

# COPYING MY OWN MEMORY



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# TWO LAYERS OF COPYING AS *STIMMEN*

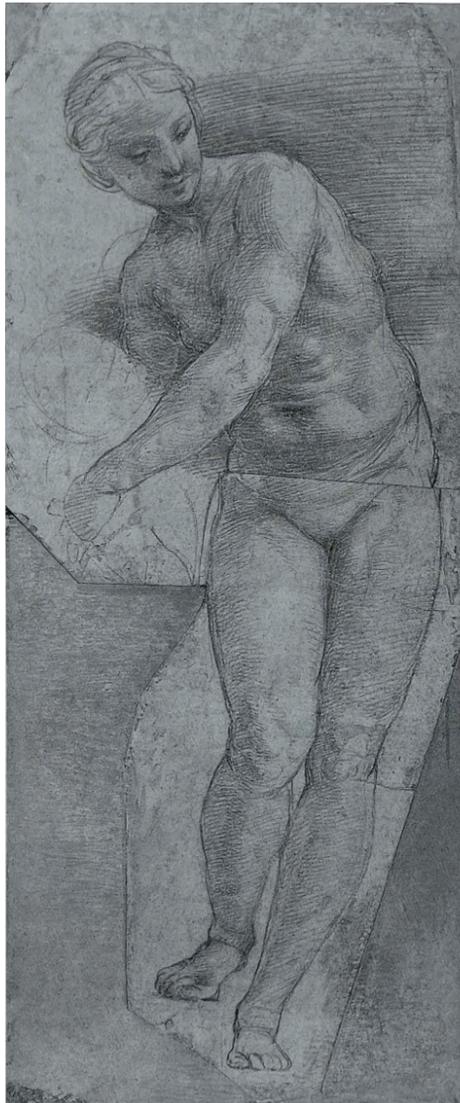


Figure 2. Raphael, *Study for Venus*. Metalpoint on pink prepared paper, 238 × 98 mm (maximum). The British Museum, London



Figure 3. Marcantonio Raimondi and Raphael, *Venus and Cupid in a Niche*. Engraving (B. XIV.234.311), Kupferstichkabinett, Staatliche Museen, Berlin

## I.

Architecture has always had to face the call of changing times and to constantly seek answers. And now we are again at a point where we have to find new solutions for a number of environmental problems that cannot be delayed. Change is chaotic, but it is also an opportunity.

Problem: People are blinded by numbers that they don't understand very well. But again, we need to deny making decisions based on scientific theories and numbers. Maybe there can be answers to the questions that are right in front of you, but there is never a comprehensive, sustainable and philosophical answer to this complex and subtle issue in the world where we live.

Most importantly, we need to find clues to this new change based on the historical and cultural roots of our architectural evolution. I would like to explore some hints to this issue under the our themes of Copy, compositional work, and memory.

## II.

So I would like to return to Raphael's drawings in the Renaissance when architecture, drawing, and sculpture were all one. The rich culture of the Renaissance has at its heart the idea of the copy, which means correcting or modifying in Process. Under Raphael, numerous assistants refined each part of the drawing into precise detail. The Copy was intended to keep the current draft and allow the development of the next trial - Klebekorrektur. The assistant could compare different trials or to go back if it's not appropriate.

When a real piece is completed through a large number of copies, each drawing starts to be cut & pasted and rearranged as a compositional work under the control of the master Raphael. Two process of copying took place in Raphael's studio: the copying of specific parts of certain paintings and the copying of these copies into new compositions through copy, copia, cut-and-paste. So Idea of Copy becomes an important conceptual starting point to make all this possible.

In the late Baroque and Beginning of Rococo, on the North Facade of *Kloster Fahr* (1746-47) near the Limmat in Zurich, the idea of the Copy was no longer exact details as part of drawing but rather painterly imitations of specific material like wood, marble and stone on the surface of the wall. The *Assam Church* (1733-1746) in Munich, Germany, which was built by the Assam brothers, who studied fresco and sculpture, used Stucco Marble (Stuckmarmor), which was developed in two forms: firstly, *stucco lustro*, which is a relatively cheap and glossy imitation on the surface, and secondly, *scagliola*, a thick layer of a mixture of stucco with Lime, Gips, and Pigment on a hollow sculptural surface like a column.

