

Conference Architextile – abstracts

Franziska Bark Hagen (University of the Arts Zurich, ZHdK, Zurich)

Die Stiftshütte: Ephemere Architektur und materialisierter Dialog

Wer sich mit jüdischen Räumen und Raumtypologien befasst, stösst mitunter auf den ephemeren Charakter jüdisch kodierter Architekturen. Die Sabbatgrenze (*Eruv*), der Hochzeitsbaldachin (*Chuppa*) oder die Laubhütte (*Sukka*) zum Beispiel zeichnen sich durch ihren ephemeren Charakter aus indem sie für eine limitierte Zeitspanne konstruiert wurden und werden, des öfteren ein Unterwegssein symbolisieren, und nicht zuletzt durch ihre Materialität. Der Vortrag diskutiert Lesarten dieser ephemeren Architekturen u.a. als *urban diasporic spaces* (A. Appadurai), und fokussiert schliesslich auf das de-/konstruier- und tragbare Stiftszelt.

When thinking about Jewish spaces and spatial typologies one cannot obviate the ephemeral character of many architectures encoded Jewish. The „magic shlepping circle“ *eruv* relevant during the sabbath, the wedding canopy (*chuppa*) or the booth called *sukkah* are examples characterized by their ephemeral qualities by being constructed for a very limited timespan, or by symbolising a being on the move, and last but not least by their materiality. The lecture discusses ways of reading these ephemeral architectures i.e. as symbolic houses and *urban diasporic spaces* (A. Appadurai) while focussing on the de/-constructable and transportable desert tabernacle (*mishkan*, *Stiftszelt*).

Bernard Cache (Objectile)

Gottfried Semper, lecteur de Platon?

Semper compte probablement parmi les derniers architectes qui aient bénéficié d'une solide formation classique. Ainsi son argumentation sur la polychromie a-t-elle pu s'étayer d'une lecture structuraliste, avant l'heure, de certains passages de *L'Enquête* d'Hérodote, en particulier celui relatif à la révolte de Samos. Plus fondamentalement encore, l'intérêt que portait Semper pour le textile recoupe les recherches contemporaines sur la culture grecque antique, qu'il s'agisse des travaux de Jean-Pierre Vernant et Marcel Détiéne, ou de ceux de John Scheid et Jesper Svenbro. Nous examinerons dans quelle mesure Semper n'aurait pas pu trouver chez Platon le terreau qui aurait fait germé son intérêt pour le textile. Mais il s'agirait là d'un Platon ignoré de l'histoire de la philosophie : un Etranger, tout comme l'interlocuteur principal du Sophiste et du Politique. D'où notre réponse à la question: In welcher Sprache sollen wir Semper lesen ? Auf Griechisch, wahrscheinlich.

Sabina De Cavi (Madrid)

City-Draping in Seventeenth Century Naples: the Role of Cloth and Color in the Luminarie for the Annual Feast of S. Gennaro (1661-1719)

This paper provides a case study on the importance of textile reveted spaces and structures for Early Modern urbanism. New archival research unveil the visual and political impact of a new type of ephemeral *apparato* characterizing the Neapolitan Baroque feast of St. Januarius: a large covered street abutting in an open theater mounted around Cosimo Fanzago's masterpiece: the Guglia of St. Januarius. Although these famous *apparati* mastered in one single monument many liberal arts, this paper will contend that the most consistent expenses were made by the costs of candles, music, and cloths (thus purely ephemeral media), rather than painting or sculpture. The paper will thus discuss the impact of cloth and color on urban scale, and define the way textiles can work *en pleine air*, creating fluid and unexpected spaces, even under the constraint of pre-defined urban conditions, such as in the case of the Greco-Roman grid of Ancient Naples.

