

Amtshaus

>_GP_DR_1974

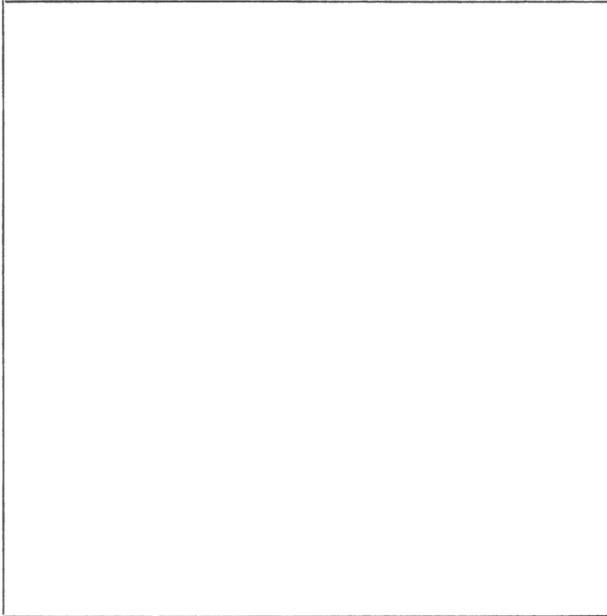


Figure 1. *Carte de l'océan (extrait de Lewis Carroll,
La chasse au smark).*

RN_TE_2005

Emptiness is a paradoxical concept. We tend to associate it with lack, with the absence of things, persons, or events we expect to find in a given space. But at the same time the emptiness of a space is a relative condition; spaces are empty relative to what we expect to find in them, but not in an absolute sense. Another way of putting this is to say that an empty space as opposed to a void, is something.

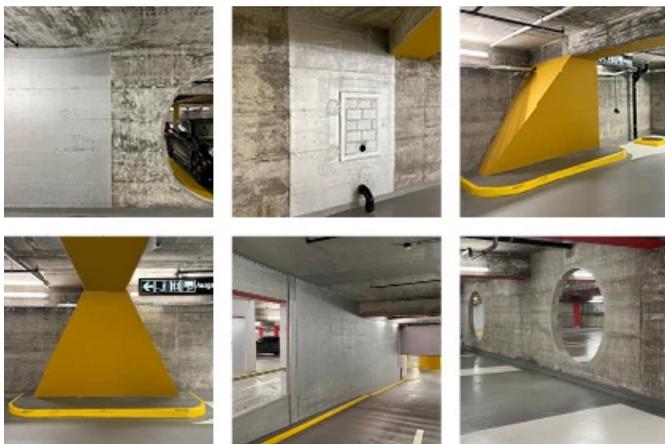
AA_TE_2017

"A unique feeling of quietness and solitude is created by the lack of life in what is represented, filling the large space with a strong unnerving presence and unconventional beauty. Shapes we can identify in our everyday lives are given authority and character; the space we move through is filled in."

RO_PH_2022



RO_PH_2022



>_RW_DO_INPA_1993



>_RW_SC_CON_1993



UN_TE_UN

monument (n.)

*late 13c., "a sepulchre," from Old French monument "grave, tomb, monument," and directly from Latin monumentum "a monument, memorial structure, statue; votive offering; tomb; memorial record," literally "something that reminds," a derivative of monere "to remind, bring to (one's) recollection, tell (of)," from PIE *moneie- "to make think of, remind," suffixed (causative) form of root *men- (1) "to think." Meaning "any enduring evidence or example" is from 1520s; sense of "structure or edifice to commemorate a notable person, action, period, or event" is attested from c. 1600.*

SM_TE_1996

The major achievement of House was its ability to evoke interiority even as it seemed to banish every trace of inner life and meditation. The result was a monument which served to show how few monuments fulfil their true function: to call to mind, to pacify, to promote reverie, to act as a replacement, however wretched, for what has been lost. A point in time and space, it stopped visitors in their tracks to remind them of larger, deeper, simpler issues of life than their daily routine may include: issues they took for granted, in this case the ideal not of a house as a building but of belonging in general.