However, any painterly imitation (Copy) - marble, wood, and stone which is meant to look real, has rarely taken a significant position in the history of ornaments. The harmonization and compositional works - illusion - have been always the most key secrets of the masters in the guild for a long time. One might presume that painted material imitation grew out of cost issues but, in fact, painterly imitation (Copy) was used to open the playable possibility to create artistic illusion through fine-tuning under the control of the master, based on an understanding of how human beings perceive one unified facade or space.

Figure 4. Assam Brother Church, Munich in Germany. by Architect Cosmas Damian Asam and Egid Quirin Asam, 1733-1746.



In Rococo, the invention of the C and S shape of the shell frame made unifying or harmonizing the overall compositional work much easier and more splendid by weaving these many individual decorations into one. This easiness and freedom made it even possible to search more deep and deep the line of nature, particularly inspired by furniture and drawings from East Asia. In the early 17th century (1617~1691), Genji Monotakari's painting could be one of them. It vividly depict each story, but as golden clouds cover and weave them together, creating a mystery in which individual images of the story become one.

Depending on the era and theme, the meaning of copying has changed in a very subtle way. However, copying is related to something very concrete and can always be improved in the process and is described as a detailed texture of material or picturesque story. Copy is different media. Composition through copying can harmonise a space by using various imitated materials or decorations or weaving different drawings together with gold cloud.

*Stimmen* in German, It is like fine-tuning in English. *Stimmen* means trying to find exactly right emotional state through. It is not the same as the atmosphere. It is somehow related to making a correction. So there are two corrections in copying process, Zoom in and Zoom out.

Decorative painting imitations (Copies) experienced their heyday in the 19th century, but at the same time they are slowly perceived as negative and under attack. 1849 in *The Seven Lamps of Architecture*, John Ruskin explains how such fraud can come about. *<2. by painting surfaces to represent materials other than that of which they are made (such as marbling of wood); or the deceptive representation of plastic ornamentation on the same.>* In 1889, Adolf Loos says in *Prinzip der Bekleidung*: *<This means that wood may be painted with any colour, but not with one - the colour of wood>*

In 1920 the concept of the *Surrogat* for Politechnikum by Semper and began copying the form of the architectural element with the formwork, the trend of modern architecture in which the imitation remaining on the architectural surface is expanded and replaced by making the whole architectural element. While the form is copied at the same time, the physical properties of the material begin to be copied. Therefore the act of painterly imitation - copying on the surface - became even more unethically perceived. In the 21st century, painterly imitation no longer exists and is often only mentioned in the field of Denkmalpflege.

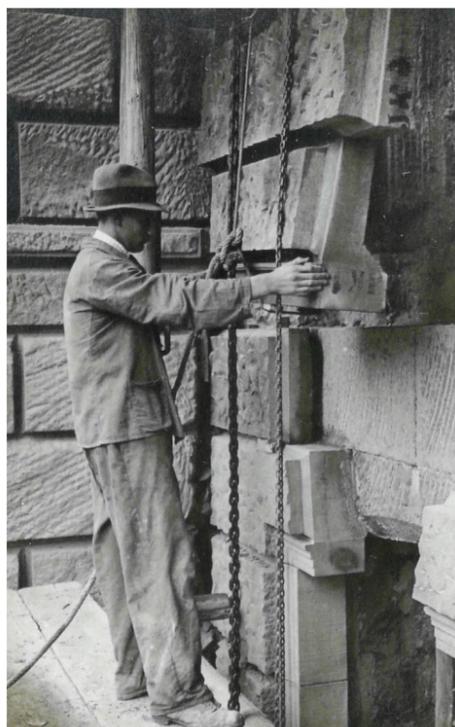


Figure 5. Adolf Loos, Haus Brummel, Pilsen, Tschechien, 1929.