Maarten Delbeke (Ghent University/Leiden University)

Trees in Fancy Dresses. Textile and the Origins of Miracle Shrines in the 17th and 18th Century

My paper will examine the role that dresses of miraculous statues and their ornamental motives play in myths of origin surrounding marian shrines in the Southern Netherlands. I hypothesize that these dresses play a fundamental role in linking the image to the altar or shrine that was eventually erected in its honour as it is the first elaborate artefact to house the image and introduces a number of possible forms and figures from which the future altar or shrine can be generated. More in particular, as an artificial yet non-architectural object, the dress helps to mediate the tension that automatically arises when a miraculous image is lifted from its original place of invention (a tree, a mountaintop, a river, ...) to be housed in a new, sanctioned place of worship. After all, the establishment of such place would often entail the obliteration of the original site or object, so many mechanisms need to be put in place to guarantee its relation with the true origin of the image while neutralizing the very real suspicions that the image actually derives from pagan cult objects (e.g. holy trees). In my view, the dress plays a fundamental and indeed foundational role in this process. In order to examine this hypothesis, I will draw upon miracle books describing the origin and cult of miraculous images; depictions of miraculous images and their dresses; the design and manufacture of dresses for images; and finally the design of marian altars and shrines in the Southern Netherlands.

Ralph-Miklas Dobler (Bibliotheca Hertziana, Rome)

Die Fahne als raumbildendes Medium im Faschismus

In der ephemeren Festarchitektur der dreißiger Jahre in Deutschland und Italien kamen Textilien in Form von Fahnen, Bannern und Flaggen in bis dahin unbekannter Quantität und Funktion zum Einsatz. Als Bespannung von temporären Aufbauten nutzte man die Stoffe in der Tradition barocker „maschine“, um das einfache Gerüst im Inneren zu verbergen. Weit

verbreitet war der Einsatz von Flaggen, um ausgerichtete Straßenräume zu schaffen. Den Fassaden der Gebäude vor- und übergelegt, verdeckten die textilen Hoheitszeichen dabei unregelmäßige Bebauung oder Baulücken. Enge Gassen wurden mit Banner-Dächern zu Tunneln transformiert und breite Plätze durch eng gestellte Fahnenmasten verkleinert. Die Elastizität erlaubte es den Fahnen zudem, Bewegung in die temporäre Architektur zu bringen, deren Intensität vom Wind bedingt war. Durch Beleuchtung und bengalische Feuer konnten theatralische Effekte erzielt und ein mythisches Raumgefühl erzeugt werden. Schließlich gaben theoretischen Reflektionen zum Fahnengebrauch auch ganz praktische Hinweise wie etwa zum gezielten Absorbieren oder Reflektieren des Schalls.

Sonja Hildebrand (ETH Zurich)

“Masking Reality”: Gottfried Semper’s Architectural Space as Stage

Gottfried Semper’s derivation of architecture from the four “elements” of oven, pedestal, scaffolding and wall, and their association with the four “original” craft techniques of ceramics, masonry, woodworking and “textile art”, are central components of a major architectural theory of the 19th century. Semper’s positing of a constitutive significance of the wall as bestower of space and form to all architectural structures – particularly in August Schmarsow’s combination of the theorem with the psychology of perception – exerted considerable influence until well into the 20th century. A familiar part of this theoretical field, is Semper’s assumption of a genesis of “the art of building” in ephemeral ceremonial apparatus. My presentation takes seriously the world of the theatre that provided the context for Semper’s ideas. What does it mean for architecture if the pleasure in masking is the precondition and first expression of all art? What is the relation between theatrical illusion and an art of building whose artistic and technical means are veiled in favour of symbolic form? What image does Semper have of a building’s users if he expects the architect to obscure his methods? In Lessing’s *Hamburg Dramaturgy* Semper himself provides a practical clue to a modern aesthetics of effect issuing in Richard Wagner’s conception of theatre, and thus to Semper himself, the composer’s friend and architect.

Bettina Köhler (Hochschule für Gestaltung und Kunst Basel, FHNW)

Architektur und Zelt. Das Zeltzimmer von Schinkel bis Pantan

Karl Friedrich Schinkels berühmtes Zeltzimmer im Schloss Charlottenhof ist in gewisser Weise immer noch ein rätselhaftes — weil leeres — und zugleich ein sehr verständliches — weil einfaches — Zimmer. Ausgehend von diesem Raum stellt der Vortrag die Frage nach dem architektonischen Potential des Zeltzimmers, wenn man es mit dem von Gottfried Semper und Adolf Loos formulierten 'Prinzip der Bekleidung' in Verbindung bringt. Was leistete und leistet dieses Prinzip einerseits konkret für das Interieur und andererseits im metaphorischen Sinne für den Raum-Diskurs? Welche Bedeutung also kam der Fabrikation eines sehr individuellen Zimmers zu, das immer auch eine 'vereinbarte Illusion' erfüllte: zugleich im Haus und an einem anderen Ort zu sein? Lässt sich tatsächlich ein Bogen spannen, von den frühen, als Mode-Erscheinung des Empire bezeichneten Zeltzimmern über eine kurze Renaissance im späten 19. Jahrhundert zu den Wohnhöhlen Verner Pantons in den frühen siebziger Jahren? Sind diese Boden, Wand und Decke verschmelzenden Räumen, um mit Semper zu sprechen, gründlich „metamorphisierte“ Zeltzimmer?