RN_TE_2005

*Emptiness activates memory, or anyway
the attempt to imagine what the
memories of a space might be.*

JP_TE_2005

Sigmund Freud and Carl Gustav Jung, as well as numerous artists through history, have revealed the strong mental association between the body and the house; we imagine houses as our bodies and our bodies as houses.

LD_TE_2002

Eventually, Whiteread developed a method for exploring the body vicariously: she took everyday objects - beds, bathtubs, and floors - that stood for or suggested a human presence.

Translated from German

Schliesslich entwickelte Whiteread eine Methode, mit der sie den Körper stellvertretend erforschen konnte: sie nahm Alltagsgegenstände - Betten, Badewannen und Fussböden - die für eine menschliche Gegenwart standen oder darauf schliessen liessen.

>_RW_CO_INCFPA_1992



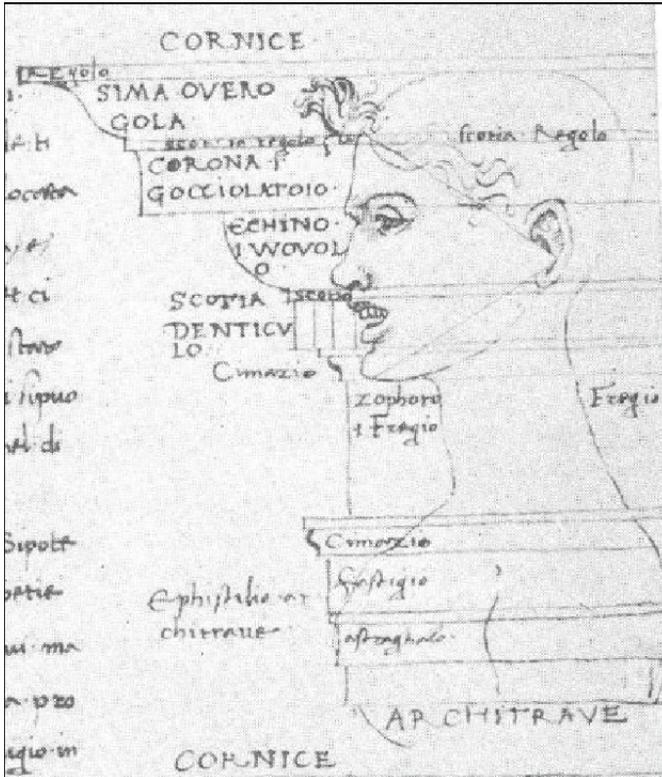
BN_SC_1976



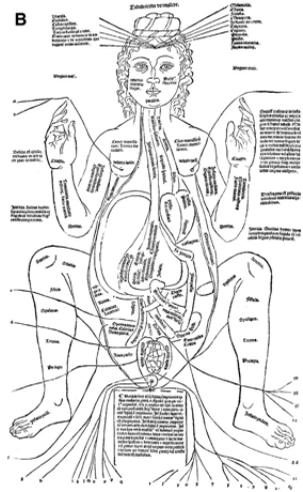
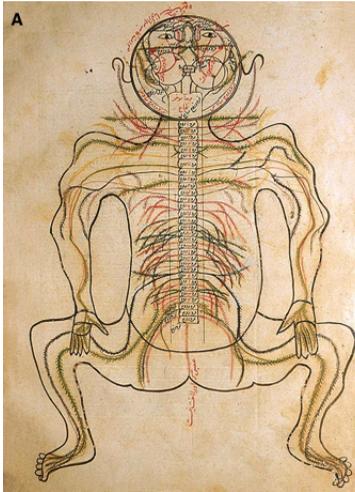
Memories

"There is no imagination that is not,
overtly or secretly, melancholy..."