Figure 6. Gustav Gull, Surrogat. ETH Hauptgebäude, Versetzen der Rustikasteine 1920

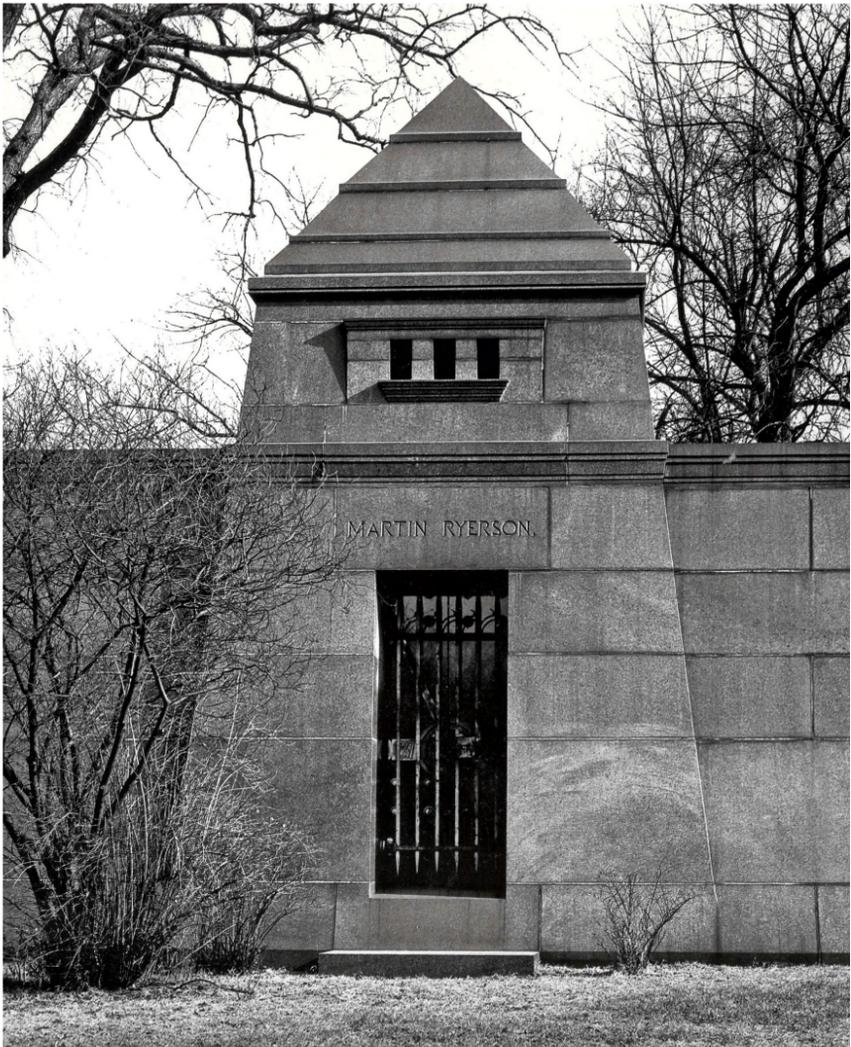


Figure 7. Martin Ryerson Tomb  
1887-1890, Graceland Cemetery,  
4001 North Clark Street, Chicago,  
Illinois by Lous Sullivan

