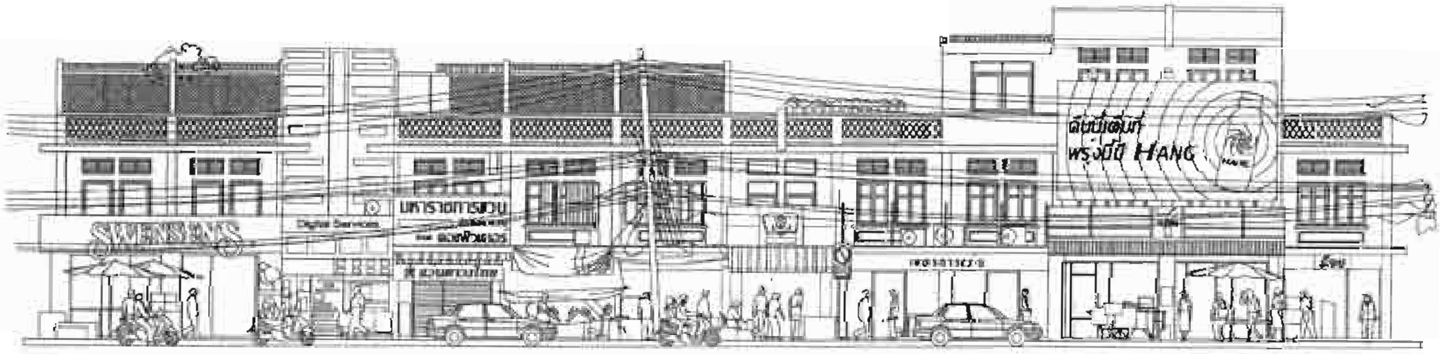
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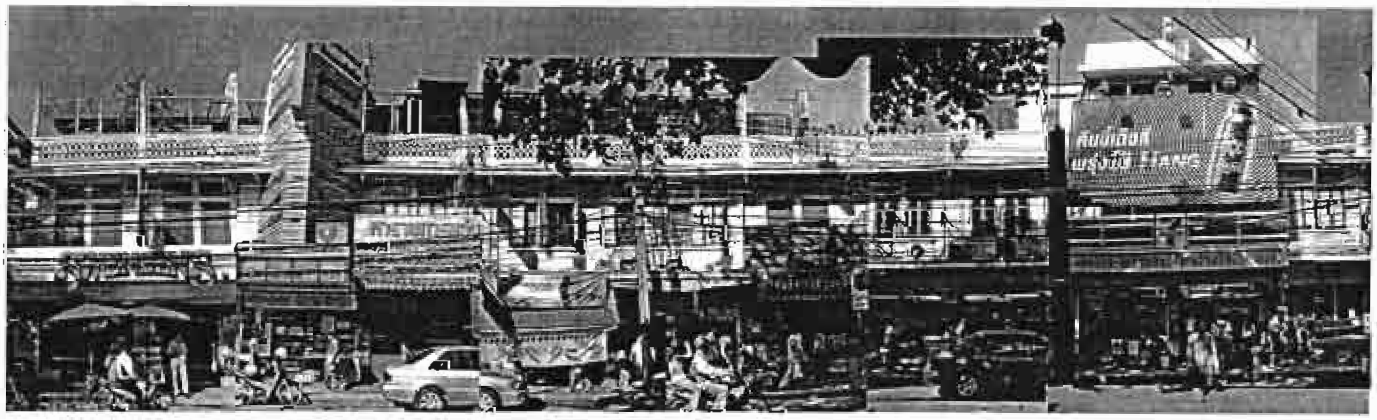
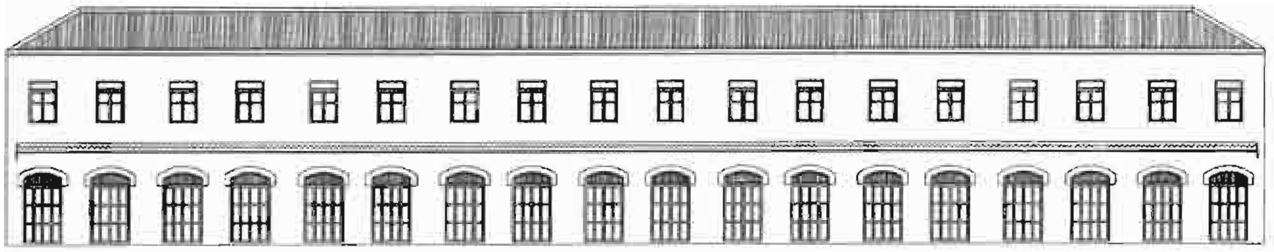