Ashley Dimmig (Koç University Istanbul)

The Fabric of Architecture: Imperial Ottoman Tents

Architecture in the Islamic world is often said to possess a ‘textile aesthetic’, due in part to the sheer volume of textiles present in architectural spaces, as well as the abundance of buildings that mimic textiles in form and decoration. My paper analyzes Ottoman imperial tents, focusing mainly on those from the seventeenth to the nineteenth centuries, through their materiality, construction, decorative motifs, and skeuomorphic architectural elements in comparison to extant imperial architecture and its ornamentation in the city of Istanbul. Beyond the surviving evidence of architecture and textiles, I also look to manuscript illustrations as well as modern scholarship in order to begin to understand the complexities of this transmedial and symbiotic relationship. In the Ottoman Empire, buildings were seen as fabric turned to stone; simultaneously tents were seen as fluid, transportable architecture, which were created in the image of the imperial capital *par excellence*, Istanbul. In so doing the sultans brought with them the comforts of home while also presenting a formidable imperial image to their frontier territories and military adversaries.

Michael Gnehm (University of Zurich/ETH Zurich)

Orientalism in a Tent

The tent as an iconographic topic can be considered as furnishing Orientalism in a nutshell. In the wake of the controversies ‘about representations of “the Orient”’ (Edward Said), however, it has become evident that western perspectives have to be differentiated with regard to the kind of Orient and the peculiarities of the representing media at stake. In discussing several Italian and northern paintings of the European Renaissance from the first half of the sixteenth century, this paper argues that a univocal western view of the Orient transmitted through works of art doesn’t exist. A biblical motif like *Judith with the Head of Holofernes* as painted by Mantegna or a follower of his (ca. 1495–1500), with its Assyrian tent ornamented with a pseudo-Arabic inscription, can be considered as one orientalist branch; it is differentiated by representations of Jewish tents as opposed to Christian stone architecture in scenes from the old testament, such as in paintings by Holbein and Cranach from the 1520’s depicting the subject of *Law and Gospel*. While in examples like these both Arabic and Jewish motifs are represented as something ‘foreign,’ they also show a sort of fascination with such foreign elements in the way these are integrated in an overall story. Aspects like these involve even more conflicting potential as they are to be found in paintings that display the religious conflicts before and after the Reformation. Thus, the tent as a mixture of east and west functions as a sort of intermediate structure acquiring values that reflect its use in ceremonies or in warfare. While hardly every representation of a tent can be identified as referring to the Orient, instances as those mentioned show ‘infiltrations’ of Orientalism which also can help to account for differences in Italian and northern ideas about what was to become the western Renaissance.

Reinhold Martin (Columbia University, New York)

Light, Enlightenment, and Stone: From Laboratories to Libraries

This paper will consider the relationship, if any, between the light that reflects off certain metal and glass curtain walls in the 1960s, and the light that supposedly decays as the “dialectic of Enlightenment” grinds down. To do so, it will sketch a genealogy of illumination across the long nineteenth century that passes through the libraries of two notable predecessors to the mid-twentieth century corporate research campus conceived as an academic environment: the University of Virginia and Columbia University. The paper will follow this light from its imagined Mediterranean source to its diffusion amongst the “ruins” of the classical ideal around which the American research university was structured. Seen in this light, stone will turn to glass, which will in turn become stone again, as the architecture of knowledge flattens into a luminous screen.