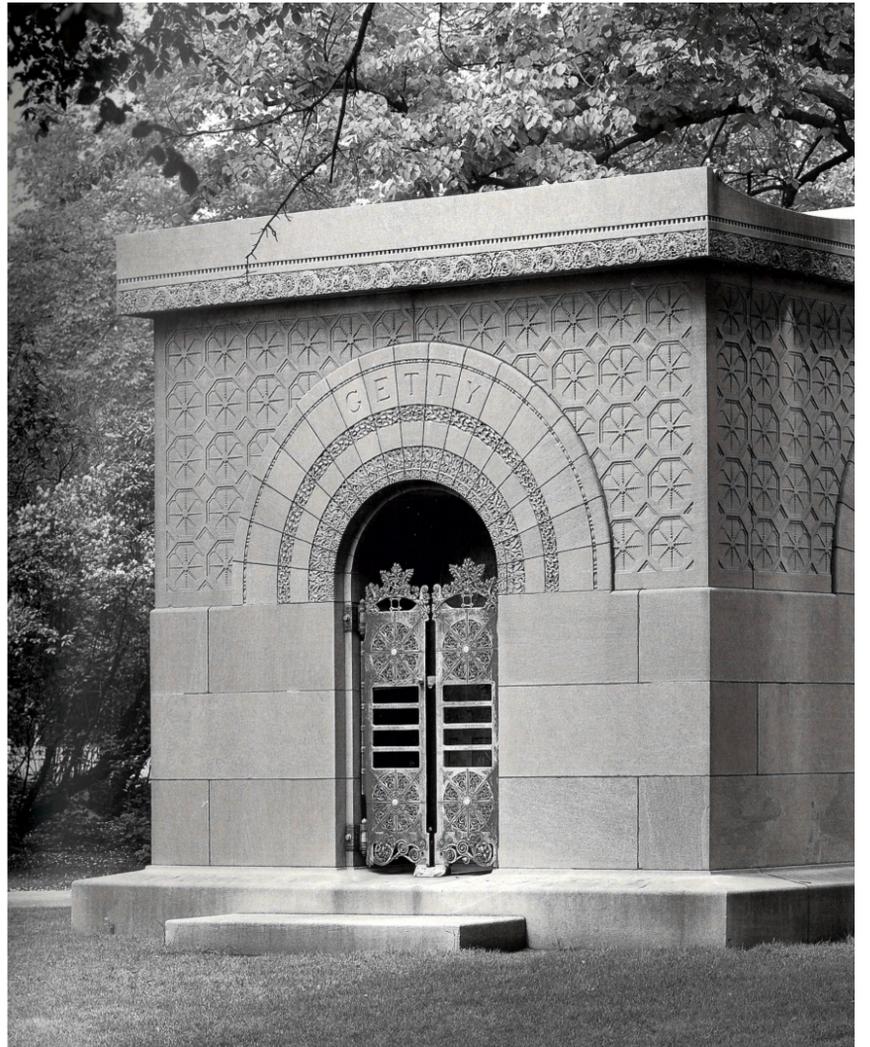


Figure 8. Carrie Eliza Getty  
Tomb, 1890-1891, Graceland  
Cemetery, 4001 North Clark  
Street, Chicago, Illinois by Louis  
Sullivan

### III.

Under the new trend of modern architecture where painted imitation is denied, Louis Sullivan concluded that copying - something concrete, decorative or detailed - could be much more expressive of the nature of a structure than various attached decorative figures, through a comparison of the work of Martin Ryerson Tomb (1887) and Carrie Eliza Getty Tomb (1890).

And further he realized this uniting ornament pattern of the wall could be treated as spacial units like mass, or volume. They could be one. Importance of uniting ornament and mass, of making them one, arguing that the essential meaning of a structure could be distilled and made manifest in its decoration.

These ornamental designs are more beautiful when they seem to be part of the surface or material that hosts them, rather than appearing attached, so both structure and decoration can obviously benefit from this sympathy and enhance each other. The decoration thus flows freely into the decoration of the spirit, which breathes life into the mass, becoming one, no longer two. It is evident how clear it is that in order to ensure real and poetic unity, the decoration must express the spirit and not something that is formalized by the structure.

Surprisingly, Sullivan clearly states in his essay *Ornament in Architecture* that only for the purpose of theoretical or analytical studies, the mass composition of structures and decorative systems can be separated from each other.



Figure 9. Sigurd Lewerentz. St. Petri Church, Klippan, Sweden. 1962-66.

In 1963 Sigurd Lewerentz built his last architecture in Klippan, Sweden. He created floors and walls with various patterns using a mixture of brick and Mortar, which becomes a modular space. Each of the nine different roof shapes defined them as a single spacial unit. The form is not well recognizable, but they are unified as one nevertheless still having individual characters. This constellation of spacial units allowed this mystical special experiences, which are varied and complex, tolerant and overlay contradictory. Essence is hard to grasp, but simultaneously both specific and generic. This attitude to architecting makes us constantly curious and allows us to memorize our emotional state when we are there.

In listing various media and methods in architecture and art history so far, for some reason, the origin of the idea are similar in these multiple references and I associate them as a single idea- *desire to be concrete, individual and characteristic, nevertheless desire to become as one by blurring, harmonizing or weaving - stimmen.*

For me it is very interesting to observe repeated actually one single idea in various references in history. Why it present over again and again and what does mean for us? Do we see this potential or desire to re-emerge this idea - painterly copies and compositional work, which has been neglected in the 20th century, as an alternative instrument in contemporary architecture, especially in terms of our urgent environmental concerns? Could we take care of nature with sincerity and still could we architect nature artistically? Could our caring architectural nature still make a certain higher and resonated emotional state?