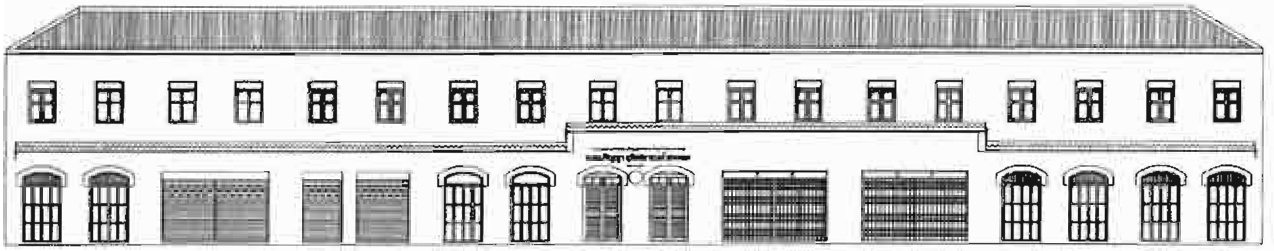
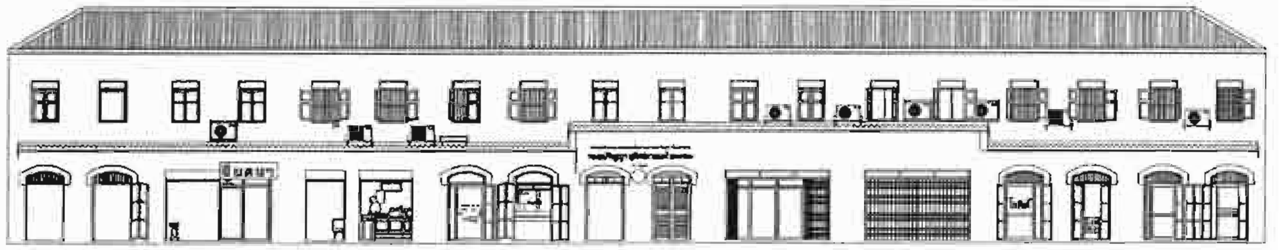
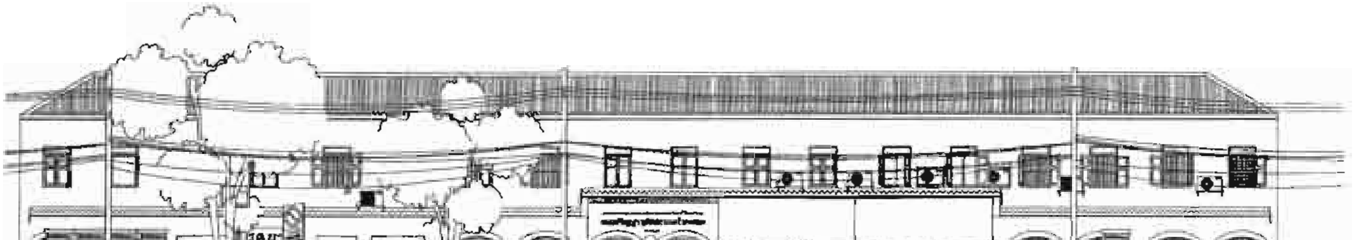
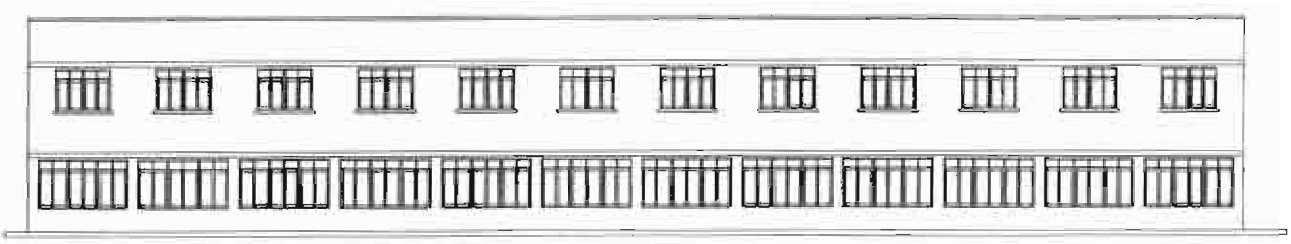