Julia Kristeva, *Black Sun: Depression
and Melancholia*



>_JA_DR_IN_1550



AG_TE_2018

The artist's sculptures resolutely reveal their own construction processes, also very consciously registering traces of the initial object and thus evoking narratives and memories.

Translated from German

AV_TE_1990

*The history of the body in architecture, from Vitruvius to the present, might in one sense be described as the progressive distancing of the body from the building, a gradual extension of the anthropomorphic analogy into wider and wider domains, leading insensibly but inexorably to the final 'loss' of the body as an authoritative foundation for architecture. *

Three stages in this successive transformation of bodily projection seem especially important for contemporary theory:

the building as body [Vitruvian and Renaissance theory] ;

the building epitomizing bodily states or, more importantly, states mind based on bodily sensation [Modern theory];

the environment as a whole endowed with bodily, or at least organic, characteristics [Post-Modern theory]

=_JB_SC_MM_1974



ER_TE_2014

In traditional iconographic analysis, a sign is identified with a culturally specific meaning, but in Structuralism, the sign is studied across larger social structures and in universal forms to identify parallels in content and iconography. Saussure believed in universal sign: that some signs transcended cultural or chronological relationship, thereby identifying them as innate to human.

To apply this to the appearance of chairs in the art of the 1960s, a comparison to other examples of empty chairs as signs will show that the form signifies the absent body in a variety of cultures and eras but that the iconographic reading varies slightly according to artists' social and cultural concerns, in this case between memorial, autobiography, and a more abstract reference to the physical body.

=_UN_SC_ST_UN



WI_TE_UN

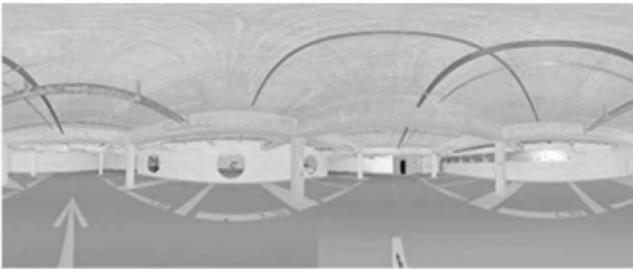
For a time she worked in Highgate Cemetery fixing lids back onto time-damaged coffins.

She lives and works in a former synagogue.

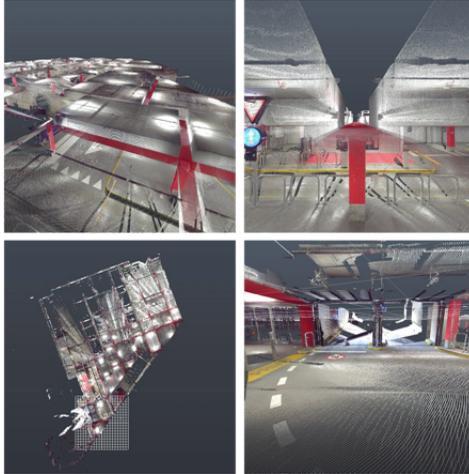
=_RW_SC_BR_1999



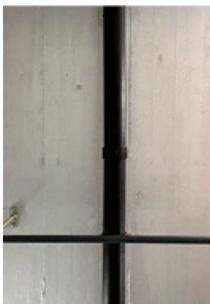
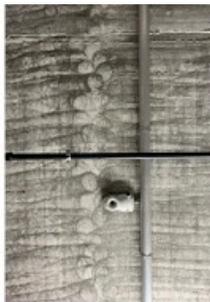
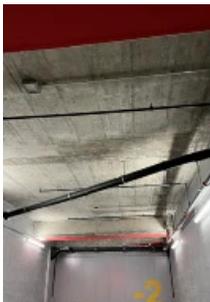
RR_3D_2022