#### IV.

Answer in terms of caring our environmental issue : I have one another association from a completely different root - Bibimbap 비빔밥 from Korea. The name of a food is usually defined by the ingredients. Though in this case, it is defined by the act (verb) called bibim (mix). The beauty of Bibimbap is the freedom from the specificity of the ingredients. Any ingredients left in the fridge could be one component of bibimbap. The most important thing about this dish is that each ingredient has to be lightly cooked or blanched in water individually, to keep the original flavor of the ingredients and to harmonize well with other components.(Stimmen) Then stirs it with gochujang sauce, a sunny side up, and sesame oil, which has liquid property. The aromas and flavors of each ingredient are vibrant, but they blend into one and harmonize. very simple, a bit time-consuming care work, completely free to make your new invention of bibimbap in a creative way and it is very environmentally friendly.

Answer in terms of architecting nature artistically : Marry Carruthers in her Book *The Book of Memory* describes, in the Middle Ages, when access to books was limited, books were to be remembered rather than read over and over again. The part, where people memorized, is quasi-pictures (Copies) while reading the book are scattered from each other. It is stored in one's inventory and to memorize something, this inventory has to be rearranged and to create a new invention through compositional work (cut-and-paste). Consequently the making invention was the whole mental process of searching one's own inventory by composing, collecting and recollecting. With these quasi-pictures(copy) from our one's memory, we make a new story(compositional work), which we feel a new story exists already in our deep memory. A new story - Invention, it was an very intensely emotional state. It was much more than we now associate with thinking.

To have one's memory of something,  
a new invention  
is made with one's own inventory.  
This mental process is a higher emotional state.

To have one's memory of something,  
a rearranged knowledge  
is made with one's scattered quasi-pictures.  
This mental process is a higher emotional state.

To have one's memory of something,  
a constellation of spacial units  
is made with one's number of spacial units  
This mental process is a higher emotional state.

To have one's memory of something,  
a whole story weaved with golden clouds,  
is made with one's vivid stories,  
This mental process is a higher emotional state.

To have one's memory of something,  
an Illusion  
is made with one's painterly imitations.  
This mental process is a higher emotional state.

To have one's memory of something,  
a drawing tuned with cut-and-paste  
is made with one's modified Copies and Copia -*Klebekorrektur*.  
This mental process is a higher emotional state.

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Memory - Emotional state  
is mood- *Stimmung*.

Memory - Emotional state  
comes from repeated fine-tuning  
in the development process. - *stimmen*.

Memory - Emotional state  
was achieved with the idea of Copy, *Copia*, Cut-and-Paste  
in our history.

Memory - Emotional state,  
we can achieve it again  
by bringing it back the idea of Copy and Compositional work  
and trying it artistically.

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결구와 수직의 풍경  
Landscape woven, connected,  
Pojagi by Dukjoo Choi, Seoul, 2021

HOMOGENEOUS,  
NEVERTHELESS INDIVIDUAL



1. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022



2. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022



3. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022



4. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022



5. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Photograph by Jaehee Shin. 2022