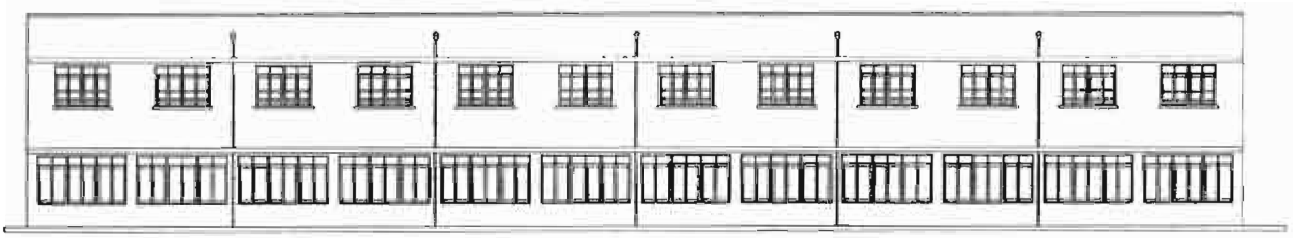


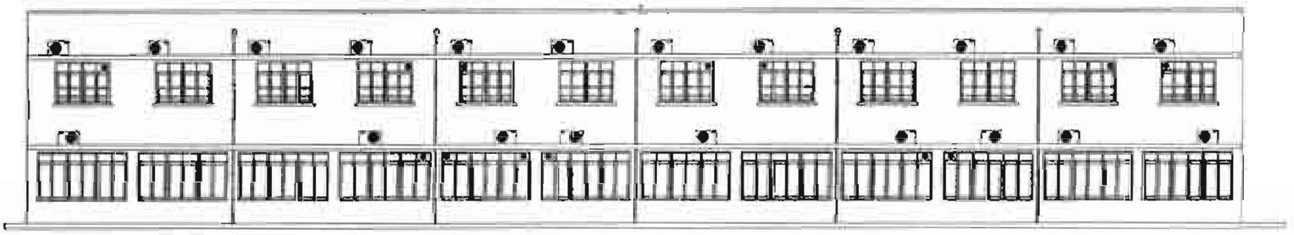


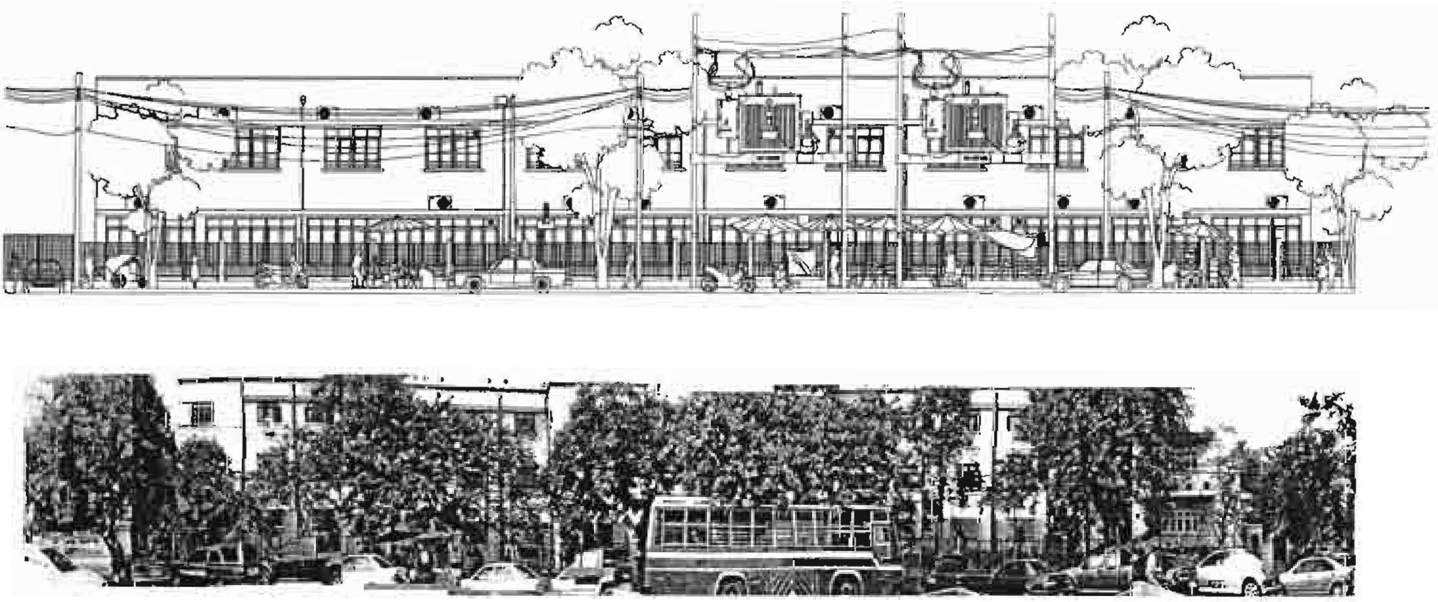


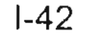


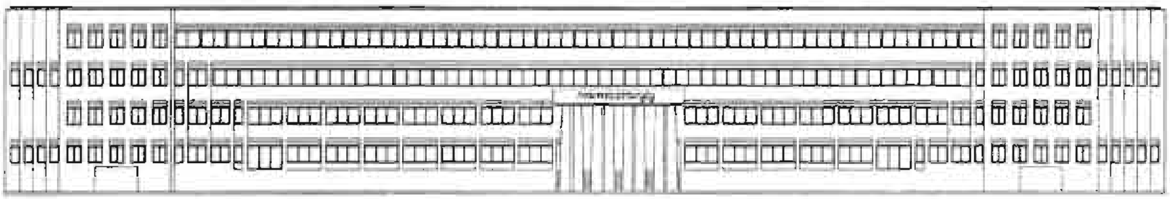


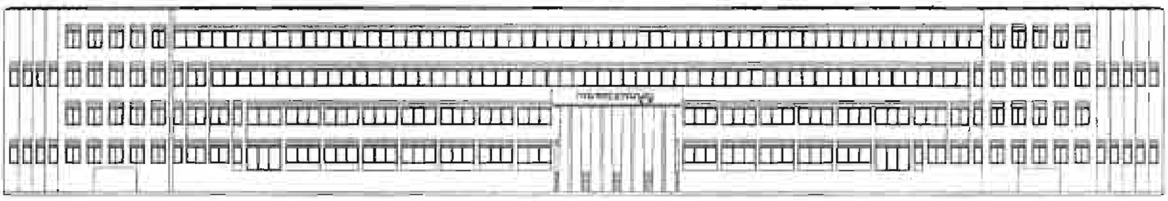