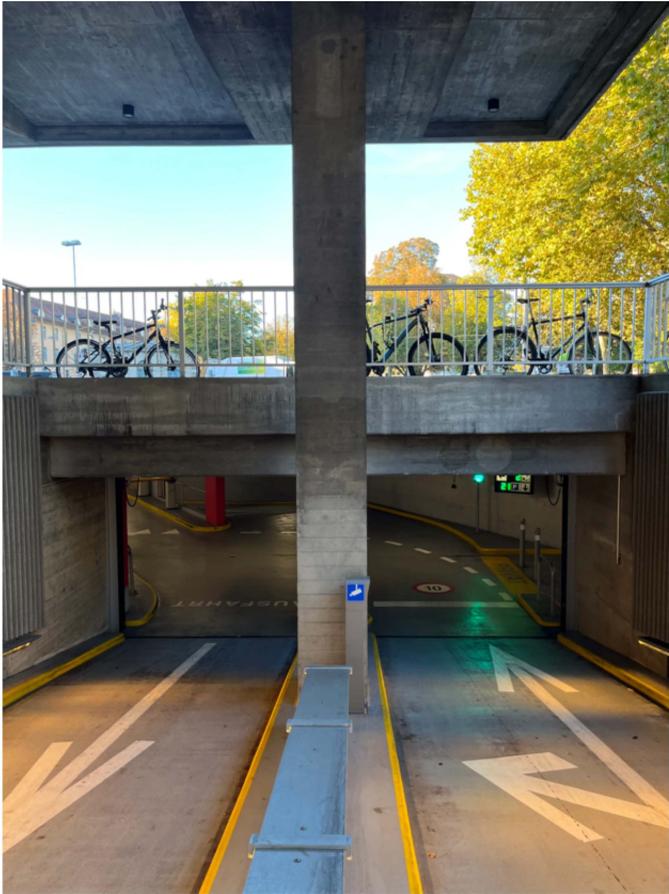


RR_3D_2022



RO_PH_2022





WI_TE_UN

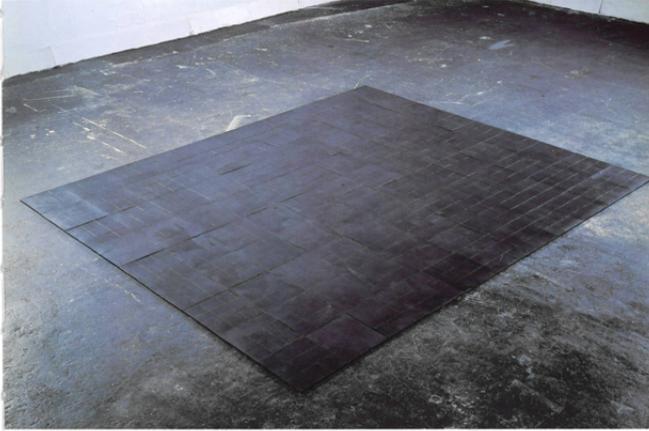
*The square has had its name since the end of the 19th century. It is framed by the Volkshause, the Bezirksgebäude with the Bezirksgericht and the Lutherwiese, where **the place of execution** was located in the Middle Ages. Right next to it is the Kanzlei area with the school building, an alternative cinema and the Kanzlei cultural center. Every Tuesday and Friday from 6 to 11 a.m., a food market is held on Helvetiaplatz.*

The sculpture Denkmal der Arbeit by Karl Geiser cannot be overlooked. It makes the place recognizable as a square that was the center of 1. Mai-Feiern celebrations and demonstrations of the workers' movement throughout the 20th century.

UN_AR_INPA_1953



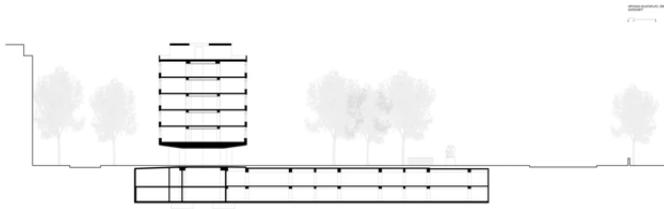
>_RW_SC_ME_2001



RO_PH_2022



UN_PN_2012



LW_TE_2005

The objectification and exegesis of architecture by way of the making casts of the empty spaces in a room or by the way of doubling or reconstruction of a pre-existent structure in another material draws attention to the sedimentation of the signs of history, of political life, of creativity, and of the general human landscape.