Figure 10. Photo Putz Eins



Figure 11. Photo Putz Zwei



Figure 12. Photo Sichtbeton

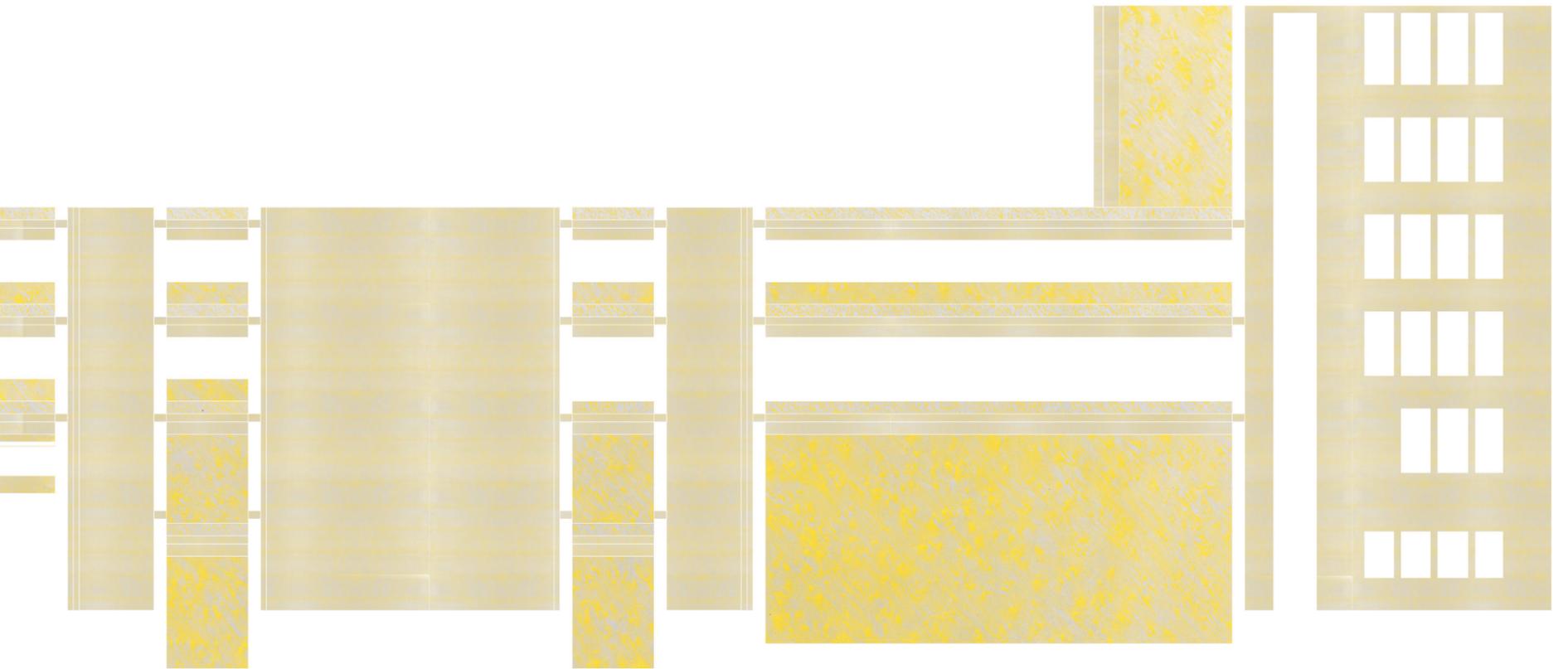


Figure 13. Photo Backstein



Figure 14. Photo Metal Tür

6. Walls Paper, Birmensdorferstrasse 20 Zürich, Texture Photograph. 15.8 x 21.1cm



5. The homogenized yellow Facade - Birmensdorferstrasse 20 Zürich, Planar Figure with Rubbing, Newspaper Paper and Yellow pencil. 115 x 37cm



Figure 15. Rubbing Putz Eins

Figure 16. Rubbing Putz Zwei

Figure 17. Rubbing Sichtbeton

Figure 18. Rubbing Backstein

Figure 19. Rubbing Metal Tür

7. Diverse Fassade Material - Rubbing, Birmensdorferstrasse 20 Zürich, Newspaper Paper and Yellow pencil. 37.5 x 59.5cm



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8. Malerische Imitation und Illusion - Kloster Fahr, 8109 Unterengstringen. Facade Fresco by Giuseppe Antonio and Giovanni Antonio Torricelli,