Jürgen Mayer H. (Berlin)

pre.text / vor.wand 2011. Metropol Parasol

Various lines of demarcation, or even better ‘facades of contenance’, have always separated the personal and the public. And in the case of information, the relationship between public and private becomes a complicated set of liabilities. It is a contract of confidentiality. By the beginning of the 20th century, information control generated a visual pattern called Data Protection Pattern or DPP that helps to veil personal information in print media. Letter and numbers, ingredients of information construction, are used in excess to create a speechless and slurry form of covering text.

The patterns used to conceal private information have concealed their own technological development. Only a few traces remain to provoke my speculation about their origins. When printing a book, test prints are made using the same paper repeatedly during which text over text is formed, and the repeated use of carbon paper can create a pattern that can also be considered to be the predecessor of the Data Protection Pattern.

Until now the oldest known source appears to be the printer Berthold in Berlin that offered lead plates to be used as Data Protection Patterns in their catalogue from 1913. Through the invention and usage of carbon paper written information could be stored simultaneously as an original and as copies on the various stacked and covered layers. The technical processes of multiple copy forms required a printing on the cover page in order to black out certain areas used to convey information. Superficially an excess of information transforms the “private information” through a mad storm of numbers and letters into apparent nonexistence. But by this, the private is established. Data Protection Pattern guarantees the indecipherability of the information until it reaches the intended receiver.

Today, a new global network of unsecured data transfer remains to be resolved. While DPP continues to proliferate in print media, it provides the model for carriers of electronic information, which are physically erased by overwriting the entire data carrier, or at least the used sectors, with a confusion of pattern.

The sheer infinite spectrum of specific data protection patterns from letters, numbers and logos to organic, camouflage and ornamental graphics can be read as an “*Ursuppe*”, a

"primordial soup" of our times, all before meaning and yet a strategic field to generate an ambivalent space from, to thicken the skin of discretion and to inhabit the flatness of exposure and control.

One architecture project will be presented to discuss issues at hand. Metropol Parasol, a mixed-use project in the center of Sevilla to be completed in spring 2011, tests this concept of an envelope for public urban life. The multiple levels of activation and programming, of retreat and performativity, of intimacy and mass experience create an urban complexity under the cover of an undulated gridded roofscape.

Achim Menges (University of Stuttgart, Institute for Computational Design)

Material Computation. Integrative Computational Design for Complex Textile Morphologies

The research presented in this paper investigates the possible synthesis of design computation and materialization with a specific focus on textile architecture. Material, and textile material in particular, has the inherent ability to compute *material gestalt* as an equilibrium state between external influences and internal characteristics and constraints. Computation enables the designer to synthesize the virtual and the physical processes of generating form and thus provides novel concepts for unfolding form from the material's innate behavior. In contrast to these integral development processes of material form, architecture as a material practice is still predominately based on design approaches that are characterized by a hierarchical relationship that prioritizes the generation of form over its subsequent materialization. Since the Renaissance the increasing division between processes of design and making has led to the age-long development and increasing dependence on representational tools intended for explicit, scalar geometric descriptions that at the same time serve as instructions for the translation from drawing to building. Inevitably, architects have embraced design methods that epitomize the hierarchical separation of form definition and subsequent materialization, which poses considerable methodological constraints for employing soft, pliant and flexible textile materials in architecture. The presented research explores an alternative, morphogenetic approach to design that unfolds morphological complexity and performative capacity from textile material characteristics without differentiating between form generation and materialization processes. This requires an understanding of form, material and structure not as separate elements, but rather as complex interrelations that are embedded in and explored through an integral computational model. Thus, utilizing computation for exploring the space of design possibilities defined by the logics and constraints of textile materials opens up the possibility for a novel performative, morphological differentiation or, in other words, an uncomplicated complexity.

Spyros Papapetros (Princeton University)

Animated Textiles: Direction and Agency in Fabrics, from Semper to Warburg, and Beyond

Next to issues of pliancy and texture, historiographic discussions of textiles often address their seemingly autonomous agency and orientation of movement. In his 1856 lecture "On the Formal Principles of Adornment." Gottfried Semper analyzed the principle of "directionality"

(*Richtung*) in textiles, such as draperies and architectural decorations made of fabrics and used in pageantry and festivals. Semper describes fabric ornaments as analogical models representing the natural principles of the world, including its current dynamic order. In 1890 and while studying in Florence under August Schmarsow, the art historian Aby Warburg read Semper's 1856 lecture on adornment and wrote no less than fourteen pages of notes on Semper's essay while researching his doctoral dissertation on the movement of drapery in Renaissance painting. Based on a number of common sources, such as the aesthetic theories of Friedrich Theodor Vischer, Semper and Warburg probe the direction of movement in fabrics as a form of epistemological orientation. However, if in Semper textiles follow the course of natural forces, in Warburg draperies move "against nature" and independently from the body of their "carrier (*Träger*)" pointing towards a new animated epistemology of the surface.