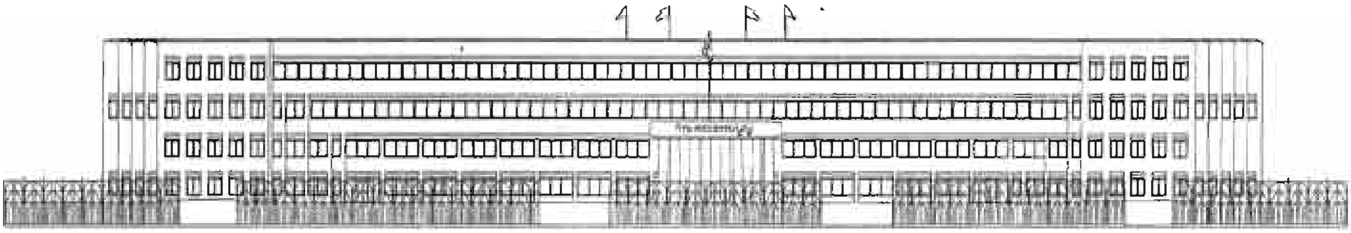


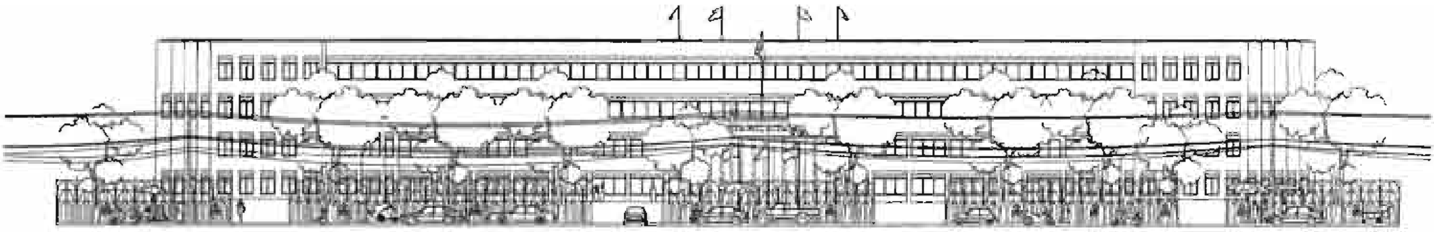


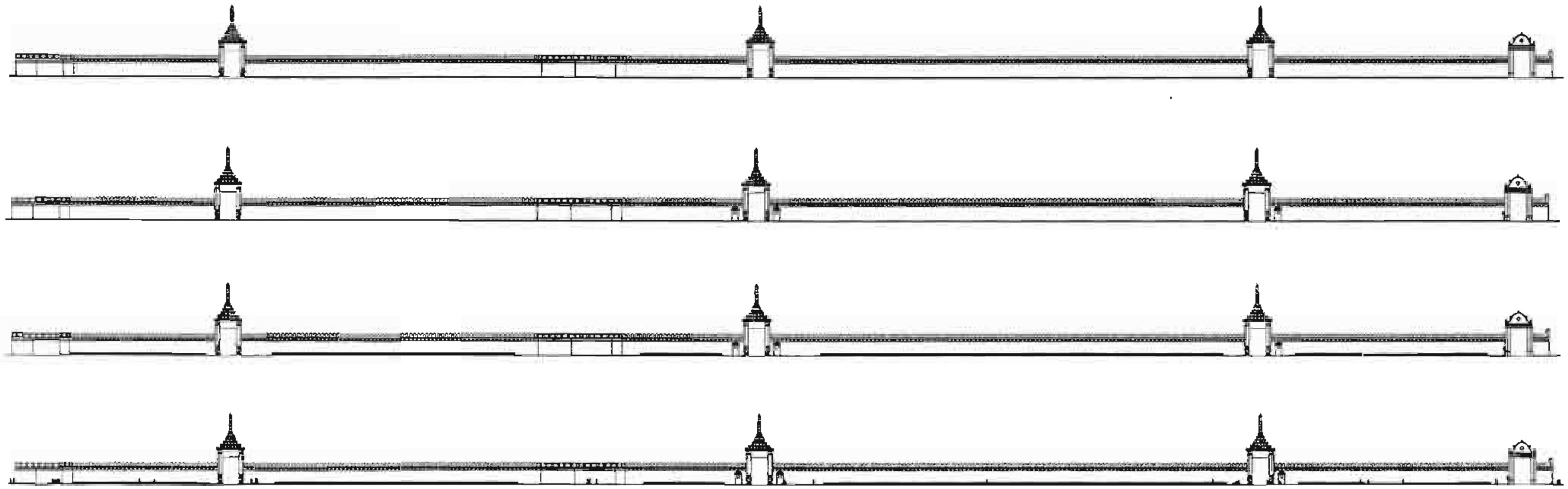




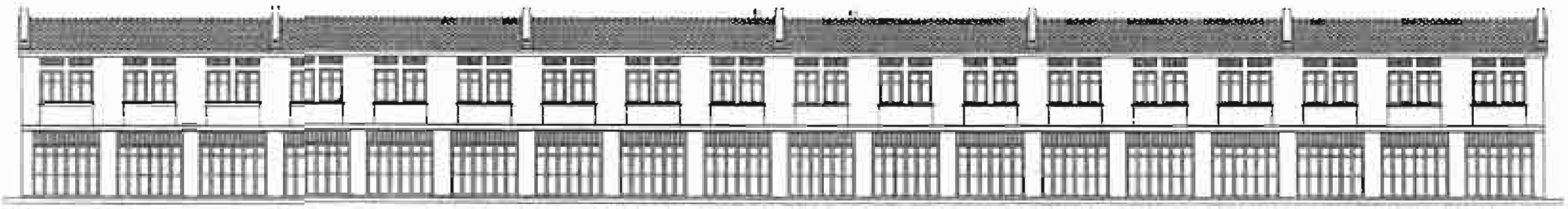


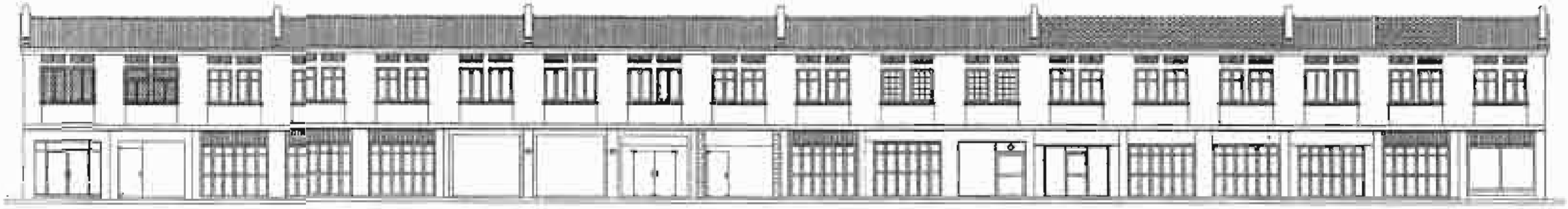


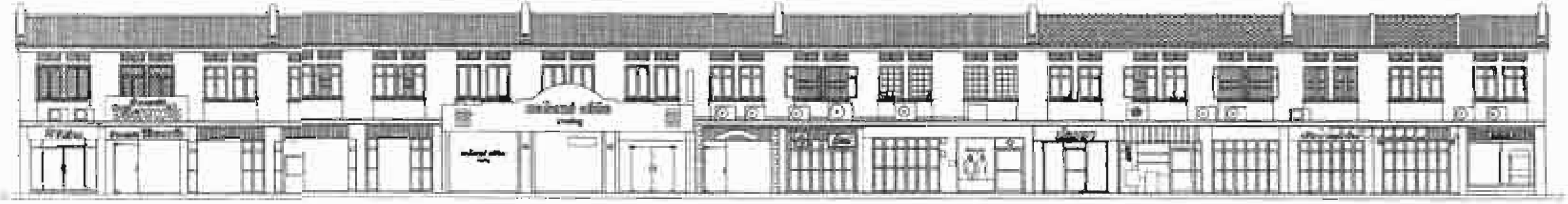