Figure 21. Rosalia



Figure 22. Carrara



Figure 23. Portor



Figure 24. Pavonazzo



Figure 25. Sweden Green



Figure 26. Red Travertin



Figure 27. Vert de Mer

9. Malerisch Imitation - Marmor. Malermeister und Dekorationsmaler Drosendorf in Germany.



Figure 28. Kloster Fahr, Interior



Figure 31. Pyramiden-Mahagoni



Figure 32. Eichenmaserung



Figure 33. Knoten-Mahagoni



Figure 34. Leinoel



Figure 35. Pitch-Pine



Figure 36. Palisander-Wood



Figure 37. Blumenesche

10. Malerisch Imitation - Wood, Malermeister und Dekorationsmaler Drosendorf in Germany.

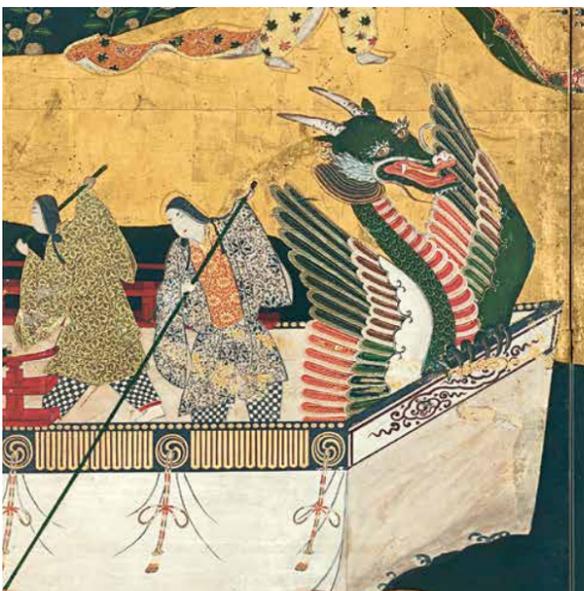


12. Zoom In - Butterflies (Kocho) - Albums of scenes from The Tale of Genji, Tosa Mitsuoki, Six-panel folding screen; ink, color, gold, and gold leaf on paper, 165.1 x 367.7 cm, early 17th century



11. Butterflies (Kocho) - Albums of scenes from The Tale of Genji, Tosa Mitsuoki, Six-panel folding screen; ink, color, gold, and gold leaf on paper,

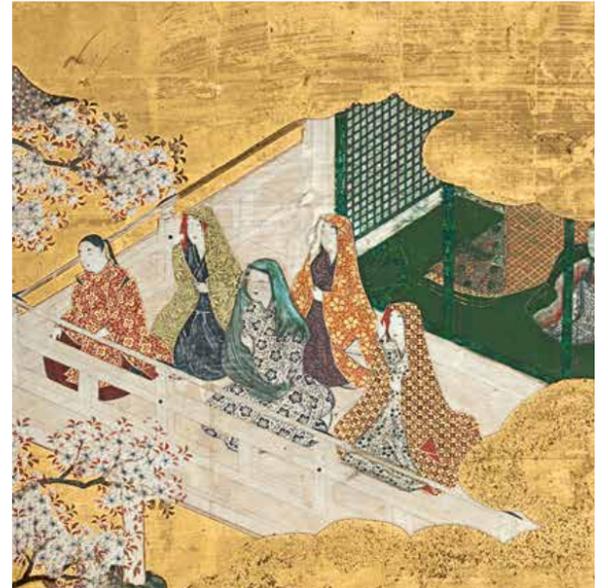
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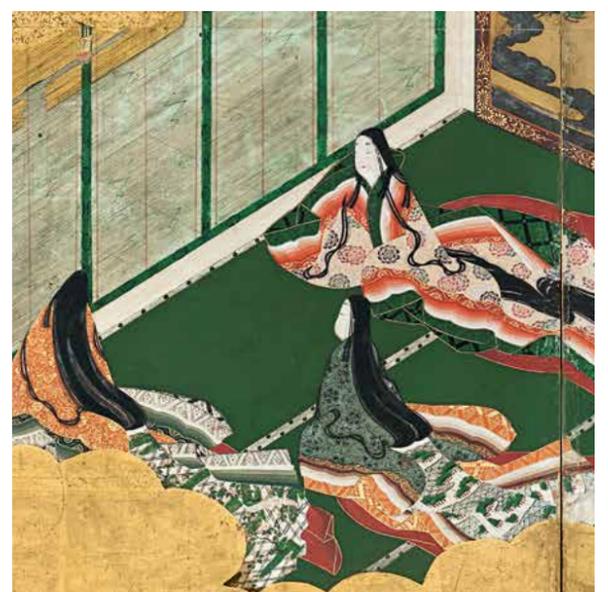
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165.1 × 367.7 cm, early 17th century