Alina A. Payne (Harvard University)

The Paragone Sculpture/Textile in the Architecture of the Italian Renaissance

In this talk I would like to challenge the definition of architecture we work with in the Renaissance and reflect upon the making and reception of architecture in an expanded field of visual stimuli and physical/material opportunities. Focusing on the Florentine Renaissance sgraffito façade on the one hand, and the sculpted façade on the other, this paper examines the frames of reference for architecture outside its traditional "internal" models: textiles and figural sculpture respectively. I will argue that the paragone arising from these borrowings—between high and low art, between sculpture, fabric and architecture—reveal significant moments of interrogation for artistic and architectural practice more specifically.

Avinoam Shalem (Munich University/KHI Florence)

Soft Spolies. The Aesthetics of Reusing Ottoman Textiles on Thora Curtains

In this paper I would like to concentrate on a specific group of Torah curtains (*Parochet*) and Torah covers (*Me'il Torah*), in which pieces of precious and superb Ottoman textiles were used. This group of Jewish covers is kept today in the Jewish Museum in Prague. In most of the cases discussed here, fragments of fine-woven Ottoman textiles were stitched onto other cloth or were supplemented to other appropriate textiles to form impressive and splendid covers for Torah cupboards (*Aaron Ha-Kodesh*) or Torah rolls (*megila*).

Unlike the recent scholarly researches mainly interested in the function and the historical context of these artefacts, I would like to shift the discussion to the aesthetic field, thus raising questions concerning the different practices of 'integrating' the Ottoman textiles onto the covers and curtains of the Torah. The focus of my interest involves, then, questions such as: what were the aesthetic decisions for incorporating these specific Ottoman textiles into other textiles designed for a sacred context; how they were assembled into the whole compositional programme of the covers; and to which extent the motifs decorating the Ottoman textiles were 'translated' and re-interpreted in a in the new Jewish sacred context.

Georges Teyssot (Laval University, Quebec City)

The Membrane's Folds

For Leibniz, the individual substance bears the name of the “monad.” Each multiple monad perceives the whole of the world of which it is the mirror. For Leibniz, in their comprehensiveness, the monads do not have windows, although Horst Bredekamp has disputed this assertion in his book on *The Monad's Window*. At all events, with or without windows, the monad is an individual substance, which obeys the principle of the universal harmony. The monad is a folded membrane, an organ acting as a receptor of the world, but, to some extent, it is also an enveloping substance, such as a skin. In this lecture, one will attempt to tackle the determination of multiplicities in Gilbert Simondon's thesis, who updated the theory of the membrane according to the biology of his time. For Simondon, topology and chronology coincides in the individuation of the living. Thus are met the conditions for a morphogenesis. Gilles Deleuze will adopt Simondon's theory of the membrane, in order to develop his thesis on pre-individual singularities. The investigation on the topological singularities will continue by evoking Deleuze's 1988 volume on Leibniz.

Erik Wegerhoff (Technical University Munich)

Das Kolosseum, flatterhaft

Like no other monument, the Colosseum stands for the permanence of Roman culture and Roman stone. Yet, when it was first built and inaugurated much of the building's effect was determined by ephemeral, textile architectural elements. This not only refers to the enormous *vela* spanning the auditorium and the interior space it created but also to the festive clothing worn for the games. This ranged from the white *toga* of the middle classes to the leading figures wearing white and purple in the front rows, to the *pullati* in their dirty and dark clothing sitting on the edge of the steps. Behind the Colosseum's pseudo-Augustan façade, the structure enabled the young Flavian dynasty to establish a new society which both took to the stage in the *cavea* of the Colosseum and was staged there. This paper argues that the amphitheatre was only able to unfold its architectural-political significance as a foundation for the new dynasty's power thanks to the interplay of permanent fabric and ephemeral fabrics.