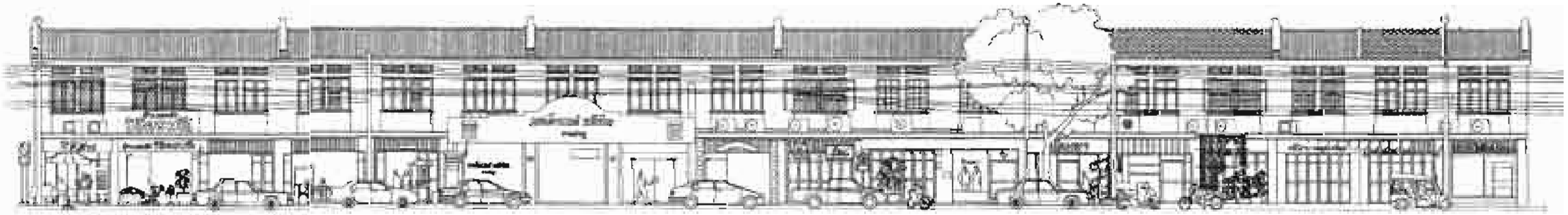


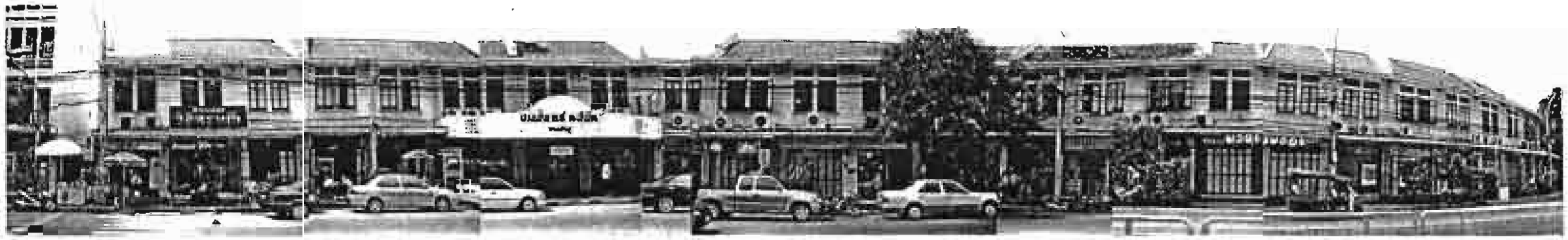
I-44



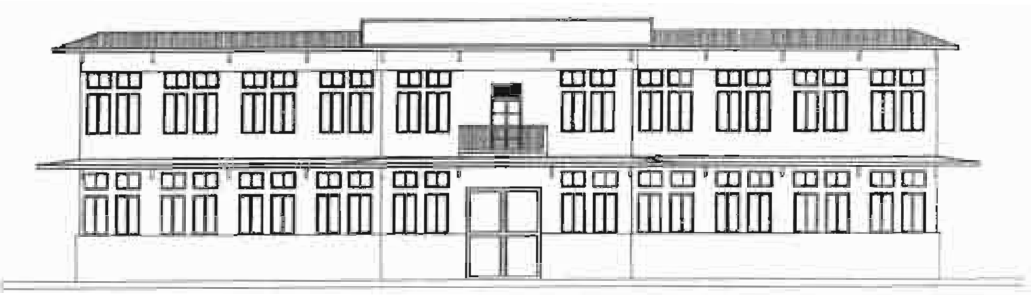


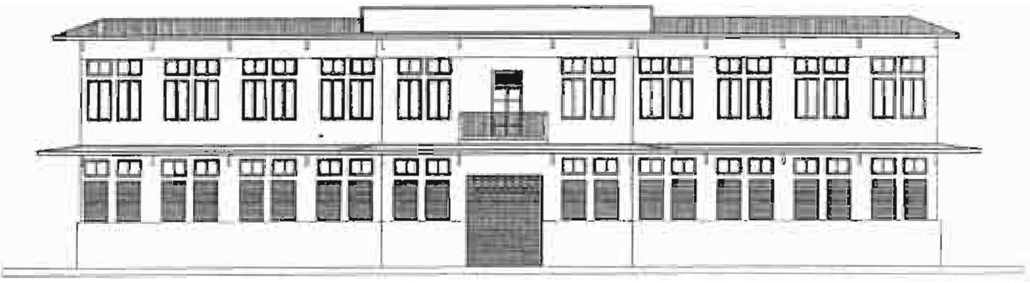


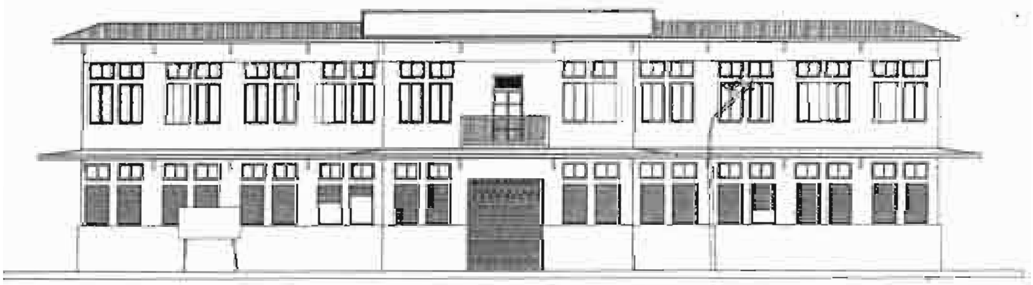


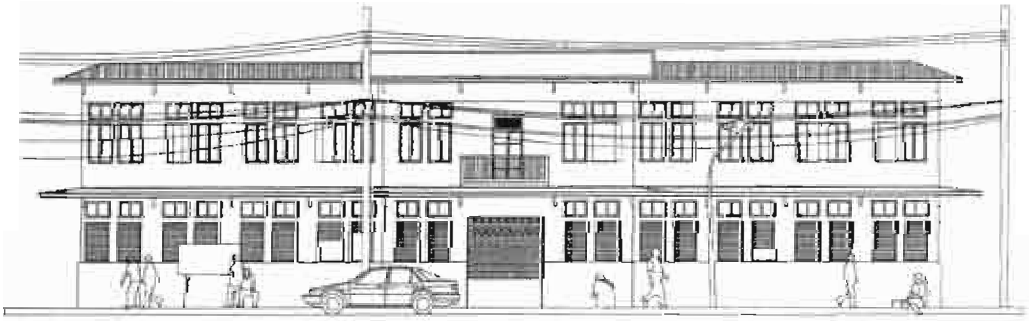