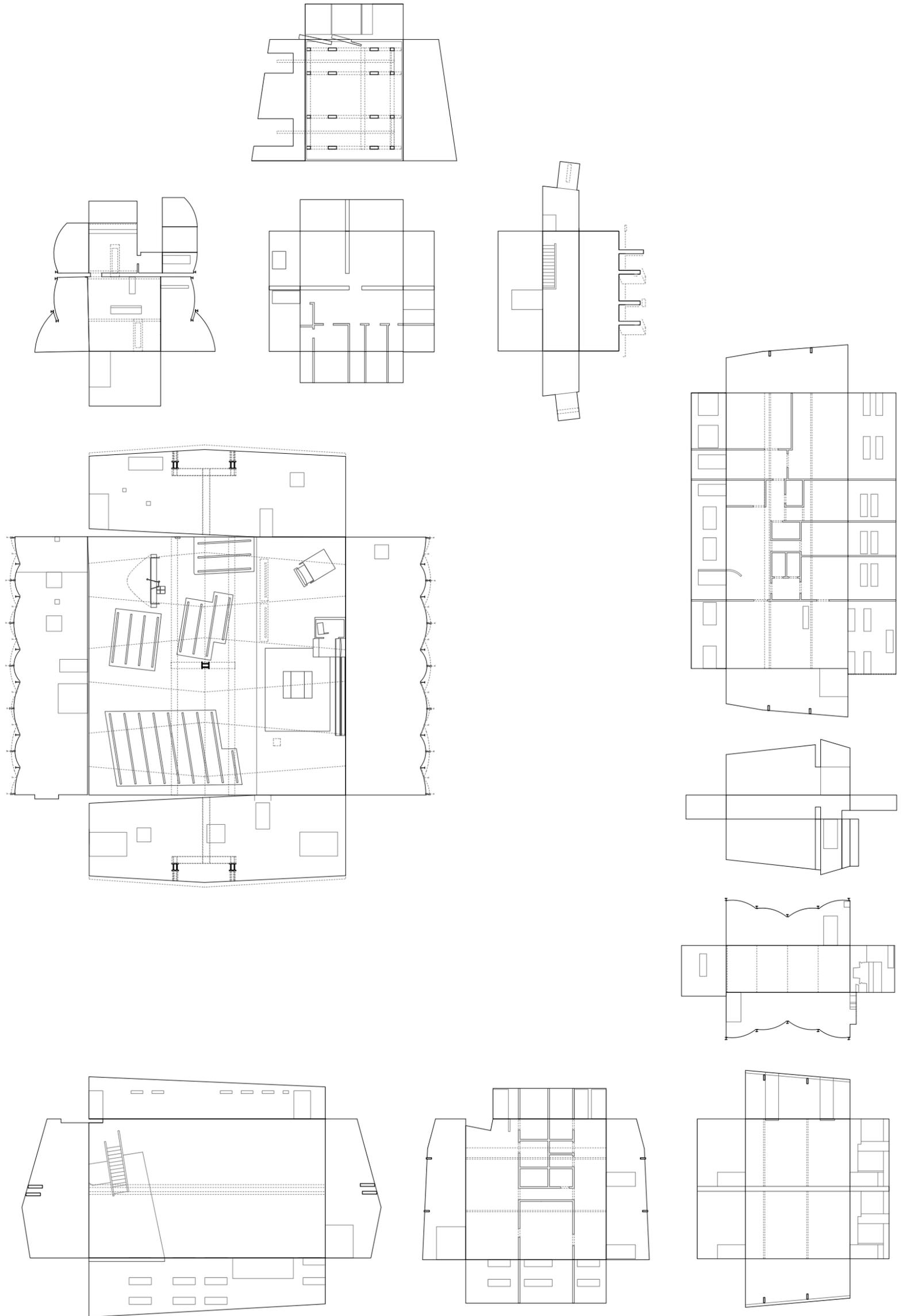
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15. Zoom In - Butterflies (Kocho) - Albums of scenes from The Tale of Genji, Tosa Mitsuoki, Six-panel folding screen; ink, color, gold, and gold leaf on paper, 165.1 × 367.7 cm, early 17th century



16. St. Petri Church in Klippan, Sweden by Sigurd Lewerentz. 1962-66.



17. Drawing Unfolding - Constellation of spacial Units by Jaehee Shin, Scale M 1:300. St. Petri Church in Klippan, Sweden. by Sigurd Lewerentz, 2017 and 2022.