>_RW_SC_PL_2001



RO_PH_2022



>_RW_SC_PL_2001



RO_PH_2022



>_RW_SC_CON_1993



RW_TE_UN

House (1994)

*It took three and a half years to develop,
four months to make, and thirty minutes
to demolish.*



GB:JP_TE_2014:05

Pieces exclude the body, but evoke its intimate presence in it's various positions and acts.

The bath and the bed - address - the skin
Bed - tells - stories of love and lust
The room - speaks - of the act of inhabitation

The foot - measures - the width of the step

The leg - encounters - the riser

The hand - follows - the handrail

The body - moves diagonally - across space

The staircase - evokes - body movements

The staircase - puts us in intense physical contact - with building space

The couch - instigates - new forms of dialogue and exchange

The chair - reflects - body posture

Doors - open up - new access

Entrance - a gateway - to the inner world

Window - cuts out - a new frame

=_RW_PH_INPA_1993



WI_TE_UN

The first project of pastor Ernst Sieber's Sozialwerke Pfarrer Sieber for homeless people started at Helvetiaplatz in winter 1963; the foundation is still based in Zürich-Aussersihl.

GP_TE_PA_1974

The bed is thus the individual space par excellence, the elementary space of the body (the bed-monad), the one which even the man completely crippled by debts has the right to keep: the bailiffs don't have the power to seize your bed.

Emptiness

"The blank page gives us the right to dream."

Gaston Bachelard, *The Poetics of Reverie*

RA_TE_2022

a man puts a violet thing in the fountain
has to press it multiple times because
some trapped air prevents it to soak in
fully
and press it again, than takes it out and
retourns it
it's a jacket
a waterproof one
he puts it back, this time it sinks directly
he takes it out and proceads to close it
and goes

RA_TE_2022

a middle aged man walks from the flea
market straight to us
no deviation following the grid pattern of
the Helvetiaplatz
unsettling organ musik is coming from
somewhere
a maneqin doll head under his shoulder
pockets full of objects
super close, bends to look
“what is in the bag”
cynicly “you’re doing art”
“oh you’re cute”
“are you two a couple”
“i give you a penny....”
“the first they made in switzerland....
1987”
“no for each kiss”
“doesn’t matter”
walks back straight across the
Helvetiaplatz from where he came
across the street
to the small passage back to the
perimeter of the school

RA_TE_2022

“what mess are you doing”
 (“ was für eine sauerei macht ihr”)

RA_TE_2022

two people lying in the middle of the
square
on the pavement
talking?
people walking around them

RA_TE_2022

“what are you protesting aggainst now”

“for school”

“good luck”

RA_TE_2022

a man with yellow glasse
apparently a famous person around
apparently always talking to everyone
very confusing speach somehow went to
geomaticians
he undersood mathematicians
talked about mathematicians in swiss
german

RA_TE_2022

a protest?

a lot of communist flags, also iranian
flags?

is it because of the situation in iran?

SUMMARY

absence, appreciated, architectural spaces, attention, banal, bizarre, cast, collection, collective, comforting, core, darkness, death, depth, domesticity, emptiness, everyday life, exterior, facade, familiar, haunting, **hold**, indifference, individual, **inhabit**, intimate, interior, life, light, liquid, matter, memorial, monumental, mould, movement, neglected space, nothingness, opacity, overlooked, past, presence, present, private, public, resistance to time, rest, selection, serenity, solid, space, sterility, substance, surface, time, traces, transparency, urbanity, **use**, usefulness, uselessness, utilitarian objects, violence, void, weight