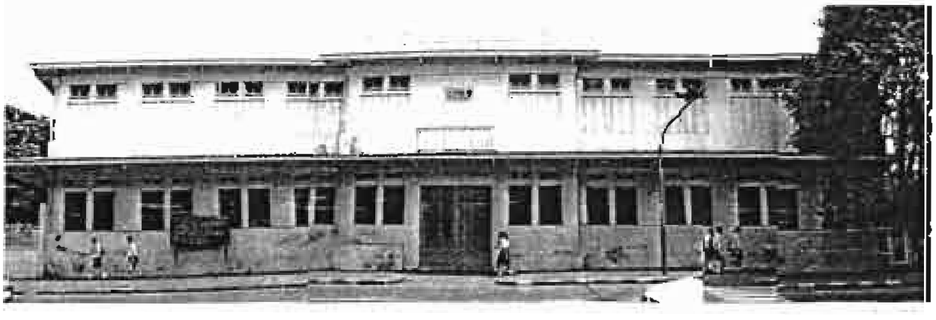
O1-05



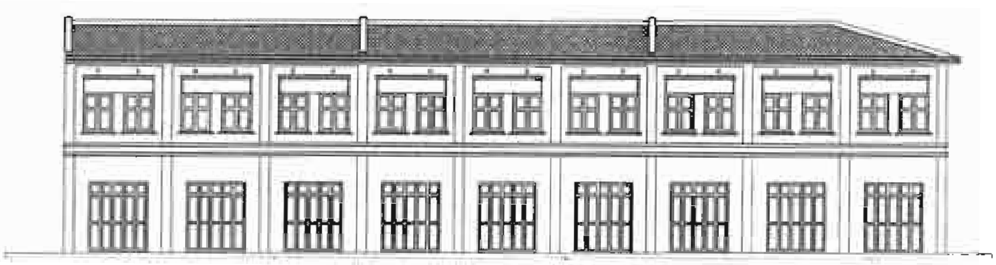


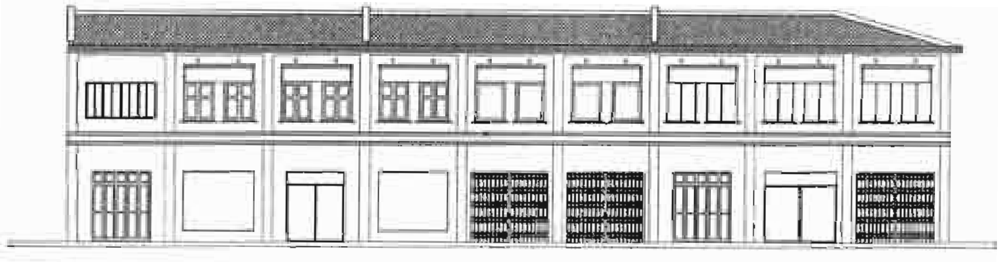


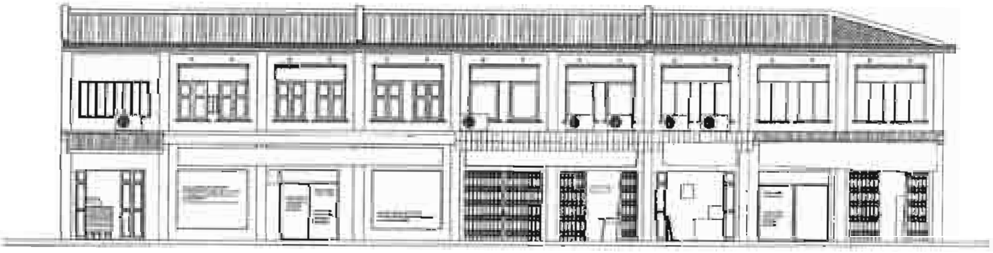


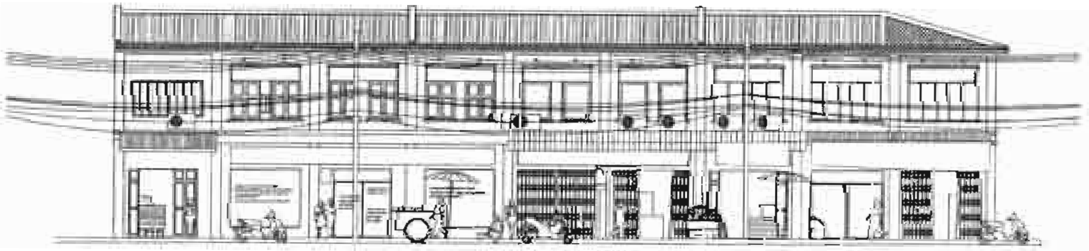


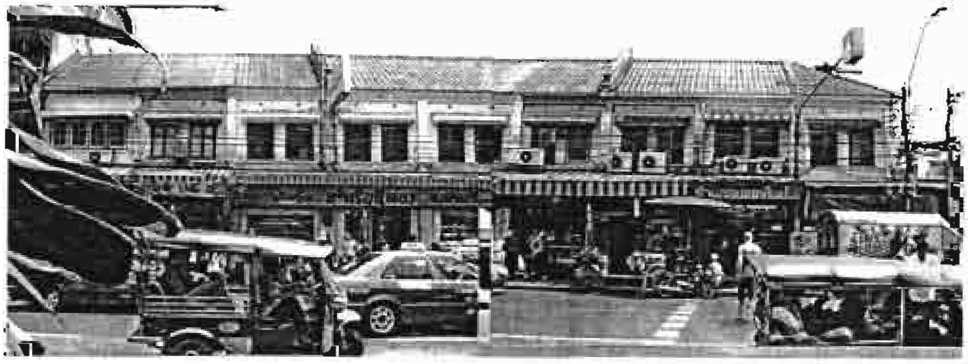
O1-06



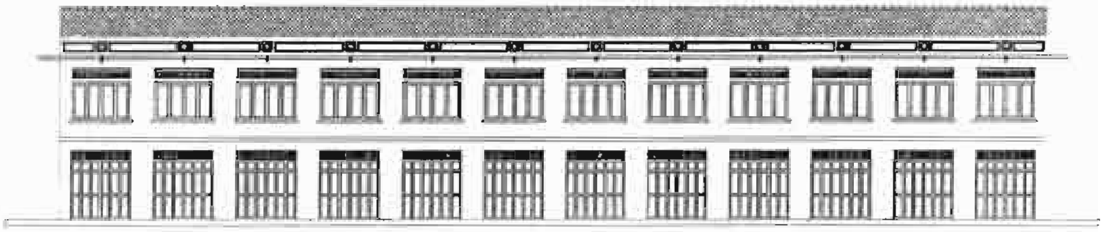


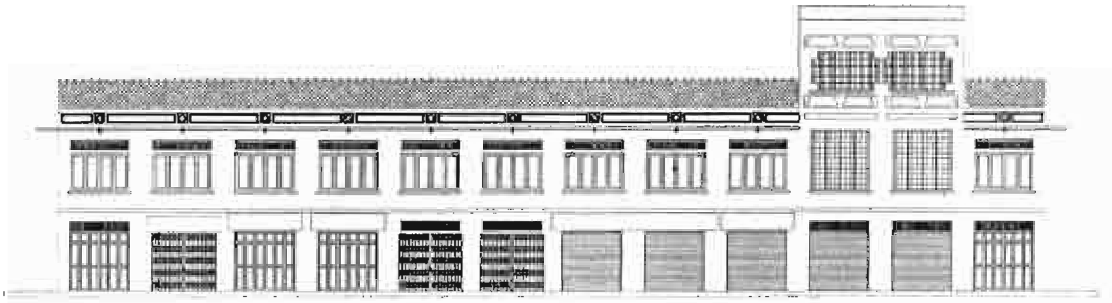


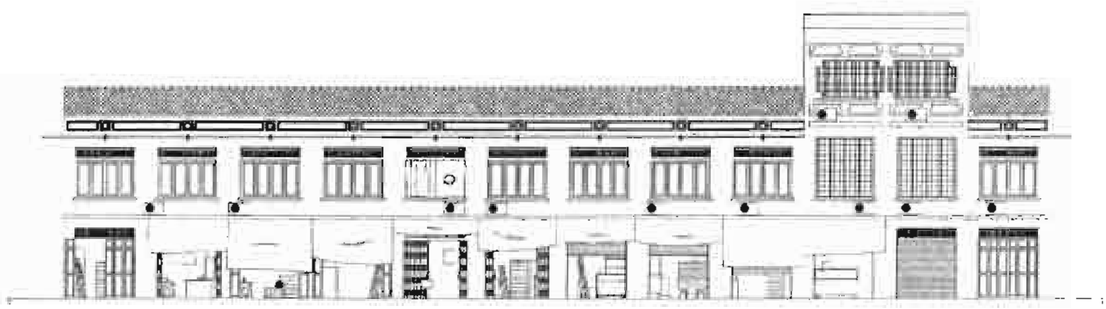


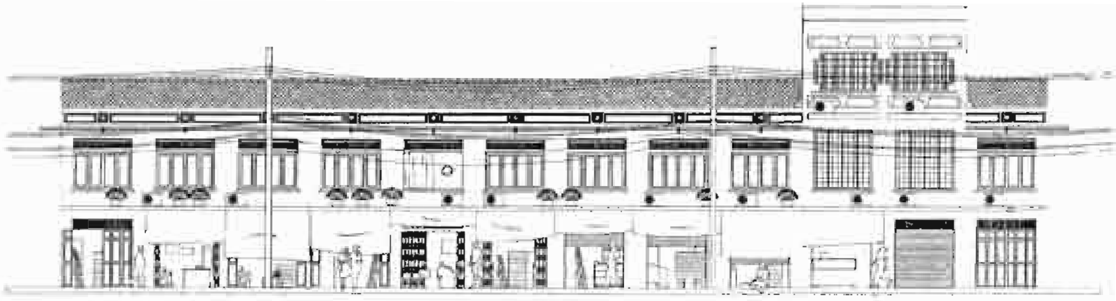


O2-03









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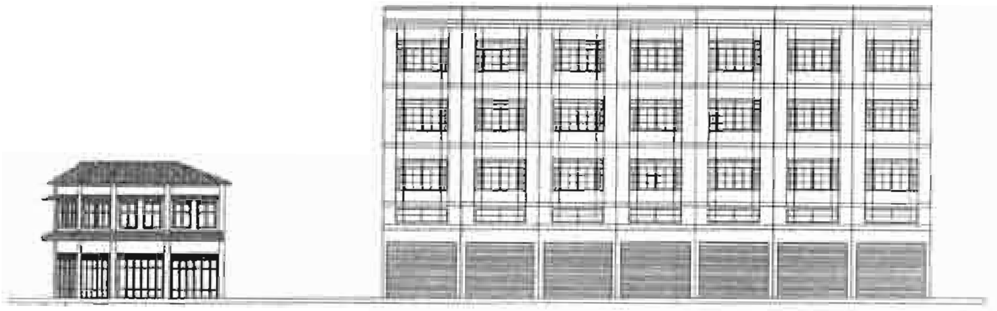

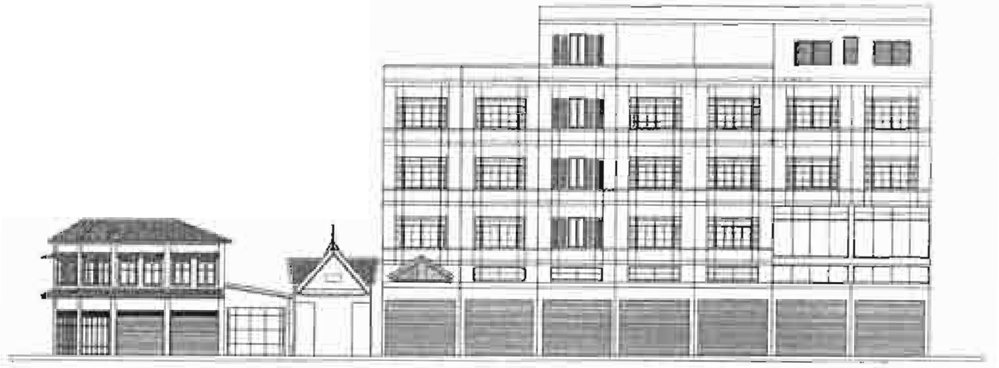

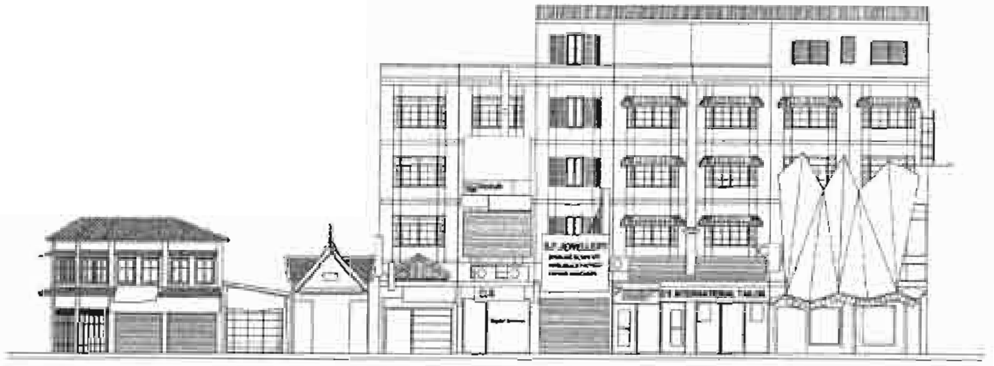

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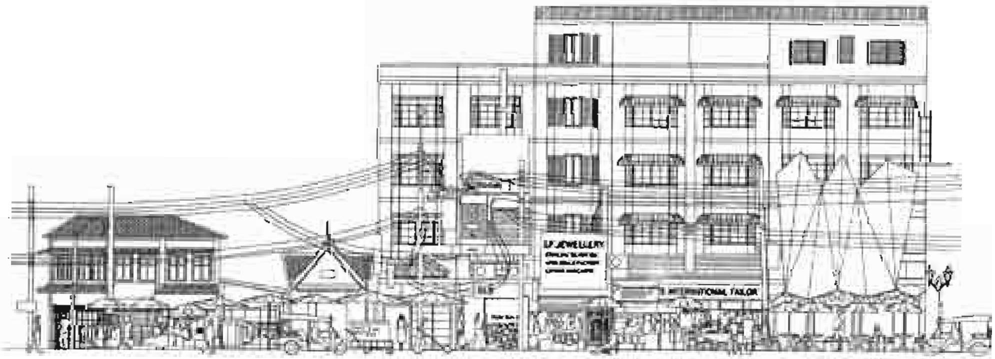

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